

## Chapter Thirteen

### CHECKLIST OF PETRUCCI'S PUBLICATIONS, IN CHRONOLOGICAL ORDER



his list includes all titles published by Petrucci, including cancels and hidden editions. In addition, it includes, in sequence, books which I have relegated to chapter 14 on “Ghosts”. The numbers in the last column refer to the entry numbers in the following bibliographical descriptions.

All dates in parentheses are speculative; many are contingent on analyses of paper and typographical material. Several of these dates could therefore be moved by some months in either direction. Further, when several occur in succession, as in 1514–15 or 1519–20, it is possible that the order of individual items could be changed slightly, as a result of further research.

Date	Title	Edition	RISM	Number
<i>VENICE</i>				
[v.1501]	<i>Odhecaton A</i>	first edition	1501	1
[late 1501]	<i>Odhecaton A</i>	cancel leaves		1a
5.ii.1501/2	<i>Canti B</i>	first edition	1502 <sup>2</sup>	2
19.v.1502	<i>Motetti A</i>	first edition	1502 <sup>1</sup>	3
[mid 1502]	<i>Odhecaton A</i>	cancel leaves		1b
27.ix.1502	Josquin: <i>Misse</i>	first edition	J666	4
27.xii.1502	Josquin: <i>I Missarum</i>	ghost		see Ch.14
14.i.1502/3	<i>Odhecaton A</i>	second edition	1503 <sup>2</sup>	5
24.iii.1503	Obrecht: <i>Misse</i>	edition	O7	6
[iii–iv.1503]	Obrecht: <i>Misse</i>	cancel		6a
[iv.1503]	Josquin: <i>II Missarum</i>	ghost		see Ch.14
10.v.1503	<i>Motetti . . . B</i>	edition	1503 <sup>1</sup>	7
17.vi.1503	Brumel: [ <i>Misse</i> ]	edition	B4643	8
15.vii.1503	Ghiselin: [ <i>Misse</i> ]	first edition	G1780	9

*(continued)*

Date	Title	Edition	RISM	Number
4.viii.1503	<i>Canti B</i>	second edition	1503 <sup>3</sup>	10
31.x.1503	La Rue: <i>Misse</i>	edition	L718	11
[xi.1503]	La Rue: <i>Misse</i>	cancel leaves		11a
[xi–xii.1503]	Josquin: <i>Misse</i>	cancel leaves		4a
[xii.1503]	Josquin: <i>III Missarum</i>	ghost		see Ch.14
[late 1503]	<i>Motetti . . . B</i>	cancel leaves		7a
10.ii.1503/4	<i>Canti C</i>	edition	1504 <sup>3</sup>	12
23.iii.1504	Agricola: <i>Misse</i>	edition	A431	13
25.v.1504	<i>Odhecaton A</i>	third edition	1504 <sup>2</sup>	14
[summer 1504]	Agricola: <i>Misse</i>	cancel leaves		13a
[7viii.1504]	<i>Motetti . . . B</i>	ghost		see Ch.14
15.ix.1504	<i>Motetti C</i>	edition	1504 <sup>1</sup>	14
28.xi.1504	<i>Frottole I</i>	edition	1504 <sup>4</sup>	16
18.i.1504/5	<i>Frottole II</i>	first edition	1505 <sup>3</sup>	17
6.ii.1504/5	<i>Frottole III</i>	first edition	1505 <sup>4</sup>	18
13.ii.1504/5	<i>Motetti A</i>	second edition	—	19
22.iii.1505	De Orto: <i>Misse</i>	edition	O137	20
[i–iv.1505]	<i>Motetti . . . B</i>	cancel leaves		7b
[iv.1505]	<i>Motetti C</i>	cancel leaves		15a
4.vi.1505	<i>Motetti IV</i>	edition	1505 <sup>2</sup>	21
30.vi.1505	Josquin: <i>II Missarum</i>	edition	J670	22
[viii.1505]	<i>Strambotti . . . frottole IV</i>	first edition	1505 <sup>5</sup>	23
[ix.1505]	<i>Motetti A</i>	cancel leaves		19a
31.x.1505	<i>Fragmenta Missarum</i>	edition	1505 <sup>1</sup>	24 and 24a
[xi.1505]	<i>Fragmenta Missarum</i>	cancel leaf		24b
[28.xi.1505]	<i>I Motetti à 5</i>	ghost		see Ch.14
23.xii.1505	<i>Frottole V</i>	edition	1505 <sup>6</sup>	25
5.ii.1505/6	<i>Frottole VI</i>	edition	1506 <sup>3</sup>	26
[iii.1506]	<i>Fragmenta Missarum</i>	second printing	—	24c
8.iv.1506	<i>Lamentationum I</i>	edition	1506 <sup>1</sup>	27
29.v.1506	<i>Lamentationum II</i>	edition	1506 <sup>2</sup>	28
[vii.1506]	Dammonis: <i>I Laude</i>	first edition	—	29
[viii.1506]	Josquin: <i>I Missarum</i>	second edition	—	30
20.x.1506	Isaac: <i>Misse</i>	edition and new settings	188	31 and 31a
[xi.1506]	Isaac: <i>Misse</i>	cancel folios		31b and 31c
7.i.1506/7	Weerbeke: <i>Misse Gaspar</i>	edition	G450	32
[27.ii.]1507	Spinacino: <i>Intabulatura I</i>	edition	1507 <sup>5</sup>	33
31.iii.1507	Spinacino: <i>Intabulatura II</i>	edition	1507 <sup>6</sup>	34
21.v.1507	<i>Frottole VIII</i>	edition	1507 <sup>4</sup>	35
6.vi.1507	<i>Frottole VII</i>	edition	1507 <sup>3</sup>	36
31.vii.1507	<i>Strambotto . . . frottole IV</i>	second edition	1507 <sup>2</sup>	37
[1507]	Martini: <i>Hymni de tempo I</i>	edition	—	38
14.x.1507	<i>Magnificat I</i>	edition	—	39
26.xi.1507	<i>Frottole III</i>	second edition	1507 <sup>1</sup>	40
[1507]	<i>Frottole VI</i>	ghost		see Ch.14
[1507]	<i>Odhecaton A</i>	ghost		see Ch.14
11.i.1507/8	<i>Laude II</i>	edition	1508 <sup>3</sup>	41
29.i.1507/8	<i>Frottole II</i>	second edition	1508 <sup>2</sup>	42
15.iii.1508	<i>Missarum diversorum I</i>	edition	1509 <sup>1</sup>	43
[v.1508]	<i>Frottole VII</i>	cancel		36a
20.vi.1508	Alemannus: <i>Intabulatura III</i>	edition	—	44
7.vii.1508	Dammonis: <i>I Laude</i>	second edition	DD833 I,1	45
[1508]	<i>Frottole I</i>	cancel leaves		16a
[28.xi.1508]	<i>I Motetti à 5</i>	edition	1508 <sup>1</sup>	46
31.xii.1508	Dalza: <i>Intabulatura IV</i>	edition	D828	47
[1508]	Mouton: <i>Missarum</i>	ghost		see Ch.14
22.i.1508/9	<i>Frottole IX</i>	edition	1509 <sup>2</sup>	48
[ii.1509]	<i>I Motetti à 5</i>	cancel		46a

(continued)

Date	Title	Edition	RISM	Number
27.iii.1509 [1509]	Bossinensis: <i>Intabulatura I</i> <i>Fragmenta Missarum</i>	first edition ghost	1509 <sup>3</sup>	49 see Ch.14
<i>FOSSOMBRONE</i>				
10.v.1511 [1511]	Bossinensis: <i>Intabulatura II</i>	edition	1511	50
1512]	Bossinensis: <i>Intabulatura II</i> <i>Frottole X</i>	cancel edition	—	50a 51
8.vii.1513	Paulus: <i>Paulina</i>	edition	—	52 and 52a
29.vii.1513 [viii.1513]	Castiglione: <i>Epistola</i>	edition	—	53
[1513]	Paulus: <i>Paulina</i> <i>Messa Corale</i>	cancel leaves ghost	—	52b and 52c see Ch.14
1.iii.1514	Josquin: <i>III Missarum</i>	first edition	J673-4	54
[v.1514]	Josquin: <i>III Missarum</i>	cancel leaves	—	54a
17.viii.1514	<i>I Motetti de la Corona</i>	first edition	1514 <sup>1</sup>	55
24.x.1514 [xii.1514]	<i>Frottole XI</i> Ghiselin [ <i>Misse</i> ]	first edition second edition	1514 <sup>2</sup> —	56 57
[1514]	Josquin: <i>I Missarum</i>	ghost	—	see Ch.14
[ii.1515]	Bossinensis: <i>I Intabulatura</i>	second edition	—	58
11.iv.1515	Josquin: <i>II Missarum</i>	first Fossombrone edition	J671	59
11.viii.1515 [viii.1515]	Mouton: <i>I Missarum</i> Mouton: <i>I Missarum</i>	first edition cancel	M4015	60 60a
22.xi.1515 [xii.1515]	Févin: <i>Misse</i> <i>I Motetti de la Corona</i>	first edition cancel leaves	1515 <sup>1</sup> =F689	61 57a
[1515]	Bossinensis: <i>Intabulatura II</i>	cancel leaves	—	50b
[1515]	<i>Missarum decem . . . Libri duo</i>	ghost	—	see Ch.14
29.v.1516	Josquin: <i>I Missarum</i>	first Fossombrone edition	J667-8	62
[vii.1516]	Févin: <i>Misse</i>	second edition	—	61a
[vii.1516]	<i>I Motetti de la Corona</i>	second edition	—	57b
[ix.1516]	Josquin: <i>III Missarum</i>	second Fossombrone edition	—	54b
20.xi.1516 [1516]	Paulus: <i>Parabola Christi</i> Josquin: <i>III Missarum</i>	edition ghost	—	63 see Ch.14
[i.1517]	Josquin: <i>I Missarum</i>	second Fossombrone edition	—	62a
[1517]	Josquin: <i>II Missarum</i>	second Fossombrone edition	—	59a
[1517]	Josquin: <i>II Missarum</i>	cancel	—	59b
[1517]	Josquin: <i>I Missarum</i>	third Fossombrone edition	—	62b
[i.i.1519]	Calvo: Hippocrates	[edition]	—	see Ch.7
17.vi.1519	<i>II Motetti de la Corona</i>	first edition	1519 <sup>1</sup>	64
7.ix.1519	<i>II Motetti de la Corona</i>	edition	1519 <sup>2</sup>	65
31.x.1519 [1520]	<i>IV Motetti de la Corona</i> <i>I Motetti de la Corona</i>	edition third edition	1519 <sup>3</sup> —	66 57c
[1520]	Josquin: <i>I Missarum</i>	fourth edition	—	62c
23.v.1520 [1520]	Pisano: <i>Musica</i> <i>IV Motetti de la Corona</i>	edition cancel leaves	P2451	67 66a
[1520-1]	Févin: <i>Misse</i>	third edition	—	61b
[1520-1]	Févin: <i>Misse</i>	cancel	—	61c
[1520-1]	Mouton: <i>I Missarum</i>	second edition	—	60b
[1520-1]	Mouton: <i>I Missarum</i>	cancel	—	60c
[1520-1]	<i>II Motetti de la Corona</i>	second edition	—	64a
[1520-1]	<i>III Motetti de la Corona</i>	cancel sheet	—	65a
[1523]	<i>Tre Messe Corali</i>	ghost	—	see Ch.14
[1523]	Paulus: <i>Prognosticon</i>	ghost	—	see Ch.14
[c.1533]	[ <i>Musica XII</i> ]	edition	—	68
15.x.1538	<i>Motetti del Fiore</i>	edition	—	69



CONCORDANCE AND  
DOCUMENTS

## Chapter Eighteen

# CONCORDANCE LISTS FOR ALL PETRUCCI'S MUSICAL OUTPUT



This chapter contains concordance patterns for all works published by Petrucci, arranged in alphabetical sequence by language. Latin incipits are followed by Italian and French sequences, and then by the few titles in Dutch, German, and Spanish, and finally by a sequence of titles to instrumental or untexted pieces. Within the Latin series, complete masses are entered first, followed by mass ordinary movements and sections, and then an alphabetical series of other incipits.

At times the actual alphabetical sequence looks arbitrary. While titles show Petrucci's spelling, they are arranged in a sequence that corresponds to modern spellings.

With some 600 concordant sources, and more continuing to surface, it has proved impossible to check each source, and a number of the following entries are necessarily derived from the recent scholarly literature.

For each work, the entry comprises:

Headline, giving the title or incipit (usually in Petrucci's spelling), the composer's name (in standardised form) and the number of voices: when the spelling of the title varies from edition to edition, or issue to issue, the version of the first issue is given. Later versions are only given separate entries (as cross-references) if they are significantly different. The names of alternative composers (cited in concordant sources) are listed beneath Petrucci's (or the generally accepted) attribution, given on the headline.

This is followed, if necessary, by the titles or incipits of subsequent *partes*

1. a sequence listing Petrucci's sources, showing edition number (following the numbering in this bibliography); composition number in the edition, and folios

(except with part-books); in parentheses, attributions, and different text incipits, given in the spelling of the source;

Attributions, when in italics, are present in the source at the head of the piece (or in an index). Otherwise, they are taken from the title-page, thus drawing attention to the implicit (and dangerous) presumption that they apply to all pieces in the volume;

2. a similar sequence for other vocal or polyphonic printed sources. When these sources give a different text, this is indicated, and there is usually a cross-reference from that text to Petrucci's text. Attributions are treated as for Petrucci's editions;
3. a similar sequence for manuscripts concordances;  
a list of reproductions or facsimiles, solely of Petrucci's editions;

Occasional remarks on the text, its authorship or sources, when particularly relevant to the work in question;

4. a list of editions of the piece. This does not aim to be complete, normally excluding ephemeral editions, and also editions of parts of works, particularly movements of masses;

Comments — these are restricted in scope, usually referring to questions of attribution or dissemination;

Literature — bibliographical citations to discussions of the work. This section cannot begin to be comprehensive, and only includes significant discussions which might impinge in some way on Petrucci's place in the dissemination of the piece;

These entries are followed by a similar sequence of categories for intabulations, which in many cases give important clues to the dissemination of Petrucci's editions. These are sorted according to the performing resources required. There has been no attempt to distinguish between different later intabulations for the same instrument, or to list editions for intabulations other than for those published by Petrucci.

## Latin Texts

### Missa Ad fugam

### Josquin

4vv

1. 54, No.3 (*Josquin De Pres.*)
  2. J675 (1526), No.3 (Josquin) • 1516<sup>1</sup>, No.11, 129v-140r (*Josquin*)
  3. D-Ju, 3, No.8, 105v-115r (*Josquin. Headed Missa diatessarum*) • D-Ju, 31, No.5, 67r-73r (Anon.) • I-Rvat, C.S.49, No.12, 129v-140r (Anon.)
  4. Josquin, *Werken*, Missen, iii, 28
- Intabulation: voice and vihuela
2. 1552<sup>35</sup> = P2448, No.60, 41r-45v (*Josquin. Pisador. Lacks Agnus II*)

### Cum sancto spiritu

Intabulation: vihuela

2. 1547<sup>25</sup> = V32, No.126, 84v (*Josquin. Valderrábano*)

### Benedictus

2. Heyden 1537, p. 88 (Anon. Headed *Sequitur exemplum variarum Diminutionum*) • Heyden

1540, pp. 105–06 (Anon. Headed *Sequitur exemplum variarum Diminutionum*) • 1547<sup>1</sup>, p. 219

### Missa Agnosce o vicenti

see **Missa de Sancto Antonio** **La Rue** 4vv

**Missa Alleluja** **Mouton** 4vv

1. **60**, No.2 (Mouton)

3. D-Mbs, 65, No.1, 3v–3or (*Joannis Mouton*) • D-Mbs, 66, No.5, 97v–131r (Anon.) • I-MOD, IV, No.3, 4r and 8r (Anon. Only from the end of the Credo)

4. Mouton, *Missa* • Mouton, *Opera Omnia*, i, 1

### Pleni

2. 1543<sup>19</sup>, No.41, p. 26 (*Ian mouton*) • 1553<sup>26</sup>, No.41, p. 26 (*Ian mouton*)

### Osanna

Intabulation: vihuela

2. 1547<sup>25</sup> = V32, No.123, 83v (*Mouton*. Valderrábano)

### Missa d'Allemaigne

see **Missa Regina mearum** **Mouton** 4vv

**Missa Alma redemptoris** **Mouton** 4vv

1. **60**, No.3 (Mouton)

2. 1516<sup>1</sup>, No.3, 33v–46r (*Mouton*) • 1522, No.3 (*Joanes Mouton*)

3. F-CA, 4, No.7 • I-MOe,  $\alpha$ .N.1.2–3, No.5, 74v–90r (*Jo. mouton*. Original number V) • I-Rvat, C.S.45, No.4, 48v–64r (*Jo. Mouton*) • NL-SH, 72c, 133v–153r (*Jo. Mouton*) • S-Uu, 76b, No.3, 25v–36r (Anon.)

4. Mouton, *Opera Omnia*, i, 37

### Benedictus

2. 1543<sup>19</sup>, No.37, p. 23 (*Ian mouton*) • 1553<sup>26</sup>, No.37, p. 23 (*Ian Mouton*)

3. D-Mbs, 260, No.30, 21v–22r (Anon. Transposed a fourth lower)

### Agnus II

2. 1543<sup>19</sup>, No.63, p. 37 (*Ian mouton*) • 1553<sup>26</sup>, p. 39 (*Ian Mouton*)

### Missa Almama

see **Missa Regina mearum** **Mouton** 4vv

see **Missa Sexti Ut fa** **La Rue** 4vv

**Missa Ave Maria** **Févin** 4vv

1. **61**, No.3. (Fevin)

2. 1516<sup>1</sup>, No.8, 94v–104r (*Fevin*)

3. D-F, 2, 72r–83v (Anon. Incomplete) • D-Ju, 7, No.2, 17r–29r (*Josquin*) • D-Sl, 45, 23v–45r (Anon.) • I-Rsm, 26, No.9, 140v–154r (Anon.) • I-Rvat, C.G.XII.2, No.2, 32v–49r (*Ant. de Feuin*) • I-Rvat, C.S.45, No.3, 31v–47r (*Fevin*) • I-Tn, I.27, No.41, 69v–78r (Anon.) • S-Uu, 76c, 25r–33v (Anon.)

4. Clinkscale, *Févin*, ii, 1–71

Intabulation: lute

2. BB902 I,1 = 1546<sup>22</sup>, No.1, 2r–16v (Antonio fevino. Barberiis)

### Kyrie I

Intabulation: vihuela

2. M7725 (1546), No.41. ii, 18r (*Fevin*. Mudarra. Headed *Glosa sobre el primer Kyrie*)

### Domine Deus

2. 1549<sup>16</sup>, No.29 (Anon.)

**Crucifixus**

2. 1549<sup>16</sup>, No.64 (Anon.)

**Et resurrexit**

2. 1549<sup>16</sup>. No.63 (Anon.)

**Pleni**

2. 1543<sup>19</sup>, No.57, p. 34 (*Fevin*) • 1545<sup>6</sup>, No.68 (*Antonius Fevinus*. Headed *Ne tardes converti ad Dominum*) • 1547<sup>1</sup>, p. 355 (Headed *Hypoionici exemplum III Antonio Feum authore*)

**Benedictus**

Intabulation: keyboard

2. 1531<sup>5</sup>, No.6, 97*v* (*Fevin*)

**Agnus Dei II**

2. 1545<sup>6</sup>, No.61 (*Antonius Fevinus*. Headed *Quis est homo*) • 1549<sup>16</sup>, No.52 (Anon.)

**Missa Ave maris stella****Josquin**

4vv

1. 22, No.1 (*Josquin*) • 59, No.1 (*Josquin*)  
 2. J672 (1526), No.1 (*Josquin*) • 1539<sup>1</sup>, No.11 (*Josquin*)  
 3. A-Wn, 1783, No.11, 165*v*-175*r* (*Josquin*) • A-Wn, 4809, No.7, 123*v*-141*r* (*Josquin*) • B-Br, 9126, 1*v*-13*r* (Anon.) • CH-Bu, FIX.25a-d, No.3 (*Josquin*) • D-F, 2, 18*r*-30*r* (Anon. Incomplete) • D-Ju, 3, No.3, 29*v*-43*r* (*Josquin des pres*) • D-Ngm, 83795 • D-Sl, 44, 29*v*-56*r* (Anon.) • E-Tc, 9, No.4, 35*v*-54*r* (*Josquin*) • H-BA, 20 • H-BA, 24 • I-Bc, Q 25 • I-Bsp, A.XXXI, No.11, 127*v*-130*r* (Anon. Credo only) • I-Ma, 46, No.8, 72*v*-82*r* (*Jos*) • I-Mfd, 2267, No.13, 57*v*-66*r* (*Josquin*.) • I-Rsm, 26, No.3, 29*v*-42*r* (Anon.) • I-Rvat, C.S.41, No.6, 62*v*-72*r* (*Josquin* in the index) • I-Rvat, C.S.150 • S-Uu, 76c  
 4. *Josquin*, *Messe*, 1-34 • *Josquin*, *Werken*, *Missen*, ii, 15  
 Intabulations: vihuela  
 2. 1547<sup>25</sup> = V32, No.110, 75*v* (*Josquin*. Valderrábano. Headed *Fantasia acomposturada de cierta parte de la missa de Ave maris stella*) • 1552<sup>35</sup> = P2448, No.65, 63*v*-67*v* (*Josquin*. Pisador. Lacking parts of Sanctus and Agnus Dei)

**Benedictus**

Intabulation: lute

2. 1552<sup>29</sup>, No.80, p. 73 (Anon. Phalèse)

Intabulation: vihuela

2. 1547<sup>25</sup> = V32, No.132, 86*v* (Anon. Valderrábano)

**Pleni**

2. 1545<sup>6</sup>, No.84 (*Josquin*. Headed *Nunquid oblivisci potest*)

**Agnus**

2. 1545<sup>7</sup>, No.107 (*Josquin*. Headed *Fuga in Epidiatessaron post tempus*. Texted *Diligam te Domine*)  
 3. E-Tc, 9.

Intabulation: keyboard

2. Baena 1540, No.10, 12*v* (*Josquin*) • Baena 1540, No.63, 61*r*-*v* (*Josquin*)

**Qui Tollis**

Intabulation: keyboard

2. Baena 1540, No.43, 44*r*-45*r* (*Josquin*)

**Missa Ave regina celorum****Weerbeke**

4vv

1. 32, No.1 (*Gaspar*)  
 3. I-Mfd, 2268, No.33, 160*v*-175*r* (*Gaspar*) • I-Rvat, C.S.14, No.5, 14*v*-27*r* (*Gaspar*)  
 4. Weerbeke, *Messe*, 95-147



**Missa de Beata Virgine****Josquin**

4-5vv

(La Rue)

1. 54, No.5 (Josquin)
  2. J675 (1526), No.5 (Josquin) • 1516<sup>1</sup>, No.10, 114v-129r (*Josquin*) • 1522, No.5 (*Josquin*) • 1539<sup>1</sup>, No.5 (*Josquin*)
  3. A-Wn, 4809, No.2, 23v-46r (*Josquin*. Titled *Missa de Domina*) • CH-Bu, F.VI.26h, No.1 (Anon. Incomplete) • D-Ju, 7, No.5, 61v-77r (*Josquin des Pres*) • D-Mbs, C, No.2, 41v-71r (*Josquin de P*) • D-Mbs, 510, No.1, 1v-23r (Anon.) • D-Ngm, 83795, 67r-78r and 157r-166r (*Missa coronata Josquini*) • D-ROu, 49, Ser.2, No.6 (*Josquin*) • D-Sl, 44, No.3, 57v-84r (*Josquin*. Headed *M. Choral de Maria*) • D-W, A.Aug.2<sup>o</sup>, No.1, 1v-27r (*Josquin des Press*) • D-WRs, B, 76v-85r (*Petri de la Rue*: headed *Missa Coronata*) and 112v-118r (*Josquini*) • E-Tc, 16, 1v-20r (Anon.) • E-Tc, 23, No.4, 23v-45r (Anon: *Josquin* in index) • F-CA, 4, 232v-250r (Anon.) • F-CA, 18, No.15, 200v-218r (*Jossequin des Prez*) • H-BA, 20, No.58, 116r-119r and 91v-93r (*Officium Josquin*) • H-BA, Pr.6, Nos.16-19 (*Josquin*. Lacks the Credo) • I-Ma, 46, No.2, 11v-22r (*Josquin*. Headed *De nostra domina*) • I-Rvat, C.G.XII.2, No.5, 143v-159r (*Josquin*) • I-Rvat, C.S.45, No.1, 3v-17r (*Josquin des Prez*. Index: *Missa de domina nostra*) • I-Rvat, C.S.48, 143v-159r (*Josquin*) • I-Rvat, C.S.160, No.3, 33v-48r (*Josquini Desprez*) • PL-Kj, 40013, 114v-131r (*Josquini*. Titled *Missa coronata*) • S-Uu, 76b, No.12, 97v-112r (Anon. Untexted) • S-Uu, 76c, 1v-10r (*Josquin des prez*)
  4. Josquin, *Werken*, Misse, ii, 30
- Intabulation: vihuela
2. 1552<sup>35</sup> = P2448, No.66, 68r-73r (*Josquin*. Pisador. Lacking parts of Sanctus and Agnus Dei)

**Kyrie and Gloria**

3. D-Dl, Grimma 53, No.11 (*Josquin*) • D-Ela, Kantonale, 94v-100r (*Josquin de Pres*: the Kyrie headed *Kyrie coronatum*) • D-ROu, 40, No.3 (*Josquini*) • H-BA, 24, 41r (*Josquin*. Headed *In festa visitationis Mariae et Maria Magdalena*) • I-Bc, Q25, No.16 (Anon.)

**Kyrie I**

Intabulation: keyboard

2. V1108 (1557), No.100 (*Josquin*. Venegas de Henestrosa. Headed *glosado*)
- Intabulation: vihuela
2. M7725 (1546), No.25. Bk2, 4r (*Josquin*. Mudarra. Headed *glosado*)

**Kyrie III**

Intabulation: keyboard

2. V1108 (1557), No.101 (Anon. Venegas de Henestrosa)
- Intabulation: vihuela
2. 1547<sup>25</sup> = V32, No.107, 73v (*Josquin*. Valderrábano. *Fantasia remedada al chirre postrero de la misa de Josquin, de beata virgine. Primero tono*)

**Gloria**

2. 1547<sup>1</sup>, pp. 392-401 (Headed *Mixolydij Hypomixolydij(ue) connexoru(m) exemplu(m) eiu(de)m Iod.*)
  3. D-Z, XIII,3, 6r-6v (Incomplete) • E-Bbc, 343, 59v (Anon. fragmentary) • I-Bsp, A.XXXVIII, No.23, 133r-135r (Anon. Incomplete) • I-Rvat, C.S.23, No.10, 134v-138r (*Josquini Desprez*)
  2. Baena 1540, No. 42, 42v-43v (*Josquin*)
- Intabulation: keyboard

**Cum sancto spiritu**

3. CH-Bu, F X 21, No.30, 33v (Anon.) • D-Dl, 1/E/24, No.41 (*Josquin*) • D-Dl, Grimma 52, No.53 (*Josquin*) • D-GRu, 640-641, No.1 (*Josquin*) • D-LEu, 49, No.102 (Anon.) • D-Mu, 718 • D-Usch, 237a-d, No.18, 34r (Anon.) • F-CA, 125-128, No.209, 141r (*Josquin de pres.*) • S-Uu, 89, 6v (Anon.)

Intabulations: keyboard

2. V1108 (1557), No.54, 33r (*Josquin*. Venegas de Henestrosa. *Septimo tono sobre cum sancto Spiritu*) • 1578<sup>24</sup> = C1, No.71, 68r (*Josquin*. Cabezón. *Tiento sobre Cum Sancto Spiritu*) • 1578<sup>24</sup> = C1, No.89, 103r (*Josquin*. Cabezón) • 1583<sup>22</sup> = A939, No.70, 101r (Anon. Ammerbach)

Intabulations: lute

2. 1536<sup>13</sup> = N522, No.34, Z4r-Aa1r (*Joss Quin*. H. Newsidler) • 1552<sup>29</sup>, No.69, p. 57 (Anon. Phalèse) • H4934 (1556), No.71 (*Josquin*. Heckel) • 1558<sup>20</sup> = O12, No.15, 31v (*Josquin de Pres*. Ochsenkuhn) • 1562<sup>24</sup> = H4935, No.71, p. 207 (*Josquin*. Heckel)
3. D-Mbs, 272, No.60, 73v-74r (Anon.)

Intabulations: vihuela

2. M7725 (1546), No.44. ii, 22r (*Josquin*. Mudarra. Headed *Glosa sobre el Cum Sancto Spiritu*) • 1547<sup>25</sup> = V32, No.127, 85r (*Josquin*. Valderrábano)

**Credo**

3. CH-Bu, FVI.26h, 6a and 6b, No.1 (Anon.) • D-Ju, 36, No.5, 93v-98r (*Josquin des Pres*) • I-Bsp, A.XXXI, No.4, 15v-18r (Anon.) • I-MoD, IV, No.40, 92v-95r (*Josquin des pres*) • I-MOe, α.N.1.2, No.13, 173v-178r (*Josquin*. Headed *Canon. Le premier va devant*) • I-Rvat, C.S.23, No.9, 129v-132r (*Josquin*. Headed *Credo de Village*) • I-TVd, 9, 106v-111r (Anon.)

Intabulation: voice and vihuela

2. 1554<sup>32</sup> = F2093, No.66, 73v (*Josquin*. Fuenllana)

Intabulation: two vihuelas

2. 1547<sup>25</sup> = V32, No.80, 51v (*Josquin*. Valderrábano. Headed *La primera parte del Credo*)

**Benedictus**

3. D-WRs, B, 115v-116r (*Josquin*)

**Agnus Dei II**

2. 1543<sup>19</sup>, No. 61, p. 36 (*Iusquin*) • 1545<sup>6</sup>, No.563 (*Iusquin*) • 1547<sup>1</sup>, p. 305 • 1553<sup>26</sup>, p. 33 (*Iusquin*)

3. D-WRs, B, 116v-118r (*Josquin*)

**Missa de Beata Virgine****La Rue**

4vv

1. 11, No.1 (*Pe.de.la.rue.*)

3. A-Wn, 1783, 49v-60r (Anon: Discantus headed *Salve sancta parens*) • B-Amp, M 18.13, fragments 9-11 (Anon. Parts of the Credo) • D-Dl, Pirna IV, 96v-116r (*Petri de Larue. Missa super coronatum*) • D-Ju, 22, 18v-29r (Anon. *Petrus de la Rue: de beata Virgine* in the index) • I-Rvat, C.S.41, No.8, 73v-86r (*P. de la Rue*. In the index, *Perisson de la Rue*) • I-SUss, 248, No.2, 19v-37r (*Rue*)
4. La Rue, *Opera Omnia*, ii, 84-120 • La Rue, *Drei Missen*

**Kyrie**

3. D-Ela, Kantonale, 100v-102r (*Petrus de la Rue*. Headed *Kyrie coronatum*)

**Credo**

3. I-Bsp, A.XXXVIII, No.12, 23v-25r (Anon. *Patrem Cardinale*) • I-MoD, IV, No.13, 32v-34r (Anon.)

**Pleni**

2. 1545<sup>6</sup>, No.82 (Headed *In Hyperdiatessaron, post tempus*)

**Missa Benedictus Dominus Deus** **Mouton** 4vv

1. 60, No.1 (Mouton)  
 3. B-Br, IV.922, 42v-66r (*Johannes mouton.*) • D-Mbs, 510, No.7, 138v-159r (Anon. Imperfect) • E-Tc, 23, No.26, 239v-261r (*Johannes mouton*) • F-CA, 4, No.15, 197v-215r • I-RE, s.s., No.1, 2r-12r (Anon.)  
 4. Mouton, *Opera Omnia* i, pp. 72-120  
 Comments: Based on the motet by Févin, also published by Petrucci

**Missa Berzerette savoyene** **Brumel** 4vv

1. 8, No.2 (Brumel)  
 4. Brumel, *Opera Omnia*, i, 20-40 • Curtis, *Antoine*  
 Comments: Based on the Superius of Josquin's chanson

**Kyrie and Gloria**

3. D-Dl, 1/D/505, pp. 60-71 (Anon.)

**Deus pater omnipotens**

2. Wilphingseder (1563), pp. 314-15 (Anon. Headed *Exempla de ternaria Notularum*)

**Missa Cela sans plus** **Obrecht** 4vv

3. PL-WRu, 428, 26v-41r (Anon.)

see **Cela sans plus** **Obrecht** 4 ex 2vv

**Missa Charge de deul** **Isaac** 4vv

1. 31, No.1 (Isaac)  
 3. CZ-HK, II.A.7, pp. 314-325 (Anon. Credo and Sanctus) • F-CA, 18, No.11, 137v-153r (Anon. Titled *Missa Sergies de doeul*) • I-La, 238, No.9, 35v-36v (Anon. Only fragments extant) • I-Mfd, 2268, No.32, 151v-159v (*Isac. Lacking Kyrie and Agnus II*) • PL-Wu, 58, 13v-16r and 17v-22r (Anon.) • S-Uu, 76e, No.1, 1r-11v (*Henrici Izac*)  
 4. Isaac, *Messe*, 76 • Isaac, *Opera Omnia*, vi, 1-37

Comments: This may have been the mass listed in the index of I-Bsp, A XXIX, as *Missa de Sarge de doglia*, for folios now missing • Based on an anonymous virelai

Literature: Staehelin, *Isaac*, iii, 86-94

**Kyrie**

3. ZA-Csa, Grey, No.83, 122v-123r (Anon. Texted *Homo cum in honore esset*)

**Christe eleison**

3. E-SE, s.s., 179r (*Ysaac. Incipit Vostre amour*) • I-Fn, 178, No.48, 52v-53r (*Ysac. Incipit Amie des que*) • I-Fn, 229, No.16, 15v-16r (*Henricus Yzac. Untexted*) • ZA-Csa, Grey, No.63, 102v (Anon. Texted *Memento mei domine*)  
 4. Brown, *Florentine*, music volume, 34-35 • Isaac, *Weltliche*, 63

**Qui tollis**

3. DK-Kk, 1848, p. 447 (*Ysaac. Texted Or mauldlist soyt*) • I-Fn, 178, No.65, 69v-70r (*Ycac. Texted O Fortune content*)  
 4. Isaac, *Weltliche*, 64

**Benedictus**

Intabulation: keyboard

3. D-B, 40026, 49v-50r (Anon. Texted *La la he, In ut*)

**Agnus Dei I**

3. I-Fn, Panc.27, No.81, 52v-53r (Anon. Incipit *Omnis laus in fine canitur*) • ZA-Csa, Grey, No.84, 123v-124r (*Jsaac. Text Omnis laus in fine canitur*)

**Missa Comme femme****Isaac**

4vv

1. **31**, No.5 (Isaac)
  3. E-Boc, 5, No.3, 24v-33r (*Henricus Yzaac*) • I-Rvat, C.S.49, No.6, 69v-83r (Anon.) • S-Uu, 76e, No.5, 44v-55r (*Henrici Izac*)
  4. Isaac, *Opera Omnia*, vi, 38-77
- Comments: The cantus firmus is the Tenor of Binchois's rondeau  
Literature: Staehelin, *Isaac*, iii, 81-86

**Benedictus**

3. I-Rvat, C.G.XIII.27, 84v-85r (Anon. Texted *Gracias a vos donzella*) • US-Wc, Wolffheim, 95v-96r (Anon. No text)
4. Atlas, *Giulia*, ii, 51-52

**Missa Coronata**see **Missa de Beata Virgine****Josquin**

4-5vv

see **Missa de Beata Virgine****La Rue**

4vv

**Missa D'ung aultre amer****Josquin**

4vv

1. **22**, No.6 (*Josquin*) • **59**, No.6 (*Josquin*) • See also *Tu solus*
  2. J672 (1526), No.6 (*Josquin*)
  3. I-MO<sup>d</sup>, IV, No.7, 14v-19r and No.10, 25v-26r (Anon. The Sanctus is written first, with *Tu solus qui facis mirabilia* for the Benedictus. Then the Gloria and Credo. The Agnus is at No.10) • I-Rvat, C.S.41, No.13, 149v-155r (With a different Sanctus and *Tu solus qui facis mirabilia* for the Benedictus)
  4. Josquin, *Werken*, Missen, ii, 23 • *New Josquin Edition*, vii, 3
- Comments: Based on the chansons by Ockeghem, also published by Petrucci

**Sanctus**

1. **24**, No.24 (*Josquin* in index)
- see also **Tu solus qui facis mirabilia** (= Benedictus)

**Missa Diatessaron**see **Missa Ad fugam****Josquin**

4vv

**Missa Dictes Moy****Mouton**

4vv

1. **60**, No.4 (Mouton)
  2. 1516<sup>1</sup>, No.7, 80v-94r (*Jo Mouton*)
  3. D-Mbs, 510, No.5, 87v-113r (Anon.) • E-Tc, 16, 38v-62r (*Joannes Mouton*) • I-Rvat, 1982, No.17, 151v-163r (*Jo Mouton*. Original number XVI) • I-Rvat, C.G.XII.2, No.3, 87v-106r (*Jo Monton*) • I-Rvat, C.S.39, No.1, 1v-21r (*Mouton*) • I-RE, s.s., No.3, 13v-22r (Anon.) • NL-SH, 72C, 91v-112r (*Jo Mouton*)
  4. Mouton, *Opera Omnia*, ii, 1-50
- Comments: Based on Compère's chanson

**Missa Didadi****Josquin**

4vv

1. **54**, No.4 (Josquin)
  2. J675 (1526), No.4 (Josquin)
  4. Josquin, *Werken*, Missen, iii, 29 • *New Josquin Edition*, ix, 1
- Comments: Based on the Tenor of Morton's *N'aray je jamais*  
Literature: Brothers, "Vestiges", pp. 24-26 • Long, "Symbol"

**Agnus II**

3. D-Rp, B.220-222, 85v-86v/81v-82r (*Josquin*)

- Missa Dominicalis** **de Orto** 4vv  
 1. 20, No.1 (de Orto)  
 3. I-VEcap, DCCLXI, No.7, 73v-89r (Anon.)
- Missa De dringhs** **Brumel** 4vv  
 1. 43, No.3 (*Antonius Brumel.*)  
 3. I-Mfd, 2267, No.14, 66v-73r (*Brumel.* Gloria, Credo, and Sanctus only)  
 4. Brumel, *Opera Omnia*, iv, 35-51  
 Comments: Based on Brumel's chanson *Tous les regretz*  
 Literature: Miller, "Musical"
- Pleni and Benedictus**  
 2. 1547<sup>1</sup>, pp. 456-458 (*Antonius Brumel*)
- Agnus II**  
 2. 1547<sup>1</sup>, pp. 458-459 (*Brumel*) • Wilphlingseder 1563, pp. 349-51 (*Anthonij Brumelij*)
- Missa E trop penser** **Weerbeke** 4vv  
 1. 32, No.3 (Gaspar)  
 3. I-Rvat, C.S.41, No.14, 156v-174r (*Gaspar* in the index. Titled *Missa Trop penser* in the index)  
 Comments: Based on the chanson by Bosfrin
- Missa Elizabeth**  
 see **Missa Faysans regres** **Josquin** 4vv
- Missa Faysans regres** **Josquin** 4vv  
 1. 54, No.2 (Josquin)  
 2. 1516<sup>1</sup>, No.9, 104v-114r (*Josquin*) • 1522, No.6 (*Josquin*) • J675 (1526), No.2 (Josquin)  
 3. A-Wn, 4809, No.5, 90v-108r (Anon.) • A-Wn, 15495, No.3, 33v-47r (*Josquin des Pretz*)  
 • D-HRD, 9821, No.8 (*Josquin*: Kyrie and Credo only) • D-Ju, 3, No.1, 1v-14r (*Josquin de Pres.* Headed *Missa Elizabeth*) • D-Mbs, 510, No.2, 24v-41r (Anon.) • E-Tc, 9, No.6, 83v-103r (*Josquin*) • I-Rvat, 1980-1981, No.8, 48r-52r (Anon.) • I-Rvat, C.S.23, No.8, 118v-128r (*Josquin des Pres*)  
 4. Josquin, *Werken*, Missen, iii, 27 • *New Josquin Edition*, viii, 1  
 Comments: Based on the second *pars* of Frye's chanson, *Tout a par moy*  
 Intabulation: voice and vihuela  
 2. 1552<sup>35</sup> = P2448, No.59, 36r-40v (*Josquin.* Pisador. Headed *Missa de Josquin que va sobre fa re mi re.* Lacks Pleni, Osanna, and Agnus Dei)
- Kyrie I and III**  
 Intabulation: voice and vihuela  
 2. 1554<sup>32</sup> = F2093, No.75a and 75b, 91v (*Josquin.* Fuenllana)
- Gloria**  
 Intabulation of part 1: voice and vihuela  
 2. 1554<sup>32</sup> = F2093, No.75, 91v (*Josquin.* Fuenllana)  
 Intabulation of part 2: vihuela  
 2. M7725 (1546), No.10, 10v-12r (*Josquin.* Mudarra) • 1547<sup>25</sup> = V32, Nos.128-9, 85v (*Josquin.* Valderrábano)
- Sanctus and Osanna**  
 Intabulation: vihuela  
 2. 1538<sup>22</sup>, No.16, 36r-38r (*josquin.* Narvaez)

**Pleni**

Intabulation: guitar

2. M7725 (1546), No.11, 12r-13r (*Iosquin. Mudarra*)

**Missa ferialis****Josquin.**

4vv

(Martini)

1. **24**, No.22 (*Josquin* in index)  
 3. I-MOe,  $\alpha$ .M.I.13, No.13, 152v-159r (*Jo. Martini*) • I-Rvat, C.S.35, No.19, 170v-176r (Anon.) • I-VEcap, DCCLXI, No.17, 202v-208r (Anon. Without the Gloria and Credo)

**Missa Fortuna desperata****Josquin**

4vv

1. **4**, No.4 (*Josquin*) • **30**, No.4 (*Josquin*) • **62**, No.4 (*Josquin*)  
 2. J669 (1526), No.4 (*Josquin*) • 1539<sup>1</sup>, No.4 (*Iosquin*) • 1539<sup>2</sup>, No.2 (*Iosquin*)  
 3. A-Wn, 11778, No.4, 63v-83r (*Josquin*) • D-Mbs, Ms.3154, No.92, 172v-179r (*Josquin*) • E-Boc, 5, No.1, 1r-10r (Anon.) • I-MOe,  $\alpha$ .M.I.2, No.7, 114v-127r (*Josquin*) • I-Rvat, C.S.41, No.5, 50v-61r (*Josquin des pres*) • S-Uu, 76b, No.11, 87v-96r (Anon. Mostly untexted)  
 4. *Josquin, Werken*, Missen, i, 13 • *New Josquin Edition*, viii, 2  
 Comments: Based on the Busnois chanson, also published by Petrucci  
 Literature: Antonowysch, "Tendenzen"

**Kyrie I**

2. Glareanus 1557, H2v-H4r  
 3. D-Sl, HB.XVII.26, 69r (*Josquin*)

**Christe**

2. Zanger 1554, P3v-P4r

**Credo**

2. Heyden 1540, p. 124 (*Iosquin*. Ending only, with Superius and Tenor) • Finck 1556, Gg1v-Gg3v (Anon.) • Wilphlingseder 1561, D8v (*Iosquin*. Ending only, with Superius and Tenor)

**Pleni**

2. 1538<sup>9</sup>, No.10, B3v (MS attribution in copy at D-Ju: *Joskin*)  
 Intabulation: vihuela  
 2. 1552<sup>35</sup> = P2448, No.67, 73v (*Josquin*. Pisador)

**Benedictus**

- Intabulation: voice and vihuela  
 2. 1552<sup>35</sup> = P2448, No.62, 52r-52v (*Josquin*. Pisador)  
 Intabulation: keyboard  
 2. Baena 1540, No.23, 18v-19r (*Josquin*)

**Agnus Dei I**

2. 1547<sup>1</sup>, pp. 388-91 (*Jodoco Prat.*) • Finck 1556, Hh3v-Hh4v (Anon.) • Wilphlingseder 1563, pp. 246-52 (*Jodoci Pratensi*)

**Missa Fortuna desperata****Obrecht**

4vv

1. **6**, No.3 (Obrecht)  
 2. O8 (s.d.), No.2 (Obrecht)  
 3. D-B, 40021, No.74, 150r-158r (Anon. Headed *O Fortuna*) • E-SE, s.s., No.6, 38v-45r. *Jacobus Hobrecht*. Lacks the Agnus) • I-MOe,  $\alpha$ .M.I.2, No.6, 96v-114r (*Ja. Hobreth*)  
 4. Obrecht, *Collected Works*, iv, 49-91 • Obrecht, *Opera Omnia*, i/3, 113-69 • Obrecht, *Werken*, i, 85-135

Comments: Based on the Busnois chanson, also published by Petrucci

Literature: Antonowysch, "Tendenzen" • Hudson, "Ferrarese"

**Christe**

3. I-Fn, 107<sup>bis</sup>, No.33, 37v-38r (Anon.)

**Kyrie II**

3. I-Fc, 2439, No.32, 33v-34r (*Jacobus Hobrecht*. Headed *Fortuna*)

**Sanctus**

3. I-Fc, 2439, No.33, 34v-35r (*Hobrecht*. Headed *Fortuna*)

**Pleni**

2. 1538<sup>o</sup>, No.5, B1v (MS attribution in the copy at D-B: *Obrecht*. Untexted)  
3. I-Fn, 107<sup>bis</sup>, No.34, 38v (Anon.)

**Osanna**

3. I-Fc, 2439, No.34, 35v-36r (*Ho*. Headed *Fortuna*)  
4. Newton, *Florence*, ii, 106-08.

**Benedictus**

3. I-Fn, 107<sup>bis</sup>, No.35, 39r (Anon. Incomplete)  
Intabulation: keyboard  
3. CH-SGs, 530, 15v-16r (Anon. Incipit *Imprepel Frantaz*)

**Agnus II**

3. I-Fn, 107<sup>bis</sup>, No.36, 39v-40r (Anon.)

**Missa de Franza****Basiron**

4vv

(Philippon)

1. 43, No.2 (*Philippus Basiron*).  
3. CZ-HK, II.A.7 (*Philippon*) • I-Rvat, C.S.35, No.15, 124v-135r (*.Phi.Basiron*)

**Missa Fridericus dux Saxonie**see **Missa Hercules dux Ferrariae****Josquin**

4vv

**Missa Gaudeamus****Josquin**

(Ockeghem)

1. 4, No.3 (Josquin) • 30, No.3 (Josquin) • 62, No.3 (*Josquin*. Titled *super Gaudeamus*)  
2. J669 (1526), No.3 (Josquin) • 1539<sup>1</sup>, No.3 (*Josquin*)  
3. A-Wn, 11778, No.3, 41v-62r (*Ockeghem*) • CH-Bu, FIX.25a-d, No.2 (*Josquin*) • D-Ju, 32, No.12 (Anon.) • D-Sl, 46, No.3, 103v-139r (*Iodocus de pratis*. Headed *Missa Josquini, musici excellentissimi, super Gaudeamus*) • E-Tc, 27, 85v-114r (Anon.) • F-CA, 18, No.7, 82v-97r (Anon.) • I-Rvat, C.S.23, No.3, 46v-60r (*Josquin des pres*)  
4. Josquin, *Werken*, Missen, i, 12  
Literature: Elders, "Gaudeamus"  
Intabulation: vihuela  
2. 1552<sup>35</sup> = P2448, No.64, 57v-63r (*Jusquin*. Pisador. Lacks part of Sanctus and Agnus)

**Benedictus**

2. Heyden 1537, p. 75 (Anon. Headed *Exemplum Proportionis Duplae.*) • Heyden 1540, pp. 88-89 (Anon. Headed *Exemplum Proportionis Duplae.*) • 1547<sup>1</sup>, p. 220 (Headed *in Missa Gaudeamus Tenor Benedictis eandem* [i.e., *Iodoci Pratensis*]) • A-Wn, 18832, No.8 (Anon.)  
Intabulation: keyboard  
2. Baena 1540, No.8, 11v (Josquin)

**In nomine**

3. A-Wn, 18832, No.7 (Anon.)  
Intabulation: keyboard  
2. Baena 1540, No.7, 11r-v (*Obrecht*. Headed *Pleni Sunt celi*.)

**Agnus Dei**

Intabulation: vihuela

2. 1547<sup>25</sup> = V32, No.125, 84 (*Josquin. Valderrábano*)

**Agnus Dei II**

3. A-Wn, 18832, No.5 (*Josquin*) • D-Rp, B220-222, No.39, 71r-72r (*Josquin*)

**Missa Gratieusa****Ghiselin**

4vv

1. 9, No.3 (Ghiselin); 57, No.3 (Ghiselin)

3. A-Gla, 1 (Anon. Incomplete) • I-VEcap, DCCLVI, No.10, 122v-140r (Anon. Tenor is headed *Kyrie Gracieuse plaisant*)

4. Ghiselin, *Collected Works*, iii,

Comments: Based on Busnois's chanson *Mom mignault / Gratieuse*, also published by Petrucci

**Gloria**

2. Heyden 1537, p. 103 (Headed *Ghiselin. Canon Primo per 1/3. Secund per 1/2. Tertio ut iacet*)  
• Heyden 1540, p. 130

**Qui tollis**

2. Heyden 1537, p. 100 (Headed *Exemplum Ghiselini*. Tenor only) • Heyden 1540, p. 131 • Wilphlingseder 1563, p. 344

**Patrem**

2. Heyden 1537, p. 104 (Headed *Ghiselin. Patrem*. Tenor only) • Heyden 1540, p. 85 (Anon. Headed *Exemplum*)

**Et iterum**

2. Heyden 1537, p. 101 (Headed *Exemplum Sexti Canonis Et resurrexit. Ioannis Ghiselin*. Tenor only) • Heyden 1540, pp. 132-33 (Headed *Aliud exemplum Ghiselini*)

**Sanctus**

2. Heyden 1537, p. 105 (Headed *Sanctus Ghiselin*. Tenor only) • Heyden 1540, p. 84 (Headed *Exemplum Ghiselini*. Tenor only) • Wilphlingseder (1563), p. 150

**Missa Greorum****Obrecht**

4vv

1. 6, No.2 (Obrecht)

4. Obrecht, *Collected Works*, v, 1-33 • Obrecht, *Opera Omnia*, i/2, 69-111 • Obrecht, *Werken*, i, 49-84

**Missa Hercules dux Ferrariae****Josquin**

4vv

1. 22, No.2 (*Josquin*) • 59, No.2 (*Josquin*)

2. J672 (1526), No.2 (*Josquin*)

3. A-Wn, 4809, No.3, 47v-65r (Anon.) • B-Br, 9126, 72v-85r (Titled *Missa Philippus rex Castellie*) • CH-Bu, F.IX.25e-f, No.1 (*Josquin*) • D-F, 2 • D-Ju, 3, No.2, 15v-28r (*Josquin des Pres*. Headed *Missa Fridericus dux Saxonie*) • E-Tc, 27 • I-Bsp, A.XXXI, No.5, 18v-25r (Anon.) • I-Mfd, 2267, No.26, 141v-147r (*Josquin*. Gloria, Credo, and Sanctus only)  
• I-Rvat, C.S.45, No.8, 116v-129r (*Josquin*)

4. Josquin, *Messe*, 65-85 • Josquin, *Werken*, Missen, ii, 17

Literature: Elders, "New Light"

Intabulation: voice and vihuela

2. 1552<sup>35</sup> = P2448, No.58, 31r-35v (*Josquin*. Pisador. Lacks Pleni and Agnus Dei)

**Et in spiritum**

3. Faber 1550

**Sanctus and Osanna**

Intabulation: vihuela

2. 1538<sup>22</sup>, No.15, 38r (*Josquin*. Narváez. Headed *Sanctus dela misa de faisán regres de josquin*)



**Pleni**

2. Heyden, 1537, p. 32 (*ex Hercule Iosquini. Headed Exemplum h durum partis infimae Systematis, sive Bassi. Fuga duorum in Epiadiapente*) • Heyden, 1540, p. 38 (*Iosquini. Headed Fuga duorum, in Subdiatessaron*) • 1545<sup>6</sup>, No.74 (*Ioskin. Headed In Hyperdiapente, post pausam semibrevem. Texted Numquid iustificari potest*) • 1547<sup>1</sup>, p. 242 (*Headed Monados in Hypodorio prius exemplum ex Hercule Iodoci Pratensis*) • 1590<sup>30</sup> = P644, No.1, 3r (*D. Jodoci Pratensis vulgo Jusquin de pres. Paix. Headed Fuga in epiadiapente*) • 1594<sup>3</sup> = P645, No.1, 3r (*D. Jodoci Pratensis vulgo Jusquin de pres. Paix. Headed Fuga in epiadiapente*)

Intabulation: keyboard

2. Baena 1540, No.9, 11v-12r (Josquin)

Intabulation: vihuela

2. 1554<sup>32</sup> = F2093, No.1, 1r (Josquin. Fuenllana)

**Agnus II**

2. Heyden 1537, p. 110 (*Headed Exemplum Iosquini. Fuga trium, hic in Epiadiapente ille in Subdiatessaron*) • 1540<sup>7</sup>, No.103 • 1547<sup>1</sup>, p. 221 (*ex Mi[[a Iodoci Praten[is]*) • RISM 1558<sup>10</sup>, No.1, f.1v (*Transposed down a fifth. Headed Trias in monade ad sex vocum deductionem Jodoci Pratensis: hic in epiadiapente ille in subdiatessaron*) • Wilphlingsleder 1563 • 1590<sup>30</sup> = P644, No.34, 13v (*Jodoci Pratensis. Paix, Headed Fuga trium vocum, superius in epiadiapente, Basis sub diatessaron incipit*) • 1594<sup>3</sup> = P645, No.32, 13v (*Jodoci Pratensis. Paix. Headed Fuga trium vocum, superius in epiadiapente, Basis sub diatessaron incipit*)

**Agnus Dei III**

6vv

3. CH-SGs, 463, No.210, 74r and 135v-136r (*Josquin. Headed Dorius, idest primus*) • CH-SGs, 464, 7r (Anon.) • I-Bc, R142, No.48, 56v (*Josquin*) • I-MOd, IV, No.21, 47v-48r (Anon.)

**Missa Jay pris amours**

**de Orto**

4vv

1. 20, No.2 (de Orto)  
4. De Orto, *Works*, ii

Comments: Based on the anonymous rondeau, though not in the form published by Petrucci (see Fallows, *Catalogue*, 195-98)

**Agnus Dei II**

2. Heyden 1537, p. 32. *Ex Jay prys amours De Orto. Headed Exemplum bmolle partis infimae* • Heyden 1540, p. 37 (*De Orto. Headed Fuga duorum in unisono*) • 1547<sup>1</sup>, p. 320 (*Orto. Headed Monas in Hypoaeolio*)

**Missa Je nay deul**

**Brumel**

4vv

1. 8, No.1 (Brumel)  
2. 1539<sup>1</sup>, No.6 (*Anthonii Brumel. Headed Festivale*)  
4. Brumel, *Opera Omnia*, i, 119

Comment: Based on Agricola's chanson, also published by Petrucci

**Crucifixus**

2. 1538<sup>9</sup>, No.73 (Anon. Untexted)

**Pleni**

2. 1549<sup>16</sup>, No.4 (*ANTO. BRVMEL Headed Carmen in laudem musices. Texted Laeta graves abigit*)  
3. A-Wn, 18832, No.88 (Anon. Untexted)

**Benedictus**

2. 1549<sup>16</sup>, No.11 (*ANTO. BRVMEL Texted O ubi sancti rectores*)  
3. A-Wn, 18832, No.52 (Anon. Untexted)

**Qui venit**

2. 1545<sup>7</sup> No.74 (Anon. Texted *Vac qui sapientis*) • 1547<sup>1</sup>, p. 297 (*Antonij Brumel* Headed *Dyados in Dorio*) • Wilphlingseder 1563, pp. 44–45 (*Antonij Brumel*. Headed *Exemplum Mutationis [natural sign] durale*) • 1590<sup>30</sup> = P644, No.5, 4r (*Antonii Brumelii. Fuga in homophonia*)
3. A-Wn, 18832, No.87 (Anon.) • CH-SGs, 462, p. 140 (Anon. Headed *Duo*) • D-Mu, 322–325, No.11 (Anon. Untexted)

**Missa Je nay dueul****Ghiselin**

4vv

1. **9**, No.5 (Ghiselin); **57**, No.5 (Ghiselin)
  3. A-Wn, 1783 • F-CA, 18, No.12, 153v–168r (Anon.)
  4. Ghiselin, *Collected Works*, iii, 35–65.
- Comments: Based on a chanson by Agricola or Ockeghem

**Missa Je ne demande****Agricola**

4vv

1. **13**, No.2 (*Alexander*)
  3. D-LEu, 51, 38v–42r and 57v–62r (*Alexander Agricola*) • I-MOs, 221, No.3, pp. 3–6 (Anon. Original number XIII. Parts of the Credo and Sanctus) • I-Rvat, C.S.23, No.2, 28v–45r (*Agricola*)
  4. Agricola, *Opera Omnia*, i, 105
- Comments: Based on Busnois's chanson, also published by Petrucci

**Missa Je ne demande****Obrecht**

4vv

1. **6**, No.1 (Obrecht)
- Facsimile: Sadie, *New Grove*, iii, 480–81
3. A-Wn, 18742, No.6 • D-LEu, 51 (Lacks Agnus II and III) • D-Mbs, 3154, No.153, 370r–379v (Anon. Incomplete)
  4. Obrecht, *Collected Works*, v, 35–84 • Obrecht, *Opera Omnia*, i, 1–64 • Obrecht, *Werken*, i, 1–48
- Comments: Uses a *cantus firmus* derived from Busnois's chanson, also published by Petrucci  
Literature: Blackburn, “Obrecht” • Burkholder, “Martini” • Noblitt, “Problems”

**Kyrie I**

2. Heyden 1537, p. 97 (Headed *Exemplum. Ie ne demande Oberti*)

**Qui tollis**

2. Heyden 1537, p. 83 (Headed *Exemplum in Ie ne demande Oberti*) • Heyden 1540, p. 101 (Headed *Exemplum in Ie ne demande Oberti. Qui tollis*) • Heyden 1540, p. 109 (Headed *Exemplum Oberti in Ie ne demande. Superius and Tenor only*) • Faber 1553 • Wilphlingseder 1563, pp. 243–245 (Tenor only) • Wilphlingseder 1563, p. 317 (Tenor and Bass for mm.111–25)
3. D-B, 1175, 38r (Anon. Tenor only)

**Et in spiritum**

2. Heyden 1537, p. 98 (Headed *Exemplum. Sanctus [sic] Ie ne demande Oberti*)

**Missa La bella se siet****Ghiselin**

4vv

1. **9**, No.1 (Ghiselin); **57**, No.1 (Ghiselin)
  3. D-Dl, 1/D/506, 86v–93r (*Verbonnet*) • D-Ju, 32, 114v–133r (*Ghiselin*) • I-VEcap, DCCLVI, No.3, 33v–47r (Anon.)
  4. Ghiselin, *Collected Works*, ii, 1
- Comments: Based on the chanson by Dufay

**Patrem**

3. CZ-HK, II.A.7, No.22, d.12v–13r (*Verbonnet*)

**Sanctus** (incomplete)

2. Heyden 1540, p. 129 (Headed *Exemplum ex Ghiselino*) • Wilphlingseder (1563), pp. 260–261 (*Ghiselin*)

**Missa La bella se sied** **de Orto** 4vv

1. 20, No.4 (de Orto)

Comments: Based on the chanson by Dufay

**Agnus Dei III**

2. Heyden 1537, p. 104 (Headed *Alterum Exemplum. Agnus ultimum, ex La belle de Orto. Superius only*) • Heyden 1540, p. 134 (Headed *Agnus ultimum, ex La belle de Orto*)

**Missa Lami baudichon** **Josquin** 4vv

1. 22, No.4 (*Josquin*) • 59, No.4 (*Josquin*)  
 2. J672 (1526), No.4 (*Josquin*)  
 3. A-Wn, 11778, No.6, 108v-125r (Anon.) • D-Z, CXIX,1, No.14, 130v-133r (Anon. Kyrie, Gloria, and Credo, all incomplete) • I-Rvat, C.S.23, No.6, 96v-105v (*Josquin*) • I-VEcap, DCCLXI, No.6, 62v-73r (Anon.) • PL-Pu, 7022, II, No.1 (fragments)  
 4. Josquin, *Werken*, Missen, ii, 20

Literature: Brothers, "Vestiges," 26–29 • Fallows, *Catalogue*, 233–34

**Gloria**

3. I-Sc, K.I.2, No.92, 212v-214r (Anon.)

**Qui tollis**

3. D-Rp, B220-222, 75r (*Josquin*)

**Credo**

3. CZ-HK, II.A.7, pp. 256–61 (Anon.)

**Missa La Bassadanza**

see **Missa La Spagna** **Isaac** 4vv

**Missa La mi la sol** **Isaac** 4vv

2. 1539<sup>1</sup>, No.7 (*Henrici Isaac*)  
 3. D-Rp, C.100, 118v-139r (*Isaac. Resoluta per Joannem Buechmayrum: Titled Missa O praeclara*)  
 4. Isaac, *Messen*, 120

**Patrem and Et unam sanctam**

1. 15, No.34 (Anon. Texted *Rogamus te piissima virgo. 2/* texted *O Maria, O regina*)  
 3. CH-SGs, 461, 42–45 (*h.ysaac. Untexted*) • GB-Lbl, Add.31922, 7v-9r (Anon. Texted *La my*) • I-Bc, Q18, No.26, 26v-28r (Anon. Texted *La mi la sol: part I only*) • I-CF, LIX, No.21, 54v-56r (Anon. Texted *Rogamus te piissima virgo*) • I-Fc, 2439, No.37, 38v-40r (*yzaac. Texted La mi la sol*)  
 4. Isaac, *Weltliche*, i, 87–89 • Newton, *Florence*, ii, 114–19 • Osthoff, *Theatergesang* • Sherr, *16th-century*, ii, 199–206 • Stevens, *Henry VIII*, 5–6

Literature: Elders, "Frage"; Staehelin, *Isaac*

**Missa La sol fa re mi** **Josquin** 4vv

1. 4, No.2 (*Josquin*) • 30, No.2 (*Josquin*) • 62, No.2 (*Josquin*)  
 2. J669 (1526), No.2 (*Josquin*) • 1539<sup>1</sup>, No.2. (*Josquin*)  
 3. A-Wn, 11778, No.5 83v-107r (*Josquin*) • A-Wn, 11883, following No.17, 194v-195r (Kyrie and part of Gloria) • A-Wn, 15499, 244v-272r (Anon.) • D-B, 40091, No.8, 138v-157r (*Josquin des pres*) • D-Ju, 32, No.2, 21v-29r (Anon.) • D-Rp, C.100, No.7, 95v-118r (*Josquini*) • D-Sl, 44, No.5, 129v-157r (*Josquin*) • E-Tc, 19, No.4, 71v-92r (*Josquin*) • F-Pn, 851, pp. 377–383 (*Josquin*) • I-Bsp, A.XXXI, No.2, 7v-14r (Anon.) • I-Ma, 46, No.9,

82v-88r (*Josquin*. Incomplete, lacking most of Sanctus and Agnus) • I-Rsm, 26, No.5,  
62v-77r (Anon.) • I-Rvat, C.S.41, No.4, 38v-49r (*Josquin* in the index. Titled *Lesse faire  
a mi*)

4. *Josquin, Werken*, Missen, i, 11

Literature: Haar, "Some remarks"

Intabulation: vihuela

2. 1552<sup>35</sup> = P2448, No.63, 53r-57r (*Josquin*. Pisador. Lacks Pleni, Osanna, and Agnus Dei)

### Kyrie

Intabulation: vihuela

2. 1554<sup>32</sup> = F2093, No.76, 93r (*Josquin*. Fuenllana)

### Qui tollis

Intabulation: voice and vihuela

2. 1554<sup>32</sup> = F2093, No.73, 90r (*Josquin*. Fuenllana)

### Agnus

Intabulation: keyboard

2. Baena 1540, No.61 59v-60r (*Josquin*)

### Pleni

Intabulation: keyboard

2. Baena 1540, No.62, 60r-61r (*Josquin*)

### Benedictus

Intabulation: vihuela

2. M7725 (1546), No.35. ii, 12v-13v (*Josquin*. Mudarra. Headed *Glosa sobre un Benedictus de  
una missa de Josquin que va sobre la sol fa re mi*)

### Osanna II

2. Zanger 1554, K3r-K3v (*Josquini*)

### Agnus Dei II

3. A-Wn, 18832, No.4, 10r-10v (Anon.) • D-Rp, B220-222, No.50, 30v (*Josquin*)

### Missa La Spagna

### Isaac

4vv

1. 31, No.4 (Isaac)

3. E-Boc, 5, No.4, 33v-42r (*Henericus Yzac*. Headed *Missa sobre Castilla*) • I-Mfd, 2268, No.1,  
ov-6r (*Enricus Jsaac*. Titled *La Bassadanza*. Gloria, Credo and Sanctus only) • S-Uu, 76e,  
33r-43v (*Henrici Izac*)

4. Isaac, *Messe*, 1-37 • Isaac, *Opera Omnia*, vii, 1-42

Literature: Staehelin, *Isaac*, iii, 37-40

### Qui tollis

3. PL-Wu, 58, 22r (Anon. Texted as Agnus Dei. See Staehelin, "Isaac", i. 29)

### Agnus II

3vv

3. D-LEu, 1494, 63v (Anon. Untexted) • I-VEcap, DCCLVII, No.5, 4v-5r (Anon. Untexted)  
• PL-Wu, 58, 38r (Anon. Untexted)

### Missa super l'homme arme

### Brumel

4vv

1. 8, No.4 (Brumel)

3. CH-Bu, F.VI.26e, 1r-11r (*Brumel*) • D-Ju, 31, No.9, 109r-125v (Anon.) • I-Mfd, 2268,  
No.35, 191v-203r (*Antonius brumel*) • I-Rsm, 26, No.12, 183v-201r (Anon.) • I-Rvat,  
C.VIII.234, No.24, 199v-212r (*Brumel*) • I-Rvat, C.S.49, No.13, 144v-148r (Anon. In-  
complete: parts of Kyrie and Credo) • I-VEcap, DCCLXI, No.14, 163v-179r (Anon.)

4. Brumel, *Opera Omnia*, i, 65-88

**Missa L'homme arme sexti toni****Josquin**

4v v

1. **4**, No.5 (Josquin) • **30**, No.5 (Josquin) • **62**, No.5 (*Josquin*)
2. J669 (1526), No.5 (Josquin) • J677 (1560), No.1 (Josquin)
3. A-Wn, 11778, No.2, 23v-41r (*Josquin*) • D-Ju, 31, No.14, 199v-211r (*Josquin des Prez*) • D-LEu, 51, 12v-16r (*Josquin*) • D-Sl, 47, 75v-90r (Anon., incomplete) • E-SE, s.s., No.2, 11v-18v (*Josquin Dupres*) • F-Pn, 851, p. 384 (*Josquin*) • I-CMac, M (D), No.15, 91v-100r (*Josquin de pres*) • I-Mfd, 2267, No.15, 135v-141r (*Josquin*. Gloria, Credo and Sanctus only) • I-Rvat, C.VIII.234, No.23, 191v-199r (*Josquyn*. Incomplete, lacking Sanctus and Agnus) • I-Rvat, C.S.41, No.3, 27v-37r (*Josquin*) • NL-L, 1443, No.28, 373r-384r (Anon.) • PL-Pu, 7022, III, No.3 (Anon. fragments)
4. Josquin, *Messe*, 35-64 • Josquin, *Werken*, Missen, i, 14

**Kyrie III**

2. Heyden 1537, p. 64 • Heyden 1540, p. 64 (Headed *Exemplum Josquini ex Lhomme Arme sexti toni*). Tenor only • Wilphlingseder 1563, p. 234

**Et resurrexit**

Intabulation: lute

3. US-Cn, 107501, No.33, 53v-55v (Anon.)

**Benedictus**

2. Heyden 1537, p. 12 (Anon. Headed *Fuga in Subdiapente*) • Heyden 1540, p. 12 (Anon. Headed *Fuga in Subdiapente*) • 1547<sup>1</sup>, p. 220 (*Iodoci Pratensis*) • Wilphlingseder 1561, B5r • Wilphlingseder 1563, p. 18 (*Josquini*)

**Agnus Dei III**

2. Heyden 1537, pp. 156-58 • Heyden 1540, pp. 156-58 (Headed *Exemplum Sexti Toni. Fuga ad minimam Josquini in Lhomme arme Sexti Toni*) • Wilphlingseder 1563, pp. 156-58 (*Josquini*)

**Missa L'homme arme super voces musicales****Josquin**

4v v

1. **4**, No.1 (*Josquin*) • **30**, No.1 (Josquin) • **62**, No.1 (Josquin)
  2. J669 (1526), No.1 (Josquin) • 1539<sup>1</sup>, No.1 (Josquin) • 1539<sup>2</sup>, No.5
  3. A-Wn, 11778, No.1, 1v-22r (*Josquin des pres*) • CH-Bu, FIX.25a-d, No.1. (*Josquin*) • D-F, 2, 1r-17r (Anon. Incomplete) • D-Ju, 32, No.1 (Anon.) • D-Rp, A.R.878-882, No.25, 59v-67v (Anon.) • D-Rp, C.100, No.10 • E-Boc, 5, No.6, 52v-55r (Anon. Incomplete, only Kyrie and Agnus III) • E-Tc, 9, No.3, 4v-35r (*Josquin*) • F-Pc, 851, No.274 • I-Bsp, A.XXXI, No.13, 131v-138r and 148v-150r (Anon.) • I-MOe, α.M.1.2, No.8, 127v-142r (*Josquin*) • I-Rvat, C.G.XII.2, No.4, 125v-142r (*Jos*) • I-Rvat, C.S.154, No.1, 3v-29r (*Josquin des Prez*: with a fifth voice for the third Agnus, attributed to Johannes Abbate) • I-Rvat, C.S.197, No.1, 1v-12r (*Josquin*) • S-Uu, 76c, 10v-17r (*Josquin des Pres*)
  4. Josquin, *Werken*, Misse, i, 10
- Literature: Heikamp, "Struktur"
- Intabulation: vihuela
2. 1552<sup>35</sup> = P2448, No.61, 46r-51v (*Josquin*. Pisador. *Missa de super boze musicales*. Lacks all from the Osanna)

**Kyrie I**

2. Heyden 1537, pp. 125-126 (Two voices only) • Heyden 1540, p. 125 (Headed *Exemplum Primum Kyrie ex Lhomme arme Josquini*: two voices only) • Zanger 1554, Q4r-Q4v • Finck 1556, H3v-H4r (Anon.) • Wilphlingseder 1563, pp. 336-37 (*Josquini*)

**Christe**

2. Heyden 1540, p. 126 (Headed *Exemplum Christe eleyson ex Lhomme arme Iosquini*) • Faber 1550, Y1r-Y1v (*Josquini*) • Zanger 1554, Q4v-R1v • Dressler 1571, k2v-k4v (*Iosquini*)

**Kyrie II**

2. Finck 1556, H4v-I1r (Anon.)

**Et in terra**

2. Finck 1556, K2r-K4v (Anon.)

**Patrem**

Intabulation: keyboard

2. Baena 1540, No.64, 61v-63v (*Josquin*)

**Sanctus**

2. Zanger 1554, M1v-M3r • Finck 1556, N3r-N4v (Anon.) • Dressler 1571, I4r-I4v (*Josquin*. Tenor only)

**Pleni**

2. Zanger 1554, K4v-L1v

Intabulation: keyboard

2. Baena 1540, No.25, 20r-v (*Josquin*)

**Osanna**

2. Heyden 1537, pp. 160–61 • Heyden 1540, pp. 159–60 (Headed *Sequitur exemplum Septimi Toni Iosquini, ex Lhomme arme*) • Faber 1550, M1v-M2r (*Josquini*) • Zanger 1554, M4r-N1v • Finck 1556, Dd3v-Ee1r (Anon.) • Dressler 1571, H8r-I3r (Anon. Texted *Gaudet cum gaudentibus*)

Intabulation: keyboard

2. 1578<sup>24</sup> = C1, No.85, 96v-99r (*Jusquin*. Cabezón)

**Benedictus**

2. Heyden 1537, p. 86 (Headed *Exemplum Tertii Modi, per* [reversed C]. *Duo in unum Iosquini*.) • Heyden 1540, p. 103 (Headed *Exemplum Tertii Modi, per C cum* [reversed C]. *Duo in unum Iosquini*) • Finck 1556, O2r (Anon.)

Intabulation: keyboard

2. 1578<sup>24</sup> = C1, No.86, 98v-99r (*Jusquin*. Cabezón)

**Qui venit**

2. Heyden 1537, p. 85 (Headed *Exemplum Secundi Modi, per* [cut circle, cut c]. *Duo in unum Iosquini*) • Heyden 1540, p. 103 (Headed *Exemplum Secundi Modi, per* [cut circle] *cum* [cut c]. *Duo in unum Iosquini*) • 1547<sup>1</sup>, p. 442 • Zanger 1554, L1v

**In nomine**

2. Heyden 1537, p. 85 (Headed *Exemplum primi Modi per C2. Duo in unum Iosquini*) • Heyden 1540, p. 103 (Headed *Exemplum primi Modi per C cum C2. Duo in unum Iosquini*) • 1547<sup>1</sup>, pp. 442–43 (*De Iodoci pratensi*)

**Qui tollis**

2. Finck 1556, Ee1r-Ee3r (Anon.)

**Agnus Dei II**

2. Heyden 1537, p. 90 (*ex Lomme arme Iosquini*. Headed *Fuga trium vocum ex unica, quarum prima Proportionatum valorem: Altera Diminutum: tertia Integrum canit*) • Heyden 1540, p. 112 (Headed *Fuga trium. ex Lhomme arme Iosquini*) • 1547<sup>1</sup>, pp. 442–43 (Headed *Ex una voce tres, ex eiusde(m) Iodoci Missa Lhome arme super voces musicales*) • Faber 1550, T1v (*Josquini*) • Zanger 1554, T1v-T2r • Finck 1556, Ff3v (Anon.) • 1590<sup>30</sup> = P644, No.13, 6r (*D. Iodoci*)

*Pratensis*. Headed *Triados ex unica*) • 1594<sup>3</sup> = P645, No.11, 6r (*D. Jodoci Pratensis*. Headed *Triados ex unica*)

3. D-B, 1175, 86v-87r (*Josquin*) • GB-Lbl, Add.4911, 42v (*Josquini*) • I-MOd, IV, 49v-50r (Anon.)

Intarsia: Piacenza, San Sisto

### Agnus Dei III

2. Finck 1556, Cc3v (Anon.)

3. E-Tc, 21, No.16, 43v-47r (*Josquin*. Headed *super vo*) • I-Rpol, a manuscript addition to *RISM* 1517<sup>3</sup>, third additional folio (Anon. Headed *Agnus voi clamo ne cesses*)

Painting: Dosso Dossi, *Allegories of Music* (Florence, Museo Horne)

Intabulation: keyboard

2. 1578<sup>24</sup> = C1, No.84, 91v (*Josquin*. Cabezón. Texted *Clama ne cesses*)

Intabulation: vihuela

2. 1547<sup>25</sup> = V32, No.7, 3v (*Josquin*. Valderrábano)

Literature: Slim, “Dosso”; Stam, “Josquin”; van Benthem, “Musikintarsien”; van Benthem, “Kompositoriches”

### Missa Lomme arme

### La Rue

4vv

1. 11, No.4 (*Pe.de.la.rue*)

Facsimile: Apel, “Notation”, 121 (the first Kyrie)

3. A-Wn, 1783, 229v (*Rue*) • B-Br, 9126, 28v-43r (*Petrus de Rue*) • D-Ju, 22, 30v-42r (*Petrus de la Rue*) • D-LEu, 51

4. La Rue, *L'homme arme*

### Sanctus

3. I-Rvat, 11953, No.24, 21v (Anon.)

### Pleni

2. 1545<sup>7</sup>, No.68 (Anon. Texted *Querite Dominum Deum*)

3. D-Rp, B.220-222, 79v (Anon.)

### Osanna

3. I-Rvat, 11953, No.25, 22r (Anon.)

### Agnus III

2. Heyden 1537, p. 91 (*Petri de la Rue . . . ex Lomme arme*) • Heyden 1540. p. 112 (Headed *Tertium argumentum Petri de la Rue est*) • 1547<sup>1</sup>, p. 445 (*Petri Platensis III vocum fuga ex unica ad Hypodorium.*) • 1590<sup>30</sup>, No.18

3. I-Rvat, 11953, No.23, 21r (Anon.)

### Missa Lomme arme

### de Orto

4vv

1. 20, No.3 (de Orto)

3. I-Rvat, C.S.64, No.1, 3v-13r (*de Orto*)

4. Feininger, *Monumenta*, I, i/7

### Agnus Dei I

2. Heyden 1537, p. 103 (Headed *Ex Lomme arme de Orto*)

### Missa Le serviteur

### Agricola

4vv

1. 13, No.1 (Agricola: *Alexander* in Altus and Bassus)

3. A-Wn, 1783, No.8, 111v-126r (*Agricola* [with a rebus]) • D-Ju, 22, No.12, 128v-141r (*Alexander*) • I-Rvat, C.S.23, No.5, 76v-95r (*Agricola*)

4. Agricola, *Opera Omnia*, i, 1-33

Comments: Based on the chanson attributed to Dufay

**Christe**

2. Heyden 1537, p. 113 (Headed *Exemplum. Fuga duorum Temporum ion Diatessaron Alexan. Agricolae*)

**Missa Le vilayn ialoys****R. de Févin**

4vv

1. **61**, No.4 (*Robertus de feuin*)  
 3. I-Rvat, C.S.23, No.7, 106r-117r (Anon.)  
 4. Févin, *Collected Works*, pp. 75-110.

**Missa de Les Armes****Ghiselin**

4vv

1. **9**, No.2 (Ghiselin); **57**, No.2 (Ghiselin)  
 4. Ghiselin, *Collected Works*, ii,

**Kyrie**

Intabulation: lute

1. **34**, No.20, 25r-25v (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 230-31

**Christe**

3. I-Rc, 2856, 136v-137r (*Jo. Ghiselin. Texted Je lay empris*)

**parts**

2. Wilphlingseder (1563), pp. 286 and 316.

**Missa Malheur me bat****Agricola**

4vv

1. **13**, No.3 (*Alexander*)  
 3. A-Wn, 1783, No.5, 65v-82r (*Allexander Agricola [with a rebus]*) • B-Br, 9126, 116v-134r (*Alexander*)  
 4. Agricola, *Opera Omnia*, i, 66  
 Comments: Based on the chanson attributed to Ockeghem and others, also published by Petrucci

**Kyrie I**

2. Heyden 1537, pp. 64-65 (*A Agricolae. Headed Exemplum*) • Heyden 1540, pp. 78-79 (*A. Agricola. Headed Exemplum. Kyrie ex Malheur me bat*) • Zanger 1554, N1v-3r

**Crucifixus**

2. Heyden 1537, p. 109 (Headed *Exemplum Duo Alexand. Agric.*)

**Et resurrexit**

3. A-Wn, 18832, No.9, 12r-12v (Anon.)

**Benedictus**

3. A-Wn, 18832, No.1, 7v-8r (Anon.) • D-Mbs, 260, No.45, 29v-30r (Anon.)

**Agnus I**

2. Heyden 1540, pp. 150-154 (*Alex. Agric. Headed Exemplum Quarti Toni*)

**Missa Malheur me bat****Josquin**

4vv

1. **22**, No.3 (*Josquin*) • **59**, No.3 (*Josquin*)  
 2. J 672 (1526), No.3. (*Josquin*)  
 3. A-Wn, 4809, No.4, 66v-89r (*Josquin*) • A-Wn, 11883, No.1, 2v-11r (*Josquin des pres*) • B-Br, 9126, 82v-95r (*Josquin*) • CH-Bu, FIX.25e-f, No.2 (*Josquin. Titled Malorme bat*) • D-Ju, 3, No.5, 59v-73r (*Josquin des pres*) • D-LEu, 51, No.1 (*Josquin. Lacks Agnus*) • D-ROu, 40, No.5 (*Josquin. Headed Missa Quae est ista. No Sanctus or Agnus Dei*) • E-Tc, 9, No.5, 54v-83r (*Josquin*) • I-Bsp, A.XXXI, No.15, 139v-148r (*Josquin. Incomplete*) • I-Ma, 46, No.3, 22v-32r (*Josquin*) • I-Rvat, C.S.23, No.4, 61v-75r (*Josquin des pres*)  
 4. Josquin, *Werken*, Missen, ii, 19 • *New Josquin Edition*, ix, 1



Comments: Based on the chanson attributed to Ockeghem and others, also published by Petrucci

### Kyrie and Gloria

3. I-MO<sub>d</sub>, IV, No.37, 88r-91v (Anon.)

### Pleni

2. 1549<sup>16</sup>, No.16 (*Josquin*. Texted *Quid tam sollicitis*)
3. D-Rp, B.220-222, 73v-74r/68v-69v (*Josquin*) • GB-Lbl, Add.4911, 41v (*Josquin*)

### Agnus II

2. Heyden 1537, p. 78 (Headed *Exemplum. Fuga duorum Iosquin*) • Heyden 1540, p. 92 (Headed *Exemplum. Fuga duorum. Iosquin*) • 1547<sup>1</sup>, pp. 451-452 (Anon. Headed *Phrygij phrasis ac systema superne semitonio inferne tono adiectis*) • 1590<sup>30</sup>, No.31 (Anon.) • 1594<sup>3</sup>, No.31 (Anon.)
3. A-Wn, 18832, No.89 (Anon.) • D-Mbs, 260, No.56, 37v-38r (Anon.) • GB-Lbl, Add.4911, 41v-42r (Anon. Texted *Per totium es elevatur tonus*) • I-MO<sub>d</sub>, IV, No.35, 74v-75r (Anon.)

### Missa Malheur me bat

### Obrecht

4vv

1. 6, No.4 (Obrecht)
3. D-B, 40021, No.97, 186r-192v (Anon. Headed *Officium mi .o. Mi fa mi ut re ut*) • D-LEu, 51, No.2 • PL-Kj, 40634, No.7
4. Obrecht, *Opera Omnia*, i/4, 173-225 • Obrecht, *Werken*, i, 141-88

Comments: Based on the chanson attributed to Ockeghem and others, also published by Petrucci

Literature: Hudson, "Ferrarese"; Sparks, *Cantus Firmus*

### Christe

2. 1538<sup>9</sup>, No.85, L3r (Anon. Untexted)
4. Mönkemeyer, *Formschneyder*, ii, p. 123

### Crucifixus

2. 1538<sup>9</sup>, No.92, M2v (Anon. Untexted)
4. Mönkemeyer, *Formschneyder*, ii, pp. 133-34

### Pleni

2. 1538<sup>9</sup>, No.76, K3r (Anon. Untexted)
4. Mönkemeyer, *Formschneyder*, ii, pp. 111-12

### Agnus II

2. 1538<sup>9</sup>, No.93, M3r (Anon. Untexted)
4. Mönkemeyer, *Formschneyder*, ii, pp. 134-35

### Missa Mater patris

### Josquin

4vv

1. 54, No.1 (*Iosquin*)
2. J675 (1526), No.1 (*Josquin*.)
3. I-MO<sub>d</sub>, IV, No.45, 107v-114r (Anon.)
4. Josquin, *Werken*, Missen, iii, 26

Comments: Based on Brumel's motet, also published by Petrucci • Adapted by Krzysztof Borek, as No.7 in PL-Kk, I.1 (cf. Czepiel, *Music*, 85-89)

Literature: Antonowytch, "Missa"

### Benedictus

2. Heyden 1537, p. 28 *Iosquini*. Headed *Exemplum h durum acuti Systematis. Fuga*) • Heyden 1540, p. 30 (*Iosquin*) • 1547<sup>1</sup>, p. 448 (*Iodocus*. Headed *Dorij Hypodorijque connexorum exemplum cum Semiditono superne*)

**Pleni**

2. Heyden 1537, p. 26 (*Iosquin*. Headed *Exemplum bmolle acuti Systematis. Fuga*) • Heyden 1540, p. 28 (Headed *Fuga duarum vocum, quarum altera priorem post tempus sequitur, altior tono. Ios.*) • 1547<sup>1</sup>, p. 446 (*ad Iodocum*. Headed *Ionici Hypoionicique connexorum exemplum finitum ut Phrygius*)
3. GB-Lbl, Add.4911, 42v (*Josquin*)

**Agnus Dei II**

2. Heyden 1537, p. 30 (*Iosquini*. Headed *Exemplum bmolle medii Systematis*) • 1547<sup>1</sup>, p. 257 (Headed *Monados in Aeolio secundum exemplum Iodoci Pratensis*)
3. D-Rp, B.220–222, 72v–73r (*Josquin*)

**Missa Mente tota****A. Févin**

4vv

1. **61**, No.2 (*Ant. fevin*)
  2. 1516<sup>1</sup>, No.4, 46v–57r (*Fevin*)
  3. A-Wn, 15495, No.2, 19v–33r (*Anthonius de fevin*) • D-Ju, 3, No.4, 43v–58r (*Anthonius de fevin*) • E-Bbc, 454, No.2, 4v–12r (*Anthonius Fevin*. Incomplete) • I-Rvat, C.G.XII.2, No.6, 175v–191r (*fevin*) • I-Rvat, C.S.16, No.4, 47v–60r (*Ant. de fevin*) • S-Uu, 76b, 50v–60r (Anon.) • S-Uu, 76c, 17v–25r (Anon.)
  4. Clinkscale, *Févin*, ii, 122–56 • Expert, *Maîtres*, ix, No.2
- Comments: Based on Josquin's motet

**Benedictus**

2. 1545<sup>6</sup>, No.40 (*Antonius Fevinus*. Headed *Ex Mente tota*)
3. A-Wn, 18810, No.18 (Anon.) • D-Mbs, 260, No.57, 38v–39r (Anon.)

**Pleni**

2. 1545<sup>7</sup>, No.56 (Anon. Texted *Beatus homo*) • 15491<sup>6</sup>, No.45
3. A-Wn, 18832, No.20 (Anon. Untexted. Transposed a fourth lower) • D-Mbs, 260, No.58, 38v–39r (Anon. Transposed a fourth lower)

**Agnus II**

2. 1545<sup>6</sup>, No.41 (*Antonius Fevinus*. Headed *Ex Mente tota*)
3. A-Wn, 18832, No.17

**Missa Misericordias Domini****Isaac**

4vv

1. **31**, No.2 (Isaac)
  3. A-Wn, 11883, No.14, 145v–163r (*Henricus yzaac*) • S-Uu, 76e, 12v–21r (*Henrici Izac*)
- Comments: Parts of the opening of each movement, and of Agnus III are found as the secular work *In focho la mia vita* (See Staehelin, *Isaac*, iii, 104).

**Missa Narayge****Ghiselin**

4vv

1. **9**, No.4 (Ghiselin); **57**, No.4 (Ghiselin)
  3. I-Bsp, A.XXIX, No.9, 64v–68v (Anon. Only as far as part of the Credo. In the index, *Missa de narai james*) • I-VEcap, DCCLVI, No.5, 64v–76r (Anon. Tenor is titled *Kyrie Narayme james mieulx*)
  4. Ghiselin, *Collected Works*, ii, 74–96
- Comments: Based on the rondeau by Morton

**Kyrie I**

2. Heyden 1540, p. 122 (Headed *Exemplum ex Naraije Ghiselini*, and a second time Headed *Exemplo sint prioris exempli Diminutae voces, quibus si dimidium figurarum auferas, ita habebunt*) • Wilphlingseder 1561, D4v (Anon.)

**Cum sancto**

2. Heyden 1537, p. 80 (Headed *Exemplum Ioannis Ghiselin*) • Heyden 1540, p. 94 (Anon.)

Headed *Exemplum*) • 1547<sup>1</sup>, p. 218 (Headed *Secundum exemplum* [of hemiola]. *Ioannes Ghiselin* author.) • Finck 1556, X1v-2r (Anon.) • Wilphlingseder 1563, p. 288

**Sanctus**

2. Heyden 1540, p. 128 (Headed *Exemplum ex Naraije Iohannis Ghiselin*. Tenor and Bassus only) • Wilphlingseder 1563, pp. 200-01 and 235-37

**Pleni**

2. 1538<sup>9</sup>, No.43 (MS attribution in the copy at D-Ju: *Joh. Ghyselin*) • 1542<sup>8</sup>, No.36 (*Ghiselin*. Texted *Tota scriptura*)  
3. D-LEu, 51, 83v-84r

**Missa Nas tu pas****Weerbeke**

4vv

1. 48, No.4 (*Gaspar*)

**Credo**

3. I-Rsm, 26, No.19. 253v-256r (Anon.)

**Missa N'auray je jamais**See **Missa Didadi****Josquin**

4vv

**Missa Nunqua fue pena maior****La Rue**

4vv

1. 11, No.5 (*Pe.de la rue.*)

3. D-Ju, 22, No.5, 54v-67r (*Rue*) • D-Sl, 45, No.6, 95v-114r (*Petrus de la Rue*) • I-Rvat, C.S.45, No.9, 130v-145r (*Person de la rue*. Lacks the Agnus)

Comments: Based on the canción by Urrede (or Enrique), published by Petrucci in Spinacino's tabulature, and (in a different setting) in *Canti C.*

**Missa O preclara**see **Missa La mi la sol****Isaac**

4vv

**Missa O sacer Anthoni**see **Missa de sancto Antonio****La Rue**

4vv

**Missa O Venus bant****Weerbeke**

4vv

1. 32, No.2 (*Gaspar*)

3. (all lacking some sections) CZ-HK, II.A.7, pp. 262-271 (Anon. Credo and Sanctus) • D-B, 40021, No.7, 23r-29r (Anon. Headed *Venuspandi*) • I-MOe,  $\alpha$ .M.I.13, No.17, 207v-224r (*Guaspar Warbec*) • I-Rsm, No.7, 26, 98v-119r (Anon.) • I-Rvat, C.S.51, No.14, 132v-145r (*Gaspar*) • I-VEcap, DCCLVII, No.61, 63v-66r (Anon. Incomplete: only the Kyrie and part of the Gloria) • PL-Wu, 58, 120v-130r (Anon.) • S-Uu, 76e, No.2 (*Gaspar*)

**Et incarnatus**

3vv

3. D-LEu, 1494, 165v (*Vb.* Text *Respice virgo pura*) • I-Fn, 229, No.141, 145v-146r (Anon. Untexted)

4. Brown, *Florentine*, music volume, 141-142 • Gerber, *Mensuralcodex*, xxiii, 216

**Pleni sunt caeli**

3vv

3. I-Fn, 229, No.142, 146v-147r (Anon. Untexted)

4. Brown, *Florentine*, music volume, 296-97

**Benedictus**

3vv

3. I-Fn, 229, No.143, 147v-148r (Anon. Untexted)

4. Brown, *Florentine*, music volume, 298-99

**Missa Octavi [toni]****Weerbeke**

4vv

1. 32, No.4 (*Gaspar*)

**Agnus Dei III**

2. Heyden 1537, p. 114 (Headed *Exemplum. Gaspar. Octavi.*) • Heyden 1540, p. 162 (*Gaspar. Headed Exemplum Octavi Toni*)

- Missa Petita Camuseta** **de Orto** 4vv  
 1. 20, No.5 (de Orto)  
 3. A-Wn, 1783, No.10 (*De Orto*. Titled *Officium My my*) • D-Ju, 32, No.3 (Anon.)  
 4. Ambros, *Geschichte*, v, 198 (Agnus III only)  
 Literature: Fitch, *Ockeghem*, 176–7

- Missa Philippus rex Castillie**  
 see **Missa Hercules dux Ferrariæ** **Josquin** 4vv  
**Missa Primi toni** **Agricola** 4vv  
 1. 13, No.4 (*Alexander agricola*)  
 4. Agricola, *Opera Omnia*, ii, 23–46

- Missa Puer natus** **La Rue** 4vv  
 1. 11, No.2 (*Pe.de la rue*)  
 3. A-Wn, 1783, No.18, 241r-261r (*Pierre de la rue*) • A-Wn, 16746, 3v (Anon.) • B-Amp, M 18.13, 15r-24v (Anon. Incomplete) • D-F, 2, 45r-58v (Anon.) • D-Ju, 22, No.4, 42v-54r (*Rue*) • D-Mu, 239, 1v-4r (*Petri Platensis*) • F-CA, 4, 124v-137r (Anon.) • I-Rvat, C.S.23, No.16, 208v-217r (*p. de la rue* in the index) • I-SUss, 248, No.3, 74v-109v (*La Rue*) • NL-L, 1443, No.29, 385v-389v (*De la rue*)

- Missa Quant j'ay au coeur** **Isaac** 4vv  
 1. 31, No.3 (Isaac)  
 3. A-Wn, 11883, No.5, 42v-51r (Anon. Lacking Agnus Dei) • D-B, 40021, No.56, 103r-112r (Anon.) • D-Ju, 31, No.3, 36r-50r (Anon.) • E-SE, s.s., No.7, 45v-54r (*Ysaac*) • I-Mfd, 2268, No.31, 144v-151r (*Ysac* in index. Gloria, Credo, and Sanctus only) • I-Rvat, C.S.35, No.6, 28v-37r (*ysaac*) • I-Sc, K.I.2, No.68, 137r-148r (Anon. Kyrie [incomplete], Gloria and Credo only) • PL-Wu, 58, 49r-57r (*ysaac*) • S-Uu, 76e, No.3, 22r-32r (*Henrici Izac*)  
 4. Isaac, *Messe*, 38–73 • Isaac, *Opera Omnia*, vii, 43–83  
 Comments: The *cantus firmus* is the tenor of Busnois's chanson

## Kyrie II

2. Heyden 1537, pp. 60–61 (Anon. Titled *Exemplum Prolationis maioris integrae, diminutae & proportionatae*) • Heyden 1537, pp. 68–69 (Anon. Titled *Aliud exemplum Temporis Perfecti, integri, diminuti & proportionati*) • Heyden 1540, pp. 68–69 (Anon. Titled *Exemplum Prolationis maioris integrae, diminutae & proportionatae*) • Heyden 1540, pp. 74–75 (Anon. Titled *Exemplum Temporis Perfecti, integri, diminuti & proportionati* • 1547<sup>1</sup>, pp. 216–217 (Anon.) • Finck 1556, S2r-S2v (Anon.) • Wilphlingseder 1563, pp. 173–79 and 196–99 (Anon.)  
 3. D-Bds, 1175, 6v-7r (Anon.) • GB-Lbl, Add.4911 (Anon.)

## Et incarnatus

3. PL-Wu, 58, 153r (Anon. Untexted)

## Benedictus

- 3vv  
 1. 1, No.76 (*Izac: Yzac* in the index. Incomplete: f.83 in the unique surviving copy is of the second edition) • 5, No.76 (*Izac*) • 14, No.76 (*Izac*)  
 2. [c.1535]<sup>14</sup>, iii, No.46 (Anon.) • 1538<sup>9</sup>, No.30, E2r. (Anon: *H. Isac* in the D-Ju copy, in MS. Untexted)  
 3. D-HB, X.2, No.9 (*Isaac*) • D-Rp, A.R.940–941, No.190 (Anon.) • D-USch, 237a-d, 20r-22v (Anon.) • D-Z, LXXVIII,3, No.9 (*Isaac*. Untexted) • GB-Lbl, Add.31922, 3v-4r (Anon. Untexted) • I-Fn, 107<sup>bis</sup>, No.21, 20v (Anon.) • I-Fn, 229, No.10, 9v-10r (*Henricus Yzac*. Untexted) • I-Rvat, C.G.XIII.27, No.45, 50v-51r (57v-58r) (*Ysach*) • I-Tn, I.27, No.20, 35r (*Isach*) • US-Wc, Wolffheim, 88v-89r (Anon.)

The following sources are à4: CH-Bu, k.k.II.32, [43]r (Anon. Incomplete) • CH-SGs, 462, 7v-8r (*H.I.* Titled *Plytzgan*) • F-Pn, 676, 77v-78r (*Isach.* Texted *Absque verbis*) • GB-Lbl, Eg.3051, 88v-89r (Anon.) • I-Bc, Q18, No.62, 63v-64r (Anon. Texted *Absque verbis*) • I-Fn, Panc.27, No.21, 17v-18r (*Isachina Benedictus*) • I-VEcap, DCCLVII, No.30, 29v-30r (Anon. Untexted)

4. Brown, *Florentine*, music volume, 18-20 • Disertori, *Frottole*, 229-231 • Hewitt, *Odhecaton*, 379-380 • Isaac, *Messe*, 66 • Isaac, *Weltliche*, 42 • Mönkemeyer, *Formschneyder*, i, p. 51 • Plamenac, “Autour”, 44-45 • Stevens, *Henry VIII*, 1 • Underwood, *Renaissance*, 148-53

Intabulations: keyboard

3. CH-Bu, F.IX.22, No.17, 30v-32r (*Isaac*) • CH-SGs, 530 • PL-Wn, 364 (destroyed), pp. 244-46 (Anon.)

Intabulations: lute

1. **33**, No.2 (*Benedictus de Jsach*)  
 2. 1536<sup>12</sup> = N521, No.49, p3r-4v (Anon. H. Newsidler) • H4934 (1556), No.19 (Anon. Heckel)  
 3. A-Wn, 18688, No.44, 31v-32r (Anon.) • D-B, 40632, No.14, 19v-20r (Anon.) • D-Mbs, 272, No.58, 71v-72r (Anon.) • D-Mu, 718, 136v-137r, 150v (Anon. Lower voices only) • F-Pn, 27, No.16, 21r-22r (Anon. The preceding *Recerchar* may be a prelude to this)  
 4. Disertori, *Frottole*, 229 • Schmidt, *Spinacino*, ii, 4-7.

Intabulation of lower voices: lute

3. F-Pn, 27, No.112, f.55r-55v (Anon.)

Intabulation: two lutes

2. 1562<sup>24</sup> = H4935, No.19, p. 46 (Anon. Heckel)

### **Missa Quarti toni**

**La Rue**

4vv

(Missa Sub tuum presidium)

(Josquin)

1. **61**, No.5 (*Pier zon*)  
 2. 1539<sup>2</sup> (*Josquin: Petrus de la Rue* in the contratenor)  
 3. A-Wn, 15496 (*Petrus de la rue*, with a rebus) • B-Br, 9126, (Titled *Missa sub tuum presidium*) • D-F, 2 (Anon.) • D-Ju, 12, No.3, 33v-50r (*Petrus de la Rue*) • D-PA, 9821 (Anon.) • I-Ma, 46, No.6, 50v-61r (*P. de la Rue*)

Comments: Attributed to La Rue in Kreider, “Works”, pp. 110-12

### **Missa Regina mearum**

**Mouton**

4vv

(Josquin)

1. **60**, No.5 (Mouton)  
 2. 1532<sup>3</sup>, No.2, 89v-102r (*Mouton.* Titled *Messe D’Allemaigne*) • 1546<sup>4</sup>, No.3 (*Jo. Mouton.* Titled *Missa. Allemaigne*)  
 3. A-Wn, 4810. No.1, 1v-22r (*Josquin.* Titled *Missa de Venerabili sacramento*) • D-Mbs, 7, No.3, 31v-46r (*Jo. Mouton.* Titled *Missa de Almaniam*) • D-Mbs, 66, No.4, 67v-96r (Anon.) • D-Sl, 46, No.2, 39v-70r (*Joann Moutonis.* Titled *Regina Mearum*) • I-CF, LIII, No.10, 115v-128r (*Mouton.* Titled *Missa dallemaigne*) • I-Rvat, 1982. No.14, 122v-132r (*Mouton*) • I-Rvat, C.G.XII.2, No.10, 255v-270r (Anon.) • I-Rvat, C.S.26, No.6, 63v-76r (*Jo. Mouton*) • NL-SH, 72C, 154v-170r (*Jo. mouton.* Titled *Missa Dallemagne*) • P-Cu, 2, No.4, 50v-64r (The Kyrie is texted *Adieu solas, adieu joye*)

4. Mouton, *Opera Omnia*, iii, 65

### **Missa Salva nos**

**Isaac**

4vv

2. 1539<sup>2</sup>

3. CH-Bu, F.IX.55, 9v-12r (*Isaac*) • I-VEcap, DCCLVI, No.9, 106v-121r (Anon.) • PL-Kj, 40634, 98v-105v (*Hennricus Isaac*. Lacking Agnus II and III)

For the sections of this mass that were used in Isaac's *Quis dabit capiti*, see under that title.

### Kyrie

3. A-Wn, 15500, 331v-335r (Anon. Texted *Salva nos*) • D-Rtt, 76, 90v-92r (Anon. Only the Kyrie and part of the Agnus. See Staehelin, *Isaac*, i, 26)

### Benedictus and Osanna

3. A-Wn, 15500, 335v-337v (Anon. Incomplete)

### Agnus III

2. 1538<sup>8</sup>, No.42 (*Petrus de la Rue*. Texted *Salva nos*)  
 3. D-Mu, 326-327, 19v (Anon. Incipit *Salva nos*) • D-Rtt, 76 (see above, under "Kyrie")

### Missa Salve diva parens

### Obrecht

4vv

1. 6, No.5 (Obrecht)  
 3. A-Wn, 15495, 1v-18r (Anon.) • E-Boc, 5, No.2, 11v-24v (Anon.) • I-Rvat, C.S.51, No.24, 196v-215r (Anon.) • I-VEcap, DCCLXI, No.2, 7v-27r (Anon. Titled *Missa de Mimi alias Salve diva parens* in the index)  
 4. Obrecht, *Opera Omnia*, i/5, 229-84 • Obrecht, *Werken*, i, 193-244

### Kyrie, Gloria, and Credo

3. D-LEu, 1494, 76v-83r (Anon.)

### Qui cum patre

3. Heyden 1537, p. 33 (*Iac. Obrecht*. Headed *Exemplum tertium infimi Systematis, vulgatio Bassi formula. Fuga duorum in eadem clave*) • Heyden 1540, p. 36 (*Jacobi Obrecht*. Headed *Fuga duorum in unisono*) • 1545<sup>6</sup>, No.106 • 1547<sup>1</sup>, p. 257 (Headed *modandos in Aeolio primum exemplum Jacobi Hobrechtthi*) • Faber 1553, p. 210 (*Jacob Obertus*) • 1590<sup>30</sup> = P644, No.6, 4v (*Jacobi Hobrecht*. Headed *Fuga in unisono*) • 1594<sup>3</sup> = P645, No.4, 4v (*Jacobi Hobrecht*. Headed *Fuga in unisono*)  
 3. A-Wn, 18832, No.13. (Anon.) • GB-LBl, Add.4911

### Sanctus

3. A-LIs, 529 (Anon. Incomplete)

### Pleni

2. 1538<sup>9</sup> (Anon. Untexted)

### Missa Salve sancta parens

see **Missa de Beata Virgine**

### La Rue

4vv

### Missa Sancta Trinitas

### A. Févin

4vv

(Mouton)

1. 61, No.1 (Févin)  
 3. A-Wn, 15497, No.4, 27v-40r (Mouton) • I-Rvat, 1982, No.4, 28v-38r (*Jo. Mouton*. Original number III) • I-Rvat, C.S.160, 77v-89r (Anon.) • NL-SH, 72c, 47v-67r (*Jo. Mouton*) • P-Cu, 2, 87v-104r (Anon.)  
 4. Mouton, *Opera Omnia*, iv

### Et resurrexit

3. D-Mbs, MS. 260, No.44, 28v-29r (Anon.)

Comments: Based on Févin's own motet, also published by Petrucci

### Missa de sancto Antonio

### La Rue

4vv

1. 48, No.5 (*Piero de la rue*. Tenor headed *O sacer anthtini*)  
 2. 1539<sup>2</sup>, No.13 (*Petrus de la Rue*)  
 3. A-Wn, 1783, No.15 (*Rue*. Titled *O sacer Anthoni precibus pro nostra salute*) • B-Br, 9126,

44v-57r (*P de larue. Missa O sacer Anthoni*) • D-Ju, 22, No.1, 2v-18r (*Petrus de la Rue* with a rebus) • F-CA, 18, No.14, 183v-197r (Anon. Titled *Missa O sacer Anthoni*) • I-CE, LIX, No.1, 1v-9r (Anon.) • I-VEcap, DCCLVI, No.1, 1v-16r (Anon. The Tenor is labelled *Agnosce o Vincenti invictissime*)

4. La Rue, *Opera Omnia*, iii, 58-96

### Christe

2. 1547<sup>1</sup>, pp. 278-79 (*Petrus Platensis*)  
4. Glareanus, *Dodecachordon*, ii, 350-51.

### Missa Se mieulx ne vient

Weerbeke

4vv

1. 32, No.5 (*Gaspar*)  
3. I-Rvat, C.S.35, No.16, 137v-148r (*Gaspar*)  
4. Gerber, *Mensuralkodex*, iii

Comments: Based on the rondeau by Convert, related to settings by Agricola and Compère, published by Petrucci

### Missa Sarge de doglia

see **Missa Charge de deul**

Isaac

4vv

### Missa Secundi Toni

Agricola

4vv

1. 13, No.5 (*Alexander*)  
4. Agricola, *Opera Omnia*, ii, 47-77

### Missa Sergies de doeul

see **Missa Charge de deul**

Isaac

4vv

### Missa Sexti. Ut fa.

La Rue

4vv

1. 11, No.3 (*Pe de la rue*)  
3. A-Wn, 1783, No.9, 126v-140r (*Rue*. Titled *Missa Alman*) • B-Br, 9126, 58v-72r (*P de la Rue* with a rebus) • B-TOS, Oud regime 183, 1r-1v (Anon. A fragment of the Gloria) • D-Ju, 22, No.14, 152v-163r • I-Rvat, C.VIII.234, No.21, 173v-186r (*P de la rue*. Tenor is labelled *Missa alman*) • I-Rvat, C.S.45, No.6, 83v-97r (*Pe de la rue* with a rebus. Titled *Missa Pourquoi non* in the index)  
4. La Rue, *Opera Omnia*, i

### Missa Si dedero

Obrecht

4vv

1. 43, No.1 (*Jacobus Obreth*)  
3. D-LEu, 1494 • D-Mbs, 3154, No.186 275v-282r (*Ja. Obrecht*) • GB-Lbl, Add.11582 • S-Uu, 76e  
Facsimile: Apel, *Notation*, 183 (the Tenor part) and 185 (the other voices for the Sanctus)  
4. Obrecht, *Werken*, iii, 1-54

Comments: Uses material from Agricola's motet, also published by Petrucci

### Christe

2. 1538<sup>9</sup>, No.14, C1v (Anon. Textless)  
3. D-Mbs, 3154, 447v (*Ja. Obrecht*) • E-SE, s.s., No.104, 171r (*Jacobus Hobrecht*) • I-Fn, 107<sup>bis</sup>, No.37, 52v-53r (Anon.)

Intabulations: lute

1. 34, No.3 (*Francesco Spinacino*)  
3. US-Cn, 107501, No.20, 35v-37r (Anon.)  
4. Disertori, *Frottole*, 238-242 • Schmidt, *Spinacino*, ii, 167-69

### Sanctus

3. D-Mu, manuscript copying of sections, in Glareanus's copy of the Petrucci edition

**Pleni sunt coeli**

3. I-Fn, 107<sup>bis</sup>, No.38, 53v-54r (Anon.)

**Benedictus**

3. I-Fn, 107<sup>bis</sup>, No.39, 54v-55r (Anon.)

**Agnus II**

3. I-Fn, 107<sup>bis</sup>, No.40, 55v-56r (Anon.)

**[Missa sine nomine]****Josquin**

4vv

1. 54, No.6 (Josquin)  
 2. 1516<sup>1</sup>, No.11 (*Iosquin*. Titled *Ad fugam*) • J675 (1526), No.6 (Josquin)  
 3. A-Wn, 4809, No.6, 109v-122r (*Josquin*. Headed *Missa in dyatessaron sequentibus signis*) • D-Ju, 3, No.8, 105v-115r (*Josquin*. Headed *Missa diatessaron*) • E-Tc, 9, No.7, 103v-127r (*Josquin*. Titled *Ad fugam*) • I-CF, LIX, No.3, 15v-18r (*Josquin*. Titled *Ad fugam*. Incomplete, lacking end of Credo, Sanctus, and Agnus)  
 4. Josquin, *Werken*, Missen, iii, 32

**Credo**

3. I-MOe, α.N.1.2-3, No.XI, 166v-171r. (*Josquin*. Headed *Patrem de villaige*.)

**Et incarnatus est**

3. US-NH, MS.710, 99r (*Josquin*)

**Cum sancto spiritu**

Intabulation: vihuela

2. 1538<sup>22</sup> = N66, No.17, 42v-44r (*iosquin*. Narváez. *Cum sancto spiritu de la missa de la fuga*)

**Benedictus**

2. 1545<sup>6</sup> (Texted *Nunquid oblivisci*)

**Pleni**

2. Heyden 1537, p. 107 (Headed *Exemplum. Fuga duum Iosquini, in Subdiatessaron post duo tempora*) • 1545<sup>7</sup>, No.109 (Text incipit *Benedictus*) • 1547<sup>1</sup>, p. 258 (Headed *Monados in Aeolio tertium exemplum ex eodem [i.e., Iodoci Praten[is].]*)

**Agnus Dei**

Intabulation: keyboard

2. Baena 1540 (Josquin. Assigned to the composer's *Missa Hercules Dux Ferrariae*)

**Missa Sub tuum presidium**

see **Missa Quarti Toni**

**La Rue**

4vv

**Missa Una Musque de Buscaya****Josquin**

4vv

1. 22, No.5 (*Josquin*. Titled *Una musque de buschaia*) • 59, No.5 (*Josquin*. Titled *Una musque de buscaye*)  
 2. J672 (1526), No.5 (Josquin)  
 3. A-Wn, 15495, No.7 (*Josquin des Prez*) • D-B, 40021, No.98, 193v-202r (*Iosquinus*)  
 4. Josquin, *Werken*, Missen, ii, 22

Comments: Based on the composer's chanson, also published by Petrucci

**Missa Ut re mi fa sol la****Brumel**

4vv

1. 8, No.3 (Brumel)  
 3. D-Sl, 47, 114r-141r (Anon. Incomplete) • I-Rvat, C.S.45, No.10, 149v-68r (*A. Brumel*)  
 4. Brumel, *Opera Omnia*, i, 41-64

**Qui tollis**

3. I-Fn, 229, No.217, 234v-235r (Anon. Untexted)  
 4. Brown, *Florentine*, music volume, 504-05



**Credo**

3. I-PEC, 1013, No.2, 75 $\nu$  (Anon. Tenor only)

**Benedictus**3 $\nu\nu$ 

3. I-Fn, 229, No.215, 232 $\nu$ -233 $r$  (Anon. Untexted)  
4. Brown, *Florentine*, music volume, 500-01

Intabulation: lute

3. US-Cn, 107501, No.36, 60 $r$ -60 $\nu$  (Headed *Benedictus de bru.*)

**Pleni sunt caeli**3 $\nu\nu$ 

3. I-Fn, 229, No.216, 233 $\nu$ -234 $r$  (Anon. Untexted)  
4. Brown, *Florentine*, music volume, 502-03

**Agnus**

2. Heyden 1540, p. 82 (Anon. Headed *Exemplum pariter Prolationis, Temporis ac Modi Minoris*)  
3. I-Bc, Q18, No.84, 85 $\nu$ -86 $r$  (Anon.) • I-Sc, K.1.2, No.50, 103 $\nu$ -104 $r$  (Anon. Headed *Canon. Vado et venio sine pausis*) • I-VEcap, DCCLVII, No.22, 21 $\nu$ -22 $r$  (Anon.)

Intabulation: lute

1. **34**, No.4, 5 $\nu$ -6 $\nu$  (*Francesco Spinacino*)  
3. US-Cn, 107501, No.22, 38 $r$ -41 $r$  (Anon. In the index as [Agnus] *Dei de brumel de la mesa de ut re mi fa sol la bel<sup>ma</sup>*)  
4. Schmidt, *Spinacino*, ii, 170-74

**Missa de Venerabile Sacramento****Josquin**see **Missa Regina mearum****Mouton**4 $\nu\nu$ **Missa Victime paschali****Brumel**4 $\nu\nu$ 

1. **8**, No.5 (Brumel)  
3. D-Ju, 31, No.11, 144 $\nu$ -163 $r$  (*Ant. Brumel*) • D-Sl, 44, No.1, 1 $\nu$ -29 $r$  (*Brumel*) • I-Rsm, 26, No.8, 119 $\nu$ -140 $r$  (Anon. Lacking the opening of the Kyrie) • I-Rvat, C.S.41, No.9, 87 $\nu$ -103 $r$  (*Brumel* in index) • I-VEcap, DCCLXI, No.15, 179 $\nu$ -193 $r$  (Anon.)  
4. Brumel, *Opera Omnia*, i, 89-113

**Christe**

2. Heyden *Musica* (1540), p. 63 (*Brumel*. Gives the Tenor only) • Wilphlingseder 1563, pp. 231-33 (*Antonij Brumelij*)

**Et iterum**

2. 1545<sup>7</sup>, No.55 (*Anto Fevi*. Headed *In aeternum Domini*)

**Et resurrexit**

2. 1545<sup>7</sup>, No.59 (*Anto. Fevin*. Headed *Haec probantur coram*)

**Et in spiritum sanctum**

2. Wilphlingseder 1563, pp. 159-161 (*Anthonij Brumelij*)

**Kyrie in honorem beatissime Virginis****de Orto**4 $\nu\nu$ 

1. **24**, No.7 (*De orto*)

**Et in terra De beata Virgine****Josquin**4 $\nu\nu$ 

1. **24**, No.16 (*Josquin* in the index of the I-Vnm copy)  
3. I-Fn, II.I.232, No.41, 124 $\nu$ -128 $r$  (*IOSQUIN*)  
4. Josquin, *Werken*, Missen, iv, 44 • *New Josquin Edition*, xiii, 7

**Et in terra De beata Virgine****Stokem**4 $\nu\nu$ 

1. **24**, No.8 (*Jo Stokem*)

- Patrem** **Weerbeke** 4vv  
 1. **24**, No.26 (*Gaspar*)  
 3. I-Rvat, C.S.51, No.20, 180v-183r (Anon.) • I-VEcap, DCCLXI, No.20, 217v-220r, Anon)
- Patrem Cardinale** **Weerbeke** 4vv  
 1. **24**, No.11 *Gaspar*)
- Patrem Cardinale**  
 see **Missa de Beata Virgine**: Credo **La Rue** 4vv
- Patrem Ciaschun me crie** **Josquin** 4vv  
 (Brumel)  
 1. **24**, No.21 (*Josquin*)  
 3. A-Wn, 11778, No.8, 130v-135r (*Josquin des Pres*) • D-Mbs, 53, No.18, 205v-216r (*A.B.*) • F-CA, 18, No.19, 221v-224r (*Josquin*) • I-Rsm, 26, No.18, 250v-253r (Anon.) • I-Rvat, C.S.23, No.11, 140v-145r (*Josquin des pres*. Titled *des rouges nez* in the Index)  
 4. Brumel, *Opera Omnia*, iv, 99-105 • Josquin, *Werken*, Missen, iv, 50 • *New Josquin Edition*, xiii, 1  
 Literature: Hudson, "Josquin" • Sherr, "Josquin" • van Campen, "Conflicting"
- Patrem De tous biens** **Josquin** 4vv  
 1. **24**, No.18 (*Josquin* in index)  
 3. I-Rvat, C.S.41, No.18, 185v-187r (*Josquin des pres*)  
 4. Josquin, *Werken*, Missen, iv, 44 • *New Josquin Edition*, xiii, 2  
 Comments: Based on the chanson by Hayne, also printed by Petrucci
- Patrem Je ne vis** **Agricola** 4vv  
 1. **24**, No.25 (*Agricola*)  
 3. I-Rvat, C.S.41, No.16, 175v-180r (*Agricola*)  
 4. Agricola, *Opera Omnia*, ii, 94-102  
 Comments: Based on the chanson attributed to Dufay
- Patrem La bella se sied** **Josquin** 4vv  
 (R. Févin)  
 1. **24**, No.17 (*Josquin*)  
 3. I-Rvat, C.S.41, No.17, 181v-184r (*Ro. de fevin* in the index)  
 4. Févin, *Collected Works*, pp. 123-136 • *New Josquin Edition*, xiii, 3  
 Comments: Based on the chanson by Dufay
- Patrem Mon pere** **Compère** 4vv  
 1. **24**, No.15 (*Compere*)  
 4. Compère, *Opera Omnia*, i
- Patrem de rouges nez**  
 see **Patrem Ciaschun me crie** **Josquin** 4vv
- Patrem Vilayge** **Agricola** 4vv  
 1. **24**, No.12 (*Agricola*.)  
 4. Agricola, *Opera Omnia*, ii, 114-24.  
 Comments: The Tenor is taken from Credo I
- Patrem Vilayge** **Brumel** 4vv  
 1. **24**, No.13 (*A. Brumel*; *De brumel* in the index)  
 4. Brumel, *Opera Omnia*, iv, 106-12
- Patrem Vilayge** **Busnois** 4vv  
 1. **24**, No.9 (*A. Busnois*; *De busnois* in index of the copy at I-Vnm)

<b>Patrem Vilayge</b>	<b>N. de Clibano</b>	4vv
1. <b>24</b> , No.14 ( <i>Nicasius de clibano</i> )		
3. D-Mbs, 3154, No.55, 78v-80v (Anon.) • I-Rvat, C.S.51, No.19, 178v-180r (Anon.) • I-VEcap, DCCLXI, No.21, 220v-222r, (Anon.)		
<b>Patrem Vilayge</b>	<b>Josquin</b>	4vv
1. <b>24</b> , No.19 ( <i>Josquin</i> )		
4. Josquin, <i>Werken</i> , Fragmenta Missarum, p. 102 • <i>New Josquin Edition</i> , xiii, 5		
<b>Patrem Vilayge</b>	<b>Josquin</b> (Brumel)	4vv
1. <b>24</b> , No.20 ( <i>Eiusdem</i> [= Josquin] in index)		
3. A-Wn, 11778, No.7, 125v-130r ( <i>Josquin</i> ) • D-Bga, 7, No.7, 21v-22r (Anon.) • D-Mbs, 53, No.26, 182v-192r ( <i>Antho: Brumel</i> ) • I-CMac, L (B), No.7, 53v-55r (Anon.) • I-Rvat, C.S.23, No.12, 145v-150r (Anon. <i>Patrem de village</i> in the index)		
4. Brumel, <i>Opera Omnia</i> , iv, 87-91 • Josquin, <i>Werken</i> , Fragmenta Missarum, p. 118 • <i>New Josquin Edition</i> , xiii, 6		
Literature: Hudson, "Josquin"; Staehelin, "Einiger"; van Campen, "Conflicting"		
<b>Patrem Vilayge</b>	<b>Regis</b>	4vv
1. <b>24</b> , No.10 ( <i>Jo.regis; de Regis</i> in the index of the copy at I-Vnm)		
4. Regis, <i>Opera Omnia</i> , i, 62		
<b>Patrem Vilayge</b>		
see <b>Missa de Beata Virgine: Credo</b>	<b>Josquin</b>	4-5vv
1. <b>24</b> , No.24 ( <i>Josquin</i> in the index)		
Comments: Based on Ockeghem's chanson, published by Petrucci in Spinacino's intabulation		
<b>Sanctus D'ung aulter amer</b>	<b>Josquin</b>	4vv
1. <b>24</b> : No.24 ( <i>Josquin</i> in index)		
4. Josquin, <i>Werken</i> , Missen, ii, p. 136 • <i>New Josquin Edition</i> , xiii, 10		
<b>Sanctus De passione</b>	<b>Josquin</b>	4vv
1. <b>24</b> , No.23 ( <i>Josquin</i> in index) • [See also <i>Qui velatus facie fuisti</i> ]		
4. Josquin, <i>Werken</i> , Missen, iv, 50 • <i>New Josquin Edition</i> , xiii, 11		
<hr/>		
<b>Ab angelis psallitur</b>		
3/ of <b>Verbum caro factum est</b>	<b>Dammonis</b>	4vv
<b>Ab eterno genitura</b>		
2/ of <b>Mater patris nati</b>	<b>Obrecht</b>	5vv
<b>Ab oriente venerunt magi</b>		
2/ of <b>Tribus miraculis</b>	<b>Festa</b>	6vv
<b>Absque verbis</b>		3vv
see <b>Missa Quant j'ay au coeur: Benedictus</b>	<b>Isaac</b>	4vv
<b>Accede nuntia</b>		
2/ of <b>Mittit ad virginem</b>	<b>Josquin</b>	4vv
<b>Ad sacrum eius tumulum</b>		
2/ of <b>Amicus dei Nicolaus</b>	<b>Mouton</b>	4vv
<b>Ad te solum confugimus</b>		
2/ of <b>Tu solus qui facis mirabilia</b>	<b>Josquin</b>	4vv

**Adesto dolori meo**2/ of **Si bona suscepimus**

[Anon.]

4vv

**Adiutorium nostrum****A. Févin**

4vv

(Mouton)

1. **55**, No.22(a) (Anon in first issue: *IO. MOVTON* at head of second page in second issue)
2. 1526<sup>1</sup>, No.22(a) (Anon: *Jo. Mouton* in Superius and Bassus)
3. GB-Cmc, 1760, No.14, 23v-25r (*A.de Fevin.*) • GB-Lbl, Roy.8.G.vii, No.3, 3v-5r (Anon.) • GB-Lcm, 1070, No.40, 128v-130r (Anon.) • GB-Ob, a.8 (Anon.) • I-Rvat, 1976-1979, No.34, 97v-99r (Anon.)
4. Braithwaite, *Introduction*, iii, 15-20 • Expert, Valois & Agnel, *Mouton*, 6-9 • Sherr, *16th-century*, iv, 118-23 • Shine, *Mouton*, 157-61

Comments: Petrucci published this work as the second part of Mouton's *Celeste beneficium*, *q.v.*, and was followed in this by the Giunta (Pasoti and Dorico) edition. The two are also linked in the London manuscript • This text is in honour of Louis XII and Anne of Brittany. The text is changed in each of the Burgundian manuscript sources, so that the names reflect the intended recipient of the manuscript: Henry VIII and Catharine of Aragon (GB-Lbl); Ferdinand and Anne of Bohemia (I-Rvat); perhaps Margaret of Austria herself, with a connection to Mechelen (GB-Ob)

**Adiuva nos**3/ of **Domine non secundum peccata****Josquin**

4vv

3/ of **Domine non secundum peccata****de Orto**

4vv

3/ of **Domine non secundum peccata****Vacqueras**

4vv

**Adonay sanctissime domine****Weerbeke**

4vv

1. **3**, No.10 (*Gaspar*) • **19**, No.10 (*Gaspar*)
3. CH-SGs, 463, No.104, 35v and 95v (*Gaspar*. Headed *Hypodorius, idest secundus tonus*) • I-Fn, Panc.27, No.103, 70v-71r (*Gaspar*)
4. Drake, *First*, ii, 38-41 • Sherr, *Sixteenth-century*, i, 21-26

Intabulation: keyboard

3. CH-SGs, 530, No.101, 82v-84r (*Gaspar*)

**Adoramus te Christe**

[Anon.]

4vv

1. **41**, No.29 (Anon.)

4. Jeppesen, *Laude*, 42-43

**Adoramus te Christe****Dammonis**

6 ex 5vv

1. **45**, No.2 (Dammonis)

4. Luisi, *Laudario*, ii, 316-17

**Adoramus te Christe****Tromboncino**

4vv

1. **41**, No.33 (*B.T.*)

4. Jeppesen, *Laude*, 49

**Adoramus te Christe**2/ of **In Nomine Jesu****Compère**

4vv

**Adoramus te domine Jesu Christe**

[Anon.]

4vv

1. **27**, No.1 (Anon.)

