

AN UNNUMBERED MANUSCRIPT OF POLYPHONY IN THE  
ARCHIVES OF THE CATHEDRAL OF SEGOVIA:  
ITS PROVENANCE AND HISTORY

by  
Norma Klein Baker

Dissertation submitted to the Faculty of the Graduate School  
of the University of Maryland in partial fulfillment  
of the requirements for the degree of  
Doctor of Philosophy  
1978

APPROVAL SHEET

Title of Dissertation: An Unnumbered Manuscript of  
Polyphony in the Archives of the  
Cathedral of Segovia: Its  
Provenance and History

Name of Candidate: Norma Klein Baker  
Doctor of Philosophy, 1978

Dissertation and Abstract Approved: Richard Wexler  
Richard Wexler  
Assistant Professor  
Department of Music

Date Approved: May 11, 1978

ABSTRACT

Title of Dissertation: An Unnumbered Manuscript of Polyphony in the Archives of the Cathedral of Segovia: Its Provenance and History

Norma Klein Baker, Doctor of Philosophy, 1978

Dissertation directed by: Richard Wexler, Assistant Professor, Department of Music

The Segovia manuscript, a codex without shelf number in the archives of the Segovia Cathedral in Spain, is an important source of late fifteenth- and early sixteenth-century polyphony. It contains 204 compositions, including Masses, motets, Magnificats, French chansons, Flemish songs, Spanish villancicos, and instrumental pieces. Among the composers represented in Segovia are the most illustrious musicians of the era: Josquin, Compère, Isaac, Obrecht, Agricola, Martini, and Encina. The manuscript is particularly noteworthy with regard to the great number of apparently unique pieces it contains; ninety-seven of its compositions, including twenty compositions by Jacob Obrecht, appear in no other source.

Since its discovery by the Spanish musicologist Higinio Anglés in 1927, no comprehensive studies or

editions of Segovia have been published. Nevertheless, it has not been entirely neglected in the musicological literature. The present author surveys the references to the manuscript from the time of its discovery through the present. Certain scholars refer to Segovia as "unreliable," both with regard to attributions and to musical readings; the author demonstrates that this view is largely unfounded.

Three scribes contributed to the copying of the Segovia manuscript, although the great majority of pieces were entered by one individual. The script, the calligraphic initials, and the orthography make it clear that the three scribes were Spanish. Physical characteristics of the manuscript, including the watermark, the size and quality of the paper, the format, and the binding, indicate that the manuscript was copied in Spain in the late fifteenth or early sixteenth century.

A review of extant biographical data regarding the twenty-one composers to whom pieces are attributed in Segovia reveals that two distinct groups of composers contributed to the manuscript. The Spaniards: Anchieta, Encina, Alva, Mondejar, and Lagarto, were connected with the Castilian court of Queen Isabella in the last decade of the fifteenth century; and the Netherlanders, particularly Agricola, Josquin, Isaac, Compère, and Brunel,

are shown to have had some connection with the Burgundian chapel of Philippe le Beau around 1500.

The author presents evidence leading to an hypothesis concerning the specific date, original ownership, and provenance of the Segovia manuscript. Excerpts from chronicles, account books, and inventories of the period strongly suggest that the Castilian court was the most probable place for the compilation of such a manuscript. An inventory of books deposited by Queen Isabella in her palace in Segovia in 1503 lists nine books of polyphonic music, including several French chansonniers. The author proposes that the Segovia manuscript in question was one of these manuscripts. A terminus a quo of 1500, derived from a historical reference in one of the texts, is not in conflict with this proposition. Finally, evidence is presented suggesting that Segovia's Netherlandish music was transmitted to Spain by way of manuscripts in the possession of the chapel of Philippe le Beau. Philippe and the members of his chapel spent several months in Toledo during the year of 1502 with Queen Isabella and her court, and it is probable that the Segovia manuscript was copied at this time.

The final chapter of Volume I consists of a complete index of the manuscript, including a thematic inventory, lists of concordances in manuscripts and printed sources, and references to modern editions.

Volume II contains transcriptions of the sixty-four unique compositions in Segovia that have not been published in other modern editions.

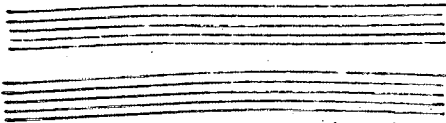
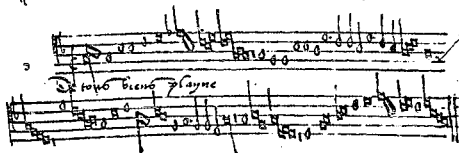
*f* *molto* *Andante*

Noel

De tous biens plaine

FRONTISPIECE

Segovia, f. 202v-203



## PREFACE

In the early stages of the preparation of this study, it became apparent that the Segovia manuscript was mostly uncharted territory. Bearing in mind that Segovia is a very large source, which contains a rather diverse repertory, it seemed to me that I might focus my work on a particular aspect of the manuscript. Several approaches occurred to me: I might, for example, analyze the style of the unique compositions with the goal of introducing the musicological community to a considerable body of unknown music. Or I might compare the pieces in Segovia to the readings of them in other sources in order to arrive at a stemmatic recension that would shed some light on the relationship between Segovia and the other manuscripts and prints of the period. Or I might write a monograph on a particular class of pieces contained in Segovia, such as the pedagogical duos, the villancicos, or the works of Obrecht.

However, it seemed imperative first to establish certain basic facts about the manuscript: its date, the identification of its composers, its compilers, its original owners, and the route of transmission of its repertory. Moreover, the study of any single aspect of Segovia seemed

to depend on knowing more concerning the basic physical characteristics of the manuscript, identification of its pieces, and the location of concordant readings in other sources. Therefore, I decided to lay the groundwork for future investigations, perhaps including the topics mentioned above, by studying only the most fundamental bibliographic questions. In particular, I thought it important to examine the biographies of the twenty-one composers to whom pieces are attributed in Segovia with the purpose of establishing their whereabouts at the time of the compilation of the manuscript, and their connection, if any, with important musical chapels of the period. The biographical investigation proved fruitful; indeed, it was a primary factor in determining the provenance of the manuscript and the transmission of the repertory to Spain. As an ancilliary benefit, biographical data on certain composers, which have never been assembled in one place (Obrecht, to mention just one), as well as recently discovered material concerning the lives of the composers were incorporated into the biographies. Also, I have prepared an edition of those unique pieces in Segovia that have not yet appeared in modern publications, in order to facilitate further investigation of this important source.

I am indebted to several people for their kind assistance in the preparation of this study. Don Hilario

Sanz, the archivist of the Cathedral of Segovia, was hospitable and generous in permitting me to work with the manuscript for long hours, often when the archives were officially closed. Professor Edward Roesner of New York University introduced me to the Segovia manuscript and guided me in the early stages of the preparation of this study. Professors Henry Mendeloff, Daniel García, and Robert Boughner, of the University of Maryland, were of assistance in editing the texts. Professor Howard Mayer Brown of the University of Chicago generously provided me with a typescript of his forthcoming study of Florence, B.N. Banco Rari, Ms. 229. Thanks are also due to Carolyn Piersma who prepared the typescript with skill and care. I would like to offer special thanks to my advisor, Professor Richard Wexler, who shared not only his personal music library, files, and microfilm collection with me, but especially his scholarly expertise and insight. His kindness, patience, and enthusiasm were invaluable. Finally, a loud "hurrah" is due to my husband, Steve, whose encouragement, assistance, and good humor made this project possible. It is to him and to my three children that these pages are dedicated.

TABLE OF CONTENTS

VOLUME I

	Page
PREFACE . . . . .	ii
LIST OF FIGURES . . . . .	vii
LIST OF PLATES. . . . .	viii
 Chapter	
I. INTRODUCTION TO THE MANUSCRIPT: ITS DISCOVERY AND PLACE IN CURRENT MUSICOLOGICAL LITERATURE . . . . .	1
References to Segovia in Modern Musicological Literature. . . . .	6
The Authenticity of Segovia's Attributions. . . . .	34
II. DESCRIPTION, DIPLOMATICS, AND PALEOGRAPHY . . . . .	63
Size . . . . .	64
Format . . . . .	65
Watermark and Chain Lines . . . . .	67
Paper. . . . .	80
Organization . . . . .	83
Fascicle Structure . . . . .	84
Paleography. . . . .	92
Musical Notation . . . . .	93
Script . . . . .	95
Calligraphic Initials . . . . .	99
Voice Nomenclature . . . . .	101
Staves . . . . .	101
Scribe B. . . . .	102
III. SEGOVIA'S COMPOSERS. . . . .	109
Jacob Obrecht . . . . .	110
Alexander Agricola . . . . .	124
Henricus Isaac. . . . .	130
Loyset Compère. . . . .	136
Josquin Desprez . . . . .	139
Johannes Tinctoris . . . . .	152
Antoine Brumel. . . . .	157

Chapter	Page
Johannes Martini . . . . .	158
Mattheus Pipelare. . . . .	162
Hayne van Ghizeghem . . . . .	164
Anthoine Busnois . . . . .	167
Philippe (?) Caron . . . . .	169
Jacob Barbireau . . . . .	171
Juan del Encina . . . . .	173
Juan de Anchieta . . . . .	180
Juan Urede . . . . .	183
Francisco de la Torre . . . . .	184
Alonso de Mondejar . . . . .	185
Alonso de Alva. . . . .	185
Juan Perez de Gijon . . . . .	186
Pedro de Lagarto . . . . .	186
Segovia's Composers: A Summary . . . . .	187
 IV. AN HYPOTHESIS CONCERNING THE DATE, ORIGINAL OWNERSHIP, AND PROVENANCE OF THE SEGOVIA MANUSCRIPT . . . . .	192
 V. AN INVENTORY OF THE SEGOVIA MANUSCRIPT . . . . .	240
 APPENDIX	
A. INDEX OF SOURCES . . . . .	560
B. ALPHABETICAL LIST OF INCIPITS . . . . .	570
C. INDEX OF COMPOSERS . . . . .	576
SELECTED BIBLIOGRAPHY . . . . .	584
 VOLUME II	
INTRODUCTION TO THE EDITION . . . . .	617
LIST OF TRANSCRIPTIONS . . . . .	622
TRANSCRIPTIONS. . . . .	631
 APPENDIX	
D. NOTES TO THE EDITION . . . . .	1081

LIST OF FIGURES

Figure	Page
1. Standard Fifteenth-century Format, Chain Lines, Watermarks . . . . .	66
2. Segovia's Watermark (Segovia, f. 5). . . . .	69
3. Briquet 10630 -- Earliest "Hand" Watermark Found on French Paper. . . . .	71
4. Briquet 11154 -- Watermark, Archivio di Stato, Palermo, 1482. Cancelleria No. 149 .	73
5. Hand and Flower Watermarks. . . . .	75
6. Watermark, Archivio Diocesano, Vic, 1336 . . . . .	76
7. Hand and Flower Watermarks, Papers of the Reyes Católicos, 1478-1504 . . . . .	78
8. Segovia -- Gatherings and Repertory . . . . .	87
9. Alphabets. Segovia, Scribe A; Contemporary Castilian Alphabets . . . . .	97
10. Alphabet, Scribe B . . . . .	105
11. A Sample of Payments from Queen Isabella's <u>Libros de cámara</u> (Simancas, Archivo General, leg. 2, núm. 1, various folios) .	208
12. Spain: Itinerary of Philippe and Juana, 1502 . . . . .	233

LIST OF PLATES

Plate	Page
I. Calligraphic Initials "E" . . . . .	100
II. Segovia, f. 207 . . . . .	103
IIIA. Segovia, f. 209 "Nunca fué pena mayor". .	104
IIIB. Cancionero de Palacio (Madrid 2-I-5), f. 1 "Nunca fué pena mayor". . . . .	104
IV. Segovia, f. 227v . . . . .	106
V. Segovia, f. 228v . . . . .	108
VI. Segovia, f. 228v, signature . . . . .	218
VII. Segovia, f. 200v (No. 153). . . . .	627
VIII. Segovia, f. 201 (No. 154) . . . . .	628
IX. Segovia, f. 204 (Nos. 159 & 160). . . . .	629
X. Segovia, f. 203v (No. 158). . . . .	630

Chapter I  
 INTRODUCTION TO THE MANUSCRIPT:  
 ITS DISCOVERY AND PLACE IN CURRENT  
 MUSICOLOGICAL LITERATURE

The Segovia Manuscript, a codex without shelf number in the archives of the Segovia Cathedral in Spain, is an important source of late fifteenth- and early sixteenth-century Franco-Flemish polyphony.<sup>1</sup> The significance of the manuscript is enhanced by its notable collection of fifteenth-century Spanish villancicos; Segovia is one of four surviving manuscripts to contain early examples of this native Spanish song.<sup>2</sup>

- 
1. Hereafter, I shall refer to the manuscript as Segovia. See p. 560 for a list of other sources and their sigla.
  2. The entire early villancico repertory (using the term in its broad sense, that is, including poetico-musical pieces that are not strictly in "villancico form") is known from four manuscripts surviving from about 1500 (listed here in order of the number of villancicos each transmits): (1) Cancionero de Palacio, Madrid 2-I-5 (163 Spanish songs); (2) Seville 7-I-28 (78 Spanish songs); Elvas 11973 (63 Spanish songs); and Segovia (38 Spanish songs). The Barcelona manuscript M 454 contains sixteen Spanish songs, but these date from a slightly later period (1532).

Ample justification for a study and edition of Segovia may be found in an examination of the contents of the manuscript itself. It is one of the largest (228 folios), and certainly one of the most varied, sources of the period. In a sense, it is several sources combined into one: a Mass choirbook, a Latin motet and Magnificat collection, a French chansonnier, a Dutch songbook, and a Spanish *cancionero*.

Altogether, Segovia contains 204 compositions for two to six voices, among which are nine complete Masses and four independent Mass sections.<sup>3</sup> Among the fifty-nine pieces with Latin text are four complete Magnificat settings. The fifty-five Latin motets include settings of both liturgical and non-liturgical texts, most of which are fully underlaid with their texts in the manuscript.<sup>4</sup> Pieces having French incipits number forty-eight, while thirty-six compositions bear incipits in Flemish.

3. The Mass sections consist of a Credo and Gloria (Spiritus et Alme) from Anchieta's *Missa de Beata Virgine* (63v) and two unidentified and unattributed Kyries (f. 98v, f. 100). The Isaac Mass, with which the manuscript opens, is also incomplete (f. 1-4, 6-8 are lost).
4. The twelve pieces with Latin incipits only are "Ave Regina" (f. 93v), "Cuius sacrata viscera" (f. 167), "Gracias refero tibi" (f. 168), "Si dedero" (f. 170), "Christe si dedero" (f. 171), "In pace in idipsum" (171v), "Ortus de celo" (f. 172), "Nec michi nec tibi" (f. 187v), "Cecus non iudicat" (f. 195v), "Gaudeamus omnes" (f. 200), "Regina celi" (f. 200), and "Fecit potentiam" (f. 205).

Two of the seven Italian-titled pieces have written-out texts, while all but one of the thirty-nine Spanish pieces carry completely underlaid texts, often in more than one voice.<sup>5</sup>

The varied character of the compositions in Segovia is reflected in the long list of its composers, among whose number are the principal musicians of the late fifteenth century. Of the twenty-one composers to whom pieces are attributed in the manuscript, Jacob Obrecht, with thirty-one compositions, is the most heavily represented; he is followed by Henricus Isaac with twenty-one pieces, Alexander Agricola with nineteen, and Loyset Compère with fifteen attributed works.<sup>6</sup> Other composers with ascriptions in

5. The two texts underlaid in Italian are "Fortuna disperata" (f. 174), and "Morte que fay que non prendisti spoglio" (f. 198v). Both texts are corrupt Italian; "Morte que fay," for instance, should read "Morte che fai." The sole Spanish piece without underlaid text is "Vive el noble rey" (f. 180); the alto and bass incipits carry the French corruption, "Vive le noble rey."
6. Segovia is the single most important source for the compositions of Jacob Obrecht, since it contains seventeen of the twenty-four extant secular works and fourteen of the fifty-six surviving motets and Masses. (Ludwig Finscher, "Obrecht," Die Musik in Geschichte und Gegenwart, 14 vols., ed. Friedrich Blume [Kassel, 1949-1968], IX, 1814-1822. [Hereafter cited by title, volume, year, and column number.]) Furthermore, it must be considered a major source for several other composers. The twenty-one works of Henricus Isaac comprise about 10 percent of this prolific composer's works. Federico Ghisi, "Heinrich Isaac," La Musica: Enciclopedia storica (Turin, 1966), II, 783-91, lists 205 works. Agricola's nineteen compositions in Segovia

Segovia include Adam (2), Anchieta (9), Barbireau (1), Busnois (2), Caron (1), Eline (4), "Ferdinandus et Frater Ejus" (1), Ffarrer (1), Hayne (5), Johannes Joye (1), Josquin (7), Martini (4), Marturia (1), Pipelare (4), Roellrin (3), and Tinctoris (7).

An investigation of Segovia is rewarding in yet another way: the manuscript contains an exceptionally large number of unique pieces, that is, pieces that are not known to have survived in any other source. Ninety-seven compositions remain without concordances in the 106 manuscript and printed sources of the period consulted for this study. Segovia, therefore, contributes a substantial body of previously unknown sacred and secular music to the extant repertory of the late fifteenth century. Among the more notable unique pieces are one complete Mass (Obrecht, Missa Libenter gloriabor), two Magnificats (Brumel, Josquin), nineteen sacred and secular works by Obrecht, five chansons of Tinctoris, seven chansons of Agricola, sixteen un-attributed Latin motets, and twenty-three Spanish

---

represent about one-fifth of his surviving works (Paul Müller, "Alexander Agricola," Die Musik in Geschichte und Gegenwart I [1949-1951], 158-160). Of Anchieta's twenty known works, exactly half survive in Segovia (Robert Stevenson, Spanish Music in the Age of Columbus [The Hague, 1960], 136). Heinrich Hüschen, "Tinctoris," Die Musik in Geschichte und Gegenwart XIII (1966), 418-425, lists fifteen surviving works by Tinctoris, aside from examples in the theoretical treatises; of these, seven are found in Segovia. Thus, again, in terms of numbers of pieces, Segovia is the single most important source for this composer.

villancicos. Moreover, Segovia preserves all, or almost all, of the known works of a number of minor composers, such as Marturia, Petrus Eline, Adam, Johannes Ffarrer, and Roellrin.

Finally, Segovia plays a critical role in the field of Spanish music historiography. It is one of the earliest surviving polyphonic music sources compiled in Spain, probably antedated only by the Seville Cancionero 7-I-28.<sup>7</sup> With the exception of this Seville source, which contains two French songs ("De la momera je ne estay-Petit le camiset" [Ockeghem] and "De paure amant qui est" [anon.]),<sup>8</sup>

7. In fact, two minor sources precede the Seville Cancionero. The first, Madrid, Ms. G 126, "Versos en loor del Condestable" in the Crónica del Miguel Lucas de Iranzo (f. 250), 1466, is a four-voice piece; it is the oldest surviving polyphonic work with a Castilian text. The second, Paris, Bibliothèque du Conservatoire, manuscript without shelf number, is a collection of Lessons and Lamentations for "la Semana Santa." It is composed of thirty-three leaves; vols. 23-30 are three- and four-voice Lamentations, written in a Spanish hand, with Spanish rubrics ("tiple," etc.). The manuscript is described by A. Gastoué, "Manuscrits et fragments de musique liturgique à la Bibliothèque du Conservatoire à Paris," Revue de musicologie XIII (1932), 4-7. The Seville Cancionero may be dated earlier than Segovia by virtue of the presence of composers of a slightly earlier generation (Cornago and Triana), and by the absence of works of Juan del Encina, the leading Spanish composer of secular music of the 1490's. Furthermore, the absence of pieces in the "classical" villancico form indicates that the Seville manuscript is a slightly earlier source (Stevenson, Spanish Music, 207ff.).
8. A third piece, "Qu'es mi vida preguntais" (Seville, f. 24v) appears in Montecassino 871, attributed to Cornago/Oquegan. Dragan Plamenac and Gustave Reese (Music in the Renaissance, Rev. ed. (New York, 1949),

Segovia is the earliest Spanish manuscript to contain both a sacred and secular Spanish anthology and a sizable collection of pieces from the central Franco-Flemish repertory.<sup>9</sup> Thus, the manuscript stands as almost solitary but nevertheless convincing evidence that the court musicians of Spain (as distinct from peninsular musicians employed in the courts at Naples and Milan) were at least familiar with, and in all probability performed, a substantial part of this central continental repertory.

References to Segovia in Modern  
Musicological Literature

It is surprising that a manuscript with the significance and scope of Segovia has received such scant notice in the musicological literature. The following

---

119, suggest that Ockeghem's contribution was the addition of a "si placet" voice to Cornago's three-part piece. Stevenson, Spanish Music, 219, credits Ockeghem with the alto and bass.

9. In fact, very few non-Spanish compositions appear in Spanish manuscripts until the many collections of vihuela intabulations of the 1540's. To my knowledge, non-Spanish pieces are contained in the following sources: (1) Barcelona 5, manuscript of the early sixteenth century, seven pieces by Josquin, Obrecht, and Isaac; (2) Tarazona Cathedral Mss. 2 and 3, first half of sixteenth century, two motets of Josquin and Compère; (3) Barcelona 454, dating from the 1530's, nine pieces of Févin, Mouton, Josquin, Brumel, and Compère; Barcelona 681, sixteenth century, one motet of Josquin; Toledo, Capitular Archives, Mss. of the first half of the sixteenth century, Mss. 3, 9, 10, 13, 16, 17, 18, 19, and 21, 27 containing a total of twenty-three Masses and motets of Josquin, Mouton, and Compère. See Helmuth Osthoff, Josquin Desprez, 2 vols. (Tutzing, 1962), II, 22. Indices of these manuscripts appear in Higinio

survey summarizes the bibliographical references to the manuscript, from the time of its discovery until the present.

Segovia was discovered by the Spanish musicologist Higinio Anglés in 1922. The first published reference to the manuscript appeared in 1933, in an article by Anglés in the Theodor-Kroyer Festschrift pertaining to Spanish court music of the late fifteenth and early sixteenth centuries.<sup>10</sup> Anglés reported the discovery of a hitherto unknown manuscript in the capitular archives of the Segovia Cathedral, a manuscript which contained an important collection of Spanish secular polyphony of the era of the "Reyes Católicos." He provided a brief physical description of the manuscript noting that among its 200 pieces were fourteen Castilian villancicos concordant with compositions in the foremost collection of Spanish court polyphony of the era, the Cancionero de Palacio.<sup>11</sup>

---

Anglés, ed., La Música en la corte de los Reyes Católicos: Polifonía religiosa, as Vol. I of Monumentos de la música española (Barcelona, 1941), 112-30.

10. Higinio Anglés, "Die Spanische Liedkunst im 15 und am Anfang des 16. Jahrhunderts," Theodor Kroyer-Festschrift, ed. Hermann Zenck, Helmut Schultz, and Walter Gerstenberg (Regensburg, 1933), 62-68.
11. Anglés, "Die Spanische Liedkunst," 67. Anglés's initial observations of Segovia include several minor errors. The manuscript contains 204 (not 200) compositions. There are eighteen (not fourteen) concordances with the Cancionero de Palacio. Anglés erroneously suggests that all of Segovia's leaves contain ten staves.

With respect to provenance, Anglés proposed that the source had originated at the Real Alcázar of Segovia, the palace of the "Catholic Queen," Isabella of Castile.<sup>12</sup> His particular enthusiasm at the discovery of the manuscript lay in the fact that for the first time, the repertory of the Spanish court was found in close juxtaposition to that of the Netherlandish school of Obrecht, Isaac, and Agricola; Segovia strengthened Anglés's conviction that Spanish composers were not isolated from the mainstream of European polyphony.<sup>13</sup>

Shortly after his first notice of Segovia, Anglés published a brief article and index of its contents in Acta musicologica.<sup>14</sup> Here he reported that the manuscript had been deposited in the Segovian Alcázar by Queen Isabella as part of a large collection of musical instruments and manuscripts.<sup>15</sup> At the time of the disastrous fire of 1862, which destroyed the interior as well as the valuable artistic contents of this palace, the manuscript had been saved and transferred to the nearby Cathedral.<sup>16</sup>

12. Ibid., 68.

13. Ibid., 67.

14. Higinio Anglés, "Un Manuscrit inconnu avec polyphonie du XV<sup>e</sup> siècle conservé à la cathédrale de Ségovie (Espagne)," Acta musicologica VIII (1936), 3-17.

15. Ibid., 7.

16. Ibid.

Anglés noted that although he had discovered the manuscript in 1922, it had somehow been misplaced within the vast archives of the Cathedral until 1932(!), the year of the establishment of the Cathedral museum.<sup>17</sup> At this time, he was allowed to compile a thematic index of the entire manuscript, and three years later (1935) he was permitted to make a complete photocopy.<sup>18</sup>

With regard to the manuscript itself, Anglés offered a few details concerning the size, foliation, fascicle structure, and quality of the paper. He noted that, with respect to these factors, Segovia is similar to manuscripts of the Chancellery of the Catalanian-Aragonese court of the fifteenth century.<sup>19</sup>

The index published by Anglés in Acta, although inaccurate, provided a list of the compositions by folio number, text incipit, number of voice parts, and composer attribution.<sup>20</sup> Concordances with a few sources were

17. Ibid., 7.

18. The photocopy made by Anglés in 1935 is held by the Biblioteca Central, Barcelona. In spite of its poor quality, it has been widely circulated in the United States. In 1975, the Archivo Histórico-Nacional (Madrid) rephotographed the manuscript, and an excellent photographic reproduction is now available. The plates in this study have been reproduced from the more recent photocopy.

19. Ibid. Anglés does not specify the manuscripts to which he is referring; they are hand-written documents of the court, not music manuscripts.

20. Among the many misreadings appearing in this index are the following: f. 77v "Inter pulcherrimas virtutes"

listed (principally, the Odhecaton and the Cancionero de Palacio), and the tenor melodies, on which many of the Franco-Flemish pieces are based, were sometimes identified.

Anglés concluded that, although much documentation regarding musical life has survived from the fifteenth century in the Aragonese sphere, almost nothing is known about the development of polyphonic music in Castile before the reign of Queen Isabella.<sup>21</sup> Therefore, Segovia has a twofold significance: its existence (1) demonstrates that Castilian Spain did, in fact, have an autochthonous polyphonic tradition that was well established by the late fifteenth century, and (2) confirms the notion that Castilian court musicians were both cognizant of, and had a practical knowledge of, the polyphony of the Franco-Flemish repertory.

---

for "Inter praeclarissimas . . ."; f. 103v "Tmeis kin was jour" for "T'meiskin was jonc"; f. 119 "Morhin ist helbe" for "Morkin ic hebbe"; f. 119v "Paes hugheno" for "Laet u ghenoughen"; f. 133v "It weische alle stoene" for "Ic weinsche alle scoene"; f. 159 "Dat is mi hii den" for "Dat ic myn lijden"; f. 164v "Adieu nat verlit leven" for "Adieu natuerlic leven myn"; f. 209v "Al dolor de mi duidado" for "Al dolor de me cuidado"; and f. 211 "Deziflor ffes plan" for "Dezi flor rresplandeciente." The attribution to "Groen Heyne" should read "Scoen Hayne" (Hayne von Ghizeghem). About "Zert reyne vrucht" (f. 124, which should read "Zart"), Anglés erroneously remarks that the name of the composer is cut off the manuscript; actually, the composer is given as "Roelrin."

21. Ibid., 7.

Anglés's third and most recent contribution to the literature on Segovia is his description and index of the manuscript in Volume I of the series Monumentos de la música española published in 1941.<sup>22</sup> Because the Spanish Civil War prevented him from continuing his research in the Segovia archives, Anglés essentially recapitulates the material from the Acta article here; however, the index and concordances are expanded and amended. He adds that since the manuscript was held in Isabella's palace in Segovia, and since it contains many pieces of Anchieta (a singer in Isabella's chapel), that the codex was, indeed, copied for the Castilian chapel of Queen Isabella.<sup>23</sup> The Cathedral of Segovia itself was an important cultural center in the second half of the fifteenth century, owing to the presence of the famous "humanist" Bishop of Segovia, Juan Arias Davila (1465-1497), and Anglés theorizes that it is not unlikely that the manuscript was copied within the Bishopric of Segovia itself.<sup>24</sup>

---

22. Anglés, La Música en la corte de los Reyes Católicos, I, 106-112.

23. Ibid., 107. See p. 180 regarding bibliographical data on Anchieta. Chapter IV provides information regarding Isabella's musical chapel.

24. Ibid.

Other references to Segovia in the literature appear in the context of large style, composer, or genre studies.

The earliest reference to the manuscript, aside from those in the writings of Anglés, was made by Charles Warren Fox in his 1937 study of the famous fifteenth-century song, "Ein fröhlich Wesen."<sup>25</sup> Fox cites the appearance of this piece in Segovia and accepts as authentic the attribution to Barbireau.<sup>26</sup> In fact, among thirty-three arrangements of the song, Fox regards the Segovia version of the piece (with its two concordances), scored for three voices and bearing a Flemish incipit, as the earliest version, having been composed before 1491, the year of Barbireau's death.<sup>27</sup>

25. Charles Warren Fox, "Ein fröhlich Wesen: The Career of a German Song in the Sixteenth Century," Papers Read by the Members of the American Musicological Association for 1937 (1937-38), 56-75.
26. Ibid., 60-61. Johannes Wolf, on the basis of a single attribution of the Segovia "Een vrolyc wesen" to Isaac (Greifswald, no. 54) credits the piece to this composer [Heinrich Isaac: Weltliche Werke. Denkmäler der Tonkunst in Österreich XXVIII (Vienna, 1907)]. A. Smijers, "Twee onbekende Motetteksten van Jacob Hobrecht," Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XVI (1941), 129, supports the Isaac attribution.
27. In a more recent article, "Barbireau and Barbingant: A Review," in The Journal of the American Musicological Society XIII (1960), 79, Fox reiterates this point, citing the attribution of the identical piece in Copenhagen 1848 to "Maistre Jaques d'Anvers." It is

In his article "Twee onbekende Motetteksten von Jacob Hobrecht," (1946), Albert Smijers discusses the biographical and historical aspects of two motet texts of Obrecht which appear only in Segovia, "Mille quingentis/ Requiem aeternam," and "Inter praeclarissimas virtutes/ Estote forte in bello."<sup>28</sup> With respect to "Mille quingentis," Smijers observes that the motet was a memorial to Obrecht's father, William, who died in 1488:

Fifteen hundred less twelve years  
 Since the Virgin gave birth to Christ,  
 The Sicilian Muses cried over the fate  
 Of Guillermum Hobrecht, a man of great honor.<sup>29</sup>

---

interesting that another "Jaques" (albeit, Jacobus) who worked in Anvers (Antwerp), Jacobus Hobrecht, is credited with the piece in two later manuscripts, St. Gall 462 and St. Gall 463. Nonetheless, it is most likely that Barbireau was indeed the composer of the original three-voiced piece.

28. Smijers, "Twee onbekende Motetteksten," 129-34. For more on "Mille quingentis" see Berten De Keyzer, "Jacobus Obrecht en zijn Vader Willem," Mens en Melodie VIII (1953), 317-19; Reese, Renaissance, 186-91; Bain Murray, "Jacob Obrecht's Connection with the Church of Our Lady in Antwerp," Revue belge de musicologie 11 (1957), 125-29; Bain Murray, "New Light on Jacob Obrecht's Development," The Musical Quarterly XLIII (1957), 504-16; Anny Piscaer, "Jacob Obrecht, Geboortedatum en andere Bijzonderheden," Mens en Melodie VII (1952), 329-33. The piece was also published as "Requiem aeternam" by Petrucci in Motetti C, 1504, and appears in Florence, Basevi 2439 as "Requiem," attributed to Obrecht.
29. This translation is mine.

Thus, a tentative terminus a quo for Segovia is established at 1488.

The second motet, "Inter praeclarissimas virtutes/ Estote fortes in bello," consists of a eulogy to a noble or heroic person. Smijers hypothesizes that the cantus firmus, the antiphon "Estote fortes in bello," referred to a member of the Havard de Blotterie family in Anjou, since this motto appeared on the family crest.<sup>30</sup> This theory has since been proven incorrect, since there exists no record of this family until the seventeenth century.<sup>31</sup> Bain Murray suggests that "Estote" contains a hidden reference to the name "Este"; perhaps the motet was dedicated to Ercole I d'Este, Obrecht's patron in 1488.<sup>32</sup> If so, it is possible that both motets date from 1488, the period of Obrecht's first employment at the Este court.

30. Smijers, "Twee onbekende Motetteksten," 131. The antiphon appears in modern edition in the Liber Usualis (Tournai, 1953), 118.

31. Murray, "Jacob Obrecht's Connection," 129.

32. Ibid. Another view is held by Sister Mary Nagle, "The Structural Role of the Cantus Firmus in the Motets of Jacob Obrecht" (unpublished Ph.D. dissertation, University of Michigan, 1972), 153, who believes that the motet was written in homage to Pope Innocent VIII (1484-1492), in the hopes of persuading him to grant Obrecht a benefice at Ferrara.

Smijers derives his information about Segovia principally from Anglés's Acta article, although he corrects several misreadings of the Netherlandish incipits. He differs with Anglés with regard to the nationality of the scribes; Smijers judges the spelling of the Dutch incipits to be so reliable that he is convinced that the scribe must have been a Netherlander. (He erroneously quotes Anglés as attributing the copying to "Catalaansche copisten," instead of "Castilian.")<sup>33</sup> As evidence, Smijers cites the piece "Wat willen wij metten budel spelen, ons ghelt es uut," (f. 120v), which survives in two other sources (Canti B and Rome Casanatense 2856) with Franco-Italian corruptions of the incipit ("Va uilment" and "Maule met," respectively).<sup>34</sup> Thus Smijers concludes that Segovia was compiled and copied in the Netherlands.

The next published reference to Segovia appeared in 1953, in an article by Rudolph Gerber entitled "Spanische Hymnensätze um 1500."<sup>35</sup> Gerber examines the emergence of the polyphonic Office hymn setting in late

33. Smijers, "Twee onbekende Motetteksten," 130.

34. Ibid. Johannes Wolf, Wereldlijke Werken van Jacob Obrecht (Amsterdam, n.d.) erroneously publishes the same piece twice (nos. 9 and 12), with the two (distinct) text incipits from Canti B and Rome Casanatense 2856.

35. The article appears in Archiv für Musikwissenschaft X (1953), 167-84.

fifteenth-century Spain, underscoring the frequency of this genre in Spanish sources; he cites examples in Barcelona 454; Barcelona 681; Coimbra 12; Toledo 12, 18, 21, and 25; Tarazona 2 and 4; and Segovia.<sup>36</sup> In contrast, he observes that, with few exceptions, polyphonic hymn settings are rare in Netherlandish sources between the settings of Dufay and those of sources of the 1530's, such as Leiden (Lakenhal) 862 and 865.<sup>37</sup>

Above all, Gerber is fascinated by Segovia, with its nine polyphonic hymn settings, including three by Obrecht, and one each by Brumel, Urede, Anchieta, Alva, and Marturia.<sup>38</sup> He notes that the hymns are widely dispersed throughout the manuscript, and that they form no hymn cycles or cycle-fragments.

Gerber discusses the hymn settings of Segovia from a stylistic point of view and finds them similar to hymn

36. Gerber lists forty-seven polyphonic hymn settings in this group of Spanish manuscripts.

37. Ibid., 165.

38. The nine polyphonic Office hymns in Segovia are: (1) "Assunt festa," Obrecht, f. 92v; (2) "Veni creator spiritus," anon. (Alonso de Alva), f. 99; (3) "Vexilla regis," anon. f. 99v; (4) "Ave maris stella," Obrecht, f. 158v; (5) "Assunt festa," Obrecht, f. 167 (a different setting than f. 92v); (6) "Conditor alme siderum," Anchieta, f. 169; (7) "Conditor alme siderum," Marturia, f. 169; (8) "Vexilla regis," Brumel, f. 176; (9) "Pange lingua," Urede, f. 226v.

settings in two earlier non-Spanish collections, the Glogauer Liederbuch and the Trent Codices.<sup>39</sup> He notes that the two "Conditor alme" settings of Segovia, for instance, are stylistically close to the two "Conditor" settings in Trent 87 (nos. 164, 165).<sup>40</sup> Among the common characteristics he cites in the four settings, are formal clarity, lack of contrapuntal complexity, emphasis on vertical sonority, harmonization by thirds, strict adherence to the Gregorian cantus firmus (usually in the superius), and the use of fermatas to mark the end of verses. He concludes, somewhat disparagingly, that the style of the hymn settings by Spanish composers is archaic:

Die Musik dieser spanischen Meister zeigt oft eine primitive Technik, welche einige Kompositionen älter erscheinen lässt, al sie in Wirklichkeit sind. Dem spanischen Komponisten gefielen die oft allzu gesuchten Kunstfertigkeiten der Niederländer nicht; vielmehr ist er bestrebt, mit möglichst geringem Aufwand an kontrapunktischer Technik ästhetischen Genuss zu bereiten.<sup>41</sup>

---

39. Gerber, 172.

40. Ibid., 170. In conjunction with this study, Gerber published a collection of Spanish hymn settings in which he edits one hymn from Segovia, "Veni creator spiritus," f. 99. Spanisches Hymnar um 1500 zu vier Stimmen, in Das Chorwerk XVI (Wolfenbüttel, 1957).

41. Ibid., 171.

Helmuth Osthoff, in his 1959 article on the Magnificats of Josquin Desprez, embraces Anglés's theory that Segovia belonged to Queen Isabella and was fortuitously saved from the 1862 fire in the Alcázar.<sup>42</sup> He notes that Isabella's son-in-law, the Burgundian Archduke Philippe (le Beau), had requested that Josquin join him in Spain in December, 1501, but it is not known if, indeed, Josquin ever visited that country.<sup>43</sup> The presence of works by Josquin in Segovia and other Spanish manuscripts indicates, at the very least, that by 1500 Josquin's reputation had reached the Castilian court.

Osthoff's specific concern with Segovia is a unique Magnificat (f. 76) attributed to Josquin, consisting of four sections, each of which is headed by the incipit to a verse of the canticle (verses 2, 4, 6, and 8). Osthoff regards the melodic lines as "characteristically instrumental" and believes that the Magnificat text could not be suitably underlaid here; therefore, he proposes that the piece is actually a fragment of an instrumental suite which was (unsuccessfully) converted

42. Helmuth Osthoff, "Das Magnificat bei Josquin Desprez," Archiv für Musikwissenschaft XVI (1959), 220-31.

43. Ibid., 229. A letter from a secretary of Duke Ercole I of Ferrara refers to Philippe's invitation to Josquin. (Modena, Archivio di Stato, Cancelleria Estero, Francia, busta 3.)

into an alternatim Magnificat setting.<sup>44</sup> He cites the extensive use of canon and ostinato, as well as the fact that the four-voice piece ends unexpectedly in a tricinium ("Esurientes"), as further evidence that the piece is a fragment of an instrumental work.<sup>45</sup>

Osthoff makes several further references to Segovia in his 1962 study, Josquin Desprez.<sup>46</sup> He reiterates his conviction that the Magnificat is an instrumental piece, citing as further evidence the scarcity of rests in the alto and bass, and the disconnected voice leading, both of which, in his opinion, make suitable text underlay impossible.<sup>47</sup> Here, however, he brings up the question of the reliability of the attribution,

44. Osthoff, "Magnificat," 230. Osthoff's notion seems somewhat untenable to me. In comparing the Josquin Magnificat with another alternatim Magnificat in Segovia (that of Brumel, f. 142v), in which the text is entered in full, one can point to the same musical characteristics that Osthoff considers "instrumental." Brumel's "Et exultavit" is a canonic duo, the "Fecit potentiam" utilizes long phrases with no rests as well as rhythmic ostinatos and "unsingable" intervals; strings of melodic sequences characterize the entire piece. Furthermore, the sections vary, as does the Josquin piece, in the number of voices for which they are scored.

45. Osthoff, "Magnificat," 230.

46. Helmuth Osthoff, Josquin Desprez II, 23, 166, 232, 235, 236.

47. Ibid., 236.

stating that while the piece could stylistically be Josquin's, he believes that the authority of the attributions in Segovia is not without question.<sup>48</sup> With this statement, Osthoff initiated a trend to discredit the attributions in Segovia, a trend which continues to color the reputation of the manuscript to this day.

The issue of reliability emerges again in connection with another unique Josquin piece, "Fortuna desperata," f. 182v, a piece that Osthoff also regards as instrumental.<sup>49</sup> The two upper voices of this piece are identical with those of another three-voice setting of "Fortuna" in Segovia (f. 174), attributed to Busnois. Osthoff again states that attributions in the Segovia codex are not to be relied upon; in this case, he proposes that it is likely that the scribe entered the Josquin attribution in an erroneous association with Josquin's well-known Missa Fortuna desperata.<sup>50</sup>

Both of the unique Josquin pieces in Segovia were published in the Supplementary volumes to Smijers' Josquin Werken, edited by Myrosław Antonowycz (1965).<sup>51</sup> Antonowycz disputes Osthoff's opinion that the Segovia Magnificat is

48. Ibid.49. Ibid., 232.50. Ibid., 233.51. Myrosław Antonowycz, ed., Josquin des Prés: Wereldlijke Werken (Amsterdam, 1965) IV, 27-29; and Supplement, 1969.

an instrumental fragment; he argues that there is no particular difficulty in setting the text (in fact, the complete text is set in his transcription) and that the absence of a discernible Psalm tone should not be regarded as evidence that the piece was not originally intended as a Magnificat.<sup>52</sup> Moreover, Antonowycz notes that no other instrumental composition of Josquin has survived with as many sections, each of which are scored for a different number of voice parts;<sup>53</sup> he accepts the piece as a Magnificat and regards the Josquin attribution as authentic, thereby implying that he rejects Osthoff's assertion that Segovia is unreliable as a Josquin source.

Several citations to Segovia appear in Ludwig Finscher's study of Loyset Compère, since the manuscript contains fifteen attributions to that composer.<sup>54</sup> Finscher finds this heavy representation somewhat remarkable; he surmises that it might reflect either the

52. Antonowycz, Supplement, x. Antonowycz erroneously lists the source as "Toledo" instead of Segovia(!).

53. Ibid.

54. Ludwig Finscher, The Life and Works of Loyset Compère (Rome, 1964). Finscher errs in his belief that Segovia is comprised exclusively of Netherlandish works. His statement that Segovia does not contain a single sacred work by Compère is also wrong; Compère's "Ave Maria" is found on f. 110 (Pars II; f. 109 is missing from the manuscript). Finscher, Compère, 33.

presence of Spanish singers at the Milanese court during Compère's tenure, or some now unknown connection between Compère and the Spanish court at Naples.<sup>55</sup>

On the question of the reliability of Segovia's attributions, Finscher follows Osthoff's path. Although he provides no specific reasons for his judgment, he states that ". . . the attributions in this source cannot be altogether relied on."<sup>56</sup> He designates four of the fifteen Compère attributions as surely false, solely on the basis that Segovia is the only manuscript to ascribe the piece to Compère ("Heias" f. 184, "Veci la dancha barberi" f. 125v, "J'ay beau huwer" f. 182, and "Je ne fais plus" f. 181). In speaking of "Veci la dancha barberi," Finscher remarks that since Petrucci's Canti B names Vacqueras as the composer, ". . . this song cannot be by Compère. Segovia is too unreliable a source to be of any weight compared with the Petrucci prints."<sup>57</sup> Finscher regards the attributions in Segovia with such doubt that he does not accept as authentic any attribution that appears solely in Segovia, and he discards the ascription altogether when it conflicts with other sources.

Finscher's skepticism of the Segovia attributions is not limited to works by Compère. In an article on

---

55. Finscher, Compère, 33. 56. Ibid., 47. 57. Ibid., 54.

Obrecht, he again casts doubt on the authenticity of the attributions to this composer: "Die zahlreichen in die sehr unzuverlässigen Hs. Segovia überlieferten nrl. Lieder sollten ebenfalls nicht vorbehaltlos akzeptiert werden."<sup>58</sup>

Edward Lerner, in his dissertation on the sacred works of Alexander Agricola, agrees with Osthoff and Finscher in regarding Segovia with considerable suspicion.<sup>59</sup> In reference to the Magnificat, Tone IV (f. 73v), attributed to Agricola in Segovia and to Brumel in Rome C. S. 63, Lerner notes that:

. . . in contrast to Ms. Sistina 63, the attribution in Ms. Segovia is open to question. . . . On the basis of authenticity and priority, Ms. Sistina 63, ascribing the Magnificat to Brumel, seems to be more reliable than Segovia.<sup>60</sup>

On the other hand, Lerner concedes that the piece could well be an authentic work of Agricola because of its stylistic characteristics and its appearance in Berlin 40021 (anonymously) amid a group of pieces by Agricola.<sup>61</sup>

58. Ludwig Finscher, "Obrecht," Die Musik in Geschichte und Gegenwart IX (1961), 1816.

59. Edward Lerner, "The Sacred Music of Alexander Agricola" (unpublished Ph.D. dissertation, Yale University, 1965).

60. Ibid., 96.

61. Ibid., 95.

Lerner's skepticism of Segovia is reflected again in the commentary to his complete edition of Agricola's works.<sup>62</sup> In his notes on the three-voiced Mass credited to Agricola (f. 135), Lerner remarks that the attribution is unlikely to be correct since four manuscripts of German origin (Leipzig 1494, Breslau 2016, Regensburg B216, and Berlin 40021) all offer the designation "Officium Auleni" for the attribution.<sup>63</sup>

In speaking of "Je ne puis plus" (f. 192), which is attributed to Compère in Segovia, Lerner agrees with Finscher that the piece is likely to be by Agricola, since he is designated as the author in the seemingly reliable Florence 229.<sup>64</sup> Ironically, however, Lerner regards the music of the Segovia source as the most authentic, and it is this reading that provides the basis for his transcription.

Of the eight sources that contain "Cecus non iudicat de coloribus," only Segovia (f. 195) attributes its authorship to "Ferdinandus et frater ejus." Because two sources ascribe the piece to Agricola (St. Gall 462

62. Edward Lerner, ed., Alexandri Agricola: Opera omnia (Rome, 1966-70).

63. Ibid., II, i. Regarding the identity of Aulen, see infra, p. 55.

64. Ibid., V, lii.

and Formschneider), Lerner believes that the Segovia attribution must be faulty.<sup>65</sup>

Lerner's distrust of Segovia's attributions is most clearly demonstrated in his comments on "Elaes" ("Helas"), f. 193v, which is ascribed to Agricola in Segovia. The piece appears in one other source, Seville/Paris, where the composer's name has been trimmed off the top margin of the folio, with only the initial "P" remaining.<sup>66</sup> For Lerner, this is enough evidence to dispute the Segovia attribution:

Although Helas Madame resembles Agricola's undisputed works, it is, nevertheless, of doubtful authorship because of the frequently inaccurate transcriptions in Segovia as well as the attribution [in Seville] to an enigmatic composer whose name begins with the letter P.<sup>67</sup>

The remainder of the published references to Segovia are extremely brief. Robert Stevenson, in his book on Spanish music circa 1500, cites the manuscript as a source for the works of Juan de Anchieta and F. de la Torre.<sup>68</sup> Stevenson includes an edition of four motets by Anchieta that are unique to Segovia, among which are

65. Lerner, lxxvi. Regarding the identity of "Ferdinandus," see *infra*, p. 56.

66. *Ibid.*, xciv.

67. *Ibid.*, xcv.

68. Stevenson, Spanish Music, 134-42, 207, 282-83.

the two motets for Ash Wednesday, "Domine non secundum peccata nostra," and "Domine, ne memineris."<sup>69</sup> He believes that they were written for Princess Juana in memory of her husband, Philippe le Beau, who died in September, 1506;<sup>70</sup> this would set the terminus a quo of Segovia at 1506, and eliminate the possibility that the manuscript was compiled for the chapel of Queen Isabella (who died in 1504).

Allan Atlas, in his study of the chansons of Rome C.G. XIII.27, refers to Segovia with respect to certain interrelationships that he observes among manuscript sources.<sup>71</sup> Based on a common variant in the reading of Hayne's "Amors, amors" (f. 183v), Atlas relates four sources of the piece as representative of a single

69. Ibid., 139-42. The two pieces, though separated in the manuscript (f. 168v and 97v), are probably parts of one work. The texts are the first and second verses of the Tract for Ash Wednesday (printed in Liber Usualis, 527). The tenors of both pieces are loosely constructed on the chart, transposed down a fifth.
70. Ibid., 134. In fact, it is more likely that they were written as memorial motets to Prince Juan (d. 1497) for whom Anchieta served as Maestro de Capilla. See Chapter IV for a discussion of the terminus a quo.
71. Allan Atlas, The Cappella Giulia Chansonnier, Rome, Bibl. Apostolica Vaticana C.G. XIII.27 (New York, 1975), 212-14.

tradition, that of the Aragonese chapel at the Neapolitan court.<sup>72</sup> Of the four manuscripts, Montecassino 871, Seville-Paris, Paris 15123, and Segovia, he theorizes that the first two were actually compiled in Naples, the latter two having derived their readings through a Neapolitan intermediary. Atlas suggests that Segovia is somewhat dependent on Naples both for its reading of "Amors amors" as well as for its repertory in general. Recognizing that Segovia is a Spanish manuscript, he states that

. . . since Naples was ruled by the Spanish house of Aragón, the channels of communication between Naples and Spain, including the transmission of music, were certainly open, a fact confirmed by the presence in Segovia of works by Tinctoris, who during the 1470's and 1480's, would have qualified for the title of "music theorist in residence" at the Naples court. We should thus like to suggest that the incorrect "e" that appears in Segovia was transmitted to that source by means of a Neapolitan intermediary.<sup>73</sup>

---

72. Atlas, Rome C.G. XIII.27, 212.

73. Ibid., 213. Atlas's argument that "Amors, amors" was transmitted to Segovia by means of a Neapolitan intermediary is convincing indeed. His claim (p. 212) that Segovia was heavily dependent upon Naples for its repertory, however, is not substantiated by his own findings. Of the twenty-one concordances with Segovia that he lists (Isaac's "Benedictus" and "Digan a les donzelles" are omitted; Atlas is unaware that the latter piece is identical to "Pour vostre amour" [Segovia f. 187], attributed to Brumel), no consistent trend emerges between Segovia's readings and any other single group of sources. While Atlas groups Segovia with the Neapolitan sources in his consideration of "Amors, amors" and "Nunca fué pena amor," he links Segovia (by means of significant variants) to various

Maria Rika Maniates refers to several unique items in Segovia in her dissertation on the combinative chanson.<sup>74</sup> Among the many examples of this phenomenon in Segovia, she cites Isaac's "De tous biens playne - Et qui la dira" as particularly noteworthy. This chanson is of a type that Maniates calls "cento-cantus firmus," in which one voice sings a well-known cantus firmus, while the other is composed of both textual and musical incipits of a succession of chansons.<sup>75</sup> In this instance, the superius sings "De tous biens playne," while the tenor sings a succession of excerpts from fifteen popular chansons. Maniates points out that this type of combinative chanson is extremely rare; she is able to cite only four examples from the entire chanson literature.

In an analysis of Isaac's two Masses based on the tune "Wohlauf, Gesell von hinnen," Thomas Noblitt

---

Florentine and northern Italian sources in most of the remaining nineteen concordances. In spite of Tinctoris's important contribution to Segovia, Atlas's statement that Segovia was heavily dependent on Neapolitan sources for its readings and its repertory is not supported by his own findings.

74. Maria Rika Maniates, "Combinative Techniques in Franco-Flemish Polyphony" (unpublished Ph.D. dissertation, Columbia University, 1965).
75. *Ibid.*, 149-50. Maniates transcribes two of Segovia's combinative chansons: Isaac's "Fortuna disperata-Sancta Petre" (II, 174-77), and "De tous bien playne-Et qui la dira" (II, 178-80).

outlines the relationship among the various readings of the four- and six-voiced versions in Munich 3154 (two readings), Milan 2267, Regensburg C. 120 (the Pernner Codex), and Segovia.<sup>76</sup> Noblitt demonstrates that individual sections of the various four- and six-voice versions appear with different texts and therefore serve different functions in the various settings. The music of the "Hosanna," for instance, in Munich 3154 appears as the "Agnus I" in Segovia.<sup>77</sup> He believes that the Milan Mass (a 4) is the earliest version and that the Munich version (a 6), parts of which are taken from the Milan version without change, are the authentic Isaac works. In the case of Munich 3154, Noblitt hypothesizes that the manuscript emanated from the Imperial chapel at Innsbruck during Isaac's tenure there, and that the additional voices were added by the composer himself.<sup>78</sup> On the other hand, he declares that the Segovia version is unauthentic:

---

76. Thomas Noblitt, "Contrafacta in Isaac's Missae 'Wohlauf, Gesell, von hinnen,'" Acta musicologica XLVI (1974), 208-16. The Munich Mass will be published in a forthcoming volume of Das Erbe deutscher Musik (LXXX), ed. Thomas Noblitt. The Milan Mass is published in Heinrich Isaac: Messe, ed. Fabio Fano, Archivium musices metropolitanum mediolanense X (Milan, 1962), 114-40. The two sections (a 4) which survive in the Pernner Codex remain unedited.

77. Ibid., 211.

78. Ibid., 212.

One is forced to conclude that someone other than Isaac was responsible for the arrangement of sections in the Segovia source, someone, perhaps, who knew both the four- and six-voice Masses and was therefore aware that Isaac had himself previously made similar revisions.<sup>79</sup>

Noblitt is particularly skeptical of the conclusion of the Segovia version, where, unlike Milan 2267 and Munich 3154, the music of Agnus I is repeated for Agnus III. He finds this arrangement "considerably less satisfactory" than the five-voice finale of the complete cycles.<sup>80</sup>

Noblitt's observations are pertinent to the dating of Segovia. He believes that the Milan source dates from 1490, since the first of the four Gafurius codices bear this date.<sup>81</sup> By examining the watermarks of Munich 3154, Noblitt postulates that the first version of this Mass (f. 179-196) dates from 1488-89, while the second (f. 456-463) dates from as late as 1502.<sup>82</sup> If Noblitt were

79. Ibid., 213.

80. Ibid. Noblitt's argument on this point is not persuasive, since in the Milan Mass, which he attributes to Isaac, the music of Kyrie II is repeated for both Hosanna I and II. Thus, Isaac himself was not averse to repeating music for different sections within the same Mass. Noblitt's conclusion that a different individual must have rearranged the Segovia version on this basis seems specious.

81. This Mass appears in the third of the Gafurius codices, however, which bears no date.

82. Thomas L. Noblitt, "Die Datierung der Handschrift Mus. Ms. 3154 der Staatsbibliothek München," Die

correct in thinking that the Segovia version was "distilled" from these two versions, this would place Segovia at least in the 1490's, and possibly after 1502.

Additional references to Segovia are made by Winfried Kirsch, in his inventory of Magnificat and Te Deum sources; Kirsch identifies the manuscript as having been in the possession of Queen Isabella about 1500.<sup>83</sup> He believes that the Segovia Te Deum (f. 101v, anon.) is a transformation of the two voices of a fauxbourdon by Gilles Binchois into a four-voice falsobordone.<sup>84</sup> He theorizes that the discant-tenor framework may have been "exported" to Spain in its two-part form, and that it was probably reworked there, possibly by Anchieta, in about 1500.<sup>85</sup> Kirsch notes that this is the only example of a sacred work by Binchois to appear in a Spanish manuscript.<sup>86</sup>

One of the unique Obrecht pieces in Segovia, "Regina celi," is the subject of an article by Helen

Musikforschung XXVII (1974), 46-47. Noblitt has identified the watermark type (but not a specific paper) for the earlier Mass; thus, the dates are less certain than that of the later version.

83. Winfried Kirsch, Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts (Tutzing, 1966), 163, 531.

84. Ibid., 531.

85. Ibid., 532.

86. Ibid.

Hewitt, entitled "A Study in Proportions."<sup>87</sup> Hewitt attempts to solve the complex proportional problems presented in this duo, and postulates that the piece was intended either for teaching or for testing the student in the discipline of proportions, or, perhaps, as an attempt to ". . . demonstrate the feasibility of using three numbers rather than the customary two, for the indications of proportions. . . ." <sup>88</sup> Hewitt offers a transcription of the piece and notes that Segovia, in her view, dates from the fifteenth century. <sup>89</sup>

Other brief references to Segovia include those by Sister Mary Nagle, in her dissertation on Obrecht's motets. <sup>90</sup> Nagle notes the singular importance of the manuscript with regard to Obrecht, and edits six of the ten unique Obrecht motets in Segovia. René Lenearts, in The Art of the Netherlanders, publishes one unique song by Obrecht from Segovia, "Den haghel ende die calde snee." He cites it as an example of forty Dutch songs in Segovia

87. In Essays on Music in Honor of Archibald T. Davison (Cambridge, 1957), 69-82.

88. Ibid., 69.

89. Ibid., 81.

90. Sister Mary Nagle, "The Structural Role of the Cantus Firmus in the Motets of Jacob Obrecht," *passim*.

that he regards as instrumental dances.<sup>91</sup> Helen Hewitt refers to Segovia in her discussion of "Va uilment" (Segovia, "Wat willen") in the commentary to her edition of Petrucci's Canti B. She concurs with Smijers in crediting Segovia with the authentic reading of the extended Dutch incipit.<sup>92</sup> José Romeu Figueras, in his edition of the literary texts of the Cancionero de Palacio, refers to Segovia as a manuscript emanating from the first third of the sixteenth century.<sup>93</sup> Romeu Figueras provides literary concordances for many of Segovia's villancicos. Lastly, Isabel Pope, in an article on the structure of the villancico,<sup>94</sup> and Miguel Querol, in a study of Juan del Encina,<sup>95</sup> each cite Segovia as one of the primary sources for the late fifteenth-century villancico.

91. René Lenearts, The Art of the Netherlanders, in Anthology of Music XXII (London, 1964), 113.
92. Helen Hewitt, ed., Canti B, Monuments of Renaissance Music II (Chicago, 1967), 69.
93. José Romeu Figueras, ed., La Música en la corte de los Reyes Católicos: Cancionero musical de Palacio: Edición crítica de los textos. Monumentos de la música española (Barcelona, 1965), XIV/2, 221.
94. Isabel Pope, "Musical and Metrical Form of the Villancico," Annales musicologiques II (1954), 194.
95. Miguel Querol, "La Producción musical de Juan del Encina," Anuario musical XXIV (1969), 1.

### The Authenticity of Segovia's Attributions

Having noted that an attitude of skepticism regarding the authenticity of the attributions in Segovia is prevalent in the literature, it is interesting, in this regard, to compare the manuscript with similar chansonniers of the period. Segovia comprises 204 pieces, of which sixty are unattributed. Four of the sixty may have been ascribed originally, but their authorship is now unknown, owing to the loss of several pages of the original manuscript. Of the remaining 144 pieces, 118 bear attributions that remain unchallenged in all other sources. Twenty-six pieces bear ascriptions which do conflict with attributions in one or more contemporary sources. Of these, three, at least, are probably ascribed correctly in Segovia.<sup>96</sup>

The first, "Che n'est pas jeu" (f. 163) appears in seven manuscripts. In three sources, it appears

---

96. I have found that information regarding the dating and origin of sources is more reliable than musicostylistic analysis in the assessment of attributions. In many cases, insufficient data regarding a particular composer's style is available; furthermore, the complete works of many of Segovia's composers have not survived. An illustration of the pitfalls of the "stylistic" method of attribution may be cited regarding f. 171v, "In pace, in idipsum." In this case, four scholars attribute the work to Agricola (Finscher, Müller, Wolff, and Lerner), while four others attribute the piece to Josquin (Stephan, Bessler, Picker, and Osthoff). The fact that each of these learned musicologists based his attribution on "objective" stylistic criteria points to the incertitude of this method.

without attribution (Washington Laborde, Rome C.G. XIII.27, and London 20.A.XVI), in three others it bears an attribution to Hayne (Paris 2245, Florence 2794, and Segovia), and in one (Rome Casanatense 2856), it is assigned to Ockeghem. The fact that two of the French manuscripts (Paris 2245, and Florence 2794) attribute the piece to Hayne, and not to Ockeghem, who was in residence at the French court from 1454 to 1496, gives credence to the Hayne ascription. Furthermore, Rome Casanatense 2856, a manuscript of the Este-Gonzaga families, probably compiled at Ferrara, would seem to have no special claim to authority for Ockeghem attributions.<sup>97</sup>

The second correct but conflicting attribution is "Exortum est in tenebris" (f. 92), a contrafactum of "Fors seulement," a piece that appears in thirteen sources. Of the seven attributed sources, six (Segovia, Basel F.X.1-4, Bologna Q 19, Regensburg Cl20, St. Gall 461, St. Gall 530) ascribe the piece to Pipelare, while one (Canti B) credits the work to La Rue. The fact that six geographically and temporally disparate sources

---

97. José Maria Llorens, "El Codice Casanatense 2.856, identificado como el Cancionero de Isabella d'Este (Ferrara), esposa de Francesco Gonzaga (Mantua)," Anuario musical XX (1967), 161-78.

offer Pipelare as the composer seems sufficient evidence to justify accepting the attribution.

A third piece in which the Segovia attribution is doubtless correct is a motet attributed to Brumel entitled "Ave ancilla trinitas" (f. 156v). Brumel is also credited with the piece in Canti B, but a conflicting attribution occurs in the print Trium vocum cantiones (Petreius, 1541), where the same piece, entitled "Ave Maria," is credited to Mouton. (The piece is also found without attribution in two other sources.) The fact that two early sources name Brumel as the composer, leaving a gap of about forty years until the single attribution to Mouton appears, favors the validity of the Brumel ascription in Segovia.<sup>98</sup>

In eight other cases, Segovia's attributions are in conflict with only a single source. It is notable that four of these conflicts appear only between Segovia and Florence 229. These include two Isaac attributions in Segovia, "Moyses" f. 191, and "Het is al ghedaen" f. 183, both of which appear textless in Florence 229, with

---

98. Helen Hewitt (Canti B, 72), and Barton Hudson (Antoine Brumel: Opera omnia [Rome, 1972] V, xxviii) both consider the Petreius attribution to be erroneous. See also, Helen Hewitt, "An Unknown Motet of the Fifteenth Century," The Catholic Choirmaster XXX (1944), 56-59, 77-80, 82.

attributions to Jacobus Barlem (f. 136, f. 135, respectively). A third Isaac attribution in Segovia, "Comt hier," f. 190v, is found in Florence 229 at f. 108v, with the title "Pour mieulx valoir," ascribed to F. Rubinet. The fourth conflict between Segovia and Florence 229 is found at f. 159, "Dat ic myn lijden," attributed to Petrus Eline in Segovia and Jannes Agricola in Florence 229 (textless, f. 21v).<sup>99</sup> (This piece also appears textless and anonymous in Bologna Q 17.)

Little is known of the four composers named in the Florentine manuscript. Jacobus Barlem is found in no other source, nor has any biographical data concerning him come to light.<sup>100</sup> F. Rubinet may have been the "Rubinetto francioso, cantore" who sang at the Florentine church of the Santissima Annunziata in 1482-83,

99. These pieces appear respectively as numbers 132, 131, 105, and 22, in the index of Florence 229 by Bianca Becherini published in her Catalogo dei manoscritti musicali della Biblioteca Nazionale di Firenze (Kassel, 1959), 22-29.
100. Howard Mayer Brown, in his forthcoming edition of Florence 229 (Monuments of Renaissance Music), confirms this point (Florence 229, Typescript, 85). I should like to express my gratitude to Professor Brown for his generosity in providing me with a typescript of the text of his forthcoming book.

and/or the "frate Rubinetus franciosus" who served in the Florentine Cathedral in 1506-07.<sup>101</sup> Jannes Agricola may have been a singer at the Illustre Lieve Vrouwe Broederschap at 's-Hertogenbosch from 1486 through 1494.<sup>102</sup> Petrus Eline, to whom four of the pieces in Segovia are attributed, has never been identified.

Isaac, on the other hand, was Florence's most active and prominent composer in the 1490's.<sup>103</sup> He was in Florence as early as the fall of 1484, and he surely remained there until the expulsion of the Medicis in 1494. Furthermore, although Isaac was appointed "Hof-componist" to the Emperor Maximilian in October 1496, he was back in Florence in 1499 and was probably residing

101. Frank D'Accone, "Neglected Composers in Florentine Chapels," Viator I (1970), 271. Also, Frank D'Accone, "The Singers of San Giovanni in Florence during the 15th Century," Journal of the American Musicological Association XIV (1961), 332. There are six attributions to "Rubinet" in Florence 229.
102. A Jannes Agricola appears on the payment records as a singer at 's-Hertogenbosch every year from 1486 through 1494, during the tenure of Barbireau (d. 1491). He has never been identified, nor connected with the Jannes Agricola of Florence 229. (The payment records are published by Albert Smijers, "De illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch," Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XIII (1932), 181-237.
103. Cf. Frank D'Accone, "Heinrich Isaac in Florence," The Musical Quarterly XLIX (1963), 464-83.

there again no later than 1502. Most of the works of the last thirty years of his life, particularly the secular compositions, were probably written in Florence for Florentine patrons.<sup>104</sup>

Isaac has a place of great importance in Florence 229. He is the most heavily represented composer, with twenty pieces attributed to him; in addition, eight other pieces are known to be his through concordances with other sources. Furthermore, the manuscript opens with a section of nineteen pieces that are attributed alternately to Johannes Martini and Henricus Ysaac.

Florence 229, then, would seem to take priority over Segovia with respect to Isaac ascriptions. It has been shown to have been copied in Florence and decorated in the Florentine workshop of Gherardo and Monte di Giovanni.<sup>105</sup> The manuscript's first owner has been identified, through its coat-of-arms, to have been one Alessandro Braccesi (1445-1503), a Florentine humanist and notary.<sup>106</sup> The manuscript was compiled between 1484 and 1493, with a possible date of 1491, the year of

104. Ibid., 476.

105. Brown, Florence 229, Typescript, 21.

106. Ibid., 44.

Braccesi's appointment as ambassador to Siena.<sup>107</sup> Thus, Isaac was surely present in Florence at the time of the compilation of the manuscript, and ascriptions to him in that source must be thought of as especially credible. Moreover, it would be unlikely that the scribe of Florence 229 would assign pieces to local "kleinmeister" (Rubinet, Barlem) which, in fact, belonged to the master himself.

In defense of Segovia, it must be noted that Isaac is also very heavily represented there, with nineteen attributions, and several other ascriptions through concordances. His high stature in the manuscript is underscored by the fact that the opening piece is his six-voice Missa Wohlauf gut Gesell von hinnen.

Isaac is not known to have traveled to Spain or to have worked directly at a Spanish chapel in Italy. His connections with Spain are circuitous, involving his employment as court composer to Emperor Maximilian I, father of Philippe le Beau, and father-in-law of Juana of Castile (la Loca), the daughter of Ferdinand and Isabella. The renowned musical chapel of Philippe had

---

107. Ibid., 73. Professor Brown's theory, Florence 229, Typescript, 78-87, that the manuscript had originally been prepared for Matthias Corvin, King of Hungary (d. 1490), husband of Beatrice of Aragon, is highly speculative.

direct contact with that of the Castilian court, vis-à-vis Philippe's extended journeys to Spain, in 1501-03, and 1506.<sup>108</sup> Moreover, the interchange among the musical chapels of Emperor Maximilian and those of his children, Philippe of Burgundy and Marguerite of Austria, has been well documented.<sup>109</sup> Thus, Isaac had strong, if indirect, ties with the Spanish courtly circles; for this reason, the Isaac attributions in a manuscript emanating from these circles, such as Segovia, carry with them a certain claim to authenticity.

Four other Segovia attributions are challenged by only one other source. "Pour vostre amour" f. 187, attributed to Brumel in Segovia, is credited to Isaac in Rome C.G. XIII.27, with the incipit, "Digan a les donzelles."<sup>110</sup> (It is curious that the Spanish incipit

108. See Chapter IV on the possible connection of Segovia with the musical chapel of Philippe. A journal of the two trips written by Antoine La Laing is printed in Collection des voyages des souverains des Pays-Bas, ed. L. Gachard (Brussels, 1876-1882). See also, Georges van Doorslaer, "La Chapelle musicale de Philippe le Beau," Revue belge d'archéologie et d'histoire de l'art IV (1934), 21ff. and 139ff.
109. Martin Picker, The Chanson Albums of Marguerite of Austria (Berkeley, 1965), Chapters II, III. See also the journal entries of La Laing, noted above.
110. Barton Hudson, Brumel VI, 87, regards the work as an authentic work of Brumel, although he is apparently unaware of the Isaac attribution.

appears in a non-Spanish source, while the French incipit survives in Segovia.)<sup>111</sup> Once again, the authority of a manuscript from the city of Isaac's residence must be regarded with a certain priority; Rome C.G. XIII.27 was probably compiled in Florence between 1492 and 1494.<sup>112</sup> Moreover, Professor Atlas has shown that Scribe B of Rome C.G. XIII.27, who provided certain emendations to the piece in question, was closely connected with Isaac or his circle.<sup>113</sup> Again, the Isaac attribution in the Florentine source would have slightly more credibility than the ascription to Brumel in Segovia.

A four-voice "Fortuna disperata," f. 115v, attributed in Segovia to Isaac and to Martini in Rome Casanatense 2856, may be a misattribution according to the same line of reasoning. The manuscript has been shown to have been compiled for the court at Ferrara (it bears the arms of the Este-Gonzaga families), probably in 1491 or slightly earlier.<sup>114</sup> Therefore, it must have been

---

111. It is equally curious that in Rome, C.G. XIII.27, the Spanish text "Frayres y dexedes me" is given for the French "Fors seulement" by Ockeghem.

112. Atlas, Rome, C.G. XIII.27, 26. Atlas is unaware of the Segovia attribution to Brumel and accepts the Isaac ascription.

113. Ibid., 14.

114. Llorens, "El Codice Casanatense 2856," 161-78, and

compiled during Martini's active career at the Ferrarese court (Martini worked at Ferrara from 1475 through at least 1498). Rome Casanatense 2856, in which Martini is the most heavily represented composer, is especially authoritative with regard to works attributed to him; Segovia, on the other hand, has only four Martini attributions, all of which conflict with ascriptions in at least one other source.

"Ic weinsche alle scoene vrouwen eere," f. 133, attributed to Obrecht in Segovia, appears in a German publication of 115 compositions published by Johann Ott in 1544, with the German text "Ic wünsch all Frauen Ehr," where it is attributed to Thomas Stoltzer.<sup>115</sup> (It also appears without attribution in Ulm 236, a-d.)<sup>116</sup> In this case, the Segovia attribution appears to be correct. Thomas Stoltzer, a German composer, thought to have been born circa 1480-85, served as "magister capellae" at the Royal Chapel of Hungary in the 1520's

Ludwig Finscher, "Johannes Martini," Die Musik in Geschichte und Gegenwart VIII (1960), 1724-1726.

115. Ludwig Finscher, "Obrecht," Die Musik in Geschichte und Gegenwart IX (1961), 1817. Finscher supports the Segovia attribution(!).
116. I have not seen this source. It is listed by Leopold Nowak in Das deutsche Gesellschaftslied in Österreich von 1480-1550. Denkmäler der Tonkunst in Österreich XXXVII/2 (Vienna, 1930), 72.

under King Ludwig II.<sup>117</sup> Thus, he was probably too young to contribute to as early a manuscript as Segovia.<sup>118</sup> Of his 150 compositions, Stoltzer seems to have written only eight secular Lieder; furthermore, the great majority of his works appear in German and Hungarian sources (Zwickau, Breslau, Regensburg, Bártfa).<sup>119</sup>

Two conflicting attributions exist between Segovia and the Odhecaton. The first, "J'ay pris amours, tout au rebours," is credited to Busnois in the Odhecaton, and to Martini in Segovia (f. 110v).<sup>120</sup> The second is a

117. Lothar Hoffmann-Erbrecht, "Thomas Stoltzer," Die Musik in Geschichte und Gegenwart XII (1965), 1398-1403.
118. Cf. Chapters II, III, and IV, where evidence is presented concerning the dating of Segovia. If I am correct in placing Segovia at about 1500, the attribution to Obrecht would seem to be considerably more credible than that of the Ott publication of some forty years later.
119. Hoffman-Erbrecht, 1401. Stoltzer's secular works (including the piece in question) are published by Leopold Nowak, in Das deutsche Gesellschaftlied in Österreich von 1480-1550 as Vol. XXXVII/2 of Denkmäler der Tonkunst in Österreich (Vienna, 1930), 72.
120. Catherine Brooks, "Antoine Busnois, Chanson Composer," Journal of the American Musicological Society VI (1953), 113, 125, regards the piece as an authentic work of Busnois, but she is unaware of the Segovia concordance. Theodore Karp, "The Secular Works of Johannes Martini," Aspects of Renaissance Music: A Birthday Offering to Gustave Reese, ed. Jan LaRue (New York, 1966), 466, and Edward Evans, Johannes Martini in Recent Researches

three-voice version of "De tous bien playne" (f. 173), ascribed to Agricola in Segovia and to "Bourdon" in the Odhecaton. The Odhecaton has long enjoyed a reputation as the most central (i.e., reliable) source of the period (Hewitt, Odhecaton, 9, says, for instance, that it has ". . . a musical importance not to be exceeded by that of any secular musical manuscript of the period"). However, this view, which probably is derived from the singular importance of the Odhecaton in the history of music printing, has been questioned by more recent scholars.<sup>121</sup> Hewitt herself, in fact, points out that six attributions in the 1501 edition (Bologna copy) were withdrawn in later editions, presumably because the editor was uncertain of the ascriptions.<sup>122</sup> Thus, in the case of these two conflicting attributions, no strong conclusion can be made in favor of either source.

---

in the Music of the Middle Ages and Early Renaissance (Madison, 1975) I, xiii, both favor the Martini (Segovia) attribution on stylistic grounds. Helen Hewitt, ed., Harmonice musices odhecaton A (Cambridge, 1946), 211, accepts the ascription to Busnois; she too is unaware of the Segovia concordance.

121. Atlas, Rome C.G. XIII.27, 250-52, shows that the Odhecaton is no more accurate than contemporary manuscript sources, citing nine conflicting attributions, and one definite misattribution as evidence.
122. Hewitt, Odhecaton, 8.

Another Petrucci publication, Canti B, contains an attribution that conflicts with one in Segovia; "Veci la dancha barberi," attributed to Compère in Segovia (f. 125v), is ascribed to Vaqueras in Canti B.<sup>123</sup> In this case, the general accuracy of the Petrucci source cannot be denied; of the fifty-one compositions in Canti B, there are only four conflicting attributions.<sup>124</sup> On the other hand, speaking against the Canti B ascription, is the fact that Vaqueras (Bertrandus de Brassea), a singer in the Papal chapel from 1433-1507, seems to have left not a single secular work.<sup>125</sup> Moreover, all of his known works (with the exception of one motet, which appears in a Petrucci print) survive in Sistina manuscripts which were compiled under the Popes he served (Sixtus IV, Innocent VIII, Alexander VI, and Julius II).<sup>126</sup> Thus it seems unlikely that his sole

123. Hewitt, Canti B, 51-52.

124. Ibid. This was deduced from Hewitt's list of concordances.

125. José Maria Llorens, "Vaqueras," Die Musik in Geschichte und Gegenwart XIII (1966), 1270.

126. Ibid. It is possible, but unlikely, that Vaqueras did compose a body of secular pieces of which not a single example has survived.

surviving secular piece should be set to an explicitly bawdy text such as "Veci la dancha barberi."<sup>127</sup>

Other instances of conflicting attributions include "T'meiskin was jonc" (f. 103), with an assignment to Obrecht in Segovia, to Japart in Florence 178, and to Isaac in the Bologna (1501) copy of the Odhecaton.<sup>128</sup> "T'meiskin" is one of the six pieces in which the attribution in the first edition of the Odhecaton was withdrawn; the piece appears anonymously in the editions of 1503 and 1504, suggesting that the editor, Petrus Castellanus, rejected his original attribution.<sup>129</sup>

127. Hewitt, Canti B, 51. Hewitt's translator, Morton W. Briggs, reads the text (from Cortona 95-96) after the edition of Rodolfo Renier, "Un mazzetto di poesie musicali francesi," Miscellanea di filologia e linguistica: In memoria di Napoleone Caix e Angelo Canello (Florence, 1886), no. 5:

This is the dance of Barbary.  
 It happened in Barbary the other day,  
 This startling event.  
 Three daughters of a city gent  
 Went to the green to play.  
 Said the youngest of the three, "It's evident,  
 My span is no doubt quite superior  
 From navel down to my posterior."

That Segovia's scribe intended to set this text is clear from the two lower voices which are marked "l'autre jour" ("the other day"--line 2).

128. It appears without ascription in five other sources.
129. Hewitt, Odhecaton, 3. The intriguing possibility that the editor of the Odhecaton was a Castilian (from his surname) must remain nothing more than a

Nothing is known of the life of Johannes Japart except that he served at the court of Ferrara between 1477 and 1479.<sup>130</sup> His surviving work consists of twenty-one chansons, none of which bear Flemish or Dutch texts.<sup>131</sup> Obrecht, on the other hand, set the majority of his secular songs to texts in Dutch, his native language; therefore, it seems plausible that this setting of a Dutch folk tune should be validly attributed to him.

The Magnificat (f. 73v) attributed to Agricola in Segovia and to Brumel in Rome C.S. 63 is found in four other sources without ascription. On the basis of the general veracity of the ascriptions in Rome C.S. 63, which dates from the Papacy of Innocent VIII, 1492-98, the piece generally has been credited to Brumel.<sup>132</sup> On the other hand, neither Agricola nor Brumel was associated with the Sistine Chapel at the time of the compilation of the manuscript (Brumel was in France, probably employed

conjecture, since no biographical information concerning his life has survived.

130. Lewis Lockwood, "Music at Ferrara in the Period of Ercole I d'Este," Studi musicali I (1972), 119.
131. Nanie Bridgman, "Johannes Japart," Die Musik in Geschichte und Gegenwart, VI (1957), 1753-1754.
132. Kirsch, Magnificat- und Te Deum-Vertonungen, 533; Lerner, Sacred Works, 96, and Hudson, Brumel, VI, xxi, follow this line of reasoning.

at Chartres, Laon, or Notre Dame in Paris;<sup>133</sup> Agricola was in Florence after 1491, and entered the chapel of Philippe le Beau in 1500).<sup>134</sup> Because Rome C.S. 63 has no special claim to authority for ascriptions to Brumel, and a slightly later Vatican source (Rome C.S. 15, c. 1500) transmits the same Magnificat without attribution, perhaps the question of its authorship cannot be resolved satisfactorily at this time.

"O bone Jesu" is attributed to Anchieta in Segovia. It is assigned to Compère in Petrucci's Motetti de la Corona (1519), to Peñalosa in Barcelona 454, and to Antonio de Ribera in Tarazona 2; it also appears without attribution in Coimbra 12 and Barcelona 5. Finscher considers this motet to be Compère's last and most strange cantus-firmus motet because its homophonic style, syllabic text-setting, and organization into sections defined by cadences and fermatas, are alien to the composer's motet style.<sup>135</sup> Therefore, Finscher assigns the piece to Compère's "late period," i.e., after 1515.<sup>136</sup> In doing so he is certainly wrong, because Segovia

133. Reese, Renaissance, 260.

134. Frank D'Accone, "The Singers of San Giovanni in Florence during the 15th Century," Journal of the American Musicological Society XIV (1961), 314ff.

135. Finscher, Compère, 178. 136. Ibid., 180.

and Barcelona 5 surely date from a considerably earlier period.<sup>137</sup> Furthermore, Finscher's argument in favor of the Petrucci print, in this instance, betrays a strong, unjustified bias against the Spanish sources:

However, the representative publisher's version [i.e., Petrucci's] is certainly the more dependable one; the Spanish sources may have preferred this piece and made it a Spanish composition for stylistic reasons.[!]<sup>138</sup>

Since five of the six sources are Spanish, and the sixth is an Italian printed book of about twenty years later, it is reasonable to assume that the piece originated in Spain, and was transmitted in the interim to Italy, rather than the reverse.<sup>139</sup>

Regarding the three Spanish composers to whom the piece is attributed, Antonio de Ribera was a singer in

137. Finscher is unaware of the Segovia concordance.

138. Finscher, Compère, 180. In addition, Finscher considers the final C-major cadence with which all five Spanish sources end to be incorrect; instead he accepts the 1-5-8 chord on G which Petrucci offers as authentic. In this matter, Finscher clearly errs. The voice leading in all four parts clearly leads (throughout the entire final phrase) to a cadence on C.

139. Compère died in 1518, the year before the Petrucci print was published.

the Papal Chapel from 1514 through 1522;<sup>140</sup> his few extant works survive in Iberian manuscripts of the early sixteenth century (Tarazona 2 and 3, and Coimbra 12). Peñalosa (c. 1470-1528) was a singer in the Spanish chapel of Ferdinand I from 1498 through 1516; in 1517 he was listed as a member of the Papal Chapel.<sup>141</sup> However, if, as I shall attempt to prove, Segovia was compiled for the chapel of Queen Isabella of Castile, the ascription to Anchieta would appear to be the correct one. Anchieta was a singer in Isabella's chapel, as well as maestro de capilla for her son, the Crown Prince Don Juan. It is likely that Segovia's scribe would have been in contact with Anchieta, or his circle, and therefore the manuscript would seem to be authoritative with regard to Anchieta ascriptions. Of the nine pieces attributed to Anchieta in Segovia, no less than eight, remain unchallenged in other sources.

The question of the conflicting attributions of "Een vrolic wesen" (f. 166) has been discussed in the literature at length.<sup>142</sup> Three sources (Segovia,

140. Haberl, Franz Xavier, "Die römische 'Schola Cantorum' und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts," Bausteine für Musikgeschichte III (Leipzig, 1888), 69.

141. Stevenson, Spanish Music, 146-50.

142. C. W. Fox, "Ein fröhlich wesen: The Career of a

Copenhagen 1848, and Formschneider) attribute the piece to Barbireau, two to Obrecht (St. Gall 462 and 463), and one (Greifswald) to Isaac; seven sources bear no attribution. Obrecht may have added the altus found in the Saint Gall versions.<sup>143</sup> The attribution to Isaac (Greifswald) is probably an error, possibly resulting from the scribe's having confused it with Isaac's Mass based on this tune.<sup>144</sup> Since Segovia presents the original three-voice version, it is probable that the Barbireau ascription is correct.

"In pace, in idipsum," attributed to Josquin in Segovia and five other manuscripts (Bologna Q 17, Rome Casanatense 2856, Rome C.G. XIII.27, Florence 178, Florence 229, and London 20.A.XVI), is ascribed to Agricola in two prints (Canti C and Rhau, Tricinja) and appears without attribution in five other sources. Since the seven manuscripts that give the piece to Josquin are among the most important sources of the

German Song in the 16th Century," 56-74; C. W. Fox, "Barbireau and Barbingant," 79-101; Atlas, Rome C.G. XIII.27, 63-69. See above, p. 12.

143. Fox, "Barbireau and Barbingant," 75.

144. Atlas, Rome C.G. XIII.27, 67; Fox, "Barbireau and Barbingant," 80.

Franco-Flemish repertory, and because they are, perhaps, slightly earlier than Canti C (and much earlier than Rhau), the Josquin attribution is probably correct.<sup>145</sup> Osthoff suggests that the Agricola attribution in Canti C may well apply only to the altus that appears there.<sup>146</sup>

A piece a 3 "Nec michi, nec tibi," attributed to Obrecht in Segovia, is found in Rome C.G. XIII.27 ascribed to Virgilius (it appears without attribution in Florence 229 and Speciálník); furthermore, it is found, anonymously, as a duo in Torino I.27 and Perugia 431. Frank D'Accone infers from the text incipit, "Nec michi, nec tibi," that the authorship was "divided" between two composers, Obrecht and Virgilius, and he supposes that Obrecht was responsible for the duo, while the added bassus was composed by Virgilius.<sup>147</sup> (Virgilius may be the Ser Virgilio, Contralto, who is listed as belonging

145. Paul Müller, "Agricola," 159, accepts the Agricola attribution on stylistic grounds, as does Finscher, Compère, 213. Osthoff, Josquin Desprez, II, 161-62, and Picker, Chanson Albums, 86, support the Josquin attribution.

146. Osthoff, Desprez, II, 162.

147. D'Accone, Viator, 283. Atlas adopts D'Accone's view concerning this matter, citing a line from III Kings 3:26 which he believes is the source of the incipit (Atlas, 132). Another possibility (remote!) is that "Virgilius" refers to Virgil: a line from the Aeneid reads "Nec mihi iam patriam antiquam . . . nec tibi dulcis natos" (Book II, line 137).

to the Florentine Cathedral chapel from 1507 until about 1515.)<sup>148</sup>

This reasoning seems somewhat suspect, inasmuch as the source of the extended incipit that D'Accone and Atlas cite is Torino I.27, which is composed of only the superius and tenor parts and is specifically marked "Duo." If the text refers to the supposed dual authorship of the piece, the fact that the "Virgilius" bassus is not even present surely negates D'Accone's thesis entirely. No other piece by Virgilius survives; lacking other evidence, it would seem reasonable to accept the Segovia attribution solely on the basis of the predominance of works by Obrecht in that manuscript.

Seven pieces in Segovia may be classified as possible misattributions. The first, "J'ay bien nori" (f. 89), is attributed to Johannes Joye in Segovia, to Josquin in Florence 178, and to Jannes Japart in Florence 229; it also appears without attribution in Rome C.G. XIII.27. No composer named Johannes Joye is known from sources of the period. It is very unlikely that Gilles Joye (a composer in the Burgundian chapel of Philippe the Good from 1462-1484)<sup>149</sup> could have been

148. D'Accone, Viator, 281.

149. Jeanne Marix, Histoire de la musique et des musiciens de la cour de Bourgogne sous la règne de Philippe le bon (Strasbourg, 1938), 213.

the composer in question, since Segovia's composers are considerably more "modern" than those of the sources in which Joye's works appear, such as the Mellon and Laborde chansonniers. Perhaps the scribe intended to write "Johannes Japart," as Atlas suggests.<sup>150</sup> In any event, the matter of the correct authorship of this piece has not been conclusively resolved.

A three-voice Mass assigned in Segovia to Agricola (f. 135) may also be misattributed. The work is credited to Aulen ("Officium Auleni") in four German sources (Breslau 2016, Regensburg B 216-219, Leipzig 1494, and Berlin 40021); it also appears anonymously in Munich 3154 and Barcelona 454. Aulen is known solely through this work, unless the Johannes Aulen whose motet appears in a Petrucci print of 1505 is the same composer.<sup>151</sup> The obscurity of the

150. Osthoff, Josquin Desprez, II, 281, and Atlas, Rome, C.G. XIII.27, 80 accept the Josquin attribution because nine of the eleven Josquin ascriptions in Florence 178 remain unchallenged in other sources. On the other hand, Atlas's belief (p. 79) that the "attribution as it comes down to us in Seg. seems hopelessly befouled and should be disregarded" appears to be an unjustified overstatement, based, perhaps, on an a priori distrust of Segovia's attributions.

151. Heinrich Besseler, "Aulen," Die Musik in Geschichte und Gegenwart I (1949-51), 858. Besseler is unaware of the Segovia concordance. I should like to suggest two other possibilities regarding the meaning of "Officium Auleni." The word "aula, aulen" in German means "great hall"; perhaps the term "Officium auleni" merely referred to the Mass which

composer makes it almost impossible to confirm the attribution, although it must be admitted that the appearance of the work in five German manuscripts, with an attribution to Aulen in four, would seem to support an ascription to this unknown composer.

The instrumental piece "Cecus non iudicat de coloribus," attributed to "Ferdinand et frater ejus" in Segovia, presents a curious case of conflicting attributions. It is the only instance in which Segovia's scribe attributes a piece to a Spanish composer that is attributed to non-Spanish composers in continental sources. The piece is attributed to Agricola in St. Gall 462 and Formschneider, to Isaac in Speciálník, and remains unattributed in four other sources. In favor of the Segovia ascription is the fact that this manuscript (see Chapter IV) considerably predates the two sources that bear

was traditionally sung in the great hall of the court or church, and was so marked by the scribe. The error could then have been transmitted to the four German sources which carry this designation, mistaking the term for an attribution.

The second possibility, perhaps slightly less remote, is that the Mass originated in the town of Aulendorf, a small village located near Ulm, in southern Germany. Aulendorf is within a few miles of Regensburg and Munich, where two manuscript sources of the Mass are currently located. In either case, the epithet "Officium Auleni" could possibly refer to the composer of the Mass who may have resided in Aulen.

the Agricola ascription (St. Gall 462, 1510; Formschneider, 1538).<sup>152</sup> However, one must concede that, aside from "Nunca fué pena mayor," no song by a Spanish composer survives in such a geographically and temporally disparate group of sources (St. Gall 462, Formschneider, Speciálník, Berlin 40021, Bologna Q 17, Leipzig 1494, and Munich 3154). The works of Agricola and Isaac, on the contrary, may be found in an extremely wide range of sources. For this reason, the Segovia attribution must be considered a dubious one.

Lastly, there are four attributions to Compère which have consistently been regarded as misattributions in the literature. The first, "Je ne fays plus" (f. 181v), is attributed to Compère in Segovia, to Mureau in Florence 176, Rome C.G. XIII.27, Paris 2245, and Florence 2356, and to Busnois in Bologna Q 17 and Florence 229. The piece appears anonymously in eleven other sources.

Weighing most heavily against the case for Compère is the Mureau attribution in Paris 2245. This source,

---

152. It is possible that the ascription refers to two minor Spanish composers. Other possibilities include an attribution to King Ferdinand (although he is thought to have been less interested in music than his wife), or the very remote possibility that Agricola had a brother named Ferdinand(!).

dating from the mid-1490's, and emanating from the court of Louis XII,<sup>153</sup> is an authoritative source for Compère; he is heavily represented in it, and it was surely compiled while he was at, or near, the French court. It seems likely that if Compère were indeed the composer, he would have been credited with the piece in this source.<sup>154</sup>

Two pieces attributed to Compère in Segovia are ascribed to Agricola in several French and Italian sources. "J'ay bieau huwer" (f. 182) is given to Agricola in four sources (Odhecaton, Florence 178, Zwickau, and Verona 757) and is found without attribution in five others. The fact that Agricola was active in Florence at or near the time of the compilation of Florence 178

153. Gustave Reese, NYU Seminar Project, "Paris 2245," 1970-71. Atlas, Rome C.G. XIII.27, 74, accepts the Mureau attribution. Arnold Geering in Das Liederbuch des Johannes Heer von Glarus. Schweizerische Musikdenkmäler (Basel, 1967), V, 13, accepts the attribution to Compère from Segovia.
154. The presence of the piece in Florence 176, an early source, probably dating from the 1470's (Atlas, Rome C.G. XIII.27, 247), also inclines against the Compère attribution; Compère's name first appears in the Milan chapel list in 1475, and the bulk of his secular compositions appear in sources of a slightly later date. Since little is known of the style of Mureau (a canon at the Chartres Cathedral in the 1470's) the problem of the conflicting attribution remains unsolved. About Mureau, see André Pirro, "Gilles Mureau, chanoine de Chartres," Festschrift für Johannes Wolf zu seinem 60. Geburtstag (Berlin, 1929), 163-67.

(c. 1491-1493),<sup>155</sup> together with the fact that he was credited with the piece in the Odhecaton and German and Italian manuscript sources, tends to discredit the Segovia ascription to Compère. The same reasoning applies to "Je ne puis plus" (f. 192), which Segovia credits to Compère but which Florence 178 and Rome Casanatense 2856 ascribe to Agricola.<sup>156</sup>

A fourth possible Compère misattribution is "Elaes Abrayam" ("Helas") which is attributed to Tinctoris in the Odhecaton and Florence 27. In this instance, however, the Italian sources bear no special authority with regard to Tinctoris. Florence 27 is a sixteenth-century manuscript that contains many pieces from the Mantuan frottola repertory. Segovia, however, has seven attributions to Tinctoris, and as a Spanish manuscript, may be considered to have particular credence with regard to Tinctoris, since that

155. D'Accone, "Some Minor Composers," 344, shows that Agricola was a singer at the Florentine Cathedral in 1491-1492. Atlas, Rome C.G. XIII.27, 247, indicates that because of its repertory as well as the date of its paper, Florence 178 is contemporary with Rome C.G. XIII.27, 1491-1493.

156. Lerner, Agricola, V, lii, accepts this piece as having been written by Agricola; Finscher, Compère, 54, regards the Segovia attribution as faulty.

composer served the Spanish ruling house at Naples from c. 1473 through at least 1487.<sup>157</sup> Thus at this time neither attribution can be affirmed decisively.

In conclusion, it should be noted that Segovia is very important for Compère; of the forty-nine chansons attributed to him, seventeen are found in Segovia. Furthermore, his works appear in more Spanish manuscripts than any continental composer other than Josquin, including several "local" manuscripts whose contents are otherwise entirely limited to works by Spanish composers (for example, Tarazona 2 and Barcelona 454). This would suggest, perhaps, that Compère may have visited Spain at some time, although there are no existing documents that support this theory. Yet, the known biography of Compère is far from complete. Should such a Spanish visit come to light, the frequent occurrence of works by Compère in Spanish manuscripts would be explained, and the attributions to him in Segovia would be more authoritative.

In assessing the reliability of Segovia's attributions in relation to those of contemporary sources, it becomes immediately apparent that Segovia's scribe A,<sup>158</sup>

---

157. Hüschen, "Tinctoris," 419-20.

158. Regarding Scribe A, see p. 92, below.

who entered the Netherlandish repertory, preferred to provide attributions rather than to leave pieces un-ascribed. Of the 163 works he entered into the manuscript, only nineteen are anonymous (three of which are un-ascribed owing to the loss of pages). The manuscript has sixty unattributed works in its entirety, because the second layer of the manuscript, the forty-one Spanish pieces, contains only two attributions.

Segovia has an exceedingly large number of attributed works in comparison with a number of sources with which it is roughly contemporary. Florence 229, for instance, with 268 compositions, contains 159 un-attributed works (more than half). Rome C.G. XIII.27, with 107 pieces, has forty-nine (again, almost half) without ascription. Thus, it is not surprising that Segovia, with very few un-ascribed pieces, has a relatively high number of conflicting, and, in a few instances, erroneous, attributions.

To be sure, an analysis of the twenty-six conflicting attributions shows far fewer erroneous attributions than one might expect, considering Segovia's reputation for unreliability. Of the twenty-six conflicting ascriptions, three are certainly correct, eight are probably correct, eight are dubious, but may be correct, and seven are probably incorrect. If only

seven out of 204 compositions are incorrectly ascribed (about 3 percent), the manuscript compares favorably with most contemporary sources. Rome C.G. XIII.27, for instance, has eleven conflicting attributions and at least three misattributions in its 107 pieces (3 percent). The Odhecaton (Bologna copy), with ninety-six pieces, has fifteen conflicting attributions and two probable erroneous attributions (2 percent). Segovia, then, although it is a peripheral source, is as reliable as many central sources. Indeed, one could say with some confidence, that there is little reason to dispute out of hand the testimony of its attributions.

Chapter II  
DESCRIPTION, DIPLOMATICS, AND PALEOGRAPHY

Segovia consists of 208 folios of tan paper, bound in honey-colored vellum, with the words "Canto de organo" hand-printed in ink on the front cover. The original foliation appears in the center top margin of each recto; the numbering is continuous except for twenty folios which are now lost (fols. 1-4, 6-8, 104-109, 111, 199, 215, 218, 219, 221, 223).<sup>1</sup>

The manuscript is bound in a simple cover of vellum, which appears to be original. There is neither decoration nor stamping on any part of it. The vellum extends over the front edge of the cover, nearly halfway across it on the upper side, with an envelope-like flap.<sup>2</sup> Several red leather thongs (which are now disintegrating) are attached to the cover by means of a long strip of leather, and the manuscript is laced into its cover with

- 
1. The foliation that appears on the bottom of the pages of the Anglés microfilm of Segovia does not appear on the actual manuscript; furthermore, the Anglés copy is defective, in that the folio numbers do not correspond with those on the manuscript leaves.
  2. It is probable that the vellum originally encased wooden boards, which are no longer in place.

the thongs, over which it is sewn. The original stitching appears to be in place. The simplicity of the binding indicates that it is a book intended for study or practical use, in contrast to the highly decorated bindings of books intended as luxury objects for aristocratic or royal patrons.

### Size

Segovia's pages measure 29.1 x 21.5 cm (11-1/2 x 8-1/2"), with a written area of approximately 23.9 x 16.5 cm. (9-1/2 x 6-1/2").<sup>3</sup> Thus, with respect to size, it stands somewhere between the small late fifteenth-century chansonniers (Paris 15123, Paris 2245, Florence 178, Florence 229, Bologna Q 17, Rome C.G. XIII.27, and Seville/Paris, to cite a few), and the large Mass and motet choirbooks (Rome Chigi, Vienna 1783, Rome C.S. 15, 35, and 63, for instance).<sup>4</sup> From its moderate size, one may infer that only two or three singers could have read

3. Segovia's pages are approximately the same size as this standard sheet of typing paper, "8-1/2 x 11."
4. The sizes of these chansonniers are as follows: Paris 15123, 18 x 12 cm.; Paris 2245, 18 x 12 cm.; Florence 178, 12 x 17 cm.; Bologna Q 17, 19 x 11 cm.; Florence 229, 24 x 17 cm.; Rome C.G. XIII.27, 23 x 12 cm.; Seville-Paris, 20 x 15 cm. The Mass and motet choirbooks measure 37 x 28 cm. (Chigi), 40 x 18 cm. (Vienna 1783), 50 x 37 (Rome C.S. 15), 53.5 x 38 (Rome C.S. 35), and 54 x 42 (Rome C.S. 63).

from it at one time, and that it may well have served primarily as a musical and/or pedagogical source-book.

#### Format

Segovia is in folio format, that is, it is composed of full sheets that have been folded once. That they are indeed folios, and not quartos which have been cut in half, may be determined by observing the position of the watermark and the direction of the chain lines. These are typical of folio format, namely, vertical chain lines and watermarks centered on every other page.<sup>5</sup> The direction of the watermark alternates, one right side up, one upside down.

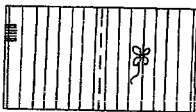
Having identified Segovia's format as folio, it is easy to reconstruct the dimensions of the uncut leaf; that is, it could well have measured approximately 30.5 x 44 cm. (adding 1 to 1.5 cm. for trimmed edges). This size is one of four common and relatively standard sizes of paper manufactured in Catalonia (the center of the Spanish paper industry) in the fifteenth century. The standard sheet sizes were 28/29 x 46/47 cm., 25/27 x 43/45 cm.,

---

5. See Figure 1. The placement of the watermark on the uncut sheet, and the direction of the chain lines relative to the written page, were relatively standard in western Europe by the fifteenth century. See R. B. McKerrow, Introduction to Bibliography for Literary Students (London, 1927), 102; also, P. Gaskell, Introduction to Bibliography (New York, 1972), 80-107.



Uncut sheet: Horizontal chain lines; watermark near or below center of one-half of oblong



Folio: One fold; vertical chain lines; watermark in center of every other page

Figure 1. Standard fifteenth-century format: wire lines, chain lines, watermarks.<sup>a</sup>

---

a. For illustrations of formats of two, three, and four folds (quarto, octavo, sexto decimo), see Gaskell, Introduction to Bibliography (New York, 1972), 80-107.

29/30 x 40/41 cm., and, as in Segovia, 30.5 x 44 cm. (the sizes varied slightly from paper maker to paper maker).<sup>6</sup>

In fifteenth-century Spain, unlike in France and Italy, sheets of less than 40 cm. in height were apparently not manufactured.