4. Thomas, *Petrucci*, 126-128

**Adoramus te O Iesu Christe****Dammonis**

4vv

1. **45**, No.55 (Dammonis)

4. Jeppesen, *Laude*, 148-50

- Adoro te Devote** [Anon.] 4vv  
 1. 7, No.23 (Anon.)  
 4. Drake, *First*, ii, 259–61
- Adsis o nostri custos**  
 2/ of **Virgo salutiferi** [Anon.] 4vv
- Alba columba** **Infantis** 4vv  
 1. 12, No.32 (*Infantis*. Superius incipit *Alba celumba*)
- Aleph**  
 See **Lamentations**
- Alleliua. Hodie**  
 see Italian texts: **Palle palle** **Isaac** 4vv
- Alma redemptoris mater** [Anon.] 3vv  
 2/ *Virgo prius ac posterius* / *Ave regina celorum*  
 1. 12, No.113 (Anon.)  
 3. D-LEu, 1494 • I-TRc, 91, No.163 [1319], 199v–200r (Anon.)  
 4. Gerber, *Mensuralkodex*
- Alma redemptoris mater** **Isaac** 3vv  
 2/ *Virgo prius ac posterius*  
 1. 15, No.18 (Anon: *Isaac* in the D-W copy, in MS)  
 3. The following sources are à4, with a *secunda pars* which is texted *Tu que genuisti*: D-Dl, 1/D/505, pp. 466–469 (Anon.) • I-Fn, II.I.232, No.37, 113v–117r (*IZACH*) • I-Rvat, 1976–1979, No.32, 92r–96r (Anon.)  
 4. Just, “Heinrich”.
- Alma redemptoris mater** / **Ave regina** **Josquin** 4vv  
 2/ *Tu que genuisti* / *Gaude virgo gloriosa*  
 1. 21, No.22 (Anon.)  
 3. D-Usch, 237a–d, No.4, 6r–7r (Anon.) • F-Pn, 1817, No.31 (Anon.) • I-CT, 95/96, No.31, 27v–29r (Anon.) • I-Fn, II.I.232, No.39, 109v–111r (*Josquin*) • I-Fn, 164–167, No.76 (Anon.) • I-Mfd, 2267, No.34, 178v–180r (*Josquin despret*) • I-Rvat, C.S.15, No.53, 191v–198r (Anon.)  
 4. Josquin, *Messe*, 86–94 • Josquin, *Werken*, Motetten, i, 7 • Sherr, *Sixteenth-century*, iii, 112–19
- Alma Redemptoris mater** **Josquin** 4vv  
 2/ *Tu que genuisti*  
 1. 65, No.10 (*Josquin*)  
 2. 1526<sup>3</sup>, No.10 (*Josquin*) • 1527, No.10 (*Josquin*)  
 3. I-Bc, Q18, No.54, 55v–57r (Anon. Incomplete) • I-Fn, II.I.232, No.24, 77v–79r (*JOSQVIN*)  
 4. Josquin, *Werken*, Motetten, ii, 21
- Amicus dei Nicolaus** **Mouton** 4vv  
 2/ *Ad sacrum etius tumulum*  
 1. 64, No.15 (*Mouton*)  
 2. 15262, No.15 (*Mouton*)  
 3. A-Wn, 15941, No.15 (*Mouton* in the index) • I-Pc, A17, No.116, 168v–170r (Anon.) • S-Uu, 76b, No.17, 122v–124r (*Jo mouton*)  
 4. Sherr, *Sixteenth-century*, v, 84–94 • Shine, *Mouton*, 16–25

<b>Anima Christi sanctifica me</b>	[Anon.]	4vv
1. <b>41</b> , No.39 (Anon.)		
4. Jeppesen, <i>Laude</i> , 58–59		
<b>Anima Christi sanctifica me</b>	[Anon.]	4vv
1. <b>41</b> , No.47 (Anon.)		
4. Jeppesen, <i>Laude</i> , 71–72.		
<b>Anima Christi sanctifica me</b>	<b>Antonet</b>	4vv
1. <b>41</b> , No.58 ( <i>Antonet</i> )		
4. Jeppesen, <i>Laude</i> , 93–95.		
<b>Anima Christi</b>	<b>Weerbeke</b>	4vv
1. <b>7</b> , No.20 ( <i>Gaspar</i> )		
3. I-CF, LIX, No.17, 47v-48r (Anon.)		
4. Drake, <i>First</i> , ii, 235–238		
<b>Anima mea liquefacta</b>	<b>Ghiselin</b>	4vv
2/ <i>Tulerunt pallium</i>		
1. <b>3</b> , No.33 ( <i>Ghiselin</i> ) • <b>19</b> , No.33 (. <i>Ghiselin.</i> )		
3. D-USch, 237a-d, No.3 (Anon.) • I-Fc, 2439, No.83, 92v-94r ( <i>Ghiseling</i> )		
4. Drake, <i>First</i> , ii, 127–131 • Ghiselin, <i>Collected Works</i> , i, 24 • Josquin, <i>Messe</i> , 86–94		
<b>Anna nos cum filia</b>		
2/ of <b>Celeste beneficium</b>	<b>Mouton</b>	4vv
<b>Anna te mundo genuit</b>		
2/ of <b>Virgo precellens</b>	[Anon.]	4vv
<b>Aperis tu manum tuam</b>		
3/ of <b>Exaltabo te Deus meus</b>	<b>Baulduin</b>	4vv
<b>Ascendens Christus in altum</b>	<b>Turleron</b>	4vv
1. <b>55</b> , No.18 ( <i>Hylaire</i> )		
2. 1526 <sup>1</sup> , No.18 ( <i>Hylaire.</i> : anon. in Altus)		
3. I-Pc, A17, No.115, 167v-168r (Anon.)		
4. Févin, <i>Oeuvres</i> , iv, 36–42 • Gehrenbeck, <i>Corona</i> , 1452–1459 • Sherr, <i>Sixteenth-century</i> , iv, 95–100		
Comments: The Hylaire is presumably not Penet		
<b>Asperges me Domine</b>	<b>Compère</b>	4vv
1. <b>24</b> , No.2 ( <i>Compere</i> )		
4. Compère, <i>Opera Omnia</i> , iv,		
<b>Asperges me Domine</b>	<b>Fortuilla</b>	4vv
1. <b>24</b> , No.1 ( <i>Jo Fortuilla</i> . The copy at I-Vnm has <i>De Fortuilla</i> in the index)		
<b>Aspice Domine</b>	<b>Biaumont</b>	4vv
1. <b>7</b> , No.19 ( <i>Pe. beaumont</i> )		
3. CH-SGs, 463, No.134, 49v and 108v ( <i>Petrus Biamont</i> . Headed <i>Hypoaelius</i> )		
4. Drake, <i>First</i> , ii, 232–35		
<b>Aspice Domine quia facta est</b>	<b>Gombert</b>	4vv
2/ <i>Muro tuo unexpugnabili</i>		
1. <b>69</b> , No.5 (Anon)		
2. 1532 <sup>10</sup> , No.26 ( <i>Nicolaus Gombert</i> ) • 1534 <sup>4</sup> • G2977 (1539), No.20 ( <i>Gomberth</i> ) • G2979 (1541), No.14 ( <i>Gomberth</i> ) • 1551 <sup>2</sup> = G2980, No.14 ( <i>Gomberth</i> )		
3. D-Bga, 7, 91v-92v ( <i>Con. Festa</i> ) • D-USch, 237a-d, 67r-68v (Anon) • E-Mmarch, R.6832, pp. 60–63 ( <i>Nicolaus Gombert</i> )		

4. Attaignant, *Treize*, ii, 147 • Gombert, *Opera Omnia*, v, 86 • Morales, *Opera Omnia*, XX

**Auditui meo dabis**

2/ of **Miserere mei Deus** **Josquin** 5vv

**Audivit**

2/ of **Quis numerare queat** **Obrecht** 4vv

**Audivit ipse tamen / Da pacem Domine**

2/ of **Quis numerare queat / Da pacem** **Compère** 5 ex 4vv

**Auxilium praesta**

See **Jay pris amours / De tous biens** [Anon.] 4vv

**Ave ancilla Trinitas**

**Brumel** 3vv  
(Mouton)

1. **2**, No.39 (*Brumel*) • **10**, No.39 (*Brumel*.)
2. 50 *Carmina* (1513), No.39 (*Brumel*) • [c.1535]<sup>14</sup>, pt.iii, No.14 (Anon.) • 1541<sup>2</sup>, No.46 (*Jo. Mouton*. Text *Ave Maria*)
3. D-Mu, 322–325, No.17 (*Brumel* in altus) • E-SE, s.s., No.77, 156v–157r (*Antonius brumel*)
4. *Brumel*, *Opera Omnia*, v, 1–3 • Hewitt, *Canti B*, 201–4 • Hewitt, “An unknown”, 77–80

**Ave celorum domina**

**Brumel** 4vv

1. **15**, No.2 (*Brumel* in Superius)
3. I-Rvat, C.S.42, No.4, 18v–21r (Anon. Texted *Ave cujus conceptio*. This appears as the last part of the original number III)
4. *Brumel*, *Opera Omnia*, v, 3–6

**Ave cujus conceptio**

**Brumel** 4vv

See **Ave celorum domina** **Brumel** 4vv

**Ave decus virginalis**

**Martini** 4vv

1. **7**, No.28 (*Jo. marti*.)
4. Drake, *First*, ii, 273–75

**Ave Domina sancta Maria**

[Anon.] 4vv

1. **7**, No.14 (Anon.)
4. Drake, *First*, ii, 213–15

**Ave Domina sancta Maria**

**Weerbeke** 4vv

2/ *Tu peperisti creatorem*

1. **3**, No.23 (*Gaspar*) • **19**, No.23 (*.Gaspar*.)
4. Drake, *First*, ii, 91–94 • Sherr, *Sixteenth-century*, i, 51–59

**Ave dulcis ave pia**

See **Popule meus quid feci tibi** [Anon.] 4vv

**Ave Jesu Christe splendor patris**

2/ of **Ave Jesu Christe verbum patris** [Anon.] 4vv

**Ave Jesu Christe verbum patris**

[Anon.] 4vv

2/ *Ave Jesu Christe splendor patris*

1. **21**, No.37 (Anon.)
3. D-B, 40021, No.67, 137v. (*H.F*)
4. Sherr, *Sixteenth-century*, iii, 213–26

**Ave Maria**

[Anon.] 4vv

1. **41**, No.36 (Anon.)
3. I-Fn, Panc.27, No.174, 146v–147r (Anon.)
4. Jeppesen, *Laude*, 54–55

- Ave Maria** [Anon.] 4vv  
 1. **41**, No.49 (Anon.)  
 4. Jeppesen, *Laude*, 78–79
- Ave Maria** **Cara** 5vv  
 (Tromboncino)  
 1. **41**, No.19 (*M.C.*) • **41**, No.51 (*B.T.*)  
 3. I-Fn, Panc.27, No.4, 3v–4r (*Marctus*)  
 4. Jeppesen, *Laude*, 82–83
- Ave Maria** **Cara** 5vv  
 1. **41**, No.45 (*Marchetto*)  
 4. Jeppesen, *Laude*, 68–70
- Ave Maria** **Compère** 4vv  
 2/ *Sancte Michael ora pro nobis*  
 1. **3**, No.18 (*.Compere.*) • **7**, No.27 (Anon. Texted *Sancta Maria quesumus*) • **19**, No.18 (*.Compere.*)  
 3. D–B, 40021, No.103, 206v–208r (Anon.) • E–Bbc, 454, No.57, 126v–128r (Anon.) • E–SE, s.s., No.38, 110r (Anon. Pars II, incomplete) • E–Tc, 21, 59v–61r (*Lysset*) • E–TZ, 2, 280v–282r (*LUISETH*) • I–Mfd, 2267, No.39, 187v–189r (*Loyset*) • I–Rvat, C.VIII.234, No.18, 140v–142r (*loyset compe*, in index) • I–Rvat, C.S.15, No.51, 185v–187r (*Loyset Compere*) • I–Sc, K.I.2, No.57, 110v–112r (Anon. Incomplete) • I–VEcap, DCCLVIII, No.1, 2v–4r (Anon.) • PL–Wu, 58, 93v–95r (Anon.) • PL–WRu, 428, No.122, 206v–208r (Anon.)  
 4. Compère, *Messe*, 157–164 • Compère, *Opera Omnia*, iv, 8–10 • Drake, *First*, ii, 68–73  
 Intabulation: keyboard  
 3. CH–SGs, 530, 69v–70r (Anon. Part I only)  
 Intabulation: vihuela  
 2. 1547<sup>25</sup> = V32, No.17, 10v (*Loyset. Valderrábano*)
- Ave Maria** **Craen** 4vv  
 1. **3**, No.20 (Anon.) • **19**, No.20 (Anon.)  
 3. E–Boc, 5, No.7, 56v–57r (Anon.) • I–VEcap, DCCLVIII, No.50, 87v–88r (Anon.)  
 4. Drake, *First*, ii, 80–82 • Sherr, *Sixteenth-century*, i, 37–43  
 Intabulation: keyboard  
 3. CH–SGs, 530, 88v–89r (*Nicholaus Craen*)
- Ave Maria** **Dammonis** 4vv  
 2/ *Sancta maria mater dei*  
 1. **45**, No.17 (Dammonis. Headed *Ad beatam virginem*)  
 4. Jeppesen, *Laude*, 114–116
- Ave Maria** **Josquin** 4vv  
 1. **3**, No.2 (*Josquin.*) • [Probably **19**, No.2: not extant]  
 2. 1547<sup>1</sup>, pp. 358–61 (Headed *Hypoionici quartum exemplum Idem Iodocus Pratensis author.*)  
 3. CH–SGs, 463, No.148, 55v and 114v (*Josquinus Pratensis*) • CZ–HK, II.A.7, pp. 64–67 (Anon.) • D–B, 40021, No.18, 51v–52r (Anon. As *Verbum incarnatum*) • D–GOL, A.98, 100v–103r (Anon. As *Ave Maria . . . ne timeas*) • D–LEu, 1494, 202v (Anon. Incomplete) • D–Mbs, 19, No.4, 38v–43r (*Josquin*) • D–Mbs, 41 No.17, 226v–238r (Anon. With two added voices) • D–Mbs, 3154, 147v–148r (*Josquin*) • D–Mu, 322–325, No.1 (*Josquinus auctor*) • D–Mu, 326, 21v–22r (Anon.) • D–Ngm, 83795, 124v and 166v (Anon.) • D–Usch,



237a-d, No.2 (Anon. With four added voices) • E-Bbc, 454, No.56, 124v-126r. (*JVSQVIN* in the Index) • E-Boc, 5, 56v-57r (Anon.) • E-SE, s.s., No.17, 83v-85r (*Josquin dupres*) • GB-Lcm, 1070, No.10, 31v-33r (Anon.) • I-Fn, II.I.232, No.40, 111v-113r (*JOSQVIN*) • I-Fn, 164-167, No.77, 102r-103v (Anon.) • I-Mfd, 2266, No.11, 118v-120r (*Josquin*) • I-MOd, IX, No.11, 24v-26r (Anon. Damaged) • I-Rvat. C.S.42, No.5, 22v-24r (*Iosquini Desprez*. Original number IV) • PL-Kj, 40013, 170v-173r (Anon. As *Ave Maria . . . ne timeas*) • PL-Wu, 58, 7v-8r (Anon.)

4. Braithwaite, *Introduction*, iv, 106-113 • Glareanus, *Dodecachordon*, 436-42 • Josquin, *Werken*, Motetten, i, 2

Comments: Senfl's setting of *Ave Maria* is a parody of this work, as is an anonymous 8vv setting in I-VEaf, 218

Intabulation: keyboard

3. CH-SGs, 530, No.116, 92v-93r (Anon.)

**Ave Maria** **Josquin** 4vv  
(Brumel)

1. **15**, No.1 (*Josquin*.)

3. I-Bc, RI42, No.11, 12r-12v (*Brumel* in the index)

4. Josquin, *Werken*, Motetten, i, 2

Intabulation: lute

1. **33**, No.1 (*Josquin*)

4. Schmidt, *Spinacino*, ii, 1-4 • Disertori, *Frottole*, 243-47

Literature: Hudson, "Josquin" • Macey, "Josquin's Little"

**Ave Maria** **Mouton** 3vv  
See **Ave ancilla Trinitas** **Brumel** 3vv

**Ave Maria** **de Orto** 4vv

1. **1**, No.1 (*De orto*) • **5**, No.1 (*De orto*) • **14**, No.1 (*De orto*)

4. Ambros, *Geschichte*, v, 193 • Hewitt, *Odhecaton*, 219-21

**Ave Maria** **Petrus** 4vv

1. **41**, No.47 (*Frater petrus*)

4. Jeppesen, *Laude*, 73-75

Comments: Blackburn suggests that Frater Petrus might be Petrus Castellanus

**Ave Maria** **Pipelare** 5vv

2/ *Tu parvi et magni*

1. **46**, No.12 (*Pipelare*)

4. Pipelare, *Opera Omnia*

**Ave Maria** **Regis** 5vv

2/ *Tu floris et rogis*

1. **46**, No.16 (*Regis*)

4. Regis, *Opera Omnia*, ii, 42-49

**Ave Maria** **Regis** 3vv

1. **7**, No.25 (*Regis*)

3. CH-SGs, 463, No.16 (*Regis*. Headed *Dorius*) • D-Mu, 322-325, No.9 (*Regis*)

4. Drake, *First*, ii, 266-268 • Regis, *Opera Omnia*, ii, 60-62

**Ave Maria** **Tromboncino** 4vv

1. **41**, No.20 (Anon.) • **41**, No.50 (*B.T.*)

3. I-Bc, QI8, No.19, 19v-20r (Anon.)

4. Jeppesen, *Laude*, 80–81

Comments: There are minor musical differences between Petrucci's two versions, suggesting different routes of transmission

- |                                                                                                                                        |                    |     |
|----------------------------------------------------------------------------------------------------------------------------------------|--------------------|-----|
| <b>Ave Maria</b>                                                                                                                       | <b>Tromboncino</b> | 4vv |
| 1. <b>41</b> , No.43 ( <i>B.T.</i> )                                                                                                   |                    |     |
| 3. I-Fn, Panc.27, No.9, 7v-8r ( <i>B.T.</i> ) • ZA-Csa, Grey, No.58, 88v-89r (Anon.)                                                   |                    |     |
| 4. Jeppesen, <i>Laude</i> , 64–65                                                                                                      |                    |     |
| <b>Ave Maria</b>                                                                                                                       | <b>Tromboncino</b> | 4vv |
| 1. <b>41</b> , No.52 ( <i>B.T.</i> )                                                                                                   |                    |     |
| Intabulations: lower voices for lute                                                                                                   |                    |     |
| 3. F-Pn, 27, No.105, 52r (Anon.) • F-Pn, 27, No.113, 55r (Anon.)                                                                       |                    |     |
| <b>Ave Maria</b>                                                                                                                       | <b>van Stappen</b> | 4vv |
| 1. <b>7</b> , No.30 ( <i>Crispinus</i> )                                                                                               |                    |     |
| 4. Drake, <i>First</i> , ii, 278–279 • Smijers, <i>Van Ockeghem</i> , No.60                                                            |                    |     |
| Ave Maria                                                                                                                              |                    |     |
| See <b>Ave ancilla trinitas</b>                                                                                                        | <b>Brumel</b>      | 3vv |
| 2/ of <b>Beata es Maria Virgo</b>                                                                                                      | <b>Obrecht</b>     | 4vv |
| 2/ of <b>Gaude virgo mater Christi</b>                                                                                                 | [Anon.]            | 4vv |
| Bassus of <b>O bone et dulcissime Jesu</b>                                                                                             | [Anon.]            | 4vv |
| Tenor of <b>Virgo salutiferi</b>                                                                                                       | <b>Josquin</b>     | 5vv |
| <b>Ave Maria virgo clemens</b>                                                                                                         |                    |     |
| 2/ of <b>Beata es Maria virgo</b>                                                                                                      | <b>Obrecht</b>     | 4vv |
| <b>Ave mater omnium viri</b>                                                                                                           | <b>Weerbeke</b>    | 4vv |
| 1. <b>21</b> , No.40 ( <i>Gaspar</i> )                                                                                                 |                    |     |
| 2. Heyden 1540, p. 144 ( <i>Gaspar</i> . Headed <i>Exemplum Secundi Toni</i> )                                                         |                    |     |
| 4. Sherr, <i>Sixteenth-century</i> , iii, 227–31                                                                                       |                    |     |
| <b>Ave mater verbi summi</b>                                                                                                           |                    |     |
| 3/ of <b>Verbum bonum et suave</b>                                                                                                     | [Anon.]            | 5vv |
| <b>Ave nobilissima creatura</b>                                                                                                        | <b>Josquin</b>     | 6vv |
| 2/ <i>Tibi Domina gloriosa</i>                                                                                                         |                    |     |
| 1. <b>65</b> , No.3 ( <i>Josquin</i> )                                                                                                 |                    |     |
| 2. 1526 <sup>3</sup> , No.3 ( <i>Josquin</i> ) • 1527, No.3 ( <i>Josquin</i> )                                                         |                    |     |
| 3. D-Mu, Art.410, Nos.18–19 ( <i>Josquin</i> ) • E-Tc, 13, 89v-102r ( <i>Josquin</i> ) • I-Bc, R142, No.46, 54v-55r ( <i>Josquin</i> ) |                    |     |
| 4. Josquin, <i>Werken</i> , Motetten, ii, 18                                                                                           |                    |     |
| Literature: Elders, “Zusammenhänge”                                                                                                    |                    |     |
| <b>Ave nostra salus</b>                                                                                                                | <b>Weerbeke</b>    | 4vv |
| The last 14 mm. of <b>Verbum caro factum est</b> ( <i>q.v.</i> )                                                                       | <b>Weerbeke</b>    | 4vv |
| 1. <b>41</b> , No.58 (Anon.)                                                                                                           |                    |     |
| 4. Jeppesen, <i>Laude</i> , 96–98                                                                                                      |                    |     |
| <b>Ave Panis angelorum</b>                                                                                                             | <b>Weerbeke</b>    | 4vv |
| The first 21 mm. of <b>Panis angelicus</b> ( <i>q.v.</i> )                                                                             | <b>Weerbeke</b>    | 4vv |
| 1. <b>41</b> , No.9 (Anon.)                                                                                                            |                    |     |
| 4. Jeppesen, <i>Laude</i> , 15                                                                                                         |                    |     |

- Ave pulcherrima regina** **Agricola** ?3vv  
 1. 7, No.26 (*Agricola*)  
 4. Agricola, *Opera Omnia*, iv, 3–5 • Drake, *First*, ii, 268–71
- Ave que sublimaris**  
 see French texts: **Comme femme** **Agricola** 4vv
- Ave regina celorum** **Obrecht** 4vv  
 2/ *Funde preces ad filium*  
 1. 12, No.1 (*.Ja.Obrecht.*)  
 4. Ambros, “Geschichte”, v, 20–28 • Obrecht, *Opera Omnia*, 2/ii, 75–81 • Obrecht, *Werken*, vi, 64–68  
 Comments: Uses part of Frye’s motet as a *cantus firmus*
- Ave regina / O decus innocentie** [Anon.] 4vv  
 2/ *O mater egregie*  
 1. 15, No.20 (Anon.)  
 4. Sherr, *Sixteenth-century*, ii, 109–17
- Ave regina**  
 Altus of **Alma redemptoris mater** **Josquin** 4vv  
 Bassus of 2/ of **Alma redemptoris mater** [Anon.] 3vv
- Ave rex regum ditissime**  
 See **Rosa playsant** **Philippon** 4vv
- Ave sanctissima maria** **Diniset** 4vv  
 1. 46, No.17 (*Diniset*)
- Ave solem genuisti**  
 2/ of **Verbum bonum et suave** [Anon.] 5vv  
 2/ of **Verbum bonum et suave** **Willaert** 6vv
- Ave stella matutina** **Brumel** 4vv  
 2/ *Tu es arca compluta*  
 1. 3, No.21 (*Brumel*) • 19, No.21 (*.Brumel.*)  
 3. I-Pc, D27, No.35, 63v–65r (Anon.)  
 4. Brumel, *Opera Omnia*, v, 8–11 • Drake, *First*, ii, 83–88
- Ave stella matutina** **Weerbeke** 4vv  
 1. 3, No.32 (*Gaspar*) • 19, No.32 (*.Gaspar.*)  
 3. I-Fn, Panc.27, No.129, 99v–100r (*Gaspar*) • I-Mfd, 2269, No.80, 116v–117r (*Gaspar.*)  
 4. Drake, *First*, ii, 123–26 • Weerbeke, *Messe*, 8–12
- Ave sydus clarissimum**  
 See **Helas que poura devenir** **Caron** 4vv
- Ave vera caro Christi** [Anon.] 4vv  
 1. 3, No.27 (Anon.) • 19, No.27 (Anon.)  
 4. Sherr, *Sixteenth-century*, i, 83–89
- Ave vera caro christi** [Anon.] 4vv  
 1. 41, No.35 (Anon.)  
 4. Jeppesen, *Laude*, 52–53
- Ave verum corpus christi** **Bellabusca** 4vv  
 1. 41, No.59 (*Fr. Bndictus Bella Busca*)  
 4. Jeppesen, *Laude*, 99  
 Comments: Blackburn has discovered Bellabusca as a member of the Olivetan order, at Santa Elena in Venice

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                 |       |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|-------|
| <b>Ave verum corpus</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>Josquin</b>  | 2-3vv |
| 2/ <i>Cujus latus</i> ; 3/ <i>O dulcis, o pia</i>                                                                                                                                                                                                                                                                                                                                                                                                                                           |                 |       |
| 1. 7, No.6 ( <i>Josquin</i> )                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                 |       |
| 2. Heyden 1537, p. 77 (Anon. Headed <i>Quadrupla Proportio quam habet Notionem</i> . Part 2 only) • Heyden 1537, p. 114 (Headed <i>Exemplum. Iosquin. Duo</i> . Opening measures only) • Heyden 1540, p. 91 (Anon. No title) • 1547 <sup>1</sup> , pp. 288-89 ( <i>Iodoci Pratensis</i> . Altus revised by Homer Herpol) • Wilphlingseder 1561, D2v (Anon. Texted <i>Miserere mei Deus</i> . With added parts) • Wilphlingseder 1563, pp. 188-90 ( <i>Josquin</i> . As in the 1561 edition) |                 |       |
| 3. CH-Bu, EX.22-24, No.35 ( <i>Josquin</i> ) • CH-SGs, 463, No.27, 13r ( <i>Josquinus Pratensis</i> . Headed <i>Ionicus</i> ) • D-Mu, 322-325, No.10 ( <i>Jusquin auctor</i> )                                                                                                                                                                                                                                                                                                              |                 |       |
| 4. Drake, <i>First</i> , ii, 171-73 • Glareanus, <i>Dodecachordon</i> , ii, 361 • <i>Josquin, Werken</i> , Motetten, i, 4                                                                                                                                                                                                                                                                                                                                                                   |                 |       |
| <b>Ave verum corpus</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>Weerbeke</b> | 4vv   |
| 1. 7, No.18 ( <i>Gaspar</i> )                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                 |       |
| 4. Drake, <i>First</i> , ii, 229-32                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                 |       |
| <b>Ave verum corpus / Ecce panis angelorum / Bone pastor / O salutaris hostia</b>                                                                                                                                                                                                                                                                                                                                                                                                           | <b>Gregoire</b> | 4vv   |
| 1. 7, No.22 ( <i>Gregoire</i> )                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                 |       |
| 4. Drake, <i>First</i> , ii, 258-59                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                 |       |
| <b>Ave virginum decus hominum</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                 |       |
| 2/ of <b>Illibata Dei virgo nutrix</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>Josquin</b>  | 5vv   |
| <b>Ave virginum gemma catherina</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>Bulkin</b>   | 4vv   |
| 2/ <i>Ave virgo specie</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                 |       |
| 1. 21, No.9 ( <i>Bulkyn.</i> : <i>Bulkin</i> in the index)                                                                                                                                                                                                                                                                                                                                                                                                                                  |                 |       |
| 3. I-Pc, A17, No.108, 162v-163r (Anon.)                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                 |       |
| 4. Sherr, <i>Sixteenth-century</i> , iii, 38-53                                                                                                                                                                                                                                                                                                                                                                                                                                             |                 |       |
| <b>Ave virgo gloriosa</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>Brumel</b>   | 4vv   |
| 2/ <i>O regina pietatis</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                 |       |
| 1. 21, No.2 ( <i>Brumel</i> . Headed <i>Panagiricum</i> )                                                                                                                                                                                                                                                                                                                                                                                                                                   |                 |       |
| 4. <i>Brumel, Opera Omnia</i> , v, 12-18                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                 |       |
| <b>Ave virgo gloriosa</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>Dammonis</b> | 4vv   |
| 1. 45, No.21 ( <i>Dammonis</i> . Headed <i>Ad beatam virginem</i> )                                                                                                                                                                                                                                                                                                                                                                                                                         |                 |       |
| 4. Jeppesen, <i>Laude</i> , 120                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                 |       |
| <b>Ave virgo gloriosa</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                 |       |
| 2/ of <b>O genitrix gloriosa</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <b>Compère</b>  | 4vv   |
| <b>Ave virgo gratiosa</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                 |       |
| 3/ of <b>Salvatoris mater pia</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                           | [Anon.]         | 4vv   |
| <b>Ave virgo specie</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                 |       |
| 2/ of <b>Ave virginum gemma catherina</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>Bulkin</b>   | 4vv   |
| <b>Beata dei genitrix</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | [Anon.]         | 4vv   |
| 2/ <i>Ora pro populo</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                 |       |
| 1. 15, No.7 (Anon.)                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                 |       |
| 4. Sherr, <i>16th-century</i> , ii, 31-40                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                 |       |
| <b>Beata Dei genitrix</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>Mouton</b>   | 4vv   |
| 1. 55, No.11 ( <i>Jo. Monton</i> : <i>IO. MOVTON</i> in second and third issues)                                                                                                                                                                                                                                                                                                                                                                                                            |                 |       |
| 2. 1526 <sup>1</sup> , No.11 ( <i>Jo. Mouton</i> : <i>Jo. Monton</i> . in the superius)                                                                                                                                                                                                                                                                                                                                                                                                     |                 |       |
| 4. Expert, <i>Mouton</i> , 33-37 • Sherr, <i>Sixteenth-century</i> , iv, 64-71 • Shine, <i>Mouton</i> , 106-11                                                                                                                                                                                                                                                                                                                                                                              |                 |       |

<b>Beata es Maria virgo</b>	<b>Brumel</b>	4vv
1. 21, No.11 ( <i>Brumel.</i> )		
3. F-Pn, 1597, 1v-2r (Anon.)		
4. Brumel, <i>Opera Omnia</i> , v, 18–21		
Literature: Bloxam, “Contentance”		
<b>Beata es Maria virgo</b>	<b>Obrecht</b>	4vv
2/ <i>Ave Maria virgo clemens</i>		
1. 21, No.33 ( <i>Iacobus obreth.</i> )		
4. Obrecht, <i>Werken</i> , vi, 69–74		
Literature: Bloxam, “Contentance”		
<b>Beata gens cuius est</b>		
3/ of <b>Spiritus Domini replevit</b>	<b>Weerbeke</b>	4vv
<b>Beate Claudi</b>		
2/ of <b>O desolatorum consolator</b>	<b>Divitis</b>	4vv
<b>Beati pacifici / De tous biens playne</b>	<b>van Stappen</b>	4vv
1. 12, No.13 ( <i>.C. de.stappen.</i> )		
<b>Beatus homo</b>	<b>Fevin</b>	2vv
See <b>Missa Mente tota: Pleni</b>	<b>Fevin</b>	4vv
<b>Bene fac Domine</b>		
2/ of <b>Qui confidunt in Domino</b>	<b>L’Héritier</b>	4vv
<b>Benedic anima mea</b>	<b>Eustache de Monte Regali</b>	4vv
	(Isaac)	
2/ <i>Non secundum peccata nostra</i> ; 3/ <i>Quem spiritus pertransibit</i>		
1. 64, No.11 ( <i>Eustache</i> )		
2. 1526 <sup>2</sup> , No.11 ( <i>Eustache de monte regalí</i> ) • 1539 <sup>9</sup> , No.7 ( <i>H. Isaac</i> )		
3. NL-L, 1442, No.44, 118v-126r (Anon.)		
4. Gehrenbeck, <i>Corona</i> , 1460–1481 • Sherr, <i>Sixteenth-century</i> , v, 48–72		
<b>Benedicat nos imperialis</b>	<b>Longueval</b>	4vv
2/ <i>Regat nos potentiam</i>		
1. 55, No.12 ( <i>Longheval</i> : Tenor, <i>Longueval</i> , but <i>LONGHEVAL</i> in second issue, <i>Longheval</i> in the third)		
2. 1526 <sup>1</sup> , No.12 ( <i>Longheval</i> )		
4. Gehrenbeck, <i>Corona</i> , 1482–1489 • Sherr, <i>Sixteenth-century</i> , iv, 72–81		
<b>Benedicta es celorum regina</b>	<b>Mouton</b>	4vv
2/ <i>Per illud ave</i>		
1. 55, No.19 ( <i>Jo. Monton. IO. MOVTON</i> in second and third issues)		
2. 1526 <sup>1</sup> , No.19 ( <i>Jo. Monton. and Mouton.</i> ) • M4017 (1555), No.4 (Mouton)		
3. E-Mmc, 607, No.10 ( <i>Mouton</i> )		
4. Expert, <i>Mouton</i> , 38–44 • Morales, <i>Opera Omnia</i> , iii, 185–92 • Shine, <i>Mouton</i> , 118–23		
Intabulation: keyboard		
3. CH-SGs, 530		
<b>Benedicta sit creatrix</b>	[Anon.]	4vv
	(Josquin)	
1. 3, No.12 (Anon.) • 19, No.12 (Anon.)		
3. CH-SGs, 463, No.125, 46v and 105v (Anon. Headed <i>Hypomixolydius, idest octavus tonus</i> )		
• D-Mu, 322–325, No.4 ( <i>Josquinus</i> )		
4. Drake, <i>First</i> , ii, 46–48 • Sherr, <i>Sixteenth-century</i> , i, 27–32		

Intabulation: keyboard

3. CH-SGs, 530, No.106, 86v-87r (Anon.)

**Benedictus**

3vv

See **Missa Quant j'ay au cueur**: Benedictus

**Isaac**

4vv

**Benedictus Dominus Deus**

[Anon.]

4vv

(?Tromboncino)

1. 28, No.3 (Anon.)

4. Thomas, *Petrucci*, 501-508

Comments: Thomas, *Petrucci*, suggests that this is by Tromboncino

**Benedictus Dominus Deus**

[Anon.]

4vv

1. 28, No.6 (Anon.)

4. Thomas, *Petrucci*, 577-79

Comments: Attributed to Lapidica in *New Grove*, probably because it follows the *Lamentations*

**Benedictus Dominus Deus**

**A. Févin**

4vv

(Pope Leo X)

2/ *Omnes gentes plaudite manibus*

1. 55, No.10 (*Ant. feuin*: ANT.DE FEVIN in the second issue)

2. 1526<sup>1</sup>, No.10 (*Ant de fevin*.)

3. D-GRu, 640-641, No.22 (*Leo X*) • H-BA, 23, 10v (*Leo X*) • I-Bc, Q27, pt.ii, No.2. 8r-9r (Anon.) • I-Rvat, C.S.26, No.21, 152v-156r (*A de Fevin*) • NL-L, 1442, No.33, 74v-78r (Anon.) • S-Uu, 76c, 70v (Anon.)

4. Clinkscale, *Févin*, ii, 320-326 • Févin, *Oeuvres*, iii, 62-69 • Mouton, *Opera Omnia*, i, 121-128 • Sermisy, *Opera Omnia*, v

Comments: The basis of a mass by Mouton, also published by Petrucci

**Bone pastor**

Tenor of **Ave verum corpus**

**Gregoire**

4vv

**Bonitatem fecisti**

**Carpentras**

4vv

(Josquin)

2/ *Manus tue Domine*

1. 55, No.3 (*Carpentras*: Cantus and Tenor *Carpantras*. In second issue, *CARPANTAS*, Cantus; *CARPENTRAS*, other voices: in third issue, *Carpantras*, Cantus: *Carpentras*, Tenor)

2. 1526<sup>1</sup>, No.3 (*Carpantras*.; Tenor, Altus, and Bassus: *Carpentras*.) • 1539<sup>9</sup>. No.XIX (*Carpentras*)

3. CH-SGs, 463, No.89, 28v-29r and 88v-89r (*Josquin Pratensis*. Headed *Dorius*) • D-GRu, 640-641, No.4 (*Carpentras*) • D-Kl, 24, No.22 (*Josquin*) • D-LEu, 1494, No.181, 223r-223v (*Elzéar Genet*) • D-Rtt, 76 (*Josquin*) • I-Fn, II.I.232, No.61, 180v-185r (*Carpentras* in the index)

4. Carpentras, *Opera Omnia*, v, 57-70 • Gehrenbeck, *Corona*, 1490-1509

Comments: The concordance pattern fits the stylistic evidence of the ascription to Carpentras

Intabulation: lute

2. 1544<sup>25</sup> = N526, No.4, D2v-F3r (Anon. H. Newsidler)

**Bonus et rectus Dominus**

See **Noe noe noe**

**Brumel**

4vv

**Canite tuba**

See **Factor orbis**

**Obrecht**

5vv

**Cantate Domine**

**Carpentras**

4vv

2/ *Flumina plaudent manu*

1. **65**, No.16 (*Carpentras*)
2. 1526<sup>3</sup>, No.16 (*Carpentras*) • 1527, No.16 (*Carpentras*) • 1537<sup>1</sup>, No.43 (Anon.) • 1559<sup>2</sup>, No.23 (Anon.)
3. I-Ma, 519, No.1, 1r-3v (Anon.) • I-Rvat, C.S.46, No.2, 7v-11r (*Carpentras*)
4. *Carpentras*, *Opera Omnia*, v. 1-11 • Gehrenbeck, *Corona*, 1510-1524

**Cantemus nunc domine**

2/ of **Laudemus nunc dominum** **Obrecht** 5vv

**Carmen in laudem**

See **Missa Je nay deul** **Brumel** 4vv

**Carmina cadentem**

2/ of **Clangat plebs / Sicut lilium** **Regis** 5vv

**Cecilie ad festum / Requiem aeternam**

2/ of **Mille quingentis / Requiem** **Obrecht** 4vv

**Celeste beneficium**

**Mouton** 4vv

2/ *Anna nos cum filia*

1. **55**, No.22 (*Jo. Monton: IO. MOVTON* in the second and third issues)
2. 1526<sup>1</sup>, No.23 (*Jo. Monton.*; *Jo. mouton.* in Altus)
3. A-Wn, 1594I, No.7, f.32r (*Mouton* in the index. Incomplete) • GB-Lbl, Roy.8.G.vii, No.2, 2v-4r (Anon.) • I-Rvat, 1976-1979, No.6, 15v-16r (Anon.)
4. Braithwaite, *Introduction*, iii, 8-13 • Expert, *Mouton*, 6-9 • Sherr, *Sixteenth-century*, iv, 112-17 • Shine, *Mouton*, 152-56

Comments: Published by Petrucci and Giunta (Pasoti and Dorico) as if Févin's *Adiutorium nostrum* were a second part. The two are also found juxtaposed in GB-Lbl, Roy.8.G.vii; Shine, *Mouton*, i, 52-161 suggests that the two belong together. The attribution pattern, as well as the occurrence of Févin's motet as a separate unit, makes this unlikely, even though they were apparently both composed for Anne of Brittany and Louis XII

**Cernere Divinum lumen / Hec resonet camenis aula**

2/ of **Nativitas tua Dei genitrix** **Brumel** 4vv

**Cetus in excelsis**

3/ of **Gloria laus et honor** [Anon.] 4vv

2/ of **Gloria laus et honor** **Brumel** 4vv

**Christe audi nos**

2/ of **Sancti Dei omnes** **Mouton** 4vv

**Christe redemptor**

see **O Christe redemptor** **Mouton** 4vv

**Christe verbum fons amoris**

alternative 2/ of **Stabat mater dolorosa** **Josquin** 5vv

**Christi fili Dei**

7/ of **Vultum tuum deprecabuntur** **Josquin** 4vv

**Christi mater ave**

**Weerbeke** 4vv

1. **3**, No.31 (*Gaspar*) • **19**, No.31 (*Gaspar*)
3. I-Fn, Panc.27, No.99, 67v-68r (*Gaspar*) • I-Mfd, 2269, No.78, 114v-115r (*Gaspar*)
4. Drake, *First*, ii, 121-22 • Weerbeke, *Messe*, 1-3

**Christum ducem redemit**

6/ of **Qui velatus facie fuisti** **Josquin** 4vv

**Christum regem regum**

**Mouton** 4vv

1. **55**, No.16 (*Monton: lower voices, Jo. Monton: IO. MOVTON* in second and third issues)

2. 1526<sup>1</sup>, No.16 (*Jo. Mouton.*) • 1534<sup>6</sup>, No.13, 7v (Anon. Headed *De sancto andrea*)  
 3. I-Fn, II.I.232, No.54, 155v-157r (*Mouton* in the index) • I-Pc, A17, No.21, 35v-36r (Anon.)  
 4. Attaignant, *Treize*, iv, 78-83 • Shine, *Mouton*, 176-81

<b>Christus factus est pro nobis</b>	[Anon.]	4vv
1. 41, No.54, 50v (Anon.)		
4. Jeppesen, <i>Laude</i> , 88-89.		

**Circumdede runt me**

Tenor of <b>Lheure est venue</b>	<b>Agricola</b>	3vv
Tenor of <b>Male bouche</b>	<b>Compère</b>	3vv
<b>Civitatem istam tu circunda</b>	[Anon.]	4vv
2/ <i>Tua est potentia</i>		
1. 15, No.14 (Anon.)		
4. Sherr, <i>Sixteenth-century</i> , ii, 62		

**Clama ne cesses**

see <b>Missa L'homme arme super voces musicales: Agnus Dei</b>	<b>Josquin</b>	4vv
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**Clangat plebs / Sicut lilium**

	<b>Regis</b>	5vv
2/ <i>Carmina cadentem / Sic anima mea; 3/ Hac malaterge malis / Sicut lilium</i>		
1. 46, No.1 ( <i>Regis</i> )		
3. I-Rvat, C.VIII.234, No.38, 281v-284r ( <i>Johannes Regis</i> . Parts 1 and 2 only) • I-Rvat, C.S.15, No.41, 163v-166r (Anon.) • I-Rvat, C.S.16, No.11, 150v-154r ( <i>Regis</i> )		
4. <i>Regis</i> , <i>Opera Omnia</i> , ii, 21-29		
Literature: Brothers "Vestiges", 34-49 • Winkler, "Tenormotetten," 191-5		

**Clare sanctorum**

	<b>Therache</b>	4vv
1. 55, No.6 ( <i>P. de therache</i> )		
2. 1526 <sup>1</sup> , No.6 ( <i>Pde Therache</i> . Listed in the Cantus index as <i>Senatus apostolorum</i> )		
4. Gehrenbeck, <i>Corona</i> , 1525-1533 • Sherr, <i>Sixteenth-century</i> , iv, 32-41		

**Concede nobis Domine**

	[Anon.]	4vv
2/ <i>Electi dei omnes</i>		
1. 15, No.10 (Anon.)		
4. Sherr, <i>Sixteenth-century</i> , ii, 49-61		

**Conceptus hodiernus Marie**

	<b>Brumel</b>	4vv
2/ <i>Maria plena gratia stirpe</i>		
1. 21, No.36 ( <i>Brumel.</i> )		
4. Brumel, <i>Opera Omnia</i> , v, 21-27		

**Conditor alme syderum**

	<b>Martini</b>	
1. 38, No.1 ( <i>Martini</i> )		
Comments: This comes from Colón's description of the volume.		

**Confirma hoc deus**

4/ of <b>Spiritus Domini replevit</b>	<b>Weerbeke</b>	4vv
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**Confiteantur tibi**

2/ of <b>Exaltabo te Deus meus</b>	<b>Baulduin</b>	4vv
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**Confitemini Domino**

	[Anon.]	4vv
2/ <i>Qui divisit mare rubrum</i>		
1. 15, No.25 (Anon.)		
4. Sherr, <i>Sixteenth-century</i> , ii, 146-58		



<b>Congregati sunt</b>	<b>Mouton</b>	4vv
2/ <i>Tu scis Domine</i>		
1. <b>64</b> , No.16 ( <i>Jo. Mouton</i> )		
2. 1520 <sup>2</sup> , No.9 ( <i>Jo. mouton</i> ) • 1526 <sup>2</sup> , No.16 ( <i>Jo. monton</i> )		
4. Picker, <i>Motet</i> , 277–285 • Shine, <i>Mouton</i> , 199–206		
<b>Contremuerunt omnia membra</b>	[Anon.]	4vv
1. <b>55</b> , No.17 ( <i>Anon.</i> )		
2. 1526 <sup>1</sup> , No.17 ( <i>Anon.</i> ) • 1534 <sup>6</sup> , No.14, 8r ( <i>Anon.</i> Headed <i>De annunciatione .b. Marie</i> )		
3. I-Pc, A17, No.37, 58v–59r ( <i>Anon.</i> )		
4. Attaignant, <i>Treize</i> , iv, 84–88 • Expert, <i>Mouton</i> , 45–48 • Gehrenbeck, <i>Corona</i> , 1534–1538		
<b>Cor meum conturbatum est</b>		
2/ of <b>Domine ne in furore tuo</b>	<b>Josquin</b>	4vv
<b>Cor mundum crea in me</b>		
2/ of <b>Miserere mei Deus</b>	<b>Carpentras</b>	4vv
<b>Corde et animo Christi</b>	<b>Mouton</b>	4vv
1. <b>64</b> , No.14 ( <i>Mouton</i> )		
2. 1520 <sup>1</sup> , No.13 ( <i>J. mouton</i> in the Bassus Tavola) • 1526 <sup>2</sup> , No.14 ( <i>Jo. monton</i> )		
3. GB-Lcm, 2037, No.17, 26v ( <i>Mouton</i> ) • I-Bc, Q19, No.9, 6v–7r ( <i>Jo. Moton</i> ) • I-Fl, 666, No.19, 56v–58r ( <i>Mouton</i> )		
4. Lowinsky, <i>Medici</i> , ii, 137–141 • Shine, <i>Mouton</i> , 207–12		
<b>Corpusque meum licet</b>		
See French Texts: <b>Le corps</b>	<b>Compère</b>	3vv
<b>Crucifige</b>		
5/ of <b>In Nomine Jesu</b>	<b>Compère</b>	4vv
<b>Crux triumphans</b>	<b>Compère</b>	4vv
2/ <i>Jesus nomen dignum</i>		
1. <b>3</b> , No.6 ( <i>Compere</i> ) • <b>19</b> , No.6 ( <i>Anon.</i> Incomplete in the unique copy)		
2. 1538 <sup>1</sup> , No.5 ( <i>Compere</i> . This is followed by <i>In nomine Jesu</i> , as if that were a third part of the same composition)		
3. CH-SGs, 463, No.94, 30v–31r and 90v–91r ( <i>Compere</i> . Headed <i>Dorius, idest primus</i> ) • F-Pn, 1597, 61v–63r ( <i>Anon.</i> ) • I-Fn, II.I.232, No.43, 118v–120r ( <i>Loyset</i> ) • I-Rvat, C.S.15, No.48, 179v–181r ( <i>Anon.</i> ) • I-VEcap, DCCLVIII, No.10, 20v–22r ( <i>Anon.</i> ) • PL-Wu, 58, 147v–148r ( <i>Anon.</i> )		
4. Compère, <i>Opera Omnia</i> , iv, 11–13 • Drake, <i>First</i> , ii, 21–26 • Reich, <i>Selectae</i> , 101–07		
<b>Cui dei fuit usque</b>		
2/ of <b>O potens magni</b>	[Anon.]	4vv
<b>Cujus latus</b>		
2/ of <b>Ave verum corpus</b>	<b>Josquin</b>	2–3vv
<b>Cum autem venissem</b>	<b>de Quadris</b>	2–4vv
1. <b>27</b> , No.10 ( <i>eiusdem</i> , i.e., de Quadris in the index. à2) • <b>41</b> , No.5 ( <i>Anon.</i> à4)		
2. The following sources are à2: <i>Cantorino</i> (1523), 73v–76r ( <i>Anon.</i> ) • <i>Liber sacerdotalis</i> (1523), 267r–269r ( <i>Anon.</i> ) • <i>Cantorino</i> (1535), 58v–61r ( <i>Anon.</i> ) • 1563 <sup>6</sup> , 115v–116r ( <i>Anon.</i> )		
3. The following source is à1: I-Fd, 21, pp. 8, 10–11 and 12 ( <i>Anon.</i> Set three times, to <i>Cum portaretur</i> , <i>Cum autem venissent</i> and <i>Cum vero venissent</i> [see Cattin, “Processionale”, 80])		
The following sources are à2: I-Bc, Q13, No.1, 38v–44r ( <i>Anon.</i> ) • I-Bca, A.179, No.2, 183v–184r ( <i>Anon.</i> ) • I-PAVu, 361, No.8, 8v–9r ( <i>Anon.</i> ) • I-VEcap, DCXC, 53v–58r ( <i>Anon.</i> ) • US-Wc, ML.171.J.6, 122v–126r ( <i>Anon.</i> )		

The following sources are à3, though with different third voices: I-Fn, Panc.27, No.45, 28v (Anon.) • PL-Pr, 1361, No.5, 6v-7r (Anon.) • ZA-Csa, Grey, No.7, 19v-25r (Anon.)

The following source is à4: I-MC, 871, No.120, 138v-139r (pp. 408-09) (Anon.)

4. Cattin, "Canti polifonici", No.7 • Cattin, "Composizioni", 14 • Cattin, "Tradizione", 288-289 • Feicht, *Muzyka Staropolska*, 30 • Jeppesen, *Laude*, 8-9 • Johannis de Quadris, *Opera*, 71-72 • Morawski, *Sredniowiecze*, No.42 • Perz, *Sources*, 467-68 • Pope and Kazanawa, *Montecassino*, 479-82

Literature: Cattin, *de Quadris*, 35-43; Cattin, *Polifonia*, 96-102

**Cum dederit dilectis suis**

2/ of **Nisi dominus edificaverit** **L'Héritier** 4vv

**Cum defecerint ligna**

See French Texts: **De tous biens playne** **Hayne** 3vv

**Cutis mea arvit**

2/ of **Miseremini mei** **Mouton** 4vv

**Da pacem Domine**

Tenor of **Quis numerare queat** **Compère** 5 ex 4vv

**Da pacem Domine**

[Anon.] 4vv

1. 3, No.28 (Anon.) • 19, No.28 (Anon.)

3. I-Fn, Panc.27, No.51, 31v-32r (Anon.) • I-Rvat, C.S.15, No.79, 266v-267r (Anon.)

The following sources are à3: F-AM, 162, 2r (Anon.) • F-Pn, 1597, 2v-3r (Anon.) •

I-Rvat, S.P. B.80, 18, 38v (Anon.) • ZA-Csa, Grey, No.69, 110v-111r (Anon.)

4. Cattin, *Italian* • Drake, *First*, ii, 106-108 • Sherr, *Sixteenth-century*, i, 91-95

**Davidica stirpe maria**

[Anon.] 4vv

2/ *Ergo omnium mulierum*

1. 15, No.6 (Anon. Titled *Davitica* in the index)

4. Sherr, *Sixteenth-century*, ii, 14-30

**Davidis**

4/ of **Gloria laus et honor** **Brumel** 4vv

**De cruce deponitur**

8/ of **In Nomine Jesu** **Compère** 4vv

**Decantabat populus**

2/ of **Si oblitus fuero** **Ninot** 4vv

**Decantemus in hac die**

[Anon.] 4vv

2/ *Salve sancta christi parens*

1. 21, No.14 (Anon.)

4. Sherr, *Sixteenth-century*, iii, 54-66

**Descendi in ortum meum**

[Anon.] 4vv

1. 3, No.8 (Anon.) • 19, No.8 (Anon.)

3. CH-SGs, 463, No.118, 41r and 101r (Anon. Headed *Mixolydius*, *idest septimus tonus*)

4. Drake, *First*, ii, 33-36 • Sherr, *Sixteenth-century*, i, 13-19

Intabulation: keyboard

3. CH-SGs, 530, No.99, 81v-82r (Anon. Transposed down a fifth)

**Descendi in ortum meum**

**Lebrun** 4vv

1. 66, No.10 (*Lebrung*)

2. 1526<sup>t</sup>, No.10 (*Lebrun*)

4. Gehrenbeck, *Corona*, 1539-1544 • Sherr, *Sixteenth-century*, v, 174-80

Comments: Reese (“Renaissance” 278), among others, suggests that this is the second part of *O pulcherrima mulierum*, below. This is improbable, for that motet contains a different setting of these words.

**Desolatorum consolator**See **O desolatorum consolator****Divitis** 4vv**Deus autem noster**2/ of **Nos qui viviums****Mouton** 4vv**Deus in adiutorium meum intende****Tromboncino** 4vv1. **23**, No.12, 9v (B.T.) • **37**, No.12, 9v (B.T.)

The text is macaronic

4. Cesari, *Frottole*

Intabulation: voice and lute

1. **49**, No.29 (B.T.); **58**, No.29 (B.T.)4. Disertori, *Frottole*, 358–359**Deus in nomine tuo****Carpentras** 4vv

(Josquin)

2/ *Voluntarie sacrificabo tibi*1. **66**, No.9 (Anon.)2. 1526<sup>4</sup>, No.9 (Anon.) • 1553<sup>5</sup>, No.2 (Josquin)

3. I-Rvat, C.S.46, No.5, 19v–23r (Carpentras)

4. Carpentras, *Opera Omnia*, v, 32–42 • Gehrenbeck, *Corona*, 1545–1559 • Josquin, *Werken*. Motetten, ii, 25

Comments: The evident relevance of a Roman ascription to Carpentras, from the time of his residence in Rome, is supported by the stylistic evidence

**Di gravi errori**2/ of **Dolores mortis ne circunderunt****Diomedes** 4vv**Dignare me laudare te****Gombert** 4vv2/ *O regina poli*1. **69**, No.3 (Anon.)2. 1532<sup>10</sup>, No.23 (Nicolaus Gombert) • G2977 (1539), No.21 (Gomberth) • G2979 (1541), No.18 (Gomberth) • 1551<sup>2</sup> = G2980 (Gombert), No.14 (Gombert)4. Gombert, *Opera Omnia*, v, 93

Intabulation: lute

2. 1546<sup>23</sup> = BB902 I,3, No.9 (Anon. Barberiis)**Digne loque de personis**2/ of **Profitentes unitatem****Compère** 4vv**Dilectus Deo et hominibus****A. Févin** 4vv

(Josquin)

1. **55**, No.24 (Anon.)2. 1526<sup>1</sup>, No.24 (Anon. *Ant.de fevin*. in Altus) • 1538<sup>7</sup>, No.10 (Josquin) • 1538<sup>8</sup>, No.26 (Anthonius Fevinus)

3. I-Pc, A17, No.117, 170v–171r (Anon.)

4. Albrecht, *Symphoniae*, pp. 78–86 • Clinscale, *Févin*, ii, 327–37 • Févin, *Oeuvres*, iii, 69–80Comments: The two German editions of 1538 both have an added *secunda pars*, texted *Christus purgavit*

**Diligam te Domine**

2vv

See **Missa Ave maris stella: Agnus****Josquin**

4vv

**Dissimulare etiam sperasti****Lurano**

4vv

1. 35, No.13 (*F.D.L.*)Text by Virgil, *Aeneid*, iv, 305–084. Boscolo, *Frottole*, 137 • Disertori, *Frottole*, 164–66**Diva palestina**See **Si ascendero****Craen**

3vv

**Doleo super te**4/ of **Planxit autem David****Josquin**

4vv

**Dolores mortis ne circunderunt****Diomedes**

4vv

2/ *Di gravi errori*1. 41, No.24 (*Diomedes*)4. Jeppesen, *Laude*, 34–36**Domine labia mea aperies**3/ of **Miserere mei Deus****Josquin**

5vv

**Domine ne in furore****Josquin**

4vv

2/ *Cor meum conturbatum est*1. 65, No.11 (*Josquin*)2. 1526<sup>3</sup>, No.11 (*Josquin*) • 1527, No.11 (*Josquin*) • 1538<sup>6</sup>, No.19 (*Josquin*) • 1553<sup>4</sup>, No.23 (*Josquin*)3. CZ-HK, II.A.21 • D-Dl, 1/D/6, No.11 (*Josquin*) • D-HB, XCIII-XCVI.3, No.19 (Anon.) • D-Rp, C.120, No.50, pp. 202–205 (Anon.) • D-Z, LXXXI.2, No.85 (Anon.) • F-Pn, 4599 • GB-Lbl, Add.19583, No.9, 20v–22r (*Josquin*) • I-Bc, Q20, No.45, 63v–65r (*Josquin*) • I-MOe, α.F.2.29, No.17, 12r and No.20, 13v–14v (*Josquin*. Incomplete) • NL-Uhecht, s.s.4. Josquin, *Werken*, Motetten, iii, 39

Intabulation: lute

2. 1544<sup>25</sup> = N526, No.5, F3v–H1v (Anon. H. Newsidler)**Domine ne memineris**2/ of **Domine non secundum peccata****Josquin**

4vv

2/ of **Domine non secundum peccata****de Orto**

4vv

2/ of **Domine non secundum peccata****Vacqueras**

4vv

**Domine non secundum peccata****Josquin**

4vv

2/ *Domine ne memineris*; 3/ *Adjuva nos*1. 7, No.10 (*Josquin*)2. 1547<sup>1</sup>, pp. 246–250 (*Hypodorij exemplum binarum uocum Iodoco Pratensi authore*, and for part 3, *Hypodorij IIII. uocum exemplum ex eodem Iusquino.*) • 1549<sup>16</sup>, No.80 (*Josquin*. Pts 1 and 2 only)3. CH-SGs, 463, No.97 (*Josquinus Pratensis*. Headed *Dorius*, *idest primus*) • CZ-HK, II.A.7 • D-Mu, 322–325, No.14 (*Josquinus*) • D-Ngm, 83795 (Anon.) • E-Boc, 5, No.20, 67v–68r (Anon. Incomplete) • I-Rvat, C.S.35, No.2, 5v–7r (*Jodocus de pratensis*) • I-Rvat, S.P. B.80, No.16, 32v–35r (*Josquin*) • PL-Kj, 40013, 249v–252r (Anon.)4. Drake, *First*, ii, 194–201 • Glareanus, *Dodecachordon*, ii, 311 • Josquin, *Werken*, Motetten, i, 4

Literature: Sherr, “Illibata”

- Domine non secundum peccata** **de Orto** 4vv  
 2/ *Domine ne memineris*; 3/ *Adjuva nos*  
 1. 7, No.8 (*De: Orto*)  
 2. The section beginning “Cito anticipent” appears in the following sources: Heyden 1537, p. 76 (Anon. Headed *Exemplum Proportionis Triplae.*) • Heyden 1540, 90 (Anon. Headed *Exemplum Proportionis Triplae*) • Wilphlingseder 1561, E1v-2r (Anon.)  
 3. I-Rvat, C.S.35, No.22, 181v-184r (Anon.)  
 4. Drake, *First*, ii, 179–88 • Obrecht, *Werken*, iv, 101  
 Literature: Sherr, “Illibata”
- Domine non secundum peccata** **Vacueras** 4vv  
 2/ *Domine ne memineris*; 3/ *Adjuva nos*  
 1. 7, No.9 (*Vaqueras*)  
 2. 1547<sup>1</sup>, pp. 244–245 (*Hypodorij duarum uocum exemplum author Vaqueras.* Pts 1 and 2 only)  
 3. CH-SGs, 463, No.98 (*Vacueras.* Headed *Hypodorij duarum uocum exemplum*) • D-Mu, 322–325, No.10, 12v-13r (*Vaqueras.* Pts 1 and 2 only. Headed *Hypodori* in the Tenor) • GB-Lbl, Add.12532, 35r-35v (*Vaqueras*) • I-Rvat, C.S.35, No.1, 2v-5r (*Vaqueras*)  
 4. Drake, *First*, ii, 188–94 • Glareanus, *Dodecachordon*, ii, 308 • Vaqueras, *Opera Omnia*  
 Literature: Sherr, “Illibata”
- Dominus memor fuit**  
 3/ of **Nos qui vivimus** **Mouton** 4vv  
**Dulcis amica Dei** [Anon.] 3-4vv
1. 41, No.2 (Anon.) à4.  
 3. This work is not identical with, though it is closely related to, the setting by Prioris, found in many sources, including the following à3: 1538<sup>8</sup>, No.3 (Anon. Texted *Qui credit in filium*) • 1540<sup>2</sup>, No.2, 4r (Anon.) • 1546<sup>1</sup>, No.2, 4r (Anon.) • DK-Kk, 1848. p. 413 (Anon.) • F-AM, 162, 117v (Anon.) • F-Pn, 2245, 31v-32r (Anon.) • GB-Cmc, 1760, No.4, 2r (*Prioris.* Transposed up a fourth) • GB-Lbl, 31922, 88v-89r (Anon.) • GB-Lbl, Add.35087, No.34, 61v-62r (Anon.) • S-Uu, 76a, No.56, 55v-56r (*prioris*) • US-Wc, Laborde, 139v-140r (Anon.)  
 The following sources are à4, with different Altus parts: [C1521]<sup>7</sup> (1524), No.19, 16v (Anon.) • CH-SGs, 462, 1r/5r (Anon. Texted *Dulcis Maria Dei*) • CH-SGs, 463, No.140, 52r and 111r (Anon. Headed *Ionicus, idest quintus*) • F-CA, 125–128, 133v (Anon.) • F-Pn, 1597, 4v-5r (Anon.) • I-Tn, I.27, No.21, 35v (Anon.)  
 4. Jeppesen, *Laude*, 32 • There are many editions of the Prioris version, including Geering and Trümpy, *Liederbuch*, p. 3, and Prioris, *Opera Omnia*, iii, 45  
 Extant intabulations are of the Prioris version:  
 Intabulation: keyboard  
 2. 1531<sup>5</sup>, No.9, 106v-107r (Anon.)  
 Intabulations: lute  
 2. Brown 1529<sub>3</sub>, No.6, 7v-8r (Anon.)  
 3. US-Cn, 107501, No.8, 16r-17r (Anon. Titled *Sit nomen Domini benedictum nel tono del R[ecercar] 3<sup>o</sup> coe o dulcis amica mea.*)
- Dulcis amica Dei** **Weerbeke** 5vv  
 2/ *Rogamus te piissima virgo*  
 1. 46, No.3 (*Gaspar.* Dedicated to “Leonardo [Loredan] duce nostro”)  
 3. I-Rvat, C.S.15, No.58, 204r-208v (*Gasparis.* Dedicated to “N. papa”)

- Dulcis conjugii bonum** **Agricola** 3vv  
 See **Ales reges** **Hayne** 3vv  
**Dulcissime virgo Maria** [Anon.] 4vv  
 1. **66**, No.12 (Anon.)  
 2. 1526<sup>4</sup>, No.12 (Anon.)  
 3. GB-Lbl, Roy.8.G.vii, No.16, 25v-26r (Anon.)  
 4. Braithwaite, *Introduction*, iii, 87-90 • Gehrenbeck, *Corona*, 1560-1563 • Sherr, *Sixteenth-century*, v, 194-97
- Dum artis fuerit**  
 2/ of **Levate capita vestra** **Martini** 4vv
- Dum complerentur** **Lhéritier** 4vv  
 2/ *Spiritus Domini replevit*  
 1. **64**, No.21 (*Lheritier*)  
 2. 1520<sup>1</sup>, No.6 (*Jo. lheritier* in Bassus Tavola) • 1526<sup>2</sup>, No.21 (*Lerithier*)  
 3. E-Tc, 13, 43v-50r. *Lirithier* • I-Bc, Q19, No.40, 57v-61r (*Jo lheritier*) • I-CMac, P (E), No.18, 119v-123r (Anon.) • I-Fd, 11, No.20, 89v-94r (Anon.) • I-Pc, A17, No.53, No.15, 78v-80r (Anon.) • I-Rvat, C.G.XII.4, No.17, 40v-44r (*Lheritier*)  
 4. Gehrenbeck, *Corona*, 1564-1575 • Lhéritier, *Opera Omnia*, i, 52 • Picker, *Motet*, 135-49
- Dum complerentur**  
 see **Lectio actuum** **Viardot** 5vv
- Dum ortus fuerit**  
 2/ of **Levate capita vestra** **Martini** 4vv
- Dum sacrum misterium**  
 2/ of **Factum est silentium** **Mouton** 4vv
- Dux Carlus**  
 See French texts: **Madame helas** [Anon.] 3vv
- Ecce enim factus est**  
 2/ of **Egregie Christe confessor** **A. Févin** 4vv
- Ecce Maria genuit nobis** **Mouton** 4vv  
 1. **55**, No.9 (*Jo. Monton: IO. MOVTON* in second and third issues)  
 2. 1526<sup>1</sup>, No.9 (*Jo. Mouton.: Jo. Monton* in Superius)  
 3. GB-Cmc, 1760, No.10, 16v-17r (*Jo.Mouton.*) • GB-Lbl, Roy.8.G.vii, No.23, 40v-42r (Anon.) • I-Fn, II.I.232, No.53, 154v-155r (*JO. MOVTON*) • I-Pc, A17, No.97, 141v-142r (Anon.)  
 4. Braithwaite, *Introduction*, iii, 137-41 • Expert, Valois & Agnel, *Mouton*, 49-51 • Sherr, *Sixteenth-century*, iv, 59-63 • Shine, *Mouton*, i, 245-49
- Ecce nunc benedicite** [Anon.] 4vv  
 1. **65**, No.13 (Anon.)  
 2. 1526<sup>3</sup>, No.13 (Anon.) • 1527, No.13 (Anon.) • 1539<sup>9</sup>, No.XXXV (Anon.)  
 4. Gehrenbeck, *Corona*, 1576-1583 • Sherr, *Sixteenth-century*, v, 148-56
- Ecce panis angelorum**  
 Altus of **Ave verum corpus** **Gregoire** 4vv
- Ecce tu pulchra es** **Josquin** 4vv  
 1. **4**, No.6 (Josquin) • **30**, No.6 (Josquin) • **62**, No.6 (Josquin)  
 2. J669 (1526), No.6 (Josquin)  
 3. D-USch, 237a-d, 12v-13r (Anon.) • E-Sc, 1, 84v-86r (*Josquin*) • F-Pn, 1817, No.48 (Anon.) • I-Bc, Q19, No.63, 100v-101r (*Josquim.*) • I-Bc, R142, No.18, 17v-18r (*Josquin*) • I-CT,

95–96, No.48, 58v–60r (Anon.) • I-Fn, II.I.232, No.68, 199v–299r (*IOSQVIN*) • I-VEcap, DCCLVIII, No.22, 40v–41r (Anon.) • I-VEcap, DCCLX, No.17, 18v–19r (*Jusquin de pres*)

4. Josquin, *Werken*, Motetten, ii, 16

Intabulation: voice and vihuela

2. 1552<sup>35</sup> = P2448, No.72, 78r (*Jusquin*. Pisador. Texted *Tota pulchra es*)

Literature: Cummings, *Florentine*, pp. 177–82

### Ecce video celos apertos

**Craen**

3vV

(Josquin)

1. **3**, No.16 (.*Craen.*) • **19**, No.16 (.*Craen.*)

2. [c. 1535]<sup>14</sup>, iii, No.45 (Anon.) • 1538<sup>9</sup>, No.65, 11v (MS attribution in the copy at D-Ju: *Nicolaus Craen*) • 1547<sup>1</sup>, pp. 326–27 (*Nicolaus Craen*)

3. CH-SGs, 463, No.20, 10v (*Craen*. Headed *Hypocaelius*) • CZ-HK, II.A.20, pp. 97–98 (Anon.) • D-HB, X.2, 22r (*Craen*) • D-Kl, 53/2, No.32, 19v–20r (Anon.) • D-Mu, 322–325, No.5 (*Auctor Craen*) • D-Z, LXXVIII,3, No.4 (Anon.) • F-CA, 125–128, No.91, 85v (Anon. Texted *Osculetur me osculos*)

4. Drake, *First*, ii, 59–62 • Glareanus, *Dodecachordon*, ii, 404–06 • Mönkemeyer, *Formschneyder*, ii, 95–97

Intabulation: keyboard

3. CH-SGs, 530, 56v–57r (*Nicholaus Craen*) • PL-Wn, 364 (destroyed), pp. 336–40 (*Fuga Josquini*)

Intabulations: lute

2. 1536<sup>13</sup> = N522, No.23, L4v–M3v (*N. Croen*. H. Newsidler)

3. A-Wn, 41950, No.12, 9v–10r (Anon.)

### Egredie Christi confessor

**A. Févin**

4vV

(Mouton)

2/ *Ecce enim factus est*

1. **55**, No.23 (*Fevin*: *ant.evin* in altus: *ANT.DE FEVIN* in second and third issues)

2. 1526<sup>1</sup>, No.23 (*Ant.de fevin.*)

3. A-Wn, 15941, No.24, 79r (*Mouton* in the index. Texted *Egredie Christi martyr*. Incomplete) • GB-Lbl, Roy.8.G.vii, No.25, 44v–48r (Anon. Texted *Egredie Christi martyr*) • I-Bsp, A.XXXVIII, No.6, 10v–12r (Anon.) • I-CMac, P (E), No.20, 128v–131r (Anon.)

Citation: Aaron, *Trattato* (1525)

4. Braithwaite, *Introduction*, iii, 149–57 • Clinkscale, *Févin*, 516–22 • Févin, *Oeuvres*, iv, 43–49 • Gehrenbeck, *Corona*, 1584–1592 • Sherr, *16th-century*, iv, 124–34 • Shine, *Mouton*, i, 250–58

Comments: The style seems more typical of the work of Févin • The copy in GB-Lbl is in honour of S. Christopher; that in I-Bsp, of “confessor petroni”; that in 1514<sup>1</sup>, of S. Martin

### Egredie Christi martyr

See **Egredie Christi confessor**

**A. Févin**

4vV

### Electi Dei omnes

2/ of **Concede nobis Domine**

[Anon.]

4vV

### Elizabeth Zacharie

**Lafage**

4vV

(Mouton)

2/ *Inter natos mulierum*

1. **64**, No.24 (*Lafage*)

2. 1520<sup>1</sup>, No.4 (*De la fage* in the Bassus Tavola) • 1526<sup>2</sup>, No.24 (*La fagehe.*) • 1538<sup>8</sup>, No.28 (*Lafagehe*) • 1559<sup>2</sup>, No.13 (*MOVTON.*)

3. D-Dl, 1/D/501, No.39 (Anon.) • D-LEu, 51, 77v-79r (Anon.) • D-Rp, A.R.861-862, No.13 (*Johannes Mouton*) • D-Rp, A.R.940-941, No.310a (*Johan. Mouton*) • D-Rp, C.120, No.17, p. 42 (Anon.) • I-Fl, 666, No.13, 41v-44r (*Lafage*) • I-MOD, IX, No.22, 41v-43r (*La fage*) • I-Pc, A17, No.66, No.63, 94v-96r (Anon.)

Sources of Part 2 only, both with a new *seconda pars* texted *Elisabeth impletum est*: I-Bc, Q20, No.6, 6v-8r (*Jo. Mouton*) • I-Rvat, C.S.46, No.33, 106v-108r (Anon.)

4. Albrecht, *Symphoniae*, pp. 93-98 • Gehrenbeck, *Corona*, 1593-1601 • Lowinsky, *Medici*, ii, 100-106 • Shine, *Mouton*, 259-66

Comments: The attributions to Mouton are, with the exception of that to Part 2 in I-Bc, Q20, all late and German. While the attribution of Part 1 to Lafage seems secure, it may be that the claims of Mouton to Part 2 depends on a confusion with his separate work with that incipit

Intabulations: lute

2. BB902,I,3 = 1546<sup>23</sup>, No.10, 24v-27r (Anon. Barberiis)  
3. D-Mbs, 266, No.148, 119r (copy of *RISM* BB902,I,3 = 1546<sup>23</sup>)

### **Ergo eiulate pueri**

3/ of **Quis dabit oculis nostris** **Mouton** 4vv

### **Ergo omnium mulierum**

2/ of **Davidica stirpe maria** [Anon.] 4vv

### **Ergo sancti martires**

**Agricola** 4vv

1. 15, No.9 (Anon.)  
3. B-Br, 9126, 170v-172r (*Allexander*) • I-Fn, II.I.232, No.27, 84v-86r (*Agricola*)  
4. Agricola, *Opera Omnia*, iv, 28-31 • Sherr, *Sixteenth-century*, ii, 41-48

### **Ergo te nostre**

4/ of **Virgo precellens** [Anon.] 4vv

### **Et benedictus fructus**

see **Ave Maria** **Pipelare** 5vv

### **Et introibo ad altare dei**

2/ of **Judica me deus** **Acaen** 4vv

### **Et Jesum benedictum**

3/ of **Salve Regina** [Anon.] 4vv

3/ of **Salve Regina** **La Rue** 4vv

### **Et post transmigrationem**

2/ of **Liber generationis Jesu Christe** **Josquin** 4vv

### **Exaltabo te Deus meus**

**Baulduin** 4vv

2/ *Confiteantur tibi*; 3/ *Aperis tu manum tuam*

1. 66, No.16 (*Baulduin*)  
2. 1526<sup>4</sup>, No.16 (*Baulduin*) • 1553<sup>6</sup>, No.27 (*Noe Baulduin*)  
3. D-Rp, B.220-222, 65-67 (*Noel Baulduinus*. Part 2 only)  
4. Sherr, *Sixteenth-century*, v, 210-31

### **Exaudi nos filia**

**van Stappen** 5vv

2/ *Ora pro populo*

1. 46, No.15 (*Crispin*)

### **Exaudi preces meas o mater gloriosa**

[Anon.]

1. 51, No.1 (Anon.)

Comments: According to Colón's catalogues, this seems to have been the first piece in Petrucci's lost *Frottole Libro Decimo*. The two references are cited in the bibliography,



above: however, I am sceptical that this was indeed the first piece, and am more inclined to suspect another error in citing numbers on the part of Colón.

**Exortum est in tenebris**

See **Fors seulement** **Pipelare** 4vv

**Eya ergo**

2/ of **Salve Regina** [Anon.] 4vv

2/ of **Salve Regina** **La Rue** 4vv

**Eya mater fons amoris**

2/ of **Stabat mater** **Josquin** 5vv

2/ of **Stabat mater** **Turplyn** 4vv

**Facta autem hic voce / Dum complerentur**

2/ of **Lectio actuum** **Viardot** 4vv

**Factor orbis / Canite tuba / Noe** **Obrecht** 5vv

2/ *Spiritus domini / Erunt parva / Hodie*

1. **46**, No.2 (*Obreth*)

3. I-Fn, II.I.232, No.4, 17v-22r (*OBRET*) • I-Rvat, C.S.42, No.8, 36v-41r (*Obreck*. Original Number VI)

4. Obrecht, *Opera Omnia*, II/ii, 41-57 • Obrecht, *Werken*, vi, 15-28  
Literature: Bloxam, "Obrecht"

**Factum est autem** **Josquin** 4vv

2/ *Qui fuit heli*; 3/ *Qui fuit obeth*

1. **15**, No.4 (*Josquin*.)

3. GB-Lcm, 1070, p. 204 (Anon. Incomplete)

4. Josquin, *Werken*, Motetten, i, 6 • *New Josquin Edition*, xix, 3

**Factum est silentium** **Mouton** 4vv

2/ *Dum sacrum misterium*

1. **64**, No.18 (*Mouton*)

2. 1521<sup>5</sup>, No.5 (*Jo. Mouton*) • 1526<sup>2</sup>, No.18 (*Io. monton*)

3. A-Wn, 1594I, No.14, 59v-61r (*Mouton* in the index) • F-Pn, 1817, No.52, 69r (Anon.)  
• I-CT, 95-96, No.52, 68r-70v (Anon.) • I-Fn, II.I.232, No.17, 48v-51r (*IO. MOVTON*)  
• I-MO<sub>d</sub>, IX, No.27, 50v-53r (*Jo Mouton*) • I-Pc, A17, No.89, 129v-131r (Anon.)  
• I-Rvat, C.S.46, No.31, 100v-103r (Anon.)

4. Picker, *Motet*, 355-65 • Redmond, *Cortona*, 331-40 • Shine, *Mouton*, 296-302

**Factus est repente**

6/ of **Spiritus Domini replevit** **Weerbeke** 5vv

**Favus distilans** **Ghiselin** 3vv

1. **12**, No.124 (*Jo. Ghiselin*)

4. Ghiselin, *Collected Works*, i, 1-2

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.17, G1r-2v (*Ghiselin*. H. Newsidler)

**Felix namque es** **Mouton** 4vv

1. **65**, No.15 (Anon.)

2. 1521<sup>3</sup>, No.10 (*Jo. mouton*) • 1526<sup>3</sup>, No.15 (Anon.) • 1527, No.15 (Anon.)

3. I-CMac, D (F), No.7, 19v-21r (Anon.) • I-Fn, II.I.232, No.10, 40v-43r (*Jo. Mouton*)  
• I-Fn, 164-167, No.80, 109r-111r (Anon.) • I-MO<sub>d</sub>, III, No.61, 154v-158r (*Jos mouton*)  
• I-Rvat, C.S.26, No.13, 132v-136r (*Mouton*)

4. Picker, *Motet*, 76-87 • Shine, *Mouton*, 296-302

**Felle sitim magni regis**2/ of **Huc me sydereo****Josquin**

6vv

**Festivitatem dedicationis**2/ *Sit igitur ad ipsum templum*1. **21**, No.27 (*Jero.de Clibano*)4. Sherr, *Sixteenth-century*, iii, 120–32**J. de Clibano**

4vv

**Fiat pax in virtute tua**2/ of **Letatus sum****de Silva**

4vv

**Filie regum**Tenor of **In honore tuo**

[Anon.]

4vv

**Flores aparuerunt**2/ of **Tota pulchra es****Craen**

4vv

**Flumina plaudent manu**2/ of **Cantate Domine****Carpentras**

4vv

**Fundant preces**3/ of **Quis numerare queat****Obrecht**

4vv

3/ of **Quis numerare queat / Da pacem****Compère**

5 ex 4vv

**Funde preces ad filium**2/ of **Ave regina celorum****Obrecht**

4vv

**Gaude Barbara beata****Mouton**

4vv

1. **55**, No.1 (*Jo. Mouton*: Altus and Bassus, *Jo. monton*: IO. *MOVTON* in all voices, second and third issues)2. 1526<sup>1</sup>, No.1 (*Jo Monton*. and *Jo. Mouton*.)3. E-Mmarch, 6832, p. 6 (Anon.) • F-CA, 125–128, No.14, 1v-2r/2r-2v (Anon.) • F-Pn, 1817, No.53 (Anon.) • GB-Lcm, 1070, No.23, 72v-73r (Anon. Incomplete) • I-CF, LIX, No.25, 59v-61r (Anon.) • I-CT, 95–96, No.53, 70v-72r (Anon.) • I-Fn, II.I.232, No.56, 163v-166r (*Mouton* in the index. Transposed up a fifth) • I-Rvat, 1980–1981, No.11, 65v-66r (Anon.) • S-Uu, 76b, No.16, 120v-122r (Anon.)4. Gehrenbeck, *Corona*, 1622–1633 • Morales, *Opera Omnia*, vi • Shine, *Mouton*, i, 303–13**Gaude flore virginali**

[Anon.]

4vv

1. **41**, No.23 (Anon.)

Text by Giustiniani

4. Jeppesen, *Laude*, 33 • Luisi, *Laudario*, ii, 51–52**Gaude flore virginali****Dammonis**

4vv

1. **45**, No.24, 23v-24r (Dammonis. Headed *Gaudia beate virginis*)

Text by Giustiniani

4. Luisi, *Laudario*, ii, 49–50**Gaude Francorum regia****A. Févin**

4vv

1. **55**, No.15 (*Antonius feuin*: Tenor, *Anthonius de fevin*)2. 1526<sup>2</sup>, No.15 (*Ant de feuin*.: *Mouton*. in Altus) • 1535<sup>3</sup>, No.18, 12r (*Fevin*)4. Attaignant, *Treize*, xi, No.18 • Clinkscale, *Févin*, 338–341 • Févin, *Oewres*, iii, 8–80**Gaude que post ipsum**5/ of **Gaudeamus omnes**

[Anon.]

4vv

**Gaude quia magi dona**3/ of **Gaudeamus omnes**

[Anon.]

4vv

**Gaude quia meruisti**2/ of **Gaude Barbara beata****Mouton**

4vv

**Gaude quia tui nati**

4/ of **Gaudeamus omnes** [Anon.] 4vv

**Gaude virgo mater Christi**

[Anon.] 4vv

2/ *Ave Maria . . . benedicta tu*

1. 7, No.31 (Anon.) • 41, No.6 (Anon. Texted *Lauda Sion salvatorem*)

4. Drake, *First*, ii, 279–82 • Jeppesen, *Laude*, 10–11

**Gaude virgo mater christi**

**Dammonis** 3vv

1. 45, No.22 (Dammonis. Headed *Gaudia virginis*)

4. Luisi, *Laudario*, ii, 332

**Gaude virgo mater christi**

**Dammonis** 4vv

1. 45, No.23 (Dammonis. Probably headed *Gaudia virginis*, though largely cropped)

4. Luisi, *Laudario*, ii, 333

Compare: I-Bc, Q15, No.285, 28or (Anon. Texted *Gaude flore virginali*) • I-Bu, 2216, No.32, 22r (Anon. Texted *Gaude flore virginali*) • I-Fn, Panc.27, No.48, 29v–30r (Anon.) • I-TRc, 89, No.104 [618], 172v–173r (Anon.) • I-TRc, Feininger, No.2 (Anon.) • I-Vnm, IX,145, No.47, 127r–128r (Anon. à3)

Literature: Feininger, “Neue”

**Gaude virgo mater Christi**

**Josquin** 4vv

1. 21, No.15 (*Josquin de pres.*)

2. Faber 1553 (mm. 72–84 only)

3. B-Br, 9126, 178v–180r (*Josquin*) • D-Urch 237a–d

4. Josquin, *Werken*, Motetten, i, 7

**Gaude virgo mater Christi**

2/ of **Gaudeamus omnes** [Anon.] 4vv

**Gaudeamus Omnes**

[Anon.] 4vv

2/ *Gaude virgo mater christi*; 3/ *Gaude quia magi dona*; 4/ *Gaude quia tui nati*; 5/ *Gaude que post ipsum*

1. 15, No.37 (Anon.)

4. Sherr, *Sixteenth-century*, ii, 242–65

**Gaudeat plebs**

2/ of **Obsecro te virgo dulcissime** [Anon.] 4vv

**Gaudia beata virginis**

See **Gaude flore virginalis** **Dammonis** 4vv

**Gaudia virginis**

See **Gaude virgo mater christi** **Dammonis** 3vv

**Gloria laus et honor**

[Anon.] 4vv

2/ *Israel es tu rex David*; 3/ *Cetus in excelsis*; 4/ *Plebs hebraea*

1. 15, No.36 (Anon.)

4. Sherr, *Sixteenth-century*, ii, 228–41

**Gloria laus et honor**

**Brumel** 4vv

(Josquin)

2/ *Hij tibi passuro*; 3/ *Plebs ebraea*; 4/ *Davidis*; 5/ *Hic placere tibi*; 6/ *Israel es tu rex*; 7/ *O davidica plebs*

1. 21, No.24 (*Brumel*)

2. 1538<sup>3</sup>, No.43 (*Josquin* in index. With the following sections: 1/ *Israel es tu rex*; 2/ *Coetus in excelsis*; 3/ *Plebs hebraea tibi*; 4/ *Hi tibi passuro solvebat*; 5/ *Hi placere tibi*; 6/ *Gloria*)

4. Brumel, *Opera Omnia*, v, 29–36

Literature: Hudson, “Josquin”

**Gloriosus Dei apostolus Bartholomeus** [Anon.] 4vv  
(Baulduin)

2/ *Postquam licaoniam*

1. 66, No.11 (*Baulduin* in Altus only)

2. 1526<sup>4</sup>, No.11 ???

4. Gehrenbeck, *Corona*, 1634–1644 • Sherr, *Sixteenth-century*, v, 181–93

**Hac malaterge malis / Sicut lilium**

3/ of **Clangat plebs / Sicut lilium** **Regis** 5vv

**Hec dies quam fecit Dominus** [Anon.] 4vv

1. 24, No.27 (Anon.)

**Hec est dies que illuxit**

2/ of **Laudes christo redemptori** **Obrecht** 4vv

**Hec est illa dulcis rosa** [Anon.] 4vv

1. 7, No.29 (Anon.)

3. I-CMac, D (F), No.29, 54v–55r (Anon.)

4. Drake, *First*, ii, 275–77

**Haec probantur coram** **Févin** 2vv

See **Missa Victime paschali**: Et resurrexit **Brumel** 4vv

**Hec resonet camenis aula**

Tenor to 2/ of **Nativitas tua Dei genitrix** **Brumel** 4vv

**Heu nobis Domine**

2/ of **Quis dabit oculis nostris** **Mouton** 4vv

**Hi tibi passuro**

2/ of **Gloria laus et honor** **Brumel** 4vv

**Hic erit magnus et filius**

2/ of **Missus est angelus Gabriel** **Mouton** 5vv

**Hic placuere tibi**

5/ of **Gloria laus et honor** **Brumel** 4vv

**Hodie scietis quia veniet** **Isaac** 5vv

1. 46, No.18 (*Jsaç*)

3. I-MO<sub>d</sub>, IV, No.27, 60v–61r (Anon.)

4. Crawford, *Modena*, 489–95

**Homo cum in honore esset**

See **Missa Charge de deul**: Kyrie **Isaac** 4vv

**Homo quidam fecit** **Josquin** 5 ex 4vv

2/ *Venite comedite panem meum*

1. 46, No.5 (*Josquin*)

3. D–Z, LXXIII,1 (Anon.) • E–Tc, 22 • GB–Lcm, 1070, No.39, 125v–128r (Anon.) • I–Rvat, C.S.42, No.34, 137v–139r (*Josquin des Pres*. Original number XXIII)

4. Braithwaite, *Introduction*, iv, 372–83 • Josquin, *Werken*, Motetten, i, 9 • *New Josquin Edition*, xix, 4 • Lenaerts, *Kunst*, No.10

**Homo quidam fecit** **Mouton** 4vv

1. 64, No.19 (*Mouton*)

2. 1526<sup>2</sup>, No.19 (*Jo. monton*) • 1534<sup>3</sup>, No.25, 16v (*Jo. Mouton*) • M4017 (1555), No.8 (*Mouton*)

3. E-V, 15, 17v-18r (Anon.) • GB-Lbl, Harl.5043, pp. 72-77 (*Mouton*) • GB-Lcm, 2037, No.16, 25v (*Mouton*) • I-CF, LIX, No.40, 80v-81r (Anon.) • I-Pc, A17, No.60, 87v-88r (Anon.)
4. Attaignant, *Treize*, i, 196-201 • Shine, *Mouton*, 340-44

**Hora completorii**

9/ of **In Nomine Jesu** **Compère** 4vv

**Hora nona Dominus**

8/ of **In Nomine Jesu** **Compère** 4vv

**Hora prima**

4/ of **In Nomine Jesu** **Compère** 4vv

**Hora qui ductus tertia**

2/ of **Qui velatus facie fuisti** **Josquin** 4vv

**Hora sexta Jesus**

6/ of **In Nomine Jesu** **Compère** 4vv

**Huc me sydereo**

2/ *Felle sitim magni regis* **Josquin** 6vv

1. **65**, No.1 (*Josquin*)

2. 1526<sup>3</sup>, No.1 (*Josquin*) • 1527, No.1 (*Josquin*) • 1538<sup>3</sup>, No.1 (*Josquin*) • J678 (1555), No.13 (*Josquin*) • 1558<sup>4</sup>, No.6 (*IOSQVIN*.: *Iosquin de Pres.* in the index)

3. B-Br, 9126, 172v-174r (*Josquin*. à5) • CH-SGs, 463, No.212, 74v and 137v-138r (*Josquin*. Headed *Aeolius, idest nonus tonus ex primo et quarto*) • CH-SGs, 464, No.2, 1v-2r (*Josquin*) • D-Rp, A.R.893, No.43 (*Josquin de Prees*) • DK-Kk, 1872, No.72, 71v (Anon.) • GB-Lcm, 1070, No.38, 121v-125r (*Josquin*. à5) • H-BA, Pr.6, No.13, 3v-4v (Anon.) • I-Bc, R142, No.45, 52v-54r (*Josquin*) • I-Fn, II.I.232, No.2, 8v-13r (*Josquin*) • I-Rvat, C.S.45, No.13, 183v-189r (*Josquin*) • NL-L, 1440, No.28, 246v-252r (*Josquin* in the index. à5)

Text by Vegius

4. Braithwaite, *Introduction*, iv, 354-70 • Josquin, *Werken*, Motetten, ii, 16

Comments: Originally written as a five-voiced work

Literature: Elders, "Zusammenhänge"

**Huc omnes pariter**

2/ *Splendor* [Anon.] 4vv

1. **15**, No.38 (Anon.)

4. Sherr, *Sixteenth-century*, ii, 266-75

**Iam mine fere fileant**

5/ of **Virgo precellens** [Anon.] 4vv

**Ibo mihi ad montem**

1. **3**, No.22 (*Gaspar*) • **19**, No.22 (*.Gaspar*) 4vv

3. I-Fn, Panc.27, No.130, 100v-101r (Anon.)

4. Drake, *First*, ii, 89-91 • Sherr, *Sixteenth-century*, i, 45-49

**Id est trophis**

See **Cest mal charche** **Agricola** 4vv

**Illibata Dei virgo nutrix**

2/ *Ave virginum decus hominum* **Josquin** 5vv

1. **46**, No.4 (*Josquin*)

3. I-Rvat, C.S.15, No.70, 246v-250r (Anon.)

4. Josquin, *Werken*, Motetten, i, 9

Literature: Antonowycz, "Illibata" • Brothers, "Vestiges", pp. 29–49 • Elders, "Josquin" • Macey, "Thoughts" • Sherr, "Illibata" • Titcomb, "Josquin"

- Illuminare hierusalem** **Mouton** 4vv  
 2/ *Interrogabat magos*  
 1. **64**, No.12 (*Mouton*)  
 2. 1526<sup>2</sup>, No.12 (*Io. monton*)  
 3. A-Wn, 1594I, No.27 (*Mouton* in index) • I-Bsp, A.XXXVIII, No.15, 29v (Anon. Transposed down a fourth. Incomplete) • I-CMac, D (F), No.37, 69r-70r (Anon. Incomplete) • I-CMac, L (B), No.10, 61v-63r (Anon.) • I-MOd, IX, No.8, 16v-18r (*Jo. Mouton*) • I-Pc, A17, No.3, 5v-7r (Anon.) • I-Rvat, 1976-1979, No.35, 99v-101v (Anon.) • I-Rvat, C.S.46, No.18, 55v-59r (Anon.)  
 The following sources are á6: D-Mbs, 4I, No.16, 212v-226r (Anon.) • S-Uu, 76c, 72v-73r (*Mouton*)  
 4. Shine, *Mouton*, 343-53 • Sherr, *Sixteenth-century*, v, 73-83
- In amara crucis ara**  
 4/ of **Qui velatus facie fuisti** **Josquin** 4vv
- In conspectu angelorum**  
 2/ of **Michael archangeli** **Iacotin** 4vv
- In eternum Domine** **Fevin** 2vv  
 See **Missa Victimae paschali**: Et iterum **Brumel** 4vv
- In flagellis potum fellis**  
 3/ of **Qui velatus facie fuisti** **Josquin** 4vv
- In honore tuo / Filie regum / Miserere** [Anon.] 4vv  
 2/ *Miserere / In vestitu de aurato*  
 1. **15**, No.29 (Anon.)  
 4. Sherr, *Sixteenth-century*, ii, 176-179
- In lectulo meo per noctes** [Anon.] 3vv  
 1. **15**, No.42 (Anon.)  
 4. Sherr, *Sixteenth-century*, ii, 298-302
- In nocte scis**  
 2/ of **Miles mire probitatis** [Anon.] 4vv
- In nomine Jesu** **Compère** 4vv  
 Officium de Cruce  
 2/ *Adoramus te Christe*; 3/ *Patris sapientia*; 4/ *Hora prima ductus est Jesus*; 5/ *Crucifige*; 6/ *Hora sexta Jesus*; 7/ *Hora nona Dominus*; 8/ *De cruce deponitur*; 9/ *Hora completorii*  
 1. **7**, No.21 (*Compere*)  
 2. 1538<sup>1</sup>, No.5[b] (*Compere*. Printed as parts 3-9 of *Crux triumphans*)  
 3. CH-SGs, 462, No.2, pp. 10-11 (Anon. Parts 1 and 2 only) • D-GRu, 640-641, 33r-36v and 35v-39r (Anon.) • D-Ngm, 83795, part 1, 140v-146r (Anon.) • D-Ngm, 83795, part 2, 97v-193r (Anon.) • D-Z, LXXIX-1, No.1 (Anon.) • I-Fn, II.I.232, No.48, 137v-146r (*LOYSE*) • PL-Kj, 40013, 277v-286r (Anon.) • PL-WRu, 428, No.124, 210v-219r (Anon.)  
 4. Compère, *Opera Omnia*, iv, 14 • Drake, *First*, ii, 239-257 • Geering, *Heer*, No.2 (Parts 1 and 2) • Reese, *Renaissance*, 226 (Part 5) • Reich, *Selectae*, pp. 108-30
- In pace**  
 Bassus of **Que vous madame** **Josquin** 4vv

- In patientia vestra / Miserere domine** **Ghiselin** 3vv  
 2/ *Tu Domine qui exterius*  
 1. 21, No.10 (*Ioannes ghiselin.*)
- In summitate celorum**  
 See **O quam fulges** **Mouton** 4vv
- In te Domine speravi** **Josquin** 4vv  
 1. 16, No.56 (*Josquin Dascanio*)  
 Facsimile: Cesari, *Frottole*, p. cxxii  
 2. 1538<sup>8</sup>, No.1 (*Joskin Dascanio*)  
 Note that a number of the German sources abandon Josquin's macaronic barzelletta, and use Ps.30:1 for a text.  
 3. CH-Bu, FX.17-20, No.68 (Anon.) • CH-Bu, FX.22-24, No.47 (Anon.) • CH-Sk, Tir 84-7, 4v (Anon.) • CH-SGs, 463, No.25, 12v (*Josquinus Pratensis*. Headed *Ionicus*) • D-B, 40196, No.1, 262v-263r (Anon.) • D-ERu, 473/4 • D-LEu, 51 • D-Mu, 326-327, 13r (Anon.) • D-PA, 9822/2-3, No.14 • D-Rp, A.R.940-941, No.42 (*Josquin Dascanio*) • E-Mp, 2-1-5, No.68, 56r (*Josquin d'Ascanio*) • F-Pn, 676, 17v-18r (Anon.) • GB-Lbl, Eg.3051, No.45, 56v-57r (Anon.) • I-Bc, Q18, No.12, 12v-13r (Anon. Untexted) • I-Fc, 2441, No.54, 56v-57r (Anon.) • I-Fn, 337, No.77, 72v (Anon.) • I-Fn, Panc.27, No.66, 42v-43r (*Josquin D.*)  
 4. Albrecht, *Symphoniae*, pp. 3-4 • Anglés, *Palacio*, ii, • Apel and Davison, *HAM*, 98 • Cesari, *Frottole*, 38-39 • Schwartz, *Frottole*, 37-38  
 Intabulation: voice and lute  
 1. 49, No.54 (*Iosquin Dascanio*); 58, No.54 (*Iosquin Dascanio*)  
 4. Disertori, *Frottole*, 405-406  
 Intabulations: lute  
 2. 1544<sup>24</sup> = N524, No.34 (Anon. H. Newsidler) • 1547<sup>26</sup> = N527, No.31 (*Josquin des Prez*. H. Newsidler)
- In vestitu de aurato**  
 3/ of **In honore tuo** [Anon.] 4vv
- Incipit lamentatio**  
 See **Lamentations**
- Incipit orationem**  
 See **Lamentations**
- Inhospitas per alpes** **Michele** [?Pesenti] 4vv  
 1. 16, No.46 (*MICHA.*)  
 Facsimile: Cesari, *Frottole*, p. 44  
 4. Cesari, *Frottole*, 34 • Schwartz, "Frottole", 33  
 Intabulation: voice and lute  
 1. 49, No.48 (*D.M.*); 58, No.48 (*D.M.*)  
 4. Disertori, *Frottole*, 394-95
- Integer vite scelerisque** **Michele** [?Pesenti] 4vv  
 1. 16, No.47 (*MICHA.*)  
 Facsimile: Cesari, *Frottole*, p. 44  
 3. I-Fn, Panc.27, No.61, 40v (Anon. Text *Io son de gabbia*. Tenor texted *Iste confessor Domini*)  
 4. Cesari, *Frottole*, 35 • Schering, *Geschichte*, v, 72 • Schwartz, *Frottole*, 34  
 Intabulation: voice and lute

1. **49**, No.50 (*D.M.*); **58**, No.50 (*D.M.*)  
 4. Disertori, *Frottole*, 393

**Intemerata virgo**

3/ of **Vultum tuum deprecabuntur** **Josquin** 4vv

**Inter natos mulierum**

2/ of **Elizabeth Zacharie** **Lafage** 4vv

**Interrogabat magos**

2/ of **Illuminare hierusalem** **Mouton** 4vv

**Interveniat pro Gabriele**

see **Interveniat pro rege** **Jacotin** 4vv

**Interveniat pro rege nostro**

**Jacotin** 4vv

1. **64**, No.2 (*Jacotin*)  
 2. 1520<sup>1</sup>, No.14 (*Jacotin* on the Bassus Tavola. Texted *Interveniat pro Gabriele*) • 1526<sup>2</sup>, No.2 (*Jacotin.*)  
 4. Gehrenbeck, *Corona*, 1645–1652 • Picker, *Motet*, 188–97

Comments: Cazaux, *Musique*, 361, associates this work with the death of Louis xii

**Inviolata integra et casta**

[Anon.] 4vv

2/ *Que es effecta*; 3/ *O mater alme christi*; 4/ *Suscipe pia laudum*; 5/ *Nostra ut pura pectore*; 6/ *Tē nunc flagitant*; 7/ *Tua per precata*; 8/ *Nobis concede*; 9/ *O benigna*; 10/ *O regina*; 11/ *O Maria*; 12/ *Que sola inviolata*

1. **15**, No.35 (Anon.)  
 4. Sherr, *Sixteenth-century*, ii, 207–227

**Inviolata integra et casta**

**Basiron** 4vv

1. **21**, No.29 (*Philippus Basyron.*)  
 3. I-Rvat, C.S.15, No.71, 250v–252r (Anon.)  
 4. Sherr, *Sixteenth-century*, iii, 143–49

**Inviolata integra et casta**

**Ghiselin** 4vv

1. **21**, No.18 (*Jo. ghiselin* in the index)  
 3. D-B, 40021, No.82, 169v–179r (Anon. Texted *Inviolata intemerataque virginitas*)  
 4. Ghiselin, *Collected Works*, i, 31–36

Comments: Uses the Tenor of Binchois's *Comme femme*

**Inviolata integra et casta**

**Isaac** 5vv

1. **46**, No.7 (*Jsac*)  
 3. D-Mbs, 3154, No.52, 74v (Anon. Incomplete)  
 4. Noblitt, *Kodex*, 257–94

**Inviolata integra et casta es**

**Josquin** 5vv

2/ *Que nunc flagitant*; 3/ *O benigna o regina*

1. **66**, No.6 (*Josquin*)  
 2. 1520<sup>4</sup>, 121v–128r (*Josquin de Press*) • 1521<sup>3</sup>, No.15 (*Josquinus*) • [c.1521]<sup>7</sup> (1524), No.2, 2v–3r (Anon.) • 1526<sup>4</sup>, No.6 (*Josquin*) • 1538<sup>3</sup>, No.11 (*Josquin*. Part 3 reads *O rex Christe, o redemptor*) • J678 (1555), No.9 (*Josquin*) • 1559<sup>1</sup>, No.4 (*IOSQVIN. Josquin de Pres.* in the index. Part 3 reads *O rex Christe, o redemptor*)  
 3. CH-SGs, 463, No.205, 71r and 131v–132r (*Josquin*. Headed *Hypoionicus, idest sextus*) • CZ-HK, II.A.26, p. 13 (Anon.) • CZ-HK, II.A.29, p. 484 (Anon.) • D-Mu, 326, 5v (Anon.) • D-Rp, A.R.891–892, No.33 (*Josquin de Prees*) • D-Rp, C.120, No.35, pp. 154–159 (*Josquin de Pres*) • D-ROu, 71/2, No.4 (Anon.) • DK-Kk, 1872 (*Josquin*) • E-Bbc, 681, No.12, 39v–40r (*Josquin*) • E-Sc, 1, 53v–62r (*Josquin*) • E-Tc, 10, 53v–60r • F-Pn,



4599 • GB-Lbl, Add.19583, 36v-37v (*Josquin*) • I-Fl, 666, No.35, 89v-92r (*Josquin*) • I-MOD, IX, No.9, 18v-21r (*Josquin*) • I-Rvat, C.S.24, No.5, 23v-27r (*Josquin*) • NL-L, 1442, No.34, 78v-81r (Anon.)

4. Josquin, *Werken*, Motetten, ii, 25 • Lowinsky, *Medici*, ii, 231-40

Comments: The basis of a mass by Daser, and an anonymous mass in E-Bbc, 1967

Intabulations: keyboard

2. 1578<sup>24</sup> = CI, No.91, 110v (*Josquin*. Cabezón) • 1578<sup>24</sup> = CI, No.99, 134r (*Josquin*. Cabezón)

Intabulations: lute

2. G1623 (1533), No.50, 90v-94r (Anon. Gerle) • 1558<sup>20</sup> = O12, No.5, 12v-14r (*Josquin de Pres*. Ochsenkuhn)

3. D-Mbs, 267, No.2, 2v-4r (*Josquin*)

Intabulation: vihuela

2. 1547<sup>25</sup> = V32, No.87, 60v- (*Josquin*. Valderrábano)

### **Inviolata intemerataque virginitas**

See **Inviolata integra et casta**

**Ghiselin**

4vv

### **Israel es tu rex David**

2/ of **Gloria laus et honor**

[Anon.]

4vv

6/ of **Gloria laus et honor**

**Brumel**

4vv

### **Iste confessor Domini**

see **Integer vite scelerisque**

**Michele** [*?Pesenti*]

4vv

### **Jesu dulcis memoria**

**Dammonis**

4vv

1. 45, No.9, 9v-10r (Dammonis)

4. Jeppesen, *Laude*, 104

### **Jesu nomen dignum**

2/ of **Crux triumphans**

**Compère**

4vv

### **Judica me Deus**

**Acaen**

4vv

(Josquin)

2/ *Et introibo ad altare dei*

1. 64, No.8 (*Acaen*)

2. 1526<sup>2</sup>, No.8 (*Acaen*) • 1538<sup>6</sup>, No.XXI (*Josquin*) • 1553<sup>4</sup>, No.27 (*Josquin*)

3. A-Wn, 15500, 118v-123r (Anon.) • D-Dl, 1/D/6, No.14 (Anon.) • D-Kl, 24, No.36 (Anon.)

4. Gehrenbeck, *Corona*, 1653-1660 • Kirsch, *da Silva*, 487-95 • Sherr, *Sixteenth-century*, v, 17-26

Comments: Osthoff (*Josquin*, ii, 129) rejected this as a work by Josquin.

### **Labia distillantia**

2/ of **Quam pulchra es**

**Mouton**

4vv

### **Laeta graves abigit**

see **Missa Je nay deul**: Pleni

**Brumel**

4vv

### *Lamentations*

Arranged in the order of settings opening with the *Incipit*, followed by those beginning with the *Aleph* verses, then settings of the *Recordare*. For many details, see Thomas, *Petrucchi*; Cattin, *de Quadris*. Neither of Petrucci's sources is entirely clear as to how the texts are divided into *partes* according to musical or liturgical usage. It has seemed more useful here to indicate merely which verses are set to music, and note the presence of *Jerusalem convertere* or *Recordare* settings.

- Incipit lamentatio ieremie** **Erasmus** 4vv  
 1. 28, No.5 (*Erasmus*)  
 3. I-Fn, Panc.27, No.173, 144v-145r (Anon. With a 2/ *Aleph. Quomodo sedet*)  
 4. Massenkeil, *Mehrstimmiger* • Thomas, *Petrucci*, 555-76
- Incipit lamentatio ieremie prophete** **de Orto** 4vv  
 2/ *Aleph. Quomodo sedet*; 3/ *Beth. Plorans ploravit*; 4/ *Ghimel. Migravit Judas*; 5/ *Jerusalem*  
 1. 27, No.7 (*de Orto*)  
 3. ZA-Csa, Grey, No.60, 90v-95r (Anon.)  
 4. Massenkeil, *Mehrstimmige*, 19-23 • Thomas, *Petrucci*, 245-58  
 Comments: Cattin, “Nuova”, p. 211, suggests that the two sources are independent.
- Incipit lamentatio ieremie** **de Quadris** 2vv  
 2/ *Aleph. Quomodo sedet*; 3/ *Beth. Plorans ploravit*; 4/ *Ghimel. Migravit Judas*; 5/ *Daleth. Viae Sion lugent*; 6/ *Jerusalem*; 7/ *He. Facti sunt hostes*; 8/ *Vau. Et egressus est*; 9/ *Zain, Recordata est*; 10/ *Heth. Peccatum peccavit*; 11/ *Jerusalem*; 12/ *Teth. Sordes ejus*; 13/ *Jod. Manum suam misit*; 14/ *Caph. Omnis populis ejus*; 15/ *Lamed. O vos omnes*; 16/ *Jerusalem*  
 1. 27, No.8 (*Io. De quadris*)  
 3. I-Fd, 2I, pp. 8-12 (Anon. à I. For details of the sections used, and the texts set to them, see Cattin, *Processionale*, 80)  
 Sources also having the music for Friday (*Heth. Cogitavit*) and Saturday (*Caph. Non enim*), as one set (for details of the verses set, see Cattin, *de Quadris*, 32): I-Fn, II.I.350, Nos.35-43, 80v-90r (Anon.) • I-VIs, 1I, 1v-10r (Anon.)  
 4. Cattin, *Processional* • Cattin, *de Quadris* • Massenkeil, *Mehrstimmiger* • Thomas, *Petrucci*, 259-90  
 Comments: This set travels with settings for Friday and Saturday, which are probably also by de Quadris. On the dating of the music, and of the Vicenza manuscript, see Bent, “Pietro”.
- Incipit lamentatio ieremie** **Tromboncino** 4vv  
 This is apparently in 41 parts, and probably is liturgically complete  
 1. 28, No.1 (*Bartho. T.; Tromboncinus in the index*)  
 4. Thomas, *Petrucci*, 386-509  
 Literature: Croll, “Tromboncino”
- Incipit lamentatio ieremie** **Weerbeke** 4vv  
 In 18 sections, including the *Recordare*  
 1. 28, No.4 (*Gaspar*)  
 4. Schering, *Geschichte* • Thomas, *Petrucci*, 509-54
- Incipit lamentatio** **Ycart** 4vv  
 2/ *Aleph. Quomodo sedet*; 3/ *Beth. Plorans ploravit*; 4/ *Ghimel. Migravit Judas*; 5/ *Jerusalem*  
 1. 27, No.3 (*B.ycart. Not listed in the index*)  
 4. Thomas, *Petrucci*, 145-57
- Incipit oratio Jeremie prophete** [Anon.] 4vv  
 (?Tromboncino)  
 1. 28, No.2 (Anon.)  
 4. Thomas, *Petrucci*, 485-500  
 Comments: Thomas, *Petrucci*, suggests that this is by Tromboncino
- Incipit oratio hieremie prophete**  
 See **Aleph. Quomodo sedet** [Anon.] 3vv

- Aleph. Quomodo obtexit** **Agricola** 4v  
 2/ Beth. Praecipitavit Dominus; 3/ Jerusalem; 4/ Ghimel. Confregit in ira; 5/ Daleth. Tendi arcum suum; 6/ He. Factus est Dominus; 7/ Jerusalem; 8/ Vau. Et dissipavit; 9/ Jerusalem  
 1. 27, No.6 (*Agricola*; *Alexandri* in the index)  
 4. *Agricola Opera Omnia*, iii, 8–16 • Thomas, *Petrucci*, 219–44
- Aleph. Quomodo obtexit** **Ycart** 4v  
 2/ Beth. Praecipitavit Dominus; 3/ Teth. Defixae sunt; 4/ Jerusalem  
 1. 27, No.3(a) (*Ber*: *ycart* in the index)  
 4. Thomas, *Petrucci*, 158–72
- Aleph. Quomodo sedet** [Anon.] 3v  
 (?Ycart)  
 2/ Beth. Plorans ploravit; 3/ Migravit Judas; 4/ Jerusalem convertere  
 1. 27, No.4 (Anon.)  
 3. ZA-Csa, Grey, No.61, 95v–101r (Anon. Text begins *Incipit oratio . . .*)  
 4. Massenkeil, *Mehrstimmiger*, 14–18 • Thomas, *Petrucci*, 158–72  
 Comments: Thomas, *Petrucci* suggests this is by Ycart • Cattin, “Nuova”, p. 211, points out the differences between the two sources, suggesting that the manuscript represents a different embellishment of a model.
- [Aleph] Quomodo sedet sola** **Agricola** 3v  
 2/ Beth. Plorans ploravit; 3/ Ghimel. Migravit Judas; 4/ Daleth. Viae Sion lugent; 5/ He. Facti sunt hostes; 6/ Vau. Et egressus est; 7/ Zain. Recordata est  
 1. 27, No.5 (*Alexander Agricola*)  
 3. I-Fr, 2794, No.66, 76r–78r (*Agricola*. Incomplete) • PL-Wu, 58, 132v–136r (Anon.)  
 4. *Agricola Opera Omnia*, iii, 1–7 • Jones, *First*, ii, 311–13 • Thomas, *Petrucci*, 197–218
- Aleph. Quomodo sedet** **Tinctoris** 4v  
 2/ Beth. Plorans ploravit; 3/ Ghimel. Migravit Judas; 4/ Jerusalem convertere  
 1. 27, No.2 (*Tinctoris*)  
 4. Melin, *Tinctoris*, 463–478 • Thomas, *Petrucci*, 129–44
- Caph. Non enim humilitavit** [Anon.] 2v  
 (?de Quadris)  
 2/ Mem. Quis est iste; 3/ Nun. Scrutemur vias; 4/ Samech. Operuisti in furore; 5/ Ain. Cum adhuc; 6/ Jerusalem; 7/ Sade. Lubricaverunt; 8/ Caph. Velociores fuerunt; 9/ Res. Spiritus oris nostri; 10/ Thau. Completa est; 11/ Jerusalem  
 1. 27, No.8(b) (Anon.)  
 See *Incipit lamentatio ieremie: de Quadris*.  
 4. Thomas, *Petrucci*, 323–47  
 Comments: The pattern of layout in the edition suggests that this setting is by de Quadris
- Heth. Cogitavit Dominus** [Anon.] 2v  
 (?de Quadris)  
 2/ Teth. Defixae sunt in terrae; 3/ Jod. Sederunt in terra; 4/ Caph. Defecerunt prae; 5/ Jerusalem; 6/ Lamed. Matribus suis; 7/ Mem. Cui comparabo te; 8/ Nun. Prophetae tui; 9/ Samech. Plauserunt super; 10/ Jerusalem; 11/ Phe. Aperuerunt super; 12/ Ain. Fecit Deus; 13/ Sade. Clamavit cor eorum; 14/ Res. Vide Domine; 15/ Jerusalem  
 1. 27, No.8(a) (Anon.) • See *Incipit lamentatio ieremie: de Quadris*  
 4. Thomas, *Petrucci*, 291–322  
 Comments: The pattern of layout in the edition suggests that this setting is by de Quadris

- Recordare Domine** [Anon.] 4vv  
(?Ycart)
1. 27, No.3(b) (Anon.)  
4. Thomas, *Petrucci*, 173–81  
Comments: Thomas, *Petrucci* suggests that this setting is by Ycart
- Recordare Domine** [Anon.] 2vv  
(?Ycart)
1. 27, No.8(c) (Anon.)  
4. Thomas, *Petrucci*, 348–59  
Comments: Thomas, *Petrucci* suggests that this setting is by Ycart
- Recordare Domine** **Weerbeke**  
See **Incipit lamentatio ieremie** **Weerbeke** 4vv
- Recordare Domine**  
See **Incipit oratio Jeremie prophete** [Anon.] 4vv
- 
- Latius in numerum**  
2/ of **Ut phoebe radii** **Josquin**
- Lauda Deum O renata**  
2/ of **Non nobis, Domine** **Mouton**
- Lauda Syon salvatorem** **Brumel** 4vv  
Settings of odd-numbered verses, 1–23: v.1. *Lauda Sion salvatorem*; v.3. *Laudis thema specialis*; v.5. *Sit laus plena*; v.7. *In hac mensa*; v.9. *Quod in cena*; v.11. *Dogma datur*; v.13. *Sub diversis speciebus* (â2); v.15. *A sumente* (â2); v.17. *Sumunt boni*; v.19. *Fracto demum*; v.21. *Ecce panis angelorum*; v.23. *Bone pastor*
1. 7, No.16 (*Brumel*)  
3. CH-SGs, 463, No.122, 44v–45r and 103v–104r (*Antonius Brumel*. Headed *Mixolydii Hypomixolydiique, idest septimi et octavi toni connexio*)  
4. *Brumel*, *Opera Omnia*, v, 46–52 • Drake, *First*, ii, 218–27 • Smijers, *Van Ockeghem*, No.48
- Lauda Sion salvatorem**  
See **Gaude Virgo mater Christi** [Anon.] 4vv
- Laudate Deum in sanctis eius** **Mouton** 4vv  
2/ *Quia cum clamarem*
1. 55, No.7 (*Jo. Monton*: IO. MOVTON, in second and third issues)  
2. 1526<sup>1</sup>, No.7 (*Jo. Monton* and *Jo. Mouton*.) • M4017 (1555), No.12 (*Mouton*)  
3. A–Wn, 15500, 279v (Anon.) • A–Wn, 15941, 68v (*Mouton*) • GB–Lbl, Harl.5043, pp. 108–11 (*Mouton*) • GB–Lcm, 1070, No.5, 15v–33r (Anon.) • I–Pc, A17, No.19, 32v–34r (Anon.)  
4. Braithwaite, *Introduction*, iv, 56–60 • Expert, Valois & Agnel, *Mouton*, 86–93 • Sherr, *Sixteenth-century*, iv, 42–52 • Shine, *Mouton*, i, 345–53
- Laudate Dominum de celis** **Brumel** 4vv  
2/ *Laudate Dominum in sanctis eius*
1. 55, No.26 (*Brumel*)  
2. 1526<sup>1</sup>, No.26 (*Brumel*.) • 1553<sup>6</sup>, No.35 (*Brumel*)  
3. D–Sl, 34, 104v–130r (Anon.) • I–Fn, II.I.232, No.16, 62v–67r (*BRVMEL*) • I–Rvat, C.S.42, No.1, 3v–10r (*Brumel*)

4. Brumel, *Opera Omnia*, v, 53–62 • Forkel, *Geschichte*, i, 629 (part 1) • Gehrenbeck, *Corona*, 1669–1685 • Maldeghem, *Trésor*, religieuse, xi, 4 (part 1)

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.30, V1r–X3r (*Antonius Brumel*. H. Newsidler)

**Laudate Dominum in sanctis eius**

2/ of **Laudate Dominum de celis** **Brumel** 4vv

**Laudemus nunc dominum / Non est hic aliud** **Obrecht** 5vv

2/ *Cantemus nunc domine / Vidit Jacob*

1. **46**, No.9 (*Obreth*)  
 3. I-Rvat, C.S.42, No.44 162v–167r (*Obrecht*:. Numbered XXX in the source)  
 4. Obrecht, *Opera Omnia*, II/ii, 58–74 • Obrecht, *Werken*, vi, 49–63

**Laudes christo redemptori** **Obrecht** 4vv

2/ *Hec est dies qui illuxit*

1. **21**, No.13 (*Ia.obreht.*)  
 4. Obrecht, *Werken*, vi, 75–84

**Laura Romanis** **Alauro** 4vv

1. **56**, No.63 (*Hie. Alauro*)  
 4. Luisi & Zanovello, *Frottole*, 258

**Laurus impetu fulminis**

3/ of **Quis dabit capiti meo aquam** **Isaac** 4vv

**Lectio actuum / Dum complerentur** **Viardot** 5vv

(Josquin)

2/ *Facta autem hic voce / Dum complerentur*

1. **66**, No.5 (*Josquin*)  
 2. 1520<sup>4</sup>, No.12, 143v–156r (Anon.) • 1526<sup>4</sup>, No.5 (*Josquin*)  
 3. D-Mu, Art.401, Nos.42–43 (*Josquin*) • I-Rvat, C.S.42, No.31, 126v–130r (*Jo: Viardot*: as *Dum Complerentur* and without the first phrase. Numbered XXI in the source) • PL-Kj, 40272, 20r–22r/15r–15v (Anon.)  
 4. Josquin, *Werken*, Motetten, No.41  
 Literature: *New Josquin Edition*, xix, 12 • Sherr, “Notes”, 235–36, suggesting that the work is by Viardot, with the first phrase added by Josquin.

**Letatus sum** **de Silva** 4vv

2/ *Fiat pax in virtute tua*

1. **55**, No.4 (*Andreas de silua*)  
 Facsimile: de Silva, *Opera Omnia*, i, xix  
 2. 1526<sup>1</sup>, No.4 (*Andreas de Silva.*) • 1539<sup>9</sup>, No.XXIII (*A. de sylva: Andreas de Sylva.* in the Tavola)  
 3. D-Dl, 1/D/6, No.19 (Anon.) • I-Ma, 519, No.2, 4r–5v (Anon.) • I-Rvat, C.S.46, No.22, 69v–72r (*A.de silva*)  
 4. de Silva, *Opera Omnia*, i, 2–7 • Gehrenbeck, *Corona*, 1661–1668

Intabulation: keyboard

3. CH-SGs, 530, 133v–134r (*Andreas Siluanus*)

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.28, R4r–S2v (*Andreas de Sylva.* H. Newsidler)

**Levate capita vestra** **Martini** 4vv

2/ *Dum ortus fuerit*

1. **21**, No.20 (*Io. Martini*.)
4. Sherr, *Sixteenth-century*, iii, 89–102

**Liber generationis Jesu Christe****Josquin**

4vv

2/ *Salomon autem*; 3/ *Et post transmigrationem*

1. **15**, No.3 (*Josquin*.)

Facsimile: Barksdale, *Printed*, 66

2. 1538<sup>3</sup>, No.37 (Anon.) • 1547<sup>1</sup>, pp. 376–87 (Headed *Phrygij Hypophrygijque connexorum eodem Iodoco*) • 1678 (1555), No.1 (*Josquin*) • 1559<sup>2</sup>, No.8 (*IOSQVIN DE PRES.: Iosquin de Pres.* in the Tavola)
3. D-Dl, 1/D/505, pp. 416–421 (Anon.) • D-Mbs, 10, No.9, 127v–145r (*Josquin de press.*) • E-Tc, 23, No.1, 1v–7r (*Josquin despres*) • F-Pn, 1817, No.38 (Anon.) • GB-Lcm, 1070, No.31, 96v–102r (Anon.) • I-CT, 95–96, No.38, 39r–42v (Anon.) • I-Fn, II.I.232, No.18, 51v–57r (*IOSQVIN*) • I-Fn, 107<sup>bis</sup>, No.23, 24v–30r (Anon.) • I-Rvat, C.S.42, No.9, 41v–47r (Anon.) • S-Uu, 76c, 64v–67r (*Josquin des Pres*)
4. Braithwaite, *Introduction*, iv, 284–307 • Glareanus, *Dodecachordon*, 454–469 • *Josquin, Werken*, Motetten, i, 6 • *New Josquin Edition*, xix, 13

**Libera nos**

- 2/ of **O beate Sebastiane**
- 2/ of **O beate Sebastiane**

**Martini**

4vv

**Weerbeke**

4vv

**Locutus est populus**

- 2/ of **Panis quem ego dabo**

**Lupus Hellinck**

4vv

**Loquebantur alleluia**

- 5/ of **Spiritus Domini replevit**

**Weerbeke**

4vv

**Lux solemnis adest / Repleti sunt omnes****Regis**

5vv

2/ *Nec mirum si tanta*

1. **46**, No.11 (*Regis*)
3. I-Rvat, C.VIII.234, No.31, 257v–261r (Anon.)
4. *Regis, Opera Omnia*, ii, 30–42 • Winkler, *Tenormotetten*

**Magnificat****Agricola**

4vv

1. **39**, No.1 (*Agricola*)
  2. This piece was probably concordant with the following: B-Br, 9126, No.12, 144v–148r (*Allexander*) • D-Dl, 1/D/505, pp. 222–233 (Anon.) • I-Rvat, C.S.44, No.1, 2v–9r (*Agricola*)
- Comments: This attribution comes from Colón's description of the book. The work was probably in the first mode, and the only known first mode Magnificat by Agricola is found in these sources, and edited in Agricola, *Opera Omnia*

**Magnus es tu Domine****Josquin**

4vv

(Finck)

2/ *Tu pauperum refugium*

1. **15**, No.32 (Anon.)
  2. 1538<sup>3</sup>, No.40 (*Hen. Finck*)
  3. A-Wn, 15500 • D-Rp, B.211–215 (*Josquin, aliis H.F.*)  
another version of part 1:  
2. 1547<sup>1</sup>, pp. 272–75 (Headed *Hypophrygij Exemplum III. Jodocus a Prato author.*)
  3. CH-SG, 463, No.112, 39r and 99r (*Josquinus Pratensis*. Headed *Mixolydii Hypomixolydiiue, idest septimi et octavi toni connexio.*) • D-Mu, 322–325 (*Jusquinus*)
  4. Glareanus, *Dodecachordon*, 341–347 • *Josquin, Werken*, Motetten, i, 6
- Comments: Brown, "Hans Ott", p. 75, doubts the attribution to Josquin

**Manus tue Domine**

2/ of **Bonitatem fecisti** **Carpentras** 4vv

**Maria plena gratia stirpe**

2/ of **Conceptus hodiernus Marie** **Brumel** 4vv

**Maria virgo semper letare**

**Ghiselin** 4vv

1. **21**, No.3 (*Jo. ghiselin.*)
3. I-Mfd, 2267, No.33, 180v-181r (Anon.)
4. Ghiselin, *Collected Works*, i, 20-23

**Maria virgo semper letare**

**Mouton** 4vv  
(Gascongne)

2/ *Te laudant angeli*

1. **64**, No.20 (*Mouton*)
2. 1526<sup>2</sup>, No.20 (*Io. monton*) • 1534<sup>3</sup>, No.10 (*Gascongne*)
3. GB-Lcm, 1070, No.28, 87v-91r (Anon. Untexted)
4. Attaignant, *Treize*, i, 82 • Braithwaite, *Introduction*, iv, 262-73 • Sherr, *Sixteenth-century*, v, 95-107 • Shine, *Mouton*, 480-89

**Mater digna Dei**

**Weerbeke** 4vv

1. **3**, No.34 (*Gaspar* in the index) • **19**, No.34 (Anon.)
3. I-Fn, Panc.27, No.60, 39v-40r (Anon.) • I-Mfd, 2269, No.79, 115v-116r (*Gaspar*) • I-Pc, A17, No.107, 156v-157r (Anon.) • I-VEcap, DCCLVIII, No.9, 19v-20r (Anon.) • ZA-Csa, Grey, No.67, 107v-108r (Anon.)
4. Drake, *First*, ii, 132-135 • Weerbeke, *Messe*, 4-7

**Mater patris et filia**

**Brumel** 3vv

1. **1**, No.62 (*Brumel*) • **5**, No.62 (*Brumel*) • **14**, No.62 (*Brumel*)
2. 1538<sup>9</sup>, No.55, H1r (Anon: *Ant. Brumel* in MS in the D-Ju copy, and *Henricus Brumel* in that at D-B)
3. D-Mu, 322-325, No.18 (Anon.) • E-Sc, 5-5-20, No.11, 19v-20r (Anon.) • E-SE, s.s., No.78, 157v-158r (*Anthonius brumel*) • I-Bc, Q18, No.74, 75v-76r (Anon.) • I-Fn, Panc.27, No.131, 101v-102r (*Brumel*)
4. Brumel, *Opera Omnia*, v, 63-64 • Disertori, "Campane", 106-111 • Disertori, *Frottole*, 232-237 • Hewitt, *Odhecaton*, 351-52 • Josquin, *Werken*, Motetten, iii, 29 • Mönkemeyer, *Formschneyder*, ii, pp. 81-82 • Smijers, *Van Ockeghem*, p. 138

Comments: The basis for the mass by Josquin, also published by Petrucci

Intabulations: keyboard

2. Baena 1540, No. 32, 28r-29v (Compere)

Intabulations: lute

1. **34**, No.25 (*Francesco Spinacino*)
2. 1536<sup>13</sup> = N522, No.5, B4v-C1r (*Brumel*. H. Newsidler)
4. Disertori, *Frottole*, 232-237 • Schmidt, *Spinacino*, ii, 254-58

**Mater patris nati**

**Obrecht** 5vv

2/ *Ab eterno genitura*; 3/ *Virgo mater*

1. **46**, No.14 (*Obreth*)

**Memento mei domine**

See **Missa Charge de deul**: Christe **Isaac** 4vv

**Memento nostri piissima**

2/ of **Propter gravamen** **Compère** 4vv

- Memor esto verbi tui** **Josquin** 4vv
- 2/ *Portio mea, Domine*
1. **55**, No.2 (*Josquin*)
  2. 1526<sup>1</sup>, No.2, (*Josquin.*) • 1539<sup>9</sup>, No.XVIII (*Josquin*) • 1559<sup>2</sup>, No.9 (*IOSQVIN. Iosquin de Pres.* in the index)
  3. CH-SGs, 463, No.88, 27v-29r and 87v-88r (*Josquinus Pratensis. Headed Dorius, idest primus tonus*) • D-Kl, 24, No.21 (*Josquin*) • D-Mbs, 19, No.3, 26v-37r (*Josquin*) • D-Mu, 322-325, No.7 (*Jusquinus*) • GB-Lcm, 1070, No.2, 5v-10r (Anon.) • I-Bc, R142, No.5, 4v-7r (*Josquin*) • I-Fn, II.I.232, No.60, 176v-180r (*IOSQVIN*) • I-MOd, IV, No.44, 98v-100r (Anon.) • I-Rvat, C.S.16, No.14, 165v-169r (*Josquin*) • NL-At, W.A. 208 F 7, No.2 (Anon.)
  4. Braithwaite, *Introduction*, iv, 18-36 • Gehrenbeck, *Corona*, 1688-1704 • Josquin, *Werken*, Motetten, ii, 16
- Literature: Macey, "Josquin"
- Intabulation: lute
2. 1536<sup>13</sup> = N522, No.29, S3r-T4v (*Josquin. H. Newsidler*)
- Mente tota tibi supplicamus**
- 5/ of **Vultum tuum deprecabuntur** **Josquin** 4vv
- Michael Archangele paradisi** **Jacotin** 4vv
- 2/ *In conspectu angelorum*
1. **64**, No.6 (*Jacotin*)
  2. 1526<sup>2</sup>, No.VI (*Iacotin*)
  4. Gehrenbeck, *Corona*, 1705-1713 • Sherr, *Sixteenth-century*, v, 6-16
- Intabulation: lute
2. BB902,I,3 = 1546<sup>23</sup>, No.7, 16v (*Jacotin. Barberiis*)
- Miles mire probitatis** [Anon.] 4vv  
(?Ockeghem)
- 2/ *In nocte scis*
1. **15**, No.19 (Anon.)
  4. Sherr, *Sixteenth-century*, ii, 93-108
- Comments: This work was attributed to Ockeghem by Ambros (*Geschichte*, iii, 179) and Pirro (*Histoire*, 114). Plamenac rejected the attribution (in his entry for Ockeghem in *MGG*)
- Mille quingentis / Requiem aeternum** **Obrecht** 4vv
1. **15**, No.11 (Anon. Text incipit: *Requiem aeternum*)
  3. E-SE., s.s., No.16, 81v-83r (*Jacobus Hobrecht*) • I-Fc, 2439, No.43, 47v-48r (*Obrecht. Prima pars* only. Titled [R]equiem)
- Text is a lament on the death of Obrecht's father in 1488
4. Newton, *Florence*, ii, 142-47 • Obrecht, *Werken*, vi, 179-88
- Literature: Smijers, "Onbekende". For the latest assessment of the implications of the text for Obrecht's birthplace, see Wegman, "Music", pp. 199-201
- Miseremini mei** **Richafort** 4vv  
(Josquin, Mouton)
- 2/ *Cutis mea arvit*
1. **64**, No.4 (*Richafort*)
  2. 1520<sup>2</sup>, No.2. (*Josquin*) • 1526<sup>2</sup>, No.4 (*Richafort*) • 1534<sup>3</sup>, No.22, 15r (Anon.) • 1547<sup>1</sup>, p. 322 (*Tertium Hypoecolij exemplum Author Joannes Mouton*)



3. A-Wn, 15941, 36v-37r (*Richafort* in the index) • CH-SGs, 463, No.136, 50v and 109v (*Joannes Mouton*. Headed *Hypoaelius*) • CH-SGs, 464, 12r (Anon.) • D-Mbs, 16, No. 10, 61v-67r (*Mouton*) • I-Rvat, 1976-1979. No.20, 62v-64r (Anon.) • I-Rvat, 1980-1981, No.10, 64v-65r (Anon.) • NL-L, 1441, No.20, 66v-69r (Anon.)
4. Attaignant, *Treize*, i, 176-182 • Glareanus, *Dodecachordon*, ii, 401-404 • Kabis, *Richafort*, ii, 257-261 • Picker, *Motet*, 217-224 • Shine, *Mouton*, 490-95

Comments: Picker, *Motet*, 39-40, gives a lucid description of the relevance of the various ascriptions. His preference for Richafort as the composer is supportable on stylistic grounds

### Miserere Domine

cf. of **In patientia vestra**

**Ghiselin** 3vV

### Miserere mei Deus . . . quoniam in te

[Anon.] 4vV

1. 15, No.30 (Anon.)
3. I-CF, LIX, No.27, 64v-65r (Anon.)
4. Sherr, *Sixteenth-century*, ii, 184-88

### Miserere mei Deus

**Carpentras** 4vV  
(Mouton)

2/ *Cor mundum crea in me*; 3/ *Benigne fac domine*

1. 66, No.7 (*Carpentras*: Part 3 is treated as a section of part 2)
2. 1526<sup>4</sup>, No.7 (*Carpentras*) • 1538<sup>6</sup>, No.XXIII (*Ioh. Mouton* in the index)
3. D-HB, XCIII-XCVI.3, No.11 (Anon.) • I-Fn, II.I.232, No.55, 157v-163r (*Carpentras* in the index) • I-Fn, 164-167, No.78, 103v-107v (Anon.)
4. *Carpentras, Opera Omnia*, v, 42-56 • Gehrenbeck, *Corona*, 1714-1733

### Miserere mei Deus

**Josquin** 5vV

2/ *Auditui meo dabis*; 3/ *Domine labia mea aperies*

1. 65, No.7 (*Josquin*)
2. 1520<sup>4</sup>, No.9, 103v-121r (*Josquin de Press*) • 1521<sup>3</sup>, No.2 (*Josquimus*) • 1526<sup>3</sup>, No.7 (*Josquin*) • 1527, No.7 (*Josquin*) • 1537<sup>1</sup>, No.13 (*Josquin de Pres*) • 1553<sup>4</sup>, No.30 (*Josquin du Prees*) • 1559<sup>1</sup>, No.3 (*IOSQVIN. Josquin de Pres.* in the index)
3. CH-SGs, 463, No.213, 75v-76r and 138v-141r (*Josquin*. ð6, with an added voice by Bidon. Headed *Hypoaelius, idest decimus tonus seu secundus superior*) • D-Dl, 1/D/3, No.17 (*Josquin*) • D-Dl, Grimma 59a, No.13 (Anon.) • D-Kl, 24, No.15 (*Josquin*) • D-Mbs, 10, No.11, 158v-177r (*Josquin.*) • D-Mu, 326-327, 17v (Anon.) • GB-Lbl, Add.19583, No.17, 33v-36r (*Josquin*. Incomplete) • I-Fl, 666, No.41, 103v-112r (*Josquin*) • I-MOE, α.F.2.29, No.1, 1r-1v, and No.13, 8r (Anon. Incomplete) • I-Rvat, C.S.38, No.10, 41v-50r (*Josquin des pres*)
4. Braithwaite, *Introduction*, v, 51-55 • Josquin, *Werken, Motetten*, ii, 21 • Lowinsky, *Medici*, ii, 270-96

Comments: the basis of a mass by Parvus, and of motets texted *Peccantem me quotidie* by Berchem, Clemens, and Lassus • Other motets related to this setting are listed in Schlagel, *Josquin*, p. 251

Intabulation: organ

3. A-Kla, 4/3, 6v-11r

Intabulation: voice and vihuela

2. 1552<sup>35</sup> = P2448, No.76, 81r (*Josquin*. Pisador)

Literature: Macey, "Inauthentic" • Macey, "Savonarola" • Novack, "Fusion"

**Miserere mei Deus**see **Ave verum corpus****Josquin**

2-3 vv

see **In honore tuo / Filie regum**

[Anon.]