#### Watermark and Chain Lines

A single watermark appears throughout Segovia, indicating that the same paper was used throughout the manuscript and suggesting that the manuscript was copied in one place and completed within a relatively short span of time.<sup>7</sup>

The watermark consists of a hand and six-petalled flower, which extends from the central finger.<sup>8</sup> The hand (or glove) has a double-banded cuff, and the flower consists of a central circle with six rounded petals. The

6. Oriol Valls I Subirá, Paper and Watermarks in Catalonia, ed. by E. J. Labarre as Vol. XII/1 of Monumenta chartae papyraeae historiam illustrantia (Amsterdam, 1970), 18.

7. A manuscript which may be an exception to this theory is Florence 117, which was written by several scribes, and may even have been compiled in more than one place. The paper of Florence 117 appears to be the same throughout. I can cite no other example of this phenomenon among contemporary sources. (On Florence 117, see Atlas, Rome C.G. XIII.27, 244; also, Joshua Rifkin, "Scribal Concordances for some Renaissance Manuscripts in Florentine Libraries," Journal of the American Musicological Society XXVI [1973], 312.)

8. The author traced approximately thirty of Segovia's watermarks located in different gatherings of the

mark appears in the center of every other page; every other mark is inverted. The chain lines are slightly less than 4 cm. apart, and the center chain line serves as the stem for the flower. There is an extra chain, or "tranchefile," approximately 1-1/2 cm. in from each edge. The wire lines are approximately 1 mm. apart (see Figure 2).

The "hand" motif appeared from the fourteenth through the seventeenth centuries on French and Spanish papers. Zonghi's collection of Italian watermarks shows no specimens of this design,<sup>9</sup> but a document surviving from 1478 states that the

. . . Brothers Bernico, merchants of Genoa, sold to Miguel del Miracle of Valencia, 200 bales of paper, bearing the hand and star watermark, and 108 bales bearing the hand and flower mark, at the rate of five libras Valencian per bale.  
 . . .<sup>10</sup>

A check of watermark inventories of papers found in the Low Countries, Austria, Lombardy, Northern Italy,

manuscript by means of a light board, and found them to be almost identical.

9. Aurelio Zonghi, Le Marche principali delle carte fabrianese dal 1293 al 1599 (Fabriano, 1881), ed. by E. J. Labarre as Vol. III of Monumenta chartae papyracea historiam illustrantia (Hilversum, 1953).
10. Cited in Valls I Subirá, Paper and Watermarks in Catalonia, XII/1, 19, from Boletín revista del Ateneo de Valencia IX (Valencia, 1874), No. 103, 1422ff.

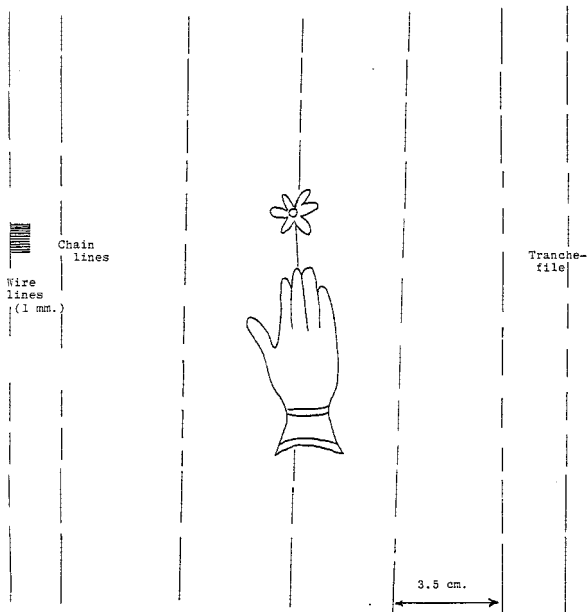


Figure 2. Segovia's watermark (Segovia, f. 5).  
[The dimension of the page is 29.1 x 21.5 cm. All dimensions have been reduced here.]

Hungary, and Bohemia, shows no watermark of this type.<sup>11</sup>

That the "hand" watermark was very popular in French papers is demonstrated by Briquet, who illustrates 976 hands (Briquet, nos. 10631-11607) dated 1375 to 1700.<sup>12</sup> The earliest "hand" design found on French papers (Briquet, 10630) survived on papers found in northern France (Lorraine, Clermont en Beauvais) dated 1377-1382 (see Figure 3). Briquet's "hand" watermarks show a wide variation in size and shape. Furthermore, in the fifteenth century, they are embellished as hands in gloves, in ruffled cuffs, as fingers with joints, as fingers showing the benediction sign, and as hands with extensions of flowers (with up to five petals), stars, crosses, castles, and letters.

With regard to the hand and flower watermark, however, the earliest watermarks that Briquet cites (nos. 11151-11168) date from the 1470's. Because they appear on papers of the state archives in Palermo and

- 
11. Georg Eineder, The Ancient Paper Mills of the Former Austro-Hungarian Empire and their Watermarks, ed. by E. J. Labarre as Vol. VIII of Monumenta chartae papyrae historiae illustrantia (Hilversum, 1960).
  12. Charles Briquet, Les Filigranes. dictionnaire historique (Paris, 1907), facsimile edition, ed. by Allan Stevenson (Amsterdam, 1968).

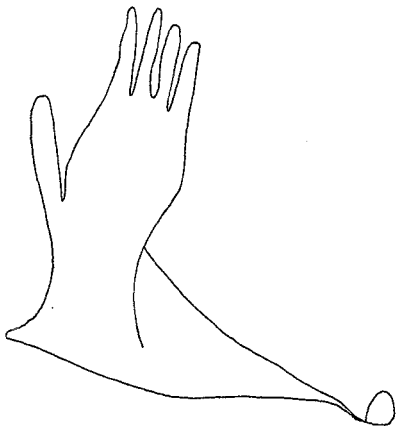


Figure 3. Briquet 10630 - Earliest "hand" watermark found on French paper.

Catane (Sicily), Briquet theorizes that the papers were of Piedmontese or Genoese origin, areas of great importance in Italian paper manufacture.<sup>13</sup>

It is noteworthy that among Briquet's 976 "hand" watermarks, there is only one (Figure 4 below, Briquet 11154) that bears the double banded-cuff and six-petalled flower of the Segovia mark. This design marks a paper found in Palermo dated 1482; the paper is 30 x 43 cm., roughly the same size as Segovia's paper, and the chain lines are spaced at about the same interval (actually, they are about 1/2 cm. closer together).<sup>14</sup> The fact that the paper, found in Palermo, Archivio di Stato, was an official document of the chancellery of the Spanish Kingdom of Naples suggests that the paper may have been manufactured in Spain. Investigation of Spanish watermarks of the late fifteenth century supports this hypothesis. Briquet seems to have overlooked the possibility that papers for official documents in the Spanish territory in Italy could have been imported from the mother country. Since Briquet did not include Spanish papers in his study, he was unaware of the prevalence of this mark in Spain.

13. Briquet, Les Filigranes, 563.

14. The hand is slightly smaller.

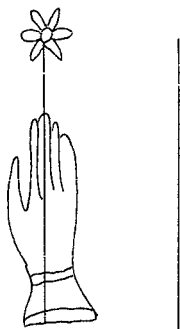


Figure 4. Briquet 11154 - Watermark, Archivio di Stato, Palermo, 1482, Cancelleria #149.

Before leaving French inventories of watermarks, it must be noted that the hand and flower watermark became extremely popular in France from about 1485 to 1500. In addition to the many examples gathered by Briquet, Midoux's collection of watermarks found on northern French archival papers (particularly those of Laon and Roucy) shows many examples from the 1480's and 1490's.<sup>15</sup> It is notable that among the many French hand and flower watermarks, the six-petalled flower is rare, and there is no example of the hand and six-petalled flower in combination with the double-banded cuff (Figure 5).

The hand and flower watermark is found throughout the history of Spanish paper. The oldest watermark of this design appears on a record in the Archivo diocesano of Vic (Vich), a town located about thirty-five kilometers from Barcelona. This watermark, which appears on a document dated 1336, antedates the Briquet French "hands" by forty years, and the Briquet hand and flower marks by more than 300 years (Figure 6).

For the next 300 years, the "hand" watermark, with a myriad of variations, was an exceedingly popular design for Spanish papers. In an unpublished collection of

---

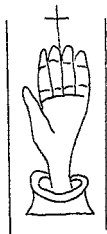
15. Étienne Midoux, Étude sur les filigranes des papiers employés en France aux xiv<sup>e</sup> et xv<sup>e</sup> siècles (Paris, 1868), examples 112-130.



A. Briquet 11152, Narbonne,  
Lyon, 1471-1475



B. Midoux 119, 1482,  
Laon



C. Midoux 126, 1497,  
Laon

Figure 5. Hand and flower watermarks.

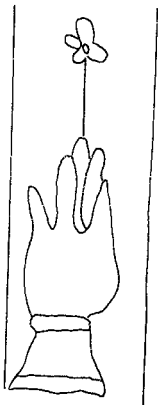


Figure 8. Watermark, Archivo diocesano,  
Vic, 1336.<sup>a</sup>

---

a. Valls I Subirá, Paper and Watermarks in Catalonia,  
II, plate 241.

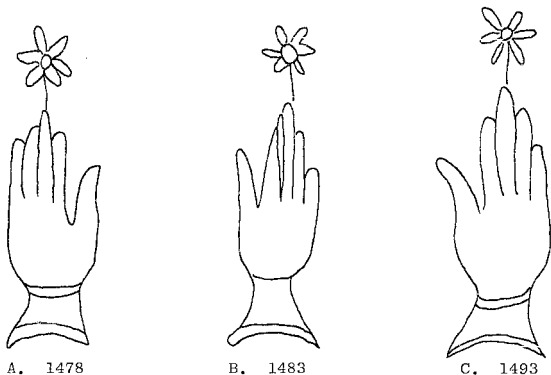
several thousand drawings of Spanish watermarks, the Spanish bibliographer Pascual de Gayangos illustrated some 300 "hands" from Spanish papers dated 1389 to 1625.<sup>16</sup> Hands of the approximate size of Segovia's mark, with a double-banded cuff and six-petaled flower, are found only on papers dated between 1478 and 1509, with a majority dated in the 1480's and 1490's. After 1509, the hand gets smaller, the flower becomes more ornate and the watermark becomes progressively more detailed. No six-petaled flowers appear after 1509.

Gayangos illustrates watermarks of ten papers which appear to be almost identical to that of Segovia, all of which emanated from the court of the Reyes Católicos between 1478 and 1504. Six of these are illustrated in Figure 7. Two examples of the later forms of the watermark are also illustrated.

The frequency with which Segovia's watermark appears in various manuscripts and archival papers of Spain in the late fifteenth century strongly supports the thesis that the paper was manufactured in that country, probably in Catalonia, the center of the Spanish paper

---

16. Pascual de Gayangos (unpublished drawings of Spanish watermarks in the Library of the New York Hispanic Society, New York, n.d.). Gayangos did not include chain or wire lines, so exact identification of the paper is not possible.



- A. Provisión del Rey don Fernando, Madrid, 1478  
 B. Cedula real de Isabel, 1483  
 C. Letter, Pedro de Castilla, Nobleman, 1493  
 D. Manuscript, "Coblas de Juan de Mena," Seville, 1499,  
 court poet of Juan II  
 E. Correspondence de los Réyes Católicos con Don  
 Enrique Enriquer en relación de los moros 1492  
 F. Provisión del Réyes Católicos, Valladolid, 1509  
 G. Private letter 1542  
 H. Archivo de Duque de Alba 1568

Figure 7. Hand and flower watermarks, papers  
 of the Réyes Católicos, 1478-1504.



D. 1499



E. 1492



F. 1509



G. 1542



H. 1568

industry. The fact that paper with this watermark was utilized by the Royal Court over a period of about twenty years, for a wide variety of purposes, points to the possibility that Segovia was compiled there.<sup>17</sup>

### Paper

It has not been possible to identify the specific mill or mill town in which Segovia's paper was manufactured. This is due, in part, to the political status of the paper-making industry in fifteenth-century Spain. That industry, which had flourished in Catalonia since the thirteenth century, was operated by artisans and laborers who were almost exclusively Jews.<sup>18</sup> Beginning in Barcelona with the bloody massacre of 1391 and

17. It is notable that José Romeu Figueras in La Música en la corte de los Reyes Católicos (Edición crítica de los textos) as Vol. XIV/2 of Monumentos de la música española (Barcelona, 1965), 3, describes the watermarks of the Cancionero de Palacio as ". . . an extended hand with fingers together, and wrist covered by a gauntlet with cuff; from the middle finger is a stem, which sustains a flower, sometimes of six petals, and sometimes of five. . . ." (My translation.) Romeu Figueras provides no illustration of the watermarks. This manuscript, which is thought to have originated at the palace of the Duke of Alba, a principal nobleman at the Royal court (others believe that it emanated from the Royal court itself), dates from about 1500-1519 (it is composed of several layers). A comparison of the watermarks of Segovia and Cancionero de Palacio might shed light on the dating and provenance of both.
18. Valls I Subirá, Paper and Watermarks in Catalonia, 1, 18.

continuing in Aragon and Castile under Ferdinand and Isabella (1479), persecution and forced conversion of Jews (and Moors) increased until all were finally expelled in 1492.<sup>19</sup>

The persecution of Jews in fifteenth-century Spain had serious consequences for the Spanish paper industry. It caused a sizable migration of Jews. In Barcelona, for instance, the population dropped from 7,160 Jewish households in 1461 to 5,962 in 1464, a loss of about 17 percent in three years.<sup>20</sup> This migration (which reached its peak in 1492, with the emigration of 170,000 Jews who refused to be baptized)<sup>21</sup> coupled with the execution of thousands of Jews after 1478 under the authority of the Spanish Inquisition, caused a significant decline in Spanish paper manufacture at the very time when demand for paper began to increase (the first printing press in Spain went into operation in Barcelona in 1473).<sup>22</sup> As a result, in the closing decades of the fifteenth century a great number of papers had to be

---

19. Ibid., 37.

20. Ibid., 19.

21. "Spain; History," Encyclopedia Britannica, 15th ed. (Chicago, 1977), XVII, 422.

22. Valls I Subirá, Paper and Watermarks in Catalonia, I, 19.

imported to Spain, the majority coming from Genoa and Amalfi.<sup>23</sup>

Of the hundreds of paper mills in Catalonia before the Inquisition, only a handful are known to have survived beyond the turn of the century (namely, the paper mills at Vic, Banyoles, Barcelona, Reixae, Jonqueres en Terassa, and Capellades).<sup>24</sup> However, many of the former paper mills ostensibly converted to rag or flour mills, but continued the production of paper on a clandestine basis.<sup>25</sup> This "sub rosa" paper industry, which was probably fairly substantial in the 1480's and 1490's, was operated by conversos, of whom there were about 300,000 by the end of the century--and, perhaps, by practicing Jews who had publicly converted.<sup>26</sup> Many of the conversos, from fear of expulsion or death, concealed their connection with the paper-making industry by styling themselves as bookbinders, or stationers, occupations which were not as closely identified with the Jews.<sup>27</sup> Furthermore, many of the papers they

23. Ibid.

24. Ibid.

25. Ibid. Rag mills in Spain had often manufactured both cloth and paper.


26. "Spain; History," Encyclopedia Britannica, XVII, 422.


27. Valls I Subirá, Paper and Watermarks in Catalonia, 1, 37. The idea has occurred to me (although it is perhaps remote), that Segovia's watermark

produced, often in imitation of Italian papers, were sold in Spain as imported. As a result, extant records of paper mills, paper makers, and even watermarks, in late fifteenth-century Spain, present neither a clear nor complete catalog of papers manufactured in Spain during that period. For this reason, it has been possible to connect very few Spanish papers with specific paper makers or mills.

### Organization

Segovia is highly organized according to repertory and number of voices. The first 102 folios consist of sacred pieces a 4, presented in the order of Masses, Salve Reginas, Magnificats, and motets. This is followed by a section of secular songs a 4, many having Dutch incipits (fols. 103-134v). A second sacred group appears in fols. 135-158v, here a 3, also following the order of

is actually a hidden symbol of the Jewish artisan who manufactured the paper. Only in Spain does one find the six-pointed flower  , a design that

could easily be perceived as a Star of David  .

In fact, Briquet lists several examples of a hand and Star of David watermark in French papers from about 1510-1520.



Masses, Magnificats, and motets. Folios 159 through 198 consist of three-voice secular songs, with the exception of ten motets (fols. 167-172). Fols. 199-206 present eleven duos based on well-known tenors. The balance of the manuscript (fols. 207-228) contains thirty-eight anonymous Spanish villancicos and three Latin motets by Spanish composers, most a 3.

The degree to which the manuscript is organized suggests that for the most part it was planned in advance. It would appear that the scribe had access to a large quantity of music of various sorts, and that he selected and copied compositions into the manuscript according to a preconceived plan.

#### Fascicle Structure

Segovia was predominantly bound in gatherings of four double sheets, or quaternions. It originally consisted of twenty-eight gatherings, twenty-four of which were quaternions, three (gatherings VI, IX, and XXVIII) consisted of three double sheets, and one (gathering VII) which was composed of five double sheets. Twenty leaves are now missing, including all of gathering XIV except the outer leaves (fols. 103 and 110). The entire first gathering is lost, except for fol. 5, which is now unbound. The last gathering (XXVIII) may have originally been a quaternion. On the other hand,

the scribbling and signatures on folio 228v may indicate that the scribe intended this folio to end the manuscript.

The practice of binding in quaternions was common in fifteenth-century Spain, although other gatherings are also found.<sup>28</sup> Both the Seville Cancionero and the Cancionero de Palacio consist of quaternion-gatherings. Most French and Netherlandish music manuscripts of the late fifteenth century such as Copenhagen Thott 291, Wolfenbüttel 287, Dijon, and Laborde<sup>29</sup> are also bound in quaternions. Early music prints also appear frequently to be gathered in quaternions--for example, Attaignant's Tablature pour le jeu d'orgues (1531), and Formschneider's Trium vocum carmina (1538).<sup>30</sup>

Florentine manuscripts of the late fifteenth and early sixteenth centuries are easily distinguishable in this regard. They alone are regularly bound in quinternions. Florence 230, Florence 337, Florence 2440,<sup>31</sup> Rome

28. Manuel Rico y Sinobas, El Arte del libro en España (Madrid, 1941), 299. Rico y Sinobas cites gatherings of four, eight, and sixteen pages.
29. Knud Jeppesen, Der Kopenhagener Chansonnier (Copenhagen, 1927), xxv.
30. Howard Mayer Brown, Instrumental Music Printed before 1600: A Bibliography (Cambridge, 1965).
31. Knud Jeppesen, "The Manuscript Florence Biblioteca Nazionale Centrale, Banco Rari 230: An Attempt at a

C.G. XIII.27,<sup>32</sup> and Florence 229<sup>33</sup> are a few among many Florentine quinternion-manuscripts. It has been hypothesized that this tradition may merely reflect the fact that several Florentine stationers of the late fifteenth century sold paper in gatherings of five double sheets.<sup>34</sup> In fact, however, the tradition is found in Florence as early as 1405, and it seems to have developed as a feature of classical Latin manuscripts written in humanistic script, such as Florence, Laur. 111 (Sallust and Justinus, dated 1405), and Florence, Laur. 131 (Cicero, dated 1406).<sup>35</sup> I have found no instances of fifteenth-century quinternion binding in Spain.

A summary of the manuscript gatherings and repertory provides some information concerning the way the manuscript was compiled (see Figure 8).

---

Diplomatic Reconstruction," in Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese, ed. Jan La Rue (New York, 1966), 446.

32. Atlas, Rome C.G. XIII.27, 7.
33. Brown, Florence 229, Typescript, 9.
34. Ibid., 518. Brown cites the shop of Gherardo and Monte di Giovanni in Florence, where a prospectus dated 1476 shows that paper was sold in quinterns.
35. B. L. Ullman, The Origin and Development of Humanistic Script (Rome, 1960), 81ff. Ullman shows that the rise of humanistic script in Florence was accompanied by a change to quinternion-gatherings.

Gathering	(Folio Numbers) <sup>a</sup>	Repertory	Remarks
I	(1)-(8)	Masses  Mass sections Salve Reginas Magnificats  Motets	In the first gathering, only fol. 5 has survived. Fols. (1)-102, four-voiced sacred pieces
II	9 - 16		
III	17 - 24		
IV	25 - 32		
V	33 - 40		
VI	41 - 46		
VII	47 - 54		
VIII	55 - 64		
IX	65 - 70		
X	71 - 78		
XI	79 - 86		
XII	87 - 94		
XIII	95 - 102		
XIV	103 - 110	18 Dutch text songs <u>a 4</u>	Fols. 103-134, secular songs <u>a 4</u>
XV	(111)- 118		
XVI	119 - 126		
XVII	127 - 134		
XVIII	135 - 142	Mass	Fols. 135-158, Sacred <u>a 3</u>
XIX	143 - 150	Magnificats	
XX	151 - 158	Motets	
XXI	159 - 166		Secular <u>a 3</u>
XXII	167 - 174	Motets	Sacred <u>a 3</u> Secular <u>a 3</u>
XXIII	175 - 182		
XXIV	183 - 190		
XXV	191 - 198		
XXVI	(199)-(206)		
XXVII	207 - 214	Spanish songs	Secular <u>a 3</u> & <u>4</u> , 3 sacred Latin.
XXVIII	(215)- 222		
XXIX	(223)- 228		

Figure 8. Segovia - Gatherings and Repertory.

a. Parenthesis indicates leaves that are now missing from the manuscript.

It is notable that the organization of the manuscript, by repertory, closely follows the construction of the manuscript, by fascicle. Major changes in the type of works all coincide with the beginnings of new gatherings. Thus, while the manuscript as a whole was organized according to a master plan, it appears to have been copied by gatherings, according to type of composition, and arranged in the present order only at the time of binding. This hypothesis is supported by the fact that several of the final pages of the gatherings contain music which is very crowded, indicating it was not intended that the piece might continue on the first recto of the following gathering (e.g., f. 110v, where the scribe is forced to draw in an extra half-line staff). Another final gathering page, folio 118v, is marked "vacat," indicating that the page was left blank, presumably because there was no music of the type in that gathering available for copying at that time. (However, it was subsequently filled in.)

Three sections of the manuscript, on the other hand, were definitely copied as fascicle units, since they contain gatherings that are bridged by compositions which begin in one and continue into the next gathering. The first twelve gatherings (sacred pieces a 4) comprise one such unit; gatherings XV and XVI, Dutch-texted songs a 4, are another; and gatherings XVII-XVIII, Masses and

Magnificats a 3, constitute the third. In these instances, the scribe assembled several gatherings together in order to present an extended collection of closely related pieces.

The autonomy of the fascicles, and the striking contrast among them, appear to reflect the varied nature of the fascicle manuscripts or parent sources from which the individual gatherings and fascicles were copied.<sup>36</sup> In many instances the homogeneity of music within a particular gathering relates that fascicle to other sources which may have shared intermediary parent sources.

Gathering XXVI, which contains the following pieces, illustrates this point:

- |                  |   |
|------------------|---|
| 1. fol. 199      | missing                                   |
| 2. fol. 200      | "Gaudeamus omnes in<br>Domino" - Agricola |
| 3. fol. 200v     | "Regina Celi" - Obrecht                   |
| 4. fol. 201      | "De tous biens playne"<br>- Adam          |
| 5. fol. 201v     | "Comme femme" - Agricola                  |
| 6. fol. 202      | "De tous biens playne"<br>- Tinctoris     |
| 7. fol. 202v-203 | "De tous biens playne"<br>- Roellrin      |
| 8. fol. 203v     | "Le souvenir" - Tinctoris                 |
| 9. fol. 204      | "D'ung aultre amer"<br>- Tinctoris        |

---

36. The concept that "fascicle manuscripts," small collections of double sheets containing similar compositions, were the primary means by which music was circulated in the fifteenth century was developed by Charles Hamm in his study "Manuscript Structure in the Dufay Era," Acta musicologica XXXIV (1962), 167-84.

10. fol. 204	no text - Tinctoris
11. fol. 204v	"Tout a par moy" - Tinctoris
12. fol. 205	"Pecit potentiam" - Tinctoris
13. fol. 205v	"Comme femme" - Tinctoris
14. fol. 206	missing

The twelve pieces in this gathering form a collection of duos whose tenors consist of famous fifteenth-century tunes, set in long note values. The superius parts, however, all are composed of a succession of sections in increasingly complex proportional ratios. Moreover, in two pieces, the names of the various proportions are written in under the appropriate numerical sign. In Obrecht's "Regina celi," for instance, the following succession of proportions is designated: sesquiteria, dupla, superbipartiens dupla, superbipartiens tripla, quadrupla, quindupla, sesquitertia dupla, sesquiquarta, sesqui-altera, dupla sesquiquarta, quadrupla, and sesquioctava. It is almost certain that this group of pieces was not intended to be sung. Roellrin's "De tous biens playne," for example, has as many as sixteen notes in the superius to one in the tenor, contains several unsingable intervals, including a leap of two octaves and a major second (see third stave), and encompasses a range beyond that of the normal human voice, slightly less than three octaves (G to d').<sup>37</sup> Seven of the twelve pieces

---

37. For a photo representation, see Frontispiece.

in this gathering, moreover, are related by the fact that they are attributed to Tinctoris.

The homogeneity of this gathering, characterized by two-voiced pieces, the occurrence of complex proportions set against familiar tenors, the use of written out proportional schemes, and the predominance of works by Tinctoris, suggests that it was copied from an intermediary source which either was, or was copied from, a pedagogical source dealing with proportions. Although only one work (no text, Tinctoris, f. 204) appears as an example in a theoretical treatise by Tinctoris (concordant with "Alleluya," Arte de contrapuncti),<sup>38</sup> it seems likely that the pieces did originate as examples in a treatise, perhaps one no longer extant (possibly, an unknown work by Tinctoris or one of his followers).

This hypothesis is supported by the contents of a manuscript in the Biblioteca Comunale, Perugia (Ms. 1016=M36), which is a series of theoretical treatises dealing with a variety of subjects, including the origin of music, the Guidonian hand, the modes, intervals, text setting, and proportions. The section on proportions offers many examples of the various proportions, all set for two voices, with famous tenor melodies; many of the

---

38. Albert Seay, trans., Johannes Tinctoris, Arte de contrapuncti (Rome, 1961), 111.

pieces have the proportional changes written out in the appropriate places (although here the Latin word is "explained" in Italian, for example, "3-Sesquialtera, tre semibreve per battere"). Three of the pieces from the Segovia gathering appear here without significant variants (Roellerin, "De tous bien"; Tinctoris, "D'ung aultre amer"; and Tinctoris, no text).

Although it would seem unlikely that the two manuscripts are related to the extent that they have a common parent source (Perugia is dated 1509, Venice), it does seem apparent that they are related by way of distant intermediary sources, perhaps, once or twice "removed." These intermediary sources would surely have been pedagogical treatises or collections dealing with proportions, and gathering XXVI of Segovia was almost certainly derived from one of them.

### Paleography

Three scribes contributed to the copying of Segovia, although the great majority of the compositions were entered by one individual. This copyist, whom I shall call "Scribe "A," appears to have entered the musical notation, composer ascriptions, voice designations, verbal canons, incipits, calligraphic initials,


and texts, from the beginning of the manuscript through folio 206.<sup>39</sup>

### Musical Notation

Scribe A's musical notation is characteristically round, especially with respect to the small note values (see Frontispiece). There is some tendency towards a slight "rounded" point on the left-hand side of the note, particularly where the semibreve is concerned, and the stem tends to originate at the right-hand side of the note. His musical handwriting is similar to that found in several Italian chansonniers of the period.<sup>40</sup>

While Scribe A's musical notation is clear and legible, it appears to have been executed in some haste; in most instances, the notes and stems appear to have been drawn with a single stroke of the pen. In addition,


39. Joshua Rifkin, in his "Scribal Concordances from some Renaissance Manuscripts in Florentine Libraries," Journal of the American Musicological Society XXVI (1973), 305, suggests that, as a rule, a single scribe was responsible for music, text, and calligraphic ornamentation. Lucia Valentine, Ornament in Medieval Manuscripts: A Glossary (London, 1965), 75-76, states that the scribe was normally responsible for the pen and ink drawing of calligraphic initials, while a professional artist would have executed illuminated initials requiring paint and brush.
40. Rounded notation, with stems on the right-hand side of notes, is found in Bologna Q 16 (Scribe 1), Florence 229, Florence 176, Florence 2440, and Florence 117, among others.

Scribe A makes many errors and omissions, which are generally corrected by means of carets and by the use of signs (usually ) which complete the omitted sections. The contrast between the cursory style of Segovia's scribes and the meticulous notation of certain northern contemporary copyists is striking. For instance, in the Bourgeois-Alamire choirbooks, such as Rome Chigi, Brussels 9126, and Vienna 15495, the notes are perfectly diamond-shaped; each note appears to have been carefully drawn in five separate strokes--one for the stem (perfectly centered), two heavy strokes for two sides of the diamond-note, and two light strokes for the remaining two sides.<sup>41</sup> A comparison of this notation with that of Segovia indicates that the northern scribes seem to have had certain aesthetic objectives, in addition to the transmission of music; Segovia, on the other hand, appears to have been written hastily, and intended solely for practical use.


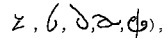
Although changes of pen and differences in the size and spacing of notes may give the appearance that several scribes were at work here, meaningful constants

---

41. The dimensions of the above-mentioned choirbooks are, of course, much larger than those of the moderately sized Segovia. Nonetheless, the hand and pen technique of the Hapsburg-Burgundian scribes indicates an attention to detail and an aesthetic standard which are absent in Segovia's musical script.

indicate that the first 206 folios were, indeed, copied by a single scribe. The clefs, lengths of stems, proportional signs, shape and slant of note-heads, and custodes are in one hand. The use of the sign  to indicate the omission and subsequent insertion of a group of notes (or words) remains constant throughout. The G clef, which is used in Segovia to an extent unusual for the period, in both sacred and secular compositions, appears unchanged wherever it occurs throughout folios 1-206.<sup>42</sup>

### Script

Scribe A's script is a semi-cursive, incorporating features of both Gothic and humanistic scripts. Gothic characteristics include the use of the final round "S," instead of the long "S" () , the alternate use of the Gothic forms of certain letters ("r," "b," "d," "a," and "p": ) , the use of fusion (the overlapping of rounded letters), and the use of long ascenders and descenders, which are out of proportion to the rest of the script.<sup>43</sup> The orthography also has Gothic features;

42. The following folios employ the G clef: 70, 71, 72, 83, 84, 85, 88, 89v, 90, 90v, 91, 91v, 119, 124v, 128v, 134, 134v, 158v, 177v, 181v, 193.

43. For information on Gothic and humanistic script, see B. L. Ullman, The Origin and Development of Humanistic Script (Rome, 1960).

for example, the elimination of diphthongs ("celis" for "caelis," "bone" for "bonae"), the use of the Tironian note (7) for "et," and the extensive use of abbreviations (in the Masses, for instance, almost every word is abbreviated). Many of the abbreviations are peculiarly Spanish, in that they combine suspension and contraction in a complete suppression of vowels,<sup>44</sup> as in "dmns," "fctz," and "omps" ("dominus," "factum," and "omnipotens").

A few progressive features of the script, however, may be termed "humanistic." The five Gothic letters mentioned above also appear in their humanistic forms. The script is round, and displays none of the cramped angularity of Gothic script, although it is smaller than most humanistic scripts of the period. The script has a slight slant to the right, but it is less slanted than the humanistic "Italic."

Scribe A's alphabet is similar in slant, letter formation, and size to other Castilian alphabets of the late fifteenth century. (see Figure 9). Unlike in Italy, where the development and diffusion of humanistic script began early in the fifteenth century as a result of renewed interest in ancient Latin literature and Carolingian

---

44. B. L. Ullman, Ancient Writing and its Influence (New York, 1963), 90.

Alphabet: Segovia, Scribe A

A handwritten alphabet from Segovia, Scribe A, showing letters a through z in a cursive script on three horizontal lines. The letters are highly stylized and interconnected.

Alphabet: Castilian manuscript, 1484<sup>a</sup>

A handwritten alphabet from a Castilian manuscript, 1484, showing letters a through z in a cursive script on a single horizontal line. The letters are more compact and less stylized than the Segovia version.

Alphabet: Castilian manuscript, 1492

A handwritten alphabet from a Castilian manuscript, 1492, showing letters a through z in a cursive script on a single horizontal line. The letters are similar to the 1484 version but with some variations in stroke.

Alphabet: Castilian manuscript, 1492

A handwritten alphabet from a Castilian manuscript, 1492, showing letters a through z in a cursive script on a single horizontal line. The letters are similar to the 1492 version but with some variations in stroke.

Figure 9. Alphabets, Segovia, Scribe A;  
Contemporary Castilian Alphabets

a. Traced from alphabets in Venancio Colomera y. Rodríguez, Paleografía castellana (Valladolid, 1862).

script, in Spain the general adoption of humanistic script (known in Spanish as "bastarda italiana") did not take hold until the reign of Charles I, in the 1540's and 1550's.<sup>45</sup> The Gothic style of Segovia's script, then, is not archaic, but is similar to that of contemporary Castilian scripts.

Other aspects of Scribe A's work confirm that he was, in fact, a Castilian. The only language in which he sets a complete text is Latin, one language besides Spanish in which a Spanish scribe would, presumably, have been well versed. Among the 110 French, Flemish, Dutch, and Italian texted pieces, only one voice bears a complete text. This voice, the tenor of Isaac's quodlibet "De tous bien playne-Et qui la dira, dira" (f. 176v), bears a text that consists solely of famous chanson incipits ("Je n'ai deul," "Adieu mes amours," etc.); our scribe would certainly have been familiar with the elements of this "text," since many of the incipits appear elsewhere in the manuscript. On the other hand, several of the French incipits appearing elsewhere in Segovia

---

45. The first important treatise urging the reform of Spanish script was printed in 1550 (Juan de Iciar, El Arte subtilissima [Zaragoza, 1550]). For information on the late development of humanistic script in Spain, see A. Fairbank and B. Wolpe, Renaissance Handwriting (New York, 1960), 230; also A. Carlo Millares, Paleografía española (Barcelona, 1929), I, 347-50.

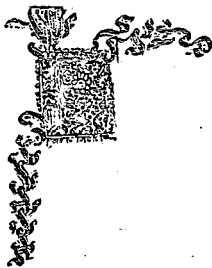
are spelled incorrectly; for instance, "Verginorette savoisienne" for "Bergerette savoyenne," and "Elaes" for "Helas." Most revealing, however, is Scribe A's occasional practice of substituting Castilian words for French; for example, in the superius of Compère's "Vive le roi" (f. 180), the French text is replaced with the corrupt Castilian, "Vive el rey." This evidence, together with his calligraphy and orthography, seems sufficient to identify Scribe A as a Castilian.

#### Calligraphic Initials

Calligraphic initials appear from the beginning of the manuscript through f. 52; also, on fols. 94v, 95, 95v, 96, 110, and 134v. The large Gothic letters are framed in a kind of fanciful arabesque and filagree. The designs are abstract, except for occasional flowers and cornucopiae. Each letter is decorated with a different design, even when the same letter is repeated on a single page. From f. 32v through 52 the letters are almost entirely filled in with design; occasional lapses into the simpler "empty" style of the earlier folios show that the same scribe was responsible for both (see Plate I).



Folio 23r



Folio 49v

Plate I. Calligraphic initials "E."

Scribe A must have intended to enter calligraphic initials throughout his section of the manuscript, because where there is no initial, an appropriate space is reserved and a small catch-letter is inscribed.<sup>46</sup> This practice ends at f. 207, where the work of the copyist whom I shall call "Scribe B" makes its first appearance.

---

46. On f. 134v, the incorrect initial is decorated. The tenor begins with a "W," but "M," the initial of the title word "Meisken" is decorated. It would appear that the tenor text was entered after the initial drawing, instead of in the reverse order, which was usual. The decoration of the two "M's" on this page may have been executed in another hand. The style is somewhat dissimilar to the earlier decorations.

### Voice Nomenclature

Each page with calligraphic initials (and only these pages) also contains voice designations in large Gothic lettering. The voice designations are located just to the left of the calligraphic initials except in the superius voice, for which none appears. The hand of the voice nomenclatures is clearly that of the scribe who entered the decorated initials.<sup>47</sup>

### Staves

According to the usual procedure in a fifteenth-century scriptorium, an assistant would prepare the paper by folding and collecting sheets into quires, and by ruling the staves for each sheet.<sup>48</sup> In Segovia, however, it appears that the scribes were responsible for drawing the staff lines themselves. This is evident from the appearance of pages in which an unusually large number of notes had to be written in. On these pages, the margins are smaller, and the staff lines are drawn closer together in order to provide room for an extra staff. For instance, from fols. 1 through 134v, there are ten staves per page, except for six pages (fols. 21, 34,

47. The single exception to this is found on f. 168, where the words "tiple, tenor, bassus" are entered in a different hand.

48. Brown, Florence 229 Typescript, 19.

39, 63v, 64, and 66) on which there are eleven. Gatherings XVIII, XIX, and XX (fols. 135-158v) contain nine staves on a sheet (except for fols. 136, 137, and 141v, which contain eight), while gatherings XXI through XXVIII again contain ten staves per sheet.<sup>49</sup> On fols. 202v-203, the scribe uses ten-line staves to accommodate the wide pitch-range of the piece. All things considered, it seems clear that the staff lines were drawn in by the scribe at the time of the actual copying, in accordance with the demands of the music at hand.

#### Scribe B

Scribe B entered the music and text of the Spanish pieces, from fols. 207 through 226, with the exception of the text of fols. 207-208, that is written in a very slovenly, almost illegible, cursive and may represent still another hand. It is this slovenly hand which marks f. 207 with the heading, "Aqui comiensan las obras castellanos" (see Plate II).

Scribe B, who was most probably also a Castilian, employs a musical notation similar to that of Scribe A, although it is even more rounded and the notes are spaced

---

49. The fact that changes in the number of staves on a page coincide with the beginnings of gatherings, supports the idea that entire gatherings were copied at one time and that the manuscript was arranged and bound later.

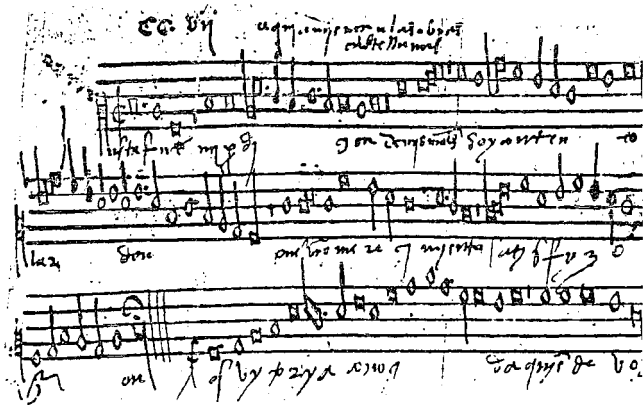


Plate II. Segovia, f. 207.

considerably further apart. In comparing Scribe B's musical notation with that of other surviving contemporary Spanish sources (Seville Cancionero, Seville 5-5-20 [sacred] and the Cancionero de Palacio), it is clear that Scribe B alone employs the rounded notation seen in certain Italian chansonniers (Plate IIIa).

Scribe B's lettering, which is even less progressive than that of Scribe A, displays numerous Gothic characteristics typical of Castilian script of the late fifteenth century (Figure 10). Notable features include the total absence of slant, the scarcity of ligatures,

55.12

nunca fué pena mayor ni muerte nuestra no figura  
 le costó de los que hecho del en ga no

Plate IIIA. Segovia, f. 209,  
 "Nunca fué pena mayor."

55.12

nunca fué pena mayor ni muerte nuestra  
 que ignale con dolo que hecho  
 del en ga no

Plate IIIB. Cancionero de Palacio (Madrid 2-I-5),  
 f. 1, "Nunca fué pena mayor."

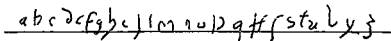


Figure 10. Alphabet, Scribe B.

the use of uncial "d," and the prevalence of long ascenders and descenders. The use of the \* form of "r" is a hallmark of Castilian script of the fifteenth century (see Plate IIIA, "recibo").<sup>50</sup>

Scribe B's orthography is typical of Castilian spelling of about 1500; for example, the interchangeable "y" and "i" ("yr," "Kyrye"), the interchangeable "i" and "j" ("bevjr," "iusticia"), and the retention of the initial "h," for "learned" words only ("honrra," "humano," "ay", "oy").<sup>51</sup> The "til" (~) is frequently used to indicate a missing "m" or "n," as in tãbiẽ (tambiẽ), a practice which was common between 1475 and 1525.<sup>52</sup> The abbreviations are also typically Castilian: "pensamy°" ("pensamiento"), "vro" ("vuestro"), "q̄l" ("Que el"),

50. Juan V. Haggard, Handbook for the Translation of Spanish Historical Documents (Austin, 1941), Appendix, 168.
51. Ralph T. Douglass, "The Evolution of Spanish Orthography from 1475-1726" (unpublished Ph.D. dissertation, University of Pennsylvania, 1964), 1-57.
52. Ibid., 124.

"t̄po" ("tiempo"), and "q̄lq̄er" ("cualquier"), to cite a few.<sup>53</sup> The extreme frequency of abbreviations is found in Castilian texts until about 1500, but thereafter it is rare.<sup>54</sup>

Scribe C's contribution consists of the two Latin motets ("Pange lingua" and "Ave rex noster") occupying the last two folios of the manuscript. The initials on fols. 227v-228 appear to be his also (see Plate IV).

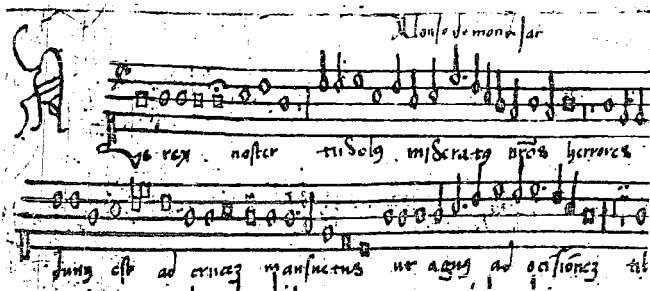


Plate IV. Segovia, f. 227v.

53. Carlo Millares, Paleografía española, I, 332-40.

54. Douglass, "The Evolution of Spanish Orthography," 126.

The final page of the manuscript, f. 228v, displays a variety of hands (see Plate V). It apparently was used as a practice sheet for both musical notes and text. The first two staves consist of a superius part of the response (pro defunctis), "Ne recorderis," in what appears to be Scribe C's hand. The balance of the page consists of short phrases in which the scribes practiced drawing notes and ligatures.

The physical characteristics of Segovia suggest that the manuscript may have been copied in Castile in the late fifteenth or early sixteenth century. The two succeeding chapters are concerned with internal evidence --biographical and historical--with the aim of determining the specific place, time, and circumstances of the origin of the manuscript.

The image shows a page of handwritten musical notation on eight staves. The notation is dense and includes various musical symbols such as notes, rests, clefs, and dynamic markings. The lyrics are written in French and are interspersed with the musical notation. The handwriting is somewhat messy, with some parts appearing to be crossed out or heavily scribbled over.

The lyrics visible on the page are:

... de neccis ...  
 ...  
 ...  
 ...  
 ...  
 ...  
 ...  
 ...

Plate V. Segovia, f. 228v.

Chapter III  
SEGOVIA'S COMPOSERS

It is the purpose of this discussion to examine the biographies of Segovia's composers with the larger goal of further clarifying the manuscript's date, specific provenance, and original ownership. Segovia's scribes attributed pieces to twenty-one composers, but several others are known through concordances with other sources. Of the manuscript's minor composers, no biographical data are available for the following: Adam, Petrus Eline, Ffarrer, Johannes Joye, Roellrin, Ferdinandus (et frater ejus), and Marturia. Petrus Eline and Roellrin were almost certain to have been Netherlanders, since together they contributed six songs on Flemish texts. Ferdinandus and Marturia were probably Spanish, to judge from the sound of their names. Furthermore, Marturia is credited with a piece in another Spanish manuscript, Barcelona 5.

The biographical sketches are divided into two groups, the Netherlanders, and the Spaniards. Within each group, the composers are listed in the order of their representation in the manuscript (according to numbers of attributions).

Jacob Obrecht

Jacob Obrecht, the composer who is most heavily represented in Segovia, was born before 1452, probably in Bergen op Zoom, the Netherlands. Regarding his date of birth, Obrecht himself revealed, in the motet "Mille quingentis" (f. 8lv), that he was born on St. Cecilia's day (November 22), while his father was traveling in Sicily ("Caeciliae ad festum, qui Siciliam peragravit").<sup>1</sup> Documents in the Archives of Ghent have established that Jacob's father, Willem Obrecht, was named city trumpeter of Ghent in 1452, and that he served that city until his death in 1488.<sup>2</sup> The accounts of 1451 list "een trompetter van Sicilien" who was probably Willem Obrecht; if so, Jacob Obrecht would have been born in this year.<sup>3</sup> There

1. See above, p. 13.
2. Berten de Keyser, "Jacobus Obrecht en zijn vader Willem," Mens en Melodie VIII (1953), 318f. De Keyser published the entry in the "Exuwen" list of the Ghent Stadtsrekingen of 1488, in which "Willem hobrecht trompet" had bequeathed his estate to "Jacop hobrecht prieste."
3. *Ibid.*, 318. Anny Piscaer in "Jacob Obrecht, Geboortedatum en andere bijzonderheden," Mens en Melodie VII (1952), 330, hypothesized that Willem Obrecht crossed Sicily while in the party of Jan Metten Lippen, the Marquis Henryk van Bergen, who made a pilgrimage to Jerusalem in 1450. A biographer of the Marquis (C. J. F. Slotmans, Jan Metten Lippen [Rotterdam, 1945], 20) notes that a large number of townspeople from Bergen op Zoom accompanied the Marquis, but no names are listed; thus, Piscaer's hypothesis remains unproven.

is no later record of a journey to Sicily by Willem Obrecht; therefore, it may be presumed that Jacob was born before 1452, the year of Willem's first official entry in the Ghent City Archives.

The place of Obrecht's birth has never been conclusively ascertained, although the evidence in favor of Bergen op Zoom, a town in West Brabant, is strong. The name "Obrecht" ("Hobrecht" with a silent "H" in the West Brabant dialect) is the Flemish genitive form of "Hubertus," the patron saint of the Liége diocese, in which Bergen op Zoom is located, and it is a common name in this diocese.<sup>4</sup> Obrecht's first known musical post was at St. Geertruyd's Church in Bergen op Zoom; furthermore, he was designated on the account lists at the Cathedral of Cambrai (1484-85) as "quidam de Bergis."<sup>5</sup> When Obrecht returned north from a six-month stay at the Este court in Ferrara in 1487, the capitular acts of St. Donatien at Bruges (the place of his employment at that time) reveal that the composer had traveled directly from

4. Piscaer, "Jacob Obrecht, Geboortedatum," 330.

5. See below, p. 115. Bain Murray, "Jacob Obrecht's Connection with the Church of Our Lady in Antwerp," Revue belge de musicologie XI (1957), 125, discounts the Cambrai reference on the basis that the correct form of Bergen in Latin would have been "Bergae" (the genitive), not "Bergis."

Italy to Bergen op Zoom, and, moreover, that he had stayed there for a considerable time, against the wishes of the Bruges canons.<sup>6</sup>

Although no birth record of Obrecht has been found in Bergen op Zoom, accounts in that town's archives reveal that two Jacob Obrechts, a Jacob, "son of Jacob," and a Jacob, "son of Willem," were living in the town in the 1470's.<sup>7</sup> Jacob "Jacob zoon" became a priest, attended the University of Louvain, and served as a canon at St. Jacob's Church in Louvain. This Jacob Obrecht died in 1492.<sup>8</sup>

Bergen op Zoom appears to have been Obrecht's first place of employment, and he apparently maintained a long relationship with two churches there. In 1479, he first served as Sangmeester of the church of St. Geertruyd in Bergen op Zoom, and on April 23, 1480, "Jacop de Sangmeester," now a priest, was ". . . gegeven op zijn eerste

6. See below, p. 118.

7. Piscaer, "Jacob Obrecht Geboortedatum," 330. Until the discovery of Segovia, and the subsequent reading of the text of "Mille quingentis," which revealed that Willem was the father of the composer, all of these biographical data were erroneously assigned to the composer. See, for example, Anny Piscaer, Jacob Obrecht (Sinte Geertruydsbronne, 1938).

8. Piscaer, "Jacob Obrecht Geboortedatum," 330.

misse ten bevele XXVI brab." ("paid twenty-six Brabant schillings for saying his first Mass.")<sup>9</sup> The records of the Onze Lieve Vrouwe Gilde of Bergen op Zoom show a series of payments to "Meester Jacobe den Sangmeester," from 1481-1484, to "Meestere Jacobe Obrechts" in 1496, and to "Meester Jacobe den Sangmeestere van Antwerp" in 1497, and, in May 1498 (the final payment) to "Jacobe Obrechts," when the composer received wine, as well as money, for payment.<sup>10</sup>

Before continuing with the documentation of Obrecht's biography, it should be noted that Obrecht's early career has been connected (probably erroneously) with two other cities, Ferrara and Utrecht. The Ferrara hypothesis has its origin in the identification of a "D. Jacobum Vulterij de Ulandia," a singer in the Este court in September, 1474, as Jacob Obrecht.<sup>11</sup> Straeten,

9. *Ibid.*, 331. From Rekeningen van Oudenbosch en Gastel, 1479-80, f. 121, in the Commissie van Breda, no. 473.
10. Piscaer, "Jacob Obrecht Geboortedatum," 331f. The payments to Obrecht are listed in the Rekeningen of the O. L. Vrouwe Gild, 1481-84, 1496-1497, and 1498 (Gemeente archief Bergen op Zoom). Murray, "Jacob Obrecht's Connection," 128f., does not accept "Jacob den Sangmeester" as Obrecht the composer; he considers entries under "meester Jacobe Obrecht" as dubious also. See this chapter, p. 120ff.
11. Edmond van der Straeten, *La Musique aux Pays-Bas avant le XIX<sup>e</sup> siècle*, 8 vols. (Brussels, 1867-1888), III, 49. Murray, "Jacob Obrecht's Connection," 125, correctly translates Utrecht as "Trajectum."

who originated this theory, believed (incorrectly) that "Vulterij" was the Latin equivalent of "Utrecht"; since he also believed that Obrecht had worked in Utrecht, Straeten concluded that this Este singer must have been the composer.<sup>12</sup>

No more than two published remarks of the 1540's have fostered the generally accepted belief that Obrecht was employed as choirmaster at Utrecht in the mid-1470's. The first was a comment of Beatus Rhenanus in his Dedication of the collected Works of Erasmus (to Emperor Charles V), published in 1540: "[Erasmus] . . . having been before a choir-boy in Utrecht Cathedral, where after the fashion of such churches, he had been employed for the sake of his small high-pitched voice."<sup>13</sup> The second was a remark of Glareanus in the Dodecachordon (1547), in which Glareanus says that "[Jacob Obrecht] . . . was the teacher of the boy Erasmus, as we ourselves heard many

12. It is interesting that a similarly named singer, "Jacomio di Olandria" (possibly the same man) who appears in the list of "cantori de camera" at the Sforza court in 1474, has never been considered to be Obrecht. For a list of Sforza singers dated July 1474, see Claudio Sartori, "Josquin des Prés, cantore del Duomo di Milano," Annales musicologiques IV (1956), 64.
13. F. M. Nichols, ed., The Epistles of Erasmus, 6 vols. (New York, 1962), I, 25.

years ago from Erasmus's own lips."<sup>14</sup> No documentation of Obrecht's employment at Utrecht has ever been found, and, therefore, it seems that the inference concerning Obrecht's stay at Utrecht was ill-founded.<sup>15</sup> It is possible, however, that Erasmus met and perhaps studied with Obrecht in the spring of 1496, when both men resided in Bergen op Zoom.<sup>16</sup>

On July 28, 1484, the canons at the Cathedral of Cambrai retained "Jacobum Obreth de Bergis" as "magistro puerorum chori."<sup>17</sup> His appointment may have been arranged

14. Heinrich Glarean, Dodecachordon (Basel, 1547), new ed., 2 vols., trans. Clement Miller (Rome, 1965), II, 252. Glareanus and Erasmus were friends in Basel in the 1520's.
15. The "Utrecht" theory originated with F. J. Fétis, Biographie universelle des musiciens, 2nd ed., 10 vols. (Paris, 1860-80), VIII, 343. Fétis postulated that Obrecht was born in Utrecht. Ludwig Finscher, in his article "Obrecht," Die Musik in Geschichte und Gegenwart, IX (1961), 1815, states that in 1476 Obrecht has been authenticated as "Zangmeester" at Utrecht Cathedral; unfortunately, he offers no documentation of this point.
16. Erasmus and Obrecht were connected in another way. Henryk van Bergen, the Bishop of Cambrai, was probably responsible for hiring Obrecht at the Cathedral of Cambrai in 1484; he had also hired Erasmus as his secretary, and in 1495 had sent him to the University of Paris. J. J. Mangan, The Life, Character, and Influence of Desiderius Erasmus of Rotterdam (New York, 1927), 50ff.
17. Craig Wright, "Performance Practices and Pedagogy at the Cathedral of Cambrai, 1475-1550," paper read at the Annual Meeting of the American Musicological Society, 1973, 2. From Lille, Archives départementales du Nord (1484-1485), f. 19, as cited by Professor Wright.

through Jan Metten Lippen, the Marquis of Bergen op Zoom (cf. p. 110, note 3), father of the Bishop of Cambrai.<sup>18</sup> Obrecht's stay was apparently short-lived, for he is said to have been an inept administrator, unable to handle the financial and disciplinary responsibilities necessary for the "magister parvorum vicariorum."<sup>19</sup> He resigned this post on November 1, 1485, and later that month was appointed succentor (chapelmaster) at the church of St. Donatien in Bruges.<sup>20</sup>

The capitular records at the Church of St. Donatien in Bruges provide considerable information on the whereabouts of Obrecht over the next fifteen years. The earliest mention of his name is in the entry of February 7, 1485, in which "Mgr. Jacobus Obrechts magister choralium ecclesie Cameracensis hactenus multum desideravit huic ecclesie in succentorie officio servire . . ."<sup>21</sup>

18. Piscaer, "Jacob Obrecht Geboortedatum," 331.

19. André Pirro, "Obrecht à Cambrai," Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XII (1927), 78, lists the charges against Obrecht.

20. Ibid.

21. St. Donatien, Acta capit., February 7, 1485. The capitular acts of St. Donatien are printed in A. C. De Schrevel, Histoire du seminaire de Bruges (Bruges, 1895). Thus it is known from this entry that Obrecht was dissatisfied with his post at Cambrai soon after he arrived there.

("Magister Jacobus Obrecht, teacher of the choir at the Cathedral of Cambrai until now, desires greatly to serve this church in the office of succentor.") Seven months later, the scribe is ordered to write a letter to Obrecht at Cambrai, to determine ". . . Quod veniat vel saltem suam intentionem significet, et si sciat aliquem tenoristam et habentem altam vocem, ducat secum huc installandos"<sup>22</sup>. ("Whether he will come, or what his intentions are, and if he knows another tenor having a high voice, whom he can bring to be installed with him"). Finally, on October 13, 1485, Obrecht was installed (in absentia) as succentor at St. Donatien, and was paid "contra expensas suas bis vel ter eundo et redeundo factas sex libras par, et IIII cannas vini, pro ipso et sociis musicis qui cum ipso venerunt"<sup>23</sup> ("for his expenses from traveling back and forth two or three times, six pounds, and four 'cannas' of wine, for himself and for the group of musicians that come with him").

The payments continued through 1486 and 1487. On October 2, 1487, it is reported that Cornelium de Lilloo, a singer in the chapel of the Duke of Ferrara, had requested, on behalf of the Duke, that Obrecht be permitted

---

22. St. Donatien, Acta capit., September 12, 1485.

23. St. Donatien, Acta capit., October 13, 1485.

a six-month leave of absence, in order to visit Ferrara; the leave was to begin on the Feast of St. Donatien.<sup>24</sup> The permission was granted, and Johanne Rykelin was appointed to serve as succentor in Obrecht's absence.<sup>25</sup>

Obrecht, apparently, took more than the agreed-upon six-month leave of absence. The next entry in the Bruges accounts is dated June 12, 1488:

Auditis missivis M. Jacobi Hobrecht succentoris ex oppido Bergensi, domini decani praeceperunt me ad ipsum scribere quatenus non obstante metu guerrarum compareat huc pro festo beati Johannis, ut saltem de choralibus collocandis et docendis vel tunc disponat. . . . Alioquin quod domini decani ipsi provideant de alio succentore necesse erit.<sup>26</sup>

- 
24. Ibid., October 2, 1487. Cornelium de Lilloo was "Cornelio Laurentio," a singer at the Este court, who had previously served at the Sforza court in Milan (1474). Also speaking before the canons, on behalf of Obrecht, was Johanne Cordier, a canon and singer at Bruges, who had earlier served both the (then) Archduke Maximilian and the Sforza chapel in Milan. (See Straeten, La musique aux Pays-Bas, III, 191.)
25. St. Donatien, Acta capit., October 2, 1487. For more on Obrecht in Ferrara, see below, p. 122.
26. St. Donatien, Acta capit., June 12, 1488. The war mentioned by the Bruges canons (and also by Ercole, Duke of Ferrara) was the Flemish uprising against Maximilian in 1488; for three months, in early 1488, Maximilian was held captive in Bruges, and sporadic fighting continued during the later part of the year.

(Having received the message that M. Jacobi Hobrecht, the succentor, was in the town of Bergen op Zoom, the canons advised me to write to him that, in spite of the fear of war, he prepare for the feast of St. John [June 24], and that, at least, he put the choir in order, attending and teaching. . . . Otherwise, it will be necessary for the canons to provide for another succentor.)

Another strongly worded letter to the same effect was written a week later.<sup>27</sup> On August 6, the canons recorded a letter received from the Duke of Ferrara, who thanked them for granting Obrecht's leave of absence and apologized for his delay in returning; this he attributed to the current war.<sup>28</sup> He promised that Obrecht would return for the Feast of the Assumption (August 15).

Obrecht did return before August 15, 1488, and he remained on the payment lists at Bruges through January, 1491. On January 17, 1491, Pierre Basyn is listed as having been paid as succentor, after the departure of Jacobus Hobrecht.<sup>29</sup>

Obrecht was away from Bruges for almost eight years. In December of 1498, however, he was sworn in as "succentorem hujus ecclesie et in locum suum pristinum."<sup>30</sup>

27. Ibid., June 18, 1488. 28. Ibid., August 6, 1488.

29. St. Donatien, Acta capit., January 17, 1491.

30. Ibid., December 31, 1498.

("as succentor of this church, in his own previous place"). On September 3, 1500, the canons reported that Obrecht was suffering from a grave illness, one that was not easily cured, and that he had asked to be relieved of his duties at once.<sup>31</sup> By September 7, a new succentor, Alaine de Groote, had been named to succeed Obrecht.<sup>32</sup> On October 29, the Bruges canons honored "Magister Jacobus Hobrecht qui bene famosus musicus esse noscitur" ("who is well known as a famous musician"), by elevating him from priest to "chapellan," and by providing him with the (monetary) benefice of S. Petri Thoraltensis.<sup>33</sup>

The most poorly documented period of Obrecht's life is that of his service at the Church of Our Lady in Antwerp, from 1491 (or 1494) through 1498. This church had two separate musical organizations, each with its own payroll accounts, the Chapel of Our Lady, and the Chapel of the Holy Virgin.<sup>34</sup> In the Chapel of the Holy Virgin, payments to Jacop den Sangmeester began in 1487

31. Ibid., September 3, 1500.

32. Ibid., September 7, 1500.

33. Ibid., October 29, 1500.

34. Murray, "Jacob Obrecht's Connection," 127.

and continued through 1504, when Meester Jacob was replaced by Meester Jaspar and Meester Jan.<sup>35</sup> It is probable that this was not Obrecht, since he was paid as succentor in Bruges until 1491; it is not impossible, however, that "Jacop den Sangmeester" referred both to Jacob Barbireau (before his death in 1491), and to Jacob Obrecht, thereafter.<sup>36</sup> The accounts of the Church of Our Lady list payments for "Cappellanie Magistri Jacobi Obrecht" in 1494, 1495, 1496, (1497 accounts are missing), 1501, and 1502.<sup>37</sup> Furthermore, Obrecht was granted a benefice (from the Judocus Altar), which he received until his death in 1505.<sup>38</sup> Thus, it appears that Obrecht served at Antwerp after his first term at Bruges, possibly in 1491, probably in 1494, remaining there until at

---

35. Ibid., from Archives, Chapel of the Holy Virgin, Antwerp, 1487-1504.
36. This is the belief of L. G. Van Hoorn in Jacob Obrecht ('s-Gravenhage, 1968), 58ff. Hoorn disagrees with Bain Murray, pointing out that no one other than Obrecht is named to succeed Barbireau. He also disagrees with Murray's view that one man would not have directed both musical organizations; he believes that Barbireau and Obrecht did just that.
37. Murray, "Jacob Obrecht's Connection," 130ff. From the Archives, Church of Our Lady, Antwerp, 1494-1502.
38. Ibid.

least 1502 (the accounts for the second half of 1503 are missing), with the exception of his two-year return to Bruges in 1498-1500.

For two periods in his life, Obrecht was employed by Duke Ercole I d'Este, at the court in Ferrara. The first visit consisted of a six-month period in 1488, during his employ at Bruges. Ercole was apparently so pleased with Obrecht that he initiated a series of letters to his agent in the Vatican (Bonfrancesco Arlotti), strongly pleading with Pope Innocent VIII to grant Obrecht a benefice in Ferrara, in order that the composer could remain there indefinitely.<sup>39</sup> However, it seems that the benefice was never granted.

In 1504, "Messer Ubreto, compositore de canto" was back on the payment accounts at Ferrara, together with his colleague, "Messer Juschino."<sup>40</sup> Obrecht's death (probably of the plague, which was epidemic in Ferrara in 1505) occurred between December 31, 1504, the last entry in the Este payment accounts, and August 1505, the date of Gaspar Sardi's epitaph.<sup>41</sup>

39. The letters are printed in Bain Murray, "New Light on Jacob Obrecht's Development," The Musical Quarterly XLIII (1957), 512ff.

40. Ibid., 516.

41. Ibid., 507. Sardi's epitaph of Obrecht is dated

Obrecht appears to have had some direct contact with the chapel of Philippe le Beau. In July of 1497, Philippe and his chapel were in Bergen op Zoom, during one of Obrecht's periodic visits, and, according to the archives of St. Geertruyd's church, Obrecht directed both the church's choir and the chapel of the Archduke on this occasion.<sup>42</sup> It is probable, moreover, that in March of that year, when Philippe and his bride, Juana of Castile, were the focus of a triumphal entrance and reception at Antwerp, Obrecht also participated in the musical activities.<sup>43</sup>

One other event directly connects Obrecht to the Burgundian-Hapsburg circle, this time to Maximilian, Philippe's father. On October 6, 1503, Obrecht passed through Innsbruck, probably on his way to Ferrara.<sup>44</sup> The court tailor of Emperor Maximilian, Martin Trumer, recorded in his diary that he gave fourteen yards of good silk to "Jacoben Opprecht" in exchange for a

---

"Anno domini 1505 die treijesno Augusti," according to Murray. (Bibl. Estense, Modena, Mss. A.O.615, Opuscula varia.)

42. Van Hoorn, Obrecht, 58.

43. Ibid.

44. Water Senn, Musik und Theater am Hof zu Innsbruck (Innsbruck, 1954), 35.

"Regina celi" which the musician had composed for Maximilian.<sup>45</sup> Furthermore, Philippe, with both his grande and petite chapels, stayed in Innsbruck at this time (September 13 through October 5), on his return from his first Spanish trip.<sup>46</sup> Thus, it would seem that Obrecht, though never employed at the Burgundian-Hapsburg chapels, had intermittent contact with them over the years.

#### Alexander Agricola

The biography of Alexander Agricola is of especial importance in the study of the Segovia manuscript, since he is very heavily represented in this source, by at least twenty compositions. Moreover, as a singer in the chapel of Philippe le Beau, accompanying the Archduke on both of his Spanish trips, Agricola may have played a key role in the transmission of Segovia's Netherlandish repertory to Spain (cf. Chapter IV).

Few documents recording events in the life of Agricola have survived. Agricola's epitaph, printed in

45. Senn, *Musik und Theater*, 35. The only surviving setting of "Regina celi" by Obrecht is a unique piece in Segovia, f. 200v. It is interesting to surmise (but impossible to determine [!]) that Segovia's "Regina celi" was the piece in question.

46. *Ibid.*, 34.

1538 by Georg Rhau, is an important source of biographical information.<sup>47</sup>

Musica quid defles?	Periit mea cura decusque,
Estne Alexander?	Ist meus Agricola.
Dic age, qualis era?	Clarus vocum manumque.
Quis locus hunc rapuit?	Vauoletanus Ager.
Quis Belgam hunc traxit?	Magnus rex ipse Philippus.
Quo morbo interiit?	Febre furent abiit.
Aetas quae Fuerat?	Jam sexagesimus annus.
Sol ubi tunc stabat?	Virgineo in capite.
Music, why do you weep?	One of glory and devo-
	tion to me has perished.
Is this Alexander?	It is my Agricola.
Say, what did he do?	He was brilliant of voice
	and hand.
In what place did he	It happened in Valladolid.
die?	
Who brought him from	The great King Philippe
Belgium?	himself.
From what illness did	He died from a raging
he die?	fever.
What was his age?	Then he was sixty years.
Where was the sun then?	At the summit of Virgo.

Thus, the epitaph reveals (although it must be viewed with some skepticism, as it was printed thirty years after the composer's death), that Agricola was a

---

47. In Symphoniae jucundae, Georg Rhau, Musikdrucke aus den Jahre 1538 bis 1545, ed. Hans Albrecht, III (Kassel, 1959), 165. Martin Picker, in "A Letter of Charles VIII of France Concerning Alexander Agricola," Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese, ed. Jan LaRue (New York, 1966), 665, points out (following Finscher) that the music of the epitaph is likely to have been composed by Agricola's Florentine colleague, Isaac; the motet immediately following the epitaph, "Nil prosunt lacrimae," is attributed to Isaac, and Picker suggests that the epitaph is pars I of the larger work.

Belgian who left his native country at the invitation of Philippe le Beau himself. He is eulogized both as a singer and as an instrumentalist. The epitaph reports that the composer died of a raging fever in Valladolid (Spain), at the age of sixty, under the astrological sign of Virgo (late August). The last payment to Agricola recorded in the lists of the grande chapelle of Philippe le Beau is marked Valladolid, July 22, 1506;<sup>48</sup> it is probable that he died the following month. If the epitaph is correct in stating that Agricola was sixty when he died, his birthdate can be established at about 1446.

Nothing is known of Agricola's early life or education. It is thought that he married in Florence in 1470.<sup>49</sup> A letter of 1471 from Duke Galeazzo Maria Sforza to the Hungarian king, Mathias Corvinus (a recommendation written in behalf of Agricola's brother-in-law, Pietro da Vienna), reveals that Agricola was already in the Duke's service at this time.<sup>50</sup> Agricola's stay in

48. G. van Doorslaer, "La Chapelle musicale de Philippe le Beau," Revue belge d'archéologie et d'histoire de l'art IV (1934), 53. Gustave Reese, Music in the Renaissance, revised ed. (New York, 1959), 208, erroneously gives the date of June 8, 1506.

49. Paul Müller, "Agricola," Die Musik in Geschichte und Gegenwart I (1949-51), 158.

50. The letter refers to Alexander Agricola, "cantoris

Milan (at least three years) brought him into contact with Josquin, Compère, and Martini, all of whom were listed in the Milan chapel roster of July 1474.<sup>51</sup> Another letter of Galeazzo Sforza, dated March 23, 1474, recommended "allessandro d'allemanda, nostro famiglio et musico" to Lorenzo de' Medici in Florence.<sup>52</sup> Although Alexander's name is listed in the Milanese payment register of July 15, 1474, he was apparently in Florence before that date; a letter from Agricola to Galeazzo Sforza is dated Florence, July 7, 1474.<sup>53</sup>

Agricola seems to have stayed in Florence only for a short time, for his name is found as a "petit vicaire" on the Cambrai Cathedral accounts in 1475-1476.<sup>54</sup> He may have been the Magister Alexander,

nostri." Otto Gombosi, "Vita musicale alla corte di Re Mattia," Corvina XVII (1929), 118.

51. Claudio Sartori, "Josquin des Prés, cantore del Duomo di Milano (1459-1472)," Annales musicologiques IV (1956), 64ff.
52. Emilio Motta, "Musici alla corte degli Sforza," Archivio storico lombardo, Series II, IV (1887), 532.
53. Claudio Sartori, "Organs, Organ-Builders, and Organists in Milan, 1450-1476: New and Unpublished Documents," The Musical Quarterly XLIII (1957), 64. In the letter, Agricola apologized to the Duke for leaving; he also recommended a young organist whom he had found at Ferrara (Bernardo Todesco) and sent the Duke a motet and two songs composed by the young man.
54. André Pirro, "Jean Cornuel, vicaire à Cambrai," Revue de musicologie VII (1926), 191. Zohanne Cornuel and

organist, mentioned in the payment lists of the Cathedral of Utrecht in 1477 (the Rhau epitaph praises him both for his voice and his "hands"), although there are no other known references to him as an organist.<sup>55</sup> It must be admitted that some of his pieces could easily be keyboard settings.

Sometime between 1483 (the beginning of the reign of Charles VIII) and 1491, when Agricola was back in Florence, he served in the royal chapel of France.<sup>56</sup> A letter signed by King Charles (or his secretary, Bohier) to Pietro d'Medici dated April (probably 1492) asks for the immediate return of the singer Alexander and a certain unnamed lutenist to the French chapel.<sup>57</sup>

Alexandro both appear for the last time as "cantori di cappella" in Milan on the list of July 15, 1474. Their names both reappear on the Cambrai accounts of 1475-76. From this, Finscher, Compère, 16, concludes (incorrectly) that "Agricola and Cornuel traveled from Milan to Cambrai in 1475."

55. Müller, "Agricola," 158. It is notable, however, that in his letter to Duke Sforza, cited above, Agricola is searching for an organist for the Sforza court.
56. Martin Picker, The Chanson Albums of Marguerite of Austria (Berkeley, 1965), 40-41.
57. Ibid. The letter (in the possession of the Pierpont Morgan Library in New York) is printed and translated by Picker, 668.

From October, 1491, through May, 1492, Agricola, with his colleague Isaac, was back in Florence, listed as a singer both in the rolls of the Cathedral of Santa Maria del Fiore and the Church of the Santissima Annunziata.<sup>58</sup> A recently discovered series of letters between Ferrante I of Naples and Charles VIII of France reveals that Agricola was present at the Spanish court in Naples during early May and June of 1492.<sup>59</sup> The correspondence shows that, in spite of Ferrante's desire to hire Agricola on a permanent basis, Agricola did in fact return to France. A letter of September 4, 1493, in which Ferrante finally abandoned his plan to hire Agricola, is addressed to the French court.<sup>60</sup> Thus, Agricola was still in France as of that date. No notice

58. Frank D'Accone, "The Singers of San Giovanni in Florence during the 15th Century," Journal of the American Musicological Society XIV (1961), 344. D'Accone points out that Agricola must have come to Florence via Mantua, since his name is first entered in the Florentine records on the same date as the singer "Karolus de Launoy." A letter from Johannes Martini to Launoy's employer, Isabella d'Este, at Mantua, reveals that Launoy had left without permission in order to accompany Agricola to Florence. (See A. Bertolotti, Musici alla corte dei Gonzaga in Mantova dal secolo XIV al secolo XVIII (Milan, 1890), 14-15.)
59. Allan Atlas, "Alexander Agricola and Ferrante I of Naples," Journal of the American Musicological Society XXX (1977), 313-19.
60. Ibid., 316.

has survived concerning Agricola's whereabouts during the next seven years; since his epitaph states that King Philippe recruited him from "Belgium," it is likely that he spent this time in the north.

On August 17, 1500, Agricola was listed as "chappellain et chantre de sa chappelle" of Philippe le Beau, a post which he retained until his death in 1506.<sup>61</sup> He accompanied the Archduke on his many travels within the Netherlands, as well as on his two extended journeys through France and Spain in 1501-03, and 1506.<sup>62</sup> His death, in Valladolid, apparently of the plague, preceded that of King Philippe himself by only a few weeks (Philippe died in Burgos, September 15, 1506).

#### Henricus Isaac

Little is known of the early life of Henricus Isaac, a composer who, like Agricola, is represented by more than twenty pieces of Segovia. That he was born in the Low Countries is fairly certain; he, himself, signed his name "Henricus Yzac de Flandria" on the receipt registers of the Santissima Annunziata in Florence.<sup>63</sup>

61. Doorslaer, "La Chapelle musicale," 47ff.

62. See Chapter IV.

63. Frank D'Accone, "Heinrich Isaac in Florence: New and Unpublished Documents," The Musical Quarterly XLIX (1963), 467.

It is thought that Isaac traveled to Florence in late 1484, since in September of that year a payment of six Gulden "for good grace" was paid to Isaac at Innsbruck; presumably, he was en route to Florence from Flanders.<sup>64</sup>

The earliest document recording Isaac's presence in Florence is the payment register of Santa Maria del Fiore of 1485, which lists payments of two Florins a month for "Arrigo da Fiandra";<sup>65</sup> he served concurrently, as was the custom, at the Baptistery of San Giovanni.<sup>66</sup> For the next eight years, Isaac is listed as a singer in the accounts of the Cathedral and Baptistery; beginning in 1491, he also served at the Church of the Santissima Annunziata.<sup>67</sup> The last appearance of his name is found in the final payment list of March 15, 1493, when,

64. Charles Sanford Terry, "Isaac," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. Eric Blom (London, 1954-61) IV, 545; Terry publishes the payment entry. In a letter of 1514 (published by D'Accone, "Isaac," 473) written by Niccolò de Pitti, it is stated that Lorenzo de' Medici sent for Isaac directly from Flanders. See *infra*, p. 132.

65. D'Accone, "Singers of San Giovanni," 338.

66. Ibid., 307.

67. Ibid. The lists of singers in the Cathedral accounts are published by D'Accone, 307-58.

apparently at the instigation of Savanarola, the singers of San Giovanni were disbanded.<sup>68</sup>

Isaac is thought to have enjoyed a close connection with Lorenzo de' Medici, probably having taught his two eldest sons, Piero and Giovanni (later, Pope Leo X); in 1514, the Medici Pope, via a letter written by his younger brother, Giuliano, urged his nephew, Lorenzo, to provide financial provision for "Maestro Henrico Isaac, a musician and an old servant of our House."<sup>69</sup> According to another letter of 1514, from Niccolò de Pitti, Pope Leo's prior and singer in the Papal chapel, it was Lorenzo de' Medici "who sent as far away as Flanders" for Isaac, and then, in Florence "gave him a wife, who is now living."<sup>70</sup> (Isaac married Bartolomea Bello, daughter of a Florentine butcher, Piero Bello, in the late 1480's.)<sup>71</sup> Further evidence of the relationship between Isaac and Lorenzo is the fact that Isaac composed the music of a carnival song written by Lorenzo, "Un dì lieto giammai."<sup>72</sup>

68. Ibid., 346.

69. See D'Accone, "Isaac in Florence," 473, where the entire letter is translated.

70. Ibid., 467. The letter is printed in translation, D'Accone, "Isaac in Florence," 473ff.

71. Ibid., 469.

72. Ibid., 467.

In spite of the death of Lorenzo de' Medici (April 8, 1492), and the exile of the Medici in November, 1494, two documents place Isaac in Florence in January 1495: the first acknowledges a debt from Piero Bello (his father-in-law) to Isaac; the second bequeaths the proceeds of the debt to Isaac's wife, should he die before her.<sup>73</sup>

Isaac met with Emperor Maximilian in Pisa in November 1496. The Emperor was in Italy at the time, engaging in one of several brief (and unsuccessful) military forays which he staged in that country.<sup>74</sup> At the time of the meeting, Isaac was hired as Imperial court composer, and was dispatched, with his wife, to join the Hofkapelle at Vienna.<sup>75</sup> On April 3, 1497, Isaac was sworn in as court composer, at Innsbruck, with a salary of 150 Rhenish Gulden.<sup>76</sup> His whereabouts for

73. D'Accone, "Isaac in Florence," 469. Both documents are published by D'Accone.

74. Louise Cuyler, The Emperor Maximilian I and Music (London, 1973), 51.

75. Ibid. Cuyler points out that since the Imperial Chapel was ordered to move from Augsburg to Vienna at about the same time Isaac was hired, it is possible that the composer went first to Innsbruck before joining the chapel in Vienna.

76. Terry, "Isaac," 546.

the next two years are not certain, but he may have spent part of this period in Innsbruck. This Tyrolean town, since 1493 the residence of Bianca Maria Sforza, Maximilian's wife, was an important musical center, one that Maximilian visited for considerable periods in 1497-1498.<sup>77</sup> A document from the archives of the hospital Santa Maria Nuova in Florence shows that by 1499 Isaac and his wife were again living in that city. In exchange for a donation to the poor, Isaac was to receive certain provisions (grain, wine, etc.) for the rest of his life.<sup>78</sup> Thus, although Isaac was composer to the Imperial chapel, it does not seem to have been necessary for him to remain in residence at the Imperial court.

Isaac's presence is recorded twice at Florence in 1502, once in April, when he made a payment at Santa Maria Nuova, and again in August, when he signed his first will, leaving his estate to his wife, Bartolomea.<sup>79</sup> From a letter of "Gian," the courtier and chamberlain of Ercole I at Ferrara, dated September, 1502, it is known that Isaac had been in Ferrara and had sought the post of chapelmaster there:

77. Cuyler, The Emperor Maximilian, 53ff.

78. D'Accone, "Heinrich Isaac in Florence," 471.

79. Ibid.

I must notify your Lordship [Duke Ercole] that Isaac the singer has been in Ferrara. . . . Signor Don Alfonso bade me ask him if he would like to join Your Lordship's service, and he replied that he would rather be in your service than in that of any other lord whom he knows.  
 . . . 80

Isaac appears to have traveled to Constance several times between 1504 and 1508. In 1507, Machiavelli reported having visited the composer and his wife while representing the Florentine government at Maximilian's court.<sup>81</sup> The composer appears to have maintained Florence as his place of residence, for documents of 1506 (Isaac deposited thirty gold Florins in the Florentine bank as dowry for his sister-in-law, for whom he acted as guardian) and 1512 (his second will) attest to his presence in that city.<sup>82</sup>

After the restoration of the Medici (September, 1512) and the election of Giovanni to the Papacy, a series of letters (cited earlier) reveal that Isaac was still in Florence, and that he was provided for by a

80. Lewis Lockwood, "Josquin at Ferrara: New Documents and Letters," Proceedings of the International Josquin Festival Conference (1971), ed. Edward Lowinsky (Oxford, 1976), 132.

81. Cuyler, The Emperor Maximilian, 73ff. Some of the motets of the Choralis Constantiensis (probably Book II) were commissioned at this time.

82. D'Accone, "Heinrich Isaac in Florence," 471f.

monthly stipend from the Cathedral.<sup>83</sup> Shortly thereafter (January, 1515), Isaac traveled to Vienna to obtain his release from the Imperial chapel; this was granted on January 27, 1515, and Isaac was allowed the yearly sum of 120 Gulden as a pension.<sup>84</sup>

Isaac's third and last will was written on December 4, 1516, and he died the following March 26. On that day, an account book of the sacristy of the Church of the Santissima Annunziata lists a payment of "four lire for having gone to the funeral to Maestro Arrigo decto Isaach, a Flemish singer."<sup>85</sup>

#### Loyset Compère

Segovia is an important source for Loyset Compère, because it transmits at least fifteen of his compositions. Almost no biographical documents concerning Compère's life have been found. His date and place of birth are unknown, although it is said that Jean Molinet, the Burgundian court chronicler, believed that Compère's

83. Ibid., 474ff. The provision was for eight gold Ducats, to be paid by the Baptistery, the Cathedral, and the Annunziata.

84. Terry, "Isaac," 547.

85. D'Accone, "Isaac in Florence," 475.

family originated in St. Omer, a town in northern Pas de Calais.<sup>86</sup>

The first document concerning Compère's life is the list of "cantori di capella" of Duke Galeazzo Maria Sforza, dated July 15, 1474; other singers cited in this roster were Josquin, Martini, and Agricola.<sup>87</sup> Compère may have been recruited by Thomas Leporis from among Ockeghem's pupils at the French court in 1472, or, possibly, by Gaspar van Weerbecke, who recruited singers from Flanders for the Sforza court in 1472-73.<sup>88</sup> His name again appeared on the list of March, 1475; thereafter, no reference to Compère is found in Milan.<sup>89</sup>

86. Helen Hewitt, ed., Harmonice musices odhecaton A (Cambridge, Mass., 1946), 65, cites Jean Molinet, Chronique, ed. G. Doutrepont and O. Jodogne (Brussels, 1935), IV, 293. This page reference seems to be in error; I have searched the entire Chronique without finding this information. Nor is there a reference in A. Van der Linden, "La Musique dans les chroniques de Jean Molinet," in Mélanges Ernest Closson (Paris, 1948).
87. Motta, "Musici alla Corte degli Sforza," 350ff.; and Sartori, "Josquin des Prés, cantore di Milano," 64.
88. Finscher, Compère, 15, cites a letter from the Duke Galeazzo Maria Sforza to "Johannes Oken," dated March, 1472, in which he requested singers for the Milan chapel. Weerbecke was sent to Flanders by Sforza in search of singers twice, in April, 1472, and January, 1473. Motta, "Musici alla Corte degli Sforza," 304ff.
89. A "Loyset" is found among the "petits vicaires" in Cambrai in 1474-75 (Pirro, "Jean Cornuel," 191). This

In 1486, Compère's name appeared on the accounts of Charles VIII as "chantre ordinaire du roy."<sup>90</sup> It is likely that he continued in the Royal Chapel under Charles's successor, Louis XII, judging from the preponderance of his work in the manuscript Paris 2245, which may have been written (about 1496-97) for the Orleans family.<sup>91</sup> Compère was the recipient of a benefice in Cambrai ("doyen" at St. Gery), from 1498 through 1500; he may have held this post concurrently while serving in the Royal Chapel.<sup>92</sup>

For the next three (or four) years, Compère served as Provost at the Collegiate Church in Douai. The following account indicates that the post was not merely "honorary," but that Compère actually served there:

Ludovicus Compère, bachelor of both laws, became Provost in the year 1500 by "triangular permutation." . . . In his time, the lords of the city

is probably not Compère, as the time conflicts with the period he is believed to have been at Milan.

90. A. Pirro, "Pour l'histoire de la musique," Acta musicologica III (1931), 50ff., cites Paris, Arch. Nat. X, 8318, f. 332v, as the source of this information.

91. Finscher, Compère, 18.

92. Ibid. Finscher states that prebends in Cambrai were often given to members of the French Royal Chapel; he cites the singer Martin Courtois (1463) as an example.

broke the immunity of our cloisters and quarters, in the year 1503 violently forcing their way into the house of this same canon, breaking down the doors, smashing the wall, and inflicting other damnable deeds upon us. . . . Petrus Duwez succeeded the aforesaid Lodovicus Compère as Provost in the year 1503 (elsewhere in the manuscript the date is given as 1504).<sup>93</sup>

Little is known of the next years of Compère's life. He may have gone directly from Douai to St. Quentin. He died on August 16, 1518, a Canon at the Collegiate church of St. Quentin.<sup>94</sup>

#### Josquin Desprez

Josquin Desprez, the greatest composer of his day, is represented in Segovia by seven compositions, two of which have survived in no other source.<sup>95</sup>

93. H. Kellman, "Josquin in Condé, Discoveries and Revisions," Paper read at the annual American Musicological Society Meeting, 1973, Document 6. From Douai, Bibliothèque municipale, Ms. 893, Vol. I, f. 35. (Historia fundationis insignis ecclesiae collegiatae S. Petri Duacensis, auctore Doutard, 1730). Petrus Duwez was Josquin's predecessor at Condé.
94. Compère was buried at St. Quentin; the epitaph on his tombstone is printed in Finscher, Compère, 20. Finscher, Compère, 18, quotes L. P. Colliete, Mémoires . . . de la province du Vermandois (Cambrai, 1772), II, 148, in stating that prebends at St. Quentin were commonly awarded to priests and singers at the French Royal Court.
95. Of the remaining five, two may be dated; both of these are found in manuscripts which can be proven to date from before 1500 (Missa L'homme arme, sexti toni and "Ave Maria..virgo serena").

Josquin's birthdate is unknown, but it has been suggested that he must have been born about 1440, since by 1459 he was employed as a singer ("biscantor") not a choirboy ("puer") at the Cathedral of Milan.<sup>96</sup> Nothing is known of the family from which he came, although it is possible that he was related to the singer Pasquier Desprez, who served the Burgundian court from 1467 to 1477, and/or Philippet de Prés, who is represented by a three-voiced chanson in Seville-Paris and Florence 229.<sup>97</sup>

No conclusive documents revealing Josquin's birthplace have been found. Historians have long looked for a clue to his origin in the second verse of his motet, "Illibata virgo nutrix," which presents the intriguing acrostic "ACAVVESCAUGA." Smijers, who first noticed the acrostic, tried, unsuccessfully, to find a town in northern France, the Lowlands, or northern Italy, with the spelling "Cawescauga" or "Cauvescauga."<sup>98</sup> Osthoff,

96. Sartori, "Josquin des Prés, cantore del Duomo," 59. The spelling "Josquin Desprez" (DesPrez) is probably the one used by the composer; it is found in the acrostic in the first verse of "Illibata virgo nutrix," and also in a letter of 1505 from Josquin to Marguerite of Austria, which Josquin either wrote, or, at least, saw. Helmuth Osthoff, Josquin Desprez, 2 vols. (Tutzing, 1962) I, 4. See, also, p. 152, *infra*.

97. Osthoff, Josquin, I, 4.

98. A. Smijers, "Een kleine bijdrage over Josquin en

reads "ESCAUGA" as "Escaut," and interprets the first five letters as "A," meaning "from," and "CAVV" ("CAUV") as some now unknown town on the Escaut River, from which, presumably, Josquin originated (or was living at the time he wrote the composition).<sup>99</sup> Van den Borren reads the acrostic as "A," meaning "from," "CAVV," meaning "CAWO" (the Flemish spelling for the towns Cantin, or Cantaing (near Cambrai), "ESCAU" for the Escaut River, and "GA" for "gouw," Flemish for region or district; thus, Van den Borren interprets the puzzle as "From Cantin on the Escaut in the district of Henegouw (Hainaut)."<sup>100</sup> Caldwell Titcomb, in a third attempt, by means of a rearrangement of the length of lines (based on the line lengths and rhyme schemes of the first verse), arrived at a new acrostic, "ADCAFLUESCAUGDAM"; this he interpreted as "Ad caput fluvii Escau" ("At the head of the river Escaut," the final four letters, "GDAM," being read "Gloriam Dei ad majorem" "For the greater glory of God").<sup>101</sup> A

Isaac," Gedenkboek aangeboden aan Dr. D. F. Scheurleer ('s-Gravenhage, 1925), 317-19.

99. Osthoff, Josquin, I, 4.
100. Charles van den Borren, "Une Hypothèse concernant le lieu de naissance de Josquin des Prés," Festschrift Joseph Schmidt-Görg zum 80 Geburtstag (Bonn, 1957), 21-25.
101. Caldwell Titcomb, "The Josquin Acrostic Revisited," Journal of the American Musicological Society XVI (1963), 54-59.

fourth reading has been advanced by Henry L. Clarke; that is, "A C(onde) au V, Escau(t) ga(llicant)," which he interpreted as "At Conde, at the V, or junction, of the Escaut River in its French part."<sup>102</sup> Since the Escaut and Haine rivers form a fork at Condé, Clarke proposes that the acrostic refers to that town, where Josquin spent his last years.

Thus, although Josquin may have intended to reveal his place of birth in this acrostic, in spite of attempts to interpret it in Latin, Flemish, and French, no altogether satisfactory solution has brought the composer's meaning to light.

In Italy, Josquin was referred to as "French"; ("de Frantia," Milan, 1459; "francese," Ferrara, 1503, and "gallus," Rome, 1510).<sup>103</sup> In travel papers from the Sforza court dated 1479, Josquin is designated "Picardus," while in the manuscript St. Gall 463/464, he is referred to as "belga veromandus" (Vermandois was an area of northern Picardy, including the city of St. Quentin).<sup>104</sup>

102. Henry L. Clarke, "Musicians of the Northern Renaissance," Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese, ed. Jan LaRue (New York, 1966), 77f.

103. H. Osthoff, "Josquin Desprez," Die Musik in Geschichte und Gegenwart VII (1958), 191.

104. Ibid.

The poet Ronsard (1560) called Josquin "Hennuyer de nation," that is, from Hainaut, the province north of Vermandois, in which Condé sur l'Escaut is located.<sup>105</sup>

The "Hainaut" theory of Josquin's origin has been eliminated by documents recently discovered in the town archives of Condé sur l'Escaut.<sup>106</sup> A deposition of August 23, 1521 (four days before Josquin's death), shows that Josquin was a "foreigner," and had requested to register in the "town roll in which bastards and aliens are registered,"<sup>107</sup> in order that he could bequeath his property to the Church and prevent it from passing directly to the nobility of Condé. In the deposition, Josquin is referred to as "aubain" ("foreigner") and is further described as ". . . a native of beyond the Noir Eau."<sup>108</sup> As a foreigner, Josquin would have been

105. Osthoff, Josquin, I, 4.

106. Herbert Kellman, "Josquin and the Courts of the Netherlands and France," Proceedings of the International Josquin Festival Conference (1971), ed. Edward Lowinsky (Oxford, 1976), 208f.

107. Ibid. Herbert Kellman, "Josquin in Condé: Discoveries and Revisions," Paper read at the American Musicological Society Annual Meeting, 1973, translated the entire deposition in an unpublished typescript.

108. Kellman, "Josquin and the Courts," 208, believes that the Noir Eau may have been a now forgotten nickname for the Escaut; on the other hand, it may have been the "Eau Noire," a river in the Ardennes, which

born outside the Empire (that is, in France), although the exact location of the "Noir Eau" has not been established.

Claude Hémère, professor at the Sorbonne, canon at the Collegiate Church of St. Quentin, and librarian to Richelieu, listed "Josquinus a Pratis" as "Frimo infantulus cantor in choro S. Quintini," [no date], in his inventory of the Collegiate church of St. Quentin in 1633.<sup>109</sup> The reference to Josquin in the St. Gall Ms. 463/464 as "belga veromanduuus" may be an allusion to Josquin's tenure as a choirboy in St. Quentin.

In the Liber mandatorum, the register of payments of the Milan Cathedral, the following payment is found in the entry of August 7, 1459:<sup>110</sup>

Judocho de frantia biscantori in Ecclesia maiori Mediolani noviter ellecto loco et scontro Mathei de Bonetis abinde revocati ut supro pro eius remuneratione biscantandi in dicta Ecclesia pro

in the 15th century marked part of the border between France and the Empire.

109. Claude Hémère, Tabella chronologica decanorum, custodorum canonicorumque regalis ecclesiae S. Quintini, 1633. Cited by Osthoff, Josquin, I, 6.
110. Milan, Archivio del Duomo, Register 609, Liber mandatorum, 1459. Reprinted in Sartori, "Josquin Des Prés, cantore del Duomo," 55.

mense uno incepto in Kalendis mensis Julii. . . .  
l. III, s. IIII.

From the entry, it is clear that Josquin's career as a singer in the Milan Duomo began on July 1, 1459, that he replaced Mathei de Bonetis, and that he was paid three lire, four soldi. Five payment registers from the period 1459 through December, 1472, record payments to Josquin for the fourteen-year period.<sup>111</sup> He appears to have been absent for various months during his tenure; no payments are listed for October-December, 1459; January, February, and December, 1460; January through March, 1461; all of 1462 except January; August through November of 1463; May of 1464; May through September of 1467; May through September of 1468.<sup>112</sup> The last payment listed is for December, 1472.

It appears that by 1473, Josquin was serving with the "Cantori di capella" of Duke Galeazzo Maria Sforza, although the first dated payment list on which he was recorded is dated July 15, 1474 (together with Alexandro,

111. The four registers, in addition to the one just mentioned, are: Liber beretinus (Arch. del Duomo, Reg. 1459-62); Liber morelus, 1463-1466; Liber rubeus, 1467-71; and Liber niger, 1472. Listed in Sartori, "Josquin Des Prés, cantore del Duomo," 59.

112. Sartori, "Josquin Des Prés, cantore del Duomo," 59-64, publishes all of the payments made to Josquin in Milan.

Zohanne Martino and Aluyseto).<sup>113</sup> Josquin is also recorded on the court lists dated March and December, 1475.<sup>114</sup> In October of that year, it is documented that Josquin served either as a scribe or as scribal "agent" for the chapel: "Volemo che daghi ad Juschino de li nostri capella quaterni vinti de charta come esso te dira per un libro ch'esso ha ad fare per la nostra cappella."<sup>115</sup> The final document of Josquin in Milan is a travel pass, dated April 12, 1479, in which it is certified that the composer was still serving the Milanese court (which, after the murder of Galeazzo Maria Sforza, was under the regency of his wife, Duchess Bona of Savoy), that he was a priest, and that he had been granted the time for a three-month pilgrimage to Dauphiné.<sup>116</sup>

The next set of documentary records regarding the life of Josquin are found in the Archivio di Stato, Rome. Josquin is listed in the payment records as a singer in the Papal chapel from October, 1486, through April, 1494, serving both Pope Innocent VIII and Pope Alexander VI.<sup>117</sup>

113. Ibid., 64.

114. Ibid., 65.

115. Straeten, La Musique aux Pays-Bas, VI, 21.

116. Osthoff, "Josquin," Die Musik in Geschichte und Gegenwart VII (1958), 194, publishes a facsimile of the travel pass.

117. Osthoff, Josquin, I, 28-30, lists the months and amounts of payment.

Among his colleagues in Rome were Gaspar van Weerbecke (from Milan), Marbriano de Orto, Joannes Stokem, and Bernardus Vacqueras. Although Josquin is specifically listed as having been paid only twenty-eight months under Innocent VIII (1482-1492) and fourteen months under Alexander VI, it is likely that he served longer, since for some months, payments are listed without identifying the singers by name.<sup>118</sup> Josquin's connection with the Papal chapel may have been made through his friendship with Ascanio Sforza, brother of Duke Galeazzo Maria, who was named Cardinal in 1484. The payment records of the Papal chapel are interrupted from May, 1494, through January, 1501; when the list resumes in February, 1501, Josquin's name no longer appears.<sup>119</sup> Thus, the exact date of Josquin's departure from Rome is not known.

For many of the succeeding years of his life, Josquin's exact whereabouts are a matter of some controversy. It is clear that relatively early he had established at least informal connections with the court at Ferrara, although it is not until 1503 that he was paid as a member of Ercole's chapel. It is possible that he came to Ferrara as early as 1480 with Ascanio Sforza, who visited that city for eighteen months, reportedly with

---

118. Ibid., 31.

119. Ibid.

a retinue of 200 men.<sup>120</sup> A letter from a certain "Joannes Viuaysius," singer in the chapel of Ercole, dated December 19, 1499, to Duke Francesco Gonzaga in Mantua, in which a "canto de Ioschino bono per excellentia" is sent along, has been cited as evidence that Josquin was in Ferrara at that time; nowhere, however, does the letter refer to Josquin's presence at Ercole's court.<sup>121</sup>

A series of letters to Duke Ercole in Ferrara documents Josquin's residence in France and Flanders during the years 1501 through 1503. On September 23, 1501, Bartolomeo di Cavaleri, the Ferrarese ambassador at the French court, wrote to Ercole that Jean Verbonet, a singer at the court of Louis XII of France, had sent a ". . . certa cosa nova che dice ha facto Joschin" to the Duke.<sup>122</sup> Josquin's presence at the French court at Blois, and his

120. Lockwood, "Josquin at Ferrara," 108. Both Lowinsky and Lockwood believe that Josquin came to Ferrara during this period. If so, he would have had contact with Martini, his colleague from Milan.

121. The letter is printed by Claudio Gallico, "Josquin nell' Archivio Gonzaga," *Revista italiana di musicologia* VI (1971), 205f. Reese, *Renaissance*, 229 states that Josquin was employed by Ercole in 1499. Lockwood, "Josquin at Ferrara," 108 shows that this is not supported by documentary evidence.

122. Osthoff, *Josquin*, I, 45.

connection with the Ferrarese court are revealed in Cavaleri's letter of December 13, 1501:<sup>123</sup>

I have found here a singer named Josquin, whom Your Excellency dispatched to Flanders in search of singers. He says that he has left the money in the bank at Bruges, that the singers have been found, and that the Archduke [Philippe le Beau] has invited him to go along to Spain and has written Your Excellency asking to borrow him for the trip.

Thus, the letter also bears witness to the fact that Josquin had met Philippe le Beau, who, with his renowned musical chapel, had visited the French court at Blois from December 8 through 15, 1501, on his first trip to Spain.<sup>124</sup>

A letter from the courtier Girolamo da Sestola (known as "Coglia"), to Duke Ercole dated August 14, 1502, urges Ercole to hire Josquin: "My Lord, I believe that there is neither lord nor king who will now have a better chapel than yours if Your Lordship sends for Josquin."<sup>125</sup> The famous letter of another courtier, "Gian," of

123. Ibid., 51, where the letter is given in the original Italian. Translation is by Robert Stevenson, "Josquin in the Music of Spain and Portugal," Proceedings of the International Josquin Festival Conference (1971), ed. Edward Lowinsky (Oxford, 1976), 217.

124. Cf., Chapter IV.

125. Lockwood, "Josquin at Ferrara," 113.

September 2, 1502, takes another position. Gian compares Isaac and Josquin, and urges the Duke to hire Isaac:<sup>126</sup>

To me, he (Isaac) seems well suited to serve Your Lordship, because he is more good-natured and companionable, and he will compose new works more often. It is true that Josquin composes better, but he composes when he wants to, and not when one wants him to, and he is asking 200 Ducats in salary while Isaac will come for 120-- but Your Lordship will decide.

Ercole's decision in favor of Josquin is evident in letters from Coglia to Ercole in April of 1503, in which it is reported that Josquin and he have stopped in Lyon, on their way to Ferrara.<sup>127</sup> On April 28, Ercole wrote to Cavaleri that Josquin had not arrived, but was expected momentarily.<sup>128</sup> Josquin's tenure at Ferrara, from April, 1503, through April, 1504, is reflected in the court payment registers, in which "M. Juschino, Cantore," is listed at the head of the lists of singers for each month.<sup>129</sup>

126. Osthoff, Josquin, I, 211. Translation, Lockwood, "Josquin at Ferrara," 114.

127. Ibid., 53.

128. Lockwood, "Josquin at Ferrara," 134, publishes the letter.

129. Ibid., 137, where all the payments made to Josquin in Ferrara are listed.

Two weeks after his last payment at Ferrara, Josquin is listed as Provost of Notre Dame Cathedral in Condé sur l'Escaut (May 3, 1504),<sup>130</sup> a post that he held for seventeen years. He succeeded Pierre Duwez, who in turn, replaced Loyset Compère as Provost at the Collegiate church of St. Pierre in Douai.<sup>131</sup> Although it has long been assumed that during this period Josquin enjoyed close ties to the court of Marguerite of Austria, certain recently discovered documents tend to weaken this theory.<sup>132</sup> As late as May 23, 1508, it appears that Marguerite was unaware that Josquin was at Condé; having heard about the death of Pierre Duwez (and believing that he still held the Provostship), she wrote to the Chapter at Condé, requesting that Maximilian's secretary, Collauer, be given the Provostship.<sup>133</sup> In the reply of May 23, from the "Provost, Dean, and Chapter" of the Cathedral of Notre Dame in Condé to Marguerite, it is

130. Kellman, "Josquin and the Courts," 207.

131. Ibid.

132. See for example, Picker, Chanson Albums, 39.

133. Herbert Kellman, "Josquin in Condé: Discoveries and Revisions," Paper read at the 1973 meeting of the American Musicological Society, translates the letter in an unpublished typescript.

stated that "nostre prevost est en tres bonne sancté appellé Josquin Deprez"; thus the inference may be made that as late as 1508 Marguerite was not yet acquainted with Josquin.<sup>134</sup>

Josquin died at Condé on August 27, 1521.<sup>135</sup> He bequeathed his house and land to the Chapter, in return for endowing a commemoration of himself, which included the singing of his "Ave Maria" and "Pater noster" in front of his house during all general processions.<sup>136</sup>

#### Johannes Tinctoris

Considering his relatively small output as a composer, Tinctoris, with at least eight compositions in Segovia, is well represented there.