4vv

**Miserere nostri Domine**3/ of **Misericordias Domini****Josquin**

4vv

**Misericordia et veritas**

See Untexted works

**Misericordias Domini****Josquin**

4vv

2/ *Quoniam est Dominus*; 3/ *Miserere nostri Domine*1. **66**, No.8 (*Josquin*)2. 1526<sup>4</sup>, No.8 (*Josquin*) • 1537<sup>1</sup>, No.54 (*Josquin*) • 1559<sup>2</sup>, No.6 (*IOSQVIN DE PRES.*)3. F-Pn, 1817, No.50, 64r (Anon.) • I-CT, 95-96, No.50, 63r-65v (Anon. In five *partes*) • I-Fn, II.I.232, No.57, 166v-170r (*Josquin* in the index. In five *partes*)4. *Josquin*, *Werken*, Motetten, ii, 25

Literature: Macey, "Josquin's Misericordias"

**Missus est angelus Gabriel**

[Anon.]

4vv

2/ *Splendor inextinguibilis*1. **15**, No.17 (Anon.)4. Sherr, *Sixteenth-century*, ii, 79-92**Missus est angelus Gabriel****Josquin**

4vv

1. **15**, No.8 (*Josquin*. Altus and Bassus have the incipit *Missus est Gabriel angelus*)3. B-Br, 9126, 177v-178r (*Josquyn*) • D-As, 142a, No.41, 36v-38r (*Josquimus*. Texted *Missus est Gabriel*) • D-Urch, 237a-d, No.11, 12r-12v (Anon.) • E-Tc, 10, 31v-34r (*Jusquin*) • F-Pn, 1817, No.54 (Anon.) • GB-Lbl, Roy.8 G.VII, No.15, 23v-25r (Anon.) • I-Bc, R142, No.8, 9r-9v (*Josquin*) • I-CT, 95-96, No.54, 73r-73v (Anon.) • I-Fn, II.I.232, No.32, 94v-95r (*IOSQVIN*) • I-Fn, 164-167, No.79, 107v-108v (Anon.) • I-Rvat, C.S.63, No.7, 47v-48r (Anon. Texted *Missus est Gabriel*) • S-Uu, 76c, 67v-68r (*Josquin des Pres*)4. *Josquin*, *Werken*, Motetten, i, 6**Missus est Gabriel angelus****Mouton**

5vv

(Josquin)

2/ *Hic erit magnus et filius*1. **66**, No.3 (*Josquin*)2. 1520<sup>4</sup>, No.14, 165v-176r (*Mouton*) • 1526<sup>4</sup>, No.3 (*Josquin*) • 1559<sup>1</sup>, No.10 (numbered IX. *MOVTON*. *Ioannes Mouton* in the index)3. D-Mu, Art.401, Nos.40-41 (*Josquin*. *Muton* was entered in the Bassus, and then struck through. Text incipit reads *Missus est angelus Gabriel*) • I-Fl, 666, No.48, 132v-138r. (*Monton*. Text incipit reads *Missus est angelus Gabriel*. The tenor has the title *A une dame j'ay promis*) • I-Rvat, C.G.XII.4, No.45, 143v-147r (*Josquin*) • I-Rvat, C.S.19, No.15, 156v-162r (*Josquin despres*. The tenor reads *A une dame j'ay fait veu*)4. *Josquin*, *Werken*, Motetten, • Lowinsky, *Medici*, ii, 360-72 • Shine, *Mouton*, 495-511Comments: The Tenor uses Busnois's chanson tenor, *A une dame j'ay fait veu* • Perhaps composed in 1514 for the entry of Mary Tudor to Paris • Lowinsky (*Medici*, iii, 222-24) argues, on stylistic grounds, that the work is by Mouton. Braas, "Five-part" suggests it is by neither**Missus est Gabriel angelus**See **Missus est Gabriel****Josquin**

4vv

<b>Mittit ad virginem</b>	<b>Josquin</b>	4vv
2/ <i>Accede nuntia</i>		
1. 15, No.40 (Anon.)		
2. J678 (1555), No.6 (Josquin)		
3. GB-Lcm, 1070, No.9, 27v-31r (Anon.) • I-Rvat, C.S.46, No.35, 129v-133r ( <i>Josquin.</i> )		
4. Braithwaite, <i>Introduction</i> , iv, 90-105 • Josquin, <i>Werken</i> , Motetten, i, 2		
<b>Montes exultaverunt</b>		
See <b>Riseno i monti</b>	[Anon.]	4vv
<b>Montes Gelboe</b>		
2/ of <b>Planxit autem David</b>	<b>Josquin</b>	4vv
<b>Muro tuo inexpugnabili</b>		
2/ of <b>Aspice Domine</b>	<b>Gombert</b>	4vv
<b>Nativitas tua Dei genitrix / Nativitas unde gaudia</b>	<b>Brumel</b>	4vv
2/ <i>Cernere Divinum Lumen / Hec resonet camenis aula</i>		
1. 21, No.23 ( <i>Brumel.</i> )		
4. Brumel, <i>Opera Omnia</i> , v, 65-71		
Literature: Hudson, "Antoine"		
<b>Nativitas tua Dei genitrix</b>	<b>Lapicida</b>	4vv
1. 21, No.43 ( <i>Erasmus lapicide.</i> )		
4. Sherr, <i>Sixteenth-century</i> , iii, 268-73		
<b>Nativitas unde gaudia</b>		
Tenor of <b>Nativitas tua Dei genitrix</b>	<b>Brumel</b>	4vv
Tenor of <b>Stabat mater dolorosa</b>	<b>Turplin</b>	4vv
<b>Ne tardes converti ad Dominum</b>		
see <b>Missa Ave Maria: Pleni</b>	<b>Févin</b>	4vv
<b>Nec mirum si tanta</b>		
2/ of <b>Lux solemnis adest</b>	<b>Regis</b>	5vv
<b>Nec resonat</b>		
2/ of <b>Nativitas unde gaudia nobis</b>	<b>Brumel</b>	4vv
<b>Nihil est optertum</b>		
See <b>Fortuna par ta crudelte</b>	<b>Vincenet</b>	3vv
<b>Nisi dominus edificaverit</b>	<b>L'Héritier</b>	4vv
2/ <i>Cum dederit dilectis suis</i>		
1. 69, No.4 (Anon.)		
2. 1532 <sup>10</sup> , No.24 ( <i>Lheritier</i> ) • 1535 <sup>1</sup> , No.18 ( <i>G. le heurteur</i> ) • 1539 <sup>9</sup> , No.27 ( <i>Lheritier</i> ) • 1539 <sup>12</sup> , No.6 ( <i>Leritier</i> ) • 1545 <sup>4</sup> , No.6 ( <i>Leritier</i> ) • 1555 <sup>15</sup> = L2316, No.7 ( <i>G. Le Heurteur</i> ) • 1564 <sup>6</sup> , No.6 ( <i>Lerithier</i> )		
3. B-Br, Fétis 1782 <sup>A</sup> , No.7 (Anon) • D-Kl, 24, No.105 (Anon) • F-CA, 125-128, No.4 ( <i>Claudin</i> ) • NL-L, 1442, 31v-37r (Anon) • P-Cu, 48, 50v-52v ( <i>Leritier</i> )		
4. L'Héritier, <i>Opera Omnia</i> , i, No.23		
<b>Nobilis progenie</b>	<b>A. Févin</b>	4vv
1. 55, No.8 ( <i>Antonius de feuin</i> )		
2. 1526 <sup>1</sup> , No.8 ( <i>Ant.de fevin.</i> )		
3. GB-Cmc, 1760, No.13, 21v-23r ( <i>Anth.de feuin.</i> ) • I-Bsp, A.XXXVIII, No.5, 9v-10r (Anon.) • I-Pc, A17, No.95, 137v-138r (Anon.)		

Text is a prayer to St. Francis of Assisi. The version in I-Bsp is dedicated to “pastor noster petronius”: that in GB-Cmc to “pastor noster remigius”

4. Braithwaite, *Introduction*, v, 129–33 • Clinkscale, *Févin*, ii, 373–376 • Févin, *Oeuvres*, iii, 105–109 • Gehrenbeck, *Corona*, 1734–1738 • Sherr, *Sixteenth-century*, iv, 53–57

**Nobis concede**

8/ of **Inviolata integra et casta** [Anon.] 4vv

**Noe**

See **Factor orbis** **Obrecht** 5vv

**Noe noe noe**

**Brumel** 4vv

1. **2**, No.29 (.*Brumel*.) • **10**, No.29 (.*Brumel*.)
2. *50 Carmina* (1513), No.29 (*Brumel*) • [c.1535]<sup>14</sup>, i, No.30 (Anon.)
3. D-GRU, 640–641, No.5 (*Antonius Brummer*. Text *Bonus et rectus Dominus*) • I-Bc, Q18, No.22, 22v–23r (Anon.)
4. *Brumel, Opera Omnia*, v, 84–85 • Hewitt, *Canti B*, 161–63

**Noe noe psallite**

**Mouton** 4vv

1. **64**, No.23 (*Mouton*)
  2. 1526<sup>2</sup>, No.23 (*Jo monton*) • 1534<sup>4</sup>, No.12, 8v (*Jo. Mouton*) • M4017 (1555), No.10 (*Mouton*)
  3. GB-Lbl, Harl.5043, pp. 85–91 (*Mouton*) • GB-Lcm, 2037, No.25, 39v (*Mouton*) • I-CMac, N (H), No.1, 2v–3r (Anon.) • I-MOe,  $\alpha$ .N.1.2, No.23, 190v–192r (*Jo. mouton*) • I-Pc, A17, No.11, 19v–20r (Anon.) • I-Rvat, C.S.46, No.7, 28v–30r (*Jo.Mouton*)
  4. *Attaignant, Treize*, ii, 86–92 • Shine, *Mouton*, 561–67
- Intabulations: lute
2. B3772 (1548), No.23, f.11v–3r (*Jo. Moton*. Borrone) • Brown 1548<sub>3</sub>, No.24 (*Jo Moton*. Borrone) • 1562<sup>28</sup> = A688, No.5, 13v–16r (Anon. de Rippe) • 1563<sup>18</sup>, No.11 (Borrone)

**Nomine qui Domini**

**Acaen** 4vv

1. **64**, No.3 (*Acaen*)
2. 1526<sup>2</sup>, No.3 (*Acaen*)
4. Gehrenbeck, *Corona*, 1739–1743 • Sherr, *Sixteenth-century*, v, 1–5

**Non diva parens**

See **Adieu fillett** **Isaac** 3vv

**Non est hic aliud**

C. f. to **Laudemus nunc Dominum** **Obrecht** 5vv

**Non lotis manibus**

**Crispin** 4vv

1. **7**, No.1 (*Crispi*)
2. 1538<sup>8</sup>, No.51 (*Crispinus*)
3. D-Mu, 326, No.20 (Anon.)
4. Albrecht, *Symphoniae*, 170–71 • Drake, *First*, ii, 138

**Non nobis, Domine**

**Mouton** 4vv  
(Gascongne)

2/ *Lauda Deum o renata*

1. **64**, No.22 (*Mouton*)
  2. 1526<sup>2</sup>, No.22 (*Jo. monton*) • 1535<sup>3</sup>, No.5 (*Gascongne*. The secunda pars is texted *Conserva regem Franciscum II*)
  3. GB-Lcm, 2037, No.19, 29v (*Mouton*) • I-Rvat, 1976–1979, No.24, 75v–78r (Anon.)
- The text appears to honour Anne of Brittany. Cazaux, *Musique* 164, suggests that it was

composed for the birth of Renée of France in 1510. The 1535 edition changes the text, perhaps to honour one of François's daughters.

4. Attaignant, *Treize*, ii, 38–47 • Kast, *Mouton*, 1–8 • Shine, *Mouton*, 583–92

**Non secundum peccata nostra**

2/ of **Benedic anima mea** **Eustache** 4vv

**Nos qui vivimus**

**Mouton** 4vv

2/ *Deus autem noster*; 3/ *Dominus memor fuit*

1. 55, No.5 (*Jo. Monton: IO. MOVTON* in second and third issues)
2. 1526<sup>1</sup>, No.5 (*Jo. Monton.: Mouton* in other voices) • 1539<sup>9</sup>, No.11 (*Ioh. Mouton*)
4. Sherr, *Sixteenth-century*, iv, 1–31 • Shine, *Mouton*, 593–618

**Nostra ut pura pectora**

5/ of **Inviolata integra et casta** [Anon.] 4vv

**Nunc celi regina / Ave Maria**

3/ of **Virgo salutiferi / Ave Maria** **Josquin** 5vv

**Numquam fuit pena**

see **Nunquam fuit pena maior** (Spanish texts)

**Nunquid iustificari potest**

see **Missa Hercules dux Ferrariae: Pleni** **Josquin** 4vv

**Nunquid oblivisci potest**

**Josquin** 2vv

see **Missa Ave maris stella: Agnus Dei** **Josquin** 4vv

**O admirabile commercium. Creator**

[Anon.] 4vv

1. 15, No.23 (Anon. Polyphony begins with the word *Creator*)
4. Sherr, *Sixteenth-century*, ii, 139–45

**O beate basili confessor domini**

**Obrecht** 4vv

2/ *O beate pater basili*; 3/ *O virum digne*

1. 21, No.38 (*Jaco: Obreth.*)
3. I-Fn, II.1.232, No.49, 146v–150r (*OBRET*)
4. Obrecht, *Werken*, vi, 85–94

Comments: Uses the *cantus firmus* also found in Obrecht's *Missa de Sancto Donatiano*: for that reason, Strohm, *Music*, suggests that the work was written for Bruges

**O beate pater basili**

2/ of **O beate basili confessor** **Obrecht** 4vv

**O beate Sebastiane**

**Martini** 4vv

2/ *Libera nos*

1. 21, No.21 (*Io. martini.*)
4. Sherr, *Sixteenth-century*, iii, 103–11

**O beate Sebastiane**

**Weerbeke** 4vv

2/ *Libera nos*

1. 21, No.28 (*Gaspar.*)
3. E-Bbc, 454, No.4, 16v–17r (*Gaspar*)
4. Sherr, *Sixteenth-century*, iii, 133–42

**O benigna O regina**

9/ of **Inviolata integra et casta** [Anon.] 4vv

2/ of **Inviolata integra et casta** **Josquin** 5vv

**O benignissime Domine**

**Mr. Jan** 4vv

1. 64, No.10 (*Jan*)

2. 1526<sup>2</sup>, No.10 (*Miastre Ian.*)
3. GB-Lbl, Add.19583, 30v-31r (*Maistre Jan*)
4. Gehrenbeck, *Corona*, 1744-1751 • Sherr, *Sixteenth-century*, v, 39-47

**O bone et dulcis domine Jesu / Pater noster / Ave Maria** [Anon.] 4vv  
(Josquin)

1. **15**, No.16 (Anon. Headed *Pater noster*)
2. [c.1521]<sup>7</sup>, No.3 (Anon.)
3. F-Pn, 1817, No.30 (Anon.) • I-CT, 95-96, No.30, 26v-27r (Anon.) • I-Fn, II.I.232, No.38, 117v-118r (*Josquin* in the index) • I-Fn, 164-167, No.81, 111r-112v (Anon.) • I-VEcap, DCCLVIII, No.26, 44v-46r (Anon.)
4. Josquin, *Werken*, Motetten, i, 6

Intabulation: lute

1. **34**, No.22 (*Francesco Spinacino*. Titled *Motetto o dulcis Jesu de sopra el pater nostro*)
4. Schmidt, *Spinacino*, ii, 236-41

Literature: Cummings, "Florentine", pp. 172-77

**O bone Jesu** **Compère** 4vv  
(Anchieta, Peñalosa, Ribera)

1. **65**, No.14 (*Loyset*)
2. 1526<sup>3</sup>, No.14 (*Loyset*) • 1527, No.14 (*Loyset*)
3. E-Bbc, 454, No.63, 135v-136r (*Penyalosa*) • E-Boc, 5, No.22, 69r (Anon.) • E-SE, s.s., No.33, 100v-101r (*Johannes Ancheta*) • E-TZ, 2, No.100, 273v-174r (*Antonio Ribera*) • Guatemala, Jacaltenango, Santa Eulalia, Archivo Musical, 7, pp. 66-68 (Anon.) • P-Cu, 12, No.57, 190v-191r (Anon.) • P-Cu, 32, No.18, 17v-18r (Anon.) • P-Cu, 48, No.21, 36r-36v (Anon.) • P-Cu, 53, No.94, 131v-132r (Anon.) • P-Ln, 60, No.8, 14v-16r (Anon.) • US-BLI, Guatemala, Music 8, 26v-27r, 58v-59r (Anon.)
4. Compère, *Opera Omnia*, iv, 27-28 • Gehrenbeck, *Corona*, 1782-1786 • Smijers, *Van Ockeghem*, iv, 116-18

Comments: The diverse endings of the Spanish versions of this piece tend to weaken the strength of any Spanish ascription

Intabulation: lute

2. 1536<sup>11</sup>, No.35, 32v-33r (Anon. Francesco da Milano) • *II della Fortuna* (1536), No.25 (Francesco da Milano)

**O bone Jesu o dulcis Jesu** **Ninot** 4vv  
2/ *O bone Jesu si merui*

1. **21**, No.16 (*Ninot*.)
4. Ninot, *Collected Works*, 66-83

**O bone Jesu si merui** **Ninot** 4vv  
2/ of **O bone Jesu O dulcis Jesu**

**O Christe redemptor** **Mouton** 4vv  
(Maessens)

2/ *O excelsa trinitas*

1. **64**, No.13 (*Mouton*)
2. 1521<sup>5</sup>, No.7 (*Mouton*. Incipit *Christe redemptor*) • 1526<sup>2</sup>, No.13 (*Io. monton*)
3. D-LEu, 49-50, No.47, 77v-78r (*Petrus Messens*) • D-Z, XXXIII,34, No.31 (Anon.)
4. Picker, *Motet*, 374-384 • Shine, *Mouton*, 170-75

**O claviger regni** [Anon.] 4vv  
2/ *Qui regni claves*

1. **21**, No.31 (Anon.)
3. I-Rvat, C.S.46, No.32, 103v-106r (Anon.)
4. Sherr, *Sixteenth-century*, iii, 169-79

**O crux ave spes unica** [Anon.] 4vv

1. **66**, No.13 (Anon.)
2. 1526<sup>4</sup>, No.13 (Anon.)
4. Gehrenbeck, *Corona*, 1757-1762 • Sherr, *Sixteenth-century*, v, 198-203

**O Davidica plebs**

7/ of **Gloria laus et honor** **Brumel** 4vv

**O decus ecclesiae** **Isaac** 5vv

2/ *Te laudant omnes*

1. **46**, No.6 (*Isac*)
3. D-B, 4002I, No.92, 180r-182r (Anon. Untexted: *Vocum modulatio* in index) • D-LEu, 1494, No.96, 118v-121r (Anon. Untexted) • D-LEu, 1494, 177v-178r and 213v-214r and 257v-258r (Together, these make up a nearly complete reading. Anon)
4. Gerber, *Mensuralkodex*, ii, pp. 155-62

**O decus innocentie**

See **Ave regina** / **O decus innocentie** [Anon.] 4vv

**O desolatorum consolator** **Divitis** 4vv

2/ *Beate Claudi*

1. **55**, No.14 (*Diuitis*)
2. 1526<sup>1</sup>, No.14 (*Divitis*.: Altus is anonymous, though *fvn* is entered at the head of the page)
3. I-Bc, Q27, pt.ii, No.9, 12r-12v (Anon. The incipit lacks the O)
4. Divitis, *Collected Works*, pp. 221-30 • Gehrenbeck, *Corona*, 1673-1772 • Sherr, *Sixteenth-century*, iv, 82-92

Comments: The Altus of 1526<sup>1</sup> shows a pattern of putting a new ascription at the head of a page, even when the piece begins on a lower stave. Despite this, the appearance of the name of Févin must be seen as a printing error • Composed in honour of Claude, wife of François I of France. Cazaux, *Musique*, 58-59, suggests that the work may have been written for their wedding in May 1514, although (as she adds) this may be too close to the date of Petrucci's edition

**O Domina sanctissima**

2/ of **O Gloriosa Domina** **Ghiselin** 4vv

**O Domine**

See **Male bouche** / **Circumdederunt me** **Compère** 3vv

**O Domine Jesu Christe adoro te in cruce** **Josquin** 4vv

**pendente**

Officium de passione

2/ *O Domine Jesu Christe adoro te in cruce vulneratum*; 3/ *O Domine Jesu Christe adoro te in sepulchro*;

4/ *O Domine Jesu Christe pastor bone*; 5/ *O Domine Jesu Christe propter illam amaritudinem*

1. **7**, No.2 (*Josquin*)
4. Drake, *First*, ii, 139-48 • Josquin, *Werken*, Motetten, i, 4 • Schering, *Geschichte*, 58

**O dominus libera animam meam**

See **Male bouche** **Compère** 3vv

**O dulcis Jesu**

See **O bone et dulcis domine Jesu** [Anon.] 4vv

**O dulcis, O pia**3/ of **Ave verum corpus****Josquin**

2-3vv

**O dulcissima pulcra**

[Anon.]

4vv

1. **15**, No.39 (Anon.)4. Sherr, *Sixteenth-century*, ii, 276-82**O excelsa trinitas**2/ of **O Christe redemptor****Mouton**

4vv

**O florens rosa****Ghiselin**

3vv

1. **3**, No.15 (*Jo. ghiselin.*) • **19**, No.15 (*Jo.ghiselin.*)3. CH-SGs, 463, No.18, 9v-10r (*Joannes Ghiselin. Headed Aeolii Hypoaeliique connexio*) • I-Fr, Basevi 2439, No.82, 90v-92r (Anon.)4. Drake, *First*, ii, 55-58 • Ghiselin, *Opera Omnia*, i, 3-5 • Gombosi, *Capirola*, No.34 • Newton, *Florence*, ii, 252-55

Intabulation: lute

3. US-Cn, 107501, No.34, f.55v-57v (Anon.)

**O genitrix gloriosa****Compère**

4vv

(Richafort)

2/ *Ave virgo gloriosa*1. **3**, No.3 (Anon.) • [Probably **19**, No.3: not extant]3. DK-Kk, 1848, pp. 286-87 (*Richafort*) • GB-Lcm, 1070, No.26, 83v-85r (Anon.) • I-Fr, 2794, No.8, 9v-11r (Anon.) • I-Mfd, 2267, No.9, 51v-52r (Anon. Part 1 only) • I-Mfd, 2268, No.10, 36v-37r (Anon. Part 2 only) • I-Mfd, 2269, No.89, 150v-151r (Anon. Part 2 only) • I-Rvat, C.S.46, No.26, 98v-100r (*L. Compère*) • I-Sc, K.I.2, No.72, 182v-184r (Anon.)4. Braithwaite, *Introduction*, iv, 244-52 • Compère, *Messe*. 148-149 • Compère, *Opera Omnia*, iv, 29-30 • Drake, *First*, ii, 10-14 • Jones, *First*, ii, 168-73 • Kabis, *Richafort*, ii, 208a-208e**O gloriosa Domina****Ghiselin**

4vv

2/ *O Domina sanctissima*; 3/ *O virgo virginum*Also texted as *O sacrum mysterium*; 2/ *Quam putas matris*; 3/ *Quam tristis et quam afflicta*1. **21**, No.12 (*Joannes ghiselin.* The third *pars* is here presented as part of the second)3. CZ-HK, Antiph. Franuse, 348v-349r (Anon.) • CZ-HK, II.A.7, pp. 286-91 (Anon.) • D-B, 40021, No.20, 53v-56r (Anon. Texted *O sacrum mysterium*) • PL-Wu, 58, 130v-131r (Anon. *O domina sanctissima* only) • PL-Wu, 58, 154v-155r (Anon. *O sacrum mysterium*: Part 1 only)4. Ghiselin, *Collected Works*, i, 39-48**O iam miseris respice**2/ of **O stelliferi conditor orbis**

[Anon.]

4vv

**O inestimabilis dilectio cavitatis**mm. 1-26 of **Verbum caro factum est** (*q.v.*)**Weerbeke**

4vv

1. **41**, No.55 (Anon.)4. Jeppesen, *Laude*, 90-91**O intemerata Virgo**See **Vultum tuum deprecabuntur****Josquin**

4vv

**O Jesu fili David**See French texts: **Coment peult****Josquin**

4 ex 3vv

**O Maria**11/ of **Inviolata integra et casta**

[Anon.]

4vv



- O Maria nullam tuam**  
4/ of **Vultum tuum deprecabuntur** **Josquin** 4vv
- O Maria, O regina**  
2/ of **Rogamus te piissima virgo Maria**: see **Isaac** 4vv  
**Missa La mi la sol**
- O Maria stella maris**  
2/ of **Salvatoris mater pia** [Anon.] 4vv
- O Maria templum dei**  
2/ of **O Maria virgo pia** **Mouton** 4vv
- O Maria virgo pia** **Mouton** 4vv  
2/ *O Maria templum dei*  
1. **21**, No.5 (*Io.moton.*)  
4. Sherr, *Sixteenth-century*, iii, 17–27
- O mater alma christi**  
3/ of **Inviolata integra et casta** [Anon.] 4vv
- O mater Dei et hominis**  
See **Tu solus qui facis mirabilia** **Josquin** 4vv
- O mater egregie**  
2/ of **Ave regina / O decus innocentie** [Anon.] 4vv
- O mea sponsa de libano**  
2/ of **O dulcissima pulcra** [Anon.] 4vv
- O potens magni** [Anon.] 4vv  
2/ *Cui dei fuit usque*  
1. **21**, No.30 (Anon.)  
4. Sherr, *Sixteenth-century*, iii, 150–68
- O preciosissime sanguis** **Obrecht** 5vv  
1. **46**, No.13 (*Obreth*)  
Comments: Strohm, *Music*, p. 145, associates this work with Bruges
- O pulcherrima mulierum** **Bauldeweyn** 4vv  
1. **66**, No.19. (*Noel baulduin*)
- O pulcherrima mulierum** **A. Févin** 4vv  
(Festa, Mouton)  
1. **66**, No.14 (Anon.)  
2. 1526<sup>4</sup>, No.14 (Anon.) • 1540<sup>7</sup>, No.28 (*Antonius Fevin*. Part 2 only)  
3. A-Wn, 1594I, No.31 (*A Fevin* in index) • E-Bbc, 454, No.20, 61v–64r (*Johannes Mouton*)  
• I-Bc, Q27, pt.ii, No.4, 9v–10r (Anon.) • I-Bc, R142, No.4, 3v–4r (*Con. Festa*) • I-Pc, A17, No.121, 176v–177r (Anon.) • I-VEcap, DCCLX, No.9, 9v–10r (Anon.)  
4. Clinksale, *Févin*, 523–527 • Gehrenbeck, *Corona*, 1785–1790 • Sherr, *Sixteenth-century*, v, 204–209 • Shine, *Mouton*, 644–46  
Intabulation: keyboard  
3. CH-SGs, 530, No. (*Mouton*)
- O pulcherrima mulierum** **Weerbeke** 4vv  
1. **3**, No.24 (*.Gaspar.*) • **19**, No.24 (*.Gaspar.*)  
3. I-Fn, Panc.27, No.91, 59v–60r (*Gaspar*) • ZA-Csa, Grey, No.62, 102r (Anon. Incomplete)  
4. Drake, *First*, ii, 95–96 • Sherr, *Sixteenth-century*, i, 61–65
- O quam fulges in etheris** **Mouton** 4vv  
2/ *Quis poterit eructare*; 3/ *In summitate celorum*

1. **21**, No.8 (*Joannes moton*. The *partes* are not indicated as separate)  
 3. I-Rvat, 1976–1979, No.11, 33v–36r (Anon.)  
 4. Sherr, *Sixteenth-century*, iii, 28–37
- O quam glorifica luce** **Agricola** 3vv  
 1. **3**, No.9 (*Agricola*) • **19**, No.9 (*Agricola*)  
 3. F-Pn, 1597, 6v–7r (Anon.) • I-Fn, Panc.27, No.95, 63v–64r (*Agricola*)  
 4. *Agricola*, *Opera Omnia*, iv, 48–49 • Drake, *First*, ii, 36–38  
 Comments: Based on the plainsong of the hymn
- O quam in eternum**  
 2/ of **Sanctificavit Dominus** **Acaen** 4vv
- O regina**  
 See **La morra** **Isaac** 3vv
- O regina**  
 10/ of **Inviolata integra et casta** [Anon.] 4vv
- O regina pietatis**  
 2/ of **Ave virgo gloriosa** **Brumel** 4vv
- O regina poli**  
 2/ of **Dignare me laudare te** **Gombert** 4vv
- O rex Christe, o redemptor**  
 Alternative 3/ for **Inviolata integra et casta** **Josquin** 4vv
- O sacrum convivium** [Anon.] 4vv  
 1. **15**, No.22 (Anon.)  
 4. Sherr, *Sixteenth-century*, ii, 132–38
- O sacrum convivium** **Tromboncino** 4vv  
 1. **41**, No.37 (*B.T.*)  
 4. Jeppesen, *Laude*, 56–57
- O sacrum mysterium**  
 See **O gloriosa Domina** **Ghiselin** 4vv
- O salutaris ostia** [Anon.] 4vv  
 1. **41**, No.32 (Anon.)  
 4. Jeppesen, *Laude*, 48
- O salutaris hostia**  
 Bassus of **Ave verum corpus** **Gregoire** 4vv
- O stelliferi conditor orbis** [Anon.] 4vv  
 2/ *O iam miseris*  
 1. **21**, No.34 (Anon.)  
 4. Sherr, *Sixteenth-century*, iii, 195–203
- O ubi sancti rectores**  
 See **Missa Je nay dueul**: *Benedictus* **Brumel** 4vv
- O virgo virginum**  
 3/ of **O Gloriosa Domina** **Ghiselin** 4vv
- Obscuro te virgo dulcissime** [Anon.] 4vv  
 2/ *Gaudeat plebs*  
 1. **21**, No.35 (Anon.)  
 3. I-Rvat, C.S.46, No.29, 96v–98r (Anon.) • I-VEcap, DCCLVIII, No.3, 7v–9r (Anon.)  
 4. Sherr, *Sixteenth-century*, iii, 204–12

**Officium de Cruce**See **In nomine Jesu****Compère**

4vV

**Officium de passione**see **O Domine Jesu Christe****Josquin**

4vV

**Omnes gentes plaudite manibus****Eustache de M.R.**

4vV

2/ *Psallite Deo nostro*

1. **64**, No.25 (*Eustache de Monte Regali*)
2. 1526<sup>2</sup>, No.25 (*Eustachius de monte regali*)
3. I-Pc, A17, No.78, 113v-115r (Anon.)
4. Gehrenbeck, *Corona*, 1773-1784 • Sherr, *Sixteenth-century*, v, 108-20

**Omnes gentes**2/ of **Benedictus Dominus Deus****A. Févin**

4vV

**Omnis laus in fine canitur**See **Missa Charge de deul: Agnus I****Isaac**

4vV

**Ora pro nobis**6/ of **Vultum tuum deprecabuntur****Josquin**

4vV

**Ora pro nobis**See **Vray dieu damours****Japart**

5vV

**Ora pro populo**2/ of **Beata dei genitrix**

[Anon.]

4vV

2/ of **Exaudi nos filia****van Stappen**

5vV

**Ortus de celo flos est**See **La Stangetta****Weerbeke**

3vV

**Osculetur me osculo oris sui**See **Ecce video coelos apertos****Craen**

3vV

**Pacis in terris**3/ of **Virgo precellens**

[Anon.]

4vV

**Pange lingua**1. **7**, No.13 (Anon.)4. Drake, *First*, ii, 211-12

[Anon.]

4vV

**Panis angelicus**1. **7**, No.17 (*Gaspar*)4. Drake, *First*, ii, 228-29**Gaspar**

4vV

See also **Ave Panis angelorum****Parce Domine**1. **7**, No.15 (Anon. *Franci* in the index)4. Drake, *First*, ii, 216-17.**Franci[?gena]**

4vV

**Panis quem ego dabo**2/ *Locutus est populus*1. **69**, No."1" (Anon.)2. 1532<sup>10</sup>, No.18 (*Lupus*) • 1538<sup>8</sup>, No.35 (*Lupus Hellink*) • 1539<sup>12</sup>, No.4 (*Lupus*) • 1545<sup>4</sup>, No.4 (*Lupus*) • 1555<sup>11</sup>, No.29 (*Lupus*) • 1564<sup>6</sup>, No.4 (*Lupus*)3. D-Kl, 43, No.28 (Anon.) • D-LEu 49/50, 287r-288r (Anon.) • D-Rp, A.R.844-848, No.V (*Lupus*) • D-Rp, A.R.863-870, No.5 (*Lupus*) • D-Rp, B.211-215, 19r-20v (*Lupus*) • F-CA, 125-128, No.70, 56v-57r (*Lupus noster hellinc*) • I-Bc, Q40, No.14, 59r-61v (Anon.) • I-Fd, 11, No.23, 102v-106r (Anon.) • I-MOe, γ.L.11.8, 68v-70r (Anon.) • I-**Lupus Hellinck**

4vV

TvD, 7, 35v-37r (*Lupus*) • I-VEcap, DCCLX, 45v-47r (Anon.) • P-Cu, 48, 43v-44r (*Lupus*)

4. Clemens, *Opera Omnia*, vii, 123 • *Lupus*, *Opasa Omnia*

Comments: Used as the basis of masses by Clemens, Gheerkin, Marle, and Palestrina, as well as *Lupus* himself.

**Parce Domine****Obrecht**

4vv

1. 7, No.12 (*Obrecht*. à4)

2. [c.1521]<sup>7</sup> (1524), No.20, 16v (Anon.)

3. B-Br, IV.90, No.6, 8v-9r (Anon.) • B-Tv, 94, No.6, 9r-10r (Anon.) • CH-SGs, 463, No.128, 47v and 106v (*Jacobus Obrecht*. Headed *Aeolius tonus*) • D-Mu, 322-325, No.15 (*Hobrechtus auctor*) • I-Bc, Q18, No.83, 84v-85r (Anon.)

The following sources are à3: *RISM* 1547<sup>1</sup>, pp. 260-61 (*Triados in Aeolio exemplum Iacobi Hobrechthi*) • DK-Kk, 1848, 99r (Anon.) • F-AM, 162, 18r (Anon.) • GB-Cmc, 1760, No.26, 46v-47r (*Obrek* in the index) • GB-Lbl, Add.35087, No.4, 5r (Anon. Incomplete) • I-Bc, Q17, No.1, 2r (Anon. Incomplete) • I-Bc, R141, part 2, 16v (Anon.) • S-Uu, 76a, No.30, 26v-27r (Anon.)

4. Bessler, *Cappella*, 9 • Braithwaite, *Introduction*, v, 195-97 • Drake, *First*, ii, 209-10 • Forkel, *Geschichte*, ii, 524 • Glareanus, *Dodecachordon*, ii, 327-328 • McMurtry, *Chansonnier*, 215-18 • Obrecht, *Werken*, vi, 95-96 • Vellenkoop, "Parce", 46-47

Intabulations: keyboard

2. 1531<sup>5</sup>, No.13, 117r (Anon.)

3. CH-SGs, 530, No.15, 14v (Anon.) • CH-Zz, S.248/284a

Comments: Glareanus asserts that the Altus was a later addition, and probably not by Obrecht

- The Bassus was used by Verdelot as the Quintus of his *Recordare Domine*

Literature: Buning-Jurgens, "More" • Vellenkoop, "Parce" • Vellenkoop, "Zusammenhänge"

**Passio sacra nostri redemptoris****Francesco** [?*d'Ana*]

4vv

1. 27, No.12 (*Fran Vene*; *Fran. veneti* in the index)

4. Disertori, *Frottole*, 147-54, attributing the work to Francisc. de Dana Veneti dicti Varoter • Thomas, *Petrucci*, 378-85

**Pater meus agricola est****Agricola**

3vv

1. 21, No.26 (*Alexan. Agricola*)

2. Heyden 1540, pp. 140-43 (*Alexander Agric. Headed Exemplum Primi Toni*)

4. *Agricola*, *Opera Omnia*, v, 107-11

**Pater noster**

Tenor of **O bone et dulcis domine Jesu**

[Anon.]

4vv

**Patris sapientia**

3/ of **In Nomine Jesu**

**Compère**

4vv

**Peccata mea Domine****Mouton**

5 ex 4vv

1. 64, No.17 (*Mouton*)

2. 1526<sup>2</sup>, No.17 (*Io. monton*) • M4017 (1555), No.18 (*Mouton*)

3. I-Bc, Q19, No.50, 78v-79r (*Jo. Moton*) • I-Bc, Q27, pt.i, No.47, 54v-55r (*Jo. mouton*. Transposed up a fifth) • I-Fl, 666, No.36, 92v-94r (*Mouton*) • I-Rvat, C.S.26, No.15, 138v-139r (*Mouton*. Rubric reads *Canon finis coronat*)

4. Lowinsky, *Medici*, ii, 241-45 • Shine, *Mouton*, 667-72

**Per illud ave**

2/ of **Benedicta es coelorum regina**

**Mouton**

4vv

- Planxit autem David** **Josquin** 4vv  
(Ninot)
- 2/ *Montes Gelboe*; 3/ *Sagitta Jonathae*; 4/ *Doleo super te*
1. **15**, No.33 (Anon.)
  2. 1547<sup>1</sup>, pp. 418–429 (Headed *Ionici Hypoionicique connexorum Exemplum Iodoci Pratensis*) • J678 (1555), No.2 (Josquin)
  3. CH-SGs, 463, No.146, 53v–55r and 112v–114r (*Josquinus Pratensis*. Headed *Ionici Hypoionicique, idest quinti et sexti connexio*) • D-Dl, 1/D/505, pp. 410–417 (Josquin) • I-Fn, II.I.232, No.19, 57v–62r (Ninot in the index) • I-Rvat, C.S.38, No.16, 63v–73r (Josquin)
  4. Glareanus, *Dodecachordon*, ii, 499–512 • Josquin, *Werken*, Motetten, i, 6
- Plebs hebreæ**
- 4/ of **Gloria laus et honor** [Anon.] 4vv
- 3/ of **Gloria laus et honor** **Brumel** 4vv
- Popule meus quid feci tibi** [Anon.] 4vv
1. **41**, No.34 (Anon.)
  3. I-Fn, Panc.27, No.47, 29v–30r (Anon. Text incipit *Dolce regina*) • ZA-Csa, Grey, No.26, 58v–60r (Anon. Text *Ave dulcis ave pia*)
  4. Cattin, *Canti polifonici*, No.26 • Jeppesen, *Laude*, 50–51
- Popule meus** **de Quadris** 2vv
1. **27**, No.9 (*eiusdem* [i.e., de Quadris] in the index only)
  3. I-Pc, C56, 62v–65r (Anon.)
  4. Thomas, *Petrucci*, 362–71
- Portio mea, Domine**
- 2/ of **Memor esto** **Josquin** 4vv
- Postquam consumati sunt** **Lupus** 4vv
1. **64**, No.5 (*Lupus*)
  2. 1526<sup>2</sup>, No.5 (*Lupus*) • 1534<sup>3</sup>, No.23, 15v (*Lupus*) • 1545<sup>5</sup>, No. (*Johannes Lupi*) • 1555<sup>15</sup>, p. 30 (*Lupus*)
  3. I-BGc, 1209D, 51v–52r (Anon.) • I-Pc, A17, No.64, 92v–93r (Anon.)
  4. Attaignant, *Treize*, i, 23 • Gehrenbeck, *Corona*, 1791–1795  
Intabulation: lute
  2. 1546<sup>23</sup> = BB902 I,3, No.4, 11v (*Lupus*. Borrone)
- Postquam licaoniam**
- 2/ of **Gloriosus dei apóstolus** **Balduin** 4vv
- Precantibus**
- see **Vavliment** **Obrecht** 4vv
- Preter rerum seriem** **Josquin** 6vv
- 2/ *Virtus sancti spiritus*
1. **65**, No.2 (Josquin)
  2. 1520<sup>4</sup>, No.2, 13v–22r (Josquin) • 1526<sup>3</sup>, No.2 (Josquin) • 1527, No.2 (Josquin) • 1537<sup>1</sup>, No.4 (Josquin) • J678 (1555), No.12 (Josquin) • 1558<sup>4</sup>, No.3 (*IOSQVIN.*)
  3. B-LVu, 163, 114r–115v (Josquin) • CH-SGs, 463, No.209, 73r and 135v–136r (Josquin. Headed *Dorius et Hypodorius, idest primus et secundus connexi*) • CH-SGs, 464, 1r (Josquin) • CZ-HK, II.A.29, p. 424 (Anon.) • CZ-RO, A.V.22a–b, 54v (Josquin) • D-B, Breslau 11, No.67 (Anon.) • D-B, Bohn 357 (i), No.19 *Iosquin de Pres* • D-Dl, Glashütte 5, No.152 (Josquin) • D-Dl, Grimma 57, No.18, 74r (Josquin) • D-Dl, Pirna IV, 10v (Josquin) • D-

- GOI, A.98, 10v-15r (Anon.) • D-HO, 3713, F2r • D-Mu, Art.401, Nos.10-11 (*Josquin*) • D-Rp. A.R.775-777, No.56 (Anon.) • D-Rp, C.120, No.34, 148-153 (Anon.) • D-Z, XCIV,1, No.25 (Anon.) • DK-Kk, 1872, 87v (Anon.) • E-Sc, 1, 33v-42r (*Josquin*) • E-Tc, 23, No.8, 85v-89r. (Anon. *Josquin* in the index) • E-TZc, 8, 61v-67r (Anon.) • GB-Lcm, 1070, No.21, 63v-68r (Anon.) • H-BA, 2, 1r (*Josquin*) • I-Bc, R142, No.41, 45v-47r (*Josquin*) • I-Fd, 11, No.9, 39v-44r (Anon.) • I-Rpm, 23-24, No.44, 41v-42r (*Josquin*) • I-Rsm, 26, 101v-106r • I-Rv, S<sup>1</sup> 35-40, No.50 (*Josquin*) • I-Rvat, 11953, No.29, 25v-26v (Anon.) • I-Rvat, C.G.XII.4, No.38, 109v-115r (*Josquin*) • I-Rvat, C.S.16, No.13, 160v-164r (*Josquin*. Original number III) • NL-L, 1440, 252v-268r (*Josquin* in the index) • NL-L, 1442, 142v-148r (*Josquin*) • PL-WRu, 39, 111v-112v (Anon.) • PL-WRu, 54, No.15 (*Josquin*) • S-Uu, 76b, No.15, 117v-120r (*Josquin*)
4. Braithwaite, *Introduction*, iv, 192-209 • Josquin, *Werken*, Motetten, iii, 18
- Comments: Used as the basis of many masses, including works by Daser, Jistebrnicky, La Hèle, Lassus, Le Maistre, and Rore: also for a Magnificat by Lassus and a motet by Calvisius

Intabulation: voice and vihuela

2. 1554<sup>32</sup> = F2093, No.72, 88r (*Josquin*. Fuenllana)

Intabulations: lute

2. 1547<sup>22</sup> = G2092, No.10, E2r-E4v (*Josquin* in the Tabula. Gintzler) • 1555<sup>36</sup>, No.3, 8r-12v (*Josquin*. de Rippe) • 1558<sup>20</sup> = O12, No.2, 4v-6v (*Josquin de Pres*. Ochsenkuhn)
3. D-Mbs, 272, No.64, 80v-82r (Anon.) • Jelenia Gora, s.s., No.1 (Anon.)

Intabulations: keyboard

3. D-B, Bohn 6, No.27 • D-B, Bohn 357 (ii), No.2, 176v and 4r-5r (*Josquin de Prees*) • SK-Le, 13990a, 8v-10r (Anon.)

### Primum querite regnum dei

see French texts: **Je cuide sece temps**

**Congiet**

4vv

### Profitentes Unitatem

**Compère**

4vv

2/ *Digne loqui*

1. 15, No.28 (Anon.)
3. GB-Lcm, 1070, No.25, 80v-83r (Anon.) • I-CF, LIX, No.29, f.67v-69r (Anon.) • I-Rvat, C.S.42, No.32, 130v-132r (*Louyset Compere*. Numbered XXII in the source)
4. Braithwaite, *Introduction*, iv, 232-42 • Compère, *Opera Omnia*, iv

### Propter gravamen

**Compère**

4vv

2/ *Memento nostri piissima*

1. 3, No.7 (*Compere*). • 19, No.7 (*Compere*.)
3. E-Bbc, 454, No.62, 133v-135r (Anon.) • F-CA, 125-128, No.81 (Anon. The second *pars* starts at *Et subveni*) • I-Fn, Panc.27, No.126, 95v-97r (*Compere*) • I-Rvat, C.S.15, No.54, 193v-196r (Anon.) • PL-WRu, 428, No.118, 196v-198r (Anon. The second *pars* starts at *Piissima mater misericordie*)
4. Compère, *Opera Omnia*, iv, 45-48 • Drake, *First*, ii, 26-32

Intabulation: keyboard

3. CH-SGs, 530, 78v-79r (*Compere*)

### Psallite Deo nostro

2/ of **Omnes gentes**

**Eustache**

4vv

### Psalite noe

**Ninot**

4vv

2/ *Puer nobis nascitur*

1. 15, No.12 (Anon.)

3. I-Fn. II.I.232, No.23, 74 $v$ -77 $r$  (*Ninot* in the index) • I-Fn, 107<sup>bis</sup>, No.22, 21 $v$ -24 $r$  (Anon.)  
 • I-Rvat, C.S.42, No.10, 48 $v$ -52 $r$  (*Jo: le petit*:. Numbered VII in the source) • I-Sc, K.I.2,  
 No.79, 196 $v$ -197 $r$  (*Ninot le petit* in the index) • I-VEcap, DCCLVIII, 26 $v$ -30 $r$  (Anon.)  
 4. *Ninot, Collected Works*, 84-95

**Puer nobis nascitur**2/ of **Psalite noe****Le Petit**4 $v$  $v$ **Quam pulchra es****Baulduin**4 $v$  $v$ 2/ *Veni dilecte mi*

1. **66**, No.15 (*Baulduin*)  
 2. 1526<sup>4</sup>, No.15 (*Baulduin*) • 1546<sup>8</sup>, No.11 (*Natalis Baudonin*)  
 3. A-Wn, 1594I, 31-32 (*Noel*) • GB-Lbl, Add.19583, No.10, 22 $v$ -23 $r$  (Anon.) • I-MOe,  
 α.F.2.29, No.18, 12 $v$  (Anon. Incomplete) • I-Rvat, 1976-1979, No.30, 89 $r$ -90 $r$  (Anon.)  
 Painting: Caravaggio, *Rest on the flight into Egypt* (Collection Doria Pamphili, Rome), ca.1595  
 4. Braithwaite, *Introduction*, v, 35 • Gehrenbeck, *Corona*, 1796-1801

Comments: the basis of a mass by the same composer

Literature: Slim, "Caravaggio", pp. 244-46

**Quam pulchra es****Mouton**4 $v$  $v$ 

(Josquin, Moulu, Verdelot)

2/ *Labia destillantia*

1. **65**, No.12 (*Mouton*)  
 2. [ca.1521]<sup>7</sup> (1524), No.4, 4 $v$ -5 $r$  (Anon.) • 1526<sup>3</sup>, No.12 (*Mouton*) • 1527, No.12 (*Mouton*)  
 • 1537<sup>1</sup>, No.56 (*Josquin*, changed to *Petrus Mollu*) • 1559<sup>2</sup>, No.4 (*IOSQVIN DE PRES.*)  
 3. CH-SGs, 463, No.119, 41 $v$  and 101 $v$  (*Petrus Moulu*. Headed *Mixolydius, idest septimus tonus*) • CZ-HK, II.A.21 (Anon.) • D-LEu, 49, No.228 (Anon.) • D-Rp, B.220-222,  
 No.11 (*P. Moulu*) • D-Z, LXXXI,2, Series 2, No.4 (*P. Moulu*) • E-Tc, 10, 23 $v$ -28 $r$  (*Petrus Mollu* in the index. *Verdelot* at the head of the music) • F-CA, 125-128 (*Mouton*) • GB-Lbl, Add.11582 • I-Bc, Q19, No.51, 79 $v$ -81 $r$  (*Pmollu*: Owens, "Bologna", p. xi, points out that this is entered over an erased *Jo. motu*) • I-Bc, R142, No.9, 10 $v$ -11 $r$  (*Jo. Mo.*) • I-Ma, 519, No.11, 20 $r$ -21 $r$  (Anon.)  
 4. Shine, *Mouton*, 694-701

Comments: There is no reason to believe that this work is by Josquin. The ascriptions to him are in late sources, and the style is that of Mouton (See Böker-Heil, "Josquin", p. 57)

Intabulations: lute

2. 1552<sup>29</sup>, No.71, pp. 59-60 (Anon. Phalèse) • Brown 1563<sub>12</sub>, No.102, 47 $v$ -48 $r$  (*Mouton*. Phalèse)

**Quam putas matris**Alternative 2/ of **O Gloriosa Domina****Ghiselin**4 $v$  $v$ **Quam tristis et quam afflicta**Alternative 3/ of **O Gloriosa Domina****Ghiselin**4 $v$  $v$ **Que es effecta**2/ of **Inviolata integra et casta**

[Anon.]

4 $v$  $v$ **Que nunc flagitant**2/ of **Inviolata integra et casta****Josquin**5 $v$  $v$ **Que sola inviolata**12/ of **Inviolata integra et casta**

[Anon.]

4 $v$  $v$ **Quem spiritus pertransibit**3/ of **Benedic anima mea****Eustache**4 $v$  $v$

- Quercus juncta columna est** **Luranus** 4vv  
 1. **48**, No.1 (*Luranus*)  
 Text is by Evangelista Capodiferro  
 4. Facchin & Zanovello, *Frottole*, 109 • Luisi, *Cantar*, 398
- Querite Dominum Deum** **La Rue** 2vv  
 See **Missa L'homme arme: Pleni** **La Rue** 4vv
- Qui confidunt in domino** **L'Héritier** 4vv  
 2/ *Bene fac domine*  
 1. **69**, No.“2” (Anon.)  
 2. 1532<sup>10</sup>, No.21 (*Lheritier* in the second issue) • 1535<sup>1</sup>, No.16 (*Lheritier*) • 1539<sup>9</sup>, No.25 (Anon.) • 1540<sup>5</sup> • 1555<sup>15</sup> = L2316, No.6 (*Lheritier*)  
 3. I-Bc, Q20, No.34 (*Lheritier*) • I-CMac, N (H), 19v • I-VEcap, DCCLX, 62v-66r • US-Cn, VM1578, No.5 (*Lheritier*)  
 4. Attaignant, *Treize*, ix, 136 • Lhéritier, *Opera Omnia*, i, No.12
- Qui divisit mare rubeum**  
 2/ of **Confitemini Domini** [Anon.] 4vv
- Qui fuit heli**  
 2/ of **Factum est autem** **Josquin** 4vv
- Qui fuit obeth**  
 3/ of **Factum est autem** **Josquin** 4vv
- Qui jacuisti mortuus**  
 5/ of **Qui velatus facie fuisti** **Josquin** 4vv
- Qui per viam pergitis**  
 See Italian texts: **Morte te prego** **Tromboncino** 4vv
- Qui regni claves**  
 2/ of **O claviger regni** [Anon.] 4vv
- Qui velatus facie fuisti** **Josquin** 4vv  
 2/ *Hora qui ductus tertia*; 3/ *In flagellis potum fellis*; 4/ *In amara crucis ara*; 5/ *Qui jacuisti mortuus*; 6/ *Christum ducem redemit*  
 1. **7**, No.3 (*Josquin*) • **55**, No.25 (*Josquin*. Part 6 only) • See also **24**, No.23: *Sanctus de passione* (extracted from part 3)  
 2. 1526<sup>2</sup>, No.25 (*Josquin*. Part 6 only)  
 3. CZ-HK, II.A.7, pp. 296-299 (Anon. Part 6 only) • I-Pc, A17, No.22, 36v-37r (Anon. Part 6 only) • PL-WRu, 428, No.126, 224v-225r (Anon. Part 4 only)  
 4. Drake, *First*, ii, 149-64 • Josquin, *Werken*, Motetten, i, 4
- Quia cum clamarem**  
 2/ of **Laudate Deum in sanctis eius** **Mouton** 4vv
- Quis dabit capiti meo aquam** **Isaac** 4vv  
 2/ *Sit turtur viduus solet*; 3/ *Laurus impetu fulminis*; 4/ *Sub cuius patula coma*  
 1. **7**, No.33 (Anon.)  
 3. F-Pn, 1817, No.42 (Anon.) • I-CT, 95-96, No.42, 48v-59r (Anon.) • I-Fn, II.I.232, No.25, 79v-81r (YZACH) • I-Rvat, C.G.XIII.27, No.60, 66v-68r (Anon.)  
 Text: Poliziano's lament for the death of Lorenzo de'Medici in 1492  
 4. Isaac, *Weltliche*, 45-48  
 Literature: Atlas, *Giulia*, i, 155-60 • Atlas, “Note” • Sparrow, “Latin”, 404-408 • Staehelin, *Isaac*, ii, 149



Comments: See Staehelin, *Isaac*, i, 26, for concordances between parts of this motet and parts of Isaac's Mass *Salva nos*

- Quis dabit oculis nostris** **Mouton** 4vv  
 2/ *Heu nobis Domine*; 3/ *Ergo eiulate pueri*  
 1. 65, No.8 (*Mouton*)  
 2. 1526<sup>3</sup>, No.8 (*Mouton*) • 1527, No.8 (*Mouton*) • M4017 (1555), No.2 (*Mouton*. Headed *Naenia in funere ANNAE BRITTANIAE Galliarum Reginae*) • 1559<sup>2</sup>, No.12 (*IOANNES MOVTON*.)  
 3. D-Rp, C.120, No.31, pp.126–131 (Anon.) • F-Pn, 1817, No.59, 67v (Anon.) • I-CT, 95–96, No.59, 66r–68r (Anon.) • I-Fn, II.I.232, No.62, 185v–187r (*Mouton* in the index) • I-Rvat, C.VIII.234, No.16, 136v–139r (Anon.)  
 4. Festa, *Sacrae*, 113–119 • Expert, *Mouton*, 10–17 • Shine, *Mouton*, 712–22  
 The text is written in memory of Anne of Brittany, and makes reference to the funeral oration.
- Quis det ut veniat** **Agricola** 4vv  
 1. 12, No.75 (*Agricola*)  
 3. B-Br, 228, No.18, 19v–20r (Anon. Upper three voices have the text *Revenez tous regretz*) • B-Br, 11239, No.7, 111v–13r (*Alexand. Agricola*) • D-As, 142a, No.5, 50v–51r (Anon. Untexted) • I-Fc, 2439, No.4, 4v–5r (*Alexander*: the upper voice has the French text)  
 4. *Agricola*, *Opera Omnia*, iv, 58–59 • Maldeghem, “Trésor”, profane, XI (1875), 43–44 • Newton, *Florence*, ii, 12–14 • Picker, *Chanson*, 242–46
- Quis est homo**  
 see **Missa Ave Maria**: *Agnus Dei* II **Févin** 4vv
- Quis numerare queat / Da pacem Domine** **Compère** 5 ex 4 vv  
 2/ *Audivit ipse tamen/Da pacem*; 3/ *Fundant preces / Da pacem*  
 1. 3, No.29 (*Compere*) • 19, No.29 (.*Compere*.)  
 3. CH-SGs, 463, No.192, 67r–67v and 123v–124r (*Compere*. Headed *Dorius, idest primus*) • CH-Sgs, 464, 4v–5r (*Compere*) • I-Rvat, C.S.15, No.58, 196v–199r (Anon.)  
 4. *Compère*, *Opera Omnia*, iii, 9–14  
 Text perhaps for the Treaty of Bagnolo, in 1484  
 Literature: Dunning, *Staatsmotette* • Finscher, *Compère*, 121–124 • Wegman, *Born*
- Quis numerare queat** **Obrecht** 4vv  
 2/ *Audivit ipse tamen*; 3/ *Fundant preces*  
 1. 21, No.6 (*Iacobus oberti*.)  
 4. Obrecht, *Werken*, vi, 120–30  
 Text perhaps for the Treaty of Bagnolo, in 1484  
 Literature: Dunning, *Staatsmotette*, 9–14 • Wegman, *Born*
- Quis poterit eructare**  
 2/ of **O quam fulges in etheris** **Mouton** 4vv
- Quomodo sedet sola** **Agricola**  
 See **Lamentations**
- Quoniam est Dominus**  
 2/of **Misericordias Domini** **Josquin** 4vv
- Quum autem venissem ad locum**  
 See **Cum autem venissem** [Anon.] 2–4vv
- Recordare domine**  
 Last section of several settings of the Lamentations, *q.v.*

<b>Recumbentibus undecim</b>	<b>Lebrun</b>	5vv
1. <b>65</b> , No.5 ( <i>Lebrung</i> )		
2. 1526 <sup>3</sup> , No.5 ( <i>Lebrung</i> ) • 1527, No.5 ( <i>Lebrung</i> ) • 1537 <sup>1</sup> , No.xxx ( <i>J. Lebrun</i> )		
3. D-Mbs, 25, No.4, 49 <sup>v</sup> -58 <sup>r</sup> (Anon.) • D-Dl, 1/D/6, No.24 ( <i>Joan. Lebrin</i> )		
4. Gehrenbeck, <i>Corona</i> , 1802-1824 • Sherr, <i>Sixteenth-century</i> , v, 121-47		
<b>Regat nos potentiam</b>		
2/of <b>Benedicat nos imperialis</b>	<b>Longueval</b>	4vv
<b>Regina celi letare</b>	[Anon.]	4vv
1. <b>21</b> , No.41 (Anon.)		
3. I-Rvat, C.S.42 (Anon. <i>Josquin</i> in the index)		
Literature: Noble, "Another"		
<b>Regina coeli letare</b>	<b>Brumel</b>	4vv
2/ <i>Resurrexit sicut dixit</i>		
1. <b>3</b> , No.13 ( <i>.Brumel.</i> ) • <b>19</b> , No.13 ( <i>.Brumel.</i> )		
2. [1528] <sup>2</sup> , No.6, 7v (Anon.)		
3. I-Fn, Panc.27, No.94, 61v-63r ( <i>Brumel</i> ) • I-Rvat, C.S.42, No.30, 123v-125r ( <i>Brumel</i> . Numbered XX in the source) • I-VEcap, DCCLVIII, No.6, 13v-15r (Anon.)		
4. Ambros, <i>Geschichte</i> , v, 172 • Brumel, <i>Opera Omnia</i> , v, 95-99 • Drake, <i>First</i> , ii, 48-53		
Intabulation: keyboard		
3. CH-SGs, 530, 87v-88r ( <i>Brumel</i> )		
<b>Regina celi letare</b>	<b>Ghiselin</b>	4vv
1. <b>21</b> , No.25 ( <i>Io. ghiselin</i> )		
4. Ghiselin, <i>Opera Omnia</i> , i, 28-31		
<b>Regina celi letare</b>		
See French texts: <b>Royne du ciel / Regina celi Compère</b>		
		4vv
<b>Reple tuorum corda fidelium</b>		
See Italian texts: <b>La morra</b>		
	<b>Isaac</b>	3vv
<b>Repleti sunt omnes</b>		
Tenor of <b>Lux solemnis adest</b>		
	<b>Regis</b>	5vv
<b>Reposita est haec spes</b>		
3/of <b>Tulerunt Dominum meum</b>		
	<b>Pesenti</b>	4vv
<b>Requiem aeternam</b>		
Tenor of <b>Mille quingentis</b>		
	<b>Obrecht</b>	4vv
Tenor of <b>Nymphes des bois</b>		
	<b>Josquin</b>	5vv
<b>Respice me infelicem</b>	[Anon.]	4vv
1. <b>15</b> , No.26 (Anon.)		
4. Sherr, <i>Sixteenth-century</i> , ii, 159-65		
<b>Respice virgo pura</b>		
see <b>Missa O venus bant: Et incarnatus</b>		
	<b>Weerbeke</b>	4vv
<b>Resurrexit sicut dixit</b>		
2/of <b>Regina coeli letare</b>		
	<b>Brumel</b>	4vv
<b>Rogamus te piissima virgo Maria</b>		
See <b>Missa La mi la sol: Credo</b>		
	<b>Isaac</b>	4vv
<b>Rogamus te piissima virgo</b>		
2/of <b>Dulcis amica dei</b>		
	<b>Weerbeke</b>	4vv
<b>Rogamus te, virgo Maria</b>	<b>Jacotin</b>	4vv
2/ <i>Ut proprium pro nobis</i>		

1. **64**, No.7 (*Jacotin*)
2. 1526<sup>2</sup>, No.7 (*Jacotin*)
3. I-Fl, 666, No.23, 66v-67r (*Jacotin*)
4. Gehrenbeck, *Corona*, 1825-1829 • Lowinsky, *Medici*, ii, 168-72

**Sacris sollemnis**

6/of **Panis angelicus** **Weerbeke** 4vv

**Sagitta Jonathe**

3/of **Planxit autem David** **Josquin** 4vv

**Salomon autem**

3/of **Liber generationis Jesu Christe** **Josquin** 4vv

**Salva nos**

see **Missa Salva nos**: Kyrie and Agnus **Isaac** 4vv

**Salvatoris mater pia**

[Anon.] 4vv

2/ *O Maria stella maris*; 3/ *Ave virgo gratiosa*

1. **15**, No.41 (*Anon.*)
4. Sherr, *Sixteenth-century*, ii, 283-97

**Salve lux fidelium**

2/of **Salve virgo virginum** **Aulen** 4vv

**Salve mundi salutare**

**Dammonis** 4vv

1. **45**, No.10 (*Dammonis*. Headed *Ad crucifixum*)
4. Jeppesen, *Laude*, 105

**Salve radix josophanie**

See **Le sovenir** **Morton** 3vv

**Salve Regina**

[Anon.] 4vv

2/ *Eya ergo*; 3/ *Et Jesum benedictum fructum*

1. **7**, No.32 (*Anon.*)
3. E-Bbc, 681, No.27, 80v-81r (*Anon.*)
4. Drake, *First*, ii, 283-87

**Salve regina**

**La Rue** 4vv

2/ *Eya ergo*; 3/ *Et Jesum benedictum*

1. **21**, No.4 (*Petrus de la rue.*)
3. B-Br, 9126, 136v-138r
4. Sherr, *Sixteenth-century*, iii, 1-16

**Salve regina di misericordia**

**Dammonis** 4vv

1. **45**, No.33 (*Dammonis*. Headed *Ad beatam virginem*)  
Text by Belcari
4. Jeppesen, *Laude*, 136-37 • Luisi, *Laudario*, ii, 153-55

**Salve regina glorie maria stella**

**Dammonis** 4vv

1. **45**, No.53 (*Dammonis*. Headed *Ad beatam virginem*)
4. Luisi, *Laudario*, ii, 350

**Salve regina o germinante ramo**

**Dammonis** 4vv

1. **45**, No.34 (*Dammonis*. Headed *Laus beate virginis*)  
Text by Giustiniani
4. Jeppesen, *Laude*, 138-39 • Luisi, *Laudario*, ii, 121-23

**Salve sancta Christi parens**

2/of **Decantemus in hac die** [Anon.] 4vv

- Salve sancta parens** [Anon.] 4vv  
 I. 24, No.6 (Anon.)
- Salve sancta parens** **Weerbeke** 4vv  
 I. 24, No.5 (*Gaspar*)
- Salve sponsa tui genitrix** **Regis** 5vv  
 I. 46, No.10 (*Regis*)  
 4. *Regis, Opera Omnia*, ii, 1-4
- Salve virgo virginum** **Aulen** 4vv  
 2/ *Salve lux fide*  
 I. 21, No.32 (*Ioannes: Aulen*)  
 4. *Sherr, Sixteenth-century*, iii, 180-94
- Sancta Dei genitrix**  
 2/ of **Vultum tuum deprecabuntur** **Josquin** 4vv
- Sancta Maria mater dei**  
 2/ of **Ave Maria gratia plena** **Dammonis** 4vv
- Sancta Maria ora pro nobis** [Anon.] 4vv  
 I. 7, No.27 (Anon.) (Texted *Sancta Maria quaesumus*) • 41, No.8 (Anon. The first 37 mm. only)  
 4. *Drake, First*, ii, 271-72 • *Jeppesen, Laude*, 13-14
- Sancta Maria ora pro nobis**  
 See Italian texts: **Me stesso incolpo** **Cara/Tromboncino** 4vv
- Sancta Maria quaesumus**  
 See **Ave Maria** **Compère** 4vv  
 See **Sancta Maria ora pro nobis** [Anon.] 4vv
- Sancta Trinitas** **A. Févin** 4vv  
 (Craen, *Festa*, *Josquin*, *Morales*, *Mouton*)  
 I. 55, No.13 (*feuin: Altus, Antonius Fevin*)  
 2. 1526<sup>1</sup>, No.13 (*Ant de fevin.*)  
 3. B-Tc, *Missel de la Confrerie de la Transfiguration*, 14v (Anon. Lost) • CH-SGs, 462, 110v (Anon.) • D-GM, 55, No.9 (*Fevin*) • D-Mbs, 1536, 315r-v (*Fevin*) • D-SI, 25, 65v-72r (*Antoine de Fevin*) • E-Bbc, 454, No.90, 166v-167r (*Anthonius de fevin*) • E-SA, 34, 56v-57r (*Morales*) • E-Tc, 13, 25v (Anon.) • F-CA, 125-128, No.128, 118r (Anon.) • GB-Cmc, 1760, No.12, 19v-21r (*A.de fevin.*) • GB-Lbl, *Roy.8.G.vii*, No.7, 12v-14r (Anon.) • GB-Lcm, 1070, No.41, 125v-133r (Anon.) • I-Bc, Q27, pt.ii, No.8, 11v-12r (Anon.) • I-CF, LIX, No.42, 84v-85r (Anon.) • I-Fn, 117, No.52, 85v-87r (Anon.) • I-MOd, IX, No.20, 39v-40r (*A. fevin*) • I-Pc, A17, No.57, 83v-84r (Anon.) • I-Rvat, C.VIII.234, No.10, 87v-88r (*A de feuin*) • I-TVd, 5, 32r (*Constantus Festa*) • I-VEcap, DCCLX, No.41, 50v-51r (Anon.) • S-Uu, 76c, 71v-72r (*Fevin*)  
 The following sources are à6: 1537<sup>1</sup>, No.3 (Anon.) • 1555<sup>11</sup>, No.7 (*Fevin*) • 1558<sup>4</sup>, No.10 (*FEVIN.*) • D-B, *Bohn* 5, No.155 • D-DI, *Glashütte* 5, No.154 (*Fevin*) • D-DI, *Grimma* 55, No.9 (Anon.) • D-EIa, *Kantionale (Josquin)* • D-ERu, 473/4, 33v-39r (Anon.) • D-Bga, 7, No.33 (*Craen*) • D-LÜh, 203, No.10 • D-Rp, A.R.70, No.7 (*Fevin*) • D-Rp, A.R.883-886, No.12 (*Antonius Fevin*) • D-Rp, A.R.940, No.234 (*Fevin*) • DK-Kk, 1872, 81v (Anon.) • DK-Kk, 1873, 100r (Anon.)  
 4. *Braithwaite, Introduction*, iii, 39-44 • *Clinkscale, Févin*, ii, 382-86 • *Févin, Oeuvres*, iii,

114–119 • Févin, *Sancta Trinitas* • Geering & Trümpy, *Liederbuch*, 101–103 • Gehrenbeck, *Corona*, 1830–1835 • Gombosi, *Capirola*, p. 34

Comments: The basis for Févin's own mass, also published by Petrucci

Intabulation: keyboard

2. 1531<sup>5</sup>, No.5, 92r (Anon.)

Intabulations: lute

2. 1536<sup>13</sup> = N522, No.32, Y2v–Z1v (*Jo. Mouton*. H. Newsidler) • 1558<sup>20</sup> = O12, No.17, 33v (*Antoni Fevin*. Ochsenkuhn)

3. D-B, Bohn 3, No.41 • US-Cn, 107501, 22v–24r (Anon. Headed *Sancta trinitas basa el contrabaso in voce con el tenor quando voi sonate*)

### Sancte iouanes baptista

See **Vray dieu damours**

**Japart**

5vv

### Sancte Michael ora pro nobis

2/ of **Ave Maria**

**Compère**

4vv

### Sancte speculum Trinitatis

see French texts: **Fortune per ta cruelte**

**Vincenet**

3vv

### Sancti Dei omnes

**Mouton**

4vv

(Josquin)

2/ *Christe audi nos*

1. 15, No.24 (Anon.)

2. M4017 (1555), No.7 (Mouton)

3. E-Tc, 13, 1v–10r (*Josquin*) • GB-Lcm, 1070, No.17, 47v–51r (Anon.) • I-Bc, R142, No.17 (Anon.) • I-Bsp, XXXIX, 112v–115r (Anon.) • I-CF, LIX, No.28, 65v–67r (Anon.) • I-Mfd, 2267, No.33, 176v–178r (Anon.) • I-Rvat, C.S.42, No.2, 11v–15r (*Jo: Mouton* Numbered II in the source) • I-Rvat, C.S.76, 155v–161r (*Mouton*) • I-Sc, K.I.2, No.61, 116v–120r (Anon.) • I-VEcap, DCCLVIII, No.18, 32v–36r (Anon.) • I-VEcap, DCCLX, No.32, 35v–39r (Anon.)

4. Braithwaite, *Introduction*, iv, 144–56 • Fano, *Motetti*, 102–13 • Josquin, *Werken*, Motetten, • Mouton, *Motetten*, 15–24 • Shine, *Mouton* 785–97

Comments: the basis for an anonymous mass in D-Mbs, Mus. 66

### Sanctificavit Dominus

**Acaen**

4vv

2/ *O quam in eternum*

1. 64, No.9 (*Acaen*)

2. 1526<sup>2</sup>, No.9 (*Acaen*)

3. I-Pc, A17, No.76, 110v–112r (Anon.)

4. Gehrenbeck, *Corona*, 1836–1845 • Sherr, *Sixteenth-century*, v, 27–38

### Scile fragor

**Compère**

4vv

2/ *Suscipe dei mater*

1. 3, No.17 (.*Compere.*) • 19, No.17 (.*Compere.*)

3. CZ-HK, II.A.7, pp. 112–115 (Anon.) • E-Bbc, 454, No.61, 131v–133r (Anon.) • I-Rvat, C.VIII.234, No.37, 279v–281r (Anon.) • I-Rvat, C.S.15, No.53, 183v–185r (Anon.) • I-VEcap, DCCLVII, No.18, 17v–19r (Anon.)

4. Compère, *Opera Omnia*, iv, 49 • Drake, *Petrucii*, ii, 62–67

### Scio enim quod redemptor

2/ of **Tulerunt Dominum meum**

**Pesenti**

4vv

- Secundum multitudinem** [Anon.] 4vv  
 1. 7, No.4 (Anon.)  
 4. Drake, *First*, ii, 165–68
- Sepulto domino** **de Quadris** 2vv  
 1. 27, No.11 (*eiusdem* [i.e., de Quadris] in the index only)  
 2. *Liber sacerdotalis* (1523), 268r–269r (Anon.)  
 3. I-Pc, C56, 65v–67r (Anon.) • US-Wc, ML.171.J.6, 126v–128r • ZA-Csa, Grey, No.8, 25v–27r (Anon. à3)  
 4. Cattin, *Canti polifonici*, No.8 • Thomas, *Petrucci*, 374–77
- Si ascendero** **Craen** 3vv  
 1. 12, No.123 (*Nico. Craen*)  
 2. 1535<sup>14</sup>, iii, No.37 (Texted *Diva palestina*)  
 3. D-Mbs, 1516, No.127  
 4. Smijers, *Van Ockeghem*, No.31  
 Intabulation: lute  
 2. 1536<sup>13</sup> = N522, No.2, B1r–2v (Anon. H. Newsidler. Titled *Trium Si ascendero*)
- Si bibero crathere pleno** **Ninot** 4vv  
 1. 21, No.45 (Anon.)  
 3. I-Fc, 2439, No.87, 99v–101r (*Nino*)  
 4. Ninot, *Opera Omnia* • Sherr, *Sixteenth-century*, iii, 281–86
- Si bona suscepimus** [Anon.] 4vv  
 2/ *Adesto dolori meo*  
 1. 15, No.31 (Anon. Secunda pars untexted)  
 3. I-Fn, II.I.232, No.36, 101v–103r (Anon.) • I-Rvat, C.S.42, No.45, 167v–169r (Anon.)  
 4. Sherr, *Sixteenth-century*, iii, 189–98
- Si dedero** **Agricola** 3vv  
 (Ghiselin, Obrecht)  
 1. 1, No.56 (*Alexander*) • 5, No.56 (*Alexander*) • 14, No.56 (*Alexander*)  
 2. 1538<sup>9</sup>, No.13. (Anon.: MS ascription to *Obrecht* in the copy at D-B: incipit *Si dedero* in the copy at D-Ju)  
 3. B-Br, 11239, No.23, 32v–33r (Anon.) • CH-SGs, 462, 35v–36r (Anon.) • CH-SGs, 463, No.16, 8v (*Verbonet*. Headed *Hypomixolydius*) • D-GRu, 640–641, No.9 (Anon.) • D-Mbs, 3154, 454v (as part of the Obrecht mass based on this work) • DK-Kk, 1848, pp. 100–101 (Anon.) • E-SE, s.s., No.103, 170v (*Alexander Agricola*) • F-Pn, 1597, 7v–8r (Anon.) • I-Bc, Q16, No.117, 120v–121r (Anon.) • I-Bc, Q17, No.30, 34v–35r (*A Agricola* with a rebus) • I-Bc, Q18, No.69, 70v–71r (Anon: *Alexander* in a later hand) • I-Fn, 107<sup>bis</sup>, 32r (Anon. This folio is lacking, but recorded in the index) • I-Fn, 178, No.27, 31v–32r (*Alexander*) • I-Fn, 229, No.68, 69v–70r (*Alexander Agricola*) • I-Fn, Panc.27, No.89, 57v–58r (*Alexi Agrice*) • I-Fr, 2356, No.61, 76v–77r (Anon.) • I-Fr, 2794, No.11, 14v–15r (Anon.) • I-Rc, 2856, No.78, 100v–102r (*Agricola*) • I-Rvat, C.G.XIII.27, No.17, 18v–19r (25v–26r) (*Agricola*) • I-VEcap, DCCLVII, No.25, 24v–25r (Anon. Untexted)  
 The following sources are à4: E-Bbc, 454, No.43, 106v–107r (Anon.) • F-Pn, 676, 30v–31r (*Agricola*. The fourth voice is different from that in E-Bbc, 454)  
 4. *Agricola*, *Opera Omnia*, iv, 50–51 • Brown, *Florentine*, music volume, 138–40 • Geering & Trümpy, No.39 • Gombosi, *Capirola*, p. 103 • Hewitt, *Odhecaton*, 339–40 • Isaac, *Weltliche*, 163 • Jones, *First*, ii, 183–86 • Maldeghem, *Trésor*, sacré, XIX (1883), No.6 • Mönkemeyer, *Formschneyder*, i, pp. 24–25 • Obrecht, *Werken*, iii, 55–57 • Picker, *Chanson*, 464–66

Comments: The basis for Obrecht's mass, also published by Petrucci

Intabulations: keyboard

2. Baena 1540, No.35, 31v-32r (obrecht)
3. CH-Bu, F.IX.22, No.9, 13r-15v (*Henricus Isack*) • CH-SGs, 530, No.19, 17v-18r (*Alexander*)

Intabulations: lute

1. **34**, No.23 (*Francesco Spinacino*)
2. 1536<sup>13</sup> = N522, No.46, Ff2v-Ff4v (*Ja. Obrecht. H. Newsidler*)
3. US-Cn, 107501, No.35, 58r-59v (Anon.)
4. Schmidt, *Spinacino*, ii, 242-46

**Si oblitus fuero tui Jherusalem**

**Ninot**

4vv

(Obrecht)

2/ *Decantabat populus*

1. **15**, No.13 (Anon.)
3. D-Dl, 1/D/505, pp. 460-463 (*Ja. Obrecht*) • D-Mbs, 3154, No. 131, 357v-358r (Anon. Part 1 only) • F-CA, 125-128, No.35, (Anon.) • F-Pn, 1817, No.35, 34v (Anon.) • I-CT, 95-96, No.35, 31v-34v (Anon.) • I-Fn, II.I.232, No.22, 70v-74r (*Ninot* in the index) • I-Fn, 107<sup>bis</sup> (Listed in the index) • I-Rvat, C.S.42, No.35, 139v-143r (*Jo. le Petit*. Numbered XXIV in the source) • I-Sc, K.I.2, No.80, 192v-196r (Anon.)
4. Shine, *Mouton*, ii, 798 • Ninot, *Collected Works*, 84-95 • Obrecht, *Werken*, vi, 97-107

**Si oportuerit me teco mori**

**Cara**

4vv

Intabulation: lute

1. **50**, No.6 (*M.C.*)
4. Disertori, *Frottole*, 466

**Si sumpsero**

**Obrecht**

3vv

1. **2**, No.40 (*Obrecht.*) • **10**, No.40 (*Obrecht*)
2. 50 *Carmina* (1513), No.40 (*Obrecht*) • [ca.1535]<sup>14</sup>, iii, No.15 (Anon.) • 1538<sup>9</sup>, No.12, B4r (MS attribution in the copy at D-Ju: *Jacobus Obrecht*. Transposed down a fourth)
3. B-Br, 11239, No.24, 33v-35r (Anon.) • CH-SGs, 463, No.24, 12r (Anon. Headed *Ionicus*) • D-As, 142a, No.35, 31v-32r and No.38, 34v (Anon. Incomplete) • D-GR, 640-641, No.11 (Anon.) • D-HB, X.2, No.8 (*Obrecht*) • F-Pn, 1597, 5v-6r (Anon.) • I-Fn, 107<sup>bis</sup>, f.33 (This folio is now lost, but recorded in the index)
4. Hewitt, *Canti B*, 204-208 • Maldeghem, *Trésor*, profane, XIX (1883), No.6 • Mönkemeyer, *Formschneyder*, i, 22-23 • Obrecht, *Werken*, vi, 175-78 • Picker, *Chanson*, 467-71 • Shipp, *Chansonnier*, 254-60

Intabulation: keyboard

2. Baena 1540, No.28, 22v-24r (*Agricola*)
3. CH-SGs, 530, No.21, 19v-20r (Transposed down a fourth) • D-B, 40026

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.20, H4r-12r (*Jacobus Obrecht. H. Newsidler*)

**Sic anima mea**

Tenor of 2/ of **Clangat plebs /Sicut lilium**

**Regis**

5vv

**Sic unda impellitur unda**

[Anon.]

3 ex iv

(Moulu)

1. **7**, No.35 (Anon. Untexted)
2. Heyden, 1537, p. 31 (Anon. Untexted. Headed *Exemplum hdurum medii Systematis. Fuga trium ex eodem*) • Heyden 1540, p. 35 (Anon. Untexted. Headed *Fuga trium in unisono*) •

- 1547<sup>1</sup>, pp. 258–59 (*Monados in Aeolio quartum exemplum incerti authoris*. Untexted) • Zacconi  
 1592, i, 45r (*Pierre Moulu*. Headed *Trinitatis in unitate*)  
 3. CH-SGs, 463, 4r (Anon. Untexted)  
 4. Chapman, *Moulu*, ii, 313–16 • Drake, *First*, ii, 293–94 • Glareanus, *Dodecachordon*, ii, 325

**Sicut lilium**

Tenor of **Clangat plebs** **Regis** 5vv

**Sine viri copula**

2/ of **Verbum caro factum est** **Dammonis** 4vv

**Sit igitur ad ipsum templum**

2/ of **Festivitatem dedicationis** **J. de Clibano** 4vv

**Sit turtur vi duus solet**

2/ of **Quis dabit capiti meo aquam** **Isaac** 4vv

**Sol re ut re ut**

See **Adieu fillette** **Isaac** 3vv

**Spiritus Domini replevit**

**Weerbeke** 4vv

2/ *Veni sancte spiritus*; 3/ *Beata gens cuius est*; 4/ *Confirma hoc deus*; 5/ *Loquebantur alleluya*; 6/ *Factus est repente*

1. 21, No.41 (*Gaspar*. Headed in *in honorem sancti spiritus*)

3. I-Mfd, 2266, 120v–121r (Anon. Part 2 only) • I-Pc, A17, No.54, 80v–81r (Anon. Part 1 only) • I-Pc, A17, No.56, 82v–83r (Anon. Part 2 only)

**Spiritus Domini replevit**

2/ of **Dum complerentur** **Lhéritier** 4vv

2/ of **Factor orbis / Canite tuba / Noe** **Obrecht** 5vv

**Splendor**

2/ of **Huc omnes pariter** [Anon.] 4vv

**Splendor inextinguibilis**

2/ of **Missus est angelus Gabriel** [Anon.] 4vv

**Stabat mater dolorosa**

**Dammonis** 4vv

1. 45, No.19, 20r (*Dammonis*. Headed *Ad beatam virginem*)

Text by Giustiniani

4. Jeppesen, *Laude*, 118 • Luisi, *Laudario*, ii, 134–35

**Stabat mater dolorosa**

**Josquin** 5vv

2/ *Eya mater fons amoris*

1. 65, No.6 (*Josquin*)

2. 1520<sup>4</sup>, No.13, 156v–165r (*Josquin*) • 1526<sup>3</sup>, No.6 (*Josquin*) • 1527, No.6 (*Josquin*) • 1538<sup>3</sup>, No.10 (Part 2 texted *Christe verbum fons amoris*) • 1553<sup>2</sup>. f.4 (*Josquin*) • Faber 1553, pp. 116–39 (*Josquinus*) • J678 (1555), No.8 (*Josquin*) • 1559<sup>1</sup>, No.1 (*IOSQVIN DE PRES*. Part 2 texted *Christe verbum fons amoris*)

3. B-Br, 9126, 160v–164r (*Josquin*) • B-Br, 215.216, 39v–43r (Anon.) • B-LVu, 163, 4r (*Josquin*) • CZ-HK, II.A.26, p. 11 (Anon.) • CZ-HK, II.A.41, p. 4 (*Josquin*) • CZ-RO, A V 22a–b, 2r (Anon., with added sixth voice) • D-B, Breslau 11, No.138 (*Josquin*) • D-Mbs, 12, No.8, 121v–132r (*Josquin*) • D-Mu, Art.401, Nos.44–45 (*Josquin*) • D-Mu, 327, 8v–9r (*Josquin*) • D-Rp, A.R.891–892, No.32 (*Josquin de Prees*) • D-Z, XXXIII, No.34, No.9 (Anon.) • DK-Kk, 1872, 4v (Anon.) • DK-Kk, 1873, No.37, 14v (Anon.) • E-Tc, 10, 11v–21r • E-V, 16, 8v–9v (Anon.) • E-V, 17, 116v–117r (*Josquin*) • GB-Lcm, 1070, No.8, 23v–27r (Anon.) • I-Fn, II.I.232, No.5, 22v–26r (*IOSQVIN*) • I-Rpm, 23–24,



No.45, 42v-43r (*Josquin* • I-Rvat, 11953, No.41, 47v-51r (Anon.) • I-Rvat, C.G.XII.4, No.34, 94<sup>ter</sup>v-98r • I-Rvat, C.VIII.234, No.27, 241v-245r (*Josqyun* in the index) • NL-L, 1440, No.38, 258v-264r (*Josquin*) • NL-L, 1442, Ov-4r (Anon.) • S-Uu, 76c, 60v-62r (*Josquin des Pres*)

4. Braithwaite, *Introduction*, iv, 75-89 • Josquin, *Werken*, Motetten, ii, 21

Comments: The basis of a mass by Vinders

Intabulations: keyboard

2. 1578<sup>24</sup> = C1, No.90, 105r (*Josquin*. Cabezón) • 1578<sup>24</sup> = C1, No.98. 131r (*Josquin*. Cabezón)

3. A-Kla, 4/3, 11v-13r

Intabulations: lute

2. 1536<sup>11</sup>, No.33, 28r-29v (Anon. Francesco da Milano) • *II della Fortuna* (1536), 31r-32v (Anon. Francesco da Milano) • 1546<sup>29</sup>, No.2, B1v (*Josquin*. Francesco da Milano. Headed *Stabat mater di Iusquin a 5*) • 1547<sup>22</sup> = G2092, No.13, G1r-G4r (*Josquin* in the index. Gintzler) • 1552<sup>29</sup>, No.77, pp. 68-71 (*Josquin*. Phalèse) • 1558<sup>20</sup> = O12, No.4, 9v-11v (*Josquin de Pres*. Ochsenkuhn) • 1561<sup>17</sup>, No.2 (*Josquin*. Francesco da Milano) • 1563<sup>20</sup>, No.2 (*Josquin*. Francesco da Milano) • Brown 1563<sub>12</sub>, No.105, 49v-51r (Anon. Phalèse) • 1568<sup>23</sup>, No.119, 56v (*Josquin*. Phalèse. *Prima pars* only) • 1571<sup>16</sup>, No.164, 94v (*Josquin*. Phalèse. *Prima pars* only)

3. F-Pn, 429, No.12, 30r-38v (Anon. ?Neusidler) • F-VE, 698, No.96, 138r-140r (*Josquin de pres*)

Intabulation: voice and lute

2. 1553<sup>33</sup>, No.23, 14r-15v (Anon. Phalèse)

**Stabat mater dolorosa / Nativitas unde gaudia** Turplin 4vv

2/ *Eya mater fons amoris*

1. 21, No.19 (*Turplin*.)

4. Sherr, *Sixteenth-century*, iii, 73-88

**Stella coeli. Extirpavit** [Anon.] 4vv

1. 3, No.25 (Anon.) • 19, No.25 (Anon.)

3. I-Fn, Panc.27, No.102, 69v-70r (Anon.)

4. Drake, *First*, ii, 97-99 • Sherr, *Sixteenth-century*, i, 67-73

**Stella celi extirpavit** P. da Lodi 5vv

1. 41, No.40 (*Piero da Lodi*)

4. Jeppesen, *Laude*, 60-61

**Sub cuius patula coma**

4/ of **Quis dabit capiti meo aquam** Isaac 4vv

**Surge propera** Pinarol 4vv

1. 3, No.4 (*Jo. de pinarol.*) • [Probably 19, No.4: not extant]

3. I-Fn, Panc.27, No.90, 58v-59r (*Jo. de Pinarol*)

4. Drake, *First*, ii, 15-17 • Sherr, *Sixteenth-century*, i, 5-11

**Suscipe pia laudum**

4/ of **Inviolata integra et casta** [Anon.] 4vv

**Tantum ergo sacramentum** [Anon.] 4vv

1. 41, No.31 (Anon.)

4. Jeppesen, *Laude*, 46-47

- Te invocamus Te adoramus / Trinitas deitas Dammonis** 6 ex 4vv  
**equalis unitas**  
 1. **45**, No.1 (*F. Innocentii Dammonis ceteraque sequentes*)  
 4. Luisi, *Laudario*, ii, 354–56
- Te laudant angeli**  
 2/ of **Maria virgo semper letare** **Mouton** 4vv
- Te laudant omnes**  
 2/ of **O decus ecclesiae** **Isaac** 5vv
- Te matrem**  
 See Italian texts: **O madre del signore** **Dammonis** 4vv
- Te nunc flagitant**  
 6/ of **Inviolata integra et casta** [Anon.] 4vv
- Tempus meum est** **A. Févin** 4vv  
 2/ *Viri Galilei aspicientis*  
 1. **55**, No.20 (*Fevin*: Altus and Bassus, *Ant. fevin*: *ANT.DE FEVIN* in the second issue)  
 2. 1526<sup>1</sup>, No.20 (*Ant. de fevin.*: anon. in Altus, with *Mouton*. at the head of the second page)  
 • 1555<sup>10</sup>, No.10 (*Antonius Fevin*: *Finot* in the Tenor)  
 3. A–Wn, 18825, No.9 23v–26r (*A. de fevin*) • CZ–HK, II.A.29 • D–Rp, A.R.69, No.10 • D–Rp, A.R.875–877, No.4 (*Antonius fevin*) • E–Tc, 23, No.19, 179v–183r. (Anon.: *Fevin* in the index) • GB–Lcm, 1070, No.16, 42v–46r (Anon.) • GB–Ob, a.8, 3v (*A. fevin*. Incomplete) • I–MOD, IX, No.18, 35v–37r (*A fevin*) • I–Rvat, 1976–1979, No.26, 80v–82v (Anon.) • I–Rvat, C.S.44, No.15, 87v–90r (Anon.)  
 4. Braithwaite, *Introduction*, iv, 134–43 • Clinksale, *Févin*, ii, 387–93 • Févin, *Oeuvres*, iii, 119–26 • Sherr, *Sixteenth-century*, iv, 101–11  
 Comments: For the ascription to the Altus of 1526<sup>1</sup>, see the note to *O desolatorum consolator*, above. This heading appears to be a similar error
- Tenebre facte sunt** **Spataro** 4vv  
 1. **41**, No.3, 3v–4r (*Io. Spatarius Bononiensis*)  
 4. Jeppesen, *Laude*, p. 4–5
- Tenebre factae sunt** **Weerbeke** 4vv  
 1. **7**, No. 6 (*Gaspar*)  
 3. ZA–Csa, Grey, No.57, 86v–87r (Anon.)  
 4. Drake, *First*, ii, 168–70 • Smijers, *Van Ockeghem*, No. 51
- Tibi Domina gloriosa**  
 2/ of **Ave nobilissima creatura** **Josquin** 6vv
- Tota pulchra es** **Craen** 4vv  
 2/ *Flores aparuerunt*  
 1. **15**, No.5 (*.Nico. Craen.*)  
 4. Sherr, *Sixteenth-century*, ii, 1–13  
 Intabulation: lute  
 3. US–Cn, 107501, No.42, 72v–74v (Anon.)
- Tota pulchra es**  
 Contra of **Belle sur toutes** **Agricola** 3vv
- Tota scriptura**  
 See **Missa Narayge: Pleni** **Ghiselin**
- Tribus miraculis** **C. Festa** 6vv  
 2/ *Ab oriente venerunt magi*

1. **66**, No.1 (*Constantius Festa*)
2. 1526<sup>4</sup>, No.1 (*Constantius Festa*)
4. *Festa, Sacrae*, 59–77 • Gehrenbeck, *Corona*, 1846–1866

**Trinitas deitas** [Anon.] 4vv

2/ *Tu vertex et apex*

1. **15**, No.27 (Anon.)
3. I-CF, LIX, No. 26, 61v–63r (Anon.)
4. Sherr, *Sixteenth-century*, ii, 166–75

**Trinitas deitas equalis unitas**

Three voices of **Te invocamus te adoramus** **Dammonis** 6vv

**Tu Domine qui exterius**

2/ of **In patientia vestra / Miserere** **Ghiselin** 4vv

**Tu es arca compluta**

2/ of **Ave stella matutina** **Brumel** 4vv

**Tu floris et rogis**

2/ of **Ave Maria gratia plena** **Regis** 3vv

**Tu parvi et magni**

2/ of **Ave Maria gratia plena** **Pipelare** 5vv

**Tu pauperum refugium**

2/ of **Magnus es tu Domine** **Josquin** 4vv

**Tu peperisti creatorem**

2/ of **Ave Domina sancta Maria** **Weerbeke** 4vv

**Tu potis es prime / Ave Maria**

2/ of **Virgo salutiferi / Ave Maria** **Josquin** 5vv

**Tu que genuisti**

alternative 2/ of **Alma redemptoris mater** **Isaac** 3vv

2/ of **Alma redemptoris mater** **Josquin** 4vv

**Tu scis Domine**

2/ of **Congregati sunt** **Mouton** 4vv

**Tu solus qui facis mirabilia**

2/ *Ad te solum confugimus*; 3/ *D'ung aultre amer nobis* **Josquin** 4vv

From his *Missa D'ung aultre amer*

1. **7**, No. 24 (*Josquin*) • **22**, No. 7 (*Josquin*) • **41**, No. 28 (Anon. Part I only: texted *O mater Dei et hominis*) • **59**, No.7 (*Josquin*)
2. J672 (1526), No. 7 (*Josquin*)
3. CH-SGs, 463, No.95, 31v and 91v and 91v (*Josquimus Pratensis*. Headed *Dorius, idest primus*) • I-Fn, Panc.27, No.115, 79v–80r (*Josquin*. Part I only) • I-MOD, IV, 15v–15r (*Josquin*. Part I only, within the mass) • I-Rvat, C.S.41, 155v–156r (Part I only, at the end of the mass) • I-RDMsm, s.s., 45v–46r (Anon.) • US-Wc, Wolffheim, 80r–81r (Anon. Part I only: texted *O mater Dei et hominis*)
4. Drake, *First*, ii, 262–65 • Jeppesen, *Laude*, 40–41 • Josquin, *Werken*, Motetten, i, 4 • See also editions of the complete mass

Comments: The manner in which this motet substitutes for the Benedictus apparently reflects a continuing tradition of using this text as part of the Sanctus (see Cummings, “Interpretation”, p. 52)

**Tu vertex et apex**

2/ of **Trinitas deitas** [Anon.] 4vv

**Tua est potentia**

2/ of **Civitatem istam tu circunda** [Anon.] 4vv

**Tua per precata**

7/ of **Inviolata integra et casta** [Anon.] 4vv

**Tulerunt Dominum meum**

**Pesenti** 4vv

(Isaac, Josquin)

2/ *Scio enim quod redemptor*; 3/ *Reposita est haec spes*

1. **7**, No. 11 (Anon.) • **65**, No.9 (*Pre. Michael de ver*)
2. 1526<sup>3</sup>, No.9. (*Pre Michael de Verona*) • 1527, No.9 (*Pre Michael de Verona*) • 1547<sup>1</sup> pp. 314–19 (Headed *Phrygij Modi exemplum*. On p. 312, Glareanus writes *Authorem certumscire non potuimus*, while he says *quidam Isaac adscribunt* in the index)
3. CH-SGs, 463, No.111, 38r–38v and 98r–98v (*Josquinus Pratensis. Headed Phrygius, idest tertius tonus*) • D-Mu, 322–325, 9v–10v (*Jusquinus*) • F-Pn, 1817, No.39, 43r (Anon.) • I-CT, 95–96, No.39, 42v–44r (Anon.)
4. Cesari, *Frottola*, xlvii–li • Drake, *First*, ii, 202–209 • Gehrenbeck, *Corona*, 1867–1879 • Glareanus, *Dodecachordon*, 391–98

Comments: The ascription to Michael (?Pesenti) seems to be the most reliable. The Florentine source, Cortona/Paris, significantly does not ascribe the piece to Isaac, and the conflict between Glareanus's edition and the related Munich manuscript is significant. Indeed (according to Miller, "Glareanus", 30), Glareanus changed the ascription to *Pre Michael de Verona* in a corrected copy sent to Johannes Aal

**Tulerunt pallium**

2/ of **Anima mea liquefacta est** **Ghiselin** 4vv

**Ubi caritas et amor**

**Dammonis** 3vv

1. **45**, No. 4 (Dammonis)
  4. Luisi, *Laudario*, ii, 357–60
- Literature: Cattin, *Polifonia*, 88–89

**Ut heremita solus**

**Ockeghem** 4vv

2/ [Without text]

1. **15**, No.15 (Anon. Untexted)
- Facsimile: MGG, ix, cols.1831–1834
2. Finck 1556, Kk1v–L1r (Anon. Prima pars only)
  4. Lindmayr, "Rätseltenor" • Ockeghem, *Collected Works*, iii, 18–24 • Schering, *Geschichte*, 44–48

Comments: The attribution to Ockeghem derives from a reference in Crétin's *Déploration sur le trespas de feu Okegan*, where Hayne mentions "Ce motet, ut heremita solus"

Literature: Lindmayr, "Ockeghem" • Ockeghem, *Collected Works*, iii, xlvi–xlvii

**Ut phoebe radii**

**Josquin** 4vv

2/ *Latius in numerum*

1. **21**, No.7 (*Josquin.*)
  3. D-USch, 237a–d (Untexted)
  4. Josquin, *Werken*, Motetten, i, 7
- Literature: ven Benthem, "A Waif"

**Ut proprium pro nobis**

2/ of **Rogamus te, Virgo Maria** **Jacotin** 4vv

**Vac qui sapientes**

See **Missa Je nay dueul**: Qui venit **Brumel** 4vv

**Veni dilecte mi**2/ of **Quam pulchra es****Baulduin**

4VV

**Veni sancte spiritus**2/ of **Spiritus Domini replevit****Weerbeke**

4VV

**Venite amanti insieme**see **Me doibt****Festa**

3VV

**Compère**

3VV

**Venite comedite panem meum**2/ of **Homo quidam fecit****Josquin**

4VV

**Venite et plorems**

[Anon.]

2VV

1. 27, No.8(d) (Anon.)

4. Thomas, *Petrucci*, 360–61

Comments: Bibliographically, this appears in the edition to be the last section of a *Recordare* setting, but it comes after what should be the end — a *Jerusalem luge*. Thomas, *Petrucci* rightly regards it as a separate work. He suggests it might be by de Quadris.

**Verbum bonum et suave**

[Anon.]

5VV

(Josquin)

2/ *Ave solem genuisti*; 3/ *Ave mater verbi summi*

1. 66, No.4 (Anon.)

2. 1526<sup>4</sup>, No.4 (Anon.)3. D-Mu, Art.401, Nos.46–48 (*Josquin* in the Tenor) • I-Fn, 125<sup>bis</sup>, No.18, 22v–23v (Anon.)4. Gehrenbeck, *Corona*, 1903–1919 • Sherr, *Sixteenth-century*, v, 157–74**Verbum bonum et suave****Therache**

4VV

(Fèvin, La Fage)

1. 64, No.1 (*Therache*)2. 1521<sup>5</sup>, No.4 (*Therache: io de la fage* in the Tenor) • 1526<sup>2</sup>, No.1 (*Therache*.)3. GB-Cmc, 1760, No. 6, 3v–5r (*P.de therache: but A de feuin* in the index) • GB-Lbl, Roy.8.G.vii, No.19, 30v–32r (Anon.) • GB-Lcm, 1070, No.14, 36v–38r (Anon.) • I-Fl, 666, No.12, 40v–41r (*Therache*)4. Braithwaite, *Introduction*, iii, 106–11 • Gehrenbeck, *Corona*, 1880–1885 • Lowinsky, *Medici*, iv, 95–99**Verbum bonum et suave****Willaert**

6VV

2/ *Ave solem genuisti*1. 66, No.2 (*Willaert*)2. 1526<sup>4</sup>, No.2 (*Willaert*) • 1534<sup>10</sup>, No.8, 6v (*A. Wyllart*. Headed *De beata Maria*) • 1542<sup>10</sup>, No.4, p. 9 (*Adrian VI*)4. Attaingnant, *Treize*, viii, 62–78 • Gehrenbeck, *Corona*, 1886–1902 • Willaert, *Opera Omnia*, iv, 16–24**Verbum caro factum est****Dammonis**

4VV

2/ *Sine viri copula*; 3/ *Ab angelis psallitur*.

1. 45, No.11 (Dammonis)

4. Luisi, *Laudario*, ii, 212–20**Verbum caro factum est****Dammonis**

4VV

1. 45, No.12 (Dammonis)

4. Jeppesen, *Laude*, 106–107

Compare: CZ-Pn, II.C7 • D-B, 190, No.5, 7r (Anon.) • GB-Ob, 213, 15v, 16v, (Anon.) • I-Bu, 2216, No.28, 19r (Anon. à3) • I-Fn, 112<sup>bis</sup>, No.35, 47v (*P.A. Janue*) • I-Fn, Panc.27, No.136, 104v (Anon.) • I-RAc, Libano, 194r • I-Tn, F.I.IV, 334r (Anon.) • I-TRc, 92,

No.10 [1374], 13r (Anon.) • Treviri, 724 • I-Vnm, IX, 145, No.1, 1r (Anon.) and No.65, 104r-104v (Anon.)

4. van der Borren, *Polyphonia*, 49 • Jeppesen, *Laude*, No.20

**Verbum caro factum est****Weerbeke**

4vv

1. 7, No.7 (*Gaspar*) • 41, No.56 (Anon. Only mm. 1–26, texted *O inestimabilis dilectio*) • 41, No.59 (Anon. Only mm. 78–81, texted *Ave nostra salus*)

4. Drake, *First*, ii, 174–78 • Jeppesen, *Laude*, Nos.52, 55 • Smijers, *Van Ockeghem*, No.50

**Verbum incarnatum**see **Ave Maria****Josquin**

4vv

**Victimae paschali / D'Ung aultre amer****Josquin**

4vv

2/ *Dic nobis Maria / De tous bien plaine*

1. 3, No.11 (*Josquin*) • 19, No.11 (*Josquin*)

2. 1547<sup>1</sup>, pp. 368–71 (Headed *Dorij Hypodorijque connexorum exemplum author Iodoci Pratensis*)

3. CH-SGs, 463, No.100, 34v and 94v (*Josquinus Pratensis*. Headed *Dorii Hypodorique, idest primi et secundi toni connexio*) • D-Mu, 322–325, No.3 (*Josquinus auctor*) • E-Tc, 10

4. Drake, *First*, ii, 41–45 • Glareanus, *Dodecachordon*, ii, 136 • Josquin, *Werken*, Motetten, i, 9

Intabulation: keyboard

3. CH-SGs, 530, No.104, 84v-85r (*Josquin*)

**Vidi aquam egredientem****Brumel**

4vv

1. 24, No.4 (*A. Brumel*)

4. Brumel, *Opera Omnia*, iv, 80–83

**Vidi aquam egredientem****Fortuila**

4vv

1. 24, No.3 (*Fortuila: De fortuilla* in the index)

**Vidi speciosam****Weerbeke**

4vv

1. 3, No.26 (*Gaspar*) • 19, No.26 (*Gaspar*)

4. Drake, *First*, ii, 100–102 • Sherr, *Sixteenth-century*, i, 75–79

**Vidit Jacob**Tenor to 2/ of **Laudemus nunc dominum****Obrecht**

5vv

**Virgine immaculata alma regina**See **Vergine immaculata****Cara**

4vv

**Virgo celesti****Compère**

5vv

1. 2, No.2 (*Compere*) • 10, No.2 (*Compere*.)

2. 50 *Carmina* (1513), No.2 (*Compere*)

3. CH-SGs, 463, No.195, 68r and 125v-126r (*Compere*. Headed *Dorius, idest primus*) • CH-SGs, 464, 4v (*Compere*)

4. Compère, *Opera Omnia*, iii, 20–21 • Hewitt, *Canti B*, 92–93 • Smijers, *Muziekgeschiedenis*, 114–15

**Virgo Dei trono****Tinctoris**

3vv

1. 3, No.30 (*Tinctoris*) • 19, No.30 (*Tinctoris*)

3. CH-SGs, 463, No.14, 7r (*Tinctoris*. Headed *Hypodorus*) • D-Mu, 322–325, No.6 (*Tinctoris*) • I-Bu, 2573, 1v-2r (*Joannes Tinctoris*) • I-Fn, 229, No.20, 19v-20r (*Jo. Tinctoris*) • I-VEcap, DCCLVII, No.7, 6v-7r (Anon. Untexted) • PL-Kj, 40098, No.258 (Anon.) • US-NH, 91, No.57, 80v-81r (*Jo. tinctoris*)

4. Brown, *Florentine*, music volume, 42–43 • Drake, *First*, ii, 119–20 • Melin, *Tinctoris*, 481–82 • Perkins and Garey, *Mellon*, No.57 • Tinctoris, *Opera Omnia*, 126

- Virgo Maria non est tibi similis** **Weerbeke** 4vv  
 1. **3**, No.14 (.*Gaspar*) • **19**, No.14 (.*Gaspar*)  
 3. I-Fn, Panc.27, No.98, 66v-67r (*Gaspar*) • I-Sc, K.I.2, No.62, 120v-121r (Anon.)  
 4. Ambros, *Geschichte*, v, 183 • Drake, *First*, ii, 54-55 • Lenaerts, *Kunst*, No.15 • Sherr, *Sixteenth-century*, i, 33-36  
 Intabulation: keyboard  
 3. CH-SGs, 530, 89v (*Gaspar*)
- Virgo Mater**  
 2/ of **Mater patris nati** **Obrecht** 5vv
- Virgo precellens** [Anon.] 4vv  
 2/ *Anna te mundo genuit*; 3/ *Pacis in terris*; 4/ *Ergo te nostre*; 5/ *Jam mine fere fileant*  
 1. **15**, No.21 (Anon.)  
 3. I-Mfd, 2267, No.43, 200v-203r (Anon.) • I-Rvat, C.S.15, No.66, 231v-235r (Anon.) • NL-SH, 73C, 39v-43r (Anon. Parts 1-3 only)  
 4. Sherr, *Sixteenth-century*, ii, 118-31
- Virgo prius ac posterius**  
 2/ of **Alma redemptoris mater** **Isaac** 3vv
- Virgo prius ac poste / Ave regina celorum**  
 2/ of **Alma redemptoris mater** **Isaac** 3vv
- Virgo prudentissima** **Josquin** 4vv  
 (Isaac)  
 1. **3**, No.5 (*Josquin*) • [Probably **19**, No.5: not extant]  
 2. 1537<sup>1</sup>, No.37 (*Isaac*) • 1559<sup>2</sup>, No.24 (*ISAAC*.: *Henricus Isaac*. in the Tavola)  
 3. CH-SGs, 463, No.99, 34r and 94r (*Josquimus Pratensis*. Headed *Dorii Hypodoriique, idest primi et secundi toni connexio*) • CZ-HK, II.A.7, pp. 342-43 (Anon.)  
 • D-D1, 1/D/6 • D-Mu, 322-325, No.2 (*Jusquinius auctor*)  
 4. Drake, *First*, ii, 18-20 • Josquin, *Werken*, Motetten, i, 9  
 Intabulation: keyboard  
 3. CH-SGs, 530, No.97, 84v-85r (*Josquin des Pres*)
- Virgo prudentissima** **Lapicida** 4vv  
 1. **21**, No.44 (*Erasmus lapicide*.)  
 4. Sherr, *Sixteenth-century*, iii, 275-84
- Virgo salutiferi** [Anon.] 4vv  
 2/ *Adsis o nostri custos*  
 1. **21**, No.17 (Anon.)  
 4. Sherr, *Sixteenth-century*, iii, 67-72
- Virgo salutiferi / Ave Maria** **Josquin** 5vv  
 2/ *Tu potis es prime / Ave Maria*; 3/ *Nunc celi regina / Ave Maria*  
 1. **65**, No.4 (*Josquin*)  
 2. 1526<sup>3</sup>, No.4 (*Josquin*) • 1527, No.4 (*Josquin*) • 1534<sup>6</sup>, No.23 (*Josquin de pres*.: Headed *De beata Maria*) • 1559<sup>1</sup>, No.7 (*IOSQVIN*.)  
 3. D-Mu, Art.401, Nos.37-39 (*Josquin*) • GB-Lcm, 1070, No.22, 68v-72r (Anon. Incomplete) • I-Fl, 666, No.42, 112v-116r (*Josquin*) • I-Rvat, C.S.16, No.15, 172v-176r (*Josquin*) • I-Rvat, C.S.42, No.17, 99v-103r (*Josquin des pres*. Numbered XIII in the source)  
 Text by Ercole Strozzi (See Lowinsky, *Medici*, iii, 199-200)  
 4. Attaignant, *Treize*, iv, 23 • Braithwaite, *Introduction*, iv, 211-25 • Josquin, *Werken*, Motetten, ii, 18 • Lowinsky, *Medici*, ii, 297-310

Intabulation of Part III: keyboard

2. 1578<sup>24</sup>, No.96, 128v (*Josquin. Cabezón*)

**Virgo sub etheris**

See French texts: **Comme femme**

**Agricola**

4vv

**Viri Galilei aspicientes**

2/ of **Tempus meum est**

**Févin**

4vv

**Virtus sancti spiritus**

2/ of **Preter rerum seriem**

**Josquin**

6vv

**Virtutum expulsi terribis**

**van Stappen**

4vv

1. **12**, No.66, 87v-88r (*Crispinus de stappen*)

**Vox clamantis in deserto**

**Tromboncino**

4vv

1. **18**, No.58 (*B.T.*) • **40**, No.58 (*B.T.*)

3. E-Mp, 2-1-5, 65r (Anon. à3)

**Vulnerasti cor meum**

[Anon.]

4vv

(Rein)

1. **55**, No.21 (Anon.)

2. 1526<sup>2</sup>, No.21.(Anon. *Ant. de fevin.* at the head of the Tenor page)

3. D-Rp, A.R.940-941, No.30 (*Conradus Rein*) • E-Mmarch, R.6832, No.1 (Anon.) • I-Bc, Q19, No.57, 87v-88r (Anon.) • I-CMac, L (B), No.9, 59v-61r (Anon.)

4. Gehrenbeck, *Corona*, 1920-1927 • Morales, *Opera Omnia* iii, 166-71

Comments: I can see no justification for the assertion of Anglès (Morales, *Opera Omnia*, iii preliminary p. 41) that this work is by Mouton

**Vultum tuum deprecabuntur**

**Josquin**

4vv

2/ *Sancta Dei genitrix*; 3/ *Intemerata Virgo*; 4/ *O Maria nullam*; 5/ *Mente tota tibi supplicamus*; 6/ *Ora pro nobis*; 7/ *Christi fili Dei*

1. **21**, No.38 (*Josquin de pres*)

2. 1539<sup>2</sup>. (Part 5) • 1559<sup>2</sup>, No.11 (*IOSQVIN.* Part 5 only)

3. CH-SGs, 463 (Anon. Part 5) • D-B, 40021, No.106, 217v-218r (Anon. Part 5) • D-Mbs, 19, No.7, 58v-63r (Anon. Part 5) • D-Rp, C.120, No.44, pp. 85-86. (Anon. Part 5, untexted) • D-USch 237 a-d, 10r (Anon. Parts 2-6) • E-Bbc, 454, No.59, 128v-130r (Anon. Parts 3-4) • E-SE, s.s., No.18, 85v-87r (*Josquin Dupres.* Part 3) • F-CA, 125-128, No.93, 86v-87r (Anon. Part 3, texted as *O intemerata* with a 2/ texted *O Maria nullam*) • I-Mfd, 2266, 104v (Anon. Parts 3-6) • I-Pc, A17, No.122, 180v-181r (Anon. Parts 1 and 2); No.2, 4v-5r (Anon. Part 3); No.102, 154v-155r (Anon. Part 5); No.120, 178v-179r (Anon. Part 7) • I-Rvat, C.S.26, No.14, 136v-138r (*Josquin.* Part 5) • Pl-Wu, 58, 92v-93r (Anon. Part 5)

4. Josquin, *Werken*, Motetten, i, 7

Comments: Part 3 is the basis of masses by Forestier and Hellinck • Part 5 is the basis for Févin's mass, also published by Petrucci

Literature: Macey, "Josquin's Little"

Intabulations

3. CH-SGs, 530 (Anon. Part 5 only) • D-B, 40026 (Part 5)



*Italian Texts*

- A che affligi el tuo servo** **Tromboncino** 4vV  
 1. 23, No.14 (B.T.) • 37, No.14 (B.T.)  
 4. Schwartz, *Frottole*, 53
- A che son hormai conducto** **Demophon** 4vV  
 1. 36, No.18 (ALEXANDRO DEMOPHON)  
 4. Torchi, *L'Arte*, 5
- A la absentia che me acora** **Cara** 4vV  
 1. 25, No.46 (M.C.C.V.)  
 4. Prizer, *Courtly*, ii, 46–50
- A la bruma al giatio al vento** **Pifaro** 4vV  
 1. 35, No.22 (NI. PI.)  
 4. Boscolo, *Frottole*, 160 • Luisi, *Cantar*, 258–59
- A la fama se va per varie schale** **Tromboncino** 4vV  
 1. 48, No.11 (B.T.: additional text on 55r)  
 4. Facchin & Zanovello, *Frottole*, 131  
 Intabulation: voice and lute  
 1. 49, No.13 (B.T.); 58, No.13 (B.T.)  
 4. Disertori, *Frottole*, 328–29
- A la fe per la mia fe** **Cesena** 4vV  
 1. 25, No.5 (P.C. in index)  
 Intabulation: voice and lute  
 1. 50, No.47, 47v–48r (Pele. Cesena)  
 4. Disertori, *Frottole*, 566–67
- A la fe si a la fe bona** [Anon.] 4vV  
 1. 18, No.48 (Anon.) • 40, No.48 (Anon.)  
 3. I-Bc, Q18, No.6, 6v–7r (Anon.)  
 4. Cesari, *Frottole*, 131  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.77, 47r (Anon.)
- A la guerra** **Tromboncino** 4vV  
 1. 16, No.34 (B.T.)  
 3. I-Fc, 2441, No.21, 23v–24r (Anon.)  
 4. Cesari, *Frottole*, 26 • Schwartz, *Frottole*, 24  
 Intabulation: voice and lute  
 1. 49, No.55 (B.T.); 58, No.55 (B.T.)  
 4. Disertori, *Frottole*, 406–407
- A ma donna spietata li rai novi**  
 see **Ama pur donna spietata** **d'Ana** 4vV
- A pe de la montagna** **Rossino** 4vV  
 1. 35, No.37 (ROSIN MANTOVANO)  
 4. Boscolo, *Frottole*, 199 • Gallico, *Rimeria*, 167
- A te drizo ogni mio passo** **Ludovico** 4vV  
 1. 41, No.52 (Ludovico milanese)  
 4. Jeppesen, *Laude*, 84–85

<b>A ti sola ho dato el core</b>	<b>Antiquis</b>	4vv
1. 25, No.38 ( <i>A. DE ANTIQVIS VENETVS</i> )		
4. Zupanovic, <i>Sedamnaest frottola</i>		
<b>A tuo modo affligi</b>		
2/ of <b>La mia vita liberale</b>	<b>d'Ana</b>	4vv
<b>Accio che il tempo</b>	<b>Tromboncino</b>	4vv
1. 36, No.4 ( <i>B.T.</i> )		
Intabulation: voice and lute		
1. 49, No.3 ( <i>B.T.</i> ); 58, No.3 ( <i>B.T.</i> )		
4. Disertori, <i>Frottole</i> , 312–13		
<b>Ad ognhor cresce la doglia</b>	[Anon.]	4vv
1. 26, No.54 (Anon.)		
3. I-Mt, 55, No.42, 42v-44r (Anon.)		
4. Jeppesen, <i>Frottola</i> , iii, 274–77		
<b>Adio siati chio me ne vo</b>	[Anon.]	4vv
1. 26, No.48 (Anon.)		
Intabulation: lute accompaniment to a Superius		
3. F-Pn, 27, No.99, 50v (Anon.)		
<b>Adio signora adio</b>	<b>Pesenti</b>	4vv
1. 16, No.55 ( <i>MICHA.</i> )		
4. Cesari, <i>Frottole</i> , 38 • Schwartz, <i>Frottole</i> , 37		
<b>Adre che festi</b>		
See <b>Nadre che festi</b>	<b>Dammonis</b>	4vv
<b>Aer de capituli</b>		
See <b>Li angelici sembianti</b>	[Anon.]	4vv
See <b>Nesce la speme mia</b>	<b>Cara</b>	4vv
See <b>Poi che son di speranza</b>	<b>Lulinus</b>	4vv
See <b>Un sollicito amor una gran fede</b>	<b>Lurano</b>	4vv
<b>Afflicti spirti miei</b>	<b>Tromboncino</b>	4vv
1. 36, No.2 ( <i>B.T.</i> Additional text on 55r)		
Intabulation: voice and lute		
1. 49, No.1 ( <i>B. T.</i> ); 58, No.1 ( <i>B. T.</i> )		
4. Disertori, <i>Frottole</i> , 308–309		
<b>Ah partiale e cruda morte</b>	<b>Tromboncino</b>	4vv
1. 16, No.31 ( <i>B.T.</i> )		
4. Cesari, <i>Frottole</i> , 23 • Schwartz, <i>Frottole</i> , 22		
Intabulation: lute accompaniment to a superius		
3. F-Pn, 27, No.33, 38r (Anon. Incipit <i>Partiale e cruda morte</i> )		
<b>Ah vil cor piglia ardimento</b>	[Anon.]	4vv
1. 48, No.36 (Anon.)		
4. Facchin & Zanovello, <i>Frottole</i> , 183		
<b>Ai cieco &amp; crudo amore</b>	<b>Dupre</b>	voice + lute
Intabulation: voice and lute		
1. 50, No.32 ( <i>Helias Dupre</i> )		
4. Disertori, <i>Frottole</i> , 525		
<b>Ai maroni ai bel maroni</b>	<b>Tromboncino</b>	4vv
1. 35, No.40 ( <i>B.T.</i> )		

4. Boscolo, *Frottole*, 208 • Gallucci, *Festival*, ii, 283–287

Comment: Prizer, “Facciamo”, regards this as a carnival song from northern Italy

**Aime ch’a torto** [Anon.] 3vv

I. 26, No.4 (Anon.)

Text by Giustiniani: part 2 of *Io vedo ben ch’amore e traditore* (Cf. *Moro di doglia*)

4. Disertori, *Frottole*, 255–59 • Haar, “Petrucci”, 23–27 • Luisi, *Laudario*, ii, 230–33

**Ahime ch’io moro** **Pesenti** 4vv

I. 16, No.44 (*MICHA.*)

4. Cesari, *Frottole*, 33

Intabulation: voice and lute

I. 49, No.59 (*D.M.C.*); 58, No.59 (*D.M.C.*)

4. Disertori, *Frottole*, 412–413

**Aime ch’io son scaciato** [Anon.] 4vv

I. 26, No.14 (Anon.)

**Aime dolce mio dio** **Dammonis** 4vv

I. 29, No.8 (Dammonis); 45, No.8 (Dammonis)

4. Jeppesen, *Laude*, 103

**Aime el cor aime la testa**

See **Oime el cor oime la testa**

**Cara** 4vv

**Ahime lasso ahime dolente** **Michele** [?Pesenti] 4vv

I. 25, No.2 (*.M.I.C.*)

Intabulation: voice and lute

I. 50, No.51 (*Mi. C.*)

4. Disertori, *Frottole*, 572–74

**Aime sospiri non trovo pace** [Anon.] 3vv

I. 26, No.5 (Anon.)

3. cf. E-E, IV.a.24, 85v–86r (Anon.). The work is cited in I-Rvat, Ottob.251, 34r

Text by Giustiniani, according to Luisi, although Pirrotta, “Ricerzare”, thinks not: Carboni and Ziino call it a “Canzonetta-Viniziana”

4. Carboni and Ziino, “Composizioni”, p. 456 • Disertori, *Frottole*, 260–63 • Haar, “Petrucci”, 28–31 • Hanen, *Chansonnier*, 302–304 • Luisi, *Laudario*, ii, 268–69 • Rubsamén, *Justiniane*, 180–82

**Aiutami chio moro** **Cara** 4vv

I. 36, No.59 (*M.C.*)

4. Prizer, *Courtly*, ii, 63–64

**Al bel fonte sacro e degno** **Dammonis** 4vv

I. 29, No.25 (Dammonis); 45, No.25 (Dammonis)

4. Jeppesen, *Laude*, 121

**Al di donna non dormire** **Lurano** 4vv

I. 18, No.50 (*FD.L.*) • 40, No.50 (*FD.L.*)

3. GB-Lbl, Eg.3051, No.53, 60v–61r (Anon. Text *Odi donna el mie tormento*)

4. Cesari, *Frottole*, 132

**Al foco al foco**

See **Don don—al foco al foco**

**Stringari** 4vv

**Al ombra dun bel velo** [Anon.] 4vv

I. 56, No.25 (Anon.)

4. Luisi & Zanovello, *Frottole*, 158

**Alhor quando arivava**Line 2 of **Dal lecto me levava****Pesenti** 4vv**Alma svegliate hormai****G. Brocco** 4vv1. **16**, No.1 (*IO. BROCC.*)

3. I-Fn, Panc.27, No.17, 16v-17r (Anon.)

4. Cesari, *Frottole*, 3 • Schwartz, *Frottole*, 1**Alme celeste che riposo****Ludovico** 4vv1. **35**, No.51 (*LUDOVICO MILANESE*)4. Boscolo, *Frottole*, 237 • Disertori, *Frottole*, 145-46**Ama pur donna spietata****d'Ana** 4vv1. **25**, No.45 (*F.A.V.* in the index)

3. I-Fn, 337, No.18, 19v (Anon.)

Intabulation: lute accompaniment to a Superius

3. F-Pn, 27, No.60, 43v (Anon. Incipit reads *A ma donna spietata li rai novi*)**Amando e desiando io vivo****Cariteo** 4vv1. **48**, No.64 (*CARITEO*)4. Facchin & Zanovello, *Frottole*, 254 • Luisi, *Cantar*, 113

Intabulation: voice and lute

1. **50**, No.10 (*Cariteo*)4. Disertori, *Frottole*, 478-79

Literature: Disertori, "Contradiction"

**Ameni colli****Ludovico** 5vv1. **35**, No.32 (*LUDOVICO MILANESE*)4. Boscolo, *Frottole*, 183

Intabulation: voice and lute

1. **50**, No.49 (*Ludo. Mila.*)4. Disertori, *Frottole*, 570-71**Amero non amero****Cara** 4vv1. **56**, No.21 (*M.C.*)4. Luisi & Zanovello, *Frottole*, 150 • Prizer, *Courtly*, ii, 130-32**Amor a chi non val****d'Ana** 4vv1. **23**, No.34 (*FV.*) • **37**, No.34 (*FV.*)

3. I-Mt, 55, No.14, 14v-15r (Anon.)

4. Jeppesen, *Frottola*, iii, 207-208 • Schwartz, *Frottole*, 66**Amor con le tue faze****d'Ana** 4vv1. **23**, No.35 (*FV.*) • **37**, No.35 (*FV.*)3. I-Mt, 55, No.13, 13v-14r (Anon. Text *Amor cum le faze*)4. Jeppesen, *Frottola*, iii, 205-206 • Schwartz, *Frottole*, 67**Amor Jesu divino****Dammonis** 5vv1. **29**, No.15 (Dammonis); **45**, No.15 (Dammonis)4. Jeppesen, *Laude*, 110**Amor poi che non poi****Michele** [?Pesenti] 4vv1. **25**, No.15 (*MICHAEL.*; *M.* in the index)2. 1510, No.18, 10r (*M.*)**Amor quando fioriva****Lulinus** 4vv1. **56**, No.42 (*Ioannes Lulinus Venetus*)

Text by Petrarch, *Canzoniere*, CCCXXIV

4. Luisi & Zanovello, *Frottole*, 199

**Amore quando speravo** **Pisano** 4vv

2/ *Tal chio pavento assai*

1. 67, No.2 (Pisano)

3. I-Fc, 2440, No.39, 68v-71r (Anon.) • I-Fn, 164-167, No.8, 11r-12r (Anon.)

Text by L. Strozzi

4. Pisano, *Collected Works*

**Amore se voi chi torni** **Pisano** 4vv

1. 67, No.5 (Pisano)

3. I-Fn, 164-167, No.9 (Anon)

Text by Petrarch, *Canzoniere*, CCLXX, 1-15

4. Haar, *Chanson*, 219 • Pisano, *Collected Works*

**Amor se voi chio torni** **Tromboncino** 4vv

1. 56, No.12 (*Bartholomeus Tromboncinus*)

3. I-Vnm, IV.1795-1798, No.3 (Anon.)

Text by Petrarch, *Canzoniere*, CCLXX, 1-15

4. Luisi, *Apografo*, 7-8 • Luisi & Zanovello, *Frottole*, 127

**Amor sempre me dimostra** **Nicolo** 4vv

1. 17, No.46 (Anon.) • 42, No.46 (*Nico. Pa.*)

4. Cesari, *Frottole*, 84

**Andiam tutti cantando**

2/ of *Cum jubili damore*

**Dammonis** 4vv

**Anima beneditta** **Dammonis** 4vv

1. 29, No.56 (*In. Dam.*); 45, No.56 (*In. Dam.*)

Text by Giustiniani

4. Jeppesen, *Laude*, 151 • Luisi, *Laudario*, ii, 14

**Anima che del mondo vo fugire** **Dammonis** 4vv

2/ *Guarda se le cagion*

1. 29, No.57 (Dammonis); 45, No.57 (Dammonis)

Text by Belcari

4. Luisi, *Laudario*, ii, 318-21

**Anima mia diletta** **Zesso** 4vv

1. 41, No.41 (*I.B.Z.. Headed Oda*)

4. Jeppesen, *Laude*, 62

**Aprnder la mia donna** **Tromboncino** 4vv

1. 36, No.6 (*B.T.*)

**Aqua aqua aiuto al foco** **Tromboncino** 4vv

1. 48, No.50 (*B.T.*)

4. Facchin & Zanovello, *Frottole*, 216 • Gallico, "Dialogo", 210 • Luisi, *Del cantar*, 309  
Intabulation: voice and lute

1. 49, No.32 (*B.T.*); 58, No.32 (*B.T.*)

4. Disertori, *Frottole*, 364-65

Literature: Gallico, "Dialogo"

**Aqua aqua al focho** **Pifaro** 4vv

1. 26, No.19 (*NICOLO PIFAR.*)

- Aqua aqua al foco** **Timoteo** 4vv  
 1. **48**, No.52 (*TIMOTEO*)  
 4. Facchin & Zanovello, *Frottole*, 220 • Luisi, *Cantar*, 309
- Aqua non e lhumor** **Tromboncino** 4vv  
 1. **56**, No.70 (*B.T.*)  
 4. Boorman, *Frottole* • Einstein, *Elffe*, 620 • Einstein, *Madrigal*, iii, 318 • Luisi & Zanovello, *Frottole*, 278  
 Intabulation: voice and lute  
 2. [c.1520]<sup>?</sup>, No.6, 9r-9v (*B.T.*)
- Aque stilante** **Alauro** 4vv  
 1. **56**, No.68 (*Hie. Alauro*)  
 4. Luisi & Zanovello, *Frottole*, 272
- Arbor victorioso arbor fecondo** **Tromboncino** 4vv  
 1. **41**, No.10 (*Tromboncino*)  
 4. Jeppesen, *Laude*, 16
- Arda el ciel el mondo tutto** [Anon.] 4vv  
 1. **18**, No.43 (Anon.) • **40**, No.43 (Anon.)  
 3. F-Pn, 676, No.108, 119v-120r (Anon.) • I-Fc, 244I, No.8, 9v-10r (Anon.) • I-Fn, 337, No.22, 32v (Anon.) • I-Fn, Panc.27, No.43, 27v-28r (Anon.)  
 4. Cesari, *Frottole*, 27  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.59, 43r (Anon. Titled *Grida el ciello*)
- Ardo e bruscio e tu noi senti** **Pesenti** 4vv  
 1. **16**, No.35 (*MICHAEL PESENTUS VERO.*)  
 4. Cesari, *Frottole*, 27 • Schwartz, *Frottole*, 25
- Arma del mio valor** **Cara** 4vv  
 1. **48**, No.19 (*M.C.*)  
 4. Facchin & Zanovello, *Frottole*, 153  
 Intabulation: voice and lute  
 1. **49**, No.22 (*M.C.*); **58**, No.22 (*M.C.*)  
 4. Disertori, *Frottole*, 346-47
- Ascoltame madona**  
 See **Scoltatime madonna** [Anon.] 4vv
- Audite vui fenestre**  
 See **Udite voi fenestre** **Cara** 4vv
- Ave Maria. Regina in cielo** **Tromboncino** 4vv  
 1. **41**, No.44 (*B.T.* The index lists this as *Ave maria in cielo e in terra*)  
 4. Jeppesen, *Laude*, 66-67
- Ave victorioso e sancto legno** **Cara** 4vv  
 1. **41**, No.18 (*MArcheto [sic]*)  
 3. I-Fn, Panc.27, No.14, 14r (Anon.)  
 4. Jeppesen, *Laude*, 28-30.
- Avendo in la mia mente** [Anon.] 4vv  
 1. **48**, No.40 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 192
- Ay maroni ai bel maroni**  
 See **Ai maroni ai bei maroni** **Tromboncino** 4vv

- Ayme che doglia e questa** **G. Brocco** 4vv  
 1. **16**, No.18 (*IOANNES BROCCHUS VERO.*)  
 4. Cesari, *Frottole*, 14 • Schwartz, *Frottole*, 12
- Ben ben ben tu mhai lassa** **Peregrinus** 4vv  
 1. **36**, No.48 (*PEREGRINVS CESENA*)
- Ben che ame si fiera e dura** **Antenore** 4vv  
 1. **35**, No.20 (*HONO. ANTE.*)  
 4. Boscolo, *Frottole*, 154
- Ben che amor mi faccia torto** **Tromboncino** 4vv  
 1. **16**, No.29 (*B.T.*)  
 4. Cesari, *Frottole*, 22 • Schering, *Geschichte*, 68 • Schwartz, *Frottole*, 20  
 Intabulation: voice and lute  
 1. **49**, No.51 (*B.T.*); **58**, No.51 (*B.T.*)  
 4. Disertori, *Frottole*, 398–399  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.34, 38r (Anon.)
- Ben che inimica e tediosa sei** [Anon.] 4vv  
 1. **23**, No.21 (Anon. Headed *Sonetto*) • **23**, No.51 (Anon. Text *Chi vede gir*) • **37**, No.21 (Anon. Headed *Sonetto*) • **37**, No.51 (Anon. Text *Chi vede gir*)  
 4. Schwartz, *Frottole*, 59
- Ben che la faccia al quanto** [Anon.] 4vv  
 1. **26**, No.10 (Anon. Headed *Per sonetti*)
- Ben che soletto vado** [Anon.] 4vv  
 1. **25**, No.16 (Anon.)  
 3. CH-Sgs, 463, No.169, 60r and 118r (Anon. Texted *Se ben soletto vado*. Headed *Hypoionicus, idest sextus*) • I-Fn, 121, 14v–15r (Anon. Texted *Se ben soletto vado*)
- Ben chel ciel me thabbi tolto** **Tromboncino** 4vv  
 1. **48**, No.9 (*B.T.*)  
 4. Facchin & Zanovello, *Frottole*, 126  
 Intabulation: voice and lute  
 1. **49**, No.60 (*B.T.*); **58**, No.60 (*B.T.*)  
 4. Disertori, *Frottole*, 414–16
- Ben chio serva a cor ingrato** [Anon.] 4vv  
 1. **18**, No.38 (Anon.) • **40**, No.38 (Anon.)  
 3. F-Pn, 676, No.79, 88v–89r (Anon.) • I-Fn, 230, No.9, 10v–11r (Anon.)  
 4. Cesari, *Frottole*, 124
- Ben cognosco el tuo cor** **d'Ana** 4vv  
 1. **26**, No.39 (*FI.*)
- Ben mi credea** **Tromboncino** 4vv  
 1. **56**, No.7 (*B.T.*)  
 3. I-Vnm, IV.1795–1798, No.4 (Anon.)  
 Text by Petrarch, *Canzoniere*, CCVII, 1–13  
 4. Luisi, *Apografo*, 9–11 • Luisi & Zanovello, *Frottole*, 114  
 Intabulation: voice and lute  
 2. [c.1520]<sup>7</sup>, No.33, 41r–43r (*ET.*)

- Ben mille volte al di** **Pesenti** 4vv  
 1. **16**, No.51 (*MICHA*. Headed *MODVS DICENDI CAPITULA*.)  
 4. Cesari, *Frottole*, 36 • Haar, "Chanson", 211 • Schwartz, *Frottole*, 35
- Ben sera crudel e ingrato** **Nicolo** 4vv  
 1. **41**, No.15 (*D. NICOLO*)  
 4. Jeppesen, *Laude*, 22–23
- Ben sera crudel e ingrato** **Tromboncino** 4vv  
 1. **41**, No.2 (*Tromboncino*)  
 4. Jeppesen, *Laude*, 2–3
- Benedetto chi te adora** [Anon.] 5vv  
 1. **25**, No.44 (Anon.)
- Biageretta savoiana**  
 See **Bergerette savoyenne** **Josquin** 4vv
- Bona dies bona sera** **Cara** 4vv  
 1. **36**, No.50 (*M.C.*)  
 4. Prizer, *Courtly*, ii, 65–68
- Cade ogni mio pensier** **Tromboncino** 4vv  
 1. **36**, No.55 (*B.T.*)  
 Intabulation: voice and lute  
 1. **49**, No.12 (*B.T.*); **58**, No.12 (*B.T.*)  
 4. Disertori, *Frottole*, 344
- Candida rosa** **Eustache Romano** 4vv  
 1. **56**, No.14 (*Eustachius D. M. Romanus*)  
 Text by Petrarch, *Sonnetti*, CCXLVI–CCXLVII  
 4. Eustachio Romano, *Musica*, 145–48 • Luisi & Zanovello, *Frottole*, 132
- Canzon se lesser meco**  
 2/ of **Nella stagion che ciel** **Pisano** 4vv
- Caso crudel che ogni mortal** **Alauro** 4vv  
 1. **56**, No.64 (*Hie. Alauro*)  
 4. Luisi & Zanovello, *Frottole*, 261
- Cerchato ho sempre solitaria a vita** **Eustache Romano** 4vv  
 1. **56**, No.22 (*Eustachius D. M. R.*)  
 Text by Petrarch, *Sonnetti*, CCLIX  
 4. Eustachio Romano, *Musica*, 165–68 • Luisi & Zanovello, *Frottole*, 152  
 Comment: Eustachio Romano, *Musica*, 18, attributes this work to him rather than to Eustachio de Monte Regali
- Certo nascer non dovea**  
 2/ of **La Pieta chiuso ha le porte** **Tromboncino** 4vv
- Che debbio far** **Tromboncino** 4vv  
 1. **36**, No.15 (*B.T.*)  
 2. 1510, No.32, 31v–32r (*B.T.*)  
 3. I-Fn, 164–167, No.36, 46v–47r (Anon. Text *Che deggio far*)  
 4. Disertori, *Frottole*, 278–83 • Rubsamen, *Literary*, 57  
 Intabulation: keyboard  
 2. 1517<sup>3</sup>, No.7, 12v–13v (*B.T.*)  
 4. Disertori, *Frottole*, 278–83  
 Intabulation: lute



3. D-Mbs, 267, No.45, 50r (Anon.)  
 Intabulation: voice and lute  
 1. **49**, No.8 (B.T); **58**, No.8 (B.T)  
 4. Disertori, *Frottole*, 278–83 and 322–23.