The most informative biographical information concerning Tinctoris comes from the German humanist

134. Ibid. At least, this is Professor Kellman's interpretation of these letters: "There is no evidence of contact with Margaret, nor can we any longer maintain that Margaret took a personal interest in him [Josquin]. Maximilian had to approve his succession to the provostship at Condé, but his candidacy could have been submitted by the incumbent (presumably Pierre Duwez) or by the Chapter itself." Kellman, "Josquin and the Courts," 205.

135. Kellman, "Josquin and the Courts," 208.

136. Ibid. The terms (from the deposition of August 23) are listed in Kellman's unpublished typescript cited above, p. 151, note 133.

Trithemius, in his Catalogus illustrium vivorum

Germaniae:<sup>137</sup>

Johannes Tinctoris, a native of Brabant, from the city of Nivelles, and a canon in the church of that city, doctor of one law and the other, at one time Archichapellan and singer for Ferrante, King of Naples, a man of the highest learning whatsoever, a great mathematician, the highest musician, with a subtle genius, eloquent in oratory, has written and writes many excellent works, which are useful for the present, and will return in the memory of posterity. From these, I have only discovered: in music, about the art of counterpoint, three books, one book on the tones, and one also on the origin of music. He has dedicated many very ornate letters to diverse people, and has drawn a chart, in which he has united all of the most ancient singers, and said that Jesus Christ was the highest singer. He lives up till now in Italy, writing various works, having nearly reached the age of sixty. Under Maximilian, the king, we write this in the year of our Lord, 1495.

Thus the testimony of Trithemius reveals that Tinctoris was born [about 1435] in the town of Nivelles in southern Brabant, that he held a benefice at the Cathedral there, and that in 1495 he was still living in Italy.

A Johannes Tinctoris was listed as a singer at Cambrai Cathedral in 1460 (during Dufay's tenure); it is

---

137. J. Trithemius, Catalogus illustrium virorum (Mainz, 1495), f. 73v, in Primae partis opera historica V (Frankfort, 1601), in the Rare Book Collection, Library of Congress. The translation is mine.

probable that this was the composer.<sup>138</sup> In 1471, a "Magister Johannes Tinctoris, Morinensis dyocesis," matriculated at the University of Louvain; this was probably not the composer, however, since the diocesis of Morin is in West Flanders (not in South Brabant, where the composer is supposed to have been born) and because Tinctoris, if he were born in 1435, would have been thirty-six years old in 1471, beyond the usual age of entry into the University.<sup>139</sup>

From Tinctoris himself (De inventione, II), it is known that he worked at Chartres Cathedral ". . . cujus pueros musicam tunc docebam," and that he visited Bruges, where he heard two excellent Flemish musicians (De inventione, IV).<sup>140</sup> In September, 1474, he was listed as succentor at the Cathedral of St. Lambert in Liège,

138. André Pirro, review of Guillaume Dufay by Charles Van den Borren (Brussels, 1925), Revue de musicologie VII/8 (1926), 323.
139. A. Schillings, ed., Matricule de l'Université de Louvain (Brussels, 1958), entry for 1490, f. 26v. Four students named J. Tinctoris matriculated at Louvain in the 1470's and 1480's, none of whom were the composer. Straeten, La Musique aux Pays-Bas, IV, 2ff., believed that Tinctoris was one of the Louvain students (Johannes Tinctoris of Poperinghe).
140. Heinrich Hüschen, "Tinctoris," Die Musik in Geschichte und Gegenwart XIII (1966), 148, quotes the passages from Tinctoris. Reese, Renaissance, 148, identifies the brothers as Jean and Charles Ferand of Bruges, violinists who served in the court of Charles VIII.

where he worked with the composer Johannes Stokem; Tinctoris opened his treatise, "De Inventione et usu musicae" with a dedication to Stokem.<sup>141</sup>

Before the stay in Liège, however, Tinctoris had already been employed in the principal position of his career, that of teacher and musician at the court of King Ferrante in Naples.<sup>142</sup> One of Tinctoris' duties at this important musical center was to teach the King's daughter, Beatrice of Aragon. From the five treatises and two motets which he dedicated to Beatrice, it is apparent that he must have been employed at the court before 1476, the year of Beatrice's marriage to Matthias Corvin of Hungary.<sup>143</sup> Tinctoris revealed in the dedication to his treatises that he was active as a singer, teacher, chapellan, and professor of laws, mathematics, and music.

141. Antoine Auda, La Musique et les musiciens de l'anciens pays de Liège (Liège, 1930), 75. The treatise and dedication to "Joanni Stokem viro bene morato: Salutem plurimam dicit," are published by Karl Weinmann, Johannes Tinctoris und sein unbekannter Traktat "De inventione et usu musicae" (Tutzing, 1961), 27ff.
142. The dedication states that ". . . ex Leodio digressus: divino munere feliciter Neapolim regressus sum" ("having left Liège, I returned happily to the divine Naples"). Weinmann, Johannes Tinctoris, 27.
143. Reese, Renaissance, 139. Reese points out that Tinctoris must have arrived at Naples after 1473, the year of Eleanora's (Beatrice's sister) marriage to Ercole, Duke of Ferrara, since Tinctoris makes no mention of her.

In 1487, Ferrante commissioned Tinctoris to recruit singers for the Neapolitan chapel at the French court of Charles VIII and the Imperial court of Friedrich III; the letter of commission, signed by Johannes Ponanus, the humanist who was Ferrante's chancellor, was dated October, 1487.<sup>144</sup> It is not certain that Tinctoris made a trip north at this time, but in 1492 he appears to have been living in Rome.<sup>145</sup> The exact place and date of his death are not known, but since his canonical prebend in Nivelles was transferred to a certain Petrus de Coninck on October 12, 1511, it is thought that he died shortly before that date.<sup>146</sup>

144. The letter is printed in Straeten, La Musique aux Pays-Bas, IV, 56ff.
145. Johann Burckhard, in his "Liber notarum" (Diary of 1483-1506), refers to Tinctoris as the author of the motet "Epigramma in laudem et gloriam Alexandri Papae VI," written on the occasion of the coronation of the Spanish Pope in 1492; he refers to Tinctoris as a resident of Rome. See, A. Schering, "Musikalisches aus Joh. Burckhards "Liber Notarum (1483-1506)," in Festschrift für Johannes Wolf zu seinem 60. Geburtstag, ed. W. Lott, H. Osthoff, and W. Wolffheim (Berlin, 1929), 171.
146. Hüschen, "Tinctoris," 420. The transfer papers are published in Straeten, La Musique aux Pays-Bas, IV, 46, and Auda, Liège, 91.

Antoine Brumel

Antoine Brumel was born about 1460, probably in French Flanders, and died before 1520.<sup>147</sup> In 1483, the priest Anthonius Brumel was recorded as a singer of the day and night Offices ("horarius et matutinaris"), at the Cathedral of Chartres.<sup>148</sup> Brumel served as a singer in the choir at Laon Cathedral in 1497,<sup>149</sup> and from January 5, 1498, through November 16, 1500, he served as canon and master of the choir boys at Notre Dame Cathedral in Paris.<sup>150</sup>

Sometime after leaving Paris (the date is not known), Brumel entered the employ of the Duke of Sora, Sigismundo Cantelmi, in Lyon; this is known from a series of letters in 1505, between the Duke and his brother-in-law, Alphonso I, Duke of Ferrara.<sup>151</sup> Alphonso was

147. Joseph Schmidt-Görg, "Brumel," Die Musik in Geschichte und Gegenwart II (1952), 400.
148. André Pirro, "Dokumente über Antoine Brumel, Louis van Pullaer, und Crispin van Stappen," Zeitschrift für Musikwissenschaft XI (1928-29), 349, from Bibl. de Chartres, Ms. 1009, f. 98.
149. Reese, Renaissance, 260.
150. Pirro, "Dokumente über Antoine Brumel," 350. H. Kellman, "The Origins of the Chigi Codex," Journal of the American Musicological Society XI (1958), 14, places Brumel at Notre Dame through late 1501, but, according to Pirro's documents, he is incorrect.
151. Straeten, La Musique aux Pays-Bas, VI, 96-103, publishes the letters which he copied at the Archivio di Stato, Modena.

most eager to employ Brumel as maestro di cappella, "nunc pro, et ex tunc," and offered him a benefice of 100 Ducats, an annual salary of 100 gold Ducats, a house in Ferrara for his residence, and fifty Ducats in advance for horses and other expenses of the journey.<sup>152</sup>

Brumel did, in fact, serve for an undetermined period in Ferrara; an undated letter in the Archivio di Stato in Mantua is signed, "A. Brumel, Maist. de ch. le du duc de Ferrarra."<sup>153</sup> The presence of a "Jachet Brumel," court organist at Ferrara from 1533 through 1564, perhaps a younger relative of Antoine, is possible further evidence of the composer's employment at that court.<sup>154</sup>

#### Johannes Martini

No certain documents regarding Martini's place or date of birth have been found. He may have been born in Armentières; a "Thomas Martinus cum fratribus Petro ac

- 
152. From the letter of December 13, 1505, from the Duke of Ferrara to Brumel. Straeten, La Musique aux Pays-Bas, VI, 100.
153. Knud Jeppesen, review of Music in the Renaissance by Gustave Reese (New York, 1954), The Musical Quarterly XXXXI (1955), 384.
154. Ibid. Also, Straeten, La Musique aux Pays-Bas, VI, 102.

Ioanne, patria Armenterius." is listed among a group of Flemish singers by Jacobus Meyerus in 1531.<sup>155</sup>

Martini may have been the priest "Dom. Martinus de Alemania," who served the Bishop of Constanza, and who, as early as 1471, was invited by the then new Duke of Ferrara, Ercole I, to organize his chapel.<sup>156</sup>

The earliest surviving document regarding Martini's career is a list of twelve singers at the court of Ercole I of Ferrara in 1473; the first mentioned singer is "Zohanne Martin todescho, cantadore compositore."<sup>157</sup> Martini's name appears on the well-known list of "Cantori di Cappella," of July, 1474, at the Sforza court in Milan, but he apparently stayed for only a short time, as his name does not appear on the subsequent list of March, 1475.<sup>158</sup>

155. Flandricarum rerum tomi X, Antwerpen, 1531, f. 52v, reprinted in Recueil de chroniques, Société d'emulation de Bruges, 2me série (1842), 83. Cited by Reese, Renaissance, 221.
156. Luigi Francesco Valdrighi, "Cappelle, concerti e musiche di Casa d'Este," Atti e memorie delle Regie Deputazioni di storia patria per le provincie modenese e parmense, 3rd serie, II (1883), 451.
157. Archivio di Stato, Modena (Arch. della camera ducale), 1473, fols. 37, 40, 42, 45, 48v, 50. Cited by Lockwood, "Josquin at Ferrara," 106. Ercole became Duke in August, 1471; it is possible that Martini's employment began as early as that year.
158. Sartori, "Josquin," 64.

Martini seems to have spent the balance of his career at Ferrara, serving in one of the largest and most brilliant musical establishments of Europe. Among the musicians also serving at the Este court were Johannes Japart (1477-79), Jean Verbonnet-Ghiselin (1491-93), and, of course, Obrecht (1487 and 1504). Martini must have died in early 1498; on December 29, 1497, Ercole wrote to his son Cardinal Ippolito, stating that

. . . we wrote to Messer Ludovico di Carissimi, asking him to appeal to His Holiness to reserve for us the benefices of Giovanni Martini, our singer, before they would be vacated by his death.<sup>159</sup>

From a series of letters between Duke Ercole and his sister-in-law, Beatrice of Aragon, wife of Matthias Corvin, King of Hungary, it is known that Martini was a personal friend of Paul Hofhaimer, organist at the court of Archduke Sigismundo of Austria.<sup>160</sup> The content of the letters involved Beatrice's desire to hire Hofhaimer, "el quale era gran organista," to replace her Italian court

159. Archivio di Stato, Modena; Cart. tra Principi Estense B.69/9, Doc. 1652-XIV/54. Cited and translated, Lockwood, "Josquin at Ferrara," 107.
160. Otto Gombosi, "Vita musicale alla Corte di Re Mattia," 114-15. The letters are reprinted in Ludwig Fokövi, "Musik und musikalische Verhältnisse in Ungarn am Hofe von Matthias Corvin," Kirchen-musikalisches Jahrbuch XV (1900), 14-16.

organist, Maestro Daniele, who had died on September 26, 1489.<sup>161</sup> Beatrice twice requested that Martini be sent to Innsbruck to persuade his friend Hofhaimer to take the job. Ercole agreed to send Martini to Innsbruck to talk to Hofhaimer, but as late as December, 1489, Martini was still in Ferrara. Although it is possible that Martini did make the journey to Innsbruck, it is certain that Hofhaimer never went to Hungary. Later in 1490, Beatrice's husband, Matthias Corvin, died, and Archduke Sigismundo abdicated under pressure from Maximilian I. Sigismundo's musical establishment, including Hofhaimer, was incorporated into the Imperial chapel of Maximilian.<sup>162</sup>

Another series of letters reveals Martini's relationship with Isabella d'Este, Ercole's daughter. The letters, between Isabella and Martini himself, date from 1490, the year of Isabella's marriage to Francesco

161. Gombosi, "Vita musicale alla Corte di Re Mattia," 114.

162. It has been suggested (Reese, Renaissance, 221) that the presence of many pieces by Martini in Munich 3154, the choirbook of Magister Nicolas Leopold of Innsbruck, may reflect the fact that Martini made the trip. However, a study of the watermarks in this manuscript (Thomas Noblitt, "Die Datierung der Handschrift Mus. Ms. 3154 der Staatsbibliothek München," Die Musikforschung XXVII [1974], 48ff.), demonstrates that the fascicles of the manuscript that contain the majority of pieces by Martini, date from an earlier period, that is, circa 1480-82.

Gonzaga of Mantua.<sup>163</sup> Martini sent Isabella music and singers, and promised to visit her in Mantua, in order to assist her in singing.

It has been suggested that Martini may also have had some connection with the Cathedral at nearby Modena, since the huge, "practical" manuscript Modena 454-456, contains an unexpectedly large number of his works. Martini's compositions are not as widely disseminated as those of many of his fellow Netherlanders working in Italy at this time,<sup>164</sup> and the predominance of his work in the Modena manuscript may indicate that he had, at some time, a working relationship with that Cathedral.

#### Mattheus Pipelare

Little is known of the life of Mattheus Pipelare, represented in Segovia by two Flemish-texted songs and two sacred Latin pieces. It is presumed that he was a Netherlander, because his only known employment was at s'Hertogenbosch, and because he set several songs to Flemish texts. There seems to be no documentation to support the

163. Valdrighi, "Cappelle, concerti e musiche di casa d'Este," 451. Also, A. Bertolotti, Musici alla corte dei Gonzaga in Mantova dal secolo XII al XVIII, reprint ed. (Bologna, 1969), 14ff.

164. Ludwig Finscher, "Martini," Die Musik in Geschichte und Gegenwart VIII (1960), 1724.

frequently circulated notion that he was born in Louvain.<sup>165</sup> The records of the Illustrious Confraternity of Our Lady at s'Hertogenbosch indicate that Pipelare worked there as master of the choirboys from late 1497 (or 1498) through 1500, succeeding Nicasius von Clibano in that position.<sup>166</sup> The payment records show that the singer, Powels van Rode, had been sent in the previous year to Antwerp, Bergen op Zoom, and other cities, to recruit a "sangmeester voer di jongen."<sup>167</sup> Further in the year's accounts, payments are recorded for "Pype-laer" and "Chrispiaenen" (Chrispen van Stappen), the two musicians Rode had contracted to serve at s'Hertogenbosch. If, as has been suggested,<sup>168</sup> Pipelare was recruited from

165. See Reese, Renaissance, 275. Ronald Cross, "The Life and Works of Matthaëus Pipelare," Musica Disciplina XVII (1963), 99, attributes the first connection of Pipelare to Louvain to Robert Maldeghem, Trésor musical (Brussels, 1865-1893) I, 8. He suggests that Maldeghem's error may have arisen from a misinterpretation involving the manuscript Vienna 11883, in which the words "Meester Henrijk te Louvain," appear in the same gathering containing two of Pipelare's masses.

166. A. Smijers, "De Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch," Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XIII (1932), 214ff.

167. Ibid., 213.

168. Cross, "The Life and Works of Matthaëus Pipelare," 100.

Antwerp, it is likely that he knew Obrecht, who served at this time at the "Church of Our Lady."

A Johannes Pipelaer, who may have been a relative of Mattheus, was a tenor and magister at St. Donatien in Bruges in 1494, and later a singer in the Capella Sistina.<sup>169</sup> Pipelare's death date has not been established, but it has been suggested that he died before 1512, since a manuscript at Jena copied after that date indicates that the composer was already deceased.<sup>170</sup>

Hayne van Ghizeghem

Hayne van Ghizeghem,<sup>171</sup> represented in Segovia by five compositions (including such "popular" pieces as

169. Straeten, La Musique aux Pays-Bas, VI, 296. Also, Franz Haberl, "Die römische 'schola cantorum' und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts," Vierteljahrsschrift für Musikwissenschaft III (1887), 240, where the singer is called "Joanni Pippelart."
170. Cross, "The Life and Works of Matthaueus Pipelare," 105. The Jena Chorbuch 2 (Karl Roediger, Die geistliche Musikhandschriften der Universitäts-Bibliothek [Jena, 1935]) which was copied in (or after) 1512, the year of Févin's death, bears the sign "+" (meaning "deceased") next to the name "Pipelare," in the attribution of this composer's Missa Fors seulement.
171. Charles van den Borren, "Hayne," Die Musik in Geschichte und Gegenwart V (1956), 1950, reads the attributions to Hayne in Segovia as "Groen Hayne" (as did Anglés in his index to Segovia in Monumentos de la música española, I, 106). Borren interprets the epithet "Green Hayne," as a nickname referring to the composer's youth. The name should probably

"Aletz regretz," and "Amours, amours," each of which appears in at least fifteen other sources), is one of the "older" generation of composers whose works are found in the manuscript. His exact birthdate is not known. Ghizeghem, the town from which he (or his family) originated, is a small village located about half way between Ghent and Brussels.<sup>172</sup>

A document of 1457, in the accounts of Charles, Count of Charolais, lists the payment of twenty-two ecus d'or to Constans de Languebroek, a singer in the chapel of Philip the Good, ". . . as much for the expenses as for the clothing and necessities of a young boy called Hayne van Ghizeghem."<sup>173</sup> In 1467, Hayne was listed as

---

be read, "Scoen Hayne," or "Beautiful Hayne"; the same word appears in several other places in the manuscript, such as in "Scoen vint," attributed to Martini, f. 189v.

172. Borren, 1950, says the town of Ghizeghem lies between Dendermonde and Aalst.
173. Cited by Jean Marix, "Hayne van Ghizeghem, Musician at the Court of the 15th-Century Burgundian Dukes," The Musical Quarterly XXVIII (1942), 278. (Archives du Nord, B3361, fols. 128, 129v.) A certain "Henricus de Ghizeghem" named in a document of Cambrai in 1453 is probably not the composer, as he would have been too young to have been among the founders of a brotherhood at the Cathedral of Cambrai (Recherches sur l'Eglise métropolitaine de Cambrai [Lille, 1849], 168). Knud Jeppesen, Der Kopenhagener Chansonier (Copenhagen, 1927), xxxiii, and Otto Gombosi, Jacob Obrecht, eine stilkritische Studie (Leipzig, 1925), 36, do identify this person as Hayne. Marix, "Hayne van Ghizeghem," 277, disagrees, suggesting

"valet de chambre" and singer to Philip the Good, although he was never listed among the actual members of the chapel.<sup>174</sup> On Philip's death, Hayne served his successor Charles (now Charles the Bold) and in 1468 received payment with the chapel singers Busnois and Basyn.<sup>175</sup> Hayne appears to have joined in the Duke's military ventures; the last mention of his name appears on the daily list of soldiers of July 6, 1472, "en son ost, au siège de Beauvais en Beauvoisis."<sup>176</sup> It is likely that Hayne died at Beauvais, or soon thereafter. It is certain, however, that he died before 1497; in that year, Guillaume Crétin, in his "Déploration sur la mort de Ockeghem" names Hayne among the group of musicians who is no longer living.<sup>177</sup>

---

that "Henricus" could have been a relative, perhaps Hayne's father. From a chanson in the Dijon manuscript, "La Plus grand chière," it is known that Hayne, on one occasion, did visit Cambrai; he and the composer Robert Morton were honored and performed at a banquet there. Marix, "Hayne van Ghizeghem," 280.

174. Marix, "Hayne van Ghizeghem," 279.

175. Borren, "Hayne," 1951.

176. Ibid.

177. Cited by Reese, Renaissance, 90.

Anthoine Busnois

Anthoine Busnois (represented by only two compositions in Segovia) was, with Ockeghem, characterized by Tinctoris as ". . . luminibus summae claritatis inter recentiores compositores."<sup>178</sup> His name may have been derived from "Busnes," a small town in Pas de Calais, about fifteen miles from Lille. The earliest documented biographical reference is in Busnois' own motet, "In hydraulis," in which he calls himself an "indignum musicum" for the Count of Charolais. Since the Count became Duke of Burgundy (Charles the Bold) upon the death of his father (Philip the Good) in 1467, it may be inferred that Busnois was employed by Charles before that time.

Payments to "messire Anthoine de Busne dit Busnois, chappellain de la chapelle domnestique de mondit seigneur . . . en considération de plusieurs agréables services qu'il lui a faiz" appear on the Burgundian chapel accounts from 1467 through 1475.<sup>179</sup> It is likely that Busnois took

178. Johannes Tinctoris, in the prologue to his "Liber de natura et proprietate et proprietate tonorum," in C. E. H. de Coussemaker, ed., Scriptorum de musica medi aevi nova series, 4 vols. (Paris, 1864-76), facsimile ed. (Paris, 1931). IV, 17.

179. G. van Doorslaer, "La Chapelle musicale de Philippe le Beau," Revue belge d'archéologie et d'histoire de l'art IV (1934), 30ff.

part in the military campaigns of Charles the Bold between 1471 and 1475, probably participating in the Battle of Neuss.<sup>180</sup> In 1476, Busnois was listed in the service of the then Duchess of Burgundy, Marguerite of York, and the following year (at the death of Charles), served Charles's daughter and heir, Marie of Burgundy (wife of Maximilian of Austria). Busnois was listed repeatedly in the accounts of Marie's chapel, and was listed as "pretre chapellain" in the accounts for her funeral in 1482.<sup>181</sup>

Busnois seems to have had some connection with Parisian circles vis-à-vis his friendship with Jacqueline d'Hacqueville, for whom he wrote several chansons ("A vous sans autre," "Ja que li ne s'i attende," and "A que ville et abhominable").<sup>182</sup> Jacqueline was the wife of Jean Bouchart, Parisian Parliament representative, and sister of Nicolas d'Hacqueville, President of the Parliament.<sup>183</sup>

It appears that Busnois was the recipient of several benefices in the last years of his life. He may

180. Geneviève Thibault, "Busnois," Die Musik in Geschichte und Gegenwart XIII (1966), 515. Thibault cites Jean Molinet as reporting that Busnois was present at the battle of Neuss.

181. Ibid.                    182. Reese, Renaissance, 101.

183. Thibault, "Busnois," 517.

be the Busnois who resigned a chapellainship in Mons in 1476, and the "Busynois," who terminated a benefice at the Cathedral of Lierre in 1481.<sup>184</sup> The last known reference to the composer is at St. Sauveur Church in Bruges, where he held the post of "regendi cantorium" on November 6, 1492.<sup>185</sup>

Philippe (?) Caron

Nothing definite is known of the life of Caron, a composer from whom about twenty secular songs and four Masses survive in manuscripts of the second half of the fifteenth century. In the thirty manuscripts that contain works by him, no first name is given.

Tinctoris referred to a "Firminus" Caron in his "Liber de arte contrapuncti."<sup>186</sup> A certain "Philippus le

184. Ibid., 516.

185. Ibid. Cited by Straeten, La Musique aux Pays-Bas, IV, 20. If Busnois did serve in Bruges, he might have known Obrecht, who also served in that city through 1491.

186. Coussemaker, Scriptorum, IV, 77. James Thompson, An Introduction to Philippe? Caron (Brooklyn, 1964), 2-4, states that Tinctoris used the name "Firminus" Caron in three out of five references to the composer. Thompson believes that there was, in fact, a separate composer named "Firminus le Caron," citing Manuscript 516 of the Amiens Municipal Library (f. 183), which states that the "primus musicus" of the Amiens Cathedral in 1422, was Firminus le Caron. Thompson suggests that Tinctoris may have confused this Caron with the composer, surely a younger man.

Caron" was listed among the "puerorum altaris" on an undated account at the Cambrai Cathedral.<sup>187</sup> A Mass by "Ph. Caron" was copied for the chapel choir at Cambrai in 1472.<sup>188</sup>

The composer may have been connected in some way with the chapel of Charles the Bold, since he is mentioned together with Busnois by Tinctoris in both the "Liber de arte contrapuncti," and the "Proportionale," as well as in Pars II of Compère's "Omnium bonorum plena."<sup>189</sup> His chanson "Vive Charloys" may have been written in homage to this Duke of Burgundy.<sup>190</sup> The preponderance of Caron's pieces are found in Italian manuscripts (Paris 15123,

187. J. Houdoy, Histoire artistique de la Cathédrale de Cambrai (Lille, 1880), 83. Also, in Pirro, "Cornuel," 190.

188. Caron was not the Jean Caron, scholar of Oudenburg (Straeten, La Musique aux Pays-Bas, I, 153ff.), nor the Jean Caron, or le Caron, who served the household of the court of Burgundy from 1436-1474 (Jeanne Marix, Histoire de la musique et de musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (Strasbourg, 1939), 196ff., nor the priest, Jean Caron, who is listed in the accounts of Notre Dame of Paris in 1498 (Thibault, "Busnois," 860). He may be the "Carron" who accompanied Morton and Busnois at the Siege of Neuss (Thibault, "Busnois," 860).

189. Thibault, "Busnois," 860. The Compère verse is translated by Reese, Renaissance, 227.

190. Thibault, "Busnois," 860.

Florence 229, and Rome Casanatense 2856); this, and the fact that he wrote a number of pieces on Italian texts, may reflect a sojourn in Italy.<sup>191</sup>

### Jacob Barbireau

Jacob Barbireau, represented in Segovia only by his most famous piece, "Een vroylic wesen," was employed from 1448 until his death on August 8, 1491, as chapel-master and teacher of the choirboys in the Church of Our Lady in Antwerp.<sup>192</sup> Until recently, he has been confused with another, slightly earlier composer, "Barbingant."<sup>193</sup> Only seven pieces attributed to

191. Reese, Renaissance, 227, is of this opinion.
192. The Church of Our Lady accounts of August, 1491, record the testament of "Magister Jacobi, magister choralium," in which money is paid for "memoriam et celebrationem" on Barbireau's behalf (Murray, "Jacob Obrecht's Connection," 30).
193. F. J. Fétis, Biographie universelle des musiciens, 2nd ed. (Paris, 1863), II, 29, was apparently the first to assume that the two men were one, and this idea seems to have been accepted for the next eighty years. In 1946, Charles van den Borren, in his review of Du Saar's book, Het Leven en de Composities Jacobus Barbireau in Revue belge de musicologie I (1946-47), 135f., is the first to challenge Fétis' premise. Charles Warren Fox in "Barbireau and Barbingant: A Review," Journal of the American Musicological Society XIII (1960), 79-101, expands on Van den Borren's ideas. In short, these are: (a) Only Barbireau's name is found with the Christian name "Jacobus" in the sources. (b) Pieces credited to Barbireau are never credited elsewhere to Barbingant. (c) Manuscripts with attributions to Barbingant are consistently earlier than Barbireau

Barbireau, have survived, all of these in manuscripts dating from about 1500, or later.<sup>194</sup>

There is some evidence that, towards the end of his life, Barbireau enjoyed a close relationship with Emperor Maximilian. In January, 1487, he was paid seventy-two pounds from Maximilian's treasury, for the support and education of two choirboys, the sons of one Guillaume de Ternay.<sup>195</sup> Moreover, a letter from Beatrice of Aragon, wife of Matthias Corvin of Hungary, to Emperor Maximilian dated Buda, January 8, 1490, acknowledges Barbireau's arrival there and his delivery of a letter from Maximilian.<sup>196</sup> Barbireau was received with honor and acclamation. Apparently, this was a diplomatic

manuscripts (Dijon, Florence 176, Cordiforme, Pavia, and Laborde, as compared with Vienna 1783, Vienna 11883, Rome Chigi, and Segovia). (d) According to Van den Borren and Fox, there is a distinct musical superiority of Barbireau's compositions over Barbingant's.

- " 194. Fox, "Barbireau and Barbingant," 101. Segovia is probably the "oldest" source with an authentic Barbireau work.
195. According to Fétis, in a document from the Archives Generales du royaume du Brussel (Chambre des comptes N. 1926, f. 118v), cited by Joseph Schmidt-Görg, "Barbireau," II, 1246.
196. Otto Gombosi, "Jacob Barbireaus letzte Lebensjahre," Zeitschrift für Musikwissenschaft XII (1930), 378f. Gombosi publishes the letter, 379.

mission (Hungary and Austria had been enemies since 1485, when Matthias Corvin had marched against Vienna and Wiener Neustadt) of the sort that Isaac undertook in his old age in Florence on behalf of Maximilian. Although no documents survive, it is possible that Barbireau held in his last years a post, such as advisor or even nonresident "Hofcomponist," in Maximilian's musical chapel; if so, the honor of the diplomatic post for the aged composer (about seventy years old) would have been a logical reward for years of service.<sup>197</sup> Moreover, there are records of payments to Barbireau at the Church of Our Lady at Antwerp from 1487 through 1491, when his death is recorded, and it is possible that this was the period of his activity with the Imperial chapel.<sup>198</sup>

#### Juan del Encina

Juan del Encina, one of the unnamed Spanish composers represented in Segovia, was born in the Spanish university town of Salamanca, on July 12, 1468.<sup>199</sup> The

197. This is Gombosi's opinion ("Jacob Barbireaus letzte Lebensjahre," 378).

198. Ibid., 379.

199. This information is from Manuel Cañete, Teatro completo de Juan del Encina (Madrid, 1893), xxix. Cañete based his data on a report of the precentor of the Salamanca Cathedral, Camilo Alvaréz de Castro, who, in turn, used archival material uncovered by a now unknown eighteenth-century singer. Cañete is

Fermoselle family (Encina's father's name) lived in a house opposite the Salamanca Cathedral, and Encina was baptized there.<sup>200</sup>

Encina's origins were humble (his father, Juan de Fermoselle, was a shoemaker), but many family members had connections with the Salamanca Cathedral and University. Most important for young Juan's musical education was his older brother, Diego de Fermoselle, who held the Chair of Music at the University of Salamanca from 1479 through his death in 1522.<sup>201</sup>

supported by Encina's own words written in his Tribagia o via sacra de Hierusalem of 1519:

Los años cincuenta de mi edad cumplidos,  
Terciado ya el año de los diez y nueve,  
Después de los mil y quinientos encima;

(Having passed my fiftieth year of age,  
Already a third of the year fifteen-  
hundred and nineteen is passed.)

200. Ibid.

201. Emilio Cotarelo y Mori, in the prologue to the facsimile edition of the Cancionero of Juan del Encina, Salamanca, 1496 (Madrid, 1928), 8. Diego de Fermoselle may have left one composition in the Cancionero de Palacio, "Amor por quien yo padesco," f. 57v, attributed to "Fermoselle." It is interesting that like Diego de Fermoselle, Ramos de Pareja had also lectured at the University of Salamanca; he, however, had left for Rome as early as 1472.

In 1484, Encina entered the Salamanca Cathedral as a choirboy, although there is evidence to suggest that he was already a tenor.<sup>202</sup> Fernando de Torrijos, cantor and choirmaster of the Cathedral, was then in charge of the choirboys. At the same time, Encina entered the University as a student of Laws and took minor clerical orders.<sup>203</sup> He was a student of the greatest Spanish humanist of the time, Antonio de Nebrija, whom he eulogized in his Arte de poesía castellana as "El dotíssimo Antonio de Lebrixa, el que desterró de nuestra España los barbarismos que en la lengua latina se habían criado."<sup>204</sup>

It is known that Encina received a Bachelor of Laws degree (in a Papal Bull of 1502, he was referred to as ". . . venerabilis vir dominus Johannes del Enzina, clericus salamantinus, Bacchallarius in legibus . . ."), but the exact date cannot be determined.<sup>205</sup> In 1490,

202. Cotarelo y Mori, Juan del Encina, 9. His signature (he then called himself by his father's name, Juan de Fermoselle) is found in the Salamanca Cathedral archives, "Actas capitulares," 1484, f. 93.
203. Ibid., 9.
204. "The most talented Antonio de Nebrija, who banished from our Spain the barbarism that had developed in the Latin language." Arte de poesía castellana (Salamanca, 1496), Facsimile, ed. (Madrid, 1928), f. 2.
205. Cotarelo y Mori, Juan del Encina, 13. The Papal Bull is dated September 25, 1502. It is likely that Encina was graduated from Salamanca before 1492,

Encina was elevated to the post of "capellan de coro," signing his name then as "Juan del Encina."<sup>206</sup> He also served as a page to the university chancellor, Don Gutierre de Toledo, the brother of the second Duke of Alba, his future employer.<sup>207</sup>

Although no documents from Encina's life have survived from the period 1490 through 1492, it has been suggested that he participated in the battle of Granada against the Moors, either as a soldier or in the service of Queen Isabella; he refers to a stay in Granada in his Trivagia, and the Fall of Granada is the subject of many of his songs ("Una sañosa porfía," "Qu'es de ti, desconsolado," and "Levanta, Pascual, levanta," for instance).<sup>208</sup>

the time of his entry into the service of the Duke of Alba.

206. "Encina" may have been the name of the composer's mother. The town of Encina is a few miles outside of Salamanca. The signature is in the Archivo de Catedral, Capellanes de coro, caj:45: Testament de Camargo. Cited in Cotarelo y Mori, Juan del Encina, 9.
207. Ibid. Encina dedicated a poem in his 1496 Cancionero to Don Gutierre (f. liij).
208. Anglés, "Encina," Die Musik in Geschichte und Gegenwart III (1954), 1330.

Another theory identifies Encina as the "Juan del Enzina" who, according to a document in the Simancas archives, served as "corregidor" (town magistrate) in Santander, as agent for the Reyes Católicos in recruiting soldiers for the French expeditions, from 1492 through 1495.<sup>209</sup>

Whether or not this Juan del Enzina was the composer is not clear. It is certain, however, that in late 1492 Encina was hired as court poet and composer by the second Duke of Alba, Don Fadrique de Toledo, the nephew of King Ferdinand of Aragón.<sup>210</sup>

From a musical and dramatic standpoint, this was Encina's most important post. It is here that he wrote his first eight eclogues (pastoral plays in the Spanish vernacular), many of his villancicos and other lyric poetry; his reputation as the "father of the Spanish theatre" is derived from his activities at the court of Alba. The Cancionero of 1496 was dedicated to the Duke and Duchess of Alba, his patrons.

209. José Luis Varela, "Juan del Enzina, juez," Festschrift für Fritz Schalk, ed. H. Baader and E. Loor (Frankfurt, 1973), 519-23.

210. Augustin de Rojas, Viaje entretenido, 1603, 5th ed. (Madrid, 1793), 72.

The eight eclogues were simple dramatic affairs in which Encina himself played various roles. They were written for certain festive occasions (Christmas, Carnival, Easter, etc.) and included dances and music. Most of the playlets ended with a four-voiced villancico; one of the "Representaciones de Navidad," for instance, ended with "Gran gasajo siento yo," a piece that survives in Segovia, f. 208v. It is thought that the majority of Encina's villancicos were written during his stay at Alba; the Cancionero de Palacio, which may have originated at Alba, contains sixty-two, almost all, of his known musical compositions.<sup>211</sup>

In 1498, Encina's teacher at Salamanca, Fernando de Torrijos, died, and Encina applied for his post. The chapter split its vote, and decided to divide the post among three singers, including Encina and his rival Lucas Fernandez.<sup>212</sup> Encina was apparently infuriated by the decision. He referred to the incident in his ninth

211. Francisco Barbieri, Cancionero musical español de los siglos XV y XVI (Madrid, 1892), 10ff., points out that the Cancionero de Palacio was probably the household repertory of the Duke of Alba, citing as evidence Encina's heavy representation and the fact that the words of the first piece, "Nunca fué pena mayor," were written by the first Duke of Alba (and the music, of course, by Urede).

212. Henry W. Sullivan, Juan del Encina (Boston, 1976), 27.

eclogue, the "Égloga de las grandes lluvias," in which a shepherd, "Juan," discusses the death of the cantor of the "big church," refers to the vacant position, and remarks that his enemies have taken away from him the post that he deserves.<sup>213</sup>

Sometime before 1500, Encina made his first journey to Rome. He became an intimate of the Spanish Pope, Alexander VI, and, in May of 1500, obtained three benefices in the Diocese of Salamanca.<sup>214</sup> Under the next Pope, Julius II, he was even more favored; in 1509, Pope Julius conferred the Archdeaconate of Málaga on Encina. Encina arrived in Málaga in 1510, and stayed through 1512, representing the Diocese in Madrid and Seville.<sup>215</sup>

Encina returned to Rome in 1512, although it appears that he stayed in Málaga for a short time in 1513. His main residence was in Rome (through 1519), where he was a friend of Pope Leo X. His "Égloga de Plácida y Vittoriano" was performed and published in Rome, in 1513.<sup>216</sup>

213. The Égloga de las grandes lluvias first appeared in the 1507 edition of the Cancionero (Salamanca, 1507). The Library of Congress possesses a copy of this edition.

214. Anglés, "Encina," Die Musik in Geschichte und Gegenwart, 1332.

215. Stevenson, Spanish Music, 257.

216. Ibid. The Pope and other dignitaries attended the first performance of this work.

In 1519, Encina exchanged his appointment at Málaga for a benefice at Mórón, and he was also appointed Prior of León.<sup>217</sup> In the following year, he was ordained a priest and celebrated his first Mass at Jerusalem (August 6). His account of this trip, the Trivagia, was published at Rome in 1521. Two years later, he began serving in León, where he held the office of Prior until his death, in 1529 or 1530. Encina is buried beneath the choir in the Salamanca Cathedral.<sup>218</sup>

#### Juan de Anchieta

Juan de Anchieta was born in the Basque town of Azpeitia in 1462, of a noble Basque family, from whom the founder of the Society of Jesus, Ignatius Loyola, also stemmed.<sup>219</sup> Nothing is known of Anchieta's early education or musical training, although it seems likely that he studied at Salamanca, or another major musical center in Spain. The first document that has survived regarding Anchieta's employment is a payment voucher of 1489, when he was engaged as "capellan y cantor" for the most important

217. Ibid., 258.

218. Eloy Díaz-Jiménez y Molleda, Juan del Encina en León (Madrid, 1909), 24ff.

219. Adolphe Coster, "Juan de Anchieta et la famille de Loyola," Revue hispanique LXXIX (1930), 57f.

musical chapel of Spain, the Castilian chapel of Queen Isabella, at an annual salary of 20,000 Maravedis.<sup>220</sup> The first work of his that can be dated, "En memoria d'Alixandre" (Cancionero de Palacio, no. 130), a work in praise of the military might of the Catholic Kings, also dates from this year.

In the year 1495, Anchieta was engaged as chapel-master for the heir to the Spanish throne, Prince Juan, a student and lover of music. The young Prince, who was married to Marguerite of Austria in 1497, died tragically at the age of 19, in the autumn of that year.<sup>221</sup> After the death of Prince Juan, Anchieta returned as "cantor" at the Chapel of the Castilian court.<sup>222</sup>

At Queen Isabella's death in 1504, Anchieta continued his service in the Castilian court chapel, then in the employ of Doña Juana (la loca), wife, and soon widow (November 1506), of Philippe le Beau of Burgundy.<sup>223</sup>

220. Anglés, "Anchieta," Die Musik in Geschichte und Gegenwart I (1949-51), 454.
221. Cf. Chapter IV on the activities of Anchieta and Prince Juan. Also, Coster, "Juan de Anchieta," 67.
222. Anglés, "Anchieta," 454.
223. Anglés, La Música en la corte de los Reyes Católicos: Polifonía religiosa (Barcelona, 1947), 4.

It appears that he remained in Juana's service at her court in Tordesillas through 1519. A pay voucher of 1512 signed by King Ferdinand in Burgos, refers to Anchieta as "capellan y cantor de la reyna Juana, nuestra señora."<sup>224</sup> A letter from the young King Charles (Juana's son), dated August 14, 1519, states that ". . . der besagte Anchieta ist nun alt genug, um an unserem Hof zu wohnen" and he ordered that Anchieta be paid 45,000 Maravedis, "in diesem und fortan in jedem Jahr."<sup>225</sup>

Anchieta died on July 30, 1523. A codicil to his will, written on July 26 of that year refers to "dos doblones de oro que son quatro doblas que le empreste en flandes"; that is, "two gold doubloons, which equal four doblas loaned to him in Flanders."<sup>226</sup> From the codicil, therefore, it is known that Anchieta spent some time in Flanders; perhaps he joined Princess Juana in Brussels after Isabella's death in 1504.<sup>227</sup>

224. Anglés, "Anchieta," Die Musik in Geschichte und Gegenwart, I, 455.

225. Stevenson, Spanish Music, 131.

226. Ibid.

227. Ibid.

Juan Urede

Juan Urede (Urrede, Urreda, Wreede?), represented in Segovia by his two most famous pieces ("Nunca fué pena mayor" and "Pange lingua"), was probably a native of Bruges. An attribution in Rome C.S. 14 reads "Jo. Wreede, bruge."<sup>228</sup>

In Spain, Urede is first documented in 1476, when he served as chapelmaster for the first Duke of Alba, García Álvarez de Toledo, the author of the poem, "Nunca fué pena mayor."<sup>229</sup> Urede earned 17,000 maravedis and 50 measures of wheat; in addition, he was paid 75 maravedis daily for the care and musical education of three Negro boys.<sup>230</sup> From 1477 through 1481, he was listed as master

228. Rome C.S. 14, fols. 6v-10, Missa de beata Virgine (Llorens, "El Códice Casanatense 2.856," 18). Anglés, La Música en la corte de los Reyes Católicos: Polifonía Profana (Barcelona, 1947), X, 126, says that Spataro in the late fifteenth century, referred to this composer as "Johannes de Urede," a native of Bruges. Stevenson, Spanish Music, 225-31, attempts to show on style-analytical grounds that Urede must have been a Fleming, not a Spaniard. Both Barbieri, Cancionero de Palacio, 47, and Straeten, La Musique aux Pays-Bas, VI, 464, accept "Urede" as a Netherlander. Anglés, La Música en la corte de los Reyes Católicos, X, 127, believes that the evidence is by no means certain, pointing out that no other Flemish singer is known to have appeared in the Royal chapels before 1500; he says that "Wrede" of Bruges and "Urede" of Spain are two separate men.
229. Stevenson, Spanish Music, 203.
230. Anglés, La Música en la corte de los Reyes Católicos, X, 126.

of the Aragonese musical chapel of Ferdinand V.<sup>231</sup>  
 (Ferdinand became King of Aragón in 1479, at the death  
 of his father, Juan II. Although Ferdinand and Isabella  
 had married in 1469, their musical chapels were never  
 merged.)

Despite the fact that few biographical data have  
 survived, Urede, called "carissimus noster regis Hispaniae  
 capellae magister" by Ramos de Pareja,<sup>232</sup> must have en-  
 joyed considerable fame; his "Nunca fué pena mayor," for  
 instance, is found in at least sixteen sources, including  
 Italian, Spanish, English, Swiss, and French manu-  
 scripts.<sup>233</sup>

#### Francisco de la Torre

Only a few facts are known about the life of  
 Francisco de la Torre, the composer of at least four  
 Spanish songs in Segovia. On July 1, 1483, he was paid  
 as a singer in the chapel of Ferdinand of Aragón, possibly

231. Ibid. The chapel traveled with the court of Ferdi-  
 nand to Medina del Campo (1477), Seville and Madrid  
 (1478), Zaragoza and Valencia (1479), Toledo (1480),  
 and Barcelona (1481).

232. John Ward, "Urreda," Die Musik in Geschichte und  
 Gegenwart XIII (1966), 1176.

233. Ibid., 1177.

during the tenure of Johannes Urede as chapelmaster.<sup>234</sup> The next notice of him is in Seville in 1485, where he was temporarily in charge of the choirboys. He surrendered this duty to Alonso de Alva (another composer represented in Segovia) when Alva became the chapelmaster later that year.<sup>235</sup> On September 30, 1504, Torre was listed as "compañero," a term which indicates that he was not a canon of the church.

#### Alonso de Mondejar

Mondejar was a singer in the Castilian chapel in 1502.<sup>236</sup> After Queen Isabella's death in 1504, he joined the Aragonese chapel of Ferdinand, where he is listed as a singer in 1505.<sup>237</sup>

#### Alonso de Alva

Alonso de Alva served as a singer in Queen Isabella's chapel, with an annual salary of 20,000 Maravedis

234. Stevenson, Spanish Music, 194.

235. Ibid.

236. Barbieri, Cancionero de Palacio, 40.

237. Stevenson, Spanish Music, 183.

for eleven years, from 1491 through 1501.<sup>238</sup> He was paid as a chaplain, perhaps in absentia, through 1505. In 1503, Alva was appointed chapelmaster at the Seville Cathedral. The capitular archives of the Cathedral mark his death on September 6, 1504.<sup>239</sup> His works (all liturgical) appear chiefly in the choirbooks at Tarazona Cathedral (Mss. 2 and 3).

Juan Perez de Gijon

Juan Perez de Gijon was a canon in the collegiate church at Alcalá de Henares, when he was appointed as a singer in the Aragonese court chapel (February, 1480).<sup>240</sup> He is listed as a singer there through 1485. Only two songs of Gijon have survived; these appear in the Cancionero de Palacio, Seville 7-I-28, and Segovia.

Pedro de Lagarto

Pedro de Lagarto was listed as master of the choirboys in the Toledo Cathedral in June, 1490.<sup>241</sup> In

238. Anglés, La Música en la Corte de los Reyes Católicos, I, 8.

239. Ibid.

240. Barbieri, Cancionero de Palacio, 36.

241. Ibid., 22.

1495, he was promoted to Cathedral singer in the same church, a position he appears to have held until his death in 1507.<sup>242</sup> Four songs of Lagarto survive, all in the Cancionero de Palacio and Segovia.

Segovia's Composers: A Summary

A review of extant biographical data concerning the twenty-one composers who are named in Segovia, in conjunction with a consideration of its physical characteristics, repertory, and historical context, is helpful in determining the date and provenance of the manuscript.

With regard to the date, it is notable that only six composers who are known to have died before 1500 are represented in Segovia. Furthermore, together they are represented by only seventeen compositions, or 8 percent of Segovia's repertory: Barbireau (1), Caron (1), Busnois (2), Urede (2), Martini (4), and Hayne (5). Moreover, it is striking that the greatest master of the pre-1500 generation, Johannes Ockeghem, is not represented by a single piece.

Conversely, the composers who are most heavily represented in the manuscript were active in 1500 and survived into the early sixteenth century. Eight of these composers contributed more than 60 percent of Segovia's

---

242. Stevenson, Spanish Music, 236.

repertory: Obrecht (31), Agricola (20), Isaac (20), Compère (16), Anchieta (10), Tinctoris (9), Josquin (7), and Brumel (7).

The Netherlandish composers represented in Segovia share a remarkably homogeneous background. All of their known birthplaces and cities of training and early employment are within seventy-five miles of Brussels: St. Omer, Nivelles, St. Quentin, Cambrai, Bruges, Antwerp, Bergen op Zoom, 's-Hertogenbosch, Liège, Ghizeghem, and Busne. Furthermore, the most heavily represented composers, Obrecht, Isaac, Josquin, Compère, Agricola, Martini, and Tinctoris share another common bond; that is, they all spent a considerable part of their careers at one or more of the five great musical centers in Italy (Ferrara, at the Este court; Milan, at the Duomo or Sforza court; Florence, at the Medici court, Cathedral, or Baptistery; Rome, at the Papal chapel; and Naples, at the Aragonese court).

Many of these musicians had direct contact with one another. Josquin, Martini, Agricola, and Compère worked together at Milan. Agricola and Isaac were colleagues at Florence. Obrecht's first post at Ferrara coincided with Martini's tenure there, while his later stay coincided with that of Josquin. Tinctoris's residence in Rome was contemporary with Josquin's employment at the Papal chapel,

to cite a few instances. In the North also, the paths of Segovia's composers often crossed. Busnois, Hayne, and Caron were employed at the Burgundian court. Agricola and Compère served at the court of Charles VIII of France in the 1480's and Pipelare and Obrecht both worked in Antwerp in 1497. The interrelationship among these composers is reflected in their music, inasmuch as they frequently paid homage to each other by reworking and paraphrasing each other's compositions. Segovia, for instance, contains six pieces based on Hayne's "De tous bien playne," four songs and a Mass based on Busnois's "Fortuna disperata," a Mass based on Busnois's "Quant j'ay au cor," an instrumental piece based on Martini's "Martinella," and a quodlibet which incorporates excerpts from eleven popular songs of the day, including compositions of Josquin, Hayne, Isaac, Compère, and Agricola.

Concerning the Spanish composers, so little biographical information is known that it is difficult to determine what contact, if any, they had with one another. The central point of reference among them seems to have been the Castilian court. Juan del Encina had close ties to it through his connections with the Duke of Alba, and, also, through the crown Prince Juan, a frequent visitor at Alba, to whom Encina dedicated several plays. Anchieta was directly connected to the court, first as a singer in

Isabella's chapel, then as chapelmaster to the crown prince Juan, and later, after Isabella's death, to her widowed daughter, Juana la Loca. Alonso de Mondejar and Alonso de Alva were both singers in Queen Isabella's chapel in the late 1490's and early 1500's. Francisco de la Torre, Gijon, and Urede were singers in Ferdinand's Aragonese chapel. Although only a few of Segovia's Spanish composers have been identified (the entire Spanish repertory is anonymous), it would appear that the common bond among those that we do know (through concordances with other manuscripts) is their connection to the Castilian-Aragonese court chapels in the late fifteenth and early sixteenth centuries.

Finally, I will mention a matter to be discussed more fully in the succeeding chapter. That is, the connection of the various Netherlandish composers to Hapsburg-Burgundian court circles, particularly to the chapel of the Archduke Philippe le Beau. Most closely connected, of course, was Alexander Agricola, who served as a singer in the Burgundian chapel from 1500 through 1506. Earlier, Busnois, Caron, and Hayne had been connected with the chapels of Philippe's grandfather, Charles the Bold. Busnois had also been in the service of Mary of Burgundy, Philippe's mother. Josquin is known to have met Philippe le Beau at Blois, and to have been invited to join the

Burgundian chapel on Philippe's first trip to Spain. Isaac was employed as "Hofcomponist" by Philippe's father, Emperor Maximilian, and Barbireau also served Maximilian in the 1490's. Obrecht appears to have had peripheral contact with Maximilian's chapel, and Compère (in Douai) and Brumel (in Paris) may have met the Burgundian chapel on its journey to Spain in 1501. Thus, many of Segovia's composers had direct contact with the chapels of the Burgundian-Hapsburg courts, a factor that I will attempt to show in the succeeding chapter, had important bearing on the transmission of Segovia's Netherlandish repertory to Spain.

CHAPTER IV  
AN HYPOTHESIS CONCERNING THE DATE, ORIGINAL  
OWNERSHIP, AND PROVENANCE OF THE  
SEGOVIA MANUSCRIPT

As the paleographic data presented in Chapter II shows, the Segovia manuscript was compiled and written in Spain. In the present chapter, I shall present evidence supporting an hypothesis concerning the specific date and original ownership of the manuscript, namely, that Segovia was compiled for the musicians of Queen Isabella of Castile, between 1500 and 1503, probably in 1502.

The history of Castilian music of the fifteenth century still remains to be written. With few exceptions, the archives of the important cathedrals of Castile (Segovia, Valladolid, Ávila, Salamanca, and León, to cite a few), remain unexplored, and their extensive collections of sacred (and, perhaps, secular) music are uncatalogued and unstudied.<sup>1</sup> Furthermore, no central archives for the

---

1. The Castilian monarchs, including Queen Isabella, maintained palaces and cathedrals in many Castilian cities, including Tordesillas, Seville, Valladolid, Segovia, Medina del Campo, Toledo, and (later) Granada. (Madrid was designated as the capital by Philip II in the mid-16th century.) It may be that the ecclesiastical archives of the important

Castilian royal court were established until the reign of Charles V.<sup>2</sup> As a result, few documents relating to musical activities at the Castilian court prior to the sixteenth century have been recovered. A search of the surviving secular archives of Spain--provincial, ducal, municipal, and university archives--might bring to light new information regarding courtly musical life; it is possible, however, that much of this documentation has been irretrievably lost.

If it ever does become possible to reconstruct a documentary history of fifteenth-century Spanish music, the "cultural isolation" theory of Spanish music, originally put forth by Edmond van der Straeten, may finally be repudiated. According to this theory, written polyphony was almost unknown in Spain until its introduction by Netherlandish musicians in the sixteenth century.

---

Castilian cathedrals were the repositories for documents and manuscripts relevant to the history of the Castilian court.

2. The royal Castilian archives, the Archivo General, were founded by Charles V in the Castilian town of Simancas. Some documents dating from the reigns of previous monarchs were moved to Simancas during Charles's reign; thus, some of the records predate the founding of the archives. For instance, the "libros de cámara," the payment records of Queen Isabella for the period 1497-1504, are housed in these archives (Ms. Casa Real, leg. 2, núm. 1). Cf., p. 204, below.

Spanish music, therefore, was more primitive and less "perfect" than that of its continental neighbors:

We think that there are good reasons for attaching importance to these two trips by a first-rate master [Pierre de la Rue] across the Pyrenees, because they started a series of immigrations constituting, in a way, the pivot for the artistic influence of the Netherlands in a country certainly well-organized at that time with respect to technique and practice of the musical art, and, consequently, prepared for the assimilation of a relatively newer and more perfect style. . . .

To judge from the archives of the Casa Real, the official religious music consisted then of a host of chaplains and cantors intoning by heart the liturgical offices. On certain days, the cantors, assisted by some specially trained sopranos, performed what was generally called "canto de organo." Elsewhere, we trust, the usual replacement of the "canto fermo" by descant, be it improvised or written down, may have been more or less established. . . .

The different voice parts appear for the first time only in an account at the beginning of the sixteenth century, reproduced much later. From that, however, we do not conclude, because it is improbable, indeed impossible, that the artistically arranged sacred chant only dates from 1544[!] when the different parts of the choral assemblé were officially cited. . . .

And from where [i. e., the Netherlands] could this advancement in music and superior technique and application come in a European country whose intellectual scope was more limited than that of the other countries?<sup>3</sup>

- 
3. Straeten, La Musique aux Pays-Bas, IV, 99-102. This, and all the translations in this chapter, are my own. The emphasis throughout the quotations in the chapter is also mine.

Having rejected Straeten's theory (a theory that Anglés termed "la hipótesis tan absurda"<sup>4</sup>) that polyphony was not regularly practiced in Spain until well into the sixteenth century, one is still faced with the problem of the great scarcity of documentary evidence concerning musical development in fifteenth-century Castile. The fact that to this day almost no Castilian music dating from before c. 1490 has been discovered, probably reveals more about the current state of music research in Spain than about any lapse in the evolution of polyphonic music before that date.<sup>5</sup>

It is evident that a sophisticated music manuscript with a repertory as complex as that of Segovia, including a six-part canon Mass, motets with intricate proportional ratios, abstract mensuration canons, and voice parts with technically difficult rhythmic and melodic figures, must have been intended for a large and

4. Anglés, La Música en la corte de los Reyes Católicos, I, 46.

5. From the monophonic Cantigas of Alfonso el Sabio dating from the late thirteenth century (written in the literary Galician dialect) through the three major cancioneros dating from after 1490 (Seville 7-I-28, Cancionero de Palacio, and Segovia), only one polyphonic piece in the Castilian vernacular seems to have survived (cf. p. 5). Furthermore, apparently, only a few examples of polyphonic music with Latin text have survived in Spain, among them the important Codex Calixtinus and the Huelgas Codex, both medieval manuscripts with repertories stemming from France. From the mid-fourteenth century, one manuscript is presently known, the Catalonian Llibre Vermell, with ten songs, eight in Latin, two in Catalan (Monserrat, Ms. 1).

well-trained musical organization. With this in mind, I have surveyed available chronicles, account books, and inventories of the period. Surviving strands of pertinent evidence from these sources led me to the conclusion that one, and only one, such organization was in existence in Spain in the late fifteenth century: that is, the Capilla Real (and the instrumentalists) of Queen Isabella of Castile.<sup>6</sup>

- 
6. The reader may wonder why I have not assigned the manuscript to both Ferdinand and Isabella. Although by law the two monarchs ruled their territories jointly, in fact, the two kingdoms, Castile and Aragón, were completely separate with regard to institutions, language, size, and culture. It was a union of crowns, not of peoples. The monarchs were often apart; from July, 1502 to November, 1504, when Queen Isabella died, Ferdinand remained in Aragón while Isabella travelled among her palaces in Castile. For a complete list of the royal itineraries, see Antonio Rumeu de Armas, Itinerarios de los Reyes Católicos (Madrid, 1974). Each monarch retained his own treasury, household, and chapel. The payment records of the Kingdom of Aragón (unpublished) show that before Isabella's death, Ferdinand retained only a small musical chapel of fewer than eleven singers and an organist; there are no payments to choirboys or instrumentalists. (Anglés, La Música en la corte de los Reyes Católicos, I, 54, from the Archivo de la Corona de Aragón.) In fact, Fernando de Pulgar (1436-1499?), in his Crónica de los Reyes de Castilla (Madrid, 1878), 256, in commenting on Ferdinand's interests, tell us that "Placiáse jugar todos juegos de pelota, e axedrez e tablas, y en esto gastaba algun tiempo mas de lo que debía" ("He liked to play all games of ball, and chess, and backgammon and in this he spent more time than he ought"). Isabella, on the other hand, surrounded herself with men of letters, nobles, and musicians (see below, p. 239, for a description of her court at the time of her death). For these reasons, in addition to the fact that the manuscript was discovered in the Cathedral

Many chronicles of events written in late fifteenth-century Spain have been preserved, but they consist largely of grandiose and detailed descriptions of Spanish military campaigns. The few excerpts that I cite here, however, serve to demonstrate that music played an important and varied role in the Castilian court during the reign of Queen Isabella.

Mosén Diego de Valera (1436-1492?), whose chronicle spanned the reigns of Juan II, Enrique IV, and Isabella, gave this description of the coronation of Queen Isabella at her palace in Segovia, in 1474:

La serenísima reyna mandó fazer en la plaza de Segovia un muy alto asentamiento, donde fué puesto su Escudo Real. Y ella, adornada muy ricamente, quanto convenia a tan alta reyna e princesa, estuvo allí algún espacio; donde los oficiales de armas en alta voz denunciaron a todos la sublimación de la serenísima reyna doña Isabel, única legítima heredera sucesora de estos reynos de Castilla e de León después de la muerte del rey don Enrique su hermano.

Lo qual se fizo con gran sonido de trompetas, atabales e tamborinos, e otros diversos instrumentos, con universal alegría de todos

---

adjoining Isabella's palace in Segovia, that the most heavily represented Spanish composer is Juan de Anchieta, Isabella's singer, that, with one exception, none of the Spanish composers represented in Segovia was connected with Ferdinand's chapel, and that music played an exceedingly important role in the Castilian court (evidence of which is presented below), I have concluded that it is highly improbable that Segovia was compiled by or for musicians of Ferdinand's court.

los nobles e ciudadanos e populares que allí estaban.<sup>7</sup>

(The most serene Queen ordered a high throne to be constructed on the plaza of Segovia, where was placed her royal shield. And she, adorned very richly, as was fitting for so high a queen and princess, remained there for some time; the military officials in a loud voice announced the elevation of the most serene Queen Isabella, the legitimate heiress by succession to these kingdoms of Castile and León, after the death of her brother, King Henry.

This occurred with a great sonority of trumpets, kettle-drums, small drums, and other diverse instruments, to the universal joy of all the nobles, citizens and townspeople who were there.)

In a much later chronicle of the city of Segovia by Diego de Colmenares (1586-1651), another description of Isabella's coronation reiterates the importance of music at this event:

El concurso era innumerable, la plaza pequeña. Dejó la reina el palafrén, y subiendo con majestad al teatro ocupó una silla que sobre tres gradas se levantaba en medio. . . . Y a poco rato, habiendo los reyes de armas prevenido silencio, un faraute dijo en voz alta: Castilla, Castilla, por el rey don Fernando y la reina doña Isabel. Y levantando el estandarte real, sonaron todos los instrumentos, aplaudiendo nuestro pueblo y alegrándose nuestro ciudad en tan leal y dichosa

---

7. Mosén Diego de Valera, Crónica de los Reyes Católicos (Ms. 99, Biblioteca Duque de Gor, Granada), ed. Juan de Carriazo in Revista de filología española VIII (1927), 3. In this excerpt, as well as in the others in this chapter, I have retained the original spelling.

acción. Celebrado el acto, la reina bajó del teatro y ocupando el palafrén con el mismo acompañamiento volvieron a la iglesia catedral, donde la recibieron el obispo y cabildo con solene pompa, y el himno Te Deum laudamus.<sup>8</sup>

(The crowd was innumerable, the plaza small. The queen left her palfrey, and with majesty climbed to the stage, where she sat on a throne that was raised in the center on three steps. . . . In a little while, the captain of arms having called for silence, a messenger cried out in a loud voice: "Castile, Castile, for King Ferdinand and Queen Isabella." And when the royal standard was raised, all the instruments sounded, our people applauding and our city rejoicing in such a loyal and fortunate occurrence. Having celebrated this act, the Queen came down from the platform, mounted the palfrey, and with the same company returned to the Cathedral, where the Bishop and the Chapter received her with solemn ceremony and the hymn Te Deum Laudamus.)

8. Diego Colmenares, Historia de la insigne ciudad de Segovia (Segovia, 1640), año 1474. In the Archivo Municipal of Segovia there exists a little known eyewitness account of the occasion, written by Pedro García de la Torre, the secretary of the Consejo of Segovia. This account lists the names of the nobles in attendance, and describes the way they each pledged their allegiance to the new queen. Unfortunately, nothing is mentioned of the festivities or of the music that was played. The account is interesting for the way it differs from the "second-hand" reports in the histories (Pulgar, Colmenares). For instance, García de la Torre writes that each noble there, one after the other, recited the pledge "Castilla, Castilla, Castilla, por la muy alta e muy poderosa princesa e Señora, nuestra Señora, la Reyna Doña Isabel e por . . . su legitimo marido." Thus, in García de la Torre's account, the Queen, as one might expect in the heartland of Castile, received the greater part of the adulation.

Andrés Bernáldez (d. 1513), in his Historia de los Reyes Católicos, recalls the birth of Isabella's first son, the crown prince, Don Juan, in 1478 in the Alcázar of Seville. Regarding the two ceremonies for the infant prince, the Baptism and the "Presentation to God," Bernáldez makes several allusions to musical events:

Fué fecha en la ciudad y en la iglesia este día una gran fiesta. Fué traído el Príncipe a la iglesia con una gran procesión con todas las cruces de las collaciones de la ciudad, e con infinitos instrumentos de músicas de diversas maneras de trompetas e chirimías, e sacabuches. . . .<sup>9</sup>

Íbanles festivando muchos instrumentos de trompetas e chirimías, e otras muchas cosas, e muy acordadas músicas que íban delante de ellos. . . . Iba el ama del Príncipe encima de una mula, en una albarda de terciopelo, e con un repostero de brocado colorado llevaba al Príncipe en sus brazos. . . . Este día dijéronle la misa en el altar mayor de la iglesia mayor, muy festivamente.<sup>10</sup>

- 
9. Andrés Bernáldez, Historia de los Reyes Católicos (Ms. I, 359, Biblioteca Nacional, Madrid), ed. M. Aguilar (Madrid, 1946), 90-91.
10. Ibid., 94-95. It is interesting to speculate as to whether the Mass sung "in the very festive manner" (see translation, p. 201) was polyphonic, or, perhaps, included the use of instruments. It is also curious that Bernáldez separated the players of instruments from the other "acordadas músicas," perhaps the singers. In another chronicle entry (1475) describing a military campaign of the Duke of Medina, Bernáldez uses a similar phrase: "el dicho Duque llevaba muy gran capilla de cantores, con muchos trompetas e cheremias, e sacabuches, e músicas acordadas e niños cantores de la iglesia mayor. . . ."

(There was a great celebration in the city and in the church this day. The Prince was carried to the church with a great procession, with all of the crosses of the parishes of the city, and with innumerable musical instruments and various types of trumpets, and shawms, and sackbuts. . . .

They proceeded celebrating with many instruments such as trumpets and shawms and many other types, and very harmonious music that preceded them. . . . The Prince's horse proceeded on a mule with a saddle of velvet, and with a ceremonial cloth of colored brocade she carried the Prince in her arms. . . . This day they said Mass at the High Altar of the Cathedral, in the very festive manner.)

Dancing and dance music played an important role on festive secular occasions at the Royal court. Valera offers the following description of a feast following an important military victory over the Moors in Cordova (1483):

La infanta salió a la fiesta, e con ella veynte damas ricamente arreadas; y los menestriales altos sonaron, e començóse la dança en la forma que en las fiestas passadas. Y allí dançó e bayló la infanta, e con ella la misma donzella portuguesa; e con la reina dançó una fija del marqués de Astorga. . . . E la dança passada, la mesa se puso donde çenaron el rey e la Reyna e la infanta.<sup>11</sup>

(The infanta [Isabella, the eldest daughter of Ferdinand and Isabella] went to the fiesta with her twenty richly arrayed ladies in waiting; and the loud instruments sounded and the dance began as it had in past fiestas. And there stepped and danced the infanta, and with her, the same

---

11. Valera, *Crónica*, 171.

Portuguese maiden; and with the Queen danced the daughter of the Marqués of Astorga. . . . And after the dancing was over, the table was set, where the King, Queen and the Infanta dined.)

Under the subject "Menestriles e diversos musicos," Fernando de Oviedo, who had been a page to Isabella's son Juan before the young Prince's untimely death in 1497, recalled the importance of music, both vocal and instrumental, in the Prince's daily life:

Era el príncipe don Johan, mi señor, naturalmente inclinado a la música, e entendiala muy bien, aun que su voz no era tal, como él era porfiado en cantar; e para eso, en las siestas, en especial en verano, yvan a palacio Johanes de Ancheta, su maestro de capilla, e quatro o cinco muchachos, moços de capilla de lindas bozes, delos quales era uno Corral, lindo tiple, y el Príncipe cantava conellos dos oras o lo quele plazia, e les hazia thenor, e era bien diestro enel arte.

En su camara avia un clavi organo e organos e clave çinbanos e clavicordio e vihuelas de mano e vihuelas de arco e flautas; e en todos esos instrumentos sabia poner las manos.

Tenia musicos de tamborinos e ducaynas e de harpa, e un rrabelico muy preçioso, que tañia un Madrid, natural de Caramanchel, de donde salen mejores labradores que musicos, pero este lo fue muy bueno. Thenia el Príncipe muy gentiles menestriles, altos de sacabuches, e cheremias e cornetas e trompetas bastardas, e çinco o seys pares de atabales; e los unos e los otros muy habiles en sus ofiços, e como convenian para el servicio e casa de tan alto Príncipe.<sup>12</sup>

---

12. Gonzalo Fernández de Oviedo y Valdés, Libro de la

(Prince Don Juan, my Lord, was naturally inclined to music, and he understood it very well; although his voice was not very good, still he persisted in singing; because of this, in the siestas, especially in the summer, Johanes de Ancheta, his chapelmaster, and four or five boys, choir boys with beautiful voices, one of whom was a certain Corral, a beautiful soprano, went to the Palace, and the Prince sang with them for two hours, or as long as he pleased, and he sang the tenor and he was skillful in this art.

In his chamber, he had a claviorgano and organos, and clavecinbanos and clavicordos, and flautas; and he knew well how to play all of these instruments.

There were players of tamborinos and ducaynas and harpas, and a very precious rabelico [rebec], which was played by a certain Madrid, a native of Caramanchel, from whence come better laborers than musicians, but this one was very good indeed. The Prince had many excellent musicians [players of], altos de sacabuches and cheremias and cornetas and trompetas bastardas, and five or six pairs[!] of atabales [kettle drums]; and they were all very expert in their calling, as it was fitting for the service and retinue of such a high Prince.<sup>13</sup>

cámara real del príncipe Don Juan [1548] (Madrid, 1870), 182-84. I have not translated the names of the instruments here, because in certain instances, the exact nature of the instrument is not known.

13. Juan de Anchieta, Segovia's most heavily represented Spanish composer, was both a singer in Isabella's chapel as well as maestro de capilla to the small chapel which Isabella had assigned to the Prince. Isabella also maintained smaller musical chapels for Princess Juana and Prince Fernando. Payments made to Don Fernando's singers are listed in Isabella's libros de cámara, fols. 445v-451. For payments made on behalf of Princess (and later queen) Juana, see Simancas, leg. 7, núm. 1; "Paga de quitaciones de la casa de la Reina Doña Juana."

The libros de cámara, or account books, of the personnel employed in the royal household of Queen Isabella are extant and fairly complete only for the period between 1497 and 1504, the year of the Queen's death.<sup>14</sup> Despite the fact that they cover only a brief period, the account books reveal that Isabella retained one of the largest musical chapels in contemporary Europe, a circumstance that makes the scarcity of surviving music even more puzzling (and frustrating).<sup>15</sup>

The account books list payments to capellanes (some of whom are also designated as singers),<sup>16</sup> cantores, and moços de capilla (choirboys). In the period for which the records survive, the chapel consisted of about fifty capellanes, twenty-five to thirty singers, and

14. The libros de cámara are housed at the Archivo General in Simancas. They are published in Archivo General de Simancas (Ms. Casa Real, Escribanía mayor de rentas, leg. 2, núm. 1), La Casa de Isabel la Católica, ed. Antonio de la Torre (Madrid, 1954).
15. Isabella's chapel contained as many or more singers as the most important chapels of Europe. For instance, in 1500, the Burgundian chapel of Philippe le Beau consisted of fifteen singers and one organist (in addition, the "petite chapelle," for "domestic" services consisted of six singers). The Papal choir had nineteen members in 1500.
16. Alonso de Mondejar, one of Segovia's composers, was listed under the heading "capellanes"; "Alonso de Mondejar, capellan e cantor por albala de su Altesa fecho 17 VIII 1502, 20,000 maravedis"(f. 13v).

twenty to forty moços de capilla.<sup>17</sup> A total of thirty-four cantores, all of whom appear (from their names) to have been Spanish, were connected with Isabella's chapel in the six-year period. Among those about whom any biographical information is known are Juan de Anchieta, Alonso d'Alba, and Alonso de Mondejar; all three are represented in Segovia. The other singers, all of whom are unknown today, are: Mateo Fonte, Pedro Ruijo de Velasco, Juan de Cespedes, Juan Roman, Juan de las Herras, Francisco de Morales, Francisco de Salas, Perote Valenciano, Fernando de Aguilera, Juan Rodriguez de Olivares, Ortis de la Costara, Pedro de la Puebla, Alonso de Baena, Pedro de Palacios, Juan de Porras, Bartolome Aguilera, Miguel de Sarinen, Antonio Corral (mentioned in Oviedo's description of the chapel of Prince Juan, cited infra p. 203), Johan de Çamora, Bernald de Bozmediano, Blas de Carcales, Francisco de Piña, Antonio de Paz, Fernando de Leon, Louis de Cuellar, Francisco de Hinojosa, Bernadino de Baena, and Bartolome de Symon.<sup>18</sup>

- 
17. For the entire six-year period, Isabella employed a total of 140 capellanes, 34 cantores, and 100 moços de capilla.
18. Archivo General de Simancas, leg. 2, num. 1, fols. 45-61v.

It is remarkable, considering the apparent ease with which fifteenth-century chapel singers moved from one court position to another, that not a single recognizably "foreign" name is found on this list. Anglés believed that Isabella's reliance on Spanish singers was a reflection of a self-conscious nationalism that characterized every aspect of her regime.<sup>19</sup> He believed that Isabella purged foreign musicians from the court personnel in an effort to create an autochthonous music. In view of the fact that no chapel lists, and almost no music, have survived from the Castilian court before Isabella's era, Anglés's theory must be viewed as highly speculative.<sup>20</sup>

The fact that members of the Capilla were predominantly Castilian (a few, to be sure, from their names, were Aragonese) does not preclude their performance of an international repertory, such as that contained in the

19. Anglés, La Música en la corte de los Reyes Católicos, I, 55.

20. On the contrary, the libros de cámara show that the chief court artist (as well as his assistants) was a Netherlander. Inventories of Isabella's art collection reveal that she owned works of Juan de Flandes, Roger van der Weyden, Melchior Aleman, Botticelli, Dierick Bouts, and Michel Sythium, among other non-Spaniards. F. J. Sánchez-Cantón, Libros, tapices y cuadros que coleccionó Isabel la Católica (Madrid, 1950), lists hundreds of non-Spanish objects of art owned by the Queen.

Segovia manuscript. All of the pieces having a complete text are in Latin or Castilian, languages which presumably could be sung without difficulty by a Castilian cantor. Furthermore, much of the repertory would appear to have been particularly suitable for instrumental or pedagogical purposes. Such pieces could have been utilized by well-trained musicians of any nationality.

Because folios 265 through 271 of the libros de cámara have been lost, we are lacking a complete list of the instrumental musicians employed by Queen Isabella. The extant adjacent folios (260-264), however, show payments to trompetas, menestriles altos, tañedores de vihuelas, atabaleros, menestriles de rabeles, and menestriles de harpas.<sup>21</sup> The importance of the instrumentalists is underscored by the fact that their wages (up to 65,000 maravedis per annum) were substantially above those of the majority of other court employees (see Figure 11).

One chapter of a huge inventory of Queen Isabella's immense personal treasure, deposited for safe-keeping in 1503 in her fortress-palace, the Alcázar of Segovia, confirms the impression that the Queen had a particular interest in instrumental music. The Segovian

---

21. Archivo General, leg. 2, num. 1, vols. 260-264.

100,000	maravedis	Dueña de la casa de la reina (Head of the household)
65,000	"	<u>Atabalero con 4 pares de atables</u> (Drummer)
60,000	"	Veedor de despensa (Pantry-keeper)
50,000	"	Pintor: (Melchor Alemán)
38,000	"	Reposero de plata (Silver-butler)
		Escribano de las cámaras (Secretary)
30,000	"	Pintor: Juan de Flandes <u>Menestriles altos</u> (3) <u>Tañedores de vihuela</u> (2) <u>Cantor (Juan del Anchieta)</u>
25,000	"	<u>Tesorero de los alcázares de Segovia</u> (Treasurer of the palace in Segovia) <u>Trompetas</u> (7) <u>Cantores</u> (3)
20,000	"	<u>Maestro de gramática de los moços de capilla</u> Iluminador y pintor (Felipe Morras, Picardo) <u>Capellanes y cantores</u> (13) Boticario (apothecary)
17,200	"	Cocinero (cook)
15,500	"	Escribano <u>Capellan y maestro de canto de los moços de capilla</u>
12,000	"	<u>Menestriles del infante don Fernando</u> (6)
11,000	"	Ayudante caballero (Assistant stableman)
10,415	"	Lavandera (Laundress)
9,400	"	Pajes (pages) (110)
5,400	"	<u>Moços de capilla</u>

Figure 11. A sample of payments from Queen Isabella's libros de cámara (Simancas, Archivo general, leg. 2, num. 1, various folios).

Alcázar, built in the thirteenth century, had been the main repository for the royal Castilian wealth throughout the fifteenth century in the reigns of the Trastámaras-- Juan II, Enrique IV, and Isabella.<sup>22</sup> Among the items that Isabella deposited in the Alcázar in 1503 were musical instruments, gold, sculpture, chapel ornaments, brocades, shields, silks, games, tapestries, paintings, and books.<sup>23</sup>

The collection called "Laudes e cosas de musica" included the following valuable and (then) antique instruments:

Un ducemel para tañer metido en una caja de madera.  
 Una harpa de madera barnizada de amarillo, el vientre, e lo otro fecho de maçoneria muy labrado con unas ymagenes de bulto metido en unos encasamentos, e las clavijas son de hueso blanco e con unas armas de castillos e leones.  
 Tres chirimias e una flauta de box con unas guarniciones de laton en una caja de cuero metidas.  
 Un laud de costillas grandes syn cuerdas, de cinco ordenes.  
 Otro laud de costillas con un lazo labrado de maçoneria barnizado de amarillo.  
 Un laud viejo con unas ataraceas en una caja de cuero.  
 Dos vyjuelas de arco viejas fechas pedaços.  
 Otro laud de costillas grande con un lazo blanco.

- 
22. José Ferrandis, Inventorios reales, Juan II a Juana la Loca (Madrid, 1943), III.
23. Sánchez-Cantón, Libros, tapices, y cuadros que coleccionó Isabel la Católica (Madrid, 1950), passim.

Otro laud de costillas que tiene las espaldas e el cuello negro.

Dos claveçimbanos viejos.

Un laud por las espaldas negro de costillas, de unas clavijas de hueso blanco e en el cuello labrado de atarçegas metido en una caixa de madera.

Unos organos de hoja de Flandes viejos con sus fuelles.

Una flauta de box con una guarnicion de laton.

Una flauta de box.<sup>24</sup>

(One ducemel for playing, encased in a box of wood.

One harpa, whose wooden sound box is lacquered in yellow, the rest in very elaborate relief-work, with figures in sculpture, each set in its own niche, and the pegs are of white bone, and there are some coats-of-arms of Castile and León (castles and lions).

Three shawms and a flauta of boxwood with ornamentation of brass, kept in a leather case. One ribbed lute, very large, without strings, of five courses.<sup>25</sup>

Another ribbed lute with an arabesque border decorated with relief-work lacquered in yellow.

An old lute with some marquetry in a case of leather.

Two bowed vihuelas, old, broken.

Another ribbed lute, with a white arabesque border.

Another ribbed lute, with black shoulders and neck.

Two claveçimbanos, old.

One ribbed lute with black shoulders and pegs of white bone, and the neck is decorated by marquetry, kept in a case of wood.

Some organs made of tin, old, with their bellows.

A flauta of boxwood with some decoration of brass.

24. The inventory (Archivo General, Simancas, leg. 30, núm. 6) is printed by Ferrandis, Inventarios, III, 132.

25. The reference to a five-course lute is interesting, since no lute tablatures for this instrument have survived. The earliest extant tablature, Petrucci, Intabulature de lauto (Venice, 1507), is for six-course lute. Perhaps this instrument, like several of the others, was an antique.

A flauta of boxwood.)<sup>26</sup>

The most direct evidence leading to the connection of Queen Isabella with the Segovia manuscript is provided by an inventory of books that was part of the collection of valuables the Queen deposited in the Segovian Alcázar in 1503. The inventory bears the following title:

Inventário de los libros propios de la Reina Doña Isabel que estaban en el alcázar de Segovia a cargo de Rodrigo de Tordesillas, vecino y regidor de dicha ciudad en el año de 1503.<sup>27</sup>

- 
26. If any (or all) of this collection survived into the nineteenth century, it was lost in the devastating fire in the Alcázar of 1862, during which the interior, and all of its contents, was destroyed.
27. The inventory, an unnumbered manuscript, is held by the Archivo General at Simancas. It was printed in the early nineteenth century by the Spanish bibliophile, Diego Clemencín (Elogio de la Reina Católica [Madrid, 1821], 434-70). Two other smaller inventories of Isabella's books have been found. The first, dated 1499, lists "joyas y otras cosas" deposited in Granada. The items, which include a "libro de danças, en francés," are printed by Sánchez-Cantón, Libros, 39ff. The second, dating from before 1501, is printed by Clemencín, Elogio, 470-75. From the description of the books (they consist largely of grammars, dictionaries, epistles, and "how-to" books, e.g., El Arte del canto de órgano), from their condition (often broken or incomplete) and from the inscription on one of the items ("al ilustrísimo Rei Don Fernando mi señor Padre") it would appear that this collection belonged to the crown prince, Don Juan. The collection, which was entrusted to the Queen's chamberlain, Sancho de Paredes, contains several books of plainchant and three books of polyphony.

It is a catalogue of 201 printed books and manuscripts, each described in detail, which were placed in the Alcázar under the protection of the Queen's treasurer, Rodrigo de Tordesillas. The scope of the library was vast, including writings of the Church Fathers (Isidore, St. Augustine), Latin classicists (Livy, Seneca), Greek philosophers (Aristotle), Italian humanists (Boccaccio, Petrarch), and contemporary Spanish writers (Nebrija, Juan de Mena). Isabella's collection of books indicates that she was a woman with broad intellectual interests.

The musical items in the inventory are of particular interest:

40. Otro libro de pliego entero de pargamino en latin, que es misal con canto llano apuntado, con las tablas forradas en cuero blanco.
41. Otro libro de pargamino en latin escripto de mano, que es de los officios de Santiago, apuntado de canto llano, la cubierta de damasco azul, que tiene tres floresitas é tres charnelas de plata dorada con que se cerraba, é es de pliego entero.
132. Otro libro de marca mayor en pargamino de léngua portuguesa, que son los miraglos de nuestra Señora, con unas coberturas de cuero colorado, con cinco bollones de laton de cada parte, que se cierra con dos correones, á partes apuntado de canto llano.
136. Otro libro de pliego entero escripto en pargamino de mano en romance francés, que es cancionero francés, con unas tablas forradas en cuero colorado.

137. Un cancionero escripto en francés, con unas coberaturas de cuero pardillo viejo en pargamino, é cinco chapas de la una parte é quatro de la otra sin cerraduras.
191. Otro libro de pergamino de marca mayor de mano, que es todo apuntado de canto llano, con unas tablas de cuero colorado sin cerraduras.
192. Otro libro de cuarto de pliego en pargamino que es de canto d'órgano, en francés, con unas tablas de papel forradas en cuero colorado.
193. Otro libro grande de marca mayor, que es todo apuntado de canto d'órgano, é unas coberaturas de cuero colorado, con dos cerraduras de laton.
194. Otro libro de papel de mano de pliego entero, apuntado de canto d'órgano, é con unas tablas de papel guarnecidas en cuero colorado.
195. Otro libro de marca mayor de papel, apuntado de canto d'órgano, con unas tablas cubiertas con cuero azul.
196. Otro libro de marca mayor de papel, apuntado de canto d'órgano, las coberturas de cuero azul.
197. Otro libro de marca mayor de pargamino apuntado de canto d'órgano é de canto llano, con unas cerraduras de laton en cuero colorado.
198. Otro libro de marca mayor de papel, apuntado de canto d'órgano, é, con unas coberturas de cuero colorado con unos tachones llanos de laton.
- (40. Another book in folio, of parchment in Latin, which is a Missal, notated with plainchant, with the boards encased in white leather.
41. Another book of parchment, in Latin, written by hand, that is the Offices of St. James, notated with plainchant, a cover of blue damask that has three little flowers and three hinges of gold with which it is closed, and it is in folio.

132. Another book in large folio, in parchment, in the Portuguese language, which has the Miracles of our Lady, with covers of colored leather, with five brass nailheads in each part, which is closed with two large leather straps, and is partly notated with plainchant.
136. Another book in folio form written in parchment by hand, in the French language which is a French Chansonnier with some boards covered in colored leather.
137. A chansonnier written in French, with covers of old grey leather, in parchment, with five escutcheons on the one side and four on the other, without ties.
191. Another book in parchment in large folio, written by hand, which is entirely notated in plainchant, with boards of colored leather, without ties.
192. Another book in quarto, in parchment, which is polyphonic music in French, with some boards of paper covered in colored leather.
193. Another large book in folio format, that is entirely notated in polyphony, and has covers of colored leather, with two fasteners of brass.
194. Another book of paper written by hand, in folio, notated with polyphony, and with boards of paper, embellished in colored leather.
195. Another book of large folio in paper, notated in polyphony, with boards covered in blue leather.
196. Another book of large folio, of paper, notated in polyphony, with covers of blue leather.
197. Another book of large folio, in parchment, notated with polyphony, with some fasteners of brass, in colored leather.

198. Another book of large folio in paper, notated with polyphony, and with covers of colored leather, with some plain nail-heads of brass.)

These thirteen music manuscripts indicate that Queen Isabella not only possessed a collection of manuscripts of polyphony, but that she owned a number of "French chansonniers." At this time, it is impossible to identify positively any of these items with the Segovia manuscript, although items 193, 194, and (less likely), 195-198 could be the manuscript in question.<sup>28</sup> Furthermore, both Anglés and Sánchez-Cantón mention an item that I was unable to locate in the printed edition of the inventory, which describes Segovia exactly: "otro libro de pliego entero, de mano de papel, en romance francés, que se dice Cancionero francés, con unos coberaturas de pergamino."<sup>29</sup> The fact that Queen

28. Cf. note 30, p. 216. The Segovia Manuscript is in folio format, written on paper measuring 29.1 x 21.5 cm.; it is bound in vellum covers that encased boards which are now missing. Cf. Chapter II *infra*.
29. Anglés, La Música en la corte de los Reyes Católicos, I, 66 and Sánchez-Cantón, Libros, 47. Neither Anglés nor Sánchez-Cantón specifies the exact number of the entry. Regrettably, I have not been able to see the manuscript copy of the inventory myself. The fact that Anglés did research in Simancas and that he was particularly interested in the musical entries of this inventory, lends some credence to his statement. Perhaps Clemencín overlooked or misread an item.

Isabella owned manuscripts of "French" polyphonic music, which by 1503 were housed in the Alcázar of Segovia, and that the Segovia manuscript was discovered in the Cathedral next to the Alcázar, together with other data presented here, is strong, albeit circumstantial, evidence that the Segovia manuscript was one of the manuscripts in question.<sup>30</sup> According to local tradition, the

30. Item 132 is of special interest since it is apparently a copy of the Cantigas de Santa María of Alfonso el Sabio. Clemencín, Elogio, 457 (and Anglés, in his edition of the Cantigas de Santa María [Barcelona, 1943], II, 36, without crediting the idea to Clemencín), suggests that this exemplar is one of the two currently held by the Escorial. When Philip II built the Escorial and founded its library, he ordered that the most valuable books of Spain's capitular libraries be sent to him. Of the four extant copies of the Cantigas, one could not be Isabella's copy because it contains only poetry (Florence, B.N., Banco Rari 29). Another copy, Toledo (now Madrid, B.N., 10069) is probably too small, not elaborate enough, and from its marking was used in processions on the Virgin's feast days in Seville (Anglés, Cantigas, II, 35). If Isabella's copy has survived, then it is likely to have been one of the two Escorial manuscripts (j.b.2 or t.j.1), the most complete extant copies.

The "Cantigas" entry may shed some light on the meaning of the archaic term "marca mayor" (which the compiler of the inventory used interchangeably with "folio mayor"). According to the Tesoro de la lengua castellana (Madrid, 1611), "'Marca,' en otra significación vale longura y medida cierta, como espadas de la marca, paños de la marca, y en el papel desimos de marca mayor y marca menor." ("Marca! in another meaning, is equivalent to a particular length and measure, such as swords of the 'marca,' cloth of the 'marca,' and in paper, we speak of 'marca mayor,' and 'marca menor.'") If we are correct in postulating that one of the two Escorial copies stemmed from Isabella's collection, then "marca mayor" may refer

manuscript emanated from the Isabelline library; it is said that the codex was transferred from the Alcázar to the Cathedral in 1525, the year of the dedication of the "new" Cathedral.<sup>31</sup> In Spain, in fact, the manuscript is known as the "Cancionero del Alcázar."

There is one further bit of information that may serve to connect the Segovia manuscript with Queen Isabella. The library, as the title of the inventory tells us, was deposited at the Alcázar under the protection of a certain Don Rodrigo de Tordesillas, the Queen's treasurer. On the last page of the manuscript, amid various musical scribblings, is the signature shown in Plate VI.

Thus the intriguing possibility that the treasurer himself signed the manuscript (perhaps upon receipt?)

---

to choirbooks of considerable size: Escorial j.b.2. is 40.4 x 27.5 cm., and Escorial t.j.1 measures 49 x 32.6 cm., both considerably larger than Segovia. On the other hand, there may have been little consistency in applying the phrase, in which event any of the items 195-198, all polyphonic manuscripts on paper of "marca mayor," could refer to the Segovia manuscript.

31. Don Hilario Sanz, the present archivist of the capitular library of the Segovia Cathedral, gave me this information. No written record of the acquisition of the manuscript exists; in fact, the entire collection, which consists of about 3,000 manuscripts and books, is uncatalogued.

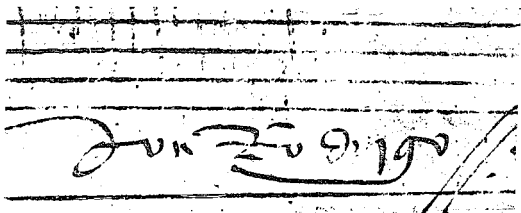


Plate VI. Segovia, f. 228v, signature.

presents itself; however, since we have no other samples of his hand, this conjecture cannot be confirmed.

Certain other dates associated with the Segovia manuscript tend to support the hypothesis that it was among those items deposited in the Alcázar in 1503. The only date specifically mentioned in a text contained in Segovia is 1488, the year in which Obrecht says his father died ("Mille quingentis," f. 8lv). However, there is evidence to suggest a somewhat later date of compilation.

An allusion to the Spanish conquest of Moorish Granada in 1492 sets the date of Segovia's second layer, at least, beyond that date:

Damos gracias a ti, Dios  
y a la Virgen sin manzilla  
Porque en el tiempo de nos  
España cobró su silla.

Si los godos olvidaron  
tus preceptos fenescieron  
todos lo que ellos perdieron  
castellanos lo han ganado.  
Así la gracia de Dios  
Obrando tal maravilla  
Hizo que viésemos nos  
a España cobrar su silla.<sup>32</sup>

(We give thanks to you, God  
And to the Virgin without blemish,  
Because in our own time,  
Spain regained her sovereignty.

When the Goths forgot  
Your teachings, they all perished,  
And all that they lost  
Castilians have gained back  
Thus, the grace of God  
Worked such a miracle  
That we ourselves could see  
Spain recover her sovereignty.)<sup>33</sup>

32. "Silla" means literally "seat" or "throne"; I am translating it as "sovereignty"; another meaning is "diocese" or "seat" in the sense of "county-seat," or "territory."
33. The piece appears without attribution in Segovia, f. 210v. Through a concordance with the Cancionero de Palacio (no. 32, f. 22v) it is known that F. de la Torre is the composer. José Romeu Figueras in La Música en la corte de los Reyes Católicos, Edición crítica de los textos (Barcelona, 1965) XIV, 262, points out that in the Palacio version, credit for the conquest is given to "nuestro gran rey don Fernando," whereas in the Segovia version reference is made to the gain of the "Castellanos." Romeu Figueras believes that the discrepancy reflects the origin of Segovia, which he states ". . . came from the royal Alcázar of Segovia and doubtless was copied in the capilla of doña Isabella."

The notion that Segovia's second layer dates from after 1492 is further supported by the presence of seven villancicos by Juan del Encina. One of these pieces, "Gran gasajo siento yo," appeared as the finale to Encina's Christmas play written for the court at Alba in December, 1492.<sup>34</sup> Furthermore, all of Encina's villancicos are thought to have been written during his employment at Alba, between 1492 and 1498.<sup>35</sup> Thus, Segovia's second layer would seem to date from at least 1492.

One piece in Segovia's first layer, however, would seem to confirm an even later date; that is, "Vive

34. Encina, Cancionero, f. ("Églogas representada en la noche de Navidad"). For information on the dating of this play, see R. O. Jones and Carolyn Lee, Juan del Encina: Poesía lírica y cancionero musical (Madrid, 1975), 195.
35. Stevenson, Spanish Music, 254. Encina apparently published no new villancicos after his departure for Rome in 1500. For biographical information on Encina, see *infra*, p. 173. The first layer of the Cancionero de Palacio, with seventy-eight villancicos by Encina, is thought to have originated in the court at Alba during Encina's term as court composer there (Francisco Asenjo Barbieri, Cancionero musical español de los siglos XVI y XVII [Madrid, 1892], 7, and Stevenson, Spanish Music, 254). Almost half of Segovia's villancicos appear in the first layer of the Cancionero de Palacio; furthermore, there are few significant variants among the concordances. Thus, I would like to suggest that Segovia's second layer and the Cancionero de Palacio's first layer are roughly contemporaneous.

le noble rey," attributed to Compère, f. 180. The text of this piece, retrieved from a concordance in Florence 117, is as follows:

Vive le noble roy de france  
 Qui a si bien chassé les Lombars.  
 Avec leurs bardes et tabars  
 Plusieurs en a mis à souffrance.  
 Vive le noble roy de France.<sup>36</sup>

(Long live the noble King of France,  
 Who so well pursued the Lombards  
 With their armor and tabards  
 He subjected many of them to suffering.  
 Long live the noble King of France.)

The king who pursued and conquered the Lombards was Louis XII of France, who succeeded to the French throne upon the death of his cousin, Charles VIII, in 1498. As Duke of Orléans, Louis had certain vague claims to Milan, through his grandmother, Valentine Visconti, the daughter of Gian Galeazzo, a duke of Milan. In a seven-month period in late 1499 (and early 1500), Louis conquered the Milanese (Lombards) and deposed Ludovico Sforza, who escaped to Germany but was executed the following year. Compère, who at this time was probably serving in the French royal chapel,<sup>37</sup> must have written the piece

---

36. Segovia carries the incipit, "Vive el noble rey" in the superius, and "Vive le noble rey" in the tenor and contra. This is a corrupt spelling of the French "Vive le noble roy"; Spanish, of course, would be "Viva el noble rey."

37. Finscher, Compère, 18.

to commemorate his king's victory. Thus we can set the terminus a quo of the Segovia manuscript at 1500.

Before presenting a theory regarding the transmission of Segovia's repertory, I will summarize the evidence advanced thus far favoring the connection of the Segovia manuscript with the court of Queen Isabella. Paleographic features, namely, the quality and size of the paper, the watermark, and the musical and textual script, indicate that Segovia was copied in the late fifteenth century in Spain. Biographical data reveal that the Spanish composers represented in the manuscript were connected with Isabella's chapel; of particular importance is the heavy representation of Juan de Anchieta, Isabella's singer, and chapelmaster to her son, Prince Juan. Excerpts from historical chronicles establish that music played an important role at the Castilian court. Isabella's account books demonstrate that she maintained a large number of singers, choirboys, and instrumentalists. An inventory of books shows that in 1503 Isabella deposited fourteen music manuscripts in the Alcázar of Segovia, several of which were specifically designated as "cancioneros françeses." Finally, the manuscript, which can be shown to have been completed in 1500 (or later) because of an allusion to an historical event in one of the texts, was discovered in the archivos

capitulares of the Segovia Cathedral, a building adjacent to the Alcázar.

Taking my hypothesis that the Segovia manuscript emanated from the court of Queen Isabella one step further, I should like to suggest that the non-Spanish repertory Segovia contains was copied from music brought to Spain in 1502 by the Netherlandish chapel of Philippe le Beau.

A count of the secular pieces in the first layer of the manuscript shows that of the ninety-three non-Latin pieces, forty-one bear incipits with Netherlandish texts. No other manuscript of the period has such a large proportion of pieces with Netherlandish texts.

Furthermore, although the majority of these pieces with Netherlandish texts are unique, several of them are concordant with readings in other sources that bear French or Italian texts, such as "Comt hier," f. 190v, (= "Pour mieulx valoir," Florence 229, f. 108v) and "Scoen vint," f. 189 (= "Fuga la morie," Rome Casanatense 2856, f. 189). A number of the remaining pieces with Flemish incipits in Segovia are concordant with textless entries in other sources; two textless pieces in Florence 229, for instance, are concordant with "Het is al ghedaen" (f. 159). Several of the Netherlandish pieces are apparently three- and four-voiced settings of Flemish

folk tunes; for instance, "Dat ic my lijden," "Verlanghen ghij doet mijnder herte pyn," and "Tandernaken al op ten rijn" are in a fragment containing monophonic Dutch folk tunes belonging to the Rijksarchief of Maastricht.<sup>38</sup> Other melodies occur in different settings found in polyphonic manuscripts that originated in the Netherlands; another setting of "Adieu natuerlic leven myn," for instance, appears in Florence Basevi 2439, while a setting of "Verlanghen ghij" is found in London 35087.<sup>39</sup> The Netherlandish character of the repertory is also demonstrated by two pieces ("Meisken es u," f. 134v, and "Wat willen," f. 120v) in which extended incipits (that is, several lines) of Flemish text are present that survive in no other source.<sup>40</sup>

38. The fragments are published by J. van Riemsdijk, "Oud-nederlandsche Volksliederen," Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis II (1837), 205-07.
39. Florence Basevi 2439, a Hapsburg-Burgundian manuscript, dates from slightly after 1500. Only a few pieces in the manuscript have Netherlandish texts. London 35087, dating from the same period, was compiled in the Netherlands for Jerome Lauweryn, Maximilian's counselor. With twenty-five songs having Netherlandish texts, it is second only to Segovia in this regard.
40. Furthermore, as Atlas (after Smijers and Hewitt) points out (Rome C.G. XIII.27, 87), of the three surviving sources for "Wat willen" (Segovia, Canti B, and Rome C.G. XIII.27), only Segovia contains the authentic Flemish text; the other two sources, with "Va uilment" and "Maule met" respectively,

One other text peculiarity reveals that the compiler(s) of Segovia drew heavily on Dutch sources for the manuscript's repertory. Five pieces bear the one-word incipit "Elaes" (f. 193v, 114v, 184, 175v, and 177). Four of these five are concordant with pieces in other sources bearing the word "Helas" in their titles: f. 193v is "Helas madame que feriage," f. 114v is "Helas que pourra devenir," f. 184 is "Helas," and f. 177 is "Helas que devera mon cuer." The word "Elaes" is not and never was a Castilian word.<sup>41</sup> Having noted that the words "aylaes," "aleaes," "eylaes," and "elaes" repeatedly occur in the Antwerpener Liederbuch of 1544,<sup>42</sup> I consulted several Dutch etymological dictionaries to determine the origin and use of this word.<sup>43</sup> The word "alaes," spelled

are French corruptions. (Segovia's text is "Wat willen wij metten budel spelen, ons ghelt es uit?" ("What shall we use for chips, our money is gone?") Translation by Morton W. Briggs, Canti B, 69.