**Che debo far**

See **Che debbio far** **Tromboncino** 4vv

**Che deggio fare** **Pisano** 4vv

2/ *Fuggi fugi*

1. **67**, No.16 (Pisano)  
 3. I-Fc, 2440, No.42, 74v–77r (Anon.) • I-Fn, XIX.164–167, No.12 (Anon.)  
 Text by Petrarch, *Canzoniere*, CCLXVIII  
 4. Jeppesen, *Neuentdeckten*, 86 • Pisano, *Collected Works*

**Che deggio far**

See **Che debbio far** **Tromboncino** 4vv

**Che fa la ramacina** **Compère** 4vv

1. **23**, No.80 (COMPERE) • **37**, No.80 (COMPERE)  
 3. F-Pn, 1817, No.28 (Anon.) • I-Bc, Q17, No.57, 62v–63r (*Loyset Compere*) • I-CT, 95–96, No.28, 25r (Anon.) • I-Fn, 164–167, No.35, 46r (Anon.)  
 4. Compère, *Opera Omnia*, • Pannella, *Composizioni* • Schwartz, *Frottole*, 92 • Westphal, *Karnevalslieder*, 9

**Che fa la ramacina**

Altus of **Fortuna dun gran tempo** **Fogliano** 4vv

**Che fai alma** [Anon.] 4vv

1. **56**, No.69 (Anon.)  
 4. Luisi & Zanovello, *Frottole*, 275

**Che faralla che diralla** **Michele Vicentino** 4vv  
 (Tromboncino)

1. **56**, No.26 (D.M.)  
 2. 1513<sup>1</sup>, No.27, 39v–40r • 1518, No.27, 39v–40r. (*D. Michael V.*) • [c.1517]<sup>1</sup> (1520), No.27, 39v–40r (*D. Michael Vicentino*) • 1563<sup>6</sup>, 91r (For two voices: Anon.)  
 4. Einstein, *Canzoni*, 52–53 • Luisi, *Cantar*, 284–85 • Luisi & Zanovello, *Frottole*, 162  
 Intabulation: keyboard  
 2. 1517<sup>3</sup>, No.21, 33r–33v (B.T.)  
 Intabulation: lute  
 3. US-Cn, 107501, No.5b, 10r–10v (Anon. Headed *Che farala per sua coda*, i.e., to *O mia cieca* by Cara)

**Che piu felice sorte** **Rosseto** 4vv

1. **17**, No.25 (ANTONIVS ROSSETVS VERONENSIS) • **42**, No.25 (ANTONIVS ROSSETVS VERONENSIS)  
 4. Cesari, *Frottole*, 66

**Che si fa cosi misto** **Dupre** 4vv

1. **48**, No.45 (HE. Dupre)  
 4. Facchin & Zanovello, *Frottole*, 201

**Che te giova servir** [Anon.] 4vv

1. **26**, No.52 (Anon.)

**Chi dal ciel non ha favore** **Nicolo** 4vv

1. **18**, No.27 (N.P) • **40**, No.27 (N.P)

4. Cesari, *Frottole*, 113 • Underwood, *Renaissance*, 207–209  
Intabulations: voice and lute
3. I-Fn, 62(b), 1r. (Anon.)
4. Fabris, *Frottola*, 7 • Underwood, *Renaissance*, 207–209
- Chi e pregon del ciecho amore** [Anon.] 4vv
1. **48**, No.63 (Anon.)
4. Facchin & Zanovello, *Frottole*, 252
- Chi in pregon crede tornarmi** **Tromboncino** 4vv
1. **35**, No.3 (B.T.)
4. Boscolo, *Frottole*, 117  
Intabulation: voice and lute
1. **49**, No.14 (B.T.); **58**, No.14 (B.T.)
4. Disertori, *Frottole*, 330–31
- Chi la castra la procella** **Cara** 4vv
1. **48**, No.12 (M.C.)
4. Facchin & Zanovello, *Frottole*, 133 • Gallucci, *Festival*, ii, 293–96 • Gallucci, *Florentine* • Prizer, *Courtly*, 424  
Comment: Prizer, “Facciamo”, regards this as a carnival song from Mantua
- Chi lharebbe mai creduto**
- See **Chi lharia mai creduto** **Cara** 4vv
- Chi lharia mai creduto** **Cara** 4vv
1. **48**, No.20 (M.C.)
3. F-Pn, 676, 28v-29r (Anon.) • I-Fc, 2441, No.45, 47v-48r (Anon.)
4. Facchin & Zanovello, *Frottole*, 155  
Intabulation: voice and lute
1. **49**, No.21 (Anon. Texted *Chi lharebbe mai creduto*); **58**, No.21 (Anon. Texted *Chi lharebbe mai creduto*)
4. Disertori, *Frottole*, 345
- Chi lo sa e chi nol sa** **Dupre** 4vv
1. **36**, No.39 (E. DVPRE)
- Chi me dara piu pace** **Cara** 4vv
1. **16**, No.14 (M.C.)
3. I-Fc, 2441, No.67, 69v-70r (Anon.)
4. Cesari, *Frottole*, 11 • Schwartz, *Frottole*, 10  
Intabulation: voice and lute
1. **49**, No.65 (M.C.); **58**, No.65 (M.C.)
4. Disertori, *Frottole*, 423
- Chi non ha martel suo** [Anon.] 4vv
1. **35**, No.11 (Anon.)
4. Boscolo, *Frottole*, 124
- Chi non sa che sial dolore** **Lulinus** 4vv
1. **56**, No.53 (*Io. Lu. V*)
4. Luisi & Zanovello, *Frottole*, 231
- Chi non sa chel cor gli ho dato** **Stringari** 4vv
1. **35**, No.33 (*ANTONIVS PATA*.)
4. Boscolo, *Frottole*, 186

<b>Chi non sa chi non intende</b>	<b>Tromboncino</b>	4vv
1. <b>26</b> , No.24 ( <i>B.T.</i> )		
Intabulation: voice and lute		
1. <b>50</b> , No.33 ( <i>B.T.</i> )		
4. Disertori, <i>Frottole</i> , 528–31		
<b>Chi promette e debitore</b>	[Anon.]	4vv
1. <b>35</b> , No.14 ( <i>Anon.</i> )		
4. Boscolo, <i>Frottole</i> , 140		
Intabulation: voice and lute		
1. <b>50</b> , No.35 ( <i>Anon.</i> )		
4. Disertori, <i>Frottole</i> , 538–39		
<b>Chi propritio ha la so stella</b>	<b>Capreolus</b>	4vv
1. <b>48</b> , No.26 ( <i>A.C.</i> )		
4. Facchin & Zanovello, <i>Frottole</i> , 168		
<b>Chi se fida de fortuna</b>	<b>Tromboncino</b>	4vv
1. <b>18</b> , No.52 ( <i>B.T.</i> ) • <b>40</b> , No.52 ( <i>B.T.</i> )		
3. I-Fc, 2441, No.17, 19v–20r ( <i>Anon.</i> )		
4. Cesari, <i>Frottole</i> , 134		
<b>Chi se pasce de speranza</b>	<b>Tromboncino</b>	4vv
1. <b>18</b> , No.56 ( <i>B.T.</i> ) • <b>40</b> , No.56 ( <i>B.T.</i> )		
4. Cesari, <i>Frottole</i> , 136		
<b>Chi servir vol con speranza</b>	[Anon.]	4vv
1. <b>48</b> , No.55 ( <i>Anon.</i> )		
4. Facchin & Zanovello, <i>Frottole</i> , 231		
<b>Chi vede gir la mie dea</b>		
See <b>Ben che inimica e tediosa</b>	[Anon.]	4vv
<b>Chi vi dara piu luce</b>	<b>d'Ana</b>	voice + lute
Intabulation: voice and lute		
1. <b>49</b> , No.34 ( <i>F.V.</i> ); <b>58</b> , No.34 ( <i>F.V.</i> )		
4. Disertori, <i>Frottole</i> , 368–69		
<b>Chi vi dara piu luce</b>	<b>Tromboncino</b>	4vv
1. <b>35</b> , No.55 ( <i>B.T.</i> Index and three lower voices read <i>Chi vi dira piu luce</i> )		
4. Boscolo, <i>Frottole</i> , 244		
Intabulation: voice and lute		
1. <b>49</b> , No.36 ( <i>B.T.</i> ); <b>58</b> , No.36 ( <i>B.T.</i> )		
4. Disertori, <i>Frottole</i> , 372–73		
<b>Chi vol pace nel suo core</b>	<b>Dammonis</b>	4vv
1. <b>29</b> , No.51 ( <i>In. Dam.</i> Headed <i>De pace</i> ); <b>45</b> , No.51 ( <i>In. Dam.</i> )		
4. Jeppesen, <i>Laude</i> , 145–46		
<b>Chia martello dio</b>	<b>Dupre</b>	4vv
1. <b>36</b> , No.40 ( <i>E. DVPRE</i> )		
<b>Chiare fresche e dolce aque</b>	<b>Eustache de Monte Regalo</b>	4vv
1. <b>56</b> , No.15 ( <i>Eustachius D. M. Regali Gallus</i> )		
Text by Petrarch, <i>Canzoniere</i> , CXXVI		
4. Luisi & Zanovello, <i>Frottole</i> , 135		
<b>Chiare fresche e dolce aque</b>	<b>Lulinus</b>	4vv
1. <b>56</b> , No.44 ( <i>Io. lu. V.</i> )		

Text by Petrarch, *Canzoniere*, CXXVI

4. Luisi & Zanovello, *Frottole*, 203

**Chiare fresche e dolce acque** **Pisano** 4vv

1. 67, No.11 (Pisano)

3. I-Fn, 164-167, No.11, 15v-16v (Anon.)

Text by Petrarch, *Canzoniere*, CXXVI

4. Pisano, *Collected Works*

**Chio lassi lalta impresa** [Anon.] 4vv

1. 48, No.51 (Anon.)

4. Facchin & Zanovello, *Frottole*, 218

**Cholei che amor cosi** **Cara** 4vv

1. 48, No.29 (M.C.)

4. Facchin & Zanovello, *Frottole*, 173 • Prizer, *Courtly*, 427

**Chui dicese e non lamare** [Anon.] 3vv

1. 26, No.2 (Anon.)

Text possibly by Giustiniani (see Pirrotta, "Ricerare", 60)

4. Disertori, *Frottole*, 248-51 • Haar, "Petrucci", 17-19 • Luisi, *Laudario*, ii, 271-73

**Come havro dunque il frutto** **Alauro** 4vv

1. 56, No.65 (*Hie. Alauro*)

Text by Pietro Barignano

4. Luisi & Zanovello, *Frottole*, 263

**Come chel bianco cigno** **Cara** 4vv

1. 16, No.13 (M.C.)

3. I-Fc, 244I, No.15, 16v-17r (Anon. Text *Si como el bianco cigno*)

4. Cesari, *Frottole*, XIII • Schwartz, *Frottole*, 10

Intabulation: voice and lute:

1. 49, No.31 (M.C.); 58, No.31 (M.C.)

4. Disertori, *Frottole*, 362

**Come denanzi christo**

See **Como dinanzi a christo fuzira** **Dammonis** 4vv

**Come el piombin** [Anon.] 4vv

1. 26, No.16 (Anon.)

3. I-Bc, Q18, No.15, 15v-16r (Anon. Untexted) • I-Fn, 230, No.27, 26v-27r (Anon.)

• I-Mt, 55, No.19, 19v-20r (Anon.)

Text perhaps by Leonardo Corvino

4. Jeppesen, *Frottola*, iii, No.19

**Come po far el celo** [Anon.] 4vv

1. 23, No.76 (Anon.) • 37, No.76 (Anon.)

4. Schwartz, *Frottole*, 90

**Come potu temer** [Anon.] 4vv

1. 23, No.45 (Anon.) • 37, No.45 (Anon.)

4. Schwartz, *Frottole*, 72

**Come ti sofre il core** [Anon.] 4vv

1. 25, No.32, 30v (Anon.)

**Come va il mondo** **Tromboncino** 4vv

1. 36, No.13 (B.T.)

2. 1510, No.28, 27v-28r (B.T.)

Intabulation: voice and lute

1. **50**, No.16 (*T.B.*)

4. Disertori, *Frottole*, 490–91

**Como dinanzi a christo fuzirai** **Dammonis** 4vv

1. **29**, No.37 (Dammonis); **45**, No.37 (Dammonis)

Text by Giustiniani

4. Luisi, *Laudario*, ii, 26–27

**Con dolor vivo in piacere**

See **Sel te chara**

**Pifaro** 4vv

**Con iubili damore**

See **Cum iubili damore**

**Dammonis** 4vv

**Con la rete cogli el vento**

**d'Ana** 4vv

1. **17**, No.7 (*FRAN. VENE. ORGA.*) • **42**, No.7 (*FRAN. VENE. ORGA.*)

4. Cesari, *Frottole*, 51

**Con pianto e con dolore** [Anon.] 4vv

1. **23**, No.70 (Anon.) • **37**, No.70 (Anon.)

4. Schwartz, *Frottole*, 88

Intabulation: voice and lute

1. **49**, No.6 (Anon.); **58**, No.6 (Anon.)

4. Disertori, *Frottole*, 318

Intabulation: lute accompaniment to a Superius

3. F-Pn, 27, No.95, 50r (Anon. Incipit *Cum pianto e cum dolore*)

**Con pianto e con dolore** [Anon.] voice + lute

Intabulation: voice and lute

1. **50**, No.20 (Anon.)

4. Disertori, *Frottole*, 498

Comments: Despite Disertori, *Frottole*, 498, this setting of the same text is musically different from the preceding entry

**Cono dinanzi a christo**

See **Como dinanzi a christo**

**Dammonis** 4vv

**Consumato ha amor el dardo**

[Anon.] 4vv

1. **36**, No.26 (Anon.)

**Consumatum est hormai**

**Tromboncino** 4vv

1. **26**, No.41 (*B.T.*)

**Cosi confuso e il stato**

**Tromboncino** voice + lute

Intabulation: voice and lute

1. **50**, No.38 (*B.T.*)

4. Disertori, *Frottole*, 544–45

**Cosil tuo ben fussi**

See **Son io donna qual mostri**

**Pisano** 4vv

**Credo ben pero che me ama**

2/ of **Liber fui un tempo in foco**

**Cara** 4vv

**Credul cor per che credesti**

**Cara** 4vv

1. **36**, No.16 (*M.C.*)

4. Ferand, *Improvisation*, 383 • Prizer, *Courtly*, ii, 69–73

**Cresce la pena mia**

**Tromboncino** 4vv

1. **36**, No.9 (*B.T.*)

- Crescie e discrecie il mar** [Anon.] 5vv  
 1. 35, No.21 (Anon.)  
 4. Boscolo, *Frottole*, 157
- Crudel amore tu hai pur** **Antenore** 4vv  
 1. 35, No.19 (*HONO. ANTE.*)  
 4. Boscolo, *Frottole*, 151
- Crudel come mai potesti** **Tromboncino** 4vv  
 1. 16, No.25 (*B. T.*)  
 4. Cesari, *Frottole*, 18 • Schwartz, *Frottole*, 17  
 Intabulation: voice and lute  
 1. 49, No.40 (Anon.); 58, No.40 (Anon.)  
 4. Disertori, *Frottole*, 378–79
- Cum iubili damore** **Dammonis** 4vv  
 2/ *Andiam tutti cantando*  
 1. 29, No.16 (Dammonis. Headed *De nativitate*); 45, No.16 (Dammonis)  
 Text by Giustiniani  
 4. Jeppesen, *Laude*, 111–13 • Luisi, *Laudario*, ii, 36–39
- Da che tu mhai idio** **Dammonis** 4vv  
 1. 29, No.5 (Dammonis); 45, No.5 (Dammonis)  
 Text by Belcari  
 4. Luisi, *Laudario*, ii, 180–81
- Da che tu mhai iesu** **Dammonis** 4vv  
 1. 29, No.6 (Dammonis); 45, No.6 (Dammonis)  
 Text by Castellanus  
 4. Jeppesen, *Laude*, 100–101 • Luisi, *Laudario*, ii, 322–24
- Dapoi chai el mio core**  
 See **Tutto el mondo chiama** **Lurano** 4vv
- Dapoi che cusi pate** **Pifaro** 4vv  
 1. 35, No.28 (*NICOLO PIFARO*)  
 4. Boscolo, *Frottole*, 175
- Da poi che non si po** [Anon.] 4vv  
 1. 23, No.53 (Anon.) • 37, No.53 (Anon.)  
 4. Riemann, *Handbuch*, ii, 356 • Schwartz, *Frottole*, 76
- Da poi chel tuo bel viso** **Rosso Mantovano** 4vv  
 1. 17, No.1 (*R.M.*) • 42, No.1 (*R.M.*)  
 Facsimile: Cesari, *Frottole*, p. 89  
 4. Cesari, *Frottole*, 47
- Da poi che te lasciai** **Dammonis** 4vv  
 1. 29, No.52 (Dammonis); 45, No.52 (Dammonis)  
 Text perhaps by Belcari or Terranuova  
 4. Luisi, *Laudario*, ii, 328–29
- Da poi lunghe fatiche**  
 See **Dopoi lunghe fatiche** [Anon.] 4vv
- Dapoi nocte vien la luce** [Anon.] 4vv  
 1. 35, No.8 (Anon.)  
 4. Boscolo, *Frottole*, 129

**Dagdum dagdum vetusta**Bassus of **Fortuna dun gran tempo****Fogliano**

4vV

**Dal ciel crudo imperio e perverso****d'Ana**

4vV

1. **25**, No.26 (*EV* in index)4. Cesari, *Frottole*, p. II

Comment: Cited in the catalogue for King João IV of Portugal in 1649

**Dal ciel discese amor****d'Ana**

4vV

1. **23**, No.54 (*EV*) • **37**, No.54 (*EV*)

3. I-Fn, 230, No.34, 33v-34r (Anon.)

4. Schwartz, *Frottole*, 77**Dal lecto me levava****Michael** [?Pesenti]

4vV

1. **16**, No.30 (*MICHAEL*. The index gives the first words of the Cantus, *Alhor quando arivava*, the second line of text)Facsimile: Cesari, *Frottole*, p. LXVII4. Cesari, *Frottole*, 22 • Riemann, *Handbuch*, ii, 358 • Schwartz, *Frottole*, 20 • Torrefranca, *Segreto*, 434 • Westphal, *Karnevalslieder*, 7**Daltro hormai voglio haver cura****Pifaro**

4vV

1. **36**, No.25 (*NICOLO PIFARO*.)**Dame almen lultimo vale****Tromboncino**

4vV

See **Dammi almen lultimo vale****Lurano**

4vV

**Dammi almen lultimo vale****Lurano**

4vV

(Tromboncino)

1. **23**, No.86 (*PHI. DE. LV*) • **37**, No.86 (*PHI. DE. LV*) • **56**, No.67 (*B.T*)3. GB-Lbl, Eg.3051, No.37, 42v-43r (Anon.) • I-Fn, 230, No.8, 8v-9r (Anon.) • I-Fn, 337, No.27, 37v (*P. d. Lo.*)4. Luisi & Zanovello, *Frottole*, 270 • Schwartz, *Frottole*, 94Comments: Perhaps a response to *Fammi almen una bona cera***Dammi il tuo amore****Dammonis**

4vV

1. **29**, No.42 (Dammonis. Headed *De christi amore*); **45**, No.42 (Dammonis)

Text by Belcari

Edition: Luisi, *Laudario*, ii, 325-27**Damor che me levava / Dun bel matin****Zesso**

4vV

1. **36**, No.31 (*IOANNES B. ZESSO*.)4. Disertori, *Frottole*, 162-63 • Rubsamen, "Frottole", 209-11**Dapoi . . .**See **Da poi . . .****Datemi pace o duri mei pensieri****Stringari**

4vV

1. **56**, No.37 (*A.P.*)Text by Petrarch, *Canzoniere*, CCLXXIV4. Brancacci, "Sonetto", 460 • Luisi & Zanovello, *Frottole*, 186**De che parlera piu la lingua****Cara**

voice + lute

Intabulation: voice and lute

1. **49**, No.70 (*M.C.*: the first letter damaged); **58**, No.70 (*M.C.*)4. Disertori, *Frottole*, 429**Deh chi me sa dir novella****Michele** [?Pesenti]

4vV

1. **35**, No.47 (*MI. C. & V.*)4. Boscolo, *Frottole*, 225

Intabulation: voice and lute

1. **50**, No.12 (*D. Mi. C. & V.*)

4. Disertori, *Frottole*, 471–73

**Dhe credete donna a me** **P. da Lodi** 4vv

1. **56**, No.33 (*P. L.*)

2. [c.1526]<sup>5</sup> (1523), No.14 (Anon.)

3. I-Vnm, IV.1795–1798, No.9, 10r (Anon.)

4. Luisi, *Apografo*, 22 • Luisi & Zanovello, *Frottole*, 179

**De dolce diva mia** [Anon.] 4vv

1. **18**, No.53 (Anon.) • **40**, No.53 (Anon.)

Facsimile: Cesari, *Frottole*, p. CXXV

3. I-Fc, 244I, No.28, 30v–31r (Anon.)

4. Cesari, *Frottole*, 135

**Deh dolce mia signora** **Cara** 4vv

1. **36**, No.36 (*M.C.*)

3. CH-SGs, 463–464, No.162, 58v and 116v (Anon. Headed *Hypoeolius*)

4. Prizer, *Courtly*, ii, 74–76

**De fossela qui mecho** [Anon.] 4vv

1. **26**, No.58 (Anon.)

3. E-Mp, 2-I-5, 62r (Anon.) • F-Pn, 676, No.49, 57v–58r (Anon. Text *Dhe fusse pur qui meco*)

4. Anglès, *Palacio*, No.98 • Barbieri, *Cancionero*, No.78

**De fusse al men si nota** **Tromboncino** 4vv

1. **56**, No.5 (*B.T.*)

3. I-Vnm, IV.1795–1798, No.7 (Anon.)

4. Luisi, *Apografo*, 18–19 • Luisi & Zanovello, *Frottole*, 108

Intabulations: voice and lute

2. [c.1520]<sup>7</sup>, No.34, 43r–44v (*B.T.*)

**Dhe fusse pur qui mecho**

See **De fossela qui meco** [Anon.] 4vv

**De non de si de no** [Anon.] 4vv

1. **25**, No.33 (Anon.)

4. Einstein, *Madrigal*, iii, 4

**Deh non piu mo Non temer** **Cara** 4vv

1. **36**, No.53 (*M.C.*)

Intabulation: voice and lute

1. **49**, No.18 (*M.C.*); **58**, No.18 (*M.C.*)

4. Disertori, *Frottole*, 338–339

**Deh non piu no non piu spietate** **Zesso** 4vv

1. **35**, No.57 (*IOANNES B. GESSO*. Headed *AERE DA CAPITOLI*)

4. Boscolo, *Frottole*, 248 • Disertori, *Frottole*, 160–61

**De paesi oltramontani** **Lurano** 4vv

1. **48**, No.49 (*PHI D. L.*); **58**, No.49 (*PHI. D. L.*)

4. Facchin & Zanovello, *Frottole*, 214 • Gallucci, *Festival*, ii, 303–304 • Luisi, *Musica*, 205–206

Comment: Prizer, “Facciamo”, regards this as a carnival song from Rome

**Deh per dio non mi far torto** **Tromboncino** 4vv

1. **16**, No.26 (*B.T.*)



3. I-Bc, Q18, No.2, 2v-3r (Anon.) • I-Fc, 2441, No.24, 26v-27r (Anon.)
4. Cesari, *Frottole*, 19 • Schwartz, *Frottole*, 18 • Schwartz, "Nochmals", 5  
Intabulation: voice and lute
1. **50**, No.53 (*B.T.*)
4. Disertori, *Frottole*, 578-79
- De perche in odio mhai** **Pisano** 4vV
1. **67**, No.4 (Pisano)
3. I-Fn, 164-167, No.3 (Anon.)
4. Pisano, *Collected Works*
- De piangeti amaramente** **Dammonis** 4vV
1. **29**, No.46 (Dammonis. Headed *De passione eiusdem verba*); **45**, No.46 (Dammonis)
4. Luisi, *Laudario*, ii, 330-331
- De porgi mano alla fanato ingegno** **Eustachio Romano** 4vV
1. **56**, No.9 (*Eu. De. M. Romanus.*)  
Text by Petrarch, *Sonnetti*, CCCLIV
4. Eustachio Romano, *Musica*, 148-52 • Luisi & Zanovello, *Frottole*, 119
- Deh prendi homai conforto** **Scotto** 4vV
1. **36**, No.60 (*PAVLI. S. Cantus & verba*)
- De scoprire el mio tormento**  
See **Poi che gionto el tempo** **Lurano** 4vV
- De servirti al tuo dispecto** **Lurano** 4vV
1. **25**, No.52 (*PHI. DE L.: FD.L.* in the index)
3. I-Fn, 337, No.10, 11v (*P. d Lo.*)
- Deh si deh no deh si** **Cara** 4vV  
(Tromboncino)
1. **16**, No.16 (*M.C.*)  
Facsimile: Cesari, *Frottole*, p. LXVI
3. I-Bc, Q18, No.14, 14v-15r (Anon.) • I-Fn, Panc.27, No.52, 32v (Anon.)
4. Cesari, *Frottole*, 12 • Einstein, *Unbekannte* • Schwartz, *Frottole*, 15  
Intabulation: lute
3. F-Pn, 27, No.22, 25v-26r (Anon.)  
Intabulation: voice and lute
1. **49**, No.38 (*B.T.*); **58**, No.38 (*B.T.*)
4. Disertori, *Frottole*, 363
- De speranza hormai son fora** [Anon.] 4vV
1. **48**, No.33 (Anon.)
4. Facchin & Zanovello, *Frottole*, 179 • Luisi, *Del cantar*, 235
- Debbio chieder guerra o pace** **Tromboncino** 4vV
1. **18**, No.21 (*B.T.*) • **40**, No.21 (*B.T.*)
4. Cesari, *Frottole*, 108
- Defecerunt donna hormai** **Cara** 4vV
1. **16**, No.4 (*M.C.*)
3. I-Fc, 2441, No.20, 22v-23r (Anon.) • I-Fn, Panc.27, No.37, 23v-24r (Anon. Text  
*Defecerunt vedo hormai*)
4. Cesari, *Frottole*, 4 • Schwartz, *Frottole*, 3  
Intabulation: lute
3. F-Pn, 27, No.63, 44r (Anon.)

- Del partir e gionto** [Anon.] 4vv  
 1. 25, No.28 (Anon.)  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.31, 37v (Anon.)
- Del tuo bel volto** **Tromboncino** 4vv  
 1. 23, No.17 (B.T.) • 37, No.17 (B.T.)  
 4. Schwartz, *Frottole*, 57
- Dela impresa mia amorosa** **Cara** 4vv  
 1. 48, No.13 (M.C.)  
 4. Facchin & Zanovello, *Frottole*, 136 • Prizer, *Courtly*, 430
- Di focho ardente** **Tromboncino** 4vv  
 1. 23, No.55 (B.T.) • 37, No.55 (B.T.)  
 4. Schwartz, *Frottole*, 78
- Di servirti el mio tormento**  
 See **Donna hormai fammi contento** [Anon.] 4vv
- Di tempo in tempo mi si fa men dura** **Eustache de Monte Regali** 4vv  
 1. 56, No.20 (*Eu. D. M. Regali Gallus.*)  
 Text by Petrarch, *Ballate*, CIL  
 4. Luisi & Zanovello, *Frottole*, 146
- Di tempo in tempo** **Lulinus** 4vv  
 1. 56, No.46 (*Io. lu. V.*)  
 Text by Petrarch, *Ballate*, CXLIX  
 4. Luisi & Zanovello, *Frottole*, 208
- Dicha ognun chi mal dir vole** [Anon.] 4vv  
 1. 25, No.21 (Anon.)
- Dilecto albergo e tu** **Cara** 4vv  
 1. 23, No.49 (M.C.) • 37, No.49 (M.C.)  
 3. F-Pn, 676, No.14, 21v-22r (Anon.)  
 4. Schwartz, *Frottole*, 74
- Dime un pocho che vol dire** **Michele** [?Pesenti] 4vv  
 1. 16, No.36 (*MICHAEL.*)  
 3. I-Bc, Q18, No.11, 11v-12r (Anon.)  
 4. Cesari, *Frottole*, 27 • Einstein, *Beispielsammlung* 3 • Schwartz, *Frottole*, 26 • Schwartz, "Nochmals", 6
- Dio lo sa quanto**  
 See **Dio sa quanto me** **Capreolus** 4vv
- Dio sa quanto me** **Capreolus** 4vv  
 1. 17, No.18 (Anon.) • 23, No.66 (*ANT. CAP. Text Dio lo sa quanto*) • 37, No.6 (*ANT. CAP. Text Dio lo sa quanto*) • 42, No.18 (Anon.)  
 4. Cesari, *Frottole*, 62 • Schwartz, *Frottole*, 66
- Discolorato hai morte el piu bel volto** **Stringari** 4vv  
 1. 56, No.36 (*Antonius Patavus*)  
 Text by Petrarch, *Canzoniere*, CCLXXXIII  
 4. Luisi & Zanovello, *Frottole*, 183
- Disperato fin amorte** [Anon.] 4vv  
 1. 25, No.47 (Anon.)

- Dogni altra haria pensato** **Cara** 4vv  
 1. **36**, No.45 (M.C.)  
 4. Prizer, *Courtly*, ii, 77–78
- Dolce amoroso foco** **Lurano** 4vv  
 1. **25**, No.35 (FL. in the index)  
 3. E-Mp, 2-I-5, 53r (Anon.) • GB-Lbl, Eg.305I, No.45, 52v–53r (Anon.)  
 Intabulation: voice and lute  
 1. **50**, No.39 (Anon.)  
 4. Disertori, *Frottole*, 546–47  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pc, 27, No.65, 44v (Anon.)
- Dolce regina**  
 See **Popule meus quid feci tibi** [Anon.] 4vv
- Dolermi sempre voglio** **Tromboncino** 4vv  
 1. **48**, No.3 (B.T.)  
 4. Facchin & Zanovello, *Frottole*, 112 • Prizer, *Courtly*, 560  
 Intabulation: voice and lute  
 1. **50**, No.41 (B.T.)  
 4. Disertori, *Frottole*, 552–53
- Don don—al foco al foco** **Stringari** 4vv  
 1. **56**, No.40 (A. P.)  
 4. Jeppesen, *Frottola*, ii, 304–306 • Luisi & Zanovello, *Frottole*, 194 • Osthoff, *Theatergesang*, ii, 172
- Donna ascolta el tuo amatore** **Antonio** 4vv  
 1. **16**, No.57 (D. ANTONIO RIGUM.)  
 4. Cesari, *Frottole*, 39 • Schwartz, *Frottole*, 38
- Donna bella el tempo pasa** [Anon.] 4vv  
 1. **48**, No.37 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 185
- Donna ben che di rado** **Pisano** 4vv  
 1. **67**, No.6 (Pisano)  
 3. I-Bc, Q2I, No.6 (Anon.) • I-Fn, 164–167, No.7 (Anon.)  
 4. Pisano, *Collected Works*
- Donna contra la mia voglia** **Lurano** 4vv  
 1. **23**, No.83 (This folio is lacking in the unique copy) • **37**, No.83 (PHI. DE LV)  
 3. GB-Lbl, Eg.305I, No.47, 54v–55r (Anon.) • I-Fn, 230, No.22, 21v–22r (philipus de lurano)  
 4. Ferand, *Improvisation*, 322  
 Comments: Perhaps *Donna questa e la mia voglia* is a response to this setting
- Donna daltri piu** [Anon.] 4vv  
 1. **26**, No.35 (Anon.)  
 3. I-Fc, 244I, No.3I, 33v–34r (Anon.)  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.96, 50r (Anon.)
- Donna gentile**  
 See **La morra** **Isaac** 3vv

- Donna hormai fammi contento** [Anon.] 4vv  
 1. 26, No.22 (Anon.)  
 3. GB-Lbl, Eg.3051, No.29, 34v-35r (Anon. Text *Di servirti a tuo dispecto*)
- Donna hormai non piu dolore** [Anon.] 4vv  
 1. 26, No.40 (Anon.)
- Donna mia quanto dispecto** [Anon.] 4vv  
 1. 36, No.24 (Anon.)
- Donna non mi tenere** **Tromboncino** 4vv  
 1. 56, No.61 (*B.T.*)  
 3. I-Vnm, IV.1795-1798, No.75, 58v-59r (Anon.)  
 4. Luisi, *Apografo*, 159-60 • Luisi & Zanovello, *Frottole*, 251  
 Intabulation: voice and lute  
 2. [c.1520]<sup>7</sup>, No.25, f.30 (This folio is lacking in the unique copy.)
- Donna questa e la mia voglia** **Lurano** 4vv  
 1. 23, No.84 (This is folio lacking in the unique copy) • 37, No.84 (*PHI. DE LVRA*. Headed *Risposta*)  
 3. GB-Lbl, Eg.3051, No.48, 56v-57r (Anon.)  
 4. Ferand, *Improvisation*, 324  
 Comment: Perhaps a response to *Donna contra la mia voglia*
- Donne habiati voi pietate** **Cara** 4vv  
 1. 35, No.39 (*M.C.*)  
 4. Boscolo, *Frottole*, 204 • Gallucci, *Festival*, ii, 305-310 • Prizer, *Courtly*, ii, 85-89  
 Comment: Prizer, "Facciamo", regards this as a carnival song from Mantua
- Donzella no men culpeys**  
 See French Texts: **Mais que ce fust** **Compère** 3vv
- Dopoi longhe fatiche** [Anon.] 4vv  
 3. I-Vnm, IV.1795-1798, No.11, 111v-12r (Anon. Text starts *Dapoi*)  
 Text by Galeotto del Carretto: *Canzona alla amante*  
 4. Luisi, *Apografo*, 26-27  
 Intabulation: voice and lute  
 1. 50, No.11 (Anon.)  
 4. Disertori, *Frottole*, 480-82
- Dum bel matin che fu sera de for** [Anon.] 3vv  
 1. 26, No.66 (Anon.)  
 3. I-Bc, Q18, No.66, 67v-68r (Anon. Text *Dun bel maitim*)  
 4. Disertori, *Frottole*, 268-70
- Dun bel matin**  
 Tenor to **Damor che me levava** **Zesso** 4vv  
 See also **E dun bel matin damore** **Capreolus** 4vv
- Dun partir nascon doi parte** **Lurano** 4vv  
 1. 26, No.34 (*PHI. D. L.*)
- E dun bel matin damore che mi levava** **Capreolus** 4vv  
 1. 56, No.35 (*Ant. C.*)  
 4. Boorman, *Frottole* • Jeppesen, *Frottola*, ii, 307-10 • Luisi & Zanovello, *Frottole*, 131
- E quando andaretu al monte** **Zesso** 4vv  
 1. 36, No.67 (*IO. BA. ZESSO*)  
 4. Ambros, *Geschichte*, v, 534 • Disertori, *Frottole*, 159

- E questa quella fede** **Antenore** 4vv  
 1. 17, No.43 (Anon.) • 42, No.43 (*Honophrius Antenoreus*)  
 4. Cesari, *Frottole*, 21
- E qui le dira**  
 See French texts
- E si son si son lassame**  
 Tenor of **Fortuna dun gran tempo** **Fogliano** 4vv
- Ecco che per amarte** **Tromboncino** 4vv  
 1. 36, No.32 (*B.T.*)  
 Text by Serafino Aquilano  
 4. Luisi, *Cantar*, 118  
 Intabulation: voice and lute  
 1. 49, No.28 (*B.T.* Text *Tu dormi io veglio*); 58, No.28 (*B.T.* Text *Tu dormi io veglio*)  
 4. Disertori, *Frottole*, 357  
 Compare with I-Vnm, IV.1795–1798, No.30 (Anon. Texted *Gli e pur*)
- Eccome qui hormai** [Anon.] 4vv  
 1. 23, No.73 (Anon.) • 37, No.73 (Anon.)  
 4. Schwartz, *Frottole*, 89
- El basilischo ha lochio** **P. da Lodi** 4vv  
 1. 36, No.57 (*PIETRO DA LODE*)
- El colpo che mede tuo sguardo** **Tromboncino** 4vv  
 1. 25, No.55 (*B.T.* in the index)
- El convera chio mora** **Tromboncino** 4vv  
 1. 16, No.28 (*B.T.*)  
 3. F-Pn, 676, No.22, 29v–30r (Anon.) • I-Fc, 244I, No.27, 29v–30r (Anon.)  
 4. Cesari, *Frottole*, 21 • Schwartz, *Frottole*, 19  
 Intabulation: voice and lute  
 1. 49, No.56 (*B.T.*); 58, No.56 (*B.T.*)  
 4. Disertori, *Frottole*, 408–409
- El cor che ben disposto** [Anon.] 4vv  
 1. 23, No.75 (Anon.) • 37, No.75 (Anon.)  
 2. 1510, No.20, 21r (Anon.)  
 4. Schwartz, *Frottole*, 90
- El cor un altra volta** **d'Ana** 4vv  
 1. 23, No.38 (*EV.*) • 37, No.38 (*EV.*)  
 4. Schwartz, *Frottole*, 69
- El focho e rinovato** **Tromboncino** 4vv  
 1. 25, No.24 (*B.T.* in the index)  
 2. 1510, No.9, 10v–11r (Anon.)
- El foco non mi noce** [Anon.] 4vv  
 1. 35, No.9 (Anon.)  
 4. Boscolo, *Frottole*, 132
- El grillo e bon cantore** **Josquin** 4vv  
 1. 18, No.60 (*IOSQVIN DASCANIO*) • 40, No.60 (*IOSQVIN DASCANIO*)  
 Facsimile: Cesari, *Frottole*, p. 144  
 4. Cesari, *Frottole*, 140 • Josquin, *Werken*, *Wereldlijke*, ii, 54 • Schering, *Geschichte*, 69

- El laccio che la mane** [Anon.] 4vv  
 1. 23, No.69 (Anon.) • 37, No.69 (Anon.)  
 4. Schwartz, *Frottole*, 88
- El mio amor e intiero amore** **Tromboncino** 4vv  
 1. 48, No.28 (B.T.)  
 4. Facchin & Zanovello, *Frottole*, 171
- El pensier andra** [Anon.] 4vv  
 1. 36, No.46 (Anon.)
- El te par che man in fede** **Antenore** 4vv  
 1. 17, No.38 (Anon.) • 42, No.38 (*Honophrius Antenoreus*. Incipit *El te par che manchi in fede*)  
 4. Cesari, *Frottole*, 79
- Es de tal metal mi gloria** **Eustache Eomano** 4vv  
 1. 56, No.16 (*Eustachius. M. Romanus*.)  
 4. Eustachio Romano, *Musica*, 156–157 • Luisi & Zanovello, *Frottole*, 138
- Eterno mio signor** **Tromboncino** 4vv  
 1. 41, No.17 (*TROMBONCINO*)  
 2. 1510, No.24, 23v–24r (B.T. Texted *Quando fia mai quel di felice*)  
 4. Jeppesen, *Laude*, 26–27
- Fa chio so hor su** [Anon.] 4vv  
 1. 18, No.57 (Anon. Not cited in the index) • 40, No.57 (Anon. Not cited in the index)  
 4. Cesari, *Frottole*, 137
- Fabbe e fasoi** [?] **Tromboncino** 4vv  
 1. 56, No.11 (A.T.)  
 4. Luisi, *Cantar*, 297–98 • Luisi & Zanovello, *Frottole*, 125
- Famene un pocho**  
 See **Questa se chiama** **Japart** 4vv
- Famme pur quel che ti pare** [Anon.] 4vv  
 1. 17, No.12 (Anon.) • 42, No.12 (Anon.)  
 4. Cesari, *Frottole*, 57
- Fammi almen una bona cera** **Lurano** 4vv  
 1. 23, No.85 (*PHI. DE. LV*) • 37, No.85 (*PHI. DE. LV*)  
 3. GB-Lbl, Eg.3051, No.30, 35v–36r (Anon. Text *Fammi al manco buona cera*) • I-Fc, 2441, No.51, 53v–54r (Anon. Text *Fami pur una bona cera*)  
 4. Schwartz, *Frottole*, 94  
 Comments: Perhaps intended to be paired with *Dammi almen lultimo vale*
- Fammi quanto mal** **Lurano** 4vv  
 1. 23, No.90 (*PHI. DE. LV*) • 37, No.90 (*PHI. DE. LV*)  
 4. Schwartz, *Frottole*, 98
- Fate ben gente cortese** **Tromboncino** 4vv  
 1. 35, No.41 (B.T.)  
 4. Boscolo, *Frottole*, 212 • Gallucci, *Festival*, ii, 311–13 • Osthoff, *Theatergesang*, ii, 157–58  
 Intabulation: voice and lute  
 1. 50, No.27 (B.T.)  
 4. Disertori, *Frottole*, 518–19  
 Comments: Disertori calls this a *canto carnascialesco*, and Prizer, “Facciamo”, suggests that it comes from northern Italy (Ferrara/Mantua)

- Felice fu quel di** [Anon.] voice + lute  
 Intabulation: voice and lute  
 1. **50**, No.1 (Anon.)  
 4. Disertori, *Frottole*, 458
- Fermo ho in cor sempre dmaarte** [sic] [Anon.] 4vv  
 1. **25**, No.49 (Anon.)
- Finira giamai mia sorte** Dupre 4vv  
 1. **48**, No.46 (*HE. Dupre*)  
 4. Facchin & Zanovello, *Frottole*, 204
- Fondo le mie speranze** Pisano ?4vv  
 1. **67**, No.1 (Pisano. Incomplete)  
 Poet: L. Strozzi
- Fora son dogni speranza** Pifaro 4vv  
 1. **26**, No.18 (*NICOLO PIFAR.*)
- Forestieri ala ventura** [Anon.] 4vv  
 1. **26**, No.53 (Anon.)  
 4. Gallucci, *Festival*, ii, 314–18 • Haar, *Chanson*, 195–97 • Pirrotta, *Music*, 57–58  
 Comment: Prize, “Facciamo”, regards this as a carnival song, perhaps from Rome
- Forsi che si forsi che no** Cara 4vv  
 2/ *Forsi chi ode non intende*  
 1. **18**, No.33 (*M.C.*) • **40**, No.33 (*M.C.*)  
 Facsimile: Cesari, *Frottole*, p. CXXXV  
 4. Cesari, *Frottole*, 118
- Forsi chi ode non intende**  
 2/ of **Forsi che si forsi che no** Cara 4vv
- Fortuna desperata** Busnois 4vv  
 (Agricola, Felice)  
 1. **12**, No.101 (Anon.)  
 3. CH-Bu, FX.10, No.17, 8r (Anon.) • CH-Sgs, 462, 6v-7r (Anon.) • CH-SGs, 463, No.144, 53r and 112r (Anon. Headed *Ionicus, idest quintus*) • D-Z, LXXVIII,3, No.54, 39r (Anon. Untexted) • F-Pn, 676, 24v-25r (Anon.) • GB-Lbl, Add.31922, 4v-5r (Anon. Incipit *Fortune esperee*) • I-Bc, Q16, No.114, 132v-133r (Anon. With a different Altus) • I-Fn, Panc.27, No.36, 22v-23r (Anon. Texted *Poi che te hebi nel core*) • I-PEc, 431, No.17, No.59, 84v-85r (Anon.) • ZA-Csa, Grey, No.50, 79v-80r (Anon. Texted *Poi che t hebi nel core*)  
 The following source is à6: D-As, 142a, 46v-47r (*Allexannderr*)  
 The following source is à5: I-Rvat, C.G.XIII.27, No.51, 63v-64r (*Felice*)  
 The following sources are à3: E-SE, s.s., 174r (*Anthonius Busnoys*) • F-Pn, 4379, No.127, n111v-12r/40v-41r (Anon.) • GB-Lbl, Add.35087, No.9, 111v-12r (Anon.) • I-Fn, 121, No.25, 25v-26r (Anon.) • I-PEc, 431, No.16, 83v-84r (Anon. Erased)  
 4. Geering & Trümpy, *Heer*, 17–18 • Isaac, *Weltliche* • Josquin, *Werken*, *Weltliche*, ii, 53 • McMurtry, *Chansonnier*, 232–35 • Moerk, *Seville*, ii, 311–13 • Obrecht, *Opera Omnia* • Obrecht, *Werke*, i, 136–137 • Stevens, *Henry VIII*, 2 • Torre Franca, *Segreto*, 297–298  
 There are many intabulations of this work  
 Intabulation: two lutes  
 1. **34**, No.29 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 270–75

Comments: The basis for Obrecht's mass, also published by Petrucci

Literature: Atlas, *Giulia*, 134–36

- Fortuna desperata** **Pinarol** 4vv  
 1. **12**, No.50 (*Jo.pinarol*)  
 Facsimile: Cesari, *Frottole*, p. VIII  
 3. D-Mbs, 1516, No.4 (Anon.)
- Fortuna dun gran tempo** **Japart** 4vv  
 1. **12**, No.36 (*Japart*)
- Fortuna dun gran tempo** **Josquin** 3vv  
 1. **1**, No.74 (*Josquin*) • **5**, No.74 (Anon.) • **14**, No.74 (Anon.)  
 2. [c.1535]<sup>14</sup>, iii, 10 (Anon.)  
 3. I-Fn, Panc.27, No.139, 106v-107r (Anon.)  
 Facsimile: Besseler & Gülke, *Schriftbild*, 121  
 4. Disertori, *Frottole*, 178–79 • Hewitt, *Odhecaton*, 366–67 • Josquin, *Werken*, Supplement •  
 Torre Franca, *Segreto*, 458–60  
 Intabulations: keyboard  
 3. CH-Bu, F.VI.26c, No.2, 7v-8v (Anon. Untexted) • CH-Bu, F.IX.22, 18r-19v (*Josquin*) •  
 D-B, 40026  
 Intabulation: lute  
 1. **33**, No.5 (*Francesco Spinacino*)  
 4. Disertori, *Frottole*, 176–79 • Schmidt, *Spinacino*, 17–19  
 Literature: Van Benthem, “Fortuna”
- Fortuna dun gran tempo / E si son si son lassame / Che fa  
 la ramacina / Dagdum vetusta** **Fogliano** 4vv  
 1. **48**, No.48 (*Ludovicus foglianus*)  
 Facsimile: Besseler & Gülke, *Schriftbild*, 103  
 4. Facchin & Zanovello, *Frottole*, 210 • Torre Franca, *Segreto*, 461
- Fortuna dun gran tempo**  
 See French texts: **Franch cor quas tu** **de Vigne** 4vv
- Fuga ognun amor** **Lulinus** 4vv  
 1. **56**, No.57 (*Io. Lu. V.*)  
 4. Luisi & Zanovello, *Frottole*, 240
- Fugga pur chi vol amore** **Cara** 5vv  
 1. **35**, No.42 (*M.C.*)  
 4. Boscolo, *Frottole*, 214 • Prizer, *Courtly*, ii, 90–98
- Fuggi fuggil sereno**  
 2/ of **Che deggio far** **Pisano** 4vv
- Fuggi pur da me se sai** **Capreolus** 4vv  
 1. **23**, No.65 (*ANT. CAP.*) • **37**, No.65 (*ANT. CAP.*)  
 4. Schwartz, *Frottole*, 84
- Fugi se sai fugir** **Cara** 4vv  
 1. **48**, No.27 (*M.C.*)  
 4. Facchin & Zanovello, *Frottole*, 170 • Osthoff, *Theatergesang*, ii, 161 • Prizer, *Courtly*, 433
- Fuggir voglio el tuo bel volto** **Pesenti** 4vv  
 1. **16**, No.41 (*MICHA. C. & V.*)  
 4. Cesari, *Frottole*, 31 • Schwartz, *Frottole*, 30



**Fugite christiani**See **Fuzite christiani****Dammonis** 4vv**Fugitiva mia speranza****Cara** 4vv2/ *Io so ben che al tuo dispecto*1. **18**, No.35 (M.C.) • **40**, No.35 (M.C.)4. Cesari, *Frottole*, 121

Intabulation: voice and lute

1. **50**, No.37 (M.C.)4. Disertori, *Frottole*, 540-43**Fui felice in un momento****Capreolus** 4vv1. **35**, No.17 (A.C.)4. Boscolo, *Frottole*, 147**Fui felice un tempo****P. da Lodi** 4vv1. **56**, No.34 (P.L.)4. Luisi & Zanovello, *Frottole*, 180**Fuzite christiani****Dammonis** 4vv1. **29**, No.39 (Dammonis. Headed *De contemptu mundi*. Index reads *Fugite*);**45**, No.39 (Dammonis)

Text by Giustiniani

4. Luisi, *Laudario*, ii, 46-47**Gia fui lieto hor gioncto**

[Anon.] 4vv

1. **26**, No.62 (Anon.)

Intabulation: lute

3. F-Pn, 27, No.6, 14r (Anon.)

Intabulation: lute accompaniment to a Superius

3. F-Pn, 27, No.51, 41v (Anon.)

**Gioia me abonda****Tromboncino** 4vv1. **56**, No.66 (B.T.)3. I-Vnm, IV.1795-1798, No.44, 37v-38r (Anon. Titled *Giogia* in the index)Text by Bembo, *Rime*, LXXII4. Luisi, *Apografo*, 101-102 • Luisi & Zanovello, *Frottole*, 267Literature: Rubsamen, *Literary*, 29**Gionti siam ala vecchieza**

[Anon.] 4vv

1. **48**, No.38 (Anon.)4. Facchin & Zanovello, *Frottole*, 187 • Gallucci, *Festival*, ii, 319-22

Comment: Prize, "Facciamo", regards this as a carnival song from northern Italy

**Glìe pur gionto el giorno****Cara** 4vv1. **16**, No.11 (M.C.). Altus texted *Non val aqua al mio gran foco*4. Cesari, *Frottole*, 10 • Schwartz, *Frottole*, 8**Gliochi toi macesel core****d'Ana** 4vv1. **17**, No.13 (FRAN. VENE. ORGA.) • **42**, No.13 (FRAN. VENE. ORGA.)4. Cesari, *Frottole*, 57**Gliochi toi mhan posto****Tromboncino** 4vv1. **17**, No.29 (B.T.) • **42**, No.29 (B.T.)4. Cesari, *Frottole*, 70**Gnao gnao gnao vo cridando**2/ of **Perche fai donna el gaton****Rossino** 4vv

- Gratia piu che vertu** [Anon.] 4vv  
 1. **48**, No.35 (Anon.)  
 Text has been ascribed to Serafino Aquilano  
 4. Facchin & Zanovello, *Frottole*, 182
- Guarda donna el mio tormento** [Anon.] 4vv  
 1. **17**, No.35 (Anon.) • **42**, No.35 (Anon.)  
 3. E-Mp, 2-I-5, 113r (Anon.) • GB-Lbl, Eg.305I, No.1, 2v-4r (Anon.) • I-Fc, 244I, No.35, 37v-38r (Anon.)  
 4. Cesari, *Frottole*, 77
- Guarda se le cagion**  
 2/ of **Anima che del mondo vo fugire** **Dammonis** 4vv
- Guardando alli ochi toi**  
 See **Se ben elfin de la mia vita** **Cara** 4vv
- Ha bella e fresca etade** **Lurano** 4vv  
 1. **36**, No.52 (*PHILIPPVS DE LVRANO*)
- Hai dispietato tempo**  
 See **O despietato tempo** **Bisan** 4vv
- Hai lassa me meschina** **Cesena** 4vv  
 1. **17**, No.22 (*P.C.V.*) • **42**, No.22 (*P.C.V.*)  
 4. Cesari, *Frottole*, 65
- Hai pretiosa fe** [Anon.] 4vv  
 1. **23**, No.56 (Anon.) • **37**, No.56 (Anon.)  
 4. Schwartz, *Frottole*, 78
- Hai promesse dolce e amare** [Anon.] 4vv  
 (?Antenore)  
 1. **17**, No.40 (Anon.) • **42**, No.40 (Anon.)  
 4. Cesari, *Frottole*, 81  
 Comments: This piece is perhaps by Antenore, from the layout of the surrounding pieces
- Hai speranza che premetesti falace** [Anon.] ?4vv  
 1. **68**, 4v (Anon. Incomplete)
- Haime che grave doglia** [Anon.] 4vv  
 1. **18**, No.41 (Anon.) • **40**, No.41 (Anon.)  
 4. Cesari, *Frottole*, 126
- Haime che non e un giocho** [Anon.] 4vv  
 1. **17**, No.36 (Anon.) • **42**, No.36 (Anon.)  
 4. Cesari, *Frottole*, 78
- Haime perche mhai privo** [Anon.] 4vv  
 1. **36**, No.56 (Anon.)  
 Intabulation: voice and lute  
 1. **49**, No.9 (Anon.); **58**, No.9 (Anon.)  
 4. Disertori, *Frottole*, 319
- Haria voluto alhor** **P. da Lodi** 4vv  
 1. **36**, No.63r (*PIETRO DA LODI*)
- Hay bella liberta** **Lulinus** 4vv  
 1. **56**, No.50 (*Io. Lu. V.*)  
 Text by Petrarch, *Canzoniere*, XCVI  
 4. Luisi & Zanovello, *Frottole*, 222

- Hay lasso rimembrando il loco il giorno** [Anon.] 4vv  
 1. **56**, No.28 (Anon.)  
 4. Luisi & Zanovello, *Frottole*, 166
- He le nata aime colei** **P. da Lodi** voice + lute  
 Intabulation: voice and lute  
 1. **50**, No.13 (*Pie. Da. Lodi*)  
 4. Disertori, *Frottole*, 486–87
- Ho scoperto il tanto aperto** **Tromboncino** 4vv  
 1. **35**, No.18 (*Tromboncino*)  
 4. Boscolo, *Frottole*, 149  
 Intabulation: voice and lute  
 1. **49**, No.17 (*B.T.*); **58**, No.17 (*B.T.*)  
 4. Disertori, *Frottole*, 336–37
- Hogni Cosa val suo locho**  
 See **Ogni cosa ha el suo locho** [Anon.] 3vv
- Hor chio son de preson fora** **Tromboncino** 4vv  
 1. **25**, No.61 (*B.T.*: *T* in the index)  
 3. F-Pn, 676, No.60, 69v–70r (Anon. Text *Or che son . . .*)  
 4. Luisi, *Cantar*, 239
- Hor ivo scoprir el focho** **Tromboncino** 4vv  
 1. **25**, No.54 (*B.T.*)
- Hor passata e la speranza** **Tromboncino** 4vv  
 1. **25**, No.6 (*B.T.* in the index. Cantus incipit starts *Hhor*)
- Hor succorrer voglio amore** [Anon.] 4vv  
 1. **26**, No.45 (Anon.)  
 3. F-Pn, 676, No.43, 51v–52r (Anon. Text *Or su Corere voglio*) • I-Mt, 55, No.39, 39v–40r (Anon.)  
 4. Jeppesen, *Frottola*, iii, 266–69
- Hor venduto ho la speranza** **Cara** 4vv  
 1. **16**, No.6 (*M.C.*)  
 4. Cesari, *Frottole*, 6 • Schwartz, *Frottole*, 4  
 Intabulation: voice and lute  
 1. **49**, No.45 (*M.C.* Texted *Hor venduto la speranza*); **58**, No.45 (*M.C.* Texted *Hor venduto la speranza*)  
 4. Disertori, *Frottole*, 388–89
- Humilmente tenuocho Iesu** **Dammonis** 4vv  
 1. **29**, No.44 (Dammonis. Headed *De passione*); **45**, No.44 (Dammonis)  
 Text by Giustiniani  
 4. Jeppesen, *Laude*, 142 • Luisi, *Laudario*, ii, 53
- Il buon nochier sempre parla** [Anon.] voice + lute  
 Intabulation: voice and lute  
 1. **50**, No.3 (Anon.)  
 4. Disertori, *Frottole*, 462
- Il ciel natura e amore** [Anon.] 4vv  
 1. **25**, No.11 (Anon.)
- Il iocondo e lieto** [Anon.] 4vv  
 1. **25**, No.3 (Anon.)

- In eterno io voglio amarte** **Cara** 4vv  
 1. **16**, No.10 (*M.C.*)  
 3. F-Pn, 676, No.62, 71v-72 (Anon. Text *La virtu si vole seguire*) • I-Fn, 230, No.4, 3v-4r (Anon. Text *In eterno voglio*) • I-Fn, 121, No.17, 17v-18r (Anon. Text *La virtu si vole seguire*) • I-Fn, Panc.27, No.148, 111v-112r (Anon. Text *La virtu si vole seguire*)  
 4. Cesari, *Frottole*, 9 • Prizer, *Courtly*, ii, 227-30 • Schwartz, *Frottole*, 7
- In eterno voglio amarti**  
 See **In eterno io voglio amarte** **Cara** 4vv  
 See **Ostinato vo seguire** **Tromboncino** 4vv
- In qualunque ama con perfectio amore**  
 2/ of **Perche donna non voi** **Pisano** 4vv
- In te Domine speravi** **Josquin** 4vv  
 See Latin texts
- Ingrata donna alamia** [Anon.] 4vv  
 1. **26**, No.32 (Anon. Headed *Per Sonetti*)
- Io cercho pur la insuportabil doglia** **Tromboncino** 4vv  
 1. **36**, No.64 (*B.T.*)  
 2. 1510, No.27, 26v-27r (*B.T.*)  
 Intabulation: voice and lute  
 1. **49**, No.20 (*B.T.*); **58**, No.20 (*B.T.*)  
 4. Disertori, *Frottole*, 342-342
- Io mi moro** [Anon.] 4vv  
 1. **18**, No.45 (Anon.) • **40**, No.45 (Anon.)  
 4. Cesari, *Frottole*, 129
- Io mi parto el cor vi lasso** **d'Antiquis** 4vv  
 1. **48**, No.57 (*A. D. A.*)  
 4. Einstein, *Madrigal*, iii, 16 • Facchin & Zanovello, *Frottole*, 236 • Juverini et al, *Frottole*, 73  
 • Zupanovic, *Sedamnaest frottola*
- Io mi voglio lamentare** **G. Brocco** 4vv  
 1. **18**, No.29 (*IO. BRO.*) • **40**, No.29 (*IO. BRO.*)  
 3. E-Mp, 2-I-5, 284v (Anon. Text *Yo me vollo lamentare*) • F-Pn, 676, No.45, 53v-54r (Anon.)  
 • I-Fn, Panc.27, No.65, 42r (*Bro*)  
 4. Cesari, *Frottole*, 114
- Io non compro piu speranza** **Cara** 4vv  
 1. **16**, No.9 (*M.C.*)  
 4. Cesari, *Frottole*, 8 • Schwartz, *Frottole*, 6  
 Intabulation: voice and lute  
 1. **49**, No.46 (*M.C.*); **58**, No.46 (*M.C.*)  
 4. Disertori, *Frottole*, 390-91
- Io non lho perche non lho** **Cara** 4vv  
 1. **36**, No.49 (*M.C.*)  
 2. 1510, No.29, 28v-29r (*M.C.*)  
 Text by Poliziano  
 4. Rubsamen, *Literary*, 39-41
- Io non manchi di fede** **Zesso** voice + lute  
 Intabulation: voice and lute

1. 50, No.21 (*IO. BA. ZE.*)  
4. Disertori, *Frottole*, 502–503
- Io non posso piu durare** **Aaron** 4vv  
1. 25, No.59 (*Aron*)
- Io so ben che al tuo dispecto**  
2/ of **Fugitiva mia speranza** **Cara** 4vv
- Io son de gabbia**  
See **Integer vitae** **Pesenti** 4vv
- Io son lieto nel aspecto** [Anon.] 4vv  
1. 36, No.51 (Anon.)  
Intabulation: lute accompaniment to a Superius  
3. F-Pn, 27, No.52, 41v (Anon.)
- Io son locel che con le debil ali** **Michele** [?Pesenti] 4vv  
1. 35, No.49 (*D. Mi.*)  
4. Boscolo, *Frottole*, 241
- Io son locello che non po** **Tromboncino** 4vv  
1. 35, No.46 (*B.T.*)  
4. Boscolo, *Frottole*, 224 • Reese, “First”, 162
- Io son locel che sopra i rami** **Cara** 4vv  
1. 23, No.1 (*MARCVS CHARA. VERO.*) • 37, No.1 (*MARCVS CHARA VERO.*)  
3. F-Pn, 676, No.1, 9r (Anon.) • I-Fn, Panc.27, No.63, 41r (Anon.)  
4. Schwartz, *Frottole*, 45
- Io son quel doloroso** **Antiquis** 4vv  
1. 25, No.36 (*A. DE ANTIQVIS.*)  
4. Zupanovic, *Sedamnaest frottola*
- Io son quel misero ingrato** **Dammonis** 4vv  
1. 29, No.61 (Dammonis); 45, No.61 (Dammonis)  
Text by Lorenzo de’Medici  
4. Luisi, *Laudario*, ii, 336–37
- Io son quello che fu mai** **Tromboncino** 4vv  
1. 25, No.56 (*B.T.*)  
3. GB-Lbl, Eg.3051, No.23, 26v–28r (Anon.)
- Io sto male e vivo in stento**  
2/ of **Patientia ognum me dice** [Anon.] 4vv
- Io tho donato il core** **Zesso** 4vv  
1. 36, No.1 (*IOANNES BAPTISTA ZESSO.*)  
4. Rubsamen, *Literary*, 47  
Intabulation: voice and lute  
1. 50, No.4 (*Io. Ba. Ze.*)  
4. Disertori, *Frottole*, 463
- Io ti lasso donna hormai** **Lurano** 4vv  
1. 25, No.31 (*FD.L.* in the index)  
3. GB-Lbl, Eg.3051, No.51, 58v–59r (Anon.) • I-Bc, Q18, No.7, 7v–8r (Anon.) • I-Fn, 337, No.17, 27v (Anon.)
- Io voria esser cholu** **Michele** [?Pesenti] 4vv  
1. 48, No.25 (*D.M.*)  
4. Disertori, *Frottole*, 155 • Facchin & Zanovello, *Frottole*, 164

- Ite caldi o mei sospiri** **Tromboncino** 4vv  
 1. **48**, No.14 (*B.T.*)  
 4. Facchin & Zanovello, *Frottole*, 139  
 Intabulation: voice and lute  
 1. **50**, No.44 (*B.T.*)  
 4. Disertori, *Frottole*, 556–58 • Schwartz, “Nochmals”, pp. 3–4
- Ite caldi sospiri** [Anon.] 4vv  
 1. **17**, No.17 (Anon.) • **42**, No.17 (Anon.)  
 Text by Petrarch  
 4. Cesari, *Frottole*, 61
- Ite caldi sospiri** **G. Brocco** 4vv  
 1. **18**, No.30 (*IO. BRO.* Headed *El modo de dir sonetti*) • **40**, No.30, (*IO.BRO.* Headed *El modo de dir sonetti*)  
 Text by Petrarch  
 4. Cesari, *Frottole*, 114 • Schering, *Geschichte*, 69
- Ite in pace o sospir fieri** **Tromboncino** 4vv  
 1. **25**, No.13 (*B.T.*)  
 3. I-Fn, 230, No.5, 4v–6r (*Tromboncino*)  
 Intabulation: voice and lute  
 1. **50**, No.25 (*B.T.*)  
 4. Disertori, *Frottole*, 512–15
- Jesu benigno e pio** **Zesso** 4vv  
 1. **41**, No.27 (*I.B.Z.*)  
 4. Jeppesen, *Laude*, 39.
- Jesu fami morire** **Dammonis** 4vv  
 1. **29**, No.65 (Dammonis); **45**, No.65 (Dammonis)  
 Text by Belcari  
 4. Luisi, *Laudario*, ii, 334–35
- Jesu summo conforto** **Scotto** 4vv  
 1. **41**, No.25 (*Paulus scotus*)  
 4. Jeppesen, *Laude*, 37
- L amor a me venendo** **Dammonis** 4vv  
 1. **29**, No.59 (Dammonis); **45**, No.29 (Dammonis)  
 Text by Giustiniani  
 4. Jeppesen, *Laude*, 152 • Luisi, *Laudario*, ii, 56
- L amor donna chio te porto** **J.Fogliano** 4vv  
 1. **36**, No.20 (Anon.)  
 3. E-Mp, 2-I-5, 59r (Anon.) • F-Pn, 676, 110v–111r (*Ia.Fo.*) • I-Fc, 244I, No.36, 38v–39r (Anon.)  
 4. Einstein, *Madrigal*, 5  
 Intabulation: lute accompaniment to a Superius  
 2. F-Pn, 27, No.94, 50r (Anon. Incipit *Lo amor donna*)
- L aqua vale al mio gran foco** **Michael** [?Pesenti] 4vv  
 1. **16**, No.32 (*MICHAEL*)  
 4. Cesari, *Frottole*, 24 • Schwartz, *Frottole*, 23

- L ardor mio grave** **Cara** 4v v  
 1. **36**, No.35 (M.C.)  
 4. Prizer, *Courtly*, ii, 79–81
- L infermo alhor piu se consuma** [Anon.] 4v v  
 1. **23**, No.42 (Anon.) • **37**, No.42 (Anon.)  
 3. GB-Lbl, Eg.3051, No.10, 12v–13r (Anon.)  
 4. Einstein, *Madrigal*, 6 • Schwartz, *Frottole*, 70
- L oration e sempre bona**  
 See **Se ben hor non scopro el focho** **Tromboncino** 4v v
- La alfonsina** **Ghiselin** 3v v  
 1. **1**, No.80 (*Io ghiselin.*) • **5**, No.80 (*Io.ghiselin:*) • **14**, No.80 (*Io.ghiselin:*)  
 2. [c.1535]<sup>14</sup>, iii, No.53 (Anon.) • 1538<sup>9</sup>, No.49, G2v (MS attribution in the copy at D-Ju: *Joh. Ghiselin*)  
 3. CH-SGs, 461, pp. 80–81 (*Jo. ghiselin*) • I-Fn, Panc.27, No.128, 98v–99r (*Io. ghiselin*)  
 4. Ambros, *Geschichte*, v, 190 • Cesari, *Frottola*, xlv • Ghiselin, *Opera Omnia*, iv, 36–38 • Hewitt, *Odhecaton*, 387–88 • Mönkemeyer, *Formschneyder*, i, pp. 74–75  
 Intabulation: lute  
 2. 1536<sup>13</sup> = N522, No.15, F1v–2v (*Jo. Ghiselin*. H. Newsidler)
- La belta chogi e divina** **P. da Lodi** 4v v  
 1. **56**, No.32 (*Pietro da lodi*)  
 4. Jeppesen, *Frottola*, ii, 320–22 • Luisi & Zanovello, *Frottole*, 177
- La bernardina** **Josquin** 3v v  
 1. **12**, No.129 (*Josquin.*)  
 2. 1538<sup>9</sup>, No.16, C2v (MS attribution in the copy at D-Ju: *Joskin*)  
 3. I-Bc, Q18, No.81, 82v–83r (Anon.)  
 4. Josquin, *Collected Works*, xxvii, No.21 • Josquin, *Werken*, Wereldlijke, ii, 53 • Mönkemeyer, *Formschneyder*, i, p. 29 • Schering, *Geschichte*, 62 • Underwood, *Renaissance*, 25–29  
 Intabulations: two lutes  
 1. **33**, No.10 (*Josquin; Francesco Spinacino: Josquin and F.S. in the index*)  
 4. Schmidt, *Spinacino*, ii, 45–49 • Underwood, *Renaissance*, 25–29  
 Intabulations: lute  
 1. **33**, No.15 (*Josquin; Francesco Spinacino: Josquin and F.S. in the index*)  
 2. 1536<sup>13</sup> = N522, No.12, E2r–2v (*Josquin*. H. Newsidler)  
 4. Schmidt, *Spinacino*, ii, 66–68 • Schering, *Geschichte*, No.63a
- La colpa non e mia** **Pifaro** 4v v  
 1. **35**, No.26 (*NICOLO PIFARO*)  
 4. Boscolo, *Frottole*, 173
- La dolce diva mia** [Anon.] 4v v  
 1. **23**, No.79 (Anon.) • **37**, No.79 (Anon.)  
 4. Schwartz, *Frottole*, 91  
 Intabulations: lute accompaniment to a Superius  
 3. F-Pn, 27, No.80, 47v (Anon.) • F-Pn, 27, No.84, 48v (Anon.)
- La fiamma che me abruscia** **Nicolo** 4v v  
 1. **23**, No.25 (*N.P.*) • **37**, No.25 (*N.P.*)  
 4. Schwartz, *Frottole*, 61
- La fortuna vol cossi** **Cara** 4v v  
 1. **16**, No.17 (M.C.)

4. Cesari, *Frottole*, 13

Intabulation: voice and lute

1. **49**, No.47 (*M.C.*); **58**, No.47 (*M.C.*)

4. Disertori, *Frottole*, 392

**La insuportabil pena**

**d'Antiquis**

4vv

1. **48**, No.59 (*A.D.A.*)

4. Facchin & Zanovello, *Frottole*, 241 • Luisi, *Cantar*, 131 • Juverini et al., *Frottole*, 77 • Zupanovic, *Sedamnaest frottola*

**La mi la so cantare**

[Anon.]

?4vv

1. **68**, 3v (Anon. Incomplete)

**La mi laso la sola mi Gia vol ici**

[Anon.]

4vv

1. **48**, No.61 (Anon.)

4. Facchin & Zanovello, *Frottole*, 246

**La mi la sol**

See **Missa La mi la sol**

**Isaac**

4vv

**La mia fe non vene**

**G. Brocco**

4vv

1. **18**, No.15 (*IO. BRO.*) • **40**, No.15 (*IO. BRO.*)

4. Cesari, *Frottole*, 104

**La mia impresa e vita bianca**

[Anon.]

4vv

1. **48**, No.53 (Anon.)

4. Facchin & Zanovello, *Frottole*, 225

**La mia vaga tortorella**

**Dupre**

4vv

1. **48**, No.6 (*HE. dupre*)

4. Facchin & Zanovello, *Frottole*, 120

**La mia vita liberale**

**d'Ana**

4vv

2/ *A tuo modo affligi*

1. **17**, No.2 (*FRAN. VENE. ORGA.*) • **42**, No.2 (*FRAN. VENE. ORGA.*)

4. Cesari, *Frottole*, 47

**La morra**

**Isaac**

3vv

1. **1**, No.44 (These folios lacking) • **5**, No.44 (*Yzac*) • **14**, No.44 (*Yzac*)

2. [c.1535]<sup>14</sup>, iii, No.34 (Anon.) • 1538<sup>9</sup>, No.29, E1v (MS attribution in the copy at D-Ju: *H. Isac*)

3. CH-SGs, 462, pp. 136-137 (*Isaac*. Texted *O regina*, with the later addition of *La morra*. Different Altus) • CH-SGs, 463, No.176, 61r and 119r (*Henricus Isac*. Altus of CH-SGs, 462) • D-HB, X.2, No.14 (*Isaac*) • D-LEu, 1494, No.81, 85v-86r (*H. Y.* Untexted) • D-LEu, 1494, 245v (Anon. Texted *Reple tuorum corda fidelium*) • D-Z, LXXXVIII,3, No.25 (*Isaac*. Untexted) • DK-Kk, 1848, p.412 (Anon.) • E-SE, s.s., No.113, 175v (*Ysac*. Texted *Elaes*) • F-Pn, 676, 40v-41r (*Isach*. Title *La morra: Dona gentile*) • I-Bc, Q18, No.71, 72v-73r (Anon.) • I-Fn, 107bis, No.41, 56v-57r (*Izac*) • I-Fn, 178, No.25, 29v-30r (*Enrigus Yzac*) • I-Fn, 229, No.12, 11v-12r (*Henricus Yzac*. Untexted) • I-Fn, Panc.27, No.54, 33v-34r (Anon.) • I-Rvat, C.G.XIII.27, No.76, 90v-91r (*Ysach*. Text incipit *Dona gentil*) • I-VEcap, DCCLVII, No.39, 39v-40r (Anon. Untexted)

4. Brown, *Florentine*, music volume, 23-25 • Geering & Trümpey, *Liederbuch*, No.77 • Gerber, *Mensuralcodex*, 113 • Hewitt, *Odhecaton*, 315-16 • Isaac, *Weltliche*, 151-54 • Mönkemeyer, *Formschneyder*, i, p. 50 • Riemann, *Musikgeschichte*, 31

Intabulations: keyboard



3. CH-Bu, F.IX.22, No.18, 32v-34r (*Isacius author*) • CH-SGs, 530, No.117, 93v-94r (*Heinrich Isaac*)

Intabulations: lute

1. 33, No.13 (*Francesco Spinacino*)
2. 1536<sup>12</sup> = N521, No.21, 63r (*Isaac. H. Newsidler*) • 1536<sup>12</sup> = N521, No.48, p1v (*Isaac. H. Newsidler*) • 1545<sup>21</sup>, No.8, 8v (*Isaac. Titled Benedictus*)
3. A-Wn, 41950, No.4, 6r (*Muteta Ysac*) • D-Mbs, 272, No.59, 72v-73r (Anon. Headed *La Amora*) • F-Pn, 27, No.7, 14v (Anon.)
4. Schmidt, *Spinacino*, ii, 61-63 • Marx, *Tabulaturen*, 30

**La nocte aquieta ogni animale** [Anon.] 4vv

1. 23, No.41 (Anon.) • 37, No.41 (Anon.)
3. I-Fn, Panc.27, No.53, 33r (Anon.)
4. Schwartz, *Frottole*, 70

**La nocte quando ognun riposa** [Anon.] 4vv

1. 23, No.57 (Anon.) • 37, No.57 (Anon.)
4. Schwartz, *Frottole*, 79

**La non vol esser piu mai** **Tromboncino** 4vv  
(Fogliano)

1. 56, No.8 (B.T.)
2. 1515<sup>2</sup>, No.16, 17v-18r (*Iac. Fo.*) • 1515<sup>2</sup>, No.19, 20v-21r (Anon.: Incipit *Tua volsi esser*)
3. F-Pn, 676, 124r (Anon.: texted *Tua volsi esser*)
4. Luisi & Zanovello, *Frottole*, 117 • Prizer, *Courtly*, ii, 162-64

Intabulation: keyboard

2. 1517<sup>3</sup>, No.19, 31r-32r (B.T.)

**La pieta chiuso ha le porte** **Tromboncino** 4vv

2/ *Certo nascer non dovea*

1. 17, No.26 (B.T.) • 42, No.26 (B.T.)
- Facsimile: Cesari, *Frottole*, p. 90
4. Cesari, *Frottole*, 67

**La pieta ha chiuso le porte**

See **Pieta cara signora**

**Erasmus** 4vv

**La speranza col timore** **Tromboncino** 4vv

1. 18, No.13 (B.T.) • 40, No.13 (B.T.)
4. Cesari, *Frottole*, 102

**La speranza me tien vivo** [Anon.] 4vv

1. 18, No.44 (Anon.) • 40, No.44 (Anon.)
3. I-Fn, 337, No.21, 22v (Anon.) • I-Fn, Panc.27, No.34, 54v-55r (Anon.)
4. Cesari, *Frottole*, 128

**La stangetta** **Weerbeke** 3vv  
(Isaac, Obrecht)

1. 1, No.49 (*Uuerbech. Incomplete*) • 5, No.49 (Anon.) • 14, No.49 (Anon.)
2. [c.1535]<sup>14</sup>, iii, 54 (Anon.) • 1538<sup>9</sup>, No.44, F4v (Anon.)
3. D-HB, X.2, No.29 (Anon.) • D-Z, LXXVIII,3, No.18 (*Obrecht. Untexted*) • E-SE, s.s., No.106, 172r (*Ysaac. Incipit Ortus de celo flos est*) • I-Bc, Q16, 68v-69r (Anon. Texted *Ce nest pas*) • I-Fn, Panc.27, No.55, 34v-35r (Anon.)
4. Hewitt, *Odhecaton*, 325-26 • Mönkemeyer, *Formschneyder*, ii, pp. 68-69 • Obrecht, *Werken*, 45-47

Intabulations: lute

1. **34**, No.28 (*Francesco Spinacino*)
2. 1536<sup>13</sup> = N522, No.6, C1v-2v (Anon. H. Newsidler)
4. Schmidt, *Spinacino*, ii, 267-69

Comments: Kämper, "Stangetta" favours Weerbeke as the composer

- |                                                                                                                                                 |                          |      |
|-------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|------|
| <b>La tourturella</b>                                                                                                                           | <b>Obrecht</b>           | 4vv  |
| 1. <b>12</b> , No.69 ( <i>Jaco. Obrecht</i> )                                                                                                   |                          |      |
| 3. I-Fn, 164-167, No.37, 47v-48r (Anon.) • I-Fn, 229, No.173, 182v-183r ( <i>Jacobus Obrecht</i> )                                              |                          |      |
| • I-Rvat, C.G.XIII.27, No.55, 67v-68r ( <i>Jacobus Obrecht</i> )                                                                                |                          |      |
| 4. Ambros, <i>Geschichte</i> , v, 36-39 • Brown, <i>Florentine</i> , music volume, 173-75 • Obrecht, <i>Werken</i> , vii, 43-45                 |                          |      |
| <b>La tromba sona</b>                                                                                                                           | [Anon.]                  | 4vv  |
| 1. <b>18</b> , No.54, 56v (Anon.) • <b>40</b> , No.54, 56v (Anon.)                                                                              |                          |      |
| 4. Cesari, <i>Frottole</i> , 135                                                                                                                |                          |      |
| <b>La virtu mi fa guerra</b>                                                                                                                    | <b>Dupre</b>             | 4vv  |
| 1. <b>36</b> , No.47, 39r ( <i>E. DVPRE</i> )                                                                                                   |                          |      |
| <b>La virtu si vole seguire</b>                                                                                                                 |                          |      |
| See <b>In eterno io voglio amarte</b>                                                                                                           |                          |      |
| <b>Lachrime e voi sospiri</b>                                                                                                                   | [Anon.]                  | 4vv  |
| 1. <b>23</b> , No.71 (Anon.) • <b>37</b> , No.71 (Anon.)                                                                                        |                          |      |
| 4. Schwartz, <i>Frottole</i> , 71                                                                                                               |                          |      |
| Intabulation: voice and lute                                                                                                                    |                          |      |
| 1. <b>49</b> , No.23 (Anon. Text opens <i>Lagrima</i> ); <b>58</b> , No.23 (Anon. Text opens <i>Lagrima</i> )                                   |                          |      |
| 4. Disertori, <i>Frottole</i> , 348                                                                                                             |                          |      |
| <b>Lamentomi damore</b>                                                                                                                         | <b>Nicolo</b>            | 4vv  |
| 1. <b>17</b> , No.47 (Anon.) • <b>42</b> , No.47 ( <i>Nico. Pa.</i> )                                                                           |                          |      |
| 4. Cesari, <i>Frottole</i> , 85                                                                                                                 |                          |      |
| <b>Lassa donna i dolci sguardi</b>                                                                                                              | [Anon.]<br>(Tromboncino) | 4vv  |
| 1. <b>26</b> , No.26 (Anon.)                                                                                                                    |                          |      |
| 3. I-Fc, 244I, No.22, 24v-25r (Anon.)                                                                                                           |                          |      |
| Text by Galeotto del Carretto                                                                                                                   |                          |      |
| Intabulation: lute accompaniment to a Superius                                                                                                  |                          |      |
| 3. F-Pn, 27, No.55, 42v (Anon.)                                                                                                                 |                          |      |
| Comments: This frottola is presumably the one cited in a letter of Cariteo (14.i.1497) to Isabella d'Este: <i>Lassa O Donna i dolci sguardi</i> |                          |      |
| Literature: Einstein, <i>Madrigal</i> , i, 45-46                                                                                                |                          |      |
| <b>Lassa el cieco dolor</b>                                                                                                                     | [Anon.]                  | 4vv  |
| 1. <b>23</b> , No.22 (Anon.) • <b>37</b> , No.22 (Anon.)                                                                                        |                          |      |
| 4. Schwartz, <i>Frottole</i> , 59                                                                                                               |                          |      |
| <b>Lasso io moro</b>                                                                                                                            | <b>Dammonis</b>          | 4vv  |
| 1. <b>29</b> , No.66 (Dammonis); <b>45</b> , No.66 (Dammonis)                                                                                   |                          |      |
| 4. Jeppesen, <i>Laude</i> , 156                                                                                                                 |                          |      |
| <b>Lasso me chi non so</b>                                                                                                                      | <b>Pisano</b>            | ?4vv |
| 1. <b>67</b> , No.10 (Pisano. Incomplete)                                                                                                       |                          |      |
| Text by Petrarch, <i>Canzoniere</i> , LXX                                                                                                       |                          |      |

- Laudate Dio** [Anon.] 4vV  
 3. I-MOe,  $\alpha$ .F9.9, No.77, 75v-76r (Anon. Incipit *Laudate idio*)  
 4. La Face Bianconi, *Strambotti*, pp. 363-65  
 Intabulation: lute  
 1. 47, No.42 (Anon.)  
 4. Disertori, *Frottole*, 228
- Laudiam lamor divina** **Dammonis** 4vV  
 1. 29, No.13 (Dammonis. Headed *De nativitate*); 45, No.13 (Dammonis)  
 Text by Giustiniani  
 4. Jeppesen, *Laude*, 108 • Luisi, *Laudario*, ii, 58
- Legno sancto e glorioso** **P. da Lodi** 4vV  
 1. 41, No.14 (*PIERO DA LODI*) • 41, No.39 (*Piero da lodi*)  
 4. Jeppesen, *Laude*, 20-21  
 Comments: The two settings are musically identical in the Superius, and have only very minor changes (including one error in the first setting) in the lower voices. The order of the additional four verses of text is different in the two versions.
- Lenchioza mia**  
 See **Nenccioza** **Martini** 4vV
- Lenzotta mia**  
 See **Nenciozza mia** **Japart** 4vV
- Li angelici sembianti** [Anon.] 4vV  
 1. 23, No.10 (Anon. Labeled in the index, *Aer de capituli*) • 37, No.10 (Anon.)  
 4. Schwartz, *Frottole*, 51
- Liber fui un tempo in foco** **Cara** 4vV  
 2/ *Credo ben pero che me ama*  
 1. 18, No.36 (M.C.) • 40, No.36 (M.C.)  
 4. Cesari, *Frottole*, 122  
 Intabulation: voice and lute  
 1. 50, No.30 (M.C.)  
 4. Disertori, *Frottole*, 522-24
- Lieta e lalma** **G. Brocco** 4vV  
 1. 18, No.16 (*IO. BRO.*) • 40, No.16 (*IO. BRO.*)  
 4. Cesari, *Frottole*, 104
- Ligiermente o cor credesti**  
 2/ of **Occhi mei troppo guardasti** **d'Ana** 4vV
- Lirum bililurum** **Rossino** 4vV  
 1. 17, No.28 (*ROSSINVS MANTVANVS*. Headed *Un sonar de piva in fachinesco*) • 42, No.28 (*ROSSINVS MANTVANVS*)  
 Facsimile: Cesari, *Frottole*, p. CXXII  
 4. Cesari, *Frottole*, 69
- Lor fur quelli**  
 2/ of **Quei che sempre han da penare** **Cara** 4vV
- Ma de cancher** **d'Ana** 4vV  
 1. 25, No.10 (*F.V.* in the index)
- Madre che festi collui** **Dammonis** 4vV  
 1. 29, No.29 (Dammonis. Headed *Ad beatam virginem*. The first letter of *Madre* is lacking); 45, No.29 (Dammonis)

- Text by Giustiniani  
4. Jeppesen, *Laude*, 126–27 • Luisi, *Laudario*, ii, 61–62
- Mal fai signora mia** **Nicolo** 4vv  
1. 17, No.45 (Anon.) • 42, No.45 (*Nico. Pa.*)  
4. Cesari, *Frottole*, 84
- Mal un muta** **Cara** 4vv  
1. 36, No.38 (*M.C.*)  
4. Prizer, *Courtly*, ii, 82–84
- Maledecto sia la fede** [Anon.] 4vv  
1. 26, No.7 (Anon.)
- Maria del ciel regina** **Dammonis** 4vv  
2/ *Porzi soccorso o verzene gentile*  
1. 29, No.30 (Dammonis. Headed *De beata virgine*); 45, No.30 (Dammonis)  
Text by Giustiniani, with the incipit *Madre . . .*  
4. Jeppesen, *Laude*, 128–31 • Luisi, *Laudario*, ii, 63–66
- Maria drentalla tua corta** **Dammonis** 4vv  
1. 29, No.35 (Dammonis. Headed *Ad beatam virginem*); 45, No.29 (Dammonis)  
4. Luisi, *Laudario*, ii, 338–40
- Maria madre de Dio** **Dammonis** 4vv  
2/ *Vergine sacra e figlia del tuo figlio*  
1. 29, No.32 (Dammonis. Headed *Ad beatam virginem*); 45, No.32 (Dammonis)  
Text by Giustiniani  
4. Jeppesen, *Laude*, 133–35 • Luisi, *Laudario*, ii, 67–70
- Maria misericordia** **Dammonis** 4vv  
1. 29, No.31 (Dammonis. Headed *Ad beatam virginem*); 45, No.31 (Dammonis)  
Text by Giustiniani  
4. Jeppesen, *Laude*, 132 • Luisi, *Laudario*, ii, 71–72
- Me stesso incolpo** **Tromboncino/Cara** 4vv  
1. 23, No.30 (Anon.) • 37, No.30 (Anon.) • 41, No.21 (*B.T. & M.C.* Text *Sancta Maria ora pro nobis*)  
Text by Serafino  
4. Jeppesen, *Laude*, 31 • Schwartz, *Frottole*, 64  
Comments: Given the sequence in which Paolo Scotto's works are ascribed to him *Cantus et verba*, it may be that Tromboncino wrote the music, and Cara the words for the lauda version.
- Mentre che a tua belta** **Cara** 4vv  
1. 23, No.23 (*M.C.* Headed *Sonetto*) • 37, No.23 (*M.C.*)  
4. Schwartz, *Frottole*, 60
- Mentre che gliocchi giro** **Lulinus** 4vv  
1. 56, No.47 (*Io. lu. V.*)  
4. Luisi & Zanovello, *Frottole*, 213
- Merce ha per mi spento** [Anon.] 4vv  
1. 23, No.31 (Anon.) • 37, No.31 (Anon.)  
3. I-Mt, 55, No.9, 9v–10r (Anon. Text *Mercede ha . . .*)  
4. Jeppesen, *Frottola*, iii, 195–96 • Schwartz, *Frottole*, 65

<b>Mha pur gionto</b>	<b>Tromboncino</b>	4v v
1. 18, No.18 (B.T.) • 40, No.18 (B.T.)		
4. Cesari, <i>Frottole</i> , 106		
<b>Mi fa sol o mia dea</b>	<b>Nicolo</b>	4v v
1. 23, No.27 (N.P.) • 37, No.27 (N.P.)		
4. Schwartz, <i>Frottole</i> , 62		
<b>Mi parto a dio</b>	<b>Antenore</b>	4v v
1. 17, No.42 (Anon.) • 42, No.42 ( <i>Honophrius Antenoreus</i> )		
4. Cesari, <i>Frottole</i> , 83		
<b>Mia benigna fortuna</b>	[Anon.]	4v v
1. 48, No.47 (Anon.)		
Text by Petrarch		
4. Facchin & Zanovello, <i>Frottole</i> , 208		
Intabulation: voice and lute		
1. 49, No.30 (Anon.); 58, No.30 (Anon.)		
4. Disertori, <i>Frottole</i> , 360–61		
<b>Mia crudele e iniqua sorte</b>		
2/ of <b>Perso ho in tutto</b>	<b>Cara</b>	4v v
<b>Morir voglio in la mia fede</b>	[Anon.]	4v v
1. 17, No.30 (Anon.) • 42, No.30 (Anon.)		
4. Cesari, <i>Frottole</i> , 72		
<b>Moro di doglia</b>	[Anon.]	3v v
1. 26, No.3 (Anon.)		
Text by Giustiniani: 2/ of <i>Io vedo ben che'l buon servire</i> (Cf. <i>Aime ch'a torto</i> )		
4. Disertori, <i>Frottole</i> , 252–54 • Haar, “Petrucci”, 20–22 • Luisi, <i>Laudario</i> , ii, 240–41.		
<b>Morte te prego che di tanti affanni</b>	<b>Tromboncino</b>	4v v
1. 23, No.9 (B.T.) • 37, No.9 (B.T.)		
3. ZA-Csa, Grey, No.45, 74v–75r (Anon.)		
4. Schwartz, <i>Frottole</i> , 50–51		
<b>Mostra lieto al tuo amatore</b>	[Anon.]	4v v
1. 56, No.30 (Anon.)		
4. Luisi & Zanovello, <i>Frottole</i> , 169		
<b>Naque al mondo per amare</b>	<b>Tromboncino</b>	4v v
1. 18, No.5 (B.T.) • 40, No.5 (B.T.)		
Text by Calmeta		
4. Cesari, <i>Frottole</i> , 96 • Schwartz, <i>Frottole</i> , 40		
Intabulation: lute accompaniment to a Superius		
3. F-Pn, 27, No.58, 43r (Anon.)		
<b>Naqui al mondo per stentare</b>	<b>d'Ana</b>	4v v
1. 16, No.59 ( <i>FRANCISCUS ANNA VENETUS.</i> )		
4. Cesari, <i>Frottole</i> , 40		
<b>Nasce la speme mia</b>	<b>Cara</b>	4v v
1. 48, No.2 ( <i>M.C.</i> . Headed <i>Aer di capitoli</i> )		
4. Facchin & Zanovello, <i>Frottole</i> , 111 • Pirrotta, “Orfei”, 95		
<b>Nasce laspro mio tormento</b>	<b>d'Ana</b>	4v v
1. 17, No.8 ( <i>FRAN. VENE. ORGA.</i> ) • 42, No.8 ( <i>FRAN. VENE. ORGA.</i> )		

3. GB-Lbl, Eg.3051, No.34, 39v-40r (Anon.) • I-Fn, 230, No.79, 77v-78r (Anon.) • I-Fn, 337, No.30, 40v (Anon.)
4. Ambros, *Geschichte*, V, 536 • Cesari, *Frottole*, 52  
Intabulation: voice and lute
1. **49**, No.24 (*FL*); **58**, No.24 (*FL*)
4. Disertori, *Frottole*, 350-51  
Intabulation: lute accompaniment to a Superius
3. F-Pn, 27, No.101, 51r (Anon.)

**Ne le tue braze o vergene maria** **Lurano** 4vv

1. **41**, No.56 (*FD.L.*)  
Facsimile: Luisi, *Laudario*, pl.XIV  
Text by Giustiniani

4. Jeppesen, *Laude*, 92 • Luisi, *Laudario*, ii, 79-80

**Nel mover de quei dolci lumi** [Anon.] 4vv

1. **26**, No.61 (Anon.)

**Nel tempo che riveste** **Lulinus** 4vv

1. **56**, No.48 (*Io. Lu. V*)  
3. I-Vnm, IV.1795-1798, No.10 (Anon.)  
4. Luisi, *Apografo*, 23-25 • Luisi & Zanovello, *Frottole*, 216

**Nel to furore** **Dammonis** 4vv

1. **29**, No.60 (Dammonis); **45**, No.60 (Dammonis)  
4. Jeppesen, *Laude*, 153

**Nella stagion chel ciel** **Pisano** 4vv

2/ *Canzon se lesser meco*

1. **67**, No.8 (Pisano)  
3. I-Fn, 164-167, No.6, 7v-9v (Anon.)  
Text by Petrarch, *Canzoniere*, L.  
4. Pisano, *Collected Works*

**Nenciozza mia** **Japart** 4vv

1. **1**, No.7 (*Japart.*) • **5**, No.7 (*Japart.*) • **14**, No.7 (*Japart.*) In all three editions, the incipit is given as *Lenzotta mia* in the index.
3. CH-SGs, 461, pp. 60-61 (*Japart. Incipit Vè mozza mia*) • I-Fn, 229, No.103, 105v-106r (*Jannes Japart*)
4. Brown, *Florentine*, music volume, 208-10 • Hewitt, *Odhecaton*, 233-34 • Schering, *Geschichte*, p. 66  
Intabulation: keyboard
3. CH-SGs, 530, No.89 (Anon. Incipit *Lenziota mia*)

**Nenciozza** **Martini** 4vv

1. **12**, No.78 (*Jo. martini*)  
3. E-Sc, 5-I-43, No.158, q10v-r1r/130v-131r (Anon. Text incipit *Lenchioza mia*)  
4. Martini, *Secular*, 55-57 • Moerk, *Seville*, ii, 390-92 • Strohm, *Rise*, 555-56

**Noi lamazone siamo** **Lurano** 4vv

1. **48**, No.43 (*PHI. D. L.*)  
4. Facchin & Zanovello, *Frottole*, 197 • Gallucci, *Festival*, ii, 337-40  
Comment: Prize, "Facciamo", regards this as a carnival song from Rome

Noi . . .

See also **Nui** . . .

- Non al suo amante** **Stringari** 4vv  
 1. **56**, No.41 (*A. P.*)  
 Text by Petrarch, *Canzoniere*, LII  
 4. Luisi, *Cantar*, 455–56 • Luisi & Zanovello, *Frottole*, 196
- Non bianco marmo** **d'Ana** 4vv  
 1. **23**, No.32 (*EV*) • **37**, No.32 (*EV*)  
 3. I-Mt, 55, No.10, 10v-11r (Anon.) • I-MOe, α.F9.9, No.19, 21v-22r (Anon.)  
 4. Jeppesen, *Frottola*, iii, 197–98 • La Face Bianconi, *Strambotti*, 243–45 • Schwartz, *Frottole*, 65
- Non bisogna che contrasta** **Cesena** 4vv  
 1. **18**, No.12 (*P.C.*) • **40**, No.12 (*P.C.*)  
 4. Cesari, *Frottole*, 102
- Non de tardar** [Anon.] 4vv  
 1. **25**, No.7, 8v (Anon. Headed *Stramoto*)
- Non e pensier chel mio secreto** **Michele** [?Pesenti] 4vv  
 1. **35**, No.56 (*D. Mi.*)  
 4. Boscolo, *Frottole*, 245  
 Intabulation: voice and lute  
 1. **50**, No.50 (*D. Mi.*)  
 4. Disertori, *Frottole*, 559–61
- Non e tempo daspectare** **Cara** 4vv  
 1. **16**, No.3 (*M.C.*)  
 3. I-Fc, 244I, No.18, 20v-21r (Anon. Transposed up a second)  
 4. Cesari, *Frottole*, 3 • Schering, *Geschichte*, v, 70 • Schwartz, *Frottole*, 2  
 Intabulation: voice and lute  
 1. **49**, No.44 (*M.C.*); **58**, No.44 (*M.C.*)  
 4. Disertori, *Frottole*, 386–87
- Non e tempo de tenere** **Nicolo** 4vv  
 1. **17**, No.48 (Anon.) • **42**, No.48 (*NI. PA.*)  
 4. Cesari, *Frottole*, 86
- Non fu si crudo el dipartir** [Anon.] 4vv  
 1. **23**, No.13 (Anon.) • **37**, No.13 (Anon.)  
 4. Schwartz, *Frottole*, 53
- Non la lassar cor mio** **Pisano** ?4vv  
 1. **67**, No.12 (Pisano. Incomplete)  
 4. Pisano
- Non mi dar piu longhe** **Lurano** 4vv  
 1. **23**, No.87 (*PHI. DE. LV*) • **37**, No.87 (*PHI. DE. LV*)  
 4. Schwartz, *Frottole*, 95
- Non mi doglio gia damore** **Michele** [?Pesenti] 4vv  
 1. **16**, No.45 (*MICHA.*)  
 4. Cesari, *Frottole*, 34 • Schwartz, *Frottole*, 33
- Non mi pento esser ligato** **Lulinus** 4vv  
 1. **56**, No.49 (*Io. Lu. V.*)  
 4. Luisi & Zanovello, *Frottole*, 220

- Non peccando altro chel core** **Cara** 4vv  
(Tromboncino)
1. **36**, No.30 (*M.C.*)  
Intabulation: voice and lute
1. **49**, No.11 (*B.T.* Text reads . . . *altri* . . . ); **58**, No.11 (*B.T.*)  
4. Disertori, *Frottole*, 326–27
- Non pensar che mai te lassi** **Pelegrinus** 4vv
1. **48**, No.42 (*D. PELEGRINVS*)  
3. I-Fn, 337, No.25, 35v (Anon.)  
4. Facchin & Zanovello, *Frottole*, 195  
Intabulation: lute accompaniment to a Superius  
3. F-Pn, 27, No.35, 38v (Anon.)
- Non pigliar madonna asegnò** **d'Ana** 4vv
1. **35**, No.35 (*FRAN. ORGA. VENETVS*)  
4. Boscolo, *Frottole*, 195
- Non pigliar tanto ardimento** **Tromboncino** 4vv
1. **25**, No.12 (*B.T.*)  
3. I-Fc, 244I, No.16, 17v–19r (Anon.)  
Intabulation: lute  
3. F-Pn, 27, No.10, 17r (Anon.)  
Intabulation: lute accompaniment to a Superius  
3. F-Pn, 27, No.44, 40r (Anon.)
- Non piu saette amor non piu hormai** **Stringari** 4vv
1. **56**, No.43 (*A. P.*)  
Text by Antonio Tebaldeo  
4. Luisi, *Cantar*, 135 • Luisi & Zanovello, *Frottole*, 202
- Non po far morte el dolce riso amaro** **Verdelot** 4vv
1. **68**, 4r (Anon.)  
2. 1534<sup>16</sup>, No.23 (*Verdelot*. Pitched a fourth higher) • 1536<sup>7</sup>–122I, No.23 (*Verdelot*. Pitched a fourth higher) • 1537<sup>10</sup> = V1222, No.23 (*Verdelot*. Pitched a fourth higher) • 1540<sup>20</sup> = V1228, No.29 (*Verdelot*. Pitched a fourth higher) • 1541<sup>18</sup> = V1229, No.54, p. 49 (*Verdelot*) • 1544<sup>18</sup> = V1230, pp. 43–44 (*Verdelot*) • 1545<sup>19</sup> = V1231 • 1549<sup>33</sup> = V1232 • 1552<sup>26</sup> = V1233 • 1555<sup>33</sup> = V1234 • 1556<sup>27</sup> = V1235 • 1557<sup>26</sup> = V1236, pp. 43–44 (*Verdelot*) • 1565<sup>20</sup> = V1237 • 1566<sup>22</sup> = V1238  
3. I-Fc, 2495, No.26 (Anon. Pitched a fourth higher) • I-Fn, 122–125, No.12 (Anon. Pitched a fourth higher) • I-MOe, τ.L.11.8, No.25, 25v–26r (Anon.)  
Text by Petrarch, *Sonnetti*  
4. Haar, “Early”, 184–88 • Verdelot, *Madrigals*, xxix, 84–87  
Comments: If in fact written by Verdelot, this is clearly his earliest printed madrigal, and affects our view of his activity as much as it does the provenance of the contents of Petrucci’s edition.
- Non po lolmo**
- See **Se de fede hor vengo** **Cara** 4vv
- Non poi perche non voi** [Anon.] 4vv
1. **18**, No.40 (Anon.) • **40**, No.40 (Anon.)  
4. Cesari, *Frottole*, 126



- Non posso abandonarte** **Cesena** 4vv  
 1. **18**, No.25 (*P.C.*) • **40**, No.25 (*P.C.*)  
 4. Cesari, *Frottole*, 112 • Disertori, *Frottole*, 170–72
- Non posso haver pacientia** [Anon.] 4vv  
 1. **26**, No.56 (Anon.)
- Non posso liberar me** [Anon.] 4vv  
 1. **48**, No.34 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 181
- Non potra mai dir amore** **Lulinus** 4vv  
 1. **56**, No.58 (*Io. Lu. V*)  
 Text by Poliziano  
 4. Luisi & Zanovello, *Frottole*, 243
- Non se muta el mio volere** **Tromboncino** 4vv  
 1. **25**, No.22 (*T.* in the index)
- Non si po quel che si vole** **Lurano** 4vv  
 1. **26**, No.57 (*PHI. D. L.*)  
 Intabulation: voice and lute  
 1. **49**, No.69 (*PHI. D. L.*); **58**, No.69 (*PHI. D. L.*)  
 4. Disertori, *Frottole*, 430–31
- Non si vedra gia mai stanca** **Capreolus** 4vv  
 1. **36**, No.10 (*A.C.*)  
 Text by Bembo, from *Gli Asolani*  
 Intabulation: voice and lute  
 1. **50**, No.28 (*A.C.*. Texted *Non si vedra mai stanca*)  
 4. Disertori, *Frottole*, 520–21 • Rubsamen, *Literary*, 63
- Non si vedra mai stanca**  
 See **Non si vedra gia mai stanca** **Capreolus** 4vv
- Non so perche non mora** **Cesena** 4vv  
 1. **17**, No.6 (*P.C.V.*) • **42**, No.6 (*P.C.V.*)  
 4. Cesari, *Frottole*, 51
- Non son ciecho** [Anon.] 4vv  
 1. **26**, No.28 (Anon.)
- Non son quel che solea** **Lurano** 4vv  
 1. **26**, No.1 (*PHI. D. L.*)  
 Intabulation: voice and lute  
 1. **49**, No.67 (*PHI.D. L.*); **58**, No.67 (*PHI.D. L.*)  
 4. Disertori, *Frottole*, 426–27
- Non tardar o diva mia** **Antiquis** 4vv  
 1. **48**, No.41 (*A. D. A.*)  
 3. I-Fn, 337, No.87, 94v (Anon. Untexted)  
 4. Facchin & Zanovello, *Frottole*, 193 • Juverini et al., *Frottole*, 71 • Zupanovic, *Sedamnaest frottola*
- Non te smarir cor mio** [Anon.] 5 ex 4vv  
 1. **23**, No.47 (Anon. Tenor has the rubric *A fin et retro*) • **37**, No.47 (Anon. Tenor has the rubric *Ante et retro*)  
 3. GB-Lbl, Eg.3051, No.8, 10v–11r (Anon.)  
 4. Schwartz, *Frottole*, 73

- Non temer chio ti lassi** **Scotto** 4vv  
 1. **36**, No.17 (*PAVLI SCOTI CANTVS & VERBA*)
- Non temer del vechio amore** **Tromboncino** 4vv  
 1. **35**, No.4 (*B.T.*)  
 4. Boscolo, *Frottole*, 120
- Non temo de brusciar** **Tromboncino** 4vv  
 1. **23**, No.48 (*B.T.*) • **37**, No.48 (*B.T.*)  
 4. Schwartz, *Frottole*, 74
- Non ti grava el mie partire**  
 See **Se me e grato el tuo tornare** **Lurano** 4vv
- Non val aqua al mio gran foco** **Tromboncino** 4vv  
 1. **16**, No.20 (*B.T.*)  
 Facsimile: Cesari, *Frottole*, p. LXVI  
 3. GB-Lbl, Eg.3051, No.20, 22v-23r (Anon.) • I-Fc, 244I, No.7, 8v-9r (Anon.)  
 4. Cesari, *Frottole*, 15 • Davidson and Apel, *HAM*, 97 • Schwartz, *Frottole*, 14  
 Intabulation: voice and lute  
 1. **50**, No.24 (*B.T.*)  
 4. Disertori, *Frottole*, 510-11  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.72, 46r (Anon.)
- Non val aqua al mio gran foco**  
 Altus of **Glie pur gionto el giorno** **Cara** 4vv
- Nostra interna & vera pace** **Dammonis** 4vv  
 1. **29**, No.50 (Dammonis. Headed *De pace Eiusdem verba*); **45**, No.50 (Dammonis)  
 4. Luisi, *Laudario*, ii, 341-43
- Nui siam tutti amartelati** **Tromboncino** 4vv  
 1. **48**, No.21 (*B.T.*)  
 4. Facchin & Zanovello, *Frottole*, 156 • Gallucci, *Festival*, ii, 341-44 • Osthoff, *Theatergesang*, ii, 159-60  
 Comment: Prize, "Facciamo", regards this as a carnival song from Ferrara or Mantua
- Nui siamo segatori** **Stringari** 5vv  
 1. **35**, No.50 (*Antonius stringarius patavus*)  
 4. Boscolo, *Frottole*, 234 • Gallucci, *Festival*, ii, 345-48  
 Comment: Prize, "Facciamo", regards this as a carnival song from northern Italy
- Nunque fu pena maggiore**  
 See Spanish texts
- O bella man che me destrugi el core** **Eustache de Monte Regali** 4vv  
 1. **56**, No.18 (*Eu. D. M. Regali Gallus.*)  
 Text by Petrarch, *Sonnetti*, CIC  
 4. Eustachio Romano, *Musica*, 168-70 • Luisi & Zanovello, *Frottole*, 141
- O bon egli bon** **Cara** 4vv  
 (*Pesenti*)  
 1. **25**, No.4 (*D.M.* in the index)  
 4. Haar, "Chanson", 254  
 Intabulation: voice and lute  
 1. **50**, No.23 (*M.C.*)  
 4. Disertori, *Frottole*, 505-506

- O caldi mei sospiri** **Cara** 4vv  
 1. 23, No.20 (M.C.) • 37, No.20 (M.C.)  
 4. Schwartz, *Frottole*, 58
- O cara libertade** [Anon.] 4vv  
 1. 26, No.59 (Anon.)  
 Intabulation: voice and lute  
 1. 49, No.61 (Anon.); 58, No.61 (Anon.)  
 4. Disertori, *Frottole*, 417
- O celeste anime sancte** **Cara** 4vv  
 1. 48, No.31 (M.C.)  
 4. Facchin & Zanovello, *Frottole*, 176 • Prizer, *Courtly*, 440
- O che dio non maiute mai** [Anon.] 4vv  
 1. 26, No.38 (Anon.)
- O croce alma mirabile** **Dammonis** 4vv  
 1. 29, No.49 (Dammonis. Headed *De cruce*); 45, No.49 (Dammonis)  
 Text by Giustiniani  
 4. Luisi, *Laudario*, ii, 81–82
- O despietato tempo** **Bisan** 4vv  
 1. 36, No.62 (P. ZANIN BISAN.)  
 Intabulation: voice and lute  
 1. 49, No.19 (P. Zanin Bisan.); 58, No.19 (P. Zanin Bisan.)  
 4. Disertori, *Frottole*, 340–41  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.90, 49r (Anon. Incipit *Hai despietato tempo*)
- O Dio che la brunetta mia** **Michele** [?Pesenti] 4vv  
 (Festa)  
 1. 16, No.40 (MICHA. C. & V.)  
 3. I-Fc, 2440, No.35, pp. 122–23 (Anon. Text *O me che la brunetta mia*) • I-Fn, 230, No.31, 30v–31r (*pre michele*) • I-Fn, 337, No.74, 82r (Anon. Text *Oime che la signora mia*) • I-Fn, 164–167, No.33, 44v–45r (Anon.)  
 2. The following sources are ð3: Festa 1543, No.21 (Festa) • 1547<sup>15</sup>, No.21 (Festa)  
 4. Cesari, *Frottole*, 31 • Schwartz, *Frottole*, 29
- O dolce diva mia** **Cesena** 4vv  
 1. 17, No.24 (P.C.V.) • 42, No.24 (P.C.V.)  
 4. Cesari, *Frottole*, 66
- O dolce e lieto albergo** [Anon.] 4vv  
 1. 23, No.77 (Anon.) • 37, No.77 (Anon.)  
 4. Schwartz, *Frottole*, 90  
 Intabulation: voice and lute  
 1. 49, No.4 (Anon.); 58, No.4 (Anon.)  
 4. Disertori, *Frottole*, 314
- O fallaca speranza** **Scotto** 4vv  
 1. 35, No.1 (PAVLVS SCOTVS. C. & V.)  
 4. Ambros, *Geschichte*, V, 535 • Boscolo, *Frottole*, 113 • Westphal, *Karnevalslieder*, 10
- O gloriosa colonna in cui sapoggia nostra speranza** **Eustache de Monte Regali** 4vv  
 1. 56, No.19 (*Eu. De. M. Regali gallus.*)

Text by Petrarch, *Canzoniere*, X

4. Eustachio Romano, *Musica*, 168 • Luisi & Zanovello, *Frottole*, 143

**O gloriosa vergine maria** **Dammonis** 4vv

1. **29**, No.18 (Dammonis. Headed *Ad beatam virginem*); **45**, No.18 (Dammonis)

Text by Giustiniani

4. Jeppesen, *Laude*, 117 • Luisi, *Laudario*, ii, 87

**O iesu dolce o infinito amore** **Dammonis** 4vv

1. **29**, No.62 (Dammonis. Not entered in the index); **45**, No.62 (Dammonis)

Facsimile: Luisi, *Laudario*, ii, pl.XIII

Text by Giustiniani

4. Luisi, *Laudario*, ii, 91–92 • Wilson, *Music*, 277–78

**O iesu dolce o signor benigno** **Baldasar** 4vv

1. **41**, No.26 (*Baldasar*)

4. Jeppesen, *Laude*, 38 • Ninot, *Collected Works*, 126

Comment: Barton Hudson, *Grove* 6, xiii, 251, assigns this work to Ninot le Petit

**O madre del signore** **Dammonis** 4vv

2/ *Sposa del padre eterno*

1. **29**, No.28 (Dammonis. Headed *Te matrem*. The index also lists the work under *Te matrem*); **45**, No.28 (Dammonis)

4. Luisi, *Laudario*, ii, 344–46

**O madre sancta o luce** **Dammonis** 4vv

1. **29**, No.27 (Dammonis); **45**, No.27 (Dammonis)

4. Jeppesen, *Laude*, 124–25

**O Maria divina stella** **Dammonis** 4vv

1. **29**, No.26 (Dammonis. Headed *De beata virgine*); **45**, No.26 (Dammonis)

4. Jeppesen, *Laude*, 122–23

**O me che la brunetta mia**

See **O Dio che la brunetta mia**

**Michele** [?Pesenti] 4vv

**O mia cieca e dura sorte** **Cara** 4vv

1. **16**, No.5 (*M.C.*)

3. I-Fc, 244I, No.34, 36v–37r (Anon.) • I-Fn, 230, No.28, 27v–28r (Anon.)

4. Cesari, *Frottole*, 5 • Schwartz, *Frottole*, 3

Intabulation: lute

3. US-Cn, 107501, No.5, 9r–10r (Anon. Headed *O mia ciecha edura sorte seguita nel ton del secondo recerchar*: cf. also *Che faralla che diralla* by Cara)

Intabulation: voice and lute

1. **49**, No.25 (Anon.); **58**, No.25 (Anon.)

4. Disertori, *Frottole*, 352–53

**O mia infelice sorte** [Anon.] 4vv

1. **23**, No.82 (Anon.) • **37**, No.82 (Anon.)

3. I-Fn, Panc.27, No.38, 23v–24r (Anon.)

4. Schwartz, *Frottole*, 93

**O mia spietata sorte** [Anon.] 4vv

1. **23**, No.72 (Anon.) • **37**, No.72 (Anon.)

2. 1510, No.22, 22v (Anon.)

4. Schwartz, *Frottole*, 89

Intabulation: lute accompaniment to a Superius

3. F-Pn, 27, No.93, 50r (Anon.)

- O mischini osiagurati** [Anon.] 4vV  
 1. 26, No.46 (Anon.)  
 4. Gallucci, *Festival*, ii, 349–53 • Luisi, *Cantar*, 216–17  
 Comments: Prize, “Facciamo”, regards this as a carnival song from northern Italy
- O peccatore ti moverai tu mai** **Dammonis** 4vV  
 1. 29, No.48 (Dammonis. Headed *De passione*); 45, No.48 (Dammonis)  
 Text by Giustiniani  
 4. Luisi, *Laudario*, ii, 96–98
- O selve o sparse gregge**  
 See **O selve sparse egregie** **Stringari** 4vV
- O selve sparse egregie** **Stringari** 4vV  
 1. 25, No.53 (Anon.)  
 Intabulation: voice and lute  
 1. 50, No.55 (*An. Pattavinus*)  
 4. Disertori, *Frottole*, 580–81
- O sola mia salute** **Pifaro** 4vV  
 1. 35, No.27 (*NICOLO PIFARO*)  
 4. Boscolo, *Frottole*, 174
- O stella matutina** **Dammonis** 4vV  
 1. 29, No.54 (Dammonis. Headed *Ad beatam Virginem*); 45, No.54 (Dammonis)  
 Text by Giustiniani  
 4. Jeppesen, *Laude*, 147 • Luisi, *Laudario*, ii, 99–100
- O suave e dolce Dea** [Anon.] 4vV  
 1. 26, No.13 (Anon.)
- O suspir suave**  
 See **Suspir suave** **Tromboncino** 4vV
- O tanti mei sospiri** [Anon.] 4vV  
 1. 23, No.64 (Anon.) • 37, No.64 (Anon.)  
 4. Schwartz, *Frottole*, 89
- O tempo o ciel volubil** **Scotto** 4vV  
 1. 48, No.10 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 130  
 Text by Petrarch  
 Intabulation: voice and lute  
 1. 50, No.56 (*Pauli Scotti*)  
 4. Disertori, *Frottole*, 582
- O tiente a lora** **N. Brocco** 4vV  
 1. 35, No.45 (*N.B.*)  
 4. Boscolo, *Frottole*, 223 • Torrefranca, *Segreto*, 515  
 Literature: Luisi, “Il Tentalaria”
- O vero amor celesta** **Dammonis** 4vV  
 1. 29, No.40 (Dammonis. Headed *De infervorato christi amore*); 45, No.40 (Dammonis)  
 Text by Giustiniani  
 4. Luisi, *Laudario*, ii, 101–104

- Ochi dolce a che almen** **Cara** 4vv  
 1. **48**, No.18 (*M.C.*)  
 4. Facchin & Zanovello, *Frottole*, 150 • Prizer, *Courtly*, 435
- Occhi dolci ove prendesti** **d'Ana** 4vv  
 2/ *Sel mio ben da voi deriva*  
 1. **17**, No.11 (*FRANCISCVS VENETVS ORGA.*) • **42**, No.11 (*FRANCISCVS VENETVS ORGA.*)  
 3. GB-Lbl, Eg.3051, No.41, 46v-48r (Anon.)  
 4. Cesari, *Frottole*, 55  
 Intabulation: lute  
 3. F-Pn, 27, No.20, 24v (Anon.)  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.81, 48r (Anon.)
- Occhi mei al pianger nati** [Anon.] 4vv  
 1. **17**, No.15 (Anon.) • **42**, No.15 (Anon.)  
 4. Cesari, *Frottole*, 60
- Ochii mei frenati el pianto** **Cesena** 4vv  
 1. **17**, No.21 (*PEREGRINVS CESENA VERONENSIS.*) • **42**, No.21 (*PEREGRINVS CESENA VERONENSIS.*)  
 4. Cesari, *Frottole*, 64
- Occhi mei lassi acompagnate** **Lulinus** 4vv  
 1. **56**, No.59 (*Io. Lu. V.*)  
 4. Luisi & Zanovello, *Frottole*, 246
- Ochi miei lassi mentre** **Tromboncino** 4vv  
 2. 1510, No.41, 41v-42r (*B.T.*)  
 3. I-Vnm, IV.1795-1798, No.22, 20v-21r (Anon.)  
 Text by Petrarch: *Canzoniere*, XIV  
 4. Luisi, *Apografo*, 51-53  
 Intabulation: keyboard  
 2. 1517<sup>3</sup>, No.9, 16v-18r (*B.T.*)  
 Intabulation: lute  
 1. **50**, No.7 (*B.T.*)  
 4. Disertori, *Frottole*, 284-89 and 468-470
- Ochi mei lassi poi che perso haveti** **Cara** 4vv  
 1. **23**, No.15 (*M.C.*) • **37**, No.15 (*M.C.*)  
 4. Schwartz, *Frottole*, 55
- Ochi mei mai non restati** **Antiquis** 4vv  
 1. **36**, No.22 (*A. DE ANTIQVIS.*)  
 4. Zupanovic, *Sedamnaest frottola*
- Occhi mei troppo guardasti** **d'Ana** 4vv  
 2/ *Ligiermente o cor credesti*  
 1. **17**, No.10 ([F]RANCISCUS VENETUS ORGA.) • **42**, No.10 (*FRANCISCUS VENETUS ORGA.*)  
 4. Cesari, *Frottole*, 54
- Occhi piangeti** **Lulinus** 4vv  
 1. **56**, No.51 (*Io. Lu. V.*)

Text by Petrarch, *Canzoniere*, LXXXIV

4. Luisi & Zanovello, *Frottole*, 225

**Odi donna el mio tormento**

See **Aldi donna non dormire** **Lurano** 4VV

**Odite voi finestre**

See **Udite voi finestre** **Cara** 4VV

**Ogni amor vol esser vero** **Capreolus** 4VV

1. 23, No.2 (*ANT. CAP*) • 37, No.2 (*ANT. CAP*)

4. Schwartz, *Frottole*, 45

**Ogni ben fa la fortuna** **Cara** 4VV

2/ *Pone un basso e latro in cielo*

1. 18, No.31 (*M.C.*) • 40, No.31 (*M.C.*)

3. GB-Lbl, Eg.3051, No.22, 24v-26r (Anon.)

4. Cesari, *Frottole*, 115

**Ogni cosa ha el suo locho** [Anon.] 3VV

1. 26, No.65 (Anon.)

3. I-Mt, 55, No.47, 49v-50r (Anon. Texted *Hogni Cosa val suo locho*)

4. Disertori, *Frottole*, 264-67 • Giazotto, "Onde", 85-86 • Jeppesen, *Frottola*, iii, 288-90

**Ogni impresa sia felice** [Anon.] 4VV

1. 25, No.17 (Anon.)

**Ogni vermo al suo veneno** **Nicolo** 4VV

1. 25, No.9 (Anon: *N.P.* in the index)

2. 1510, No.14, 15v-16r (Anon.)

**Ogni volta crudel ch'io mi lamento** **Tromboncino** 4VV

1. 56, No.3 (*B.T.*)

4. Luisi & Zanovello, *Frottole*, 103

**Ognun driza al ciel el viso** [Anon.] 4VV

1. 41, No.42 (Anon.)

4. Jeppesen, *Laude*, 63

**Ognun fuga fuga amore** **Capreolus** 4VV

1. 23, No.63 (*ANT. CAP*) • 37, No.63 (*ANT. CAP*)

2. 1510, No.10, 11v-12r (*Ant. Cap.*)

4. Riemann, *Handbuch*, 354 • Schwartz, *Frottole*, 83

Intabulation: voice and lute

1. 49, No.52 (*Ant. Cap.*); 58, No.52 (*Ant. Cap.*)

4. Disertori, *Frottole*, 400-401

**Oyme che ho perso il core** **Cesena** 4VV

1. 17, No.23 (*P.C.V.*) • 42, No.23 (*P.C.V.*)

4. Cesari, *Frottole*, 65

**Oyme che io sento al core** **G. Brocco** 4VV

1. 18, No.14 (*IO. BRO.*) • 40, No.14 (*IO. BRO.*)

4. Cesari, *Frottole*, 103

**Oime che la signore mia**

See **O dio che la brunetta mia** **Pesenti** 4VV

**Oime el cor oime la testa** **Cara** 4VV

1. 16, No.2 (*MARCUS CARA VERO.*)

Facsimile: Bessler & Gülke, "Schriftbild", 129

3. F-Pn, 676, No.4, 11v-12r (*Marcheto*) • I-Fc, 2441, No.6, 7v-8r (Anon. à3) • I-Fn, Panc.27, No.3, 12v-13r (Anon.)
4. Cesari, *Frottole*, 3 • Schwartz, *Frottole*, 1 • Underwood, *Renaissance*, 234-35  
Intabulation: voice and lute
1. **49**, No.43 (*M.C. Text Oime il cor*); **58**, No.43 (*M.C. Text Oime il cor*)
4. Disertori, *Frottole*, 384-85 • Reese, "First", 16  
Intabulation: lute accompaniment to a Superius
3. F-Pn, 27, No.71, 46r (Anon. Incipit *Oime lo capo oime la testa*)
4. Underwood, *Renaissance*, 237

**Oime il bel viso** **Eustachio Romano** 4vv

1. **56**, No.31 (*Eustachius. De M. Romanus.*)  
Text by Petrarch, *Sonnetti*, CCLXVII
4. Eustachio Romano, *Musica*, 157-60 • Luisi & Zanovello, *Frottole*, 174

**Oime lo capo oime la testa**

See **Oime el core oime la testa** **Cara** 4vv

**Oime**

See also **Aime, Ayme, Haime**

**Or che son de preson**

See **Hor chio son de preson** **Tromboncino** 4vv

**Or su corere voglio**

See **Hor succorere voglio amore** [Anon.] 4vv

**Ostinato vo seguire**

**Tromboncino** 4vv  
(Cara)

1. **48**, No.15 (*B.T.*)
3. I-Fn, 337, No.12, 22v (*March. Texted In eterno io voglio amarte*)
4. Facchin & Zanovello, *Frottole*, 142  
Intabulation: voice and lute
1. **49**, No.27 (*B.T.*); **58**, No.27 (*B.T.*)
4. Disertori, *Frottole*, 354-56

**Pace e gloria al gentil Lauro** [Anon.] 4vv

1. **18**, No.59 (Anon.) • **40**, No.59 (Anon.)
3. GB-Lbl, Eg.3051, No.19, 21v-22r (Anon.)
4. Cesari, *Frottole*, 139 • Disertori, *Frottole*, 124-27

**Pace hormai che adiscoprire** [Anon.] 4vv  
(Tromboncino)

1. **25**, No.14 (Anon.)  
Comments: This frottola is possibly the one cited in a letter of Cariteo (14.i.1497) to Isabella d'Este: *Pace hormai i miei sospiri*, attributed there to Tromboncino.  
Literature: Einstein, *Madrigal*, 45-46

**Pace hormai su non piu guerra** [Anon.] 4vv

1. **17**, No.32 (Anon.) • **42**, No.32 (Anon.)
4. Cesari, *Frottole*, 74

**Pace non trovo** **Eustachio Romano** 4vv

1. **56**, No.10 (*Eustachius. De M. Romanus*)  
Text by Petrarch, *Sonnetti*, CXXXIV
4. Eustachio Romano, *Musica*, 161-63 • Luisi & Zanovello, *Frottole*, 123



- Pago el dacio donna** [Anon.] 4vv  
 1. **26**, No.30 (Anon.)
- Palle palle** **Isaac** 4vv  
 3. CH-Bu, FX.21, No.28, 32v (Anon. Headed *La bella*) • D-Ga, Königsberg 7 (Anon. *Alleluia Hodie / Gloria tibi*) • F-Pn, 1817, No.40 (Anon.) • I-CT, 95–96, No.37, 38r–39r (Anon.) • I-Fn, 107<sup>bis</sup>, No.27, 43r (Anon. Incomplete) • I-Fn, 117, No.51, 59v–61r (*Yzac*) • I-Rvat, C.G.XIII.27, No.1, 7v–9r (*H. Isach*) • US-Wc, Wolffheim, 82v–83r (Anon. Un-texted)  
 4. Disertori, *Frottole*, 188–92 • Isaac, *Weltliche*, 98–99  
 Intabulation: lute  
 1. **34**, No.11 (*Palle de ysach*; and *Francesco Spinacino*)  
 4. Disertori, *Frottole*, 188–92 • Isaac, *Weltliche*, 161–62 • Schmidt, *Spinacino*, ii, 203–206  
 Literature: Atlas, *Giulia*, i, 49–55 • Atlas, “Palle”
- Pan de miglio** [Anon.] 4vv  
 1. **26**, No.31 (Anon.)  
 4. Gallucci, *Festival*, ii, 354–56 • Luisi, *Cantar*, 211  
 Comment: Prize, “Facciamo”, regards this as a carnival song from northern Italy
- Partiale e cruda morte**  
 See **Ah partiale e cruda morte** **Tromboncino** 4vv
- Passando per una rezolla** **Michele** [?Pesenti] 4vv  
 1. **16**, No.48 (*MICHA*)  
 4. Cesari, *Frottole*, 35 • Schwartz, *Frottole*, 34
- Passato el tempo iocondo** **Tromboncino**  
 Intabulation: voice and lute  
 1. **50**, No.17 (*B.T.*)  
 4. Disertori, *Frottole*, 492
- Passero la vita mia** [Anon.] 4vv  
 1. **26**, No.47 (Anon.)  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.29, 37r (Anon.)
- Passo passo pian** **d’Ana** 4vv  
 1. **23**, No.37 (*EV*) • **37**, No.37 (*EV*)  
 4. Schwartz, *Frottole*, 68
- Patientia ognum me dice** [Anon.] 4vv  
 2/ *Io sto male a vivo in stento*  
 3. F-Pn, 676, 18v–19r (Anon.) • I-Fn, Panc.27, No.116, 80v–81r (Anon.) • ZA-Csa, Grey, No.51, 80v–82r (Anon.)  
 Intabulations: lute  
 1. **47**, No.41 (Dalza. Not listed in the index)  
 3. F-Pn, 27, No.38, 39r (Anon.)
- Peccatori ad una voce** **Dammonis** 4vv  
 1. **29**, No.63 (Dammonis); **45**, No.63 (Dammonis)  
 4. Jeppesen, *Laude*, 154–55
- Peccatori perche seti tanto crudi** **Dammonis** 4vv  
 1. **29**, No.43 (Dammonis. Headed *De passione*); **45**, No.43 (Dammonis)  
 Text by Giustiniani  
 4. Jeppesen, *Laude*, 140–41 • Luisi, *Laudario*, ii, 105–106

- Pensa donna chel tempo** **Nicolo** 4vv  
 1. **23**, No.28 (*N.P.*: Headed *Sonetto*) • **37**, No.28 (*N.P.* Headed *Sonetto*)  
 4. Schwartz, *Frottole*, 62
- Pensi che mai**  
 See **Pensif mari** **Tadinghem** 3vv
- Per amor fata solinga** **Pifaro** 4vv  
 1. **35**, No.23 (*NICOLO PIFARO*)  
 4. Boscolo, *Frottole*, 162
- Per che mhai abandonato** [Anon.] 4vv  
 1. **36**, No.19 (Anon.)
- Per dolor mi bagno el viso** **Cara** 4vv  
 (Tromboncino)  
 1. **56**, No.23 (*M.C.*)  
 2. *Frottole II* (1518), No.2, 4v-6r • [c.1516]<sup>2</sup> (1520), No.2, 4v-6r (*Marcheto carra*)  
 4. Luisi, *Secondo*, ii, 7 • Luisi & Zanovello, *Frottole*, 154  
 Intabulation: keyboard  
 2. 1517<sup>3</sup>, No.16, 27v-28r (*M.C.*)  
 Intabulation: voice and lute  
 1. **50**, No.2 (*B.T.*)  
 4. Disertori, *Frottole*, 459-61
- Per fugir damor le ponte** **Cara** 4vv  
 2. *Frottole II* (1518), No.4, 8v-10r (*M.C.*) • [c.1516]<sup>2</sup> (1520), No.4, 8v-10r (*Marcheto carra*)  
 4. Luisi, *Secondo*  
 Intabulation: voice and lute  
 1. **50**, No.8 (*M.C.*)  
 4. Disertori, *Frottole*, 474-75
- Per memoria di quel giorno** **Pifaro** 4vv  
 1. **35**, No.25 (*Nl. Pl.*)  
 4. Boscolo, *Frottole*, 171 • Cesari, *Frottole*, xxxi • Disertori, *Frottole*, 173-75
- Per pietade hodite hormai** **Tromboncino** 4vv  
 1. **25**, No.43 (*T.* in the index)
- Per quella croce ove spargesti el sangue** **Tromboncino** 4vv  
 1. **41**, No.7 (*Tromboncino*)  
 3. ZA-Csa, Grey, No.52, 82v-83r (Anon.)  
 4. Jeppesen, *Laude*, 12
- Per servite perdo i passi** **N. Brocco** 4vv  
 1. **35**, No.43 (*N. BROCCVS*)  
 3. GB-Lbl, Eg.3051, 38v-39r (Anon.)  
 4. Boscolo, *Frottole*, 219
- Perche donna non voi** **Pisano** 4vv  
 2/ *In qualunque ama con perfecto amore*  
 1. **67**, No.3 (Pisano)  
 3. I-Fc, 2440, No.38, 65v-68r (Anon.) • I-Fn, 164-167, No.10, 14r-15r (Anon.)  
 Text by L. Strozzi  
 4. Pisano, *Collected Works*
- Perche fai donna el gaton** **Rossino** 4vv  
 2/ *Gnao gnao gnao vo cridando*

1. **18**, No.11 (ROSSI. MAN:) • **40**, No.11 (ROSSI. MAN.)

Facsimile: Cesari, *Frottole*, 143

4. Cesari, *Frottole*, 100

**Perso ho in tutto hormai la vita** **Cara** 4vv

2/ *Mia crudele e iniqua sorte*

1. **18**, No.32 (M.C.) • **40**, No.32 (M.C.)

4. Cesari, *Frottole*, 116

Intabulations: lute accompaniment to a Superius

3. F-Pn, 27, No.87, 49r (Anon.) • F-Pn, 27, No.88, 49r (Anon. Headed *Idemque duj medesimi numeri*)

### Piangeti christiani

See **Pianzeti christiani** **Dammonis** 4vv

**Piangeti mecho amante** **Nicolo** 4vv

1. **17**, No.44 (Anon.) • **42**, No.44 (*Nicolo Patavino*)

Text by Poliziano

4. Cesari, *Frottole*, 83

**Piangeti occhi mie lassi** [Anon.] 4vv

1. **18**, No.8 (Anon. Cantus incipit starts *Aiangeti*) • **40**, No.8 (Anon.)

Text by Poliziano

4. Cesari, *Frottole*, 99

**Piango el mio fidel servire** **Fogliano** 4vv

1. **18**, No.37 (Anon.) • **40**, No.37 (Anon.)

3. GB-Lbl, Eg.3051, No.42, 48v-50r (Anon.) • I-Fn, 230, No.2, 1v-2r (*Iacobus foglianus*)

4. Cesari, *Frottole*, 123

**Pianzeti christiani il dolor de maria** **Dammonis** 4vv

1. **29**, No.45 (Dammonis. Headed *De passione*. The index reads *Piangeti christiani*); **45**, No.45 (Dammonis)

Text by Giustiniani

4. Jeppesen, *Laude*, 143-44 • Luisi, *Laudario*, ii, 109-10

**Pieta cara signora** **Cara** 4vv

1. **16**, No.15 (M.C.)

3. I-Fc, 2441, No.29, 31v-32r (Anon.)

4. Cesari, *Frottole*, 12 • Schwartz, *Frottole*, 11

Intabulation: voice and lute

1. **49**, No.66 (M.C.) ; **58**, No.66 (M.C.)

4. Disertori, *Frottole*, 424-425

Intabulation: lute accompaniment to a Superius

3. F-Pn, 27, No.76, 47r (Anon.)

**Pieta cara signore / La pieta ha chiuso le porte** **Erasmus** 4vv  
(?Lapicida)

1. **48**, No.5 (*Rasmo*)

4. Facchin & Zanovello, *Frottole*, 117 • Luisi, *Cantar*, 264-265 • Prizer, *Courtly*, ii, 271-76

**Piu che mai o sospir fieri** **Tromboncino** 4vv

1. **16**, No.33 (B.T.)

4. Cesari, *Frottole*, 25 • Schwartz, *Frottole*, 24

**Piu non son pregon damore** **Tromboncino** 4vv

1. **36**, No.66 (B.T.)

- Piu non tamo haybo** **Cara** 4vv  
 1. **48**, No.22 (*M.C.*)  
 4. Facchin & Zanovello, *Frottole*, 156  
 Intabulation: voice and lute  
 1. **49**, No.62 (*M.C.*); **58**, No.62 (*M.C.*)  
 4. Disertori, *Frottole*, 418–20
- Piu non voglio contrastare** [Anon.] 4vv  
 1. **26**, No.44 (Anon.)
- Piu speranza non apreggio** **Stringari** 4vv  
 1. **35**, No.30 (*ANTONIVS STRINGARIVS PATAVINVS*)  
 4. Boscolo, *Frottole*, 178
- Piu volte fra me stesso** **Tromboncino** 4vv  
 1. **17**, No.33 (Anon.) • **42**, No.33 (Anon.)  
 Facsimile: Cesari, *Frottole*, p. CXXIII  
 4. Cesari, *Frottole*, 75  
 Intabulation: voice and lute  
 2. [c.1520]?, No.8, 10v–11v (*B.T.*)
- Piu volte me son messe** [Anon.] 4vv  
 1. **25**, No.8 (Anon. Headed *Per sonetti*)
- Po piu un sdegno assai** [Anon.] 4vv  
 1. **25**, No.27 (Anon.)
- Pocha pace e molta guerra** **Tromboncino** 4vv  
 1. **25**, No.34 (*T. in the index*)  
 3. F-Pn, 676, No.92, 102v–103r (*Trombetino*) • I-Fn, 337, No.14, 24v (Anon.) • I-Fn, Panc.27, No.150, 112v–113r (Anon.)  
 Intabulation: lute accompaniment to a Superius  
 1. F-Pn, 27, No.50, 41v (Anon.)
- Poi che a tal condotto** [Anon.] 4vv  
 1. **17**, No.31 (Anon.) • **42**, No.31 (Anon.)  
 4. Cesari, *Frottole*, 73  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.68, 45v (Anon.)
- Poi che amor con dritta** [Anon.] 4vv  
 1. **18**, No.2 (Anon.) • **40**, No.2 (Anon.)  
 Facsimile: Cesari, *Frottole*, p. CXXIV  
 4. Cesari, *Frottole*, 93
- Poiche da me partisti** **Dammonis** 4vv  
 1. **29**, No.7 (Dammonis); **45**, No.7 (Dammonis)  
 4. Jeppesen, *Laude*, 102
- Poi che gionto el tempo** **Lurano** 4vv  
 1. **26**, No.20v (*P.D.LV.*)  
 3. I-Fc, 2441, No.58, 60v–61r (Anon. Text *De scoprire el mio tormento*) • I-Fn, 230, No.24, 23v–24r (*philippus de lurano*. Text *De scoprire el mio tormento*) • I-Fn, 337, No.11, 21v (*P. de Lo*)  
 4. Haar, “Petrucci”, 34–35  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.70, 46r (Anon.)

- Poi che ho provato** [Anon.] 4vv  
 1. **18**, No.7 (Anon.) • **40**, No.7 (Anon.)  
 4. Cesari, *Frottole*, 99
- Poi chel ciel contrario** **Tromboncino** 4vv  
 1. **16**, No.24 (B.T.)  
 3. I-Bc, Q18, No.9, 9v (Anon.) • I-Fc, 244I, No.12, 13v-14r (Anon.)  
 4. Cesari, *Frottole*, 18  
 Intabulation: lute  
 1. **47**, No.39 (Dalza)  
 4. Disertori, *Frottole*, 225-27  
 Intabulation: voice and lute  
 1. **49**, No.53 (B.T.); **58**, No.53 (B.T.)  
 4. Disertori, *Frottole*, 402-403  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.36, 38v (Anon.)
- Poi chel ciel e la fortuna** [Anon.] 4vv  
 1. **36**, No.27 (Anon.)  
 2. I510, No.26, 25v-26r (Anon.)
- Poi chel ciel e la fortuna** **Pesenti** 4vv  
 1. **16**, No.38 (MICHA. C. & V.)  
 4. Cesari, *Frottole*, 29 • Schwartz, *Frottole*, 27  
 Intabulation: voice and lute  
 1. **50**, No.14 (Michel. V.)  
 4. Disertori, *Frottole*, 483-85
- Poi chel ciel e mia ventura** **Tromboncino** 4vv  
 1. **36**, No.14 (B.T.)  
 4. Disertori, *Frottole*, 137-41
- Poi che in te donna speravi** **N. Brocco** 4vv  
 1. **35**, No.44 (N. B.: headed *RESPOSTA*, i.e. to Josquin's *In te Domine speravi*)  
 4. Boscolo, *Frottole*, 221
- Poi chio son damor pregione** [Anon.] 4vv  
 1. **56**, No.29 (Anon.)  
 4. Luisi & Zanovello, *Frottole*, 169
- Poi chio son in libertate** **Stringari** 4vv  
 1. **35**, No.31 (ANTONIVS PATA.)  
 4. Boscolo, *Frottole*, 180 • Luisi, *Cantar*, 233-34
- Poi chio vado in altra parte** **Tromboncino** 4vv  
 1. **36**, No.11 (B.T.)
- Poi che lalma per fe molta** **Tromboncino** 4vv  
 1. **16**, No.27 (B.T.)  
 3. I-Bc, Q18, No.16, 16v-17r (Anon.) • I-Fc, 244I, No.19, 21v-22r (Anon.)  
 4. Cesari, *Frottole*, 20
- Poi che mia sincera fede** **Capreolus** 4vv  
 1. **23**, No.4 (ANT. CAP) • **37**, No.4 (ANT. CAP)  
 4. Schwartz, *Frottole*, 47  
 Intabulation: voice and lute

1. **50**, No.22 (*Ant. Cap.*)  
 4. Disertori, *Frottole*, 499–501
- Poi che per fede mancha** **Capreolus** 4vv  
 1. **16**, No.62 (*ANTONIUS CAPREOLUS BRIXIENSIS.*)  
 4. Cesari, *Frottole*, 43 • Schwartz, *Frottole*, 43  
 Intabulation: voice and lute  
 1. **49**, No.58 (*Ant. Cap. BRIXIENSIS*); **58**, No.58 (*Ant. Cap. BRIXIENSIS*)  
 4. Disertori, *Frottole*, 411  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.102, 51v (Anon.)
- Poi che perso i gioven anni** [Anon.] 4vv  
 1. **26**, No.63 (Anon.)
- Poi che son di speranza** **Lulinus** 4vv  
 1. **56**, No.45 (*Io. lu. V: headed Aer de capitoli*)  
 4. Einstein, *Madrigal*, 8 • Luisi & Zanovello, *Frottole*, 207
- Poi che son si sfortunato** **Antiquis** 4vv  
 1. **18**, No.1 (*A. DE ANTIQVIS*) • **40**, No.1 (*A. DE ANTIQVIS*)  
 4. Cesari, *Frottole*, 93 • Zupanovic, *Sedamnaest frotola*
- Poi che speranza e morta** **Lurano** 4vv  
 1. **48**, No.30 (*PH. D. L.*)  
 4. Disertori, *Frottole*, 167–69 • Facchin & Zanovello, *Frottole*, 174
- Poi che tale e lamia sorte** [Anon.] 4vv  
 1. **35**, No.7 (Anon.)  
 4. Boscolo, *Frottole*, 127
- Poi che te hebi**  
 See **Fortuna desperata** **Busnois** 4vv
- Poi che uscito mi e di man** [Anon.] 4vv  
 1. **36**, No.7 (Anon.)
- Poi che volse la mia stella** **Tromboncino** 4vv  
 1. **18**, No.19 (*B. T.*) • **40**, No.19 (*B. T.*)  
 4. Cesari, *Frottole*, 107 • Disertori, *Frottole*, 219–22  
 Intabulation: lute  
 1. **47**, No.39 (Dalza)  
 4. Disertori, *Frottole*, 223–24  
 Intabulation: voice and lute  
 1. **49**, No.37 (*B. T.*); **58**, No.37 (*B. T.*)  
 4. Disertori, *Frottole*, 219–22 and 374–75
- Pone un basso e lattro in cielo**  
 2/ of **Ogni ben fa la fortuna** **Cara** 4vv
- Popul mio popul ingrato** **Dammonis** 4vv  
 1. **29**, No.47 (Dammonis. Headed *De passione*); **45**, No.47 (Dammonis)  
 Text by Giustiniani  
 4. Luisi, *Laudario*, ii, 114–16
- Porta ognun al nascimento** [Anon.] 4vv  
 1. **48**, No.17 (Anon.)  
 Text by Cammelli, *Filostrato e Panfila.*  
 4. Facchin & Zanovello, *Frottole*, 147 • Osthoff, *Theatergesang*, i, 131–43

**Porzi soccorso o verzene gentile**2/ of **Maria del ciel regina****Pregovi fronde fiori acque**

1. **36**, No.12 (*B.T.*)  
 2. 1510, No.23, 23r (*B.T.*)  
 4. Gallico, *Libro*, 137 • Rubsamen, *Literary*, 49  
 Intabulation: voice and lute

1. **50**, No.15 (*B.T.*)  
 4. Disertori, *Frottole*, 488–89

**Prendi larme ingrato amore**

**Dammonis** 4vv  
**Tromboncino** 4vv

1. **18**, No.46 (Anon.) • **40**, No.46 (Anon.)  
 4. Cesari, *Frottole*, 129

[Anon.] 4vv

**Prendi larme**

1. **25**, No.37 (*A. DE. A.V.*)  
 4. Zupanovic, *Sedamnaest frottola*

**Antiquis** 4vv**Pur al fin convien**

1. **25**, No.20 (Anon.)  
 2. I-Fn, 230, No.3, 2v-3r (*Jacobus foglianus*)

**Fogliano, J.** 4vv**Qual el cor non piangesse**

1. **48**, No.56 (Anon.)  
 3. I-Fc, 244I, No.1, 1v-3r (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 233

[Anon.] 4vv

**Quando quando andaratu al monte**

- Intabulation: voice and lute  
 1. **50**, No.40 (*Io. Pie. Man.*)  
 4. Disertori, *Frottole*, 548–51

**Joan Pietro** voice + lute**Quando andaretu al monte**See **E quando andaretu al monte****Zesso** 4vv**Quando fia mai quel di felice**See **Eterno mio signor po che per me****Tromboncino** 4vv**Quando lo pomo vien**

1. **56**, No.4 (*B.T.*)  
 2. *Frottole II* (1518), No.6, 12v-13r (*M.C.*) • [c.1516]<sup>2</sup> (1520), No.6, 12v-13r (*Marcheto carra*)  
 3. I-Fc, 2440, No.37, 64v-65r (*Pr. Michael*) • I-Fn, 230, No.66, 65r (Anon.) • I-Fn, 337, No.61, 69r (Anon.) • I-Fn, 164-167, No.32 (Anon.) • I-Vnm, IV.1795-1798, No.1, 3v (Anon.)  
 4. Gandolfi, "Intorno", 537 • Luisi, *Apografo*, 3-4 • Luisi, *Secondo*, ii, 22-25 • Luisi & Zanovello, *Frottole*, 105 • Torre Franca, *Segreto*, 520-21

**Tromboncino** 4vv

(Cara, Pesenti)

**Quando mi mostra amor**

1. **35**, No.52 (*LVDOVICO MILANESE*)  
 4. Boscolo, *Frottole*, 239

**Ludovico** 4vv**Quando per darne nel languir**

1. **23**, No.78 (Anon.) • **37**, No.78 (Anon.)  
 4. Schwartz, *Frottole*, 91

[Anon.] 4vv

**Quanto ardo sta chiuso**

1. **26**, No.50 (Anon.)

[Anon.] 4vv

<b>Quanto la fiamma</b>		
See <b>Visto ho piu volte</b>	<b>Tromboncino</b>	4vv
<b>Quanto piu donna</b>	<b>Lurano</b>	4vv
1. <b>23</b> , No.59 ( <i>PHI. DE. LV.</i> ) • <b>37</b> , No.59 ( <i>PHI. DE. LV.</i> )		
4. Schwartz, <i>Frottole</i> , 80		
<b>Quasi sempre avanti</b>	[Anon.]	4vv
1. <b>36</b> , No.44 (Anon.)		
4. Disertori, <i>Frottole</i> , 128–32		
<b>Quei che sempre han da penare</b>	<b>Cara</b>	4vv
2/ <i>Lor fur quelli</i>		
1. <b>18</b> , No.34 ( <i>M.C.</i> ) • <b>40</b> , No.34 ( <i>M.C.</i> )		
4. Cesari, <i>Frottole</i> , 120		
Intabulation: voice and lute		
1. <b>50</b> , No.36 ( <i>M.C.</i> )		
4. Disertori, <i>Frottole</i> , 535–37		
<b>Quel chel ciel</b>	<b>Antiquis</b>	4vv
1. <b>36</b> , No.41 ( <i>A. DE ANTIQVVS</i> )		
4. Zupanovic, <i>Sedamnaest frottola</i>		
<b>Quel chio posso io tho donato</b>	[Anon.]	4vv
1. <b>18</b> , No.47 (Anon.) • <b>40</b> , No.47 (Anon.)		
4. Cesari, <i>Frottole</i> , 130		
<b>Quel foco che mi pose</b>	<b>Tromboncino</b>	4vv
1. <b>36</b> , No.43 ( <i>B.T.</i> )		
<b>Quella bella e biancha mano</b>	<b>Capreolus</b>	4vv
1. <b>35</b> , No.16 ( <i>ANTO. CAPRIOLVS</i> )		
4. Boscolo, <i>Frottole</i> , 145		
Intabulation: voice and lute		
1. <b>50</b> , No.42 ( <i>A.C.</i> )		
4. Disertori, <i>Frottole</i> , 554–55 • Schwartz, “Nochmals”, 7		
<b>Questa amara aspra partita</b>	<b>Antiquis</b>	4vv
1. <b>25</b> , No.40 ( <i>A. DE. A.V.</i> )		
4. Zupanovic, <i>Sedamnaest frottola</i>		
<b>Questa e mia lho fatta</b>	<b>Michele</b> [?Pesenti]	4vv
1. <b>16</b> , No.43 ( <i>MICHAELIS C. &amp; V.</i> )		
Facsimile: Cesari, <i>Frottole</i> , p. LXVII		
4. Cesari, <i>Frottole</i> , 33 • Schwartz, <i>Frottole</i> , 31		
<b>Questa e quella croce grande</b>	<b>Dammonis</b>	4vv
1. <b>29</b> , No.64 (Dammonis); <b>45</b> , No.64 (Dammonis)		
4. Luisi, <i>Laudario</i> , ii, 347–49		
<b>Questa longa mia speranza</b>	[Anon.]	4vv
1. <b>36</b> , No.34 (Anon.)		
<b>Questa se chiama</b>	<b>Japart</b>	4vv
1. <b>12</b> , No.90 ( <i>Jo. Japart</i> )		
3. E-Sc, 5-I-43, No.156, 128v-129r/128v-129r (Anon. Text <i>Famene un pocho</i> )		
4. Moerk, “Seville”, ii, 385–87		
<b>Queste lacrime mie</b>	<b>Tromboncino</b>	4vv
1. <b>56</b> , No.62 ( <i>B.T.</i> )		



3. I-Vnm, IV.1795-1798, No.39, 34<sup>v</sup>-35<sup>r</sup> (Anon.)

Text by Castiglione: *Tirsi*, "Canzone di Jola"

4. Luisi, *Apografo*, 90-91 • Luisi & Zanovello, *Frottole*, 254 • Osthoff, *Theatergesang*, ii, 60-63

Intabulation: voice and lute

2. [1520]<sup>7</sup>, No.27, 35<sup>r</sup> (Anon. Incomplete: The previous folios are lacking in the unique copy)

- Queste quel loco** **d'Ana** 4vv  
 1. **17**, No.3 (*FRANCISCVS. VENE. ORGA.*) • **42**, No.3 (*FRANCISCVS VENE. ORGA.*)  
 Text by Niccolò da Correggio  
 4. Cesari, *Frottole*, 48 • Einstein, *Madrigal*, 9 • Rubsamen, *Literary*, 51  
 Comments: The first printed setting of a sonnet
- Questo mondo e mal partito** **Tromboncino** 4vv  
 1. **48**, No.7 (*B.T.*)  
 4. Facchin & Zanovello, *Frottole*, 122
- Questo oime pur mi tormenta** **Capreolus** 4vv  
 1. **23**, No.3 (*ANT. CAP.*) • **37**, No.3 (*ANT. CAP.*)  
 2. 1510, No.11, 12<sup>v</sup>-13<sup>r</sup> (*Ant. Cap.*)  
 4. Schwartz, *Frottole*, 46
- Questo sol giorno** **Tromboncino** 4vv  
 1. **23**, No.39 (*B.T.*) • **37**, No.39 (*B.T.*)  
 3. I-Fc, 2441, No.65, 67<sup>v</sup>-68<sup>r</sup> (Anon.)  
 4. Schwartz, *Frottole*, 69
- Questo tuo lento tornare** **Antiquis** 4vv  
 1. **36**, No.66 (*A. DE ANTIQVIS. Headed Resposta de Sio son stato anitornare*)  
 4. Zupanovic, *Sedamnaest frottola*
- Questo viver asperanza** **Honophrius Antenore** 4vv  
 1. **26**, No.8 (*HONOPHRIVS PATAVINVS*)
- Regi & guidi ognun human stato** [Anon.] 4vv  
 1. **36**, No.33 (Anon.)
- Rendeti amanti** **Lulinus** 4vv  
 1. **56**, No.52 (*Io. Lu. V.*)  
 4. Luisi & Zanovello, *Frottole*, 228
- Resta hor su madonna in pace** **Antiquis** 4vv  
 1. **25**, No.39 (*A. DE. A.V.*)  
 4. Zupanovic, *Sedamnaest frottola*
- Resta in pace diva mia** [Anon.] 4vv  
 1. **17**, No.34 (Anon.) • **42**, No.34 (Anon.)  
 4. Cesari, *Frottole*, 76
- Resta in pace ingrata hormai**  
 See **Resta in pace o diva mia** **Antenore** 4vv
- Resta in pace o diva mia** **Antenore** 4vv  
 1. **17**, No.39 (Anon.) • **42**, No.39 (*Honophrius Antenoreus. Incipit Resta in pace ingrata hormai*)  
 4. Cesari, *Frottole*, 80
- Resvegliate susu** [Anon.] 4vv  
 1. **26**, No.15 (Anon.)

- Rinforzi ognhor** **Cara** 4vv  
 1. 23, No.40 (M.) • 37, No.40 (M.C.)  
 4. Schwartz, *Frottole*, 69
- Riseno i monti / Montes exultaverunt** [Anon.] 4vv  
 1. 23, No.43 (Anon. Listed in the index under *Montes exultaverunt*) • 37, No.43 (Anon.)  
 4. Einstein, *Madrigal*, 7 • Schwartz, *Frottole*, 43
- Ritornata e la speranza** **Capreolus** 4vv  
 1. 23, No.5 (ANT. CAP) • 37, No.5 (ANT. CAP)  
 2. 1510, No.30, 29v-30r (Ant. Cap.)  
 4. Schwartz, *Frottole*, 48
- . . . ro sol lucenti rai** [Anon.]  
 1. 68, 3r (Any ascription is lacking. Incomplete)
- Rocta e laspra mia cathena** **Cara** 4vv  
 1. 25, No.48 (M.C.; M. in the index)  
 4. Prizer, *Courtly*, ii, 51-56
- Rompe amor questa cathena** **Lurano** 4vv  
 1. 23, No.60 (PHI. DE. LV) • 37, No.60 (PHI. DE. LV)  
 2. 1510, No.21, 21v-22r (Phi. De. Lu.)  
 4. Schwartz, *Frottole*, 81
- Rotta e laspra mia cathena**  
 See **Rocta e laspra mia cathena** **Cara** 4vv
- Rotto ho al fin** **Scotto** 4vv  
 1. 36, No.58 (PAVLI. S. Cantus & verba)
- Salve croce unica speme** **Nicolo** 4vv  
 1. 41, No.11 (D. NICOLO)  
 4. Jeppesen, *Laude*, 17
- Salve croce unica speme** **Tromboncino** 4vv  
 1. 41, No.12 (Tromboncino)  
 4. Jeppesen, *Laude*, 18-19
- Salve sacrata e gloriosa insegna** **Philippo** [?Lapaccino] 4vv  
 1. 41, No.1 (D. philippo)  
 4. Jeppesen, *Laude*, 1  
 Comments: Prizer, *Courtly*, p. 27, suggests Lapaccino, a member of Francesco Gonzaga's cappella, as the composer
- Salve sacrata e gloriosa insegna**  
 Altus of **Salve victrice e gloriosa** [Anon.] 4vv
- Salve victrice e gloriosa insegna** [Anon.] 4vv  
 1. 41, No.16 (Anon. Altus incipit reads *Salve sacrata e gloriosa insegna*)  
 4. Jeppesen, *Laude*, 24-25
- Scaramella fa la galla** **Compère** 4vv  
 1. 23, No.81 (OMPERE) • 37, No.81 (COMPERE)  
 3. I-Fc, 2439, No.15, 16v-17r (Comperé)  
 4. Newton, *Florence*, ii, 44-45 • Riemann, *Handbuch*, 349 • Schwartz, *Frottole*, 92 • Torre-  
 franca, *Segreto*, 522  
 Intabulation: keyboard  
 3. CH-Zz, 301, 59r

- Scoltatime madonna** [Anon.] 4vv  
 1. 23, No.68 (Anon.) • 37, No.68 (Anon.)  
 4. Schwartz, *Frottole*, 87  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.86, 48v (Anon. Incipit *Ascoltame madona*)
- Scontento me ne resto** [Anon.] 4vv  
 1. 23, No.29 (Anon.) • 37, No.29 (Anon.)  
 4. Schwartz, *Frottole*, 63
- Scopri lingua el cieco ardore** **Tromboncino** 4vv  
 1. 16, No.19 (*BARTHOLOMEUS TRUMBONCINUS VERO*. All lower voices have the incipit *Scopri o lingua*)  
 3. F-Pn, 676, No.101, 111v-112r (*Trombotino*)  
 4. Cesari, *Frottole*, 14 • Schwartz, *Frottole*, 13  
 Intabulation: voice and lute  
 1. 49, No.41 (*B.T.*); 58, No.49 (*B.T.*)  
 4. Disertori, *Frottole*, 380-81  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.25, 36r (Anon.)
- Scopri lingua el mio martire** [Anon.] 4vv  
 1. 35, No.38 (Anon.)  
 3. I-Fc, 244I, No.2, 3v-4r (Anon.)  
 4. Boscolo, *Frottole*, 201
- Se a un tuo sguardo son ateso** **Tromboncino** 4vv  
 1. 18, No.17 (*B.T.*) • 40, No.17 (*B.T.*)  
 4. Cesari, *Frottole*, 105
- Se alcun spera nel suo amore** [Anon.] 4vv  
 1. 18, No.23 (Anon.) • 40, No.23 (Anon.)  
 4. Cesari, *Frottole*, 110
- Se ben elfin de la mia vita** **Cara** 4vv  
 1. 26, No.51 (*M. CARA.*)  
 3. GB-Lbl, Eg.305I, No.17, 19v-20r (Anon. Text *Guardando alli ochi toi*) • I-Fc, 2440, No.5, 5v-6r (Anon.) • I-Fn, 230, No.1, 1r (Anon.)  
 Intabulation: voice and lute  
 1. 49, No.68 (*M.C.* Text *Se ben il fin dela mia vita*); 58, No.68 (*M.C.* Text *Se ben il fin dela mia vita*)  
 4. Disertori, *Frottole*, 428
- Se ben fugo** **Tromboncino** 4vv  
 1. 26, No.25 (*B.T.*)
- Se ben hor non scopro el focho** **Tromboncino** 4vv  
 1. 16, No.21 (*B.T.*)  
 3. D-B, 22048, 1r (Anon.) • GB-Lbl, Eg.305I, No.50, 57v-58r (Anon.) • I-Bc, Q18, No.3, 3v-4r (Anon. Text *Se bene non schopro*) • I-Fn, 230, No.23, 22v-23r (*Tromboncino*) • I-Fn, Panc.27, No.93, 60v-61r (Anon.) • I-Mt, 55, No.32, 32v-33r (Anon.) • ZA-Csa, Grey, No.46, 75v-76r (Anon. Text *L oration e sempre bona*)  
 4. Cesari, *Frottole*, 16 • Giazotto, *Musurgia*, 63-65 • Jeppesen, *Frottola*, iii, 249-50 • Schwartz, *Frottole*, 14-15 • Schwartz, "Nochmals", 8

**Se ben il fin della mia vita**

See **Se ben elfin de la mia vita** **Cara** 4vv

**Se bene non scopro**

See **Se ben hor non scopro** **Tromboncino** 4vv

**Se ben soletto vado**

See **Ben che soletto vado** [Anon.] 4vv

**Se col sguardo**

1. **26**, No.36 (*B.T.*) **Tromboncino** 4vv

**Se con vostra alma bellezza**

1. **48**, No.60 (Anon.) [Anon.] 4vv

4. Facchin & Zanovello, *Frottole*, 243

**Se conviene a un cor villano**

1. **18**, No.61 (*ENEAS*) • **40**, No.61 (*ENEAS*) **Eneas** 4vv

3. I-Fn, Panc.27, No.85, 55v-56r (Anon.)

4. Cesari, *Frottole*, 141

**Se da poi la tua partita**

1. **17**, No.50 (Anon.) • **42**, No.50 (*NI. PA.*) **Nicolo** 4vv

4. Cesari, *Frottole*, 76

**Se damarti non son degno**

1. **25**, No.50 (Anon.) [Anon.] 4vv

3. I-Fn, 337, No.19, 29v (Anon.)

**Se de fede hor vengo**

1. **16**, No.8 (*M.C.*) **Cara** 4vv

3. I-Bc, Q18, No.10, 11r. (Incomplete, and lacking the ascription. Texted *Non po lolmo*, which is the third strophe of this text)

4. Cesari, *Frottole*, 7 • Schwartz, *Frottole*, 6

Intabulation: voice and lute

1. **49**, No.42 (*M.C.* Texted *Se de fede vengo*); **58**, No.42 (*M.C.* Texted *Se de fede vengo*)

4. **Disertori**, *Frottole*, 382-83

Intabulation: lute accompaniment to a Superius

3. F-Pn, 27, No.21, 36r (Anon.)

**Se de fede vengo**

See **Se de fede hor vengo** **Cara** 4vv

**Se gran festa me mostrasti**

1. **25**, No.42 (*T.* in the index) **Tromboncino** 4vv

3. I-Fc, 2441, No.23, 25v-26r (Anon.) • I-Mt, 55, No.45, 46v-48r (Anon.)

4. Jeppesen, *Frottola*, iii, 282-83

Comments: This frottola is presumably the one cited in a letter of Cariteo (14.i.1497) to Isabella d'Este, as *Se gran festa mi mostrasti*, and attributed to Tromboncino.

Literature: Einstein, *Madrigal*, 45-46

**Se ho sdegnato**

1. **23**, No.67 (*ANT. CAPREO.*) • **37**, No.67 (*ANT. CAPREO.*) **Capreolus** 4vv

4. Schwartz, *Frottole*, 87

**Se hogi e un di chogni defunto**

1. **23**, No.50 (*B.T.*) • **37**, No.50 (*B.T.*) **Tromboncino** 4vv

2. 1510, No.17, 18v (*B.T.*)

3. I-Fc, 244I, No.64, 66v-67r (Anon.)  
 4. Schwartz, *Frottole*, 75
- Se hora el tempo** [Anon.] 4vV  
 I. 26, No.43 (Anon.)
- Se il morir mai de gloria** Tromboncino 4vV  
 I. 36, No.3 (B.T.)  
 Intabulation: voice and lute  
 I. 49, No.2 (B.T.); 58, No.2 (B.T.)  
 4. Disertori, *Frottole*, 310-11
- Se in tutto hai destinato** Pesenti 4vV  
 I. 16, No.50 (MICHA.)  
 4. Cesari, *Frottole*, 36 • Schwartz, *Frottole*, 35
- Se io gliel dico che dira** Tromboncino 4vV  
 I. 35, No.2 (B.T.)  
 3. I-Fn, 337, No.79, 86v (Anon.)  
 4. Boscolo, *Frottole*, 114 • Prizer, *Courtly*, ii, 262-66  
 Intabulation: voice and lute  
 I. 49, No.39 (B.T.); 58, No.39 (B.T.)  
 4. Disertori, *Frottole*, 376-77
- Se io son la tua signora** [Anon.] 4vV  
 I. 35, No.10 (Anon.)  
 4. Boscolo, *Frottole*, 133
- Se io te adimando** Tromboncino 4vV  
 I. 36, No.8 (B.T.)
- Se io ti dico el mio gran danno** Antenore 4vV  
 I. 35, No.24 (HONO. ANTE.)  
 4. Boscolo, *Frottole*, 168
- Se la gran fiamma** [Anon.] 4vV  
 I. 23, No.8 (Anon.) • 37, No.8 (Anon.)  
 4. Schwartz, *Frottole*, 50
- Se laffanato core** d'Ana 4vV  
 I. 23, No.36 (FV) • 37, No.36 (FV)  
 4. Schwartz, *Frottole*, 68  
 Intabulation: voice and lute  
 I. 49, No.63 (FV); 58, No.63 (FV)  
 4. Disertori, *Frottole*, 421
- Se lamor in te e poche** [Anon.] 4vV  
 I. 17, No.16 (Anon.) • 42, No.16 (Anon.)  
 4. Schwartz, *Frottole*, 60
- Se le carti me son contra** d'Ana 4vV  
 I. 26, No.33 (FV)  
 4. Luisi, *Cantar*, 213-214  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.74, 46v (Anon.)
- Se lontan partir mi fa** [Anon.] 4vV  
 I. 48, No.8 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 124

- Se mai fo tuo** [Anon.] 4vv  
 1. 25, No.18, 18v-19r (Anon.)
- Se mai nei mei pochanni** **Tromboncino** 4vv  
 1. 35, No.29 (B.T.)  
 4. Boscolo, *Frottole*, 176  
 Intabulation: voice and lute  
 1. 50, No.46 (Anon.)  
 4. Disertori, *Frottole*, 564-65
- Se mai per maraveglia** [Anon.] voice + lute  
 Intabulation: voice and lute  
 1. 50, No.5 (Anon.)  
 4. Disertori, *Frottole*, 464-65
- Se mai provasti donna** **Pisano** ?4vv  
 1. 67, No.9 (Pisano. Incomplete)  
 4. Pisano, *Collected Works*
- Se me amasti quanto in te amo** **La Porta** 4vv  
 1. 16, No.58 (GEORGIUS DE LA PORTA VERO.)  
 4. Cesari, *Frottole*, 39 • Schwartz, *Frottole*, 39
- Se me dol el mio partire** [Anon.] 4vv  
 1. 25, No.19 (Anon.)  
 3. I-Fn, 230, No.15, 14v-15r (Anon. Text *Sel mi duole el . . .*)
- Se mi duol esser gabato** **Tromboncino** 4vv  
 1. 18, No.22 (B.T.) • 40, No.22 (B.T.)  
 2. 1510, No.5, 6v-7r (B.T.)  
 4. Cesari, *Frottole*, 109
- Se me e grato el tuo tornare** **Lurano** 4vv  
 1. 16, No.60 (PHILIPPUS DE LURANO)  
 3. I-Fn, 230, No.25, 24v-25r (*philippus de lurano*. Text *Non ti grava el mie partire*) • I-Fn, 337, No.16, 17v (P. d Lo.)  
 4. Cesari, *Frottole*, 41 • Schwartz, *Frottole*, 40  
 Intabulation: voice and lute  
 1. 49, No.49 (PHI.DE LV:); 58, No.49 (PHI.DE LV:)  
 4. Disertori, *Frottole*, 396-397  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.111, 54v (Anon. Text *Sel me grato*)
- Se mi e grave el tuo partire** **Tromboncino** 4vv  
 (Lurano)  
 1. 16, No.22 (B.T.)  
 3. F-Pn, 676, No.103, 114v-115r (Anon. Has a different Bassus) • I-Fn, 230, No.26, 25v-26r (*philippus de lurano*. Text *Se m'agrada*) • I-Fn, 337, No.15, 25v (B.T.)  
 4. Cesari, *Frottole*, 16 • Schwartz, *Frottole*, 15  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.45, 40r (Anon.)
- Se ne gli affanni** [Anon.] 4vv  
 1. 23, No.58 (Anon.) • 37, No.58 (Anon.)  
 4. Schwartz, *Frottole*, 80

- Se no hai perseveranza** **Cara** 4vv  
 1. **16**, No.7 (*M.C.*)  
 4. Cesari, *Frottole*, 7 • Schwartz, *Frottole*, 5
- Se non dormi donna ascolta** **L.C.** 4vv  
 1. **18**, No.51 (Anon.) • **40**, No.51 (Anon.)  
 3. F-Pn, 676, No.58, 67v-68r (*L.C.*) • GB-Lbl, Eg.3051, No.35, 40v-41r (Anon. Text *Se tu dormi*) • I-Fc, 2441, No.32, 34v-35r (Anon.) • I-Fn, Panc.27, No.145, 110v-111r (Anon.)  
 4. Cesari, *Frottole*, 133
- Se non fusse la speranza** **Cara** 4vv  
 1. **35**, No.48 (*M.C.*)  
 4. Boscolo, *Frottole*, 228 • Prizer, *Courtly*, ii, 99-103
- Se non mami a che stentarmi** **d'Ana** 4vv  
 1. **25**, No.30 (*F.V.* in the index)  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.61, 43v (Anon.)
- Se non poi hor ristorarmi** **Nicolo** 4vv  
 1. **17**, No.53 (Anon.) • **42**, No.53 (*Ni. Pa.*)  
 4. Cesari, *Frottole*, 88
- Se non son sdegno donna** **G. Brocco** 4vv  
 1. **18**, No.28 (*IO. BRO.*) • **40**, No.28 (*IO. BRO.*)  
 4. Cesari, *Frottole*, 114
- Se non voi pensar in tutto** **Nicolo** 4vv  
 1. **17**, No.51 (Anon.) • **42**, No.51 (*NI. PA.*)  
 4. Cesari, *Frottole*, 87
- Se ogni donna fusse** **Rossino** 4vv  
 1. **18**, No.24 (*R.M.*) • **40**, No.24 (*R.M.*)  
 4. Cesari, *Frottole*, 111
- Se per chieder merce** **Cara** 4vv  
 1. **35**, No.12 (*M.C.*)  
 4. Boscolo, *Frottole*, 136 • Prizer, *Courtly*, ii, 112  
 Intabulation: voice and lute  
 1. **49**, No.26 (*M.C.*); **58**, No.26 (*M.C.*)  
 4. Disertori, *Frottole*, 349
- Se per colpa del vostro altiero sdegno** **Tromboncino** 4vv  
 1. **56**, No.6 (*B.T.*)  
 Text by Sannazaro  
 4. Einstein, *Madrigal*, iii, 14-15 • Luisi & Zanovello, *Frottole*, 111
- Se per colpa dil vostro fero sdegno** [Anon.] voice + lute  
 Intabulation: voice and lute  
 1. **50**, No.9 (Anon.)  
 Text by Sannazaro  
 4. Disertori, *Frottole*, 476-77  
 Comments: Disertori, *Frottole*, 476, assigns this to Tromboncino, perhaps in confusion with the previous item
- Se per humidita daqua** **d'Ana** 4vv  
 1. **23**, No.33 (*F.V.*) • **37**, No.33 (*F.V.*)

3. GB-Lbl, Eg.3051, No.4, 6v-7r (Anon.)  
 4. Lowinsky, *Medici*, iii, 210-11 • Schwartz, *Frottole*, 66
- Se per mio fidel servire** **Nicolo** 4vv  
 1. **18**, No.26 (*N.P.*) • **40**, No.26 (*N.P.*)  
 4. Cesari, *Frottole*, 113
- Se quanto in voi se vede** [Anon.] ?4vv  
 1. **68**, 3r (Anon.)  
 Text by Cassola  
 Comments: Prizer, in "Cara", *New Grove*, assigns this work to Cara. He believes that it belongs with the Altus part of the anonymous work in *RISM* 1530<sup>1</sup>, No.9
- Se sei dami lontano** [Anon.] 4vv  
 1. **26**, No.49 (Anon.)
- Se son da te lontano**  
 See **Sio son da te lontano** [Anon.] 4vv
- Se tu dormi donna**  
 See **Se non dormi donna** **L.C.** 4vv
- Se un pone un fragil vetro** **Antenore** 4vv  
 1. **56**, No.2 (*Honofrius Patavinus*)  
 Text by Serafino Aquilano  
 4. Luisi & Zanovello, *Frottole*, 101
- Se voi gustar lamore** **Dammonis** 4vv  
 1. **29**, No.58 (Dammonis); **45**, No.58 (Dammonis)  
 Text by Francesco d'Albizo  
 4. Luisi, *Laudario*, ii, 351
- Sed libera non amalo** **Antenore** 4vv  
 1. **26**, No.60 (*HONOPHRIUS PATAVINVS*)  
 Comments: A macaronic text
- Segua pur seguir chi vole** **Antenore** 4vv  
 2/ *Vidi già ne la sua corte*  
 1. **17**, No.41 (Anon.) • **42**, No.41 (*Honophrius Antenoreus*)  
 4. Cesari, *Frottole*, 81
- Segue cuor e non restare** **J. Fogliano** 4vv  
 1. **36**, No.54 (*IACOBVS FOGLIANVS*)  
 2. 1510, No.16, 17v-18r (*Iac. Foglianus*)
- Sel mi duole el mio partire**  
 See **Se me dol el mio partire** [Anon.] 4vv
- Sel mio ben da voi deriva**  
 2/ of **Occhi dolci ove prendesti** **d'Ana** 4vv
- Sel mio cor Piu chaltra assai** [Anon.] 4vv  
 1. **25**, No.23 (Anon.)
- Sel morir mai de gloria**  
 See **Se il morir mai** **Tromboncino** 4vv
- Sel non fusse la speranza** **Lulinus** 4vv  
 1. **56**, No.54 (*Io. Lu. V.*)  
 4. Luisi & Zanovello, *Frottole*, 233
- Sel partir me serra forte**  
 2/ of **Serra dura mia partita** [Anon.] 4vv



- Sel partir mincrebe e dolce** [Anon.] 4vv  
 I. 25, No.25 (Anon.)  
 Intabulation: voice and lute  
 I. 50, No.26 (Anon.)  
 4. Disertori, *Frottole*, 516–17
- Sel pastor con affanno**  
 See **Stavasi in porta** [Anon.] 4vv
- Sel te chara la mia vita** **Pifaro** 4vv  
 I. 26, No.17 (*NICOLO PIFAR:*)  
 2. 1515<sup>2</sup>, No.13, 14v–15r (Anon. Text *Con dolor vivo in piacere*)
- Sel te piacque** **Nicolo** 4vv  
 I. 17, No.49 (Anon.) • 42, No.49 (*NI. PA.*)  
 4. Cesari, *Frottole*, 86
- Sempre haro quel dolce focho** **Diomedes** 4vv  
 I. 48, No.63 (*Diomedes*)  
 3. I-Fc, 244I, No.46, 48v–49r (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 248
- Sempre le come esser sole** **Pesenti** 4vv  
 I. 16, No.37 (*MICHAELIS Cantus & Verba.*)  
 3. I-Fc, 244I, No.13, 14v–15r (Anon. Text *Sempre le qual esser*)  
 4. Cesari, *Frottole*, 28
- Sempre le qual esser sole**  
 See **Sempre le come esser sole** **Pesenti** 4vv
- Sempre te sia in diletto** **Dammonis** 4vv  
 I. 29, No.38 (Dammonis); 45, No.38 (Dammonis)  
 Text by Giustiniani  
 4. Luisi, *Laudario*, ii, 125–27
- Sento li spriti mei** **Timoteo** 4vv  
 I. 56, No.60 (*Dun Thimoteo*)  
 4. Luisi & Zanovello, *Frottole*, 249  
 Comments: A setting of the top voice is in I-PEc, 43I, 120v (Anon.)
- Senza te alta regina** **D. Nicolo**  
 See **Vengo a te madre maria** **J. Fogliano** 4vv
- Senza te sacra regina** **Antiquis** 4vv  
 I. 41, No.31 (*Adam de antiquis. Venetus*)  
 4. Jeppesen, *Laude*, 45
- Sera chi per pieta** **Ludovico** 4vv  
 I. 35, No.53 (*LVDOVICO MILANESE*)  
 4. Boscolo, *Frottole*, 240 • Disertori, *Frottole*, 142–44
- Sera forsi ripreso** **Tromboncino** 4vv  
 I. 48, No.39 (*B.T.*)  
 4. Facchin & Zanovello, *Frottole*, 190  
 Intabulation: voice and lute  
 I. 49, No.33 (*B.T.*); 58, No.33 (*B.T.*)  
 4. Disertori, *Frottole*, 366–67
- Serra dura mia partita** [Anon.] 4vv  
 2/ *Sel partir me serra forte*

1. **17**, No.14 (Anon.) • **42**, No.14 (Anon.)  
 4. Cesari, *Frottole*, 58
- Servo haima senza mercede** **Antenore** 4vv  
 1. **26**, No.6 (*HONOPHRIVS PATAVINVS*)
- Si ben sto lontano** **Cara** 4vv  
 1. **48**, No.44 (*M.C.*)  
 4. Facchin & Zanovello, *Frottole*, 199 • Prizer, *Courtly*, 443
- Si che la vo seguire** **Cara** 4vv  
 1. **56**, No.1 (*M.C.*)  
 3. I-Vnm, IV.1795-1798, No.36, 32r (Anon.)  
 4. Luisi, *Apografo*, 84 • Luisi & Zanovello, *Frottole*, 99 • Prizer, *Courtly*, ii, 133-35
- Si como el bianco cigno**  
 See **Come chel bianco cigno** **Cara** 4vv
- Si come fede** [Anon.] 4vv  
 1. **25**, No.1 (Anon. Headed *Stramoto*.)
- Si e debile il filo** **Pisano** 4vv  
 1. **67**, No.7 (Pisano)  
 3. I-Fn, 164-167, No.2, 2v-4r (Anon.) • I-Vc, B.32, No.29, 46r-47r (Anon.)  
 Text by Petrarch, *Canzoniere*, XXXVII. This is the text recommended to Isabella d'Este by Nicolò di Correggio in 1504  
 4. Pisano, *Collected Works*
- Si e debile el filo** **Tromboncino** 4vv  
 1. **36**, No.5 (*B.T.*)  
 2. 1510, No.33, 32v-33v (*B.T.*)  
 Text: See above  
 4. Disertori, *Frottole*, 271-77 • Rubsamen, *Literary*, 53  
 Intabulation: keyboard  
 2. 1517<sup>3</sup>, No.8, 14r-15v (*B.T.*)  
 Intabulation: voice and lute  
 1. **49**, No.5 (*B.T.*); **58**, No.5 (*B.T.*)  
 4. Disertori, *Frottole*, 271-77 and 315-17
- Si egua pur chi vol amore** **Antiquis** 4vv  
 (Tromboncino)  
 1. **25**, No.51 (*A. DE A.*; *T.* in the index)  
 4. Zupanovic, "Sedamnaest frottola"
- Si me piace el dolce foco** **Michele** [?Pesenti] 4vv  
 1. **16**, No.42 (*MICHA. C. & V.*)  
 4. Cesari, *Frottole*, 32 • Schwartz, *Frottole*, 30
- Si morsi donna el tuo labro suave** [Anon.] 4vv  
 1. **18**, No.42 (Anon. Headed *Per sonetti*) • **40**, No.42 (Anon. Headed *Per sonetti*)  
 4. Cesari, *Frottole*, 127
- Si non posso il cor placarte**  
 See **Sio non posso il cor placarte** [Anon.] 4vv
- Si oportuerit me teco mori** **Cara** lute  
 Intabulation  
 1. **50**, No.6 (*M.C.*)  
 4. Disertori, *Frottole*, 466-67

- Si si si tarvo tarvo** [Anon.] 4vv  
 1. **36**, No.28 (Anon.)
- Si suave mi par el mio dolore** [Anon.] 4vv  
 1. **23**, No.16 (Anon.) • **37**, No.16 (Anon.)  
 4. Schwartz, *Frottole*, 46
- Sia felice la tua vita** **Michele** [?Pesenti] 4vv  
 1. **18**, No.10 (*MICHA.*) • **40**, No.10 (*MICHA.*)  
 4. Cesari, *Frottole*, IX
- Signora anzi mia dea** **Tromboncino** 4vv  
 1. **18**, No.62 (*B.T.*) • **40**, No.62 (*B.T.*)  
 Facsimile: Cesari, *Frottole*, p. 142  
 3. I-Fn, Panc.27, No.147, 111v-112r (Anon.)  
 4. Cesari, *Frottole*, 142 • Einstein, *Madrigal*, 7  
 Comments: The anonymous setting of this text in I-Fn, Panc.27, No.149, 112r uses the Superius of the earlier setting in the same manuscript
- Sil dissi mai chi venga** **Pisano** ?4vv  
 1. **67**, No.17 (Pisano)  
 Text by Petrarch, *Canzoniere*, CCVI  
 4. Pisano
- Sil dissi mai chio venga** **Tromboncino** 4vv  
 1. **36**, No.37 (*B.T.*)  
 2. 1510, No.6, 7v-8r (*B.T.*)  
 Text by Petrarch, *Canzoniere*, CCVI  
 4. Einstein, *Madrigal*, 12 • Rubsamen, *Literary*, 60 • Underwood, *Renaissance*, 162-70  
 Intabulations: voice and lute  
 1. **49**, No.7 (*B.T.*); **58**, No.7 (*B.T.*)  
 4. Disertori, *Frottole*, 320-21 • Underwood, *Renaissance*, 162-70
- Silentium lingua mia** **Tromboncino** 4vv  
 1. **23**, No.46 (*B.T.*) • **37**, No.46 (*B.T.*)  
 3. GB-Lbl, Eg.3051, No.5, 7v-8r (Anon. Text *Silentio lingua mia*)  
 Text by Serafino d'Aquila  
 4. Schwartz, *Frottole*, 72
- Sio dimostro al viso el focho** [Anon.] 4vv  
 1. **26**, No.42 (Anon.)  
 3. I-Fc, 2441, No.11, 12v-13r (Anon.)
- Sio gel dico che dira**  
 See **Se io gliel dico che dira** **Tromboncino** 4vv
- Sio non posso il cor** [Anon.] 4vv  
 1. **17**, No.20 (Anon.) • **42**, No.20 (Anon.)  
 4. Cesari, *Frottole*, 64
- Sio sedo al ombra amor** **Cara** 4vv  
 (Tromboncino)  
 1. **25**, No.58 (*Marcheto*: *B.T.* in the index. Headed *Sonetto*)  
 4. Einstein, *Madrigal*, 1, 101  
 Intabulation: voice and lute  
 1. **50**, No.48 (*M.C.*)  
 4. Disertori, *Frottole*, 568-69

- Sio son da te lontano** [Anon.] 4vv  
 1. **26**, No.37 (Anon.)
- Sio son stato a ritornare** **Michele** [?Pesenti] 4vv  
 1. **16**, No.39 (*MICHA. C. & V.*)  
 4. Cesari, *Frottole*, 30 • Schwartz, *Frottole*, 28  
 Intabulation: voice and lute  
 1. **50**, No.31 (*D. Mi.*)  
 4. Disertori, *Frottole*, 526–27  
 Comments: According to 1507<sup>3</sup>, Antiquis's setting of *Questo tuo lento tornare* is a *risposta* to this work.
- Sol mi sol disse holoferno** **Dammonis** 4vv  
 1. **29**, No.41 (Dammonis. Headed *De superbia luciferi a voce mudade eiusdem verba*); **45**, No.41 (Dammonis)  
 4. Luisi, *Laudario*, ii, 352–53
- Som pi tua**  
 See **Sum piu tua** **Cara** 4vv
- Son disposto de seguire** [Anon.] 4vv  
 1. **48**, No.4 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 114
- Son fortuna onnipotente** **Lurano** 4vv  
 1. **18**, No.4 (*FD.L.*) • **40**, No.4 (*FD.L.*)  
 4. Cesari, *Frottole*, 95 • Gallucci, *Festival*, ii, 361–65 • Pirrotta, *Music*, 66–68 • Schwartz, “Nochmals”, 1–2  
 Comment: Prize, “Facciamo”, regards this as a carnival song from Rome
- Son infermo rechaduto** **Nicolo Pifaro** 4vv  
 1. **26**, No.23 (*N.P.*)
- Son io donna qual mostri** **Pisano** 4vv  
 1. **67**, No.14 (Pisano)  
 3. I-Fn, 164–67, No.4, 5v–6r (Anon.)  
 Text by L. Strozzi  
 4. Pisano, *Collected Works*
- Son io donna qual mostri** **Pisano** 4vv  
 1. **67**, No.15 (Pisano)  
 3. I-Bc, Q21, No.3, 5r–5v (Anon.) • I-Fc, 2440, No.43, 77v–79r (Anon.) • I-Fn, 164–67, No.5, 6v–7r (Anon.)  
 Text by L. Strozzi  
 4. Pisano, *Collected Works*
- Son piu matti in questo mondo** **Stringari** 4vv  
 1. **56**, No.39 (*A.P.*)  
 4. Luisi & Zanovello, *Frottole*, 192
- Son piu tua**  
 See **Sum piu tua** **Cara** 4vv
- Son pur congiunto a tanto** [Anon.] 4vv  
 1. **25**, No.57 (Anon.)  
 Intabulation: voice and lute  
 1. **50**, No.54 (Anon.)  
 4. Disertori, *Frottole*, 575

- Son quel troncho senza foglia** [Anon.] 4vv  
 1. 17, No.4 (Anon.) • 42, No.4 (Anon.)  
 4. Cesari, *Frottole*, 49  
 Comments: Einstein, *Madrigal*, i, 44, suggests that the text of this frottola was written by Isabella d'Este, following a letter written by Antonio Tebaldeo on 9.xii.1494
- Son tornato e dio** **Lurano** 4vv  
 1. 18, No.49 (*PHILIPPVS DE LVRANO.*) • 40, No.49 (*PHILIPPVS DE LVRANO.*)  
 3. GB-Lbl, Eg.3051, No.36, 41v-42r (Anon. Text *Son tornato e lui*) • I-Fc, 2441, No.62, 64v-65r (Anon.) • I-Fn, 337, No.26, 36v (*P. d Lo.*)  
 4. Cesari, *Frottole*, 131
- Son tornato e lui**  
 See **Son tornato e dio** **Lurano** 4vv
- Sotto un verde e alto cupresso** **Capreolus** 4vv  
 1. 35, No.15 (*ANTONIVS CAPRIOLVS*)  
 4. Boscolo, *Frottole*, 142 • Luisi, *Cantar*, 255-56  
 Intabulation: voice and lute  
 1. 50, No.34, 35r-36r (*Anto. Capri.*)  
 4. Disertori, *Frottole*, 532-34
- Spargean per laria** **Tromboncino** 4vv  
 1. 35, No.5 (*B.T.*)  
 4. Boscolo, *Frottole*, 123  
 Intabulation: voice and lute  
 1. 49, No.15 (*B.T.*); 58, No.15 (*B.T.*)  
 4. Disertori, *Frottole*, 332-333
- Spargo indarno el mio lamento** [Anon.] 4vv  
 1. 48, No.54 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 228
- Spenta mhai del pecto amore** **Michele** [?Pesenti] 4vv  
 1. 36, No.23 (*DOM MICHIEL.*)  
 Intabulation: voice and lute  
 1. 50, No.29 (*D.M.*)  
 4. Disertori, *Frottole*, 507-509
- Spero haver felicità** [Anon.] 4vv  
 1. 17, No.5 (Anon.) • 42, No.5 (Anon.)  
 3. I-Fn, 337, No.23, 33v (Anon.)  
 4. Cesari, *Frottole*, 50
- Spirito sancto amore** **Dammonis** 4vv  
 1. 29, No.3 (Dammonis); 45, No.3 (Dammonis)  
 Text by Giustiniani  
 4. Luisi, *Laudario*, ii, 128-30
- Sposa del padre eterno**  
 2/ of **O madre del signore** **Dammonis** 4vv
- Starala ben cussi** **Zesso** voice + lute  
 Intabulation: voice and lute  
 1. 50, No.43 (*Io. Ba. Ze.*)  
 4. Disertori, *Frottole*, 543

<b>Stavasi amor</b>	<b>Tromboncino</b>	4vv
1. <b>56</b> , No.13 ( <i>B.T.</i> )		
2. Frottole II (1518), No.8, 14v-15r • [c.1516] <sup>2</sup> (1520), No.8, 14v-15r ( <i>Bartolomio tromboncino</i> )		
4. Luisi, <i>Secondo</i> • Luisi & Zanovello, <i>Frottole</i> , 130		
Intabulation: keyboard		
2. 1517 <sup>3</sup> , No.12, 21r-21v ( <i>B.T.</i> )		
Intabulation: lute		
3. US-Cn, 107501, No.10, 18v (Anon.)		
<b>Stavasi in porta la mia navicella</b>	[Anon.]	4vv
1. <b>26</b> , No.11 (Anon.)		
3. GB-Lbl, Eg.3051, No.12, 14v-15r (Anon. Text <i>Sel pastor con affanno</i> )		
<b>Su su su su mia speme</b>	<b>Cara</b>	4vv
1. <b>26</b> , No.27 ( <i>M.C.</i> )		
4. Prizer, <i>Courtly</i> , ii, 57-62		
<b>Sum piu tua</b>	<b>Cara</b>	4vv
1. <b>35</b> , No.34 ( <i>M.C.</i> )		
4. Boscolo, <i>Frottole</i> , 193 • Cesari, <i>Frottole</i> , xv		
Intabulation: voice and lute		
1. <b>49</b> , No.35 ( <i>M.C.</i> ); <b>58</b> , No.35 ( <i>M.C.</i> )		
4. Disertori, <i>Frottole</i> , 370-371		
<b>Superbia et auaritia</b>		
2/ of <b>Virtu che fai in questo miser mondo</b>	<b>Dammonis</b>	4vv
<b>Surge cor lasso</b>	<b>Tromboncino</b>	4vv
1. <b>23</b> , No.44 ( <i>B.T.</i> ) • <b>37</b> , No.44 ( <i>B.T.</i> )		
4. Schwartz, <i>Frottole</i> , 71		
<b>Surge d'alorizonte</b>	<b>Lulinus</b>	4vv
1. <b>56</b> , No.55 ( <i>Io. Lu. V.</i> )		
4. Luisi, <i>Cantar</i> , 278 • Luisi & Zanovello, <i>Frottole</i> , 235		
<b>Suspir io themo ma piu theme il core</b>	<b>Tromboncino</b>	4vv
1. <b>25</b> , No.60 ( <i>B.T.</i> )		
4. Luisi, <i>Cantar</i> , 125-26		
Intabulation: voice and lute		
1. <b>50</b> , No.45 ( <i>B.T.</i> )		
4. Disertori, <i>Frottole</i> , 562-63		
<b>Suspir suave o mio dolce tormento</b>	<b>Tromboncino</b>	4vv
1. <b>23</b> , No.52 (Anon.) • <b>37</b> , No.52 (Anon.) • <b>36</b> , No.42 ( <i>B.T.</i> Text <i>O suspir suave</i> )		
4. Schwartz, <i>Frottole</i> , 76		
<b>Taci lingue e non el tempo</b>	[Anon.]	4vv
1. <b>26</b> , No.64 (Anon.)		
<b>Tal chio pavento assai</b>		
2/ of <b>Amore quando speravo</b>	<b>Pisano</b>	4vv
<b>Tanta pieta cor mio</b>	<b>Pisano</b>	4vv
1. <b>67</b> , No.13 (Pisano)		
3. I-Fn, 164-167, No.16, 22v-23r (Anon.)		
4. Pisano, <i>Collected Works</i>		
<b>Tante volte si si si</b>	<b>Cara</b>	4vv
1. <b>56</b> , No.24 ( <i>M.C.</i> )		

3. I-Vnm, IV.1795-1798, No.89, 70r (Anon.)  
 4. Luisi, *Apografo*, 193 • Luisi, *Cantar*, 293-94 • Luisi & Zanovello, *Frottole*, 157 • Prizer, *Courtly*, ii, 136-39

**Tanto e lafano**

See French texts: **Le desporveu infortune** **Caron** 4vv

**Tanto mi e il partir**

**Capreolus** 4vv

1. **23**, No.64 (*ANT. CAP*) • **37**, No.64 (*ANT. CAP*)  
 4. Schwartz, *Frottole*, 83

**Tanto po quel faretrato**

**d'Ana** 4vv

1. **18**, No.6 (*FRAN. ORGA.*) • **40**, No.6 (*FRAN. ORGA.*)  
 4. Cesari, *Frottole*, 98

**Te lamenti & io mi doglio**

[Anon.] 4vv

?Antenore

1. **17**, No.52 (Anon.) • **42**, No.52 (Anon.)  
 Facsimile: Cesari, *Frottole*, p. CXXIV

4. Cesari, *Frottole*, 88

Comments: From the layout of adjacent pieces, this can perhaps be attributed to Antenore

**Ti par gran meraviglia**

**Pifaro** 4vv

1. **23**, No.26 (*N.P.*) • **37**, No.26 (*N.P.*)  
 4. Schwartz, *Frottole*, 61

Intabulation: voice and lute

1. **49**, No.64 (*N.P.*); **58**, No.64 (*N.P.*)  
 4. Disertori, *Frottole*, 422

**Trista e noiosa sorte**

**Michele** [?Pesenti] 4vv

1. **16**, No.49 (*MICHA.*)  
 4. Cesari, *Frottole*, 35 • Schwartz, *Frottole*, 35

**Troppo e amara**

**Tromboncino** 4vv

1. **18**, No.20 (*B.T.*) • **40**, No.20 (*B.T.*)  
 4. Cesari, *Frottole*, 108

**Tu dormi io veglio**

[Anon.] 4vv

1. **26**, No.9 (Anon.)  
 3. GB-Lbl, Eg.3051, No.7, 9v-10r (Anon.)

**Tu dormi io veglio**

See **Ecco che per amarti** **Tromboncino** 4vv

**Tu me strugi e dai tormento**

[Anon.] 4vv

1. **18**, No.39 (Anon.) • **40**, No.39 (Anon.)  
 4. Cesari, *Frottole*, 125

**Tu me voi crudel lassare**

[Anon.] 4vv

1. **17**, No.27 (Anon.) • **42**, No.27 (Anon.)  
 4. Cesari, *Frottole*, 68

**Tu mhai privato de riposo e pace**

[Anon.] 4vv

1. **23**, No.24 (Anon.) • **37**, No.24 (Anon.)  
 4. Schwartz, *Frottole*, 60

**Tu mi tormenti a torto**

[Anon.] 4vv

1. **48**, No.32 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 178

- Tu sei quella advocata** **Tromboncino** 4vv  
 1. **41**, No.48 (*B.T.*: Additional text on folio 56r)  
 4. Jeppesen, *Laude*, 76–77
- Tu te lamenti a torto** **Michele** [?Pesenti] 4vv  
 1. **16**, No.53 (*MICHA.*)  
 3. I-Fc, 244I, No.39, 41v–42r (Anon.)  
 Text by Tebaldeo  
 4. Cesari, *Frottole*, 37 • Schwartz, *Frottole*, 36  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.66, 452 (Anon.)
- Turluru la capra e moza** **Scotto** 4vv  
 1. **36**, No.29 (*PAVLI SCOTI Cantus & verba*)  
 4. Luisi, *Cantar*, 24I
- Tutti debiam cantare** **Dammonis** 4vv  
 1. **29**, No.14 (Dammonis); **45**, No.14 (Dammonis)  
 4. Jeppesen, *Laude*, 109
- Tutto el mondo chiama** **Lurano** 4vv  
 1. **23**, No.61 (*PHI. DE. LV*) • **37**, No.61 (*PHI. DE. LV*)  
 3. GB-Lbl, Eg.305I, No.28, 33v–34r (Anon. Text *Dapoi chai el mio core*)  
 4. Schwartz, *Frottole*, 82
- Udite voi finestre** **Cara** 4vv  
 1. **16**, No.12 (*M.C.*)  
 3. F-Pn, 676, No.46, 54v–55r (Anon. Text *Audite . . .* )  
 4. Cesari, *Frottole*, 10 • Schwartz, *Frottole*, 9  
 Intabulation: voice and lute  
 1. **49**, No.57 (*M.C.* Texted *Odite . . .* ); **58**, No.57 (*M.C.* Texted *Odite . . .* )  
 4. Disertori, *Frottole*, 410
- Un sollicito amor una gran fede** **Lurano** 4vv  
 1. **23**, No.91 (*PHI. DE. LV* Headed *Aer de Capituli*) • **37**, No.91, (*PHI. DE. LV* Headed *Aer de Capitoli*)  
 4. Schwartz, *Frottole*, 99
- Una legiadra donna** **Michele** [?Pesenti] 4vv  
 1. **16**, No.52 (*MICHA.*)  
 4. Cesari, *Frottole*, 36 • Schwartz, *Frottole*, 36
- Una legiadra nimpha** **Capreolus** 4vv  
 1. **48**, No.16 (*A.C.*)  
 4. Facchin & Zanovello, *Frottole*, 145
- Uscirallo o resterallo** **Timotheo** 4vv  
 1. **56**, No.27 (*D. Timotheo*)  
 4. Luisi, *Cantar*, 287–88 • Luisi, “Commedia”, 296 • Luisi & Zanovello, *Frottole*, 164
- Usciro de tanti affanni** **d’Ana** 4vv  
 1. **35**, No.36 (*FRAN. ORGA. VENETVS*)  
 4. Boscolo, *Frottole*, 197 • Luisi, *Laudario*, ii, 188–89
- Va posa larcho e la pharetra amore** [Anon.] 4vv  
 1. **23**, No.7 (Anon.) • **37**, No.7 (Anon.)  
 4. Schwartz, *Frottole*, 50



**Va va iniqua**See **Vale iniqua e desliale** [Anon.] 4vv**Vaga zoiosa e bianca****Capreolus** 4vv

1. 23, No.6 (*ANT. CAP.*) • 37, No.6 (*ANT. CAP.* All voices read *Vaga gioiosa e bella*)  
 4. Schwartz, *Frottole*, 49

**Vale diva mia va in pace****Tromboncino** 4vv

1. 16, No.23 (*B.T.*)  
 4. Cesari, *Frottole*, 17 • Schwartz, *Frottole*, 16 • Underwood, *Renaissance*, 226–32  
 Intabulation: voice and lute  
 1. 50, No.52 (*B.T.* Text reads *Vale diva vale in pace*)  
 4. Disertori, *Frottole*, 576–77 • Underwood, *Renaissance*, 226–32  
 Intabulations: lute accompaniment to a Superius  
 3. F-Pn, 27, No.53, 42r (Anon.) • F-Pn, 27, No.69, 45v (Anon.)  
 4. Underwood, *Renaissance*, 226–32

**Vale diva vale im pace**See **Vale diva mia va in pace** **Tromboncino** 4vv**Vale hormai con tua durezza****Lurano** 4vv

1. 23, No.89 (*PHI. DE. LV.*) • 37, No.89 (*PHI. DE. LV.*)  
 3. I-Fn, 337, No.28, 38v (*P. de Lo.*)  
 4. Schwartz, *Frottole*, 97

**Vale iniqua e desliale**

[Anon.] 4vv

1. 26, No.29 (Anon.)  
 3. I-Bc, Q18, No.8, 8v-9r (Anon. Text *Va va iniqua*)

**Vale iniqua hor vale****Lulinus** 4vv

1. 56, No.56 (*Io. Lu. V.*)  
 4. Luisi & Zanovello, *Frottole*, 237

**Vale iniqua vale hormai****Antiquis** 4vv

1. 25, No.41 (*A. DE. A.V.*)  
 4. Zupanovic, *Sedamnaest frottola*

**Vale signora vale****Lurano** 4vv

1. 48, No.24 (*PH. D. L.*)  
 4. Facchin & Zanovello, *Frottole*, 163

**Vale valde decora****Lurano** 4vv

1. 48, No.23 (*PH. D. L.*)  
 4. Facchin & Zanovello, *Frottole*, 162

**Valle che de lamenti****Stringari** 4vv

1. 56, No.38 (*A.P.*)  
 Text by Petrarch, *Canzoniere*, CCC1  
 4. Luisi & Zanovello, *Frottole*, 189

**Vana speranza incerta****Tromboncino** 4vv

1. 26, No.21 (*B.T.*)

**Vana speranza mia che mai non****Lurano** 4vv

1. 23, No.11 (*PHILIPPVS L.*) • 37, No.11 (*PHILIPPVS L.*)  
 4. Schwartz, *Frottole*, 52  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.79, 47r (Anon.)

**Ve mozza mia**See **Nenciozza mia****Japart** 4vv**Vedo ben chio perdo el tempo**

[Anon.] 4vv

1. 17, No.9 (Anon.) • 42, No.9 (Anon.)  
 4. Cesari, *Frottole*, 53

**Vedo negli ochi toi**

[Anon.] 4vv

1. 48, No.58 (Anon.)  
 4. Facchin & Zanovello, *Frottole*, 239

**Vedo ogni selva****Cara** 4vv

1. 35, No.54 (*M.C.*)  
 4. Boscolo, *Frottole*, 242 • Prizer, *Courtly*, ii, 104–106

**Vedo sdegnato amor****d'Ana** 4vv

1. 23, No.18 (*FV*) • 37, No.18 (*FV*)  
 3. GB-Lbl, Eg.3051, No.2, 4v–5r (Anon. Text *Veggio sdegnato amore*) • I-Fn, 230, No.35, 34v–35r (Anon.) • I-Mt, 55, No.2, 2r and 8v (Anon. Text *Vègo sdegnato amor*)  
 Text by F. Cintio Anconitani  
 4. Jeppesen, *Frottola*, iii, 183–84 • Schwartz, *Frottole*, 57

**Veggio sdegnato amore**See **Vedo sdegnato amor****d'Ana** 4vv**Vengo a te madre maria****J. Fogliano** 4vv

(Nicolo)

1. 41, No.4 (*Iacobus Folianus Mutinensis*) • 41, No.13 (*D. NICOLO. Texted Senza te alta regina*)  
 4. Jeppesen, *Laude*, 6–7

**Vergine benedecta Del ciel****Dammonis** 4vv

1. 29, No.20 (Dammonis. Headed *Ad beatam virginem*); 45, No.20 (Dammonis)  
 4. Jeppesen, *Laude*, 119

**Vergine immaculata alma regina****Cara** 4vv

1. 41, No.53 (*Marchetto. Altus and Bassus open with Vergine*)  
 4. Jeppesen, *Laude*, 86–87

**Vergine sacra e figlia del tuo figlio**2/ of **Maria madre de Dio****Dammonis** 4vv**Vero amore vol ferma**

[Anon.] 4vv

1. 25, No.29 (Anon.)

**Vidi gia ne la sua corte**2/ of **Segua pur seguir chi vole****Antenore** 4vv**Vidi hor cogliendo rose****Demophon** 4vv

1. 36, No.61 (*ALEXANDRO DEMOPHON.*)  
 Intabulation: voice and lute  
 1. 50, No.18 (*Alexan. Demophon*)  
 4. Disertori, *Frottole*, 493–95

**Vien da poi****Lurano** 4vv

1. 23, No.88 (*PHI. DE. LV.*) • 37, No.88 (*PHI. DE. LV.*)  
 4. Schwartz, *Frottole*, 96

**Vieni hormai non piu tardare****Michele** [?Pesenti] 4vv

1. 16, No.54 (*MICHA.*)  
 4. Cesari, *Frottole*, 37 • Schwartz, *Frottole*, 36

- Vilana che sa tu far** [Anon.] 4vv  
 1. **12**, No.84 (Anon.)  
 3. E-Sc, 5-I-43, No.25, d10v-e1r/34v-35r (Anon.) • I-Fn, 229, No.180, 190v-191 (Anon. Untexted)  
 4. Brown, *Florentine*, music volume, 411-14 • Moerk, *Seville*, ii, 62-64
- Virtu che fai in questo miser mondo** **Dammonis** 4vv  
 2/ *Superbia et auaritia*  
 1. **29**, No.36 (Dammonis. Heading completely cropped); **45**, No.26 (Dammonis)  
 4. Luisi, *Laudario*, ii, 361-65
- Visto ho piu volte** [?Tromboncino] 4vv  
 1. **26**, No.12 (*T.B.*)  
 3. GB-Lbl, Eg.3051, No.11, 13v-14r (Anon. Text *Quanto la fiamma*)
- Viva e morta voglio amarte** **Antenore** 4vv  
 1. **17**, No.37 (Anon.) • **42**, No.37 (*Honophrius Antenoreus*)  
 3. I-Bc, Q18, No.18, 18v-19r (Anon. Untexted)  
 4. Cesari, *Frottole*, 78
- Vivero paziente forte** **Lurano** 4vv  
 1. **18**, No.8 (*PHI. DE. LV.*) • **40**, No.8 (*PHI. DE. LV.*)  
 3. F-Pn, 676, No.97, 107v-108r (Anon.) • I-Fc, 2441, No.56, 58v-59r (Anon.)  
 4. Cesari, *Frottole*, 99  
 Intabulation: lute accompaniment to a Superius  
 3. F-Pn, 27, No.83, 48v (Anon.)
- Vivo lieto nel tormento** [Anon.] 4vv  
 1. **17**, No.19 (Anon.) • **42**, No.19 (Anon.)  
 4. Cesari, *Frottole*, 63
- Voglio gir chiamando** **Luppato** 4vv  
 1. **16**, No.61 (*GEORGIUS LUPPATUS*)  
 3. I-Mt, 55, No.58, 60v-61r (Anon. à3)  
 4. Cesari, *Frottole*, 42 • Jeppesen, *Frottola*, iii, 306-307 • Schwartz, *Frottole*, 41
- Voi che passati** **Tromboncino** 4vv  
 (d'Ana)  
 1. **36**, No.21 (*B.T.*)  
 3. GB-Lbl, Eg.3051, No.18, 20v-21r (Anon.)  
 Intabulation: lute  
 3. US-Cn, 107501, No.11, 19r (Anon. Headed *voi che pasati qui nel ton del r[ecercar] 3°*)  
 Intabulation: voice and lute  
 1. **49**, No.10 (*F.V.*); **58**, No.10 (*F.V.*)  
 4. Disertori, *Frottole*, 324-325  
 Comments: Disertori, *Frottole*, ascribes this to Varoter [= d'Ana]
- Voi mi ponesti in foco** **Eustache de Monte Regali** 4vv  
 1. **56**, No.17 (*Eu. De. M. Regali. Gallus.*)  
 Text by Bembo, *Gli Asolani*  
 4. Luisi & Zanovello, *Frottole*, 139
- Volgi gli ochi o madre pia** **Antiquis** 4vv  
 1. **41**, No.30 (*A.DE.A.V.*)  
 4. Jeppesen, *Laude*, 44

Comments: Jeppesen ascribes this piece to Demophon, on the basis of a misreading of the ascription

- |                                                         |                    |     |
|---------------------------------------------------------|--------------------|-----|
| <b>Volsi oime mirar troppo alto</b>                     | <b>Tromboncino</b> | 4vv |
| 1. <b>18</b> , No.3 (B.T.) • <b>40</b> , No.3 (B.T.)    |                    |     |
| 4. Cesari, <i>Frottole</i> , 94                         |                    |     |
| <b>Zephyro spira e il bel tempo</b>                     | <b>Tromboncino</b> | 4vv |
| 1. <b>35</b> , No.6 (B.T. Additional text on folio 55v) |                    |     |
| 4. Boscolo, <i>Frottole</i> , 125                       |                    |     |
| Intabulation: voice and lute                            |                    |     |
| 1. <b>49</b> , No.16 (B.T.); <b>58</b> , No.16 (B.T.)   |                    |     |
| 4. Disertori, <i>Frottole</i> , 334–35                  |                    |     |

### French Texts

- |                                                                                                                                                                                           |                 |     |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|-----|
| <b>A la audienche</b>                                                                                                                                                                     | <b>Hayne</b>    | 4vv |
| 1. <b>1</b> , No.93 (Incipit <i>Alaudienche</i> in the index. These folios lacking in the unique surviving copy) • <b>5</b> , No.93 ( <i>Hayne</i> ) • <b>14</b> , No.93 ( <i>Hayne</i> ) |                 |     |
| 3. I-Fn, 229, No.104, 106v–108r (Anon.)                                                                                                                                                   |                 |     |
| 4. Brown, <i>Florentine</i> , music volume, 210–13 • Hayne, <i>Opera Omnia</i> , 1 • Hewitt, <i>Odhecaton</i> , 411–13 • Marix, <i>Musiciens</i> , No.66, p. 100                          |                 |     |
| Comments: The work is cited by Aaron, in his <i>Trattato</i> (1526) ch.6.                                                                                                                 |                 |     |
| <b>A la mignonne de fortune</b>                                                                                                                                                           |                 |     |
| See <b>La mignonne</b>                                                                                                                                                                    | <b>Agricola</b> | 3vv |
| <b>A le regretz</b>                                                                                                                                                                       |                 |     |
| See <b>Ales regrets</b>                                                                                                                                                                   | <b>Agricola</b> | 3vv |
| <b>A leure que ie vous p.x.</b>                                                                                                                                                           | <b>Josquin</b>  | 4vv |
| 1. <b>12</b> , No.43 ( <i>Josquin.</i> )                                                                                                                                                  |                 |     |
| 4. Josquin, <i>Werken</i> , Wereldlijke, ii, 53                                                                                                                                           |                 |     |
| <b>Aqui dirage mes pensees</b>                                                                                                                                                            | <b>Compère</b>  | 3vv |
| 1. <b>2</b> , No.47 (Anon.) • <b>10</b> , No.47 (Anon.)                                                                                                                                   |                 |     |
| 2. 50 <i>Carmina</i> (1513), No.47 (Anon.) • [c.1535] <sup>14</sup> , iii, No.21 (Anon.)                                                                                                  |                 |     |
| 3. D-HB, X.2, No.24 (Anon.) • I-Bc, Q16, No.21, 15v–16v (Anon.) • I-Rc, 2856, No.80, 103v–105r ( <i>Compere</i> ) • S-Uu, 76a, No.67, 73v–74r (Anon.)                                     |                 |     |
| 4. Compère, <i>Opera Omnia</i> , v, • Hewitt, <i>Canti B</i> , 226–28 • Wolff, <i>Chansonnier</i> , ii, 276–79                                                                            |                 |     |
| <b>Aqui direlle sa pense</b>                                                                                                                                                              | [Anon.]         | 4vv |
| 1. <b>2</b> , No.15 (Anon.) • <b>10</b> , No.15 (Anon.)                                                                                                                                   |                 |     |
| 2. 50 <i>Carmina</i> (1513), No.15 (Anon.) • [c.1535] <sup>14</sup> , i, No.24 (Anon.)                                                                                                    |                 |     |
| 3. D-Rp, C.120, No.9, pp. 22–23 (Anon.) • I-Bc, Q18, No.92, 93v (Anon. Incomplete)                                                                                                        |                 |     |
| 4. Hewitt, <i>Canti B</i> , 134–37                                                                                                                                                        |                 |     |
| Monophonic version: F-Pn, 12744, No.11, 9r (Anon.)                                                                                                                                        |                 |     |
| <b>A une dame j'ay faict veu</b>                                                                                                                                                          |                 |     |
| See Latin texts: <b>Missus est Gabriel angelus</b>                                                                                                                                        | <b>Mouton</b>   | 4vv |
| <b>A une dame j'ay promis</b>                                                                                                                                                             |                 |     |
| See Latin texts: <b>Missus est Gabriel angelus</b>                                                                                                                                        | <b>Mouton</b>   | 4vv |

- A vous je vieng** [Anon.] 4vv  
 1. **12**, No.34, 50v-51r (Anon.)
- Accordes moy ce que ye pense** **Busnois** 4vv  
 1. **1**, No.33 (Anon.) • **5**, No.33 (Anon.) • **14**, No.33 (Anon.)  
 3. F-Pn, 15123, 140v-142r (Anon. Texted *Accordes moy jay bien pense*) • I-Fn, 229, No.154, 160v-161r (Anon.) • I-Rc, 2856, No.115, 148v-149r (*Busnoys*)  
 4. Boer, *Chansonvormen*, 54 • Brown, *Florentine*, music volume, 331-34 • Hewitt, *Odhecaton*, 290-91 • Wolff, *Chansonnier*, ii, 405-10
- Accordes moy jay bien pense**  
 See **Accordes moy ce que je pense** **Busnois** 4vv
- Adieu fillette** **Isaac** 3vv  
 (Agricola)
1. **2**, No.44 (Anon.) • **10**, No.44 (Anon.)  
 2. 50 *Carmina* (1513), No.44 (Anon.) • [c.1535]<sup>14</sup>, iii, No.18 (Anon.) • 1538<sup>9</sup>, No.33 (Anon. Untexted)  
 3. D-B, 40021, No.10, 30v (Anon. Untexted, titled *Sol re ut re ut*) • D-Kl, 53/2 (Anon.) • D-Z, LXXVIII, 3, No.24 (*Isaac*. Untexted) • S-Uu, 76a, No.65, 67v-68r (*ysac*. Untexted)  
 4. Hewitt, *Canti B*, 218-20 • Isaac, *Weltliche*, 120-21 • Mönkemeyer, *Formschneyder*, i, pp. 54-55  
 Intabulation: keyboard  
 3. CH-SGs, 530, 11v-12r (*Alexander Agricola*. Titled *Non diva parens*)  
 Literature: Just, "Examinatio"
- Adieu mes amours** **Josquin** 4vv  
 1. **1**, No.14 (*Josquin*. Incipit *Adiu mes amours*) • **5**, No.14 (*Josquin*) • **14**, No.14 (*Josquin*)  
 2. [c.1535]<sup>14</sup>, i, No.4 (Anon.)  
 3. CH-SGs, 462, 40v-41r (Anon.) • CH-SGs, 463, No.177, 61v and 119v (*Iosquinus Pratensis*) • D-Mbs, 1516, No.14, f.14r (*Iosquin*. Transposed down a fourth) • D-Rp, C.120, No.84, pp. 304-305 (*Iosquin*) • I-Bc, Q17, No.54, 59v-60r (*Iosquin*) • I-Bc, Q18, beneath No.33, 33v (Discantus only, erased) • I-Bc, Q18, No.77, 78v-79r (Anon.) • I-Fn, 107<sup>bis</sup>, No.10, 9v-10r (*Iosquin*. Incipit *Adiu mens amors*) • I-Fn, 178, No.44, 48v-49r (*Josquin Depres*. Incipit *Adiu mens amors*) • I-Fn, 229, No.158, 164v-165r (*Josquin*) • I-Fr, 2794, No.56, 65v-66r (*Iosequin*) • I-Rc, 2856, No.118, 153v-155r (*Joskim*) • I-Rvat, C.G.XIII.27, No.6, 6v-7r (13v-14r) (*Iosquin*) • PL-Kj, Mus.Ms.40092, 13r-14r (Anon. à5) • US-Wc, Wolffheim, 84v-86r [modern 5v-7r] (Anon. *Josquin des Pres* in a later hand)  
 4. Ambros, *Geschichte*, v, 131 • Bernoulli, *Liederbüchern*, 63 • Brown, *Florentine*, music volume, 345-48 • Geering & Trümpy, *Liederbuch*, No.46 • Hewitt, *Odhecaton*, 249-251 • Isaac, *Weltliche*, 135 • Jones, *First*, ii, 290-292 • Josquin, *Werken*, Wereldlijke, iv, 1 • Lenaerts, *Kunst* • Lowinsky, *Josquin*, 665 • Obrecht, *Werken*, Messen, iv, 38-40 • Obrecht, *Collected*, i, p. xiii • Smijers, *Van Ockeghem*, 156 • Torrefranca, *Segreto*, 540-43 • Wolff, *Chansonnier*, ii, 423-28  
 Monophonic version: F-Pn, 9346, No.83, 85v (Anon.)  
 Intabulations: keyboard  
 3. CH-Bu, F.IX.22, No.21, 40v-41r (*Isac*) • CH-SGs, 530, No.112, 90v-91r (*Josquin despres*) • D-B, 40026, 104v-105r  
 Intabulations: lute  
 1. **33**, No.18 (Anon; *Fran. Spi.* in the index)  
 2. G1623 (1533), No.31, 39r-40r (Anon. Gerle) • 1536<sup>12</sup> = N521, No.50, p4v-q1v (Anon.)

- H. Newsidler) • 1536<sup>13</sup> = N522, No.37 (31), X3v-Y2r (*Joss Quin*. H. Newsidler) • 1556<sup>32</sup>, No.9, c3v-c4v (Anon. Drusina)
3. A-Wn, 41950, No.3, 5r-1v (*Ad mes Mor[s] Yosquin*) • D-Mbs, 272, No.34, 52v-53r (Anon.)
4. Schmidt, *Spinacino*, ii, 81-84; Thibault, "Instrumental", 456-58
- Comments: Used as the basis of a mass by Obrecht, and a *Salve Regina* by Divitis • Cited in the Neuburg catalogue as an intabulation

**Adieu solas adieu joye**

See Latin texts: **Missa Regina mearum**: Kyrie **Mouton** 4vv

**Ales mon cor** **Agricola** 3vv

1. **1**, No.65 (*Alexander*) • **5**, No.65 (*Alexander*) • **14**, No.65 (*Alexander* [*sic*])
2. [c.1535]<sup>14</sup>, iii, No.11 (Anon.)
3. D-Z, LXXVIII,3, No.12 (*Agricola*. Untexted)
4. *Agricola*, *Opera Omnia*, v, 19-20 • Hewitt, *Odhecaton*, 357-58

**Ales regrets** **Agricola** 3vv

1. **1**, No.48 (*Agricola*) • **5**, No.48 (*Agricola*) • **14**, No.48 (*Agricola*)
  3. CH-SGs, 461, pp. 82-83 (*Agricola*) • I-Rvat, C.G.XIII.27, No.64, 71v-72r (78v-79r) (*Agricola*. Texted *No men canteys canteys ala prunera*)
  4. *Agricola*, *Opera Omnia*, v, 20-21 • Hewitt, *Odhecaton*, 323-24
- Intabulation: lute

1. **34**, No.16 (*Francesco Spinacino*. Incipit *A le regretz*)
4. *Agricola*, *Opera Omnia*, v, 20 • Schmidt, *Spinacino*, ii, 218-21

Comments: Uses the Tenor of Hayne's chanson, also published by Petrucci • The work is cited in Aaron's *Trattato* (1525), ch.6

**Ales regres** **Hayne** 3vv

1. **1**, No.57 (*Hayne*) • **5**, No.57 (*Hayne*) • **14**, No.57 (*Hayne*)
2. [c.1535]<sup>14</sup>, iii, No.26 (Anon.) • 1538<sup>9</sup>, No.7, B2r (MS attribution in the copy at D-Ju: *Hayne*. Untexted)
3. B-Br, 11239, No.1, 2v-4r (Anon.) • B-Br, IV.90, No.1, 1v-2v (Anon. Incomplete) • B-Tv, 94, No.1, 1v-3r (Anon.) • D-LEu, 49/50, 211r-211v/210v-211r (*M. Agr.*. Texted *Dulcis conjugii bonum*, as the secunda pars of *Nuptiae factae sunt*). • D-Z, LXXVIII,3, No.11 (Anon. Untexted) • DK-Kk, 1848, No.243, p. 414 (Anon.) • E-SE, s.s., No.89, 163v (*Scoen Hayne*) • F-Pn, 1597, No.11, 11v-12r (Anon.) • F-Pn, 2245, No.16, 17v-18r (*Hayne*) • GB-Lbl, Roy.20.A.xvi, No.15, 20v-21r (Anon.) • GB-Lbl, Add.3.1922, No.3, 5v-6r (Anon.) • I-Bc, Q17, No.26, 30v-31r (*Hayne*) • I-Fn, 107<sup>bis</sup>, No.28, 43v-44r (Anon.) • I-Fn, 117, No.30, 38v-39r (Anon.) • I-Fn, 178, No.38, 42v-43r (*Hayne*) • I-Fn, 229, No.225, 242v-243r (Anon.) • I-Fn, Panc.27, No.127, 97v-98r (*Hayne*) • I-Fr, 2356, No.71, 91v-92r (Anon.) • I-Fr, 2794, No.50, 58v-59r (*Hayne*) • I-Rc, 2856, No.76, 95v-97v (*Haine*) • I-Rvat, C.G.XIII.27, No.19, 20v-21r (27v-28r) (*Hayne*) • I-Tn, I.27, No.8, 12v (Anon.) • I-VEcap, DCCLVII, No.29, 28v-29r (Anon. Untexted) • S-Uu, 76a, No.1, 1r (Anon. Lacking the Superius) • US-Wc, Laborde, No.101, 140v-142r (Anon.)

Text attributed to Jean II de Bourbon in F-Pn, 2245

4. Baker, *Segovia* • Becherini, "Alcuni", 344 • Brown, *Florentine*, music volume, 527-29 • Droz, Thibault, *Poètes*, p. 49 • Gombosi, *Capirola*, No.21 • Gombosi, *Obrecht*, No.3 • Hayne, *Opera Omnia*, 3 • Hewitt, *Odhecaton*, 341-42 • Jones, *First*, ii, 277-79 • Josquin, *Werken*, Missen, 83 • Litterick, *Manuscript*, 250-51 • Maldeghem, *Trésor*, profane, XIII (1877), No.13 • Mönkemeyer, *Formschneyder*, i, p. 16 • Picker, *Chanson*, 416-18 • Stevens, *Henry VIII*, 3 • Villanis, "Alcuni", supp., No.2 • Wolff, *Chansonnier*, ii, 262-64

Intabulations: lute

2. G1623 (1533), No.34, 43 $\nu$ -44 $\nu$  (Anon. Gerle)
3. D-B, 40026, No.15, 21 $r$ -22 $\nu$  (Anon.) • US-Cn, 107501, No.21, 37 $\nu$ -38 $\nu$  (Anon.)

Comments: The Tenor is used in Agricola's setting, among others. The basis for masses by Compère, Prioris, Scomanius

### Alons ferons la barbe

### Compère

4 $\nu\nu$ 

1. **1**, No.26 (*Compere*) • **5**, No.26 (*Compere*) • **14**, No.26 (*Compere*)
3. CH-SGs, 463, No.178, 61 $\nu$  and 119 $\nu$  (*Compere*. Text *Alons ferons barbe*) • DK-Kk, 1848, No.3, p. 2 (Anon. Text *Alons faire nous barbes*) • F-Pn, 1817, No.11 (Anon. Text *Alons fere no barbes*) • I-CT, 95-96, No.11, 10 $r$ -11 $r$  (Anon. Text *Alons fere no barbes*) • I-Fn, 107<sup>bis</sup>, No.18, 17 $\nu$ -18 $r$  (Anon. Text *Alons fere une barbe*) • I-Fn, 164-67, No.65, 79 $r$ -79 $\nu$  (Anon. Text *Alons feronus barbes*)
4. Boer, *Chansonvormen*, No.12 • Compère, *Opera Omnia* • Hewitt, *Odhecaton*, 275-76

### Amie des que

See Latin texts: **Missa Charge de deul**: Christe **Isaac** 3 $\nu\nu$

### Amor fait mult / Il est de bonne heure /

### Japart

4 $\nu\nu$ 

#### Tant que nostre

(Busnois / Pierson)

1. **1**, No.31 (Anon.) • **5**, No.31 (Anon.) • **14**, No.31 (Anon.)
3. B-Br, IV.90, No.14, 18 $\nu$ -19 $\nu$  (Anon. Incipit 1) • B-Br, IV.1274, No.2, 4 $\nu$ -5 $\nu$  (Anon.) • B-Tv, 94, No.13, 18 $\nu$ -19 $r$  (Anon. Incipit 2) • CH-Bu, EX.1-4, No.93, p. 111 (*Pierson*. Incipit 3) • D-Rp, C.120, p. 214 (Anon. Incipit 3) • I-Bc, Q17, No.58, 63 $\nu$ -64 $r$  (*A Busnois*. Incipits 1 and 3) • I-Fn, 107<sup>bis</sup>, No.8, 7 $\nu$ -8 $r$  (Anon. Incipit 1) • I-Fn, 178, No.53, 57 $\nu$ -58 $r$  (Anon. Incipit 1) • I-Fn, 229, No.157, 163 $\nu$ -164 $r$  (*Jannes Japart*. Incipits 1 and 3) • I-Fr, 2794, No.23, 26 $\nu$ -27 $r$  (Anon. All incipits) • I-Rc, 2856, No.121, 159 $\nu$ -160 $r$  (*Io. Iappart*. All incipits) • I-Rvat, 11953, No.11, 9 $r$ -9 $\nu$  (Anon. Incipit 3) • I-Rvat, C.G.XIII.27, No.3, 10 $\nu$ -11 $r$  (Anon. Incipit 1)
4. Becherini, "Alcuni", 340 • Brown, *Florentine*, music volume, 342-44 • Hewitt, *Odhecaton*, 286-287 • Jones, *First*, ii, 210-12 • Obrecht, *Werken*, vii, 99-100 • Torre Franca, *Segreto*, 544-46 • Wolff, *Chansonnier*, ii, 439-43

### Amor me trotent sur la pance

See **Amours me troct sur la pance**

### Braconnier

4 $\nu\nu$ 

### Amours amours

### Japart

4 $\nu\nu$ 

(Busnois)

1. **1**, No.23 (*Japart*. Incomplete) • **5**, No.23 (*Japart*) • **14**, No.23, (*Japart*)
3. I-Bc, Q17, No.62, 67 $\nu$ -68 $r$  (*A. Busnois*) • I-Fn, 229, No.164, 172 $\nu$ -173 $r$  (Anon.)
4. Brown, *Florentine*, music volume, 364-66 • Hewitt, *Odhecaton*, 271-72

### Amours amours trop me fiers

### Hayne

4 $\nu\nu$ 

1. **1**, No.9 (*Hayne*) • **5**, No.9 (*Hayne*) • **14**, No.9 (*Hayne*)
3. The following sources are all à3: E-SE, s.s., No.129, 183 $\nu$  (*Scoen Heyne*) • F-Pn, 4379, No.44, 10 $\nu$ -11 $r$ /17 $\nu$ -18 $r$  (Anon.) • F-Pn, 15123, 84 $\nu$ -85 $r$  (Anon.) • I-Bc, Q16, No.20, 27 $\nu$ -28 $r$  (Anon.) • I-Fn, 229, No.264, 285 $\nu$ -286 $r$  (Anon.) • I-Fr, 2794, No.18, 21 $\nu$ -22 $r$  (Anon.) • I-MC, 871, No.105, 152 $\nu$ -153 $r$  (pp. 382-383) (Anon.) • I-PEc, 431, No.60, 85 $\nu$ -86 $r$  (Anon.) • I-Rc, 2856, No.43, 50 $\nu$ -51 $r$  (*Haine*) • I-Rvat, C.G.XIII.27, No.93, 107 $\nu$ -108 $r$  (Anon.) • I-TRc, 89, 25 $\nu$ -26 $r$  [No.522] (*Heyne*) • PL-Kj, 40098, No.259 (Anon. Untexted) • S-Uu, 76a, No.14, 11 $\nu$ -12 $r$  (Anon.) • US-Wc, Laborde, 93 $\nu$ -94 $r$  (Anon.)
4. Brown, *Florentine*, music volume, 629-32 • Hayne, *Opera Omnia*, 5-6, 7 • Hewitt, *Odhecaton*, 237-39 • Jones, *First*, ii, 199-201 • Moerk, *Seville*, ii, 108-109 • Pope and Kanazawa,

*Montecassino*, 416–19 • Ringmann, *Glogauer*, 55 • *Trent*, vii, 257–58 • Underwood, *Renaissance*, 129–35 • Wolff, *Chansonnier*, ii, 147–49

Intabulation: lute

1. **34**, No.17 (*Francesco Spinacino*)

4. Schmidt, *Spinacino*, ii, 222–25 • Underwood, *Renaissance*, 129–35

Intabulation: lute accompaniment to a Superius

3. F-Pn, 27, No.108, 53 $\nu$ –54 $r$  (Anon. Headed *Tenor e ctra d'mors amors*)

### Amours fait mult

See **Amor fait mult**

**Japart**

4 $\nu\nu$

### Amours me troct sur la pance

**Braconnier**

4 $\nu\nu$

1. **2**, No.33 (*.Lourdoys.*) • **10**, No.33 (*Lourdoys.*)

2. 50 *Carmina* (1513), No.33 (*Lourdoys*)

3. I-Fc, 2442, No.26, 42 $\nu$ –44 $r$  (*Lourdault*)

4. Hewitt, *Canti B*, 181–85

### Amours nest pas

[Anon.]

4 $\nu\nu$

1. **12**, No.71 (Anon.)

### Au joly mois de may

See **Je ne fay plus**

**Busnois**

4 $\nu\nu$

### Avant a moy

[Anon.]

4 ex 2 $\nu\nu$

1. **12**, No.112 (Anon. Rubric, above each voice: *Fuga in diatessaron superius*)

### Avant avant

[Anon.]

4 ex 3 $\nu\nu$

1. **2**, No.38 (Anon. Headed *In subdiatessaron*) • **10**, No.38 (Anon. Headed *In subdiatessaron*)

2. 50 *Carmina* (1513), No.38 (Anon.)

4. Hewitt, *Canti B*, 199–200

### Aymy aymy

[Anon.]

4 $\nu\nu$

1. **12**, No.100, 125 $\nu$ –126 $r$  (Anon.)

### Basies moy

**Josquin**

6 ex 3 $\nu\nu$

1. **2**, No.37 (Anon. Headed *Fuga In diatessaron*) • **10**, No.37 (Anon. Headed *Fuga In diatessaron*)

2. 50 *Carmina* (1513), No.21 (Anon.) • 1545<sup>15</sup>, No.21, xiir (*Josquin de Pres*) • J68I (1549), No.22, xiir (*Josquin des prez*)

3. DK-Kk, 1848, p. 133 (*Josquin*)

4. Hewitt, *Canti B*, 195–98 • Josquin, *Werken*, *Wereldlijke*, i, 5

### Basies moy

**Josquin**

4 ex 2 $\nu\nu$

1. **2**, No.34 (*Josquin*) • **10**, No.34 (*Josquin*)

2. 50 *Carmina* (1513), No.34 (*Josquin*) • 1520<sup>3</sup>, No.12, 17 $\nu$ –18 $r$  (Anon. *Beises moy* in the index) • [c.1535]<sup>14</sup>, i, No.33 (Anon.) • J68I (1550), No.22 (*Josquin*)

3. B-Br, IV.90, No.18, 23 $\nu$ –24 $\nu$  (Anon.) • B-Br, IV.1274, No.6, 10 $r$ –10 $\nu$  (Anon.) • B-Tv, 94, No.17, 22 $\nu$ –23 $\nu$  (Anon.) • F-Pn, 1817, No.2 (Anon.) • I-CT, 95–96, No.2, 2 $r$ –2 $\nu$  (Anon.)

4. Hewitt, *Canti B*, 186–187 • Josquin, *Werken*, *Wereldlijke*, i, 5

Monophonic version: F-Pn, 9346, No.102 (Anon.)

### Belles sur toutes / Tota pulchra es

**Agricola**

3 $\nu\nu$

1. **12**, No.133 (*Agricola*)

2. 1529<sup>4</sup>, No.25 (Anon.) • 1538<sup>9</sup>, No.84, L3 $r$  (MS attribution in the copy at D-Ju: *Agricola*. Only the French incipit)

3. CH-Sgs, 462, 37 $r$  (Anon.) • GB-Lbl, Add.31922, 99 $\nu$ –100 $r$  (Anon. à4) • I-Fc, 2439, No.58, 63 $\nu$ –64 $r$  (*Alexander Agricola*. Only the French text)



4. Agricola, *Opera Omnia*, iv, 52–53 • Geering and Trümper, *Liederbuch*, 69–70 • Mönkemeyer, *Formschneyder*, ii, 122 • Newton, *Florence*, ii, 186–87 • Schering, *Geschichte*, 49 • Stevens, *Henry VIII*, 72–73

Intabulations: keyboard

3. CH-Bu, F.IX.22, No.25, 47v–48r (Anon.) • D-B, 40026

**Berzeretta sauoyene** [Anon.] 4vv

1. **12**, No.42 (Anon.)

4. Brown, *Theatrical*, 20–21

**Bergerette savoyene** **Josquin** 4vv

1. **1**, No.10 (*Josquin*) • **5**, No.10 (*Josquin*) • **14**, No.10 (*Josquin*)

3. CH-SGs, 463, 128v–129r (*Josquin dun pres. Texted Verginorette savosienne*) • E-SE, s.s., No.59, 128v–129r (*Josquin Dupres. Texted Verginorette savosienne*) • I-Fn, 107<sup>bis</sup>, No.20, 19v–20r (*Josquin. Texted Biageretta savoiana*)

4. Hewitt, *Odhecaton*, 240–41 • Brumel, *Opera Omnia*, v, 116–17 • Josquin, *Werken*, Wereld-lijke, ii, 53

Monophonic version: F-Pn, 12744, 9v (Anon.)

Comments: The basis for Brumel's mass, also printed by Petrucci

**Bergirette Savoyene** **Spinacino** lute

Intabulation: lute

1. **34**, No.1 (*Francesco Spinacino*)

4. Schmidt, *Spinacino*, ii, 160–63

**Bon me larim bom bom**

See **Corps digne / Dieu quel mariage** **Busnois** 4vv

**Bon temps** [Anon.] 4vv

1. **2**, No.14 (Anon.) • **10**, No.14 (Anon.)

2. *50 Carmina* (1513), No.14 (Anon.)

4. Hewitt, *Canti B*, 132–34 • Obrecht, *Werken*, iv, 126–27

Literature: Hewitt, “Chanson rustique”

**Brunette** **Stockem** 5vv

1. **1**, No.5 (*Jo. Sthokem*) • **5**, No.5 (*Jo. Sthokem*) • **14**, No.5 (*Jo. stokem*)

3. A-Wn, 18746, No.28 (Anon. Texted *Brunette mamiette*) • CH-SGs, 461, pp. 26–27 (*Io. Stockem*)

4. Hewitt, *Odhecaton*, 228–29 • Torre Franca, *Segreto*, 547–49

**C'est mal charche** **Agricola** 4vv

1. **1**, No.12 (*Agricola*) • **5**, No.12 (*Agricola*) • **14**, No.12 (*Agricola*)

3. DK-Kk, 1848, No.152, p. 225 (Anon.)

The following sources are à3: D-ISL, 124, No.43 (*Agricola. Incomplete*) • E-Sc, 5-I-43, No.152, 93v–4r/123v–124r (*Agricola*) • F-Pn, 1719, 29r–29v (Anon.) • GB-Lbl, Roy.20.A.xvi, No.6, 10v–11r (Anon.) • GB-Lbl, Add.35087, No.25, 37v–38r (*Agricola* [with a rebus]) • I-Fn, 178, No.16, 20v–21r (*Alexander. Texted Id est trophis*) • I-Fn, 229, No.64, 65v–66r (*Alexander Agricola*) • I-Rc, 2856, No.17, 19v–20r (*Agricola*) • I-VEcap, DCCLVII, No.27, 26v–27r (Anon. Untexted)

4. Agricola, *Opera Omnia*, v, 22–23 • Boer, *Chansonvormen*, No.6 • Brown, *Florentine*, music volume, 130–31 • Hewitt, *Odhecaton*, 244–45 • Litterick, *Manuscript*, 229–30 • Moerk, *Seville*, ii, 372–73 • McMurtry, *Chansonnier*, 280–83 • Wolff, *Chansonnier*, ii, 53–55

Comments: Cited in Aaron, *Toscanello* (edn. of 1529), apparently referring to the *Odhecaton* edition

- Cest ung maves mal** [Anon.] 4vv  
 1. **12**, No.16 (Anon.)  
 4. Brown, *Theatrical*, 28–30
- Cest vous**  
 See **Royne de fleurs** **Agricola** 3vv
- Ce nest pas jeu** **La Rue** 4vv  
 1. **2**, No.7 (*Pe.de.la rue*) • **10**, No.7 (*Pe.de.la rue*)  
 2. 50 *Carmina* (1513), No.7 (*Pe de la Rue*) • [c.1535]<sup>14</sup>, i, No.18 (Anon. Transposed down a fifth)  
 3. B-Br, 228, No.4, 5v-6r (Anon.) • B-Br, 11239, No.16, 23v (*de la Rue*) • I-Rvat, 11953, No.13, 11v-12r (Anon.)  
 4. Hewitt, *Canti B*, 114–16 • Maldeghem, *Trésor*, profane, XX (1884), 21–22 • Picker, *Chanson*, 188–91  
 Intabulation: lute  
 2. G1620 (1532), No.37, Q1v (Anon. Gerle. Titled *Cenespas*)
- Ce nest pas**  
 See Italian works: **La Stangetta** **Weerbeke** 3vv
- Cela sans plus** **Colinet** 4vv  
 (Josquin)  
**Martini** for Altus  
 1. **2**, No.16 (Anon: *Lannoy* in the index) • **10**, No.16 (Anon: *Lanvoy* in the index)  
 2. 50 *Carmina* (1513), No.16 (*Lannoy*) • [c.1535]<sup>14</sup>, i, No.23 (Anon.)  
 3. D-Rp, C.120, No.91, pp. 316–17 (Anon.) • I-Rc, 2856, No.117, 153v-154r (*Colinet de Lannoy*. The fourth voice, the same as that in 1502<sup>2</sup>, is here attributed to *Jo. Martini*)  
 The following sources are à3: E-Sc, 5-I-43, No.74, j4v-5r/54v-55r (Anon.) • I-Bc, Q16, No.42, 51v-52r (Anon.) • I-Bc, Q17, No.15, 19v-20r (*Colinet de Lannoy*) • I-Fn, 176, No.1, 0v-1r (Anon.) • I-Fn, 178, No.35, 39v-40r (*Josquin*) • I-Fn, 229, No.98, 100v-101r (*Collinet de Lanoy*) • I-Rvat, C.G.XIII.27, No.72, 86v-87r (*Colinet*) • US-Wc, Wolffhiem, 91v-92r (Anon, ascription to *de Lannoy* in a later hand)  
 Text cited by Molinet in *Le debat du viel gendarme*  
 4. Brown, *Florentine*, music volume, 198–200 • Hewitt, *Canti B*, 137–39 • Martini, *Secular*, 5–7 • Moerk, *Seville*, ii, 179–80 • Obrecht, *Werken*, vii, 83–84 • Wolf, *Handbuch*, i, 395–97  
 Intabulation: keyboard  
 3. CH-SGs, 530, No.91, 65r (*Johannes Zela zens plus*)  
 Literature: Warburton, “Sicher”  
 Comments: The basis for Obrecht’s mass, also printed by Petrucci, and for a mass by Martini. The tenor is also used in other settings
- Cela sans plus** **Japart** 4vv  
 1. **1**, No.24 (Anon. Incomplete) • **5**, No.24 (Anon.) • **14**, No.24, (Anon.)  
 3. I-Fn, 229, No.108, 111v-112r (*Jannes Japart*)  
 4. Brown, *Florentine*, music volume, 219–20 • Hewitt, *Odhecaton*, 272–73  
 Intabulation: keyboard  
 2. CH-SGs, 530, No.7 (Incipit *Zela sans plus non susipias*)
- Cela sans plus** **Josquin** 3vv  
 1. **1**, No.61 (*Josquin*) • **5**, No.61 (*Josquin*) • **14**, No.61 (*Josquin*)  
 2. [c.1535]<sup>14</sup>, iii, No.8 (Anon.)

3. CH-SGs, 461, No.47, pp. 88–89 (*Josq-*) • D-Z, LXXVIII,3, No.13 (*Josquin*. Untexted) • I-VEcap, DCCLVII, No.47, 47v-48r (Anon. Untexted)
4. Boer, *Chansonvormen*, 82–83 • Hewitt, *Odhecaton*, 349–50 • Josquin, *Werken*, Wereldlijke, ii, 53

Comments: Cited in Aaron, *Trattato* (1525), ch.3 • See Fallows, *Catalogue*, p. 104, for suggested texts

**Cela sans plus****Obrecht**

4 ex 2vv

1. **2**, No.13 (*.Obrecht In missa.*) • **10**, No.13 (*.Obrecht In missa.*)
2. 50 *Carmina* (1513), No.13 (*Obrecht*) • [c.1535]<sup>14</sup>, i, No.22 (Anon.)
3. PL-WRu, 428, 35v-36r (Anon. Texted as the Osanna of a mass on the chanson *Cela sans plus*, 26v-41r)
4. Hewitt, *Canti B*, 130–32 • Obrecht, *Werken*, vii, 12–13

Comments: The attributions in Petrucci are the only evidence for the authorship of the mass, preserved entire and anonymously in PL-WRu, 428

Literature: Staehelin, *Grüne*

**Cent mille escus****Caron**

4vv

(Busnois)

1. **12**, No.97 (Anon.)
3. D-W, 287, 63v (Anon.) • E-Sc, 5-I-43, No.55 (Anon.) • F-Dm, 517, No.127, 149v-150r (Anon.) • F-Pn, 15123, 10v-11r (*Busnoys*, trimmed) • F-Pn, 2973, No.22, 29r-30r (Anon.) • I-Bc, Q16, No.126, 146v-147r (Anon.) • I-Fn, 178, No.57, 61v-62r (Anon.) • I-Fn, 229, No.70, 71v-72r (*Busnoys*) • I-PEC, 431, No.27, 48v-49r (Anon.) • I-Rc, 2856, No.23, 26v-27r (*Caron*) • I-Rvat, C.G.XIII.27, No.31, 41v-42r (*Caron*) • I-VEcap, DCCLVII, No.59, 61v-62r (Anon. Untexted) • PL-Kj, 40098, No.272 (Anon. Untexted. Headed with the letter *P*)
4. Ambros, *Geschichte*, ii, 554 • Brooks, *Busnois*, ii, 297 • Brown, *Florentine*, music volume, 142–144 • Caron, *Oeuvres*, ii, 167 • Gutiérrez-Derhoff, *Wolfenbütteler*, 94 • Ringmann, *Glogauer*, iv, 67 • Thibault & Fallows, *Chansonnier*, 45 • Wolff, *Chansonnier*, ii, 76–79

Intabulation: lute

1. **34**, No.12 (*Francesco Spinacino*)
4. Schmidt, *Spinacino*, ii, 207–209

**Ceux que font la gorra**See **Il son bien pelles**

[Anon.]

4vv

**Chanter ne puis****Compère**

3vv

1. **2**, No.45 (*.Compere.*) • **10**, No.45 (*Compere*. The incipits of Superius and Contra, and the index entry all read *Chauter ne puis*)
2. 50 *Carmina* (1513), No.45 (*Compere*) • [c.1535]<sup>14</sup>, iii, No.19 (Anon.)
3. D-HB, X.2, No.20 (*Compere*)
4. Compère, *Opera Omnia*, v, • Hewitt, *Canti B*, 221–22

**Che letourmon gre**See **Helas que il est a mon gre****Japart**

4vv

**Chescun me crie**

[Anon.]

4vv

1. **12**, No.21 (Anon.)
3. F-Pn, 1817, 18v-19r (Anon.) • I-CT, 95–96, 15r-16r (Anon.)

**Comme femme**

[Anon.]