41. In addition to checking several modern Spanish dictionaries, I consulted two old dictionaries, one dated 1492 (Nebrija), and one dated 1611 (Tesoro de la lengua castellana).
42. Hoffman van Fallersleben, Antwerpener Liederbuch vom Jahre 1544, Horae Belgicae XI, Hanover, 1855. Also, London 35087 has a piece entitled "Eijlaes, ay mij" (f. 52v).
43. Among several, Johannes Franck, Etymologisch woordenboek der nederlansche taal ('s-Gravenhage, 1910), 243. The modern Dutch word is "helaas." The English word "alas" has the same derivation.

variably as "aylaes," "elaes," "eij lacy," and "lace," entered the language in the early sixteenth century; it was derived from the French, "hélas." The French word evolved from two words, "hé" an interjection meaning "ah" and "las," meaning "tired" or "weary." (Ultimately, the Latin source for "las" is "lassus," "tired.") Thus, Segovia's scribe, in using the Flemish spelling of the word "elaes," tends to confirm the notion that the non-Iberian repertory of Segovia (or, at least, a substantial part of it) was copied from Netherlandish parent sources.

If one accepts the propositions that the Segovia manuscript was copied in Spain between 1500 (the earliest date for "Vive le rey," f. 180) and 1503 (when Queen Isabella deposited her library in the Segovian Alcázar), and that the non-Spanish repertory was copied from Netherlandish sources, he is faced with the question of how that repertory was transmitted to Spain. I should like to suggest that the route of transmission of Segovia's non-Spanish repertory was through the musical chapel of Philippe le Beau.

Philippe le Beau, Archduke of Austria and the Netherlands (son of Emperor Maximilian of Austria and Mary of Burgundy), was married in 1496 to Juana, daughter of Ferdinand and Isabella (and, after the deaths of her

brother Juan and sister Isabella, heiress to the kingdoms of Castile and Aragón). In November of 1501, Philippe and Juana embarked on a two-year trip to Spain. They were accompanied by a huge retinue of nobles, musicians, and servants of the court.

The singers in the chapel of Philippe le Beau who accompanied him and Juana to Spain in 1501 were:

Messire Pierre Barbry, Messire Nicolle de Lyere, Messire Valentin Hongre, Johannes Biest, Gerard Barbet, Pierron de la Rue, Geromme de Clybano, Maistre Alixandre, Henry l'organist [Bredemers], Gillequin de Bailleul, Henry Zautmaen, Messire Pierre Clita, Messire Clais le Liegeois.<sup>44</sup>

Although most of these men are unknown today, several can be connected, in some way, with the Segovia manuscript.

Most important, of course, is Alexander Agricola, with at least twenty compositions in Segovia. Agricola joined the chapel of Philippe le Beau on August 5, 1509, with a salary of 12 sols per day.<sup>45</sup> He accompanied

44. From the "Ordonnance de Philippe le Beau pour la composition et le gouvernement de sa maison pendant son voyage d'Espagne: 1<sup>er</sup> novembre 1501" printed in Antoine La Laing, Collection des voyages des souverains des Pays-Bas, ed. M. Garchard (Brussels, 1876) I, 345. It is very puzzling that no known pieces by LaRue are to be found in the Segovia manuscript.
45. George van Doorslaer, "La Chapelle musical de Philippe le Beau," Revue belge d'archéologie et d'histoire de l'art IV (1934), 139.

Philippe on a trip to Luxembourg in 1500, and participated in the voyage of 1501 to Spain. In addition to his importance as a composer in Segovia, he was closely associated with several of its other composers--Martini, Josquin, and Compère at Milan (1475), Isaac at Florence (1491-92), and, possibly, Tinctoris at Naples and Compère at the French court (1480's).

Jerome Clibano, who was hired with Agricola, served as a singer and later "sangmeester" at 's-Hertogenbosch, from 1483 through 1491, and from 1497 through 1498 when Pipelare entered the rolls.<sup>46</sup> Clibano's career also parallels that of Obrecht to some extent: between 1491 and 1497, he held Obrecht's post as succentor at the Church of St. Donatien in Bruges. In 1499, after Obrecht's stay at Antwerp, Clibano replaced him in the position of "sangmeester" at the Church of Our Lady in Antwerp.<sup>47</sup> Harry Bredemers, the organist whom Philippe hired for the Spanish trip, had been employed from 1488 through 1501 by the Church of

---

46. Albert Smijers, "De Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch," Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XIII (1932), 212.

47. Van Doorslaer, "La Chapelle," 143. Clibano's father was Nicasio Clibano, singer and chapel-master at s'Hertogenbosch from 1457 through 1497.

Our Lady in Antwerp, first as a singer, and later, as an organist. Bredemers surely would have known Barbireau and Obrecht, two of Segovia's composers who had been employed at that Cathedral. Other chapel members held positions and prebends in cities where Segovia's composers served or lived; Valentin Honger and Gérard Barbet at 's-Hertogenbosch, and Jean Bliest at Nivelles, and Jean Braconnier at s'Hertogenbosch, Mons, and Condé.<sup>48</sup> Thus, although only Alexander Agricola is represented by compositions in Segovia, it is likely that many of Segovia's Netherlandish composers were known by Philippe's chapel members, either personally, or through their music.<sup>49</sup> Furthermore, as I have attempted to show in the previous chapter, many of the composers represented in Segovia were at some time connected with Burgundian court circles--the chapels of Philippe the Good, Charles the Bold, Marie of Burgundy, Maximilian of Austria, and Philippe le Beau. It stands to reason then, that their music would be known and circulated by the musicians who accompanied Philippe and Juana on such an important and festive journey.

---

48. Van Doorslaer, "La Chapelle," 142.

49. Ibid., various.

Philippe le Beau and Juana of Castile departed for Spain from Brussels in 1501. The purpose of the trip was to accept officially their hereditary rights to the kingdoms of Castile and Aragón. From the chronicle of Antoine de La Laing, "chambellan" to Philippe, it is known that the entire trip was marked with triumphal entries, musical fêtes, and religious celebrations, honoring the future monarchs.<sup>50</sup> La Laing reports that at Blois, for instance, Philippe and Juana were the honored guests of Louis XII of France from December 8-13, 1501.<sup>51</sup> On the final day they were fêted with religious solemnities and a High Mass:

Le lundi, le roy et Monsigneur ouyrent la messe et disnerent ensamble et, après leur disner, allèrent a la grandt messe, qui fu chantée, entre XI et XII heures. . . . Les chantres du roy chantèrent à ung costé, et ceuls de Monsigneur à l'aultre. Après la messe, chantèrent le Te Deum tous ensamble.<sup>52</sup>

{On Monday, the King and My Lord [Philippe] heard Mass and dined together, and after their dinner they went to High Mass which was sung between eleven and twelve o'clock. . . . The singers of the King sang on

---

50. La Laing, Voyages, various.

51. It was at Blois that Philippe reportedly invited Josquin to join the entourage (cf., infra, p. 149).

52. La Laing, Voyages, 140.

one side, and those of My Lord on the other.  
After the Mass, they sang the Te Deum to-  
gether.)

Further evidence of interchange between Philippe's musicians and those of the localities in which he and his party visited is found in his payment records:

novembre 1501

Aux chantres et vicaires de leglise Nre Dame  
 de Cambray-1 livre, X sols  
 A xij compaignons de la ville de St. Quentin,  
 joueurs de divers instrumens de menestriers-  
 vij L. x s.  
 A six compaignons de la ville de Noyon, jouers  
 de divers instrumens--lxxij s.  
 A huit compaignons de la ville de Compiègne,  
 aussi joueurs--iiiij L.  
 A Paule Slyser, joeur de leu de l'abbe de St.  
 Denis--lxxij s.  
 Aux jouers de fleutes du conte de Nevers--  
 xij L. x s.

decembre 1501

A xij compaignons de la ville d'Orlyans, joueurs  
 d'instrumens--x L.  
 A iiiij joueurs de Monseigneur de Bourbon joueurs  
 de divers instrumens--xx L.  
 A deux trompettes du roy de Napples--vij L, x s.  
 Aux trompettes du roy de France, joueurs de  
 musette, tamburin--lxxvij L. v s.<sup>53</sup>

Musical events, then, were apparently not limited to a few royal gatherings, but, on the contrary, took place at many if not every stop on the journey.

In France, Philippe and his court visited Cambrai, St. Quentin, Noyon, Compiègne, St. Denis, Paris,

---

53. Van Doorslaer, "La Chapelle," 49-50.

Blois, and Tours.<sup>54</sup> La Laing describes many musical events that occurred on the way, such as the celebration of Philippe's arrival in Paris:

Les Messieurs de l'église le solennizèrent a  
l'entrée de la ville et le menèrent descendre  
à Nostre-Dame où Te Deum fu de voix humaines  
et de orgues mélodieusement résoné, come pour  
la personne du roy.<sup>55</sup>

On January 23, 1502, Philippe, Juana, and their entourage crossed the Pyrenees and entered the Spanish town of Vizcaya. Figure 12 is a map showing a few of the many cities in which they stopped.

Each town in Spain that the monarchs visited welcomed them in as grand and as festive a manner as possible. In Segovia, for instance, where Philippe and Juana stayed from March 19 through March 22, 1502, banquets, bull chases, deer hunts, and javelin contests were staged for the royal couple.<sup>56</sup>

54. La Laing, Voyages, various pages. It is likely that two of Segovia's composers, Compère (at St. Quentin) and Brumel (at Notre Dame in Paris), would have met Philippe's musicians at this time.
55. La Laing, Voyages, 138.
56. Ibid., 169-70. La Laing also gives an interesting description of the Cathedral, the Roman aqueduct, the Alcázar, and the surrounding rivers and mountains of Segovia.

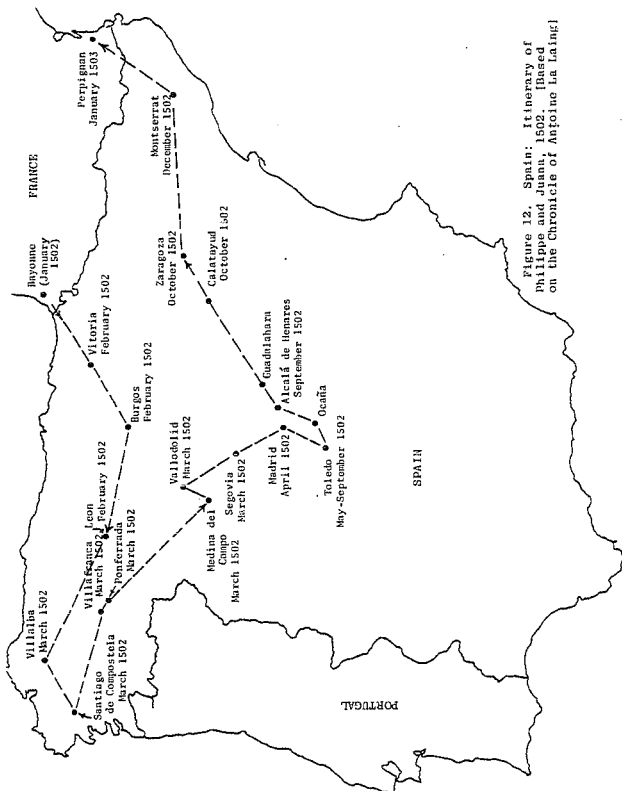


Figure 12. Spain: Itinerary of Philippe and Juan, 1502. [Based on the Chronicle of Antoine de Laine]

Diego de Colmenares, in his chronicle of the city of Segovia, publishes a royal cédula issued by Queen Isabella to the citizenry of Segovia for this occasion:

- I Primeramente, que todos procuren vestir lo mas lucido que puedan: y los que hizieren vestidos sean de colores claras para mayor muestra de alegria: y los que, conforme à las premáticas pueden vestir jubones de seda, puedan vestir sayos de seda.
- II Que todo el recibimiento sea de gente bien luzida, convocando los continuos, y gente de à cavallo de la comarca.
- III Que los Principes sean recibidos con palio de brocado: y en la Iglesia mayor los reciba el Cabildo, y los Principes se apeen à hazer oracion como acostumbran los Reyes.
- IIII Que las calles se adornen, y las fiestas, y regozijos se celebren con la muestra posible de contento: escusando invenciones de fuego, que no podrán agradar à los Flamencos, y Alemànes, por ser tan ingeniosas las que se hacen en sus provincias.
- V Que los hospedages de los estrangeros sean con amor, y regalo como conviene à la comun reputacion: y se promete de tan leales vassallos.

Dada en Sevilla à diez enero de MD II años.

Todo lo cumplio nuestra ciudad con la ostentacion acostumbra, festejando à los Principes con diversidad de fiestas, hasta que pasaron a Madrid, y de alli a Toledo, donde los esperavan los Reyes para que fuessen jurados por sucesores de los reinos.<sup>57</sup>

---

57. Colmenares, Segovia, 445. I have retained the original spelling. Although Colmenares makes no

- (I First, that all dress as elegantly as possible: and that the costumes be of vivid colors, for the greatest demonstration of joy; and that those who, conforming with the decree, are permitted to wear jackets of silk also be permitted to wear cloaks of silk.
- II That the entire reception be of illustrious people, and that the yeomen and the cavalry of the province be called forth.
- III That the Prince and Princess be received with a canopy of brocade: and in the Cathedral the Chapter receive them; and that they bow down to offer prayers, as it is the custom for Kings and Queens to do.
- IIII That the streets be decorated, and that festivals and rejoicing be celebrated with a show of happiness; avoiding fireworks, which might not please the Flemish and Germans, because the ones that they make in their own countries are so ingenious.
- V That the hospitality accorded the foreigners be given with love and generosity, and in accordance with the common good: thus it is expected of our loyal servants.

Given in Seville, January 10, 1502

The city accomplished all of this with the usual pomp and ceremony regaling the Prince and Princess with a diversity of fiestas, until they went to Madrid, and from there to Toledo, where the King and Queen awaited them, in order that they be sworn in as successors to the Kingdoms.)

The period to which Colmenares alludes, that is, the four-month stay of Philippe and Juana in Toledo, is

---

specific mention of music, his references to festivals and celebrations probably imply at least the presence of instrumental music. From the decree it is clear that Isabella was intent on making a good impression on her son-in-law and his court.

the most significant in terms of musical interchange between Spanish and Netherlandish musicians. Many of the entries refer to musical events. For the entry of May 8, for instance, La Laing relates that Mass was sung by the sixty-four (!) Spanish singers present.<sup>58</sup> Much of the music was performed by Spanish and Netherlandish singers and instrumentalists together:

Le dimence, xv<sup>e</sup> de may, jour de la Pente-couste, le roy, la royne, Monsieur et Madame allèrent ouyr messe ensamble, laquelle célébra l'évesque de Scalhorghe. L'autel estoit moult ricement acoustré, et les ornemens estoient bons. Les chantres de roy chantèrent une partie de la messe, les chantres de Monsieur l'autre partie; avoecq lesquelz chantres de Monsieur jouoit du cornet maistre Augustin: ce qu'il faisoit estoit bon à oyr, avoec les chantres. Le roy et Monsieur allèrent offrir ensamble, et la royne et Madame ensamble; et le roy et la royne baisèrent ensamble à l'autel, et Monsieur et Madame ensamble. Monsieur, après la messe, reconduisy le roy et la royne à leur chambre, et puis alla disner à la sienne.<sup>59</sup>

(Sunday, the fifteenth of May, the day of Pentecost, the King, the Queen, My Lord and Lady went to hear Mass together, which was

---

58. La Laing, Voyages, 176. "Le dimence, viii<sup>e</sup> de May, Monsieur et Madame ouyrent la messe avec le roy et la royne à laquelle chantèrent de lx & iiiii chantres du roy." There are many references to organ playing; for instance, on the day that Philippe and Juana arrived in Toledo: "On y chanta Te Deum, et sonna-on les orghes" (La Laing, Voyages, 175).

59. La Laing, Voyages, 178.

celebrated by the Bishop of Scalhorghe. The altar was very richly decorated, and the adornments were beautiful. The singers of the King [presumably of the Queen, also] sang one part of the Mass, the singers of My Lord the other part; with the singers of My Lord, Master Augustin played the cornet; this was beautiful to hear, with the singers. The King and My Lord went to the Offering together, and the Queen and My Lady together; and the King and the Queen kissed the altar together, and My Lord and Lady together. After the Mass, My Lord escorted the King and Queen to their chamber, and then he went to dine in his own chamber.)

On the twenty-second of May, in the great Cathedral of Toledo, Philippe and Juana were formally designated the rightful inheritors of the crown of Castile. La Laing relates that the occasion was marked by organ and instrumental music, and again by the joint singing of Mass by the Netherlandish and Spanish singers.<sup>60</sup>

Philippe and Juana remained in Toledo until the beginning of September. It is noteworthy that Ferdinand returned to Aragón (Zaragoza) early in July, but Isabella and her court remained in Toledo until the beginning of September, when Philippe and Juana began their trip back to France and the Netherlands.<sup>61</sup> During the four months that the Netherlandish and Castilian singers spent together in Toledo there may well have

60. La Laing, Voyage, 179f.

61. Rumeu de Armas, Itinerario, 277ff.

been considerable opportunity for music-making as well as for the exchange of music. For the Castilian singers, in particular, it was an opportunity to meet two of the most famous composers in Europe, Agricola and La Rue, as well as a suitable occasion for expanding their repertory by copying music in the possession of their Netherlandish guests.<sup>62</sup> I suggest, therefore, that Segovia's non-Iberian repertory (and, possibly, the entire manuscript) was copied at this time.

Less than a year later, Queen Isabella and her court visited Segovia for four months (August through late November, 1503).<sup>63</sup> It was during this visit that she deposited her books and other valuables in the Segovian Alcázar, and that the inventory I described earlier was compiled. It was at this time, I believe, that the Segovia manuscript, containing both the repertory brought to Spain by the musicians of Philippe le Beau and that of the musicians of Isabella's own court, was brought to Segovia, where it remains today.

Isabella died the following year in Medina del Campo (November 20, 1504). Bernáldez, even in his final

---

62. Interchange was facilitated by the fact that both Isabella and Philippe and their respective courts resided in the Alcázar of Toledo for the four-month duration.

63. Rumeu de Armas, Itinerario, 296-99.

tribute to his Queen and patron, refers to the prominence of music at her court:

¿Quién podría contar la grandeza e el concierto de su Corte, los prelaços, los letrados, el altísimo Consejo, que siempre la acompañaron, los predicadores, los cantores, las músicas acordadas de la honra del culto divino, la solemnidad de las misas y horas que continuamente en su palacio se cantaban, las caballerías de los nobles de toda España, duques, maestros, marqueses, condes e ricos hombres; los galanes, las damas, las justas, los torneos, la multitud de poetas e trovadores e músicos de todas artes? DEO GRATIAS!<sup>64</sup>

(Who could recount the greatness and the harmony of her court, the prelates, the counselors, the highest ministers, who always accompanied her, the preachers, the singers, the harmonious music for the worship of the divine religion, the solemnity of the Mass and Hours that were continually sung in her palace, the knights of noble birth from all Spain, the dukes, the masters, the marquises, the counts and rich men; the courtiers, the dames, the jousts, and the tournaments, the multitude of poets and troubadours, and musicians in all of the arts? DEO GRATIAS!)

---

64. Bernáldez, Historia, 370.

## Chapter V

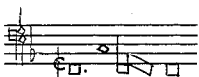
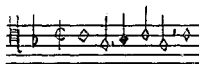
## AN INVENTORY OF THE SEGOVIA MANUSCRIPT

Each piece has been assigned a number according to the order in which it appears in the manuscript. There is an entry for every opening of the manuscript. The catalogue gives the folio number and the incipit. Where a piece covers more than one opening, I have added a subscript to the ordinal number; that is, where a large piece, such as a "Gloria" covers more than one opening, I have designated each section of the large piece by a subscript to the ordinal number of the piece. For example, in the Missa l'homme arme of Josquin, which covers f. 11v through f. 18, the ordinal number of the Mass is 2, its "Kyrie" is 2a, its "Et in terra pax" is 2b, etc. The number of voice parts for each composition is listed, as well as information regarding the textings of each voice (t = full text; x = incipit only; - = no text). The names of composers are entered with the original orthography. Composers' names appearing in brackets have been retrieved from concordances in other sources. A representation of the original notation of the musical incipit is provided for each opening. Lists of concordances, both manuscript and printed, for each piece then follow. (For a list

providing full citations of sources, see Appendix A.) Composers, numbers of voice parts, and text incipits are listed for the concordances only when they differ from those found in Segovia.

Information concerning modern editions is provided following the lists of concordances. Folio numbers and page numbers, in the manuscripts, printed sources, and modern editions, refer only to the first folio or page of the piece. Full citations for the modern editions may be found in the Bibliography. Finally, information pertinent to certain pieces, such as sources of the text and tenor melodies, may be found under "Remarks."

- 1a. f. 5. Qui sedes (a 3, incomplete). Missa  
[Wol auff gesell von hynnen], x;x;x  
 anon. [Isaac]



CONCORDANCE:

Munich 3154, f. 179, f. 456. "Qui sedes" (a 6), Missa  
Wol auff gesell von hynnen, Isaac.

REMARKS:

This Mass occurs twice in Munich 3154. The Segovia and Munich version display interchanged sections, both musically and textually (cf. pp. 245, 247, 248). The Segovia Mass is also related to a second Isaac Mass on the same cantus firmus, this (a 4) appearing in Milan 2267, f. 87v (cf. pp. 244, 246, 248 below). The melody survives in at least two other Isaac works. The first, a chanson, "Comment peult avoir joye," appears in Rome C.G. XIII.27, f. 110v (Isaac), and Bologna Q18, f. 68v (anon.); both are set a 3. A second independent setting, also a 3, with the German incipit, appears in Vienna 18810, no. 16, and Munich 328-331, f. 24v. The melody, a German folk tune (according to Helmuth Osthoff, Jahrbuch für Volksliedforschung VIII [1951], 128), was also set by Josquin, in Petrucci's Canti E, and printed as a contrafactum, "O Jesu fili David," in the Dodecachordon.

- 1b. f. 5v. Deum de Deo (a 3, incomplete). Missa [Wol auff gesell von hynnen], t;x;x  
anon. [Isaac]



CONCORDANCE:

Manuscript:

Munich 3154, f. 179, f. 456v, Deum de Deo (a 6),  
Missa Wol auff gesell von hynnen, Isaac.

REMARKS:

The tenor is marked with the following canon:

Canon/ Unus tempus pausa  
Et in subdyapason fuga.

- 1c. f. 9. Pleni (a 4). Missa [Wol auff gesell von hynnen], x;x;x;x  
anon. [Isaac]



CONCORDANCES:

Manuscripts:

Milan 2267, f. 87v, Quoniam tu solus est (a 4), Enricus isaach.

Munich 3154, f. 179, f. 456v, Pleni sunt (a 4),

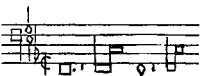
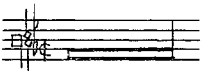
Missa Wol auff gesell von hynnen, Isaac.

Vienna 18832, no. 67, textless, incomplete (a 4), Isaac.

MODERN EDITION:

Fano, Heinrich Isaac: Messe X (Milan, 1962), 117.

- 1d. f. 9v. Osanna (a 6). Missa [Wol auff gesell von hynnen], t;x;x;x;x;x  
 anon. {Isaac}



CONCORDANCE:

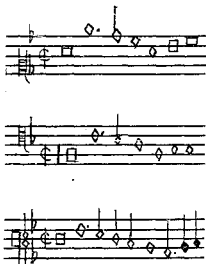
Manuscript:

Munich 3154, f. 179, f. 456v, Hosanna II (a 6),  
Missa Wol auff gesell von hynnen, Isaac.

REMARKS:

The Segovia Mass has only one Hosanna; this is concordant with the second Hosanna of Munich 3154. The sixth voice is derived from the superius, which is marked "Canon in dyapson."

- 1e. f. 10. Benedictus (a 3). Missa [Wol auff gesell  
von hynnen], x;x;x  
anon. [Isaac]



CONCORDANCES:

Manuscripts:

Milan 2267, f. 87v, Agnus I (with eleven additional tempora) (a 3), Enricus isaach.

Munich 3154, f. 179, f. 456v, Benedictus (a 3), Missa  
Wol auff gesell von hynnen, Isaac.

MODERN EDITION:

See 1c.

- 1f. f. 10v. Agnus Dei I (a 6). Missa [Wol auff gesell  
von hynnen], t;x;x;x;x;x  
anon. [Isaac]



CONCORDANCE:

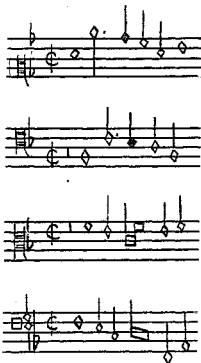
Manuscript:

Munich 3154, f. 179, 456v, Hosanna I (a 6), Missa  
Wol auff gesell von hynnen, Isaac.

REMARKS:

The piece contains a double canon; the superius and contra are marked "Canon in dyapason." The double canon itself (without the bassus and second superius of Segovia) appears as the Benedictus in the four-voiced version of this Mass in Milan 2267. The same four-voiced double canon appears in Regensburg Cl20, p. 5, with the incipit "Pleni."

- 1g. f. 11. Agnus Dei II (a 4). Missa [Wol auff gesell von hynnen], x;x;x;x  
anon. [Isaac]



CONCORDANCES:

Manuscripts:

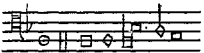
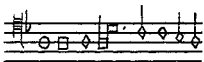
Milan 2267, f. 87v, Et in terra pax (a 4), Enricus  
issach.

Munich 3154, f. 179, f. 456, Agnus I (a 4), Missa  
Wol auff gesell von hynnen, Isaac.

MODERN EDITION:

See 1c.

- 2a. f. 11v. Kyrie (a 4). Missa [L'homme armé, sexti tonil, t;t;t;t]  
 Josquin Dupres



CONCORDANCES:

Manuscripts:

- Jena Chorbuch 31, f. 199, Josquin des Prez.  
 Leipzig 51, T and B only, Josquin.  
 Milan 2267, f. 135v, Josquin.  
 Rome C.S. 41, f. 27v, Josquin.  
 Rome Chigi, f. 191v, Josquin.  
 Stuttgart 47, f. 75v, anon.  
 Vienna 11778, f. 23v, Josquin.

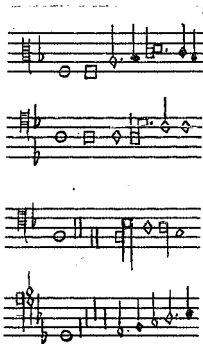
Print:

- Petrucchi, Misse Josquin, no. 5.

MODERN EDITION:

- Smijers, Josquin des Prés: Werken: Missen, I, 109.

- 2b. f. 12v. Et in terra pax (a 4). Missa [L'homme arme, sexti toni], t;t;x;t  
 Josquin Dupres



CONCORDANCES:  
 See 2a.

MODERN EDITION:  
 See 2a.

- 2c. f. 13v. Qui tollis (a 4). Missa [L'homme armé,  
sexti toni], t;t;t;t  
 Josquin Dupres



CONCORDANCES:

See 2a.

MODERN EDITION:

See 2a.

- 2d. f. 14v. Patrem omnipotentem (a 4). Missa [L'homme armé, sexti toni], t;t;t;t  
 Josquin Dupres



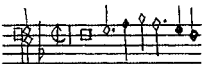
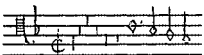
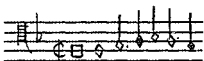
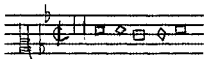
CONCORDANCES:

See 2a.

MODERN EDITION:

See 2a.

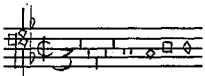
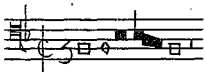
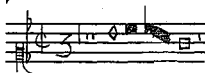
- 2e. f. 15v. Et resurrexit (a 4). Missa [L'homme armé,  
sexti toni], t;t;t;t  
Josquin Dupres



CONCORDANCES:  
See 2a.

MODERN EDITION:  
See 2a.

- 2f. f. 16v. Et unam sanctam catholicam (a 4). Missa  
 [L'homme armé, sexti toni], t;t;t;t  
 Josquin Dupres



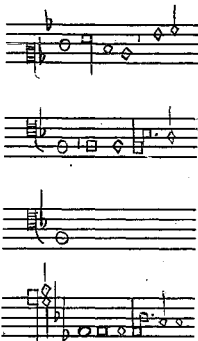
CONCORDANCES:

See 2a.

MODERN EDITION:

See 2a.

- 2g. f. 17v. Sanctus, t;t;t;t; Pleni, t;t; Gloria tua, t;t; Osanna, t;t;t;t; Benedictus, t;t; In nomine, t;t; Agnus Dei II, t;t;t;t. Missa [L'homme armé, sexti toni]  
 Josquin Dupres



CONCORDANCES:

See 2a. These sections do not appear in the version of Rome Chigi.

MODERN EDITION:

See 2a.

REMARKS:

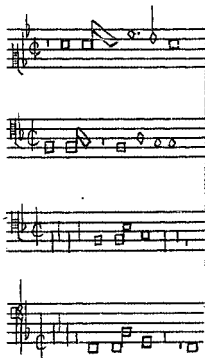
In the Sanctus, the tenor part is to be derived from the contra, which is marked "Canon/duo seraphim clamabant alterum." The Pleni sunt is a duo for superius and tenor. The Gloria tua is a duo for contra and bassus. The Hosanna is for four voices; the bass part is to be derived from the contra, which is marked "Canon in tempore oportuno." The Benedictus is a duo for

2g. Continued.

REMARKS:

superius and tenor, while the In nomine is a duo for contra and bassus. The Agnus Dei I is for four voices. The Agnus Dei II is marked "Secundus Agnus Dei supra Christe," that is, Agnus Dei II is to be sung to the music of the Christe Eleison. Thus, Segovia is lacking the Agnus Dei II (a 4), and the Agnus Dei III (a 6), a double canon, as they appear in Petrucci's Misse Josquin.

- 3a. f. 18v. Kyrie (a 4). Missa Libenter gloriabor,  
 t;t;t;t  
 Jacobus Hobrecht

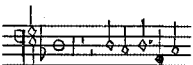
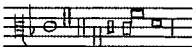
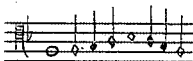


CONCORDANCE:  
 None

MODERN EDITION:  
 Kyrie (only) in Smijers, Van Ockeghem tot Sweelinck,  
 II, 51.

REMARKS:  
 The tenor is based on an antiphon printed in the Liber  
Usualis, 1348.

- 3b. f. 19v. Et in terra pax (a 4). Missa Libenter  
gloriabor, t;t;x;t  
Jacobus Hobrecht

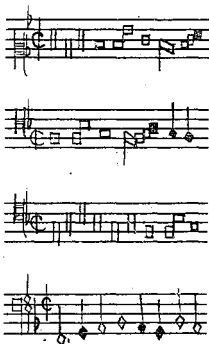


CONCORDANCE:  
None

REMARKS:

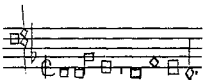
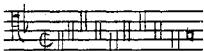
The tenor, Libenter gloriabor, is marked with the following canon: "Canon/ in tenorista antifrasm in canta."  
The solution of the canon (i.e., the tenor in retrograde) is also written out.

- 3c. f. 20v. Qui tollis peccata mundi (a 4). Missa  
Libenter gloriabor, t;t;t;t  
Jacobus Hobrecht



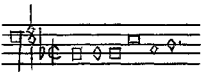
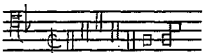
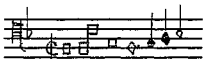
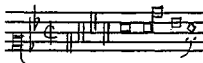
CONCORDANCE :  
None

- 3d. f. 21v. Patrem omnipotentem (a 4). Missa Libenter  
gloriabor, t;t;t;t  
Jacobus Hobrecht



CONCORDANCE:  
None

- 3e. f. 22v. Crucifixus (a 4). Missa Libenter gloriabor,  
 t;t;x;t  
 Jacobus Hobrecht

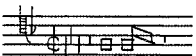
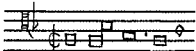
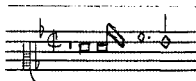


CONCORDANCE:  
 None

REMARKS:

The tenor is marked with the following canon: "Canon/  
 Quatuor tempora pausa, et in subdyapsason fuga." The  
 tenor part is derived from the superius. The first  
 few notes of the tenor are given with the direction  
 "ut supra."

- 3f. f. 23v. Sanctus (a 4). Missa Libenter gloriabor,  
t;t;t;t  
Jacobus Hobrecht



CONCORDANCE:  
None

- 3g. f. 24v. Osanna (a 4), t;t;t;t; Benedictus (a 3),  
 t;x;x; Agnus Dei (a 4), -;-;-;. Missa Libenter  
gloriabor  
 Jacobus Hobrecht



CONCORDANCE:

None

REMARKS:

No music is provided for the Agnus Dei; the scribe notes that the "Agnus Dei cantantur supra Kyrie"; that is, that the music of the three-part Kyrie is to be sung to the text of the three-part Agnus Dei.

- 4a. f. 25v. Kyrie (a 4). Missa [Adieu mes amours],  
t;t;t;t  
Jacobus Hobrecht



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 142v.

MODERN EDITION:

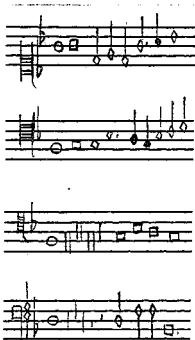
Smiijers, Van Ockeghem tot Sweelinck, II, 54. (Kyrie only.)

REMARKS:

This is not the Missa diversorum tenorum, which appears (incomplete) in Milan 2268 and Rome C.S. 35; J. Wolf erroneously designates this as Missa Adieu mes amours I (in Obrecht: Motetten, IV, 1). The "Et resurrexit" of the Missa diversorum tenorum is based on the melody "Adieu mes amours," but the piece has no other relationship with the present Mass.

The Segovia Mass is based on the chanson "Adieu mes amours" which appears in the Bayeux Ms. (Paris 9346), no. 83 (modern edition, Gérold, no. 83). For a complete list of arrangements of "Adieu mes amours," see Hewitt, Odhecaton, 134.

- 4b. f. 26v. Et in terra pax (a 4). Missa [Adieu mes  
amours], x;x;x;x  
Jacobus Hobrecht



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 142v.

- 4c. f. 27v. Qui (tollis) (a 4). Missa [Adieu mes amours],  
 x;x;x;x  
 Jacobus Hobrecht

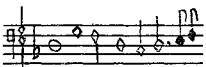


CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 142v.

- 4d. f. 28v. Patrem omnipotentem (a 4). Missa [Adieu mes  
amours], x;x;x;x  
Jacobus Hobrecht

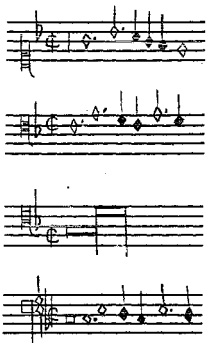


CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 142v.

- 4e. f. 29v. Et incarnatus est (a 4). Missa [Adieu mes  
amours], x;x;x;x  
Jacobus Hobrecht



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 142v.

5a. f. 30v. Kyrie (a 4). Missa Rosa playsante, t;t;t;t  
 Jacobus Hobrecht



CONCORDANCE:

Manuscript:

Modena 457, f. 2, anon.

MODERN EDITION:

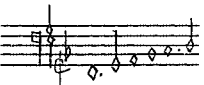
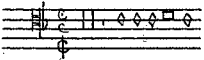
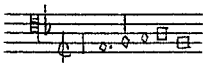
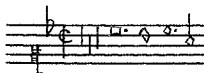
Smijers, Van Ockeghem tot Sweelinck, II, 58. (Kyrie only.)

REMARKS:

The Mass is based on the chanson "Rosa playsante" which is attributed to Caron in Florence 229, to Philipon in Canti C, and to Dusart in Rome Casanatense 2856.

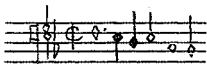
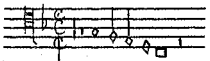
In the first Kyrie the mensuration canon which comprises the tenor part is given; the solution to the canon is written out below.

- 5b. f. 3lv. Et in terra pax. Missa Rosa playsante,  
t;x;x;x  
Jacobus Hobrecht



CONCORDANCE:  
Modena 457, f. 2, anon.

- 5c. f. 32v. Qui tollis (a 4). Missa Rosa playsante,  
 t;x;x;x  
 Jacobus Hobrecht

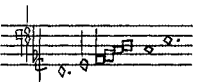
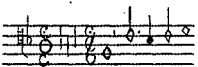
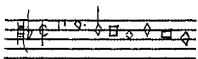
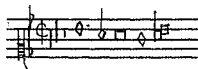


CONCORDANCE:

Manuscript:

Modena 457, f. 2, anon.

- 5d. f. 33v. Patrem omnipotentem (a 4). Missa Rosa  
playsante, t;x;x;x  
 Jacobus Hobrecht

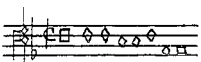
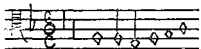
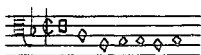


CONCORDANCE:

Manuscript:

Modena 457, f. 2, anon.

- 5e. f. 34v. Et incarnatus est (a 4). Missa Rosa  
playsante, t;x;x;x  
 Jacobus Hobrecht

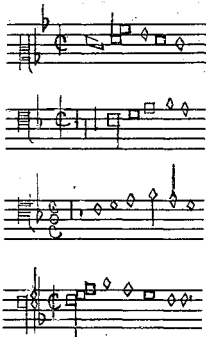


CONCORDANCE:

Manuscript:

Modena 457, f. 2, anon.

- 5f. f. 35v. Sanctus (a 4). Missa Rosà playsante,  
x;x;x;x  
Jacobus Hobrecht



CONCORDANCES:

Manuscripts:

Modena 457, f. 2, anon.

Munich 3154, f. 236v, anon.

- 5g. f. 36v. Osanna (a 4), x;x;x;x; Benedictus (a 3),  
 x;x;x. Missa Rosa playsante  
 Jacobus Hübner



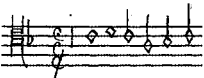
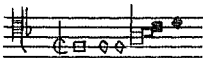
CONCORDANCES:

Manuscripts:

Modena 457, f. 2, anon.

Munich 3154, f. 236v, anon.

- 5h. f. 37v. Agnus Dei (a 4). Missa Rosa playsante,  
 x;x;x;x  
 Jacobus Hobrecht



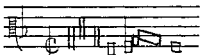
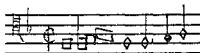
CONCORDANCES:

Manuscripts:

Modena 457, f. 2, anon.

Munich 3154, f. 236v, anon.

- 6a. f. 38v. Kyrie (a 4). Missa Fortuna disperata,  
t;t;t;t  
Jacobus Hobrecht



CONCORDANCES:

Manuscripts:

Florence 2439, f. 33v, Kyrie II, Jacobus Hobrecht.

Florence 107, Christe, f. 48v, anon.

Modena 457, f. 96v, anon.

Prints:

G. Mewes, Concentus harmonici quattuor missarum, no. 59.

O. Petrucci, Misse Obrecht, no. 4.

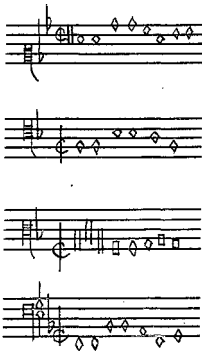
MODERN EDITION:

Wolf, Obrecht Werken: Missen, I, 101.

REMARKS:

The Mass is based on Busnois's three-part "Fortuna disperata," which appears in Segovia, f. 174.

- 6b. f. 39v. Et in terra pax hominibus (a 4). Missa  
Fortuna disperata, x;x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscript:

Modena 457, f. 96v, anon.

Prints:

See 6a.

MODERN EDITION:

See 6a.

REMARKS:

The tenor is marked with the following canon: "Canon/  
 Cancriza in medio consistet virtus." The tenor is  
 then written out "ad longam" (i.e., the canon is

6b. Continued.

REMARKS:

solved); the tenor is read from the middle, retrograde to the beginning, and continues with the second half in the correct order. The tenor is the same as the tenor in Busnois's "Fortuna disperata" (f. 174).

6c. f. 40v. Qui tollis peccata mundi (a 4). Missa  
Fortuna disperata, x;x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscript:

Modena 457, f. 96v, anon.

Prints:

See 6a.

MODERN EDITION:

See 6a.

REMARKS:

The tenor is exactly the same as that of the Et in terra pax, but the voice is written out without canon.

- 6d. f. 4lv. Patrem omnipotentem (a 4). Missa Fortuna  
disperata, x;x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscript:

Modena 457, f. 96v, anon.

Prints:

See 6a.

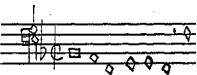
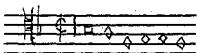
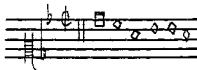
MODERN EDITION:

See 6a.

REMARKS:

The tenor sings the second half of the "Fortuna disperata" tenor in retrograde, and then presents the first half in the correct order. The part is written out (i.e., no canon is given).

- 6e. f. 42v. Et incarnatus est (a 4). Missa Fortuna  
disperata, x;x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscript:

Modena 457, f. 96v, anon.

Prints:

See 6a.

MODERN EDITION:

See 6a.

REMARKS:

The tenor part is a repetition of the tenor of the  
 Patrem omnipotentem (see 6d).

- 6f. f. 43v. Sanctus (a 4), x;x;x;x; Pleni (a 3), x;x;x;  
Missa Fortuna disperata  
 Jacobus Hobrecht



CONCORDANCES:

Manuscripts:

See 6a. Florence 107 has only the Pleni sunt celi.

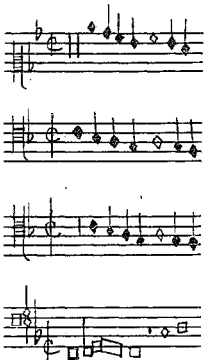
Prints:

In addition to the prints listed under 6a, add  
 Formschneider, Trium vocum carmina, no. 5, Pleni  
 sunt celi only.

MODERN EDITION:

See 6a.

- 6g. f. 44v. Osanna (a 4), x;x;x;x; Benedictus (a 3),  
 x;x;x. Missa Fortuna disperata  
 Jacobus Hobrecht



CONCORDANCES:

Manuscripts:

See 6a, but eliminate Florence 2439. Florence 107  
 has only the bassus of the Benedictus.

Prints:

See 6a.

MODERN EDITION:

See 6a.

REMARKS:

Segovia is lacking the three-part Agnus Dei that appears  
 in the version published by Petrucci in the Missa  
Obrecht.

- 7a. f. 45v. Kyrie (a 4). Missa [Quant J'ay au cor],  
 t;t;t;t  
 Ysaac



CONCORDANCES:

Manuscripts:

- Jena Chorbuch 31, f. 36v, Isaac.  
 Milan 2268, f. 144v, Yzach (in index).  
 Rome C.S. 35, f. 28v, Ysach.

Print:

- Petrucci, Misse henrici Isac, no. 3.

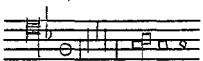
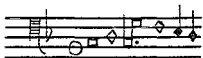
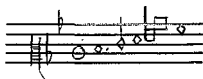
MODERN EDITIONS:

- Fano, Heinrich Isaac: Messe, X, 38.  
 Smijers, Van Ockeghem tot Sweelinck, 182 (Kyrie only).

REMARKS:

- The Mass is based on Busnois's rondeau cinquain, "Quant j'ay au cor."

- 7b. f. 46v. Et in terra pax (a 4). Missa [Quant j'ay  
au cor], t;t;x;t  
Ysaac



CONCORDANCES:

See 7a.

MODERN EDITIONS:

See 7a.

- 7c. f. 47v. Qui tollis peccata mundi (a 4). Missa  
 [Quant j'ay au cor], t;t;t;t  
 Ysaac



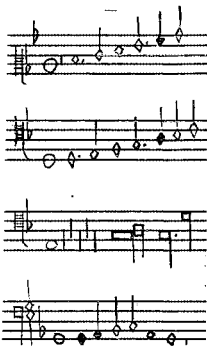
CONCORDANCES:

See 7a.

MODERN EDITIONS:

See 7a.

- 7d. f. 48v. Patrem omnipotentem (a 4). Missa [Quant  
j'ay au cor], t;t;x;t  
 Ysaac



CONCORDANCES:

See 7a.

MODERN EDITIONS:

See 7a.

- 7e. f. 49v. Et incarnatus est (a 3). Missa [Quant  
j'ay au cor], t;t;t  
Ysaac

TENOR TACET

CONCORDANCES:  
See 7a.

MODERN EDITIONS:  
See 7a.

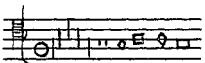
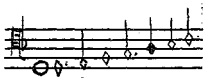
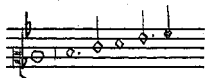
- 7f. f. 50v. Et iterum venturus est (a 4). Missa  
 [Quant j'ay au cor], t;t;x;t  
 Ysaac



CONCORDANCES:  
 See 7a.

MODERN EDITIONS:  
 See 7a.

- 7g. f. 5lv. Sanctus (a 4), x;x;x;x; Pleni sunt celi  
 (a 3), x;x;x. Missa [Quant j'ay au cor]  
 Ysaac



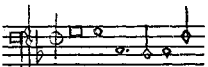
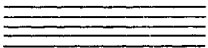
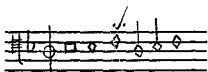
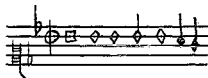
CONCORDANCES:

See 7a.

MODERN EDITIONS:

See 7a.

- 7h. f. 52v. Osanna (a 4). Missa [Quant j'ay au cor],  
 x;x;x;x  
 Ysaac



CONCORDANCES:

See 7a.

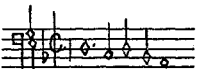
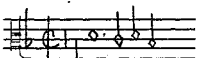
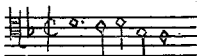
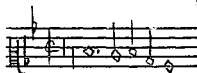
MODERN EDITIONS:

See 7a.

REMARKS:

The tenor part is marked "Osanna, Require in contra-tenore." ("Refer to the contratenor.") The contratenor offers the following canon: "Canon/ Unus tempus pausa, et in subdyapason fuga."

- 7i. f. 52v. Benedictus (a 4). Missa [Quant j'ay au cor], x;x;x;x  
Ysaac



CONCORDANCES:

Manuscripts:

In addition to the concordances listed for 7a, add:

- Berlin 40021, 110v (a 3), anon.  
Bologna Q 18, f. 63v (a 4), "Absque verbis," anon.  
Florence 107, f. 20v (a 3), anon.  
Florence 229, f. 9v (a 3), Henricus Isac.  
Florence 27, f. 17v (a 4), Isachina.  
Heilbron, no. 9 (bassus only), Isaac.  
London 31922, f. 1, anon.  
Paris 676, f. 77v (a 3), "Absque verbis," Isach.  
Regensburg 940/941, no. 190 (a 3), anon.  
Rome C.G. XIII.27, f. 50v (a 3), Ysach.  
St. Gall 462, f. 7v (a 4), "Olytztgan," H.I.  
Torino I.27, f. 35 (a 3), Isach.

7i. Continued.

CONCORDANCES:

Manuscripts:

- Ulm 237, f. 22, 20, 21 (a 3), anon.  
 Verona 757, f. 29v, anon.  
 Warsaw 2016, f. 55 (a 3), Ysac.  
 Washington Wolffheim, f. 88v (a 3), anon.  
 Zwickau, no. 9 (a 3), Isaac.

Prints:

- Formschneider, Trium vocum carmina, no. 30, textless,  
 anon.; in the Jena exemplar, "Benedictus qui venit"  
 (a 3), H. Isac.  
 Paris 504, III, no. 46 (superius only), anon.  
 Petrucci, Odhecaton, f. 82v (a 3), Izac.

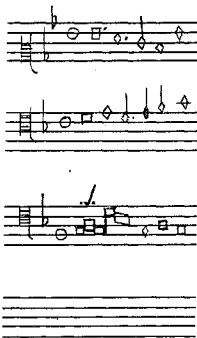
MODERN EDITIONS:

- To the modern editions listed in 7a, add:  
 Geering, Das Liederbuch des Johannes Heer von Glarus,  
 18.  
 Hewitt, Odhecaton, 379.  
 Stevens, Music at the Court of Henry VIII, 1.

REMARKS:

The version in Segovia is the only complete setting of the Missa Quant j'ay au cor with a four-voiced Benedictus. Four of the settings of the Benedictus as an independent piece are set a 4 (Bologna Q 18, Florence 27, St. Gall 462, and Verona 757); the added altus is identical in these four sources to that of Segovia. The extra two breve rests that precede the three voices in the four-voice versions were apparently added to make room for the added altus, which enters first.

- 7j. f. 53v. Agnus Dei (a 4). Missa [Quant j'ay au cor],  
 t;x;t;x  
 Ysaac



CONCORDANCES:

See 7a.

MODERN EDITIONS:

See 7a.

REMARKS:

In the Agnus Dei I, the bassus part is marked, "Prima Agnus Dei require in tenore per fugam, pausando unus tempus in dyapason." The same canon is reiterated next to the tenor part: "Unus tempus pausa, et in subdyapason fuga." In the Agnus Dei III, the bassus is marked, "Tercia Agnus require in discantu per decimus subtus pariter incipiendo." ("For Agnus Dei III refer to the discantus, by the tenth below, beginning at the same time.") The canon is reiterated at the superius part: "Qui me barritonizare cupit, In decimus me intonabit." ("Whoever desires to make me into a baritone part will sing me at the tenth.")

- 8a. f. 54v. Kyrie (a 4). Missa (sine nomine), t;t;t;t  
Matheus Pipe [lare]



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 233v, anon.

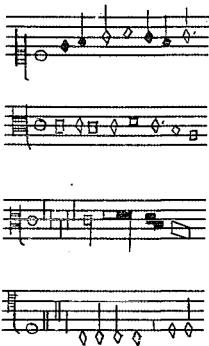
MODERN EDITION:

Cross, Pipelare: Opera omnia, III, 71.

REMARKS:

The tenor presents the cantus firmus on which the Mass is based; it has not been identified.

- 8b. f. 55v. Et in terra pax (a 4). Missa (sine nomine),  
 t;t;x;t  
 Matheus Pipe[lare]



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 233v, anon.

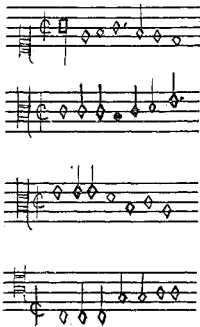
MODERN EDITION:

See 8a.

REMARKS:

The tenor presents the same unidentified cantus firmus as the one found in Kyrie I.

- 8c. f. 56v. Qui tollis peccata mundi (a 4). Missa  
 (sine nomine), x;t;t;t  
 Matheus Pipe[lare]



CONCORDANCE:

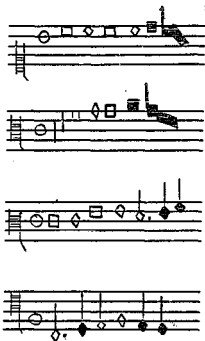
Manuscript:

Jena Chorbuch 32, f. 233v, anon.

MODERN EDITION:

See 8a.

- 8d. f. 57v. Patrem omnipotentem (a 4). Missa (sine nomine), t;t;t  
Matheus Pipe[lare]



CONCORDANCE:

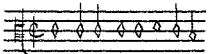
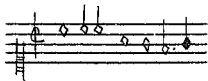
Manuscript:

Jena Chorbuch 32, f. 233v, anon.

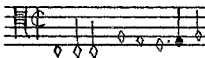
MODERN EDITION:

See 8a.

- 8e. f. 58v. Et incarnatus est (a 3). Missa (sine nomine),  
 t;t;t  
 Matheus Pipe[lare]



Tenor tacet



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 233v, anon.

MODERN EDITION:

See 8a.

- 8f. f. 59v. Et iterum venturus est (a 4). Missa  
 (sine nomine), t;t;t;t  
 Matheus Pipe[lare]



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 233v, anon.

MODERN EDITION:

See 8a.

- 8g. f. 60v. Sanctus (a 4), x;x;x;x; Pleni (a 3), x;x;x.  
 Missa (sine nomine)  
 Matheus Pipe[lare]



CONCORDANCE:

Manuscript:

Jena Chorbuch 32, f. 233v, anon.

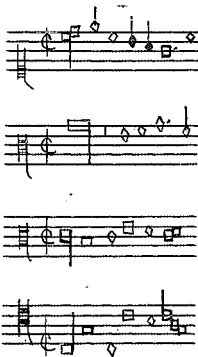
MODERN EDITION:

See 8a.

REMARKS:

The tenor of the Sanctus sings the tenor part of the first and second Kyrie.

- 8h. f. 6lv. Osanna (a 4), x;x;x;x; Benedictus (a 3),  
 x;x;x. Missa (sine nomine)  
 Matheus Pipe[lare]



CONCORDANCE:

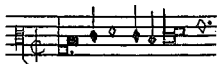
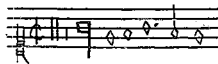
Manuscript:

Jena Chorbuch 32, f. 233v, anon.

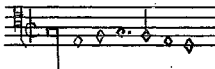
MODERN EDITION:

See 8a.

- 8i. f. 62v. Agnus Dei I (a 3). Missa (sine nomine),  
 x;x;x  
 Matheus Pipe[lare]



TACET



CONCORDANCE:

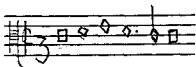
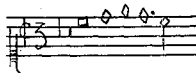
Manuscript:

Jena Chorbuch 32, f. 233v, anon.

MODERN EDITION:

See 8a.

- 8j. f. 62v. Agnus Dei II (a 4), Missa (sine nomine),  
 x;x;x;x  
 Matheus Pipe[larel]



CONCORDANCE:

None

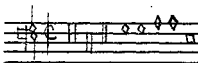
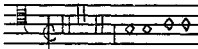
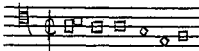
MODERN EDITION:

See 8a.

REMARKS:

Both Segovia and Jena have only two Agnus Dei sections. The Agnus Dei section which is a 3 is the same in both sources, while the Agnus a 4 is unique in each source. Perhaps the unique Agnus in each source is the missing Agnus for the other. If this is the case, it is likely that the Agnus a 3 (Agnus I in Segovia) would have been Agnus II (that is, in the middle, between the two four-voiced Agnus Dei sections).

- 9a. f. 63v. Patrem omnipotentem (a 4). Missa [de Beata Virgine], t;t;t;t  
 Johannes Anxeta



CONCORDANCES:

Manuscript:

Tarazona 3, f. 209v, Jo. Anxeta.

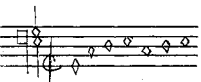
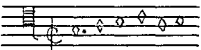
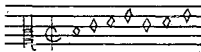
MODERN EDITION:

Anglés, Monumentos de la música española, I, 35.

REMARKS:

The Mass is also known as the Missa Rex Virginum, since the Kyrie includes the trope Rex Virginum. Only the Kyrie, Credo, and Gloria of this Mass have survived.

- 9b. f. 64v. Cujus regni non erit finis (a 4), Missa  
 [de Beata Virgine], t;t;t;t  
 Johannes Anxeta



CONCORDANCE::

Manuscript:

Tarazona 3, f. 209v, Jo. Anxeta.

MODERN EDITION:

Anglés, Monumentos de la música española, I, 35.

REMARKS:

See 9a; this is the second half of the Credo.

- 10a. f. 65v. Et in terra pax (a 4). Missa [de Beata Virginel], t;t;t;t  
 Jo. Ancheta



CONCORDANCES:

Manuscripts:

- Barcelona 454, f. 38v, anon.  
 Tarazona 3, f. 209v, Jo. Ancheta.

MODERN EDITION:

- Anglés, Monumentos de la música española, I, 35.

REMARKS:

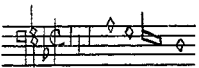
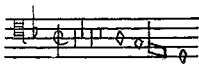
This is the Gloria from the Mass of f. 63v-65. I have given it a separate number to conform with Anglés's widely utilized index (Monumentos de la música española, I, 107-12).

10a. Continued.

REMARKS:

The chant for the Gloria in the Missa in festis B. Mariae Virginis (printed in Liber Usualis, 40) is paraphrased by all of the voices, particularly the altus. The Marian trope "Spiritus et alme" is interpolated in the text ("Spiritus et alme orphanorum paraclite, primo genitus Mariae virginis matris").

- 10b. f. 66v. Qui tollis peccata mundi (a 4). Missa  
[de Beata Virgine], t;t;t;t  
 Jo. Ancheta



CONCORDANCES:

See 10a.

MODERN EDITION:

See 10a.

REMARKS:

See 10a for cantus firmus source. The Marian tropes "Ad Mariam gloriam," "Mariam sanctificans," "Mariam gubernans," and "Mariam coronans" are interpolated here.

- 11a. f. 67v. Salve regina (a 4), t;t;t;t  
Ysaac



CONCORDANCES:

Manuscripts:

- Annaberg 1248, f. 436, H. Isaak.  
Berlin 40021, f. 69v, anon.  
Stuttgart 39, f. 149v, anon.  
Warsaw 2016, f. 73v, anon.

REMARKS:

The piece is based on the chant for the Marian antiphon "Salve Regina misericordiae" (printed in Liber Usualis, 276). The cantus firmus permeates the four voices.

11b. f. 68v. Ad te clamamus (a 4), t;t;t;t  
Ysaac



CONCORDANCES:

Manuscripts:

To the concordances listed in 11a, add:  
Bologna Q18, f. 79v, anon.  
Florence 229, f. 272v, textless, Henricus Ysac.  
Paris 676, f. 50v, "Gratis acceptis," anon.

MODERN EDITION:

Wolf, Heinrich Isaac: Weltliche Werke. Denkmäler der  
Tonkunst in Österreich, XXVIII, 66 (based on  
Florence 229. Wolf lists the work as textless and  
instrumental).

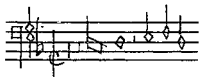
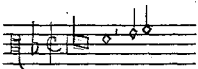
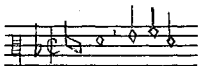
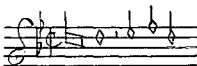
11c. f. 69v. Eya ergo advocata nostra (a 4), t;t;t;t  
Ysaac



CONCORDANCES:  
See 11a.

MODERN EDITION:  
See 11b.

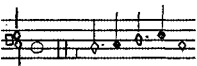
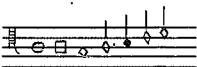
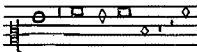
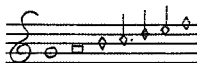
11d. f. 89v. O clemens, O pia (a 4), t;t;t;t  
Ysaac



CONCORDANCE:  
See 11a.

MODERN EDITION:  
See 11b.

12a. f. 71v. Vita dulcedo (a 4), t;t;t;t  
 Jacobus Hobrecht



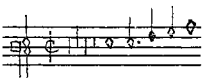
CONCORDANCE:  
 None

MODERN EDITION:  
 Smijers, Van Ockeghem tot Sweelinck, III, 65.

REMARKS:

This is one of three settings of "Salve Regina" by Obrecht, the other two being for three and six voices. The altus consists of a free paraphrase of the Marian antiphon (printed in Liber Usualis, 276). The piece was apparently intended for alternatim performance, since only the even-numbered verses are set polyphonically.

12b. f. 72v. Benedictum fructum (a 4), t;t;t;t  
Jacobus Hobrecht



CONCORDANCE:  
None

MODERN EDITION:  
See 12a.

13a. f. 73v. Et exultavit (a 4); t;t;t;t  
Alr. Agricola



CONCORDANCES:

Manuscripts:

Annaberg 1126, f. 186, anon.  
Berlin 40021, f. 93v, anon.  
Rome C.S. 15, f. 108v, anon.  
Rome C.S. 63, f. 77v, Brumel.

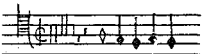
MODERN EDITION:

Lerner, Agricola: Opera omnia, III, 88.

REMARKS:

This Magnificat is based (freely) on the Magnificat  
Tone IV (printed in Liber Usualis, 210).

13b. f. 74v. Fecit potentiam (a 4), t;t;t;t; Esurientes  
 (a 2), t;t  
 Alr. Agricola



CONCORDANCES:

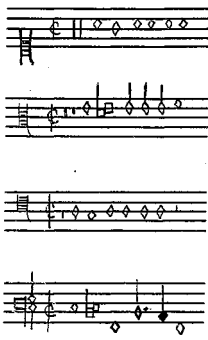
Manuscripts:

See 13a. Add Munich 260, f. 43v, "Esurientes," anon.

MODERN EDITION:

See 13a.

- 13c. f. 75v. Sicut locutus est (a 4), t;t;t;t; Sicut erat (a 4), t;t;t;t



CONCORDANCES:

Manuscripts:  
See 13a.

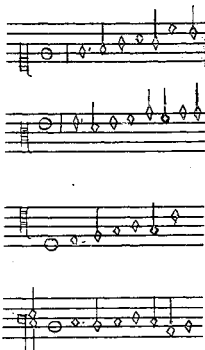
MODERN EDITION:

See 13a.

REMARKS:

The "Sicut erat" in the bassus presents the Magnificat Tone IV in long notes. The "head" motive of the superius and tenor (particularly in the "Sicut locutus est") is also derived directly from this Tone.

- 14a. f. 76v. Et exultavit (a 4), x;x;x;x; Quia fecit  
 (a 2), x;x  
 Josquin Dupres



CONCORDANCE:

None

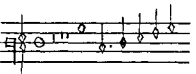
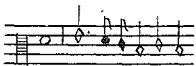
MODERN EDITION:

Antonowycz and Elders, Josquin des Prés: Werken,  
 Supplement, 30.

REMARKS:

No discernible Magnificat tone is found in this Magnificat. Osthoff (Josquin Desprez, II, 66f.) believes that this was originally a textless instrumental composition which was converted into an alternatim Magnificat. The "Quia fecit" is for superius and tenor.

- 14b. f. 77v. Fecit potentiam (a 4), x;x;x;x; Esurientes  
 (a 3), x;x;x  
 Josquin Dupres



CONCORDANCE:

None

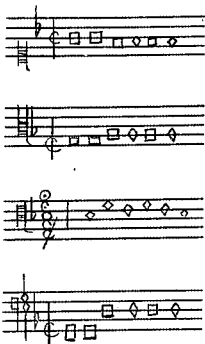
MODERN EDITION:

See 14a.

REMARKS:

The "Esurientes" is scored for superius, tenor, and bassus.

- 15a. f. 78v. Inter praeclarissimas virtutes (a 4),  
 t;t;x;t  
 Jacobus Hobrecht



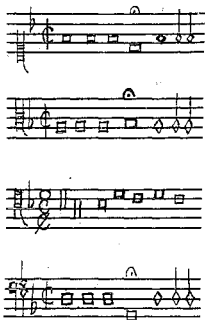
CONCORDANCE:

None

REMARKS:

The tenor is a mensuration canon based on the first ten notes of the antiphon "Estote fortes in bello" (printed in *Liber Usualis*, 1118, Commune Sanctorum Apostolorum et Evangelistarum).

- 15b. f. 79v. Eya propter tuam paternitatem (a 4),  
 †;t;x;t  
 Jacobus Hobrecht



CONCORDANCE:  
 None

REMARKS:

The tenor is a mensuration canon based on the first ten notes of the antiphon "Estote fortes in bello."

15c. f. 80v. Tranquillitate et pace (a 4), t;t;t;t  
 Jacobus Hobrecht

CONCORDANCE:  
 None

REMARKS:

The tenor sings the "Estote fortes" theme twice, and for the first time joins the other voices in singing the text of the last sentence ("Igitur hoc praesens . . .").

16a. f. 8lv. Mille quingentis (a 4), t;t;t;t  
 Jacobus Hobrecht



CONCORDANCES:

Manuscript:

Florence 2439, f. 47v, "Requiem," Obrecht.

Print:

Petrucchi, Motteti C, anon.

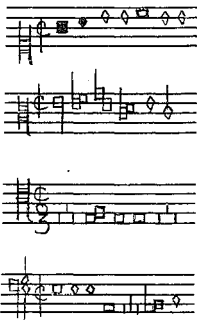
MODERN EDITION:

Wolf, Werken van Jacob Obrecht, Motetten, 179.

REMARKS:

The tenor sings the first half of the Introit for the Missa pro defunctis, "Requiem aeternam" (printed in Liber Usualis, 1807).

16b. f. 82v. Cecilie ad festum (a 4), t;t;t;t  
 Jacobus Hobrecht



CONCORDANCES:

See 16a.

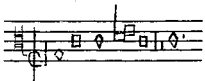
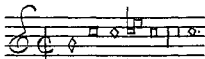
MODERN EDITION:

See 16a.

REMARKS:

The tenor sings "Requiem aeternam" twice, first in duple, then in triple mensuration.

- 17a. f. 83v. Ave Maria . . . Virgo serena (a 4), t;t;t;t  
 Josquin Dupres



CONCORDANCES:

Manuscripts:

- Barcelona 5, f. 56v, anon.  
 Berlin 40013, f. 170v, anon.  
 Berlin 40021, f. 51v, anon.  
 Florence II.I.232, f. 111v, Josquin.  
 Florence 164-167, f. 102, 110v, 106v, anon.  
 Leipzig 1494, f. 202, fragment.  
 Munich 19, f. 38v, Josquin.  
 Munich 3154, f. 147v, anon.  
 Rome C.S. 42, f. 21v, Josquini Deprez.  
 St. Gall 463, no. 148, Superius and altus,  
 Josquinus Pratensis.  
 Ulm 237, anon.  
 Warsaw 2016, f. 7v, anon.

17a. Continued

CONCORDANCES:

Print:

Petrucci, Motetti A (1502), f. 2v, Josquin.

MODERN EDITION:

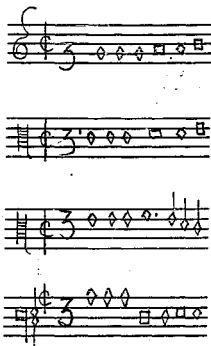
Smijers, Josquin des Prés: Werken: Motetten, I, 1.

REMARKS:

Text source: The motet text begins with the first versicle of the Sequence for the Annunciation: "Ave Maria, gratia plena/Dominus tecum, virgo serena" (printed in Variae preces, 46). The balance of the text is the "Ave cujus conceptio," a hymn of metric rhymed versicles that appears in several books of hours from northern France and Belgium, c. 1500. The last phrase of the text, "O Mater Dei, memento mei, Amen," is independent from the hymn.

Monophonic source: The portion of the text from the Sequence is set to thematic material based on the sequence (Variae preces, 46, and Moberg, Die Schwedische Sequenz, II, no. 34, where several variant forms of the melody slightly closer to Josquin's are quoted. The remainder of the piece is freely composed.

17b. f. 84v. Ave vera virginitas (a 4), t;t;t;t  
 Josquin Dupres



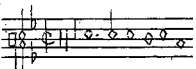
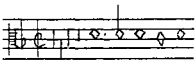
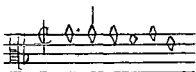
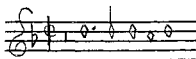
CONCORDANCES:

See 17a.

MODERN EDITION:

See 17a.

- 18a. f. 85v. O Intemerata Virgo (a 4), t;t;t;t  
 Josquin Dupres



CONCORDANCES:

Manuscripts:

Cambrai 125-128, f.

Padua 17, f. 4, Josquin.

Ulm 237, f. 9v, anon.

Print:

O. Petrucci, Motetti, Libro Quarto.

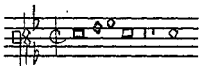
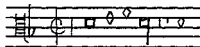
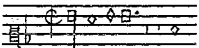
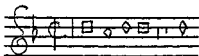
MODERN EDITION:

Smijers, Josquin des Prés: Werken: Motetten, I,  
 120-22.

REMARKS:

O Intemerata Virgo is Part III of the seven-part motet  
 "Vultum tuum deprecabuntur."

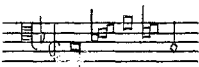
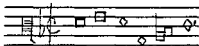
- 18b. f. 86v. O Maria nullam tan gravem (a 4), t;t;t;t  
 Josquin Dupres



CONCORDANCES:  
 See 18a.

MODERN EDITION:  
 See 18a.

19a. f. 87v. Salve Virgo sanctissima (a 4), t;t;t;t  
Ysaac



CONCORDANCE:

Manuscript:

Rome C.S. 15, f. 173v, anon.

19b. f. 88v. Ora precor, Mater dulcissima (a 4), t;t;t;t  
Ysaac



CONCORDANCE:

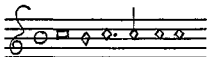
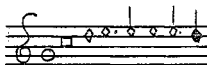
Manuscript:

Rome C.S. 15, f. 173v, anon.

REMARKS:

The Cappella Sistina source is worded "Ora precor,  
Mater piisima."

20a. f. 89v. Omnis spiritus laudet (a 5), t;t;t;t;t  
 Jacobus Hobrecht



Omnis spiritus tacet

Omnis spiritus tacet

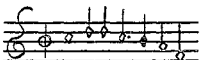
Omnis spiritus tacet

CONCORDANCE:  
 None

REMARKS:

The piece consists of polyphonic settings of short acclamations of praise ("Omnis spiritus laudet"; "Deo gracias" (sic); "Pro rege nostro"; etc.). Although the piece is scored for five voices, the entire composition is actually sung in alternating sections of two and four voices.

20b. f. 90v. Fidelius anime (a 5), t;t;t;t;t  
 Jacobus Hobrecht



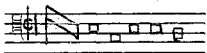
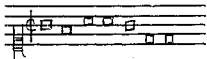
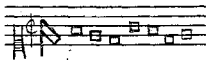
Fidelium      tacet

Fidelium      tacet

Fidelium      tacet

CONCORDANCE :  
 None

21. f. 9lv. Benedicamus in laude Jesu (a 4), t;t;t;t  
 Jacobus Hobrecht

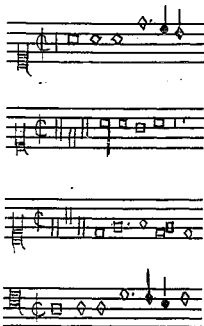


CONCORDANCE:  
 None

REMARKS:

This piece is based on a trope of the salutation "Benedicamus Domino, Deo gratias," which is sung at the end of all Offices. The superius sings the chant (Tone I) almost literally (printed in Liber Usualis, 124).

22. f. 92. Exortum est in tenebris (a 4), t;t;t;t  
 Matheus Pipe[lare]



CONCORDANCES:

Manuscripts:

- Basel F.X. 1-4, no. 118, "Fors seulement," Mathias Pipilari.  
 Brussels 228, f. 17v, "Fors seulement," anon.  
 Brussels/Tournai, f. 22v, 21v, anon.  
 Bologna Q 19, f. 1v, "Fors seulement," anon.  
 Florence 164-167, no. 16, "Fors seulement," anon.  
 Paris 1597, f. 60v, "Fors seulement," anon.  
 Regensburg Cl20, f. 336v, "Fors seulement," Pipelare.  
 St. Gall 461, f. 8v, textless, M. Pipelare.

Prints:

- Aich Liederbuch, f. 74, "Fors seulement," anon.  
 (slightly varied).  
Paris 504, I, no. 31 (superius only), anon.

## 22. Continued

## CONCORDANCES:

Prints:

Petrucci, Canti B, 31v-32, Pe. de la Rue, "Fors seulement."

## MODERN EDITIONS:

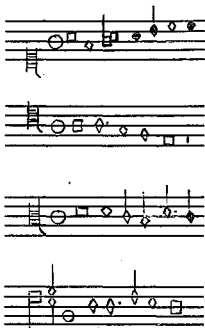
Hewitt, Canti B, 168.

Wolf, Obrecht: Wereldlijke Werke, 88.

## REMARKS:

The text of this contrafactum is that of the antiphon for Vespers in Nativitate Domini, "Exortum in tenebris" (printed in Liber Usalis, 412). The piece contains several melodic allusions to Ockeghem's "Fors seulement l'attente."

23. f. 92v. Cuius sacrata viscera (a 4), x;x;x;x  
 Jacobus Hobrecht

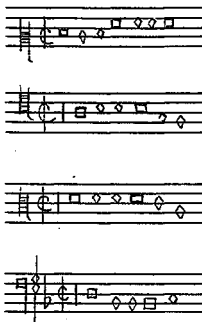


CONCORDANCE:  
 None

REMARKS:

The piece is based on the second verse of the hymn "Assunt festa." Text and chant source: Brussels, Bibl. Royale II 263, Hymnar belgisch, 7483, f. 28 (pr. in Stäblein, Monumenta monodica medii aevi, I, Hymnen, no. 140).

24. f. 93. Domine non secundum peccata nostra (a 4),  
 t;t;t;t  
 Johannes Ffarrer

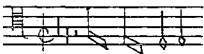
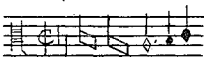
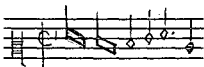


CONCORDANCE:  
 None

REMARKS:

The text is that of the first verse of the Tract for Ash Wednesday, "Domine non secundum peccata nostra" (printed in Liber Usualis, 527). The chant is freely paraphrased throughout, particularly in the tenor.

25. f. 93v. Ave Regina celorum (a 4), x;x;x;x  
Ysaac

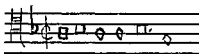
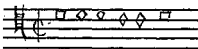
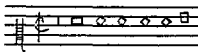


CONCORDANCE:  
None

REMARKS:

A slightly different version of this piece (transposed a 4th lower) in organ tablature is found in St. Gall 530, f. 109v. The text of the Marian antiphon "Ave Regina caelorum," is printed in Liber Usualis, 278.

26. f. 94v. Domine Jhesu Christe qui hora Dei (a 4),  
 t;t;t;t  
 Johannes Ancheta



CONCORDANCES:

Manuscripts:

- Coimbra, f. 191v, anon.  
 Seville 5-5-20, f. 18v, de Ancheita.  
 Tarazona 2, f. 279v, Jo. Ancheita.  
 Valladolid (tenor and bass only), f. 95, Anchieta.

MODERN EDITION:

- Stevenson, Spanish Music, 142.

27a. f. 95v. Virgo et mater (a 4), t;t;t;t  
 Johannes Ancheta



CONCORDANCES:

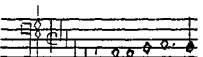
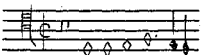
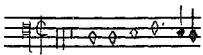
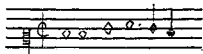
Manuscripts:

Seville 5-5-20, f. 11v, de Anchieta.  
 Tarazona 2, f. 257v, Jo. Anchieta.

MODERN EDITION:

Stevenson, Spanish Music, 136.

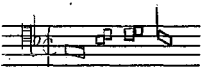
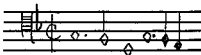
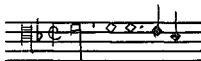
27b. f. 96v. In passione Domini (a 4), t;t;t;t  
Johannes Ancheta



CONCORDANCE:  
See 27a.

MODERN EDITION:  
See 27a.

28. f. 97v. Domine ne memineris (a 4), t;t;t;t  
 Johannes Ancheta



CONCORDANCE:

None

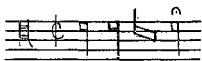
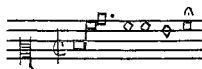
MODERN EDITION:

Stevenson, Spanish Music, 140.

REMARKS:

The text consists of the second verse of the Tract for Ash Wednesday; the first verse is "Domine non secundum peccata nostra" (printed in Liber Usualis, 527).

29. f. 98v. Kyrie eleyson . . . Qui expansis (a 4),  
t;t;t;t  
anon.



CONCORDANCE:  
None

30. f. 99. Veni Sancte Spiritus/Veni Creator Spiritus  
 (a 4), x;x;x;x  
 anon. [Alonso d'alua]



CONCORDANCE:

Manuscript:

Tarazona 2, f. viij, "Veni Creator Spiritus," Alonso Dalua.

MODERN EDITION:

Gerber, Das Chorwerk, XVI, 13.

REMARKS:

The two texts are those of the sequence, "Veni Sancte Spiritus" (printed in Liber Usualis, 830), and the hymn "Veni Creator Spiritus" (printed in Liber Usualis, 885). The superius, although it is marked "Veni Sancte Spiritus," paraphrases the melody of "Veni

30. Continued.

REMARKS:

Creator." Since the Tarazona version presents the full text of "Veni Creator" in all four voices, it is possible that the "Veni Sancte Spiritus" incipit for three voices in the Segovia version was a scribal error.

31. f. 99v. O crux ave, spes unica (a 4), x;x;x;x  
anon.



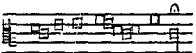
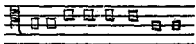
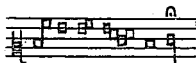
CONCORDANCE:

None

REMARKS:

The text is that of the sixth verse of the hymn "Vexilla regis" (printed in Liber Usualis, 576). Elements of the chant permeate all four voices, particularly the tenor.

32. F. 100. Kyrie eleyson . . . qui passurus (a 4),  
t;t;t;t  
anon.



CONCORDANCE:  
None

33. f. 100v. O bone Jhesu (a 4), t;t;t;t  
Johannes Ancheta



CONCORDANCES:

Manuscripts:

- Barcelona 5, f. 69, anon.  
Barcelona 454, f. 135v, Penalosa.  
Coimbra 12, f. 19v, anon.  
Tarazona 2, f. 273v, Antonio de Ribera.

Print:

- Petrucchi, Motetti de la Corona, III, no. 13, Compère.

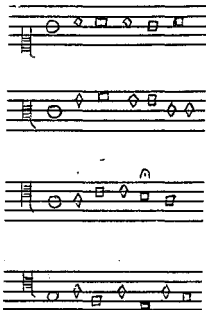
MODERN EDITION:

- Finscher, Loyset Compère: Opera omnia, IV, 27.

REMARKS:

The Spanish sources share a common ending (on a C-Major chord). The Petrucci source is unique in having a final cadence on G Major.

34. f. 101v. Te Dominum confitemur (a 4), t;t;t;t  
anon.



CONCORDANCE:  
None

REMARKS:

This piece is a four-voice setting of a three-voice fauxbourdon by Binchois, which appears in the following manuscripts:

Milan 2269, f. 118v, "a faux bourdon," Binchoys.

Modena E471, f. 24v-27, Binchois.

Rome, San Pietro B.80, f. 242v, "Tenor a faulx bourdon," anon.

Verona 761, f. 222v, "Contra a faulx bourdon," anon.

Modern editions of the Binchois piece:

Fano, Archivium musices metropolitanum mediolanense,  
XV, 124.

34. Continued.

REMARKS:

Marix, Les Musiciens de la cour de Bourgogne, no. 14, 219.

The bass voice, added by an unknown composer, results in a succession of root-position chords in the manner of a falsobordone. The text consists of the first six phrases of the "Te Deum" after the opening phrase "Te Deum laudamus," which was not set in polyphony. The superius sings a fairly literal version of the "Te Deum" chant (printed in Liber Usualis, 1834).

35. f. 102v. Juste judex Jhesu Christe (a 4), t;t;t;t  
anon.



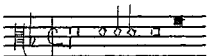
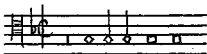
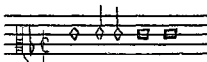
CONCORDANCE:

None

REMARKS:

Text source: Laon, Bibl. Comm., f. 140. (Printed in Stäblein, Monumenta monodica medii aevi, I, Hymnen, no. 498.)

36. f. 103. T'meiskin was jonc wel van passe (a 4),  
 x;x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 68v, "De tous in busc," anon.  
 Florence 107, f. 4v, "De tusche in busche," anon.  
 Florence 178, f. 75v, "De tusche in busche," Japart.  
 Florence 229, f. 162v, "De tusch in busch," anon.  
 Lakenhal 436, f. 58v (a 2, incomplete), "Dat meyskin  
 es jonck," anon.  
 London 35087, f. 52v (a 3), "T'meiskin was jonck,"  
 anon.

Print:

- Petrucchi, Odhecaton, f. 29v, "T'meiskin," anon.  
 (The piece is attributed to Isaac in the Bologna  
 exemplar).

36. Continued.

MODERN EDITIONS:

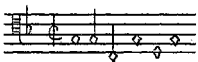
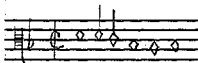
Hewitt, Odhecaton, 277.

Wolf, Heinrich Isaac: Weltliche Werke, 203.

REMARKS:

The full text is presented in the three voices of  
London 35087.

37. f. 103v. Sullen wij langhe in drucke moeten leven  
 (a 4), x;x;x;x  
 Jacobus Hobrecht

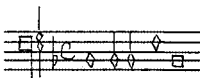
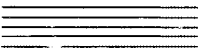
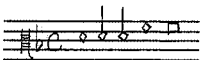
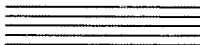


CONCORDANCE:  
 None

REMARKS:

A mark indicates that the bassus is continued on the next recto; however, since fols. 104 through 109 are missing, the bassus is incomplete (about two-thirds is missing).

38. f. 110. Sancte Michael, ora pro nobis (incomplete,  
 contra and bassus only), t;t  
 [Loyset Compère]



CONCORDANCES:

Manuscripts:

- Barcelona 454, f. 124v, anon.  
 Berlin 40021, f. 206, anon.  
 Milan 2267, f. 188v, Compère.  
 Rome Chigi, f. 140v, Compère.  
 Tarazona 2, f. 280v-282, Luiset.  
 Toledo 21, f. 58v, Lysset.  
 Verona 758, f. 2v, anon.  
 Warsaw 2016, f. 93v-95, anon.

Print:

- Petrucchi, Motetti A, f. 28v-31, Compère.

38. Continued.

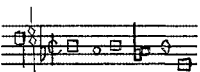
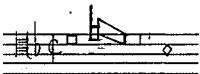
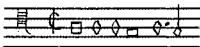
MODERN EDITION:

Finscher, Compère: Opera omnia.

REMARKS:

This is Pars II of Compère's motet "Ave Maria." The superius and tenor, as well as Pars I, presumably would have appeared on the preceding folios, which are missing.

39. f. 110v. Jay priis amours (a 4), t;t;t;t  
Johannes Martini



CONCORDANCE:

Print:

Petrucchi, Odhecaton, f. 44v-45, "J'ay pris amours,  
tout au rebours," Busnoys.

MODERN EDITIONS:

Hewitt, Odhecaton, 305.

Wolf, Obrecht: Wereldlijke Werken, 94.

REMARKS:

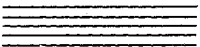
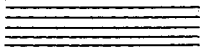
The contra is provided with the following canon: "Canon/  
Antifrasis tenorizat, ipsodum epiton pluzat." The  
contra given (which is to be sung in retrograde accord-  
ing to the canon) is the tenor of the central poly-  
phonic version found in Dijon, f. 2, anon., and other  
sources. (Modern edition: Droz, Trois Chansonniers,  
3.)

39. Continued.

REMARKS:

Text source: Berlin 78.B 17, f. 160, "J'ay pris amours en ma devise"; Vérard, Jardin, f. 71v. Modern edition of text: Löpelmann, no. 470, and Droz, Jardin, no. 102. Comprehensive lists of concordances and other settings of "J'ay pris amours" are printed in Hewitt, Odhecaton, 139, and Brown, Music in the French Secular Theater, 234.

40. f. 112. Fortuna vincineta (incomplete, contra and  
bass only), x;x  
anon.



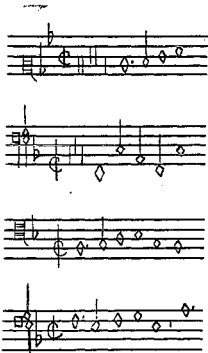
CONCORDANCE:

None

REMARKS:

The piece is incomplete because of the loss of the preceding folio. The piece shares the same text incipit as one in Perugia 431 (fols. 104v-105) but is not related musically to this piece. (For a list of concordances to the "Fortuna Vincineta," of the Perugia source, see Hewitt, Odhecaton, 156, "Fortuna per ta crudelte".)

41. f. 112v. Je ne demande (a 4), x;x;x;x  
 Antonius Busnoys



CONCORDANCES:

Manuscripts:

- Bologna Q 18, f. 39v, anon.  
 Florence 229, f. 151v, anon.  
 Paris 15123, f. 153v, anon.  
 Rome Casatanense 2856, f. 151v, Busnoys.  
 Seville/Paris, f. 105v, 107, anon.

Print:

- Petrucchi, Odhecaton, f. 47v, "Je ne demande aultre  
 degré," Busnoys (with variants).

MODERN EDITIONS:

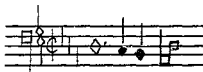
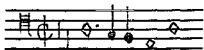
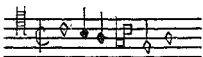
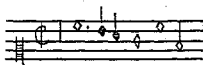
- Hewitt, Odhecaton, 311.  
 Wolf, Obrecht: Missen, I, Anhang, i.

41. Continued.

REMARKS:

This composition is completely different from "Je ne demande lialte," and "Je ne demand de vous." (For concordances of these pieces, see Hewitt, Odhecaton, 149, and Brown, Music in the French Secular Theater, 238.)

42.. f. 113v. Je nay deul/ Je ne demande (a 4), x;x;x;x  
Alexander Agricola



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 69v, A. Agricola.  
 Brussels 228, f. 20v, anon.  
 Cortona/Paris, no. 1 (a 3, without bass), anon.  
 Florence 178, f. Ov, Alexander.  
 Florence 229, f. 183v, Alexander Agricola.  
 Florence 2794, f. 28v, Agricola.  
 London 20.A.XVI, f. 24v, Agricola.  
 Regensburg C 120, p. 308, Agricola.  
 Rome Casanatense 2856, f. 162v, Agricola.  
 Rome C.G. XIII.27, f. 38v, Agricola.  
 Verona 757, f. 34v, anon.

Prints:

- Formschneider, Trium vocum carmina, no. 62, anon.  
 Petrucci, Odhecaton, f. 42v, Agricola.

42. Continued.

MODERN EDITIONS:

- Hewitt, Odhecaton, 302.  
 Hudson, Brumel: Opera omnia, I, 114.  
 Lerner, Agricola: Opera omnia, V, 7.  
 Picker, The Chanson Albums of Marguerite of Austria,  
 247.

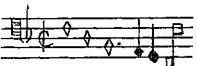
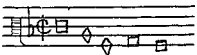
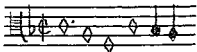
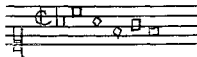
REMARKS:

Text source: Paris 1719, f. 32, "Je nay dueil que de vous."

Modern edition of text: Boer, Chansonvormen op het einde van de XVde eeuw, 113.

Segovia presents only the first section of the bergerette. Agricola's "Je nay dueil que de vous" and Ockeghem's rondeau "Je nay deul je'ne suis morte" share a six-note head motive, but it is not clear which served as a model for the other. For a complete list of concordances of pieces with this text, see Hewitt, Odhecaton, 148. The bassus incipit in Segovia, "Je ne demande," appears to be an error; perhaps the scribe mistakenly copied it from the previous folio.

43. f. 114v. Elaes (a 4), x;x;x;x  
Caron



CONCORDANCES:

Manuscripts:

- Berlin 40098, no. 8 (a 3), "Der seydenschwantcz/ Ave sydus clarissimum," anon.  
Bologna Q 16, f. 129v (a 3), "Helas que pour devenir," anon.  
Bologna Q 18, f. 35v, "Helasso," anon.  
Dijon 517, f. 81v (a 3), "Helas que pourra devenir," Caron.  
Florence 229, f. 22v (a 3), "Helas que pourra devenir," Caron.  
Florence 27, f. 35v, "Helas," Caron.  
Paris 676, f. 12v (a 3), "Helas que pora advenire," anon.  
Paris 15123, f. 33v (a 3), "Hellas que pourra devenir," anon.  
Rome Casanatense 2856, f. 45v (a 3), "Hellas mon cuer," Caron.

## 43. Continued.

## CONCORDANCES:

Manuscripts:

Rome C.G. XIII.27, f. 64v (a 3), "Hellas," anon.

Seville/Paris, f. 39v (a 3), "Hellas," anon.

Trent 89, f. 416v, textless (a 3), anon.

Verona 757, f. 19v, textless (a 3), anon.

Washington Laborde, f. 12v (a 3), "Helas mamour,"

Caron.

Washington Wolffheim, f. 49v (a 3), "Helas que pourra devenir," anon.

Print:

Petrucci, Odhecaton, "Helas que pourra devenir," Caron.

## MODERN EDITIONS:

Adler and Koller, Sechs Trienter Codices, Denkmäler der Tonkunst in Österreich, XIV, 248.

Hewitt, Odhecaton, 246.

Ringmann, Das Glogauer Liederbuch, Das Erbe Deutscher Musik, IV, 92.

## REMARKS:

## Text sources:

Berlin 78.B.17, f. 130, "Helas que pourra devenir."

Berlin 78.B.17, f. 156v, "Helas mamour, ma tres parfaite amyë."

## Modern editions of text:

Löpelmann, 355; Löpelmann, 456.

The four versions a 4 (Segovia, Bologna Q 18, Florence 27, and Odhecaton) all share the same added contra.

44. f. 115v. Fortuna disperata (a 4), x;x;x;x  
Ysaac



CONCONDANCE:

Manuscript:

Rome Casanatense 2856, f. 145v, Jo. Martini.

REMARKS:

Text source:

Segovia, f. 174, "Fortuna disperata," Busnois, superius.  
The superius sings the cantus firmus, which consists of  
the superius of Busnois's original three-voice piece  
(cf. Segovia f. 174).

45. f. 116v. Le souvenir (a 4), x;x;x;x  
Johannes Tinctoris



CONCORDANCE:

None

REMARKS:

Text sources:

Berlin 78 B.17, f. 185; Vérard, *Jardin*, f. 62.

Modern editions of the text:

Löpelmann, no. 579; Droz, *Jardin*, no. 18.

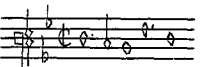
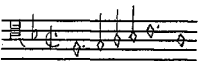
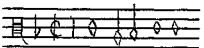
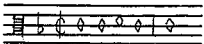
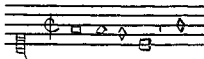
The altus of this composition is the superius of Robert Morton's three-voice chanson "Le Souvenir," which appears in nine sources. (For a list of concordances of the Morton piece, see Plamenac, "The 'Second' Chansonnier," p. 147; for a modern edition of the Morton piece, see Jeppesen, Kopenhagener Chansonnier, no. 20.)

45. Continued.

REMARKS:

For another setting of this chanson by Tinctoris, see no. 158. For a list of arrangements of Morton's chanson, see Brown, Music in the French Secular Theater, 265.

46. f. 117v. Fortuna disperata/ Sancta Petre/ Ora pro nobis (a 5), x;x;x;x;x  
Ysaac



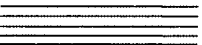
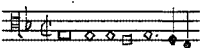
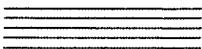
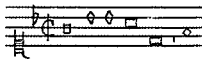
CONCORDANCE:

None

REMARKS:

Ysaac utilizes the superius of Busnois's original three-voice "Fortuna desperata" (see Segovia, f. 174, which presents the original composition with text). Ysaac's second and third highest voices (no voice designations are given) sing the Litany "Sancte-Petre, Ora pro nobis," in antiphony, in an isorhythmic pattern (printed in Liber Usualis, Appendix II, 3).

47. 118v. Jay priis amours (incomplete, superius and tenor only), x;x anon.



CONCORDANCE:

Manuscript:

Florence 178, f. 2v, "Jampris amours," Ysaac.

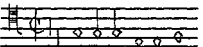
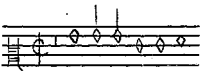
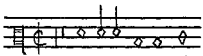
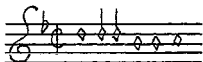
MODERN EDITION:

Wolf, Isaac: Weltliche Werke. Denkmäler der Tonkunst in Österreich, XXVIII, 78.

REMARKS:

For textual and musical sources of "Jay pris amours," see no. 39.

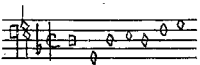
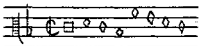
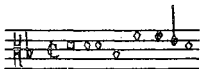
48. f. 119v. Morkin ic hebbe ter scolen ghelegghen (a 4),  
 x;x;x;x  
 Matheus Pipe[lare]



CONCORDANCE:  
 None

MODERN EDITION:  
 Cross, Pipelare: Opera omnia, I, 7.

49. f. 119v. Laet u ghenoughen, liever Johan (a 4),  
 x;x;x;x  
 Jacobus Hobrecht



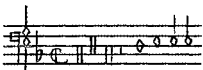
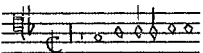
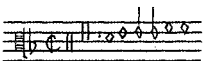
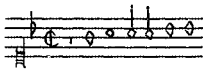
CONCORDANCE:

None

MODERN EDITION:

Smiijers, Van Ockeghem tot Sweelinck, III, 70.

50. f. 120v. Wat willen wij metten budel spelen, ons  
ghelt es uut (a 4), x;x;x;x  
Jacobus Hobrecht



CONCORDANCES:

Manuscript:

Rome C.G. XIII.27, f. 25v, "Maule met," J. Obrecht.

Print:

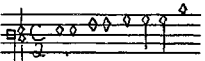
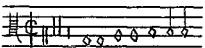
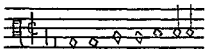
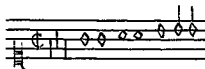
Petrucci, Canti B, f. 38v, "Va uilment," Obrecht.

MODERN EDITIONS:

Hewitt, Canti B, 188.

Wolf, Obrecht: Wereldlijke Werken, 29; also 38.

51. f. 121v. Tsat een eleen meiskin al up een blocskin  
 (a 4), x;x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscript:

St. Gall 461, p. 90, "Saat ein miskin uas iunck,"  
 Obrecht.

Print:

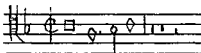
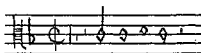
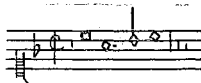
Petrucchi, Odhecaton, f. 94, "Tsat een meskin,"  
 Obrecht.

MODERN EDITIONS:

Hewitt, Odhecaton, 407.

Wolf, Obrecht: Wereldlijke Werken, 7.

52. f. 122v. Waer sij dij han/ Wieroupt ons daer (a 4),  
 x;x;x;x  
 Jacobus Hobrecht

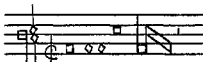
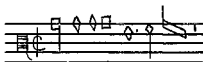
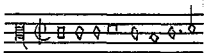


CONCORDANCE:  
 None

MODERN EDITION:  
 Smijers, Van Ockeghem tot Sweelinck, III, 73.

REMARKS:  
 The piece is based on the same tune as "Waer is hy,"  
 London 35087, f. 42v, Laurentius, d.a.

53. f. 123v. . Lacen adieu wel zoete plye (a 4), x;x;x;x  
 Jacobus Hobrecht



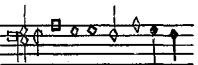
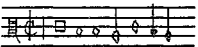
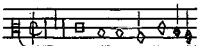
CONCORDANCE:

None

MODERN EDITION:

Smijers, Van Ockeghem tot Sweelinck, III, 76.

54. f. 124. Zart Reyne vrucht (a 4), x;x;x;x  
Roellrin



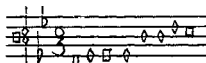
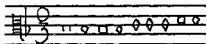
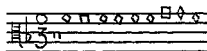
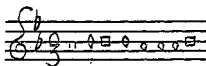
CONCORDANCE:

None

REMARKS:

The superius is based on the same tune as "Zart reyne frucht," Bologna Q 18, f. 69v, anon.

55. f, 124v. Den haghel ende die calde snee (a 4),  
 x;x;x;x  
 Jacobus Hobrecht

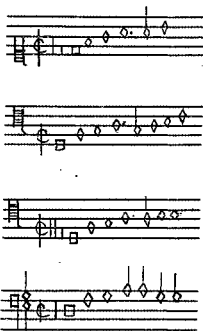


CONCORDANCE:  
 None

MODERN EDITIONS:

Lenaerts, The Art of the Netherlanders, XXII, 50.  
 Smijers, Van Ockeghem tot Sweelinck, III, 78.

56. f. 125v. Veci la dancha barberi (a 4), x;x;x;x  
Loysette Compère



CONCORDANCES:

Manuscript:

Florence 107, f. 13v, anon.

Print:

Petrucchi, Canti B, f. 26v, Vaqueras.

MODERN EDITION:

Hewitt, Canti B, 156.

REMARKS:

Text source:

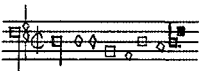
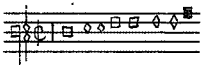
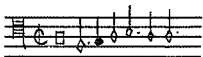
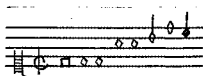
Cortona/Paris, no. 5.

Modern edition of text:

Gröber, Liederbücher von Cortona, no. 5.

The anonymous setting in Cortona/Paris, no. 5 (a 4, bass part missing) has a cantus prius factus in the tenor that is similar to that of the present chanson.

57. f. 126v. Weet ghij wat mynder jonghen herten deert  
 (a 4), x;x;x;x  
 Jacobus Hobrecht



CONCORDANCE:

None

MODERN EDITION:

Smijers, Van Ockeghem tot Sweelinck, III, 81.

REMARKS:

Text sources:

Antwerpener Liederbuch, no. 93.

Een devoot ende profitelyk boecxken, no. 135.

Modern editions of text:

Fallersleben, Antwerpener Liederbuch, 233.

Scheurleer, Een devoot ende profitelyk boecxken, 166.

Monophonic source:

Maastricht archives: Fragment.

57. Continued.

REMARKS:

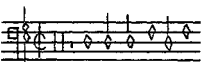
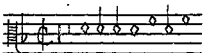
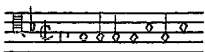
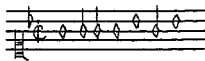
Modern edition of monophonic source:

Van Riemsdyk, "Oud-nederlandse volksliedern,"

Tijdschrift, II (1887), 205.

The tenor presents the melody found in the superius of another setting of this text by Ghiselin in Florence 2439. A third setting appears in Brussels/Tournai, f. 28v.

58. f. 127v. Mon pere ma done mari (Mon père m'a donné  
mari) (a 4), x;x;x;x  
Loysette Compère



CONCORDANCES:

Manuscript:

Florence 2442, no. 34 (bass part lacking).

Print:

Petrucchi, Canti C, f. 66v, Compère.

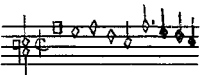
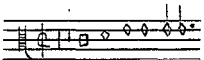
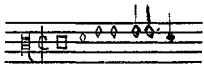
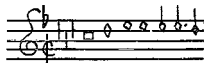
MODERN EDITION:

Finscher, Compère: Opera omnia, V, 38.

REMARKS:

The superius of this piece is the same as that of Isaac's "Mon pere ma done mari" in Florence 229, f. 3v.

59. f. 128v. Vergironette savosienne (Bergerette savoyenne) (a 4), x;x;x;x  
 Josquin Duprés



CONCORDANCES:

Manuscript:

Florence 107, f. 18v, "Biageretta savoiiana,"  
 Josquin.

Print:

Petrucchi, Odhecaton, f. 12v, "Bergerette savoyene,"  
 Josquin.

MODERN EDITIONS:

Antonowycz and Elders, Josquin des Prés: Wereldlijke  
Werken, II, 3.

Hewitt, Odhecaton, 240.

REMARKS:

Text source and monophonic source:  
 Paris 12744, f. 9v, anon.

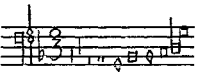
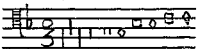
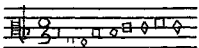
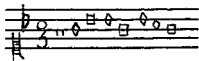
59. Continued.

REMARKS:

Modern edition of text and monophonic source:

Paris and Gevaert, Chansons du XVe siècle, no. 12.  
The superius of the Josquin chanson is the melody of  
Paris 12744, with variants.

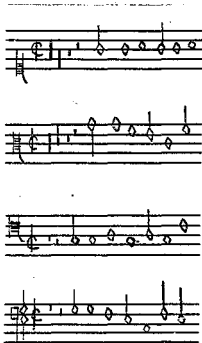
60. f. 129v. Ic hoerde de clooskins luden (a 4),  
 x;x;x;x  
 Jacobus Hobrecht



CONCORDANCE:  
 None

MODERN EDITION:  
 Smijers, Van Ockeghem tot Sweelinck, III, 83.