Intabulation: lute

1. **44**, No.1 (Alemannus)

Comments: This intabulation of an unspecified setting is cited from Colón's description of the book

- |                                                                                                                                                                                                                                                                                                          |                 |          |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|----------|
| <b>Comme femme</b>                                                                                                                                                                                                                                                                                       | <b>Agricola</b> | 4vv      |
| 1. <b>12</b> , No.83 (Anon.)                                                                                                                                                                                                                                                                             |                 |          |
| 3. D-B, 40021, No.64, 134v-135r (Anon. Texted <i>Ave que sublimaris</i> ) • I-Fc, 2439, No.39, 42v-44r ( <i>Alexander</i> )                                                                                                                                                                              |                 |          |
| 4. Agricola, <i>Opera Omnia</i> , iv, 60-61 and v, 72-74 • Newton, <i>Florence</i> , ii, 127-31                                                                                                                                                                                                          |                 |          |
| <b>Comme femme</b>                                                                                                                                                                                                                                                                                       | <b>Agricola</b> | 3vv      |
| 1. <b>12</b> , No.121 ( <i>Agricola</i> )                                                                                                                                                                                                                                                                |                 |          |
| 2. 1538 <sup>9</sup> , No.26. (Anon. MS ascriptions to <i>Agricola</i> in the D-B and D-Ju copies. Untexted)                                                                                                                                                                                             |                 |          |
| 3. D-B, 40021, No.62, 131v-132r (Anon. Texted <i>Virgo sub etheris</i> ) • F-Pn, 1597, No.27, 29v-30r (Anon.) • I-Fc, 2439, No.68, 74v-76r ( <i>Alexander</i> ) • I-Rc, 2856, No.98, 126v-128r ( <i>Agricola</i> . Texted <i>Come fame</i> ) • I-Rvat, C.G.XIII.27, No.95, 109v-111r ( <i>Agricola</i> ) |                 |          |
| 4. Agricola, <i>Opera Omnia</i> , iv, 62-63 and v, 75-76 • Ambros, <i>Geschichte</i> , v, 180-82 • Mönkemeyer, <i>Formschneyder</i> , i, pp. 41-42 • Newton, <i>Florence</i> , ii, 215-18 • Wolff, <i>Chansonnier</i> , ii, 341-45. • EDM 77                                                             |                 |          |
| Text by Aeneis Silvius or Conrad Celtis (See Just, "Mensuralkodex", ii, 134)                                                                                                                                                                                                                             |                 |          |
| Intabulation: lute                                                                                                                                                                                                                                                                                       |                 |          |
| 1. <b>33</b> , No.4 ( <i>Francesco Spinacino</i> ; <i>Fran.Spi.</i> in the index)                                                                                                                                                                                                                        |                 |          |
| 4. Schmidt, <i>Spinacino</i> , ii, 11-16                                                                                                                                                                                                                                                                 |                 |          |
| Comments: This, as the more popular setting, and in three voices, is possibly the chanson which was intabulated for the opening of Alemannus's third book of intabulations.                                                                                                                              |                 |          |
| <b>Comment peult</b>                                                                                                                                                                                                                                                                                     | [Anon.]         | 4vv      |
| 1. <b>2</b> , No.20 (Anon.) • <b>10</b> , No.20 (Anon.)                                                                                                                                                                                                                                                  |                 |          |
| 2. 50 <i>Carmina</i> (1513), No.20 (Anon.) • [ca.1535] <sup>14</sup> , i, No.28 (Anon.)                                                                                                                                                                                                                  |                 |          |
| 4. Hewitt, <i>Canti B</i> , 148-49                                                                                                                                                                                                                                                                       |                 |          |
| <b>Coment peult haver ioye</b>                                                                                                                                                                                                                                                                           | <b>Josquin</b>  | 4 ex 3vv |
| 1. <b>2</b> , No.19 ( <i>Josquin</i> ) • <b>10</b> , No.19 ( <i>Josquin</i> )                                                                                                                                                                                                                            |                 |          |
| 2. 50 <i>Carmina</i> (1513), No.19 ( <i>Josquin</i> ) • [ca.1535] <sup>14</sup> , i, No.27 (Anon.) • 1547 <sup>1</sup> , 356-57 ( <i>Iodocus Pratensis</i> . Text <i>O Jesu fili David</i> )                                                                                                             |                 |          |
| 3. I-Bc, Q17, No.53, 58v-59r ( <i>Josquin</i> . Rubric: <i>Fuga duorum temporum per dyapason</i> ) • I-Fn, 178, No.5, 7v-8r ( <i>Josquin</i> . Text <i>O men pot auer yoye</i> ) • I-Rvat, C.G.XIII.27, No.4, 11v-12r ( <i>Josquin Despres</i> . Incipit <i>Ne come peult</i> )                          |                 |          |
| 4. Disertori, <i>Frottole</i> , 184-87 • Glareanus, <i>Dodecachordon</i> , ii, 434 • Hawkins, <i>History</i> , ii, 467-69 • Hewitt, <i>Canti B</i> , 145-47 • Josquin, <i>Werken</i> , Wereldlijke, ii, 54                                                                                               |                 |          |
| Intabulation: lute                                                                                                                                                                                                                                                                                       |                 |          |
| 1. <b>34</b> , No.14 ( <i>Francesco Spinacino</i> )                                                                                                                                                                                                                                                      |                 |          |
| 3. EIR-Dtc, D.3.30/I, No.152, pp. 168-9 ( <i>per Francesca Spinacino</i> )                                                                                                                                                                                                                               |                 |          |
| 4. Disertori, <i>Frottole</i> , 184-87 • Schmidt, <i>Spinacino</i> , ii, 212-15                                                                                                                                                                                                                          |                 |          |
| <b>Corps digne / Dieu quel mariage</b>                                                                                                                                                                                                                                                                   | <b>Busnois</b>  | 4vv      |
| 1. <b>12</b> , No.81 ( <i>Busnoys</i> )                                                                                                                                                                                                                                                                  |                 |          |
| 3. D-B, 40021, No.24, 59r ( <i>Busnois</i> . Untexted) • I-Fn, 229, No.182, 192v-193r (Anon. Incipit <i>Bon me larim bom bom</i> )                                                                                                                                                                       |                 |          |
| 4. Brown, <i>Florentine</i> , music volume, 417-19 • Smijers, <i>Van Ockeghem</i> , i, 27                                                                                                                                                                                                                |                 |          |
| <b>Crions nouel</b>                                                                                                                                                                                                                                                                                      | <b>Agricola</b> | 3vv      |
| 1. <b>1</b> , No.75 ( <i>Agricola</i> ) • <b>5</b> , No.75 ( <i>Agricola</i> ) • <b>14</b> , No.75 ( <i>Agricola</i> )                                                                                                                                                                                   |                 |          |
| 4. Agricola, <i>Opera Omnia</i> , v, 54-55 • Hewitt, <i>Odhecaton</i> , 377-78                                                                                                                                                                                                                           |                 |          |

- Damer ie me veul intremetre** **Fortuila** 4vv  
 1. **12**, No.46 (*Jo.Fortuila.*)
- De la momera**  
 See **Petite camusete** **Ockeghem** 4vv
- De tous biens playne** [Anon.] 3vv  
 (Hayne)
1. **12**, No.118 (Anon.)  
 2. 1538<sup>o</sup>, No.60 (Anon: ascribed in the D-Ju copy to *Hayne*)  
 3. I-Rvat, C.G.XIII.27, No.16, 24v-25r (Anon.)  
 4. Gombosi, *Obrecht*, No.17 • Mönkemeyer, *Formschneyder*, ii, pp. 89–90  
 Intabulations: keyboard  
 2. D-B, 40026 (Anon. Headed *Carmen in fa*)
- De tous biens** [Anon.] 3vv  
 1. **12**, No.119 (Anon.)  
 4. Gombosi, *Obrecht*, No.15
- De tous biens playne** [Anon.] 4vv  
 1. **12**, No.67 (Anon.)
- De tous biens** [Anon.] 4vv  
 1. **12**, No.85 (Anon.)
- De tous biens playne** **Agricola** 4vv  
 1. **12**, No.63 (*Agricola*)  
 3. The following sources are à3: I-Rvat, C.G.XIII.27, No.63, 77v-78r (Anon.) • I-VEcap, DCCLVII, No.42, 42v-43r (Anon.)  
 4. *Agricola*, *Opera Omnia*, v, 78–79 • Gombosi, *Obrecht*, No.18  
 Comments: Uses the tenor of Hayne's chanson
- De toulx bien** **Bourdon** 3vv  
 (*Agricola*)
1. **1**, No.73 (*Pe.bourdon*) • **5**, No.73 (Anon: *Bourdon* in the index) • **14**, No.73 (Anon: *Bourdon* in the index)  
 3. E-SE, s.s., No.109, 173v (*Alexander Agricola*)  
 4. *Agricola*, *Opera Omnia*, v, 123–124 • Gombosi, *Obrecht*, No.16 • Hewitt, *Odhecaton*, 373–74  
 Comments: The *Cantus firmus* is taken from Hayne's chanson
- De tous biens** **Ghiselin** 3vv  
 1. **2**, No.42 (*Ghiselin*) • **10**, No.42 (*Ghiselin*)  
 2. 50 *Carmina* (1513), No.42 (*Ghiselin*) • [ca.1535]<sup>14</sup>, iii, No.16 (Anon.)  
 3. D-Kl, 53/2, No.13 (Anon. Incomplete)  
 4. *Ghiselin*, *Opera Omnia*, iv, 6–8 • Hewitt, *Canti B*, 212–14  
 Intabulation: lute  
 4. 1536<sup>13</sup> = N522, No.9, D2r-D3r (*Ghiselin*. H. Newsidler. Titled *Tus Biens*)
- De tous biens playne** **Hayne** 4vv  
 1. **1**, No.20 (Anon.) • **5**, No.20 (Anon.) • **14**, No.20 (Anon.)  
 3. I-Bc, Q18, No.47, 48r (Incomplete, with a different fourth voice)  
 The following sources are à3: D-Usch, 237a-d, No.21, ff.17r, 15r 16r (Anon.) • D-W, 287, No.43, 52v-53r (Anon.) • DK-Kk, 291, No.5, 5v-6r (Anon.) • DK-Kk, 1848, p. 201, incomplete (Anon.) • E-Sc, 5-I-43, No.48, g3r/39r, incomplete (Anon.) • F-Dm, 517, No.10, 11v-12r (*Hayne*) • F-Pn, 15123, No.90, 105v-106r (Anon.) • F-Pn, 2973,

No.19, 25 $\nu$ -26 $r$  (Anon.) • F-Pn, 676, No.35, 42 $\nu$ -43 $r$  (Anon.) • GB-Lbl, Add.31922, No.36, 40 $\nu$ -41 $r$  (Anon.) • I-Bc, Q16, No.115, 133 $\nu$ -134 $r$  (Anon.) • I-Fn, 121, No.24, 24 $\nu$ -25 $r$  (Anon.) • I-Fn, 178, No.30, 34 $\nu$ -35 $r$  (Hayne) • I-Fn, Panc.27, No.40. 25 $r$  (Anon.) • I-Fr, 2356, No.22, 26 $\nu$ -27 $r$  (Anon.) • I-Fr, 2794, No.15, 18 $\nu$ -19 $r$  (Anon.) • I-MC, 871, No.85, 102 $\nu$  (p. 344) (Anon.) • I-PAV $\nu$ , 362, No.18, 34<sup>bis</sup> $\nu$ -35 $r$  (Heyne) • I-PEc, 431, No.48, 70 $\nu$ -71 $r$  (Hayne) • I-Rc, 2856, No.55, 66 $\nu$ -67 $r$  (Haine) • I-Rvat, C.G.XIII.27, No.52, 64 $\nu$ -65 $r$  (Hayne. Two different versions à3, using the same Superius) • S-Uu, 76a, No.18, 15 $\nu$ -16 $r$  (Anon.) • US-NH, 91, No.32, 42 $\nu$ -43 $r$  (Heyne) • US-Wc, Laborde, No.49, 62 $\nu$ -63 $r$  (Anon.) • ZA-Csa, Grey, No.54, 84 $\nu$ -85 $r$  (Anon. Texted *Cum defecerint ligna*)

Text cited by Molinet in several works.

4. Ambros, *Geschichte*, ii, 5 • Disertori, *Frottole*, 210-14 • Droz, Thibault, Rokseth, *Chansonniers*, No.11 • Gombosi, *Obrecht*, No.14 • Hayne, *Opera Omnia*, 14 • Hewitt, *Odhecaton*, 263-64 • Jeppesen, *Kopenhagener*, No.5 • Jones, *First*, ii, 194-96 • Moerk, *Seville*, ii, 117-18 • Perkins and Garey, *Mellon*, No.32 • Pope and Kanazawa, *Montecassino*, 320-23 • Smijers, *Van Ockeghem*, iv, 144-45 • Stevens, *Henry VIII*, 30 • Thibault and Fallows, *Chansonnier* • Underwood, *Renaissance*, 12-23 • Wolff, *Chansonnier*, ii, 186-88

Intabulation: lute

3. CH-Fcu, 527, 2 $r$ -2 $\nu$  (Anon.) • I-PESo, 1144, pp. 65-68 (Anon.) • US-Cn, 107501, No.13, 20 $\nu$ -22 $r$  (Anon. Headed *Detobiens plaene nel ton del p<sup>o</sup> Ric[ercar]*)

Intabulation: two lutes

1. **33**, No.9 (*Francesco Spinacino*; *Fran* in the index) • See also *Recercare de tous biens*.
4. Disertori, *Frottole*, 210-14 • Schmidt, *Spinacino*, ii, 39-44 • Underwood, *Renaissance*, 12-23

Comments: It is perhaps significant of the fame of this version of the work, and of its role as a stimulus to others, that it is the only setting of this text not to have a composer's name attached to it in the index of 1501 • The work is cited in Aaron *Trattato* (1525), ch.4

#### De tous biens

#### Japart

4 $\nu\nu$

1. **12**, No.60 (*Jo. Japart*)
3. E-SE, s.s., 173 $\nu$  (Anon.)
4. Gombosi, *Obrecht*, No.19

#### De tous biens playne

#### Josquin

4 ex 3 $\nu\nu$

1. **1**, No.95 (*Josquin* in index. These folios are lacking in the unique copy) • **5**, No.95 (Anon: *Josquin* in the index) • **14**, No.95 (Anon: *Josquin* in the index)
2. 1547<sup>1</sup>, pp. 452-53 (*Jodocus Pratensis*)
4. Glareanus, *Dodecachordon* • Hewitt, *Odhecaton*, 418-20 • Josquin, *Werken*, Wereldlijke, ii, 53

#### De tous biens

#### Josquin

3 ex 2 $\nu\nu$

1. **3**, No.35 (*Josquin* is entered over the lower, canonic voice, with the rubric *Canon. Fuga per semibrevem in netesinemenon. Josquin* is also named in the index) • **19**, No.35 (*Josquin* as in the first edition)
4. Drake, *First*, ii, 135-36 • Osthoff, *Josquin*, ii, 395-96

#### De tous biens playne

See Latin texts: **Beati pacifici**

#### van Stappen

4 $\nu\nu$

two voices of **Jay pris amours**

[Anon.]

4 $\nu\nu$

Tenor of **Je cuide**

#### Congiet/Japart

4 $\nu\nu$

See **Victime paschali**

#### Josquin

4 $\nu\nu$

- De votre deul** [Anon.] 4vv  
 1. **12**, No.79 (Anon.)  
 3. E-Sc, 5-I-43, No.78, j8v-9r/58v-59r (Anon.)  
 4. Moerk, *Seville*, ii, 193-95 • Self, *Si placet*, No.8
- Despitant fortune**  
 2/ of **Le eure est venue** **Agricola** 3vv
- Dieu damors**  
 See **Malor me bat** **Ockeghem** 3vv
- Dieu quel mariage**  
 lower voices of **Corps digne** **Busnoys** 4vv
- Disant adiu madame** **Compère** 3vv  
 1. **1**, No.89 (Anon in the index. This folio in the unique surviving copy is of the second edition) • **5**, No.89 (Anon.) • **14**, No.89 (Anon.)  
 2. [c.1535]<sup>14</sup>, iii, No.57 (Anon.)  
 3. F-Pn, 2245, No.7, 7v-8r (*Compere*)  
 4. Compère, *Opera Omnia*, v, 18 • Hewitt, *Odhecaton*, 403  
 Intabulation: lute  
 2. 1536<sup>13</sup> = N522, No.3, B3r (Anon. H. Newsidler)  
 Comments: Cited by Aaron, *Trattato* (1525), ch.7 • Compare I-Fn, 229, No.115, 118v-119r (*Compere*), texted *Ne vous hastem pas*. (See Brown, *Florentine*, the commentary to this piece)
- Dit le burguygnon** [Anon.] 4vv  
 1. **1**, No.18 (Anon.) • **5**, No.18 (Anon.) • **14**, No.18 (Anon.)  
 4. Hewitt, *Odhecaton*, 260
- Du tout plongiet**  
 See **Fors seulement** **Brumel** 4vv
- Dung autramer** **Ockeghem** 3vv  
 (Busnois)  
 3. B-TOs, No.6, Cv (Anon. Incomplete) • D-F, VII 20 • D-W, 287, 33v-34r (Anon.) • DK-Kk, 1848, No.88, p. 145 (Anon.) • DK-Kk, 291, No.28, 33v-34r/39v-40r (Anon.) • E-Sc, 5-I-43, j1v-j2r/51v-52r (Anon.) • F-Dm, 517, No.35, 34v-40v/42v-43r (*Ockeghem*) • F-Pn, 57, No.53, 66v-67r (*Okeghem*) • F-Pn, 2245, No.12, 13v-14r (*Okeghem*) • F-Pn, 15123, No.163, 189v-190r (*Busnoys*) • I-Bc, Q17, No.36, 40v-41r (*Jo. Ockeghem*) • I-Fn, 178, No.58, 62v-63r (Anon.) • I-Fr, 2356, No.58, 73v-74r (Anon.) • I-Fr, 2794, No.16, 19v-20r (*De okeghem*) • I-Rc, 2856, No.14, 16v-17r (*Jo okeghem*) • I-Rvat, C.G.XIII.27. No.97, 112v-113r (Anon.) • US-Wc, Laborde, No.10, 18v-19r (Anon.)  
 Text cited in Molinet's *Oroison a nostre dame* and *Colladaution a Madame Marguerite*  
 4. Droz, Thibault, Rokseth, *Chansonniers*, No.36 • Gutiérrez-Denhoff, *Wölfenbütteler*, 47 • Jeppesen, *Kopenhagener*, No.28 • Josquin, *Werken*, Wereldlijke, xi, 140 • Smijers, *Van Ockeghem*, i, 3 • Taruskin, *D'ung*, 4-6  
 Intabulation: lute  
 1. **34**, No.15 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 215-18  
 Comments: For a series of citations and quotations, see Fallows, *Catalogue*, pp. 140-41 • Used as the basis of Josquin's mass, also printed by Petrucci
- Dung aultre amer** **de Orto** 4vv  
 1. **2**, No.24 (*De orto*) **10**, No.24 (*De orto*)

2. 50 *Carmina* (1513), No.24 (*De Orto*)  
 4. Hewitt, *Canti B*, 159–161 • Taruskin, *D'ung*

**Dung aultre amer**

See Latin texts: **Tu solus qui facis mirabilia**      **Josquin**      4vv  
 See Latin texts: **Victimae paschali**      **Josquin**      4vv

**E la la la Fates lui bona chiera**      **Ninot le Petit**      4vv

1. 2, No.27 (Anon.) • 10, No.27 (Anon.)  
 2. 50 *Carmina* (1513), No.27 (Anon.)  
 3. I-Fc, 2442, No.18, 25r-26r (*Ninot le petit*) • I-Fn, 164–67, No.53, 64r-65r (Anon.)  
 4. Hewitt, *Canti B*, 166–68 • Ninot, *Collected works*, 11–13

**E leve vous**      **Ninot le petit**      4vv

1. 12, No.62 (Anon.)  
 3. F-Pn, 1817, No.8 (Anon.) • I-CT, 95–96, No.8, 7r-8r (Anon.) • I-Fc, 2442, No.10, 12r-13v (*Ninot le petit*)  
 4. Rubsamen, *Frottola*, 198–204 • Ninot, *Collected Works*

**E qui le dira**      **Isaac**      4vv

1. 1, No.11 (Anon.) • 5, No.11 (Anon.) • 14, No.11 (Anon.)  
 3. B-Br, 11239, No.11, 17v-18r (*H. Ysac*) • CH-SGs, 461, No.38, pp. 70–71 (*H Isaacz*) • D-Rp, C.120, No.56, pp. 218–219 (*Isaac*) • I-Bc, Q18, No.85, 86v-87r (Anon.) • I-Fn, 107<sup>bis</sup>, No.7, 6v-7r (Anon.) • I-Rvat, 11953, No.6, 6r-6v (*Hen. Yzac*)  
 4. Hewitt, *Odhecaton*, 242–43 • Isaac, *Weltliche*, 12 • Picker, *Chanson*, 434–36 • Smijers, *Van Ockeghem*, 197–198

Monophonic version: F-Pn, 9346, 88v-89r

Intabulation: keyboard

3. CH-SGs, 530, No.111, 90r (*H. Isaac*)

Comments: For other settings of this melody and text, see Fallows, *Catalogue*, pp. 157–58

**E vray dieu que payne**      **Compère**      4vv

(Pipelare, Weerbeke)

1. 12, No.107 (*Compere*)  
 3. F-Pn, 1817, No.34 (Anon.) • I-Bc, Q17, No.65, 71v-72r (Anon. Incipit *Vray dieu*) • I-CT, 95–96, No.34, 30v-31r (Anon. Incipit *Vray dieu*) • I-Fc, 2442, No.48, 85v-86r (*Gaspart*. Incipit *Vray dieu*) • I-Fn, 178, No.34, 38v-29r (Anon. Incipit *Vray diu*. à3) • I-Rvat, C.G.XIII.27, No.80, 87v-88r (94v-95r) (Anon. Texted *Quam diu che pena messe*)  
 4. Compère, *Opera Omnia*, v, 63–64 • Pipelare, *Opera Omnia*, i, 21

Intabulation: keyboard

3. CH-SGs, 530, No.74 (*Pipelare*. Incipit *Vray dieu*)

**Elaes**

See **Helas**

**Elogeron nous**

See **He logeron nous**      **Isaac**      4vv

**En amours que cognoist**      **Brumel**      3vv

1. 2, No.49 (*Brumel*) • 10, No.49 (*Brumel*)  
 2. [c.1535]<sup>14</sup>, iii, No.23 (Anon.)  
 3. D-HB, X.2, No.25 (*Brumel*)  
 4. Brumel, *Opera Omnia*, vi, 76–77 • Hewitt, *Canti B*, 232–34

**En chambre polie**      [Anon.]      4vv

1. 2, No.10 (Anon.) • 10, No.10 (Anon.)



2. *50 Carmina* (1513), No.10 (Anon.) • [c.1535]<sup>14</sup>, i, No.20 (Anon.)  
 4. Hewitt, *Canti B*, 123–25
- En despit de la besogna** [Anon.] 4vv  
 1. **12**, No.88 (Anon.)
- En lombre dung bussinet** [Anon.] 4vv  
 1. **12**, No.58 (Anon.)  
 3. Brown, *Theatrical*, No.26
- En lombre dung bissonet** **Josquin** 4 ex 2vv  
 (Ockeghem)  
 1. **12**, No.111 (*Josquin*)  
 2. 1520<sup>3</sup>, No.13, 18v–19r (Anon.) • Attaignant No.3 [c.1528], pp. 33–42 (Anon.)  
 3. D–HRD, 9820, No.3, 41r–43r (*Okenghem*) • D–Mbs, 1516, No.5 (Anon.) • F–Pn, 2245, No.24, 25v (*Josquin*) • I–Fr, 2442, No.3, 4r–4v (*Josquin des pres*) • I–Rc, 2856, No.101, 131r (*Boskun*. Incipit *A lumbre du bissonet*)  
 4. Birmingham, *Chansonnier*, p. 130 • Brumel, *Opera Omnia*, iv, 127 • Josquin, *Werken*, *Wereldlijke*, ii, 54 • Wolff, *Chansonnier*, ii, 352–55
- Entre vous galans / Je mi levay hier** [Anon.] 4vv  
 1. **12**, No.87 (Anon.)
- Est il possible que lhome peult** [Anon.] 3vv  
 1. **1**, No.72 (Anon.) • **5**, No.72 (Anon. Incomplete) • **14**, No.72, (Anon.)  
 4. Hewitt, *Odhecaton*, 372
- Et dont revenis vous** **Compère** 4vv  
 1. **2**, No.29 (*Compere*) • **10**, No.29 (*Compere*)  
 2. *50 Carmina* (1513), No.29 (*Compere*)  
 4. Compère, *Opera Omnia*, v, • Hewitt, *Canti B*, 171–73
- Et leve vous**  
 See **E leve vous** **Ninot le petit** 4vv
- Et marion la brune** [Anon.] 4vv  
 1. **12**, No.52 (Anon.)  
 3. D–Mbs, 1516, No.9  
 4. Whisler, *Munich*
- Et raira plus la lune** **Gregoire** 4vv  
 1. **12**, No.7 (*Gregoire*)
- Faisans regres**  
 2/ of **Tout a par moy** **Agricola** 4vv
- Fates lui bona chiera**  
 Tenor and Bassus of **E la la la** **le Petit** 4vv
- Fault il que beur soy** **Martini** 4vv  
 1. **12**, No.54 (*.Jo. martini*)  
 4. Martini, *Secular*, 15–18
- Forseulement** [Anon.] 4vv  
 (Ghiselin; Josquin)  
 1. **12**, No.35 (Anon.)  
 3. CH–SGs, 461, pp. 6–7 (*Josquin Desprez*) • I–Fc, 2439, No.17, 18v–19r (*Ghisling*)  
 4. Ghiselin, *Opera Omnia*, v, 11–13 • Gombosi, *Obrecht*, 18–20 • Newton, *Florence*, ii, 50–53 • Picker, *Fors*

- Forseulement** **Brumel**  
(Agricola) 4vv
1. **12**, No.3 (*Alexander*)
  3. B-Br, 228, No.17, 18v-19r (Anon. Texted *Du tout plongiet / Fors seulement*. Transposed a fifth lower) • CH-SGs, 461, pp. 16-17 (*Brumel*. Untexted. Transposed a fifth lower) • D-Mbs, 1516, No.2 (Anon.) • D-Rp, C120, No.92, pp. 324-25 (*An. Brumel*. Transposed a fifth lower) • I-Fc, 2439, No.19, 20v-21r (*Brumel*. Transposed a fifth lower)
  4. Agricola, *Opera Omnia*, v, 124-25 • Brumel, *Opera Omnia*, vi, 74-76 • Maldeghem, *Trésor*, profane, XXI (1885), No.13 • Newton, *Florence*, ii, 57-59 • Obrecht, *Werken*, vii, 85-87 • Picker, *Chanson*, 237-41 • Picker, *Fors* • Whisler, *Munich*
- Forseulement** **Ghiselin**  
4vv
1. **12**, No.23 (*Ghiselin*)
  3. CH-SGs, 461, pp. 10-11 (*Verbonnet*) • D-Rp, C120, No.95, pp. 332-34 (*Verbonnet*) • I-Fc, 2439, No.16, 17v-18r (*Ghisling*) • I-Rvat, 11953, No.15, 13v-14v (Anon. Incipit *Fo soloment*)
  4. Gombosi, *Obrecht*, 16-18 • Newton, *Florence*, ii, 46-49 • Picker, *Fors*
- Forseulement** **Obrecht**  
4vv
1. **12**, No.2 (*Ja. Obrecht*)
  3. CH-SGs, 461, pp. 12-13 (*Obrecht*) • D-Rp, C120, No.91, pp. 320-333 (*Hobrecht*) • I-Fc, 2439, No.22, 23v-24r (*Hobrecht*)
  4. Ambros, *Geschichte*, v, 29-33 • Newton, *Florence*, ii, 67-70 • Obrecht, *Werken*, vii, 14-16 • Picker, *Fors*, 8-11
- Comments: Cited in I-Rvat, Pal.Lat.1938, f.40
- Fors seulement** **Pipelare**  
(La Rue) 4vv
1. **2**, No.28 (*Pe.de la rue*) • **10**, No.28 (*Pe.de.la rue*)
  2. 50 *Carmina* (1513), No.28 (*Pe de la rue*) • 1519<sup>5</sup>, No.74 (Anon.) • [c.1535]<sup>14</sup>, i, No.31 (Anon.)
  3. B-Br, 228, No.16, 17v-18r (Anon.) • B-Br, IV.90. No.17, 22v-23r (Anon.) • B-Br, IV.1274, No.5, 9r-9v (Anon.) • B-Tv, 94, No.16, 22r-22v (Anon.) • CH-Bu, FX.1-4, No.118 (*Mathias Pipilari*) • CH-SGs, 461, No.5 (*m. pipelare*) • D-Rp, C.120, No.96, pp. 336-337 (*Pipelare*) • E-Sc, 7.I.28, No.22, 92r (*Matheus Pipelare*. Texted *Exortum est in tenebris*) • F-Pn, 1597, 60v-61r (Anon.) • I-Bc, Q19, No.4, 1v-2r (*Piplare*) • I-Fn, 164-167, No.61, 75r-76r (Anon.)
  4. Bernoulli, *Liederbüchern*, 98-99 and 126-27 • Hewitt, *Canti B*, 168-71 • Maldeghem, *Trésor*, i (1865), 12 • Maldeghem, *Trésor*, xxi (1885), 25 • Obrecht, *Werken*, vii, 88-90 • Picker, *Chanson*, 233-36 • Picker, *Fors* • Pipelare, *Opera Omnia*, i, 11 • Seay, *Attaignant*, 43 • Shipp, *Chansonnier*, 485
- Intabulation: keyboard
2. 1531<sup>6</sup>, No.10, 18v-21r (Anon.)
- Forseulement** **Reingot**  
4vv
1. **12**, No.15 (*G. Reingot*,: *rengot* in the index)
  3. Picker, *Fors*
- Fortune per ta cruelte** **Vincinet**  
3vv
1. **1**, No.60 (*Vincinet*) • **5**, No.60 (*Vincinet*) • **14**, No.60 (*Vincinet*)
  3. D-As, 25, No.17, 10v (Anon. Incipit *Sancte speculum Trinitatis*) • E-Sc, 5-I-43, No.81, j11v-12r/61v-62r (Anon.) • F-Pn, 15123, No.143, 166v-167r (Anon.) • F-Pn, 2973, No.27,

- 34v-36r (Anon.) • I-Bc, Q16, No.113, 131v-132r (Anon. à4) • I-Bc, Q18, No.36, 37v-38r (Anon. à4, with a different Altus) • I-Fn, 229, No.51, 50v-51r (Anon.) • I-PEc, 431, No.67, 94v-95r (Anon. Headed *Fortuna vincinecta*) • I-Rvat, C.G.XIII.27, No.30, 40v-41r (*Vincinet*) • I-VEcap, DCCLVII, No.63, 66v-67r (Anon. Untexted) • PL-Kj, 40098, No.273 (Anon. Untexted, with an initial letter Q) • US-NH, 91, No.18, 23v-24r (*Vincenet*) • ZA-Csa, Grey, No.81, 121r (Anon. Text *Nihil est opertum*)
4. Brown, *Florentine*, music volume, 101-103 • Disertori, *Frottole*, 180-83 • Hewitt, *Odhecaton*, 347-48 • Moerk, *Seville*, ii, 198-99 • Perkins and Garey, *Mellon*, No.18 • Ringmann, *Glogauer*, No.275 • Thibault and Fallows, *Chansonnier* • Vincenet, *Collected works*, 167
- Intabulations lute
1. **33**, No.21 (Anon.)
4. Disertori, *Frottole*, 180-83 • Schmidt, *Spinacino*, ii, 94-96
- Intabulations: voice(?) and lute
3. I-Bu, 596, p. 2 (*Fortuna vincinecta*)
- Comments: The *Fortuna vincineta* found in E-SE, s.s., 112r is not related to this piece

**Fortune esperee**See **Fortuna Desperata****Busnois**

4vv

**Franch cor quas tu / Fortune dun gran tempo De vigne**

4vv

1. **2**, No.32 (.*De. vigne*. Listed under *Fortuna dun gran tempo* in the index and ascribed to *De vigna*) • **10**, No.32 (.*De. Vigue.*: in the index as in first edition)
2. 50 *Carmina* (1513), No.32 (*de vigne*)
4. Hewitt, *Canti B*, 179-81

**Garisses moy****Compère**

3vv

1. **1**, No.58 (*Compere*. Incomplete) • **5**, No.58 (*Compere.*) • **14**, No.58 (*Compere*)
2. 1538<sup>o</sup>, No.53, G4r (Anon. Untexted)
3. CH-SGs, 461, No.24, pp. 48-49 (*Compere*) • E-SE, s.s., No.144, 191v-192r (*Loyset Compere*) • I-Bc, Q18, No.89, 90v-91r (Anon.) • I-Tn, I.27, No.10, 13v-14r (Anon. Incipit *Guerrises moy du grant mal*)
4. Compère, *Opera Omnia*, v, 27 • Hewitt, *Odhecaton*, 343-44 • Mönkemeyer, *Formschneyder*, ii, p. 79

**Gentil galans avanturiers****Ninot le Petit**

4vv

1. **12**, No.28 (Anon.)
2. [c.1528]<sup>4</sup>, No.28 (Anon.)
3. I-Fc, 2442, No.12, 15r-16r
4. Ninot, *Opera Omnia*

**Gentil galans de france**See **Gentil galant de gerra**

[Anon.]

4vv

**Gentil galant de gerra**

[Anon.]

4vv

1. **12**, No.9 (Anon.)
3. F-Pn, 1817, No.10 (Anon.) • I-CT, 95-96, No.10, 9r-9v (Anon. Incipit *Gentil galans de france*) • I-Fn, 164-167, No.63, 77r-78r (Anon. Incipit *Gentil galans de france*)

**Gentil galans de gerra****van Stappen**

4vv

(Prioris)

1. **12**, No.55 (*Crispin. de stappen*)
3. D-Rp, C120, pp. 318-319 (*Prioris*)
4. Prioris, *Opera Omnia*, iii, p. 121

- Gentil prince** [Anon.] 3vv  
 1. **1**, No.90 (Anon in the index. This folio in the unique copy is of the second edition) • **5**, No.90 (Anon.) • **14**, No.90 (Anon.)  
 3. GB-Lbl, Add.31922, 49v-50r (*The Kynge H VIII. à4*)  
 4. Hewitt, *Odhecaton*, 404 • Stevens, *Henry VIII*, 36  
 Intabulation: lute  
 3. US-Cn, 107501, No.31, 50v-51r (Anon.)
- Gratieuse**
- See **Mon mignault** **Busnois** 4vv
- Guerisses moy du grant mal**
- See **Garisses moy** **Compère** 3vv
- Ha traitre amours** **Stockhem** 3vv  
 (Compère; Rubinet)
1. **1**, No.86 (Anon in the index. This folio in the unique surviving copy is of the second edition) • **5**, No.86 (Anon.) • **14**, No.86 (Anon.)  
 2. [c.1535]<sup>14</sup>, iii, No.31 (*Compere*. Untexted)  
 3. I-Bc, Q17, No.38, 42v-43r (*Io. Stochem*) • I-Bc, Q18, No.79, 80v-81r (Anon. Texted *Rubinet*) • I-Fn, 121, No.8, 8v-9r (Anon. Incipit *A tratier amors*) • I-Fn, 178, No.29, 33v-34r (*Stochem*) • I-Fn, 229, No.23, 22v-23r (*Jannes Stochem*) • I-Rvat, C.G.XIII.27, No.36, 47v-48r (*Stochen*) • US-Wc, Wolffheim, 92v-93r (Anon. Untexted)  
 4. Brown, *Florentine*, music volume, 48-49 • Hewitt, *Odhecaton*, 399 • Reese, *First*, 76  
 Intabulations: lute  
 1. **34**, No.10 (*Francesco Spinacino*. Incipit *Haray tre amours*)  
 2. 1536<sup>13</sup> = N522, No.4, B3v-4r (Anon. H. Newsidler)  
 4. Schmidt, *Spinacino*, ii, 201-202
- Haray tre amours**
- See **Ha traitre amours** **Stockhem** 3vv
- He Dieu qui me confortera**
- See **Vray Dieu qui me confortera** **Bruhier** 4vv
- He logeron nous** [Anon.] 4vv  
 1. **12**, No.33 (Anon.)
- He logerons nous** **Isaac** 4vv  
 (Agricola)
1. **1**, No.40 (Anon: *Isaac* added in a much later hand) • **5**, No.40, (Anon.) • **14**, No.40 (Anon.)  
 3. CH-Sgs, 463, No.179, 62r and 120r (Anon.) • F-Pn, 1817, No.33 (Anon.) • I-Bc, Q17, No.44, 61v-62r (*Yzac*) • I-CT, 95-96, No.32, 29v-30r (Anon.) • I-Fn 107<sup>bis</sup>, No.14, 13v-14r (Anon. Incipit *E loyere nos seans*) • I-Fn, 178, No.37, 41v-42r (*Yzac*) • I-Fn, 229, No.2, 1v-2r (*Henricus Yzac*. Incipit *He logierons*) • I-Rvat, C.G.XIII.27, No.29, 39v-40r (*Ysach*. Incipit *Hellogaron cesalotesse*)  
 4. Brown, *Florentine*, music volume, 3-4 • Hewitt, *Odhecaton*, 307-308 • Isaac, *Weltliche*, 76  
 Intabulation: lute  
 1. **34**, No.19 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 228-29  
 Intabulation: keyboard  
 3. CH-Sgs, 530, No.119, 95r (*Alexander*)

- Helas ce nest pas sans rayson** **Stockhem** 4vv  
 1. **1**, No.19 (*Sthokhem*) • **5**, No.19 (*.Sthokem*) • **14**, No.19 (*.Sthokem*)  
 3. CH-SGs, 461, p. 64 (*Stoken*) • I-Fn, Panc.27, No.97, 65v-66r (*Sthokhem*)  
 4. Hewitt, *Odhecaton*, 261-62 • Torre Franca, *Segreto*, 550-53
- Helas dame**  
 See **Serviteur soye** **Stockhem** 4vv
- Helas helas fault il** [Anon.] 4vv  
 1. **12**, No.27 (Anon.)
- Helas helas helas** **Ninot** 4vv  
 1. **2**, No.21 (*.Ninot*) • **10**, No.21 (*.Ninot*)  
 2. 50 *Carmina* (1513), No.21 (*Ninot*) • [c.1535]<sup>14</sup>, i, No.29 (Anon.)  
 3. D-Rp, C.120, No.10, pp. 24-25 (Anon.)  
 4. Hewitt, *Canti B*, 150-52 • Ninot, *Collected Works*, 23-25
- Helas je suis mary**  
 See **Helas que devera mon cuer** **Isaac** 3vv
- Helas le bon temps** **Tinctoris** 3vv  
 (Compère)
1. **1**, No.52 (Anon: *Tinctoris* in the index. Incomplete) • **5**, No.52, (*Tinctoris*.) • **14**, No.52 (*Tinctoris*.)  
 3. D-Z, LXXVIII,3, No.21 (Anon. Untexted) • E-Sc, 5-I-43, No.54, 88v-9r/44v-45r (Anon.) • E-SE, s.s., No.130, 184r (*Loysette Compere*. Texted *Elaes Abraham*) • I-Fn, 229, No.198, 214v-215r (Anon.) • I-Fn, Panc.27, No.73, 47v-48r (*Tinctoris*) • PL-Kj, 40098, No.267 (Anon. Untexted. Headed with the letter K.)  
 4. Brown, *Florentine*, music volume, 460-62 • Gombosi, *Obrecht*, No.8 • Hewitt, *Odhecaton*, 331-32 • Melin, *Tinctoris*, 485-86 • Moerk, *Seville*, ii, 131-32 • Ringmann, *Glogauer*, iv, 63
- Helas le poure iohan** [Anon.] 4vv  
 1. **12**, No.56 (Anon.)
- Helas mamour**  
 See **Helas que pouira devenir** **Caron** 4vv
- Helas mon cuer** **Caron** 4vv  
 See **Helas que pouira devenir**
- Helas que devera mon cuer** **Isaac** 3vv  
 (Josquin)
1. **1**, No.50 (*Helas: Yzac* in the index. These folios are lacking in the unique copy of this edition) • **5**, No.50 (*Yzac*) • **14**, No.50 (*Yzac*)  
 2. [c1535]<sup>14</sup>, iii, No.55 (Anon.) • 1538<sup>9</sup>, No.3, A4v (Anon: MS attribution in the copy at D-Ju to *H.Isac*. Incipit *Helas je suis mary*)  
 3. CZ-HK, II.A.20, p. 101 (*H.I.* Untexted) • D-HB, X.2, No.31 (*Henri: Isaac*) • D-Z, LXXVIII,3, No.23 (*Isaac*. Untexted) • E-SE, s.s., No.116, 177r (*Ysaac*. Texted *Elaes*) • I-Bc, Q34, 6v-8r (*Josquini*) • I-Fn, 229, No.6, 5v-6r (*Henricus Yzac*) • I-Fn, Panc.27, No.167, 138v-139r (*Ysach*) • I-MOe, γ.L.11.8, No.69, 71v, incomplete (Anon.) • I-Rvat, C.G.XIII.27, No.69, 83v-84r (*Ysach*. Incipit *Hellas*) • I-VEcap, DCCLVII, No.21, 20v-21r (Anon. Untexted)  
 4. Brown, *Florentine*, music volume, 11-13 • Hewitt, *Odhecaton*, 327-28 • Isaac, *Weltliche*, 75 • Mönkemeyer, *Formschneyder*, ii, 12

Intabulation: keyboard

3. CH-SGs, 530, No.30 (*Heinrich Isaac*)

Comments: Based on Caron's *Helas que pourra*, also published by Petrucci

**Helas que il est a mon gre** **Japart** 4vv

1. **1**, No.30 (Anon. Incomplete) • **5**, No.31 (*Japart*) • **14**, No.31, (*Japart*)
  3. CH-SGs, 463, No.180, 62r and 120r (*Japart*) • I-Fn, 107<sup>bis</sup>, No.12, 12r, incomplete (Anon. Untexted, listed in the index as *Elas que lata mon gre*) • I-Fn, 178, No.41, 45v-46r (Anon. Texted *Chel et a mon gre*) • I-Fn, 229, No.148, 152v-153r (Anon. Untexted) • I-Fn, Panc.27, No.96, 64v-65r (*Japart*) • I-Rvat, C.G.XIII.27, No.42, 54v-55r (Anon.)
- Monophonic version: F-Pn, 12744, 3r (Anon.)
4. Boer, *Chansonvormen*, No.8 • Brown, *Florentine*, music volume, 310-13 • Hewitt, *Odhecaton*, 284-85 • Torrefranca, *Segreto*, 554-57

**Helas que pourra devenir** **Caron** 4vv

1. **1**, No.13 (*Caron.*) • **5**, No.13 (*Caron.*) • **14**, No.13 (*Caron.*)
3. D-As, 25, No.7, 4r (Anon. Incipit *Dess mayen lust*) • F-Pn, 676, 12v (Anon.) • I-Bc, Q18, No.34, 35v-36r (Anon. Incipit *Helasso*) • I-Fn, Panc.27, No.56, 35v-36r (*Caron.* Incipit *Helas*)

The following sources are à3: D-W, 287, 49v-50r (Anon.) • E-Sc, 5-I-43, No.49, 63v-4r/39v-40r (Anon.) • E-SE, s.s., No.43, 114v-115r (*Caron.* Headed *Elaes*) • F-Dm, 517, 78v-79r/81r-82r (*Caron*) • F-Pn, 15123, 33v-34r (Anon.) • I-Bc, Q16, No.110, 114v-114<sup>bis</sup>r (Anon.) • I-Fn, 229, No.206, 222v-223r (*Caron*) • I-PEc, 431, No.37, 59v-60r (Anon.) • I-Rc, 2856, No.38, 44v-45r (*Caron.* Incipit *Hellas mon ceur*) • I-Rvat, C.G.XIII.27, No.58, 71v-72r (*Caron*) • I-TRc, 89, No.255 [770], 416v-417r (Anon. Untexted) • I-VEcap, DCCLVII, No.20, 19v-20r (Anon. Untexted) • PL-Kj, 40098, No.8 (Anon. Title *Der Seyden schwantcz*, and texted *Ave sydus darissimum*) • S-Uu, 76a, No.16, 13v-14r (Anon.) • SK-BRu, 33 • SK-BRu, 318-I • US-Wc, Laborde, 12v-13r (*Caron.* Texted *Helas mamour*)

4. Brown, *Florentine*, music volume, 478-81 • Caron, *Oeuvres*, ii, 175 • Hewitt, *Odhecaton*, 246-48 • Lenaerts, *Kunst/Art* • Moerk, *Seville*, ii, 119-20 • Ringmann, *Glogauer*, 92 • Torrefranca, *Segreto*, 554 • Trent, vii, 248-49 • Wolff, *Chansonnier*, ii, 129-32

Intabulation: Keyboard

2. Baena 1540, No.34, 30r-31r (*Caron*)

**Ho logeron nous**

See **He logeron nous** **Isaac** 4vv

**Hor oires une chanzon** [Anon.] 5vv

1. **1**, No.3 (Anon.) • **5**, No.3 (Anon.) • **14**, No.3 (Anon.)
3. CH-SGs, 461, pp. 28-29 (Anon.) • I-Fn, Panc.27, No.57, 36v-37r (Anon. Text incipit only) • I-VEcap, DCCLVII, No.46, 46v-47r (Anon. Untexted)
4. Hewitt, *Odhecaton*, 224-25 • Torrefranca, *Segreto*, 558-60

**Il est de bon heure / Lomme arme** **Japart** 4vv

1. **12**, No.59 (*Jo. Japart*)
4. Brown, *Theatrical*, 79-81

**Il est de bon heure**

Tenor of **Amour fait mult tant** **Japart** 4vv

**Il son bien pelles / Celux qui font la gorre** [Anon.] 4vv

1. **12**, No.104 (Anon. The Superius and Contra are given the incipits *Celux qui font la gorre* [sic], and the Tenor and Bassus read *Il son bien pelles*)
3. DK-Kk, 1848, No.27, p. 44 (Anon.)

4. Brown, *Theatrical*, 89–92 • Christofferson, *French*, iii, 59

Monophonic version: F-Pn, 12744, 49r. (Anon.)

Comments: This is related to *Adieu mes amours* (cf. Hewitt, *Odhecaton*, p. 135)

**James james james****Mouton**

4vV

1. **1**, No.36 (Anon.) • **5**, No.36 (Anon.) • **14**, No.36 (Anon.)

2. I-Fc, 2442, pp. 179–82 (*Mouton*. Text *Jamais Jacques Bonhomme*)

4. Hewitt, *Odhecaton*, 296–98

**Jay bien huer****Agricola**

3vV

(Compère)

1. **1**, No.91 (Anon in index. These folios either of the second edition or lacking) • **5**, No.91 (*Agricola*) • **14**, No.82 (*Agricola*)

2. [c.1535]<sup>14</sup>, iii, 62 (Anon. Text incipit *Robert*)

3. D-Z, LXXVIII,3, No.20 (*Agricola*. Untexted) • E-SE, s.s., No.126, 182r (*Loysette Compere*) • I-Bc, Q16, No.6, 13v–14r (Anon. Texted *Jay bien et honore*) • I-Fn, 178, No.15, 19v–20r (*Alexander*. Untexted) • I-Fn, 229, No.21, 20v–21r (Anon.) • I-Fr, 2794, No.35, 41v–42r (Anon.) • I-Tn, 1.27, No.16, 19r (Anon.) • I-VEcap, DCCLVII, No.9, 8v–9r (*Agricola*. Texted *Jai biau haver amant*)

4. *Agricola*, *Opera Omnia*, v, 28–29 • Brown, *Florentine*, music volume, 44–46 • Hewitt, *Odhecaton*, 392–93 • Jones, *First*, ii, 244–45

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.13, E3r–4r (*Alexander Agricola*. H. Newsidler. Titled *Jay vien ahur*)

Comments: The different location of this work in Petrucci's third edition is the result of a simple technical lapse, discussed elsewhere

**Jay bien nourri**

[Anon.]

4vV

1. **12**, No.102 (Anon.)

3. D-Mbs, 1516, No.12

4. Bernstein, "Notes", 306 • Whisler, "Munich"

**Jay pris amours**

[Anon.]

4vV

1. **12**, No.68 (Anon.)

3. A-LIs, 529 • E-Sc, 5-I-43, No.135, 011v–12r/109v–110r (Anon.)

4. Moerk, *Seville*, ii, 338–40 • Taruskin, *J'ay pris*

**Jay pris amours**

[Anon.]

3vV

3. F-Dm, 517, No.1, 7r (Anon. Incomplete) • I-TRc, 1947–4, No.5, 5v–6r (Anon. Untexted)

4. Disertori, *Frottole*, 215–18 • Droz, Thibault, Rokseth, "Chansonniers", No.2 • Taruskin, *J'ay pris*

Intabulation: lute

1. **34**, No.8 (*Francesco Spinacino*)

4. Schmidt, *Spinacino*, ii, 194–97

Intabulation: two lutes

1. **33**, No.12 (*Francesco Spinacino*)

4. Disertori, *Frottole*, 215–18 • Schmidt, *Spinacino*, ii, 55–60

Comments: Disertori, *Frottole*, 278, suggests that the chanson is the work of Caron

**Jay pris amours / De tous biens**

[Anon.]

4vV

1. **1**, No.6 (Anon.) • **5**, No.6 (Anon.) • **14**, No.6 (Anon.)

3. D-As, 25, No.11, 7v (Anon. Texted *Auxilium praesta nam*)

4. Hewitt, *Odhecaton*, 230–32 • Taruskin, *J'ay pris*

- Jay pris amours** **Busnois** 4vv  
(Martini)  
1. **1**, No.39 (*Busnoys*) • **5**, No.39 (*Busnoys*) • **14**, No.39 (*Busnoys*)  
3. E-SE, s.s., No.39, 110v-111v (*Johannes Martini*)  
4. Martini, *Secular*, 38-40 • Hewitt, *Odhecaton*, 305-306 • Obrecht, *Werken*, vii, 96-98 • Taruskin, *J'ay pris*
- Jay pris amours** **Ghiselin** 4vv  
1. **12**, No.38 (Anon.)  
4. Gombosi, *Obrecht*, No.23 • Taruskin, *J'ay pris*  
Intabulations: lute  
2. 1536<sup>13</sup> = N522, No.14, E4v (*Jo. Ghiselin*. H. Newsidler)
- Jay pris amours** **Isaac** 4vv  
1. **12**, No.25 (Anon: *Izac* in index)  
3. D-Rp, C.120, No.77, pp. 286-287 (Anon.) • I-Bc, Q18, No.58, 59v-60r (Anon.)  
4. Isaac, *Weltliche*, 77-78 • Taruskin, *J'ay pris*
- Jay pris amours** **Japart** 4vv  
1. **1**, No.21 (*Japart*) • **5**, No.21 (*Japart.*) • **14**, No.21 (*Japart.*)  
4. Gombosi, *Obrecht*, No.24 • Hewitt, *Odhecaton*, 265-66 • Taruskin, *J'ay pris*
- Jay pris amours** **Japart** 4 ex 3vv  
1. **2**, No.30 (*Japart*. Rubric *Fit aries piscis in licanosypathon*) • **10**, No.30 (*Japart*)  
2. 50 *Carmina* (1513), No.30 (*Japart*)  
3. I-Fn, 178, No.3, 4v-5r (*Japart*. Superius headed *Antiphraſis baritonat*; Bassus headed *Fit aries piscis in licanos ypathon*) • I-Fn, 229, No.52, 158v-159r (*Jannes Japart*. Rubrics *Antiphraſis baritonat*; and *Canon. Ne sonitas amese Lycanosipaton summite*) • I-Rvat, C.G.XIII.27, No.54, 66v-67r (*Jo. Japart*. Rubric *Canon. Vade retro Sathanas*) • I-VEcap, DCCLVII, No.48, 48v-49r (Anon. Untexted)  
4. Brown, *Florentine*, music volume, 325-27 • Disertori, "Manoscritto", 15 • Hewitt, *Canti B*, 174-76 • Taruskin, *J'ay pris*
- Jay pris amours** **Obrecht** 4vv  
1. **2**, No.3 (*Obrecht*) • **10**, No.3 (*Obrecht.*)  
2. 50 *Carmina* (1513), No.3 (*Obrecht*) • [ca.1535]<sup>14</sup>, i, Nos.17-20 (Anon.)  
4. Hewitt, *Canti B*, 94-105 • Obrecht, *Werken*, vii, 19-28 • Taruskin, *J'ay pris*
- Jay prius amours tout au rebours**  
See **Jay pris amours** **Busnois** 4vv
- Jay pris mon bourdon** **Stockhem** 4vv  
1. **12**, No.86 (*Sthokem*)
- Je cuide sece tamps me dure** **Congiet** 4vv  
(Japart)  
1. **1**, No.2 (Anon.) • **5**, No.2 (Anon.) • **14**, No.2 (Anon.)  
3. The following sources are à3: D-B, 40021, No.113, 226v-227r (Anon. Untexted) • F-Pn, 676, No.41, 49v-50r (Anon.) • I-Bc, Q18, No.70, 71v-72r (Anon.) • I-Fn, 229, No.93, 95v-96r (*P. Congiet*) • I-Rc, 2856, No.99, 128v-129r (*Io. Jappart*. Texted *Io quido*) • I-Rvat, C.G.XIII.27, No.49, 61v-62r (Anon.) • I-VEcap, DCCLVII, No.23, 22v-23r (Anon. Untexted) • ZA-Csa, Grey, No.53, 83v-84r (Anon. Text *Primum querite regnum dei*)  
4. Brown, *Florentine*, music volume, 187-89 • Hewitt, *Odhecaton*, 222-23 • Wolff, *Chansonnier*, ii, 346-48  
Intabulation: lute



1. **34**, No.2 (*Francesco Spinacino*. Incipit *Je ne cuide*)

4. Schmidt, *Spinacino*, ii, 164–66

**Je cuide / De tous biens**

**Japart**

4vV

1. **2**, No.31 (*Japart*) • **10**, No.31 (*Japart*)

2. 50 *Carmina* (1513), No.31 (*Japart*) • [ca.1535]<sup>14</sup>, i, No.32 (Anon.)

4. Hewitt, *Canti B*, 176–78

**Je despite tous**

**Brumel**

3vV

1. **2**, No.50 (*.Brumel.*) • **10**, No.50 (*.Brumel.*)

2. 50 *Carmina* (1513), No.50 (*Brumel*) • [ca.1535]<sup>14</sup>, iii, No.24 (Anon.)

3. D-HB, X.2, No.26 (Anon.)

4. Brumel, *Opera Omnia*, vi, 83–84 • Hewitt, *Canti B*, 235–37

**Je lay empris**

See Latin texts: **Missa de les armes**

**Ghiselin**

4vV

**Je mi levay hier au matin**

Contra to **Entre vous galans**

[Anon.]

4vV

**Je nay dueul**

**Agricola**

4vV

1. **1**, No.38 (*Agricola*) • **5**, No.38 (*Agricola*) • **14**, No.38 (*.Agricola.*)

2. 1538<sup>9</sup>, No.73, K2r (Anon. Untexted)

3. B-Br, 228, No.19, 20v–22r (Anon.) • D-Rp, C.120, No.86, pp. 308–11 (*Agricola*) • E-SE, s.s., No.42, 113v–114r (*Alexander Agricola*. Additional text in Contra 2, *Je ne demande*) • F-Pn, 1817, No.1 (Anon.) • GB-Lbl, Roy.20.A.xvi, No.19, 24v–26r (Anon.) • I-Bc, Q17, No.64, 69v–71r (*A. Agricola*) • I-CT, 95–96, No.1, 1r–2r. (Anon.) • I-Fn, 178, No.1, 0v–2r (*Alexander*) • I-Fn, 229, No.174, 183v–185r (*Alexander Agricola*) • I-Fr, 2794, No.25, No.25, 28v–30r (*Agricola*) • I-Rc, 2856, No.123, 162v–164r (*Agricola*) • I-Rvat, C.G.XIII.27, No.35, 45v–47r (*Agricola*. Incipit *Ge nay de duel*) • I-VEcap, DCCLVII, No.35, 34v–36r (Anon. Incipit *Ja ne duil*)

4. *Agricola*, *Opera Omnia*, v, 7–11 • Brown, *Florentine*, music volume, 392–96 • Brumel, *Opera Omnia*, i, 114–16 • Hewitt, *Odhecaton*, 302–304 • Jones, *First*, ii, 215–18 • Litterick, *Manuscript*, 261–65 • Maldeghem, *Trésor*, profane, XXI (1885), Nos.11 and 14 • Mönkemeyer, *Formschneyder*, ii, 107–108 • Picker, *Chanson*, 247–53 • Wolff, *Chansonnier*, ii, 451–59

Comments: The basis for Brumel's mass, also printed by Petrucci

Intabulation: keyboard

2. CH-SGs, 530, No.95 (*Agricola*)

**Je nay deul**

**Ockeghem**

4vV

1. **12**, No.72 (*Okenghem*)

3. B-Br, 228, No.14, 15v–16r (Anon.) • B-Br, IV.90, No.20, 26r–27r (Anon.) • B-Br, IV.1274, No.8, 12r–13r (Anon.) • B-Tv, 94, No.19, 25r–26r (Anon.) • GB-Lbl, Roy.20.A.xvi, No.18, 23v–24r (Anon.) • I-Bc, Q17, No.66, 72v–73r (Anon. With a different Altus) • I-Fc, 2439, No.29, 30v–31r (*Ockeghem*) • US-Wc, Laborde, 120v–121r (Anon.)

4. Ambros, *Geschichte* v, 10–11 • Litterick, *Manuscript*, 258–60 • Litterick, “Revision”, 43–48 • Maldeghem, *Trésor*, profane, XXI (1885), No.9 • Newton, *Florence*, ii, 90–92 • Ockeghem, *Collected*, iii, 67–69 • Picker, *Chanson*, 226–28

Literature: Litterick, “Revision”

**Je nay dueul**

Contra of **Vostre a iamays**

**Ghiselin**

3vV

**Je ne cuide**See **Je cuide****Congiet**

4vv

**Je ne demande aultre de gre****Busnois**

4vv

1. **1**, No.42 (*Busnoys*) • **5**, No.42 (*Busnoys*) • **14**, No.42 (*Busnoys*)  
 3. E-Sc, 5-I-43, No.133, 07v-9r/105v-107r (Anon.) • E-SE, s.s., No.41, 112v-113r (*Antonius Busnoys*) • F-Pn, 15123, 153v-155r (*Busnoys*) • GB-Ctc, R.2.71, 1r (Anon. Incomplete) • I-Bc, Q18, No.38, 39v-40r (Anon.) • I-Fn, 229, No.147, 151v-152r (Anon.) • I-Rc, 2856, No.116, 151v-153r (*Busnoys*) • US-Wc, Laborde, 121v gives the text incipit, without music

Citation: Tinctoris, *De arte contrapuncti*, ii, ch.33Text cited in Molinet's *Le debat du viel gendarme*

4. Brown, *Florentine*, music volume, 306-309 • Hewitt, *Odhecaton*, 311-12 • Moerk, *Seville*, ii, 331-33 • Obrecht, *Opera Omnia*, i, 65 • Obrecht, *Werken*, i, Anhang, 1 • Wolff, *Chansonnier*, ii, 411-17

Intabulation: lute

1. **34**, No.6 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 181-85

**Je ne fay cont damer**

[Anon.]

lute

Intabulation

1. **34**, No.31 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 279-82

**Je ne fay plus****Busnois**

4vv

(Compère; Mureau)

1. **1**, No.8 (Anon.) • **14**, No.8 (Anon.)  
 3. US-Wc, Wolffheim, 90v-91r. With fourth voice in a later hand, perhaps that of Weckerlin (see Brown, *Florentine*, text volume, 229)

The following sources are à3: CH-SGs, 462, p. 85 (Anon.) • DK-Kk, 1848, p. 97 (Anon.) • E-Sc, 5-I-43, No.17, d1v-d2r/25v-26r (Anon.) • E-SE, s.s., No.125, 181v (*Loysette Compère*) • F-Pn, 2245, 23v-24r (*Mureau*) • F-Pn, 15123, 177v-178r (Anon.) • I-Bc, Q17, No.33, 37v-38r (*A. Busnois*) • I-Fn, 121, No.26, 26v-27r (Anon.) • I-Fn, 176, No.74, 73v-75r (*G. Mureau*) • I-Fn, 178, No.36, 40v-41r (Anon.) • I-Fn, 229, No.55, 54v-55r (*Antonius Busnoys*) • I-Fr, 2356, No.2, 6v-7r (Anon. Incipit *Jenephai*) • I-Fr, 2794, No.43, 50v-51r (Anon.) • I-Rvat, C.G.XIII.27, No.12, 19v-20r (*Gil Mureau*) • I-Tn, I.27, No.27, 47r (Anon. Texted *Au joly mois de may*)

4. Brown, *Florentine*, music volume, 109-10 • Geering & Trümper, *Liederbuch*, No.44 • Hewitt, *Odhecaton*, 235-36 • Jones, *First*, ii, 262-63 • Moerk, *Seville*, ii, 42-43 • Underwood, *Renaissance*, 30-39

Intabulation: keyboard

3. D-B, 40026, 51r (Anon.)

Intabulation: lute

3. F-Pn, 27, No.9, 16v (Anon.)

Intabulation: two lutes

1. **33**, No.11 (*Francesco Spinacino*; *Fran.Spi.* in the index)  
 4. Schmidt, *Spinacino*, ii, 50-54 • Underwood, *Renaissance*, 30-39

Intabulation: lute accompaniment to a superius

3. F-Pn, 27, No.109, 54r (Anon.)  
 4. Thibault, "Manuscrit", p. 74 • Underwood, *Renaissance*, 137-41

- Je ne me puis tenir damer** [Anon.] 4vv  
(Josquin: Gombert)
1. **12**, No.53 (Anon. Index reads *Je ne peux tenir*)
  2. J68I (1550), No.27 (Josquin)
  3. D-B, Breslau 12, No.6 (*Date siceram*) • D-Mbs, 1508 (*Date siceram*) • D-Mu, 326, No.6, 8v (*Date siceram*) • D-Rp, A.R.1018, No.27 (Anon. *Date siceram*) • D-Rp, B211-215, No.30 (Anon. *Date siceram*) • H-BA, 23, No.140 (*Josquinus. Date siceram*)
- Intabulation: keyboard
3. PL-Kp, 1716, 200v (*N.C.. Date siceram*)
- Intabulations: lute
2. 1558<sup>20</sup> = O12, No.9, 19r (*Claudin. Ochsenkuhn. Date siceram*) • 1562<sup>24</sup> = H4935, No.68, p. 196 (Anon. Heckel. *Date siceram*)
- Intabulations: voice and vihuela
2. M7725 (1546), No.50 (*Gombert. Mudarra. Headed Respice in me Deus*) • 1554<sup>32</sup> = F2093, No.61, 65v (*Gombert. Fuenllana. Lauda syon*)
- Je ne suis mort ne vief** [Anon.] 4vv
1. **12**, No.73 (Anon.)
- Je ne suis pas a ma playsach** [Anon.] 4vv
1. **12**, No.105 (Anon.)
- Je sey bien dire** **Josquin** 4vv
1. **12**, No.48 (*Josquin*)
  4. Josquin, *Werken*, Wereldlijke, ii, 53
- Je suis amie du forier** **Compère** 4vv
1. **2**, No.11 (Anon.) • **10**, No.11 (Anon.)
  2. 50 *Carmina* (1513), No.11 (Anon.) • [ca.1535]<sup>14</sup>, i, No.21 (Anon.)
  3. F-Pn, 1817, No.9 (Anon.) • I-CT, 95-96, No.9, 8r-9r (Anon.) • I-Fn, 107<sup>bis</sup>, No.13, 12v-13r (Anon.) • I-Fn, 164-167, No.64, 78r-78v (Anon.) • I-Rvat, C.G.XIII.27, No.96, 111v-112r (*Compere*)
  4. Compère, *Opera Omnia*, v, 29 • Hewitt, *Canti B*, 125-28
- Intabulation: lute
2. 1544<sup>24</sup>, No.32, F2v (Anon. H. Newsidler)
- Comments: Brown, *Instrumental*, suggests comparison with 1562<sup>24</sup> = H4935 (Heckel), No.14, headed *Je suis ayme*
- Je suy dalemayne / Joliettement menvay** [Anon.] 5vv
1. **12**, No.82 (Anon.)
  3. I-Fn, 229, No.162, 168v-170r (Anon. Incipit I only)
  4. Brown, *Florentine*, music volume, 357-60 • Brown, *Theatrical*, No.42
- Je suy dalemagne** **Stockem** 4vv
1. **12**, No.94 (*Jo. Sthokem*)
  3. I-Fn, 229, No.161, 167v-168r (Anon.)
  4. Brown, *Florentine*, music volume, 355-56 • Brown, *Theatrical*. No.41
- Je suis trop jeunette**
- See **Se suis trop ionnette** **Raulin** 4vv
- Je vous empire** [= en prie] **Agricola** 3vv
1. **2**, No.46 (*.Agricola. Superius incipit Je vous impire*) • **10**, No.46 (*Agricola.*)
  2. 50 *Carmina* (1513), No.46 (*Agricola*) • [ca.1535]<sup>14</sup>, iii, No.20 (Anon.)
  3. F-Pn, 1597, 17v-19r. (Anon. Incipit *Se vous voulez*) • GB-Lbl, Roy.20.A.xvi, No.3, 5v-7r

(Anon. Incipit *Se vous voulez*) • I-Fn, 178, No.19, 23v-24r (*Alexander*. Incipit *Je vous vous eri*) • I-Fn, 229, No.255, 275v-277r (Anon.) • I-Fr, 2794, No.26, 30v-31r (*Agricola*. Incipit *Se vous voulez*)

4. Agricola, *Opera Omnia*, v, 17-18 • Hewitt, *Canti B*, 222-26 • Jones, *First*, ii, 219-21 • Litterick, *Manuscript*, 219-23 • Shipp, *Chansonnier*, 306-309

**Joli amours** **Ghiselin** 3vv

1. **12**, No.116 (*Jo. Ghiselin*)  
 4. Disertori, *Frottole*, 201-209 • Ghiselin, *Opera Omnia*, iv, 3-6  
 Intabulations: lute  
 2. 1536<sup>13</sup> = N522, No.19, H1v-3v (*Ghiselin*. H. Newsidler. Incipit *Juli amors*)  
 Intabulation: two lutes:  
 1. **33**, No.8 (*Francesco Spinacino*. Incipit *Juli amours*)  
 4. Disertori, *Frottole*, 201-209 • Schmidt, *Spinacino*, ii, 27-38

**Joli amours** **Cor de Wilde** 3vv

1. **12**, No.117 (:*Cor:De:Uilde*):

**Joliettement menvay**

2 voices of **Je suy dalemayne** [Anon.] 5vv

**Lamor de moy** [Anon.] 4vv

1. **12**, No.5 (Anon.)  
 3. CH-SGs, 462 • F-Pn, 1597, 71v-72r (Anon.) • I-CT, 95/96, No.24, 22r-22v (Anon.)  
 4. Brown, *Theatrical*, 142-46 • Gerring and Trümper

**Lautre iour me chevanchoye** **Compère** 4vv

1. **12**, No.47 (Anon.)  
 3. F-Pn, 1817, No.27 (Anon.) • I-CT, 95-96, No.27, 24r-24v (Anon.) • I-Fc, 2442, No.33, 60v-61v (Anon.) • I-Fn, 164-67, No.62, 76r-77r (Anon.)  
 4. Compère, *Opera Omnia*

**Lautrier ie men aloye iouer** [Anon.] 4vv

1. **12**, No.40 (Anon.)

**Lautrier que passa** **Busnois** 4vv

1. **2**, No.8 (*.Busnoys.*) • **10**, No.8 (*Busnoys.*)  
 2. 50 *Carmina* (1513), No.8 (*Busnoys*)  
 4. Hewitt, *Canti B*, 117-20

**Lheure est venue**

See **Le eure est venue** / [etc.] **Agricola** 3vv

**Lomme arme** **Josquin** 4vv

1. **2**, No.1 (*Josquin*. Caption: *Canon. Et sic de singulis*) • **10**, No.1 (*Josquin*. Caption: *Canon. Et sic de singulis*)  
 Facsimile: Hewitt, *Canti B*, 24 (of 1503<sup>3</sup>)  
 2. 50 *Carmina* (1513), No.1 (*Josquin*)  
 4. Disertori, "Mistificazione", 54 • Hewitt, *Canti B*, 91 • Josquin, *Werken*, Wereldlijke, ii, 53 • Maldeghem, *Trésor*, profane, XX (1884), No.8 • Smijers, *Ván Ockeghem*, No.45

**Lomme arme**

See **Il est de bon heure** **Japart** 4vv

**Lhome banni** **Agricola** 3vv

1. **1**, No.47 (*Agricola*) • **5**, No.47 (*Agricola*) • **14**, No.47 (*.Agricola.*)  
 3. CH-SGs, 461, pp. 84-85 (*Alexander*) • I-Bc, Q18, No.61, 62v-63r (Anon.)

4. Agricola, *Opera Omnia*, v, 89–90 • Bernoulli, *Liederbüchern*, App., No.18 • Hewitt, *Odhecaton*, 321–22

Intabulation: lute

1. **34**, No.26 (*Fran.Spi.* Titled *Lom e bani Bordon descordato*)  
4. Schmidt, *Spinacino*, ii, 258–63

**La fleur de bialte** **Martini** 4vv

1. **12**, No.51 (*Jo. martini*)  
4. Martini, *Secular*, 44–46

**La hault dalemayne** **Forestier** 3vv

1. **12**, No.125 (*Mathurin*)

**La la he**

See **Missa Charge de deul**: Benedictus **Isaac** 4vv

**La Mignonne** **Agricola** 3vv

3. D-B, 4002I, No.3, 16v (Anon. Untexted. Headed *Trium*) • GB-Lbl, 20.A.XVI, No.2, 3v-5r (Anon. Incipit *A la mignonne de fortune*) • I-Fn, 229, No.127, 130v-132r (*Alexander Agricola*. Incipit *La mignone de fortune*) • I-Fr, 2794, No.62, 71v-72r (Anon. Incipit *La mignonne de fortune*) • I-Rvat, C.G.XIII.27, No.106, 121v-123r (Anon. Incipit *La mygnone de fortune*) • I-Tn, I.27, No.3, 8v-9r (Anon. Text incipit *A La mignonne*)  
4. Agricola, *Opera Omnia*, v, 3–5 • Brown, *Florentine*, music volume, No.127

Intabulation: lute

1. **34**, No.32 (*Francesco Spinacino*. Headed *Con lo bordon descordato*)  
4. Schmidt, *Spinacino*, ii, 283–88

**La plus des plus** **Josquin** 3vv

1. **1**, No.64 (*Josquin*) • **5**, No.64 (*Josquin*) • **14**, No.64 (*Josquin*)  
2. [c.1535]<sup>14</sup>, iii, No.12 (Anon.) • 1538<sup>9</sup>, No.82, L2r (Anon.)  
3. D-Z, LXXVIII,3, No.22 (*Josquin*. Untexted)  
4. Hewitt, *Odhecaton*, 355–356 • Josquin, *Werken*, Wereldlijke, ii, 53 • Mönkemeyer, *Form-schneyder*, ii, p. 120 • *New Josquin Edition*, xxvii, 22

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.7, C3r-4r (*Josquin*. H. Newsidler)

**La regrettee** **Hayne** 3vv

1. **2**, No.48 (*.Hayne.*) • **10**, No.48 (*.Hayne.*)  
2. 50 *Carmina* (1513), No.48 (*Hayne*) • [c.1535]<sup>14</sup>, iii, No.22 (Anon.)  
3. F-Pn, 1597, 34v-35r (Anon.) • GB-Lbl, Roy.20.A.xvi, No.17, 22v-23r (*Heyne*) • S-Uu, 76a, No.20, 17v-18r (Anon. Incomplete)  
4. Hewitt, *Canti B*, 229–32 • Litterick, *Manuscript*, 255–257 • Marix, *Musiciens*, 115–18 • Shipp, *Chansonnier*, 376–81

**Las mi lares**

See **Vous dont fortune** **Ghiselin** 3vv

**Latura tu** **Bruhier** 4vv  
(?Bruguière)

1. **1**, No.94 (Anon in the index. These folios lacking in the unique extant copy) • **5**, No.94 (Anon.) • **14**, No.94 (Anon.)  
3. I-Fc, 2442, pp. 37v-39v (*Bruhier*)  
4. Boer, *Chansonvormen*, No.11 • Hewitt, *Odhecaton*, 414–17

Comments: The *New Grove* article on Bruhier suggests that some of his earlier pieces may be by Jean de la Bruguière.

- Le bon temps que iavoy** [Anon.] 4vv  
 1. **12**, No.44 (Anon.)
- Le corps / Corpusque meum licet** **Compère** 3vv  
 1. **1**, No.67 (Compere) • **5**, No.67 (*Compere*) • **14**, No.67 (*Compere*. Superius incipit *Le crops* [sic])  
 4. Compère, *Opera Omnia* • Hewitt, *Odhecaton*, 361–63
- Le desporveu infortune** **Caron** 4vv  
 1. **12**, No.95 (Anon.)  
 3. I-Bc, Q18, No.25, 25v–26r (Anon. Incipit *Tanto e lafano*. With a different contra)  
 The following sources are à3: E-Sc, 5-I-43, No.72, j2v–3r/52v–53r (Anon.) • F-Pn, 15123, 139v–140r (Anon.) • I-Fn, 229, No.97, 99v–100r (*Caron*) • I-Rc, 2856, No.56, 67v–69r (*Caron*. Incipit *Tanto lafano*) • I-Rvat, C.G.XIII.27, No.28, 38v–39r (Anon. Incipit *Tante laffano*) • I-VEcap, DCCLVII, No.59, 62v–63r (Anon. Untexted) • PL-Kj, 40098, No.199 (Anon. Untexted. Headed *Undecimus*) • US-Wc, Laborde, 72v–73r (Anon.)  
 4. Brown, *Florentine*, music volume, 196–98 • Caron, *Oeuvres*, ii, 179 • Moerk, *Seville*, ii, 175–76 • Ringmann, *Glogauer*, iv, 52 • Wolff, *Chansonnier*, ii, 189–91  
 Intabulation: lute  
 1. **33**, No.3 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 7–11
- Le grant desir** **Compère** 3vv  
 1. **2**, No.51 (*Compere*.) • **10**, No.51 (*Compere*.)  
 2. 50 *Carmina* (1513), No.51 (*Compere*) • [c.1535]<sup>14</sup>, iii, No.25 (Anon.)  
 3. DK-Kk, 1848, p. 203 (Anon.)  
 Monophonic version: F-Pn, 9346, No.25 (Anon.) • F-Pn, 12744, 93v (Anon.)  
 4. Compère, *Opera Omnia* • Hewitt, *Canti B*, 237–38
- Le eure est venue / Circumdedederunt me** **Agricola** 3vv  
 2/ *Despitant fortune*  
 1. **1**, No.81 (*Agricola*. Incomplete) • **5**, No.81 (*Agricola*) • **14**, No.81 (*Agricola*)  
 3. B-Br, 228, No.54, 62v–64r (Anon. Both texts) • F-Pn, 1597, 9v–10r (Anon. Both texts) • GB-Lbl, Roy.20.A.xvi, No.1, 1v–3r. (Anon. Text 1) • I-Bc, Q17, No.39, 43v–45r (*Agricola*. Text 1) • I-Fn, 178, No.4, 5v–7r (*Alexander*. Texted *Lore venus*) • I-Fr, 2356, No.70, 89v–91r (Anon. Texted *Lore venus*) • I-Fr, 2794, No.28, 32v–33r (*Agricola*) • I-Rc, 2856, No.32, 37v–39r (*Agricola*) • I-Rvat, C.G.XIII.27, No.39, 50v–52r (Anon. Texted *Lore venus*)  
 4. *Agricola*, *Opera Omnia*, iv, 54–57 • Boer, *Chansonvormen*, 79–81 • Hewitt, *Odhecaton*, 389–91 • Jones, *First*, ii, 224–28 • Litterick, *Manuscript*, 210–14 • Maldegheem, *Trésor*, profane, XXIII (1887), Nos.10–11 • Picker, *Chanson*, 399–403 • Shipp, *Chansonnier*, 277 • Wolff, *Chansonnier*, ii, 105–10  
 Intabulation: lute  
 1. **34**, No.7 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 185–93
- Le renvoy** **Compère** 3vv  
 1. **1**, No.77 (Anon in the index. These folios in the unique surviving copy are of the second edition) • **5**, No.77 (*Compere*.) • **14**, No.77 (*Compere*)  
 2. [c.1535]<sup>14</sup>, iii, No.9 (Anon.)  
 3. D-Z, LXXVIII,3, No.15 (Anon. Untexted) • DK-Kk, 1848, No.46, p. 90 (Anon.) • I-Bc, Q17, No.23, 27v–28r (*Loyset Compere*) • I-Fn, 178, No.26, 30v–32r (Anon.) • I-Fn,

229, No.43, 42v-43r (Anon.) • I-Fr, 2794, No.46, 53v-54r (Anon.) • I-Rc, 2856, No.30, 34v-36r (*Compere*) • I-VEcap, DCCLVII, No.13, 12v-13r (Anon. Untexted)

4. Brown, *Florentine*, music volume, 85-87 • Compère, *Opera Omnia*, v, 33 • Christoffersen, *French*, iii, 87 • Hewitt, *Odhecaton*, 381-82 • Jones, *First*, ii, 268-69 • Wolff, *Chansonnier*, ii, 100-102

Comments. The Superius is used for the Agnus of Obrecht's *Missa Scoen lief*

**Le second jour davril** **Busnois** 4vv

1. **12**, No.39 (Anon.)

3. I-Fc, 2439, No.28, 29v-30r (*Bunoys*. Texted *In myn zynn*)

Painting: Antoniszoon, Cornelis: *Banquet of Seventeen Members of the Civic Guard* (Amsterdam, Rijksmuseum), dated 1553. Fragments of the musical composition.

4. Lenaerts, *Nederlandse*, 24-26 • Newton, *Florence*, ii, 86-89 • Picker, "Newly discovered" • Taruskin, *In mynen zin*

Literature: Picker, "Newly discovered"

**Le serviteur** [Anon.] 3vv

1. **12**, No.114 (Anon.)

3. D-As, 25, No.6 (Anon. Untexted) • E-Sc, 5-I-43, No.85, k3v-5r/65v-67r (Anon.)

4. Moerk, *Seville*, ii, 206-209

**Le serviteur** **Busnois** 4vv

1. **1**, No.35 (*Busnoys*) • **5**, No.35 (Anon.) • **14**, No.35 (Anon.)

4. Hewitt, *Odhecaton*, 294-95

**Le serviteur** **Hanart** 2vv

1. **12**, No.138 (*Hanart*, above Tenor)

3. I-Bc, Q16, 90, 98v-99r (Anon.)

**Le serviteur** **Tadinghem** 2vv

1. **12**, No.137 (*Tadinghen*, above Tenor)

4. Schering, "Geschichte" • Underwood, *Renaissance*, 337-40

**Le sovenir** **Morton** 3vv

3. D-W, 287, 47v-48r (Anon.) • DK-Kk, 291, No.20, 25r (Anon. Incomplete) • DK-Kk, 1848, p. 141 (Anon.) • F-Dm, 517, 87v-88r (Anon.) • F-Pn, 15123, No.18, 20v-21r (Anon.) • F-Pn, 2973, No.24, 30v-31r (Anon.) • I-Bc, Q16, No.118, 138v-139r (Anon.) • I-Fn, 176, No.36, 52v-53r (*Morton*) • I-Fr, 2356, No.36, 47v-48r (Anon.) • I-PEc, 431, No.55, 78v-79r (Anon. Later addition of a fourth voice) • S-Uu, 76a, No.23, 20v-21r (Anon.) • US-Wc, Laborde, No.43, 55v-56r (Anon.)

Text cited by Molinet in his *Le debat du viel gendarme*

4. Fallows, *Morton*, 2 • Jeppesen, *Kopenhagener*, No.20 • Morton, *Collected Works*, No.4 • Thibault and Fallows, *Chansonnier*

Intabulations: keyboard

3. D-Mbs, Cim.352b, No.250, 162r-162v (Anon. Titled *Salve radix josophanie*) • D-Mbs, Cim.352b, No.256, 165r-165v (Anon.)

Intabulation: lute

1. **34**, No.9 (*Francesco Spinacino*)

4. Schmidt, *Spinacino*, ii, 197-200

**Le troys filles de paris** **de Orto** 4vv

1. **12**, No.11 (*De. orto.*)

3. I-Fc, 2442, No.30, 52v-56r (*De orto*)

3. Honegger & Dottin, "Chansons"

- Les grans regres** **Hayne** 3vv  
(Agricola)
1. **1**, No.71 (Anon.) • **5**, No.71 (Anon.) • **14**, No.71 (Anon.)
  3. B-Br, 11239, No.4, 7v-8r (*Agricola*) • B-Br, IV.90, No.2, 4r (Anon. Incomplete) • B-Tv, 94, No.2, 3r-4r (Anon.) • DK-Kk, 1848, No.49, p. 95 (Anon.) • F-Pn, 1597, 12v-13r (Anon.) • F-Pn, 2245, 19v-20r (*Hayne*) • I-Bc, Q17, No.32, 36v-37r (*Hayne*) • I-Fn, 107<sup>bis</sup>, No.29, 44v-45r (Anon.) • I-Fn, 117, No.32, 34v-35r (Anon.) • US-Wc, Laborde, 143v-145r (*Hayne*)
  4. Agricola, *Opera Omnia*, v, 120-21 • Christoffersen, *French*, iii, 90-91 • Hayne, *Opera Omnia*, • Hewitt, *Odhecaton*, 370-71 • Maldeghem, *Trésor*, profane, XI (1875), No.16 • Marix, *Musiciens*, No.75 • Picker, *Chanson*, 422-24
- Lo seray dire** [Anon.] 4vv
1. **1**, No.29 (Anon in the index. These folios are lacking in the unique copy) • **5**, No.29 (Anon.) • **14**, No.29 (Anon.)
  4. Hewitt, *Odhecaton*, 281-83  
Monophonic version: F-Pn, 9346, No.17 (Anon. Texted *Ne loseray je dire*)
- Loier mi fault vag carpentier** **Japart** 4vv
1. **12**, No.37 (*Japart*)
- Loserage dire se jame per amouree** [Anon.] 4vv
1. **12**, No.30 (Anon.)
- Lourdault lourdault** **Compère** 4vv  
(Josquin; Ninot)
1. **2**, No.5 (*Compere*) • **10**, No.5 (*Compere*)
  2. 50 *Carmina* (1513), No.5 (*Compere*)
  3. CH-Bu, F.X.1-4, No.119 (*Josquin*) • D-Rp, C.120, No.68, pp. 260-61 (*Compere*) • F-Pn, 1597, 56v-57r (Anon.) • F-Pn, 1817, No.6 (Anon.) • I-Bc, Q17, No.55, 60v-61r (*Nino petit*) • I-CT, 95-96, No.6, 5v-6r (Anon.)  
Monophonic version: F-Pn, 12744, No.71 (Anon.)
  4. Ambros, *Geschichte*, v • Brown, *Theatrical*, 152-55 • Compère, *Opera Omnia*, v • Hewitt, *Canti B*, 108-109 • Jones, *First*, ii • Josquin, *Werken*, Wereldlijke, • Ninot, *Collected Works*, 127-29 • Obrecht, *Werken*, Missen • Shipp, *Chansonnier*, 466-70 • Smijers, *Van Ockeghem*, No.34 • Torre Franca, *Segreto* • Wolff, *Chansonnier*  
Comments: Finscher, "Compère", *Grove* 6, iv, 598, regards this as only doubtfully by Compère
- Ma bouche rit** **Ockeghem** 3vv
1. **1**, No.54 (*Okenghem*. Listed as f.54 in the index) • **5**, No.54, (*Okenghem*) • **14**, No.54 (*Okenhem*)
  2. 1538<sup>o</sup>, No.86, L3v (Anon.)
  3. D-Mbs, 810, 62v-64r (*Ockegheim*) • D-W, 287, 29v-31r (Anon.) • DK-Kk, 1848, 42v-44r (Anon. Prima pars only) • F-Dm, 517, 4v-6r (Anon.) • F-Pn, 57, 52v-54r (*Ockeghem*) • F-Pn, 15123, 30v-32r (Anon.) • F-Pn, 4379, No.30, 65v-7r/4v-6r (Anon.) • F-Pn, 2973, 42v-44r (Anon.) • I-Fn, 176, No.24, 32v-34r (*Ochechem*) • I-Fr, 2356, No.23, 28v-29r (Anon.) • I-Rc, 2856, No.52, 61v-63r (*Ockeghem*. Texted *Ma bouche frit*) • I-Rvat, C.G.XIII.27, No.62, 76v-77r (Anon.) • PL-Kj, 40098, No.265 (Anon. Untexted, with an initial letter H) • US-NH, 91, No.30, 38v-40r (*Ockeghem*) • US-Wc, Laborde, 43v-34r (Anon.)  
Text cited in Molinet's *Le debat du viel gendarme*, *Oroison a nostre dame*, and *Collaudation a Madame Marguerite*



4. Davison and Apel, *HAM*, i, 75 • Droz, Thibault, Rokseth, *Chansonniers*, 9–11 • Gombosi, *Obrecht*, No.5 • Hewitt, *Odhecaton*, 335–36 • Löpelmann, *Liederhandschrift*, No.142 • Martini, *Magnificat*, 29–31 • Mönkemeyer, *Formschneyder*, ii, pp. 124–25 • Moerk, *Seville*, ii, 75–77 • Ockeghem, *Collected*, iii, 73–74 • Perkins and Garey, *Mellon*, No.30 • Ringmann, *Glogauer*, 61 • Thibault and Fallows, *Chansonnier* • Wolff, *Chansonnier*, ii, 175–78

Intabulation: lute

1. **33**, No.17 (Anon. Incipit *Mabucherit*)  
4. Schmidt, *Spinacino*, ii, 77–80

- Ma seule dame** [Anon.] 3vv  
1. **1**, No.79 (Anon. Incomplete: the other folios for this work in the unique surviving copy are of the second edition. The work is not entered in the index) • **5**, No.79 (Anon.) • **14**, No.79, (Anon.)  
4. Boer, *Chansonvormen*, No.9 • Hewitt, *Odhecaton*, 385–86

- Madame helas** [Anon.] 3vv  
(Josquin)  
1. **1**, No.66 (*Josquin*) • **5**, No.66 (Anon.) • **14**, No.66 (Anon.)  
3. CH-SGs, 463 (Listed in the index, but not entered) • D-Z, LXXVIII,3, No.17 (*Josquin*) • E-Sc, 5-I-43, No.153, 94v-5r/124v-125r (Anon. Untexted. à4) • I-Bc, Q16, No.125, 145v-146r (Anon. Titled *Dux Carlus*) • I-VEcap, DCCLVII, No.8, 7v-8r (Anon. Untexted)  
4. Hewitt, *Odhecaton*, 359–60 • Moerk, *Seville*, ii, 374–77

- Mayntes femmes** **Busnois** 4 ex 3vv  
2/ [No text incipit]  
1. **12**, No.92 (*Busnoys*:. Rubrics: above piece: *Canon: Odam si protham teneas in remisso diapason cum paribus ter augeas*: and before the second *pars: Voces a mese non nullas usque licanosypatorecie singulas*)  
3. E-Sc, 5-I-43, No.134, 09v-11r/107v-109r (Anon.)  
4. Hewitt, “Bergerette” • Moerk, *Seville*, ii, 334–37

- Mais que ce fust** **Compère** 3vv  
(Pietrequin)  
1. **1**, No.87 (Anon in the index. This folio in the only extant copy is of the second edition) • **5**, No.87 (*Compere*.) • **14**, No.87, (*Compere*.)  
3. DK-Kk, 1848, p. 130 (Anon.) • GB-Lbl, Add.35087, No.19, 29v-30r (Anon.) • I-Bc, Q17, No.14, 18v-19r (*Pierquin*) • I-Fn, 178, No.63, 67v-68r (*Pietraquin*. Incipit *Meschin che fuis secretament*) • I-Fn, 229, No.202, 218v-219r (Anon.) • I-Rc, 2856, No.110, 141v-142r (Anon. Untexted) • I-Rvat, C.G.XIII.27, No.41, 53v-54r (*Petraquin*. à4. Incipit *Donzella no men culpeys*) • US-Wc, Laborde, 114v (Anon. Incomplete)  
4. Brown, *Florentine*, music volume, 469–70 • Compère, *Opera Omnia*, v, 67 • Hewitt, *Odhecaton*, 400 • McMurtry, *Chansonnier*, 265–67 • Wolff, *Chansonnier*, ii, 384–85

Literature: Atlas, *Giulia*, 113–120

- Male bouche / Circumdederunt me** **Compère** 3vv  
1. **1**, No.46 (*Compere*) • **5**, No.46 (*Compere*) • **14**, No.46 (*Compere*)  
2. 1542<sup>8</sup>, No.41 (*Loysel Compere*. Texted *O Domine libera animam meam*)  
3. CH-Bu, F.VI.26f, No.11, 8r (XVIIIr) (Anon.) • CH-SGs, 462, pp. 114–15 (Anon.)  
4. Compère, *Opera Omnia*, v, 2 • Hewitt, *Odhecaton*, 319–20 • Noblitt, *Tricinia*, pp. 132–33

**Malor me bat****Ockeghem**

3vv

(Malcort / Martini)

1. **1**, No.63 (*Okenghen*) • **5**, No.63 (*Okenghen*.) • **14**, No.63 (*Okenghen*.)
2. [c.1535]<sup>14</sup>, iii, No.58 (Anon.) • 1538<sup>9</sup>, No.91, M2v (Anon. Incipit *Malheur me bat*)
3. CH-SGs, 461, pp. 52–53 (*Ockenghem*) • I-Bc, Q16, No.14, 21v–22r (Anon. Texted *Dieu damors*) • I-Bc, Q18, No.72, 73v–74r (Anon.) • I-Fn, 229, No.11, 10v–11r (*Jannes Martini*. Untexted) • I-Rc, 2856, No.49, 57v–59r (*Malcort*) • I-Rvat, C.G.XIII.27, No.59, 72v–73r (*Io Martini*)
4. Anglès, *Carlos*, 52 • Brown, *Florentine*, music volume, 21–23 • Hewitt, *Odhecaton*, 353–54 • Josquin, *Werken*, Missen, viii, 66 • Martini, *Secular*, 53–55 • Mönkemeyer, *Form-schneyder*, ii, pp. 132–33 • Obrecht, *Opera Omnia*, i, 226 • Obrecht, *Werken*, i, 189–90 • Ockeghem, *Complete Works* iii, • Wolff, *Chansonnier*, ii, 166–68

Intabulation: keyboard

2. V1108 (1557), No.43, f.26r (Anon. Venegas de Henestrosa. *Quarto tono sobre Malheur me bat*)

Intabulation: lute

1. **34**, No.13 (*Francesco Spinacino*)
4. Schmidt, *Spinacino*, ii, 210–12

Comments: Hudson, “Ferrarese” and Picker, *Ockeghem/Obrecht*, 37 attribute this work to Martini. Strohm, “Review”, 553–54, makes a strong indirect case for attributing the song to Malcort. On Malcort, see Wegman, “Bergen”, 240 and Haggh, *Brussels*, 627. • The basis for the masses by Agricola, Josquin, and Obrecht, also printed by Petrucci • Cited in Aaron, *Trattato della natura*

Literature: Atlas, *Giulia*, 149–53**Marguerite**

[Anon.]

3vv

(Josquin)

1. **1**, No.85 (Listed as *Margaritte* and anon in the index. These folios in the unique surviving copy are of the second edition) • **5**, No.85 (Anon.) • **14**, No.85 (Anon.)
3. I-Bc, Q34 10v–12r (*Josquini*)
4. Hewitt, *Odhecaton*, 397–98

Intabulation: lute

1. **34**, No.21 (*Francesco Spinacino*)
4. Schmidt, *Spinacino*, ii, 232–35

**Me doibt****Compère**

3vv

(Festa)

1. **1**, No.45 (Anon. Incomplete) • **5**, No.45 (*Compere*.) • **14**, No.45, (*Compere*)
2. [c.1535]<sup>14</sup>, iii, No.52 (Anon.) • 1556<sup>26</sup> (*Festa*. Incipit *Venite amanti insieme*)
3. D–Z, LXXVIII,3, No.14 (Anon. Untexted) • F–Dm, 517, 186v–188r (*Loyset Compere*) • I-Bc, Q18, No.86, 87v–88r (Anon.) • I-Fn, Panc.27, No.59, 38v–39r (*Compere*)
4. Compère, *Opera Omnia*, v, 35 • Festa, *Opera Omnia* • Hewitt, *Odhecaton*, 317–18

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.8, C4v–D1r (*Compere*. H. Newsidler. Titled *Medoibt*)

**Mes pensees****Compère**

3vv

1. **1**, No.59 (Anon. Incomplete) • **5**, No.59 (*Compere*.) • **14**, No.59 (*Compere*)
2. 1538<sup>9</sup>, No.18, C3r. (Anon. MS attribution in the copy at D–Ju: *L. Compere*)
3. D–Z, LXXVIII,3, No.19 (Anon. Untexted) • F–Pn, 1597, 8v–9r (Anon.) • F–Pn, 15123, 169v–170r (*Compere*) • GB–Lbl, Roy.20.A.xvi, No.27, 34v–35r (Anon.) • I-Bc, Q17,

No.12, 16v-17r (*Loyset Compere*) • I-Fn, 178, No.52, 56v-57r (*Loyset*) • I-Fn, 229, No.130, 134v-135r (*Loyset Compere*) • I-Fr, 2794, No.39, 46v-47r (Anon.) • I-MC, 871, No.115, 134v-135r (pp. 400-401) (*Loyset Compere*) • I-Rvat, C.G.XIII.27, No.87, 101v-102r (Anon.) • S-Uu, 76a, No.25, 22v-23r (Anon.) • US-Wc, Laborde, 106v-108r (Anon.)

4. Boer, *Chansonvormen*, 60-62 • Brown, *Florentine*, music volume, 270-273 • Compère, *Opera Omnia*, v, 37 • Hewitt, *Odhecaton*, 345-46 • Jones, *First*, ii, 252-54 • Litterick, *Manuscript*, 283-86 • Mönkemeyer, *Formschneyder*, ii, pp. 31-32 • Pease, *Edition*, iii, 567-12 • Pope and Kanazawa, *Montecassino*, 459-65 • Shipp, *Chansonnier*, 271-76

Intabulation: lute

2. 1536<sup>13</sup> = N522, No.16, F3r-4v (*Compere*. H. Newsidler)

**Mon amy mavoyt promis une belle chainture      Ninot le Petit** 4vv

1. **12**, No.64 (Anon.)  
2. [c.1535]<sup>14</sup>, i, No.15  
3. I-Fc, 2442, No.19  
4. Ninot, *Opera Omnia*

**Mon enfant mon enfant** [Anon.] 4vv

1. **12**, No.22 (Anon.)

**Mon mari ma defamee** [Anon.] 4vv

1. **12**, No.29 (Anon.)

**Mo[n] mari ma defame** [Anon.] 3vv  
(Josquin)

3. B-Br, IV.90, No.10, 13v-14r (Anon.) • B-Tv, 94, No.10, 15r-15v (Anon.) • GB-Lbl, Add.35087, No.13, 21v-22r (Anon.) • S-Uu, 76a, 24v (Anon. Incomplete)

Monophonic version: F-Pn, 12744, 75v-76r (Anon.)

4. McMurtry, *Chansonnier*, 249-53 • *New Josquin Edition*, xxvii, 27 • Schmidt, *Spinacino*, i, 26-29 • Van Benthem, "Josquin", 444-45

Intabulation: lute

1. **34**, No.18 (*Francesco Spinacino*)  
2. 1578<sup>15</sup>, No.20, p. 16 (*Josquin*)  
4. Schmidt, *Spinacino*, ii, 226-27

**Mon mari ma defamee** **de Orto** 4vv

1. **2**, No.12 (*.De.Orto.*) • **10**, No.12 (*.De.Orto.*)  
2. 50 *Carmina* (1513), No.12 (*De Orto*)

Monophonic version: F-Pn, 12744, 75v (Anon.)

4. Hewitt, *Canti B*, 128-29

**Mon mignault / Gratieuse** **Busnois** 4vv

1. **1**, No.17 (Anon.) • **5**, No.17 (Anon.) • **14**, No.17 (Anon.)  
3. CH-SGs, 461, p. 65 (*Busnoys*. Incipits 1 and 2) • F-Dm, 517, 178v-179r/181v-182r (Anon. Texts 1 and 2) • I-Fn, 229, No.184, 194v-195r (*Antonius Busnois*. Untexted)  
4. Boer, *Chansonvormen*, No.3 • Brown, *Florentine*, music volume, 426-27 • Hewitt, *Odhecaton*, 258-259

Comments: The basis of Ghiselin's mass, also printed by Petrucci

**Mon pere ma dona mari** [Anon.] 4vv

1. **2**, No.41 (Anon.) • **10**, No.41 (Anon.)  
2. 50 *Carmina* (1513), No.41 (Anon.)  
4. Hewitt, *Canti B*, 208-11

- Mon pere me done mari** **Compère** 4vv  
 1. **12**, No.49 (*Compere*)  
 3. E-SE, s.s., No.58, 127v-128r (*Loysette compere*) • I-Fc, 2442, No.34, 62v-63r (*L. Compere*)  
 4. *Compère, Opera Omnia*, v, 38
- Mon pere ma mariee** [Anon.] 4vv  
 1. **2**, No.17 (Anon.) • **10**, No.17 (Anon.)  
 2. 50 *Carmina* (1513), No.17 (Anon.) • [c.1535]<sup>14</sup>, i, No.25 (Anon.)  
 4. Hewitt, *Canti B*, 140-41
- Mon sovenir** **Hayne** 3vv  
 1. **1**, No.83. (Anon in the index. These folios in the unique surviving copy are of the second edition) • **5**, No.83 (Anon.) • **14**, No.83 (Anon.)  
 3. DK-Kk, 1848, p. 122 (Anon.) and p. 364 (Anon.), and p. 450 (Anon.) • E-SE, s.s., No.90, 164r (*Scoen Heyne*) • F-Pn, 1597, 26v-27r (Anon.) • F-Pn, 2245, 1v-2r (*Hayne*) • GB-Lbl, Roy.20.A.xvi, No.21, 27v-28r (*Heyne.*) • GB-Lbl, Add.35087, No.18, 28v-29r (Anon.) • I-Bc, Q17, No.28, 32v-33r (*Hayne*) • I-Fn, 178, No.23, 27v-28r (*Ayne*) • I-Fr, 2356, No.4, 8v-9r (Anon.) • I-Fr, 2794, No.65, 75v, incomplete (*Heyne*) • I-Rc, 2856, No.96, 124v-125r (*Haine*) • I-Rvat, C.G.XIII.27, No.40, 52v-53r (Anon.) • S-Uu, 76a, No.28, 25r (Anon. Incomplete) • US-Wc, Laborde, 110v-111r (Anon.)  
 4. Birmingham, *Chansonnier*, 76 • Gombosi, *Obrecht*, No.4 • Hayne, *Opera Omnia*, p. 34 • Hewitt, *Odhecaton*, 394 • Jones, *First*, ii, 310-11 • Litterick, *Manuscript*, 260-70 • Marix, *Musiciens*, No.76 • McMurtry, *Chansonnier*, 261-64 • Shipp, *Chansonnier*, 336 • Wolff, *Chansonnier*, ii, 335-37  
 Intabulation: lute  
 1. **33**, No.20 (Anon. Incipit *Non sovenir*)  
 4. Schmidt, *Spinacino*, ii, 90-93
- Nastu pas veu** [Anon.] 4vv  
 1. **12**, No.17 (Anon.)
- Ne come peult** **Josquin** 4 ex 3vv  
 See **Coment peult**
- Ne loseray je dire** [Anon.] 4vv  
 See **Loseraige dire**
- Nostra iamais** **Ghiselin** 3vv  
 See **Vostre a iamays**
- Nostre cambriere si malade estoit** **Ninot** 4vv  
 1. **1**, No.32 (Anon.) • **5**, No.32 (Anon.) • **14**, No.32 (Anon.)  
 3. I-Fc, 2442, No.16, 22v-23v (*Ninot le Petit. à3*) • I-164-167, No.50, 60v-61v (Anon. à4)  
 4. Boer, *Chansonvormen*, No.10 • Ninot, *Collected Works*, 47-49 • Hewitt, *Odhecaton*, 288-89.
- Nous sommes de lordre de saynt babuyn** **Compère** 4vv  
 1. **1**, No.37 (*Compere. Cantus incipit Dous sommes*) • **5**, No.37 (*Compere. Cantus incipit ous sommes*) • **14**, No.37 (*Compere. Cantus incipit ous sommes*)  
 4. Ambros, *Geschichte*, v, 186 • *Compère, Opera Omnia*, • Hewitt, *Odhecaton*, 299-301
- Nymphes des bois / Requiem aeternam** **Josquin** 5vv  
 1. **46**, No.8 (*Josquin*. Only the Tenor texted)  
 2. 1545<sup>15</sup>, No.23, 13r (*Josquin de prez*)  
 3. I-Fl, 666, No.46, 125v-127r (*Josquin*)

Text by Molinet: *Epitaphe de venerable Seigneur de bonne memoire, Obregam, tresorier de Tours.*

4. Josquin, *Werken*, Wereldlijke, i, 5 • Lowinsky, *Medici*, iv, 338–46

### O Fortune content

See Latin texts: **Missa Charge de deul**: Qui tollis **Isaac** 4vv

### Or maudict soyt

See Latin texts: **Missa Charge de deul**: Qui tollis **Isaac** 4vv

### Orsus orsus bovier

**Bulkyn**

4 ex 3vv

1. **2**, No.36 (.*Bulkyn*. Headed *In subdiatessaron*) • **10**, No.36 (.*Bulkyn*. Headed *In subdiatessaron*)

2. *50 Carmina* (1513), No.36 (*Bulkyn*)

4. Hewitt, *Canti B*, 193–94

### Par ung iour de matinee

**Isaac**

4vv

1. **12**, No.57 (*Yzac*.)

3. A-Wn, 18810, No.26 (*Henricus ijsaac*. Incipit *Hab mich lieb*) • D-Mbs, 1516 (Anon.) • D-Mu, 328–331, No.98, 111r (Anon. Texted *Hab mich lieb*)

4. Isaac, *Weltliche*, 101–02 • Whisler, *Munich*, 32–35

### Pensif mari

**Tadinghem**

3vv

(Josquin)

1. **1**, No.43 (*Ja. Tadinghen*. Incomplete) • **5**, No.43 (*Ja. Tadinghen*) • **14**, No.43 (*Ja. Tadinghen*)

2. [c.1535]<sup>14</sup>, iii, No.7 (Anon.)

3. I-Bc, Q34, 5r–6v (*Josquini*)

4. Hewitt, *Odhecaton*, 313–14

Intabulation: lute

1. **34**, No.27 (*Francesco Spinacino*. Titled *Pensi che mai*. Index incipit *Pensif meri*)

4. Schmidt, *Spinacino*, ii, 262–66

### Petite camusete

**Ockeghem**

4vv

1. **12**, No.99 (*Okenghem*)

3. B-Br, 11239, No.13, 20v, incomplete (Anon.) • D-Mbs, 1516, No.11 (Anon.) • D-W, 287, 61v–62r (Anon. Texted *S'elle m'aymera / Petite Camusete*) • E-Sc, 7–I–28, 101v–102r (Anon. Texted *De la momera / Petit le camuset*) • F-Dm, 517, 161v–162r (Anon. Texted *S'elle m'amera / Petite Camusete*) • F-Pc, 57, 55v–56r (Anon. Texted *S'elle m'amera / Petite Camusete*) • I-Fc, 2439, No.30, 31v–32r (*Ockeghem*) • I-MC, 871, No.110, 160v (Anon.) • US-NH, 91, No.4, 4v–5r (*J okeghem*)

4. Gombosi, *Obrecht*, 256–58 • Haberkamp, *Vokalmusik*, No.87 • Newton, *Florence*, ii, 93–95 • Perkins and Garey, *Mellon*, No.4 • Picker, *Chanson*, 437–39 • Pope and Kanazawa, *Montecassino*, 438–41 • Querol Gavaldá, *Cancionero*, 90–91 • Whisler, “Munich” • Gutiérrez-Denhoff, *Wolfenbütteler* • Ockeghem, *Complete Works*, iii

### Plus ne chascera y

Tenor of **Pour passer temps**

**Japart**

4vv

### Pour passer temps / Plus ne chascera y

**Japart**

4vv

1. **12**, No.61 (*Jo. Japart*)

### Pour quoy fu fait ceste comprise

[Anon.]

3vv

1. **2**, No.43 (Anon.) • **10**, No.43 (Anon. Incipit includes *fiat*)

2. *50 Carmina* (1513), No.43 (Anon.) • [c.1535]<sup>14</sup>, iii, No.17 (Anon.)

4. Hewitt, *Canti B*, 214–17

- Por quoy je ne puis dire / Vray diu** **Stockem** 4vv  
 1. **1**, No.16 (*Jo. Sthokem.*) • **5**, No.16 (*Jo. Sthokem.*) • **14**, No.16, (*.Jo Sthokem.*)  
 4. Hewitt, *Odhecaton*, 255–57
- Por quoy non** **La Rue** 4vv  
 1. **1**, No.15 (*Pe. de la rue*) • **5**, No.15 (*Pe. de la rue*) • **14**, No.15 (*Pe. de la rue*)  
 Facsimile: Barksdale, *Printed*, pp. 66–67 (from 1504<sup>2</sup>)  
 3. B-Br, 228, No.10, 11v–12r (Anon.) • B-Br, 11239, No.12, 18v–20r (Anon.) • CH-Bu, EX.1–4, No.110 (*Pirson*) • CH-SGs, 463 (Entered only in the index. *Petrus de La Rue*) • I-Bc, Q17, No.48, 53v–54r (*Pe de la Rue* [with a rebus]) • I-Fc, 2442, No.42, 75v–76v (*Pe de la Rue* [with a rebus]. á3) • I-Rvat, 11953, No.7, 7r–7v (*P. de la Rue*)  
 4. Blume, *Josquin*, No.11 • Hewitt, *Odhecaton*, 252–54 • Maldeghem, *Trésor, profane*, XXI (1885), No.6 • Picker, *Chanson*, 211–14  
 Intabulation: keyboard  
 3. CH-SGs, 530, 75v–76r (Anon.)
- Pour quoy tant** **La Rue** 4vv  
 1. **12**, No.31 (Anon.)  
 3. B-Br, 11239, No.14, 21r (Anon. Incomplete) • I-Fc, 2439, No.9, 10v–11r (*Rue: Perison* in index)  
 4. Newton, *Florence*, ii, 28–30 • Picker, *Chanson*, 440–43
- Prennez sur moy** **Ockeghem** 3 ex 1v  
 1. **12**, No.139 (*Okenghem*)  
 2. Heyden 1537, p. 34 (*Okenghem. Headed Exemplum cantus ficti, sive bmoillis iste fuerit, hduri. Fuga trium vocum, in Epidiatessaron, post perfectum tempus.*) • Heyden 1540, p. 39 (*Okeghem. Headed Fuga trium vocum in Epidiatessaron post perfectum tempus*) • 1547<sup>1</sup>, p. 454 (*Okenheim. Headed Fuga trium vocum in epidiatessaron*) • Faber 1553, pp. 152–53 (*Okeghem. Headed Fuga trium partium*) • Wilphlingseder 1563, pp. 57–63 (*Okenheimius. Headed Fugra trium vocum in Epidiatessaron cum Resolutione*) • 1590<sup>30</sup>, No.XV (*Okenhemius. Headed Fuga trium vocum in epidiatessaron*)  
 3. DK-Kk, 291, 40v (Anon.) • F-Dm, 517, 1r (listed in the index but now missing)  
 Intarsia: Mantua, Palazzo ducale, Studiolo d’Isabella d’Este (*Jo. Okenghem*)  
 4. Ambros, *Geschichte*, 18–19 • Bockholdt, “Französische”, 161–65 • Disertori, *Frottole*, 122–23 • Droz, Thibault, Rokseth, *Chansonniers*, 1–2 • Fallows, “Prenez” • Glareanus, *Dodecachordon*, ii, 532–33 • Heyden, *De arte canendi*, 52 • Jeppesen, *Kopenhagener*, 62–63 • Levitan, “Ockeghem” • Ockeghem, *Complete Works*, iii, 80 • Reese, “Intarsie”, 85–85 • Scherliess, *Musikalische Noten*, 79–81  
 This work has often been transcribed as an example of musical ingenuity. A more complete list of editions since the later 18th-century can be found in Ockeghem, *Collected*, iii, lxxxvii–lxxxviii  
 Literature: Dahlhaus, “Ockeghems” • Fallows, “Prenez” • Levitan, “Ockeghem” • Reese, “Intarsie” • Scherliess, *Musikalische Noten*
- Prestes le moy** **Japart** 4vv  
 1. **12**, No.76 (*Jo. Japart*)
- Puisque de vous** [Anon.] 3vv  
 1. **1**, No.82 (Anon in the index. These folios in the unique surviving copy are of the second edition) • **5**, No.82 (Anon.) • **14**, No.91 (Anon.)  
 4. Hewitt, *Odhecaton*, 405–406

- Quant vostre ymage** [Anon.] 4vv  
 1. **12**, No.65 (Anon.)
- Que vous madame / In pace in idipsum** **Josquin** 4vv  
 (Agricola)  
 1. **12**, No.80 (*Agricola*)  
 The following sources are à3:  
 2. 1542<sup>8</sup>, No.25 (*Alexander Agricola*. Text 2)  
 3. B-Br, 11239, No.22, 31v-32r (Anon. Text 2) • CH-SGs, 463, No.31 (Anon. Text 2. Headed *Hypoionicus*) • E-SE, s.s., No.105, 171v (*Josquin des Pres*. Incipit 2) • F-Pn, 1597, 45v-46r (Anon. Both texts) • GB-Lbl, Roy.20.A.xvi, No.24, 30v-31r (*Josquin*. Both texts) • I-Bc, Q17, No.31, 35v-36r (*Josquin*. Text 2) • I-Fn, 178, No.47, 51v-52r (*Josquin*. Text 2) • I-Fn, 229, No.44, 43v-44r (*Josquin*. Text 2) • I-Rc, 2856, No.89, 114v-115r (*Joskin*. Text 2) • I-Rvat, C.G.XIII.27, No.11, 18v-19r (*Josquin*. Text 2) • PL-Wu, 58, 60v (Anon.) • US-Wc, Wolffheim, 89v-90r (Anon. Text 2)  
 4. *Agricola*, *Opera Omnia*, v, 128-29 • Bessler, *Capella*, i, 22-23 • Brown, *Florentine*, music volume, 87-89 • Josquin, *Werken*, Wereldlijke, No.47 • Litterick, *Manuscript*, 275-77 • Maldeghem, *Trésor*, Religeuse, XIX, 6 • *New Josquin Edition*, xxvii, 33 • Noblitt, *Tricinia*, pp. 78-79 • Picker, *Chanson*, 461-63 • Shipp, *Chansonnier*, 420-23 • Wolff, *Chansonnier*, ii, 308-11  
 Intabulation: keyboard  
 2. Baena 1540, No.30, 25r-26r (*Josquin*)  
 3. CH-Bu, F.IX.22, 2r (*Heinricue Yzaack*)  
 Intabulation: lute  
 1. **34**, No.33 (*Francesco Spinacino*. Titled *In pace*)  
 4. Schmidt, *Spinacino*, ii, 289-92  
 Comments: Lerner, in *Agricola*, *Opera Omnia*, v, p. xcvi, suggests that perhaps the fourth voice found in Petrucci's version was composed by *Agricola*
- Qui veut iouer de la queue** [Anon.] 4vv  
 1. **12**, No.20 (Anon.)  
 3. I-Fc, 2442, No.39, 70v-72v (*Henricus Morinensis*)
- Revelies vous** [Anon.] 4vv  
 1. **2**, No.9 (Anon.) • **10**, No.9 (Anon.)  
 2. 50 *Carmina* (1513), No.9 (Anon.) • [1535]<sup>14</sup>, i, No.19 (Anon.)  
 3. D-Rp, C.120, No.7, pp. 18-19 (Anon.)  
 Monophonic version: F-Pn, 12744, No.138 (Anon.)  
 4. Brown, *Theatrical*, 164-67 • Hewitt, *Canti B*, 120-23
- Revenez tous regretz**  
 See Latin texts: **Quis det ut veniat** **Agricola** 4vv
- Robert**  
 See **Jay bien huer** **Agricola** 3vv
- Rosa playsant** **Philippon** 4vv  
 (Caron / Dusart)  
 1. **12**, No.96 (*Philippon*)  
 3. D-LEu, 1494, 169v (Anon. Text *Ave rex regum ditissime*) • F-Pn, 15123, 185v (Anon.) • I-Bc, Q16, No.112, 130v-131r (Anon.) • I-Fn, 229, No.219, 236v-237r (*Caron*. à3) • I-Rc, 2856, No.74, 93v-95r (*Jo. Dusart*. à3)

4. Brown, *Florentine*, music volume, 508–10 • Caron, *Oeuvres*, ii, 192 • Gerber, *Mensural-kodex*, xxxiii, 223 • Smijers, *Van Ockeghem*, 62 • Wolff, *Chansonnier*, ii, 255–58

**Royne de fleurs** **Agricola** 3vv

1. **1**, No.55 (*Alexander*) • **5**, No.55 (*Alexander*) • **14**, No.55 (*Alexander*)  
 3. F-Pn, 1597, 41v-42r (Anon.) • GB-Lbl, Roy.20.A.xvi, No.20, 26v-27r (Anon.) • I-Fn, 229, No.224, 241v-242r (Anon. Texted *Cest vous*)  
 Monophonic version: F-Pn, 9346, No.4 (Anon.)  
 4. Agricola, *Opera Omnia*, v, 11–13 • Brown, *Florentine*, music volume, 523–26 • Hewitt, *Odhecaton*, 337–38 • Litterick, *Manuscript*, 266–68

**Royne du ciel** **Compère** 4vv

1. **12**, No.77 (*Compere*)  
 4. Compère, *Opera Omnia*, v

**Royne du ciel / Regina celi** **Compère** 3vv

1. **1**, No.84 (Incipit *Roy de ciel*, anon. in the index. These folios in the unique surviving copy are of the second edition • **5**, No.84 (*Compere*) • **14**, No.84 (*Compere*)  
 3. I-Bc, Q17, No.6, 6v-7r (*Prioris*) • I-Fn, Panc.27, No.111, 77r (*Compere*. Texted *Regina celi*)  
 4. Compère, *Opera Omnia*, v • Hewitt, *Odhecaton*, 395–96

**Rubinet**

See **Ha traitre amours** **Stockhem** 3vv

**S'elle m'amera**

See **Petite camusete** **Ockeghem** 4vv

**Se congie pris** **Agricola** 4vv

1. **12**, No.24 (Anon.)  
 3. CH-SGs, 461, pp. 62–63 (Anon. Untexted) • F-Pn, 1597, 30v-31r (Anon.) • I-Fc, 2439, No.69, 76v-78r (*Allexander*) • I-Tn, I.27, No.4, 9v-10r (Anon.)  
 Monophonic version: F-Pn, 12744, 35v-36r (Anon.)  
 4. Agricola, *Opera Omnia*, v, 1–3

**Se congie pris** **Japart** 4vv

1. **1**, No.22 (*Japart*) • **5**, No.22 (*Japart*) • **14**, No.22 (*Japart*)  
 Monophonic version: F-Pn, 12744, 30v (Anon.)  
 4. Boer, *Chansonvormen*, No.7 • Hewitt, *Odhecaton*, 267–69

**Se jay requis** **Ghiselin** 3vv

1. **12**, No.132 (*Ghiselin*)  
 2. 1538<sup>9</sup>, No.64, 11r (MS attribution in the copy at D-Ju: *Jo. Ghiselin*. MS incipit in both copies: *Vostre a iamais*)  
 3. D-Mbs, 1516, No.126  
 4. Ghiselin, *Opera Omnia*, iv, 18–19 • Mönkemeyer, *Formschneyder*, ii, p. 94 • Whisler, “Munich”

**Se je fay bien** **Agricola** 3vv

3. I-Fn, 178, No.55, 59v-60r (*Alexander*) • I-Fn, 229, No.81, 82v-83r (*Alexander Agricola*) • I-Fr, 2794, No.45, 52v-53r (Anon.) • I-Rvat, C.G.XIII.27, No.68, 82v-83r (*Agricola*)  
 4. Agricola, *Opera Omnia*, v, 35 • Brown, *Florentine*, music volume, No.81 • Jones, *First*, ii, 266–67  
 Intabulation: lute  
 1. **34**, No.30 (*Francesco Spinacino*. Incipit *Si fais viey*)  
 4. Schmidt, *Spinacino*, ii, 276–78



- Se mieulx ne vient damours** **Agricola** 3vv  
 1. **12**, No.128 (*Agricola*)  
 3. F-Pn, 1597, 31v-32r (Anon.) • GB-Ob, 831, 261r (Anon. Incomplete) • I-Fc, 2439, No.57, 62v-63r (*Allexander*)  
 4. *Agricola Opera Omnia*, v, 32-34 • Newton, *Florence*, ii, 183-185
- Se mieulx [ne vient damours]** **Compère** 3vv  
 1. **1**, No.51. (Anon in the index. These folios lacking in the unique copy) • **5**, No.51 (*Compere*) • **14**, No.51 (*Compere*)  
 2. [c.1535]<sup>14</sup>, iii, 65 (Anon.)  
 3. CH-SGs, 461, pp. 86-87 (*Compere*) • CH-SGs, 463 (Listed in the index: *Compere*)  
 4. *Compère, Opera Omnia*, • Hewitt, *Odhecaton*, 329-30
- Se suis trop ionnette** **Raulin** 4vv  
 1. **2**, No.6 (Anon.) • **10**, No.6 (Anon.)  
 2. *50 Carmina* (1513), No.6 (Anon.)  
 3. I-Fn, 176, No.73, 111v-113r (*Raulin*)  
 4. Cauchie, "Odhecaton", 150-52 • Hewitt, *Canti B*, 111-13  
 Monophonic version: F-Pn, 12744, 17r (Anon.)
- Se vous voulez**  
 See **Je vous empire** **Agricola** 3vv
- Serviteur soye** **Stockem** 4vv  
 1. **12**, No.91 (*Jo. Sthoken*)  
 3. I-Fn, 229, No.153, 159v-160r (Text *Hellas dame*)  
 4. Brown, *Florentine*, music volume, 328-30
- Si a tort on ma blamee** [Anon.] 3vv  
 1. **1**, No.70 (Anon.) • **5**, No.70 (Anon.) • **14**, No.70 (Anon.)  
 3. US-Wc, Laborde, 108v-109r (Anon.)  
 4. Boer, *Chansonvormen*, No.4 • Hewitt, *Odhecaton*, 369
- Si fais vief**  
 See **Se je fay bien** **Agricola** 3vv
- Si je fet un cop apree**  
 See **Tan bien mi son pensa** **Japart** 4vv
- Si je vo un chop apree**  
 See **Tan bien mi son pensa** **Japart** 4vv
- Sil vous playsist** **Regis** 4vv  
 1. **12**, No.93 (*Jo. Regis*)  
 3. F-Pn, 2973, 20v (Anon.) • I-Fn, 229, No.102, 104v-105r (*Joannes Regis. à3. Text incipit Si vous plait*)  
 4. Brown, *Florentine*, music volume, 206-208 • Regis, *Opera Omnia*, ii, 62 • Thibault and Fallows, *Chansonnier*
- Sil ya compaignon en la compagni**  
 Contra of **Une filleresse** **Busnoys** 4vv
- Sur le pont davignon** [Anon.] 4vv  
 1. **12**, No.45 (Anon.)  
 4. Christoffersen, *French*, i, 172-74
- Tan bien mi son pensa** **Japart** 4vv  
 1. **1**, No.34 (*Japart*) • **5**, No.34 (*Japart*) • **14**, No.34 (*Japart*)

3. F-Pn, 1817, No.15, 16 $\nu$  (Anon. Texted *Si je fet un cop apree*) • I-Bc, Q17, No.71, 78 $\nu$ , incomplete (Anon.) • I-CT, 95–96, No.15, 13 $\nu$ –14 $r$  (Anon. Texted *Si je vo un chop apree*)  
 4. Hewitt, *Odhecaton*, 292–93

<b>Tant ha bon oeul</b>	<b>Compère</b>	3vv
1. <b>1</b> , No.68 ( <i>Compere</i> ) • <b>5</b> , No.68 ( <i>Compere</i> ) • <b>14</b> , No.68 ( <i>Compere</i> )		
3. I-VEcap, DCCLVII, No.14, 13 $\nu$ –14 $r$ (Anon. Textless)		
4. Compère, <i>Opera Omnia</i> , v, • Hewitt, <i>Odhecaton</i> , 364–65		

<b>Tant que nostre argent durra</b>	<b>Obrecht</b>	4vv
1. <b>12</b> , No.4 ( <i>Ja. Obrecht</i> )		
3. D-Mbs, 1516, No.1 (Anon.) • I-Fc, 2442, No.54, 94 $r$ –95 $r$ ( <i>Obrecht</i> )		
4. Obrecht, <i>Werken</i> , vii, 36–38 • Whisler, <i>Munich</i>		

<b>Tant que nostre argent dure</b>	<b>Japart</b>	4vv
Bassus of <b>Amour fait mult</b>		

<b>Tart ara</b>	<b>Isaac</b>	3vv
1. <b>12</b> , No.115 ( <i>Yzac</i> )		
4. Isaac, <i>Wétiliche</i> , 107–108		
Intabulations: lute		
2. 1536 <sup>13</sup> = N522, No.18, G3 $r$ –H1 $r$ ( <i>Henricus Isaac</i> . H. Newsidler)		
3. A-Wn, 19286, 1 $\nu$ –3 $r$ ( <i>Henricus Isaac</i> )		

<b>Tart ara</b>	<b>Molinet</b>	4vv
1. <b>12</b> , No.98 ( <i>Molinet</i> )		
3. DK-Kk, 291, 8 $\nu$ –9 $r$ (Anon.) • F-Dm, 517, 82 $\nu$ –84 $r$ (Anon.) • F-Pc, 57, 78 $\nu$ –79 $r$ (Anon.) • US-Wc, Laborde, 138 $\nu$ –139 $r$ (Anon.)		
The following sources are à3: F-Pn, 15123, 66 $\nu$ –67 $r$ (Anon.) • F-Pn, 4379, No.32, e8 $\nu$ –9 $r$ /7 $\nu$ –8 $r$ (Anon.) • I-Fn, 178, No.46, 50 $\nu$ –51 $r$ (Anon.) • I-Fr, 2356, No.60, 75 $\nu$ –76 $r$ (Anon.) • I-MC, 871, No.123, 141 $\nu$ –142 $r$ (Anon.) • I-Rc, 2856, No.81, 106 $\nu$ –107 $r$ ( <i>Molinet</i> ) • I-Rvat, C.G.XIII.27, No.79, 93 $\nu$ –94 $r$ ( <i>Molinet</i> )		
4. Droz, Thibault, “Poètes,” 60 • Isaac, <i>Wétilicher</i> , • Jeppesen, <i>Kopenhagener</i> , 12–13 • Moerk, <i>Seville</i> , ii, 80–81 • Pope and Kanazawa, <i>Montecassino</i> , 489–93 • Wolff, <i>Chansonnier</i> , ii, 280–83		

<b>Tous les regrets</b>	[Anon.]	3vv
	(?Ockeghem)	
1. <b>12</b> , No.136 (Anon.)		
4. Picker, “More”, 97–101		
Comments: Picker, “More”, 86, suggests that this may be the work of Ockeghem		

<b>Tous les regres</b>	<b>La Rue</b>	4vv
	(Josquin)	
1. <b>2</b> , No.22 ( <i>Pe.de.la rue</i> ) • <b>10</b> , No.22 ( <i>Pe. de larue</i> )		
2. 50 <i>Carmina</i> (1513), No.22 ( <i>Pe de la rue</i> )		
3. A-Wn, 18810, No.63 ( <i>Petri.de.la.Rue</i> ) • B-Br, 228, No.2, 3 $\nu$ –4 $r$ (Anon.) • B-Br, 11239, No.6, 9 $\nu$ –11 $r$ ( <i>de la Rue</i> ) • CH-Bu, EX.1–4, No.109 ( <i>Pirson alias Pe. de la Rue.</i> ) • D-Rp, C.120, No.67, pp. 264–265 ( <i>Josquin</i> ) • I-Fc, 2442, No.43, 76 $\nu$ –77 $r$ ( <i>P. de la Rue</i> ) • I-Rvat, 11953, No.9, 8 $\nu$ –9 $r$ ( <i>Rue</i> )		
4. Hewitt, <i>Canti B</i> , 153–55 • Josquin, <i>Werken</i> , Wereldlijke, • Maldeghem, <i>Trésor</i> , profane, XX (1884), 16–17 • Picker, <i>Chanson</i> , 180–83		
Intabulation: organ		

3. D-B, 40026 (Anon.)

Comments: Kreider, "Works", attributed this to La Rue

- Tout a par moy** **Agricola** 4vv  
*2/ Faisans regres*  
 1. **12**, No.12 (*Agricola*)  
 3. D-As, 142a, No.54, 51v-53r (Anon.) • I-Fc, 2439, No.5, 5v-7r (*Allexander*)  
 4. *Agricola, Opera Omnia*, v, 92-95 • Josquin, *Werken*, Missen • Smijers, *Van Ockeghem*  
 Comments: Based on the tenor of Frye's chanson
- Tres douce fillete** [Anon.] 4vv  
*2/ Tres douce fillete*  
 1. **12**, No.19 (Anon.)  
 3. I-Fn, 164-67, No.55, 66r-67r (Anon.)
- Tres doux regart** [Anon.] 4vv  
 1. **12**, No.89 (Anon.)  
 3. I-Fn, 229, No.1, IIIIv-1r (*Jannes Martini*. à3. Untexted)  
 4. Brown, *Florentine*, music volume, 1-2 • Martini, *Secular*, 73-75
- Une filleresse / Vostre amour / Sil ya compaignon** **Busnoys** 4vv  
 1. **12**, No.70 (Anon.)  
 3. I-Fn, 229, No.62, 63v-64r (*Busnoys*. First incipit only. Pitched a fifth higher)  
 4. Brown, *Florentine*, music volume, 126-28
- Una maistresse** **Brumel** 3vv  
 1. **12**, No.130 (*Brumel*)  
 3. D-Mbs, 1516, No.124 (Anon.)  
 4. Brumel, *Opera Omnia* vi, 102-103 • Whisler, "Munich"  
 Intabulation: lute  
 1. **33**, No.6, 9r-10r (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 20-23
- Una musique de buscgaya** **Josquin** 4 ex 3vv  
 1. **12**, No.106 (*Josquin*. Rubric *Quiescit que super me volat Venit post me qui in puncto clamat*)  
 3. E-Sc, 5-I-43, No.138, p3v-4r/113v-114r (Anon. Untexted) • F-Pn, 1817, No.33 (Anon. Incipit *Une*) • I-Bc, Q17, No.69, 75v-76r (*Josquin*) • I-Bc, Q18, No.73, 74v-75r (Anon.) • I-CT, 95-96, No.33, 30r-30v (Anon. Incipit *Une*) • I-Fn, 178, No.12, 16v-17r (*Josquin*. Rubric *Quiescit qui super me volat post venit que ante me factus est*) • I-Fn, 229, No.145, 149v-150r (*Josquin*. Rubric *Quiescit qui super me volat Post me venit qui in puncto clamat*) • I-Rc, 2856, No.67, 86r (*Josquin de pres*. Rubric *Quiescit qui super me volat venit post me qui in puncto clamat*) • I-Rvat, C.G.XIII.27, No.25, 34v-35r (*Josquin*. Rubric *Quiescit qui super me volat Qui in puncto clamat*)  
 Monophonic version: F-Pn, 12744. 5v (Anon.)  
 4. Brown, *Florentine*, music volume, 302-303 • Josquin, *Werken*, Missen x, 119 • Josquin, *Werken*, Wereldlijke, iv, 5 • Moerk, *Seville*, ii, 347-348 • Wolff, *Chansonnier*, ii, 231-34 •  
 Comments: The basis for masses by Isaac and Josquin, the latter also printed by Petrucci
- Une petite aquince** [Anon.] 4vv  
 1. **12**, No.18 (Anon.)
- Unne playsante fillete** **Compère** 4vv  
 1. **12**, No.6 (*Compere*)

3. F-Pn, 1817, No.3 (Anon.) • I-CT, 95–96, No.3, 2v–3v (Anon.) • I-Fc, 2442, No.31, 56v–58r (*Loyset Compere*) • I-Fn, 164–167, No.69, 83v–84v (Anon.)

4. Compère, *Opera Omnia*,

**Ung franc archier** [Anon.] 4vv

1. 12, No.26 (Anon.)

4. Weckerlin, *Chanson*, 65–69

**Ung franc archier** **Compère** 4vv

1. 1, No.28 (*Compere*. The following folio is lacking in the unique surviving copy) • 5, No.28 (*Comper*) • 14, No.28 (*Compere*)

3. CH-Bu, EX.5–9, No.7 (Anon. Text *Ong franck*) • I-Fn, 229, No.168, 176v–177r (Anon.)

4. Brown, *Florentine*, music volume, 373–76 • Compère, *Opera Omnia*, v, 57 • Hewitt, *Odhecaton*, 279–80

Intabulation: keyboard

1. CH-SGs, 530, No.78 (Anon. Incipit *Nunc franc*)

**Veci la danse barbari** **Vacqueras** 4vv  
(Compère)

1. 2, No.23 (*Vaqueras.*) • 10, No.23 (*Vaqueras.*)

2. 50 *Carmina* (1513), No.23 (*Vaqueras*)

3. E-SE, s.s., No.56, 125v–126r (*Loysette Compere*) • I-Fn 107<sup>bis</sup>, No.15, 14v–15r (Anon. Headed *Vexilla danse barbare*)

4. Brown, *Theatrical*, 178–80 • Hewitt, *Canti B*, 156–58 • Vaqueras, *Opera Omnia*

Literature: Noblitt, “Problems”

**Venis regrets** **Compère** 3vv

1. 1, No.53 (*Compere*) • 5, No.53 (*Compere*) • 14, No.53 (*Compere*)

3. B-Br, 11239, No.2, 4v–6r (*Compere*) • B-Br, IV.90, 5v–7r (Anon.) • B-Tv, 94, 5v–7r (Anon.) • CH-SGs, 462, 39v–40r (Anon.) • D-Z, LXXVIII,3, No.16 (Anon. Untexted) • DK-Kk, 1848, pp. 124–25 (Anon.) • I-Bc, Q17, No.27, 31v–32r. (*Loyset Compere*) • I-Fn, 117, No.29, 31v–32r (Anon.)