61. f. 130v. Als al de weerelt in vruoch den leeft  
 (a 4), x;x;x;x  
 Jacobus Hobrecht



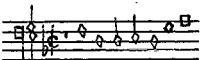
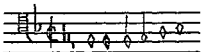
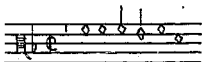
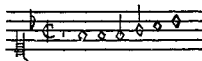
CONCORDANCE:

None

MODERN EDITION:

Smijers, Van Ockeghem tot Sweelinck, III, 86.

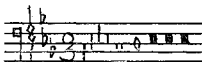
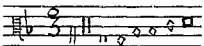
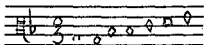
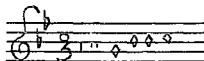
62. f. 131v. Ic draghe de mutse clutse (a 4), x;x;x;x  
Jacobus Hobrecht



CONCORDANCE:  
None

MODERN EDITION:  
Smijers, Van Ockeghem tot Sweelinck, III, 89.

63. f. 132v. In hebbe gheen ghelt in myn bewelt  
 (a 4), x;x;x;x  
 Jacobus Hobrecht



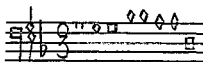
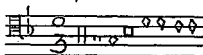
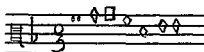
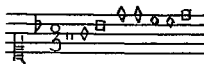
CONCORDANCE:

None

MODERN EDITION:

Smijers, Van Ockeghem tot Sweelinck, III, 92.

64. f. 133v. Ic weinsche alle schoene vrouwen eere (a 4),  
 x;x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscript:

Ulm 236(a-d), no. 33, anon.

Print:

J. Ott, Liederbuch, no. 35, "Ich wünsch alln frawn  
 ehr durch," Thomas Stolzer.

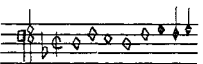
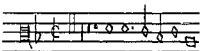
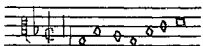
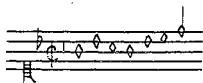
MODERN EDITION:

Nowak, Das Deutsche Gesellschaftslied in Österreich  
 von 1480-1550. Denkmäler der Tonkunst in Österreich,  
 XXXVII/2, 72 (based on Ott).

REMARKS:

The Ott Liederbuch presents the full text in German.

65. f. 134v. Meiskin es u cutkin ra (a 4), x;x;x;x  
Jacobus Hobrecht



CONCORDANCES:

Manuscripts:

- Florence 178, f. 76v, "Adu, adiu," Jacobus Obret.  
Florence 229, f. 179v, textless, Jacobus Obrech.  
Florence 27, f. 72v (a 3), "Meskin"; the tenor of this version sings the entire melodic line, which is sung in alternation between the contra and tenor in the four-voiced version.

Print:

- Petrucchi, Odhecaton, f. 103v, "Meskin es hu," anon.

MODERN EDITIONS:

- Hewitt, Odhecaton, 421.  
Wolf, Obrecht: Wereldlijke Werken, 1.

REMARKS:

- The tenor in the Segovia version enters after a long rest and bears its own incipit: "Wat heb dier me te doene."

66a. Kyrie, Missa (sine nomine) (a 3), t;t;t  
Alexander Agricola



CONCORDANCES:

Manuscripts:

- Berlin 40021, f. 41v, Aulen.  
Leipzig 1494, f. 151v, Officium Auleni.  
Regensburg B.216-219, no. 4, Aulen.  
Warsaw 2016, f. 1, Officium Auleni.

MODERN EDITION:

- Gerber, Der Mensuralkodex des Nikolaus Apel. Das Erbe deutscher Musik, XXXIII, 197.

- 66b. f. 135v. Et in terra pax, Missa (sine nomine)  
 (a 3), x;x;x  
 Alexander Agricola



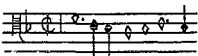
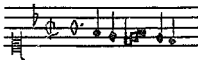
CONCORDANCES:

To the concordances listed for 66a, add Munich 3154,  
 f. 400, anon.

MODERN EDITION:

See 66a.

- 66c. f. 136v. Qui tollis peccata mundi, Missa (sine  
nomine) (a 3), t;t;t  
Alexander Agricola



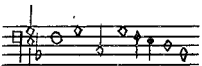
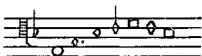
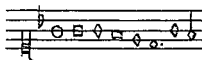
CONCORDANCES:

See 66a and 66b.

MODERN EDITION:

See 66a.

- 66d. f. 137v. Patrem omnipotentem, Missa (sine nomine).  
 (a 3), t;t;t  
 Alexander Agricola



CONCORDANCES:

See 66a and 66b.

MODERN EDITION:

See 66a.

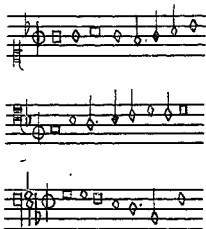
- 66e. f. 137v. Et incarnatus est, Missa (sine nomine)  
(a 3), t;t;t  
Alexander Agricola



CONCORDANCES:  
See 66a and 66b.

MODERN EDITION:  
See 66a.

- 66f. Et in spiritum sanctum, Missa (sine nomine) (a 3),  
t;t;t  
Alexander Agricola



CONCORDANCES:  
See 66a and 66b.

MODERN EDITION:  
See 66a.

66g. f. 140v. Sanctus (a 3), x;x;x; Plent sunt celi  
(a 2), x;x, Missa (sine nomine)  
Alexander Agricola



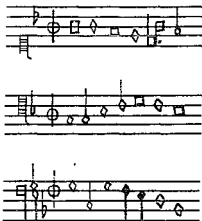
CONCORDANCES:

See 66a and 66b.

MODERN EDITION:

See 66a.

- 66h. f. 14lv. Osanna (a 3), x;x;x; Benedictus (a 3),  
 x;x;x, Missa (sine nomine)  
 Alexander Agricola



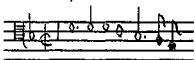
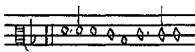
CONCORDANCES:

See 66a and 66b.

MODERN EDITION:

See 66a.

- 67a. f. 142v. Magnificat anima mea Dominum (a 3), t;t;t;  
 Et exultavit (a 2), x;x  
 Antonius Brumel



CONCORDANCE:

None

MODERN EDITION:

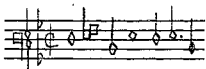
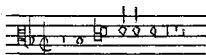
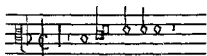
Hudson, Brumel: Opera omnia, VII, 1.

REMARKS:

The monophonic sections of this Magnificat are in the first tone. Brumel set the first, and thereafter the even-numbered verses polyphonically.



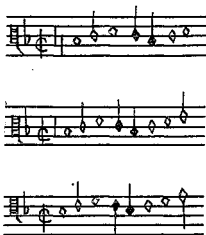
67c. f. 144v. Esurientes (a 3), t;t;t; Sicut locutus  
 est (a 3), t;t;t  
 Anthonius Brumel



CONCORDANCE:  
 None

MODERN EDITION:  
 See 67a.

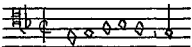
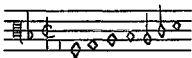
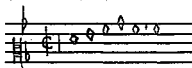
67d. f. 145v. Sicut erat (a 4), t;t;t;t  
Anthonius Brumel



CONCORDANCE:  
None

MODERN EDITION:  
See 67a.

68a. f. 146. (Magnificat), Et exultavit (a 3), t;t;t;  
 Quia fecit (a 3), t;t;t  
 Johannes Anxeta



CONCORDANCE:

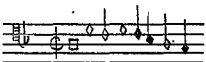
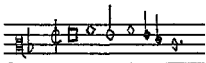
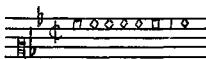
Manuscript:

Tarazona 2, f. 24v, Jo. Anxeta.

REMARKS:

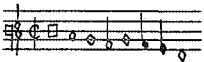
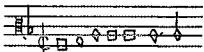
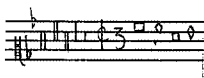
Anchieta's Magnificat is in Tone VI. He set the even-numbered verses only.

- 68b. f. 146v. Fecit potentiam (a 3), t;t;t; Esurientes  
 (a 3), t;t;t; Sicut locutus est (a 3), t;t;t;  
 Johannes Anxeta



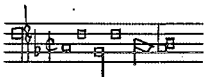
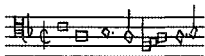
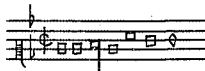
CONCORDANCE:  
 See 68a.

68c. f. 147v. Sicut erat in principio (a 2), t;t;  
et in saecula saeculorum (a 3), t;t;t  
Johannes Anxeta



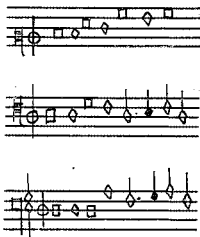
CONCORDANCE:  
See 68a.

69. f. 148. Salve sancta facies nostra redemptoris (a 3),  
t;t;t  
anon.



CONCORDANCE:  
None

70. f. 148v. Imperatrix reginarum (a 3), t;t;t  
anon.



CONCORDANCE:

None

REMARKS:

The text and superius (freely paraphrased) are based on the hymn "Imperatrix reginarum" (printed in Variae preces, no. 51). Anglés (Monumentos de la música española, I, 108), incorrectly reads the text as "Imperatrix virginarum."

71. f. 149v. Osanna salvifica tuum plasma (a 3), t;t;t  
anon.



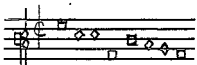
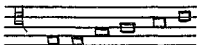
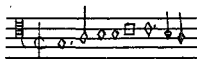
CONCORDANCES:

None

REMARKS:

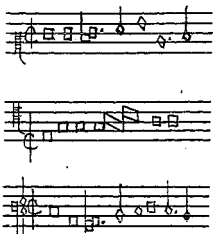
The text consists of a trope of "Osanna in excelsis."

72. f. 150v. Alleluya (a 3); x;x;x  
anon.



CONCORDANCES:  
None

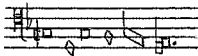
73. f. 151. Alleluya, Salve Virgo Mater Dey (a 3),  
x;t;x  
anon.



CONCORDANCES:

None

- 74a. f. 151v. Aleph. Quomodo obscuratum est (a 3),  
 t;t;t; Beth. Filii Syon (a 3), t;t;t;  
 anon.



CONCORDANCE:

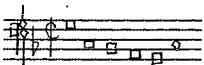
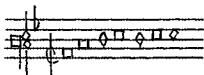
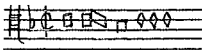
None

REMARKS:

Text source:

Lamentations of Jeremiah, Lectio Secunda, for Matins  
 on Holy Saturday (printed in Liber Usualis, 756).

- 74b. f. 152v. Quomodo reputati sunt (a 3), t;t;t;  
 Jerusalem, Jerusalem (a 3), t;t;t;  
 anon.



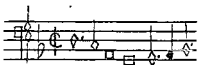
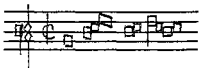
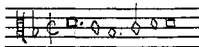
CONCORDANCE:

None

REMARKS:

"Quomodo reputati sunt" is the second line of "Beth, Filii Syon," f. 74a. "Jerusalem, Jerusalem," is from "Vau, Et major effecta est," from the same Lectio (Liber Usualis, 756), (Matins on Holy Saturday).

75a. f. 153v. Aleph. Vie Syon lugent (a 3), t;t;t;  
 Beth. (a 2), x;x  
 anon.



CONCORDANCE:

None

REMARKS:

"Aleph" is incorrect; "Viae Sion Lugent" is the text for "Daleth," from the Lectio Prima at Matins in Cena Domini (Lamentations of Jeremiah, printed in Liber Usualis, 632).

75b. f. 154v. Facti sunt hostes (a 3), t;t;t  
anon.

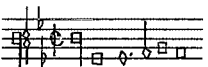
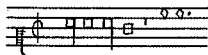


CONCORDANCE:  
None

REMARKS:

"Facti sunt hostes" is the text for "He," Lectio Prima,  
Matins in Cena Domini (printed in Liber Usualis, 632).

76. f. 155v. Ave verum corpus Domini (a 4), t;t;t;t  
anon.

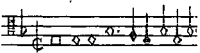
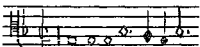
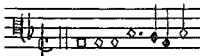


CONCORDANCE:  
None

REMARKS:

The text consists of the sequence "Ave verum" (printed with a few textual variants in Liber Usualis, 1856).

77. 156v. Ave ancilla trinitas (a 3), t;t;t  
 Anthonius Brumel



CONCORDANCES:

Manuscript:

Munich 322-325, no. 17, "Trium ad aequales," anon.

Prints:

Paris 504, III, no. 14, Superius only, anon.

Petreius, Trium vocum cantiones, no. 46, "Ave Maria,"  
 Io. Mouton.

Petrucchi, Canti B, f. 4lv, Brumel.

MODERN EDITIONS:

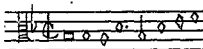
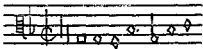
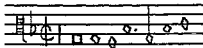
Hewitt, Canti B, 201.

Hudson, Brumel: Opera omnia, V, 1.

REMARKS:

Hewitt states that in addition to Segovia and Munich 322-325, the text is found in many Books of Hours of the early sixteenth century. See H. Hewitt, "An Unknown Motet of the Fifteenth Century," The Catholic Choirmaster XXX (1944), 56-59, 77-80, 82.

78. f. 157v. Mater patris et filia mulieris (a 3),  
t;t;t  
Anthonius Brumel



CONCORDANCES:

Manuscripts:

- Bologna Q 18, f. 75v, anon.  
Florence 27, f. 101v, Brumel.  
Munich 322-325, no. 18, anon.  
Seville 5-5-20, f. 19, anon.

Prints:

- Formschneider, Trium vocum carmina, no. 55, anon.  
("Brumel" in the Jena exemplar.)  
Petrucci, Odhecaton, f. 67v, Brumel.

MODERN EDITIONS:

- Hewitt, Odhecaton, 351.  
Hudson, Brumel: Opera omnia, V, 63.

REMARKS:

- The text is printed in Dreves, no. 152, anon.

79. f. 158v. Ave maris stella (a 3), x;t;x  
 Jacobus Hobrecht



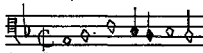
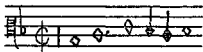
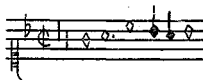
CONCORDANCE:

None

REMARKS:

The text is that of the first verse of the hymn "Ave maris stella" (printed in Liber Usualis, 1259). The middle voice paraphrases the chant of the same hymn.

80. f. 159. Dat ic my lijden aldus helen moet (a 3),  
 x;x;x  
 Petrus Eline



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 20v, textless, anon.  
 Florence 229, f. 21v, textless, Jannes Agricola.

REMARKS:

The monophonic melody and text is found in an unnumbered seven-page manuscript at the Rijksarchief in Maastricht.

Modern edition of text:

- J.C.M. v. Riemsdijk, "Oud-Nederlandsche volksliedern,"  
Tijdschrift II (1887), 208.

81. f. 159. In minen zin (a 3), x;x;x  
Alexander Agricola



CONCORDANCES:

Manuscripts:

- Basel F.X. 1-4, no. 81, anon.  
Copenhagen 1848, p. 385, anon.  
Florence 178, f. 8v, Alexander.  
Florence 229, f. 67v, no text, Alexander Agricola  
Florence 2794, f. 61v, "Le second jour d'avril,"  
Agricola.  
Paris 2245, f. 21v, Agricola.  
St. Gall 462, f. 45v, "Sy j'ayme mon amy."

MODERN EDITIONS:

- Geering, Das Liederbuch des Johannes Heer von Glarus, 87.  
Lerner, Agricola: Opera omnia, V, 63.

REMARKS:

Text sources:

- Antwerpener Liederbuch, no. 88.  
Een devoot ende profitelyck Boecxken, 80.  
Modern editions of text:  
Fallersleben, Antwerpener Liederbuch, 133.  
Scheurleer, Een devoot ende profitelyck Boecxken,  
105.

82. f. 160. D'ung aultre amer (a 3), x;x;x  
Alexander Agricola



CONCORDANCE:  
None

MODERN EDITION:  
Lerner, Agricola: Opera omnia, V, 88.

REMARKS:

Text source:

Berlin 78 B.17, f. 118; Vêrard, Jardin, f. 84.

Modern editions of the text:

Löpelmann, no. 293; Droz, Jardin, no. 243.

The tenor is that of Ockeghem's rondeau "D'ung aultre amer," found in Copenhagen 291, f. 33v and thirteen other sources. For a list of concordances of the Ockeghem chanson, see Plamenac, "The 'Second' Chansonnier," 159. For a modern edition of the Ockeghem version, see Jeppesen, Kopenhagener Chansonnier, 52. For a complete list of pieces related to the Ockeghem chanson, see Brown, Music in the French Secular Theater, 209.

83. f. 160v. Oblier suis (a 3), x;x;x  
Alexander Agrico[la]



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 3v, "Oublier veul," A. Agrico (la).  
 Florence 2439, f. 73v, "Ublrier veuil tristesse,"  
 Alexander.  
 Paris 1596, f. 3v, "Oublier veult douleur," anon.  
 Regensburg C 120, p. 294, (a 4), anon., with an added  
 contra.  
 Rome Casanatense 2856, f. 118v, "Oblrier veult  
 tristesse," Agricola.  
 Vienna 18810, f. 26v, "Carmen," Agricola.

Print:

- Formschneider, Trium vocum carmina, no. 58, textless,  
 anon.

MODERN EDITIONS:

- Lerner, Agricola: Opera omnia, V, 60.  
 Wolf, Sing- und Spielmusik aus alterer Zeit, no. 17.

84. f. 161. Vrucht en moet is gar dahin (a 3), x;x;x  
Roellrin

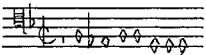
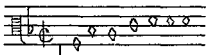
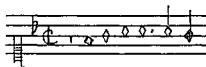


CONCORDANCE:

Manuscript:

Ulm 237, f. 17v, "Veid end meitt," anon.

85. f. 161. Vergironette Savosienne (a 3), x;x;x  
Loysette Compère

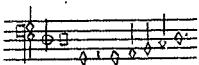
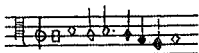


CONCORDANCE:  
None

MODERN EDITION:  
Finscher, Compère: Opera omnia, V, 13.

REMARKS:  
The superius consists of a variant version of the monophonic melody, transposed a fifth lower. See no. 59 for sources of the text and monophonic version.

86. f. 161v. Tandernaken al up den Rijn (a 3), x;x;x  
Alexander Agricola



CONCORDANCES:

Prints:

- Formschneider, Trium vocum carmina, no. 99, anon.  
Petrucci, Canti C, f. 144v, Agricola.

MODERN EDITION:

- Lerner, Agricola: Opera omnia, V, 99.

REMARKS:

Text sources:

- Een devoot ende profitelyck Boecxken, no. 112.  
Antwerpener Liederbuch, no. 149.

Modern editions of text:

- Fallersleben, Antwerpener Liederbuch, 222.  
Schuerleer, Een devoot ende profitelyck Boecxken, 140.  
The tenor is a variant version of a Flemish folk tune (other settings by Obrecht, Hofhaimer, Brumel, and Alamire). For a list of pieces based on this cantus firmus, see Hewitt, Odhecaton, 160.

87. f. 162v. Soyt loing ou pres (a 3), x;x;x  
Alexander Agricola



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 38v, "Soit loing soit pres,"  
A. Agricola.  
Copenhagen 1848, p. 372, anon.  
Copenhagen 1848, p. 443, anon.  
Florence 229, f. 267v, "Soit long soit pres,"  
Alexander.  
Florence 2794, f. 72v, anon.  
London 20.A.XVI, f. 15v, "Soit pres ou loint," anon.  
Rome C.G. XIII.27, f. 36v, "Aint long," anon.

MODERN EDITION:

- Lerner, Agricola: Opera omnia, V, 37.

REMARKS:

Text source:

- Paris 1719, f. 37, "Soit loing ou pres."

88. f. 163. Che nest pas jeu (a 3), x;x;x  
Scoen Heyne



CONCORDANCES:

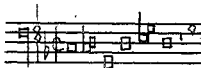
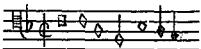
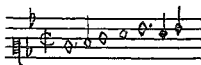
Manuscripts:

- Florence 2794, f. 43v, Heyne.  
London 20.A.XVI, f. 18v, anon.  
Paris 2245, f. 14v, Haine.  
Rome Casanatense 2856, f. 48v, "Se ne pas jeulx,"  
Ockeghem.  
Rome C.G. XIII.27, f. 98v, "Si mieulx ne vient,"  
anon.  
Washington Laborde, f. 104v, anon.

MODERN EDITION:

- Marix, Les Musiciens de la cour de Bourgogne au XVe siècle, 103.

89. f. 163v. Aletz regretz (a 3), x;x;x  
Scoen Hayne



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 30v, Hayne.  
Brussels 11239, f. 2v, anon.  
Brussels/Tournai, no. 1 (superius and tenor only),  
anon.  
Copenhagen 1848, p. 414, anon.  
Florence 27, f. 97v, Hayne.  
Florence 107, f. 43v, anon.  
Florence 117, f. 38v, anon.  
Florence 178, f. 42v, Hayne.  
Florence 229, f. 242v, anon.  
Florence 2356, f. 97v, anon.  
Florence 2794, f. 58v, Heyne.  
London 20.A.XVI, f. 20v, anon.  
London 31922, f. 5v, anon.  
Paris 1597, f. 11v, anon.  
Paris 2245, f. 17v, Hayne/Bourbon.  
Rome Casanatense 2856, f. 96v, Haine.  
Rome C.G. XIII.27, f. 20v, Hayne.  
Torino I.27, f. 12v, anon.  
Verona 757, f. 28v, textless, anon.  
Washington, Laborde, f. 140v, anon.  
Zwickau, no. 11, textless, anon.

89. Continued.

CONCORDANCES:

Prints:

- Formschneider, Trium vocum carmina, no. 7, anon.  
 (in the Jena exemplar, Hayne).  
Paris 504, III, no. 28 (superius only), anon.  
 Petrucci, Odhecaton, f. 62v, Hayne.

MODERN EDITIONS:

- Hewitt, Odhecaton, 341.  
 Picker, Chanson Albums of Marguerite of Austria, 416.  
 Smijers, Josquin des Prés: Missen, XX, 83.  
 Stevens, Music at the Court of Henry VIII, 3.

REMARKS:

Text source:

Paris 1719, f. 30v, "Allez regretz."

90. f. 164. Mon souvenir (a 3), x;x;x  
Scoen Heyne



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 32v, Hayne.  
Copenhagen 1848, p. 122, "Mon souvenir mi fait mourir,"  
anon.  
Copenhagen 1848, p. 364, "Mon souvenir mi fait mourir,"  
anon.  
Copenhagen 1848, p. 450, "Mon souvenir my fait mourir,"  
anon.  
Florence 178, f. 27v, Ayne.  
Florence 2356, f. 4v, anon.  
Florence 2794, f. 75v (superius only), "Mon souvenir  
me fait mourir," Hayne.  
London 20.A.XVI, f. 27v, "Mon souvenir me fait mourir,"  
Heyne.  
London 35087, f. 28v, "Mon souvenir me fait languir,"  
anon.  
Paris 1597, f. 26v, "Mon souvenir my fait mourir,"  
anon.  
Paris 2245, f. 1v, "Mon souvenir my fait mourir," Hayne.  
Rome C.G. XIII.27, f. 45v, anon.  
Rome Casanatense 2856, f. 124v, Haine.  
Washington Laborde, f. 110v, "Mon souvenir me fait  
mourir," anon.

90. Continued.

CONCORDANCES:

Print:

Petrucci, Odhecaton, f. 90v, anon.

MODERN EDITIONS:

Hewitt, Odhecaton, 394.

Marix, Les Musiciens de la cour de Bourgogne, 120.

REMARKS:

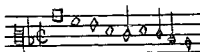
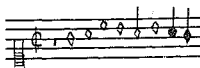
Text source:

Vérard, Le jardin de plaisance, f. 117.

Modern edition of text:

Droz, Jardin, no. 521.

91. f. 164v. Adieu natuerlic leven myn (a 3), x;x;x  
 Petrus Eline



CONCORDANCE:

None

REMARKS:

Text source:

Een devoot ende profitylyck Boecxken, no. 65.

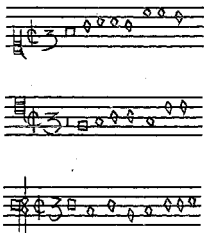
Modern editions of text:

Duyse, Het oude nederlandsche Lied, 683.

Scheurleer, Een devoot ende profitylyck Boecxken, 87.

The superius sings a variant version of the melody in Colinet de Lannoy's setting of "Adieu natuerlic leven myn" (Florence 2439, f. 3v) (Modern edition of the Lannoy version by Lenaerts, Het nederlands polifonies lied in de 16 eeuw, 21). The anonymous piece in St. Gall 461, p. 86, with the same incipit (Modern edition, Giesbert, Ein altes Spielbuch, 86) is also based on the same melody but is different from both versions in Segovia and Florence 2439.

92. f. 165. Moet my lacen u vriendelic schiin (a 3),  
 x;x;x  
 Jacobus Hobrecht



CONCORDANCE:  
 None

REMARKS:

Text source:

Antwerpener Liederbuch, no.

Modern edition of text:

Fallersleben, Antwerpener Liederbuch, 167.

93. f. 165v. Verlanghen ghij doet mijnd herten pijn  
 (a 3), x;x;x  
 Petrus Eline



CONCORDANCE:

Manuscript:

London 35087, f. 38v, anon.

MODERN EDITION:

Wolf, Dreistimmige nederlandsche Lieder, 40.

REMARKS:

The superius of this composition is that of the Dutch folk tune, "Verlanghen doet mijn herte pyn," which appears with both text and melody in the Maastricht Archives fragment (without signature) (Modern edition J.C.M. v. Riemsdijk, "Oud-nederlandsche volksliedern," Tijdschrift, II, 1887, 205). A second piece based on the same melody and text appears at f. 34v in London 35087.

Text sources:

Antwerpener Liederbuch, no. 157.

Een devoot ende profitelyk Boecxken, no. 135.

Modern editions of the text:

Fallersleben, Antwerpener Liederbuch, 233.

Schuerleer, Een devoot ende profitelyk Boecxken, 166.

94. f. 166. Een vroylic wesen (a 3), x;x;x  
Jacobus Barbiriau



CONCORDANCES:

Manuscripts:

- Basel F.X. 10, f. 4 (bassus only), "Frölich wesen," anon.  
Brussels/Tournai, f. 26, f. 15v (superius and tenor only), "Een vraulic wesen," anon.  
Copenhagen 1848, p. 373, "Quen dites vous," Maistre Jacques d'anvers.  
Copenhagen 1848, p. 418, "Quen dites vous," anon.  
Greifswald, no. 54 (superius and bassus only), "Ein frolic wesenth," Isaac.  
London 31922, f. 3v, "En frolyk wesen," anon.  
Munich 328-331, f. 69v, 44v, 121v, 58 (a 4), "Ain frölich wesen," anon.  
Rome C.G. XIII.27, f. 9v, "Se une fois avant," anon.  
St. Gall 462, f. 23v (a 4), "Ein frölich.wesen," Obrecht.  
St. Gall 463, no. 153 (superius and altus only), "Ein frolich wesen," Jacobus Obrecht.  
Ulm 237, f. 16, f. 14, f. 15, "Eyn vroelich wesen," anon.

Print:

- Formschneider, Trium vocum carmina, no. 28, "Een förlic wesen," anon. (in the Jena exemplar, Barbireau).

94. Continued.

MODERN EDITIONS:

Geering, Das Liederbuch des Johannes Heer von Glarus, 55.

Meier, Barbireau: Opera omnia, II, 11.

Stevens, Music at the Court of Henry VIII, 4.

REMARKS:

The German version of the text appears in St. Gall 462,  
while the Flemish version is found in Brussels/  
Tournai.

95. f. 166v. Mijn alder liefste moeselkin (a 3), x;x;x  
Alexander Agrico[la]



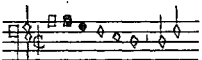
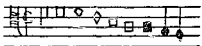
CONCORDANCE:

None

MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 65.

96. f. 167. Cuius sacrata viscera (a 3), x;x;x  
 Jacobus Hobrecht



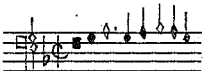
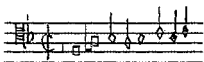
CONCORDANCE:

None

REMARKS:

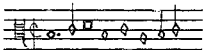
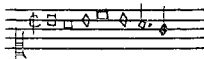
The text and the cantus firmus (which is freely paraphrased in the tenor) are that of the second verse of the hymn "Assunt festa jubilea." For sources of the text and cantus firmus, see no. 23, Obrecht's four-voice setting of this hymn.

97. f. 167v. Gracias refero tibi Domine Jesu Christe,  
(a 3), x;x;x  
Ysaac



CONCORDANCE:  
None

98. f. 168v. Sancta Maria ora pro nobis (a 3), t;t;t  
anon.



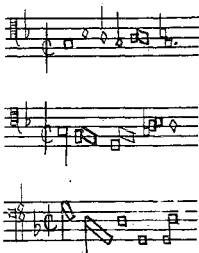
CONCORDANCE:

None

REMARKS:

The text is from the Litany in honor of the Virgin (printed in *Liber Usualis*, 1857). The chant is freely paraphrased in the superius.

99. f. 168v. Domine non secundum peccata nostra (a 3),  
 t;t;t  
 Johannes Ancheta

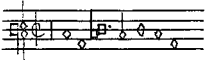
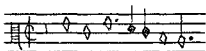
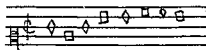


CONCORDANCE:  
 None

REMARKS:

The text is from the Tract for Ash Wednesday; the tenor paraphrases the chant at the interval of a fourth higher (printed in Liber Usualis, 527).

100. f. 169. Conditor alme siderum (a 3), t;x;x  
Anxeta



CONCORDANCE:

None

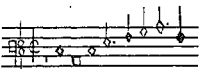
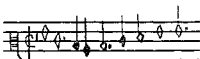
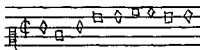
MODERN EDITION:

Stevenson, Spanish Music, 139.

REMARKS:

The superius bears the text and chant (slightly paraphrased) of the hymn from Vespers at Advent, "Conditor alme siderum" (printed in Liber Usualis, 324, "Creator alme siderum").

101. f. 169. Conditor alme siderum (a 3), t;x;x  
 Marturia



CONCORDANCE:

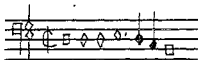
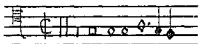
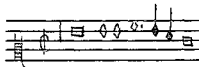
None

REMARKS:

The superius is exactly the same as that of the preceding piece. See remarks, no. 100.



103. f. 170v. Si dedero (a 3), x;x;x  
Alexander Agrico[la]



CONCORDANCES:

Manuscripts:

- Barcelona 454, f. 106v (a 4), anon.  
Bologna Q 16, f. 120v, anon.  
Bologna Q 17, f. 34v, A. Agricola.  
Bologna Q 18, f. 70v, Alexander.  
Brussels 11239, f. 32v, anon.  
Copenhagen 1848, p. 100, anon.  
Florence 178, f. 31v, Alexander.  
Florence 229, f. 69v, Alexander Agricola.  
Florence 2356, f. 82v, anon.  
Florence 2794, f. 14v, anon.  
Florence 27, f. 57v, Alex. Agrich.  
Greifswald, no. 9 (superius and bassus only), anon.  
Paris 676, f. 30v (a 4), Agricola.  
Paris 1597, f. 7v, anon.  
Rome Casanatense 2856, f. 100v, Agricola.  
Rome C.G. XIII.27, f. 13v, Agricola.  
St. Gall 462, f. 35v, anon.  
St. Gall 463, no. 16 (superius only), Verbonet.  
Verona 757, f. 24v, textless, anon., Allexander.

103. Continued.

CONCORDANCES:

Prints:

- Formschneider, Trium vocum carmina, no. 13, anon.  
 (in the Berlin exemplar, Obrecht).  
 Petrucci, Odhecaton, f. 61v, Alexander.

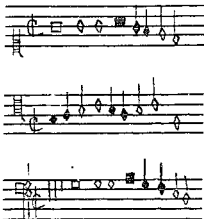
MODERN EDITIONS:

- Geering, Das Liederbuch des Johannes Heer von Glarus, 66.  
 Hewitt, Odhecaton, 339.  
 Lerner, Agricola: Opera omnia, VI, 50.  
 Picker, Chanson Albums of Marguerite of Austria, 464.

REMARKS:

The text is from Psalm 131 (printed in Liber Usualis, 179). The liturgical cantus firmus on which the piece is based (freely), is printed by M. Gillet, ed., Completorii libellus juxta ritum s. Ordinis praedicatorum, 24; S. H. Frere, ed., Antiphonale sarisburiense, II, 150; and Antiphonarium sacri ordinis praedicatorum pro diurnis horis, 103.

104. f. 171. *Christe, Si dedero* (a 3), x;x;x;  
 Jacobus Obrecht



CONCORDANCES:

Manuscripts:

Florence 107, f. 2v, anon.

Munich 3154, f. 447v, Ja. Obrecht.

Print:

Petrucchi, Missarum diversorum auctorem, liber primus,  
 no. 1.

MODERN EDITION:

Wolf, Obrecht: Missen, III, 4.

REMARKS:

This is the *Christe* from Obrecht's Missa Si dedero. The piece is based on Agricola's motet "*Si dedero*"; Segovia's scribe emphasizes this relationship by placing the two pieces in the same opening of the manuscript. For instance, the first fifteen breves of Obrecht's bassus are almost identical to those of Agricola's tenor. For textual and monophonic sources, see no. 103.

105. f. 171v. In pace in idipsum (a 3), x;x;x  
 Josquin Dupres



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 35v, Josquin.  
 Brussels 11239, f. 31v, anon.  
 Florence 178, f. 51v, Josquin Dupres.  
 Florence 229, f. 43v, Josquin.  
 London 20.A.XVI, f. 30v, "Que vous madame/In pace in idipsum," anon.  
 Paris 1597, f. 45v, "Que vous madame/In pace in idipsum," anon.  
 Rome C.G. XIII.27, f. 11v, Josquin.  
 Rome Casanatense 2856, f. 114v, Josquin.  
 St. Gall 463, no. 31 (superius only), anon.  
 Warsaw 2016, f. 60v, anon.  
 Washington Wolffheim, f. 89v, anon.

Prints:

- Petrucchi, Canti C, f. 104v, "Que vous madame/In pace," Agricola.  
 Rhau, Tricinia, no. 25, Alexander Agricola.

MODERN EDITIONS:

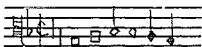
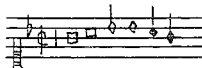
- Antonowycz, Josquin des Prés: Wereldlijke werken, IV, 23.  
 Lerner, Agricola: Opera omnia, V, 123.  
 Picker, Chanson Albums of Marguerite of Austria, 461.

105. Continued.

REMARKS:

Text source: This is the third consecutive piece based on Psalm 131 ("In pace in idipsum" is the responsory; "Si dedero," is the verse). For sources of the chant, see no. 103.

106. f. 172. Ortus de celo flos est (a 3), x;x;x  
Ysaac



CONCORDANCES:

Manuscripts:

- Florence 27, f. 34v, "La stangetta," anon.  
Heilbronn Ms. X.2, no. 29 (bassus only), anon.  
Zwickau 18, textless, anon.

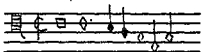
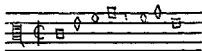
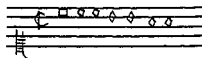
Prints:

- Formschneider, Trium vocum carmina, no. 44, "La stangetta," anon.  
Paris 504, III (superius only), "La stangetta," anon.  
Petrucci, Odhecaton, f. 54v, "La stangetta," anon.  
(Bologna exemplar, Obrecht).

MODERN EDITIONS:

- Hewitt, Odhecaton, 325.  
Wolf, Wereldlijke werken, no. 14, textless.

107. f. 172v. O intemerata (a 3), x;x;x  
 Johannes Martini



CONCORDANCES:

Manuscripts:

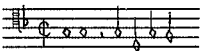
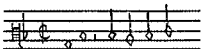
Berlin 40098, no. 257, "Der neue pawir schwantcz,"  
 anon.

Florence 229, f. 129v, textless, anon.

MODERN EDITION:

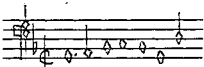
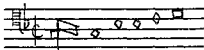
Evans, Martini, I, 9.

108. f. 173. Hoert hier myn liever gheselle (a 3),  
x;x;x  
Petrus Eline



CONCORDANCE:  
None

109. f. 173v. De tous biens playne (a 3), x;x;x;  
Alexander Agricola



CONCORDANCE:

Print:

Petrucci, Odhecaton, f. 79v, Index only, "Bourdon."

MODERN EDITIONS:

Hewitt, Odhecaton,

Lerner, Agricola: Opera omnia, V, 123.

REMARKS:

Text source:

Berlin 78 B.17, f. 184, "De tous biens plaine est ma maitresse."

Modern edition of text:

Löpelmann, no. 575.

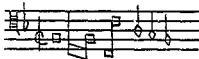
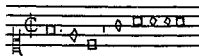
Monophonic source: The tenor is that of the central polyphonic version of Hayne van Ghizeghem found in Dijon, f. 11v, and twenty-one other sources. For a complete list of concordances and arrangements of this piece, see Hewitt, Odhecaton, 137; Brown, Music in the French Secular Theater, 205; and Plamenac, "The 'Second' Chansonnier," 138. Among many modern editions of the original Hayne composition are Droz, Trois chansonniers, 20; Jeppesen, Kopenhagener Chansonnier, 7; and Smijers, Van Ockeghem tot Sweelinck, IV, 144.

109. Continued.

REMARKS:

For another setting of this piece in Segovia by  
Agricola, see no. 124.

110. f. 174. Fortuna disperata (a 3), t;x;x  
 Anthonius Busnois



CONCORDANCES:

Manuscripts:

- Florence 121, f. 25v, anon.  
 London 35087, f. 11v, anon.  
 Perugia 431, f. 93v, anon.

MODERN EDITIONS:

- Antonowycz, Josquin des Prés, Wereldlijke werken, IV,  
 25.  
 Smijers, Obrecht: Missen, I, 170.

REMARKS:

- Segovia transmits the original three-voice version of this piece; it is the only source to attribute the composition to Busnois. The following sources present the Busnois chanson with the same added altus:
- Florence 27, 22v, anon.  
 London 31922, f. 1v, anon.  
 Paris 676, f. 24v, anon.  
 Perugia 431, f. 94v, anon.  
 Petrucci, Canti C, f. 126v, anon.  
 Seville/Paris, f. 11v, anon.  
 St. Gall 462, p. 20, anon.  
 St. Gall 463, no. 144 (superius and altus only),  
 anon.

110. Continued.

REMARKS:

The following source presents the Busnois chanson with the same added altus as above, and an additional added bassus:

Rome C.G. XIII.27, f. 56v, Felice.

The following source presents the Busnois chanson with a unique added altus:

Bologna Q 16, f. 117v, anon.

111. f. 174v. O venus bant (a 3), x;x;x  
Alexander Agricola



CONCORDANCE:

Manuscript:

Rome Casanatense 2856, f. 77v, Agricola.

MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 98.

REMARKS:

Text source:

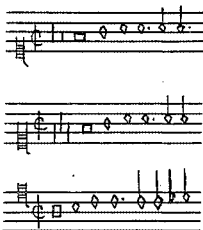
Antwerpener Liederbuch, no. 122.

Modern edition of text:

Fallersleben, Antwerpener Liederbuch, 184.

For a list of compositions bearing this text, see Hewitt, Odhecaton, 162. Musically, this piece is not connected with the Flemish folk song "O Venus bant." See, however, no. 138, another setting of this text by Agricola that is based on the folk tune.

112. f. 175. Princesse de toute beaulte (a 3), x;x;x  
Alz. Agricola



CONCORDANCE:

None

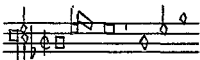
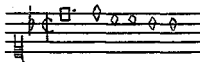
MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 62.

REMARKS:

The tenor, in ABA form, is, perhaps, a folk tune. The other two voices appear to be instrumental inasmuch as the bass voice has no rests, and the superius has only one rest throughout.

113. f. 175v. Elaes (a 3), x;x;x  
Ysaac



CONCORDANCES:

Manuscripts:

- Bologna Q 18, f. 72v, "La mora," anon.  
Copenhagen 1848, p. 412, textless, anon.  
Florence 27, f. 33v, "La mora," anon.  
Florence 107, f. 56v, "La mora," Izac.  
Florence 178, f. 29v, "La mora," Enrigus Ysac.  
Florence 229, f. 11v, textless, Henricus Yzac.  
Heilbronn X.2, no. 14 (bassus only), "La morra,"  
Isaac.  
Leipzig 1494, f. 85v, textless, H.Y.  
Paris 676, f. 40v, "La morra; Donna gentile," Isach.  
Rome C.G. XIII.27, f. 83v, "Dona gentil," Ysach.  
St. Gall 462, f. 64v, "O regina" (a 4), Isaac.  
St. Gall 463, 176 (superius and altus only), "La morra,"  
Henricus Isac.  
Verona 757, f. 39v, textless, anon.  
Zwickau, no. 25, textless, Isaac.

Prints:

- Formschneider, Trium vocum carmina, no. 29, textless,  
anon.  
Paris 504, III, no. 34 (superius only), "La morra,"  
anon.  
Petrucci, Odhecaton, f. 49v, "La morra," Yzac.

113. Continued.

MODERN EDITIONS:

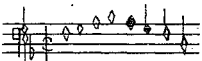
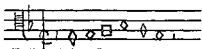
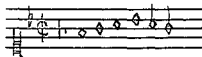
Geering, Das Liederbuch des Johannes Heer von Glarus,  
131.

Gerber, Der Mensuralkodex des Nikolaus Apel. Das Erbe  
deutscher Musik, XXXXII, 113.

Hewitt, Odhecaton, 315.

Wolf, Isaac: Weltliche Werke. Denkmäler der Tonkunst  
in Österreich, XXVIII, 90.

114. f. 176. Ave crux spes unica (a 3), t;t;t  
 Antonius Brumel



CONCORDANCE:

Manuscript:

Annaberg 1126, p. 208.(a 4), Brummell.

MODERN EDITION:

Hudson, Brumel: Opera omnia, V, 85.

REMARKS:

Text source:

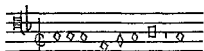
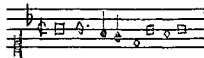
The text is that of the sixth verse of the hymn  
 "Vexilla regis" (printed in Liber Usualis, 576).

Monophonic source:

The tenor and motives of the superius and bassus are  
 based on the same Gregorian hymn.

The added altus of the Annaberg version is derived (via  
 a verbal canon) from the superius. The canon does not  
 appear in the Segovia version.

115. f. 176v. De tous biens playne/Et qui la dira  
 (a 2), x;t  
 Ysaac



CONCORDANCE:

None

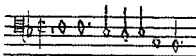
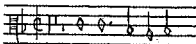
REMARKS:

The superius is that of the central polyphonic version by Hayne van Ghizegem (see no. 109).

The tenor is a quodlibet consisting of the textual and musical incipits of the following chansons:

Et qui la dira dira  
 Se joly moys du may  
 Comment puelit avoir joye  
 Mais que se fust secretement  
 Sept ans ung papegay  
 Mon papegay sen vole  
 Le servituer  
 Je nay deul  
 Ma bouche rijt  
 Adieu mes amours  
 Ung franc archier  
 Et le boy dantant  
 A que mon enfant  
 Jay priis amours a ma devise  
 Et vous yret o vin (?)  
 Je suis d'allemaigne et je parle franchoys.

116. f. 177. Elaes (a 3), x;x;x  
Ysaac



CONCORDANCES:

Manuscripts:

- Florence 27, f. 138v, "Helas," Isach.  
 Florence 229, f. 5v, "Helas que de vera mon cuer,"  
 Henricus Yzac.  
 Heilbronn X.2, no. 31 (bassus only), "Helas,"  
 Henri. Isaac.  
 Rome C.G. XIII.27, f. 76v, "Hellas," Ysaac.  
 Verona, f. 20v, textless, anon.  
 Zwickau, no. 23, textless, anon.

Prints:

- Formschneider, Trium vocum carmina, no. 3, anon.  
 (in the Jena exemplar, "Helas je suis mary," H.  
 Isac).  
 Paris 504, III, no. 55 (superius only), anon.  
 Petrucci, Odhecaton, f. 55v, "Helas," Yzac.

MODERN EDITION:

- Hewitt, Odhecaton, 327.  
 Wolf, Isaac: Weltliche Werke. Denkmäler der Tonkunst  
in Österreich, XXVIII, 75.

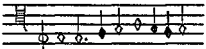
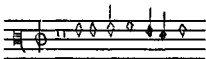
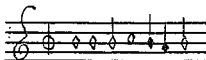
116. Continued.

REMARKS:

Text source: See no. 43, "Helas que pourra devenir mon cuer."

Musically, Isaac's "Elaes" is related to Caron's "Helas" (see no. 43); much of Caron's melodic material is expanded and paraphrased by Isaac.

117. f. 177v. Mijn liefskins bruyn ooghen (a 3),  
 x;x;x  
 Pipe[lare] (Alexander Agricola crossed out)



CONCORDANCES:

Manuscripts:

- Munich 1502, no. 38, anon.  
 Munich 1516, no. 137, anon.  
 Ulm 237, f. 23v, 24v, 22v, anon.

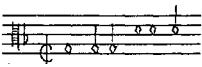
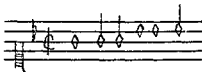
MODERN EDITION:

Cross, Pipelare: Opera omnia.

REMARKS:

The superius of this piece is based on the same melody (perhaps a Flemish folk tune) as that of "Mijn liefkins bruin ooghen," London 35087, f. 19v.

118. f. 178. Reveille toy franc cuer (a 3), x;x;x  
Loysette Compère



CONCORDANCE:

None

MODERN EDITION:

Finscher, Compère: Opera omnia, V, 46.

REMARKS:

Text and monophonic source:

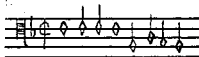
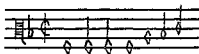
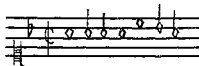
Paris 12744, f. 33v.

Modern edition of text and monophonic sources:

Paris and Gevaert, Chansons, no. 49.

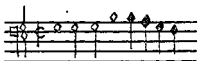
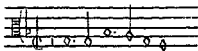
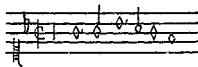
The superius of the Compère composition is a variant version of the monophonic melody.

119. f. 178v. Adieu comment joye y bon temps (a 3),  
x;x;x  
Adam



CONCORDANCE :  
None

120. f. 178v. Si jay parle aucunement (a 3), x;x;x  
 Loysette Compère



CONCORDANCES:

Manuscripts:

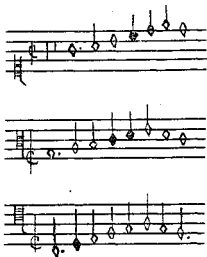
Bologna Q 17, f. 22v, anon.

Copenhagen 1848, p. 132, anon.

MODERN EDITION:

Finscher, Compère: Opera omnia, V, 48.

121. f. 179. Vostre amour (a 3), x;-;-  
Ysaac



CONCORDANCES:

Manuscripts:

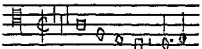
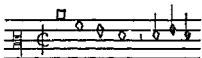
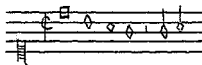
Florence 178, f. 52v, textless, anon.

Florence 229, f. 15v, textless, Henricus Isaac.

MODERN EDITION:

Wolf, Isaac: Weltliche Werke. Denkmäler der Tonkunst  
in Österreich, XXVIII, 63.

122. f. 179v. Jamays (a 3), x;-;-  
Anthonius Brumel



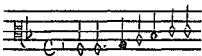
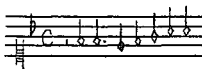
CONCORDANCE:

None

REMARKS:

The scribe began to write "Busnois," then crossed it out and entered "Brumel."

123. f. 180. Vive le noble rey (a 3), x;x;x  
Loysette Compère



CONCORDANCE:

Manuscript: Florence 117, f. 13v, anon.

MODERN EDITION:

Finscher, Compère: Opera omnia, V, 60.

REMARKS:

The version in Florence 117 contains two verses of text that applaud Louis XII for his successes in the Italian campaigns.

124. f. 180v. De tous biens playne (a 3), x;x;x  
Alexander Agrico [la]



CONCORDANCE:

None

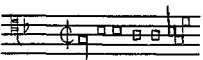
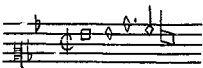
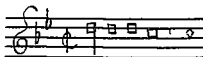
MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 82.

REMARKS:

The tenor of this piece is that of the central polyphonic version of "De tous biens playne," by Hayne van Ghizeghem. For text and musical sources of this piece see no. 109.

125. f. 181v. Je ne fay plus (a 3), x;x;x  
Loysette Compère



CONCORDANCES:

Manuscripts:

- Bologna Q 17, f. 37v, "Je ne fais," Busnois.  
Copenhagen 1848, p. 97, anon.  
Florence 121, f. 26v, anon.  
Florence 176, f. 73v, G. Muream.  
Florence 178, f. 40v, anon.  
Florence 229, f. 54v, Antonius Busnoys.  
Florence 2356, f. 2v, "Jenephai," anon.  
Florence 2794, f. 50v, anon.  
Paris 2245, f. 23v, Mureau.  
Paris 15123, f. 177v, anon.  
Rome C.G. XIII.27, f. 12v, Gil Murieu.  
Seville/Paris, f. 1v, anon.  
St. Gall 462, f. 39, anon.  
Torino I.27, f. 47v, "Au joly moys du may," anon.  
Washington Wolffheim, f. 90v (a 4), anon.

Print:

- Petrucchi, Odhecaton, f. 10v, anon.

MODERN EDITIONS:

- Geering, Das Liederbuch des Johannes Heer von Glarus, 73.  
Hewitt, Odhecaton, 235.

125. Continued.

REMARKS:

Text source:

Paris 1719, f. 39, "Je ne faiz plus."

Modern edition of text:

Boer, Chansonvormen op het einde van de XVde eeuw,  
105.

126. f. 182. Jay bieu huwer (bassus, "Huer")/Jay prijs  
amours (a 3), x;x;x  
Loysette Compère



CONCORDANCES:

Manuscripts:

- Bologna Q 16, f. 14v, "Jay bien et honore," anon.  
 Florence 178, f. 19v, textless, Alexander.  
 Florence 229, f. 21v, anon.  
 Florence 2794, f. 41v, "Jay beau huer avant que bien  
 avoir," anon.  
 Torino I.27, f. 19, "Jay beau huer," anon.  
 Verona 757, f. 8v, "Iai bian hauer 'amant," anon.  
 Zwickau, no. 20, textless, Agricola.

Prints:

- Paris 504, III (superius only), "Eobert."  
 Petrucci, Odhecaton, f. 89v. "Jay bien haver,"  
 Agricola.

MODERN EDITIONS:

- Hewitt, Odhecaton, 392.  
 Lerner, Agricola: Opera omnia, V, 28.

126. Continued.

REMARKS:

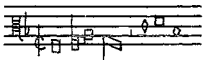
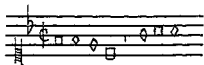
The incipit "Jay priis amours" in the tenor is apparently an error; the attribution is likewise probably incorrect.

The full text appears in the Torino version.

Modern edition of text:

Villanis, Alcuni codici, 511.

127. f. 182v. Fortuna disperata (a 3), x;x;x  
Josquin Dupres



CONCORDANCE:  
None

MODERN EDITION:

Antonowycz, Josquin des Prés: Wereldlijke werken, IV,  
27.

128. f. 183. Het es al ghedaen (a 3), x;x;x  
Ysaac

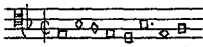
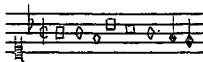


CONCORDANCE:

Manuscript:

Florence 229, f. 135v, textless, Jacobus Barlem.

129. f. 183v. Amours amours (a 3), x;x;x  
Scoen Heyne



CONCORDANCES:

Manuscripts:

- Berlin 40098, f. 50v, Haine.  
 Florence 229, f. 285v, anon.  
 Florence 2794, f. 21v, anon.  
 Monte Cassino 871 N, f. 152v, anon.  
 Paris 15123, f. 84v, anon.  
 Perugia 431, f. 95v, anon.  
 Rome Casanatense 2856, f. 50v, Haine.  
 Rome C.G. XIII.27, f. 100v, anon.  
 Seville/Paris, f. 10v, anon.  
 Trent 89, f. 25v, textless, Heyne.

Print:

- Petrucchi, Odhecaton, f. 11v (a 4), Hayne.

MODERN EDITIONS:

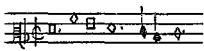
- Hewitt, Odhecaton, 237 (with the added altus).  
 Ringmann, Das Glogauer Liederbuch. Das Erbe deutcher Musik, IV, 55.

REMARKS:

Text source:

- Paris 1719, f. 34, "Amours amours trop me fiers."  
 For other settings of this text, see Hewitt, Odhecaton, 132.

130. f. 184. Elaes Abrayam (a 3), x;x;x  
Loysette Compère



CONCORDANCES:

Manuscripts:

- Berlin 40098, no. 269, textless, anon.  
Florence 27, f. 47v, "Helas," Tinctoris.  
Florence 229, f. 214v, "Hellas," anon.  
Seville/Paris, f. 44v, "Helas le bon temps que i  
avois," anon.  
Zwickau, no. 21, textless, anon.

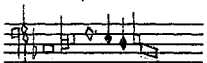
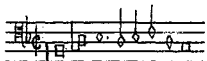
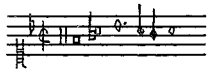
Print:

- Petrucci, Odhecaton, f. 57v, "Helas," Tinctoris.

MODERN EDITIONS:

- Hewitt, Odhecaton, 331.  
Ringmann, Das Glogauer Liederbuch. Das Erbe deutscher  
Musik, IV, 63.

131. f. 184v, Puis que (a 3), x;x;x  
Loysette Compère



CONCORDANCE:

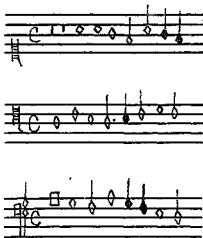
Manuscript:

Bologna Q 16, f. 23v, "Aime la plus bella," anon.

MODERN EDITION:

Finscher, Compère: Opera omnia, V, 45.

132. f. 185. Cayphas (a 3), x;x;x  
 Loysette Compère, Johannes Martini



CONCORDANCE:

None

MODERN EDITIONS:

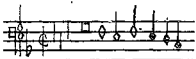
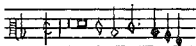
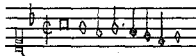
Evans, Martini, 3.

Finscher, Compère, Opera omnia, V, 66.

REMARKS:

It is not clear whether the double attribution is in error, or whether it was deliberate. It is possible that the two composers collaborated on the piece since they worked together in Milan in the early 1470s.

133. f. 185v. En attendant (a 3), x;x;x;  
Loysette Compère



CONCORDANCES:

Manuscripts:

- Bologna Q 18, f. 91v, anon.
- Copenhagen 1848, p. 356, anon.
- Florence 178, f. 18v, anon.
- Florence 229, f. 225v, Loyset Compère.
- Torino I.27, f. 13, anon.

MODERN EDITION:

Finscher, Compère: Opera omnia, V, 20.

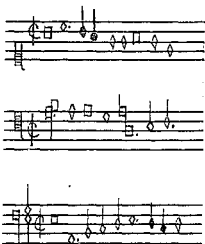
REMARKS:

Text source:

Paris 1719, f. 28v.

Finscher errs in listing the Laborde Chansonnier as a concordance (f. 111); this is Agricola's "En attendant," which appears in Rome C.G. XIII.27 and seven other sources (listed by Atlas, C.G. XIII.27, 143).

134. f. 186. My my (a 3), x;x;x  
Ysaac

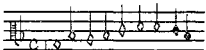


CONCORDANCE:

Manuscript:

Florence 229, f. 13v, textless, Henricus Yzac.

135. f. 186v. Penser en vous (a 3), x;x;x  
Scoen Heyne



CONCORDANCES:

Manuscripts:

- Paris 1597, f. 22v, anon.  
Paris 2245, f. 8v, Hayne.  
Washington Laborde, f. 148v, anon.

MODERN EDITION:

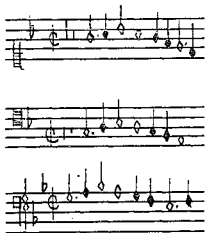
- Marix, Les Musiciens de la cour de Bourgogne, 122.

REMARKS:

Text sources:

- Berlin 78.B17, f. 118v.; Paris 1719, f. 28v.  
Modern edition of text:  
Löpelmann, no. 292.

136. f. 187. Pour vostre amour (a 3), x;x;x  
 Antonius Brumel



CONCORDANCE:

Manuscript:

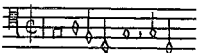
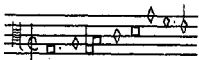
Rome C.G. XIII.27, f. 111v, "Digan a les donzelles,"  
 Ysach.

MODERN EDITIONS:

Hudson, Brumel: Opera omnia, VI, 87.

Wolf, Isaac: Weltliche Werke. Denkmäler der Tonkunst in  
 Österreich, XXVIII, 70, after Rome C.G. XIII.27.

137. f. 187v. Nec michi nec tibi (a 3), x;x;x  
 Jacobus Hobrecht



CONCORDANCES:

Manuscripts:

- Florence 229, f. 288v, textless, anon.  
 Perugia 431, f. 100v (superius and tenor only),  
 "Helas," anon.  
 Rome C.G. XIII.27, f. 55v, Virgilius.  
 Speciálník, p. 384, textless, anon.  
 Torino I.27, f. 45v (superius and tenor only), "Nech  
 michi Nec tibi, Sed divi datire," anon.

MODERN EDITION:

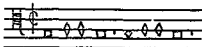
Atlas, C.G. XIII.27, II,

REMARKS:

Text source:

Possibly, III Kings, 3:26 (Biblia sacra juxta latinam  
 vulgatum versionem, "Nec mihi nec tibi, sed dividatur"  
 (see Atlas, C.G. XIII.27, 132).

138. f. 188v. O venus bant (a 3), x;x;x;  
Alexander Agricola



CONCORDANCES:

Manuscripts:

- Florence 178, f. 28v, anon.  
Florence 229, f. 20v, anon.  
Rome C.G. XIII.27, f. 8v, anon.

MODERN EDITION:

- Lerner, Agricola: Opera omnia, V, 97.

REMARKS:

Text source:

- Antwerpener Liederbuch, no. 122.

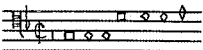
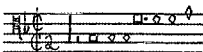
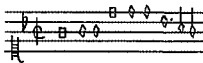
Modern edition of text:

- Fallersleben, Antwerpener Liederbuch, p. 184.

Musical source:

- The tenor of this composition is the Flemish folk song "O venus bant." For a complete list of polyphonic arrangements of this melody, see Hewitt, Odhecaton, 162.

139. f. 189. Jay bien nori (a 3), x;x;x  
 Johannes Joye



CONCORDANCES:

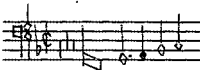
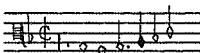
Manuscripts:

- Florence 178, f. 32v, "Jay bien no rise tans,"  
 Josquin Depres.  
 Florence 229, f. 45v, "Jay bien nori," Jannes Japart.  
 Rome C.G. XIII.27, f. 19v, anon.

MODERN EDITION:

- Atlas, C.G. XIII.27, II,

140. f. 189v. Scoen vint (a 3), x;x;x  
 Johannes Martini



CONCORDANCES:

Manuscripts:

Florence 229, f. 148v, textless, Jannes Martini.  
 Rome Casanatense 2856, f. 101v, "Fuga la morie,"  
 Jo. Martini.

MODERN EDITION:

Evans, Martini, 26.

141. f. 190. Beaulte d'amours (a 3), x;x;x  
Loysette Compère



CONCORDANCE:

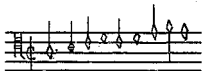
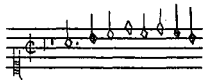
Manuscript:

Florence 229, f. 137v, "Seraige," anon.

MODERN EDITION:

Finscher, Compère: Opera omnia, V, 12 (after Segovia).

142. f. 190v. Comt hier (a 3), x;x;x  
Ysaac

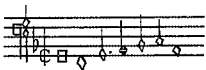
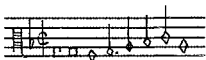
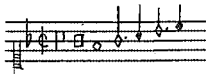


CONCORDANCES:

Manuscripts:

- Florence 229, f. 108v, "Pour mieulx valoir," F. Rubinet.  
Washington Wolffheim, f. 96v, textless, anon.

143. f. 191. Moyses (a 3), x;x;x  
Ysaac

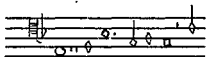
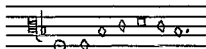
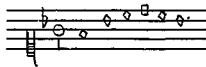


CONCORDANCE:

Manuscript:

Florence 229, f. 136v, textless, Jacobus Barlem.

144. f. 191v. Carisse moy (a 3), x;x;x  
Loysette Compère



CONCORDANCES:

Manuscripts:

- Bologna Q 18, f. 90v, anon.  
St. Gall 461, f. 54v, Compère.  
Torino I.27, f. 13v, "Guerisses moy," anon.

Prints:

- Formschneider, Trium vocum carmina, no. 53, textless,  
anon.  
Petrucci, Odhecaton, f. 63v, Compère.

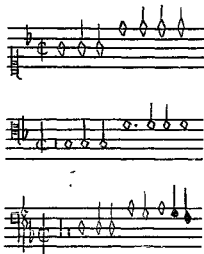
MODERN EDITIONS:

- Finscher, Compère: Opera omnia, V, 27.  
Hewitt, Odhecaton, 343.

REMARKS:

- The superius of the Torino version bears the full text  
of the chanson.

145. f. 192. Je ne puis plus (a 3), x;x;x  
Loysette Compère



CONCORDANCES:

Manuscripts:

Florence 178, f. 54v, "Je ne puis haver," Alexander.

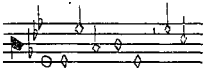
Florence 229, f. 26, "Je ne puis," anon.

Rome Casanatense 2856, f. 20v, "Il me fauldra maudire,"  
Agricola.

MODERN EDITION:

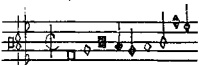
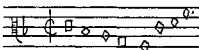
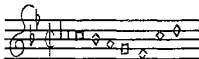
Lerner, Agricola: Opera omnia, V, 60.

146. f. 192v. Gentile spiritus (a 3), x;x;x  
Ysaac



CONCORDANCE:  
None

147. f. 193v. Elaes (a 3), x;x;x  
 Alexander Agricola



CONCORDANCE:

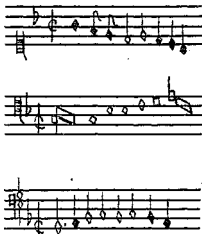
Manuscript:

Seville/Paris, f. 125v, "Helas madame que feriage,"  
 anon.

MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 125.

148. f. 194v. De tous biens playne (a 3), x;x;x  
Alexander Agricola



CONCORDANCE:

None

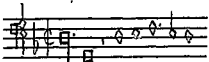
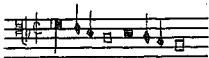
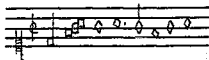
MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 83.

REMARKS:

The tenor is that of the central polyphonic version by Hayne van Ghizeghem. For textual and musical sources of the Hayne piece, see no. 109.

- 149a. f. 195v. Cecus non iudicat de coloribus (a 3),  
 x;x;x  
 Ferdinandus et frater ejus



CONCORDANCES:

Manuscripts:

- Berlin 40021, f. 49v, "Regale quam decet," anon.  
 Bologna Q 17, f. 12v, "Cecus," anon.  
 Leipzig 1494, f. 171v, "Gaude virgo singularis," anon.  
 Munich 3154, f. 20v, "Gaudent in celis," anon.  
 St. Gall 462, p. 132, textless, Alexander.  
 Speciálfnk, f. 1v, "Ave ancilla trinitas," Isaac.

Print:

- Formschneider, Trium vocum carmina, no. 27,  
 "Caecox," Alexander Agricola.

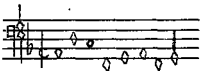
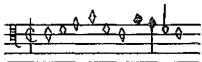
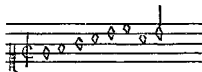
MODERN EDITIONS:

- Geering, Das Liederbuch des Johannes Heer von Glarus,  
 125.  
 Lerner, Agricola: Opera omnia, V, 102.

REMARKS:

- The tenor and bassus bear the incipit "Cecus non  
 iudicat de valoribus."

- 149b. Residuum [Cecus non judicat de coloribus] (a 3),  
-;-;-  
Ferdinand et frater ejus



CONCORDANCES:  
See 149a.

MODERN EDITIONS:  
See 149a.

150. f. 197v. La martinella (a 3), x;x;x  
Ysaac



CONCORDANCE:

None

REMARKS:

The superius and tenor are that of Martini's "La Martinella" which appears in Florence 229, f. 12v, and ten other sources. See Atlas, C.G. XIII.27, 89, for a complete list of concordances. The Martini piece is printed in Ringmann, Das Glogauer Liederbuch. Das Erbe deutscher Musik, IV, 62.

151. f. 198v. Morte que fay (a 3), t;x;x  
Ysaac



CONCORDANCES:

Manuscripts:

Paris 876, f. 85v (a 4), Ysaac.

Perugia 431, f. 56v, "Morte che piu che no pigli"  
(a 4), anon.

MODERN EDITION:

Bridgman, Annales musicologiques, I, 262.

REMARKS:

The piece is also listed in the index of Modena F.9.9,  
but it is now missing from the manuscript.

Text source:

Rome Vaticana, Ms. 5170.

152. f. 200. Gaudeamus omnes in Domino (a 2., incomplete).  
Alexander Agricola[la]



CONCORDANCE:

None

MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 106.

REMARKS:

The tenor is incomplete; it was apparently continued on f. 199v, which is missing. The tenor is based on the Introit "Gaudeamus omnes in Domino" (printed in Liber Usualis, 1556). The piece, marked "Duo," is the first in a series of two-voiced pieces in which one is a well-known tenor, the other a newly composed part bearing a complicated series of mensurations.

153. f. 200v. Regina celi (a 2), x;x  
Jacobus Hobrecht



CONCORDANCE:

None

MODERN EDITION:

Hewitt, "A Study in Proportions," 70.

REMARKS:

The tenor is based on the Marian antiphon "Regina caeli laetare" (printed in Liber Usualis, 275).

154. f. 201. De tous biens playne (a 2), x;x  
Adam



CONCORDANCE:  
None

REMARKS:

The tenor is that of the Hayne setting (but only half of the rondeau is presented here). For a list of textual and musical sources of "De tous biens playne," see no. 109.

155. f. 201v. Comme femme desconforte (a 2), x;x  
Alexander Agrico[la]



CONCORDANCE:

None

MODERN EDITION:

Lerner, Agricola: Opera omnia, V, 76.

REMARKS:

Text sources:

Berlin 78 B.17, f. 117.

Vérard, Jardin, f. 93, f. 62.

Modern sources of text:

Droz, Jardin, no. 335, no. 18.

Löpelmann, no. 289.

The tenor is that of the Binchois chanson "Comme femme desconfortée," found in the Mellon Chansonnier (f. 32v) and seven other sources. For a complete list of concordances, see Plamenac, "The French Chansonnier at the Columbina," 105. The Binchois chanson is published in Droz, Trois chansonniers, 70. For a list of arrangements of the Binchois rondeau, see Brown, Music in the French Secular Theatre, 200.

156. f. 202. De tous biens playne (a 2), x;x  
Jo. Tinctoris



CONCORDANCE:

None

REMARKS:

The tenor is that of the Hayne setting. For textual and musical sources, see no. 109.

157. f. 202v. De tous biens playne (a 2), x;x  
Roellrin



CONCORDANCES:

Manuscripts:

- Perugia M36, f. 139v, textless, anon.  
Warsaw 2016, f. 25, Roellrin.

REMARKS:

- The tenor is that of the central polyphonic setting by  
Hayne (see no. 109).

153. f. 203v. Le souvenir (a 2), x;x  
Johannes Tinctoris



CONCORDANCE:

None

REMARKS:

The tenor is based on the tenor of Morton's chanson "Le souvenir." For textual and musical sources of the Morton version, see no. 45.

159. f. 204. *Dung aultre amer* (a 2), x;x  
Johannes Tinctoris



CONCORDANCE:

Manuscript:

Perugia M36, f. 89, textless, anon.

REMARKS:

The tenor is that of Ockeghem's rondeau. For textual and musical sources, see no. 82.

160. f. 204. Textless (a 2), -;-  
 Johannes Tinctoris



CONCORDANCES:

Manuscripts:

Perugia M36, f. 82v, anon.

Liber de arte contrapuncti, with incipit, "Alleluya."

MODERN EDITIONS:

Coussemaker, Scriptorum, IV, 133.

Seay, Art of Counterpoint, 111.

161. f. 204v. Tout a par moy (a 2), x;x  
 J. Tinctoris



CONCORDANCE:

None

REMARKS:

Text sources:

Berlin 78 B.17, f. 83

Vérard, Jardin, f. 77.

Modern editions of the text:

Droz, Jardin, no. 164.

Löpelmann, no. 138.

The tenor is that of the rondeau "Tout a par moy," attributed to Frye in the Mellon and Laborde Chansonniers, and to Binchois in the Nivelles de la Chaussée. manuscript. For a list of sources for the Morton chanson, see Plamenac, "The 'Second' Chansonnier," 155.

162. f. 205. Fecit potentiam (a 2), x;x  
anon.



CONCORDANCE:

None

REMARKS:

Text source:

Verse 6 of the Magnificat. The piece is in Tone II.

163. f. 205v. Comme femme (superius only, incomplete)  
Johannes Tinctoris



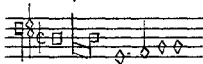
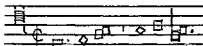
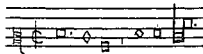
CONCORDANCE:

None

REMARKS:

The piece is marked duo, but only one voice (the superius) is present owing to the loss of f. 206. (The superius is itself incomplete.)  
The tenor of the Binchois setting of "Comme femme," without paraphrase, works well with the superius. For textual and musical sources of the Binchois chanson, see no. 155.

164. f. 207. Justa fue mi perdicion (a 3), t;x;x  
anon.



CONCORDANCE:

Manuscript:

Madrid 2-1-5, f. 31v (a 4), F. de la Torre.

MODERN EDITIONS:

Anglés, Cancionero de Palacio, no. 42.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 32.

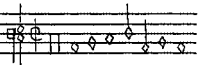
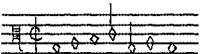
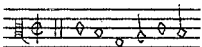
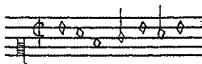
REMARKS:

The *si placet altus* of the version in Cancionero de Palacio was a later addition.

Text concordances:

See Romeu Figueras, Cancionero de Palacio: Edición crítica de los textos, 268.

165. f. 207v. Gran gasajo siento yo (a 4), t;x;x;x  
anon. [Encina]



CONCORDANCE:  
None

MODERN EDITION:  
Jones and Lee, Encina, 369.

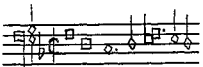
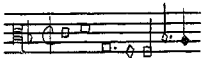
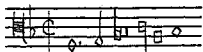
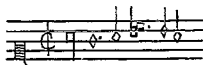
REMARKS:

Text source:

Juan del Encina, Cancionero (1496), f. 105.

Musically the piece is related to "Gran plazer siento yo," Madrid 2-1-5, f. 255v (modern edition, Anglés, Cancionero de Palacio, no. 385).

166. f. 208v. Pues jamas olvidaros (a 4), t;x;x;x  
anon. [Encinal]



CONCORDANCES:

Manuscript:

Madrid 2-1-5, f. 20v, J. dell Encina.

Print:

Frottole. Libro secondo (Rome, Jacomo Mazochio? 1516).

MODERN EDITIONS:

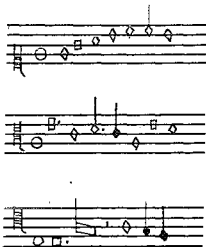
Anglés, Cancionero de Palacio, no. 30.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 22.

REMARKS:

For text concordances see Romeu Figueras, Cancionero de  
Palacio: Edición crítica de los textos, 261.

167. f. 209. Nunca fue pena mayor (a 3), t;x;x  
anon.



CONCORDANCES:

Manuscripts:

- Bologna Q 16, f. 135v (a 4), anon.  
 Bologna Q 17, f. 11 (superius and tenor only), anon.  
 Bologna Q 18, f. 89v, anon.  
 Florence 176, f. 91v, anon.  
 Florence 178, f. 37v, anon.  
 Florence 2356, f. 30v, anon.  
 Madrid 2-1-5, f. 1, Jo. Urrede.  
 Oxford 831, f. 261v (superius only), anon.  
 Paris 15123, f. 99v, anon.  
 Perugia 431, f. 87v, Jo. Urede.  
 Rome C.G. XIII.27, f. 21v, Enrique.  
 Seville 7-1-28, f. 16v, Jo. Urede.  
 St. Gall 463, no. 161 (superius and altus only), anon.  
 Verona 757, f. 57v, textless, anon.

Print:

- Petrucchi, Odhecaton, f. 6v (a 4), anon.

MODERN EDITIONS:

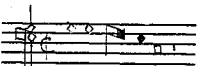
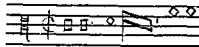
- Anglés, Cancionero de Palacio, no. 1.  
 Barbieri, Cancionero musical de los siglos XV y XVI,  
 no. 1.  
 Hewitt, Odhecaton, 226.

167. Continued.

REMARKS:

For a complete list of textual variants, see Romeu Figueras, Cancionero de Palacio: Edición crítica de los textos, 247.

168. f. 209v. Al dolor de mi cuidado (a 3), t;x;x  
anon. [Gijón]



CONCORDANCES:

Manuscripts:

Madrid 2-I-5, f. 29v, Gijón.

Seville, 7-I-28, f. 58v, Gijón.

MODERN EDITIONS:

Anglés, Cancionero de Palacio, no. 40.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 30.

REMARKS:

For a list of textual sources see Romeu Figueras,  
Cancionero de Palacio: Edición crítica de los textos,  
267.

169. f. 210. Romerico tú que vienes (a 3), t;x;x  
anon. [Encina]



CONCORDANCES:

Manuscripts:

Elvas, f. 94v, anon.

Madrid 2-I-5, f. 248v, J. dell Ensina.

MODERN EDITIONS:

Anglés, Cancionero de Palacio, no. 369.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 240.

REMARKS:

For a list of textual sources see Romeu Figueras,  
Cancionero de Palacio: Edición crítica de los textos,  
446.

170. f. 210. O que chapado plazer (a 3), t;x;x  
anon.



CONCORDANCES:  
None

171. f. 210v. Damos gracias a ti Dios (a 3), t;x;x  
anon. [F. de la Torre]



CONCORDANCE:

Manuscript:

Madrid 2-I-5, f. 22v, F. de la Torre.

MODERN EDITIONS:

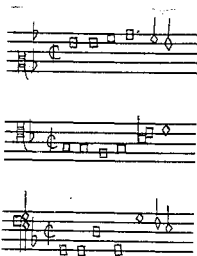
Anglés, Cancionero de Palacio, no. 32.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 281.

REMARKS:

There are important textual differences between the version of the Cancionero de Palacio and that of Segovia. See Romeu Figueras, Cancionero de Palacio: Edición crítica de los textos, 262, for a list of variant versions.

172. f. 211. Peligroso pensamiento (a 3), t;x;x  
anon. [F. de la Torre]



CONCORDANCE:

Manuscript:

Madrid 2-I-5, f. 32v, F. de la Torre.

MODERN EDITIONS:

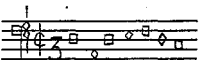
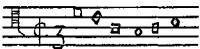
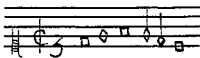
Anglés, Cancionero de Palacio, no. 43.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 33.

REMARKS:

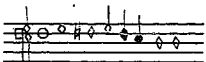
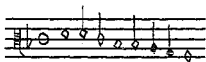
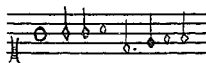
The full text of this villancico survives only in Segovia.

173. f. 211v. Dezi flor rresplandeciente (a 3), t;x;x  
anon.



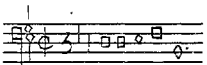
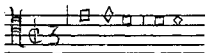
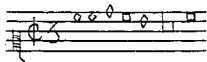
CONCORDANCE:  
None

174. f. 211v. Contento son que dolais dolor (a 3),  
x;x;x  
anon.



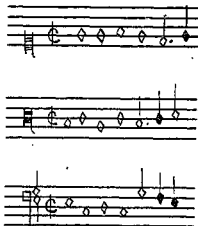
CONCORDANCE:  
None

175. f. 212. Al del hato pa los angeles (a 3), t;t;t  
anon.



CONCORDANCES:  
None

176. f. 212v. Ya no quiero tener fe, señora (a 3),  
 t;t;t  
 anon. [Encinal]



CONCORDANCE:

Manuscript:

Madrid 2-I-5, f. 257v, J. dell Enzina.

MODERN EDITIONS:

Anglés, Cancionero de Palacio, no. 408.

Barbieri, Cancionero musical de los siglos XV y XVI,  
 no. 300.

REMARKS:

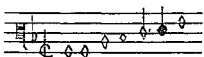
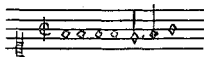
The six verses of the villancico appear in the  
Cancionero (1496) of Juan del Encina, f. 91.  
 Segovia presents verses I, III, and VI.

177. f. 212v. El descanso de nos ver (a 3), t;x;x  
anon.



CONCORDANCE:  
None

178. f. 213. Amor quiso que os quisiese (a 3), t;x;x  
anon.



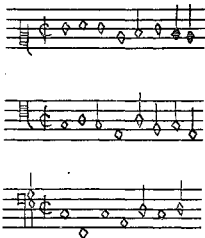
CONCORDANCE:

None

REMARKS:

This piece is listed in the index to Madrid 2-I-5, f. 184; the folio is now missing from the manuscript. The text also appears in Madrid, Biblioteca de Palacio Ms. 1579, f. 229 (one verse).

179. f. 213v. Por muy dichoso se tenga (a 3), t;x;x  
anon. [Encina]



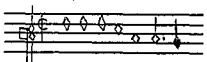
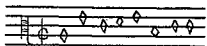
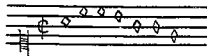
CONCORDANCE:

None

REMARKS:

This piece is listed in the index to Madrid 2-I-5, f. 184; the folio is now missing from the manuscript. Six stanzas of the villancico appear in the Encina Cancionero of 1496, f. 90. Segovia presents strophes 1 and 4.

180. f. 213v. Ay triste que vengo (a 3), t;x;x  
anon. [Encina]



CONCORDANCE:

Manuscript:

Madrid 2-I-5, f. 207v, J. dell Enzina.

MODERN EDITIONS:

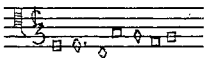
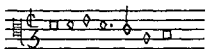
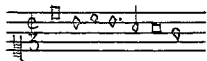
Anglés, Cancionero de Palacio, no. 293.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 378.

REMARKS:

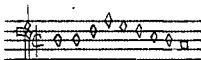
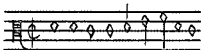
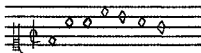
Six stanzas of the text also appear in the Encina Cancionero of 1496, f. 101v. Segovia presents only strophes 1 and 2. For textual variants, see Romeu Figueras, Cancionero de Palacio: Edición crítica de los textos, 398.

181. f. 214. Mas los precio (a 3), t;x;x  
anon.



CONCORDANCE:  
None

182. f. 214. No cese hasta os vi (a 3), t;x;x  
anon.



CONCORDANCES :  
None

163. f. 214v. Qual estavades anoche (a 4), t;t;t;t  
anon.



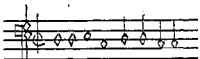
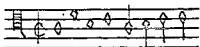
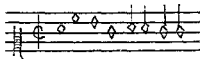
CONCORDANCE:

None

REMARKS:

The piece is listed in the index of Madrid 2-I-5,  
f. 178; this folio is now missing from the manuscript.

184. f. 216. Ya no quiero ser vaquero (a 3), t;t;t  
anon. [Encina]



CONCORDANCE:

Manuscript:

Madrid 2-I-5, f. 211v, J. dell Encina.

MODERN EDITIONS:

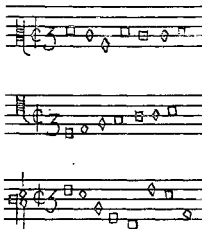
Anglés, Cancionero de Palacio, no. 302.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 381.

REMARKS:

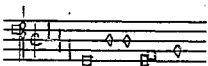
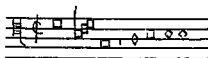
Six verses of the text appear in the Encina Cancionero  
of 1496, f. 101v. Segovia presents strophes 1, 2,  
and 6.

185. f. 216. Textless  
anon.



CONCORDANCES:  
None

186. f. 216v. Harto de tanta porfia (a 3), t;x;x  
anon.



CONCORDANCE:

Manuscript:

Madrid 2-I-5, f. 16v (a 4), anon.

MODERN EDITIONS:

Anglés, Cancionero de Palacio, no. 26.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 19.

REMARKS:

For a complete list of textual sources see Romeu  
Figueras, Cancionero de Palacio: Edición crítica de  
los textos, 259.

187. f. 217. Oyga tu merced (a 3), t;t;t  
anon.



CONCORDANCES:

Manuscripts:

Madrid 2-I-5, f. 18v, anon.

Seville 7-I-28, f. 21v, incomplete, anon.

MODERN EDITIONS:

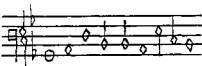
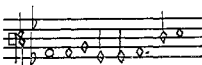
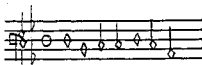
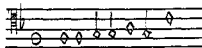
Anglés, Cancionero de Palacio, no. 26.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 19.

REMARKS:

For a list of variants, see Romeu Figueras, Cancionero de Palacio: Edición crítica de los textos, 260.

188. f. 217v. Adoramuste señor Dios (a 4), t;x;x;x  
anon. [F. de la Torre]



CONCORDANCE:

Manuscript:

Madrid 2-I-5, f. 289v, F. de la Torre.

MODERN EDITIONS:

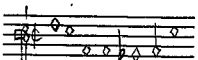
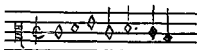
Anglés, Cancionero de Palacio, no. 444.

Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 310.

REMARKS:

The version of the Cancionero de Palacio is in duple mensuration, while the Segovia version is in triple mensuration.

189. f. 217v. Andad pasiones, andad (a 3), t;x;x  
anon. [Lagarto]



CONCORDANCES:

Manuscripts:

- Madrid 2-I-5, f. 199v, Lagarto.  
Seville 7-I-28, f. 53, anon.

MODERN EDITIONS:

- Anglés, Cancionero de Palacio, no. 279.  
Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 181.

REMARKS:

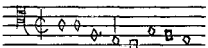
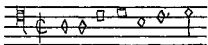
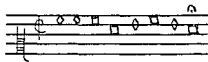
- Segovia presents strophe 1 of six strophes. For a list of textual sources and variants, see Romeu Figueras, Cancionero de Palacio: Edición crítica de los textos, 305.

190. f. 220v. O si vieras al moçuelo (a 3), t;x;x  
anon.



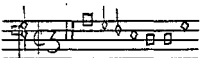
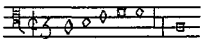
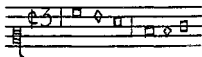
CONCORDANCE:  
None

191. f. 222. Nuevas, nuevas de plazer (a 3), t;t;t  
anon.



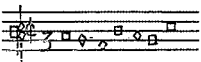
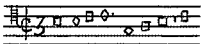
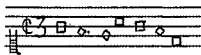
CONCORDANCE:  
None

192. f. 222v. Nuevas nuevas ques nacido (a 3), t;t;t  
anon.



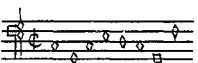
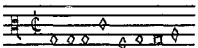
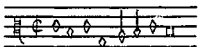
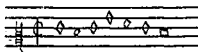
CONCORDANCE:  
None

193. f. 224. Como nos liebas amor (a 3), t;x;x  
anon.



CONCORDANCE:  
None

194. f. 224. Quanto mas lexos de ti (a 4), t;x;x;x  
anon.



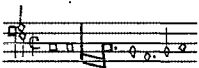
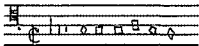
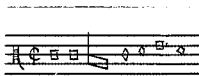
CONCORDANCE:

None

REMARKS:

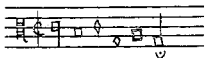
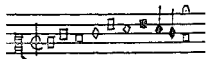
The text appears in Castillo, Cancionero General,  
1511, no. 651, attributed to "el Obispo de Tarazona."

195. f. 224v. Quedose do quedo yo (a 3), t;x;x  
anon.



CONCORDANCE:  
None

196. f. 225. Para verme con ventura (a 3), t;x;x  
anon. [Encina]



CONCORDANCES:

Manuscript:

Madrid 2-I-5, f. 240v, J. del Ensina.

Prints:

Cancionero de Upsala, no. 10, anon.

MODERN EDITIONS:

Anglés, Cancionero de Palacio, no. 354.

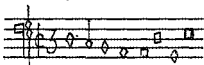
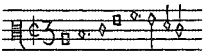
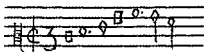
Barbieri, Cancionero musical de los siglos XV y XVI,  
no. 106.

Querol, Cancionero de Upsala, 106.

REMARKS:

The Cancionero de Palacio version presents three strophes; Segovia presents only the first.

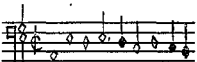
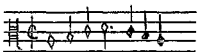
197. f. 225. Con temor y con plazer (a 3), t;x;x  
anon.



CONCORDANCES :

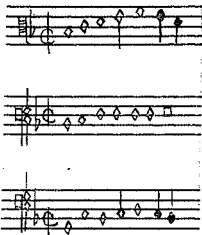
None

198. f. 225v. Vete amor busca (a 3), t;x;x  
anon.



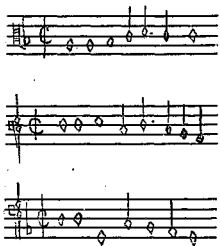
CONCORDANCE:  
None

199. f. 225v. Desdichado fue nacer (a 3); t;x;x  
anon.



CONCORDANCE:  
None

200. f. 226. Vos partistes yo quedo (a 3), t;x;x  
anon.



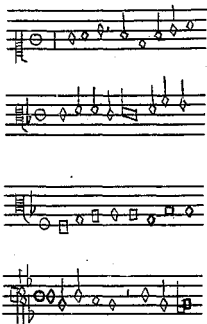
CONCORDANCE:  
None

201. f. 226. Subime a lo alto (a 3), t;x;x  
anon.



CONCORDANCE:  
None

202. f. 226v. Pange lingua (a 4), t;t;t;t;  
Johannes Urede



CONCORDANCE:

Manuscript:

Barcelona 454, f. 148v.

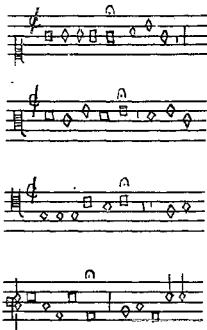
MODERN EDITION:

Anglés, "Pange lingua," Anuario musical VII (1952),  
203, after Barcelona.

REMARKS:

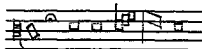
The text is printed in Liber Usualis, 957. A variant version of the tenor melody appears in Liber Usualis, 1852, "Cantus hispanus."

203. f. 227v. Ave rex noster (a 4), t;t;t;t  
Alonso de Mondejar



CONCORDANCE :  
None

204. f. 223v. Ne recorderis (incomplete, superius only)  
anon.



CONCORDANCE: -

None

REMARKS:

No mensuration is given. This is the chant and versé for the response "pro defunctis" (printed in Liber Usualis, 1782). A four-voiced setting with this cantus firmus in the superius appears in Tarazona 2, f. 227v, F. de la Torre.

## Appendix A

## INDEX OF SOURCES AND THEIR ABBREVIATIONS

Manuscripts

Annaberg 1126	Dresden, Sächsische Landesbibliothek, Mus. Ms. 1/0/506
Annaberg 1248	Dresden, Sächsische Landesbibliothek, Mus. Ms. 1/0/505
Barcelona 5	Barcelona, Biblioteca Orfeón Catalán, Ms. 5
Barcelona 454	Barcelona, Biblioteca Central, Ms. 454
Barcelona 681	Barcelona, Biblioteca Central, Ms. 681
Basel F.X.1-4	Basel, Universitätsbibliothek, Ms. F.X.1-4
Basel F.X.10	Basel, Universitätsbibliothek, Ms. F.X.10 (bassus only)
Berlin 78.B.17	Berlin, Kupferstichkabinett, Ms. 78.B.17 (Rohan Chansonnier)
Berlin 40013	Berlin, Deutsche Staatsbibliothek, Mus. Ms. 40013 (now lost)
Berlin 40021	Berlin, Deutsche Staatsbibliothek, Mus. Ms. 40021
Berlin 40098	Berlin, Deutsche Staatsbibliothek, Mus. Ms. 40098 (Glogauer Lieder- buch)
Bologna Q 16	Bologna, Civico Museo Bibliografico Musicale, Ms. Q 16

Manuscripts

Bologna Q 17	Bologna, Civico Museo Bibliografico Musicale, Ms. Q 17
Bologna Q 18	Bologna, Civico Museo Bibliografico Musicale, Ms. Q 18
Bologna Q 19	Bologna, Civico Museo Bibliografico Musicale, Ms. Q 19
Brussels 228	Brussels, Bibliothèque Royale, Ms. 228
Brussels 11239	Brussels, Bibliothèque Royale, Ms. 11239
Cambrai 125-128	Cambrai, Bibliothèque Municipale, Ms. 125-128
Capetown	Capetown, South African Public Library, Grey Collection, Ms. 3.b.12
Coimbra 12	Coimbra [Portugal], Biblioteca Geral, Ms. 12
Copenhagen 291	Copenhagen, Kongelige Bibliotek, Ms. Thott 291
Copenhagen 1848	Copenhagen, Kongelige Bibliotek, Ny. Kgl. Samling Ms. 1848 bis
Cortona/Paris	Cortona, Biblioteca del Comune e dell'Accademia Etrusca, Mss. 95-96 (altus and superius); Paris, Bibliothèque Nationale, nouv. acq. fr., Ms. 1817 (tenor)
Dijon 517	Dijon, Bibliothèque Publique, Ms. 517
Elvas 11973	Elvas, Biblioteca Pública Hortênsia, Ms. 11973
Florence 27	Florence, Biblioteca Nazionale Centrale, Panciatichi, Ms. 27

Manuscripts

Florence 107	Florence, Biblioteca Nazionale Centrale, Magl. XIX, Ms. 107 bis
Florence 112	Florence, Biblioteca Nazionale Centrale, Magl. XIX, Ms. 112 bis
Florence 117	Florence, Biblioteca Nazionale Centrale, Magl. XIX, Ms. 117
Florence 164-167	Florence, Biblioteca Nazionale Centrale, Magl. XIX, Mss. 164- 167
Florence 176	Florence, Biblioteca Nazionale Centrale, Magl. XIX, Ms. 176
Florence 178	Florence, Biblioteca Nazionale Centrale, Magl. XIX, Ms. 178
Florence 229	Florence, Biblioteca Nazionale Centrale, Banco rari, Ms. 229 (olim Magl. XIX, Ms. 59)
Florence 2356	Florence, Biblioteca Riccardiana, Ms. 2356
Florence 2439	Florence, Biblioteca del Conserva- torio Luigi Cherubini, Ms. 2439
Florence 2440	Florence, Biblioteca del Conserva- torio Luigi Cherubini, Ms. 2440
Florence 2442	Florence, Biblioteca del Conserva- torio Luigi Cherubini, Ms. 2442
Florence 2794	Florence, Biblioteca Riccardiana, Ms. 2794
Florence II.I.232	Florence, Biblioteca Nazionale Centrale, Ms. II.I.232 (olim Magl. XIX, Ms. 58)
Greifswald	Greifswald, Universitätsbibliothek, Ms. Lat 40 67 E b 133 (superius and bassus only)
Heilbronn X.2	Heilbronn, Stadtarchiv, Ms. X.2 (bassus only)

Manuscripts

Jena 31	Jena, Universitätsbibliothek, Chorbuch 31
Jena 32	Jena, Universitätsbibliothek, Chorbuch 32
Lakenhal 436	Leiden, Lakenhal, Ms. 436
Leipzig 51	Leipzig, Archiv der Thomaskirche, Ms. 51 (T and B only)
Leipzig 1494	Leipzig, Universitätsbibliothek, Ms. 1494 (Nikolaus Apel Codex)
London 31922	London, British Library, Additional Ms. 31922
London 35087	London, British Library, Additional Ms. 35087
London 20.A.XVI	London, British Library, Ms. Royal 20.A.XVI
Madrid 2-I-5	Madrid, Biblioteca de Palacio Real, Ms. 2-I-5 (Cancionero de Palacio)
Milan 2267	Milan, Fabbrica del Duomo, Ms. 2267
Milan 2268	Milan, Fabbrica del Duomo, Ms. 2268
Milan 2269	Milan, Fabbrica del Duomo, Ms. 2269
Modena E471	Modena, Biblioteca Estense, Ms. E471
Modena F.9.9	Modena, Biblioteca Estense, Ms. F.9.9
Modena L457	Modena, Biblioteca Estense, Ms. L457
Montecassino 871	Montecassino, Archivio della Badia, Ms. 871 N
Munich 19	Munich, Bayerische Staatsbibliothek, Ms. 19

Manuscripts

Munich 260	Munich, Bayerische Staatsbibliothek, Ms. 260
Munich 322-325	Munich, Universitäts-Bibliothek, Mss. 322-325
Munich 328-331	Munich, Bayerische Staatsbibliothek, Mss. 328-331
Munich 1502	Munich, Bayerische Staatsbibliothek, Ms. 1502
Munich 1516	Munich, Bayerische Staatsbibliothek, Ms. 1516
Munich 3154	Munich, Bayerische Staatsbibliothek, Ms. 3154
Oxford 831	Oxford, Bodleian Library, Ashmole Ms. 831
Padua 17	Padua, Biblioteca Capitolare, Ms. A 17
Paris 676	Paris, Bibliothèque Nationale, Res. Ms. Vm <sup>7</sup> 6
Paris 1596	Paris, Bibliothèque Nationale, f. fr., Ms. 1596
Paris 1597	Paris, Bibliothèque Nationale, f. fr., Ms. 1597
Paris 1719	Paris, Bibliothèque Nationale, f. fr., Ms. 1719
Paris 2245	Paris, Bibliothèque Nationale, f. fr., Ms. 2245
Paris 9346	Paris, Bibliothèque Nationale, f. fr., Ms. 9346 (The Bayeux Chansonnier)
Paris 12744	Paris, Bibliothèque Nationale, f. fr., Ms. 12744

Manuscripts

Paris 15123	Paris, Bibliothèque Nationale, f. fr., Ms. 15123 (Pixérécourt Chansonnier)
Paris, Nivelles de la Chaussée	Paris, Bibliothèque G. Thibault, Chansonnier Nivelles de la Chaussée
Pavia 362	Pavia, Biblioteca dell' Università, Ms. Aldini 362
Perugia 431	Perugia, Biblioteca Comunale, Ms. 431 (G.20)
Perugia M36	Perugia, Biblioteca Comunale, Ms. M36 (1013)
Regensburg C120	Regensburg, Proske-Bibliothek, Ms. C. 120 (Pernner Codex)
Regensburg B216-219	Regensburg, Proske-Bibliothek, Mss. B216-219
Rome B.8	Rome, Biblioteca Apostolica Vaticana, S. Pietro, B.8
Rome Casanatense 2856	Rome, Biblioteca Casanatense, Ms. 2856
Rome C.G. XIII.27	Rome, Biblioteca Apostolica Vaticana, Cappella Giulia, Ms. XIII.27
Rome C.S. 15	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina, Ms. 15
Rome C.S. 35	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina, Ms. 34
Rome C.S. 41	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina, Ms. 41
Rome C.S. 42	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina, Ms. 42
Rome C.S. 63	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina, Ms. 63

Manuscripts

Rome 5170	Rome, Biblioteca Apostolica Vaticana, Vat. lat., Ms. 5170
Rome 11953	Rome, Biblioteca Apostolica Vaticana, Vat. lat., Ms. 11953
Rome Chigi	Rome, Biblioteca Vaticana, Chigiana, Ms. C.VIII.234
Segovia	Segovia, Archivo Catedral, Ms. with- out shelf number
Seville/Paris	Seville, Biblioteca Colombina, Ms. 5-I-43; Paris, Bibliothèque Nationale, nouv. acq. fr., Ms. 4379
Seville 5-5-20	Seville, Biblioteca Colombina, Ms. 5-5-20
Seville 7-I-28	Seville, Biblioteca Colombina, Ms. 7-I-28
Speciálník	Hradec Kralove, Museum, Codex Speciálník
St. Gall 461	St. Gall, Stiftsbibliothek, Ms. 461 (Sicher Liederbuch)
St. Gall 462	St. Gall, Stiftsbibliothek, Ms. 462 (Heer Liederbuch)
St. Gall 463	St. Gall, Stiftsbibliothek, Ms. 463 (Tschudi Liederbuch; superius and altus only)
Stuttgart I.3	Stuttgart, Württembergische Landesbibliothek, Ms. Mus. I.3
Stuttgart I.47	Stuttgart, Württembergische Landesbibliothek, Ms. I.47
Stuttgart 39	Stuttgart, Württembergische Landesbibliothek, Ms. 39
Tarazona 2	Tarazona, Archivo Catedral, Ms. 2

Manuscripts

Tarazona 3	Tarazona, Archivo Catedral, Ms. 3
Toledo 3	Toledo, Archivo Catedral, Ms. 3
Toledo 9	Toledo, Archivo Catedral, Ms. 9
Toledo 10	Toledo, Archivo Catedral, Ms. 10
Toledo 13	Toledo, Archivo Catedral, Ms. 13
Toledo 16	Toledo, Archivo Catedral, Ms. 16
Toledo 18	Toledo, Archivo Catedral, Ms. 18
Toledo 19	Toledo, Archivo Catedral, Ms. 19
Toledo 21	Toledo, Archivo Catedral, Ms. 21
Toledo 27	Toledo, Archivo Catedral, Ms. 27
Torino I.27	Turin, Biblioteca Nazionale, Riserva musicale, Ms. I.27
Tournai/Brussels	Tournai, Bibliothèque de la Ville, Ms. 94; Brussels, Bibliothèque Royale, Ms. IV.90 (superius and tenor only)
Trent 89	Trent, Castello del Buon Consiglio, Ms. 89
Ulm 236	Ulm, Bibliothek des Münsters, Ms. 236(a,b,c,d)
Ulm 237	Ulm, Bibliothek des Münsters, Ms. 237(a,b,c,d)
Valladolid	Valladolid, Parroquia de Santiago, Ms. without shelf number
Verona 757	Verona, Biblioteca Capitolare, Ms. 757
Verona 758	Verona, Biblioteca Capitolare, Ms. 758
Verona 761	Verona, Biblioteca Capitolare, Ms. 761

Manuscripts

Vienna 11778	Vienna, Österreichische National-Bibliothek, Ms. 11778
Vienna 18810	Vienna, Österreichische National-Bibliothek, Ms. 18810
Warsaw 2016	Warsaw, University, Musical Institute, Ms. 2016 (formerly in Breslau)
Washington Laborde	Washington, D.C., Library of Congress, Ms. M 2.1, 125 Case (Laborde Chansonnier)
Washington Wolffheim	Washington, D.C., Library of Congress, Ms. M 2.1, M6 Case (Wolffheim Chansonnier)
Zwickau	Zwickau, Ratsschulbibliothek, Ms. 12

Prints

<u>Aich Leiderbuch</u>	Arnt von Aich, <u>LXXV. hubscher Lieder</u> (n.d. [1519])
<u>Cancionero de Upsala</u>	Hieronymus Scotus, <u>Villancicos de diversos autores</u> (1556)
<u>Canti B</u>	Ottaviano Petrucci, <u>Canti B numero cinquanta</u> (1502)
<u>Canti C</u>	Ottaviano Petrucci, <u>Canti C numero cento cinquanta</u> (1504)
<u>Concentus harmonici</u>	G. Mewes, <u>Concentus harmonici quattuor missarum Jacobi Obrecht</u> (n.d.)
<u>Encina Cancionero</u> (1496)	Juan del Encina, <u>Cancionero de todas las obras</u> (1496)
Formschneider	Hieronymus Formschneider, <u>Trium vocum carmina</u> (1538)
<u>Frottole I</u>	Ottaviano Petrucci, <u>Frottole I</u> (1507)

Prints

<u>Frottole II</u>	Jacomo Mazochio, (?) <u>Frottole, Libro Secondo</u> (1516)
Glareanus	Glareanus, <u>Dodecachordon</u> (1547)
<u>Missarum diversorum auctorem</u>	Ottaviano Petrucci, <u>Missarum diversorum auctorem, liber primus</u> (1509)
<u>Misse henrici Izac</u>	Ottaviano Petrucci, <u>Misse henrici Izac</u> (1506)
<u>Misse Josquin</u>	Ottaviano Petrucci, <u>Misse Josquin</u> (1502)
<u>Misse Obrecht</u>	Ottaviano Petrucci, <u>Misse Obrecht</u> (1503)
<u>Motetti A</u>	Ottaviano Petrucci, <u>Motetti A</u> (1502)
<u>Motetti C</u>	Ottaviano Petrucci, <u>Motetti C</u> (1504)
<u>Motetti de la Corona III</u>	Ottaviano Petrucci, <u>Motetti de la Corona III</u> (1519)
<u>Motetti Libro Quarto</u>	Ottaviano Petrucci, <u>Motetti Libro Quarto</u> (1505)
<u>Odhecaton</u>	Ottaviano Petrucci, <u>Harmonice musices odhecaton A</u> (1501)
<u>Ott Liederbuch</u>	J. Ott, <u>Liederbuch</u> (1544)
<u>Paris 504</u>	Paris, Bibliothèque Nationale, Res. Vm <sup>7</sup> 504; Christian Egenolff, c. 1535; superius only
<u>Petreijs, Trium vocum cantiones</u>	Johannes Petreijs, <u>Trium vocum cantiones</u> (1541)
Rhau, <u>Tricinia</u>	Georg Rhau, <u>Tricinia</u> (1542)
Vérard, <u>Jardin</u>	Antoine Vérard, <u>Le Jardin de plaisance</u> (c. 1501)

Appendix B  
INDEX OF TEXT INCIPITS

The text incipits of Segovia are listed here in alphabetical order. The composers are listed according to the attributions in the source. Names of composers of unattributed pieces identified through concordances with other sources appear in parentheses. The original orthography is retained.

<u>Piece Number</u>	<u>Text Incipit</u>	<u>Attribution</u>
119	Adieu commant joye	Adam
91	Adieu natuerlic leven myn	Petrus Eline
188	Adoramuste Señor	Anon. (Torre)
74	Aleph. Quomodo obscuratum	Anon.
75	Aleph. Vie Syon lugent	Anon.
72	Alleluya	Anon.
89	Aletz regretz	Scoen Heyne
73	Alleluya, Salve virgo mater dey	Anon.
175	Al del hato ça los angeles	Anon.
168	Al dolor de mi cuidado	Anon. (Gijon)
61	Als al de weerelt in vruch den leeft	Jacobus Hobrecht
178	Amor quiso que os quisiese	Anon.
129	Amours, amours	Scoen Heyne
189	Andad pasiones, andad	Anon. (Lagarto)
77	Ave ancilla trinitas	Anthoñius Brumel
114	Ave crux spes unica	Anthoñius Brumel
17	Ave Maria...virgo serena	Josquin du Pres
79	Ave maris stella	Jacobus Hobrecht
25	Ave regina celorum	Isaac
203	Ave rex noster	Alonso de Mondejar
102	Ave sanctissima Maria	Anon.
76	Ave verum corpus domini	Anon.
180	Ay triste que vengo	Anon. (Encina)

<u>Piece Number</u>	<u>Text Incipit</u>	<u>Attribution</u>
141	Beaulte damours	Loysette Compère
21	Benedicamus in laude Jhesu	Jacobus Hobrecht
132	Cayphas	Loysette Compère/ Johannes Martini
149	Cecus non judicat de coloribus	Ferdinandus et frater ejus
88	Che nest pas jeu	Scoen Heyne
104	Christe si dedero	Jacobus Hobrecht
155	Comme femme	Alexander Agricola
163	Comme femme	Johannes Tinctoris
193	Como nos liebas amor	Anon.
142	Comt hier	Ysaac
197	Con temor y con plazer	Anon.
100	Conditor alme siderum	Anxieta
101	Conditor alme siderum	Marturia
174	Contento son que dolais dolor	Anon.
23	Cuius sacrata viscera	Jacobus Hobrecht
96	Cuius sacrata viscera	Jacobus Hobrecht
171	Damos gracias a ti Dios	Anon. (Torre)
80	Dat ic myn lijden aldus helen	Petrus Eline
154	De tous biens playne	Adam
109	De tous biens playne	Alexander Agricola
124	De tous biens playne	Alexander Agricola
148	De tous biens playne	Alexander Agricola
115	De tous biens playne	Ysaac
157	De tous biens playne	Roellrin
156	De tous biens playne	Jo. Tinctoris
55	Den Haghel ende die calde snee	Jacobus Hobrecht
199	Desdichado fue nacer	Anon.
173	Dezi flor rresplandçiente	Anon.
26	Domine Jhesu Christe qui hora Dei	Johannes Ancheta
28	Domine ne meminervis	Johannes Ancheta
99	Domine non secundum peccata	Johannes Ancheta
24	Domine non secundum peccata nostra	Johannes Ffarer
82	Dung aultre amer	Alexander Agricola
159	Dung aultre amer	Johannes Tinctoris
94	Een vroylic wesen	Jacobus Barbiriau
147	Elaes	Alexander Agricola
43	Elaes	Caron
130	Elaes Abrayam	Loysette Compère

<u>Piece Number</u>	<u>Text Incipit</u>	<u>Attribution</u>
113	Elaes	Ysaac
116	Elaes	Ysaac
177	El descanso de nos ver	Anon.
133	En attendant	Loysette Compère
10	Et in terra pax (Gloria)	Jo. Ancheta
22	Exortum est in tenebris	Matheus Pipelare
162	Fecit potentiam	Anon.
110	Fortuna disperata	Anthonius Busnoys
44	Fortuna disperata	Ysaac
46	Fortuna disperata	Ysaac
127	Fortuna disperata	Josquin du Pres
40	Fortuna vincineta	Anon.
152	Gaudeamus omnes in Domino	Alexander Agricola
144	Garisse moy	Loysette Compère
146	Gentile spiritus	Ysaac
97	Gracias refero tibi, Domine Jhesu Christe	Ysaac
165	Gran gasajo siento yo	Anon. (Encina)
186	Harto de tanta porfia	Anon.
128	Het es al ghedaen	Ysaac
108	Hoert hier myn lieve gheselle	Petrus Eline
62	Ic draghe de mutse clutse	Jacobus Hobrecht
63	In hebbe gheen ghelt in myn bewelt	Jacobus Hobrecht
60	Ic hoerde de cloeskins luden	Jacobus Hobrecht
64	Ic weinsche alle scoene vrouwen eere	Jacobus Hobrecht
70	Imperatrix reginarum	Anon.
81	In meinen zin	Alexander Agricola
105	In pace in idipsum	Josquin du Pres
15	Inter praeclarissimas virtutes	Jacobus Hobrecht
122	Jamays	Anthonius Brumel
126	Jay bieuu huwer	Loysette Compère
139	Jay bien nori	Johannes Joye
39	Jay priis amours	Johannes Martini
47	Jay priis amours	Anon. [Ysaac]
42	Je nay deul	Alexander Agricola
41	Je ne demande	Anthonius Busnoys
125	Je ne fays plus	Loysette Compère
145	Je ne puis plus	Loysette Compère
164	Justa fue mi perdicion	Anon. (Torre)
35	Juste judex Jhesu Christe	Anon.

<u>Piece Number</u>	<u>Text Incipit</u>	<u>Attribution</u>
29	Kyrie qui expansis	Anon.
32	Kyrie qui passurus	Anon.
53	Lacen adieu wel zoete plye	Jacobus Hobrecht
49	Laet u ghenoughen liever Johan	Jacobus Hobrecht
150	La martinella	Ysaac
45	Le souvenir	Johannes Tinctoris
158	Le souvenir	Johannes Tinctoris
13	Magnificat	Alr. Agricola
68	Magnificat	Johannes Anxeta
67	Magnificat	Anthonius Brumel
14	Magnificat	Josquin du Pres
181	Mas lo precio	Anon.
78	Mater patris et filia	Anthonius Brumel
65	Meisken es u cutkin ra	Jacobus Hobrecht
95	Mijn alder liefste moeselkin	Alexander Agricola
117	Mijns liefskins bruyn oghen	Matheus Pipelare
16	Mille quingentis	Jacobus Hobrecht
1	Missa [Wol auff gesell von hynnen]	Anon. [Ysaac]
66	Missa	Alexander Agricola
7	Missa [Quant jay au cor]	Ysaac
2	Missa [L'homme arme sexti toni]	Josquin du Pres
3	Missa Libenter gloriabor	Jacobus Hobrecht
4	Missa [Adieu mes amours]	Jacobus Hobrecht
6	Missa Fortuna disperata	Jacobus Hobrecht
5	Missa Rosa playsante	Jacobus Hobrecht
8	Missa [sine nomine]	Matheus Pipelare
92	Moet my lacen u vriendlic schiin	Jacobus Hobrecht
58	Mon pere ma done mari	Loysette Compère
90	Mon souvenir	Scoen Heyne
48	Morkin ic hebbe ter scolen gheleghen	Matheus Pipelare
151	Morte que fay	Ysaac
143	Moyses	Ysaac
134	My my	Ysaac
204	Ne recorderis	Anon.
137	Nec michi nec tibi	Jacobus Hobrecht
182	No cese hasta que os vi	Anon.
191	Nuevas, nuevas de plazer	Anon.
192	Nuevas, nuevas por tu fe	Anon.
167	Nunca fue pena mayor	Anon. (Urede)

<u>Piece Number</u>	<u>Text Incipit</u>	<u>Attribution</u>
83	Oblier suis	Alexander Agricola
33	O bone Jhesu	Johannes Ancheta
31	O crux ave spes unica	Anon.
18	O intemerata Virgo	Josquin du Pres
107	O intemerata	Johannes Martini
170	O que chapado plazer	Anon.
190	O si vieras al moçuelo	Anon.
111	O venus bant	Alexander Agricola
138	O venus bant	Alexander Agricola
20	Omnis spiritus laudet	Jacobus Hobrecht
106	Ortus de celo flos est	Ysaac
71	Osanna salvifica tuum plasma	Anon.
187	Oyga tu merced	Anon.
202	Pange lingua	Johannes Urede
196	Para verme con ventura	Anon. (Encina)
9	Patrem omnipotentem (Credo)	Johannes Anxeta
172	Peligroso pensamiento	Anon. (Torre)
135	Penser en vous	Scoen Heyne
179	Por muy dichoso se tenga	Anon. (Encina)
136	Pour votre amour	Anthonium Brumel
112	Princesse de toute beaulte	Alr. Agricola
166	Pues jamas olvidaros	Anon. (Encina)
131	Puis que	Loysette Compère
183	Qual estavades anoche	Anon.
194	Quanto mas lexos de ti	Anon.
195	Quedose do quedo yo	Anon.
153	Regina celi	Jacobus Hobrecht
118	Reveille toy franc cuer	Loysette Compère
169	Romerico tu que vienes	Anon. (Encina)
11	Salve regina	Ysaac
12	Salve regina	Jacobus Hobrecht
69	Salve sancta facies	Anon.
19	Salve virgo sanctissima	Ysaac
98	Sancta Maria ora pro nobis	Anon.
38	Sancte Michael ora	Anon. (Compère)
140	Scoen vint	Johannes Martini
103	Si dedero	Alexander Agricola
120	Si jay parle aucunement	Loysette Compère
87	Soyt loyng ou pres	Alexander Agricola
201	Subime a lo alto	Anon.
37	Sullen wij langhe in drucke moeten leven	Jacobus Hobrecht

<u>Piece Number</u>	<u>Text Incipit</u>	<u>Attribution</u>
86	Tandernaken al up den riin	Alexander Agricola
34	Te Dominum confitemur	Anon.
36	Tmeiskin was jonc	Jacobus Hobrecht
160	Textless	Johannes Tinctoris
185	Textless	Anon.
161	Tout a par moy	Jo. Tinctoris
51	Tsaat een eleen meisken	Jacobus Hobrecht
56	Veci la dancha barberi	Loysette Compère
30	Veni sancte spiritus	Anon. (Alonso d'Alva)
85	Verginorette savosienne	Loysette Compere
59	Verginorette savosienne	Josquin du Pres
92	Verlanghen ghij doet mynder herten piin	Petrus Eline
198	Vete amor buscados tes	Anon.
27	Virgo et mater	Johannes Ancheta
123	Vive le noble rey	Loysette Compère
200	Vos partistes yo quede	Anon.
121	Vostre amour	Ysaac
84	Vrucht ende moet es gar da hin	Roellrin
52	Waer sij dij han	Jacobus Hobrecht
50	Wat willen wij metten budel spelen	Jacobus Hobrecht
57	Weet ghij wat mynder jonghen herten deert	Jacobus Hobrecht
184	Ya no quiero ser vaquero	Anon. (Encina)
176	Ya no quiero tener fe señora	Anon. (Encina)
54	Zart reyne vrucht	Roellrin

Appendix C  
INDEX OF COMPOSERS

The following index is an alphabetical listing of composers to whom pieces are attributed in the Segovia manuscript. The names of composers who have been identified through concordances in other sources appear in brackets. Orthography of the composers' names has been modified to agree with modern practice.

<u>Piece Number</u>	<u>Composer</u>
	ADAM
119	Adieu commant joye
154	De tous biens playne
	AGRICOLA
155	Comme femme
109	De tous biens playne
124	De tous biens playne
148	De tous biens playne
82	Dung aultre amer
147	Elaes
152	Gaudeamus omnes in domino
81	In meinen zin
42	Je nay deul
13	Magnificat
95	Mijn alder liefste moeselkin
66	Missa
83	Oblier suis
111	O venus bant
138	O venus bant
112	Princesse de toute beaulte
103	Si dederò
87	Soyt loyng ou pres

<u>Piece Number</u>	<u>Composer</u>
	AGRICOLA (continued)
86	Tandernaken al up den riin
	[ALVA]
30	Veni sancte spiritus
	ANCHIETA
100	Conditor alme siderum
26	Domine Jhesu Christe qui
28	Domine ne memneris
99	Domine non secundum peccata
10	Et in terra pax (Gloria)
68	Magnificat
33	O bone Jhesu
9	Patrem omnipotentem (Credo)
27	Virgo et mater
	BARBIREAU
94	Een vroylic wesen
	BRUMEL
77	Ave ancilla trinitas
114	Ave crux spes unica
122	Jamays
67	Magnificat
78	Mater patris et filia
136	Pour votre amour
	BUSNOIS
110	Fortuna disperata
41	Je ne demande
	CARON
43	Elaes

<u>Piece Number</u>	<u>Composer</u>
	COMPÈRE
141	Beaulte damours
132	Cayphas
130	Elaes Abrayam
133	En attendant
144	Garisse moy
126	Jay bieu huwer
125	Je ne fays plus
145	Je ne puis plus
58	Mon pere ma done mari
131	Puis que
118	Reveille toy franc cuer
38	Sancte Michael ora
120	Si jay parle aucunement
56	Veci la dancha barberi
85	Verginorette savosienne
123	Vive le noble rey
	DESPREZ
17	Ave Maria...virgo serena
127	Fortuna disperata
105	In pace in idipsum
14	Magnificat
2	Missa [L'homme arme sexti toni]
18	O intemerata Virgo
59	Verginorette savosienne
	ELINE
91	Adieu natuerlic leven myn
80	Dat ic myn lijden aldus helen moet
108	Hoert hier myn lieve gheselle
93	Verlanghen ghij doet mynder herten piin
	[ENCINA]
180	Ay triste que vengo
165	Gran gasajo siento yo
196	Para verme con ventura
179	Por muy dichoso se tenga
166	Pues jamas olvidaros
169	Romerico tu que vienes
184	Ya no quiero ser vaquero
176	Ya no quiero tener fe señora

<u>Piece Number</u>	<u>Composer</u>
	FERDINANDUS ET FRATER EJUS
149	Cecus non judicat de coloribus
	FFARRER
24	Domine non secundum peccata nostra
	GHIZIGHEM
89	Aletz regretz
129	Amours, amours
88	Che nest pas jeu
90	Mon souvenir
135	Penser en vous
	[GIJON]
168	Al dolor de mi cuidado
	ISAAC
25	Ave regina celorum
142	Comt hier
115	De tous biens playne
113	Elaes
116	Elaes
44	Fortuna disperata
46	Fortuna disperata
146	Gentile spiritus
97	Gracias refero tibi, Domine Jhesu Christe
128	Het es al ghedaen
47	Jay priis amours
150	La martinella
1	Missa [Wol auff gesell von hynnen]
7	Missa [Quant jay au cor]
151	Morte que fay
143	Moyes
134	My my
106	Ortus de celo flos est
11	Salve regina
19	Salve virgo sanctissima
121	Vostre amour

<u>Piece Number</u>	<u>Composer</u>
	JOYE
139	Jay bien nori
	[LAGARTO]
189	Andad pasiones, andad
	MARTINI
132	Cayphas
39	Jay priis amours
107	O intemerata
140	Scoen vint
	MARTURIA
101	Conditor alme siderum
	MONDEJAR
203	Ave rex noster
	OBRECHT
61	Als al de weerelt in vruch den leeft
79	Ave maris stella
21	Benedicamus in laude Jhesu
104	Christe si dedero
23	Cuius sacrata viscera
96	Cuius sacrata viscera
55	Den Haghel ende die calde
62	Ic draghe de mutse clutse
63	In hebbe gheen ghelt in myn bewelt
60	Ic hoerde de closkins luden
64	Ic weinsche alle scoene vrouwen eere
15	Inter praeclarissimas virtutes
53	Lacen adieu wel zoete plye
49	Laet u ghenoughen liever Johan
65	Meisken es u cutkin ra
16	Mille quingentis
3	Missa Libenter gloriabor

<u>Piece Number</u>	<u>Composer</u>
4	Missa [Adieu mes amours]
6	Missa Fortuna disperata
5	Missa Rosa playsante
92	Moet my lacen u vriendlic schiin
137	Nec michi nec tibi
20	Omnis spiritus laudet
153	Regina celi
12	Salve regina
37	Sullen wij langhe in drucke
36	Tmeiskin was jonc
51	Tsaat een eleen meisken
52	Waer sij dij han
50	Wat willen wij metten budel spelen
57	Weet ghij wat mynder jonghen herten deert

PIPELARE

22	Exortum est in tenebris
117	Mijns liefskins bruyt oghen
8	Missa (sine nomine)
48	Morkin ic hebbe ter scolen gheleghen

ROELLRIN

157	De tous biens playne
84	Vrucht ende moet es gar da hin
54	Zart reyne vrucht

TINCTORIS

163	Comme femme
156	De tous biens playne
159	Dung aultre amer
45	Le souvenir
158	Le souvenir
160	Textless
161	Tout a par moy

<u>Piece Number</u>	<u>Composer</u>
	[TORRE]
188	Adoramuste Señor
171	Damos gracias a ti Dios
164	Justa fue mi perdicion
172	Peligroso pensamiento
	UREDE
167	Nunca fue pena mayor
202	Pange lingua
	UNATTRIBUTED
74	Aleph. Quomodo obscuratum
75	Aleph. Vie Syon lugent
72	Alleluya
73	Alleluya. Salve virgo mater dey
175	Al del hato ça los angeles
178	Amor quiso que os quisiese
102	Ave sanctissima Maria
76	Ave verum corpus domini
193	Como nos liebas amor
197	Con temor y con plazer
174	Contento son que dolais dolor
199	Desdichado fue nacer
173	Dezi flor rresplandeçiente
177	El descanso de nos ver
162	Fecit potentiam
40	Fortuna vincineta
186	Harto de tanta porfia
70	Imperatrix reginarum
35	Juste judex Jhesu Christe
29	Kyrie qui expansis
32	Kyrie qui passurus
181	Mas lo precio
204	Ne recorderis
182	No cese hasta que os vi
191	Nuevas, nuevas de plazer
192	Nuevas, nuevas por tu fe
31	O crux ave spes unica
170	O que chapado plazer
190	O si vieras al moçuelo
71	Osanna salvifica tuum plasma
187	Oyga tu merced

<u>Piece Number</u>	<u>Composer</u>
	UNATTRIBUTED (continued)
183	Qual estavades anoche
194	Quanto mas lexos de ti
195	Quedose do quedo yo
69	Salve sancta facies
98	Sancta Maria ora pro nobis
201	Subime a lo alto
34	Te Dominum confitemur
185	Textless
198	Vete amor buscados tes
200	Vos partistes yo quede

## BIBLIOGRAPHY

- Adler, Guido and Oswald Koller, eds. Sechs Trienter Codices. Denkmäler der Tonkunst in Österreich XIV-XV. Vienna, 1900.
- Albrecht, Hans. "Isaac." Die Musik in Geschichte und Gegenwart III. Kassel, 1957, 1417-1434.
- Albrecht, Hans, ed. Georg Rhau: Symphoniae jucundae. Musikdrucke aus den Jahre 1538 biz 1545 III. Kassel, 1959.
- Allen, P. S., ed. Opus Epistolarum des Erasmi Roterrdami I. London, 1906.
- Andrews, James J. Juan del Encina: Prometheus in Search of Prestige. Berkeley, 1959.
- Anglés, Higinio. "Anchieta." Die Musik in Geschichte und Gegenwart I. Kassel, 1949-51, 454.
- \_\_\_\_\_. "Der Musiknotendruck des 15-17 Jahrhunderts im Spanien." Musik und Verlag, Karl Vötterle zum 65 Geburtstag am 12 April 1968. Kassel, 1968, 143-49.
- \_\_\_\_\_. "Die Spanische Liedkunst im 15. und am Anfang des 16. Jahrhunderts." Theodor Kroyer-Festschrift. Edited by Herman Zenck, Helmut Schultz, and Walter Gerstenberg. Regensburg, 1933.
- \_\_\_\_\_. "El Archivo musical de la catedral de Valladolid." Anuario musical III (1948), 59-106.
- \_\_\_\_\_. El Chansonnier français de la Colombina de Sevilla. Estudis Universitaris Catalans XIV. Barcelona, 1929.
- \_\_\_\_\_. "El 'Pange Lingua' de Johannes Urreda, maestro de capilla del Rey Fernando el Católico." Anuario musical VII (1952), 193-200.
- \_\_\_\_\_. "Encina." Die Musik in Geschichte und Gegenwart I. Kassel, 1949-1951, 1330-1336.

Anglés, Higinio. "La Música conservada en la Biblioteca Colombina y en la Catedral de Sevilla." Anuario musical II (1947), 1-39.

\_\_\_\_\_. La Música española desde la edad media. Barcelona, 1941.

\_\_\_\_\_. "La Notación musical española de la segunda mitad del siglo XV." Anuario musical II (1947), 151-73.

\_\_\_\_\_. "La Polyphonie religieuse péninsulaire antérieure à la venue des musiciens flamands en Espagne." International Society for Musical Research, First Congress Reports. Liège, 1930.

\_\_\_\_\_. "Les Musiciens Flamands en Espagne et leur influence sur la polyphonie espagnole." International Society of Musicology for Music Research, 5th Congress. Utrecht, 1952, 47-54.

\_\_\_\_\_. "Un Manuscrit inconnu avec polyphonie du XV<sup>e</sup> siècle conservé à la Cathédrale de Segovie (Espagne)." Acta musicologica VIII (1936), 6-17.

Anglés, Higinio, ed. La Música de las Cantigas de Santa Maria. 4 vols. Barcelona, 1943.

\_\_\_\_\_. La Música en la Corte de Carlos V. Monumentos de la música española II. Barcelona, 1944.

\_\_\_\_\_. La Música en la Corte de los Reyes Católicos: Polifonía religiosa. Monumentos de la música española I. Barcelona, 1941.

\_\_\_\_\_. La Música en la corte de los Reyes Católicos: Polifonía profana. Cancionero musical de Palacio. Monumentos de la música española V and X. Barcelona, 1947, 1951.

Anglés, Higinio and José Subira, eds. Catálogo musical de la Biblioteca Nacional de Madrid. 3 vols. Madrid, 1946-1951.

Antiphonal sacrosanctae Romanae ecclesiae. Tournai, 1924.

- Antonlín, P. G. Los Libros de Isabel la Católica en la Real Capilla de Granada. La Alhambra, 1921.
- Antonowycz, Myrosław, ed. Josquin des Prés: Werken: Wereldlijke Werken IV. Amsterdam, 1965.
- Apel, Willi. The Notation of Polyphonic Music, 900-1600. 5th ed. Cambridge, Mass., 1953.
- Atlas, Alan W. "Alexander Agricola and Ferrante I of Naples." Journal of the American Musicological Society XXX (1977), 313-19.
- \_\_\_\_\_. The Capella Giulia Chansonnier (Rome, Biblioteca Apostolica Vaticana, C.G. XIII.27). 2 vols. New York, 1975.
- Aubrun, Charles V. "Inventaire des sources pour l'étude de la poésie castillane au XV<sup>e</sup> siècle." Estudios dedicadas a Menéndez Pidal IV (1953), 297-330.
- Auda, Antoine. La Musique et les musiciens de l'ancien pays de Liège. Liège, 1930.
- Baeza, Gonzalo de. Tesorero de Isabel La Católica. Edited by Antonio de La Torre. 2 vols. Madrid, 1955.
- Bal y Gay, Jesús, ed. Cancionero de Upsala. Mexico City, 1944.
- Ballesteros Gaibros, Manuel. Isabel de Castilla, Reina Católica de España. Madrid, 1964.
- \_\_\_\_\_. La Obra de Isabel la Católica. Segovia, 1953.
- Bank, J. A. Tactus, Tempo and Notation in Mensural Music from the 13th to the 17th Century. Amsterdam, 1972.
- Barbieri, Francisco Asenjo. Cancionero musical de los siglos XV y XVI. Madrid, 1892.
- Battistessa, Ángel. Poetas y prosistas españoles. Buenos Aires, 1943.
- Bayo, Marcial José. Virgilio y la pastoral española del renacimiento (1480-1530). Madrid, 1959.

- Becherini, Bianca. Catalogo dei manoscritti musicali della Biblioteca Nazionale Centrale di Firenze. Kassel, 1959.
- \_\_\_\_\_. "I manoscritti e le stampe rare della Biblioteca del Conservatorio Luigi Cherubini." La Biblioteca LXVI (1964), 255-99.
- Bent, Margaret. "Musica Recta and Musica Ficta." Musica disciplina XXVI (1972), 74-100.
- Benton, Rita, ed. Directory of the Music Research Libraries: Thirteen European Countries. Iowa City, 1970.
- Bernáldez, Andrés. Historia de los Reyes Católicos don Fernando y Doña Isabel. Ms. 1, 359, Biblioteca Nacional. Edited by M. Aguilar. Madrid, 1940.
- Bertolotti, A. Musici alla corte dei Gonzaga in Mantova dal secolo XIV al secolo XVIII. Milan, 1890.
- Bessler, Heinrich. "Aulen." Die Musik in Geschichte und Gegenwart I. Kassel, 1949-1951, 858-859.
- \_\_\_\_\_. Die Musik des Mittelalters und der Renaissance. Potsdam, 1931-35.
- Biggle, Lloyd. "The Masses of Antoine Brumel." Unpublished Ph.D. dissertation, University of Michigan, 1953.
- Boer, Coenraad L. W. Chansonformen op het einde van de XVde eeuw: Een studie voor aanleiding van Petrucci's Harmonice musices Odhecaton. Amsterdam, 1938.
- Borren, Charles van den. Geschiedenis van de Muziek in de Nederlanden. 2 vols. Amsterdam, 1948-1951.
- \_\_\_\_\_. "Hayne van Chizeghem." Die Musik in Geschichte und Gegenwart V. Kassel, 1956, 1950-1952.
- \_\_\_\_\_. "Une Hypothèse concernant le lieu de naissance de Josquin des Prés." Festschrift für Joseph Schmidt-Görg zum 60 Geburtstag. Bonn, 1957, 21-25.

- Borren, Charles van den. "Inventaire des manuscrits de musique polyphonique qui se trouvent en Belgique." Acta musicologica V (1933), 66-71, 120-127, 177-183 and VI (1934), 23-29, 65-73, 116-121.
- Bortone, Amerigo, ed. Josquin Des Prés e vari. Archivium musicae metropolitanum mediolanense XV. Milan, 1968.
- Bourland, C. B. "The Unprinted Poems of the Spanish Cancioneros in the Bibliothèque Nationale." Revue hispanique XXI (1909), 460-566.
- Bouquet, Marie-Thérèse. "La Capella musicale dei Duchi de Savoia dal 1450 al 1500." Rivista italiana di musicologia III (1968), 233-85.
- Braggard, Anne-Marie. "Un Manuscrit florentin du Quattrocento: Le Magl. XIX.59 (B.R. 229)." Revue de musicologie LII (1966), 56-72.
- Brawley, John. "Magnificats, Hymns, Motets, and Secular Compositions of Johannes Martini." Unpublished Ph.D. dissertation, Yale University, New Haven, 1968.
- Brewer, Leslie O. "The Life and Works of Juan del Encina." Unpublished Master's thesis, University of Arizona, Tucson, 1933.
- Bridgman, Nanie. "Christian Egenolff, imprimeur de musique." Annales musicologiques III (1955), 77-177.
- \_\_\_\_\_. "Japart." Die Musik in Geschichte und Gegenwart VI. Kassel, 1957, 1753-1574.
- \_\_\_\_\_. "Un Manuscrit italien du début du XVI<sup>e</sup> siècle à la Bibliothèque Nationale (Département de la musique, Rés. Vm<sup>7</sup> 676)." Annales musicologiques I (1953), 177-267.
- Briquet, C. M. Les Filigranes. Edited by Allan Stevenson. Amsterdam, 1968.
- Brooks, Catherine. "Antoine Busnois, Chanson Composer." Journal of the American Musicological Society VI (1953), 111-27.

- Brown, Howard M. "The Chanson Rustique: Popular Elements in the 15th- and 16th-century Chanson." Journal of the American Musicological Society XII (1959), 16-26.
- \_\_\_\_\_. "Chansons for the Pleasure of a Florentine Patrician: Florence, Biblioteca del Conservatorio di Musica, Ms. Basevi 2442." Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese. Edited by Jan La Rue. New York, 1966, 56-66.
- \_\_\_\_\_. "Florence, Biblioteca Nazionale Centrale, Banco rari, Ms. 229." Unpublished typescript. Chicago, n.d.
- \_\_\_\_\_. "The Genesis of a Style: The Parisian Chanson: 1500-1530." Chanson and Madrigal, 1480-1530. Edited by James Haar. Cambridge, Mass., 1964, 1-36.
- \_\_\_\_\_. Instrumental Music Printed before 1600: A Bibliography. Cambridge, 1965.
- \_\_\_\_\_. Music in the French Secular Theater, 1400-1550. Cambridge, Mass., 1963.
- Bryden, John R. and David Hughes. An Index of Gregorian Chant. 2 vols. Cambridge, 1969.
- Bukhofzer, Manfred. "An Unknown Chansonnier of the 15th Century (Mellon)." The Musical Quarterly XXVIII (1942), 14-49.
- \_\_\_\_\_. Studies in Medieval and Renaissance Music. New York, 1950.
- Bush, Helen. "The Laborde Chansonnier." Papers of the American Musicological Society, 1940. New York, 1946, 56-79.
- Cañete, Manuel. Teatro completo de Juan del Encina. Madrid, 1893.
- Capelli, Adriano. Dizionario di abbreviature latine ed italiane. 6th ed. Milan, 1967.
- Casimiri, Raffaello. "Canzoni e motetti dei sec. XV-XVI." Note d'archivio per la storia musicale XIV (1937), 145ff.

- Castillo, Hernando del, ed. Cancionero general, nuevamente añadido. Valencia, 1511.
- Cattin, Guilio. "Nuova fonte italiana della polifonia intorno al 1500 (Ms. Cape Town, Grey 3.b.12)." Acta musicologica XLV (1973), 163-221.
- Cavanaugh, Phillip. "Liturgico-Musical Study of German Polyphonic Mass Propers in Jena 33-35, Weimar A, Annaberg 1126, 1248." Unpublished Ph.D. dissertation, University of Pittsburgh, 1972.
- Chapman, Catherine. "Printed collections of Polyphonic Music Owned by Ferdinand Columbus." Journal of the American Musicological Society XXI (1968), 34-84.
- Chase, Gilbert. "Juan del Encina: Poet and Musician." Music and Letters XX (1939), 420-30.
- \_\_\_\_\_. The Music of Spain. New York, 1941.
- \_\_\_\_\_. "Origins of the Lyric Theater in Spain." The Musical Quarterly XXV (1939), 292-305.
- Chavarri, Eduardo. Historia de la música. Barcelona, 1929.
- Chevalier, Ulysse. Repertorium hymnologicum. Louvain, 1892.
- Cirot, G. "Le théâtre religieux d'Encina." Bulletin hispanique XLIII (1941), 5-55.
- Citadella, Luigi. Notizie relative a Ferrara. Ferrara, 1864.
- Clark, Dorothy. "A Chronological Sketch of Castilian Versification Together with a History of its Metric Terms." University of California Publications in Modern Philology XXXIV (1967), 279-382.
- Clarke, Henry. "Musicians of the Northern Renaissance." Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese. Edited by Jan La Rue. New York, 1966, 77-87.
- Clemencín, Diego D. Elogio de la Reina Católica, Doña Isabel. Madrid, 1821.

- Collins, Michael. "The Performance of Sesquialtera and Hemiola in the Sixteenth Century." Journal of the American Musicological Society XVII (1964), 5-28.
- Colmenares, Diego de. Historia de la insigne ciudad de Segovia. Segovia, 1640.
- Colomera y Rodríguez, Venancio. Paleografía castellana. Valladolid, 1862.
- Coster, A. "Juan de Anchieta et la famille de Loyola." Revue hispanique LXXIX (1930), 1-20.
- Cotarelo y Mori, Emilio. Estudios de historia literaria de España. Madrid, 1901.
- \_\_\_\_\_. Juan del Encina y los orígenes del teatro español. Madrid, 1901.
- Coussemaker, Edmond de. Notice sur les collections musicales de la Bibliothèque de Cambrai. Paris, 1843.
- \_\_\_\_\_. Scriptorum de musica medi aevi. 4 vols. Paris, 1864-76.
- Crawford, James P. Wickersham. Spanish Drama before Lope de Vega. Rev. ed. Philadelphia, 1937.
- \_\_\_\_\_. The Spanish Pastoral Drama. Philadelphia, 1915.
- Cross, Ronald. "The Life and Works of Matthaëus Pipelare." Musica disciplina XVIII (1963), 107-14.
- \_\_\_\_\_. "Pipelare: A Historical-Stylistic Study." Unpublished Ph.D. dissertation, New York University, 1961.
- Cross, Ronald, ed. Matthaëus Pipelare: Opera omnia. Rome, 1966.
- Cuyler, Louise. The Emperor Maximilian I and Music. London, 1973.
- Cuyler, Louise, ed. Heinrich Isaac: Five Polyphonic Masses. Ann Arbor, 1956.

- D'Accone, Frank. "Heinrich Isaac in Florence: New and Unpublished Documents." The Musical Quarterly XLIX (1963), 115-35.
- \_\_\_\_\_. Music of the Florentine Renaissance. Rome, 1967-69.
- \_\_\_\_\_. "The Singers of San Giovanni in Florence during the 15th Century." Journal of the American Musicological Society XIV (1961), 307-58.
- \_\_\_\_\_. "Some Neglected Composers in the Florentine Chapels, ca. 1475-1525." Viator I (1970), 263-88.
- Díaz Jiménez y Mollada, Eloy. Juan del Encina en León. Madrid, 1909.
- Diehl, Edith. Bookbinding, Its Background and Technique. New York, 1946.
- Diehl, George. "The Partbooks of a Renaissance Merchant, Cambrai, Bibliotheque Municipale Ms. 125-128." Unpublished Ph.D. dissertation, University of Pennsylvania, 1974.
- Dixon, Helen. "The Manuscript Vienna National Library, 1783." Musica disciplina XXIII (1969), 105-16.
- Donovan, Richard B. Liturgical Drama in Medieval Spain. Toronto, 1958.
- Doorslaer, G. van. "La Chapelle musicale de Philippe le beau." Revue belge d'archéologie et d'histoire l'art IV (1934), 21-58, 1939-66.
- Douglass, Ralph T. "The Evolution of Spanish Orthography from 1475-1726." Unpublished Ph.D. dissertation, University of Pennsylvania, 1964.
- Drake, George. "Petrucci's Motetti A and B: A Critical Study and Complete Edition." Unpublished Ph.D. dissertation, University of Illinois, 1972.
- Dreves, Guido, ed. Analecta hymnica medii aevi. Leipzig, 1886-1911.
- Droz, Eugénie and A. Piaget. Le Jardin de plaisance et fleur de rhétorique. 2 vols. Paris, 1925.

- Droz, Eugénie, Yvonne Rokseth, and Geneviève Thibault, eds. Trois chansonniers français du XV<sup>e</sup> siècle. Paris, 1927.
- Duysse, Florent van. Het oude nederlandse lied. Wereldlijke en gesstlyke liederen uit vroegeren tijd. 3 vols. Antwerp, 1903-1908.
- Eineder, Georg. The Ancient Paper Mills of the Former Austro-Hungarian Empire and their Watermarks. Monumenta chartae papyraeae historiam illustrantia VII. Hilversum, 1960.
- Eitner, Robert. Bibliographie der Musik-Sammelwerke des XVI und XVII Jahrhunderts. Berlin, 1877.
- \_\_\_\_\_. Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts. 10 vols. Leipzig, 1899-1904.
- \_\_\_\_\_. Eine Handschrift von Egidius Tschudi. Monatshefte für Musikgeschichte XXI (1874), 131.
- Elústiza, Juan E. de and Hernández G. Castrillo. Antología musical: Polifonía vocal, siglos XV y XVI. Barcelona, 1933.
- Encina, Juan del. Cancionero, primera edición, 1496. Publicado en facsimile por la Real Academia Española. Prologo por Emilio Cotarelo y Mori. Madrid, 1928.
- \_\_\_\_\_. Cancionero de todas las obras. Salamanca. 1509.
- \_\_\_\_\_. Canciones. Edited by Ángel J. Battistessa. Buenos Aires, 1941.
- \_\_\_\_\_. Égloga de Placida y Victoriano, precedida de otras tres églogas. Edited by Giménez Caballero. Zaragoza, 1940.
- \_\_\_\_\_. Églogas. Edited by Humberto López Morales. New York, 1963.
- Espinosa Maeso, R. Nuevas datos biográficos de Juan del Encina. Madrid, 1921.

- Evans, Edward, ed. Johannes Martini. Recent Researches in the Music of the Middle Ages and Early Renaissance I. Madison, 1975.
- Fairbank, Alfred and Berthold Wolpe. Renaissance Handwriting. London, 1968.
- Fano, Fabio, ed. Heinrich Isaac: Messe. Archivium musicæ metropolitanum mediolanense X. Milan, 1962.
- Feldman, Fritz, ed. Johannes Tinctoris: Opera omnia I. Rome, 1960.
- Fernández-Armesto, Felipe. Ferdinand and Isabella. London, 1975.
- Ferrandis, José Torres. Inventarios reales. Datos documentales para la historia del arte española III. Madrid, 1943.
- Fétis, François-Joseph. Biographie universelle des musiciens et bibliographie générale de la musique. 2nd ed. 8 vols. Paris, 1860-1865.
- Finscher, Ludwig. Loyset Compère: Opera omnia. Rome, 1958.
- \_\_\_\_\_. "Loyset Compère and His Works." The Musical Quarterly XII (1958), 105-43.
- \_\_\_\_\_. Loyset Compère (c. 1450-1518): Life and Works. Rome, 1964.
- \_\_\_\_\_. "Martini." Die Musik in Geschichte und Gegenwart VIII. Kassel, 1960, 1724-1726.
- \_\_\_\_\_. "Obrecht." Die Musik in Geschichte und Gegenwart IX. Kassel, 1961, 1814-1822.
- \_\_\_\_\_. "Pipelare." Die Musik in Geschichte und Gegenwart X. Kassel, 1962, 1288-1289.
- Fokövi, L. "Musik und musikalische Verhältnisse in Ungarn am Hofe von Matthias Corvinus." Kirchenmusikalisches Jahrbuch XV (1900), 1-5.

- Fox, Charles Warren. "Barbireau and Barbingant: A Review." Journal of the American Musicological Society XIII (1960), 79-101.
- \_\_\_\_\_. "Ein Frolich Wesen: The Career of a German Song in the 16th Century." Papers of the American Musicological Society, 1937 (1938), 56-74.
- Franck, Johannes. Etymologisch woordenboek der nederlandsche taal. Edited by N. Van Wijk. 'S-Gravenhage, 1910.
- Fucilla, J. C. "Notes on Spanish Renaissance Poetry." Philological Quarterly XI (1932), 226-42.
- Fuller, Sarah. "Additional Notes on the 15th-Century Chansonnier, Bologna Q 16." Musica disciplina XXIII (1969), 81-103.
- Gachet, Emile, ed. Albums et oeuvres poétiques de Marguerite d'Autriche. Brussels, 1849.
- Gallico, Claudio. "Josquin nell 'Archivio Gonzaga.'" Revista italiana di musicologia VI (1971), 205.
- Gaskell, Phillip. A New Introduction to Bibliography. New York, 1972.
- Gaspari, Gaetano. Catalogo della Biblioteca del Liceo Musicale di Bologna. 4 vols. Bologna, 1890-1905.
- Gastoué, A. "Manuscrits et fragments de musique liturgique à la Bibliothèque du Conservatoire à Paris." Revue de musicologie XIII (1932), 1-7.
- Gayangos, Pascual de. Unpublished drawings of Spanish watermarks in the library of the New York Hispanic Society. New York, n.d.
- \_\_\_\_\_. Catalogue of the Manuscripts in the Spanish Language in the British Museum. 4 vols. London, 1875-1893.
- Geering, Arnold and Hans Trümpy, eds. Das Liederbuch des Johannes Heer von Glarus. Codex 462 der Stiftsbibliothek St. Gallen. Schweizerische Musikdenkmäler V. Basel, 1967.

- Gehrenbeck, David. "Motetti de la Corona: A Study of Petrucci's Four Last Known Motet Prints (Fossombrone 1514, 1519)." Unpublished Ph.D. dissertation, Union Theological Seminary, 1970.
- Geiger, Albert. "Bausteine zur Geschichte der iberischen Vulgär-Villancico." Zeitschrift für Musikwissenschaft IV (1921-22), 65-93; V (1922-23), 485-505.
- Gerber, Rudolph. "Die Hymnen der Handschrift Monte Cassino 871." Anuario musical XI (1956), 3-21.
- \_\_\_\_\_. "Spanish Hymensätze um 1500." Archiv für Musikwissenschaft X (1953), 165-85.
- Gerber, Rudolph, ed. Der Mensuralkodex des Nikolaus Apel. Das Erbe deutscher Musik XXXIII-XXXIII. Kassel, 1956-1960.
- \_\_\_\_\_. Spanisches Hymnar um 1500 zu vier Stimmen. Das Chorwerk XVI. Wolfenbüttel, 1957.
- Gérolde, Théodore, ed. Le Manuscrit de Bayeux. Strasbourg, 1921.
- Ghisi, Federico. "Arrigo il Tedesco, musicista fiorentino." Chigiana XXIV (1967), 3-11.
- \_\_\_\_\_. "Heinrich Isaac." La Musica: Enciclopedia storica. II. Torino, 1970, 789-828.
- Giesbert, F. J., ed. Ein altes Spielbuch, Liber Fridolini Sicherny (um 1500). Mainz, 1936.
- Goldschmidt, Ernst P. Gothic and Renaissance Book-bindings. London, 1928.
- Gombosi, Otto. "Ghizeghem und Compère." Studien zur Musikgeschichte: Festschrift für Guido Adler zum 75. Geburtstag. Vienna, 1930, 100-06.
- \_\_\_\_\_. "Jacob Barbireaus letzte Lebensjahre." Zeitschrift für Musikwissenschaft XII (1930), 378-80.

- Gombosi, Otto. Jacob Obrecht: Eine stilkritische Studie. Leipzig, 1925.
- \_\_\_\_\_. "Vita musicale alla corte di Re Mattia." Corvina XVII (1929), 110-29.
- González, José Caso. "Cronología de las primeras obras de Juan del Encina." Archivum III (1953), 362-70.
- Graduale sacrosanctae Romanae ecclesiae. Tournai, 1961.
- Grau, Mariano. Polvo de archivos: Páginas para la historia de Segovia. Segovia, 1951.
- Gröber, Gustav. "Zu den Liederbüchern von Cortona." Zeitschrift für romanische Philologie XI (1888), 371-404.
- Haberkamp, Gertraud. Die weltliche Vokalmusik in Spanien um 1500. Tutzing, 1968.
- Haberl, Franz X. "Die römische 'schola cantorum' und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts." Vierteljahrsschrift für Musikwissenschaft III (1887), 189-296.
- Haebler, Konrad. Bibliografía ibérica del siglo XV. 2 vols. The Hague, 1903-17.
- Haggard, Juan. Handbook for Translation of Spanish Historical Documents. Austin, 1941.
- Hamm, Charles E. A Chronology of the Works of Guillaume Dufay, Based on a Study of Mensural Practice. Princeton, 1964.
- \_\_\_\_\_. "Manuscript Structure in the Dufay Era." Acta musicologica XXXIV (1962), 167-84.
- Herrero Sánchez, José J. and C. Roda López. Tres músicos españoles: Juan del Encina, Lucas Fernández, Manuel Doyagüe, y la cultura artística de su tiempo. Madrid, 1912.
- Hewitt, Helen. "A Study in Proportions." Essays on Music in Honor of Archibald T. Davison. Cambridge, Mass., 1957, 69-81.

- Hewitt, Helen, ed. Ottaviano Petrucci: Canti B numero cinquanta. Chicago, 1967.
- Hewitt, Helen and Isabel Pope, eds. Ottaviano Petrucci: Harmonice musices odhecaton A. Cambridge, Mass., 1946.
- Hoffmann-Erbrecht, Lothar. "Stoltzer." Die Musik in Geschichte und Gegenwart XII. Kassel, 1965, 1398-1403.
- Hoffman von Fallersleben, A. H., ed. Antwerpener Liederbuch vom Jahre 1544. Horae belgicae XI. Hanover, 1855.
- Hoorn, L. G. van. Jacob Obrecht. 's-Gravenhage, 1968.
- Hoppin, Richard. "Partial Signatures and Musica Ficta in Some Early 15th Century Sources." Journal of the American Musicological Society VI (1953), 197-215.
- Harrán, Don. "New Light on the Question of Text Underlay Prior to Zarlino." Acta musicologica XLIII (1973), 24-56.
- Houdoy, J. Histoire artistique de la cathédrale de Cambrai. Cambrai, 1880.
- Hudson, Barton, ed. Antoine Brumel: Opera omnia. Rome, 1969-1972.
- Hughes, Andrew. Manuscript Accidentals: Ficta in Focus 1350-1450. Rome, 1972.
- Huntington, Archer M. Catalogue of the Library of Ferdinand Columbus, Reproduced in Facsimile from the Unique Manuscript in the Columbine Library of Sevilla. New York, 1905.
- Hüschén, Heinrich. "Tinctoris." Die Musik in Geschichte und Gegenwart XIII. Kassel, 1966, 418-425.
- Hyma, Albert. The Youth of Erasmus. Ann Arbor, 1930.
- Iciar, Juan de. El Arte subtilissima. Zaragoza, 1550.

- Isabella, Reina de Castilla. "Carta de franquesa de Fernard peres, cantor de la reina." Archivo hispalense II (1886), 355-59.
- Jeppesen, Knud. "The Manuscript Florence Biblioteca Nazionale Centrale, Banco Rari 230: An Attempt at a Diplomatic Reconstruction." Aspects of Medieval and Renaissance Music; a Birthday Offering to Gustave Reese. Edited by Jan La Rue. New York, 1966, 440-47.
- \_\_\_\_\_. "Review of Music in the Renaissance, by Gustave Reese." The Musical Quarterly XLI (1955), 378-91.
- Jeppesen, Knud, ed. Der Kopenhagener Chansonnier. Copenhagen, 1927.
- \_\_\_\_\_. Die mehrstimmige italienische Laude um 1500. Leipzig, 1935.
- Joaquim, Manuel, ed. Cancionero musical e poetica da Biblioteca Pública Hortênsia, sign. N.11973. Coimbra, 1940.
- Jones, George M. "The 'First' Chansonnier of the Biblioteca Riccardiana Codex 2794: A Study in the Method of Editing 15th-Century Music." Unpublished Ph.D. dissertation, New York University, 1972.
- Jones, R. O. and Carolyn R. Lee, eds. Juan del Encina: Poesia lírica y cancionero musical. Madrid, 1975.
- Just, Martin. "Heinrich Isaac's Motetten in italienischen Handschriften." Analecta musicologica I (1963), 1-19.
- Karp, Theodore. "The Secular Works of Johannes Martini." Aspects of Renaissance Music: A Birthday Offering to Gustave Reese. Edited by Jan La Rue. New York, 1966, 455-73.
- Kellman, Herbert. "Josquin and the Courts of the Netherlands and France: The Evidence of the Sources." Proceedings of the International Josquin Festival-Conference, 1971. Edited by E. Lowinsky. London, 1976, 181-215.

- Kellman, Herbert. "Josquin in Condé: Discoveries and Revisions." Unpublished paper read at the Annual Meeting of the American Musicological Society. Chicago, 1973.
- \_\_\_\_\_. "The Origins of the Chigi Codex: The Date, Provenance, and Original Ownership of Rome, Biblioteca Vaticana, Chigiana, C.VIII.234." Journal of the American Musicological Society XI (1958), 6-19.
- Keyzer, Berten de. "Jacob Obrecht en zijn vader Willem; de Gentse relaties." Mens en Melodie VIII (1953), 317-19.
- Kindermann, Jürgen. "Verzeichnis von Konkordanzen zur Kompositionen aus der Annaberger Chorbüchern Ms. 1126 und Ms. 1248." Die Musikforschung XXVII (1974), 86-92.
- Kirsch, Winfried. Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts. Tutzing, 1966.
- Kohler, E., ed. Representaciones de Juan del Encina. New York, 1914.
- Kottick, Edward. "Music of the Chansonier Cordiforme: Paris, B.N. Rothschild 2973." Unpublished Ph.D. dissertation, University of North Carolina, 1963.
- La Laing, Antoine. Collection des Voyages des Souverains des Pays-Bas. Edited by L. P. Gachard. Brussels, 1876.
- La Rue, Jan. "Classification of Watermarks for Musicological Purposes." Fontes artis musicae I (1966), 59-63.
- \_\_\_\_\_. "Watermarks and Musicology." Acta musicologica XXXIII (1961), 120-46.
- Lawes, Robert C. "The Seville Cancionero: Transcription and Commentary." Unpublished Ph.D. dissertation, North Texas State University, 1960.
- Lécea y García, Carlos. El Alcázar de Segovia. Segovia, 1891.

- Lenaerts, René. Het Nederlands polifonies Lied in de zestiende Eeuw. Amsterdam, 1933.
- Lenaerts, René, ed. The Art of the Netherlanders. Anthology of Music XXII. Cologne, 1964.
- Lerner, Edward R. "The Sacred Music of Alexander Agricola." Unpublished Ph.D. dissertation, Yale University, 1965.
- Lerner, Edward, R., ed. Alexandri Agricola: Opera omnia. Rome, 1966-1970.
- Liber Usualis, Missae et officii. Tournai, 1964.
- Livermore, Ann. A Short History of Spanish Music. New York, 1972.
- \_\_\_\_\_. "The Spanish Dramatists and their Use of Music." Music and Letters XXV (1944), 141-48.
- Llorens, José M. El Códice Casanatense 2.856 identificado como el cancionero de Isabella d'Este (Ferrara), esposa de Francesco Gonzaga (Mantua)." Anuario musical XX (1967), 161-78.
- \_\_\_\_\_. "Vaqueras." Die Musik in Geschichte und Gegenwart XIII. Kassel, 1966, 1270-1271.
- Llorens, Josephus. Capellae Sixtinae codices. Studi e Testi CCII. Vatican City, 1960.
- Lockwood, Lewis. "Josquin at Ferrara: New Documents and Letters." Proceedings of the International Josquin Festival-Conference, 1971. Edited by Edward Lowinsky. London, 1976.
- \_\_\_\_\_. "Music at Ferrara in the Period of Ercole I d'Este." Studi musicali I (1972), 101-31.
- Löpelmann, Martin, ed. Die Liederhandschrift des Cardinals de Rohan. Göttingen, 1923.
- Lowinsky, Edward E. "A Treatise on Text Underlay by a German Disciple of Salinas." Festschrift Heinrich Bessler zum sechzigsten Geburtstag. Leipzig, 1961, 231-51.

- Lowinsky, Edward E. "Early Scores in Manuscript." Journal of the American Musicological Society XIII (1960), 126-71.
- \_\_\_\_\_. Foreword to Musica Nova. Monuments of Renaissance Music I. Edited by H. Colin Slim. Chicago, 1964.
- \_\_\_\_\_. The Medici Codex of 1518. Monuments of Renaissance Music III-V. Chicago, 1968.
- \_\_\_\_\_. "On the Use of Scores by Sixteenth-Century Musicians." Journal of the American Musicological Society I (1948), 17-23.
- Lucas de Iranzo, Miguel. Hechos del Condestable. Edited by J. de M. Carriazo. Madrid, 1940.
- Maldeghem, Robert Julien, ed. Trésor musical: Musique religieuse: Musique profane. Brussels, 1865-1893.
- Mangan, J. J. The Life, Character, and Influence of Desiderius Erasmus of Rotterdam. New York, 1927.
- Maniates, Maria Rika. "Combinative Chansons in the Dijon Chansonnier." Journal of the American Musicological Society XXIII (1970), 228-81.
- \_\_\_\_\_. "Combinative Techniques in Franco-Flemish Polyphony: A Study of Mannerism in Music from 1450-1530." Unpublished Ph.D. dissertation, Columbia University, 1965.
- Marix, Jeanne. "Hayne von Ghizeghem: Music at the Court of the Fifteenth-Century Burgundian Dukes." The Musical Quarterly XXVIII (1942), 276-87.
- \_\_\_\_\_. Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le bon (1420-1467). Strassburg, 1938.
- Marix, Jeanne, ed. Les Musiciens de la cour de Bourgogne au XV<sup>e</sup> siècle. Paris, 1937.
- Mather, Christine. "Cadential Structure in the Lieder of Isaac." Unpublished Ph.D. dissertation, University of Michigan, 1971.

- McKerrow, R. B. Introduction to Bibliography for Literary Students. London, 1927.
- McMurty, William. "Br. Mus. Additional 35087. A Transcription of the French, Italian, and Latin Compositions with Concordance and Commentary." Unpublished Ph.D. dissertation, North Texas State, 1967.
- Meier, Bernhard, ed. Jacobi Barbireau: Opera omnia. Rome, 1954-1971.
- Melin, William. "The Music of Johannes Tinctoris: A Study of Theory and Practice." Unpublished Ph.D. dissertation, Ohio State University, 1974.
- Melnecki, Margaret. Das einstimmige Kyrie des Lateinischen Mittelalters. Regensburg, 1954.
- Mendel, Arthur. "Some Ambiguities of the Mensural System." Studies in Music History, Essays for Oliver Strunk. Edited by Harold Powers. Princeton, 1968, 137-60.
- Medoux, Étienne. Étude sur les filigranes des papiers employés en France aux XIV<sup>e</sup> et XV<sup>e</sup> siècles. Paris, 1868.
- Millares-Carlo, Agustín. Paleografía española. 2 vols. Barcelona, 1929.
- Miller, Clement, ed. Franchinus Gafurius: Practica musicae. Dallas, 1968.
- \_\_\_\_\_, and trans. Heinrich Glarean, Dodechachordon. Rome, 1965.
- Miller, Ronald L. "Musical Works of Marbrignano de Orto: Transcription and Commentary." Unpublished Ph.D. dissertation, Indiana University, 1974.
- Mitjana, Rafael. Espagne. Histoire de la musique IV. Paris, 1920.
- \_\_\_\_\_. Estudios sobre algunos músicos españoles del siglo XVI. Madrid, 1918.
- \_\_\_\_\_. "Nuevos documentos relativos a Juan del Encina." Revista de filología española I (1914), 275.

- Mitjana, Rafael. Sobre Juan del Encina músico y poeta (nuevos datos para su biografía). Malaga, 1895.
- Moerk, Alice. "The Seville Chansonnier: An Edition of Seville 5-1-43 and Paris n. acq. fr. 4379." Unpublished Ph.D. dissertation, W. Virginia University, 1971.
- Molinet, Jean. Chronique. Edited by C. Doutrepoint and O. Jodogne. Brussels, 1935.
- Moriano, Felipe. Ortografía general paleográfica-bibliográfica de la lengua castellana. Sevilla, 1866.
- Motta, Emilio. "Musici alla corte degli Sforza." Archivio storico lombardo IV (1887), 29-64, 278-340, 514-61.
- Müller, Paul. "Agricola." Die Musik in Geschichte und Gegenwart I. Kassel, 1949-1951, 158-160.
- Murray, Bain. "Jacob Obrecht's Connection with the Church of Our Lady in Antwerp." Revue belge de musicologie XI (1957), 125-33.
- \_\_\_\_\_. "New Light on Jacob Obrecht's Development--a Biographical Study." The Musical Quarterly XLIII (1957), 504-16.
- Nagle, Sister Mary Ellen. "The Structural Role of the Cantus Firmus in the Motets of Jacob Obrecht." Unpublished Ph.D. dissertation, University of Michigan, 1972.
- Newton, Paul George. "Florence Biblioteca del Conservatorio di Musica Luigi Cherubini, Ms. Basevi. 2439." Unpublished Ph.D. dissertation, North Texas State, 1968.
- Nichols, F. M. The Epistles of Erasmus. New York, 1962.
- Noblitt, Thomas. "Das Chorbuch des Nikolaus Leopold (München, Staatsbibliothek, Mus. Ms. 3154)." Archiv für Musikwissenschaft XXVI (1969), 169-208.

- Noblitt, Thomas. "Contrafacta in Isaac's Missae Wohlauf, Gesell, von hinnen." Acta musicologica XLVI (1974), 208-16.
- \_\_\_\_\_. "Die Datierung der Handschrift Mus. Ms. 3154 der Staatsbibliothek München." Die Musikforschung XXVII (1974), 36-56.
- \_\_\_\_\_. "Manuscript Mus. 1/D/506 of the Sächsische Landesbibliothek, Dresden (olim Annaberg Ms. 1226)." Musica disciplina XXVIII (1974), 81-127.
- Nowak, Leopold, ed. Das deutsche Gesellschaftlied in Österreich von 1480-1520. Denkmäler der Tonkunst in Österreich XXXVII/2. Vienna, 1930.
- Osthoff, Helmuth. "Josquin Desprez." Die Musik in Geschichte und Gegenwart VII. Kassel, 1958, 190-214.
- \_\_\_\_\_. Josquin Desprez. 2 vols. Tutzing, 1962.
- \_\_\_\_\_. "Das Magnificat bei Josquin Desprez." Archiv für Musikwissenschaft XVI (1959), 220-31.
- \_\_\_\_\_. Die Niederländer und das deutsche Lied (1400-1640). Berlin, 1930.
- \_\_\_\_\_. "Wohlauf gut G'sell, von Hinnen: Ein Beispiel deutsch-französischer Liedgemeinschaft um 1500." Jahrbuch für Volksliedforschung VIII (1951), 128-36.
- Oviedo y Valdes, Gonzalo Fernández de. Libro de la cámara real dél príncipe Don Juan. Madrid, 1870.
- Paris, Gaston and Auguste Gevaert, eds. Chansons du XVe siècle. Paris, 1875.
- Parker, Robert. "The Motets of Adam Rener (c. 1485-1520)." Unpublished Ph.D. dissertation, University of Texas, 1963.
- Pease, Edward. "A Report on Codex Q 16 of the Civico Museo Bibliografico Musicale, Bologna." Musica disciplina XXII (1966-67), 57-94.

- Pedrell, Felipe. Diccionario biográfico y bibliográfico de músicos y escritores de música españoles. Barcelona, 1897.
- Picker, Martin. "A Letter of Charles VIII of France Concerning Alexander Agricola." Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese. Edited by Jan La Rue. New York, 1966, 665-72.
- \_\_\_\_\_. The Chanson Albums of Marguerite of Austria. Berkeley, 1965.
- \_\_\_\_\_. "Newly Discovered Sources for 'In Minen Sin'." Journal of the American Musicological Society XVII (1964), 133-43.
- Pirro, André. "Dokumente über Antoine Brumel, Louis van Pullaer und Crispin van Stappen." Zeitschrift für Musikwissenschaft XI (1928-29), 349-53.
- \_\_\_\_\_. "Gilles Mureau, Chanoine de Chartres." Festschrift für Johannes Wolf zu seinem 60. Geburtstag. Berlin, 1929, 163-67.
- \_\_\_\_\_. Histoire de la musique de la fin du XIV<sup>e</sup> siècle à la fin du XVII<sup>e</sup>. Paris, 1940.
- \_\_\_\_\_. "Jean Cornuel, vicaire à Cambrai." Revue de musicologie VII (1927), 190-203.
- \_\_\_\_\_. "Un Manuscrit musical du XV<sup>e</sup> siècle au Mont-Cassin." Casinensia I (1929), 205.
- \_\_\_\_\_. "Obrecht à Cambrai." Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XII (1928), 78-80.
- \_\_\_\_\_. "Pour l'histoire de la musique." Acta musicologica III (1931), 50-54.
- \_\_\_\_\_. Review of Guillaume Dufay, edited by Charles van den Borren. Revue de musicologie VII/8 (1926), 323-24.
- Piscaer, Anny. Jacob Obrecht. Sinte Geertruysbronne, 1938.
- \_\_\_\_\_. "Jacob Obrecht, Geboortsdatum en andere Bijzonderheden." Mens en Melodie VII (1952), 329-33.

- Piscaer, Anny. "Petrus Vineloo te Bergen-op-Zoom." Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XIII (1932), 17-19.
- Plamenac, Dragan. Facsimile Reproduction of the Manuscripts Sevilla 5-1-43 and Paris N.A. Fr. 4379. Brooklyn, 1962.
- \_\_\_\_\_. "A Reconstruction of the French Chansonnier in the Biblioteca Columbina, Seville." The Musical Quarterly XXXVII (1951), 501-42; XXXVIII (1952), 85, 245.
- \_\_\_\_\_. "The 'Second' Chansonnier of the Biblioteca Riccardiana (Codex 2356)." Annales musicologiques II (1954), 105-87.
- Pope, Isabel. "The Musical Manuscript Montecassino N871." Anuario musical XIX (1964), 123-52.
- \_\_\_\_\_. "Musical and Metrical Form of the Villancico." Annales musicologiques II (1954), 189-214.
- Prieto Cantero, Amalio. Casa y descargos de los Reyes Católicos. [Catálogo 24 del Archivo General de Simancas]. Valladolid, 1969.
- Pulgar, Fernando del. Crónica de los Reyes Católicos. Edited by Juan de Mata Carriazo. Madrid, 1943.
- Querol, Miguel. "La Producción musical de Juan del Encina." Anuario musical XXIV (1969), 121-31.
- Querol, Miguel, ed. Cancionero musical de la Columbina. Monumentos de la música española XXXIII. Barcelona, 1971.
- Ramírez de Arellano y Lynch, Rafael. "The Cancionero de Vindel, Ms. B2280 in the Library of the Hispanic Society of America." Unpublished Ph.D. dissertation, Princeton University, 1970.
- Reese, Gustave. Music in the Middle Ages. New York, 1940.
- \_\_\_\_\_. Music in the Renaissance. Rev. ed. New York, 1959.
- \_\_\_\_\_. "Paris 2245." Seminar project, New York University, 1970-71.

- Reese, Gustave and Theodore Karp. "Monophony in a Group of Renaissance Chansonniers." Journal of the American Musicological Society V (1952), 4-15.
- Renier, Rodolfo. "Un mazzetto di poesie musicali francesi." Miscellanea di filologia e linguistica: In memoria di Napoleone Caix e Angelo Canello. Florence, 1886, 271-88.
- Riaño, Juan F. Critical and Bibliographical Notes on Early Spanish Music. London, 1887.
- Rico y Sinobas, Manuel. El Arte del libro en España. Madrid, 1941.
- Riemsdyk, J. van. "Oud-Nederlandsche Volksliedern." Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis II (1887), 205-07.
- Rifkin, Joshua. "Scribal Concordances for Some Renaissance Manuscripts in Florentine Libraries." Journal of the American Musicological Society XXVI (1973), 305-26.
- Ringman, Heribert, ed. Das Glogauer Liederbuch. Das Erbe Deutscher Musik IV. Kassel and Basel, 1954.
- Robyns, Jozef. Pierre de la Rue: Een Bio-bibliographische Studie. Brussels, 1964.
- Rodríguez Villa, Antonio. La Reina Doña Juana la loca: Estudio histórico. Madrid, 1892.
- Roediger, Karl. Die geistlichen Musikhandschriften der Universitäts-Bibliothek Jena. 2 vols. Jena, 1935.
- Rojas, Agustín de. Viaje entretenido (1603). 5th ed. Madrid, 1793.
- Romeralo, Antonio Sánchez. El Villancico. Madrid, 1969.
- Ross, Ronald. "The Motets of Obrecht: A Stylistic Analysis." Unpublished Ph.D. dissertation, University of Cincinnati, 1973.
- Rubio Giulio, Vitturi, ed. Crónica general de España: Segovia III. Madrid, 1870.

- Romeu Figueras, José, ed. La Música en la corte de los Reyes Católicos: Cancionero musical de Palacio: Edición crítica de los textos. Monumentos de la música española XIV. Barcelona, 1965.
- Rumeu de Armas, Antonio. Itinerario de los Reyes Católicos, 1474-1516. Madrid, 1974.
- Saint Amour, Sister M. P. A Study of the Villancico Up to Lope de Vega. Washington, 1940.
- Sálazar, Adolfo. "Music in the Primitive Spanish Theatre before Lope de Vega." Papers of the American Musicological Society, 1938. New York, 1940, 94-108.
- \_\_\_\_\_. La Música de España. Madrid, 1972.
- Salop, Arnold. "Jacob Obrecht and the Early Development of Harmonic Polyphony." Journal of the American Musicological Society XVII (1964), 288-309.
- \_\_\_\_\_. "The Masses of Jacob Obrecht: Structure and Style." Unpublished Ph.D. dissertation, University of Indiana, 1959.
- Sánchez Cantón, F. J. Libros, tapices, y cuadros, que coleccionó Isabel la Católica. Madrid, 1950.
- Sartori, Claudio. Bibliografia delle opere musicali stampate da Ottaviano Petrucci. Florence, 1948.
- \_\_\_\_\_. "Josquin des Prés, cantore del Duomo di Milano (1459-1472)." Annales musicologiques IV (1956), 55-83.
- \_\_\_\_\_. "Organs, Organ-Builders and Organists in Milan." The Musical Quarterly XLIII (1957), 56-67.
- Schering, Arnold. "Musikalisches aus Joh. Burckards Liber notarum (1483-1506)." Festschrift für Johannes Wolf. Edited by W. Lott, H. Osthoff, W. Wolffheim. Berlin, 1929, 173-75.
- Scheurleer, D. F. Een Devoot ende profitelyck Boecxken. 'S-Gravenhage, 1889.

- Schillings, A., ed. Matricule de L'Université de Louvain. Brussels, 1958.
- Schmidt-Görg, Joseph. "Barbireau." Die Musik in Geschichte und Gegenwart I. Kassel, 1949-51, 1246-1247.
- Schrevel, A. C. de. Histoire du Seminaire de Bruges. Bruges, 1895.
- Seay, Albert. "An Ave Maris Stella by Johannes Stochem." Revue belge d'musicologie XI (1957), 93-108.
- \_\_\_\_\_. "The Proportionale musices of Johannes Tinctoris." Journal of Music Theory I (1957), 22-75.
- Senn, Walter. Musik und Theater am Hof zu Innsbruck. Innsbruck, 1954.
- Sevillano, Justo. "Catálogo musical del archivo capitular de Tarazona." Anuario musical XVI (1961), 151-76.
- Shipp, Clifford. "A Chansonier of the Dukes of Lorraine, the Paris Manuscript fonds français, 1597." Unpublished Ph.D. dissertation, North Texas State, 1960.
- Slim, H. Colin, ed. Musica Nova. Foreword by Edward Lowinsky. Monuments of Renaissance Music I. Chicago, 1964.
- Slotmans, C. J. F. Jan Metten Lippen. Rotterdam, 1945.
- Smijers, Albert. "De Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch." Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XIII (1932), 181-237.
- \_\_\_\_\_. "Een Kleine bijdrage over Josquin en Isaac." Gedenkboek aangeboden aan Dr. D. F. Scheurleer. s'-Gravenhage, 1925, 317-19.
- \_\_\_\_\_. "Meerstimmige muziek van de Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch." Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XVI (1946), 1-30.

- Smijers, Albert. "Twee onbekende Motetteksten van Jacob Hobrecht." Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XVI (1946), 129-34.
- \_\_\_\_\_. "Viftiende en zestiende eeuwse muziekhandschriften in Italië met werken van nederlandse Componisten." Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis XIV (1935), 165-81.
- \_\_\_\_\_. Van Ockeghem tot Sweelinck. 2nd ed. 7 vols. Amsterdam, 1952-56.
- Smijers, Albert, ed. Jacobus Obrecht: Opera omnia: Missen. Amsterdam, 1954.
- \_\_\_\_\_, Myrosław Antonowycz, and Willem Elders, eds. Josquin des Prés: Werken. 12 vols. Amsterdam, 1921-1969.
- "Spain, History." Encyclopedia Britannica, Macropedia. 15th ed. XVII. Chicago, 1977, 401-53.
- Sparks, Edgar. Cantus Firmus in Mass and Motet (1420-1520). Berkeley, 1963.
- Stäblein, Bruno, ed. Monumenta monodica medii aevi I: Hymnen. Kassel, 1956.
- Stephan, Wolfgang. Die burgundisch-niederländische Motette zur Zeit Ockeghems. Kassel, 1937.
- Stevens, John, ed. Music at the Court of Henry VIII. Musica Britannica XVIII. London, 1969.
- Stevenson, Robert. "Josquin in the Music of Spain and Portugal." Proceedings of the International Josquin Festival-Conference, 1971. Edited by E. Lowinsky. London, 1976, 217-23.
- \_\_\_\_\_. "Music Research in Spanish Libraries." Notes of the Music Library Association X (1952), 49-60.
- \_\_\_\_\_. La Música en la Catedral de Sevilla 1478-1606. Los Angeles, 1954.
- \_\_\_\_\_. Spanish Cathedral Music in the Golden Age. Berkeley, 1961.
- \_\_\_\_\_. Spanish Music in the Age of Columbus. The Hague, 1960.

- Straeten, Edmond van der. Maîtres des chant et organists. Bruges, 1870.
- \_\_\_\_\_. La Musique aux Pays-Bas avant le XIX<sup>e</sup> siècle. 8 vols. Brussels, 1867-1888.
- Strunk, Oliver, ed. Source Readings in Music History. New York, 1950.
- Subirá, José. Historia de la música teatral en España. Barcelona, 1945.
- \_\_\_\_\_. La Música en la Casa de Alba. Madrid, 1927.
- Sullivan, Henry. Juan del Encina. Boston, 1976.
- Terry, Charles Sanford. "Isaac." Grove's Dictionary of Music and Musicians. 5th ed. IV. London, 1954, 544-48.
- Tesoro de la lengua castellana, Luis Sanchez, impressor del Rey. Madrid, 1611.
- Thibault, Geneviève. "Busnois," Die Musik in Geschichte und Gegenwart II. Kassel, 1952, 515-520.
- \_\_\_\_\_. "Caron." Die Musik in Geschichte und Gegenwart II. Kassel, 1952, 860-862.
- Thompson, James. An Introduction to Philippe(?) Caron. New York, 1964.
- \_\_\_\_\_. "The Works of Caron: A Study in 15th-Century Style." Unpublished Ph.D. dissertation, New York University, 1959.
- Thomson, S. Harrison. Latin Bookhands of the Later Middle Ages, 1100-1500. Cambridge, 1969.
- Tinctoris, Johannes. Concerning the Nature and Property of Tones. Translated by Albert Seay. Colorado Springs, 1967.
- Titcomb, Caldwell. "The Josquin Acrostic Revisited." Journal of the American Musicological Society XVI (1963), 47-60.
- Torre, Antonio de la. Archivo General de Simancas. Ms. Caso Real, leg. 2, núm 1. La Casa de Isabel la Católica. Madrid, 1954.

- Trend, John Brande. Music of Spanish History to 1600.  
London, 1926.
- Trithemius, J. Catalogus illustrium virorum Mainz  
1495. Primae partes opera historica V. Frankfort,  
1601.
- Turk, Laurel Herbert. "Juan del Encina and the Spanish  
Renaissance." Unpublished Ph.D. dissertation,  
Stanford University, 1934.
- Ullman, B. L. Ancient Writing and its Influence.  
New York, 1963.
- \_\_\_\_\_. The Origin and Development of Humanistic Script.  
Rome, 1960.
- Valbuena Pratt, Ángel. Historia de la literatura  
española. 5th ed. Barcelona, 1957.
- \_\_\_\_\_. Historia del teatro español. Barcelona, 1956.
- Valdrighi, Luigi F. "Cappelle, concerti, e musiche  
di casa d'Este." Atti e memorie delle RR.  
Deputazioni di storia patria per le provincie  
Modenesi e Parmensi II (1883), 419-58.
- Valentine, Lucia. Ornament in Medieval Manuscripts:  
A Glossary. London, 1965.
- Valera, Mosén Diego de. Crónica de los Reyes Católicos.  
Revista de filología española VIII. Edited by Juan  
de M. Carriazo. Madrid, 1927.
- Valls I Subirà, Oriol. Paper and Watermarks in Cata-  
lonia. 2 vols. Amsterdam, 1970.
- Valverde del Barrio, Cristino, ed. Catálogo de incunables  
y libros raros de la Santa Iglesia Catedral de  
Segovia. Segovia, 1930.
- Varela, Jose Luis. "Juan del Encina, juez." Festschrift  
für Fritz Schalk. Edited by H. Baader and E. Loor.  
Frankfurt, 1973, 519-23.
- Variae preces ex liturgia tum hodierna tum antiqua  
collectae. 5th ed. Solesmes, 1901.

- Villanis, Luigi. "Alcuni codici manoscritti di musica del secolo XVI posseduti dalla Biblioteca Nazionale di Torino." Atti del Congresso internazionale di scienze storiche VIII. Rome, 1903, 319-60.
- Vindel, Francisco. El Arte tipográfico en España durante el siglo XV: Salamanca y Zamora. Madrid, 1946.
- Wagner, Peter. Geschichte der Messe: Teil 1, bis 1600. Leipzig, 1913.
- Ward, John. "Urreda." Die Musik in Geschichte und Gegenwart XIII. Kassel, 1966, 1176-1178.
- Wardrop, James. The Script of Humanism: Some Aspects of Humanistic Script, 1460-1560. Oxford, 1963.
- Weinmann, Karl. Johannes Tinctoris und sein unbekanntes Trakt: De inventione et usu musicale. New ed. Tutzing, 1961.
- Wexler, Richard. "Newly Identified Works by Bartolomeo degli Organi in the Ms. Bologna Q 17." Journal of the American Musicological Society XXIII (1970), 107-18.
- \_\_\_\_\_. "The Complete Works of Johannes Prioris." Unpublished Ph.D. dissertation, New York University, 1974.
- Wolf, Johannes. Heinrich Isaac: Weltliche Werke. Denkmäler der Tonkunst in Österreich XXVIII. Vienna, 1907.
- \_\_\_\_\_. Historia de la música con un estudio crítico de historia de la música española. 4th ed. Barcelona, 1965.
- \_\_\_\_\_. Sing- und Spielmusik aus älterer Zeit. Leipzig, 1926.
- \_\_\_\_\_. Werken van Jacob Obrecht. Leipzig-Amsterdam, 1908-1921.
- Wolf, Johannes, ed. 25 Dreistimmige oud-nederlandsche Liedern. Amsterdam, 1910.
- Wolff, Arthur S. "The Chansonnier Biblioteca Rome Casanatense 2856: Its History, Purpose, and Music." Unpublished Ph.D. dissertation, North Texas State, 1970.

Wolff, Helmut. Die Musik der alten Niederländer.  
Leipzig, 1956.

Wright, Craig. "Performance Practices and Pedagogy at  
the Cathedral of Cambrai, 1475-1550." Unpublished  
paper read at the Annual Meeting of the American  
Musicological Society. Chicago, 1973.

Zonghi, Aurelio. Le Marche principali delle carte  
fabrianese dal 1293 al 1599 (Fabriano, 1881).  
Monumenta chartae papyraeae historiam illustrantia.  
Edited by E. J. LaBarre. Hilverstrum, 1953.

AN UNNUMBERED MANUSCRIPT OF POLYPHONY IN THE  
ARCHIVES OF THE CATHEDRAL OF SEGOVIA:  
ITS PROVENANCE AND HISTORY

by  
Norma Klein Baker

Volume II

## INTRODUCTION TO THE EDITION

Volume II contains transcriptions of sixty-six unique compositions of Segovia that have not appeared in other modern published editions. In preparing the transcriptions, I have followed certain principles that have been derived from theoretical treatises of the period.

With regard to musica ficta, rules from theorists, including Ugolino, Prosdocimus, the anonymous author of the Quattuor Principalia, Ramos, Tinctoris, and Aron have been examined.<sup>1</sup> Among the principles I have attempted to observe are the following:

1. To maintain the integrity of the tenor (or superius) if it contains a cantus prius factus, particularly, if it is a liturgical cantus firmus.
2. To choose musica recta over musica ficta, if there is a choice (that is, to choose the accidental that is within the available hexachord, rather than without, if possible).

---

1. The well-known treatises to which I refer are: (1) Ugolino of Orvieto, Declaratio musicae disciplinae; (2) Prosdocimus de Beldemandis, Tractatus de contrapuncto; (3) the anonymous Quattuor Principalia; (4) Ramos de Pareja, Musica practica; (5) Johannes Tinctoris, Liber de arte contrapuncti; and (6) Pietro Aron, Trattato della natura . . . di canto figurato.

3. To avoid melodic major semitones, augmented seconds, tritones, and minor sixths (when possible).
4. To sharpen lower neighboring notes, and to flatten upper neighboring notes ("Una nota super la, semper est canendum fa").
5. To raise the melodic leading tone at cadences.
6. To raise the third in final cadences.
7. To avoid "mi contra fa" in perfect consonances; that is, vertical unisons and octaves should be perfect; tritones should be avoided, particularly between the upper voices and the bass.
8. To approach perfect intervals, such as fifths and octaves by major thirds and sixths, particularly when the upper voice rises by step.

Although I have tried to be true to these rules, there are many instances where intuition and "causa pulchritudinis" have been used as a guide, perhaps as they were in the fifteenth century.

Two treatises have been utilized for information on the problems of text underlay. The first, by Gaspar Stocker, dates from a considerably later period than the Segovia manuscript. However, it contains "Five Obligatory and Five Optional Rules for the Older Composers," which seem pertinent to the music of the period under consideration here.<sup>2</sup>

---

2. Edward Lowinsky, "A Treatise on Text Underlay by a German Disciple of Francisco de Salinas," Festschrift Heinrich Besseler zum Sechzigsten Geburtstag (Leipzig, 1961), 216-37.

Obligatory Rules:

1. That a great number of syllables should not be forced on a small number of notes.
2. That the dot should not receive a syllable.
3. That the ligature should receive only one syllable.<sup>3</sup>
4. That consecutive notes appearing on the same pitch must each receive their own syllables.
5. That the first syllable should occur on the first note, and the last syllable on the last note.

Optional Rules:

1. That the syllables of the penultimate (or antepenultimate) beat may take several semiminims.
2. That an isolated semiminim often takes a syllable; if this occurs, the following note also takes a syllable.
3. That if two minims or semiminims follow a dot, and their value taken together equals that of the dot, neither they, nor the note following them, receive a syllable.
4. That if two minims or semiminims take one syllable, it should be applied to the first and held for the second.

3. It may well be that the expression "ligature" can also refer to certain stock melodic figures that are not necessarily notated as ligatures in the strict sense. For an important discussion of this question, see Richard Wexler, "The Complete Works of Johannes Prioris" unpublished Ph.D. dissertation, New York University, 1974, 123-126.

5. That a series of semiminims or smaller notes together can receive one syllable, and it is to be applied to the first note in the series.

Although many of Stocker's rules are repetitions of those stated by Giovanni Maria Lanfranco (Scintille di musica, 1533),<sup>4</sup> several of Lanfranco's rules are important for setting the texts in Segovia:

1. Textual phrases should coincide with musical phrases; that is, they should end at cadences or rests.
2. All notes larger than the semiminim carry their own syllable.
3. Ligatures carry only one syllable.
4. Dots cannot carry syllables.
5. Only rarely does a semiminim that follows a dotted minim carry a syllable.
6. In a chain of semiminims, only the first receives a syllable; exceptions occur in works in the French chanson style (that is, that in the "chanson" style, middle and ending notes in a string of semiminims could receive syllables).
7. Words may be repeated in polyphonic music when there are enough notes to carry them.
8. When there are more notes than syllables, the extra ones are assigned to the penultimate syllable.

---

4. Don Harrán, "New Light on the Question of Text Underlay Prior to Zarlino," Acta musicologica XLV (1973), 24-56.

Again, the rules are subject to a wide variety of interpretation, and it is clear that, in many contexts, several satisfactory resolutions are possible. Text underlay in the period was apparently the responsibility of the singer (or, at least, of the ensemble); thus, a variety of solutions to problems of text underlay might be within the practice of the period.

#### Other Editorial Principles

The "C" clefs have been replaced with the treble and bass clefs, but the original clefs are shown at the beginning of each piece. For the most part, the time values of the edition are one-quarter of those in the original notation. Ligatures are indicated by a solid bracket; coloration, by a broken bracket. Conventional modern bar-lines have been provided as an aid to modern performance. Accidentals that appear in the manuscript appear on the staff. Accidentals supplied by the editor appear above the note that they affect, and only that note. Text repeated to accommodate the principles of text underlay enumerated above but not appearing in the manuscript is underscored.

Several errors in the manuscript have been corrected by the editor. They are marked with a numeral and are listed in Appendix D.

## LIST OF TRANSCRIPTIONS

	Page
No. Incipit and Composer (Inventory No.)	
1. Missa Libenter gloriabor Jacobus Hobrecht (No. 3) . . . . .	631
2. Inter praeclarissimas virtutes Jacobus Hobrecht (No. 15). . . . .	725
3. Omnis spiritus laudet Jacobus Hobrecht (No. 20). . . . .	766
4. Benedicamus in laude Jhesu Jacobus Hobrecht (No. 21). . . . .	778
5. Cuius sacrata viscera Jacobus Hobrecht (No. 23). . . . .	784
6. Domine non secundum peccata Johannes Ffarer (No. 24) . . . . .	789
7. Kyrie qui expansis Anon. (No. 29) . . . . .	798
8. O crux ave, spec unica Anon. (No. 31) . . . . .	804
9. Kyrie qui passurus Anon. (No. 32) . . . . .	812
10. Te Deum confitemur Anon. (No. 34) . . . . .	816
11. Juste Judex, Jhesu Christe Anon. (No. 35) . . . . .	827
12. Le souvenir Tinctoris (No. 45) . . . . .	834
13. Fortuna disperata Ysaac (No. 46) . . . . .	840

No.	Incipit and Composer (Inventory No.)	Page
14.	Zart reyne frucht Roellrin (No. 54) . . . . .	848
15.	Salve sancta facies Anon. (No. 69) . . . . .	853
16.	Imperatrix reginarum Anon. (No. 70) . . . . .	861
17.	Osanna salvifica Anon. (No. 71) . . . . .	866
18.	Alleluya Anon. (No. 72) . . . . .	872
19.	Alleluya, Salve Virgo Anon. (No. 73) . . . . .	878
20.	Aleph. Quomodo obscuratum est Anon. (No. 74) . . . . .	887
21.	Aleph. Vie syon lugent Anon. (No. 75) . . . . .	904
22.	Ave verum corpus Domini Anon. (No. 76) . . . . .	923
23.	Ave maris stella Jacobus Hobrecht (No. 79) . . . . .	933
24.	Adieu natuerlic leven myn Petrus Eline (No. 91). . . . .	938
25.	Moet my lacen Jacobus Hobrecht (No. 92) . . . . .	942
26.	Cuius sacrata viscera Jacobus Hobrecht (No. 96) . . . . .	945
27.	Gracias refero tibi Ysaac (No. 97) . . . . .	949
28.	Sancta Maria, ora pro nobis Anon. (No. 98) . . . . .	957
29.	Domine non secundum peccata nostra Johannes Ancheta (No. 99) . . . . .	959

No.	Incipit and Composer (Inventory No.)	Page
30.	Conditor alme siderum Marturia (No. 101) . . . . .	966
31.	Ave sanctissima Maria Anon. (No. 102) . . . . .	969
32.	Hoert hier myn lieve gheselle Petrus Eline (No. 108). . . . .	975
33.	De tous biens playne Ysaac (No. 115) . . . . .	978
34.	Adieu commant joye Adam (No. 119) . . . . .	982
35.	Gentile spiritus Ysaac (No. 146) . . . . .	984
36.	La Martinella Ysaac (No. 150) . . . . .	990
37.	Regina celi Jacobus Hobrecht (No. 153) . . . . .	998
38.	De tous biens playne Adam (No. 154) . . . . .	1003
39.	De tous biens playne Jo. Tinctoris (No. 156) . . . . .	1005
40.	Le souvenir Johannes Tinctoris (No. 158). . . . .	1010
41.	Tout a par moy Jo. Tinctoris (No. 161) . . . . .	1012
42.	Fecit potentiam Anon. (No. 162) . . . . .	1019
43.	O, que chapado plazer Anon. (No. 170) . . . . .	1021
44.	Dezi flor rresplandeçiente Anon. (No. 173) . . . . .	1022
45.	Contento son que dolais dolor Anon. (No. 174) . . . . .	1024

No.	Incipit and Composer (Inventory No.)	Page
46.	Al del hato ça los angeles Anon. (No. 175) . . . . .	1026
47.	El descanso de nos ver Anon. (No. 177) . . . . .	1028
48.	Amor quiso que os quisiese Anon. (No. 178) . . . . .	1029
49.	Mas lo precio Anon. (No. 181) . . . . .	1032
50.	No cese hasta que os vi Anon. (No. 182) . . . . .	1034
51.	Qual estavades anoche Anon. (No. 183) . . . . .	1036
52.	Textless Anon. (No. 185) . . . . .	1042
53.	O si vieras al moçuelo Anon. (No. 190) . . . . .	1043
54.	Nuevas, nuevas de plazer Anon. (No. 191) . . . . .	1045
55.	Nuevas, nuevas, ques nacido Anon. (No. 192) . . . . .	1048
56.	Como nos liebas amor Anon. (No. 193) . . . . .	1050
57.	Quanto mas lexos de ti Anon. (No. 194) . . . . .	1051
58.	Quedose do quede yo Anon. (No. 195) . . . . .	1053
59.	Con temor y con plazer Anon. (No. 197) . . . . .	1059
60.	Vete amor buscados Anon. (No. 198) . . . . .	1061
61.	Desdichado fue nacer Anon. (No. 199) . . . . .	1063

No.	Incipit and Composer (Inventory No.)	Page
62.	Vos partistes, yo quede Anon. (No. 200) . . . . .	1065
63.	Subime a lo alto Anon. (No. 201) . . . . .	1068
64.	Ave rex noster Alonso de Mondejar (No. 203). . . . .	1070

*Baroque Gobellet*

*Quinta col*

*Sexquifloria Dupla*

*supplicium Dupla super sexpla*

*quadrupla*

*Sexpla*

*Sexpla*

*Sexquifloria Sexquifloria*

*Dupla sexquifloria*

*quadrupla*

*Sexquifloria*

*Quinta coli letare*

The image shows a handwritten musical score on ten staves. The notation includes various rhythmic values (minims, crotchets, quavers) and multi-measure rests. The score is organized into sections with labels such as 'Quinta col', 'Sexquifloria Dupla', 'supplicium Dupla super sexpla', 'quadrupla', 'Sexpla', 'Sexquifloria Sexquifloria', and 'Quinta coli letare'. The handwriting is in black ink on aged paper.

ce. 7

De tout bien playne

tripla quadrupla

quadrupla sextupla

sextupletta

De tout bien playne

Plate VIII. Segovia, f. 201 (No. 154)

*Johannes Baptista*  
*Vivo sulze amez*

*Johannes Baptista*  
*Vivo sulze amez*

*Johannes Baptista*

*Johannes Baptista*

*Johannes Baptista*

*Johannes Baptista*

*Johannes Baptista*

*f* *Joh. Anst. Fructozis*

*a foussemiz*

3

10 12

12

12

12

12

12

*e foussemiz*

Plate X. Segovia, f. 203v (No. 158)

## 1. Missa Libenter Gloriabor

Jacobus Hbbrecht

♩ = ♩

Ky - ri - e

Ky - ri - e

Ky - ri - e

Ky - ri - e

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: *-e, Ky - ri - e, Ky -*. The second staff is a piano accompaniment with lyrics: *-e, Ky - ri - e, Ky -*. The third staff is a piano accompaniment with lyrics: *Ky - ri -*. The fourth staff is a piano accompaniment with lyrics: *Ky - ri - e*. The fifth staff is a piano accompaniment with lyrics: *Ky - ri - e*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: *- ri - e,*. The second staff is a piano accompaniment with lyrics: *- ri - e,*. The third staff is a piano accompaniment with lyrics: *- e,*. The fourth staff is a piano accompaniment with lyrics: *- e*. The fifth staff is a piano accompaniment with lyrics: *e - le - y -*. The score includes various musical notations such as notes, rests, and dynamic markings.

le - y - son, Ky -

le - y - son,

e - le - y - son,

- son,

ri - e e - le - y - son, e -

Ky - ri - e e -

Ky - ri - e e - le - y - son,

Ky - ri - e e - le - y -

Musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "le - y - son, e - le - y - son, Ky -". The second staff is another vocal line with lyrics: "le - y - son". The third and fourth staves are piano accompaniment. The bottom staff has lyrics: "son, e - le -".

Musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "ri - e, Ky -". The second staff is another vocal line with lyrics: "Ky - ri -". The third and fourth staves are piano accompaniment. The bottom staff has lyrics: "y - son, Ky - ri -".

The first system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The second staff is in treble clef with a key signature of one flat, containing a bass line with a long note and a triplet of eighth notes. The third staff is in bass clef with a key signature of one flat, containing a bass line with a long note and a triplet of eighth notes. The fourth staff is in bass clef with a key signature of one flat, containing a bass line with a long note and a triplet of eighth notes. Handwritten markings include '4' above the first two measures, 'f' above the third measure, and 'Kuy' below the second and fourth measures.

The second system of music consists of four staves. The top staff is in treble clef with a key signature of one flat, containing a melodic line with a triplet of eighth notes. The second staff is in treble clef with a key signature of one flat, containing a bass line with a long note and a triplet of eighth notes. The third staff is in bass clef with a key signature of one flat, containing a bass line with a long note and a triplet of eighth notes. The fourth staff is in bass clef with a key signature of one flat, containing a bass line with a long note and a triplet of eighth notes. Handwritten markings include 'Kuy' below the first measure, 'ri - e,' below the second measure, and '7' above the fourth measure.

Musical score for a vocal and piano piece, measures 1-4. The score is in 7/8 time with a key signature of one flat. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are "ni - e e - le - y".

The vocal parts (Soprano and Alto) and the piano accompaniment (Right and Left Hand) all play the same melodic line. The lyrics are:

ni - e e - le - y

Musical score for a vocal and piano piece, measures 5-8. The score is in 7/8 time with a key signature of one flat. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are "son".

The vocal parts (Soprano and Alto) and the piano accompaniment (Right and Left Hand) all play the same melodic line. The lyrics are:

son

Handwritten musical score for three systems of vocal and piano accompaniment. Each system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The music is in 2/4 time and B-flat major.

**System 1:**

- Vocal: Chri — ste
- Piano Treble: Chri
- Piano Bass: Chri — ste,

**System 2:**

- Vocal: — ste e — le —
- Piano Treble: — ste e — le —
- Piano Bass: Chri — ste e —

**System 3:**

- Vocal: y — son, Chri — ste
- Piano Treble: son, Chri — ste
- Piano Bass: ley — son, (e-)

e - le - y  
 e - le - y  
 e - le - y - son,  
 y - son, Chri - ste  
 son, Chri - ste  
 Chri - ste  
 e - le - y son  
 e - le - y son  
 e - le - y son

The musical score is written in a system of three staves (treble, alto, and bass clefs). The lyrics are written below the vocal line. The piece is in a major key and 4/4 time. The lyrics are: "e - le - y", "e - le - y", "e - le - y - son,", "y - son, Chri - ste", "son, Chri - ste", "Chri - ste", "e - le - y son", "e - le - y son", and "e - le - y son".

Ky - ri - e, Ky -  
 Ky - ri - e  
 Ky - ri - e, Ky - ri -  
 Ky - ri - e,

e - le - y -  
 Ky - ri - e - e -  
 Ky - ri - e - e - le - y -

-son, e-le - -  
 -le - y - son, e le y -  
 e-le - - y -  
 -son, e - le - - y -

- y - son, ky - ti -  
 son, ky - - - - -  
 son, ky - - - - -  
 son, ky - ti - e -

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The score is written on five staves. The top staff is a vocal line with lyrics: e - le - y - son, <sup>b</sup>. The second staff is a vocal line with lyrics: e e - le - y - son, <sup>Kuy</sup>. The third staff is a vocal line with lyrics: e - le - y - son, <sup>Kuy</sup>. The fourth staff is a vocal line with lyrics: le - y - son, <sup>Kuy</sup> ri - <sup>b</sup>. The fifth staff is a piano accompaniment line with notes and rests.

Handwritten musical score for the second system, continuing the vocal and piano parts. The score is written on five staves. The top staff is a vocal line with lyrics: <sup>Kuy</sup> ri - ri - ri - ri - <sup>Kuy</sup>. The second staff is a vocal line with lyrics: ri - ri - ri - ri - <sup>Kuy</sup>. The third staff is a vocal line with lyrics: ri - a - ri - ri - <sup>Kuy</sup>. The fourth staff is a vocal line with lyrics: e - ri - ri - ri - <sup>Kuy</sup>. The fifth staff is a piano accompaniment line with notes and rests.

Handwritten musical score for a vocal piece, featuring four staves. The music is written in a single system with a key signature of one flat (Bb) and a 7/8 time signature. The lyrics are "e ley son".

The notation includes:

- Staff 1: Treble clef, lyrics "e ley son".
- Staff 2: Treble clef, lyrics "e e le-y son".
- Staff 3: Treble clef, lyrics "e le-y son".
- Staff 4: Bass clef, lyrics "e lo y son".

The score includes various musical notations such as notes, rests, and slurs. There are some handwritten annotations, including a "2" under the first staff and a "7" under the second staff. The lyrics are written in a cursive, handwritten style.

Et in — ter —  
Et in — ter —

♩ = d

3/2

3/2

3/2

3/2

♩ = d

3/2

3/2

3/2

3/2

- ra pax ho — mi — ni —  
- ra pax ho — mi — ni — bus, na — mi —  
no — mi — ni — bus

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

bus bo ne vo -  
 ne - bus bo ne  
 bo ne vo - lun - ta -

Musical score for the second system, continuing the vocal and piano parts. The lyrics are:

lun - ta - tis. lau - da - mus,  
 vo - lun - ta - tis. lau - da - mus,  
 tis. lau - da

do - mus - te Be -  
da mus te be -  
mus

10  
12.

Be

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'do - mus - te Be -'. The second staff is another vocal line in treble clef with lyrics 'da mus te be -'. The third staff is a piano accompaniment line in treble clef with a whole note chord. The bottom staff is a piano accompaniment line in bass clef with lyrics 'mus' and a measure containing a 10-measure rest followed by a 12-measure rest, and a bass clef symbol.

ne di - ci -  
ne di - ci  
ne di - ci

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'ne di - ci -'. The second staff is another vocal line in treble clef with lyrics 'ne di - ci'. The third staff is a piano accompaniment line in treble clef with a whole note chord. The bottom staff is a piano accompaniment line in bass clef with lyrics 'ne di - ci'.

mus te

mus te. A do

mus te. A do ra mus, A-

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'mus te'. The middle staff is another vocal line in treble clef with lyrics 'mus te. A do'. The bottom staff is a basso continuo line in bass clef with lyrics 'mus te. A do ra mus, A-'. There are various musical notations including notes, rests, and a fermata over a note in the middle staff.

A do ra mus te.

ra mus te. Glo ri a

do ra mus te, mus te. Glo-

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'A do ra mus te.'. The middle staff is another vocal line in treble clef with lyrics 'ra mus te. Glo ri a'. The bottom staff is a basso continuo line in bass clef with lyrics 'do ra mus te, mus te. Glo-'. The music continues with various rhythmic patterns and rests.

- Glo - ri - Fi -  
 - ti - fi - ca - mus glo - ri - a -  
 - ti - fi - ca - mus glo - ri - a -

- a - mus - te, Gra -  
 - a - mus - te, Gra -  
 - a - mus - te, Gra -

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: *-ti as a-gi-mus ti-* (Soprano), *ti as a-gi-mus ti-* (Alto), and *- ti-as a-gi-mus ti-* (Bass).

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: *ti pro-pter ma-gnam glo-ri-* (Soprano), *-ti pro-pter ma-gnam glo-ri-* (Alto), and *-ti do-mi-ne* (Bass).

am tu  
 -am tu  
 Do - mi - ne, Do - mi - ne,

am, Rex ce - le -  
 am, Rex ce - le -  
 Do - mi - ne De - us, Rex ce - le

This system contains four staves. The top staff is a vocal line starting with a whole rest followed by a half note with the lyrics "stis,". The second staff is a vocal line with lyrics "stis, be us" under a slur. The third staff is a piano accompaniment line with whole notes. The bottom staff is a piano accompaniment line with eighth notes and lyrics "stis, Do mi".

This system contains four staves. The top staff is a vocal line with lyrics "De us o mi ni" under a slur. The second staff is a vocal line with lyrics "o mi ni" under a slur. The third staff is a piano accompaniment line with whole notes. The bottom staff is a piano accompaniment line with eighth notes and lyrics "ne, Do mi-ne Fi".

- po - tens, Do - mu -  
 - tens, Do - mi - ni De -  
 - li, Do - mi - ni

- ni - fi - li u - ni - ge - ni -  
 - us Do - mi - ne De -  
 ne Do - mi - ne De -

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: *-te* *Jhe - su* *Chri - ste,* *Chri - ste.* The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef with lyrics: *-us.* *A - gnus* *De - i* *Fi -*. The fourth staff is a piano accompaniment line in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C).