4. Compère, *Opera Omnia*, • Geering and Trümpy, *Liederbuch* • Hewitt, *Odhecaton*, 333–34 • Maldeghem, *Trésor, profane*, XIII (1877), No.11 • Picker, *Chanson*, 419–421

**Venus tu ma pris** **de Orto** 3vv

1. 1, No.88 (Anon in the index. These folios in the only extant copy are of the second edition) • 5, No.88 (*De Orto*) • 14, No.88 (*De Orto*)

4. Hewitt, *Odhecaton*, 401–402

**Verginorette savoisienne**

See **Bergerette savoyenne**

**Josquin** 4vv

**Vive le roy** **Josquin** 4vv

1. 12, No.110 (*Josquin*. Rubric for the tenor: *Vive le roy Fingito vocales modulis apteque subinde Vocibus his vulgi nascitur unde tenor Non vario pergit cur satiumque secundam Subushit ad primum per tetracorda modum*)

4. Josquin, *Werken*, Wereldlijke, ii, 53

**Vivre ou mourir** [Anon.] 4vv

1. 12, No.103 (Anon.)

3. D-Mbs, 1516

3. Whisler, “Munich”

**Vostre a iamays / Je nay dueul** **Ghiselin** 3vv

1. 12, No.131 (*Ghiselin*)

2. 1538<sup>o</sup>, No.62, H4v (Anon. Untexted)
3. CH-SGs, 463, No.51 (Anon. Texted *Nostre iamais*) • D-Mbs, 1516, No.125 (Anon.)
4. Ghiselin, *Opera Omnia*, iv, 16–18 • Mönkemeyer, *Formschneyder*, ii, p.92 • Whisler, “Munich”

Intabulations: lute

1. 33, No.7 (*Francesco Spinacino*. In the index, this is titled *Vostre a maistres*)
2. 1536<sup>13</sup> = N522, No.11, E1r-1v (*Ghiselin*. H. Newsidler)
4. Schmidt, *Spinacino*, ii, 23–26

### Vostre a jamais

See **Se jay requis** **Ghiselin** 3vv

### Vostre a maistres

See **Vostre a iamays** **Ghiselin** 3vv

### Vostre amour

See **Missa Charge de deul: Christe** **Isaac** 3vv

Tenor of **Une filleresse** [Anon.] 4vv

### Vostre bargerenette

**Compère** 4vv

1. 1, No.41 (*Comperè*) • 5, No.41 (*Comperè*) • 14, No.41 (*Comperè*)
3. F-Pn, 1817, No.7. (Anon.) • I-Bc, Q17, No.60, 65v-66r (*Loyset Comperè*) • I-CT, 95–96, No.7, 6r-7r (Anon.) • I-Fn, 178, No.68, 73v-74r (*Loyset Comperè*) • I-Rvat, C.G.XIII.27, No.37, 48v-49r (Anon.)
4. Compère, *Opera Omnia*, v, 61–62 • Hewitt, *Odhecaton*, 309–10

### Vous dont fortune

**Ghiselin** 3vv

1. 12, No.135 (Anon.)
3. I-Rc, 2856, No.105, 134v-136r (*Jo. Ghiselin*. Incipit *Las mi lares*)
4. Ghiselin, *Opera Omnia* • Wolff, *Chansonnier*, ii, 364–70

### Vray dieu

Tenor of **Por quoy je ne puis dire** **Stockhem** 4vv

### Vray Dieu damours / Sancte iouanes

**Japart** 5vv

### baptista / Ora pro nobis

1. 12, No.74 (*Jo. Japart*)
4. Compère, *Opera Omnia*

### Vray Dieu qui me confortera

**Bruhier** 4vv

1. 2, No.4 (Anon.) • 10, No.4 (Anon.)
  2. 50 *Carmina* (1513), No.4 (Anon.)
  3. B-Br, 11239, No.10, 15v-17r (*A Bruhier*) • I-Rvat, 11953, No.12, 10v-11v (Anon.) • S-Uu, 76a, No.47, 46v-47r (Anon. Headed *He Dieu . . .*)
- Monophonic version: F-Pn, 9346, No.57 (Anon.) • F-Pn, 12744, 83v (Anon.)
4. Hewitt, *Canti B*, 105–107 • Picker, *Chanson*, 430–33

### Vray Dieu que pene

See **E vray dieu que payne** **Compère** 4vv

*Dutch and German Texts***Andernaken**See **Tandernaken****De tusch in busch**See **Tmeiskein was jongk****Obrecht** 4vv**Der seyden schwantz**See **Helas que poura devenir****Caron** 4vv**Des mayen lust**See **Helas que poura devenir****Caron** 4vv**En vroelic**

[Anon.] 4vv

1. **12**, No.108 (Anon.)

3. D-Mbs, 1516

4. Lenaerts, *Nederlandse*, p. (12) • Taruskin, *Een vrolic* • Whisler, "Munich"**Es sas ain Meitschi**See **Tsat een meskin****Obrecht** 4vv**Hab mich lieb**See **Par ung jour de matinee****Isaac** 4vv**Helas hic moet my liden****Ghiselin** 3vv1. **12**, No.134 (*Ghiselin*.)

3. D-Mbs, 1516, No.122 (Anon.)

4. Ghiselin, *Collected Works*, iv, 27–28 • Lenaerts, *Nederlandse*, p. (20) • Whisler, "Munich"**Ich byn zo elend**

[Anon.] 4vv

1. **12**, No.41 (Anon.)4. Lenaerts, *Nederlandse*, p. (10).**In minen syn**See **Le second jour davril****Busnois** 4vv**Linken van beueren**

[Anon.] 4vv

1. **12**, No.109 (Anon. Index reads *Lykken van beueren*)

3. D-Mbs, 1516, No.7

3. Lenaerts, *Nederlandse*, p. (13) • Whisler, "Munich"**Maule met**see **Vavilment****Obrecht** 4vv**Meschin che fuis secretament**See **Mais que ce fust****Compère** 3vv**Meskin es hu****Obrecht** 4vv1. **1**, No.96 (Anon. in the index. This folio lacking in the unique surviving copy) • **5**, No.96 (Anon.) • **14**, No.96 (Anon.)3. CH-SGs, 463 (*Obrecht*. Listed in the index, but apparently not entered in the manuscript.) • E-SE, s.s., No.65, 134v (*Jacobus Hobrecht*. Additional incipit in the Tenor, *Wat heb dier mo te doene*) • I-Fn, 229, No.170, 179v-180r (*Jacobus Obrech*. Untexted) • I-Fn, 178, No.71, 76v-77r (*Jacobus Obret*. Texted *Adiu adiu*) • I-Fn, Panc.27, No.105, 72v (Anon. á3)4. Ambros, *Geschichte*, v, 34 • Brown, *Florentine*, music volume, 383–84 • Hewitt, *Odhecaton*, 421 • Obrecht, *Werken*, vii, 1–2

Intabulation: keyboard

3. CH-SGs, 530, No.103 (Anon.)

**Myn hert heeft altyt****La Rue**

4vv

(Obrecht)

1. **12**, No.10 (*De la rue.*)
2. [c1535]<sup>14</sup>, ii, No.11 (Anon. Texted *Myn hert heft*) • 1538<sup>9</sup>, No.41 (Anon.)
3. B-Br, 228, No.15, 16v-17r (Anon. Texted *Mijn hert altyt heeft*) • B-Br, IV.90, No.22, 29r-29v, incomplete (Anon. Texted *Myn hert heeft altyt*) • B-Br, IV.1274, No.11, 17r-18r, incomplete (Anon.) • B-Tv, 94, No.22, 29v-30r (Anon.) • CH-SGs, 463, No.73, 24r and 84r (*Jacobus Obrecht. Texted Min hertz tut. Headed Hypoaeolius, idest secundus superior seu decimus*) • D-Mbs, 1516, No.8 (Anon.) • D-Urch, 237a-d, (Anon. Transposed down a fifth) • F-CA, 125-28, No.52 (Anon. Texted *Mijn hert heft*) • I-Fc, 2439, No.13, 14v-15r (*Rue. Texted Myn hetz altyt*) • I-Rvat, 11953, No.11, 10r-10v (Anon. Text incipit *Mein herz alzit*. Transposed down a fifth) • D-Bga, 7, D1r (Anon.)
4. Maldeghem, *Tresor*, profane, XI (1875), No.14 • Maldeghem, *Tresor*, profane, XXI (1885), No.21 • Mönkemeyer, *Formschneyder*, i, 64-65 • Newton, *Florence*, ii, 39-41 • Obrecht, *Werken*, vii, 65-67 • Picker, *Chanson*, 229-32 • Smijers, *Van Oekeghem*

Comments: The basis for a mass by Gascongne

Literature: Schreurs, "Mijn hert"

Intabulation: lute

2. J687 (1523), No.32, 44v (*Obrecht. Judenkünig*) • 1536<sup>13</sup> = N522, Ff1r (Anon. H. News-idler)

**Myn morghen ghaf**

[Anon.]

4vv

1. **2**, No.18 (Anon.) • **10**, No.18 (Anon.)
2. 50 *Carmina* (1513), No.18 (Anon.) • [c.1535]<sup>14</sup>, i, No.28 (Anon.)
3. I-Bc, Q18, No.87, 88v-89r (Anon.) • I-Rvat, 11953, No.19, 17r-17v (Anon. Untexted)
4. Hewitt, *Canti B*, 143-145 • Lenaerts, *Nederlandse*, pp. (5)-(6)

**O men potauer yoye**See **Coment peult****Josquin**

4 ex 3vv

**O Venus bant**

[Anon.]

4vv

1. **12**, No.8, 12v-14r (Anon.)
4. Lenaerts, *Nederlandse*, p. (7) • Taruskin, *O Venus bant*

**O Venus bant****Weerbeke**

3vv

(Josquin)

1. **1**, No.78, 85 (Anon. in index. These folios in the unique surviving copy are of the second edition) • **5**, No.78 (*Josquin*) • **14**, No.78 (*Josquin*)
3. CH-SGs, 463, No.48, 18v (*Iosquimus Pratensis. Headed Mixolydius, idest septimus*) • D-Mbs, 3154, 53v (Anon.) • E-Sc, 5-I-43, No.164, 15v-6r/135v-136r (*Gaspar*)
4. Hewitt, *Odhecaton*, 383-84 • Moerk, *Seville*, ii, 404-405 • van Duyse, *Eenstemmig*, 165 • Taruskin, *O Venus*

Intabulation: lute

1. **33**, No.14 (*Francesco Spinacino*)
4. Schmidt, *Spinacino*, ii, 64-65 • Taruskin, *O Venus*

**Rompeltier****Obrecht**

4vv

1. **1**, No.25 (*Ja. Obrecht*) • **5**, No.25 (Anon.) • **14**, No.25 (Anon.)
3. I-Fn, 121, No.3, 3v-4r (Anon.)
4. Hewitt, *Odhecaton*, 274 • Obrecht, *Werken*, vii, 2-3

Literature: Blackburn, "Carnival", 139-41

- Tandernaken** **Agricola** 3vv
1. **12**, No.120 (*Agricola*)
  2. 1538<sup>9</sup>, No.99, N3r (*Alexander Agricola*. Incipit *Tō andernaken up dem Ryn*)
  3. E-SE, s.s., No.86, 161v-162r (*Alexander Agricola*. Texted *Tandernaken al up den Rijn*) Finck 1556
  4. Agricola, *Opera Omnia*, v, 99-101 • Disertori, *Frottole*, 193-200 • Gombosi, *Obrecht*, No.25 • Mönkemeyer, *Formschneyder*, ii, 144-45 • Taruskin, *T'Andernaken*
- Intabulation: lute
1. **34**, No.5 (*Francesco Spinacino*)
  2. 1536<sup>13</sup> = N522, No.26, O2v (*Alex.Agricola*. H. Newsidler. titled *Ander nacken up dem Rhin*)
  4. Disertori, *Frottole*, 193-200 • Schmidt, *Spinacino*, ii, 175-80
- Tandernaken** **Lapicida** 3vv
1. **12**, No.126 (*Lapicide*)
  4. Lenaerts, *Nederlandse*, p. (14) • Nowak & Koczirz, *Gesellschaftslied*, p. 52 • Taruskin, *T'Andernaken*
- Intabulations: lute
2. RISM 1536<sup>12</sup> = N521, No.24, h4v-13r (Anon. H. Newsidler)
- Tandernaken** **Obrecht** 3vv
1. **1**, No.69 (*Obrecht*) • **5**, No.69 (*Obrecht*) • **14**, No.69 (*Obrecht*)
  3. CH-SGs, 463, No.52, 19v (*Iacobus Obrecht*. Texted *Andernacken ligt ab dem Rhin*. Headed *Aeolius, idest nonus, seu primus superior*) • D-Z, LXXVIII,3, No.8 (Anon. Untexted)
  4. Hewitt, *Odhecaton*, 366-68 • Obrecht, *Werken*, vii, 3-7 • Taruskin, *T'andernaken*, 11-13 • van Duyse, "Oude", p. 1050
- Intabulations: lute
2. G1623 (1533), No.29, 33v-36v (Anon. Gerle. Titled *Der alt Tandernack*) • 1536<sup>13</sup> = N522, No.25, N3r-O1v (*Ja. Obrecht*. H. Newsidler. Titled *Ander nacken up dem Rhin*)
- Comments: Bonda, "Tandernaken," 66, maintains that this was composed in the north.
- Tmeiskin was jongk** **Isaac** 4vv  
(Japart, Obrecht)
1. **1**, No.27 (*Isac*) • **5**, No.27 (Anon.) • **14**, No.27 (Anon.)
  3. CH-SGs, 463 (Entered in the index. Anon) • E-SE, s.s., No.36, 103r (*Jacobus Hobrecht*) • GB-Lbl, Add.35087, 52v-53r (Anon. à3) • I-Bc, Q17, No.63, 68v-69r (Anon. Texted *De tous in busc*) • I-Fn, 229, No.156, 162v-163r (Anon. Untexted) • I-Fn, 107<sup>bis</sup>, No.5, 4v-5r (Anon. Texted *De tusch in busch*) • I-Fn, 178, No.70, 75v-76r (*Japart*. Texted *De tusche in busch*) • NL-L, 436, 58v, incomplete (Anon. Texted *Dat meyskin es jonck*)
  4. Brown, *Florentine*, music volume, 339-41 • Hewitt, *Odhecaton*, 277-78 • Isaac, *Opera Omnia*, vii, 138-39 • Isaac, *Weltliche*, 109 • Land, *Liedjes*, 11 • Lenaerts, *Nederlands*, 4-5
- Intabulation: voice and lute
2. 1512<sup>2</sup>, No.23, p. 68 (*Isack*. Schlick. Titled *Metzkin*)
- Comments: Picker, *Johannes*, 85, favours Obrecht as the composer
- Tsat een meskin** **Obrecht** 4vv
1. **1**, No.92 (Anon. in the index. These folios lacking in the only extant copy) • **5**, No.92 (*Obrecht*.) • **14**, No.92 (*Obrecht*)
  3. CH-SGs, 461, pp. 90-93 (*Obrecht*) • CH-SGs, 463 (Only listed in the index, as *Obrecht*. Text incipit *Es sas ain Meitschi*) • E-SE, s.s., No.51, 121v-122r (*Jacobus Hobrecht*)
  4. Davison & Apel, *HAM*, i, 82-83 • Hewitt, *Odhecaton*, 407-10 • Obrecht, *Werken*, iv, 7-11



<b>Vavilment</b>	<b>Obrecht</b>	4vv
1. <b>2</b> , No.35 (.Obrecht.) • <b>10</b> , No.35 (Obrecht.)		
2. <i>50 Carmina</i> (1513), No.35 (Obrecht)		
3. D-B, 40021, No.111, 225v-226r (Anon. Entered in the index as <i>Re mi fa sol mi</i> ) • CZ-HK, II.A.7, 340-341 (Anon. Incipit <i>Precantibus</i> ) • CH-Bu, F.X.5-9, No.6 (Anon. Untexted) • E-SE, s.s., No.50, 120v-121r ( <i>Jacobus Hobrecht</i> . Incipit <i>Wat willen wij</i> ) • I-Rvat, C.G.XIII.27, No.24, 32v-34r ( <i>J. Obrecht</i> . Incipit <i>Maule met</i> )		
Painting: Attributed to Cocke van Aelst, in I-Vc. Musical incipit <i>Wat willen</i>		
4. Hewitt, <i>Canti B</i> , 188-192 • Obrecht, <i>Werken</i> , vii, 38-42		
Literature: Slim, <i>Prodigal</i>		
<b>Wat heb dier mo te doene</b>	<b>Obrecht</b>	4vv
See <b>Meskin es hu</b>		
<b>Wat willen wij</b>	<b>Obrecht</b>	4vv
See <b>Vavilment</b>		
<b>Weit ghy</b>	[Anon.]	3vv
1. <b>12</b> , No.127 (Anon.)		
2. 1538 <sup>9</sup> , No.59 (Anon.)		
4. Lenaerts, <i>Nederlandse</i> , p. (18) • Mönkemeyer, <i>Formschneyder</i> , ii, 87-88		

## Spanish Texts

<b>Este conocimiento</b>		
2/ of <b>Nunque fue pena maior</b>	[Anon.]	4vv
<b>Gracias a vos donzella</b>		
See <b>Missa Comme femme</b> : Benedictus	<b>Isaac</b>	4vv
<b>No men canteys ala prunera</b>		
See <b>Ales regrets</b>	<b>Agricola</b>	3vv
<b>Nunqua fue pena maior</b>	[Anon.]	4vv
2/ <i>Este conocimiento</i>		
1. <b>12</b> , No.14 (Anon.)		
<b>Nunque fu pena magiore</b>	<b>Tromboncino</b>	4vv
	(Festa)	
1. <b>18</b> , No.55 (B.T.) • <b>38</b> , No.55 (B.T.)		
2. 1556 <sup>26</sup> (Festa)		
3. I-Fc, 2441, No.25, 27v-28r (Anon.)		
4. Cesari, <i>Frottole</i> , 136 • Festa, <i>Opera Omnia</i> , vii • Pisano, <i>Collected Works</i>		
<b>Nunqua fue pena maior</b>	<b>Urrede</b>	4vv
	(Enrique)	
1. <b>1</b> , No.4 (Anon.) • <b>5</b> , No.4 (Anon.) • <b>14</b> , No.4 (Anon.)		
3. CH-SGs, 463, No.161, 58r and 116r (Anon.) • GB-Ob, 831, 261v, incomplete (Anon.) • I-Bc, Q16, No.116, 134v-135r (Anon.) • I-Bc, Q17, No.9, 11r (Anon. Lower voices only) • I-Fn, 107 <sup>bis</sup> , f.41 (This folio lacking: listed in index as <i>Nunquam fuit pena</i> ) • I-VEcap, DCCLVII, No.55, 57v-58r (Anon. Untexted)		

The following sources are à3: E-Mn, 2-1-5, No.1, 1v-2r (*Juan Urrede*) • E-Sc, 7-1-

28, No.9, 16v-17r (*Jo. Vrede*) • E-SE, s.s., No.167, 209r (Anon.) • F-Pn, 15123, 99v-100r (Anon.) • I-Bc, Q18, No.88, 89v-90r (Anon.) • I-Fn, 176, No.60, 91v-92r (Anon.) • I-Fn, 178, No.33, 37v-38r (Anon.) • I-Fr, 2356, No.20, 24v-25r (Anon.) • I-PEc, 431, No.54, 77v-78r (*Io. Vrede*) • I-Rvat, C.G.XIII.27, No.20, 28v-29r (*Enrique*)

Text by Don García Alvarez de Toledo, 1st Duke of Alba

4. Anglès, *Palacio*, 1-2 • Barbieri, *Cancionero*, 239-40 • Gombosi, *Capirola*, 89-92 • Haberkamp, *Weltliche*, 135-36 • Hewitt, *Odhecaton*, 226-27 • Stevenson, *Columbus*, 228-29 • van der Straeten, *Musique*, 454

Intabulation: lute

1. **33**, No.19 (Anon.)  
 3. US-Cn, 107501, No.32, 51v-53r (Anon.)  
 4. Schmidt, *Spinacino*, ii, 85-90

**Una moza falle yo** [Anon.] 4vv

1. **2**, No.26 (Anon.) • **10**, No.26 (Anon.)  
 2. *50 Carmina* (1513), No.26 (Anon.)  
 4. Hewitt, *Canti B*, 164-65

**Venimus en romeria** [Anon.] 4vv

1. **26**, No.55 (Anon.)  
 Intabulation: voice and lute  
 1. **50**, No.19 (Anon.)  
 4. Disertori, *Frottole*, 496-97

**Yo me vollo lamentare**

See Italian texts: **Io mi voglio lamentare** **G. Brocco** 4vv

## *Instrumental and Untexted Works*

**Aere de Capituli**

See Italian texts: **Li angelici sembianti** [Anon.] 4vv  
 See **Nasce la speme mia** **Cara** 4vv  
 See **Poi che son di speranza** **Lulinus** 4vv  
 See **Un sollicito amor** **Lurano** 4vv

**Aer de versi latini** **Capreolus** 4vv

1. **23**, No.62 (*ANTONIVS CAPREOLVS BRIXIEN.*) • **37**, No.62 (*ANT. CAPREO. BRIXIEN.*)  
 4. Schwartz, *Frottole*, 82

**Bassadans**

See **La Spagna** [**Spinacino**] lute

**Calata** **Dalza** 2 lutes

Intabulation: two lutes

1. **47**, No.26 (Dalza)  
 4. Underwood, *Renaissance*, 97-101

**Calata** **Dalza** lute

Intabulation: lute

1. **47**, No.29 (Dalza)  
4. Moe, *Dance*, 322
- Calata** **Dalza** lute  
Intabulation: lute
1. **47**, No.30 (Dalza)
- Calata** **Dalza** lute  
Intabulation: lute
1. **47**, No.31 (Dalza)
- Calata** **Dalza** lute  
Intabulation: lute
1. **47**, No.32 (Dalza)
- Calata ala spagnola** **Dalza** lute  
Intabulations: lute
1. **47**, No.33 (Dalza)  
2. J687 (1523), No.33 (Anon. Judenkünig)
- Calata [ala] spagnola** **Dalza** lute  
Intabulation: lute
1. **47**, No.34 (Dalza)
- Calata ala spagnola** **Dalza** lute  
Intabulation: lute
1. **47**, No.35 (Dalza)
- Calata ala spagnola** **Dalza** lute  
Intabulation: lute
1. **47**, No.36 (Dalza)
- Calata [ala] spagnola** **Dalza** lute  
Intabulation: lute
1. **47**, No.37 (Dalza)
- Calata ala spagnola ditto terzetti di zuan ambroso dalza** **Dalza** lute  
Intabulation: lute
1. **47**, No.38 (Dalza)
- Calata de strambotti** **Dalza** lute  
Intabulation: lute
1. **47**, No.28 (Dalza)  
4. Moe, *Dance*, 322–323
- Calata dito zigonze** **Dalza** lute  
Intabulation: lute
1. **47**, No.27 (Dalza)
- Caldibi castigliano** **Dalza** lute  
Intabulation: lute
1. **47**, No.1 (Dalza)  
Comments: Brown, *Instrumental*, p. 15, calls this a corruption of *Calvi vi valvi*.
- La mi la sol**
- See **Missa La mi la sol** **Isaac** 4vv
- La Spagna** [Anon.] 3vv  
1. **12**, No.122 (Anon)

Intabulations: lute

1. **33**, No.16 (Anon. Spinacino. Incipit *Bassadans*)
3. A-Wn, 18688, No.1, 1v-5r (Anon.)
4. Schmidt, *Spinacino*, ii, 68-76

<b>La Spagna</b>	<b>Ghiselin</b>	4vv
<ol style="list-style-type: none"> <li>1. <b>3</b>, No.19 (<i>Jo ghiselin:</i>) • <b>19</b>, No.19 (<i>Jo.ghiselin:</i>)</li> <li>2. Zanger (1554), E3v-E4v (<i>Io Gysselini</i>)</li> <li>3. I-Fn, Panc.27, 91v-94r (<i>Ghiselin</i>)</li> <li>4. Ghiselin, <i>Collected Works</i>, iv, 32-36</li> </ol>		

<b>La Spagna</b>	<b>Spinacino</b>	lute
<p>Intabulation: lute</p> <ol style="list-style-type: none"> <li>1. <b>34</b>, No.24 (<i>Francesco Spinacino</i>. Headed <i>Bassadanza</i>)</li> <li>4. Schmidt, <i>Spinacino</i>, ii, 246-53</li> </ol> <p>Comments: Based on the Tenor <i>Re di Spagna</i></p>		

<b>Misericordia et veritas obviaverunt sibi</b>	[Anon.]	4vv
<ol style="list-style-type: none"> <li>1. <b>3</b>, No.1 (Anon.) • [Probably <b>19</b>, No.1: not extant]</li> <li>4. Drake, <i>Petrucci</i>, ii, 2-3 • Sherr, <i>Sixteenth-century</i>, i, 1-4</li> </ol> <p>Comments: The title is a canon: the lower voices have the rubric <i>Canon: iusticia et pax obseulate sunt</i>: • This work is not listed in the Tavola</p>		

<b>Modo de cantar sonetti</b>	[Anon.]	4vv
<ol style="list-style-type: none"> <li>1. <b>23</b>, No.19 (Anon.) • <b>37</b>, No.19 (Anon.)</li> <li>4. Schwartz, <i>Frottole</i>, 58</li> </ol>		

<b>Pavana alla ferrarese</b>	<b>Dalza</b>	lute
<p>2/ <i>Saltarello</i> 3/ <i>Piva</i></p> <p>Intabulation: lute</p> <ol style="list-style-type: none"> <li>1. <b>47</b>, No.20 (Dalza. This and the following three sets are linked together under the general title of <i>Pavan ala ferrarese</i>)</li> <li>4. Lowinsky, <i>Tonality</i>, 63</li> </ol>		

<b>Pavana alla ferrarese</b>	<b>Dalza</b>	lute
<p>2/ <i>Saltarello</i> 3/ <i>Piva</i></p> <p>Intabulation: lute</p> <ol style="list-style-type: none"> <li>1. <b>47</b>, No.21 (Dalza)</li> </ol>		

<b>Pavana alla ferrarese</b>	<b>Dalza</b>	lute
<p>2/ <i>Saltarello</i> 3/ <i>Spingardo</i></p> <p>Intabulation: lute</p> <ol style="list-style-type: none"> <li>1. <b>47</b>, No.22 (Dalza)</li> </ol>		

<b>Pavana alla ferrarese</b>	<b>Dalza</b>	lute
<p>2/ <i>Saltarello</i> 3/ <i>Spingardo</i></p> <p>Intabulations: lute</p> <ol style="list-style-type: none"> <li>1. <b>47</b>, No.23 (Dalza. Headed <i>Pavana alla ferrarese col contra basso acordato ottava col tenor</i>)</li> <li>3. D-Mbs, 1511b, No.38, 13v-14v (Part 3 only) (Titled <i>Saltarello ala ferrarese col contra-Basso per ottava col Tenor</i>)</li> <li>4. Mönkemeyer, <i>Tabulatur</i>, viii, 22</li> </ol>		

<b>Pavana alla venetiana</b>	<b>Dalza</b>	lute
<p>2/ <i>Saltarello</i> 3/ <i>Piva</i></p> <p>Intabulation: lute</p>		

1. **47**, No.15 (Dalza. This and the following four sets are linked together in the index as *Pavana ala venetiana*)
4. Moe, *Dance*, 319–22
- Pavana alla venetiana** **Dalza** lute  
 2/ *Saltarello* 3/ *Piva*  
 Intabulation: lute  
 1. **47**, No.16 (Dalza)
- Pavana alla venetiana** **Dalza** lute  
 2/ *Saltarello* 3/ *Piva*  
 Intabulation: lute  
 1. **47**, No.17 (Dalza)  
 Facsimile: Barksdale, *Printed*, p. 67 (of the first page)
- Pavana alla venetiana** **Dalza** lute  
 2/ *Saltarello* 3/ *Piva*  
 Intabulation: lute  
 1. **47**, No.18 (Dalza)
- Pavana alla venetiana** **Dalza** lute  
 2/ *Saltarello* 3/ *Piva*  
 Intabulations: lute  
 1. **47**, No.19 (Dalza)  
 2. J687 (1523), No.5, b3v–4v. (*Pavana alla venetiana*: Judenkunig)
- Piva** **Dalza** 2 lutes  
 Intabulation: two lutes  
 1. **47**, No.25 (Dalza. In the index, this is linked with the preceding Saltarello, with which it belongs as a pair)  
 4. Underwood, *Renaissance*, 91–93
- Piva**  
 3/ of **Pavana** (several works)
- Recercar** **Alemannus**  
 Intabulation: lute  
 1. **44**, No.25 (Alemannus)  
 Comments: This citation comes from Colón's description of the book
- Recercar primo** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.71 (Bossinensis); **58**, No.71 (Bossinensis)  
 4. Disertori, *Frottole*, 435
- [Recercar] **2.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.72 (Bossinensis); **58**, No.72 (Bossinensis)  
 4. Disertori, *Frottole*, 436 and 447
- [Recercar] **3.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.73 (Bossinensis); **58**, No.73 (Bossinensis)  
 4. Disertori, *Frottole*, 436 and 447
- [Recercar] **4.** **Bossinensis** lute  
 Intabulation: lute

1. **49**, No.74 (Bossinensis); **58**, No.74 (Bossinensis)  
 4. Disertori, *Frottole*, 436 and 448
- [Recercar] **5.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.75 (Bossinensis); **58**, No.75 (Bossinensis)  
 4. Disertori, *Frottole*, 437 • Slim, *Keyboard*, ii, 605
- [Recercar] **6.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.76 (Bossinensis); **58**, No.76 (Bossinensis)  
 4. Disertori, *Frottole*, 438 and 448
- [Recercar] **7.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.77 (Bossinensis); **58**, No.77 (Bossinensis)  
 4. Disertori, *Frottole*, 438 and 449
- [Recercar] **8.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.78 (Bossinensis); **58**, No.78 (Bossinensis)  
 4. Disertori, *Frottole*, 439
- [Recercar] **9.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.79 (Bossinensis); **58**, No.79 (Bossinensis)  
 4. Disertori, *Frottole*, 439 and 449
- [Recercar] **10.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.80 (Bossinensis); **58**, No.80 (Bossinensis)  
 4. Disertori, *Frottole*, 440
- [Recercar] **11.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.81 (Bossinensis); **58**, No.81 (Bossinensis)  
 4. Disertori, *Frottole*, 440 and 450
- [Recercar] **12.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.82 (Bossinensis); **58**, No.82 (Bossinensis)  
 4. Disertori, *Frottole*, 440
- [Recercar] **13.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.83 (Bossinensis); **58**, No.83 (Bossinensis)  
 4. Disertori, *Frottole*, 441
- [Recercar] **14.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.84 (Bossinensis); **58**, No.84 (Bossinensis)  
 4. Disertori, *Frottole*, 441 and 450 • Ferand, *Improvisation*, 382
- [Recercar] **15.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.85 (Bossinensis); **58**, No.85 (Bossinensis)  
 4. Disertori, *Frottole*, 441 and 451

- [Recercar] **16.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.86 (Bossinensis); **58**, No.86 (Bossinensis)  
 4. Disertori, *Frottole*, 442 and 451 • Reese, *Renaissance*, 163
- [Recercar] **17.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.87 (Bossinensis); **58**, No.87 (Bossinensis)  
 4. Disertori, *Frottole*, 442 and 452
- [Recercar] **18.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.88 (Bossinensis); **58**, No.88 (Bossinensis)  
 4. Disertori, *Frottole*, 452
- [Recercar] **19.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.89 (Bossinensis); **58**, No.89 (Bossinensis)  
 4. Disertori, *Frottole*, 443
- [Recercar] **20.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.90 (Bossinensis); **58**, No.90 (Bossinensis)  
 4. Disertori, *Frottole*, 453
- [Recercar] **21.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.91 (Bossinensis); **58**, No.91 (Bossinensis)  
 4. Disertori, *Frottole*, 443–44 and 453–54
- [Recercar] **22.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.92 (Bossinensis); **58**, No.92 (Bossinensis)  
 4. Disertori, *Frottole*, 444 and 454
- [Recercar] **23.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.93 (Bossinensis); **58**, No.93 (Bossinensis)  
 4. Disertori, *Frottole*, 445 and 455
- [Recercar] **24.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.94 (Bossinensis); **58**, No.94 (Bossinensis)  
 4. Disertori, *Frottole*, 446 and 455 • Ferand, *Improvisation*, 382
- [Recercar] **25.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.95 (Bossinensis); **58**, No.95 (Bossinensis)  
 4. Disertori, *Frottole*, 446 and 456
- [Recercar] **26.** **Bossinensis** lute  
 Intabulation: lute  
 1. **49**, No.96 (Bossinensis); **58**, No.96 (Bossinensis)  
 4. Disertori, *Frottole*, 456
- Recercar primo** **Bossinensis** lute  
 Intabulation: lute

1. **50**, No.57 (Bossinensis)  
 4. Disertori, *Frottole*, 585 and 602  
**R[ecercar] 2** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.58 (Bossinensis)  
 4. Disertori, *Frottole*, 585–86 and 602–603
- [**R**ecercar] **3** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.59 (Bossinensis)  
 4. Disertori, *Frottole*, 587–88
- R[ecercar] 4** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.60 (Bossinensis)  
 4. Disertori, *Frottole*, 588–89
- R[ecercar] 5** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.61 (Bossinensis)  
 4. Disertori, *Frottole*, 590 and 604
- [**R**ecercar] **6** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.62 (Bossinensis)  
 4. Disertori, *Frottole*, 590 and 605
- [**R**ecercar] **7** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.63 (Bossinensis)  
 4. Disertori, *Frottole*, 605
- R[ecercar] 8** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.64 (Bossinensis)  
 4. Disertori, *Frottole*, 591 and 605–606
- [**R**ecercar] **9** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.65 (Bossinensis)  
 4. Disertori, *Frottole*, 591–93 and 606–607
- [**R**ecercar] **10** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.66 (Bossinensis)  
 4. Disertori, *Frottole*, 593–94 and 608
- R[ecercar] 11** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.67 (Bossinensis)  
 4. Disertori, *Frottole*, 609
- R[ecercar] 12** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.68 (Bossinensis)  
 4. Disertori, *Frottole*, 594 and 609



- [Recercar] **13** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.69 (Bossinensis)  
 4. Disertori, *Frottole*, 595 and 609
- [Recercar] **14** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.70 (Bossinensis)  
 4. Disertori, *Frottole*, 595 and 610
- [Recercar] **15** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.71 (Bossinensis)  
 4. Disertori, *Frottole*, 596–97 and 610–11
- [Recercar] **16** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.72 (Bossinensis)  
 4. Disertori, *Frottole*, 597–98 and 611–12
- [Recercar] **17** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.73 (Bossinensis)  
 4. Disertori, *Frottole*, 599
- [Recercar] **18** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.74 (Bossinensis)  
 4. Disertori, *Frottole*, 600 and 613
- R**[ecercar] **19** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.75 (Bossinensis)  
 4. Disertori, *Frottole*, 601 and 614
- R**[ecercar] **20** **Bossinensis** lute  
 Intabulation: lute  
 1. **50**, No.76 (Bossinensis)  
 4. Disertori, *Frottole*, 601 and 614 • Gallico, *Libro*, 137
- Recercar** **Dalza** lute  
 Intabulation: lute  
 1. **47**, No.2 (Dalza)
- Recercar** **Dalza** lute  
 Intabulation: lute  
 1. **47**, No.11 (Dalza. Listed in the Tavola with the preceding *Tastar de corde*)
- Recercar** **Dalza** lute  
 Intabulation: lute  
 1. **47**, No.12 (Dalza)  
 4. Slim, *Keyboard*, ii, 603
- Recercar** **Dalza** lute  
 Intabulation: lute  
 1. **47**, No.13 (Dalza)

<b>Recercar</b>	<b>Dalza</b>	lute
Intabulation: lute		
1. 47, No.14 (Dalza)		
<b>Recercare</b> [3]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.24 ( <i>Francesco Spinacino</i> )		
Facsimile: Apel, <i>Notation</i> , 63.		
4. Schering, <i>Geschichte</i> , No.63b • Schmidt, <i>Spinacino</i> , ii, 101–102		
<b>Recercare</b> [4]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.25 (Spinacino)		
4. Schmidt, <i>Spinacino</i> , ii, 103–106		
<b>Recercare</b> [6]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.27 (Spinacino)		
4. Körte, <i>Laute</i> , 129 • Schmidt, <i>Spinacino</i> , ii, 107–111		
<b>Recercare</b> [7]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.28 (Spinacino)		
4. Schmidt, <i>Spinacino</i> , ii, 114–115		
<b>Recercare</b> [8]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.29 (Spinacino)		
4. Schmidt, <i>Spinacino</i> , ii, 116–117		
<b>Recercare</b> [9]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.30 (Spinacino)		
4. Schmidt, <i>Spinacino</i> , ii, 118–23 • Slim, <i>Keyboard</i> , ii, 598		
<b>Recercare</b> [10]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.31 (Spinacino)		
Facsimile: Wolf, <i>Handbuch</i> , ii, 55		
4. Schmidt, <i>Spinacino</i> , ii, 124–25.		
<b>Recercare</b> [11]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.32 (Spinacino)		
4. Schmidt, <i>Spinacino</i> , ii, 126–27		
<b>Recercare</b> [12]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.33 (Spinacino)		
4. Schmidt, <i>Spinacino</i> , ii, 128–32		
<b>Recercare</b> [13]	<b>Spinacino</b>	lute
Intabulation: lute		
1. 33, No.34 (Spinacino)		
4. Schmidt, <i>Spinacino</i> , ii, 132–34		
<b>Recercare</b> [14]	<b>Spinacino</b>	lute
Intabulation: lute		

1. **33**, No.35 (Spinacino)  
4. Schmidt, *Spinacino*, ii, 135–36
- Recercare** [15] **Spinacino** lute  
Intabulation: lute
1. **33**, No.36 (Spinacino)  
4. Schmidt, *Spinacino*, ii, 137–40
- Recercare** [16] **Spinacino** lute  
Intabulation: lute
1. **33**, No.37 (Spinacino)  
4. Schmidt, *Spinacino*, ii, 141–44
- Recercare** [17] **Spinacino** lute  
Intabulation: lute
1. **33**, No.38 (Spinacino)  
4. Schmidt, *Spinacino*, ii, 145–53
- Recercare** [1] **Spinacino** lute  
Intabulation: lute
1. **34**, No.34 (*Francesco Spinacino*)  
4. Schmidt, *Spinacino*, ii, 293–95
- Recercare** [2] **Spinacino** lute  
Intabulation: lute
1. **34**, No.35 (*Francesco Spinacino*)  
4. Schmidt, *Spinacino*, ii, 296–97
- Recercare** [3] **Spinacino** lute  
Intabulation: lute
1. **34**, No.36 (*Francesco Spinacino*)  
4. Schmidt, *Spinacino*, ii, 297–300
- Recercare** [4] **Spinacino** lute  
Intabulation: lute
1. **34**, No.37 (*Francesco Spinacino*)  
4. Schmidt, *Spinacino*, ii, 301–303
- Recercare** [5] **Spinacino** lute  
Intabulation: lute
1. **34**, No.38 (*Francesco Spinacino*)  
4. Schmidt, *Spinacino*, ii, 304–307
- Recercare** [6] **Spinacino** lute  
Intabulation: lute
1. **34**, No.39 (*Francesco Spinacino*)  
2. 1568<sup>22</sup>, No.44, p. 87 (*Spinacino*. Becchi. Titled *Recercare accorda il lauto in altro modo*)  
4. Schmidt, *Spinacino*, ii, 308–10
- Recercare** [7] **Spinacino** lute  
Intabulation: lute
1. **34**, No.40 (*Francesco Spinacino*)  
4. Schmidt, *Spinacino*, ii, 310–13
- Recercare** [8] **Spinacino** lute  
Intabulation: lute
1. **34**, No.41 (*Francesco Spinacino*)

2. 1568<sup>22</sup>, No.42, p. 84  
 4. Schmidt, *Spinacino*, ii, 314–16.

**Recercare** [9] **Spinacino** lute  
 Intabulation: lute  
 1. 34, No.42 (*Francesco Spinacino*)  
 2. 1568<sup>22</sup>, No.41, pp. 82–83 (*Spinacino*. Becchi)  
 4. Schmidt, *Spinacino*, ii, 317–19.

**Recercare** [10] **Spinacino** lute  
 Intabulation: lute  
 1. 34, No.43 (*Francesco Spinacino*)  
 3. EIR-Dtc, D.3.30/I, No.92, pp. 102–3 (Anon.)  
 4. Gombosi, *Capirola*, p. xxxi • Schmidt, *Spinacino*, ii, 320–21

**Recercare a Juli amours** **Spinacino** lute  
 Intabulation: lute  
 1. 33, No.23 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 99–100 • Slim, *Keyboard*, ii, 602

**Recercare de tous biens** **Spinacino** lute  
 Intabulation: lute  
 1. 33, No.22 (*Francesco Spinacino*)  
 4. Schmidt, *Spinacino*, ii, 97–98 • Slim, *Keyboard*, ii, 601

**Recercare de tutti li Toni** **Spinacino** lute  
 Intabulation: lute  
 1. 33, No.26 (*Spinacino*)  
 4. Körte, *Laute*, 129 • Schmidt, *Spinacino*, ii, 107–11

**Recercar dietro** **Dalza** lute  
 Intabulation: lute  
 1. 47, No.5 (Dalza. Listed in the index with the preceding *Tastar de corde*)

**Recercar dietro** **Dalza** lute  
 Intabulation: lute  
 1. 47, No.7 (Dalza. Listed in the index with the preceding *Tastar de corde*)  
 2. 1545<sup>21</sup>, No.11, f.10v (Anon. Titled *Fantasia*)  
 4. Buetens, *Recercars*, p. 16

**Recercar dietro** **Dalza** lute  
 Intabulation: lute  
 1. 47, No.9 (Dalza. Listed in the index with the preceding *Tastar de corde*)

**Saltarello** **Dalza** 2 lutes  
 Intabulation: two lutes  
 1. 47, No.24 (Dalza. In the index, listed with No.25, as *Saltarello e piva con doi lauti*)  
 Facsimile of the first opening: Huys, *Grégoire*, 63

**Saltarello**  
 See **Pavana**

**Spingardo**  
 See **Pavana**

**Tastar de corde** **Dalza** lute  
 Intabulation: lute  
 1. 47, No.3 (Dalza)  
 4. Wolf, *Handbuch*, ii, 54

- Tastar de corde** **Dalza** lute  
Intabulation: lute  
1. **47**, No.4 (Dalza. In the index listed as *Tastar de corde col suo recercar*)  
4. Apel and Davison, *HAM*, No.99a
- Tastar de corde** **Dalza** lute  
Intabulation: lute  
1. **47**, No.6 (Dalza. In the index listed as *Tastar de corde col suo recercar*)
- Tastar de corde** **Dalza** lute  
Intabulation: lute  
1. **47**, No.8 (Dalza. In the index listed as *Tastar de corde col suo recercar*)
- Tastar de corde** **Dalza** lute  
Intabulation: lute  
1. **47**, No.10 (Dalza. In the index listed as *Tastar de corde col suo recercar*)

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## Chapter Nineteen

### CONCORDANT SOURCES



This chapter lists the sources cited in the preceding chapter. The bibliographical citations given after sources are restricted to references to facsimiles, complete editions of the source, or studies giving complete inventories or important information on the provenance of the source. (No bibliographical citations are given here for editions printed by Petrucci, since they are listed *in extenso* in the descriptions, identified by the number at the end of each entry below.) The *Census-Catalogue* (CC) is a central bibliographical resource for the majority of the manuscripts mentioned below.

These citations are followed by reference to works in the source also found in Petrucci's edition: "6: 3" indicates that the third piece in edition No.6 of my catalogue is also found in this source, in one form or another. Further details can then be traced in chapter 18.

#### Printed Sources

- RISM O8 (s.d.)      Obrecht: *Concentus harmonici quattuor missarum* ([Basel: Mewes], s.d.)  
                            Obrecht, *Opera Omnia: Editio altera*, i/3  
                            6: 3
- 1501                    *Harmonice musices Odhecaton A* (Venice: Petrucci, [ded.15.v.1501]) (No.1)  
1502<sup>1</sup>                   *Motetti A. numero trentatre* (Venice: Petrucci, 9.v.1502) (No.3)  
1502<sup>2</sup>                   *Canti B. numero cinquanta* (Venice: Petrucci, 5.ii.1501/2) (No.2)  
J666 (1502)         Josquin: *Liber primus missarum* (Venice: Petrucci, 27.ix.1502) (No.4)  
1503<sup>1</sup>                   *Motetti De passione . . . B* (Venice: Petrucci, 10.v.1503) (No.7)

- 1503<sup>2</sup> *Harmonice musices Odhecaton A* (Venice: Petrucci, 14.i.1502/3) (No.5)
- 1503<sup>3</sup> *Canti B. numero cinquanta* (Venice: Petrucci, 4.viii.1503) (No.10)
- B4643 (1503) Brumel: *Misse* (Venice: Petrucci, 17.vi.1503) (No.8)
- G1780 (1503) Ghiselin: *Misse* (Venice: Petrucci, 15.vii.1503) (No.9)
- L718 (1503) La Rue: *Misse* (Venice: Petrucci, 1503) (No.11)
- O7 (1503) Obrecht: *Misse* (Venice: Petrucci, 24.iii.1503) (No.6)
- 1504<sup>1</sup> *Motetti C* (Venice: Petrucci, 15.ix.1504) (No.15)
- 1504<sup>2</sup> *Harmonice musices Odhecaton A* (Venice: Petrucci, 25.v.1504) (No.14)
- 1504<sup>3</sup> *Canti C. N° cento cinquanta* (Venice: Petrucci, 25.v.1503/4) (No.12)
- 1504<sup>4</sup> *Frottole libro primo* (Venice: Petrucci, 28.xi.1504) (No.16)
- A431 (1504) Agricola: *Misse* (Venice: Petrucci, 23.iii.1504) (No.13)
- 1505<sup>1</sup> *Fragmenta missarum* (Venice: Petrucci, 31.x.1505) (No.24)
- 1505<sup>2</sup> *Motetti libro quarto* (Venice: Petrucci, 4.vi.1505) (No.21)
- 1505<sup>3</sup> *Frottole libro secondo* (Venice: Petrucci, 8.i.1504/1505) (No.17)
- [1505]<sup>4</sup> *Frottole libro tertio* (Venice: Petrucci, 6.ii.1504/5) (No.18)
- Motetti A (1505) *Motetti A* (Venice: Petrucci, 13.ii.1505) (No.19)
- 1505<sup>5</sup> *Strambotti, ode . . . Libro quarto* (Venice: Petrucci, 1505) (No.23)
- 1505<sup>6</sup> *Frottole libro quinto* (Venice: Petrucci, 23.xii.1505) (No.25)
- J670 (1505) Josquin: *Missarum liber secundus* (Venice: Petrucci, 30.vi.1505) (No.22)
- O137 (1505) de Orto: *Misse* (Venice: Petrucci, 22.iii.1505) (No.20)
- Motetti A (1505) *Motetti A* (Venice: Petrucci, 13.ii.1504/5) (No.19)
- 1506<sup>1</sup> *Lamentationum . . . Liber primus* (Venice: Petrucci, 8.iv.1506) (No.27)
- 1506<sup>2</sup> *Lamentationum liber secundus* (Venice: Petrucci, 29.v.1506) (No.28)
- 1506<sup>3</sup> *Frottole libro sexto* (Venice: Petrucci, 2.ii.1505/6) (No.26)
- Dammonis (1506) Dammonis: *Laude I* (Venice: Petrucci, [vii.1506]) (No.29)
- I88 (1506) Isaac: *Misse* (Venice: Petrucci, 20.x.1506) (No.31)
- Josquin I (1506) Josquin: *I Missarum* (Venice: Petrucci, [viii.1506]) (No.30)
- Cantorino 1506 *Monastici cantus compendiolum* (Venice: Giunta, 1506)
- Cattin, “Canti polifonici”; Cattin, “Tradizione”
- 1507<sup>1</sup> *Frottole libro tertio* (Venice: Petrucci, 26.xi.1506) (No.40)
- 1507<sup>2</sup> *Strambotti . . . Libro quarto* (Venice: Petrucci, 31.vii.1507) (No.37)
- 1507<sup>3</sup> *Frottole libro septimo* (Venice: Petrucci, 6.vi.1507) (No.36)
- 1507<sup>4</sup> *Frottole libro octavo* (Venice: Petrucci, 21.v.1507) (No.35)
- Magnificats (1507) *Magnificat I* (Venice: Petrucci, 14.x.1507) (No.39)
- Martini (1507) Martini: *Hymni de tempore I* (Venice: Petrucci, [1507]) (No.38)
- 1507<sup>5</sup> Spinacino: *Intabolatura de lauto libro primo* (Venice: Petrucci, [27.ii].1507) (No.33)
- Lute tabulature
- 1507<sup>6</sup> Spinacino: *Intabolatura de lauto Libro secondo* (Venice: Petrucci, 31.iii.1507) (No.34)
- Lute tabulature
- G450 (1507) Weerbeke: *Misse Gaspar* (Venice: Petrucci 7.i.1506/7) (No.32)
- Magnificats (1507) *Magnificat liber primus* (Venice: Petrucci, 14.x.1507)
- Martini (1507) Martini: *Hymni de tempore liber primus* (Venice: Petrucci, 1507)
- 1508<sup>1</sup> *Motetti a cinque libro primo* (Venice: Petrucci, 1508) (No.46)
- 1508<sup>2</sup> *Frottole libro secondo* (Venice: Petrucci, 29.1.1507/8) (No.42)
- 1508<sup>3</sup> *Laude libro secondo* (Venice: Petrucci, 11.i.1507/8) (No.41)



- Alemannus (1508) Alemannus: *Intabolutura de lauto . . . Libro terzo* (Venice: Petrucci, 20.vi.1508) (No.44)  
Lute tablature
- D828 (1508) Dalza: *Intabolutura de Lauto. Libro Quarto* (Venice: Petrucci, 1508) (No.47)  
Lute tablature
- D833/2 (1508) Dammonis: *Laude I* (Venice: Petrucci, 7.viii.1508) (No.45)
- 1509<sup>1</sup> *Missarum diversorum auctorum liber primus* (Venice: Petrucci, 13.iii.1508/9) (No.43)
- 1509<sup>2</sup> *Frottole libro nono* (Venice: Petrucci, 22.i.1508/9) (No.48)
- 1509<sup>3</sup> Bossinensis: *Tenori e contrabassi Libro primo* (Venice: Petrucci, 27.iii.1509) (No.49)  
Voice with Lute tablature
- 1510 *Canzoni nove* (Rome: Antico, 9.x.1510)  
Chapman, *Antico*, No.1 • Einstein, “Antico” • Jeppesen, *Frottola*, i  
**18/40**: 22 • **23/37**: 3, 5, 50, 60, 63, 72, 75 • **25**: 9, 15, 24 • **36**: 1, 12, 13, 15, 27, 37, 49, 54, 64 • **41**: 17 • **49/58**: 5, 7, 8, 20, 52 • **50**: 7, 15, 16
- 1511 Bossinensis: *Tenori . . . Libro secundo* (Fossombrone: Petrucci, 10.iii.1511) (No.50)  
Voice with Lute tablature
- Frottole X (1512) *Frottole libro decimo* (Fossombrone: Petrucci, 1512) (No.51)
- 1512<sup>2</sup> Schlick: *Tabulaturen* (Mainz: Schöffner, 1512)  
Keyboard tablature • Brown, *Instrumental*, 1512,  
**1/5/14**: 27
- 1513<sup>1</sup> *Canzoni sonetti . . . libro tertio* [Rome: Antico, 1513]  
Chapman, *Antico*, No.4  
**56**: 26
- 50 Carmina (1513) *Quinquagena carminum* (Mainz: Schöffner, 1513)  
Fallows, *Catalogue*, 9 • Senn, “Sammelwerk”  
**2/10**: all
- Paulus: *Paulina* (Fossombrone: Petrucci, 8.vii.1513) (No.52)
- Castiglione: *Epistola* (Fossombrone: Petrucci, 29.vii.1513) (No.53)
- 1514<sup>1</sup> *Motetti de la Corona. Libro Primo* (Fossombrone: Petrucci, 17.viii.1514) (No.55)
- 1514<sup>2</sup> *Frottole libro undecimo* (Fossombrone: Petrucci, 20.x.1514) (No.56)
- J667 (1514) This item is recte J668 (1516)
- J673 (1514) Josquin: *Missarum Liber tertius* (Fossombrone: Petrucci, 1.iii.1514) (No.54)
- Ghiselin [1514] Ghiselin: *Misse* ([Fossombrone: Petrucci, 1514]) (No.57)
- Bossinensis [1515] Bossinensis: *Tenori e contrabassi Libro primo* ([Venice: Fossombrone, 1515]) (No.58)
- 1515<sup>1</sup> = F689 Févin: *Misse* (Fossombrone: Petrucci, 22.xi.1515) (No.61)
- 1515<sup>2</sup> *Canzoni sonetti . . . libro primo* (Siena: Sambonetti, 30.viii.1515)  
D’Accone, “Instrumental” • Fusi, *Frottole*; Jeppesen, *Frottola*, i  
**26**: 17 • **56**: 8
- J671 (1515) Josquin: *Missarum liber secundus* (Fossombrone: Petrucci, 11.iv.1515) (No.59)
- M4015 (1515) Mouton: *Misse* (Fossombrone: Petrucci, 11.viii.1515) (No.60)
- 1516<sup>1</sup> *Liber quindecim missarum* (Rome: Antico, v.1516)  
Chapman, *Antico*, No.16  
**54**: 2, 5, 6 • **60**: 3, 4 • **61**: 2, 3
- [c.1516]<sup>2</sup> [*Frottole libro secundo* (Venice: Antico, 1520)]

- Chapman, *Antico*, No.30 • Luisi, *Secondo* • Jeppesen, *Frottola*, i  
**50**: 2, 8 • **56**: 4, 13, 23
- J668 (1516) Josquin: *Liber primus Missarum* (Fossombrone: Petrucci, 29.v.1516) (No.62)
- J674 (1516) This item is recte J673 (1514)
- Paulus: *Parabola Christi* (Fossombrone: Petrucci, 20.xi.1516) (No.63)
- [c.1517]<sup>1</sup> *Frottole libro tertio* ([Venice: Antico, 1520])  
 Chapman, *Antico*, No.31 • Jeppesen, *Frottola*, i  
**56**: 26
- 1517<sup>3</sup> *Frottole intabulate . . . I* (Rome: Antico, 13.i.1517)  
 Keyboard score • Antico, *Frottolas* • Brown, *Instrumental* 1517<sub>1</sub> • Chapman,  
*Antico*, No.20; • Jeppesen, *Frottola*, i; Sartori, *Bibliografia*, pp. 1–2  
**36/49/58**: 5, 15 • **50**: 2, 7 • **56**: 8, 13, 23, 26 • See also **4/30/62**: 1,  
 found in the manuscript appendix to the copy at I-Rpol
- 1518 *Canzoni sonetti . . . libro tertio* (Rome: Mazzocchi [Antico], 1518)  
 Chapman, *Antico*, No.23 • Einstein, *Canzoni*  
**56**: 26
- Frottole II (1518) *Frottole libro secondo* (Rome: Mazzocchi, 1518)  
 Chapman, *Antico*, No.22 • Luisi, *Secondo*; • Jeppesen, *Frottola*, i  
**50**: 2, 8 • **56**: 4, 13, 23
- 1519<sup>1</sup> *Motetti de la corona. Libro secondo* (Fossombrone: Petrucci, 17.vi.1519) (No.64)
- 1519<sup>2</sup> *Motetti de la corona. Libro tertio* (Fossombrone: Petrucci, 7.ix.1519) (No.65)
- 1519<sup>3</sup> *Motetti de la corona. Libro quarto* (Fossombrone: Petrucci, 31.x.1519) (No.66)
- [1519]<sup>5</sup> *In diesem Buchlien findet man LXXV. . . .* (Cologne: Arnt von Aich, [s.d.])  
 Böker-Heil, Heckmann & Kindermann, *Tenorlied*, i, 17–23  
**2/10**: 28
- 1520<sup>1</sup> *Motetti novi libro secondo* (Venice: Antico, 30.xi.1520)  
 Chapman, *Antico*, No.37 • Picker, *Motet* (1987)  
**64**: 2, 14, 21, 24
- 1520<sup>2</sup> *Motetti novi libro tertio* (Venice: Antico, 15.x.1520)  
 Chapman, *Antico*, No.36 • Picker, *Motet* (1987)  
**64**: 4, 16
- 1520<sup>3</sup> *Motetti novi e chanzoni francoise* (Venice: Antico, 15.x.1520)  
 Chapman, *Antico*, No.35  
**2/10**: 34 • **12**: 111
- 1520<sup>4</sup> *Liber selectarum cantionum* (Augsburg: Grimm & Wyrung, 1520)  
 Dunning, *Staatsmotette*, pp. 39–56 • Schlagel, *Josquin*, pp. 28–46  
**65**: 2, 6 • **66**: 3, 5, 6
- [c.1520]<sup>7</sup> *Frottole . . . Tromboncino . . . Cara . . . tabulati* (Venice: Antico, [s.d.])  
 Voice and lute tabulature • Brown, *Instrumental* 152?<sub>1</sub>; Chapman, *Antico*,  
 No.33; Jeppesen, *Frottola*, i; Luisi, *Frottole*  
**17/42**: 33 • **56**: 5, 7, 61, 62, 70
- P2451 (1520) Pisano: *Musica* (Fossombrone: Petrucci, 23.v.1520) (No.67)
- Frottole II 1520 See [1516]<sup>2</sup>
- Frottole III, 1520 See [c.1517]<sup>1</sup>
- 1521<sup>3</sup> *Motetti libro primo* (Venice: Antico, viii.1521)  
 Chapman, *Antico*, No.38; Picker, *Motet* (1987)  
**65**: 6, 7, 15

- 1521<sup>5</sup> *Motetti libro quarto* (Venice: Antico, viii.1521)  
Chapman, *Antico*, No.39; Picker, *Motet* (1987)  
**64**: 1, 13, 18
- [c.1521]<sup>7</sup> [*Motetti e carmina gallica* (s.l.: s.n., 1524)]  
**7**: 12 • **15**: 16 • **41**: 22 • **65**: 12 • **66**: 6
- 1522 *Missarum decem a clarissimis musicis* (Rome: Pasoti [Giunta], v.1522)  
Lockwood, “A View”  
**54**: 2, 5 • **60**: 3
- J687 (1523) *Judenkünig: Ain schone kunstliche underweisung* (Vienna: Singreyner, 1523)  
Lute tabulature • Brown, *Instrumental* 1523<sub>2</sub>  
**12**: 10 • **47**: 19, 33
- Cantorino 1523 *Cantus monastici formula* (Venice: Giunta, 1523)  
Cattin, “Tradizione”  
**27**: 14 • **41**: 5
- Liber sacerdotalis *Liber sacerdotalis* (Venice: Sessa & de Ravanis, 1523)  
Cattaneo, “Rituale”  
**27**: 14, 15 • **41**: 5
- Aaron 1525 *Aaron: Trattato della natura . . .* (Venice: Vitali, 1525)  
Judd, “Reading”
- 1526<sup>1</sup> *Motetti de la Corona libro primo* (Rome: Pasoti & Dorico, xi.1526)  
Cusick, *Dorico*, No.8  
**55**: all
- 1526<sup>2</sup> *Motetti de la Corona libro secondo* (Rome: Pasoti, viii.1526)  
Cusick, *Dorico*, No.6  
**64**: all
- 1526<sup>3</sup> *Motetti de la Corona libro tertio* (Rome: Pasoti, iv.1526)  
Cusick, *Dorico*, No.2  
**65**: all
- 1526<sup>4</sup> *Motetti de la Corona libro quarto* (Rome: Pasoti & Dorico, x.1526)  
Cusick, *Dorico*, No.7  
**66**: all
- [1526]<sup>5</sup> *Fior de motetti e canzoni novi* ([s.l.: s.n., 1523])  
Fenlon & Haar, *Madrigal*, 207–209; Jeppesen, *Frottola*, i  
**56**: 33
- J669 (1526) Josquin: *Liber primus Missarum* (Rome: Pasoti and Dorico [Giunta], 1526)  
Cusick, *Dorico*, No.1  
**4/30/62**: all
- J672 (1526) Josquin: *Missarum liber secundus* (Rome: Pasoti and Dorico [Giunta], 1526)  
Cusick, *Dorico*, No.4  
**22/59**: all
- J675 (1526) Josquin: *Missarum liber tertius* (Rome: Pasoti and Dorico [Giunta], 1526)  
Cusick, *Dorico*, No.5  
**54**: all
- 1527 *Motetti de la Corona. Libro tertio* (Rome: Pasoti & Dorico, iv.1527)  
Cusick, *Dorico*, No.9  
**65**: all

- [1528]<sup>2</sup> *Motetz nouvellement composez* (Paris: Attaignant [1529])  
Hertz, *Attaignant*, No.11  
**3/19**: 13
- [c.1528]<sup>4</sup> *Trente chansons musicales à4* (Paris: Attaignant [1528])  
Hertz, *Attaignant*, No.8  
**12**: 28
- Brown 1529<sub>3</sub> *Tres breve et familiere introduction* (Paris: Attaignant, 6.x.1529)  
Lute, and voice and lute tabulature • Hertz, *Attaignant*, No.13  
**41**: 22
- 1529<sup>4</sup> *Quarante et deux chansons musicales a troys* (Paris: Attaignant, 22.iv.1529)  
Hertz, *Attaignant*, No.10  
**12**: 133
- [c.1530]<sup>1</sup> *Libro primo de la fortuna* ([probably Rome, before 1526])  
Fenlon & Haar, *Italian*, pp. 218–20  
**68**: 3r
- 1531<sup>5</sup> *Treze motetz musicaulx* (Paris: Attaignant, iv.1531)  
Keyboard tabulature • Brown, *Instrumental* 1531<sub>7</sub>; Hertz, *Attaignant*,  
No.27; Rokseth, *Treize* (edition)  
**7**: 12 • **41**: 22 • **55**: 13 • **61**: 3
- 1531<sup>6</sup> *Dixneuf chansons . . . tabulature des orgues* (Paris: Attaignant, i.1530 [1531])  
Keyboard tabulature • Brown, *Instrumental* 1531<sub>1</sub>; Hertz, *Attaignant*, No.22  
**2/10**: 28
- 1532<sup>3</sup> *Tertius liber tres missas continet* (Paris: Attaignant, 1532)  
Hertz, *Attaignant*, No.35  
**60**: 5
- 1532<sup>10</sup> *Primus libre com quatuor vocibus. Motteti del Fiore* (Lyons: Moderne, 1532)  
Pogue, *Moderne*, Nos.4–5 (Note in particular the attribution pattern)  
**69**: 1–5
- G1620 (1532) Gerle: *Musica Teusch* (Nürnberg: Formschneider, 1532)  
Lute tabulature • Brown, *Instrumental* 1532<sub>2</sub>  
**2/10**: 7
- G1623 (1533) Gerle: *Tabulatur auff die Laudten* (Nürnberg: Formschneider, 1533)  
Lute tabulature • Brown, *Instrumental* 1533<sub>1</sub>  
**1/5/14**: 14, 57, 69 • **33**: 18 • **66**: 6
- [c.1533] [*Musica XII* (Fossombrone: Petrucci, s.d.)] (No.68)
- 1534<sup>3</sup> *Liber primus . . . motetos* (Paris: Attaignant, iv.1534)  
Hertz, *Attaignant*, No.46  
**64**: 4, 5, 19, 20
- 1534<sup>4</sup> *Liber secundus . . . motetos* (Paris: Attaignant, v.1534)  
Hertz, *Attaignant*, No.47  
**64**: 23 • **69**: 5
- 1534<sup>6</sup> *Liber quartus . . . modulos* (Paris: Attaignant, vi.1534)  
Hertz, *Attaignant*, No.50  
**55**: 16 • **64**: 16 • **65**: 4
- 1534<sup>10</sup> *Liber octavus . . . motetos* (Paris: Attaignant, xii.1534)  
Hertz, *Attaignant*, No.57  
**66**: 2

- 1534<sup>16</sup> = V1220 Verdelot: *Secundo Libro de Madrigali* (Venice: O. Scotto, 1534)  
Chapman, *Antico*, No.70  
**68**: 4r
- 1535<sup>1</sup> *Liber nonus . . . psalmos* (Paris: Attaignant, i.1535)  
Hertz, *Attaignant*, No.60  
**69**: 2, 4
- 1535<sup>3</sup> *Liber undecimus . . . modulos* (Paris: Attaignant, iii.1534/5)  
Hertz, *Attaignant*, No.63  
**55**: 15; **64**: 22
- [c.1535]<sup>14</sup> [Lieder (Frankfurt: Egenolff, s.d.)]  
Berz, *Notendrucker*, No.6, p. 148; Böker-Heil, Heckmann & Kindermann,  
*Tenorlied*, i; Bridgman, “Egenolff”; Staehelin, “Egenolff”  
**1/5**: 9I • **1/5/14**: 14, 20, 43, 44, 45, 49, 50, 51, 57, 62, 63, 64, 65,  
74, 76, 77, 80, 86, 89 • **2/10**: 3, 7, 9, 10, 11, 13, 15, 16, 17, 18, 19,  
20, 21, 28, 29, 31, 34, 39, 40, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51 •  
**3**: 16 • **12**: 18, 64, 123 • **14**: 82 • **19**: 16 • **31**: 3 • **33**: 2, 5, 13, 18 • **34**:  
10, 14, 27, 28
- Cantorino 1535 *Cantus monastici formula* (Venice; Giunta, 1535)  
Cattin, “Tradizione”  
**27**: 15 • **41**: 5
- 1536<sup>7</sup> = V1221 Verdelot: *Secundo libro de madrigali* (Venice: Scotto, 1536)  
Chapman, *Antico*, No.74  
**68**: 4r
- 1536<sup>11</sup> Francesco da Milano: *Intabolutura di liuto* (Venice: Marcolini, v.1536)  
Lute tablature • Brown, *Instrumental* 1536<sub>3</sub>; Francesco da Milano, *Lute  
Music*  
**65**: 6, 14
- 1536<sup>12</sup> = N521 H. Newsidler: *Ein newgeordnet künstlich Lautenbuch* (Nürnberg: Petreius,  
1536)  
Lute tablature • Brown, *Instrumental* 1536<sub>6</sub>; Teramoto & Brinzing, *Katalog*,  
No.1  
**1/5/14**: 14, 44, 76; **12**: 126 • **31**: 3 • **33**: 2, 13, 18
- 1536<sup>13</sup> = N522 H. Newsidler: *Der ander Theil des Lautenbuchs* (Nürnberg: Petreius, 1536)  
Lute tablature • Brown, *Instrumental* 1536<sub>7</sub>; Teramoto & Brinzing, *Katalog*,  
No.2  
**1/5**: 9I • **1/5/14**: 14, 45, 49, 56, 59, 62, 64, 69, 80, 86, 89 • **2/10**: 40,  
42 • **3/19**: 16 • **12**: 10, 38, 129, 115, 116, 120, 123, 124, 131 • **14**: 82  
• **33**: 7, 8, 10, 15 • **34**: 5, 10, 25, 28 • **55**: 2, 4, 5, 13, 26
- II Fortuna (1536) *Involatura de viola over lauto . . . II Fortuna* ([Naples: Sulzbach], 1536)  
Lute tablature  
**65**: 6, 14
- 1537<sup>1</sup> *Novum et insigne opus musicum* (Nürnberg: Formschneider, 1537)  
Gustavson, *Hans Ott*  
**3/19**: 5 • **55**: 13 • **65**: 2, 5, 7, 12, 16 • **66**: 8
- 1537<sup>10</sup> = V1222 Verdelot: *Secundo libro de madrigali* (Venice: Scotto, 1537)  
Chapman, *Antico*, No.81  
**68**: 4r

- Heyden 1537 Heyden: *Ars canendi* (Nürnberg: Petreius, 1537)  
 Heyden, *De arte*; Teramoto & Brinzing, *Katalog*, No.3  
**7**: 35 • **12**: 139; cf. **4/30/62**: 1, 3, 5 • **6**: 1, 5 • **7**: 6, 8 • **9/57**: 3, 4 •  
**11**: 4 • **13**: 1, 3 • **20**: 2, 3, 4 • **22/59**: 2, 3 • **31**: 3 • **32**: 4 • **54**: 1, 3, 6
- 1538<sup>1</sup> *Selectae harmoniae* (Wittenberg: Rhau, 1538)  
 Reich, *Selectae* (edition)  
**3**: 6 • **7**: 21 • **19**: 5
- 1538<sup>3</sup> *Secundus tomus novi operis musici* (Nürnberg: Formschneider, x.1538)  
 Gustavson, *Hans Ott*  
**15**: 3, 32 • **21**: 24 • **65**: 1, 6 • **66**: 6
- 1538<sup>6</sup> *Tomus primus psalmodum* (Nürnberg: Petreius, ix.1538)  
 Teramoto & Brinzing, *Katalog*, No.4  
**64**: 8 • **65**: 11 • **66**: 7
- 1538<sup>7</sup> *Modulationes aliquot quatuor vocum selectissimae* (Nürnberg: Petreius, ix.1538)  
 Teramoto & Brinzing, *Katalog*, No.5  
**55**: 24
- 1538<sup>8</sup> *Symphoniae iucundae* (Wittenberg: Rhau, 1538)  
 Albrecht, *Symphoniae* (edition)  
**7**: 1, 32 • **16**: 56 • **41**: 22 • **49/58**: 54; **55**: 24 • **64**: 24 • **69**: 1
- 1538<sup>9</sup> *Trium vocum carmina* (Nürnberg: Formschneider, 1538)  
 Böker-Heil, *Tenorlied*; Brown, *Instrumental* 1538<sub>2</sub>; Mönkemeyer, *Form-  
 schneyder* (edition)  
**1/5/14**: 38, 44, 49, 50, 54, 56, 57, 58, 59, 62, 63, 64, 76, 80 • **2/10**:  
 40, 44 • **3/19**: 16 • **4/30/62**: 4 • **8**: 1 • **12**: 10, 118, 120, 121, 127, 129,  
 131, 132, 133; cf. **6**: 3, 4, 5 • **9/57**: 4 • **33**: 4, 7, 10, 15, 17 • **34**: 3, 5,  
 13, 25, 28 • **43**: 1
- 1538<sup>22</sup> = N66 Narvaez: *Los seys libros del Delphin* (Valladolid: Hernandez, 1538)  
 Vihuela tablature • Brown, *Instrumental* 1538<sub>1</sub>  
**22/59**: 2 • **54**: 2, 6
- Motteti 1538 [Motteti del Fiore] (Fossombrone: Petrucci & Egnatio, 1538) (No.69)
- 1539<sup>1</sup> *Liber quindecim missarum* (Nürnberg: Petreius, 1539)  
 Teramoto & Brinzing, *Katalog*, No.7  
**4/30/62**: 1, 2, 3, 4 • **8**: 1 • **22/59**: 1 • **54**: 5
- 1539<sup>2</sup> *Missae tredecim quatuor vocum* (Nürnberg: Graphaeus, 7.ii.1539)  
**4/30/62**: 1, 4 • **7**: 33 • **48**: 5 • **61**: 5
- 1539<sup>9</sup> *Tomus secundus psalmodum* (Nürnberg: Petreius, 1539)  
 Teramoto & Brinzing, *Katalog*, No.8  
**21**: 38 • **55**: 2, 3, 4, 5 • **64**: 11 • **65**: 13 • **69**: 2, 4
- 1539<sup>12</sup> *Primus Liber cum quatuor vocibus . . . Fior de Mottetti* (Venice: Gardano, xii.1539)  
 Lewis, *Gardano*, No.12  
**69**: 1, 4
- G2977 (1539) Gombert: *Musica quatuor vocum . . . motecta liber primus* (Venice: Scotto, 1539)  
 Bernstein, *Musik*, No.3  
**69**: 3, 5
- 1540<sup>2</sup> *Missarum musicalium . . . III* (Paris: Attaignant & Jullet, 1540)  
 Hertz, *Attaignant*, No.93  
**41**: 22

- 1540<sup>7</sup> *Selectissimae necnon familiarissimae cantiones* (Augsburg: Kriesstein, 1540)  
**22/59**: 2 • **66**: 14
- 1540<sup>20</sup> = V1228 Verdelot: *Tutti li madrigali* (Venice: Scotto, 1540)  
 Bernstein, *Music*, No.14  
**68**: 4r
- Baena 1540 Baena: *Arte novamente inventada pera aprender a tanger* (Lisbon: Galharde, 1540)  
 Keyboard tabulature • Jas, “Ockeghem”; Knighton, “Newly”  
**1/5/14**: 13, 56, 62 • **2/10**: 40 • **4/30/62**: 1, 2, 3, 4 • **12**: 80 • **22/59**:  
 1, 2 • **54**: 5, 6
- Heyden 1540 Heyden: *De arte canendi* (Nürnberg: Petreius, 1540)  
 Teramoto & Brinzing, *Katalog*, No.13  
**4/30/62**: 1, 3, 4, 5 • **6**: 1, 5 • **7**: 6, 8, 35 • **8**: 3, 5 • **9/57**: 1, 3, 4 • **11**:  
 4 • **12**: 139 • **13**: 3 • **20**: 2, 4 • **21**: 26, 40 • **22/59**: 2, 3 • **31**: 3 • **32**: 4  
 • **54**: 1, 3
- 1541<sup>2</sup> *Trium vocum cantiones* (Nürnberg: Petreius, 1541)  
 Brown, *Trium* (facsimile); Teramoto & Brinzing, *Katalog*, No.15  
**2/10**: 39
- 1541<sup>18</sup> = V1229 Verdelot: *Tutti li madrigali* (Venice: Gardano, 1541)  
 Lewis, *Gardano*, No.27  
**68**: 4r
- G2979 (1541) Gombert: *Musica quatuor vocum* (Venice: Gardano, 1541)  
 Lewis, *Gardano*, No.23  
**69**: 3, 5
- 1542<sup>8</sup> *Tricinia* (Wittenberg: Rhau, 1542)  
 Noblitt, *Tricinia* (edition); Teramoto, *Psalmmotetendrucke*  
**1/5/14**: 46 • **9/57**: 4 • **12**: 80 • **34**: 33
- 1542<sup>10</sup> = W1112 Willaert: *Musiconum sex vocum* (Venice: Gardano, 1542)  
 Lewis, *Gardano*, No.34  
**66**: 2
- 1543<sup>19</sup> *Il primo libro a due voci* (Venice: Gardano, 1543)  
 Lewis, *Gardano*, Nos.48 & 48a  
**54**: 5 • **60**: 2, 3 • **61**: 3
- Festa (1543) Festa: *Il Vero libro di madrigali a tre voci* (Venice: Gardano, 1543)  
 Lewis, *Gardano*, No.41  
**16**: 40
- 1544<sup>18</sup> = V1230 Verdelot: *A quatro voci* (Venice: Gardano, 1544)  
 Lewis, *Gardano*, No.59  
**68**: 4r
- 1544<sup>24</sup> = N524 H. Newsidler: *Das erst Buch* (Nürnberg: Günther, 1544)  
 Lute tabulature • Brown, *Instrumental* 1544<sub>1</sub>  
**2/10**: 11 • **16**: 56 • **49/58**: 54
- 1544<sup>25</sup> = N526 H. Newsidler: *Das dritt Buch* (Nürnberg: Günther, 1544)  
 Lute tabulature • Brown, *Instrumental* 1544<sub>3</sub>  
**55**: 3 • **65**: 11
- 1545<sup>4</sup> *Flos Florum Primus Liber cum quatuor vocibus* (Venice: Gardano, 1545)  
 Lewis, *Gardano*, No.78  
**69**: 1, 4

- 1545<sup>5</sup> *Officium .. de Nativitate . . . I* (Wittemberg: Rhau, 1545)  
**64: 5**
- 1545<sup>6</sup> *Bicinia gallica, latina, germanica . . . I* (Wittemberg: Rhau, 1545)  
 Bellingham, *Bicinia* (edition)  
**6: 5 • 11: 1 • 22/59: 1, 2 • 54: 5, 6 • 56, 5 • 61: 2, 3**
- 1545<sup>7</sup> *Secundus tomus biciniorum* (Wittemberg: Rhau, 29.v.1545)  
 Bellingham, *Bicinia* (edition)  
**8: 1, 5 • 11: 4 • 22/59: 1 • 54: 6 • 61: 2**
- 1545<sup>15</sup> = J680 Josquin: *Le septiesme livre* (Antwerp: Susato, 1545)  
 Meissner, *Susato*, ii, 39–43  
**2/10: 37 • 46: 8**
- 1545<sup>19</sup> = V1231 Verdelot: *Tutti li madrigali* (Venice: [O. Scotto], 1545)  
 Bernstein, *Music*, No.54  
**68: 4r**
- 1545<sup>21</sup> *Des chansons reduictz en tabulature de lut I* (Louvain: Bathen & Velpen, 1545)  
 Lute tabulature • Brown, *Instrumental* 1545<sub>3</sub>; Vanhulst, *Catalogue*, No.1  
**1/5/14: 44: 33: 13 • 47: 7**
- 1546<sup>1</sup> *Missarum musicalium à4 liber primus* (Paris: Attaignant, 1546)  
 Hertz, *Attaignant*, No.132  
**41: 22**
- 1546<sup>4</sup> *Liber tertius missarum quatuor vocum* (Antwerp: Susato, 1547)  
 Meissner, *Susato*, ii, 54–55  
**60: 5**
- 1546<sup>8</sup> *Selectissimae symphoniae* (Nürnberg: Berg & Neuber, 1546)  
**66: 15**
- BB902 I,1 = 1546<sup>22</sup> Barberiis: *Intabulatura de lautto IV* (Venice: [s.n.], 1546)  
 Lute tabulature • Brown, *Instrumental* 1546<sub>2</sub>  
**61: 3**
- BB902 I,3 = 1546<sup>23</sup> Barberiis: *Intabulatura de lautto VI* (Venice: [s.n.], 1546)  
 Lute tabulature • Brown, *Instrumental* 1546<sub>4</sub>  
**64: 5, 6, 24 • 69: 3**
- 1546<sup>29</sup> Francesco da Milano: *Intabolatura . . . Libro segundo* (Venice: Gardano, 1546)  
 Lute tabulature • Brown, *Instrumental* 1546<sub>7</sub>; Lewis, *Gardano*, No.85; Francesco da Milano, *Lute music*  
**65: 6**
- M7725 (1546) Mudarra: *Tres libros de música* (Seville: de Leon, 1546)  
 Guitar and vihuela tabulatures • Brown, *Instrumental* 1546<sub>14</sub>  
**4/30/62: 2 • 54: 2, 5 • 61: 3**
- 1547<sup>1</sup> Glareanus: *Dodecachordon* (Basle: Petri, ix.1547)  
 Glareanus, *Dodecachordon*  
**1/5/14: 95 • 2/10: 19 • 3/19: 2, 11, 16 • 4/30/62: 1, 3, 4, 5 • 6: 5 • 7: 6, 9, 10, 11, 12, 35 • 8: 1 • 9/57: 4 • 11: 4 • 12: 139 • 15: 3, 32, 33 • 20: 2 • 22/59: 2, 3 • 31: 3; 34: 14 • 43: 3 • 48: 5 • 54: 1, 3, 5, 6 • 61: 3 • 64: 4 • 65: 9**
- 1547<sup>15</sup> Festa: *Il vero libro di madrigali a tre voci* (Venice: Scotto, 1547)  
 Bernstein, *Music*, No.66  
**16: 40**



- 1547<sup>22</sup> = G2092 Gintzler: *Intabolatura de lauto . . . Libro primo* (Venice: Gardano, 1547)  
Lute tablature • Brown, *Instrumental* 1547<sub>3</sub>; Lewis, *Gardano*, No.108  
**65**: 2, 6
- 1547<sup>25</sup> = V32 Valderrábano: *Libro de música* (Valladolid: Fernandez de Cordova, 1547)  
Lute tablature • Brown, *Instrumental* 1547<sub>5</sub>  
**3**: 18 • **4/30/62**: 1, 3 • **7**: 27 • **19**: 18 • **22/59**: 1 • **54**: 2, 3, 5 • **60**: 2 • **66**: 6
- 1547<sup>26</sup> = N527 H. Newsidler: *Das erst Buch* (Nürnberg: Gutknecht, 1547)  
Lute tablature • Brown, *Instrumental* 1547<sub>4</sub>  
**16**: 56 • **49/58**: 54
- B3772 (1548) Borrono: *Intavolatura di lauto* (Venice: Scotto, 1548)  
Lute tablature • Brown, *Instrumental* 1548<sub>2</sub>; Bernstein, *Music*, No.68  
**64**: 23
- Brown 1548<sub>3</sub> Francesco da Milano & Borrono: *Intavolatura di lauto* (Milan: Castelliono, 1548)  
**64**: 23
- 1549<sup>16</sup> *Diphona amoena et florida* (Nürnberg: Berg & Neuber, 1549)  
**7**: 10 • **8**: 1 • **22/59**: 3 • **61**: 2, 3
- 1549<sup>33</sup> = V1232 Verdelot: *Tutti li madrigali* (Venice: Scotto, 1549)  
Bernstein, *Music*, No.85  
**68**: 4r
- J68I (1549/1550) Josquin: *Trente sixiesme livre . . . chansons* (Paris: Attaignant, 1549)  
Hertz, *Attaignant*, No.162  
**2/10**: 34, 37
- Faber 1550 Faber: *Ad musicam practicam introductio* (Nürnberg: Berg & Neuber, 1550)  
**4/30/62**: 1 • **22/59**: 2
- 1551<sup>2</sup> = G2980 Gombert: *Motectorum.. Liber primus quatuor vocum* (Venice: Gardano, 1551)  
Lewis, *Gardano*, No.154  
**69**: 3, 5
- 1552<sup>26</sup> = V1233 Verdelot: *Tutti li madrigali* (Venice: Scotto, 1552)  
Bernstein, *Music*, No.115  
**68**: 4r
- 1552<sup>29</sup> *Hortus Musarum* (Louvain: Phalèse, 1552)  
Lute tablature • Brown, *Instrumental* 1552<sub>11</sub>; Vanhulst, *Catalogue*, No.13  
**22/59**: 1 • **54**: 5 • **65**: 6, 12
- 1552<sup>35</sup> = P2448 Pisador: *Libro de musica de vihuela* (Salamanca: Pisador, 1552)  
Vihuela tablature • Brown, *Instrumental* 1552<sub>7</sub>  
**4/30/62**: 1, 2, 3, 4, 6 • **22/59**: 1, 2 • **54**: 2, 3, 5 • **65**: 7
- 1553<sup>2</sup> *Liber primus collectorum modulorum* (Paris: du Chemin & Goudimel, 1553)  
Lesure and Thibault, “Bibliographie . . . du Chemin”  
**65**: 6
- 1553<sup>4</sup> *Psalmorum selectorum . . . Tomus primus* (Nürnberg: Berg & Neuber, 1553)  
Jackson, *Berg*  
**65**: 7, 11 • **66**: 8
- 1553<sup>5</sup> *Tomus secundus Psalmorum selectorum* (Nürnberg: Berg & Neuber, 1553)  
Jackson, *Berg*  
**66**: 9

- 1553<sup>6</sup> *Tomus tertius Psalmorum selectorum* (Nürnberg: Berg & Neuber, 1553)  
Jackson, *Berg*  
**55**: 26 • **66**: 16
- 1553<sup>26</sup> *I a due voci de diversi autori* (Venice: Gardano, 1553)  
Lewis, *Gardano*, No.186  
**54**: 5 • **60**: 2, 3
- 1553<sup>33</sup> *Horti musarum secunda pars* (Louvain: Phalèse, 1553)  
Lute tabulature • Brown, *Instrumental* 1553<sub>10</sub>; Vanhulst, *Catalogue*, No.16  
**65**: 6
- Faber 1553 Faber: *Musices practicae Erotematum* (Basel: Petri, 1553)  
**6**: 1, 5 • **12**: 139 • **21**: 15 • **65**: 6
- 1554<sup>32</sup> = F2093 Fuenllana: *Libro de musica para vihuela* (Seville: Montesdoca, 1554)  
Vihuela tabulature • Brown, *Instrumental* 1554<sub>3</sub>  
**4/30/62**: 2 • **22/59**: 2 • **54**: 5, 6 • **65**: 2
- Zanger 1554 Zanger: *Practicae musicae praecepta* (Leipzig: Hantzsch, 1554)  
**3/19**: 19 • **4/30/62**: 1, 2, 4 • **13**: 3
- 1555<sup>10</sup> *Secundus tomus Evangeliorum* (Nürnberg: Berg & Neuber, 1555)  
Jackson, *Berg*  
**55**: 20
- 1555<sup>11</sup> *Tertius tomus Evangeliorum* (Nürnberg: Berg & Neuber, 1555)  
Jackson, *Berg*  
**55**: 13; **69**: 1
- 1555<sup>15</sup> = L2316 *Moteti de la Fama I à 4* (Venice: Scotto, 1555)  
Bernstein, *Music*, No.142  
**64**: 5 • **69**: 2, 4
- 1555<sup>33</sup> = V1234 Verdelot: *Tutti li madrigali* (Venice: Scotto, 1555)  
Bernstein, *Music*, No.146  
**68**: 4r
- 1555<sup>36</sup> = A687 de Rippe: *Cinquiesme livre de tabulature de leut* (Paris: Fezandat, 1555)  
Lute tabulature • Brown, *Instrumental* 1555<sub>4</sub>  
**65**: 2
- J678 (1555) Josquin: *Moduli à 4–6, liber primus* (Paris: Le Roy & Ballard, 1555)  
Lesure & Thibault, *Le Roy*, No.15<sub>bis</sub>  
**15**: 3, 33–40 • **21**: 41 • **65**: 1, 2, 6 • **66**: 6
- M4017 (1555) Mouton: *Moduli . . . liber primus* (Paris: Le Roy & Ballard, 1555)  
Lesure & Thibault, *Le Roy*, No.16<sub>bis</sub>  
**15**: 24 • **55**: 7, 19 • **64**: 17, 19, 23 • **65**: 8
- 1556<sup>26</sup> Festa: *I madrigali à 3* (Venice: Gardano, 1556)  
Lewis, *Gardano*, No.217  
**1/5/14**: 45 • **18/40**: 55
- 1556<sup>27</sup> = V1235 Verdelot: *Tutti li madrigali* (Venice: Gardano, 1556)  
Lewis, *Gardano*, No.223  
**68**: 4r
- 1556<sup>32</sup> Drusina: *Tabulatura* (Frankfurt: Eichorn, 1556)  
Lute tabulature • Brown, *Instrumental* 1556<sub>2</sub>  
**1/5/14**: 14

- H4934 (1556) Heckel: *Lauten Buch* (Strasbourg: Wyss, 1556)  
Lute tablature • Brown, *Instrumental* 1556<sub>5</sub>  
**1/5/14**: 76 • **31**: 3 • **33**: 2 • **54**: 5
- Finck 1556 Finck: *Practica musica* (Wittenberg: Rhau, 1556)  
**4/30/62**: 1, 4 • **9/57**: 4 • **12**: 120 • **15**: 15 • **31**: 3;
- Glareanus 1557 Glareanus: *Musicae Epitome* (Basel: Petri, 1557)  
**4/30/62**: 4
- 1557<sup>26</sup> = VI236 Verdelot: *Tutti li madrigali* (Venice: Pietrasanta, 1557)  
**68**: 4r
- VI108 (1557) Venegas de Henestrosa: *Libro de cifra nueva* (Alcala: Brocar, 1557)  
Keyboard tablature • Brown, *Instrumental* 1557<sub>2</sub>  
**1/5/14**: 63 • **34**: 13 • **54**: 5
- 1558<sup>4</sup> *Novum et insigne opus musicum* (Nürnberg: Berg & Neuber, 1558)  
Brown, *Novum* (facsimile) • Jackson, *Berg*  
**55**: 13 • **65**: 1, 2
- 1558<sup>10</sup> *Premier livre des chansons a quatre parties* (Louvain: Phalèse, 1558)  
Vanhulst, *Catalogue*, No.55  
**22/59**: 2
- 1558<sup>20</sup> = O12 Ochsenkhun: *Tabulaturbuch auff die Lauten* (Heidelberg: Kohlen, 1558)  
Lute tablature • Brown, *Instrumental* 1558<sub>5</sub>  
**54**: 5 • **55**: 13 • **65**: 2, 6 • **66**: 6
- 1559<sup>1</sup> *Secunda pars magni operis musici* (Nürnberg: Berg & Neuber, 1559)  
Brown, *Novum* (facsimile) • Jackson, *Berg*  
**65**: 4, 6, 7 • **66**: 3, 6
- 1559<sup>2</sup> *Tertia pars magni operis musici* (Nürnberg: Berg & Neuber, 1559)  
Brown, *Novum* (facsimile) • Jackson, *Berg*  
**3/19**: 5 • **15**: 3 • **21**: 38 • **55**: 2 • **64**: 24 • **65**: 8, 12, 16
- J677 [1560] Josquin: *Missa super Lhomme arme sexti toni* ([s.l.: s.n., s.d.]  
**4/30/62**: 5
- 1561<sup>17</sup> Francesco da Milano: *Intabolutura . . . Libro secondo* (Venice: Gardano, 1561)  
Lute tablature • Brown, *Instrumental* 1561<sub>3</sub>  
**65**: 6
- Wilphlingseder 1561 Wilphlingseder: *Musica teutsch* (Nürnberg: Berg & Neuber, 1561)  
Jackson, *Berg*  
**4/30/62**: 4, 5 • **7**: 6, 8 • **9/57**: 4
- 1562<sup>24</sup> = H4935 Heckel: *Lautten Buch* (Strasbourg: Müller, 1562)  
Lute tablature • Brown, *Instrumental* 1562<sub>3</sub>  
**1/5/14**: 76 • **2/10**: 11 • **31**: 3 • **33**: 2 • **54**: 5
- 1562<sup>28</sup> = A688 de Rippe: *Cinquesime . . . tabelature de luth* (Paris: Le Roy & Ballard, 1562)  
Lute tablature • Brown, *Instrumental* 1562<sub>11</sub>; Lesure & Thibault, *Le Roy*  
**64**: 23
- Brown 1563<sub>12</sub> *Theatrum musicum* (Louvain: Phalèse, 1563)  
Lute tablature • Vanhulst, *Catalogue*, No.98  
**65**: 6, 12
- 1563<sup>6</sup> Razzi: *Laude spirituali* (Venice: Giunta, 1563)  
**27**: 14 • **41**: 5 • **56**: 26

- 1563<sup>18</sup> = B3773      Borrono: *La intabolutura de lauto* (Venice: Scotto, 1563)  
Lute tabulature • Brown, *Instrumental* 1563<sub>3</sub>; Bernstein, *Music*, No.227  
**64**: 23
- 1563<sup>20</sup>              Francesco da Milano: *La intabolutura . . . secondo* (Venice: Scotto, 1563)  
Lute tabulature • Brown, *Instrumental* 1563<sub>5</sub>; Bernstein, *Music*, No.245  
**65**: 6
- Wilphlingseder 1563      Wilphlingseder: *Erotemata musices practicae* (Nürnberg: Heussler, 1563)  
**4/30/62**: 1, 4, 5 • **6**: 1 • **7**: 6 • **8**: 1, 2, 5 • **9/57**: 1, 2, 3, 4 • **12**: 139 •  
**21**: 24 • **22/59**: 2 • **31**: 3 • **43**: 3
- 1564<sup>6</sup>                *I Motteti del Fiore* (Venice: Rampazetto, 1564)  
Nielsen, *Rampazetto*  
**69**: 1, 4
- 1565<sup>20</sup> = V1237      Verdelot: *Tutti li madrigali* (Venice: Gardano, 1565)  
**68**: 4r
- 1566<sup>22</sup> = V1238      Verdelot: *I madrigali del primo et secondo* (Venice: Merulo, 1566)  
**68**: 4r
- 1568<sup>22</sup> = B1509      Becchi: *Libro primo d'intabolutura da leuto* (Venice: G. Scotto, 1568)  
Lute tabulature • Brown, *Instrumental* 1568<sub>1</sub>; Bernstein, *Music*, No.300  
**34**: 39, 41, 42
- 1568<sup>23</sup>                *Luculentum theatrum musicum* (Louvain: Phalèse, 1568)  
Lute tabulature • Brown, *Instrumental* 1568<sub>7</sub>; Vanhulst, *Catalogue*, No.123  
**65**: 6
- Dressler 1571        Gallus Dressler: *Musicae practicae elementa* (Magdeburg: Kirchner, 1571)  
**4/30/62**: 1
- 1571<sup>16</sup>                *Theatrum musicum* (Louvain: Phalèse & Bellère, 1571)  
Lute tabulature • Brown, *Instrumental* 1571<sub>6</sub>; Vanhulst, *Catalogue*, No.156  
**65**: 6
- 1578<sup>15</sup>                *II chansons á3* (Paris: Le Roy & Ballard, 1578)  
Lesure & Thibault, *Le Roy*, No.219  
**34**: 18
- 1578<sup>24</sup> = C1        Cabezon: *Obras de musica* (Madrid: Sanchez, 1578)  
Keyboard tabulature • Brown, *Instrumental* 1578<sub>3</sub>  
**4/30/62**: 1 • **54**: 5 • **65**: 4, 6 • **66**: 6
- 1583<sup>22</sup> = A939      Ammerbach: *Orgel oder Instrument Tabulaturbuch* (Nürnberg: Gerlach, 1583)  
Keyboard tabulature • Brown, *Instrumental* 1583<sub>2</sub>  
**54**: 5
- 1590<sup>30</sup> = P644      Paix: *Selectae, artificiosae et elegantes fugae* (Lavingen: Reinmichel, 1590)  
Brown, *Instrumental* 1590<sub>6</sub>  
**4/30/62**: 1 • **6**: 5 • **8**: 1 • **11**: 4 • **12**: 139 • **22/59**: 2, 3
- Zacconi 1592        Zacconi: *Prattica di musica* (Venice: Polo, 1592)  
**7**: 35
- 1594<sup>3</sup> = P645        Paix: *Selectae, artificiosae et elegantes fugae* (Lavingen: Reinmichel, 1594)  
Brown, *Instrumental* 1594<sub>10</sub>  
**4/30/62**: 1 • **6**: 5 • **22/59**: 2, 3

*Manuscripts*

- A-Gla, 1 Graz, Steiermärkisches Landesarchiv, Musikalien Schuber 1  
ca.1500, perhaps in Styria • Federhofer, “Beiträge”; Staehelin, *Messen*, i  
**9/57**: 3
- A-Kla, 4/3 Klagenfurt, Landesarchiv, GV 4/3  
Organ tablature, c.1550  
**65**: 6, 7
- A-LIs, 529 Linz, Bundesstaatliche Studienbibliothek, 529  
Austria, ca.1480–1490, perhaps from Sigismund’s chapel at Innsbruck •  
Smith, “Inventory”; Strohm, “Native”  
**6**: 5 • **12**: 68
- A-Wn, 1783 Vienna, Österreichische Nationalbibliothek, Cod.Vind.1783  
Netherlands court scribe, ca.1500–1506, for Manuel I and Marie of Por-  
tugal • Dixon, “Manuscript”; Kellman, *Treasury*, 140–141; Mantuani, *Ta-  
bulae* i, 289; van der Heide, “Symbolical”  
**9/57**: 5 • **11**: 1, 2, 3, 4 • **13**: 1, 3 • **20**: 4, 5 • **48**: 5
- A-Wn, 4809 Vienna, Österreichische Nationalbibliothek, Cod.Vind.4809  
Netherlands court scribe, ca.1521–1525, for Raimund Fugger • Kellman,  
*Treasury*, 142–143  
**22/59**: 1, 2, 3 • **54**: 2, 5, 6
- A-Wn, 4810 Vienna, Österreichische Nationalbibliothek, Cod.Vind.4810  
Netherlands court scribe, ca.1521–1525. Given to Raimund Fugger • Kell-  
man, *Treasury*, 144–145  
**60**: 5
- A-Wn, 11778 Vienna, Österreichische Nationalbibliothek, Cod.Vind.11778  
Netherlands court scribe, after ca.1520. Given to Raimund Fugger • Kell-  
man, *Treasury*, 147–149  
**4/30/62**: 1, 2, 3, 4, 5 • **22/59**: 4 • **24**: 20, 21
- A-Wn, 11883 Vienna, Österreichische Nationalbibliothek, Cod.Vind.11883  
Netherlands court scribe, early 16th century • Hudson, “Glimpse”; Kell-  
man, “Josquin”; Kellman, *Treasury*, 150–151; Mantuani, *Tabulae*, vii, 72–  
73; Nowak, “Musikhandschriften”  
**4/30/62**: 2 • **22/59**: 3 • **31**: 2, 3 • **33**: 2
- A-Wn, 15495 Vienna, Österreichische Nationalbibliothek, Supp.Mus.Hs.15495  
Netherlands court scribe, ca.1508–1511, for Maximilian I and Bianca Maria  
Sforza • Kellman, *Treasury*, 152–153  
**6**: 5 • **22/59**: 5 • **54**: 2 • **61**: 2
- A-Wn, 15496 Vienna, Österreichische Nationalbibliothek, Mus.Hs.15496  
Netherlands court scribe, ca.1515–1516, for Charles of Austria • Kellman,  
*Treasury*, 15–155  
**61**: 5
- A-Wn, 15497 Vienna, Österreichische Nationalbibliothek, Mus.Hs.15497  
Netherlands court scribe, ca.1515–1516, for Ulrich Pfintzing • Kellman,  
*Treasury*, 156–58  
**61**: 1

- A-Wn, 15499 Vienna, Österreichische Nationalbibliothek, Mus.Hs.15499  
**4/30/62: 2**
- A-Wn, 15500 Vienna, Österreichische Nationalbibliothek, Mus.Hs.15500  
German, dated 1544 • Kirsch, “Unbeachtetes”  
**7: 33 • 15: 32 • 55: 7 • 64: 8**
- A-Wn, 15941 Vienna, Österreichische Nationalbibliothek, Mus.Hs.15941  
Netherlands court scribe, ca.1521–1531, for the Fugger family • Kellman,  
“Josquin”; Kellman, *Treasury*, 159  
**55: 7, 22, 23 • 64: 4, 12, 15, 18 • 66: 14, 15**
- A-Wn, 16746 Vienna, Österreichische Nationalbibliothek, Mus.Hs.16746  
**11: 2**
- A-Wn, 18688 Vienna, Österreichische Nationalbibliothek, Mus.Hs.18688  
Lute tablature by Craus, ca.1540: manuscript appendix to Judenkünig,  
1523 • Mantuani, *Tabulae*, x, 177–178; Meyer, *Sources*, iii, 125–127; *RISM*  
BVII, 352  
**1/5/14: 76 • 31: 3 • 12: 122 • 33: 2, 16**
- A-Wn, 18742 Vienna, Österreichische Nationalbibliothek, Mus.Hs.18742  
19th-century copy from Petrucci  
**6: 1 • 48: 5**
- A-Wn, 18743 Vienna, Österreichische Nationalbibliothek, Mus.Hs.18743  
19th-century copy from Petrucci  
**15: 5**
- A-Wn, 18746 Vienna, Österreichische Nationalbibliothek, Mus.Hs.18746  
Signed Alamire, 1523. Given to Raimund Fugger • Kellman, *Treasury*, 160–  
62; van Benthem, “Einiger”  
**1/5/14: 5**
- A-Wn, 18810 Vienna, Österreichische Nationalbibliothek, Mus.Hs.18810  
Munich Hofkapelle, ca.1524–1533, perhaps by Wagenrieder • Bente, *Neue*  
*Wäge*, 264–70; Mantuani, *Tabulae*, x, 219–24; Robinson, “Vienna”; Schnei-  
der, *Collection* (facsimile)  
**2/10: 22 • 12: 57 • 61: 2**
- A-Wn, 18825 Vienna, Österreichische Nationalbibliothek, Mus.Hs.18825  
Netherlands court scribe, before 1534. Given to Raimund Fugger • Kell-  
man, “Josquin”; Kellman, *Treasury*, 163  
**55: 20**
- A-Wn, 18832 Vienna, Österreichische Nationalbibliothek, Mus.Hs.18832  
Netherlands court scribe, ca.1521–1525. Given to Raimund Fugger • Kell-  
man, *Treasury*, 164–65; Mantuani, *Tabulae*, x, 240–42  
**4/30/62: 2, 3 • 6: 5 • 8: 1 • 13: 3 • 22/59: 3 • 61: 2**
- A-Wn, 19286 Vienna, Österreichische Nationalbibliothek, Mus.19286  
Lute tablature  
**12: 115**
- A-Wn, 41950 Vienna, Österreichische Nationalbibliothek, Mus.41950 (*olim* D-WER1, 6)  
Lute tablature, German notation: written by Adolf Blindhamer, ca.1525 •  
Kirnbauer, “A-Wn” (forthcoming); Meyer, *Sources*, ii, 301–302; Staehelin,  
“Egenolff”  
**1/5/14: 44 • 3/19: 16**

- B-Amp, M 18.13 Antwerp, Museum Plantijn-Moretus, M 18.13 (fragment 1)  
ca.1515 or later, Netherlands court scribe. Fragments used for binding •  
Kellman, *Treasury*, 166; van Benthem, “Alamire”  
**11**: 1, 2
- B-Br, 228 Brussels, Bibliothèque royale Albert 1<sup>er</sup>, 228  
1516–1523, Netherlands court scribe, for Margaret of Austria • CC, i, 91–  
92; Kellman, *Treasury*, 68–70; Picker, *Album* (facsimile); Picker, *Chanson*  
(1958); Picker, *Chanson* (1965)  
**1/5/14**: 15, 38, 81 • **2/10**: 7, 22, 28 • **12**: 3, 10, 72, 75 • **34**: 7
- B-Br, 9126 Brussels, Bibliothèque royale Albert 1<sup>er</sup>, 9126  
1505 and later: Netherlands court scribe, for Philippe the Fair and Juana  
of Spain • CC, i, 94; Kellman, *Treasury*, 72–73; van den Borren, “Inven-  
taire”, v, 70–71; van der Heide, “Symbolical”  
**11**: 3, 4 • **13**: 3 • **15**: 8, 9 • **21**: 4, 15 • **22/59**: 1, 2, 3 • **48**: 5 • **61**: 5 •  
**65**: 1, 6; *cf.* **39**: 1
- B-Br, 11239 Brussels, Bibliothèque royale Albert 1<sup>er</sup>, 11239  
ca.1500, probably Savoy • Picker, *Chanson* (1958); Picker, *Chanson* (1965);  
Picker, *Chansonnier* (facsimile); Picker, “New Look”  
**1/5/14**: 11, 15, 53, 56, 57, 71 • **2/10**: 4, 7, 22, 40 • **12**: 31, 75, 80, 99  
• **34**: 23, 33
- B-Br, 215.216 Brussels, Bibliothèque royale Albert 1<sup>er</sup>, 215.216  
1503–1518: Netherlands court complex, for Charles de Clerc • CC, i, 91;  
Kellman, *Treasury*, 67; Robyns, “Musikhandschrift”; van den Borren, “In-  
ventaire”, v, 69–70  
**65**: 6
- B-Br, IV.90 Brussels, Bibliothèque royale Albert 1<sup>er</sup>, IV.90  
Discantus book (companion to B-Br, IV.1274 and B-Tv, 94), copied  
in Bruges, 1511 • Huys, *Gregoire*, 34; Huys, “Recently”; Kessels, “Brus-  
sels”  
**1/5/14**: 31, 53, 57, 71 • **2/10**: 28, 34 • **7**: 12 • **12**: 10, 72 • **34**: 18
- B-Br, IV.922 Brussels, Bibliothèque royale Albert 1<sup>er</sup>, IV.922  
*Occo-Codex*, copied in the Alamire workshop, ca.1530, for Pompeius Occo  
• CC, iv, 297–98; Huys, “Unknown”; Huys, *Occo* (facsimile); Kellman,  
*Treasury*, 76–77  
**60**: 1
- B-Br, IV.1274 Brussels, Bibliothèque royale Albert 1<sup>er</sup>, IV.1274  
Altus book (companion to B-Br, IV.90 and B-Tv, 94) • Huys, “Recently”;  
Kessels, “Brussels”  
**1/5/14**: 31 • **2/10**: 28, 34 • **12**: 10, 72
- B-Br, Fétis 1782<sup>A</sup> Brussels, Bibliothèque royale Albert 1<sup>er</sup>, Fétis 1782<sup>A</sup> A 1 L.P. (Suppl.MS.)  
ca. 1540 • Meyer, “Répertoire”  
**69**: 4
- B-LVu, 163 Louvain, Katholieke Universiteit van Leuven, Bibliotheek, 163  
One partbook, dated 1546: destroyed in World War I  
**65**: 2, 6
- B-Tc Tournai, Chapitre de la Cathédrale, Archive, Missel de la Confrérie de la Trans-  
figuration

Destroyed in World War II

**55:** 13

- B-Tv, 94 Tournai, Bibliothèque de la Ville, MS.94  
Companion to B-Br, IV.90 • Huys, *Gregoire*, 34; Huys, “Recently”; Kessels, “Brussels”; van den Borren, “Inventaires”, 119–21  
**1/5/14:** 31, 53, 57, 71 • **2/10:** 28, 34 • **7:** 12 • **12:** 10, 72 • **34:** 18
- B-TOs Tongeren, Fonds Rijksarchief Hasselt, St. Niklaas, *varia*.  
Tongeren, after 1470 • Fallows, “Tongeren”; Kellman, *Treasury*, 167; Schreurs, *Anthologie*; Schreurs, “Newly”  
**11:** 3 • **34:** 15
- CH-Bu, F.VI.26c Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.VI.26c  
Organ tabulature by Kotter, dated 1515 • CC, i, 26; Kmetz, *Basel*, 51–54  
**1/5/14:** 74 • **33:** 5
- CH-Bu, F.VI.26d Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.VI.26d  
Basel area, before 1520 • Kmetz, *Basel*, 54–57.  
**6** and **8:** transcription of a list of the contents, from the title-pages
- CH-Bu, F.VI.26e Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.VI.26e  
Basel area, before 1520 • Kmetz, *Basel*, 57–59  
**8:** 4 [whole manuscript]
- CH-Bu, F.VI.26f Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.VI.26f  
Early 16th century • Kmetz, *Basel* 59–61  
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- CH-Bu, F.VI.26h Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.VI.26h  
Miscellaneous folios • Kmetz, *Basel*, 63–73  
**54:** 5
- CH-Bu, F.IX.22 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.IX.22  
Keyboard tabulature: Kotter and others in Basel and Freiburg in Breisgau, 1513–ca.1535 • Kmetz, *Basel*, 75–84; Marx, *Tabulaturen*  
**1/5/14:** 14, 44, 56, 74, 76 • **12:** 80, 133 • **31:** 3 • **33:** 2, 5, 13, 18 • **34:** 23, 28, 33
- CH-Bu, F.IX.25a-d Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.IX.25a-d  
1500–1510, probably in Basel • Kmetz, *Basel*, 88–97  
**4/30/62:** 1, 3 • **22/59:** 1
- CH-Bu, F.IX.25e-f Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.IX.25e-f  
1500–1510, in the Basel area • Kmetz, *Basel*, 98–102  
**22/59:** 2, 3
- CH-Bu, F IX 44 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F IX 44  
Organ tabulature: 1585–1589, Schleusingen, Saxony • Kmetz, *Basel*, 160–68  
**65:** 2
- CH-Bu, F.IX.55 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.IX.55  
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- CH-Bu, F.X.1-4 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.X.1-4  
Basel, for Amerbach, dated 1522–1524 • CC, i, 29–30; Kmetz, *Basel*, 230–51  
**1/5/14:** 15, 31 • **2/10:** 5, 22, 28



- CH-Bu, F.X.5-9 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.X.5-9  
Basel: in two layers, ca.1510 and dated 1535-1546 • CC, i, 30-31; Kmetz, *Basel*, 253-267  
**1/5/14:** 28 • **2/10:** 35
- CH-Bu, F.X.10 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.X.10  
Basel, owned by Ammerbach in 1510 • Kmetz, *Basel*, 268-71  
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- CH-Bu, F.X.17-20 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.X.17-20  
Perhaps Swiss, dated 1560 • Kmetz, *Basel*, 278-95  
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- CH-Bu, F.X.21 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.X.21  
*Iselin Liederbuch*, Basel, dated 1529-1575 • Kmetz, *Basel*, 296-310  
**34:** 11 • **54:** 5
- CH-Bu, F.X.22-24 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, F.X.22-24  
*Amerbach Liederbuch*, Basel, dated 1547-1551 • Kmetz, *Basel*, 311-17  
**7:** 6 • **16:** 56 • **49/58:** 54
- CH-Bu, k.k.II.32 Basel, Öffentliche Bibliothek der Universität, Musiksammlung, k.k.II.32  
Supplement to *RISM* 1510. Basel, ca.1512 • Kmetz, *Basel*, 324-25  
**1/5/14:** 7 • **31:** 3 • **33:** 2
- CH-Fcu, 527 Fribourg, Bibliothèque cantonale et universitaire, Cap.Res.527  
Italian lute tablature of one piece, perhaps ca.1470 • Meyer, *Sources*, i, 31  
**1/5/14:** 20
- CH-Sk, Tir.84-7 Sion, Archives du chapitre de la Cathédrale, Tir.84-7  
Bassus part, perhaps from Breslau, after 1550 • Stenzl, "Musikheft"  
**16:** 56 • **49/58:** 54
- CH-SGs, 461 St. Gall, Stiftsbibliothek, 461  
*Fridolin Sickers Liederbuch*: earlier than the date on the MS, 1545, but certainly after 1501, perhaps copied by Sicher • Fallows, *Songbook* (facsimile); Geering, *Vokalmusik*  
**1/5/14:** 3, 5, 7, 11, 17, 19, 47, 48, 51, 58, 62, 63, 80, 92 • **2/10:** 28 • **12:** 2, 3, 23, 24, 35 • **15:** 34 • **34:** 13, 16, 26
- CH-SGs, 462 St. Gall, Stiftsbibliothek, 462  
*Johannes Heers Liederbuch*: written by Heer, of Glarus, ca.1510-1530 • Geering and Trümpy, *Liederbuch*  
**1/5/14:** 8, 14, 44, 46, 53, 56, 76; **7:** 21 • **8:** 1 • **12:** 5, 101, 133 • **31:** 3 • **33:** 2, 11, 13, 18 • **34:** 23, 29 • **41:** 22 • **55:** 13
- CH-SGs, 463 St. Gall, Stiftsbibliothek, 463  
*Aegidius Tschudi's Liederbuch*: compiled by Tschudi ca.1540 • Geering, *Vokalmusik*; Loach, *Tschudi*  
**1/5/14:** 4, 10, 15, 26, 27, 31, 40, 44, 51, 56, 66, 69, 78, 92, 96 • **2/10:** 2, 40 • **3/19:** 2, 5, 6, 8, 10, 11, 12, 15, 16, 29, 30 • **7:** 6, 9, 10, 11, 12, 16, 19, 24, 25, 35 • **12:** 10, 80, 101, 131 • **15:** 32, 33 • **16:** 56 • **21:** 38 • **22/59:** 2, 7 • **25:** 16 • **33:** 7, 13, 14, 19 • **34:** 19, 23, 29, 33 • **36:** 36 • **41:** 22, 28 • **49/58:** 54 • **55:** 2, 3 • **64:** 4 • **65:** 1, 2, 7, 9, 12 • **66:** 6

- CH-SGs, 464 St. Gall, Stiftsbibliothek, 464  
Basel, from ca.1510 • Loach, *Tschudi*, 57–67  
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- CH-SGs, 530 St. Gall, Stiftsbibliothek, 530  
Keyboard tabulature, copied by Sicher, ca.1512–1521 • Marx, “Neues”;  
Nef, *St Galler*; Warburton, “Fridolin”  
**1/5/14**: 7, 11, 14, 15, 28, 33, 38, 40, 44, 50, 56, 76, 96 • **2/10**: 16, 40 •  
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• **21**: 38 • **31**: 3 • **33**: 2, 13, 18 • **34**: 19, 23 • **55**: 4 • **55**: 19 • **66**: 14
- CH-Zz, S.248/284a Zurich, Zentralbibliothek, S.248/284a  
Keyboard tabulature, ca.1530: Supplement to Buchner’s *Fundamentum*  
**7**: 12
- CH-Zz, 301 Zurich, Zentralbibliothek, Z.XI.301  
Keyboard tabulature, by Hör, ca.1535  
**23**: 81 • **37**: 81
- CZ-HK, Franuse Hradec Králové, Státní vědecká knihovna, Antiphonale Jana Franuse  
**21**: 12
- CZ-HK, II.A.7 Hradec Králové, Státní vědecká knihovna, II.A.7  
*Speciálník*. Bohemia, perhaps Prague, ca.1480–1540 • CC, iv, 405–406;  
Černý, “Soupis”, 40–41; Kozachek, *Repertory*  
**2/10**: 35 • **3/19**: 2, 5, 17 • **7**: 3, 10 • **9/57**: 1 • **21**: 12 • **22/59**: 4 • **31**: 1  
• **32**: 2 • **43**: 2 • **55**: 25
- CZ-HK, II.A.20 Hradec Králové, Státní vědecká knihovna, II.A.20  
From a Confraternity at Hradec Králové, first half of the 16th century •  
Černý, “Soupis”, 52; Staehelin, “Obrechtiana”  
**1/5/14**: 50 • **3/19**: 16
- CZ-HK, II.A.21 Hradec Králové, Státní vědecká knihovna, II.A.21  
From a Confraternity at Hradec Králové, mid-16th-century • Černý,  
“Soupis”  
**65**: 11, 12
- CZ-HK, II.A.26 Hradec Králové, Státní vědecká knihovna, II.A.26A  
From a Confraternity at Hradec Králové, second half of the 16th century •  
Černý, “Soupis”  
**65**: 6 • **66**: 6
- CZ-HK, II.A.29 Hradec Králové, Státní vědecká knihovna, II.A.29  
From a Confraternity at Hradec Králové, dated 1556–1562  
**55**: 13, 20 • **65**: 2 • **66**: 6
- CZ-HK, II.A.41 Hradec Králové, Státní vědecká knihovna, II.A.41  
From a Confraternity at Hradec Králové, second half of the 16th century •  
Černý, “Soupis”  
**65**: 6
- CZ-Pn, II.C.7 Prague, Knihovna Národního muzea, II.C.7  
*Canzoniere di Jistebnicz*: 15th century • *Analecta Hymnodica*, i  
**29/45**: 12
- CZ-RO Rokycany, Okresní muzeum, A.V.22a-b  
From Rokycany, late 16th century or later  
**65**: 2, 6

- D-As, 25 Augsburg, Staats- und Stadtbibliothek, 4<sup>o</sup>.Cod.mus.25  
ca.1500, probably Mindelheim, S. Germany • CC, i, pp. 14–15; Gottwald, *Augsburg*, 220–22; Staehelin, “Augsburger”  
**1/5/14**: 6, 13, 60 • **15**: 39 • **33**: 21
- D-As, 142a Augsburg, Staats- und Stadtbibliothek, 2<sup>o</sup>.Cod.142a  
Augsburg, ca.1505–1514, once owned by Herwart • Bente, *Neue Wege*, 230–42; Böker-Heil, *Tenorlied*, 3–10; CC, i, pp. 12–13; Gottwald, *Augsburg*, 4–10; Jonas, *Augsburger*  
**2/10**: 40 • **12**: 12, 75, 101 • **15**: 8 • **34**: 29
- D-B, 190 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Germ.oct.190  
Probably from Utrecht, before 1500 • RISM BIV/3, 328–330; CC, i, 48–49; Geering, *Organa*  
**29/45**: 12
- D-B, 1175 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.theor.1175  
Treatise *De musica poetica*, by Heinrich Faber, ca.1550 • CC, iv, 251  
**4/30**: 1 • **6**: 1 • **31**: 3 • **62**: 1 • **65**: 2
- D-B, 22048 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, 22048  
One folio, early 16th century, probably from Italy • CC, i, 50; Jeppesen, *Frottola*, ii, p. 9  
**16**: 21
- D-B, 40021 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.40021  
Compiled ca.1485–1500 in Torgau or Leipzig • CC, i, 51–52; Just, *Mensuralkodex*; Korth and Lambrecht, *Katalog*  
**1/5/14**: 2 • **2/10**: 35, 44 • **3/19**: 2, 18 • **6**: 3, 4 • **7**: 27 • **12**: 81, 83, 121 • **21**: 12, 18, 37, 38 • **22/59**: 5 • **31**: 3 • **32**: 2 • **33**: 2, 4 • **34**: 2, 32 • **46**: 6
- D-B, 40026 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.40026  
Keyboard tablature by Kleber at Pforzheim, ca.1521–1524 • Kotterba, *Orgeltablatur*; Loewenfeld, “Kleber”  
**1/5/14**: 8, 14, 74 • **2/10**: 22, 40 • **12**: 118, 133 • **21**: 38 • **31**: 1 • **33**: 5, 11, 18
- D-B, 40091 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.40091  
For S. Luigi dei Francesi, Rome, ca.1516 • CC, i, 53; Korth and Lambrecht, *Kataloge*; Staehelin, “Schicksal”  
**4/30**: 2 • **62**: 2
- D-B, 40098 see PL-Kj
- D-B, 40196 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.40196  
Roman, late 15th century: alternatively, after 1500, southern German or Swiss • CC, iv, 269; Korth and Lambrecht, *Kataloge*  
**16**: 56
- D-B, 40632 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.40632  
Lute tablature, from Bavaria, ca.1570 • Boetticher, *Lauten*, 37–38  
**1/5/14**: 76 • **31**: 3 • **33**: 2
- D-B, Bohn 3 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Bohn 3  
Breslau. Keyboard tablature • Bohn, *Musikalische*  
**55**: 13
- D-B, Bohn 5 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Bohn 5  
Breslau, late 16th century • Bohn, *Musikalische*, 20  
**55**: 13

- D-B, Bohn 6 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Bohn 6  
Keyboard tabulature, Wroclaw, dated 1567 • Bohn, *Musikalische*, 22–26  
**65: 2**
- D-B, Bohn 11 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Breslau 11  
Breslau, in or before 1583 • Bohn, *Musikalische*  
**65: 2, 6**
- D-B, Bohn 12 Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Breslau 12  
**12: 53**
- D-B, Bohn 357 (i) Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Bohn 357 (i)  
Charteris, *Newly*  
**65: 2**
- D-B, Bohn 357 (ii) Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Bohn, 357 (ii)  
Charteris, *Newly*  
**65: 2**
- D-Bga, 7 Berlin, Geheimes Staatsarchiv, Pr. Kult, XX.HA StUB Königsberg Nr. 7 (*olim*  
Königsberg 1740) [another part may be in Vilnius]  
Copied 1537–1543, for the Königsberg court • CC, i, 250–251; Loge, *Messen*  
**12: 10 • 24: 20 • 34: 11 • 55: 13 • 57: 13 • 69: 5**
- D-Dl, 1/D/3 Dresden, Sächsische Landesbibliothek, Musikabteilung, 1/D/3 (*olim* B.1270)  
ca.1550–1560, Wittenberg • Steude, *Dresden*, 20–24  
**65: 17**
- D-Dl, 1/D/6 Dresden, Sächsische Landesbibliothek, Musikabteilung, 1/D/6 (*olim* Oels 529)  
ca.1560–1580, in Silesia • Steude, *Dresden*, 24–28  
**3/19: 5 • 55: 4 • 64: 8 • 65: 5, 11**
- D-Dl, 1/D/501 Dresden, Sächsische Landesbibliothek, Musikabteilung, 1/D/501  
ca.1560, central Germany • Steude, *Dresden*, 33–35  
**64: 24**
- D-Dl, 1/D/505 Dresden, Sächsische Landesbibliothek, Musikabteilung, 1/D/505 (*olim* Anna-  
berg, 1248)  
St. Anna in Annaberg, or Wittenberg, ca.1530 • Noblitt, “Manuscript 505”;  
Steude, *Dresden*, 221–33  
**8: 2 • 15: 3, 13, 18, 33; cf. 39: 1**
- D-Dl, 1/D/506 Dresden, Sächsische Landesbibliothek, Musikabteilung, 1/D/506 (*olim* Anna-  
berg, 1126)  
St. Anna in Annaberg, or Wittenberg, ca.1530 • Noblitt, “Manuscript 506”;  
Steude, *Dresden*, 233–41  
**9/57: 1**
- D-Dl, 1/E/24 Dresden, Sächsische Landesbibliothek, Musikabteilung, 1/E/24  
Dated 1571 • Steude, *Dresden*, 41–44  
**54: 5**
- D-Dl, Glashütte, V Dresden, Sächsische Landesbibliothek, Musikabteilung, Glashütte, V  
1583–1600, in Saxony • CC, i, 177–178; Steude, *Dresden*, 53–61  
**55: 13, 65: 2**
- D-Dl, Grimma 52 Dresden, Sächsische Landesbibliothek, Musikabteilung, Grimma 52  
Copied after 1565, probably near Leipzig • CC, i, 182–83; Steude, *Dresden*,  
88–89  
**54: 5**

- D-DI, Grimma 53 Dresden, Sächsische Landesbibliothek, Musikabteilung, Grimma 53  
ca.1560–75, Meissen, under Figulus • Steude, *Dresden*, 90–91  
**54**: 5
- D-DI, Grimma 55 Dresden, Sächsische Landesbibliothek, Musikabteilung, Grimma 55  
ca.1560–1580, Meissen • CC, i, 184–185; Steude, *Dresden*, 93–95  
**55**: 13
- D-DI, Grimma 57 Dresden, Sächsische Landesbibliothek, Musikabteilung, Grimma 57  
ca.1560–1580, in Meissen, with Figulus • CC, i, 186; Steude, *Dresden*, 101–  
102  
**65**: 2
- D-DI, Grimma 59a Dresden, Sächsische Landesbibliothek, Musikabteilung, Grimma 59a  
Meissen, dated 1548–1550 • Steude, *Dresden*, 103–105  
**65**: 7
- D-DI, Pirna IV Dresden, Sächsische Landesbibliothek, Musikabteilung, Pirna IV  
1554, for St. Marien, Pirna. ?Lost • CC, iv, 343–344; Hoffmann–Erbrecht,  
“Chorbücher” • Steude, *Dresden*  
**11**: 1 • **65**: 2
- D-EIa Eisenach, Stadtarchiv, Bibliothek, Kantonale  
1540–1550, Eisenach • Schröder, “Eisenacher”  
**11**: 1 • **54**: 5 • **55**: 13
- D-ERu, 473/4 Erlangen, Universitätsbibliothek, 473/4  
1540–1541, Heilsbronn, Cistercians • CC, iv, 364–365; Krautwurst, “Heils-  
bronner”  
**16**: 56 • **49/58**: 54 • **55**: 13
- D-F, 2 Frankfurt am Main, Stadt- und Universitätsbibliothek, Mus.fol.2  
Copied in Flanders, ca.1520, • CC, i, 247; Hoffmann–Erbrecht, “Frank-  
furter”  
**4/30/62**: 1 • **11**: 2 • **22/59**: 1, 2 • **61**: 3, 5
- D-F, VII.20 Frankfurt am Main, Stadt- und Universitätsbibliothek, Fragm.lat.VII 20  
Probably from the Dominican house, Frankfurt, ca.1500 • Fallows, *Cata-  
logue*, p. 19  
**34**: 15
- D-GOI, A.98 Gotha, Forschungs- und Landesbibliothek, Chart.A.98  
Dated 1545, for the Torgau court chapel, under the direction of Walter •  
Blankenburg: “Verschlungenen”; Gerhardt, *Torgauer*  
**3/19**: 2 • **65**: 2
- D-GRu, 640–641 Greifswald, Universitätsbibliothek, BW.640–641 (*olim* lat.4°.67.Eb.133)  
Manuscript appendix to *RISM* 1538<sup>8</sup>, dated 1539–1588, perhaps copied  
in Greifswald, by Joannes Soldeke • CC, iv, 395; Plamenac, “Li-  
braries”  
**1/5/14**: 56 • **2/10**: 29, 40 • **7**: 21 • **34**: 23 • **54**: 5 • **55**: 3, 10 • **65**: 2
- D-HB, X.2 Heilbronn, Stadtbücherei, Musiksammlung, X.2  
Manuscript appendix to *RISM* 1541<sup>2</sup>: in part a copy of the Bassus to *RISM*  
[c.1535]<sup>14</sup>. Probably ca.1550 in Frankfurt • Siegele, *Musiksammlung*, 42–48;  
Stahelin, “Egenolff”  
**1/5/14**: 44, 50, 76 • **2/10**: 40, 45, 47, 49, 50 • **3/19**: 16 • **31**: 3 • **33**: 2,