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: *A - gnus* *De*. The second staff is a piano accompaniment line in treble clef with lyrics: *us,* *fi -*. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C).

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "li - Fi - li - us". The second staff is a vocal line with lyrics: "li - us pa -". The third staff is a piano accompaniment line. The fourth staff is a bass line with lyrics: "li - us pa -". The music is in a key with one flat and a common time signature.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "pa - tris". The second staff is a vocal line with lyrics: "tris". The third staff is a piano accompaniment line with lyrics: "tris". The fourth staff is a bass line with lyrics: "tris". The music is in a key with one flat and a common time signature.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature, containing the lyrics "Dui" and "fol". The third staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a 2/4 time signature, containing the lyrics "Dui".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature, containing the lyrics "lis". The third staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a 2/4 time signature, containing the lyrics "fol".

Musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: *pec - ca - ta mun - di,*. The third staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: *- lis pec - ca - ta mun -*. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one flat, containing the lyrics: *- lis pec - ca - ta mun -*.

Musical score for the second system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: *Qui tol -*. The second staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: *Qui tol -*. The third staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: *di*. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one flat, containing the lyrics: *Qui to -*.

lis  
lis pe  
lis pec - ca -

This system contains the first four staves of a musical score. The top staff is a vocal line in treble clef with a 4/4 time signature, containing four measures of music with lyrics 'lis'. The second staff is a vocal line in treble clef with a 4/4 time signature, containing four measures of music with lyrics 'lis pe'. The third staff is a piano accompaniment line in treble clef with a 4/4 time signature, containing four measures of music. The fourth staff is a piano accompaniment line in bass clef with a 4/4 time signature, containing four measures of music with lyrics 'lis pec - ca -'.

pec - ca - ta - mun  
ca - ta mun  
ta mun di

This system contains the next four staves of the musical score. The top staff is a vocal line in treble clef with a 4/4 time signature, containing four measures of music with lyrics 'pec - ca - ta - mun'. The second staff is a vocal line in treble clef with a 4/4 time signature, containing four measures of music with lyrics 'ca - ta mun'. The third staff is a piano accompaniment line in treble clef with a 4/4 time signature, containing four measures of music. The fourth staff is a piano accompaniment line in bass clef with a 4/4 time signature, containing four measures of music with lyrics 'ta mun di'.

di, mun - di, mi - se - re

di, mi - se - re - re no

Mi - se

mi

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line in treble clef with lyrics 'di, mun - di, mi - se - re'. The second staff is a vocal line in alto clef with lyrics 'di, mi - se - re - re no'. The third staff is a vocal line in bass clef with lyrics 'Mi - se'. The fourth staff is a piano accompaniment line in bass clef with lyrics 'mi'. The music is in 8/8 time and features various note values and rests.

- re no - bis. Qui tol - lis -

bis. Qui tol - lis

re

se re

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line in treble clef with lyrics '- re no - bis. Qui tol - lis -'. The second staff is a vocal line in alto clef with lyrics 'bis. Qui tol - lis'. The third staff is a vocal line in bass clef with lyrics 're'. The fourth staff is a piano accompaniment line in bass clef with lyrics 'se re'. The music continues with similar notation and time signature.

pec-ca-ta mun-di, su-  
 pec-ca-ta mun-di  
 -re no-bis no-  
 -re no-

-sci-pe de-  
 su-sci-pe de-  
 bis su-sci-pe de-  
 -si su-sci-

pre-ca - ti-o - - - - - nem.

pre - ca - ti - o - - - - - nem

pre-ca - - - - - ti - o - - - - - nem.

- pe , su - sci - - - - - pe de -

de-pre - ca - ti - o - - - - -

pre - ca - ti - o - - - - -

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top staff is a vocal line with lyrics "Dui" and a melodic line. The second staff is a vocal line with lyrics "nem." and a melodic line. The third staff is a vocal line with lyrics "Dui" and a melodic line. The bottom staff is a piano accompaniment line with lyrics "nem." and "Dui".

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top staff is a vocal line with lyrics "se" and a melodic line. The second staff is a vocal line with lyrics "Dui" and "se" and a melodic line. The third staff is a vocal line with lyrics "des," and "Dui" and a melodic line. The bottom staff is a piano accompaniment line with lyrics "se" and "des,".

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of four staves. The vocal line (top staff) has lyrics: des, se — — — — — des. The piano accompaniment includes a right-hand part (second staff) with lyrics: des, se — — — — — des, se. The left-hand part (third and fourth staves) has lyrics: se — — — — — des. The bottom staff (bass clef) has lyrics: se — — — — — des,.

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of four staves. The vocal line (top staff) has lyrics: — — — — — des se — — — — — des,. The piano accompaniment includes a right-hand part (second staff) with lyrics: — — — — — ad — — — — —. The left-hand part (third and fourth staves) has lyrics: se — — — — —. The bottom staff (bass clef) has lyrics: se — — — — —.

Musical score for the first system, featuring vocal line and piano accompaniment. The system consists of four staves. The vocal line (top staff) begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ad - dex - te - ram -". The piano accompaniment (bottom three staves) includes a right-hand part with a treble clef and a left-hand part with a bass clef. The lyrics for the piano part are: "- dex - ad dex -".

Musical score for the second system, continuing the vocal and piano parts. The system consists of four staves. The vocal line (top staff) continues with the lyrics: "te - ram, dex - te -". The piano accompaniment (bottom three staves) continues with the lyrics: "- te ram, ad dex - te -".

First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: "-ham", "Pa", and "tris,". The second staff is a vocal line with lyrics: "-ram", "Pa", and "tris,". The third staff is a piano accompaniment line with rests. The bottom staff is a piano accompaniment line with notes and rests.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: "Pa", "tris,", and "mi - se". The second staff is a vocal line with lyrics: "tris,", "mi - se", and "mi - se". The third staff is a piano accompaniment line with notes and rests. The bottom staff is a piano accompaniment line with notes and rests.

mi  
 -re - re, mi se  
 - tris  
 tris, mi-se-re - re no

-re  
 - re re no - bis, no -  
 mi - se  
 bis, no - bis, mi-se-re -

re no

bis

re

- re no bis, no

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 're no'. The second staff is another vocal line in treble clef with lyrics 'bis'. The third staff is a piano accompaniment in treble clef with lyrics 're'. The bottom staff is a piano accompaniment in bass clef with lyrics '- re no bis, no'. The music is in 3/4 time and features various rhythmic patterns including eighth and sixteenth notes.

no - bis, no bis

re

bis, ni - se-re re no

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line in treble clef with lyrics 'no - bis, no bis'. The second staff is another vocal line in treble clef with lyrics 're'. The third staff is a piano accompaniment in treble clef with lyrics 'bis, ni - se-re'. The bottom staff is a piano accompaniment in bass clef with lyrics 're no'. The musical notation and lyrics continue from the first system.

no

bis , no

$d = d. \frac{3}{4}$

bis . Duo-ni-am tu

bis . Duo-ni-am tu

bis Duo-ni-am

- bis , no bis . Duo-ni-am

so - lus san - ctus, tu so - lus san - ctus, tu so - lus

ctus.  
san - ctus, san - ctus, san - ctus.

Tu so-lus Do-mi-nus  
 Tu so-lus Do-mi-nus  
 Tu so-lus Do-mi-nus  
 Tu so-lus Do-mi-nus

Tu so-lus al-tis-si-mus  
 Tu so-lus al-tis-si-mus  
 Tu so-lus al-tis-si-mus  
 Tu so-lus al-tis-si-mus

-mus, Jhe - su Chri -  
 mus, Jhe - su Chri -  
 mus, Jhe - su Chri -  
 mus, Jhe - su

-ste  
 ste  
 ste  
 ste  
 Cum San -  
 ste, Cum San -

♩ = ♩ 2/4

cto Cum San Spi cto, San

cto Spi-ri-tu, in- do- cto Spi-ri-tu, in- cto Spi-ri-tu,

Et a De -  
In Glo - ri - a De -  
Glo - ri - a De -  
- in Glo - ri - a De -

- e Pa - tris. A -  
si Pa - tris. A -  
- si Pa - tris. A -  
- si Pa - tris. A -

men , A — —  
men , A — — men — —  
men — — —

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with eighth and quarter notes, some beamed together, and a final half note. The second and third staves are vocal lines in treble clef, with lyrics 'men , A — —' and 'men , A — — men — —' respectively. The fourth staff is a piano accompaniment line in bass clef, providing a rhythmic foundation with eighth and quarter notes.

men . . .  
men , . . .  
men . . .  
men . . .

The second system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics 'men . . .'. The second staff is a vocal line in treble clef with lyrics 'men , . . .'. The third staff is a vocal line in treble clef with lyrics 'men . . .'. The fourth staff is a piano accompaniment line in bass clef with lyrics 'men . . .'. The music in this system is more sparse, with longer note values and rests.

Musical score for the first system, featuring four staves. The key signature has one flat, and the time signature is 2/4. The lyrics are "Pa - trem o - mi - ni - po -". The first staff is a vocal line with a fermata. The second staff is a vocal line with the lyrics "Pa - trem o - mi - ni - po -". The third staff is a vocal line with a fermata. The fourth staff is a piano accompaniment line with the lyrics "Pa -".

Musical score for the second system, featuring four staves. The key signature has one flat, and the time signature is 2/4. The lyrics are "- trem o - mi - ni - po -". The first staff is a vocal line with a fermata. The second staff is a vocal line with the lyrics "- trem o - mi - ni - po -". The third staff is a vocal line with a fermata. The fourth staff is a piano accompaniment line with the lyrics "- trem o - mi - ni - po -".

fa — cto — rem

ten — tem, fa — cto —

Detailed description: This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with lyrics 'fa — cto — rem'. The middle staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with lyrics 'ten — tem, fa — cto —'. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat, containing three measures of music with lyrics 'ten — tem, fa — cto —'. There are rests in the upper vocal staves.

ce — li et — ter —

Pa —

ten

Detailed description: This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with lyrics 'ce — li et — ter —'. The middle staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with lyrics 'ce — li et — ter —'. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat, containing three measures of music with lyrics 'ce — li et — ter —'. There are rests in the upper vocal staves.

Trem fa  
 nae, vi - si - bi - li -  
 et ter - tae, vi -

clo - rem ae - li et  
 uni - o - ni - um, et  
 si - bi - li - um o - mi - ni -

Musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are:

Ter - ra - e vi - si - bi - li - um  
 in u - num Do -  
 - um, et in - vi - si -

Musical score for the second system, continuing the vocal lines and basso continuo line. The lyrics are:

o - mi - num,  
 mi - num, Jhe -  
 su - li - um. Et in u - num



u - ni - ge - ni - te, Et Je - sum Chri -

u - ni - ge - ni - te, Et

u - ni - ge - ni - te, Et

ex Pa - tris na - ti - va, Et ex Pa -

ex Pa - tris

ex Pa - tris na - ti - va, Et ex Pa -

Handwritten musical score for the first system, featuring four staves. The top staff is a vocal line with lyrics: *tum*, *na*. The second staff is another vocal line with lyrics: *tum*, *na*, *tum*, *na*. The third staff is a vocal line with lyrics: *tris - na - tum*. The bottom staff is a bass line with lyrics: *tum*, *na*. The music is written in a key with one flat (B-flat) and a common time signature (C). There are some markings above the notes, possibly indicating fingerings or breath marks.

Handwritten musical score for the second system, featuring four staves. The top staff is a vocal line with lyrics: *- tum*, *na*, *tum*, *an*. The second staff is another vocal line with lyrics: *tum*, *an*. The third staff is a vocal line with lyrics: *De*. The bottom staff is a bass line with lyrics: *tum*, *an*. The music continues in the same key and time signature as the first system.

-te se — cu — la —  
 -te se — cu la, cu - la.  
 - um de —  
 se — cu la, se - cu - la

De — um de De — o, lu —  
 De — um de De — o, lu —  
 De —  
 De — um de De — o, lu —

men de lu mi —  
 men de lu — mi —  
 De — — — — —  
 — men de — lu — mi — ne,

ne,  
 ne — — — — —, De — um ve — rum — — — — —  
 um — — — — — ve — rum — — — — —  
 De — — — — — um — — — — — ve — — — — — rum — — — — —

De - um ve - rum de De-o ve -

De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve - -

*d. d.*

*3 MO.* Ge - ni - tum, non Fa - ctum,

*3 MO.* Ge - ni - tum, non Fa - ctum,

*3 MO.* Ge - ni - tum

*no.* Ge - ni - tum, non Fa - ctum,

con - sub - stan - ti - a - lem Pa

con - sub - stan - ti - a - lem Pa

con - sub - stan - ti - a - lem Pa

, Pa - tri, Per quem o - mi -

- tri, Pa - tri, Per quem o - mi -

tri, Pa - tri, Per quem o - mi -

tri, Pa - tri, Per



- nes  
 - nes , et pro - pter , et  
 na - tus  
 mi - nes , et pro - - pter

pro - pter no - - stram sa - lu -  
 pro - pter no - - stram sa - lu -  
 no - - - - - Et in -  
 no - - - - - stram sa - lu -

Handwritten musical score for the first system, featuring four staves. The lyrics are: -tem, et, -tem, et, car - na - tus, est, -tem, et.

Handwritten musical score for the second system, featuring four staves. The lyrics are: in, car - na - tus, in, car - na - tus, in, car.

us de Spi-ri-ta  
est de Spi-ri-ta  
na-tus de Spi-ri

san-cto ex Ma-ma Vir-gi-ne, Et ho-  
san-cto ex Ma-ri-a Vir-gi-ne, Et ho-  
-atus  
-tu san-cto, ET

no - ma - fa - ctus - est -

no - ma - fa - ctus - est -

no - ma - fa - ctus - est -

no - ma - fa - ctus - est -

The image shows a musical score for the Latin phrase "no-ma-fa-ctus est". It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a single system. The lyrics are written below the notes on each staff. The first staff has the lyrics "no - ma - fa - ctus - est -". The second staff has "no - ma - fa - ctus - est -". The third staff has "no - ma - fa - ctus - est -". The fourth staff has "no - ma - fa - ctus - est -". The music is written in a single system. The first staff has the lyrics "no - ma - fa - ctus - est -". The second staff has "no - ma - fa - ctus - est -". The third staff has "no - ma - fa - ctus - est -". The fourth staff has "no - ma - fa - ctus - est -".

Canon

Cru - ei - Fi

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in 2/4 time. The vocal lines begin with the lyrics "Cru - ei - Fi". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Fi

This system continues the musical piece with four staves. The vocal lines continue with the lyrics "Fi". The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. The second staff is a vocal line with lyrics: "zus", "sub", and "Pon". The third staff is a piano accompaniment line. The fourth staff is a vocal line with lyrics: "zus", "sub", and "Pon". The fifth staff is a piano accompaniment line. The lyrics are: "zus", "sub", "Pon".

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. The second staff is a vocal line. The third staff is a piano accompaniment line. The fourth staff is a vocal line. The fifth staff is a piano accompaniment line. The lyrics are: "ti".

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top staff is a vocal line with lyrics: "Et re -". The second staff is another vocal line with lyrics: "ti - o - Et re -". The third staff is a piano accompaniment line with lyrics: "er. Et re - sur -". The bottom staff is a piano accompaniment line with lyrics: "sur -".

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top staff is a vocal line with lyrics: "sur - rex - it ter-ti - a -". The second staff is another vocal line with lyrics: "sur - rex - it ter -". The third staff is a piano accompaniment line with lyrics: "re -". The bottom staff is a piano accompaniment line with lyrics: "dit ter-ti - a di-".

Musical score for the first system. The vocal line (top staff) begins with a whole rest followed by a half note 'e,'. The piano accompaniment (middle and bottom staves) starts with a treble clef, a key signature of one flat, and a 7/8 time signature. The lyrics 'ti a di' are written under the vocal line.

Musical score for the second system. The vocal line (top staff) continues with the lyrics 'Et a - scen - dit,'. The piano accompaniment (middle and bottom staves) continues with the lyrics 'e, Et a - scen'. The notation includes various rhythmic values and rests.

a-sen — dit in ce — lum; in  
 — — dit — — in ce —  
 — — dit in — ce —

Detailed description: This system contains three staves. The top staff is a vocal line in G-clef with lyrics 'a-sen — dit in ce — lum; in'. The middle staff is a vocal line in C-clef with lyrics '— — dit — — in ce —'. The bottom staff is a piano accompaniment in F-clef with lyrics '— — dit in — ce —'. The music is in a key with one flat (F major or D minor) and a common time signature.

— — ce lum:  
 — lum: Et i-te —  
 — lum: Et i-te —

Detailed description: This system contains three staves. The top staff is a vocal line in G-clef with lyrics '— — ce lum:'. The middle staff is a vocal line in C-clef with lyrics '— lum: Et i-te —'. The bottom staff is a piano accompaniment in F-clef with lyrics '— lum: Et i-te —'. The music continues in the same key and time signature as the first system.

et in spi -

rum ce

This system contains four staves of music. The top staff is a vocal line in G major with a soprano clef, containing the lyrics "et in spi -". The second staff is the right-hand piano accompaniment in G major with a soprano clef. The third staff is the left-hand piano accompaniment in G major with an alto clef. The fourth staff is the left-hand piano accompaniment in G major with a bass clef, containing the lyrics "rum ce".

tum

ius re

This system contains four staves of music. The top staff is a vocal line in G major with a soprano clef, containing the lyrics "tum". The second staff is the right-hand piano accompaniment in G major with a soprano clef. The third staff is the left-hand piano accompaniment in G major with an alto clef. The fourth staff is the left-hand piano accompaniment in G major with a bass clef, containing the lyrics "ius re".

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

vi - vi - ti - ban -  
 rum Cu -  
 qui, re - gat et in Spi -

Musical score for the second system, continuing the vocal lines and piano accompaniment. The lyrics are:

-tem pro -  
 ius - re -  
 ri - - - tum et vi - vi -

ne dit

Fi can

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'ne' and 'dit'. The second staff is a piano accompaniment line. The third staff is another vocal line. The bottom staff is a piano accompaniment line with lyrics 'Fi' and 'can'. The music is in a key with one flat and a 3/4 time signature.

ex -

qui, qui ex Pa - tre

tem Con fi - te

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'ex -'. The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics 'qui, qui ex Pa - tre'. The bottom staff is a piano accompaniment line with lyrics 'tem Con fi - te'. The music continues in the same key and time signature.

spe

ato

Con-Fi te

or

Detailed description: This system contains three staves. The top staff is a vocal line with a treble clef, showing a melodic line with lyrics 'spe' and 'ato'. The middle staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth notes and sixteenth notes, with lyrics 'Con-Fi te' and 'or'. The bottom staff is a piano accompaniment with a bass clef, providing harmonic support with bass notes and some rhythmic figures.

ma - tu - do

et ex - spe cto, ex - spe

- or et ex spe

Detailed description: This system continues the musical score with three staves. The top staff is a vocal line with a treble clef, showing a melodic line with lyrics 'ma - tu - do'. The middle staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth notes and sixteenth notes, with lyrics 'et ex - spe cto, ex - spe'. The bottom staff is a piano accompaniment with a bass clef, providing harmonic support with bass notes and some rhythmic figures.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line (top staff) includes the lyrics: "rum . Mor tu - o". The piano accompaniment (bottom staff) includes the lyrics: "to Mor-tu o". The piano part features a prominent eighth-note accompaniment pattern.

Musical score for the second system, continuing the vocal and piano parts. The vocal line (top staff) includes the lyrics: "rum . et ex-spe". The piano accompaniment (bottom staff) includes the lyrics: "rum , mor". The piano part continues with the eighth-note accompaniment pattern.

Et vi - tam ven - tu - ri

to Et vi - tam

tu - o - rum. Et vi tam ven - tu - ri

se - cu - la. A

se - cu - la. A

se - cu - la. A

men

men

men

men

The image shows a musical score for four staves. The first staff is a vocal line with lyrics 'men'. The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The score is written in a common time signature and features a key signature of one flat. The lyrics 'men' are repeated on each of the four staves, with the word appearing below the notes in the first three staves and below a slur in the fourth. The score is followed by several empty staves.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "San" and "ctus," written below them. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in 2/4 time and begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. A double bar line is present at the beginning of the system.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "San" and "San" written below them. The bottom two staves are piano accompaniment in treble and bass clefs. The music continues from the first system, maintaining the same time signature and key signature. A double bar line is present at the beginning of the system.

Handwritten musical score for the first system. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a grand staff (bass clef). The key signature has one flat (B-flat). The vocal line includes the lyrics "ctus" and "san". The piano accompaniment features a melodic line with eighth and sixteenth notes. The bass line has a simple harmonic accompaniment. The grand staff shows the piano part with a 2/4 time signature.

Handwritten musical score for the second system. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a grand staff (bass clef). The key signature has one flat (B-flat). The vocal line includes the lyrics "ctus, san" and "ctus, san". The piano accompaniment continues with a melodic line. The bass line has a simple harmonic accompaniment. The grand staff shows the piano part with a 2/4 time signature.

ctus

ctus,

san

This system contains four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal lines feature a melodic line with a slur over the first two notes and a longer phrase starting on the second staff. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics 'ctus' and 'san' are positioned below the vocal lines.

san

ctus,

san-

ctus

ctus

This system continues the musical piece with four staves. The vocal lines show further melodic development, with the word 'san' appearing in the first staff and 'ctus, san-' in the second. The piano accompaniment continues with rhythmic patterns and chordal textures. The lyrics 'ctus' and 'ctus' are placed below the vocal staves.

Handwritten musical score for the first system. It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a basso continuo (treble clef), and a bass line (bass clef). The vocal line includes the lyrics "cius Do-" and "Do -". The piano accompaniment includes the lyrics "cius Do -". The basso continuo and bass line include the lyrics "Do -" and "Do - mi -".

Handwritten musical score for the second system. It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a basso continuo (treble clef), and a bass line (bass clef). The vocal line includes the lyrics "mi nus, Do -" and "mi - nus, Do -". The piano accompaniment includes the lyrics "mi - nus, Do -". The basso continuo and bass line include the lyrics "mi - nus, Do -" and "nus Do - mi - nus".

\* \*  
 mi mi  
 ,

nus,  
 nus, Do mi  
 mi  
 Do

mi nus De -  
nus De -  
nus De - us  
mi - nus

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'mi - nus De -'. The second staff is a piano accompaniment line with lyrics 'nus De -'. The third staff is another piano accompaniment line with lyrics 'nus De - us'. The bottom staff is a bass line with lyrics 'mi - nus'. The music is in a common time signature and features a mix of quarter and eighth notes.

us  
us  
De  
De

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with lyrics 'us'. The second staff is a piano accompaniment line with lyrics 'us'. The third staff is another piano accompaniment line with lyrics 'De'. The bottom staff is a bass line with lyrics 'De'. A fermata is placed over the final note of the top staff. The music continues with similar rhythmic patterns as the first system.

Musical score for the first system, featuring four staves. The first two staves are mostly empty with some initial notes. The third staff contains a melodic line with eighth and sixteenth notes. The fourth staff contains a bass line with a long note and some movement.

Musical score for the second system, featuring four staves with lyrics. The first staff has lyrics "De" and a long note. The second staff has lyrics "De - us, De" and a melodic line. The third staff has lyrics "-us, De" and a melodic line. The fourth staff has lyrics "-us" and a bass line.

Handwritten musical score for the first system, featuring four staves. The top staff is a vocal line with lyrics "us sa". The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics "sa ba". The bottom staff is a piano accompaniment line. The music is written in a common time signature and includes various rhythmic values and accidentals.

Handwritten musical score for the second system, continuing the vocal and piano parts. The top staff is a vocal line with lyrics "ba - oin, De-". The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics "oin, sa - ba". The bottom staff is a piano accompaniment line. The music continues with various rhythmic values and accidentals.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top staff is a vocal line with lyrics: *us*, *Sa*, and *ba*. The second staff is a vocal line with lyrics: *ba*. The third staff is a vocal line with a long slur. The fourth staff is a piano accompaniment line with lyrics: *ba*. The music is written in a key with one flat and a 4/4 time signature.

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top staff is a vocal line with lyrics: *otn*. The second staff is a vocal line with lyrics: *otn*. The third staff is a vocal line with lyrics: *otn*. The fourth staff is a piano accompaniment line with lyrics: *otn*. The music is written in a key with one flat and a 4/4 time signature.

Handwritten musical score for voice and piano. The score is written on ten staves, with the first two staves for the voice and the remaining eight for the piano accompaniment. The music is in 4/4 time and features Latin lyrics.

The lyrics are: *ple - ni sunt* (repeated twice).

The score includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano part features a bass clef and includes dynamic markings such as *p* (piano) and *ce* (crescendo). The voice part includes a soprano clef and lyrics written below the notes.

ni sunt  
li, ce  
li, ce  
li,  
ce  
et ter

The image shows a musical score for a vocal and instrumental piece. It consists of ten staves. The first two staves are vocal lines, and the remaining eight staves are instrumental lines. The lyrics are written below the vocal staves. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The instrumental parts include a bass line and a treble line, with some sections featuring a more complex, rhythmic accompaniment.

Handwritten musical score for a vocal piece, featuring three systems of staves with vocal lines and piano accompaniment. The lyrics are "ce li er - ra, ter ra, ter ra, ter ra, ter ra, ter ra, ter ra, ter ra".

The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked  $d = d.$  and the meter is  $\frac{3}{4}$ . The lyrics are written below the vocal lines.

The first system includes the lyrics: ce li er - ra, ter ra, ter ra.

The second system includes the lyrics: ter ra, ter ra, ter ra.

The third system includes the lyrics: ter ra, ter ra, ter ra, ter ra.

Handwritten musical score for a multi-stemmed instrument (likely a harp or lute) and a vocal line. The score is written on a grand staff consisting of two systems of four staves each. The first system includes a vocal line on the top staff with lyrics: "ri -". The second system includes a vocal line on the top staff with lyrics: "a , a ,". The third system includes a vocal line on the top staff with lyrics: "a , a ,". The fourth system includes a vocal line on the top staff with lyrics: "a , a ,". The fifth system includes a vocal line on the top staff with lyrics: "a , a ,". The sixth system includes a vocal line on the top staff with lyrics: "a , a ,". The seventh system includes a vocal line on the top staff with lyrics: "a , a ,". The eighth system includes a vocal line on the top staff with lyrics: "a , a ,". The ninth system includes a vocal line on the top staff with lyrics: "a , a ,". The tenth system includes a vocal line on the top staff with lyrics: "a , a ,". The eleventh system includes a vocal line on the top staff with lyrics: "a , a ,". The twelfth system includes a vocal line on the top staff with lyrics: "a , a ,". The thirteenth system includes a vocal line on the top staff with lyrics: "a , a ,". The fourteenth system includes a vocal line on the top staff with lyrics: "a , a ,". The fifteenth system includes a vocal line on the top staff with lyrics: "a , a ,". The sixteenth system includes a vocal line on the top staff with lyrics: "a , a ,". The seventeenth system includes a vocal line on the top staff with lyrics: "a , a ,". The eighteenth system includes a vocal line on the top staff with lyrics: "a , a ,". The nineteenth system includes a vocal line on the top staff with lyrics: "a , a ,". The twentieth system includes a vocal line on the top staff with lyrics: "a , a ,".

ni - a, ni - a, ni - a,

tu - a, tu - a,

a, tu -

a, tu

Handwritten musical notation on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Each staff contains a single note with a slur underneath and a fermata above. The notes are on the second line of each staff. The first staff has a dynamic marking *a* below the slur. The second and third staves also have a dynamic marking *a* below the slur. The notation ends with a double bar line on each staff.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in 2/4 time with a key signature of one flat (B-flat). The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are:

O - san -  
 O - san -  
 O - san - na, O - san -  
 O - san -

Musical score for the second system, continuing the vocal and piano parts. The score is written in 2/4 time with a key signature of one flat (B-flat). The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are:

- na O - san  
 - na, O - san - na,  
 - na, O - san  
 - na, O - san

na, O - san

O - san na O - san

O - san

na O - san

na, In - ex -

na, In - ex - cel -

na, In - ex - cel -

na, In - ex - cel - sis

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are:

del sis in ex- cel sis, in ex- cel sis, in

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are:

sis, in ex- cel sis, in ex- cel sis, in ex-

Handwritten musical score for a vocal piece, measures 1-4. The score is written on four staves. The first staff is the vocal line, starting with a treble clef and a 7/8 time signature. The lyrics are: in ex - cel sis ex - cel. The second staff is the piano accompaniment, starting with a treble clef and a 7/8 time signature. The lyrics are: cel sis, ex cel. The third staff is the piano accompaniment, starting with a treble clef and a 7/8 time signature. The lyrics are: sis, ex cel. The fourth staff is the piano accompaniment, starting with a bass clef and a 7/8 time signature. The lyrics are: sis, ex cel.

Handwritten musical score for a vocal piece, measures 5-8. The score is written on four staves. The first staff is the vocal line, starting with a treble clef. The lyrics are: sis. The second staff is the piano accompaniment, starting with a treble clef. The lyrics are: sis. The third staff is the piano accompaniment, starting with a treble clef. The lyrics are: sis. The fourth staff is the piano accompaniment, starting with a bass clef. The lyrics are: sis.

Be - ne - di -

Be - ne - di -

Be - ne

ctus, Be - ne - di -

di - ctus, be - ne - di - ctus

ctus, be - ne - di -

ctus

be - ne - dic - tus, qui

Handwritten musical score for a piece with vocal lines and piano accompaniment. The score is divided into three systems. The first system has a vocal line with lyrics "cious, qui ve" and a piano accompaniment. The second system has a vocal line with lyrics "qui ve" and a piano accompaniment. The third system has a vocal line with lyrics "ve nit, qui ve" and a piano accompaniment. The piano accompaniment consists of two staves, likely representing the right and left hands. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The tempo is marked "8" in the first system, "4" in the second system, and "8" in the third system. The lyrics are written below the vocal line, and the piano accompaniment is written below the vocal line.

Musical score for a vocal and instrumental piece, page 722. The score consists of ten staves. The first two staves are vocal lines with lyrics "niet In" and "niet In". The next two staves are vocal lines with lyrics "no - mi - ne" and "In no - mi - ne". The final two staves are instrumental lines with lyrics "no - mi - ne" and "na -". The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for a vocal and instrumental piece. The score is written for voice and piano. The tempo is marked  $d = d. \frac{9}{8}$ . The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The lyrics are:

In - no - me - ne, Do -  
 mi - ne, Do -  
 mi - ne, Do -

The score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is written in a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are placed below the vocal line, with some words appearing in a different line of music.

Handwritten musical score for voice and piano. The score is written on a system of five staves. The first three staves contain the main musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are "mi" and "ne". The fourth staff shows a continuation of the piano accompaniment. The fifth staff is empty. The score is written in a key signature of one flat (B-flat) and a time signature of 8/8. The vocal line features a melodic line with a fermata over the final note. The piano accompaniment consists of a bass line and a treble line, with a fermata over the final note of the bass line.

mi ne

ne

mi ne

2. *Inter praeclarissimas virtutes*

Jacobus Hobrecht

*In - ter prae -*

*In - ter prae -*

*Estote fortes in bello*

*In - ter prae -*

*cl - ris - si - mas vir - tu -*

*cl - ris - si - mas vir - tu -*

*cl - ris - si - mas vir - tu -*

tes tu — as In —

tes tu — as In —

tes tu — as In —

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of one flat (B-flat). The lyrics are "tes tu — as In —" repeated on each staff. The bottom staff is a basso continuo line in bass clef with a key signature of two flats (B-flat and E-flat). It provides a harmonic accompaniment for the vocal lines.

gen — tes que a — ni — mi do —

gen — tes que a — ni — mi do —

gen — tes que a — ni — mi do —

The second system also consists of four staves. The top three are vocal staves in treble clef with a key signature of one flat (B-flat). The lyrics are "gen — tes que a — ni — mi do —" repeated on each staff. The bottom staff is a basso continuo line in bass clef with a key signature of two flats (B-flat and E-flat). It provides a harmonic accompaniment for the vocal lines.

tes pi - e - tas

tes pi - e - tas

tes pi - e - tas

jux - ta a - po - sto - lum ad o - mni -

jux - ta a - po - sto - lum ad o - mni -

jux - ta a - po - sto - lum ad o - mni -

- a va-les ma-gno - pe-re il - - lus -  
 - a va-les ma-gno - pe-re il - - lus -  
 - a va-les ma-gno - pe-re il - - lus -

trans. Duo fit ut a - ni - mum sem -  
 trans. Duo fit ut a - ni - mum sem -  
 trans. Duo fit ut a - ni - mum sem -

- per promp - Tum be - ne - vo - lum  
 - per promp - - - Tum be - ne -  
 sem - per promp - Tum

que ex - hi - be - as ad hoc ut  
 - vo - lum que ex - hi - be -  
 be - ne - vo - lum que ex - hi -

plu - ri - bus mi - ste - ri -  
 as cum pe - re - gri -  
 - hi - be - as cum pe -

cum pe - re - gri - nos ac pau - per -  
 nos pau - pe - res di -  
 - te - gri - nos pau - pe - res di -

es Di - tes In - stin - ete tu -  
 es tu - a mu - si -  
 stin - ete tu - a mu - si - ca

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'es Di - tes In - stin - ete tu -'. The second staff is a vocal line in treble clef with lyrics 'es tu - a mu - si -'. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef with lyrics 'stin - ete tu - a mu - si - ca'. The music is in a key with one flat and a 2/4 time signature.

a mu - si - ca ma - nu sub - le - ve - tur  
 ca ma - nu  
 ma - nu

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'a mu - si - ca ma - nu sub - le - ve - tur'. The second staff is a vocal line in treble clef with lyrics 'ca ma - nu'. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef with lyrics 'ma - nu'. The music is in a key with one flat and a 2/4 time signature. A key signature change to one sharp is indicated by a # symbol above the first staff. A common time signature change to 2/4 is indicated by a 'C' symbol above the second staff. A dynamic marking 'p' is present above the second staff.

lau - dat te e -  
ve tur

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains the lyrics "lau - dat te e -". The second staff is a piano accompaniment line in treble clef with a key signature of one flat, containing the lyrics "ve" and "tur". The third and fourth staves are empty, representing the bass and tenor clefs respectively.

nim cle - ri lar gi -  
lau dat te e - nim

The second system of music also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat, containing the lyrics "nim cle - ri lar gi -". The second staff is a piano accompaniment line in treble clef with a key signature of one flat, containing the lyrics "lau dat te e - nim". The third and fourth staves are empty, representing the bass and tenor clefs respectively.

tas  
de - ri lar - gi -  
tu - a nam -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a whole note 'tas' followed by a quarter rest, then a half note 'de', an eighth note 'ri', and a quarter note 'lar'. This is followed by a quarter rest, an eighth note 'gi', and a quarter note '-'. The second staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole note 'de', an eighth note 'ri', and a quarter note 'lar'. This is followed by a quarter rest, an eighth note 'gi', and a quarter note '-'. The third staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole note 'tu', followed by a quarter rest, a half note 'a', and a quarter note 'nam'. The fourth staff is a piano accompaniment line in bass clef with a key signature of one flat. It begins with a whole note 'tu', followed by a quarter rest, a half note 'a', and a quarter note 'nam'.

-tas tu a nam-que ex - ce -  
que ex -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole note '-tas', followed by a quarter rest, a half note 'tu', a quarter note 'a', a quarter note 'nam', a quarter note 'que', a quarter note 'ex', a quarter note 'ce', and a quarter note '-'. The second staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole note '-tas', followed by a quarter rest, a half note 'tu', a quarter note 'a', a quarter note 'nam', a quarter note 'que', a quarter note 'ex', a quarter note 'ce', and a quarter note '-'. The third staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole note 'que', followed by a quarter rest, a half note 'ex', and a quarter note '-'. The fourth staff is a piano accompaniment line in bass clef with a key signature of one flat. It begins with a whole note 'que', followed by a quarter rest, a half note 'ex', and a quarter note '-'. There is a sharp sign (#) above the second measure of the piano line.

Ma - gni - fi - cen - ti -  
 - - - lens Ma - gni - fi - cen - ti -  
 ce - lens Ma - gni - fi - cen - ti -

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'Ma - gni - fi - cen - ti -'. The second staff is a piano accompaniment in treble clef with lyrics '- - - lens Ma - gni - fi - cen - ti -'. The third staff is a piano accompaniment in treble clef with a long melisma line. The bottom staff is a piano accompaniment in bass clef with lyrics 'ce - lens Ma - gni - fi - cen - ti -' and includes a 'b' dynamic marking and a fermata.

- a mul - ta ma - gis ex - cel -  
 - a mul - ta ma - gis ex - -  
 - a mul - ta ma - gis ex - cel -

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics '- a mul - ta ma - gis ex - cel -'. The second staff is a piano accompaniment in treble clef with lyrics '- a mul - ta ma - gis ex - -'. The third staff is a piano accompaniment in treble clef with a long melisma line. The bottom staff is a piano accompaniment in bass clef with lyrics '- a mul - ta ma - gis ex - cel -'.

cel - - - - - lit ju -  
cel - - - - - lit ju - stus  
lit ju - - -

stus pro - - - - -  
pro - - - - - - - - - - -  
stus pro - - - - - - - - - - -  
stus pro - - - - - - - - - - -

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics "vens" and "Glo - ri -". The second staff is a vocal line in treble clef with lyrics "Glo - ri - o - sa a - pud De - um". The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef with lyrics "Glo - ri - o - sa a - pud De - um". The key signature has one flat (B-flat), and the time signature is common time (C).

vens  
Glo - ri - o - sa a - pud De - um  
Glo - ri - o - sa a - pud De - um

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics "- o - sa a - pud De -". The second staff is a vocal line in treble clef with lyrics "Con - -". The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef with lyrics "con - di". The key signature has one flat (B-flat), and the time signature is common time (C).

- o - sa a - pud De -  
Con - -  
con - di

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

— — um con-di-ci-o tu — — — —  
 — di — — — — ci — — — — o tu — — — —  
 — ci — — — — o tu — — — —

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

— a pau — pe-res nu — — — — tris  
 — a pau — pe-res nu — — — — tris  
 0 0 . d.  
 — — — — — — — — — —  
 — a

vir - tu - o -

vir - tu - o - - - - - # - - - - - 7 - di -

pau - per - es nul - - - - - tris

Detailed description: This system contains four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains three measures of rests, followed by two eighth notes and a quarter note with the lyrics 'vir - tu - o -'. The second staff is a vocal line with a treble clef and a key signature of one sharp. It contains two eighth notes and a quarter note with the lyrics 'vir - tu - o', followed by two measures of rests, then a quarter note with a sharp sign and two eighth notes with the lyrics '7 - di -'. The third staff is a vocal line with a treble clef and a key signature of one sharp, containing three measures of rests. The fourth staff is a vocal line with a bass clef and a key signature of one sharp, containing two eighth notes and a quarter note with the lyrics 'pau - per - es', followed by two measures of rests, then a quarter note and two eighth notes with the lyrics 'nul - - - - - tris'.

sos - di - - - - - tas

- - - - - tas, di - - - - - tas, di - -

Vir - tu - o - - - - -

Detailed description: This system contains four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp, containing a quarter note with the lyrics 'sos - di - - - - - tas' followed by two measures of rests. The second staff is a vocal line with a treble clef and a key signature of one sharp, containing two eighth notes and a quarter note with the lyrics '- - - - - tas, di - - - - - tas, di - -', followed by two measures of rests. The third staff is a vocal line with a treble clef and a key signature of one sharp, containing three measures of rests. The fourth staff is a vocal line with a bass clef and a key signature of one sharp, containing two eighth notes and a quarter note with the lyrics 'Vir - tu - o - - - - -'.

Musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "Ea - - - cle - si - -". The second staff is a vocal line in bass clef with lyrics: "tas,". The third staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef with lyrics: "- so di - - - - - tas".

Musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "- am fa - bri - - - cas". The second staff is a vocal line in bass clef with lyrics: "Hu - mi - - - - - lis e -". The third staff is a vocal line in bass clef with lyrics: "Hu - mi - - - - - lis". The bottom staff is a piano accompaniment in bass clef. A tempo change is indicated by "C = d" and a time signature change to 2/4.

(1)

Musical score for the first system. It consists of four staves: a vocal line (soprano), a piano accompaniment (right hand), a piano accompaniment (left hand), and a bass line. The key signature has one flat (B-flat). The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics "e - le" are written below the vocal line.

Musical score for the second system. It consists of four staves: a vocal line (soprano), a piano accompaniment (right hand), a piano accompaniment (left hand), and a bass line. The key signature has one flat (B-flat). The vocal line continues with the lyrics "Ex qui bus o - der bo - ves Ex qui". The piano accompaniment continues with a similar rhythmic pattern. The lyrics "Ex qui bus o - der bo - ves Ex qui" are written below the vocal line.

Musical score for the first system. The vocal line (soprano) has lyrics: *nus bus bo nus co-*. The piano accompaniment (right hand) features a melodic line with eighth and sixteenth notes. The bass line (left hand) has lyrics: *-dor bo-nus co-men-da-*.

Musical score for the second system. The vocal line (soprano) has lyrics: *co-men-da- tis, e-sto*. The piano accompaniment (right hand) features a melodic line with eighth and sixteenth notes, including a trill. The bass line (left hand) has lyrics: *tis, e-*.

ris e - sto - te for - tes  
te for - tes in -  
- sto - te for - tes in -

The first system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are: "ris e - sto - te for - tes", "te for - tes in -", and "- sto - te for - tes in -".

in bel - lo  
bel - lo  
bel - lo

The second system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are: "in bel - lo", "bel - lo", and "bel - lo".

Handwritten musical score for the first system, featuring four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are "E - ya pro - pter".

Staff 1 (Soprano): E - ya pro - pter

Staff 2 (Alto): E - ya pro - pter

Staff 3 (Piano): Accompaniment with bass notes and chords.

Staff 4 (Bass): E - ya pro - pter

Handwritten musical score for the second system, featuring four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are "tu - ani pa - ter - ni - ta - tem tal - em ac - tan -".

Staff 1 (Soprano): tu - ani pa - ter - ni - ta - tem tal - em ac - tan -

Staff 2 (Alto): tu - ani pa - ter - ni - ta - tem tal - em ac - tan -

Staff 3 (Piano): Accompaniment with bass notes and chords.

Staff 4 (Bass): tu - ani pa - ter - ni - ta - tem tal - em ac - tan -

- tam in me - is sem - per car - mi - ni -  
 - tam in me - is sem - per car - mi - ni -  
 - tam in me - is sem - per car - mi - ni -

- bus ju bi - lans  
 - bus ju bi - lans  
 - bus ju bi - lans non

Non quas be - ne - o sed

Non - quas de - - - be - o sed

quas de - be - - - er sed

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'Non quas be - ne - o sed'. The middle staff is a piano accompaniment in bass clef with lyrics 'Non - quas de - - - be - o sed'. The bottom staff is another piano accompaniment in bass clef with lyrics 'quas de - be - - - er sed'. The music is in a common time signature and includes various note values and rests.

quas pos - sum lau - des re - so - -

quas pos - sum lau - des re - so - -

quas pos - sum lau - - des re - so - -

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'quas pos - sum lau - des re - so - -' and a sharp sign at the end. The middle staff is a piano accompaniment in bass clef with lyrics 'quas pos - sum lau - des re - so - -'. The bottom staff is another piano accompaniment in bass clef with lyrics 'quas pos - sum lau - - des re - so - -'. The music continues with various note values and rests.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are:

- no pre - sens que pa -  
 - no pre - sens que pa -  
 - no Pre - sens que pa -

Musical score for the second system, continuing the vocal and piano parts. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are:

- gi - na, pa - gi - na -  
 - gi - na pa - gi - na -  
 - gi - na tu - di har - mo -

ru - di har - mo - ni - ae sti -  
 ru - di har - mo - ni - ae sti -  
 ni - ae sti -

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'ru - di har - mo - ni - ae sti -'. The second staff is another vocal line in treble clef with lyrics 'ru - di har - mo - ni - ae sti -'. The third staff is a piano accompaniment in treble clef with a long slur over four notes. The bottom staff is a piano accompaniment in bass clef with lyrics 'ni - ae sti -'.

- lo con - fe - atam De -  
 - lo con - fe - atam De -  
 - ler con - fe - atam De -

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics '- lo con - fe - atam De -'. The second staff is another vocal line in treble clef with lyrics '- lo con - fe - atam De -'. The third staff is a piano accompaniment in treble clef with a long slur over four notes. The bottom staff is a piano accompaniment in bass clef with lyrics '- ler con - fe - atam De -'.

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one flat (B-flat). The lyrics are: *i lau - dem i lau - dem*. The music includes a 3/4 time signature and various note values including quarter, eighth, and sixteenth notes, as well as rests and a fermata.

Handwritten musical score for the second system. It continues with four staves: two vocal staves and two piano accompaniment staves. The lyrics are: *tu - am que con - so - la - ti - o tu - am que con - so - la - ti - o*. The music includes a 3/4 time signature and various note values including quarter, eighth, and sixteenth notes, as well as rests and a fermata.

nem hu - mj - li - ter of - - fe - ro  
 nem of - fe - ro  
 nem of - fe - ro Nam  
 C  $\diamond = d$   $\square = o$

nem of - fe - ro Nam

Nam quid a - li -  
 quid a - li - quid nunc  
 quid a - li - lid nunc pro ser -

- ud tunc pro ser - vi - ti -  
 pro ser - vi - ti - o  
 vi - ti - o

Detailed description: This system contains three staves. The top staff is a vocal line in G-clef with lyrics: "- ud tunc pro ser - vi - ti -". The middle staff is a vocal line in G-clef with lyrics: "pro ser - vi - ti - o". The bottom staff is a piano accompaniment in F-clef with lyrics: "vi - ti - o". The music is in 4/4 time and features a mix of quarter and eighth notes with some slurs.

o Im - pen - de - re  
 Im - pen - de - re  
 Im - pen - de - re

Detailed description: This system contains three staves. The top staff is a vocal line in G-clef with lyrics: "o Im - pen - de - re". The middle staff is a vocal line in G-clef with lyrics: "Im - pen - de - re". The bottom staff is a piano accompaniment in F-clef with lyrics: "Im - pen - de - re". The music is in 4/4 time and includes a measure with a fermata over the first note of the vocal line.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has one flat (B-flat). The system consists of four staves. The vocal line (top staff) has lyrics "pos" and "sum". The piano accompaniment (bottom two staves) includes a treble clef staff with a piano (p) dynamic marking and a bass clef staff. The lyrics "pos" and "sum" are also present under the piano accompaniment.

Musical score for the second system, continuing the vocal and piano parts. The key signature remains one flat. The system consists of four staves. The vocal line (top staff) has lyrics "ne sei o" and "pe". The piano accompaniment (bottom two staves) includes a treble clef staff and a bass clef staff. The lyrics "ne sei o" and "pe" are also present under the piano accompaniment.

pe — cu — ni — is non in — di —

cu — ni — is

The first system consists of four staves. The top staff is a vocal line in treble clef with lyrics 'pe — cu — ni — is non in — di —'. The second staff is another vocal line in treble clef with lyrics 'cu — ni — is'. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of one flat (Bb) and a common time signature (C). The piano part features a simple harmonic accompaniment with some melodic lines.

des

non — in — di —

pe — cu — ni — is non

The second system continues the musical piece with four staves. The top staff is a vocal line in treble clef with lyrics 'des'. The second staff is another vocal line in treble clef with lyrics 'non — in — di —'. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of one flat (Bb) and a common time signature (C). The piano part continues with a simple harmonic accompaniment.

Musical score for the first system. It consists of four staves: a vocal line (treble clef), two piano accompaniment staves (treble and bass clefs), and a bass line (bass clef). The lyrics are: "Sen - su ac (2) pru - den - ges in - di - ges". The piano accompaniment includes a bass line with a (3) marking.

Musical score for the second system. It consists of four staves: a vocal line (treble clef), two piano accompaniment staves (treble and bass clefs), and a bass line (bass clef). The lyrics are: "ti - a sen - su Inc pru - den - ges". The piano accompaniment includes a bass line with a (3) marking.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal line consists of two staves. The lyrics are:

s - ti - a a - bun - da  
 - den - ti - a a - bun - da

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal line consists of two staves. The lyrics are:

Pro - spe - ri - a -  
 ris pro  
 ris et

- te et le - ti - ci - a -  
 à spe - ni - ta - te et le - ti - ci -  
 - la - ti - ci - a - con - so - la -

Detailed description: This system contains four staves. The top staff is a vocal line in G major with lyrics '- te et le - ti - ci - a -'. The second staff is another vocal line in G major with lyrics 'à spe - ni - ta - te et le - ti - ci -'. The third staff is a piano accompaniment in G major, consisting of a single bass note (G) held throughout. The fourth staff is a piano accompaniment in G major with a melodic line. The system concludes with a double bar line.

con - so - la - ris  
 - a con - so - la - ris Tran - qui - li - ta -  
 ris Tran - qui - li - ta -

Detailed description: This system contains four staves. The top staff is a vocal line in G major with lyrics 'con - so - la - ris'. The second staff is another vocal line in G major with lyrics '- a con - so - la - ris Tran - qui - li - ta -'. The third staff is a piano accompaniment in G major, consisting of a single bass note (G) held throughout. The fourth staff is a piano accompaniment in G major with a melodic line. The system concludes with a double bar line.

- te et pa — ce lae — ta —  
 - te et pa — ce lae — ta —

Detailed description: This system contains three staves. The top staff is a vocal line in G-clef with a treble clef and a common time signature. The middle staff is a vocal line in C-clef with a soprano clef and a common time signature. The bottom staff is a piano accompaniment in F-clef with a bass clef and a common time signature. The music consists of several measures of music, including rests and melodic lines with lyrics.

nis In-ter di ani —  
 nis In-ter di ani —  
 nis In-ter di ani —

Detailed description: This system contains three staves. The top staff is a vocal line in G-clef with a treble clef and a common time signature. The middle staff is a vocal line in C-clef with a soprano clef and a common time signature. The bottom staff is a piano accompaniment in F-clef with a bass clef and a common time signature. The music includes triplets and other rhythmic figures, with lyrics 'nis In-ter di ani' repeated across the staves. There are also some performance markings like 'd = d.' and '3' above notes.

- ta - tum - cul - to - res  
 - ta - tum - cul - to - res  
 - ta - tum - cul - to - res

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics '- ta - tum - cul - to - res'. The second staff is another vocal line in treble clef with lyrics '- ta - tum - cul - to - res'. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music features triplets and slurs. The lyrics are written below the staves.

lau - da - res  
 lau - da - res  
 lau - da - res

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'lau - da - res'. The second staff is another vocal line in treble clef with lyrics 'lau - da - res'. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music features triplets and slurs. The lyrics are written below the staves.

Es - to - te For - tes,

Es - to - te For - tes in

Es - to - te

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'Es - to - te For - tes,'. The second staff is another vocal line in treble clef with lyrics 'Es - to - te For - tes in'. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major. The piano part features a steady bass line with chords and some melodic movement.

For - tes in bel - lo.

bel - lo.

For - tes in bel - lo.

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line in treble clef with lyrics 'For - tes in bel - lo.'. The second staff is another vocal line in treble clef with lyrics 'bel - lo.'. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music continues in 4/4 time and G major. The piano part provides harmonic support for the vocal lines.

I - gi - tur hoc prae -  
 I - gi - tur hoc prae -  
 I - gi - tur hoc prae -

- sum car - men nu -  
 - sum car - men nu -  
 - sum car - men nu - si -

- si - ca - et ne -  
 - si - ca - et me -  
 - ca - et me -

This system contains four staves of music. The top staff is a vocal line with lyrics "si - ca - et ne -". The second staff is another vocal line with lyrics "si - ca - et me -". The third staff is a vocal line with lyrics "ca - et me -". The bottom staff is a piano accompaniment line with lyrics "ca - et me -". There are fermatas over the final notes of the vocal lines.

- Ja - co - bum Ho -  
 - Ja - co - bum Ho -  
 - Ja - co - bum Ho -

This system contains four staves of music. The top staff is a vocal line with lyrics "Ja - co - bum Ho -". The second staff is another vocal line with lyrics "Ja - co - bum Ho -". The third staff is a vocal line with lyrics "Ja - co - bum Ho -". The bottom staff is a piano accompaniment line with lyrics "Ja - co - bum Ho -". There are fermatas over the final notes of the vocal lines.

brecht

brecht

(b) brecht Hu - mi - li - um

Detailed description: This system contains four staves. The top two staves are vocal parts in treble clef. The third staff is a bass line in bass clef. The lyrics are written below the bass line. A sharp sign (#) is placed above the first measure of the vocal lines. The word 'brecht' appears on the first two staves. The bass line starts with a '(b)' and continues with 'brecht Hu - mi - li - um'.

Ser - uum tu

Detailed description: This system contains four staves. The top two staves are vocal parts in treble clef. The third staff is a bass line in bass clef. The lyrics 'Ser - uum tu' are written below the bass line. A sharp sign (#) is placed above the fourth measure of the vocal lines. The bass line continues with 'Ser - uum tu'.

Be - ni - gnus ac -

Be - ni - gnus ac -

um Be - ni - gnus ac -

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef. The lyrics are 'Be - ni - gnus ac -' and are written below the vocal staves. The music consists of quarter and eighth notes with some slurs and ties.

ci - pe et

ci - pe et

ci - pe et

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef. The lyrics are 'ci - pe et' and are written below the vocal staves. The music consists of quarter and eighth notes with some slurs and ties. There are some markings above the staves, including a sharp sign and a bracket.

This system contains four staves of music. The top staff is a vocal line in treble clef with lyrics: "pro tu o li". The second staff is another vocal line in treble clef with lyrics: "pro tu o li - bi". The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef with lyrics: "pro tu - li". The key signature has one flat (B-flat), and there are various musical notations including slurs and ties.

This system contains four staves of music. The top staff is a vocal line in treble clef with lyrics: "bi - to". The second staff is another vocal line in treble clef with lyrics: "to". The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef with lyrics: "bi - to". The key signature has one flat (B-flat), and there are various musical notations including slurs, ties, and a sharp sign (#) above a note in the top staff.

Man - da et re - ge

Man - da et re - ge fe - li -

Man - da et re - ge

Man - da et re - ge

fe - li - ci - ter et lon

ci - ter et lon

fe - li - ci - ter et lon

fe - li - ci - ter et lon



## 3. Omnis spiritus laudet

Jacobus Hobezeit

Handwritten musical score for the first system. It features five staves: two vocal staves (Soprano and Alto), and three instrumental staves (Tenor, Bassoon, and Bass). The music is in 3/2 time, with a tempo marking of  $\text{♩} = \text{♩}$ . The lyrics are: "O - mnis spi - ri - tus".

Handwritten musical score for the second system. It features two vocal staves. The lyrics are: "lau - det Do - mi - ne." The music continues with melodic lines and rests.

Musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: Tu au - tem Do - mi - ne.

Tu au - tem Do - mi - ne.

Tu au - tem Do - mi - ne.

Musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: Mi - se - re - re no - bis.

Mi - se - re - re no - bis.

Mi - se - re - re no - bis.

De - o Gra - ti - as

De - o Gra - ti - as

De - o Gra - ti - as

De - o Gra - ti - as

A - gi - mus ti - bi gra - ti - as

A - gi - mus ti - bi gra - ti - as

Detailed description: This is a page of a musical score, numbered 768 in the top right corner. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are in Latin. The first system shows the vocal parts with the lyrics 'De - o Gra - ti - as'. The second system shows the vocal parts with the lyrics 'A - gi - mus ti - bi gra - ti - as'. The piano accompaniment parts are mostly blank, with some notes visible in the first system. The score is written in a standard musical notation with a treble clef for the vocal parts and a bass clef for the piano parts. The lyrics are written below the vocal staves, with hyphens indicating syllables across notes.

Rex o-mni-po-tens De - - - - -

Rex o-mni-po-tens De - - - - -

The first system of the musical score consists of two vocal staves and three piano accompaniment staves. The vocal parts are in G major, with a key signature of one sharp (F#). The lyrics are "Rex o-mni-po-tens De". The piano accompaniment is in a simple harmonic style, providing a steady accompaniment for the vocal lines.

us. Pro - et be - - - -

us. Pro - et be - - - -

The second system of the musical score continues the vocal and piano parts. The vocal parts are in G major, with a key signature of one sharp (F#). The lyrics are "us. Pro - et be". The piano accompaniment is in a simple harmonic style, providing a steady accompaniment for the vocal lines.

re - fi - ci - is tu - is Qui [?]

re - fi - ci - is tu - is Qui [?]

The first system of the musical score consists of two vocal staves and three piano accompaniment staves. The vocal staves contain the lyrics 're - fi - ci - is tu - is Qui [?]' and 're - fi - ci - is tu - is Qui [?]' respectively. The piano accompaniment staves are empty.

et re - gras De - us Per

et re - gras De - us Per

The second system of the musical score consists of two vocal staves and three piano accompaniment staves. The vocal staves contain the lyrics 'et re - gras De - us Per' and 'et re - gras De - us Per' respectively. The piano accompaniment staves are empty.

o-ra san-cta san-cto rum  
o-ra san-cta san-cto rum

This system contains two vocal staves and piano accompaniment. The vocal parts sing the words "o-ra san-cta san-cto rum". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line.

A — — — — — men — — — — —  
A — — — — — men — — — — —  
A — — — — — men — — — — —  
A — — — — — men — — — — —

This system continues the musical score with two vocal staves and piano accompaniment. The vocal parts sing the word "men". The piano accompaniment continues with similar rhythmic patterns. The word "A" is written below the first three vocal staves, and "men" is written below the fourth.

Pro \_\_\_\_\_ re — ge

Pro \_\_\_\_\_ re — ge

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one flat. The first vocal line has a whole note 're' followed by a half note 'ge'. The second vocal line has a whole note 're' followed by a half note 'ge'. The piano accompaniment staves are in bass clef and contain whole notes corresponding to the vocal lines.

No \_\_\_\_\_

No \_\_\_\_\_

The second system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one flat. The first vocal line has a whole note 'No' followed by a half note. The second vocal line has a whole note 'No' followed by a half note. The piano accompaniment staves are in bass clef and contain whole notes corresponding to the vocal lines.

stro . . . . . Do-mi-nus qui fru - -

stro . . . . . Do-mi-nus qui fru - -

Do-mi-nus qui fru - -

Do-mi-nus qui fru - -

Do-mi-nus qui fru - -

ctus et be-a-tus fa-ci-at in ter - - ra . . . . .

ctus et be-a-tus fa-ci-at in ter - - ra . . . . .

ctus et be-a-tus fa-ci-at in ter - - ra . . . . .

ctus et be-a-tus fa-ci-at in ter - - ra . . . . .

Et non tra-dat e-um i-ni-mi-co-rum  
 Et non tra-dat e-um i-ni-mi-co-rum  
 Et non tra-dat e-um i-ni-mi-co-rum  
 Et non tra-dat e-um i-ni-mi-co-rum  
 e- jus, e- jus.  
 e- jus, e- jus.  
 rum e- jus.

The score is written in 3/4 time with a common key signature (one flat). It consists of a vocal line and a piano accompaniment. The lyrics are in Latin and are repeated across several staves. The piano accompaniment features a steady bass line and a more active treble line. The lyrics are: "Et non tradat e-um i-ni-mi-co-rum e- jus, e- jus."

Fi-de-li-um a-ni-mae per mi-se-ri-cor-di-am De-i Re-qui

Fi-de-li-um a-ni-mae per mi-se-ri-cor-di-am De-i

sunt in pa-ce.

Re-qui-sant in pa-ce

men. Et bea - ta Vi - ce-ra Ma - ri - æ Vir - gi - nis. <sup>qui</sup>

Et bea - ta vi - ce-ra Ma - ri - æ Vir - gi -

men.

men.

men.

por - ta - ve - runt æ - ter - ni pa - tris fi - li - um.

nis. qui por - ta - ve - runt æ - ter - ni pa - tris Fi - li - um.

Handwritten musical score for guitar, consisting of six systems of staves. The notation includes treble and bass clefs, notes, rests, and triplets. The first system includes a tempo marking  $\text{♩} = \text{♩}, \text{♩} = \text{♩}$ . The second system has a measure number '8' written above the first staff. The third system includes a measure number '9' written above the first staff. The fourth system includes a measure number '10' written above the first staff. The fifth system includes a measure number '11' written above the first staff. The sixth system includes a measure number '12' written above the first staff. The word 'men.' is written below the staves in the fifth, sixth, and seventh systems.

## 4. Benedicamus in laude Jesu

Jacobus Habrecht

Be - ne -

ne - di - ca - di - ca - ne - di -

mus  
mus  
ca  
mus

This system contains four staves of music. The top staff is a vocal line with lyrics 'mus' under the first two notes. The second staff is another vocal line with lyrics 'mus' under the first two notes. The third staff is a vocal line with lyrics 'ca' under the first two notes. The fourth staff is a vocal line with lyrics 'mus' under the first two notes. The music consists of quarter and half notes, with some notes tied across measures.

ca  
ca  
ca  
ca

This system contains four staves of music. The top staff is a vocal line with lyrics 'ca' under the first two notes. The second staff is another vocal line with lyrics 'ca' under the first two notes. The third staff is a vocal line with lyrics 'ca' under the first two notes. The fourth staff is a vocal line with lyrics 'ca' under the first two notes. The music consists of quarter and half notes, with some notes tied across measures.

Ihu - de Ihu - su  
 Ihu - - - - - su  
 Ihu - - - - - su  
 de Ihu - - - - - su

Dui su - a  
 Dui su - a  
 Dui su - a  
 Dui su - a

Handwritten musical score for the first system, consisting of four staves. The lyrics are: *ma - tris Ma - ri -*. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in the first staff, with the lyrics underneath. The second and third staves provide harmonic accompaniment, and the fourth staff shows the bass line. The lyrics are: *ma - tris Ma - ri -*.

Handwritten musical score for the second system, consisting of four staves. The lyrics are: *ri - ae* and *ae*. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in the first staff, with the lyrics underneath. The second and third staves provide harmonic accompaniment, and the fourth staff shows the bass line. The lyrics are: *ri - ae* and *ae*.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "ne - dix - it In". The second staff is another vocal line with lyrics: "ne - dix - it In". The third staff is a vocal line with lyrics: "ne - dix - it In". The bottom staff is a bass line with lyrics: "ne - dix - it In". The lyrics are written below the notes. There are triplets and slurs in the bass line.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "e - ter - num". The second staff is another vocal line with lyrics: "e - ter - num". The third staff is a vocal line with lyrics: "e - ter - num". The bottom staff is a bass line with lyrics: "e - ter - num". The lyrics are written below the notes. There are triplets and slurs in the bass line.

$\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$

Do - mi - ni - us

Do - mi - ni - us

Do - mi - ni - us

Do - mi - ni - us

Te - ge - re - a - g - r - a - i - e - u - s

## 5. Cuius sacrata viscera

Musical score for "Cuius sacrata viscera" by Jacobus Hobbrecht. The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes a time signature of 3/8. The tempo is marked  $\text{♩} = \text{♩}$ . The lyrics "Cuius sacrata viscera" are written below each vocal line. The composer's name, "Jacobus Hobbrecht", is written above the first vocal line.

$\text{♩} = \text{♩}$

Jacobus Hobbrecht

Cuius sacrata viscera

Cuius sacrata viscera

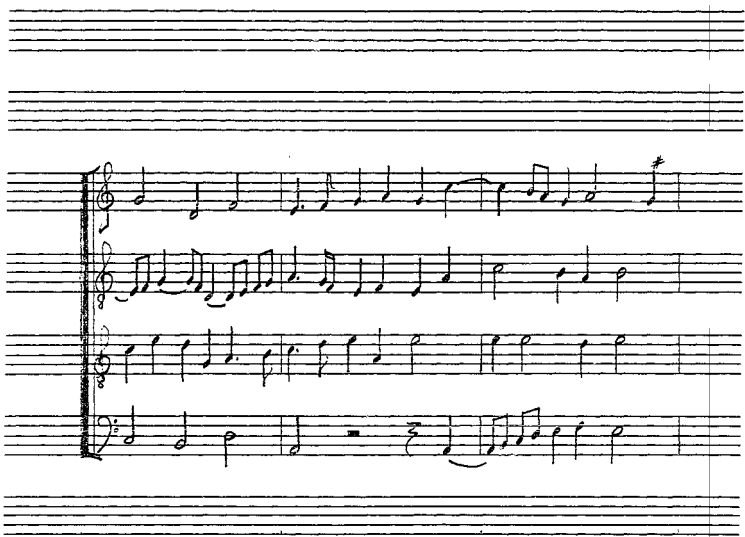
Cuius sacrata viscera

Cuius sacrata viscera

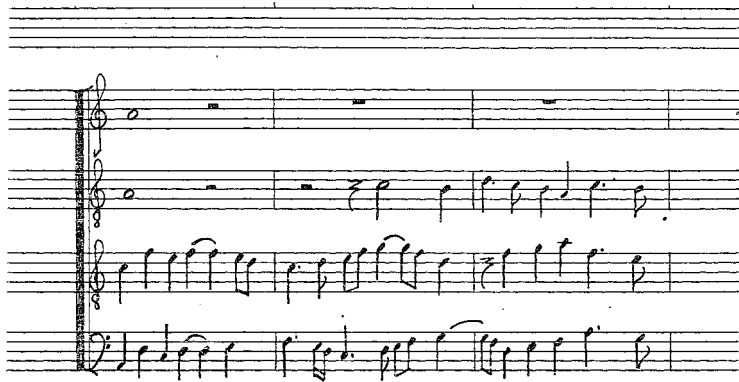
Continuation of the musical score for "Cuius sacrata viscera". This section shows the continuation of the vocal lines and the instrumental accompaniment.



Musical score system 1, consisting of four staves. The first staff is in treble clef and contains a melodic line with a sharp sign (#) above the first measure. The second and third staves are in treble clef and contain accompaniment. The fourth staff is in bass clef and contains a bass line. The system concludes with a double bar line.



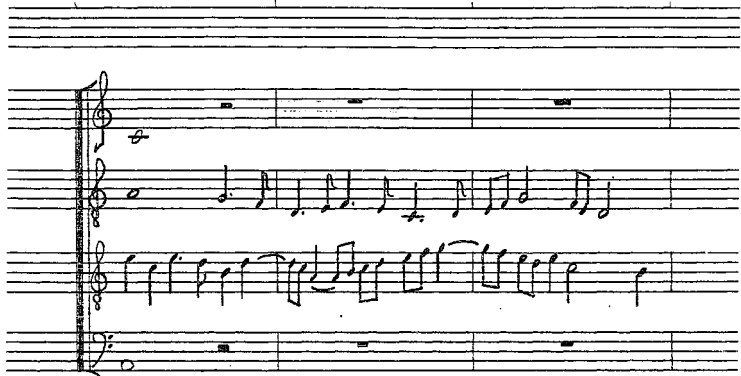
Musical score system 2, consisting of four staves. The first staff is in treble clef and contains a melodic line with a sharp sign (#) above the final measure. The second and third staves are in treble clef and contain accompaniment. The fourth staff is in bass clef and contains a bass line. The system concludes with a double bar line.



Musical score system 1, consisting of four staves. The first staff is empty. The second staff begins with a treble clef and contains a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The third staff begins with a treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The fourth staff begins with a bass clef and contains a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.



Musical score system 2, consisting of four staves. The first staff begins with a treble clef and contains a whole rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff begins with a treble clef and contains eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole note G4. The third staff begins with a treble clef and contains eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole note G4 with a sharp sign (#) above it. The fourth staff begins with a bass clef and contains eighth notes: G3, A3, B3, C4, B3, A3, G3, followed by eighth notes: F3, E3, D3, C3.



Musical score system 1, featuring four staves. The top staff is empty. The second staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a whole rest, followed by a series of eighth and sixteenth notes. The third staff contains a bass clef and a series of eighth and sixteenth notes. The fourth staff is empty.



Musical score system 2, featuring four staves. The top staff contains a treble clef and a series of eighth and sixteenth notes. The second staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C), followed by a series of eighth and sixteenth notes. The third staff contains a bass clef and a series of eighth and sixteenth notes. The fourth staff contains a bass clef and a series of eighth and sixteenth notes.

A musical score consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in treble clef with a key signature of one flat (Bb). The fourth staff is in bass clef with a key signature of one flat (Bb). The score is divided into two measures by a double bar line. The first measure contains eighth and sixteenth notes in all staves. The second measure contains whole notes with a slur connecting them across the staves. A sharp sign (#) is placed above the first staff in the second measure, indicating a key signature change to one sharp (F#).

## 6. Domine non secundum peccata nostra

Johannes Ffarar

Do - mi - ne  
Do -  
Do -  
Do -

non se - cun -  
mi - ne non se - cun - dum  
mi - ne non se - cun -  
mi - ne non se - cun -

dum pec - ca - ta no -  
 dum pec - ca - ta no -  
 dum pec - ca - ta no -  
 dum pec - ca - ta no -

stra fa - ci - es no -  
 - - - - - stra no -  
 stra fa - ci - es no -  
 stra fa - ci - es no -

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) with vocal lines and lyrics. The lyrics are:

bis. Ne — que  
 bis. Ne — que  
 bis. Ne — que  
 bis. Ne — que

Musical score for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) with vocal lines and lyrics. The lyrics are:

se - cun - dum i - ni - qui - ta -  
 se - cun - dum i - ni - qui - ta -  
 se - cun - dum i - ni - qui - ta -  
 se - cun - dum i - ni - qui - ta -

tes no

tes no

tes no

tes no

stras re-tri-bu-as

stras re-tri-bu-as

stras re-tri-bu-as

stras re-tri-bu-as

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "tri - bu - as". The second staff is another vocal line with lyrics: "tri - bu -". The third staff is a vocal line with lyrics: "tri - bu -". The bottom staff is a piano accompaniment with lyrics: "no - bis,". The music is written in a key with one flat (B-flat) and a common time signature. There are various musical notations including notes, rests, and slurs.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "bis. Tu -". The second staff is another vocal line with lyrics: "bis. Tu -". The third staff is a vocal line with lyrics: "bis. Tu -". The bottom staff is a piano accompaniment with lyrics: "bis. Tu -". The music continues in the same key and time signature. There are various musical notations including notes, rests, and slurs.

Handwritten musical score for the first system, featuring four staves. The top staff is a vocal line with lyrics: "Tu - am cru". The second staff is a vocal line with lyrics: "am tu am". The third staff is a vocal line with lyrics: "am tu am" and a sharp sign (#) above the second measure. The bottom staff is a guitar accompaniment line with lyrics: "am tu am".

Handwritten musical score for the second system, featuring four staves. The top staff is a vocal line with lyrics: "cem, cru - cem". The second staff is a vocal line with lyrics: "cru - cem, cru - cem". The third staff is a vocal line with lyrics: "cru - cem, cru". The bottom staff is a guitar accompaniment line with lyrics: "cru - cem, cru".

A - do - ra - mus Do - mi -  
 A - do - ra - mus Do - mi -  
 cem. A - do - ra - mus Do - mi -  
 cem. A - do - ra - mus Do - mi -

ne.  
 ne.  
 ne, Do - mi - ne.  
 ne, Do - mi - ne.

Tu - am pa - si - o - nem  
 Tu - am pa - si - o - nem  
 Tu - am pa - si - o - nem  
 Tu - am pa - si - o - nem

tu - am pa - si - o - nem  
 tu - am pa - si - o - nem  
 tu - am pa - si - o - nem  
 tu - am pa - si - o - nem

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The score is written on four staves. The lyrics are: nem, pa - si - o - nem. The music features a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, with some words underlined. The first staff has a sharp sign above it. The second staff has a sharp sign above it. The third staff has a sharp sign above it. The fourth staff has a sharp sign above it. The lyrics are: nem, pa - si - o - nem. The music features a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, with some words underlined. The first staff has a sharp sign above it. The second staff has a sharp sign above it. The third staff has a sharp sign above it. The fourth staff has a sharp sign above it. The lyrics are: nem, pa - si - o - nem.

7. *Kyrie qui exponsis*

Allegro

*Anon.*

Ky - ri - e

ri - e

Kyrie

Handwritten musical score for the first system, consisting of four staves. The notation includes notes, rests, and some handwritten annotations. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The notes are mostly quarter and eighth notes, with some rests. There are some handwritten markings like "Kly" and "Fi" below the notes.

Handwritten musical score for the second system, consisting of four staves. The notation includes notes, rests, and lyrics. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The lyrics are "e - le - y - son". There are some handwritten markings like "4" and "# = =" below the notes.



Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: *cu - ce* (Soprano), *sis In aru - ce ma -* (Alto), *aru - ce in cu - ce ma - ni -* (Soprano), and *In cu - ce ma - ni -* (Piano).

Handwritten musical score for the second system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues in the same common time signature and key signature. The lyrics are: *ma - ni - bus* (Soprano), *tra - xi - sti* (Alto), *ni - bus* (Soprano), and *bus Tra - xi - sti* (Piano).

o - ra, a - ra ad te

o - ra ad te

o - ra ad

o - ra , a - ra ad

se - cu - la se cu

se - cu - la se - cu

te se - cu - la se -

te se - cu -

Handwritten musical score for a four-part setting of the word "la". The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The music is organized into four measures, with a double bar line at the end of each measure. The notes are as follows:

- Measure 1:** Treble 1: *la* (half note); Treble 2: quarter notes (G4, A4); Treble 3: quarter notes (G4, A4); Bass: *la* (half note).
- Measure 2:** Treble 1: quarter notes (G4, A4); Treble 2: quarter notes (G4, A4); Treble 3: quarter notes (G4, A4); Bass: quarter notes (G4, A4).
- Measure 3:** Treble 1: *la* (half note); Treble 2: *la* (half note); Treble 3: *la* (half note); Bass: *la* (half note).
- Measure 4:** Treble 1: *la* (half note); Treble 2: *la* (half note); Treble 3: *la* (half note); Bass: *la* (half note).

The word "la" is written below the notes in each measure. The notation includes slurs, ties, and a fermata over the final note in the first measure of each part.

## 8. O Crux, Ave spes unica

Andan.

O crux ave spes  
unica

Ave spes unica

O crux ave spes  
unicaO crux ave spes  
unica

Musical score for 'O Crux, Ave spes unica'. The score is written for four staves, likely representing different vocal parts or instruments. The music is in 2/4 time and begins with a treble clef and a common time signature. The lyrics are: 'O crux ave spes unica', 'Ave spes unica', 'O crux ave spes unica', and 'O crux ave spes unica'. The score includes various musical notations such as notes, rests, and slurs. The tempo is marked 'Andan.' (Andante).

Handwritten musical score for the first system, consisting of four staves. The notation is written in black ink on a white background. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The music begins with a vertical bar line on the left. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a half note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, and a half note. The third staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, and a half note. The fourth staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, and a half note. There are various rests and ties throughout the system.

Handwritten musical score for the second system, consisting of four staves. The notation is written in black ink on a white background. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The music begins with a vertical bar line on the left. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a half note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a half note. The third staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, and a half note. The fourth staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, and a half note. There are various rests and ties throughout the system.

Handwritten musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The music includes quarter notes, eighth notes, and rests, with various slurs and phrasing marks. A vertical line is drawn through the first measure of all staves.

Handwritten musical score for the second system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The music includes quarter notes, eighth notes, and rests, with various slurs and phrasing marks. A vertical line is drawn through the first measure of all staves.

Handwritten musical score for the first system, consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves also begin with treble clefs and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The system concludes with a double bar line.

Handwritten musical score for the second system, consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music continues from the first system, featuring similar note values and phrasing. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves also begin with treble clefs and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The system concludes with a double bar line.

Handwritten musical score for the first system, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music begins with a vertical bar line. The first staff contains a half note G4, a half note A4, and a half note B4, all connected by a slur. The second staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The third staff contains a half note G4, a half note A4, and a half note B4, all connected by a slur. The fourth staff contains a half note G4, a half note A4, and a half note B4, all connected by a slur. The system ends with a double bar line.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

Handwritten musical score for the second system, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music begins with a vertical bar line. The first staff contains a half note G4, a half note A4, and a half note B4, all connected by a slur. The second staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The third staff contains a half note G4, a half note A4, and a half note B4, all connected by a slur. The fourth staff contains a half note G4, a half note A4, and a half note B4, all connected by a slur. The system ends with a double bar line.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.



Musical score system 1, consisting of four staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music begins with a vertical line on the left. The first staff contains a half note, a quarter note, a quarter note, and a half note. The second staff contains a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. The third staff contains a half note, a quarter note, a quarter note, a quarter note, and a half note. The fourth staff contains a half note, a quarter note, a quarter note, and a half note.



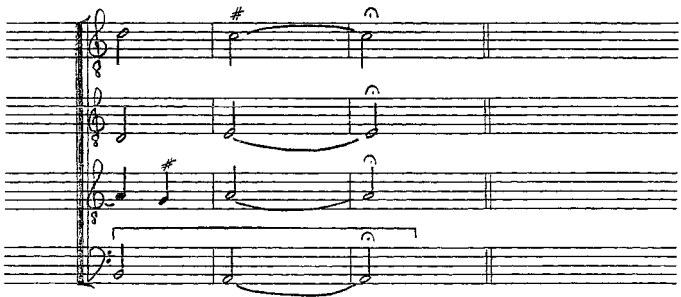
Musical score system 2, consisting of four staves. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music begins with a vertical line on the left. The first staff contains a half note, a quarter note, a quarter note, a half note, and a half note. The second staff contains a half note, a quarter note, a quarter note, a quarter note, and a half note. The third staff contains a half note, a quarter note, a quarter note, a quarter note, and a half note. The fourth staff contains a half note, a quarter note, a quarter note, and a half note.

Handwritten musical score for the first system, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a single system with a vertical bar line at the beginning. The first staff contains four quarter notes. The second staff contains a quarter note, followed by a half note with a slur over it, and another quarter note. The third staff contains a half note with a slur over it, followed by two quarter notes. The fourth staff contains a half note with a slur over it, followed by two quarter notes.

Handwritten musical score for the second system, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a single system with a vertical bar line at the beginning. The first staff contains four quarter notes. The second staff contains two eighth notes beamed together, followed by two eighth notes beamed together, a quarter note, and a half note with a slur over it. The third staff contains two eighth notes beamed together, followed by two eighth notes beamed together, a quarter note, and a half note. The fourth staff contains a quarter note, followed by a quarter note, a half note, and a quarter note.



Musical score system 1, consisting of four staves. The first staff is in treble clef, the second and third are in alto clef, and the fourth is in bass clef. The music begins with a vertical bar line. The first staff contains a half note followed by four quarter notes. The second staff contains a half note, a quarter note, a quarter note with a fermata, a quarter note, and a quarter note. The third staff contains a half note, a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff contains a half note, a quarter note, a quarter note, and a half note, with a horizontal line above the last two notes.



Musical score system 2, consisting of four staves. The first staff is in treble clef, the second and third are in alto clef, and the fourth is in bass clef. The music begins with a vertical bar line. The first staff contains a half note, a half note with a sharp sign (#), and a half note with a fermata. The second staff contains a quarter note, a quarter note, and a half note with a fermata. The third staff contains a quarter note with a sharp sign (#), a quarter note, and a half note with a fermata. The fourth staff contains a quarter note, a quarter note, and a half note with a fermata, with a horizontal line above the last two notes. The system ends with a double bar line.

## 9. Kyrie qui passurus

Ky - ri - e e - le - y - son, e - le - y - son.

Ky - ri - e e - le - y - son, e - le - y - son.

Ky - ri - e e - le - y - son, e - le - y - son.

Ky - ri - e e - le - y - son, e - le - y - son.

Qui pas - su - mus.

Qui pas - su - mus.

Qui pas - su - mus.

Qui pas - su - mus.

Ad ve - ni - ste pro - pter nos.

Ad ve - ni - ste pro - pter nos.

Ad ve - ni - ste pro - pter nos.

Ad ve - ni - ste pro - pter nos.

Dni ex - pan - sis in cru - ce ma - ni - bus.

Dni ex - pan - sis in cru - ce ma - ni - bus, in ma - ni - bus.

Dni ex - pan - sis in cru - ce ma - ni - bus

Dni ex - pan - sis in cru - ce ma - ni - bus, in ma - ni - bus

Tran - si - sti o - ra

Tran - si - sti, tran - si - sti o - ra

Tran - si - sti, tran - si - sti o - ra

Tran - si - sti tran - si - sti o - ra

Ad te se - cu - la.

Ad te se - cu - la.

Ad te se - cu - la, se - cu - la.

Ad te se - cu - la, se - cu - la.

Qui pro - phe-ti - re pro - mi - si - sti

Qui pro - phe-ti - re pro - mi - si - sti

Qui pro - phe-ti - re pro - mi - si - sti

Qui pro - phe-ti - re pro - mi - si - sti

e - ro mors tu - a mors.

e - ro mors tu - a mors, tu - a mors.

e - ro mors tu - a mors.

e - ro mors tu - a mors.

## 10. Te Dominum confitemur

*And.*

Te Do - mi - num

Te Do - mi - num

Te. Do - mi - num

Te Do - mi - num

con - fi - te

con - fi - te

con - fi - te

con - fi - te

Handwritten musical score for the first system, featuring four staves. The top staff is a vocal line with lyrics "mur" and "Te ae-". The second staff is a piano accompaniment with lyrics "mur." and "Te ae-". The third staff is another vocal line with lyrics "mur" and "Te ae-". The bottom staff is a bass line with lyrics "mur" and "Te ae-". The music is written in a simple, handwritten style with a treble clef and a common time signature.

Handwritten musical score for the second system, featuring four staves. The top staff is a vocal line with lyrics "ter-num pa-trem". The second staff is a piano accompaniment with lyrics "ter-num pa-trem". The third staff is another vocal line with lyrics "ter-num pa-trem". The bottom staff is a bass line with lyrics "ter-num pa-trem". The music is written in a simple, handwritten style with a treble clef and a common time signature. A sharp sign (#) is visible above the final note of the top staff.

Handwritten musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The lyrics are: "O-mnis ter-ra ve-ne-". The music is written in a common time signature (C) and includes various note values such as quarter notes, half notes, and whole notes. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

Handwritten musical score for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The lyrics are: "ne-ra-tur Ti-bi o-ra-tur Ti-bi o-ra-tur Ti-bi o-". The music is written in a common time signature (C) and includes various note values such as quarter notes, half notes, and whole notes. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. A sharp sign (#) is visible above the first note of the Soprano staff in the first measure of this system.

In - mes - ses an - ge - li Tu -  
 In - mes - ses an - ge - li Tu -  
 In - mes - ses an - ge - li Tu -  
 In - mes - ses an - ge - li Tu -

bi - ce - li et u - ni - ver - sae  
 bi - ce - li et u - ni - ver - sae  
 bi - ce - li et u - ni - ver - sae  
 bi - ce - li et u - ni - ver - sae

Po - te - sta - tes - - tes  
 Po - te - sta - tes, Pa - te - sta - tes  
 Po - te - sta - tes - - tes  
 Po - te - sta - tes

Ti - bi che - ru - bim et se - ra - -  
 Ti - bi che - ru - bim et se - ra -  
 Ti - bi che - ru - bim et se - ra -  
 Ti - bi che - ru - bim et se - ra -

Handwritten musical score for the first system, featuring four staves. The lyrics are "In - ces - sa - bi - li vo - ce". The notation includes a treble clef with a common time signature, a bass clef with a common time signature, and a key signature of one sharp (F#). The lyrics are written below the notes. The word "phim" is written above the first staff and below the fourth staff. The lyrics are: In - ces - sa - bi - li vo - ce.

Handwritten musical score for the second system, featuring four staves. The lyrics are "pro - cla - mant". The notation includes a treble clef with a common time signature, a bass clef with a common time signature, and a key signature of one sharp (F#). The lyrics are written below the notes. The word "pro" is written above the first staff and below the fourth staff. The lyrics are: pro - cla - mant. There is a sharp sign (#) above the second measure of the first staff. The word "mant" is written above the third measure of the first staff. The word "pro" is written above the first measure of the second staff. The word "cla" is written above the second measure of the second staff. The word "mant" is written above the third measure of the second staff. The word "pro" is written above the first measure of the third staff. The word "cla" is written above the second measure of the third staff. The word "mant" is written above the third measure of the third staff. The word "pro" is written above the first measure of the fourth staff. The word "cla" is written above the second measure of the fourth staff. The word "mant" is written above the third measure of the fourth staff. There are two "2." markings below the word "mant" in the third and fourth staves.

San — — — — —

San — — — — — ctus, san-

San — — — — —

San — — — — —

ctus — — — — —, San — — — — —

ctus — — — — —, San — — — — —

ctus — — — — —, San — — — — —

ctus — — — — —, San — — — — —

Handwritten musical score for a four-part setting of a short phrase. The score is written on four staves, each with a treble clef. The first staff begins with a treble clef and a sharp sign (#). The music consists of four measures. The first measure contains a quarter note G4 and a quarter note A4. The second measure contains a quarter note B4 and a quarter note C5. The third measure contains a quarter note B4 and a quarter note A4. The fourth measure contains a quarter note G4 and a quarter note F4. The second and third staves feature eighth-note patterns, with the second staff having a slur over the last two notes. The fourth staff has a slur over the last two notes. The score is marked with a vertical bar line at the beginning and a final double bar line at the end.

Handwritten musical score for a four-part setting of a longer phrase. The score is written on four staves, each with a treble clef. The first staff begins with a treble clef and a sharp sign (#). The music consists of four measures. The first measure contains a quarter note G4 and a quarter note A4. The second measure contains a half note B4. The third measure contains a half note C5. The fourth measure contains a quarter note B4 and a quarter note A4. The second and third staves feature eighth-note patterns, with the second staff having a slur over the last two notes. The fourth staff has a slur over the last two notes. The score is marked with a vertical bar line at the beginning and a final double bar line at the end.

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

Sa - ba - oth

us Sa - ba - oth

Sa - ba - oth

Sa - ba - oth

Handwritten musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics: "Ple-ni sunt ce - li et". The music is written in a simple style with a treble clef and a 2/4 time signature. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

Ple-ni sunt ce - li et

Ple-ni sunt ce - li et

Ple-ni sunt ce - li et

Ple-ni sunt ce - li et

Handwritten musical score for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics: "ter - ra ma - je - sta". The music continues from the first system, maintaining the same notation style. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

ter - ra ma - je - sta

ter - ra ma - je - sta

ter - ra. Ma - je - sta -

ter - - ra ma - je - sta -

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: *tis glo-ri-ae tu-*. The score is on four staves. The lyrics are: *tis glo-ri-ae tu-*. The Soprano part has a sharp sign at the end. The music consists of quarter and half notes with some rests.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: *ae*. The score is on four staves. The lyrics are: *ae*. The music consists of half notes with long horizontal lines indicating sustained notes.

## 11. Juste Juxta, Jesu Christe

Handwritten musical score for the first system of "Juste Juxta, Jesu Christe". The score is written on four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 2/4 time and G major. A vertical bar line is present at the beginning of the first measure. The lyrics "Ju" are written under the vocal lines. The tempo marking "Anon." is written above the second measure.

Handwritten musical score for the second system of "Juste Juxta, Jesu Christe". The score is written on four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues from the first system. The lyrics "ste" and "Ju" are written under the vocal lines.

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) with vocal parts and lyrics. The lyrics are "dex Je". The music is written in a common time signature. The Soprano part has a fermata over the second measure. The Alto part has a fermata over the second measure. The Tenor part has a fermata over the second measure. The Bass part has a fermata over the second measure.

Musical score for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) with vocal parts and lyrics. The lyrics are "Chri ste Ro". The music is written in a common time signature. The Soprano part has a fermata over the second measure. The Alto part has a fermata over the second measure. The Tenor part has a fermata over the second measure. The Bass part has a fermata over the second measure. There are handwritten annotations: a sharp sign (#) above the first measure of the Soprano part, and a circled sharp sign (#) above the second measure of the Soprano part.

cum Rex et Do - mi - ni - mi  
 cum Rex et Do - mi - ni - mi  
 cum Rex et Do - mi - ni - mi  
 cum Rex et Do - mi - ni - mi

ne Qui cum Pa - tre  
 ne Qui cum Pa -  
 ne Qui cum Pa -  
 ne Qui cum Pa - tre

re - - gnas sem - - per

re re - gnas sem - per

re re - gnas sem - - per

re - - gnas sem - - per

Cum - - - - - san - - - - - cto fla - - -

Cum - - - - - san - - - - - cto fla - - -

Cum - - - - - san - - - - - cto fla - - -

Cum - - - - - san - - - - - cto fla - - -

mi ne

mi ne

mi ne

mi ne

mi ne

Nunc dig-ne-ris pre-ces

Nunc dig-ne-ris pre

Nunc dig-ne-ris pre

Nunc dig-ne-ris pre



A musical score for a vocal piece, likely a Mass, featuring four staves. The lyrics are "su sci pe re". The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lyrics are "su" (first measure), "sci" (second measure), "pe" (third measure), and "re" (fourth measure). The second staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are "su" (first measure), "sci" (second measure), "pe" (third measure), and "re" (fourth measure). The third staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lyrics are "su" (first measure), "sci" (second measure), "pe" (third measure), and "re" (fourth measure). The fourth staff is a vocal line with a bass clef and a key signature of one flat (B-flat). The lyrics are "su" (first measure), "sci" (second measure), "pe" (third measure), and "re" (fourth measure). A fermata is placed over the final note of the "re" in all four staves. A dynamic marking "b" is present above the third measure of the first staff.

A musical score for a vocal piece, likely a Mass, featuring four staves. The lyrics are "u e i e". The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lyrics are "u" (first measure), "e" (second measure), "i" (third measure), and "e" (fourth measure). The second staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lyrics are "u" (first measure), "e" (second measure), "i" (third measure), and "e" (fourth measure). The third staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lyrics are "u" (first measure), "e" (second measure), "i" (third measure), and "e" (fourth measure). The fourth staff is a vocal line with a bass clef and a key signature of one flat (B-flat). The lyrics are "u" (first measure), "e" (second measure), "i" (third measure), and "e" (fourth measure). The score ends with a double bar line in the fourth measure of each staff.

## 12. Le Souvenir

Johannes Tinctoris

Le souvenir

Le souvenir

Le souvenir

Le souvenir

The musical score consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a single instrumental staff (likely lute or harp). The second system continues the instrumental accompaniment with four staves. The music is in 2/4 time and features a mix of vocal lines and intricate instrumental patterns.

Handwritten musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a single system with a vertical bar line at the beginning. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a single system with a vertical bar line at the beginning.

Handwritten musical score for the second system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a single system with a vertical bar line at the beginning. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a single system with a vertical bar line at the beginning.

The first system of music consists of four staves. The top staff is in treble clef and contains a melody of eighth and quarter notes. The second staff is in treble clef and contains whole rests. The third staff is in treble clef and contains a melody of eighth and quarter notes. The bottom staff is in bass clef and contains a melody of eighth and quarter notes.

The second system of music consists of four staves. The top staff is in treble clef and contains a melody of eighth and quarter notes, including a sharp sign. The second staff is in treble clef and contains a melody of eighth and quarter notes. The third staff is in treble clef and contains a melody of eighth and quarter notes. The bottom staff is in bass clef and contains a melody of eighth and quarter notes.

Handwritten musical score for the first system, consisting of four staves. The notation is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The first staff contains a melody with eighth and sixteenth notes. The second staff features a more active melody with many sixteenth notes. The third staff has a simpler melody with quarter and eighth notes. The fourth staff is a bass line with eighth and sixteenth notes.

Handwritten musical score for the second system, consisting of four staves. The notation is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The first staff continues the melody with eighth and sixteenth notes. The second staff has a melody with eighth notes and some rests. The third staff features a melody with quarter notes and rests. The fourth staff is a bass line with quarter and eighth notes.

Handwritten musical score for the first system, consisting of four staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and various rhythmic values such as eighth and sixteenth notes. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody with a sharp sign (F#) appearing. The third staff features a treble clef and a key signature of two flats. The fourth staff is in bass clef. The system concludes with a double bar line.

Handwritten musical score for the second system, consisting of four staves. The notation includes treble and bass clefs and various rhythmic values such as eighth and sixteenth notes. The first staff begins with a treble clef. The second staff continues the melody with a whole rest. The third staff features a treble clef. The fourth staff is in bass clef. The system concludes with a double bar line.



## 13. Fortuna disperata

Ysaac

Fortuna disperata

Fortuna dispatā

Sancte Petre

Ora pro nobis

Fortuna disperata

This image shows a handwritten musical score for two systems. Each system consists of four staves. The first system's top two staves are in treble clef, and the bottom two are in bass clef. The second system follows the same layout. The notation includes various note values, rests, and dynamic markings. The first system begins with a treble clef staff containing a half note, followed by a quarter note, a half note, and a quarter note. The second staff of the first system contains a complex rhythmic pattern with many sixteenth notes. The second system starts with a treble clef staff containing a quarter note, a half note, and a quarter note. The notation is dense and appears to be a study or a sketch for a piece of music.

A handwritten musical score consisting of ten staves. The notation is written in black ink on a white background. The score is organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef on the first staff, a key signature of one flat (B-flat) on the second staff, and a 2/4 time signature on the third staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and beams. A fermata is placed over a note in the first staff of the first system. The second system (staves 6-10) continues the piece with similar notation, including a fermata in the sixth staff. The handwriting is clear and legible.

This page of a handwritten musical score, numbered 843, contains ten staves of music. The notation is arranged in two systems of five staves each. The first system includes a treble clef on the top staff, a bass clef on the bottom staff, and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A bracket with a flat symbol is placed over the first two staves of the first system. The second system continues the composition with similar rhythmic and melodic elements. The handwriting is clear and professional, typical of a composer's manuscript.

This image shows a page of handwritten musical notation, page 844, for a string quartet. The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The first system begins with a treble clef on the top staff, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and ties. The second system continues the piece with similar rhythmic patterns and melodic lines. The handwriting is clear and professional, typical of a composer's manuscript.

This page contains a handwritten musical score for guitar, consisting of two systems of six staves each. The notation is written in black ink on a white background. The first system begins with a treble clef on the top staff, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a style characteristic of classical guitar, with various rhythmic values, slurs, and dynamic markings. The second system continues the piece with similar notation. The page is numbered 845 in the top right corner.

A handwritten musical score consisting of ten staves. The notation is written in black ink on a white background. The score is organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef on the first staff, a common time signature (C) on the second staff, and a key signature of one flat (B-flat) on the third staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. A bracket spans the first two staves of the first system. The second system (staves 6-10) continues the piece with similar notation, including a treble clef on the sixth staff, a common time signature on the seventh staff, and a key signature of one flat on the eighth staff. The notation includes complex rhythmic patterns and rests. The score concludes with a double bar line at the end of the tenth staff.



## 14. Zart Reyna Frucht

Roellrin

Zart Reyna Frucht

Zart Reyna Frucht

Zart Reyna Frucht

(4)

Zart Reyna Frucht

Handwritten musical score for 'Zart Reyna Frucht'. The score is written on five systems of staves. The first system includes a vocal line (soprano) and three piano accompaniment staves (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. The fifth system shows the vocal line and piano accompaniment. The score is written in a simple, handwritten style with some corrections and annotations.

First system of musical notation, consisting of four staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of four staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The music includes a sharp sign (#) above a note in the first staff and fingerings (5) and (6) in the second and third staves.



Musical score system 1, consisting of four staves. The first staff is in treble clef, the second and third are in alto clef, and the fourth is in bass clef. The music features a complex rhythmic pattern with many beamed notes and rests. A circled number (7) is written above the final note of the fourth staff.



Musical score system 2, consisting of four staves. The first staff is in treble clef, the second and third are in alto clef, and the fourth is in bass clef. The music continues with a similar complex rhythmic pattern. A circled number (7) is written above the final note of the fourth staff.

The first system of music consists of four staves. The top staff is in treble clef and contains a melodic line with a sharp sign above the second measure. The second staff is also in treble clef and contains a supporting line. The third staff is in treble clef and contains a more active melodic line. The bottom staff is in bass clef and contains a bass line. The music is written in a common time signature.

The second system of music consists of four staves. The top staff is in treble clef and contains a melodic line with a sharp sign above the fifth measure. The second staff is in treble clef and contains a supporting line. The third staff is in treble clef and contains a more active melodic line with a circled '8' above the eighth measure. The bottom staff is in bass clef and contains a bass line. The music is written in a common time signature.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music begins with a vertical bar line. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are several triplets indicated by a '3' under a slur. The first triplet is in the first staff, the second in the second staff, the third in the third staff, and the fourth in the fourth staff. The music ends with a double bar line.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music begins with a vertical bar line. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are several triplets indicated by a '3' under a slur. The first triplet is in the first staff, the second in the second staff, the third in the third staff, and the fourth in the fourth staff. The music ends with a double bar line. A dynamic marking '(p)' is present in the second staff.

15. Salve sancta facies

Anon.

Sal - ve san -

Sal - ve - - san -

Sal - ve san -

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. A vertical bar line is present at the beginning of the system. The lyrics 'Sal - ve san -' are written below the notes in each staff.

cta fa -

cta Fa -

cta Fa -

Detailed description: This system contains the next three staves. The lyrics 'cta fa -' are written below the notes. The middle staff has a bracket under the word 'Fa'.

ai es no -

ai es no -

ai es no - stri -

Detailed description: This system contains the final three staves of the score. The lyrics 'ai es no -' and 'ai es no - stri -' are written below the notes. Brackets are used to group the notes for 'no -' in the middle and bottom staves.

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line has lyrics: "stri re - dem -". The piano accompaniment in treble clef has lyrics: "stri re - dem -". The piano accompaniment in bass clef has lyrics: "re - dem-pto - ris".

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line has lyrics: "pto". The piano accompaniment in treble clef has lyrics: "pto ris". The piano accompaniment in bass clef has lyrics: "re - dem-pto".

Handwritten musical score for the third system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line has lyrics: "ris In - qua". The piano accompaniment in treble clef has lyrics: "In qua". The piano accompaniment in bass clef has lyrics: "ris In qua".

qua, ni - tet spe - ai - es  
 ni - tet spe - ai - es  
 ni - tet spe - ai - es  
 Di - vi  
 Di - vi  
 Di - vi  
 ni - splen -  
 ni splen -  
 ni splen -

do — ris splen — da

do — ris splen — da

do — ris splen — da

ris

ris splen — da — —

ris

Im — pres — —

ris Im — pres — —

Im — pres — —

Handwritten musical score for a hymn, featuring vocal and piano parts with Latin lyrics. The score is written on ten staves, with the first five staves containing the vocal line and the last five staves containing the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin and appear to be a variation of the Credo: "sa - ni - cu - li - ter - cu - lo - mi - nei - can - do - ris".

The lyrics are as follows:

sa - ni - cu - li - ter - cu - lo - mi - nei - can - do - ris

Handwritten musical score for a vocal piece, featuring vocal lines and piano accompaniment. The score is written in G major and 3/4 time. The lyrics are: "can do ris da ta quem ve ro".

The score consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line.

**System 1:**

- Vocal line: *can do*
- Piano line: Accompaniment for the first two measures.

**System 2:**

- Vocal line: *ris da*
- Piano line: Accompaniment for the first two measures.

**System 3:**

- Vocal line: *ta quem ve ro*
- Piano line: Accompaniment for the first two measures.

ni

ni

ro ni

ce

$\text{♩} = \text{♩} \frac{3}{8} = p$

Ob - se - qui - um a - mo

Ob - se - qui - um a - mo

ce

Ob - se - qui - um a - mo

Handwritten musical score for three staves. The first staff is in treble clef, the second in treble clef, and the third in bass clef. All three staves are in the key of B-flat major (two flats) and 3/8 time. The first staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, ending with a quarter note G4. The second staff contains a similar melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, ending with a quarter note G4. The third staff contains a bass line starting with a quarter note G3, followed by eighth notes F3, E3, and D3, ending with a quarter note C3. Each staff concludes with a double bar line. Below the first staff, the word "ris." is written with a fermata over the final note. Below the second staff, the word "ris." is written with a fermata over the final note. Below the third staff, the word "ris." is written with a fermata over the final note.

## 16. Imperatrix Reginarum

Musical score for 'Imperatrix Reginarum' featuring three vocal parts (Soprano, Alto, and Tenor/Bass) and piano accompaniment. The score is in 3/4 time and includes lyrics in Latin. The lyrics are: 'In - pe - ra - trix re - gi - na - rum San - cta - rum a - ni - ma - rum. Et ve - ra ni - ma - rum, a - ni - ma - rum.'

Anon.  
 In - pe - ra - trix re - gi -  
 Im - pe - ra - trix re - gi -  
 Im - pe - ra - trix re - gi -  
 na - rum San - cta - rum  
 na - rum San - cta - rum a -  
 na - rum San - cta - rum  
 a - ni - ma - rum. Et ve - ra  
 ni - ma - rum, a - ni - ma - rum.  
 a - ni - ma - rum, a - ni - ma - rum

sal-va-trix, sal-va-trix e - a - rum.

CF ve-ra sal-va-trix e - a - rum.

ex-cel-sis-si - ma re-gi-na ce-lo -

ex-cel-sis-si - ma re-gi - na ce-lo -

ex-cel-sis-si-ma re-gi - na cae - lum.

rum.

rum. Ve-ne-ran-do Do-mi-na an-ge-

Ve-ne-ran-do Do-mi-na an-ge-lo

Flos Flo - rum li - li - um  
 rum Flos Flo - rum li - li - um

cor - na um. Ro - sa  
 - con - na - li - um. Ro - sa  
 con - na - li - um. Ro - sa

si - ne spi - na et stel - la, et stel - la  
 si - ne spi - na et stel - la, et stel - la,  
 si - ne spi - na et stel - la ma -

ma-tu-ti-na Vir-go in-vi-o-la-ta

ma-tu-ti-na Vir-go in-vi-o-la-ta

tu-ti-na Vir-go in-vi-o-la-ta

Vir-go de-co-ra

Vir-go in-fan-ta Vir-go de-co-ra

Vir-go in-fan-ta Vir-go de-co-ra

ta Vir-go Ma-ter Vir-go pi-

ta Vir-go Ma-ter, Vir-go pi-

ta Vir-go Ma-ter Vir-go pi-

a - Vir - go dul - cis A - ve

a Vir - go dul cis

a - Vir - go dul cis

Ma - ri - a

A - ve Ma - ri - a

A - ve Ma - ri - a

17. *Osanna salvifica*

*Anon.*

O - san - na sal - vi -

O - san - na sal - vi -

O - san - na sal - vi -

Fi - ca tu - um pla - sma

Fi - ca tu - um pla - sma

Fi - ca tu - um pla - sma

Qui cre - a - sti si - mul

Qui cre - a - sti

Qui cre - a - sti si - mul

a - mi - a      a  
 Qui de...  
 Qui de...  
 Qui de...

pa - tris    gre -    mi -    o    ge -  
 pa - tris    gre -    mi -    o    ge -  
 pa - tris    gre -    mi -    o    ge -

mi - tus    ad    ve -    ni -    sti  
 mi - tus    ad    ve -    ni -    sti  
 mi - tus    ad    ve -    ni -    sti

sum - ma Qui de - ce -

sum - ma Qui de - ce -

sum - ma Qui de - ce -

pe - rat Lu - ci - fer frau -

pe - rat Lu - ci - fer frau -

pe - rat Lu - ci - fer frau -

de - ne - quam Kal - li - dis -

de ne - - quam Kal - li - dis -

de ne - quam Kal - li - dis -

si - me ser - pen - ti - no  
 si - me ser - pen - ti - no con -  
 si - me ser - pen - ti - no con -  
 con - ju - gis den - te  
 ju - gis den - te  
 ju - gis den - te  
 No - mi - ne di - gna - re sal - va -  
 No - mi - ne di - gna - re sal - va -  
 No - mi - ne di - gna - re sal - va -

re Jhe - su Chri - ste su -

re Jhe - su Chri - ste su -

re Jhe - su Chri - ste su -

per - ne In ex - cel -

per - ne In ex - cel -

per - ne In ex - cel -

sis

Musical score for three staves (treble, alto, and bass clefs). The music consists of three measures, with the first measure containing the lyrics "sis". The notes are: Treble clef (G4, A4, B4), Alto clef (G4, A4, B4), and Bass clef (G3, A3, B3). A slur covers the second and third notes of each staff. A fermata is placed over the final note (B4) in each staff. The piece concludes with a double bar line.

## 18. Alleluja

Handwritten musical score for "Alleluja". The score is written on three systems of staves, each system containing three staves (likely for voice and two instruments). The first system includes the word "Alleluja" written on the first two staves and "Anon." on the right. The second system includes "Alleluja" on the first two staves and a measure number "(10)" above the second staff. The third system includes "Alleluja" on the first two staves and a measure number "(11)" above the second staff. The music is written in a common time signature (C) and features various rhythmic values, including eighth and sixteenth notes, and rests. A sharp sign (#) is present above the final note of the first system and above the first note of the third system. The score is handwritten and shows signs of being a working draft.

Handwritten musical score for a piece consisting of 12 measures. The score is written on a grand staff with three systems of two staves each (treble and bass clefs). The notation includes various rhythmic values, accidentals, and phrasing marks.

The first system (measures 1-4) features a treble staff with a melody of quarter and eighth notes, and a bass staff with a bass line of quarter notes. A circled measure number (12) is written above the bass staff in the fourth measure.

The second system (measures 5-8) shows a treble staff with a melody of quarter notes and a long note with a fermata, and a bass staff with a bass line of quarter notes and a long note with a fermata. Two sharps (#) are written above the bass staff in the fifth and sixth measures.

The third system (measures 9-12) continues the treble staff melody with eighth notes and quarter notes, and the bass staff with a bass line of quarter notes and eighth notes.

Handwritten musical score for a piece, page 874. The score consists of 12 staves, with the first 8 staves containing musical notation. The notation is in treble and bass clefs, with various note values and rests. A measure number "(13)" is written above the third staff. The bottom four staves are empty.

Handwritten musical score for piano, consisting of three systems of three staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings.

The first system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. It features a series of notes and rests, with a dynamic marking of  $mf$  (mezzo-forte) in the middle staff.

The second system also consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. It includes a dynamic marking of  $mf$  in the middle staff.

The third system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. It includes a dynamic marking of  $mf$  in the middle staff.

This image shows a handwritten musical score on three systems. Each system consists of a treble staff and a bass staff. The notation is in black ink on a five-line staff. The first system includes a treble staff with a melodic line featuring a sharp sign and a slur, and a bass staff with a similar melodic line. The second system continues the composition with more complex rhythmic patterns and slurs in both staves. The third system shows further development of the musical ideas, including sixteenth-note runs in the bass staff. The page number '876' is printed in the top right corner.

Musical score for guitar, consisting of three systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes a first ending bracket labeled "(14) |" and a sharp sign (#) above a note. The second system includes a bass clef staff with a first finger (1) fingering above a note. The third system includes two treble clef staves and one bass clef staff, with a second ending bracket labeled "[2]" above a note. The score concludes with several empty staves.

19. Alleluja. Salve Virgo

Alleluja

Alleluja  
Salve Virgo

And.

Al - - - le -

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a common time signature. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef. The tempo marking 'And.' is placed above the vocal line. The lyrics 'Alleluja' and 'Alleluja Salve Virgo' are written below the vocal line. The lyrics 'Al - - - le -' are written below the piano accompaniment line.

in

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics 'in' are written below the piano accompaniment line.

The image displays a musical score for three systems, each consisting of a vocal line and a piano accompaniment. The vocal lines are written in treble clef, and the piano parts are in bass clef. The first system includes the lyrics "Sai" and "ve". The second system includes the lyric "Vir". The third system features a sharp sign (#) above a note. The score is written on multiple staves, with some staves being empty at the top and bottom of the page.

Sai — ve

Vir

#

Handwritten musical score for three systems, each consisting of vocal and piano parts. The notation is in treble and bass clefs. The first system includes lyrics: "Ma" and "ter". The second system includes lyrics: "ter" and "de". The third system includes a sharp sign (#) above a note. The score is written on multiple staves, with some staves being empty at the bottom of the page.

Ma

ter

de

#

First system of musical notation. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a double bar line, followed by a quarter note, an eighth note, a quarter note, a half note, and a quarter note. The piano accompaniment starts with a half note, followed by a quarter note, a half note, and a quarter note. The word "Tem" is written below the piano staff.

Second system of musical notation. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line continues with a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with a half note, a quarter note, a half note, and a quarter note. The word "plum" is written below the piano staff.

Third system of musical notation. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a quarter note, a quarter note, and a quarter note. The piano accompaniment has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The word "son" is written below the piano staff.

Handwritten musical score for three systems, each consisting of three staves (treble, alto, and bass clefs). The score includes various musical notations such as notes, rests, and slurs. The word "atum" is written below the second system's bass staff, and "Spi" is written below the third system's bass staff.

Handwritten musical score for voice and piano, page 883. The score consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are "ni", "tus", "Due", and "So". The piano part includes various chords and melodic lines, with some dynamics like "p" and "f" indicated.

ni

tus

*f*

Due So

la vo ca ri Di gna

Di gna

Handwritten musical score for voice and piano. The score is written on ten staves, organized into five systems of two staves each. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics "Ma - relli" are written below the vocal line. The piano accompaniment consists of two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The second system continues the vocal and piano parts. The third system also continues the vocal and piano parts. The fourth system continues the vocal and piano parts. The fifth system continues the vocal and piano parts. The score is written in black ink on aged paper.

st.

## 20. Aleph. Quomodo obscuratum est

Handwritten musical score for the piece "20. Aleph. Quomodo obscuratum est". The score is written on ten staves, organized into three systems of three staves each. The first system includes vocal parts (Soprano, Alto, Tenor) and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line with lyrics and a piano accompaniment. The lyrics are "Aleph. Quomodo obscuratum est". The score features various musical notations, including clefs, time signatures, notes, rests, and dynamic markings. A vertical bar line is present at the beginning of the first system. The word "Anon." is written above the first vocal staff. The word "Aleph." is written below the vocal staff in the third system. The word "leph." is written below the piano staff in the third system. The word "leph." is written below the piano staff in the third system. The word "leph." is written below the piano staff in the third system.

0=

Anon.

A

A

A

leph.

leph.

leph.

Duo - mo - do  
 Duo - mo - do  
 Duo - mo - do

do ob - scu - ra - tum  
 do ob - scu -  
 Ob - scu - ra - tum est

est au -  
 - ra - tum est au -  
 est au -

rum

rum

rum

Mu - ta - tus

Mu - ta - tus

Mu - ta - tus, mu - ta - tus,

est co - lor

est co - lor

est co - lor

o - pti mus

lar o - pti mus

Di - sper - si

sunt la - pi - des

sunt la - pi - des

sunt la - pi -

san - ctu - a - ri - is

san - ctu - a - ri - is

des san - ctu - a - ri - is

In ca - pi - te - o -

In ca - pi - te - o -

In ca - pi - te - o -

Handwritten musical score for a piece with lyrics. The score is written on ten staves, organized into five systems of two staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: *mi* (first staff), *mi* (second staff), *mi* (third staff), *um* (fourth staff), and *pia* (fifth staff). The second system includes a treble clef and a key signature of one flat. The lyrics are: *mi* (third staff). The third system includes a treble clef and a key signature of one flat. The lyrics are: *um* (fourth staff) and *pia* (fifth staff). The fourth system includes a treble clef and a key signature of one flat. The lyrics are: *um* (fourth staff) and *pia* (fifth staff). The fifth system includes a treble clef and a key signature of one flat. The lyrics are: *um* (fourth staff) and *pia* (fifth staff). The score features various musical notations, including notes, rests, and slurs, indicating a melodic line and accompaniment.

Handwritten musical score for a piece, likely a song or hymn. The score is written on ten staves, organized into five systems of two staves each. The top two staves of each system are vocal lines, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 8/8. The lyrics are: "te a (15) rum Beth". The score includes various musical notations such as notes, rests, slurs, and a fermata over the final note of the first vocal line. The number "(15)" is written above the second vocal line. The word "Beth" is written below the piano accompaniment staves in the third system.

Handwritten musical score for the first system, featuring three staves (treble, alto, and bass clefs) with notes and rests. The word "Beth" is written above the final note of the top staff.

Handwritten musical score for the second system, featuring three staves with notes and rests. The word "Fi" is written below the final note of the bottom staff.

Handwritten musical score for the third system, featuring three staves with notes and rests. The words "Fi", "li", and "Sy" are written below the notes on the top and middle staves.

Empty musical staves at the bottom of the page.

Musical score for a vocal piece, page 895. The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are in Latin:

on in - di - ni - on in - di - ni -  
 sy - on In - di -  
 sti et a -  
 sti et a -  
 ni - sti et a -  
 mi - cti au -  
 mi - cti au -  
 mi - cti au -

The score features a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The vocal parts are arranged in four staves, with lyrics written below the notes. The lyrics are:

on in - di - ni - on in - di - ni -  
 sy - on In - di -  
 sti et a -  
 sti et a -  
 ni - sti et a -  
 mi - cti au -  
 mi - cti au -  
 mi - cti au -

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are in Russian: "ра-ра pri - мо, pri - ма".

**System 1:**

- Vocal Line:** Treble clef, 8/8 time. The melody starts with a quarter note 'ра', followed by another quarter note 'ра', then a half note 'pri', and a half note 'мо,'. The final measure contains a quarter note 'pri' and an eighth note 'ма'.
- Piano Line:** Bass clef, 8/8 time. The accompaniment features a steady eighth-note bass line. The first measure has a quarter note 'ра', followed by a half note 'ра', then a half note 'pri', and a half note 'мо,'. The final measure has a quarter note 'ра' and a half note 'ма'.

**System 2:**

- Vocal Line:** Treble clef, 8/8 time. The melody continues with a quarter note 'pri', followed by a half note 'ма', and a half note 'ма'. The final measure contains a quarter note 'pri' and a half note 'мо'.
- Piano Line:** Bass clef, 8/8 time. The accompaniment continues with a steady eighth-note bass line. The first measure has a quarter note 'pri', followed by a half note 'ма', and a half note 'ма'. The final measure has a quarter note 'pri' and a half note 'мо'.

## Pars II Quamodo reputati sunt

$\text{♩} = \text{♩}$   
 Duo — mo — — —  
 Duo — mo — — —  
 Duo — mo — — —

— — do re — pu — ta — ti  
 — — do re — pu — ta — ti  
 — — do re — pu — ta — ti

sunt in — — va — sa  
 sunt in — — va — —  
 sunt in — — va — —

te - - - - - ste - - - - - a  
 - - - - - sa te - - - - - ste - - - - - #  
 -sa te - - - - - ste - - - - - #  
 a - - - - - o - - - - - pus ma - - - - -  
 a - - - - - o - - - - - pus ma - - - - -  
 - pus Ma - - - - - gnus , Ma - - - - - gnus  
 -gnus , ma - - - - - gnus  
 gnus

Handwritten musical score for a piece, page 899. The score consists of 12 staves, organized into six systems of two staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and slurs. There are several dynamic markings: "p" (piano) and "quus." (quasi). The piece concludes with a double bar line on the 12th staff.

Staff 1: Treble clef, quarter notes, slurs, dynamic marking *p*.

Staff 2: Treble clef, quarter notes, slurs, dynamic marking *quus.*, notes labeled *Fi*.

Staff 3: Bass clef, quarter notes, slurs, notes labeled *Fi* and *qu*.

Staff 4: Treble clef, quarter notes, slurs, notes labeled *qu* and *li,*.

Staff 5: Bass clef, quarter notes, slurs, notes labeled *li,*, *Fi*, and *qu*.

Staff 6: Treble clef, quarter notes, slurs, notes labeled *qu* and *qu*.

Staff 7: Treble clef, quarter notes, slurs, notes labeled *Fi* and *qu*.

Staff 8: Bass clef, quarter notes, slurs, notes labeled *li,*, *Fi*, and *qu*.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The score is written on ten staves. The first three staves are for the vocal parts, and the last four are for the piano accompaniment. The lyrics are "li - sa - lem, Je - ru - sa - lem". The music is in 8/8 time and features various melodic lines and accompaniment patterns.

Lyrics: li - sa - lem, Je - ru - sa - lem

-lem, Con - ver - te - re  
 -lem, Con - ver - te - re  
 -lem, Con - ver - te - re

Ad Do - mi - num  
 Ad Do - mi - num  
 Ad Do - mi - num

mi - num  
 -num  
 -num

Ad Do mi num  
 Do - mi - num  
 Do - mi - num

Handwritten musical score for a piece with lyrics. The score is written on ten staves, organized into five systems of two staves each. The first system contains the first two staves, the second system the next two, and the third system the final two. The music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the notes.

The lyrics are: De De um um Tu um, Tu Tu um, Tu

The score includes various musical notations such as notes, rests, beams, and slurs. There are also some handwritten annotations, including a '4' in the second system and a 'p' (piano) marking in the third system.

Handwritten musical score for a piece, likely a vocal setting. The score is written on a system of four staves. The first two staves are vocal lines, and the last two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The first vocal line begins with a treble clef and a sharp sign (#) at the end. The second vocal line begins with a treble clef. The piano accompaniment begins with a bass clef and a sharp sign (#) at the end. The score includes various musical notations such as notes, rests, and slurs. There are also some handwritten annotations, including "um," and "um" written below the notes. The score is divided into two systems by a vertical bar line. The first system consists of the first two staves, and the second system consists of the last two staves. The rest of the page is blank.

21. Aleph. Vae Syon lugent

904

Anon.

A handwritten musical score for the piece "Vae Syon lugent" by an anonymous composer. The score is written on ten staves. The first three staves are for a three-part setting: Soprano (top), Alto (middle), and Bass (bottom). The first two staves are in treble clef, and the third is in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). A vertical bar line is placed at the beginning of the first measure. The music consists of several measures with various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some handwritten annotations, such as a diamond symbol above the first measure and the letter 'A' below the first two staves. The score continues with a vocal line on the fourth staff, followed by two piano accompaniment staves (treble and bass clef) on the fifth and sixth staves, and another vocal line on the seventh staff. The eighth and ninth staves are empty, and the tenth staff is also empty.

Handwritten musical score for a choir or vocal ensemble. The score is written on multiple staves, with lyrics and musical notation. The lyrics are: leph, Vi - ae, leph, Vi - - ae, leph, Vi - - - - - Sy - on, lu - - - - - ae, Sy - - - on, lu - - - - - lu - - - - - gent, e - - - - - gent, e - - - - - gent, e - - - - -

The score is organized into three systems, each with three staves. The first system contains the first three staves, the second system contains the next three staves, and the third system contains the final three staves. The lyrics are written below the notes, with some words like 'leph', 'Vi', 'ae', 'Sy', 'on', 'lu', and 'gent' appearing on multiple staves. The musical notation includes notes, rests, and bar lines.

et.  
 e - o quod non  
 quod non  
 Quod non ve-ni - a  
 ve - ni - at ad so - -  
 ve - ni - at ad so - -  
 at  
 le - - mi - -  
 le - - mi - - ta -



Handwritten musical score for a Latin hymn, featuring three systems of vocal parts (Soprano, Alto, Tenor/Bass) and their corresponding lyrics. The score is written on a grand staff with treble and bass clefs. The lyrics are in Latin and appear to be a variation of the Credo: "Iesus deus et verus, factus est de Spiritu Sancto et de Patre Filioque".

**System 1:**

- Soprano: - tae e - jus de -
- Alto: - - - tae e - - -
- Tenor/Bass: e - - - jus de - - -

**System 2:**

- Soprano: - stru - - - ctae
- Alto: - jus de - stru. - - - ctae
- Tenor/Bass: - stru - - - ctae

**System 3:**

- Soprano: sa - - - cer - do - - - tes e -
- Alto: sa - cer - do - tes e - - - jus
- Tenor/Bass: sa - - - cer - do - tes

Handwritten musical score for a choir or vocal ensemble, featuring five systems of staves. The lyrics are in Latin and appear to be a portion of the Credo. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 8/8. The lyrics are: *jus ge - men -*, *ge - men -*, *tes Vir - -*, *tes Vir - -*, *gi nes e - -*, *gi nes e - -*, *gi nes e - -*.

System 1:  
 Treble clef: *jus* (with a slur over the next two notes), *ge - men -*  
 Bass clef: *ge -* (with a slur over the next two notes), *men -*

System 2:  
 Treble clef: *jus* (with a slur over the next two notes), *ge - men -*  
 Bass clef: *tes* (with a slur over the next two notes), *Vir - -*

System 3:  
 Treble clef: *tes* (with a slur over the next two notes), *Vir - -*  
 Bass clef: *tes* (with a slur over the next two notes), *Vir - -*

System 4:  
 Treble clef: *gi nes e - -*  
 Bass clef: *gi nes e - -*

System 5:  
 Treble clef: *gi nes e - -*  
 Bass clef: *gi nes e - -*

Handwritten musical score for a vocal piece, featuring three systems of music with lyrics in Latin. The score includes vocal lines and piano accompaniment in G major and 3/4 time.

**System 1:**

- Vocal line: rum rum rum
- Piano accompaniment: rum rum rum

**System 2:**

- Vocal line: Et sca — li — — de et ip
- Piano accompaniment: li — — — de et

**System 3:**

- Vocal line: — sa op — pres — — —
- Piano accompaniment: ip — — — sa op — — —

The score is written in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment line. The lyrics are: rum rum rum, Et sca — li — — de et ip, — sa op — pres — — —, ip — — — sa op — — —.

sa a ma  
 pres sa a ma  
 pres sa a ma  
 ri tu  
 ri tu  
 di ne  
 di ne  
 di ne

This is a handwritten musical score for a vocal piece, consisting of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Latin and are written below the vocal line. The first system has lyrics 'sa a ma'. The second system has lyrics 'pres sa a ma'. The third system has lyrics 'ri tu'. The fourth system has lyrics 'di ne'. The music is written in a simple, clear style with some annotations like '8' and '9' in the piano part, and various musical notations like notes, rests, and slurs.

Handwritten musical score for a piece titled "Beth". The score is written on six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a treble clef and a common time signature (C), which changes to 2/4 after the first system. The first system includes the word "Beth" written below the notes. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The score concludes with a double bar line at the end of the sixth system.



Handwritten musical score for a piece, likely a Mass, featuring vocal lines and piano accompaniment. The score is written on ten staves. The first system contains two systems of three staves each. The second system also contains two systems of three staves each. The music includes vocal lines with lyrics and piano accompaniment. The lyrics are: "jus In ca-", "ca- pi- te I ni mi", and "ci". There are various musical notations including notes, rests, and accidentals.

Lyrics: jus In ca-  
ca- pi- te I ni mi  
ci

Handwritten musical score for a Latin hymn, featuring vocal lines and piano accompaniment. The lyrics are: "di e - jus lo - jus lo - cu - ple - cu - ple - ta - ti - sunt pe - ta - ti - sunt qui - qui - sunt".

The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) contains the vocal line (treble clef) and the piano accompaniment (bass clef). The second system (staves 3-4) continues the vocal line and piano accompaniment. The third system (staves 5-6) continues the vocal line and piano accompaniment. The fourth system (staves 7-8) continues the vocal line and piano accompaniment. The fifth system (staves 9-10) continues the vocal line and piano accompaniment.

The lyrics are written below the vocal line, with hyphens indicating syllables that span across multiple notes. The piano accompaniment consists of chords and single notes, often with slurs and accents. The key signature has one sharp (F#), and the time signature is 4/4.

Handwritten musical score for a Latin hymn, featuring vocal lines and piano accompaniment. The lyrics are: "a Do mi nus a Do mi nus lo cu tus est lo cu tus est e am pro e am".

The score is written on ten staves, organized into five systems of three staves each. The first two systems use a soprano and alto clef for the vocal parts, while the last three systems use a soprano, alto, and bass clef. The piano accompaniment is written in the bass clef of each system. The lyrics are written below the vocal lines, with some words appearing on multiple staves. The music includes various note values, rests, and phrasing slurs.

Lyrics: a Do mi nus a Do mi nus lo cu tus est lo cu tus est e am pro e am

ter pro — — — — —

pro — — — — —

am pro — — — — —

pter mul — ti — tu —

ter mul — ti —

pter

di — — — — — nem

tu — di — nem i — — ni —

mul — ti — tu — di — —

Handwritten musical score for a vocal piece, featuring ten staves with lyrics and musical notation. The score is written in a system of five staves, with each staff containing a vocal line and its corresponding lyrics. The lyrics are: "ni - qui - ta", "qui - ta", "nem ni - qui - ta", "tum e", "tum e", "tum e", "ius, e", "jus", "jus", "jus". The music is written in a style that suggests a religious or liturgical context, with a focus on the Latin text. The notation includes various note values, rests, and dynamic markings, all in a handwritten style.

ni - qui - ta  
qui - ta  
nem ni - qui - ta  
tum e  
tum e  
tum e  
ius, e  
jus  
jus  
jus



Musical score for the first system, featuring three staves (Soprano, Alto, Bass) with lyrics:

Soprano: mu sa  
 Alto: Je ru sa  
 Bass: Je ru sa

Musical score for the second system, featuring three staves with lyrics:

Soprano: lem con ve  
 Alto: lem con ve  
 Bass: lem con ve

Musical score for the third system, featuring three staves with lyrics:

Soprano: te re ad Do  
 Alto: te re ad  
 Bass: lem ad Do



Handwritten musical score for guitar, consisting of three staves. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first staff uses a treble clef, the second a soprano clef, and the third a bass clef. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are several slurs and accents. The word "strum" is written in lowercase letters below the notes on the second and third staves. A sharp sign (#) is placed above a note on the second staff. The score ends with a double bar line on each staff.

22. Ave verum corpus Domini

923

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics 'A - - - ve' are written below the notes. The second staff is the first piano accompaniment, with a treble clef and a common time signature. The third staff is the second piano accompaniment, with a bass clef and a common time signature. The fourth staff is the third piano accompaniment, with a bass clef and a common time signature. The lyrics 'A - - - ve' are written below the notes. The word 'Anon.' is written above the second measure of the vocal line.

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics 'rum cor -' are written below the notes. The second staff is the first piano accompaniment, with a treble clef and a common time signature. The lyrics 've - - rum' are written below the notes. The third staff is the second piano accompaniment, with a bass clef and a common time signature. The lyrics 've - - rum' are written below the notes. The fourth staff is the third piano accompaniment, with a bass clef and a common time signature. The lyrics 'cor - pus' are written below the notes.

pus Do - mi - ni Je - su

cor - pus Do - mi -

cor - pus Je -

Do - mi - ne Je - su

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'pus Do - mi - ni Je - su'. The second staff is an instrumental line with lyrics 'cor - pus Do - mi -'. The third staff is another instrumental line with lyrics 'cor - pus Je -'. The bottom staff is a bass line with lyrics 'Do - mi - ne Je - su'. The music is written in a common time signature and includes various note values and rests.

Chri - ste

ne Je - su Chri - ste

- su Chri - ste

Chri - ste

Detailed description: This system continues the musical score with four staves. The top staff has lyrics 'Chri - ste'. The second staff has lyrics 'ne Je - su Chri - ste'. The third staff has lyrics '- su Chri - ste'. The bottom staff has lyrics 'Chri - ste'. The notation continues with vocal and instrumental parts, maintaining the same style as the first system.

Handwritten musical score for the first system, featuring four staves. The lyrics are: Na - tum ex Ma - ri - a Vir -

The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the top staff, with the lyrics placed below it. The second staff contains a similar melody. The third and fourth staves show a different melodic line, possibly for a different voice part or instrument.

Handwritten musical score for the second system, featuring four staves. The lyrics are: ve - re pas - ve - re ve - re ve - re

The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the top staff, with the lyrics placed below it. The second staff contains a similar melody. The third and fourth staves show a different melodic line, possibly for a different voice part or instrument.

Handwritten musical score for the first system, featuring four staves with vocal lines and a bass line. The lyrics are: su - rum pa - su rum pa - su rum et

Handwritten musical score for the second system, featuring four staves with vocal lines and a bass line. The lyrics are: et im - mo - la - tum et im - mo - la - tum

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "In cru ce". The second staff is a vocal line with lyrics: "In cru". The third staff is a vocal line with lyrics: "In cru ce". The fourth staff is a piano accompaniment line with lyrics: "In cru". The piano part includes a "tum." marking and a fermata over the first measure. The key signature has one flat (Bb) and the time signature is common time (C).

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "pro ho mi". The second staff is a vocal line with lyrics: "ce pro ho mi". The third staff is a vocal line with lyrics: "pro ho mi". The fourth staff is a piano accompaniment line with lyrics: "ce pro ho mi". The piano part includes a "ce" marking and a fermata over the first measure. The key signature has one flat (Bb) and the time signature is common time (C).

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics "ne" and "i". The second staff is another vocal line with lyrics "ne" and "p". The third staff is a vocal line with lyrics "ne" and "e". The bottom staff is a piano accompaniment line with lyrics "ne". The piano part includes chords and melodic lines, with some notes marked with "Cu" and "ius".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics "tus per fo ra". The second staff is another vocal line with lyrics "la tus per fo". The third staff is a vocal line with lyrics "la tus per fo". The bottom staff is a piano accompaniment line with lyrics "la tus per fo". The piano part includes chords and melodic lines, with some notes marked with "la", "tus", "per", and "fo".

Handwritten musical score for the first system, consisting of four staves. The lyrics are "ra - tus" and "Ve -". The notation includes a treble clef, a 4/4 time signature, and various note values and rests. The lyrics are written below the notes.

ra - tus      Ve -

ra - tus      Ve -

ra - tus      Ve -

ra - tus      Ve -

Handwritten musical score for the second system, consisting of four staves. The lyrics are "re flu - xit san - qui". The notation includes a treble clef, a 4/4 time signature, and various note values and rests. The lyrics are written below the notes.

re flu - xit san - qui

re flu - xit san - qui

re flu - xit san - qui

re flu - xit san - qui

Handwritten musical score for the first system, featuring four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: *ne - A e - sto*. The music is in a 4/4 time signature and includes various musical notations such as notes, rests, and slurs.

Handwritten musical score for the second system, featuring four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: *no - bis prae - e - sto no - prae - qu - sta - - - sto no - bis*. The music is in a 4/4 time signature and includes various musical notations such as notes, rests, and slurs.

Musical score for the first system. The vocal line (top staff) has lyrics: "qu - sta - tum - bis prae - qu - sta - tum - et prae - qu - sta -". The piano accompaniment (bottom two staves) includes a bass line and a right-hand line with chords and melodic fragments. There are two flats (Bb and Eb) above the vocal line.

Musical score for the second system. The vocal line (top staff) has lyrics: "et mor - tis ex - et mor - tis ex - mor - tis ex -". The piano accompaniment (bottom two staves) continues with chords and melodic lines. There are two flats (Bb and Eb) above the vocal line.

Handwritten musical score for a vocal and piano piece. The score is written on four staves. The top staff is a vocal line in treble clef with lyrics: "a-mi" and "ne". The second staff is a vocal line in treble clef with lyrics: "a" and "mi". The third staff is a piano accompaniment in treble clef with lyrics: "a" and "mi". The bottom staff is a piano accompaniment in bass clef with lyrics: "a" and "mi". The music features a key signature of one flat (B-flat) and a common time signature (C). The vocal lines consist of quarter and eighth notes, while the piano accompaniment features a steady bass line and chords.

Handwritten musical score for a piano piece. The score is written on four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The music features a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment consists of a steady bass line and chords, with some melodic lines in the right hand.

## 23. Ave maris stella

Jacobus Hobericht

Ave maris stella

Ave maris stella

A-ve

Ma-ris stel-

ia

De - - - y

Ma - - - ter - - - al - - -

-ma

At - que sem - per

Vir - go

At - que sem - per

Vir - lix ae - li por

Vir - lix ae - li por

Handwritten musical score for a piece, likely a vocal and piano setting. The score is written on ten staves, with the first six staves containing the main musical material and the remaining four staves being empty. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/8 time signature. The vocal line (top staff) features a melodic line with lyrics: "ta, per". The piano accompaniment (middle and bottom staves) includes a bass line and a treble line, with a sharp sign (#) above the first measure of the piano part. The score is marked with a double bar line after the first measure of the piano part. There are some handwritten annotations and markings on the page, including a circled 'C' on the left margin and a circled 'C' at the bottom left.



This image shows a handwritten musical score for a piece, likely in a minor key, consisting of three systems of staves. Each system includes a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The notation is in a common time signature (C) and features various rhythmic values, including eighth and sixteenth notes, as well as rests. The first system begins with a treble clef and a key signature of one flat (B-flat). The second system continues the piece, showing a key signature change to one sharp (F#) in the vocal line. The third system concludes the piece with a key signature of one flat (B-flat). The score is written on a page with three sets of empty staves at the bottom.

Handwritten musical score for three systems of three staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (flats and a sharp). The first system features a treble staff with a flat, a middle treble staff with eighth-note patterns, and a bass staff with eighth-note patterns. The second system features a treble staff with a flat, a middle treble staff with sixteenth-note runs, and a bass staff with sixteenth-note runs. The third system features a treble staff with a sharp, a middle treble staff with eighth-note patterns, and a bass staff with eighth-note patterns. The page number 940 is located in the top right corner.

Handwritten musical score on page 941, featuring a system of six staves. The notation includes various musical symbols such as notes, rests, and accidentals (flats and sharps). The score is written in a style typical of a student exercise or a practice piece. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody in the treble clef. The third staff is written in the bass clef. The fourth staff returns to the treble clef and includes a measure with a flat and a circled 'b' above it, followed by a measure with a sharp. The fifth and sixth staves continue the piece, with the fifth staff in the treble clef and the sixth staff in the bass clef. The system concludes with a double bar line. There are also several empty staves at the bottom of the page.



This image shows a handwritten musical score for three systems of three staves each. The notation is written in black ink on a white background. Each system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The first system contains four measures of music. The second system contains four measures of music. The third system contains four measures of music, with accidentals (flats and double flats) appearing in the later measures. The notation includes various note values, rests, and slurs. There are also some markings like 'b' and 'bb' above notes in the third system. The page number '943' is located in the top right corner.

Handwritten musical notation for the first system, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music includes various notes, rests, and accidentals (flats). A first ending bracket is present in the top staff, and a second ending bracket is in the middle staff. A circled '7' is written above the final measure of the first staff.

Handwritten musical notation for the second system, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Each staff begins with a double bar line, indicating the start of a new section or measure.

A set of three empty musical staves.

A set of three empty musical staves.

A set of three empty musical staves.

A set of three empty musical staves.

A set of three empty musical staves.

A set of three empty musical staves.

26. *Cuius sacrata viscera*

Jacobus Hobrecht

Handwritten musical score for the piece "Cuius sacrata viscera" by Jacobus Hobrecht. The score is written on ten staves. The first three staves show the vocal line with lyrics "cuius sacrata viscera" and a treble clef. The next three staves show the piano accompaniment with a bass clef. The final four staves show a more complex piano accompaniment with two treble clefs and a bass clef. The music is in 3/4 time and features various rhythmic patterns and dynamics.

This image shows a handwritten musical score on a page numbered 946. The score is organized into three systems, each consisting of three staves. The first system (top) features a treble clef on the first staff, a treble clef on the second staff, and a bass clef on the third staff. The second system (middle) features a treble clef on the first staff, a bass clef on the second staff, and a bass clef on the third staff. The third system (bottom) features a treble clef on the first staff, a treble clef on the second staff, and a bass clef on the third staff. The notation includes various rhythmic values, accidentals (sharps and naturals), and phrasing slurs. The handwriting is clear and legible.

This page of a musical score, numbered 947, contains three systems of music. Each system consists of a treble clef staff and a bass clef staff, connected by a brace on the left. The first system begins with a treble staff containing a melodic line with a sharp sign (#) above the eighth measure, and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff, also featuring a sharp sign (#) above the fourth measure, while the bass staff provides accompaniment. The third system shows further development of the melodic and accompaniment parts. The score is written in a standard musical notation style with various note values, rests, and accidentals.

Handwritten musical score for piano, consisting of three systems of staves. The first system has two systems of staves (treble and bass clef). The second system has two systems of staves (treble and bass clef). The third system has two systems of staves (treble and bass clef). The notation includes various rhythmic values, slurs, and dynamic markings.

The first system consists of two systems of staves. The upper system (treble clef) contains a melodic line with eighth and sixteenth notes, slurs, and a fermata. The lower system (bass clef) contains a bass line with eighth and sixteenth notes, slurs, and a fermata.

The second system consists of two systems of staves. The upper system (treble clef) contains a melodic line with eighth and sixteenth notes, slurs, and a fermata. The lower system (bass clef) contains a bass line with eighth and sixteenth notes, slurs, and a fermata.

The third system consists of two systems of staves. The upper system (treble clef) contains a melodic line with eighth and sixteenth notes, slurs, and a fermata. The lower system (bass clef) contains a bass line with eighth and sixteenth notes, slurs, and a fermata. The notation includes various rhythmic values, slurs, and dynamic markings.

Dynamic markings include  $p$  (piano) and  $[a]$  (accents). A sharp sign ( $\sharp$ ) is present in the second system, upper system, right-hand staff.

28. *Gracias refero tibi Domine Ihesum Christe*

Ysaac

Gracias refero tibi Domine  
Ihesum Christe

Gracias refero tibi Domine  
Ihesum Christe

Gracias refero tibi Domine  
Ihesum Christe

The image shows a handwritten musical score for the piece "Gracias refero tibi Domine Ihesum Christe" by Ysaac. The score is written on ten staves. The first three staves are vocal parts, each with the lyrics "Gracias refero tibi Domine Ihesum Christe" written below. The first staff is in soprano clef, the second in alto clef, and the third in bass clef. The fourth staff is the beginning of a piano accompaniment, starting with a treble clef and a bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals. There are some handwritten annotations and a vertical line marking the beginning of the piano part. The page number "949" is in the top right corner, and the title "28. Gracias refero tibi Domine Ihesum Christe" is at the top. The composer's name "Ysaac" is written above the first staff.

This image shows a handwritten musical score for three systems of three staves each. The notation is in treble and bass clefs, with a key signature of one flat and a 4/4 time signature. The first system includes a double bar line at the beginning. The second system also begins with a double bar line. The third system features a measure with the number (16) written above it, indicating a measure rest. The score concludes with several empty staves at the bottom of the page.

This image shows a page of handwritten musical notation, numbered 951 in the top right corner. The page contains three systems of music, each consisting of three staves. The notation is written in black ink on a white background. Each system begins with a vertical bar line on the left side. The first system features a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The second system also uses a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The third system uses a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The notation includes various note values, rests, and bar lines, indicating a complex musical piece. There are some faint markings and a small 'C' symbol at the bottom left of the page.

Handwritten musical score for three systems of three staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 9/8 time signature. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A measure number (17) is indicated above the first staff of the second system. A flat symbol (b) is present above a note in the second staff of the second system and above a note in the second staff of the third system. The score is written on a page with a large 'C' in the top left corner and a large 'C' in the bottom left corner.

A handwritten musical score consisting of ten staves. The notation is written in black ink on a white background. The score is organized into three systems. The first system (staves 1-3) begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The second system (staves 4-6) begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The third system (staves 7-9) begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. There are also some markings that appear to be fingerings or performance instructions. The score is written on a page with a page number '953' in the top right corner. There are some faint markings on the left side of the page, possibly from a binder or another page.

Handwritten musical score for three systems of three staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Brackets are used to group notes across staves. The third system includes a first ending bracket labeled "(18)".

System 1:

- Staff 1 (Treble clef):  $\text{G}_4$  quarter,  $\text{A}_4$  quarter,  $\text{B}_4$  quarter,  $\text{C}_5$  quarter,  $\text{B}_4$  quarter,  $\text{A}_4$  quarter,  $\text{G}_4$  quarter.
- Staff 2 (Treble clef):  $\text{G}_4$  quarter,  $\text{A}_4$  quarter,  $\text{B}_4$  quarter,  $\text{C}_5$  quarter,  $\text{B}_4$  quarter,  $\text{A}_4$  quarter,  $\text{G}_4$  quarter.
- Staff 3 (Bass clef):  $\text{F}_3$  quarter,  $\text{G}_3$  quarter,  $\text{A}_3$  quarter,  $\text{B}_3$  quarter,  $\text{C}_4$  quarter,  $\text{B}_3$  quarter,  $\text{A}_3$  quarter.

System 2:

- Staff 1 (Treble clef):  $\text{G}_4$  quarter,  $\text{A}_4$  quarter,  $\text{B}_4$  quarter,  $\text{C}_5$  quarter,  $\text{B}_4$  quarter,  $\text{A}_4$  quarter,  $\text{G}_4$  quarter.
- Staff 2 (Treble clef):  $\text{G}_4$  quarter,  $\text{A}_4$  quarter,  $\text{B}_4$  quarter,  $\text{C}_5$  quarter,  $\text{B}_4$  quarter,  $\text{A}_4$  quarter,  $\text{G}_4$  quarter.
- Staff 3 (Bass clef):  $\text{F}_3$  quarter,  $\text{G}_3$  quarter,  $\text{A}_3$  quarter,  $\text{B}_3$  quarter,  $\text{C}_4$  quarter,  $\text{B}_3$  quarter,  $\text{A}_3$  quarter.

System 3:

- Staff 1 (Treble clef):  $\text{G}_4$  quarter,  $\text{A}_4$  quarter,  $\text{B}_4$  quarter,  $\text{C}_5$  quarter,  $\text{B}_4$  quarter,  $\text{A}_4$  quarter,  $\text{G}_4$  quarter. First ending bracket labeled "(18)" above the final notes.
- Staff 2 (Treble clef):  $\text{G}_4$  quarter,  $\text{A}_4$  quarter,  $\text{B}_4$  quarter,  $\text{C}_5$  quarter,  $\text{B}_4$  quarter,  $\text{A}_4$  quarter,  $\text{G}_4$  quarter.
- Staff 3 (Bass clef):  $\text{F}_3$  quarter,  $\text{G}_3$  quarter,  $\text{A}_3$  quarter,  $\text{B}_3$  quarter,  $\text{C}_4$  quarter,  $\text{B}_3$  quarter,  $\text{A}_3$  quarter.

Handwritten musical score for a piece consisting of 19 measures. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats). A first ending bracket is present in the second measure of the first system. A measure number '(19)' is written above the final measure of the piece. The score is written in black ink on aged paper.

Handwritten musical notation on three staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff contains a melodic line with eighth and sixteenth notes, including triplets. The second staff contains a bass line with quarter and eighth notes, also including triplets. The third staff contains a bass line with eighth and sixteenth notes, including triplets. The notation is written in black ink on a white background.





## 29. Domine non secundum peccata

Johannes Anahata

Handwritten musical score for "Domine non secundum peccata" by Johannes Anahata. The score is written on ten staves. The first three staves are vocal parts (Soprano, Alto, Bass) with lyrics "Do - mi - ni - mi - ni - mi - ni". The next three staves are piano accompaniment (Right Hand, Left Hand). The final four staves are piano accompaniment (Right Hand, Left Hand). The score includes a key signature of one flat (B-flat), a common time signature (C), and a tempo marking of quarter note = 1. A rehearsal mark "(20)" is present in the fourth staff. The composer's name "Johannes Anahata" is written above the first staff.

Handwritten musical score for three systems, each with vocal and piano parts. The first system has lyrics "ne. Non se-", the second "cun", and the third "dum pec". The score includes treble and bass staves with notes, rests, and dynamic markings.

**System 1:**

- Vocal: *ne.* Non se-
- Piano: *ne.* Non *se* -

**System 2:**

- Vocal: *cun*
- Piano: *cun* *b* *b*

**System 3:**

- Vocal: *dum* *pec* -
- Piano: *dum* *pec* - (21)

Handwritten musical score for three systems, each consisting of a vocal line and piano accompaniment. The score is written on five-line staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The vocal line features lyrics: "ab - - - ta". The piano accompaniment includes a bass clef and lyrics: "ca - - ta". The second system includes a treble clef, a key signature of one flat, and a common time signature. The vocal line features lyrics: "pec - - ca - -". The piano accompaniment includes a bass clef and lyrics: "pec - - ca". The third system includes a treble clef, a key signature of one flat, and a common time signature. The vocal line features lyrics: "ta - - - ta - - -". The piano accompaniment includes a bass clef and lyrics: "ta - - - ta - - -".

Handwritten musical score for a vocal piece, featuring three systems of staves. The lyrics are in Latin. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: *fi - di - es Pa - tri - as*, *es - se - nd - a - tis*, and *bis. Ne - que se - que*.

The first system consists of four staves. The lyrics are: *fi - di - es Pa - tri - as*. The second system also consists of four staves. The lyrics are: *es - se - nd - a - tis*. The third system consists of four staves. The lyrics are: *bis. Ne - que se - que*.



Handwritten musical score for three systems, each consisting of a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 8/8. The lyrics are written below the vocal line.

**System 1:**

- Vocal line: *stras.*
- Piano line: *stras*

**System 2:**

- Vocal line: *Re - tri - bu -*
- Piano line: *Re - tri - bu -*

**System 3:**

- Vocal line: *as.*
- Piano line: *as - re - tri -*



30. *Conditor alme siderum*

Märturia

Con-di - tor al -

Conditor alme  
siderum

Conditor alme  
siderum

me si - de - rum Ae - ter -

- na lux ere - den - ti -

um Chri - sta - re - dem -

(23)

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with lyrics 'um Chri - sta - re - dem -'. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef, with a measure number '(23)' written above it.

-ptor a - mni - um Ex - au -

Detailed description: This system contains the next three staves of music. The top staff is a vocal line in treble clef with lyrics '-ptor a - mni - um Ex - au -'. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef.

- di pre - cis sup - pli -

Detailed description: This system contains the final three staves of music on the page. The top staff is a vocal line in treble clef with lyrics '- di pre - cis sup - pli -'. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef.

Handwritten musical score for three staves. The first staff is in treble clef, the second in treble clef with a 3/8 time signature, and the third in bass clef. The music consists of two measures. The first measure features a melodic line in the treble clef with a slur and the word "dim." written below it, and a bass line in the bass clef with a slur. The second measure features a melodic line in the treble clef with a slur and the word "[A]" written above it, and a bass line in the bass clef with a slur. The score ends with a double bar line on each staff.

## 31. Ave sanctissima Maria

[Anon.]

A - ve san - ctis - si -  
 A - ve san - ctis - si -  
 A - ve san - ctis - si -

ma - ri - a  
 ma - ri - a  
 ma - ri - a

Ma - ter De -  
 Ma - ter De -  
 Ma - ter De -

Handwritten musical score for a hymn, featuring vocal lines and piano accompaniment. The lyrics are in Latin: "Re-gi-na ce-li por-ta pa-ra-di-si Do-mi-na".

The score is written on ten staves, organized into four systems of three staves each (Vocal 1, Vocal 2, and Piano). The lyrics are written below the vocal staves.

Lyrics:

Re-gi-na ce-li  
 Re-gi-na ce-li  
 Re-gi-na ce-li  
 di-si Do-mi-na  
 di-si Do-mi-na  
 si Do-mi-na

pu - ra sin - gu - la -

na pu - ra sin - gu - la -

pu - ra sin - gu - la -

ris -

ris -

ris -

Tu con - ce - pi - sti

Tu con - ce - pi - sti

Tu con - ce - pi - sti, con - ce -

The - sum si - ne pec -  
 The - sum si - ne pec -  
 pi - sti The - sum si - ne pec -  
 ca - ta Tu  
 ca - ta Tu pe -  
 ca - ta Tu  
 pe - pe - mi - sti cre - a -  
 pe - mi - sti cre - a -  
 pe - pe - mi - sti cre - a -

Handwritten musical score for three systems of vocal and piano parts. The lyrics are Latin: "to-rem et sal-va-to-rem mun-di in quo non du-bi-ta-mus".

**System 1:**

- Vocal 1: to-rem et sal-va-to-rem mun-
- Vocal 2: to-rem et sal-va-to-rem mun-
- Piano: to-rem et sal-va-to-rem mun-

**System 2:**

- Vocal 1: di in quo
- Vocal 2: di in quo
- Piano: di in quo

**System 3:**

- Vocal 1: non du-bi-ta-mus
- Vocal 2: non du-bi-ta-mus
- Piano: non du-bi-ta-mus

to

to

to

$\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$  # (24)

li-be-ra, li-be-ra me ab o-mni-a ma- lo.

li-be-ra, li-be-ra me ab o-mni-a ma- lo.

li-be-ra, li-be-ra me ab o-mni-a ma- lo.

et o-ra pro pec-ca-ta me

et o-ra pro pec-ca-ta me

et o-ra pro pec-ca-ta me

## 32. Hoert hier myn lieve gheselle.

Petrus Elne

Hoert hier myn lieve  
gheselle.Hoert hier myn lieve  
gheselle.Hoert hier myn lieve  
gheselle.

Handwritten musical score for the song "Hoert hier myn lieve gheselle" by Petrus Elne. The score is written on ten staves. The first three staves show the vocal line with lyrics. The remaining seven staves show the instrumental accompaniment. The music is in 3/4 time, with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals (flats and a sharp), and dynamic markings (b).

This image shows a handwritten musical score for three systems of three staves each. The notation is in treble and bass clefs, with a 7/8 time signature. The first system includes a key signature change to two sharps (F# and C#) in the second measure of the middle staff. The second system includes a key signature change to one sharp (F#) in the second measure of the top staff. The third system includes a key signature change to one flat (Bb) in the second measure of the bottom staff. The score is written on a page with three binder holes on the left side.

A musical score consisting of three staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line starting with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4, all beamed together. The second staff is also a treble clef with a key signature of one flat and a common time signature. It contains a melodic line starting with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4, all beamed together. The third staff is a bass clef with a key signature of one flat and a common time signature. It contains a melodic line starting with a quarter note on G3, followed by a quarter note on A3, and a quarter note on B3, all beamed together. Each staff ends with a double bar line. The remaining seven staves are empty.

## 33. De tous biens playne

Ysaac

De tous biens playne

Et qui lui di- ra, di-

ra; Se jo-ly mois du May;

Com-ment peult a- voir joye;

Mais que se fust se- cre- ta- ment;

J'ay bien rio- ri; Sept ans ung pa- pa-

gay, mon pa-pa-gay sen vo - le; #  
 Le ser - vi -  
 tuer: Je nay deut; #  
 Ma bouch rijs; # A - dieu  
 mes a - mours; ung franch arch - ier; et le

[ 25 ]

voy dan- tant A que mon enfant; Jay pris a-

mours a ma de- vi-

- se; et vous y- ret o-

vir; Je suis de- ai- le- ma-

que' et je por- la fran-

The image shows a page of ten musical staves. The first two staves contain handwritten musical notation. The notation is written in a single system, with a brace on the left side grouping the two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of two measures. The first measure contains a half note on the second line of the treble clef (G4) and a half note on the second space of the bass clef (G3). The second measure contains a half note on the second space of the treble clef (A4) and a half note on the second space of the bass clef (A2). A vertical bar line separates the two measures. Below the first measure of the bass staff, the word "choys" is written in a cursive hand. The remaining eight staves are empty.

## 34. Adieu comant joye.

Handwritten musical score for the piece "Adieu comant joye". The score is written on ten staves, with the first three staves containing lyrics in French. The tempo is marked "Adam." and the time signature is 3/4. The key signature is one flat (B-flat).

The lyrics are:

Adieu comant joye y  
bon temps

Adieu comant joye y  
bons temps

Adieu comant joye y  
bon temps

The score includes a treble clef, a bass clef, and a common time signature (C). The music is written in a simple, folk-like style with a mix of eighth and quarter notes. There are some markings on the staves, including a "7" and a "p" (piano).

This image shows a handwritten musical score for three systems of three staves each. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The first system includes a 4/4 time signature and a 4-measure rest at the beginning. The second system continues the melodic and harmonic development. The third system concludes with a double bar line and fermatas over the final notes in each staff. The handwriting is clear and legible.

Handwritten musical score for "Gentile spiritus". The score is written on ten staves. The first three staves are vocal parts, each labeled "Gentile spiritus". The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. A vertical bar line is present after the first measure of each vocal line. The tempo is marked "Allegro" and the time signature is 3/2. The key signature has one flat (B-flat). The score continues with instrumental parts on the remaining seven staves, which are also in 3/2 time and one flat. The notation includes various rhythmic values, accidentals, and dynamics. A circled number "26" is written in the left margin next to the third staff. The page number "984" is in the top right corner, and the title "35. Gentile spiritus" is at the top center.

Allegro

Gentile spiritus

Gentile spiritus

(26) Gentile spiritus

Gentile spiritus

Handwritten musical score for a piece in 3/4 time, featuring a treble and bass clef system with multiple staves. The score is written in a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A vertical bar line is present on the left side of the first system. The score is divided into systems, with the final system ending at measure 27, indicated by the number (27) above the staff. The notation is dense and includes many accidentals and slurs.

Handwritten musical score for piano, consisting of 12 staves. The score is divided into three systems of four staves each. The first system (staves 1-4) features a treble clef on the first staff and a bass clef on the second, third, and fourth staves. The second system (staves 5-8) features a bass clef on the fifth, sixth, seventh, and eighth staves. The third system (staves 9-12) features a treble clef on the ninth staff and a bass clef on the tenth, eleventh, and twelfth staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and dynamic markings like 'f' and 'ff'.

Handwritten musical score for a piece in 2/6 time, featuring a melody in the treble clef and accompaniment in the bass clef. The score is written on a system of six staves, with a vertical bar line at the beginning of the first staff. The key signature is one flat (B-flat), and the time signature is 2/6. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes, including some triplet patterns. The notation is clear and legible, with some handwritten annotations and a small 'C' in the bottom left corner.

Handwritten musical score for a piece in B-flat major, 4/4 time. The score consists of three systems of staves. The first system has a treble and bass staff with a vertical bar line at the beginning. The second system has a treble and bass staff. The third system has a treble and bass staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers (28) and (29) are indicated in the bass staves. A '4' is written above the first measure of the first system, and another '4' is written above the first measure of the second system.

Handwritten musical score on a page with five systems of staves. The first system contains a treble and two bass staves with musical notation. The second system contains three staves, each with a treble clef and a key signature of one flat. The remaining three systems are empty.

The first system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, and a half note F5. The middle staff is in bass clef with a key signature of one flat (Bb). It contains a bass line starting with a quarter note G2, followed by eighth notes A2, Bb2, C3, D3, E3, and a half note F3. The bottom staff is in bass clef with a key signature of one flat (Bb). It contains a bass line starting with a quarter note G2, followed by eighth notes A2, Bb2, C3, D3, E3, and a half note F3. There are some handwritten annotations, including a '4' above the first staff and 'b' above the second and third staves.

The second system consists of three staves, each with a treble clef and a key signature of one flat (Bb). Each staff contains a whole note chord, likely a triad (G, Bb, D) or a dyad (G, Bb). The first staff has a whole note G4, the second a whole note Bb4, and the third a whole note D5. There are some handwritten annotations, including a 'b' above the first staff and a 'b' above the second staff.

The remaining three systems are empty.

36. La Martinella

990

Handwritten musical score for the piece "La Martinella". The score is written on ten staves. The first three staves are for vocal parts, each labeled "La Martinella" and featuring a treble clef and a key signature of one flat. The tempo is marked "Allegro". The fourth staff is the beginning of a piano accompaniment, marked with a treble clef and a key signature of one flat. The fifth and sixth staves are for a second vocal part, also labeled "La Martinella", with a treble clef and one flat. The seventh and eighth staves are for a second piano accompaniment, with a treble clef and one flat. The ninth and tenth staves are for a third piano accompaniment, with a bass clef and one flat. The score includes various musical notations such as notes, rests, and dynamic markings.

This image shows a page of handwritten musical notation, numbered 991 in the top right corner. The page contains three systems of music, each consisting of three staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff of the first system contains three whole rests. The second and third staves of the first system contain a melodic line and a bass line, respectively, with various rhythmic values and articulations. The second system also starts with a treble clef, a key signature of one flat, and a common time signature. The first staff of the second system has a whole rest, while the second and third staves contain a melodic line and a bass line. The third system continues with a treble clef, a key signature of one flat, and a common time signature. The first staff of the third system contains a melodic line, and the second and third staves contain a bass line. The notation is dense and includes many slurs, ties, and dynamic markings. There are three hole-punch marks on the left side of the page.

This image shows a handwritten musical score for three systems. Each system consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The music is written in a common time signature (C) and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The first system begins with a vertical bar line on the left. The second system features a triplet of eighth notes in the bass staff. The third system continues the melodic and harmonic development. The handwriting is clear and legible.

This image shows a handwritten musical score on a page numbered 993. The score is organized into four systems, each consisting of two staves (treble and bass clefs). The notation is in black ink on aged paper.

- System 1:** The first staff (treble clef) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a sharp sign above a note. The second staff (bass clef) contains a bass line with eighth and sixteenth notes, including a flat sign below a note.
- System 2:** The first staff (treble clef) contains a melodic line with a few notes and rests. The second staff (bass clef) features a complex rhythmic pattern of eighth notes, with a '3' above the first measure indicating a triplet.
- System 3:** The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) continues the complex rhythmic pattern of eighth notes, with multiple '3' markings above the notes indicating triplets.
- System 4:** The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) continues the rhythmic pattern, with '3' markings above the final two measures.

The score concludes with several empty staves at the bottom of the page.

Handwritten musical score for guitar, consisting of three systems of six staves each. The notation includes treble and bass clefs, various note values, rests, and triplets. A circled number '30' is present in the second system.

The first system consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) in the bass clef staves. There are also some rests and a sharp sign (#) in the second staff of the first system.

The second system also consists of six staves. The notation continues with similar rhythmic patterns. A circled number '30' is written above the fourth staff of this system. There are additional sharp signs (#) in the second and fifth staves of this system.

The third system consists of six staves. The notation continues with similar rhythmic patterns. There are sharp signs (#) in the second and fifth staves of this system.

Handwritten musical score for a piece in 4/4 time, featuring a piano introduction and a main melody with various ornaments and triplets.

The score is written on ten staves, organized into three systems of two staves each. The first system (staves 1-2) begins with a treble clef and a key signature of one flat (B-flat). The second system (staves 3-4) continues the melody with a treble clef and a key signature of one flat. The third system (staves 5-6) features a bass clef and a key signature of one flat. The fourth system (staves 7-8) returns to a treble clef and a key signature of one flat. The fifth system (staves 9-10) continues in the same key signature.

Key features of the notation include:

- Tempo/Style:** The piece is marked with a piano (*p*) dynamic.
- Time Signature:** 4/4.
- Key Signature:** One flat (B-flat).
- Ornaments:** Numerous ornaments (trills and mordents) are used throughout the piece, particularly in the first and second systems.
- Triplets:** Several triplet markings (indicated by a '3' over a group of notes) are present, especially in the third and fourth systems.
- Accents:** Accents (indicated by a 'b' over a note) are used to emphasize specific notes.
- Measure Numbers:** Measure numbers 4, 8, and 31 are clearly marked.
- Articulation:** Slurs and phrasing marks are used to indicate the flow of the music.

This page contains a handwritten musical score for guitar, organized into six systems. Each system consists of a treble clef staff and a bass clef staff, connected by a vertical brace on the left. The music is written in a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped into triplets. The bass line features complex rhythmic patterns, including sixteenth-note runs and chords. The treble line is more melodic, with some notes marked with a sharp sign (#). The score concludes with several empty staves at the bottom of the page.

Handwritten musical score for a piece on page 997. The score consists of three systems of staves. The first system has three staves: a treble clef staff with a key signature of one flat and a 3/4 time signature, a bass clef staff with a key signature of one flat, and a bass clef staff with a key signature of two flats. The second system has two staves, both with treble clefs and a key signature of one sharp. The third system has one staff with a bass clef and a key signature of one flat. The music includes various note values, rests, and accidentals.

## 37. Regina celi

Handwritten musical score for "Regina celi" by Jacobus Hobebracht. The score is written on five systems of two staves each (treble and bass clef).

The first system includes the title "Regina celi" and the composer's name "Jacobus Hobebracht". The key signature is one flat (B-flat) and the time signature is 3/4. The first system shows the beginning of the piece with a treble clef staff and a bass clef staff.

The second system continues the melody in the treble clef staff, featuring a series of eighth notes and quarter notes. The bass clef staff provides a simple accompaniment with half notes and whole notes.

The third system continues the melody in the treble clef staff, featuring a series of eighth notes and quarter notes. The bass clef staff provides a simple accompaniment with half notes and whole notes.

The fourth system is marked "Sequitertia" and "Dupla". The time signature changes to 6/8. The treble clef staff features a series of eighth notes and quarter notes, with a "4" written below the first two measures. The bass clef staff provides a simple accompaniment with half notes and whole notes.

The fifth system is marked "Superbi partiens" and "Dupla". The time signature changes to 3/8. The treble clef staff features a series of eighth notes and quarter notes, with a "5" written below the first two measures. The bass clef staff provides a simple accompaniment with half notes and whole notes.

*8vo*  
*Dupla superbi partiens*  
*9 Tripla*

*12*  
*3 Quadrupla*

*16*  
*12/8* *Dui duplex sesquitertia*

*18*  
*3/8 Sedupla*

Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets and a fermata. The bass staff provides a simple accompaniment with quarter notes. The time signature is 7/8, and the tempo is marked 'Duple'. A key signature of one flat is indicated by a flat symbol on the bass staff.

Handwritten musical notation for the second system. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff accompaniment consists of quarter notes. The time signature is 7/8, and the tempo is marked 'C b=d'. A key signature of one flat is indicated by a flat symbol on the bass staff.

Handwritten musical notation for the third system. The treble staff features a melodic line with quarter and eighth notes. The bass staff accompaniment consists of quarter notes. The time signature is 2/2, and the tempo is marked 'C 0=d'. A key signature of one flat is indicated by a flat symbol on the bass staff.

Handwritten musical notation for the fourth system. The treble staff contains a melodic line with quarter and eighth notes, including a fermata and a sharp sign. The bass staff accompaniment consists of quarter notes. The time signature is 5/4, and the tempo is marked 'Sesquiquarta'. A key signature of one flat is indicated by a flat symbol on the bass staff.

Handwritten musical notation for the fifth system. The treble staff contains a melodic line with quarter and eighth notes, including a fermata and a sharp sign. The bass staff accompaniment consists of quarter notes. The time signature is 3/2, and the tempo is marked 'Sesquialtera'. A key signature of one flat is indicated by a flat symbol on the bass staff.

Handwritten musical score for a piece in C major, 3/4 time. The score consists of five systems of two staves each (treble and bass clef).

The first system starts with a treble clef and a common time signature  $C \text{ } \frac{1}{2} = \text{ } \frac{1}{4}$ .

The second system has a treble clef and a common time signature  $C \text{ } \frac{1}{2} = \text{ } \frac{1}{4}$ , and includes the instruction  $9^{\text{ta}}$  Dupla. sesquialtera above the staff.

The third system has a treble clef and a common time signature  $C \text{ } \frac{1}{2} = \text{ } \frac{1}{4}$ .

The fourth system has a treble clef and a common time signature  $C \text{ } \frac{1}{2} = \text{ } \frac{1}{4}$ .

The fifth system has a treble clef and a common time signature  $C \text{ } \frac{1}{2} = \text{ } \frac{1}{4}$ .

The score includes various rhythmic figures, including eighth and sixteenth notes, and rests. There are also some markings like  $9$  and  $3$  under rests or groups of notes, and a sharp sign in the bass clef of the fourth system.

Handwritten musical notation on a grand staff. The piece is in 3/4 time and begins with a treble clef. The title "Sesquiactava" is written above the staff. The melody in the treble clef starts with a quarter note, followed by a triplet of eighth notes, and then a half note. The bass clef part consists of a half note followed by a whole note. The notation includes various note values, stems, and a double bar line at the end of the first measure.

## 38. De tous biens playne

Adorn.

De tous biens playne

De tous biens playne

3 Tripla

4  $\text{♩} = \text{♩}$  Quadrupla (b)

Detailed description: This is a handwritten musical score for a piece titled "De tous biens playne". The score is written on ten staves, with the first two staves of each system containing a vocal line (treble clef) and a lute line (bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a treble clef and a common time signature (C). The first system includes the title "De tous biens playne" and the instruction "Adorn." in the upper right. The second system continues the melody. The third system features a treble clef and a key signature change to one flat. The fourth system is marked "3 Tripla" and shows a triplet of eighth notes in both staves. The fifth system is marked "4  $\text{♩} = \text{♩}$  Quadrupla (b)", indicating a quadruple meter change. The score concludes with a final double bar line.

5  $\text{♩} = \text{♩}$  *Quindupla*

5

$\frac{3}{4}$   $\text{♩} = \text{♩}$  *Sesdupla*

5 3 3 3 3

(32)  $\frac{7}{8}$  *Sesqui octava*  $\text{♩} = \text{♩}$

3 3

3

5 3

3 3 #



First system of musical notation. The treble clef staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth notes with triplets indicated by a '3' above the notes. The bass clef staff provides a simple accompaniment with quarter notes.

Second system of musical notation. The treble clef staff continues the melody with eighth notes and triplets. The bass clef staff continues the accompaniment with quarter notes.

Third system of musical notation. The treble clef staff features a measure with a '2 [0-]' marking above it, indicating a second ending. The melody includes eighth notes and a triplet. The bass clef staff includes a sharp sign (#) and a circled '4' (4) below a note, indicating a specific fingering or technique.

Fourth system of musical notation. The treble clef staff shows a sequence of eighth notes with a bracket above them, suggesting a slur or a specific articulation. The bass clef staff continues with quarter notes.

Fifth system of musical notation. The treble clef staff includes a sharp sign (#) above a note and a circled '7' (7) below a note. The melody continues with eighth notes. The bass clef staff continues with quarter notes.

First system of musical notation. Treble clef, key signature of one flat (B-flat), and 3/4 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The bass line features a half note chord in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure.

Second system of musical notation. Treble clef, key signature of one flat (B-flat), and 3/4 time signature. The melody includes a triplet of eighth notes in the first measure, followed by quarter notes. A tempo marking  $\# \text{ } \text{♩} = 20 = \text{♩}$  is present above the staff. The bass line has a half note chord in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure.

Third system of musical notation. Treble clef, key signature of one flat (B-flat), and 3/4 time signature. The melody features eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The bass line has a half note chord in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure.

Fourth system of musical notation. Treble clef, key signature of one flat (B-flat), and 3/4 time signature. The melody includes eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The bass line has a half note chord in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure. A tempo marking  $\frac{3}{4} d = d.$  is present above the staff.

Fifth system of musical notation. Treble clef, key signature of one flat (B-flat), and 3/4 time signature. The melody consists of quarter notes, with a triplet of quarter notes in the second measure. The bass line has a half note chord in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure.

Handwritten musical score for guitar, consisting of five systems of two staves each (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and performance markings such as slurs, ties, and a '7' marking above the first system. The fifth system ends with a sharp sign and a '7' marking above the final note.

Handwritten musical notation on a two-staff system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music consists of two measures in each staff, followed by a double bar line. The first measure of the top staff contains a quarter note G4, a half note A4, and a quarter note B4, all beamed together. The first measure of the bottom staff contains a quarter note G2, a half note A2, and a quarter note B2, all beamed together. The second measure of both staves is empty.

## 40. Le Souvenir

Johannes Tinctoris

Le souvenir

Le souvenir

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a quarter note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). It begins with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The bass line starts with a quarter note G2, followed by a half note A2, and then a series of quarter notes: B2, A2, G2, F2, E2, D2, C2.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The melody continues with eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). The bass line continues with quarter notes: B2, A2, G2, F2, E2, D2, C2, B2, A2, G2, F2, E2, D2, C2, B2, A2, G2, F2, E2, D2, C2.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The melody continues with eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). The bass line continues with quarter notes: B2, A2, G2, F2, E2, D2, C2, B2, A2, G2, F2, E2, D2, C2, B2, A2, G2, F2, E2, D2, C2.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a quarter note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). It begins with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The bass line starts with a quarter note G2, followed by a half note A2, and then a series of quarter notes: B2, A2, G2, F2, E2, D2, C2. The system concludes with a double bar line and a fermata over the final note.

Handwritten musical notation for the first system, measures 1-6. The music is written on a grand staff (treble and bass clefs). Measure 1 has a tempo marking of  $\frac{4}{3}$  and a dynamic marking of  $0 = \text{p}$ . Measure 2 has a tempo marking of  $\frac{6}{4}$  and a dynamic marking of  $0 = \text{p}$ . The notation includes eighth notes, quarter notes, and sixteenth notes, with slurs and fingerings (3, 6, 6, 6) indicated.

Handwritten musical notation for the second system, measures 7-14. The music is written on a grand staff. Measure 7 has a tempo marking of  $\frac{12}{8}$  and a dynamic marking of  $0 = \text{p}$ . Measure 8 has a tempo marking of  $\frac{12}{8}$  and a dynamic marking of  $0 = \text{p}$ . Measure 9 has a tempo marking of  $\frac{18}{9}$  and a dynamic marking of  $0 = \text{p}$ . Measure 10 has a tempo marking of  $\frac{14}{18}$  and a dynamic marking of  $0 = \text{p}$ . The notation includes eighth notes, quarter notes, and sixteenth notes, with slurs and fingerings (6, 6, 9, 9, 3, 6, 7) indicated. A circled number (33) is written above measure 8.

Handwritten musical notation for the third system, measures 15-22. The music is written on a grand staff. Measure 15 has a tempo marking of  $0^2 = \text{p}$  and a dynamic marking of  $0 = \text{p}$ . The notation includes eighth notes, quarter notes, and sixteenth notes, with slurs and fingerings (1, 1) indicated.

Handwritten musical notation for the fourth system, measures 23-30. The music is written on a grand staff. Measure 23 has a tempo marking of  $0^2 = \text{p}$  and a dynamic marking of  $0 = \text{p}$ . The notation includes eighth notes, quarter notes, and sixteenth notes, with slurs and fingerings (1, 1) indicated. A star symbol (\*) is placed above measure 24.

Handwritten musical notation for the fifth system, measures 31-34. The music is written on a grand staff. Measure 31 has a tempo marking of  $0^2 = \text{p}$  and a dynamic marking of  $0 = \text{p}$ . The notation includes eighth notes, quarter notes, and sixteenth notes, with slurs and fingerings (1, 1) indicated.

## 41. Tout a par moy

Jo. Tinctoris

*Tout a par moy*

$\text{♩} = \text{d}$



This musical score is written for piano and consists of five systems, each with a treble and bass staff. The time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first system begins with a treble staff containing eighth-note patterns and a bass staff with a half note and a quarter note. The second system features a treble staff with a quarter rest followed by eighth-note runs and a bass staff with a half note and quarter notes. The third system continues with eighth-note patterns in the treble and quarter notes in the bass. The fourth system shows a treble staff with a quarter note, eighth-note runs, and a quarter rest, while the bass staff has a half note and a quarter note. The fifth system has a treble staff with a quarter rest and eighth-note patterns, and a bass staff with a half note and quarter notes. The score concludes with two empty staves at the bottom.

First system of musical notation. The treble clef staff contains a sequence of eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, and C5-D5-E5. The bass clef staff contains a sequence of quarter notes: G3, F3, E3, and D3. A key signature change to one sharp (F#) is indicated at the end of the system.

Second system of musical notation. The treble clef staff begins with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), and then a triplet of eighth notes (D5, E5, F#5). The bass clef staff contains a quarter note G3, followed by a triplet of eighth notes (F3, E3, D3), and then a triplet of eighth notes (C3, B2, A2). A key signature change to two sharps (F#, C#) is indicated at the end of the system.

Third system of musical notation. The treble clef staff contains a triplet of eighth notes (G4, A4, B4), followed by a triplet of eighth notes (A4, B4, C5), and then a triplet of eighth notes (B4, C5, D5). The bass clef staff contains a quarter note G3, followed by a triplet of eighth notes (F3, E3, D3), and then a quarter note C3. A key signature change to three sharps (F#, C#, G#) is indicated at the end of the system.

Fourth system of musical notation. The treble clef staff contains a quarter note G4, followed by a quarter rest, and then a quarter note G4 with a sharp sign (#). The bass clef staff contains a quarter note G3, followed by a quarter rest, and then a quarter note F3. A key signature change to four sharps (F#, C#, G#, D#) is indicated at the end of the system.

Fifth system of musical notation. The treble clef staff contains a quarter note G4, followed by a quarter note A4, and then a quarter note G4 with a sharp sign (#). The bass clef staff contains a quarter note G3, followed by a quarter note F3, and then a quarter note E3. A key signature change to five sharps (F#, C#, G#, D#, A#) is indicated at the end of the system.

Handwritten musical score for piano, consisting of five systems of two staves each. The music is in 3/4 time and features various rhythmic patterns, dynamics, and articulations.

The first system shows a treble clef staff with a series of eighth notes and a quarter note, and a bass clef staff with a whole note. A dynamic marking *o.* is present in the bass staff.

The second system features a treble clef staff with a half note, a quarter note, and a sixteenth-note triplet, and a bass clef staff with a whole note. A dynamic marking *f* is present in the bass staff. A circled number (35) is written below the bass staff.

The third system shows a treble clef staff with a half note, a quarter note, and a sixteenth-note triplet, and a bass clef staff with a whole note. Dynamic markings *f* and *p* are present in the bass staff.

The fourth system features a treble clef staff with a half note, a quarter note, and a sixteenth-note triplet, and a bass clef staff with a whole note. Dynamic markings *f* and *p* are present in the bass staff.

The fifth system shows a treble clef staff with a half note, a quarter note, and a sixteenth-note triplet, and a bass clef staff with a whole note. Dynamic markings *f* and *p* are present in the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a vertical bar line, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The lower staff is in bass clef with a 3/4 time signature. It contains a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note C3, and a quarter note D3 with a sharp sign (#).

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It starts with a vertical bar line, followed by a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers the last three notes. The lower staff is in bass clef with a 3/4 time signature. It contains a quarter note G2, a quarter note A2, and a quarter note B2.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a vertical bar line, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers the last three notes. The lower staff is in bass clef with a 3/4 time signature. It contains a quarter note G2, a quarter note A2, and a quarter note B2.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It starts with a vertical bar line, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers the last three notes. The lower staff is in bass clef with a 3/4 time signature. It contains a quarter note G2, a quarter note A2, and a quarter note B2.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a vertical bar line, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers the last three notes. The lower staff is in bass clef with a 3/4 time signature. It contains a quarter note G2, a quarter note A2, and a quarter note B2.

Handwritten musical score for a piece in 3/2 time, consisting of five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, quarter, and half notes. The piece concludes with a double bar line and repeat dots.

42. *Fecit potentiam*

A handwritten musical score for the piece "Fecit potentiam". The score is written on ten staves, with the first two staves being grand staves (treble and bass clefs). The music is in 2/4 time, as indicated by the time signature. The tempo is marked "Anon." (Allegro non troppo). The score begins with a key signature of one flat (B-flat) and a common time signature (C). The first two staves are labeled "fecit potentiam". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some handwritten annotations and a dynamic marking of "p" (piano) near the end of the piece.

Musical score for piano, consisting of five systems of two staves each. The first system has a treble clef on the left staff. The second system has a treble clef on the left staff. The third system has a treble clef on the left staff and a sharp sign (#) above the second measure. The fourth system has a treble clef on the left staff. The fifth system has a treble clef on the left staff. The score ends with a double bar line in the fifth system.

## 13. O que chapado prazer

Anon.

O que cha-pa-do pla-zer

Que nos vi- - no Dias a ver

Gran pla-zer e fi- no a - - mer

44. Dezi Flor resplandegiente

Anon.

Dezi Flor

De-zi-flor re-splan-de-gien-te

Si pa-ri-se a vos a-go-ra nues-tro Dios

e - cel - este. Du - so tan po - bre na - cer, Die

no tie-ne u-na cu - ni - la.

## 45. Contento soy que de lais dolor

♩ =  $\frac{3}{4}$  Anon.

Contento soy que de lais dolor

lais dolor

[ (36) ]

This image shows a handwritten musical score for a piece consisting of two systems of three staves each. The first system includes a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The second system includes a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The music is written in a style that appears to be a student exercise or a simple composition. The notation includes various note values, rests, and bar lines. The paper shows signs of age, with some discoloration and faint circular marks on the left side.

Al del ha-to

Anon.

Dues - [yo]?

ca los an-ge-les hoy

ca los an-ge-les hoy

Yo ca los an-ge-les hoy

quel hi-jo de Dios na - cib. Lle-va-re de my

quel hi-jo de Dios na - cib. Lle-va-re de my

quel hi-jo de Dios na - cib.

pe-si-a Ju-dos

pe-si-a Ju-das con Tus mo-dos. Oves na-ai-do

pe-si-a Ju-das con Tus

Oves na-ai-do el Rey de to-dos y tu

es el Rey de to-dos y tu bur-las

mo-dos oves na-ai-do el Rey de to-dos y

bur-las-te de my

te de my

tu bur-las - - - - te

## 47. El Descanso de nos ver

The image shows a handwritten musical score for a piece titled "47. El Descanso de nos ver". The score is written on five systems of staves. Each system consists of a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 3/8. The piece begins with a tempo marking of "Anon." and a dynamic marking of "p". The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and corrections.

El Descanso  
 El Descanso  
 El Descanso

Anon.  
 p. El de - can - so de nos ver,  
 p. Mo - rir - se de vo - lun - tad,  
 Es - tri - ste - za por pla - zer.  
 Es - ta - vi - da sin los ver.  
 1. Do - lo - res y so - dad,  
 2. Con - so - rac - ión sin pi - dad.

## 48. Amor quiso que os quisiese

Handwritten musical score for the piece "Amor quiso que os quisiese". The score is written on ten staves, with the first three staves containing the vocal line and the remaining seven staves containing the piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat).

The vocal line begins with the tempo marking  $q =$  and the dynamic marking  $f$ . The lyrics are: "A - mor qui - so que os". The word "Anon." is written above the final note of the first phrase. The piano accompaniment includes the lyrics "Amor quiso" and "Amor quiso" written below the staff.

The second system of the score contains the lyrics "qui - si - ese". The piano accompaniment continues with the lyrics "qui - si - ese".

The third system of the score contains the lyrics "De mi - gra - do sin". The piano accompaniment continues with the lyrics "De mi - gra - do sin".

The score concludes with several empty staves at the bottom.

que os due - la my cur - -

This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a bass line in bass clef. The key signature has one flat (B-flat).

da do Es la

This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a bass line in bass clef. The key signature has one flat (B-flat).

ley de a - fi - - cion en

This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a bass line in bass clef. The key signature has one flat (B-flat).

ge a - mor a de

ju - zar, ju - zar

Handwritten musical score for the song "Mas lo precio". The score is written on a grand staff with three systems. The first system includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked "Allegro" (♩ = ♩). The lyrics "Mas lo precio" are written below the first two staves. The second system continues the melody and includes the lyrics "En-mi que" and "2.º (2.ª) nos he de a-". The third system includes the lyrics "con- te- cío 4.º Di- so- me que Dios re- cío que" and "a- pre- cío". The score features various musical notations such as notes, rests, and dynamic markings.

*Allegro* (♩ = ♩)

Mas lo precio

Mas lo precio

En-mi que

2.º (2.ª) nos he de a-

3.º Un- an- que re

con- te- cío 4.º Di- so- me que Dios re- cío que

a- pre- cío

ta-da lo pu - bli - que aun pa - ra san pi -

que.

Anon.

1. No ce - se has ta  
4. Y en - vien - do que

que os vi, vi - - - ma  
do vi, el al - - - ma

lue - go sin de my 2. Yo par - vi  
par - tia de my 3. O tem -

-ti bon a le - gri a  
 - pra no muer - - gri - - te

pa - rau ven - tu - tan nom - bra  
 eri quan pre - tier e fue lle - ga -

da -  
 da -

## 51. Qual estovades anoche

Anon.

Qual e - sta - va - des

Qual e - sta - va - des a -

Qual e - sta - va - des a - no -

a - no - che mi es - po - te

Qual e -

- no - che mi

che mi ca-  
 #  
 Qual e-sta-va des a - no - che  
 -sta - va - des a - no - che  
 - ca - po - te, ai ca - po - te,

po - te Qual e -  
 #  
 mi ca - po - te Qual e - sta - va -  
 mi ca - po - te  
 Qual e - sta - va - des 2 -



sta-va-des tant hon-rra  
bien ac-com. pa-na

sta-va-des, tan hon-rra  
par-a-do ac-com par-a

Vos e-sta-va-des tan hon-rra  
y tai bien ac-com. pan

-tan hon-rra  
-pan a

do Due os pa-re-ci -

do Os pa-re-ci - a

do Due os pa-re-ci - a

do Due os pa-re-ci - a

- a el bro-ca - do  
 el bro-ca - do Cha - me-lo - te  
 Cha - me-lo - te  
 el bro-ca - do Dual

Dual e - sta - va - des a - no -  
 Dual e - sta - va - des a  
 Dual e -  
 e - sta - va - des a - no - che,  
 a - no -

A musical score for a vocal piece, consisting of four staves. The first three staves are vocal lines, and the fourth is a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: "s sta - va - des a - no - che", "no - che", and "che". The score includes various musical notations such as notes, rests, and accidentals.

no - che

s sta - va - des a - no - che

che

Anon.

Handwritten musical score for a piece titled "Textless" by an anonymous composer. The score is arranged in three systems, each with three staves. The first system includes a 3/4 time signature and a 6/8 time signature. The second system includes a key signature change to one sharp (F#) and a 7/8 time signature. The third system includes a key signature change to two sharps (F# and C#). The notation includes various note values, rests, and accidentals.

The image shows a handwritten musical score for the song 'O si vieras moquelo'. It consists of three systems of music, each with a vocal line and a guitar accompaniment. The first system starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Anon.'. The lyrics are 'O si ve-ras al mo - que -' and 'O si vie-ras al ma - que'. The second system continues the lyrics: '- lo en e - ste sue - lo' and 'yo le vi con Ra - lim - ban - de'. The third system concludes with 'la don - za - mo - sire' and 'lo vie - jo'. The guitar part is written in a 7-fret position, indicated by the number '7' at the start of each line. The score includes various musical notations such as notes, rests, and bar lines.

O si ve-ras al mo - que -  
 O si vie-ras al ma - que  
 O si vie-ras al mo - que -  
 - lo en e - ste sue - lo  
 yo le vi con  
 Ra - lim - ban - de  
 - lo en e - ste sue - lo  
 la don - za - mo - sire  
 lo vie - jo

tan bien con - e - lla que tan bo - ni - to a - quel

chi - qui - to que to - ma pa - zer en la ve y - gran cor -

- sue - lo en e - ste sue -



el me xi a

el me xi a

el me xi a

Quien os lo di to pa sto

Quien os lo di to pa sto

res

res Un an gel my fe se no

Un an gel my fe se no

Dieu de zis  
 Dieu de zis  
 Dieu de zis  
 Dieu pa-ri-da e-ra  
 Dieu pa-ri-da e-ra  
 Dieu pa-ri-da e-ra  
 Ma-ri a  
 Ma-ri a  
 Ma-ri a

## 55. Nuevas, por tu fe

Musical score for the first system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Anon.". The lyrics are: "Por tu fe Nue-vas, nue-vas".

Musical score for the second system. It continues the vocal line and piano accompaniment. The lyrics are: "ques na-ci-do bien lo se Dios", "ques na-ci-do bien lo se", "Dios hu-ma-no", "hu-ma-no", "Dios hu-ma-no es na-ci-do muy hu-ma-no", and "no es na-ci-do muy hu-ma-no".

Je-su Chri-ste Na-za-re-no di-gen ques-tal

Je-su Chri-ste Na-za-re-no di-gen ques-tal

- di-gen ques-tal

y tan-bue-no que nos sai-va-ra tem-pra-no

tan-bue-no que nos sai-va-ra tem-pra-no

y tan-bue-no que nos sai-va-ra tem-pra-no

por tu fe

Dios hu-ma-no-

## 56. Como nos liebas amor

Anon.

1. Co-mo nos lie-bas a-mor  
2. Que-osen que nos ve-mos

De la vi-da lo me-ior  
3. Que-osen nos  
4. Que-osen nos

a-mor con-va-de-se muy fo-to  
sa pa-na-al-ter tu-so-bra-que-osen  
te-ros nos-que-osen

## 57. Quanto mas leos de ti

♩ = 1

And.  
Al - ma

1. Quan-to mas le - os ce  
a ti de - xo al - ma

ti, mia Mas sin glo - ri - a  
yo voy a - se

Handwritten musical score for the first system. It consists of four staves: a vocal line in treble clef and three piano accompaniment staves (treble, alto, and bass clefs). The key signature has two sharps (F# and C#). The lyrics are written below the vocal line. The music includes a repeat sign with first, second, and third endings. The lyrics are: "mas sin mi 2. En ti que da 3. y to der".

mas sin mi 2. En ti que da 3. y to der

Handwritten musical score for the second system, continuing from the first. It consists of four staves: a vocal line in treble clef and three piano accompaniment staves (treble, alto, and bass clefs). The key signature has two sharps (F# and C#). The lyrics are written below the vocal line. The music includes a repeat sign. The lyrics are: "el a - le - gri a el bien que yo a m".

el a - le - gri a el bien que yo a m

58. *Quedose do queda yo*

Handwritten musical score for the first system. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked with a quarter note and the number 4. The lyrics are: "1. Dye do se", "2. Y con e". A bracket above the vocal line indicates a phrase: "Anon.". The piano accompaniment consists of a simple harmonic accompaniment.

Handwritten musical score for the second system. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one flat and the time signature is 2/4. The lyrics are: "do stas", "que buy", "ta". The piano accompaniment continues with a simple harmonic accompaniment.

Handwritten musical score for the third system. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one flat and the time signature is 2/4. The lyrics are: "do do", "do do", "do do". A sharp sign (#) is written above the second measure of the vocal line. The piano accompaniment continues with a simple harmonic accompaniment.

fo - do el bien

This system contains the first three staves of music. The top staff is a vocal line in treble clef with lyrics 'fo - do el bien'. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in 3/4 time and begins with a key signature of one flat (B-flat).

que ver que yr - - - - - li -

This system contains the next three staves of music. The vocal line continues with the lyrics 'que ver que yr - - - - - li -'. The piano accompaniment continues in the same style as the first system.

- a - - - - - fa - - - - - con me # # # -

This system contains the final three staves of music. The vocal line concludes with the lyrics '- a - - - - - fa - - - - - con me # # # -'. The piano accompaniment concludes with a final chord. The key signature changes to three sharps (F#, C#, G#) for the final measure.

mi do QUIER que do do - sta - do - lor que Tri - ste me

The image shows a handwritten musical score on a page numbered 1055. The score is organized into three systems, each consisting of a vocal line and a piano accompaniment line. The vocal line is written in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The first system contains the lyrics 'mi do QUIER que do do - sta -'. The second system contains 'do - lor'. The third system contains 'que Tri - ste me'. The music is written in a simple, clear style with some corrections and markings. There are also some faint markings on the page, including a circled 'C' on the left side.

Handwritten musical score for voice and piano. The score is written on three systems of staves. The first system consists of three staves: a vocal line in treble clef with a 2-measure rest, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The second system also consists of three staves, with the vocal line containing the lyrics "Par - ti a de don". The third system consists of three staves, with the vocal line containing the lyrics "de par - ti". The piano accompaniment in the second and third systems includes chords and melodic lines in both hands. The score is written in black ink on aged paper.

Par - ti a de don

de par - ti

2. Pa-  
3. Ni - ti - mal se - qu-

ro - de - nos sol - vi -

- de - de - do - ciet -  
- de - Dei - triem - po - ca -

Handwritten musical score for a piece, likely a vocal and piano setting. The score is written on two systems of three staves each (treble, alto, and bass clefs). The first system includes lyrics: "tras" and "ta". The second system includes lyrics: "se" and "on". The music features various note values, rests, and phrasing slurs. The piece concludes with a double bar line and repeat dots. There are also some handwritten annotations and markings on the staves.

## 59. Con temor y con placer

Musical score for the piece "Con temor y con placer". The score is written for voice and piano. It begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). The tempo is marked "Andante" (Andan.). The music is in 6/8 time. The lyrics are in Spanish and are written in two parts. The first part of the lyrics is "1. Con - te - mor con pla - zer de" and "2. con a - ste per - so - mien - to de". The second part of the lyrics is "te - ur my al - ma a ver Me ven - go a e - -" and "Tri - ste - za y de - pla - zer". The score includes a piano introduction with a 3/8 time signature and a key signature of one flat. The piano part consists of a simple harmonic accompaniment. The voice part is written in a single line with a treble clef. The lyrics are written below the notes. The score ends with a double bar line.

1. Con - te - mor con pla - zer de  
 2. con a - ste per - so - mien - to de

te - ur my al - ma a ver Me ven - go a e - -  
 Tri - ste - za y de - pla - zer

- tre - me - zer

A musical score consisting of three staves. The top staff is in treble clef, the middle staff is in treble clef with a bass clef-like symbol below it, and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and a 3/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes. The third staff contains a bass line with eighth and sixteenth notes. The score ends with a double bar line and repeat dots.

## 60. Vete amor buscados

1061

♩ = ♩

Anon.

1. Ve-te a amor bu-sca-dos-  
4. Quel mo-mir de-scan-so-

-tes  
-mes  
en pen- mo- mir Co-no-der-  
por- quien-

-te- mes  
lo- es- A

2. Be-pre-sen- tas  
3. Quan-to mas- y mas

The musical score is written for voice and piano. It begins with a treble clef, a common time signature (C), and a 2/4 time signature. The key signature has one sharp (F#). The score is divided into three systems. The first system contains the first two lines of music, with lyrics for two different versions of the song. The second system contains the next two lines of music, with lyrics for the first version. The third system contains the final two lines of music, with lyrics for the second version. The piano accompaniment consists of chords and moving lines in both hands. There are several accidentals (sharps) throughout the score.



## 91. Desdichado fue nacer

*And.*

1. Des - di - cha - do - fue na -  
4. Pies sin vos no ay - ala -

- cer      Ci que vi - ve si - ne  
- ger      72 - gar do bien

que - - ver - -      2. Quan - do bien nos  
3. 22 me - me -



62. Vos partistes yo queda

1065

*Anon.*

1. Vos par-tis-tis  
4. Mis o-jo-s

-sies yo que  
-pues mon-da

de con Tri-ste  
pe cos di-  
nan za  
my

The image shows a handwritten musical score for a piece titled "62. Vos partistes yo queda" (numbered 1065). The score is written on three systems of three staves each (treble, alto, and bass clefs). The key signature is one flat (Bb) and the time signature is 2/4. The piece is marked "Anon." (Anonymous). The lyrics are in Spanish and include two versions: "1. Vos par-tis-tis" and "4. Mis o-jo-s". The lyrics are: "-sies yo que", "-pues mon-da", "de con Tri-ste", "pe cos di-", "nan za", and "my". The notation includes various musical symbols such as notes, rests, and accidentals.



Three staves of musical notation. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of several measures with notes and rests. The lyrics are written between the top two staves.

Tre - sou - ra  
a - mar - qu - ra

63. *Subime a lo alto*

Handwritten musical score for "Subime a lo alto". The score is written on three systems of three staves each. The first system includes a treble clef, a key signature of one flat (Bb), and a 3/8 time signature. The tempo marking "Anon." is present. The lyrics are: "1. Su - bi - me a lo al - to". The second system continues the melody and accompaniment with the lyrics: "2. del mon - te mas al - to con gran so - bre". The third system features a key signature change to one sharp (F#) and a 3/8 time signature, with lyrics: "3. sal - to. 2. My - ran - do - ra al - tu - ra De 3. ki - na - je - y cor - du - ra Ser". The score includes various musical notations such as notes, rests, and dynamic markings.

1. Su - bi - me a lo al - to

2. del mon - te mas al - to con gran so - bre

3. sal - to. 2. My - ran - do - ra al - tu - ra De 3. ki - na - je - y cor - du - ra Ser

Musical score for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The middle staff is in treble clef. The bottom staff is in bass clef. The lyrics are: tu oo - Sa her - mo - su ra, dis - pu - ra,

The score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The middle staff is in treble clef. The bottom staff is in bass clef. The lyrics are: tu oo - Sa her - mo - su ra, dis - pu - ra,.

## 64. Ave Rex Noster

Alonso de Montejari

a - ve rex no - -  
 a - ve rex no - -  
 a - ve rex no - -  
 a - ve rex no - -

ster tu sub - lus  
 ster tu sub - lus  
 ster tu sub - -  
 ster tu sub -

mi-se-ra. - tus no -  
 mi-se-ra. - tus no -  
 lus mi-se-ra. - tus no -  
 lus mi-se-ra. - tus no -

stros er -  
 stros er-ro res pa - tri  
 stros er-ro res pa - tri  
 stros

ro-nes pa-tri o-be-di-ens Du-ctus  
 Du-ctus  
 Du-ctus  
 pa-tri o-be-di-ens Du-ctus

est ad cru-cem man-su-  
 est ad cru-cem man-su-  
 est ad cru-cem man-su-  
 est ad cru-cem man-su-

e - tus, man - su e.  
 e - tus, man - su e.  
 e - tus, man - su e - tus  
 e - tus, man - su e

tus ut a - gnus ad o -  
 tus ut a - gnus ad o -  
 tus ut a - gnus ad  
 tus ut a - gnus ad o -

-- ci - si - o - nem  
 ci - si - o - nem  
 ci - si - o - nem  
 ci - si - o - nem  
 Ti - bi tri -  
 Ti - bi

Ti - bi tri - um -  
 Ti - bi tri - um - plus  
 um plus  
 tri - um - plus et vi - to - ri -

plus et vi - to - ri - a

et vi - to - ri - a

et vi -

a vi - to - ri - a

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'plus et vi - to - ri - a'. The second staff is a piano accompaniment line with lyrics 'et vi - to - ri - a'. The third staff is a piano accompaniment line with lyrics 'et vi -'. The bottom staff is a piano accompaniment line with lyrics 'a vi - to - ri - a'. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes.

bi sum - ma lau -

bi sum - ma lau - #

tu - ria ti - bi sum - ma lau -

Ti - bi sum - ma lau - [ae]

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'bi sum - ma lau -'. The second staff is a piano accompaniment line with lyrics 'bi sum - ma lau - #'. The third staff is a piano accompaniment line with lyrics 'tu - ria ti - bi sum - ma lau -'. The bottom staff is a piano accompaniment line with lyrics 'Ti - bi sum - ma lau - [ae]'. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes.

de et

de et ho — — — — — ndr,

de

et ho — — — — — ndr

ho — — — — — ndr et co-ro,

ho — — — — — ndr et co-ro — — — — — na

au — — — — — de et

et co — — — — — ro — — — — —

Handwritten musical score for the first system, featuring four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are "na". The second and third staves are piano accompaniment in treble clef, with lyrics "et co-ro-na na". The bottom staff is piano accompaniment in bass clef, with lyrics "na".

Handwritten musical score for the second system, featuring four staves. The top staff is a vocal line with a treble clef. The lyrics are "Do-mi-nus me-us". The second staff is piano accompaniment in treble clef, with lyrics "Do-mi-nus me-us et". The third staff is piano accompaniment in treble clef, with lyrics "Do-mi-nus me-us et". The bottom staff is piano accompaniment in bass clef, with lyrics "Do-mi-nus me-us et De-us".

et De - us Me - us

De - us me

De - us me us

Me - us

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'et De - us Me - us'. The middle staff is another vocal line with lyrics 'De - us me'. The bottom staff is a piano accompaniment with lyrics 'De - us me us'. The music is in 4/4 time and features a key signature of one sharp (F#).

In ma - nus tu -

In ma - nus

In ma - nus tu - us

us. In ma - nus tu - us Do - -

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'In ma - nus tu -'. The middle staff is another vocal line with lyrics 'In ma - nus'. The bottom staff is a piano accompaniment with lyrics 'In ma - nus tu - us'. The music continues in 4/4 time with the same key signature of one sharp.

us Do mi ne  
 (37)

tu-us Do mi ne

mi ne

mi ne

Co-men-do spi-ri-tum

co-men-do spi-ri-tum

men do spi ri

Co-men do spi-ri-tum

A musical score for a vocal piece, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The lyrics are "me um" repeated. The first staff has a treble clef and a key signature of one sharp (F#). The melody starts on a half note, followed by quarter notes, and ends with a half note. The second staff has a treble clef and a key signature of one sharp (F#). The melody starts on a half note, followed by quarter notes, and ends with a half note. The third staff has a treble clef and a key signature of one sharp (F#). The melody starts on a half note, followed by quarter notes, and ends with a half note. The fourth staff has a bass clef and a key signature of one sharp (F#). The melody starts on a half note, followed by quarter notes, and ends with a half note. The lyrics "me" and "um" are written below the notes. There are also some markings like a sharp sign and a fermata-like symbol.

me um

me um



um me um

me um

## Appendix D

## NOTES TO THE EDITION

1. Manuscript has semibreve rest, should be breve.
2. Manuscript has an extra breve rest.
3. Manuscript has an extra breve rest.
4. Manuscript has error in F clef, should be on fourth line not second.
5. Manuscript has both "A" and "C" here; the "A" is probably an error.
6. Manuscript has a "D" here; probably should be "B."
7. Manuscript has an "F" here; should be "G."
8. Manuscript is missing a semiminim here; I added "E."
9. Manuscript has a "B" in final chord; should be "C."
10. Manuscript has no mensuration sign. All notes are breves and longs, but ligatures do not have significance for the mensuration.
11. Manuscript has an extra breve rest.
12. Manuscript has semibreve rest; should be minim.
13. Manuscript is lacking 2-1/2 breve rests here. I added them.
14. Manuscript has the section in brackets written a third higher.
15. Manuscript has breve-breve ligature; should have breve-long.
16. Manuscript has black breve here; should be white.
17. Manuscript has semiminim; should be minim.

18. Manuscript has notes in brackets a third higher.
19. Manuscript has a semibreve "D"; should be minim.
20. Manuscript has an "E" here; should be "F."
21. Manuscript has an "E" here; should be "F."
22. Manuscript is missing minim. I added F-sharp.
23. Manuscript is lacking a semibreve here. I added "G."
24. Manuscript has black breve here; should be white.
25. Manuscript has "D-E-F" for notes in brackets. I substituted "C-D-E."
26. This is apparently a symbol for a Gamma clef. If the part is read in any other octave, many  $\frac{6}{4}$  chords result.
27. Manuscript has "D-C" as semiminims; should be fusae.
28. Manuscript has "I." I substituted "G."
29. Manuscript has E-flat semiminim; should be fusa.
30. Notes in brackets were added by me.
31. Manuscript has semibreve ("G"); should be minim.
32. The scribe erred in calling  $\frac{8}{9}$  "sesquioctava," which is  $\frac{9}{8}$ . But this is not sesequioctava; it is  $\frac{8}{2}$ .
33. Manuscript has ; should be .
34. Manuscript has "G-E" as minims; should be fusae.
35. Manuscript has semibreve rest; should be breve, as in the chanson by Frye.
36. Manuscript has notes in brackets a third lower.
37. Manuscript has semibreve "E"; should be breve.

## CURRICULUM VITAE

Name: Norma Klein Baker.

Permanent address: 10800 Georgetown Pike, Great Falls,  
Virginia 22066.

Degree and date to be conferred: Ph.D., 1978.

Secondary education: Teaneck High School, Teaneck,  
New Jersey, 1958.

Collegiate institutions attended:

Dates	Degree	Date of Degree	School
1958-1961	B.A.	June, 1961	Rutgers University.
1961-1962	M.M.	August, 1962	University of Wisconsin.
1970-1971	M.A.	June, 1972	Syracuse University.
1973-1978	Ph.D.	June, 1978	University of Maryland.

Major: Musicology.