- D-HB, XCIII–XCVI.3 Heilbronn, Stadtbücherei, Musiksammlung, XCIII–XCVI.3  
After 1566, in Heilbronn • Siegele, *Musiksammlung*, 42–48; Staehelin,  
“Egenolff”  
**65**: 11 • **66**: 7
- D-HEu, 318 Heidelberg, Universitätsbibliothek, cpg.318  
Lambrecht, *Heidelberger*  
**4/30**: 2 • **62**: 2
- D-HO, 3713 Hof (Saale), Jean-Paul-Gymnasium, Paed.3713.Sbd  
Treatise: manuscript part 2 of Faber’s *Musica Practica*  
**65**: 2
- D-HRD, 9820 Arnberg-Herdringen, Schlossbibliothek, 9820  
*olim* Paderborn. Score: ca.1545–1550 • CC, iv, 402  
**12**: 111 • **65**: 12 • **66**: 8
- D-HRD, 9821 Arnberg-Herdringen, Schlossbibliothek, 9821  
*olim* Paderborn. Score: ca.1545–1550 • CC, iv, 402–403  
**56**: 2 • **61**: 5
- D-HRD, 9822/2–3 Arnberg-Herdringen, Schlossbibliothek, 9822/2–3  
*olim* Paderborn, mid-16th century • CC, iv, 404–405  
**16**: 56 • **49/58**: 54
- D-ISL, 124 Iserlohn, Evangelische Kirchengemeinde, Varnhagen Bibliothek, IV 36 F 124  
Binding fragments, dated 1544: perhaps Westphalia or Augsburg area • CC,  
iv, 410–11  
**1/5/14**: 12
- D-Ju, 3 Jena, Thüringer Universitäts- und Landesbibliothek, Mus.3  
1518–1520, Netherlands court scribe, for Frederick the Wise • Kellman,  
*Treasury*, 86–89; Roediger, *Geistlichen*, 4–7  
**22/59**: 1, 2, 3 • **54**: 2, 3, 6 • **61**: 2
- D-Ju, 7 Jena, Thüringer Universitäts- und Landesbibliothek, Mus.7  
ca.1513, Netherlands court scribe • Kellman, *Treasury*, 96; Roediger,  
*Geistlichen*, 15–18  
**54**: 5 • **61**: 3
- D-Ju, 12 Jena, Thüringer Universitäts- und Landesbibliothek, Mus.12  
ca.1520, Netherlands court scribe, for Frederick the Wise • Kellman, *Trea-*  
*sury*, 101; Roediger, *Geistlichen*, 24–28  
**61**: 5
- D-Ju, 22 Jena, Thüringer Universitäts- und Landesbibliothek, Mus.22  
ca.1500–1505, Netherlands court scribe • CC, i, 294–295; Kellman,  
*Treasury*, 106–109; Roediger, *Geistlichen*, 39–44; van der Heide, “Sym-  
bical”  
**11**: 12, 3, 4, 5 • **13**: 1 • **48**: 5
- D-Ju, 31 Jena, Thüringer Universitäts- und Landesbibliothek, Mus.31  
All Saints’, Wittenberg, by 1520 • CC, i, 296; Roediger, *Geistlichen*, 73  
–79  
**4/30/62**: 5 • **8**: 4, 5 • **31**: 3 • **33**: 2 • **54**: 3
- D-Ju, 32 Jena, Thüringer Universitäts- und Landesbibliothek, Mus.32  
All Saints’, Wittenberg, ca.1500–1520 • Roediger, *Geistlichen*, 80–87  
**4/30/62**: 1, 2, 3 • **9/57**: 1 • **20**: 5

- D-Ju, 36 Jena, Thüringer Universitäts- und Landesbibliothek, Mus.36  
All Saints', Wittenberg, ca.1500–1520 • Roediger, *Geistlichen*, 175–79  
**54**: 5
- D-Kl, 24 Kassel, Landesbibliothek und Murhardsche Bibliothek, 4°.Mus.24  
Kassel, dated 1534–1550 • Nagel, “Heugel”, 102–105  
**55**: 2, 3 • **64**: 8 • **65**: 7 • **69**: 4
- D-Kl, 43 Kassel, Landesbibliothek und Murhardsche Bibliothek, 4°.Mus.43  
Kassel, after 1550  
**69**: 1
- D-Kl, 53/2 Kassel, Landesbibliothek und Murhardsche Bibliothek, 8°.Mus.53/2  
Copied by Heugel, upper Rhine. Dated 1534–1546.  
**2/10**: 42 • **3/19**: 32
- D-LEu, 49/50 Leipzig, Universitätsbibliothek, Thomaskirche 49/50  
dated 1558, Thomaskirche • Orf, *Musikhandschriften*; Youens, *Music*  
**1/5/14**: 57 • **54**: 5 • **55**: 3 • **64**: 13 • **65**: 12 • **69**: 1
- D-LEu, 51 Leipzig, Universitätsbibliothek, Thomaskirche 51  
Leipzig, ca.1550 • Noblitt, “Reconstruction”; Orf, *Musikhandschriften*  
**4/30/62**: 5 • **6**: 1, 4 • **9/57**: 4 • **11**: 4 • **13**: 2 • **16**: 56 • **22/59**: 3 • **49/58**:  
54 • **64**: 24
- D-LEu, 1494 Leipzig, Universitätsbibliothek, 1494  
*Mensuralkodex des Magister Nicolaus Apel*. Leipzig, before 1504 • Gerber,  
*Mensuralkodex*; Riemann, “Mensural”  
**1/5/14**: 44 • **3/19**: 2 • **6**: 5 • **12**: 96, 103 • **31**: 4 • **32**: 2 • **33**: 13 • **43**:  
1 • **46**: 6 • **55**: 3
- D-LÜh, 203 Lübeck, Bibliothek der Hansestadt, Mus.A.203  
Lübeck, after 1580  
**55**: 13
- D-Mbs, C Munich, Bayerische Staatsbibliothek, C  
Munich, ?by Wagenrieder, ca.1543 • Bente, *Neue Wege*, 198–206; Bente et  
al., *Chorbücher*, 58–59  
**54**: 5
- D-Mbs, 7 Munich, Bayerische Staatsbibliothek, Mus.MS.7  
Bavarian court chapel. Alamire workshop, after 1511 • Bente, *Neue Wege*,  
196–97 • Bente et al., *Chorbücher*, 66–67; Kellman, *Treasury*, 117  
**60**: 5
- D-Mbs, 10 Munich, Bayerische Staatsbibliothek, Mus.MS.10  
Bavarian court chapel, ca.1520–1530 • Bente, *Neue Wege*, 66–68 • Bente et  
al., *Chorbücher*, 71–72 • Brown, *Munich* (facsimile)  
**15**: 3 • **65**: 7
- D-Mbs, 12 Munich, Bayerische Staatsbibliothek, Mus.MS.12  
Bavarian court chapel, ca.1520–1530 • Bente, *Neue Wege*, 63–66 • Bente et  
al., *Chorbücher*, 74–75  
**65**: 6
- D-Mbs, 16 Munich, Bayerische Staatsbibliothek, Mus.MS.16  
Bavarian court chapel, ca.1552–1556 • Bente, *Neue Wege*, 190–91 • Bente  
et al., *Chorbücher*, 83–85  
**64**: 4

- D-Mbs, 19 Munich, Bayerische Staatsbibliothek, Mus.MS.19  
Bavarian court chapel, ca.1531, by Wagenrieder? • Bente, *Neue Wege*, 166–71 • Bente et al., *Chorbücher*, 87–91  
**3/19**: 2 • **21**: 38 • **55**: 2
- D-Mbs, 25 Munich, Bayerische Staatsbibliothek, Mus.MS.25  
Bavarian court chapel, ca.1524 • Bente, *Neue Wege*, 161–64 • Bente et al., *Chorbücher*, 101–104  
**65**: 5
- D-Mbs, 41 Munich, Bayerische Staatsbibliothek, Mus.MS.41  
Bavarian court chapel, after 1552 • Bente, *Neue Wege*, 191–93 • Bente et al., *Chorbücher*, 160–62  
**3/19**: 2 • **64**: 12
- D-Mbs, 53 Munich, Bayerische Staatsbibliothek, Mus.MS.53  
Bavarian court chapel. Italian origin, ca.1530 • Bente, *Neue Wege*, 62–63 • Bente et al., *Chorbücher*, 188–89  
**24**: 20, 21
- D-Mbs, 65 Munich, Bayerische Staatsbibliothek, Mus.MS.65  
Bavarian court chapel, ca.1520 • Bente, *Neue Wege*, 160–61 • Bente et al., *Chorbücher*, 203–204  
**60**: 2
- D-Mbs, 66 Munich, Bayerische Staatsbibliothek, Mus.MS.66  
Bavarian court chapel, ca.1515 • Bente, *Neue Wege*, 147–48 • Bente et al., *Chorbücher*, 204–205  
**60**: 2, 5
- D-Mbs, 260 Munich, Bayerische Staatsbibliothek, Mus.MS.260  
Flemish, or German • Bellingham and Evans, *Bicinia* • Bente et al., *Chorbücher*, 246–50  
**13**: 3 • **22/59**: 3 • **60**: 3 • **61**: 1, 2
- D-Mbs, 266 Munich, Bayerische Staatsbibliothek, Mus.MS.266  
Lute tabulature, various sources, collected by Herwart • Göllner, *Bayerische*, 24–38 • Meyer, *Sources*, ii, 203–11; Ness, *Herwarth*; *RISM* BVII, p. 215.  
**64**: 24
- D-Mbs, 267 Munich, Bayerische Staatsbibliothek, Mus.MS.267  
Lute tabulature, various sources, collected by Herwart • Göllner, *Bayerische*, 38–41 • Meyer, *Sources*, ii, 211–213; *RISM* BVII, p. 215  
**36**: 15 • **49/58**: 8 • **66**: 6
- D-Mbs, 272 Munich, Bayerische Staatsbibliothek, Mus.MS.272  
Lute tabulature, German, perhaps Augsburg, after ca.1550 • Göllner, *Bayerische*, 45–49; Meyer, *Sources*, 217–219; *RISM* BVII, 217–18.  
**1/5/14**: 14, 44, 76 • **33**: 2, 13, 18 • **54**: 5 • **65**: 2
- D-Mbs, 326 Munich, Bayerische Staatsbibliothek, Mus.MS.326  
**7**: 1, 33 • **16**: 56 • **49/58**: 54 • **66**: 6
- D-Mbs, 352b Munich, Bayerische Staatsbibliothek, Cim.352b (olim Mus.3725)  
*Buxheim Orgelbuch*: keyboard tabulature. Munich or Switzerland, ca.1460, with additions • Göllner, *Bayerische*, ii, 159–71; Wallner, *Buxheimer* (facsimile); Wallner, *Buxheim*  
**34**: 9



- D-Mbs, 510 Munich, Bayerische Staatsbibliothek, Mus.MS.510  
For Cardinal M. Lang, before 1519 • Bente, *Neue Wege*, 206–207 • Bente et al., *Chorbücher*, 252–53  
**54**: 2, 5 • **56**: 2 • **60**: 1, 4
- D-Mbs, 810 Munich, Bayerische Staatsbibliothek, cgm 810 (formerly Mus.3232)  
*Schedelsche Liederbuch*: Nürnberg, ca.1456–1470, copied by Schedel • Bente et al., *Chorbücher*, 4–12 • Wackernagel, *Liederbuch* (facsimile)  
**1/5/14**: 54
- D-Mbs, 1511b Munich, Bayerische Staatsbibliothek, Mus.MS.1511b  
Lute tablature, Italian notation. ca.1550, perhaps Italian • Göllner, *Bayerische*, 79–84 • Meyer, *Sources*, ii, 221–23; Ness, *Herwart*  
**47**: 23
- D-Mbs, 1516 Munich, Bayerische Staatsbibliothek, Mus.MS.1516  
Probably after ca.1530, in Munich • Göllner, *Bayerische*, 92–101; Whisler, *Munich*  
**1/5/14**: 14 • **12**: 3, 4, 10, 12, 50, 72, 99, 103, 108, 109, 111, 129, 130, 131, 132, 133, 134 • **33**: 6, 7, 10, 15, 18
- D-Mbs, 1536 Munich, Bayerische Staatsbibliothek, Mus.MS.1536  
Bad Reichenhall, dated 1583 • Göllner, *Bayerische*, 101–21  
**55**: 13
- D-Mbs, 3154 Munich, Bayerische Staatsbibliothek. Mus.MS.3154  
*Codex der Magister Nikolaus Leopold von Innsbruck*. Late C15 to 1511 • Bente et al., *Chorbücher*, 299–311; Noblitt, “Chorbuch”; Noblitt, “Datierung”  
**1/5/14**: 20, 56, 78 • **3/19**: 2 • **4/30/62**: 4 • **6**: 1 • **15**: 13 **24** :14 • **33**: 9, 44 • **34**: 3, 23 • **43**: 1 • **46**: 7
- D-Mu, Art.401 Munich, Universitätsbibliothek, Art.401  
Appendix to Antico editions. Copied ca.1536–1545, perhaps in Augsburg • Gottwald, *München*, 102–11  
**65**: 2, 3, 4, 6 • **66**: 3, 4, 5
- D-Mu, 718 Munich, Universitätsbibliothek, Mus.4<sup>o</sup>.718  
Lute and viol tablature, with a mathematical treatise, written by Jorg Wetzell of Ingolstadt, dated 1523–1524 • Gottwald, *München*, 55–62  
**1/5/14**: 76 • **31**: 3 • **33**: 2 • **54**: 5
- D-Mu, 239 Munich, Universitätsbibliothek, 2<sup>o</sup>.Art.239  
**11**: 2
- D-Mu, 322–325 Munich, Universitätsbibliothek, Mus.8<sup>o</sup>.322–325  
For Glarean, written by Besard, 1527 • Gottwald, *München*, 70–75  
**1/5/14**: 62 • **2/10**: 39 • **3/19**: 2, 5, 11, 12, 16, 30 • **7**: 6, 9, 10, 11, 12, 25 • **8**: 1 • **15**: 32 • **34**: 25 • **55**: 2 • **65**: 9
- D-Mu, 326–327 Munich, Universitätsbibliothek, Mus.8<sup>o</sup>.326–327  
Southern Germany, ca.1543 • Finscher, “Walter”; Gottwald, *München*, 75–79  
**3/19**: 2 • **16**: 56; cf.**49/58**: 54 • **65**: 6, 7
- D-Mu, 328–331 Munich, Universitätsbibliothek, Mus.8<sup>o</sup>.328–331 (= Cim.44c)  
Munich, copied by Wagenrieder, after 1523 • Bente, *Neue Wege*, 255–64; Gottwald, *München*, 83–97; Smithers, “Textual”  
**12**: 57

- D-Ngm, 83795 Nürnberg, Germanisches National-Museum, Bibliothek, 83795  
Torgau, ca.1539–1548, copied in part by Walter • Gerhardt, *Torgau*, 7–21  
**3/19**: 2 • **7**: 10, 21 • **22/59**: 1 • **54**: 5
- D-Rp, A.R.69 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.69  
**55**: 20
- D-Rp, A.R.70 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.70  
**55**: 13
- D-Rp, A.R.775–777 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.775–  
777  
Regensburg, dated 1579  
**65**: 2
- D-Rp, A.R.844–848 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.844–  
848  
Regensburg, dated 1573–1577  
**69**: 1
- D-Rp, A.R.861–862 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.861–  
862  
Regensburg, dated 1577  
**64**: 24
- D-Rp, A.R.863–870 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.863–  
870  
Regensburg, probably 1570s.  
**69**: 1
- D-Rp, A.R.875–877 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.875–  
877  
Regensburg, dated 1568–1579  
**55**: 20
- D-Rp, A.R.878–882 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.878–  
882  
Regensburg, dated 1569–1572  
**4/30/62**: 1
- D-Rp, A.R.883–886 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.883–  
886  
Regensburg, dated 1573–1579  
**55**: 13
- D-Rp, A.R.891–892 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.891–  
892  
**65**: 6 • **66**: 6
- D-Rp, A.R.893 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.893  
**65**: 1
- D-Rp, A.R.940–941 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, A.R.940–  
941  
Wittenberg, 1557–1559, by Wolfgang K•ffer • Brennecke, *Handschrift*  
**1/5/14**: 76 • **16**: 56 • **31**: 3 • **33**: 2 • **49/58**: 54 • **55**: 13, 21 • **64**: 24
- D-Rp, B.211–215 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, B.211–215  
S. Germany or Austria, dated 1538–1543 • Mohr, *Handschrift*  
**15**: 32 • **69**: 1

- D-Rp, B.220–222 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, B.220–222  
Mid 16th century, perhaps from Salzburg • Mohr, *Handschrift*  
**4/30/62**: 2, 3 • **11**: 4 • **22/59**: 3, 4 • **54**: 1 • **56**: 4 • **65**: 12 • **66**: 16
- D-Rp, C.100 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, C.100  
(*olim* A.R.773)  
Regensburg, dated 1560  
**4/30/62**: 1, 2 • **15**: 34
- D-Rp, C.120 Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, C.120  
*Pemner Kodex*. S. Germany or Tyrol, early 1520s • Birkendorf, *Pemner*;  
Haberkamp & Scharnagl, *Bischöfliche*  
**1/5/14**: 11, 14, 31, 38 • **2/10**: 5, 9, 15, 16, 21, 22, 28 • **12**: 2, 3, 23,  
25, 55 • **21**: 38 • **33**: 18 • **64**: 24 • **65**: 2, 8, 11 • **66**: 6
- D-Rtt, 76 Regensburg, Fürst Thurn und Taxis Hofbibliothek, 76  
Saxony, ca.1530–1540 • Gottwald, “Neuentdeckte”  
**7**: 33 • **55**: 3
- D-ROu, 40 Rostock, Universitätsbibliothek, Mus.40  
**22/59**: 3 • **54**: 5
- D-ROu, 49 Rostock, Universitätsbibliothek, Mus.49  
Hamburg, dated 1566, collected by Jacob Praetorius • Hoffmann,  
“Opus”  
**54**: 5
- D-ROu, 71/2 Rostock, Universitätsbibliothek, Mus.71/2  
?Schwerin, after 1550  
**66**: 6
- D-Sl, 25 Stuttgart, Württembergische Landesbibliothek, Mus.fol.I.25  
Stuttgart, ca.1540 • Gottwald, *Stuttgart*, 46–48  
**55**: 13
- D-Sl, 34 Stuttgart, Württembergische Landesbibliothek, Mus.fol.I.34  
Stuttgart, ca.1540 • Gottwald, *Stuttgart*, 62–63  
**55**: 26
- D-Sl, 44 Stuttgart, Württembergische Landesbibliothek, Mus.fol.I.44  
**4/30/62**: 2 • **8**: 5 • **54**: 5
- D-Sl, 45 Stuttgart, Württembergische Landesbibliothek, Mus.fol.I.45  
**11**: 5 • **61**: 3
- D-Sl, 46 Stuttgart, Württembergische Landesbibliothek, Mus.fol.I.46  
**4/30/62**: 3; **60**: 5
- D-Sl, 47 Stuttgart, Württembergische Landesbibliothek, Mus.fol.I.47  
Wittenberg, ca.1507. Gottwald, *Stuttgart*, 81–82  
**4/30/62**: 5 • **8**: 3
- D-Usch, 237a-d Ulm, von Schermar'sche Familienstiftung, Bibliothek, 237a-d  
German. Dated 1551, some earlier.  
**1/5/14**: 20, 76 • **3/19**: 2, 33 • **4/30/62**: 6 • **12**: 10 • **15**: 8 • **21**: 7, 15,  
22, 38 • **31**: 3 • **33**: 2, 9 • **54**: 5 • **69**: 5
- D-W, A.Aug.2° Wolfenbüttel, Herzog August Bibliothek, A.Aug.2°  
Munich, for the court, dated 1519 and 1520  
**54**: 5

- D-W, 287      Wolfenbüttel, Herzog August Bibliothek, Guelf.287.extrav.  
France, 1460s • Gutiérrez-Denhoff, *Wolfenbütteler*  
**1/5/14:** 13, 20, 54 • **12:** 97, 99 • **33:** 9, 17 • **34:** 9, 12, 15
- D-WER1, 6      Now at A-Wn, Mus.41950 (*q.v.*)  
D-WRs, B      Weimar, Stadtbücherei, B  
Torgau, ca.1540–1544. Perhaps intended for Wittenberg • Gerhardt, *Torgauer*, 25–29  
**54:** 5
- D-Z, XIII,3      Zwickau, Ratsschulbibliothek, XIII,3  
Perhaps Zwickau, after 1550  
**54:** 5
- D-Z, XXXIII,34      Zwickau, Ratsschulbibliothek, XXXIII,34  
Zwickau, late 16th century  
**64:** 13 • **65:** 6
- D-Z, LXXIII,1      Zwickau, Ratsschulbibliothek, LXXIII,1  
Zwickau, late 16th century  
**46:** 5
- D-Z, LXXVIII,3      Zwickau, Ratsschulbibliothek, LXXVIII,3  
Zwickau, owned by Stephen Roth, ca.1533–1545 • Brown, “Zwickau”;  
Vollhardt, “Bibliographie”  
**1/5:** 91 • **1/5/14:** 44, 45, 49, 50, 52, 53, 57, 59, 62, 64, 65, 66, 69, 76, 77 •  
**2/10:** 44 • **3/19:** 16 • **12:** 101 • **14:** 82 • **31:** 3 • **33:** 2, 13 • **34:** 28, 29 • **46:** 5
- D-Z, LXXIX,1      Zwickau, Ratsschulbibliothek, LXXIX,1  
Zwickau, before 1546  
**7:** 21
- D-Z, LXXXI,2      Zwickau, Ratsschulbibliothek, LXXXI,2  
Wittenberg, before 1550 • Vollhardt, “Bibliographie”, 33–38  
**65:** 11, 12
- D-Z, XCIV,1      Zwickau, Ratsschulbibliothek, XCIV,1  
Dated 1590, perhaps in Zwickau • Vollhardt, “Bibliographie”, 16  
**65:** 2
- D-Z, CXIX,1      Zwickau, Ratsschulbibliothek, CXIX,1  
Zwickau, before 1546 • *RISM BIV/3*, 407–11  
**22/59:** 4
- DK-Kk, 291      Copenhagen, Det kongelige Bibliotek, Thott.291.8°  
*Copenhagen Chansonnier*. France, ca.1470–1480 • CC, i, 162–63; Jeppesen,  
*Kopenhagener*; Thibault and Droz, *Chansonnier*  
**1/5/14:** 20 • **12:** 98, 139 • **33:** 9 • **34:** 9, 15
- DK-Kk, 1848      Copenhagen, Det kongelige Bibliotek, Ny.kgl.sam.1848.2°  
Lyons, 1520s • Christoffersen, *French*; Glahn, “Fransk”; Plamenac, “Post-  
script”; Stevenson, “Toledo”  
**1/5/14:** 8, 12, 20, 26, 37, 44, 53, 54, 56, 57, 71, 77, 83, 87 • **2/10:** 37, 51 • **3/**  
**19:** 3 • **7:** 12 • **12:** 104 • **31:** 1 • **33:** 9, 11, 13, 17, 20 • **34:** 9, 15, 23 • **41:** 22
- DK-Kk, 1872      Copenhagen, Det kongelige Bibliotek, gly.kgl.sam.1872  
Dates of 1541–1543, for the Copenhagen court • CC, i, 164–165; van  
Crevel, *Codico*, 324–40; Foss, “Stemmeböger”; Glahn, “Musik”  
**55:** 13 • **65:** 1, 2, 6 • **66:** 6

- DK-Kk, 1873 Copenhagen, Det kongelige Bibliotek, gly.kgl.sam.1873  
1556 and after, for the Copenhagen court chapel • CC, i, 165–166; van Crevel, *Codico*, 337–344  
**55**: 13 • **65**: 6
- E-Bbc, 454 Barcelona, Biblioteca de Catalunya, 454  
Has dates between 1525 and 1535 • CC, i, pp. 17–18; Anglès, *Música*, I, 112–115; Pedrell, *Catàlech*; Ros-Fàbregas, *Manuscript*  
**1/5/14**: 56 • **3/19**: 2, 7, 17, 18 • **7**: 27 • **21**: 28, 38 • **34**: 23 • **54**: 5 •  
**55**: 13 • **61**: 2 • **65**: 14; **66**: 14
- E-Bbc, 681 Barcelona, Biblioteca de Catalunya, 681  
Early 16th century, from Vich • CC, i, pp. 19–20; Anglès, *Música*, i  
**7**: 33 • **66**: 6
- E-Boc, 5 Barcelona, Biblioteca Orfeo Catalá, 5  
Late 15th century • CC, i, pp. 21–22; Anglès, *Música*, i, 115  
**3/19**: 2, 20 • **4/30/62**: 1, 4 • **6**: 5 • **7**: 10 • **31**: 4, 5 • **65**: 14
- E-E, IV.a.24 El Escorial, Real Monasterio de San Lorenzo, IV.a.24  
Milan or Naples, in 1460s • Hanen, *Chansonnier*; Kultzen, *Codex*; Pirrotta, “Alcuni”; Slavin, “Origins”; Southern, “El Escorial”  
**26**: 5
- E-Mp, 2-I-5 Madrid, Palacio Real, Biblioteca y Archivo, 2-I-5  
*Cancionero de Palacio*: Spanish, after 1500 • Anglès, *Music . . . Cancionero*; Ferrari-Barassi, “Alcune”  
**1/5/14**: 4 • **16**: 56 • **17/42**: 35 • **18/40**: 29, 58 **25**: 35 • **26**: 58 • **33**: 19  
• **36**: 20 • **49/58**: 54 • **50**: 39
- E-Mmarch, R.6832 Madrid, private collection of March y Severa, R.6832 (*olim* E-Mmc, 607)  
Spanish, late 16th century • Morales, *Opera Omnia*, xv, 57–59  
**55**: 1, 19, 21 • **69**: 5
- E-Sc, 1 Seville, Biblioteca Capitular y Colombina, 1  
Anglés, “Sevilla”  
**4/30/62**: 6 • **65**: 2 • **66**: 6
- E-Sc, 5-I-43 Seville, Biblioteca Capitular y Colombina, 5-I-43  
Belongs with F-Pn, nouv.acq.fr.4379. Neapolitan?, ca.1480. Owned by Colón • Boorman, “Limitations”; Moerk, *Seville*; Plamenac, “Facsimile”; Plamenac, “Reconstruction”  
**1/5/14**: 8, 12, 13, 20, 42, 52, 60, 66, 78 • **2/10**: 16 • **12**: 68, 78, 79,  
84, 90, 92, 95, 97, 106 • **33**: 3, 9, 11, 14, 21 • **34**: 6, 12, 15
- E-Sc, 5-5-20 Seville, Biblioteca Capitular y Colombina, 5-5-20  
**1/5/14**: 62 • **34**: 25
- E-Sc, 7-I-28 Seville, Biblioteca Capitular y Colombina, 7-I-28  
*Cancionero musical de la Colombina*: Spanish, perhaps in the 1490s • Haberkamp, *Weltliche*  
**1/5/14**: 4 • **2/10**: 28 • **12**: 99 • **33**: 19
- E-SA, 34 Salamanca, Catedral, Archivo Musical, MS.34  
**55**: 13
- E-SE, s.s. Segovia, Archivo Capitular de la Catedral, s.s.  
Spanish, ca.1500, perhaps for Segovia • Anglès, “Manuscrit”; Baker, *Segovia*; Perales de la Cal, *Cancionero* (facsimile)

- 1/5*: 91 • *1/5/14*: 4, 8, 9, 10, 12, 27, 38, 39, 42, 44, 49, 50, 52, 56,  
57, 58, 60, 62, 73, 83, 92, 96 • *2/10*: 23, 35, 39 • *3/19*: 2, 18 • *4/30/62*:  
5 • *6*: 3 • *7*: 27 • *12*: 49, 60, 80, 101, 120 • *14*: 82 • *15*: 11 • *21*: 38 •  
*31*: 1, 3 • *33*: 2, 11, 13, 19, 20, 21 • *34*: 3, 5, 6, 17, 23, 25, 28, 29, 33  
• *43*: 1 • *54*: 6 • *65*: 14
- E-Tc, 9 Toledo, Catedral, Archivo y Biblioteca Capítulares, 9  
Toledo, 1558  
*4/30/62*: 1 • *22/59*: 1, 3 • *54*: 2, 6
- E-Tc, 10 Toledo, Catedral, Archivo y Biblioteca Capítulares, 10  
Toledo, ca.1544–1545  
*3/19*: 11 • *15*: 8 • *65*: 6, 12 • *66*: 6
- E-Tc, 13 Toledo, Catedral, Archivo y Biblioteca Capítulares, 13  
Toledo, 1553–1554 • Lenaerts, “Manuscrit”; Stevenson, “Toledo”  
*15*: 24 • *55*: 13 • *64*: 21 • *65*: 3
- E-Tc, 16 Toledo, Catedral, Archivo y Biblioteca Capítulares, 16  
*54*: 5 • *60*: 4
- E-Tc, 19 Toledo, Catedral, Archivo y Biblioteca Capítulares, 19  
*4/30/62*: 2
- E-Tc, 21 Toledo, Catedral, Archivo y Biblioteca Capítulares, 21  
Toledo, dated 1549  
*3/19*: 18 • *4/30/62*: 1 • *7*: 27
- E-Tc, 22 Toledo, Catedral, Archivo y Biblioteca Capítulares, 22  
*46*: 5
- E-Tc, 23 Toledo, Catedral, Archivo y Biblioteca Capítulares, 23  
Snow, “Toledo”  
*15*: 3 • *54*: 5 • *55*: 20 • *60*: 1 • *65*: 2
- E-Tc, 27 Toledo, Catedral, Archivo y Biblioteca Capítulares, 27  
Toledo, dated 1550  
*4/30/ 62*: 3 • *22/59*: 2
- E-TZ, 2 Tarazona, Catedral, Archivo Capitular, 2  
Sevillano, “Tarazona”  
*3/19*: 18 • *7*: 27 • *65*: 14
- E-TZ, 8 Tarazona, Catedral, Archivo Capitular, 8  
*65*: 2
- E-V, 5 Valladolid, Catedral, Archivo Musical, 5  
After 1550, Valladolid  
*65*: 12
- E-V, 15 Valladolid, Catedral, Archivo Musical, 15  
After ca.1520, possibly Italian • Anglés, “Valladolid”  
*64*: 19
- E-V, 16 Valladolid, Catedral, Archivo Musical, 16  
Mid-16th-century Spanish, perhaps Valladolid • Anglés, “Valladolid”  
*65*: 6
- E-V, 17 Valladolid, Catedral, Archivo Musical, 17  
Late 16th century, perhaps Valladolid • Anglés, “Valladolid”  
*65*: 6

- Eir-Dtc, D.3.30/I Dublin, Trinity College, MS D.3.30/I  
Lute tablature. England, after 1600 • Ward, “Lute”  
**34:** 14, 43
- F-Am, 162 Amiens, Bibliothèque Municipale, 162  
ca.1500, probably French • *RISM BIV/3*, 429–434; *CC*, i, p. 5; Hofmann-Brandt, “Neue”  
**3/19:** 28 • **41:** 22
- F-CA, 4 Cambrai, Bibliothèque municipale, 4  
ca.1526–30, from Cambrai • *CC*, i, 120–121  
**11:** 2 • **54:** 5 • **60:** 1, 3
- F-CA, 18 Cambrai, Bibliothèque municipale, 18 (20)  
ca.1520, Cambrai cathedral • *CC*, i, 123; Coussemaker, *Notice*; Josquin, *Werken*, Missen, Deel iii, p. vi  
**4/30/62:** 3 • **9/57:** 5 • **24:** 21 • **31:** 1 • **48:** 5 • **54:** 5
- F-CA, 125–128 Cambrai, Bibliothèque municipale, 125–128  
Dated 1542, perhaps Bruges • Bartha, “Bibliografisches”; Diehl, *Cambrai*  
**3/19:** 7, 16 • **12:** 10 • **15:** 13 • **21:** 38 • **41:** 22 • **54:** 5 • **55:** 1, 13 • **69:**  
1
- F-Dm, 517 Dijon, Bibliothèque municipale, 517  
France, the Loire valley, perhaps the Burgundian court, ca.1470–1475 • *CC*, i, 168–169; Droz, Thibault & Rokseth, *Chansonniers*; Morelot, “Notice”; Picker, “Dijon”; Plamenac, *Dijon* (facsimile)  
**1/5/14:** 13, 17, 20, 45, 54; **12:** 98, 99, 139 • **33:** 9, 12, 17 • **34:** 8, 9,  
15
- F-Pn, 27 Paris, Bibliothèque nationale, Département de la Musique, Rés. Vmd.27 (*olim* Tl.1 in the possession of the Comtesse de Chambure)  
Lute tablature. Northern Italy, probably the Veneto, early C16 • Ivanoff, *Pesaro*, 303–14; Lesure, *Tablature* (facsimile); Meyer, *Sources*, i, 113–16; Thibault, “Manuscrit”; Underwood, *Renaissance*, 113–54  
**1/5/14:** 8, 9, 44, 76 • **16:** 2, 4, 8, 15, 16, 19, 20, 22, 23, 24, 29, 31, 53, 60, 62, • **17/42:** 8, 11, 31 • **18/40:** 5, 8, 32, 43, 48 • **23/37:** 11, 68, 70, 72, 79 • **25:** 12, 28, 30, 34, 35, 45 • **26:** 20, 26, 33, 35, 47, 48, 62 • **31:** 3 • **33:** 2, 11, 13 • **34:** 17 • **36:** 20, 51, 62 • **41:** 52 • **47:** 39, 41 • **48:** 42 • **49/58:** 6, 24, 29, 38, 41, 42, 43, 49, 51, 53, 58, 66 • **50:** 24, 39, 52
- F-Pn, 57 Paris, Bibliothèque nationale, Département de la Musique, Rés. Vmc.57  
*Chansonnier Nivelles de la Chaussée*: France, ca.1460s–1470s • Higgins, *Chansonnier* (facsimile)  
**1/5/14:** 54 • **12:** 98, 99 • **33:** 17 • **34:** 15
- F-Pn, 429 Paris, Bibliothèque nationale, Département de la Musique, Rés.429  
Lute intabulation. Italian notation. ca.1560 • Meyer, *Sources*, i, 71–75; *RISM BVII*, p. 269  
**65:** 6
- F-Pn, 676 Paris, Bibliothèque nationale, Département de la Musique, Rés.Vm<sup>7</sup>.676  
Northern Italy, probably Mantua, 1502 • Bridgman, “Manuscrit”  
**1/5/14:** 2, 13, 20, 44, 56, 76 • **12:** 101 • **16:** 2, 10, 12, 19, 22, 28, 56

- **18/40**: 8, 29, 38, 43, 51 • **23/37**: 1, 49 • **25**: 34, 61 • **26**: 45, 58 • **33**: 2, 9, 13 • **34**: 2, 23, 29 • **36**: 20, 57 • **47**: 41 • **48**: 20 • **49/58**: 21, 41, 43, 54, 56
- F-Pn, 851 Paris, Bibliothèque nationale, Département de la Musique, Rés.Vma.851  
The Bourdeney manuscript: central Italy (?Parma), late 16th century • Bridgman & Lesure, “Anthologie”; Mischiati, “Bourdeney”  
**4/30/62**: 1, 2, 5
- F-Pn, 1597 Paris, Bibliothèque nationale, f.fr.1597  
Lorraine, ca.1500–1508 • Bernstein, “Notes”; Couchman, “Lorraine”; Shipp, *Chansonnier*  
**1/5/14**: 55, 56, 57, 59, 71, 81, 83 • **2/10**: 5, 28, 40, 46, 48 • **3/19**: 6, 9, 28 • **12**: 5, 24, 121, 128 • **21**: 11 • **33**: 4, 20 • **34**: 7, 23 • **41**: 22
- F-Pn, 1817 Paris, Bibliothèque nationale, nouv.acq.fr.1817  
Accompanies I-CT, 95–96 • RISM BIV/5, pp. 115–120; Atlas, *Giulia*; Cummings, “Giulio”; Gröber, *Liederbüchern*; Pannella, *Composizioni*; Renier, “Mazzetto”  
**1/5/14**: 26, 34, 38, 40, 41 • **2/10**: 5, 11, 28, 34 • **4/30/62**: 6 • **7**: 11, 33 • **12**: 6, 9, 21, 47, 62, 106, 107 • **15**: 3, 8, 13, 16 • **21**: 22 • **23/37**: 80 • **34**: 11, 19, 22 • **55**: 1 • **64**: 18 • **65**: 8, 9 • **66**: 8
- F-Pn, 2973 Paris, Bibliothèque nationale, Rothschild 2973  
*Chansonnier Cordiforme*: Savoy or Geneva, 1470s • Kottick, *Music*; Thibault & Fallows, *Chansonnier*  
**1/5/14**: 20, 54, 60; **12**: 93, 97 • **33**: 9, 17, 21 • **34**: 9, 12
- F-Pn, 4379 Paris, Bibliothèque nationale, nouv.acq.fr.4379  
The first part accompanies E-Sc, 5–I-43. Probably Neapolitan, ca.1480. Owned by Colón • Boorman, “Limitations”; Moerk, *Seville*; Plamenac, “Facsimile”; Plamenac, “Reconstruction”  
**1/5/14**: 9, 54 • **12**: 98, 101 • **33**: 17 • **34**: 17, 29
- F-Pn, 4599 Paris, Bibliothèque nationale, nouv.acq.fr.4599  
Accompanies I-MOe,  $\alpha$ .F.2.29, (*q.v.*)  
**65**: 11 • **66**: 6
- F-Pn, 9346 Paris, Bibliothèque nationale, f.fr.9346  
*Bayeux manuscript*: France, ca.1500 • Gérold, *Bayeux*; Reese and Karp, “Monophony”; Rahn, *Melodic*  
**1/5/14**: 14, 55, 71 • **2/10**: 4, 34, 51 • **33**: 18
- F-Pn, 12744 Paris, Bibliothèque nationale, f.fr.12744  
Monophonic songs. France, ca.1500 • Paris and Gevaert, *Chansons*; Rahn, *Melodic*  
**1/5/14**: 10, 22, 31, 79 • **2/10**: 4, 5, 6, 9, 12, 51 • **12**: 24, 106 • **34**: 18
- F-Pn, 15123 Paris, Bibliothèque nationale, f.fr.15123  
*Chansonnier Pixérécourt*: Florence, before ca.1484 • Pease, *Edition*  
**1/5/14**: 4, 8, 9, 13, 20, 33, 42, 54, 59, 60 • **12**: 95, 96, 97, 98 • **33**: 3, 9, 11, 17, 19, 21 • **34**: 6, 9, 12, 15, 17
- F-VE, 698 Vesoul, Bibliothèque municipale, 698  
Lute tablature, Italian and French notations. German, ca.1598. Lost • Meyer, *Sources*, i, 162–70  
**65**: 6



- GB-Cmc, 1760 Cambridge, Magdalene College, Pepys 1760  
ca.1510, France • Braithwaite, *Introduction*; Brown, *Cambridge* (facsimile); Merritt, “Chanson”  
**7: 11 • 12: 10 • 41: 22 • 55: 8, 9, 13, 22a • 64: 1**
- GB-Ctc, R.2.71 Cambridge, Trinity College, R.2.71  
ca.1470–1480, French • CC, iv, 316–317; Fallows, “Johannes”  
**1/5/14: 42 • 34: 6**
- GB-Lbl, Eg.3051 London, British Library, Eg.3051  
Belongs with US-Wc, 2.1.M 6 Case • Jeppesen, “Frottolehandschriften”; Rifkin, “New”; Staehelin, “Florentiner”  
**1/5/14: 76 • 16: 20, 21, 56 • 17/42: 8, 11, 35 • 18/40: 31, 37, 49, 50, 51, 59 • 23/37: 18, 33, 42, 46, 47, 61, 83, 84, 85, 86 • 25: 31, 35, 56 • 26: 9, 11, 12, 22, 51 • 31: 3 • 33: 2 • 35: 43 • 36: 21 • 49/58: 10, 24, 54, 68 • 50: 24, 39 • 56: 67**
- GB-Lbl, Harl.5043 London, British Library, Harleian MS. 5043  
**55: 7 • 64: 19, 23**
- GB-Lbl, Roy.8.G.vii London, British Library, Roy.8.G.vii  
Netherlands court, ca.1513–1525, eventually for Henry VIII and Catharine of Aragon • Kellman, “Josquin”; Kellman, *London* (facsimile); Kellman, *Treasury*, 110–111  
**15: 8 • 55: 9, 13, 22, 22a23 • 64: 1 • 66: 12**
- GB-Lbl, Roy.20.A.xvi London, British Library, Roy.20.A.xvi  
Paris, probably court, 1480s–1490s • Brown, *London* (facsimile); Litterick, *Manuscript*; Urkevich, *Anne*  
**1/5/14: 12, 38, 55, 57, 59, 81, 83 • 2/10: 46, 48 • 12: 72, 80 • 33: 20 • 34: 7, 32, 33**
- GB-Lbl, Add.4911 London, British Library, Additional MS. 4911  
Scottish Treatise, *The art of music*, dated 1558 • Maynard, “Heir”  
**4/30/62: 1 • 6: 5 • 22: 3 • 31: 3 • 56: 1**
- GB-Lbl, Add.11582 London, British Library, Additional MS. 11582  
Compiled by Burney  
**43: 1 • 65: 12**
- GB-Lbl, Add.12532 London, British Library, Additional MS. 12532  
**7: 9**
- GB-Lbl, Add.19583 London, British Library, Additional MS. 19583  
Probably Ferrara. Related to I-MOe,  $\alpha$ .N.1.2, *q.v.* • Bernstein, “Couronne”  
**64: 10 • 65: 7, 11 • 66: 6, 15**
- GB-Lbl, Add.31922 London, British Library, Additional MS. 31922  
London, court, 1510s • Stevens, *Henry VIII* (edition)  
**1/5/14: 20, 57, 76, 90 • 12: 101, 133 • 15: 34 • 31: 3 • 33: 2, 9 • 34: 29 • 41: 22**
- GB-Lbl, Add.35087 London, British Library, Additional MS. 35087  
Netherlands, ca.1505; scribal concordance with B-Tv, 94 • McMurtry, *British*; McMurtry, *Chansonnier* (facsimile)  
**1/5/14: 12, 27, 83, 87 • 7: 12 • 12: 101 • 33: 20 • 34: 18, 29 • 41: 22**

- GB-Lcm, 1070 London, Royal College of Music, 1070  
France, ca.1510–1515, with additions: perhaps for Marguerite d'Angoulême  
• Lowinsky, "Music Book"; Lowinsky, "1070"; Urkevich, *Anne*  
**3/19**: 2, 3 • **15**: 3, 4, 24, 28, 40 • **46**: 5 • **55**: 1, 2, 7, 13, 20, 22a • **64**:  
1, 20 • **65**: 1, 2, 4, 6
- GB-Lcm, 2037 London, Royal College of Music, 2037  
Lowinsky, *Medici*  
**64**: 14, 19, 22, 23
- GB-Ob, 213 GB-Ob, can.misc.213  
North Italian, early 15th-century • Fallows, *Bodleian*  
**29/45**: 12
- GB-Ob, 831 Oxford, Bodleian Library, Ashmole 831  
Burgundian court manuscript, early 16th century • Kellman, *Treasury*, 122  
**1/5/14**: 4 • **12**: 128 • **33**: 19
- GB-Ob, a.8 Oxford, Bodleian Library, Lat.lit.a.8  
A fragment from a Burgundian court manuscript, probably after 1515 •  
Kellman, *London*, xii; Kellman, *Treasury*, 123  
**55**: 20, 22a • **57**: 20
- Guatemala Jacaltenango, Santa Eulalia, Archivo Musical, 7  
Has dates in the 17th and early 18th centuries • CC, i, 287  
**65**: 14
- H-BA, 2 Budapest, Országos Széchényi Könyvtár, Bártfa Mus.2  
ca.1550, St. Aegidi, Bártfa • CC, i, 105–106  
**65**: 2
- H-BA, 20 Budapest, Országos Széchényi Könyvtár, Bártfa Mus.20  
After 1570, St. Aegidi, Bártfa • CC, i, 110; Gombosi, "Musikalien"; Gombosi,  
"Quellen"  
**22/59**: 1 • **54**: 5
- H-BA, 23 Budapest, Országos Széchényi Könyvtár, Bártfa Mus.23  
Dates in the 1540s, for St. Aegidi, Bártfa, possibly copied in Wittenberg •  
CC, i, 112; Albrecht, "Zwei"  
**55**: 10
- H-BA, 24 Budapest, Országos Széchényi Könyvtár, Bártfa Mus.24  
Bártfa, after 1550 • CC, i, 113; Gombosi, "Musikalien"; Gombosi, "Quellen"  
**22/59**: 1 • **54**: 5
- H-BA, 26 Budapest, Országos Széchényi Könyvtár, Bártfa 26  
Keyboard tabulature • Gombosi, "Musikalien"  
**65**: 2
- H-BA, Pr.6 Budapest, Országos Széchényi Könyvtár, Bártfa Mus.Pr.6  
MS. additions to *RISM* L197 (1544): dated 1558, from Bártfa • Fox, *Liturgical*  
**54**: 5 • **65**: 1
- I-Bc, Q13 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q13  
Dated 1482, for S. Benedetto di Polirone, Mantua • *RISMBIV/5*, p. 15; Cattin,  
"Tradizione"; Cattin *Polifonia*, p. 96, asserting a Pomposa provenance  
**27**: 14 • **41**: 5

- I-Bc, Q15 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q15  
Copied ca.1410–1430, probably Vicenza • *RISM BIV/5*, pp. 16–33; Bent,  
“Pietro”  
**29/45**: 23
- I-Bc, Q16 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q16  
Dated 1487, later additions in 1490s. Probably Neapolitan • *RISM BIV/5*,  
pp. 33–40; *CC*, iv, 275–276; Fuller, “Additional”; Jeppesen, *Frottola*, ii, 10–  
16; Pease, “Report”; Pease, “Re-examination”  
**1/5**: 91 • **1/5/14**: 4, 9, 13, 20, 49, 56, 60, 63, 66 • **2/10**: 16, 47 • **12**:  
96, 97, 101, 138 • **14**: 82 • **33**: 9, 19, 21 • **34**: 9, 12, 13, 17, 23, 28, 29
- I-Bc, Q17 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q17  
Before 1500, probably in Florence • *RISM BIV/5*, pp. 40–45; *CC*, i, 71–  
72; Smijers, “Muziekhandschriften”; Wexler, “Newly”  
**1/5/14**: 4, 8, 14, 15, 23, 27, 31, 34, 38, 40, 41, 52, 56, 57, 59, 71, 77,  
81, 83, 84, 86, 87 • **2/10**: 5, 16, 19 • **7**: 12 • **12**: 72, 80, 106, 107 • **23/**  
**37**: 80 • **33**: 11, 18, 19, 20 • **34**: 7, 10, 14, 15, 19, 23, 33
- I-Bc, Q18 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q18  
ca.1502–1506, Bologna, partly in the hand of Spataro • *RISM BIV/5*,  
pp. 45–50; *CC*, iv, 276–277; Atlas, *Giulia*; Torchi, *Monumenti*; Weiss, “Bo-  
logna”; Weiss, *Manuscript*  
**1/5/14**: 2, 4, 11, 13, 14, 42, 44, 45, 47, 56, 58, 60, 62, 63, 76, 86 •  
**2/10**: 15, 18, 29 • **7**: 12 • **8**: 3 • **12**: 25, 95, 106, 129 • **15**: 34 • **16**: 8,  
16, 21, 24, 26, 27, 36, 56 • **17**: 37 • **18/40**: 48 • **25**: 31 • **26**: 16, 29,  
66 • **31**: 3 • **33**: 2, 3, 10, 13, 15, 18, 19, 21 • **34**: 2, 6, 10, 13, 23, 25,  
26 • **41**: 20, 50 • **42**: 37 • **47**: 39 • **49/58**: 38, 42, 53, 54 • **50**: 53 • **65**:  
10
- I-Bc, Q19 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q19  
ca.1518. Northern Italy, perhaps Bologna • *RISM BIV/5*, pp. 50–56; *CC*,  
i, 73–74; Lowinsky, *Medici*; Owens, *Bologna* (facsimile)  
**2/10**: 28 • **4/30/62**: 6 • **24**: 27 • **55**: 21 • **64**: 14, 17, 21 • **65**: 12
- I-Bc, Q20 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q20  
Probably soon after 1520, northern Italy • *RISM BIV/5*, pp. 56–60; *CC*,  
i, 74  
**64**: 24 • **65**: 11 • **69**: 2
- I-Bc, Q21 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q21  
ca.1525, Florence • *RISM BIV/5*, pp. 60–64; *CC*, i, 75; Gallico, *Canzoniere*;  
Jeppesen, *Frottola*  
**67**: 6, 15
- I-Bc, Q25 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q25  
ca.1540 (Pt.I) and ca.1520 (Pt.II) • *RISM BIV/5*, pp. 65–69; *CC*, i, 77;  
Lowinsky, *Medici*, pp. 114–115  
**22/59**: 1 • **54**: 5
- I-Bc, Q27 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q27  
Two manuscripts, the first ca.1530 and later, the second during the 1520s:  
both northern Italy, probably Bologna • *CC*, i, 78–79; Lowinsky, *Medici*,  
iii, 14–15  
**55**: 13, 14, 18 • **64**: 17 • **66**: 14

- I-Bc, Q34 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q34  
Score. Copied by Mantuanus in Rome, dated 1613 • CC, iv, 281  
**1/5/14:** 43, 50, 85 • **34:** 21, 27
- I-Bc, Q40 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, Q40  
**69:** 1
- I-Bc, R142 Bologna, Civico Museo Bibliografico Musicale G.B. Martini, R142  
ca.1525–30. north Italy • RISM BIV/5, pp. 72–76; Lowinsky, *Medici*, p. 177  
**4/30/62:** 6 • **15:** 1, 8, 24 • **22/59:** 2 • **33:** 1 • **55:** 2 • **65:** 2, 1, 3, 12 •  
**66:** 14
- I-Bca, A.179 Bologna, Biblioteca comunale dell'Archiginnasio, A.179  
Northern Italy, later 15th century • RISM BIV/5, pp. 88–89; Gallo and  
Vecchi, *Antichi*  
**27:** 14 • **41:** 5
- I-Bsp, A.XXIX Bologna, Archivio Musicale della Basilica di San Petronio, A.XXIX  
1512–1527, S. Petronio, Bologna • RISM BIV/5, pp. 76–77; Lowinsky,  
*Medici*, p. 115; Tirro, *Renaissance*; Tirro, *Spataro*  
cf.**31:** 1
- I-Bsp, A.XXXI Bologna, Archivio Musicale della Basilica di San Petronio, A.XXXI  
1512–1527, S. Petronio, Bologna • RISM BIV/5, pp. 77–78; Tirro, *Re-  
naissance*; Tirro, *Spataro*  
**4/30/62:** 1, 2 • **22/59:** 1, 2, 3 • **54:** 5
- I-Bsp, A.XXXVIII Bologna, Archivio Musicale della Basilica di San Petronio, A.XXXVIII  
ca.1525–1527, S. Petronio, Bologna • RISM BIV/5, pp. 78–80; CC, iv, 286  
**11:** 1 • **54:** 5 • **55:** 8, 23 • **64:** 12
- I-Bsp, A.XXXIX Bologna, Archivio Musicale della Basilica di San Petronio, A.XXXIX  
Dated 1552, for S. Petronio, Bologna • CC, iv, 286–87  
**9/57:** 4 • **15:** 24
- I-Bu, 596 Bologna, Biblioteca Universitaria, 596.HH.2°  
Lute tablature: late 15th century, perhaps Neapolitan. Binding fragments  
• Fallows, “Tablatures”; Slim, *Keyboard*, pp. 68–70  
**1/5/14:** 60 • **33:** 21
- I-Bu, 2216 Bologna, Biblioteca Universitaria, 2216  
Before 1450, except for later additions, in the Veneto • RISM BIV/5,  
pp. 89–94; Bessler, “Manuscript”; Gallo, *Codice* (facsimile)  
**29/45:** 12, 23
- I-Bu, 2573 Bologna, Biblioteca Universitaria, 2573  
Theoretical manuscript by Tinctoris • RISM BIV/5, pp. 94–96; CC, i, 89;  
Lowinsky, “Conflicting”; Tinctoris, *Opera Theoretica*  
**3/19:** 30
- I-BGc, 1209D Bergamo, Biblioteca Civica Angelo Mai, 1209D  
Bergamo, ca.1545 • CC, iv, 249–250; Ravizza, “Gasparo”  
**64:** 5
- I-CF, LIII Cividale del Friuli, Duomo, Archivio Capitolare, LIII  
Copied for the Cathedral, ca.1520–1530, or later • RISM BIV/5, pp. 112–  
113; CC, i, 153  
**60:** 5

- I-CF, LIX Cividale del Friuli, Duomo, Archivio Capitolare, LIX  
Copied for the Cathedral, ca.1535–45 • *RISM BIV/5*, pp. 113–115; *CC*,  
i, 154  
**15:** 24, 27, 28, 30, 34 • **48:** 5 • **54:** 3, 6 • **55:** 1, 13 • **64:** 15, 19
- I-CMac, D(F) Casale Monferrato, Archivio Capitolare, Biblioteca, D(F)  
ca.1521–1545, Casale Monferrato • *RISM BIV/5*, pp. 100–104; Crawford,  
*Casale*; Staehelin, “Wenig”  
**7:** 29 • **64:** 12 • **65:** 15
- I-CMac, L(B) Casale Monferrato, Archivio Capitolare, Biblioteca, L(B)  
ca.1515–1525, Casale Monferrato • *RISM BIV/5*, pp. 97–98; Crawford,  
*Casale*  
**24:** 20 • **55:** 21 • **64:** 12
- I-CMac, M(D) Casale Monferrato, Archivio Capitolare, Biblioteca, M(D)  
ca.1515, with later additions, Casale Monferrato • *RISM BIV/5*, pp. 96–  
97; Crawford, *Casale*  
**4/30/62:** 5 • **24:** 27
- I-CMac, N(H) Casale Monferrato, Archivio Capitolare, Biblioteca, N(H)  
ca.1540, Casale Monferrato • *RISM BIV/5*, pp. 105–108; Crawford, *Casale*  
**64:** 23 • **69:** 2
- I-CMac, P(E) Casale Monferrato, Archivio Capitolare, Biblioteca, P(E)  
ca.1521–1526, Casale Monferrato • *RISM BIV/5*, pp. 99–100; Crawford,  
*Casale*  
**55:** 23 • **64:** 21
- I-CT, 95–96 Cortona, Biblioteca Comunale e dell’Accademia Etrusca, 95–96  
Paired with F-Pn, n.a.fr.1817. Dateable ca.1514–1516, for Giuliano  
de’Medici, or later and for Giulio • *RISM BIV/5*, pp. 115–120; Atlas, *Giulio*;  
Cummings, “Giulio”; Gröber, “Liederbüchern”; Pannella, “Composizioni”;  
Renier, “Mazzetto”  
**1/5/14:** 26, 34, 38, 40, 41 • **2/10:** 11, 34 • **4/30/62:** 6 • **7:** 11, 33 • **12:**  
5, 6, 9, 21, 47, 62, 106, 107 • **15:** 3, 8, 13, 16 • **21:** 22 • **23/37:** 80 •  
**34:** 11, 19, 22 • **55:** 1 • **64:** 18 • **65:** 8, 9 • **66:** 8
- I-Fc, 2439 Florence, Conservatorio di Musica Luigi Cherubini, Biblioteca, Basevi 2439  
Copied in the Netherlands, 1506–1514, perhaps by Bourgeois, for the  
Ciardi family of Siena • *RISM BIV/5*, pp. 120–125; Becherini, *Manoscritti*,  
257–260; Kellman, “Josquin”; Kellman, *Treasury*, 78–79; Meconi, *Basevi*  
(facsimile); Newton, *Florence*; Staehelin, “Quellenkundliche”  
**3/19:** 15, 33 • **6:** 3 • **12:** 2, 3, 10, 12, 23, 31, 35, 39, 72, 75, 83, 99,  
121, 128, 133 • **15:** 11, 34 • **21:** 45 • **23/37:** 81 • **33:** 4
- I-Fc, 2440 Florence, Conservatorio di Musica Luigi Cherubini, Biblioteca, Basevi 2440  
ca.1515–1520, Florence, probably associated with the Strozzi • *RISM BIV/5*,  
pp. 125–129; D’Accone, “Transitional”; Fenlon & Haar, *Madrigal*  
**16:** 40 • **26:** 51 • **49/58:** 68 • **56:** 4 • **67:** 2, 3, 15, 16
- I-Fc, 2441 Florence, Conservatorio di Musica Luigi Cherubini, Biblioteca, Basevi 2441  
Early 16th century, probably from Milan • *RISM BIV/5*, pp. 129–32; Be-  
cherini, *Manoscritti*, 264–266; Prizer, “Secular”; Rifkin, “Scribal”, 306  
**16:** 2, 3, 4, 5, 13, 14, 15, 20, 24, 26, 27, 28, 34, 37, 53, 56 • **17/42:**

- 35 • **18/40**: 8, 43, 49, 51, 52, 53, 55 • **23/37**: 39, 50, 85 • **25**: 12, 42  
 • **26**: 20, 26, 35, 42 • **35**: 38 • **36**: 20 • **47**: 39 • **48**: 20, 56, 63 • **49/58**:  
 21, 25, 31, 43, 44, 53, 54, 56, 65, 66 • **50**: 24, 53
- I-Fc, 2442 Florence, Conservatorio di Musica Luigi Cherubini, Biblioteca, Basevi 2442  
 Langres, and later in Florence for Filippo Strozzi: ca.1518–1527 • *RISM*  
 BIV/5, pp. 132–36; Becherini, *Manoscritti*, 266–268; Brown, “Chansons”;  
 Brown, “Music”; Litterick, “Attribution”  
**1/5/14**: 15, 32, 36, 94 • **2/10**: 22, 27, 33 • **12**: 4, 6, 10, 11, 20, 28, 47,  
 49, 62, 64, 107, 111
- I-Fc, 2495 Florence, Conservatorio di Musica Luigi Cherubini, Biblioteca, Basevi 2495  
 ca.1530 or later, perhaps for the Strozzi, Florence • Becherini, *Manoscritti*,  
 268–70; Slim, *Gift*, 22–23  
**68**: 4r
- I-Fd, 11 Florence, Opera del Duomo, Biblioteca e Archivio, 11  
 Dated 1557 in Florence • CC, iv, 378; D’Accone, *Florence 11* (facsimile)  
**64**: 21 • **65**: 2 • **69**: 1
- I-Fd, 21 Florence, Opera del Duomo, Biblioteca e Archivio, Parte V, 21  
 Florence, begun in the 1480s, with additions of various dates • *RISM* BIV/  
 5, pp. 136–37; CC, iv, 380; Cattin, *Processionale*  
**27**: 10, 14 • **41**: 5
- I-Fl, 666 Florence, Biblioteca Medicea-Laurenziana, Acquisti e Doni 666  
 Dated 1518, and copied in Rome, probably for Lorenzo de’Medici • *RISM*  
 BIV/5, pp. 138–41; Lowinsky, *Medici*; Finscher, “Medici”; Rifkin,  
 “Scribal”  
**46**: 8 • **64**: 1, 7, 14, 24 • **65**: 4, 7 • **66**: 3, 6
- I-Fn, II.I.232 Florence, Biblioteca nazionale centrale, I-Fn, II.I.232  
 ca.1515, Florence • *RISM* BIV/5, pp. 203–208; Becherini, *Catalogo*, 21–23;  
 Cummings, *Florentine*; Kade, “Codex”  
**3/19**: 2, 6 • **4/30/62**: 6 • **7**: 21, 33 • **15**: 3, 8, 9, 12, 13, 16, 18, 31, 33  
 • **21**: 22, 38 • **24**: 16 • **34**: 22 • **46**: 2 • **54**: 5 • **55**: 1, 2, 3, 9, 16, 26 •  
**64**: 18 • **65**: 1, 6, 8, 10, 15 • **66**: 7, 8
- I-Fn, II.I.350 Florence, Biblioteca nazionale centrale, II.I.350  
 Dated 1523, Florence, perhaps for the Cathedral • *RISM* BIV/5, pp. 213–  
 16; Becherini, *Catalogo*, 91–92; Cattin, *de Quadris*; d’Accone, “Pisano”,  
 133  
**27**: 10
- I-Fn, 62(b) Florence, Biblioteca nazionale centrale, B.R.62(b)  
 Voice and lute tablature, early 16th century • Fabris, “Frottola”; Under-  
 wood, *Renaissance*, 206–209  
**18/40**: 27
- I-Fn, 107<sup>bis</sup> Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.107<sup>bis</sup>  
 Florence, ca.1505–1513 • *RISM* BIV/5, pp. 151–54; Becherini, *Catalogo*,  
 42; Jeppesen, *Frottola*, ii, 58–59; Obrecht, *Collected*, iv, p. xxvii  
**1/5/14**: 4, 10, 11, 14, 26, 27, 30, 31, 40, 44, 56, 57, 71, 76 • **2/10**:  
 11, 23, 40 • **6**: 3 • **15**: 3, 12, 13 • **31**: 3 • **33**: 2, 13, 18, 19 • **34**: 3, 11,  
 19, 23 • **43**: 1;

- I-Fn, 112<sup>bis</sup> Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.112<sup>bis</sup>  
Northern Italy, ca.1460, in part copied by Janue • *RISM BIV/5*, pp. 155–58; *CC*, i, 225; Becherini, *Catalogo*, 47–48; Bessler, “Studien”, 238–39; Kanazawa, “Janue”  
**29/45**: 12
- I-Fn, 117 Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.117  
Florence, ca.1510–1518, perhaps begun in France • *RISM BIV/5*, pp. 159–61; Atlas, *Giulia*; Becherini, *Catalogo*, 51–52; Bernstein, “Florentine”; Rifkin, “Scribal”, 109–10  
**1/5/14**: 53, 57, 71 • **34**: 11 • **55**: 13
- I-Fn, 121 Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.121  
Florence, early C16. Owned by Marietta Pugi • *RISM BIV/5*, pp. 162–64; Atlas, *Giulia*; Becherini, *Catalogo*, 52–54; Blackburn, “Carnival”; Ghisi, “Poesie”; Jeppesen, *Frottola*  
**1/5/14**: 8, 20, 25, 86 • **12**: 101 • **16**: 10 • **25**: 16 • **33**: 9, 11 • **34**: 10, 29
- I-Fn, 122–125 Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.122–125  
Florence, 1532–1537, apparently for a Medici • Haar, “Madrigals”  
**68**: 4r
- I-Fn, 125<sup>bis</sup> Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.125<sup>bis</sup>  
Florence, ca.1530 • *RISM BIV/5*, pp. 164–166; Becherini, *Catalogo*, 55–56  
**66**: 4
- I-Fn, 164–167 Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.164–167  
Florence, ca.1520 or later • *RISM BIV/5*, pp. 166–71; Becherini, *Catalogo*, 67–71; Brown, *Florence* (facsimile); Pannella, “Composizioni”  
**1/5/14**: 26, 32 • **2/10**: 11, 27, 28 • **3/19**: 2 • **12**: 6, 9, 19, 47, 69 • **15**: 8, 16 • **16**: 40 • **21**: 22 • **23/37**: 80 • **34**: 22 • **36**: 15 • **49/58**: 8 • **56**: 4 • **65**: 15 • **66**: 7 • **67**: 2, 3, 4, 5, 6, 7, 8, 11, 13, 14, 15, 16
- I-Fn, 176 Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.176  
Florence, 1470s–1480s • *RISM BIV/5*, pp. 171–176; Becherini, *Catalogo*, 72–75; Rifkin, “Scribal”  
**1/5/14**: 4, 8, 54 • **2/10**: 6, 16 • **33**: 11, 17, 19 • **34**: 9
- I-Fn, 178 Florence, Biblioteca nazionale centrale, Magliabecchiana XIX.178  
Florence, early 1490s • *RISM BIV/5*, pp. 176–181; Atlas, *Giulia*; Becherini, *Catalogo*, 75–77  
**1/5**: 91 • **1/5/14**: 4, 8, 12, 14, 20, 27, 30, 31, 38, 40, 41, 44, 56, 57, 59, 77, 78, 81, 83, 86, 87, 96 • **2/10**: 16, 19, 30, 46 • **12**: 80, 97, 98, 106, 107 • **14**: 82 • **31**: 1 • **33**: 9, 11, 13, 14, 18, 19, 20 • **34**: 7, 10, 12, 14, 15, 19, 23, 30, 33
- I-Fn, 229 Florence, Biblioteca nazionale centrale, B.R.229  
ca.1492, Florence • *RISM BIV/5*, pp. 181–95; Becherini, *Catalogo*, 22; Bra-gard, “Manuscrit”; Brown, *Florentine*  
**1/5**: 91 • **1/5/14**: 2, 7, 8, 9, 12, 13, 14, 17, 23, 24, 27, 28, 30, 31, 33, 38, 40, 42, 44, 50, 52, 55, 56, 57, 59, 60, 63, 76, 77, 86, 87, 89, 93, 96 • **2/10**: 16, 30, 46 • **3/19**: 30 • **8**: 3 • **12**: 69, 70, 80, 81, 82, 84, 89, 91, 93, 94, 95, 96, 97, 106 • **14**: 82 • **31**: 1, 3 • **32**: 2 • **33**: 2, 3, 11, 13, 18, 21 • **34**: 2, 6, 10, 12, 13, 17, 19, 23, 32, 33, 38

- I-Fn, 230 Florence, Biblioteca nazionale centrale, B.R.230  
ca.1510 or earlier, Florence • *RISM BIV/5*, pp. 195–203; *CC*, i, 221; d’Accone, *Florence 230* (facsimile); Ghisi, “Poesie”; Jeppesen, *Frottola*; Jeppesen, “Manuscript”  
**16**: 5, 10, 21, 22, 40, 60 • **17/42**: 8; **18/40**: 37, 38 • **23/37**: 18, 54, 83, 86 • **25**: 13, 19, 20 • **26**: 16, 20, 51 • **49/58**: 24, 25, 49, 68 • **50**: 25 • **56**: 4, 67
- I-Fn, 337 Florence, Biblioteca nazionale centrale, B.R.337  
Florence, early 16th century • *RISM BIV/5*, pp. 208–213; Becherini, *Catalogo*, 109–111; Jeppesen, *Frottola*  
**16**: 22, 40, 56, 60 • **17/42**: 5, 8 • **18/40**: 43, 44, 49 • **23/37**: 86, 89 • **25**: 31, 34, 45, 50, 52 • **26**: 20 • **35**: 2 • **48**: 15, 41, 42 • **49/58**: 24, 39, 49, 54 • **56**: 4, 67
- I-Fn, Panc.27 Florence, Biblioteca nazionale centrale, Panc.27  
Northern Italy, early 16th century • *RISM BIV/5*, pp. 141–50; Becherini, *Catalogo*, 118–22; Jeppesen, *Frottola*, ii, 37–42.  
**1/5/14**: 3, 13, 19, 20, 31, 44, 45, 49, 50, 52, 56, 57, 62, 74, 76, 80, 84, 96 • **3/19**: 4, 7, 9, 10, 13, 14, 19, 22, 24, 25, 28, 31, 32, 34; **7**: 23 • **12**: 101 • **14**: 45 • **16**: 1, 2, 4, 10, 16, 21, 47, 56 • **18/40**: 29, 43, 44, 51, 61, 62 • **22/59**: 7 • **23/37**: 1, 41, 82 • **25**: 34 • **27**: 14 • **28**: 5 • **31**: 1, 3 • **33**: 2, 5, 9, 13 • **34**: 23, 25, 28, 29 • **41**: 5, 18, 19, 28, 34, 36, 43, 51 • **29/45**: 12, 23 • **47**: 41 • **49/58**: 38, 43, 50, 54
- I-Fr, 2356 Florence, Biblioteca Riccardiana e Moreniana, 2356  
Florence, 1480s with some later additions • *RISM BIV/5*, pp. 218–222; Atlas, *Giulia*; Jeppesen, *Frottola*; Plamenac, “Postscript”; Plamenac, “Second”; Rifkin, “Scribal”  
**1/5/14**: 4, 8, 20, 54, 56, 57, 81, 83 • **12**: 98 • **33**: 9, 11, 17, 19, 20 • **34**: 7, 9, 15, 23
- I-Fr, 2794 Florence, Biblioteca Riccardiana e Moreniana, 2794  
France, 1480s–1490s, then to Florence • *RISM BIV/5*, pp. 222–27; Jones, *First*; Rifkin, “Pietrequin”; Rifkin, “Scribal”, 318–20  
**1/5**: 91 • **1/5/14**: 8, 9, 14, 20, 31, 38, 56, 57, 59, 77, 81, 83 • **2/10**: 46 • **3/19**: 3 • **14**: 82 • **27**: 7 • **33**: 9, 11, 18, 20 • **34**: 7, 15, 17, 23, 30, 32
- I-Las, 238 Lucca, Biblioteca-Archivio Storico Comunale, 238  
Bruges, ca.1470–1500 • *RISM BIV/5*, pp. 228–30; Strohm, *Bruges*; Strohm, “Chorbuch”  
**31**: 1
- I-Ma, 46 Milan, Biblioteca Ambrosiana, Mus.E.46  
Italy, ca.1535–1540 • *RISM BIV/5*, pp. 233–234  
**4/30/62**: 2 • **22/59**: 1, 3 • **54**: 5 • **61**: 5
- I-Ma, 519 Milan, Biblioteca Ambrosiana, Trotti 519  
ca.1520–1530, perhaps in Milan or Pavia • *RISM BIV/5*, pp. 235–36  
**55**: 4 • **65**: 12, 16
- I-Mfd, 2266 Milan, Archivio del Veneranda Fabrica del Duomo, 2266 (= Librone 4)  
Milan, dated 1527 • Sartori, “Quarto”; Ciceri & Migliavacca, *Liber* (facsimile)  
**3/19**: 2 • **21**: 38, 41



- I-Mfd, 2267 Milan, Archivio del Veneranda Fabrica del Duomo, 2267 (= Librone 3)  
Milan, ca.1500 • *RISM BIV/5*, pp. 248–251; Brown, *Milan* (facsimile); Jep-  
pesen, “Gafurius”; Sartori, *Cappella*  
**3/19**: 3, 14, 18 • **4/30/62**: 57: 28 • **15**: 24 • **21**: 3, 22 • **22/59**: 1, 2 •  
**43**: 3
- I-Mfd, 2268 Milan, Archivio del Veneranda Fabrica del Duomo, 2268 (= Librone 2)  
Milan, ca.1500 • *RISM BIV/5*, pp. 245–247; Brown, *Milan* (facsimile); Jep-  
pesen, “Gafurius”; Sartori, *Cappella*  
**3/19**: 3 • **8**: 4 • **31**: 1, 3, 4; **32**: 1 • **33**: 2
- I-Mfd, 2269 Milan, Archivio del Veneranda Fabrica del Duomo, 2269 (= Librone 1)  
Milan, ca.1490 • *RISM BIV/5*, pp. 237–45; Brown, *Milan* (facsimile); Jep-  
pesen, “Gafurius”; Sartori, *Cappella*  
**3/19**: 3, 31, 32, 34
- I-Mt, 55 Milan, Biblioteca Trivulziana e Archivio Storico Civico, 55  
*RISM BIV/5*, pp. 252–56; Jeppesen, *Frottola*, iii; Jeppesen, “Frottolenhand-  
schriften”  
**16**: 21, 61 • **23/37**: 18, 31, 32, 34, 35 • **25**: 42 • **26**: 16, 45, 54, 65
- I-MC, 871 Montecassino, Monumento Nazionale di Montecassino, Biblioteca, 871  
Neapolitan, ca.1480 • *RISM BIV/5*, pp. 301–308; Pope and Kanazawa,  
*Montecassino*  
**1/5/14**: 9, 20, 59 • **12**: 98, 99 • **27**: 14 • **33**: 9 • **34**: 17 • **41**: 5
- I-MOas, 221 Modena, Archivio di Stato, 221  
Ferrara, ca.1480 • *RISM BIV/5*, p. 256  
**13**: 2
- I-MOd, III Modena, Biblioteca e Archivio Capitolare, III  
Modena, for the Cathedral, ca.1520–1525 • *RISM BIV/5*, pp. 256–61;  
Crawford, *Modena*; Roncaglia, *Cappella*, 21  
**65**: 15
- I-MOd, IV Modena, Biblioteca e Archivio Capitolare, IV  
Modena, for the Cathedral, ca.1520–1530 • *RISM BIV/5*, pp. 262–64;  
Crawford, *Modena*; Rubsamen, “Research”  
**4/30/62**: 1 • **7**: 23 • **11**: 1 • **22/59**: 2, 3, 6 • **24**: 24 • **41**: 28 • **46**: 18 •  
**54**: 1, 5 • **55**: 2 • **60**: 2
- I-MOd, IX Modena, Biblioteca e Archivio Capitolare, IX  
Modena, for the Cathedral, ca.1520–1530 • *RISM BIV/5*, pp. 264–68;  
Crawford, *Modena*, 107; Rubsamen, “Research”  
**3/19**: 2 • **55**: 13, 20 • **64**: 12, 18, 24 • **66**: 6
- I-MOe, α.F.2.29 Modena, Biblioteca Estense, α.F.2.29  
Ferrara, related to GB-Lbl, Add.19583 and F-Pn, f.fr.4599 • *RISM BIV/5*,  
pp. 268–70; Bernstein, “Couronne” (1973); d’Accone, *Modena* (facsimile);  
Lowinsky, *Medici*, 117–18  
**65**: 7, 11 • **66**: 15
- I-MOe, α.F.9.9 Modena, Biblioteca Estense, α.F.9.9.  
Padua, before 1500 • *RISM BIV/5*, pp. 270–275; D’Accone, *Modena* (fac-  
simile); Jeppesen, *Frottola*; La Face Bianconi, *Strambotti*  
**23/37**: 32 • **47**: 42

- I-MOe,  $\alpha$ .M.1.2      Modena, Biblioteca Estense,  $\alpha$ .M.1.2 (olim lat.457.)  
 Ferrara, ca.1505 • *RISM BIV/5*, pp. 279–80; Lockwood, *Ferrara*  
**4/30/62: 1, 4 • 6: 3**
- I-MOe,  $\alpha$ .M.1.13      Modena, Biblioteca Estense,  $\alpha$ .M.1.13 (olim lat.456.)  
 For Ferrara, ca.1480 • *RISM BIV/5*, pp. 288–89  
**24: 22 • 32: 2**
- I-MOe,  $\alpha$ .N.1.2      Modena, Biblioteca Estense,  $\alpha$ .N.1.2  
 Probably Ferrara. Same scribe as in GB-Lbl, Add.19583 • *RISM BIV/5*,  
 pp. 290–91  
**54: 5, 6 • 60: 3 • 64: 23**
- I-MOe,  $\tau$ .L.11.8      Modena, Biblioteca Estense,  $\tau$ .L.11.8  
 Northern Italy, ca.1530 • *RISMBIV/5*, pp. 276–79; Fenlon & Haar, *Madrigal*  
**1/5/14: 50 • 68: 4r • 69: 1**
- I-Pc, A17              Padua, Duomo, Biblioteca Capitolare, A17  
 Copied by Passetto for the Cathedral, dated 1522 • *RISM BIV/5*, pp. 310–  
 17; Blackburn, “Petrucci”; Constant, *Padua*; Garbelotto, “Codice”, liv,  
 297–98; Lovato, *Catalogo*, pp. 811–44  
**3/19: 34 • 7: 3 • 21: 9, 38, 41 • 55: 7, 8, 9, 13, 16, 18, 24, 25 • 64: 5,**  
**9, 12, 15, 16, 18, 19, 21, 23, 24, 25 • 66: 14**
- I-Pc, C56              Padua, Duomo, Biblioteca Capitolare, C56  
 Fifteenth-century processional for the Cathedral • *RISMBIV/4*, pp. 986–88  
**27: 17 • 41: 34**
- I-Pc, D27              Padua, Duomo, Biblioteca Capitolare, D27  
 Copied by Passetto for the Cathedral, ca.1535 • *RISM BIV/5*, pp. 317–22;  
 Constant, *Padua*; Garbelotto, “Codice”, liv, 298–299; Lovato, *Catalogo*,  
 pp. 844–67  
**3/19: 21**
- I-PAVu, 361            Pavia, Biblioteca Universitaria, Aldini 361  
*RISM BIV/5*, pp. 324–325; Cattin, “Pavia”  
**27: 14 • 41: 5**
- I-PAVu, 362            Pavia, Biblioteca Universitaria, Aldini 362  
 Savoy, ca.1470 or earlier • *RISM BIV/5*, pp. 326–28; d’Accone, *Pavia* (fac-  
 simile); Restori, “Codice”; Schavran, *Manuscript*  
**1/5/14: 20 • 33: 9**
- I-PEc, 431              Perugia, Biblioteca Comunale Augusta, 431  
 Kingdom of Naples, perhaps Ortona, 1480s • *RISM BIV/5*, pp. 328–35;  
 Atlas, “Neapolitan”; Atlas, “Provenance”; Hernon, “Perugia”  
**1/5/14: 4, 9, 13, 29, 60 • 12: 97, 101 • 33: 9, 19, 21 • 34: 9, 12, 17,**  
**29 • 56: 60**
- I-PEc, 1013            Perugia, Biblioteca Comunale Augusta, 1013  
 Venice, dated 1509, copied by Materanensis • *RISM BIV/5*, pp. 335–37;  
 Blackburn, “Lost”  
**8: 3**
- I-PESo, 1144            Pesaro, Biblioteca Comunale Oliveriana, 1144  
 Lute tabulature, Italian, ca.1500, with later additions • Ivanoff, *Pesaro*; Ivan-  
 off, *Zentrale*  
**1/5/14: 20**

- I-Rc, 2856 Rome, Biblioteca Casanatense, 2856  
 Ferrara or Mantua, ca.1480 or ca.1490 • *RISM BIV/5*, pp. 337–45; Llorens, “Codice”; Lockwood, *Ferrara*; Wolff, *Chansonnier*  
**1/5/14**: 2, 9, 12, 13, 14, 20, 31, 33, 38, 41, 42, 54, 56, 57, 63, 77, 81, 83, 87 • **2/10**: 16, 47 • **9/57**: 2 • **12**: 80, 95, 96, 97, 98, 105, 111, 121;  
**33**: 3, 4, 9, 17, 18, 20 • **34**: 2, 6, 7, 12, 13, 15, 17, 23, 33
- I-Rpm, 23–24 Rome, private collection of Prince Massimo, VI.C.6.23–24  
 Copied in Rome, between 1532 and 1534 • *RISM BIV/5*, pp. 345–48; Lippmann, “Musikhandschriften”  
**65**: 2, 6
- I-Rsm, 26 Vatican City, Biblioteca Apostolica Vaticana, Santa Maria Maggiore, 26 (*olim* JJ.III.4)  
 Roman, in two layers, ca.1520 and ca.1550 • *RISM BIV/5*, pp. 428–30; Hudson, “Neglected”  
**4/30/62**: 2 • **8**: 4, 5 • **22/59**: 1 • **24**: 21 • **32**: 2 • **48**: 4 • **61**: 3
- I-Rv, S<sup>1</sup> 35–40 Rome, Biblioteca Vallicelliana, S<sup>1</sup> 35–40 (*olim* Vall.S.Borr.E.II.55–60)  
 Florence, ca.1530 • *RISM BIV/5*, pp. 348–355; Lowinsky, “Newly-discovered”  
**65**: 2
- I-Rvat, 1938 Vatican City, Biblioteca Apostolica Vaticana, Pal.lat.1938  
 Inventory of Heidelberg sources, ca.1539  
**12**: 2
- I-Rvat, 1976–1979 Vatican City, Biblioteca Apostolica Vaticana, Palatini latini 1976–1979  
 Copied in the Netherlands court scriptorium, ca.1528–1534, for Anne of Hungary • *RISM BIV/5*, pp. 412–415; Kellman, “Josquin”, 200–201; Kellman, *Treasury*, 130–32; Rubsamen, “Research”, 44–46; Seeley, *Motets*  
**15**: 18 • **21**: 8 • **55**: 20, 22, 22a • **64**: 4, 12, 22 • **66**: 15
- I-Rvat, 1980–1981 Vatican City, Biblioteca Apostolica Vaticana, Palatini latini 1980–1981  
 Roman, for Giulio de’Medici, ca.1513–1523 • *RISM BIV/5*, pp. 415–17; Cummings, “Giulio”; Rubsamen, “Research”, 46–48  
**54**: 2 • **55**: 1 • **64**: 4
- I-Rvat, 1982 Vatican City, Biblioteca Apostolica Vaticana, Palatini latini 1982  
 Roman, for Giulio de’Medici, ca.1513–1523 • *RISM BIV/5*, pp. 417–18; Rubsamen, “Research”, 48–49  
**60**: 4, 5 • **61**: 1
- I-Rvat, 11953 Vatican City, Biblioteca Apostolica Vaticana, Vaticani latini 11953  
 Several layers, from early 16th century, copied in Germany • *RISM BIV/5*, pp. 419–21; Casimiri, “Canzoni”; van den Borren, “Apropos”  
**1/5/12**: 11, 15, 31 • **2/10**: 4, 7, 18, 22 • **12**: 10, 23 • **65**: 2, 6
- I-Rvat, C.VIII.234 Vatican City, Biblioteca Apostolica Vaticana, Chigi C.VIII.234  
 Flemish court scriptorium, ca.1498–1503, with later additions: originally for Philippe Bouton • *RISM BIV/5*, pp. 403–407; Kellman, “Origins”; Kellman, *Treasury*, 125–29; Kellman, *Vatican* (facsimile)  
**3/19**: 17, 18 • **4/30/62**: 5 • **7**: 27 • **8**: 4 • **11**: 3 • **46**: 1, 11 • **55**: 13 • **65**: 6, 8
- I-Rvat, C.G.XII.2 Vatican City, Biblioteca Apostolica Vaticana, Cappella Giulia, XII.2

- Roman, for the Cappella Giulia, mostly ca.1520 • *RISM BIV/5*, pp. 430–32; Llorens, *Giulia*; Rifkin, “Scribal”, 307  
**4/30/62**: 1 • **54**: 5 • **60**: 4, 5 • **61**: 2, 3
- I-Rvat, C.G.XII.4 Vatican City, Biblioteca Apostolica Vaticana, Cappella Giulia, XII.4  
 For the Cappella Giulia, copied by Parvus, with Ocho, in 1536 • *RISM BIV/5*, pp. 436–39; Brauner, “Music”; Brauner, *Parvus*, 61–91; Llorens, *Giulia*  
**64**: 21; No.34: **65**: 2, 6 • **66**: 3
- I-Rvat, C.G.XIII.27 Vatican City, Biblioteca Apostolica Vaticana, Cappella Giulia, XIII.27  
 Florence, ca.1493 • *RISM BIV/5*, pp. 444–51; Atlas, *Giulia*; Llorens, *Giulia*, 43–48  
**1/5/14**: 2, 4, 8, 9, 13, 14, 20, 31, 38, 40, 41, 44, 48, 50, 54, 56, 57, 59, 60, 63, 76, 81, 83, 86, 87 • **2/10**: 11, 16, 19, 30, 35; **7**: 33 • **12**: 63, 69, 80, 95, 97, 98, 101, 106, 107, 118, 121 • **31**: 3, 5 • **33**: 2, 4, 9, 11, 13, 17, 18, 19, 20, 21 • **34**: 2, 7, 10, 11, 12, 13, 14, 15, 16, 17, 19, 23, 30, 32, 33, 39
- I-Rvat, C.S.14 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 14  
 Neapolitan, ca.1472–1481 • *RISM BIV/5*, pp. 357–58; Llorens, *Sistinae*; Roth, *Studien*  
**32**: 1
- I-Rvat, C.S.15 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 15  
 Sistine Chapel, ca.1495–1501 • *RISM BIV/5*, pp. 358–63; Llorens, *Sistinae*; Roth, *Studien*; Sherr, *Papal Chapel*  
**3/19**: 6, 7, 17, 18, 28, 29 • **7**: 27 • **15**: 21 • **21**: 22, 29 • **46**: 1, 3, 4
- I-Rvat, C.S.16 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 16  
 Sistine Chapel, ca.1515 • *RISM BIV/5*, pp. 363–65; Dean, *Scribes*; Llorens, *Sistinae*; Rifkin, “Scribal,” 308  
**46**: 1 • **55**: 2 • **61**: 2 • **65**: 2, 4
- I-Rvat, C.S.19 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 19  
 Sistine Chapel, ca.1535–1537 • *RISM BIV/5*, pp. 369–71; Brauner, *Parvus*; Llorens, *Sistinae*  
**66**: 3
- I-Rvat, C.S.23 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 23  
 Sistine Chapel, ca.1497–1512 • *RISM BIV/5*, pp. 373–74; Dean, *Scribes*; Llorens, *Sistinae*; Sherr, “Notes”; Sherr, *Papal*, pp. 132–44  
**4/30/62**: 3 • **11**: 2 • **13**: 1, 2 • **22/59**: 3, 4 • **24**: 20, 21 • **54**: 2, 5 • **61**: 4
- I-Rvat, C.S.24 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 24  
 Sistine Chapel, ca.1543–1550, copied by Parvus • *RISM BIV/5*, pp. 375–77; Brauner, *Parvus*, 166–84; Llorens, *Sistinae*  
**66**: 6
- I-Rvat, C.S.26 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 26  
 Sistine Chapel, ca.1513–1521 • *RISM BIV/5*, pp. 377–78; Dean, *Scribes*; Llorens, *Sistinae*, 54–56  
**21**: 38 • **55**: 18 • **60**: 5 • **64**: 17 • **65**: 15
- I-Rvat, C.S.35 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 35

- Sistine Chapel, ca.1484–1503 • *RISM BIV/5*, pp. 379–81; Llorens, *Sistineae*, 69–72; Roth, “Datierung”; Sherr, *Papal Chapel*  
**7: 7, 8, 9, 10 • 24: 22 • 31: 3 • 32: 5 • 33: 2 • 43: 2**
- I-Rvat, C.S.38 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 38  
 Sistine Chapel, ca.1555–1563, copied by Parvus • Brauner, *Parvus*, 186–203; Llorens, *Sistineae*  
**15: 33 • 65: 7**
- I-Rvat, C.S.39 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 39  
 Sistine Chapel, ca.1560 • Brauner, *Parvus*, 186–203; Llorens, *Sistineae*  
**60: 4**
- I-Rvat, C.S.41 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 41  
 Sistine Chapel, ca.1482–1512 • *RISM BIV/5*, pp. 383–84; Dean, *Scribes*; Llorens, *Sistineae*, 81–83; Sherr, *Papal*  
**4/30/62: 2, 4, 5 • 7: 23 • 8: 5 • 11: 1 • 22/59: 1, 6 • 24: 17, 18, 25 • 32: 3 • 41: 28**
- I-Rvat, C.S.42 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 42  
 Sistine Chapel, ca.1503–1512 • *RISM BIV/5*, pp. 384–388; Dean, *Scribes*; Llorens, *Sistineae*, 83–86; Sherr, “Notes”; Sherr, *Papal*  
**3/19: 2, 13 • 15: 2, 3, 12, 13, 20, 24, 31 • 46: 2, 5, 9 • 55: 26 • 65: 4 • 66: 5**
- I-Rvat, C.S.44 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 44  
 Sistine Chapel, ca.1503–1513 • *RISM BIV/5*, pp. 388–89; Llorens, *Sistineae*; Sherr, *Papal*  
**55: 20; cf. 39: 1**
- I-Rvat, C.S.45 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 45  
 Sistine Chapel, ca.1511–1514 • *RISM BIV/5*, pp. 389–91; Dean, *Scribes*; Llorens, *Sistineae*; Sherr, *Papal Chapel*  
**8: 3 • 11: 3, 5 • 22/59: 2 • 54: 5 • 60: 3 • 61: 3 • 65: 1**
- I-Rvat, C.S.46 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 46  
 Sistine Chapel, ca.1507–1521 • *RISM BIV/5*, pp. 391–94; Dean, *Scribes*; Dean, *Vatican* (facsimile); Llorens, *Sistineae*, 94–98  
**3/19: 3 • 15: 40 • 21: 31, 35 • 55: 4 • 64: 12, 18, 23, 24 • 65: 16 • 66: 9**
- I-Rvat, C.S.48 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 48  
**54: 5**
- I-Rvat, C.S.49 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 49  
 Sistine Chapel, ca.1492–1504 • *RISM BIV/5*, pp. 394–95; Dean, *Scribes*; Llorens, *Sistineae*; Sherr, “Notes”; Sherr, *Papal*  
**8: 4 • 31: 5 • 54: 3**
- I-Rvat, C.S.51 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 51  
 Naples, late 15th century, with later Roman layers • *RISM BIV/5*, pp. 396–97; Llorens, *Sistineae*, 103–105; Roth, “Datierung”; Roth, *Studien*  
**24: 14, 26 • 32: 2**
- I-Rvat, C.S.63 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 63  
 Copied ca.1480–1507 • *RISM BIV/5*, pp. 399–400; Dean, *Scribes*; Llorens, *Sistineae*; Sherr, *Papal*  
**15: 8**

- I-Rvat, C.S.64 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 64  
Sistine Chapel, after ca.1538, with the de Orto mass from the late 15th century • Brauner, *Parvus*, 243–55; Llorens, *Sistinae*  
**20**: 3
- I-Rvat, C.S.76 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 76  
Sistine Chapel, after ca.1580  
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- I-Rvat, C.S.150 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 150  
**22/59**: 1
- I-Rvat, C.S.154 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 154  
Sistine Chapel, ca.1543–1560 (the Josquin mass, 1550–1555), copied by Parvus • Brauner, *Parvus*, 152–82; Llorens, *Sistinae*  
**4/30/62**: 1
- I-Rvat, C.S.160 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 160  
Netherlands court scribe, ca.1513–1520, for Pope Leo X • *RISM BIV/5*, pp. 400–401; Kellman, “Josquin”, 212; Kellman, *Treasury*, 135–36; Llorens, *Sistinae*, 187–89  
**54**: 5
- I-Rvat, C.S.197 Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, 197  
Sistine Chapel, ca.1492–1495 • *RISM BIV/5*, p. 403; Llorens, *Sistinae*, 213; Sherr, *Papal*  
**4/30/62**: 1
- I-Rvat, Ottob.251 Vatican City, Biblioteca Apostolica Vaticana, Ottoboni latini 251  
Fifteenth-century miscellany from northern Italy • Carboni and Ziino, “Composizioni”  
**26**: 5
- I-Rvat, S.P. B.80 Vatican City, Biblioteca Apostolica Vaticana, San Pietro B.80  
Roman, for St. Peter’s, ca.1474, with later additions • *RISM BIV/5*, pp. 421–28; Hamm, “Manuscript”; Reynolds, “Origins”; Reynolds, *Vatican* (facsimile)  
**3/19**: 28 • **7**: 10
- I-RAc, Libano Ravenna, Biblioteca Comunale Classense, MS. Monte Libano  
1412. perhaps for Ravenna  
**29/45**: 12
- I-RDM, s.s. Rocca di Mezzo, Chiesa Parrocchiale di Santa Maria delle Neve, Museo, s.s.  
*New Josquin Edition*, commentary to vii, 3  
**7**: 24 • **22/59**: 7 • **41**: 28
- I-RE, s.s. Reggio Emilia, Biblioteca Capitolare, s.s.  
Ferrara, ca.1535  
**60**: 1, 4
- I-Sc, K.I.2 Siena, Biblioteca Comunale degli’Intronati, K.I.2  
Siena Cathedral, ca.1500 • *RISM BIV/5*, pp. 452–57; d’Accone, “Late”; d’Accone, *Siena* (facsimile); Ziino, “Appunti”  
**3/19**: 3, 14, 18 • **7**: 27 • **8**: 3 • **15**: 12, 13, 24 • **22/59**: 4 • **31**: 3 • **33**: 2
- I-SUss, 248 Subiaco, Protocenobio di S. Scolastica, Biblioteca, 248

- Copied in Alamire's workshop, ca.1521–1534 • *RISM BIV/5*, pp. 457–58; Kellman, “Josquin”, 209; Kellman, *Treasury*, 124  
**11**: 1, 2
- I-Tn, FI.IV Turin, Biblioteca Nazionale Universitaria, FI.IV  
 Early C14 • *Analecta Hymnica*, xx  
**29/45**: 12
- I-Tn, I.27 Turin, Biblioteca Nazionale Universitaria, Ris.mus.I.27 (*olim* qm.III.59)  
 Probably Piedmont, ca.1500 • *RISM BIV/5*, pp. 458–61; d'Accone, *Turin* (facsimile); Villanis, “Alcuni”  
**1/5**: 91 • **1/5/14**: 8, 57, 58, 76, 91 • **12**: 24 • **14**: 82 • **31**: 3 • **33**: 2,  
 11 • **34**: 32 • **41**: 22 • **61**: 3
- I-TRc, 89 Trento, Castello del Buon Consiglio, Biblioteca, 89  
 Trent, copied by Wiser, ca.1460–1475 • *RISM BIV/5*, pp. 486–98  
**1/5/14**: 13 • **29/45**: 23
- I-TRc, 91 Trento, Castello del Buon Consiglio, Biblioteca, 91  
 Trent, probably mid-1470s • *RISM BIV/5*, pp. 514–22  
**12**: 103
- I-TRc, 92 Trento, Castello del Buon Consiglio, Biblioteca, 92  
 Two sections, the first probably ca.1435, the second copied by Lupi, ca.1443 with additions • *RISM BIV/5*, pp. 523–34  
**29/45**: 12
- I-TRc, 1947–4 Trento, Castello del Buon Consiglio, Biblioteca, 1947–4  
 Trent or Tyrol, ca.1500 • *RISM BIV/5*, pp. 548–49; Disertori, “Manoscritto”  
**33**: 12 • **34**: 8
- I-TRc, Feininger Trent, Biblioteca Musicale Laurence K.J. Feininger, s.s.  
*RISM BIV/5*, pp. 547–48; Feininger, “Neue”  
**29/45**: 23
- Treviri, 724 Treviri, Biblioteca Comunale, 724  
 Dated 1482 • Geering, *Organa*  
**29/45**: 12
- I-TVd, 5 Treviso, Biblioteca Capitolare della Cattedrale, 5  
 Treviso, dated 1559–1572 • D'Alessi, *Cappella*; Ferrarese and Gallo, *Fondo*  
**55**: 13
- I-TVd, 7 Treviso, Biblioteca Capitolare della Cattedrale, 7  
 Treviso, dated 1558–1571 • D'Alessi, *Cappella*  
**69**: 1
- I-TVd, 9 Treviso, Biblioteca Capitolare della Cattedrale, 9  
 D'Alessi, *Cappella*; Ferrarese and Gallo, *Fondo*  
**54**: 5
- I-Vc, B.32 Venice, Conservatorio di Musica Benedetto Marcello, Torrefranca B.32  
 Tuscany, perhaps Pisa, ca.1525–1530 • Luisi, “Sconosciuta”; Fenlon & Haar, *Madrigal*  
**67**: 7
- I-Vnm, IX,145 Venice, Biblioteca Nazionale Marciana, cl.it.IX,145  
 Two sections, Venetian (perhaps Franciscan), first half of 15th century •

- RISM BIV/5*, pp. 550–54; Bessler, “Studien”; Cattin, *Laude*; Cattin, *Manoscritto*  
**29/45**: 12;23
- I-Vnm, IV,1795–1798 Venice, Biblioteca Nazionale Marciana, cl.it.IV,1795–1798 (now Mss.10653–10656)  
 The Marche or Veneto, ca.1520–1525 • *RISM BIV/5*, pp. 554–59; Jeppesen, “Frottolenhandschriften”; Luisi, *Apogafò*  
**36**: 32 • **49/58**: 28 • **50**: 11 • **56**: 1, 4, 5, 7, 12, 24, 33, 48, 61, 62, 66
- I-VEcap, DCXC Verona, Biblioteca Capitolare, DCXC  
 Northern Italy, ca.1500 • *RISM B IV/4*, pp. 1107–1110  
**27**: 14 • **41**: 5
- I-VEcap, DCCLVI Verona, Biblioteca Capitolare, DCCLVI  
 From Alamire’s workshop, ca.1508 • *RISM BIV/5*, pp. 561–62; Kellman, *Treasury*, 137–39; Preston, *Sacred*; Turrini, *Patrimonio*  
**7**: 33 • **9/57**: 1, 3, 4 • **48**: 5
- I-VEcap, DCCLVII Verona, Biblioteca Capitolare, DCCLVII  
 Verona, ca.1490 or ca.1500 • *RISM BIV/5*, pp. 562–65, Brown, *Verona* (facsimile); Turrini, *Patrimonio*  
**1/5**: 91 • **1/5/14**: 2, 3, 4, 12, 13, 38, 44, 50, 56, 57, 60, 62, 66, 68, 76, 77 • **2/10**: 30 • **3/19**: 17, 30 • **8**: 3 • **12**: 63, 95, 97 • **14**: 82 • **31**: 3, 4 • **32**: 2 • **33**: 2, 3, 13, 19, 21 • **34**: 2, 12, 23
- I-VEcap, DCCLVIII Verona, Biblioteca Capitolare, DCCLVIII  
 Verona, ca.1500 • *RISM BIV/5*, pp. 566–68; Kanazawa, “Vesper”; Preston, *Sacred*  
**3/19**: 6, 13, 17, 18, 20, 34 • **4/30/62**: 6 • **7**: 27 • **15**: 12, 16, 24 • **19**: 18 • **21**: 35 • **34**: 22
- I-VEcap, DCCLX Verona, Biblioteca Capitolare, DCCLX  
 Verona perhaps ca.1530 • *RISM BIV/5*, pp. 573–76; Preston, *Sacred*; Turrini, *Patrimonio*, 5–15  
**4/30/62**: 6 • **15**: 24 • **55**: 13 • **66**: 14 • **69**: 1, 2
- I-VEcap, DCCLXI Verona, Biblioteca Capitolare, DCCLXI  
 Verona, early 16th century • *RISM BIV/5*, pp. 576–78; Preston, *Sacred*; Turrini, *Patrimonio*  
**6**: 5 • **8**: 4, 5 • **20**: 1 • **22/59**: 4 • **24**: 14, 22, 26
- I-VIs, 11 Vicenza, Seminario Vescovile, Biblioteca, U.VIII.11  
 Vicenza, ca.1430–40 • Bent, “Pietro”; Bolcat & Zanutelli, *Fondo*, pp. 391–93; Cattin, “Sconosciuto”  
**27**: 10
- NL-At, 208 F 7 Amsterdam, Toonkunst-Bibliotheek, V.A. 208 F 7  
 Flemish, ca.1530–1550 • Jas, “Some”  
**55**: 2
- NL-L, 436 Leiden, Gemeentearchief, 436  
**1/5/14**: 27
- NL-L, 1440 Leiden, Gemeentearchief, 1440 (*olim C*)  
**65**: 1, 2, 6
- NL-L, 1441 Leiden, Gemeentearchief, 1441 (*olim D*)



- Brussels, dated 1565–1566 • Land, “Koorboeken”  
**64:** 4
- NL-L, 1442 Leiden, Gemeentearchief, 1442 (*olim* E)  
 Dated 1565–1566 • Land, “Koorboeken”  
**55:** 10 • **64:** 11 • **65:** 2, 6 • **66:** 6 • **69:** 4
- NL-L, 1443 Leiden, Gemeentearchief, 1443  
**4/30/62:** 5 • **11:** 2
- NL-SH, 72C 's Hertogenbosch, Archief van de Illustre Lieve Vrouwe Broedershap, 72C  
 copied in the Alamire workshop for the Brotherhood, ca.1530 • CC, i, 269; Kellman, *Treasury*, 82–83; Smijers, “Meerstemmige”, 17–18  
**60:** 3, 4, 5 • **61:** 1
- NL-SH, 73 's Hertogenbosch, Archief van de Illustre Lieve Vrouwe Broedershap, 73C  
 Copied at 's Hertogenbosch, 1544 • Maas, “Determinering”; Smijers, “Meerstemmige”, 9–15  
**15:** 21
- NL-Uhecht Utrecht, private collection of Hecht, s.s.  
 Perhaps Wittenberg, ca.1550 • Elders, “Handschriftlicher”  
**65:** 11
- P-Cu, 2 Coimbra, Biblioteca Geral da Universidade, Mus.2  
 After 1532, Coimbra • Rees, *Polyphony*, 133–47; Sampaio Ribero, “Manuscritos”  
**60:** 5 • **61:** 1
- P-Cu, 12 Coimbra, Biblioteca Geral da Universidade, Mus.12  
 Mid 16th century, Coimbra • Anglès, *Musica*; Rees, *Polyphony*, 185–94  
**65:** 14
- P-Cu, 32 Coimbra, Biblioteca Geral da Universidade, Mus.32  
 After 1539, Coimbra • Rees, *Polyphony*, 215–27  
**65:** 14
- P-Cu, 48 Coimbra, Biblioteca Geral da Universidade, Mus.48  
 Score. 1550s, Coimbra • Rees, *Polyphony*, 271–82  
**65:** 14 • **69:** 1, 4
- P-Cu, 53 Coimbra, Biblioteca Geral da Universidade, Mus.53  
 Late 16th century, Coimbra • Rees, *Polyphony*, 283–95  
**65:** 14
- P-Ln, 60 Lisbon, Instituto da Biblioteca Nacional e do Livro, Colecção Dr Ivo Cruz, MS.60  
 Portugal, after 1521 • Rees, *Polyphony*, 431–36  
**65:** 14
- Jelenia Gora Jelenia Gora (Wrocław), library of the Parish Church, s.s. (*olim*) Hirschberg 352  
 Lute tabulature, from Silesia, dated 1537–1544 • *RISM* BVII, 370–71; Schneider, “Unbekannte”  
**65:** 2
- Pl-Kj 40013 Kraków, Biblioteka Jagiellonska, 40013 (formerly Berlin)  
 Torgau, ca.1540 • Gerhardt, *Torgauer*  
**3:** 2 • **7:** 10, 22 • **19:** 2 • **54:** 5
- PL-Kj, 40092 Kraków, Biblioteka Jagiellonska, 40092 (formerly Berlin)

- Discantus book, ca.1525  
**1:** 14
- PL-Kj, 40098 Kraków, Biblioteka Jagiellonska, 40098 (formerly Berlin)  
*Glogauer Liederbuch*. From Glogau, ca.1480 • Owens, *Krakow* (facsimile); Ringmann, *Glogauer*; Ringmann and Klapper; Väterlein, *Glogauer* (edition)  
**1/5/14:** 9, 13, 52, 54, 60 • **3/19:** 30 • **12:** 95, 97 • **33:** 3, 17, 21 • **34:** 12, 17
- PL-Kj, 40272 Kraków, Biblioteka Jagiellonska, Mus.40272 (formerly Berlin)  
 German, dated 1563  
**66:** 5
- PL-Kj, 40598 Kraków, Biblioteka Jagiellonska, Mus.40598 (formerly Berlin)  
 Lute tablature. German  
**65:** 6
- PL-Kj, 40634 Kraków, Biblioteka Jagiellonska, 40634 (formerly Berlin)  
 German, perhaps Stuttgart, before 1550  
**6:** 4 • **7:** 33
- PL-Kk, I.1 Kraków, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej, I.1  
 Written for the Cathedral at Kraków: 1550–1555 with later additions • Czepiel, *Music*, 76–100  
**54:** 1
- PL-Pr, 1361 Poznan, Mijska Biblioteka Publiczna im. Edwarda Raczyńskiego, 1361  
 15th century • Perz, “Handschrift”; Perz, *Sources* (facsimile and edition)  
**27:** 14 • **41:** 5
- PL-Pu, 7022 Poznan, Biblioteka Główna Uniwersytetu im. A. Mickiewicza, 7022  
 From Lvov: late 15th century • Perz, “Lvov”  
**4/30/62:** 5 • **22/59:** 4
- PL-Wn, 364 Warsaw, Biblioteka Narodowa, Polinski 364  
 Keyboard tablature, Krakow, dated 1548. Destroyed in World War II, formerly in S. Spiritus • Insko, “Krakowska” (edition); Jachimecki, “Polnische”; Jachimecki, “Tabulatura”  
**1/5/14:** 76 • **3/19:** 16 • **31:** 3 • **33:** 2
- PL-Wu, 58 Warsaw, Biblioteka Uniwersytecka, Rps.mus.58 (*olim* Breslau, 2016)  
 Silesia, ca.1500 • Feldmann, “Codex”; Feldmann, “Alte”  
**3/19:** 2, 6, 18 • **7:** 27 • **12:** 80 • **21:** 12, 38 • **27:** 7 • **31:** 1, 3, 4 • **32:** 2 • **33:** 2 • **34:** 33
- PL-WRu, 39 Wrocław, Biblioteka Uniwersytecka, Brieg K.39  
 Brieg, late 16th century  
**65:** 2
- PL-WRu, 54 Wrocław, Biblioteka Uniwersytecka, Brieg K.54  
 Brieg, dated 1578  
**65:** 2
- PL-WRu, 428 Wrocław, Biblioteka Uniwersytecka, I.E.428  
*Grüne Codex*: Frankfurt an der Oder, ca.1516 • Staehelin, *Grüne*  
**2/10:** 13 • **3/19:** 7, 18 • **7:** 3, 21, 27
- S-Uu, 76a Uppsala, Universitetsbiblioteket, Vok.mus.hdskr.76a  
 France, perhaps Lyon, ca.1490–1510 • Brown, “New”; Brown, *Uppsala* (facsimile); Christoffersen, *French*, i, 325–34; Stevenson, “Toledo”

- 1/5/14:** 9, 13, 20, 57, 59, 83 • **2/10:** 4, 44, 47, 48 • **7:** 12 • **33:** 9, 20  
 • **34:** 9, 17, 18 • **41:** 22
- S-Uu, 76b Uppsala, Universitetsbiblioteket, Vok.mus.hdskr.76b  
 French, early 16th century, with later lute music • MacCracken, *Manuscript*;  
 MacCracken, *Uppsala* (facsimile)  
**4/30/62:** 4 • **54:** 5 • **55:** 1 • **60:** 3 • **61:** 2 • **64:** 15 • **65:** 2
- S-Uu, 76c Uppsala, Universitetsbiblioteket, Vok.mus.hdskr.76c  
 Stevenson, “Toledo”  
**4/30/62:** 1 • **15:** 3, 8 • **22/59:** 1 • **54:** 5 • **55:** 10, 13 • **61:** 2, 3 • **64:** 12  
 • **65:** 6
- S-Uu, 76e Uppsala, Universitetsbiblioteket, Vok.mus.hdskr.76e  
 Frauenburg, Prussia, C16 2/2: Copy of Petrucci editions of Isaac and Weer-  
 beke masses • Stevenson, “Toledo”  
**31:** all • **32:** all • **33:** 2
- S-Uu, 89 Uppsala, Universitetsbiblioteket, Vok.mus.hdskr.89  
**54:** 5
- SK-BRu, 33 Bratislava, Univerzitná knižnica, Inc.33  
 Late 15th century, probably Košice. Now lost. Binding fragments • Brewer,  
 “Historical”; CC, v, 292–93;  
**1/5/14:** 13
- SK-BRu, 318-I Bratislava, Univerzitná knižnica, Inc.318-I  
 Late 15th century, probably Košice. Binding fragments • Brewer,  
 “Historical”; CC, v, 293–94;  
**1/5/14:** 13
- SK-Le, 13990a Levoča, Evanjelická a.v.cirkevná knižnica, Mus.13990a  
 Keyboard tablature, begun 1603  
**65:** 2
- US-BLL, Guatemala 8 Bloomington, Indiana University, Lilly Library, Guatemala 8  
 From S.Juan Ixcoi, Guatemala, late 16th century • CC, i, 65  
**65:** 14
- US-Cn, VM1578 Chicago, Newberry Library, Case MS-VM1578.M91  
*Newberry Part-books* • Slim, *Gift*  
**69:** 2
- US-Cn, 107501 Chicago, Newberry Library, 107501  
*Capirola lute book*: Lute tablature: ca.1517, in Venice • Cristoforetti, *Ca-  
 pirola* (facsimile); Gombosi, *Capirola* (edition)  
**1/5/14:** 4, 20, 56, 57, 90 • **3/19:** 15 • **4/30/62:** 5 • **8:** 3 • **15:** 5 • **16:**  
 5 • **33:** 19 • **34:** 3, 4, 23 • **36:** 21 • **41:** 22 • **43:** 1 • **49/58:** 10, 25 • **55:**  
 13 • **56:** 13, 26
- US-NH, 91 New Haven, Yale University Library, MS.91  
*Mellon Chansonnier*: Naples, ca.1475 • Bukofzer, “Unknown”; Perkins and  
 Garey, *Mellon* (edition)  
**1/5/14:** 20, 54, 60 • **3/19:** 30 • **12:** 99 • **33:** 9, 17, 21
- US-NH, 710 New Haven, Yale University Library, MS.710  
 Kyriale, from Spain, perhaps Burgos  
**54:** 6

- US-Wc, Laborde Washington (D.C.), Library of Congress, Music Division, M.2.1.L 25 Case  
*Laborde Chansonnier*: ca.1463–1471 with later additions • Bush, “Laborde”;  
 Gutiérrez-Denhoff, “Untersuchungen”  
**1/5/14**: 9, 13, 20, 42, 54, 57, 59, 70, 71, 83, 87 • **12**: 72, 95, 97, 98 •  
**33**: 3, 9, 17, 20 • **34**: 6, 9, 12, 15, 17 • **41**: 22
- US-Wc, Wolffheim Washington (D.C.), Library of Congress, Music Division, M.2.1.M 6 Case  
*Wolffheim Chansonnier*: belongs with GB-Lbl, Eg.3051 • Jeppesen, “Frot-  
 tolahandschriften”; Staehelin, “Florentiner”  
**1/5/14**: 8, 14, 76, 86 • **2/10**: 16 • **7**: 24 • **12**: 80 • **22/59**: 7 • **31**: 3, 5  
 • **33**: 2, 11, 18 • **34**: 10, 11, 33 • **41**: 28
- US-Wc, 171.J.6 Washington (D.C.), Library of Congress, Music Division, ML.171.J.6  
 Benedictine, north Italy, ca.1465–1480 • RISM BIV/4, 1173; Cattin, *Poli-  
 fonia*  
**27**: 14, 15 • **41**: 5
- ZSA-Csa, Grey ZA-Csa, Grey 3.b.12  
 Before 1506. northern Italy, Benedictine • Cattin, *Italian*; Cattin, “Nuova  
 fonte”; Cattin, “Tradizione”; Steyn, *Medieval*  
**1/5/14**: 2, 20, 60 • **3/19**: 24, 28, 34 • **7**: 7 • **12**: 101 • **16**: 21 • **23/37**:  
 9 • **27**: 6, 9, 14, 15 • **31**: 1 • **33**: 9, 21 • **34**: 2 • **41**: 5, 7, 34, 43 • **47**:  
 41

## Chapter Twenty

### DOCUMENTS



This chapter falls into three sections: first come documents relating to Petrucci's life and activity (Nos. 1–25); a second section contains related documents — principally Venetian, details about citizenship, and other privileges (Nos. 26–41); finally comes a small group of documents listing the contents of early collections, or specifically citing Petrucci's editions (Nos. 42–54). This does not include ownership marks on extant copies, which can be traced through Tables 10-3 and 10-4.

The first section is not as complete as we would like. One principal reason is that, according to Don Ceccarelli, there are no longer any documents preserved in Fossombrone pertaining to dates before 1513. Some of the Notarial documents are now in the Archivio di Stato in Pesaro: other documents for the city from before 1513 were given to the Red Cross in 1952. Any references to such documents are taken from Vernarecci's work, unless otherwise stated.

Secondly, I have not included a number of the documents newly discovered by Gialdroni and Ziino, but not yet published. I am grateful to both scholars for allowing me to consult their work in progress, which has made my chapter 1 considerably more complete.

Finally, some important texts, such as Paulus's privilege, were printed in Petrucci's editions, and are therefore transcribed in the bibliographical descriptions: they are merely cited here.

Note that many of the documents in the ASV have new foliations, which are as visible as the old. In the following, the new are given in parentheses.

Checklist of documents:

## BIOGRAPHICAL DOCUMENTS

1. 4.xi.1493: Petrucci sells property in Fossombrone.
2. 25.v.1498: Petrucci applies for a privilege.
3. 27.vi.1499: Petrucci appoints proxies for his Fossombrone affairs.
4. 19.iv.1501: record of Petrucci leasing his house in Fossombrone.
5. 15.iv.1504: Petrucci's appointment to the City Council of Fossombrone.
6. 18.x.1504: Petrucci petitions for admission to the guild of Cestieri.
7. 22.iii.1510: Petrucci's absence from his duties in Fossombrone.
8. 16.iv.1511: Petrucci leases a house in Fossombrone.
9. 22.i.1512: Francesco da Bologna is paid in Fossombrone.
10. 7.v.1512: Petrucci's salary as Captain of the Castles in Fossombrone.
11. 18.viii.1512: Francesco da Bologna, in Fossombrone, acknowledges receiving payment.
12. 1.iv.1513: Petrucci's salary as an Anziano in Fossombrone.
- 29.iv.1513: Privilege for Paulus de Middelburgh (see Bibliography, No.52).
13. 1.v.1513: Bembo writes to Paulus de Middelburgh, confirming the grant of a privilege.
- 22.x.1513: Petrucci's privilege from Leo X.
14. 1513–1514: Petrucci's activities as member of Fossombrone's ruling body.
15. 16.ii.1514: Leo X's letter requiring Paulus de M. to attend the Lateran Council.
16. 26.vi.1514: Petrucci's petition for a renewal of his Venetian privilege.
17. 1515–1516: Petrucci's activities as member of Fossombrone's ruling body.
18. 19.viii.1518: Petrucci's formal complaint against Leontini, presented at the house of Lorenzo de'Medici.
19. 1.i.1519: Calvo refers to Petrucci printing his translation of Hippocrates.
20. 17.i.1520: Petrucci is delegated to represent Fossombrone in negotiations with the Pope.
21. 1520: Petrucci leases a water-mill.
22. 17.x.1537: Petrucci nominates a procurator.
23. 12.i.1538. Petrucci seeks to recover type matrices that he had lent to others.
24. 1.xii.1538: The sale of the paper mill in Sora, Petrucci apparently being dead.
25. 3.i.1540: The sale of a paper mill from Petrucci's estate.

## DOCUMENTS ON VENETIAN LAWS AND VARIOUS PRIVILEGES

26. Venetian laws concerning the status of foreigners.
27. Venetian laws concerning guild membership.
28. 30.vi.1496: Application by de Landriano for a Venetian privilege.
29. 5.iii.1497: Application by Stagnino for a Venetian privilege.
30. 15.vii.1498: Application by Terracina for a Venetian privilege.
31. 15.iii.1499: Moreto seeks a warning from the Venetian Council about breaking privileges.
32. 11.iii.1505: Petition of Marco dall'Aquila, for a privilege.
33. 31.v.1513: Petition for an extension of the Terracina privilege of 1498.
34. 26.ix.1513: Petition by Jacomo Ungaro.
35. 20.iv.1514: Petition of Juan de Brexa for a Venetian privilege.
36. 9.ii.1514/1515: Petition of Bernardo Benalius for a Venetian privilege, including "historie".

37. 27.i.1516. Antico's privilege from Leo X.
38. 1.vii.1536: Marcolini petitions for a Venetian privilege for music.
39. 11.ix.1536: Petition by Torresanus to be allowed to print books.
40. 14.x.1536: Marcolini petitions for a Venetian privilege for a religious book.
41. v.1536: Marcolini refers to Petrucci's skill as a printer of lute music.

## EARLY OWNERS OR CITATIONS OF PETRUCCI'S BOOKS

42. Venice Cathedral
43. Colón
- . Heidelberg MS.
44. Fugger family
45. Herwart family
46. Bottrigari
47. John IV
48. Martini
49. Aaron
50. Doni
51. Gesner
52. Draudius
53. Bolduanus
54. Zacconi

*Biographical Documents*

1. 4.xi.1493: Petrucci sells property in Fossombrone  
*ASP ANE; Notaio Ubaldo Azzi (No.228), Registro for 1486-1497, cc.146v-147r.* Deed  
 Numbered 203. Now probably lost: quoted from Vernarecci, *Fossombrone* pp. 197-98,  
 and Gialdroni and Ziino, "Ancora".

1493, Novembre 4

In nomine Domini amen, Anno Domini MCCCCLXXXIII, indictione XI tempore sanctissimi in Christo patris et domini domini Alexandri divina providentia Pape sexti, die vero quarta novembris. Actum Forossempronii [. . .] Sancti Maurentii iuxta suos notabiles fines, presentibus domino Christoforo de Bonifedis, domino Christoforo de Gigantibus, domino Berardino domini Petrini [one word in the margin:] exinactrese et domino Lucantonio magistri Christophori barbitonsor testibus &c Ibi que cum fuerit et sit quod olim dominus Octavius Johannis Lodovici Baldi Petrucii olim vendiderit Francisco ser Rovelli de dicta civitate stipulanti pre se et vice et nomine Johannis eius fratris et nomine Elisabet eius matris et pro eorum heredibus medietatem pro indiviso cum ipso domino Octavio cuiusdam petie terre arative vineate et arborate site in curte Forissempronii in vocabulo Insule veteris iuxta viam a primo sive flumen Metauri mediante dicta via bona Iusti *magistri* a secundo bona Marrentii [. . .] a tertio et *III* bona ipsius domini Octavii [. . .] medietate alterius petie terre arative contigue predictae site in dicta curia et in vocabulo Plani Sancti Rinierii sive Sancti Antonii iuxta bon Iusti predicti, stratam publicam, bona ser Hieronimi ser Oddonis et dictam petiam terre ut supra venditam pro pretio quinquaginta *ducatonum* cum quod post dictam venditionem dictus Franciscus nominibus quibus supra promiserit dicto domino Octavio quandocumque voluerit sibi dictas res pro eodem pretio restituere [margin:] prout de dictis [. . .] patet publica venditionis manu mei notarii infrascripti

[text:] ea propter dictus dominus Octavius prima et ante omnia per se et eius heredes primo et ante omnia cassavit, irritavit et annullavit dictis Francisco et Johanni dictum contractum promissionis de rivendendo quod ex nunc habere voluit pro cassato, irritato et annullato postquam per se et eius heredes [margin:] ac vice et nomine domine Elisabet ei sororis pro qua deinceps promiserit alias promisit de suo tam de predicta quam etiam de presenti venditione [text:] iure emphiteotico episcopatus Forissempronii et cum licentia renovandi &c dedit et vendidit dictis Johanni ser Rovelli et domine Elisabet eius matri ibidem presentibus, stipulantibus et ementibus pro eis et eorum heredibus aliam medietatem dictarum petiarum terre quas habebat in comuni pro indiviso cum dictis Francisco et Johanni lateratarum et confinatarum ut supra ad habendum, tenendum &c et hoc pro pretio et nomine pretii ducatorum sexaginta monetis ad rationem XL bon. pro ducato, de quibus habuit et recepit illo tunc in contanti in quodam sacculo ducatos decem et octo vel videlicet octo ducatos auri et residuum in moneta argentea usque ad dictos decem et octo ducatos, residuum vero dicti pretii dictus venditor contentus et confessus fuit habuisse et recepisse &c Quas res &c promictens &c obligavit &c et maxime casu quo dicta eius soror se nollet ratificare tam presenti quam alteri ut supra facte venditionis obligavit bona hereditaria sibi pro parte tangentia que olim fuerunt Cechi Tamgnini, videlicet unum medietatem cuiusdam petie terre arative site quibuscumque situata &c renuntiavit &c rogavit quod me ad plenum cum pactis, utilibus ad sensum sapientis dictorum emptorum &c iuravit &c

2. 25.v.1498: Petrucci applies for a privilege

*ASV, Collegio, Notatorio, Registro XIV (1489-1499), f.159/170r (new 174r)*

Serenissimo principe, et Illustrissima Signoria siando fama celebratissima vostra serenità cum sue conce[ss]ion, et privilegij | invitar, et excitar li inzegni ad excogitar ogni dì nove invention, qual habiano eff[er] | accomodita, et ornamento publico da que[st]a invitado Octavian de i petrucci da foston-|bron habitator in que[st]a inlyta Cita homo ingeniosissimo Cum molte sue spexe, et | vigilantissima cura ha trovado quello, che molti non solo in Italia, ma etiam dio de fuora | de Italia za longamente indarno hanno investigato che e stampar commodiff[ame]nte | Canto figurado: Et per consequens molto piu facilmente Canto fermo: Co[ss]a precipue à la | Religion Christiana de grande ornamento, et maxime necessaria: per tanto el [oprascripto supplicante | recorri ali piede de vostra Illustrissima Signoria supplicando quella per solita sua clementia, et benignita | se degni concederli de gratia special chome á primo inventor che niuno altro nel dominio de | Vostra Signoria possi [stampar Canto figurado, ne intabuladure dorgano et de liuto per anni vintj | ne anche possi portar, ne far portar ó vender dicte coffe in le terre et luogii de Excelsa Vostra | Signoria [stampade fuora in qualunque altro luogo sotto pena de perder dicte opere [stampade per altri, | over potade de fuora et de pagar ducati .X. per chadauna opera: la qual pena sia applicata per | la mita a lospital de sancto Antonio, et altra mita a la franchation del monte nuove, et que[st]o di|manda de gratia singulare ^^ Vostra Illustrissima Signoria a laqual sempre se ricommanda.

.1498. Die XXV. Maij

Quod suprascripto supplicanti concedatur prout petit

Consiliarij

Ser Marinus leono

Ser hieronimus vendramino

Ser laurentius venerio

Ser Dominicus bollanj.

l.margin:] Non data In tempore 1.



3. 27.vii.1499: Petrucci appoints proxies for his Fossombrone affairs.  
*ASP, ANF; Notaio Ubaldo Azzi (No.228), ii (1487-1499), 402v-403r.* Deed numbered 228. Probably now lost: quoted from Vernarecci, *Fossombrone*, p. 198, and Gialdroni & Ziino, "Ancora"  
 In nomine Domini amen. Dictis millesimo indictione et tempore die vero XXVII iulii. Actum in civitate Forissempronii et in domo domini *Christofori* de Gigantibus sita in quarterio Sancti Maurentii iuxta plateam bona I.D. Antonii de Monte Feretro et alia latera, presentibus Andrea Baldatii et Christoforo Bolsis testibus &c Ibiq[ue] dominus Octavius quondam Johannis Lodovici Baldi Petrutii de dicta civitate omni meliori modo &c constituit, fecit et creavit supradictum dominum Christoforum et Bartolomeum Matei alias Bianchino eius curatores, actores, factores &c ad omnia et ad omnes causas tam in agendo quam in deffendendo et ad vendendum, tenendum et alienandum de eius bonis [ad eorum libitum] cum *potere* etiam substituendi homines [. . .] et quod unus sive altero vel ambo insimul et in solidum predicta facere possit et quia periculum . . . fuerit . . . promictens &c obligans &c cum pleno mandato &c  
 Item contentus et confessus fuit penes se in depositum et nomine veri depositi habuisse et recepisse a dicto domino [. . .] presente et dictam confessionem acceptante et stipulanti per se et eius heredes ducatos octuaginta quinque ad rationem XL bon. pro ducato renuntians idem dominus Octavius exceptioni dicte *quantitatis* non habite &c quo promisit tenere conservare &c omni eius periculo &c et quos reddere et restituere ad omnem [. . .] petitionem & × obligavit &c renuntiavit &c iuravit &c rogans me ad plenum &c
4. 19.iv.1501: Petrucci leases out his house in Fossombrone  
 [*Fossombrone, Archivio Comunale, Tecla V, Prot. VI, Rog. di Aldebrando di Francesco, f.14: from Vernarecci, Petrucci, p. 125, fn.*]  
 Die 19 Aprilis 1501 actum Forosempronii in domo Domini Octaviani' Ludovici quam tenet ad pensionem Franciscus Iannetti de dicta civitate.
5. 15.iv.1504: Petrucci's appointment to the City Council of Fossombrone.  
 [*Fossombrone, Archivio Comunale, Atti di città, 1504: from Vernarecci, Petrucci*]  
 Spectabiles dilecti nostri. Ve mandamo la lista del consiglio nuovo et li avemo aggiunti quelli che mancavano per finire il numero de li trentasei. Le ben vero che in la lista non sono: sono trentacinque: perchè essendo del detto consiglio hieronimo de ser Oddo, lo avemo lassato sospeso infinchè sia resoluta la causa sua. Romae XV aprilis 1504. Guido Ubaldo Dux Vrbini.  
 [In the list:] Dominus Octavius Petrutius.
6. 18.x.1504: Petrucci petitions for admission to the guild of Cestieri.  
*ASV, Collegio, Notatorio, Registro XV (1499-1507), 1322r(new 134r).* I am grateful to Giulio Ongaro for this reference.  
 Mcccciiij Die xvij octobris  
 Intellecta Supplicatione Fidelis nostri octaviani Petrutij de fossimbruno petentis: *Qui* cum | Ingenio, & Industria sua Invenerit quandam *tincturam*: compositam ex mixtura quam | ponit *supra* Cistellas finas: quas cum facere nesciat, et ob Id requisiverit, et quesierit Ingredj | scolam *cistariorum*, ut *commodius* posset *Intentionem* suam mittere executionj, e gastaldio, & | Socij Id facere recusaverint *pretextu* certi *Capitoli* contenti in *eorum* matricula statuentis *quod* nemo | possit erigere *apothecam* nisi ab *scolaribus* *scole non fuerit prius aprobatu*s Quod [scriverit?] laborare misterium | *ipsum*[;] Dignemur sibi concedere: *Quod* volente eo Ingredi scolam, & solvere *factiones ipsorum* | *prout* faciunt alij magistri ipse facere possit omne Id *quod* *facere*

possunt Illi omnes, & *quilibet* existens | In *dicta* scola *Cestariorum* pro magistris non obstantj *capitulo* *predicto*, & *visa* responsione[?] *virorum* *nobilium* | Hieroni<sup>smi</sup> *barbarigo*, & *sociorum* *provisorum* *Comunis* [Proveditori di Commune] *Consulentium* Id fierj posse, *Infrascripti Domini* *Consiliarij*, | *Deliberaverunt*, & *Terminaverunt*: *Quod* ipsi *Petrutio* fiat *ut* *petivit*, & sic *Mandetur* | *ubi opus fuerit ut* *observerit*.

Consiliarij

Ser *andreas* *minoto*

Ser *Dominicus* *Benedicto*

Ser *Joannes* *Mocenigo*

Ser *andreas* *Venerio*.

7. 22.iii.1510: Petrucci's absence from his duties in Fossombrone.  
*ANF rogito di Giovan Paolo Mascioli, Teca V, Prot.XVII, p. 7*: cited in Vernarecci, *Petrucci*, p. 125. The relevant section is also quoted in Gialdroni and Ziino, "Ancora", where the authors record that the document is not now to be found in the Archivio di Stato of Pesaro.  
 [22.iii.1510, records the actions of a substitute] in absentia tamen Domini Octavi Petrutii alterius correvisoris [. . .]
8. 16.iv.1511: Petrucci leases a house in Fossombrone.  
*ANF atti di Cristoforo Cartari, Tec.II. Prot.XII, f.547 [now in Archivio di Stato, Pesaro]*: cited by Vernarecci, *Petrucci*, p. 125, fn]
9. 22.i.1512: Francesco da Bologna is paid in Fossombrone.  
*ASP Rog. di Ercolano di Francesco, Prot. dal 1512 al 1515, f.13*: from Vernarecci, *Petrucci*, 128, fn.  
 1512, 22.i.] Giuliano di Battista de'Pasquali da Bologna, stampatore in Perugia, riceve dal libraio Pietro di Michele Giannessi ducati venti d'ore per Bernardino Stagnino, con la promessa di pagarli a Fossombrone a Maestro Francesco da Bologna, e di ritirarne da lui formale quietanza da farsi in detta terra di Fossombrone per mano di notaio.
10. 7.v.1512: Petrucci's salary as Captain of the Castles in Fossombrone.  
*Fossombrone, Arch. Comunale, Libro di entrata e di uscita del Comune di Fossombrone dal 1504 al 1516, f.214*: from Vernarecci, *Petrucci*, p. 153, fn.  
 Die VII maji 1512. A. M. Octavio petrutio capo de li castelli per li dicti sei mesi e per lui a [. . . ] de pietro antonio ducati tre e bolognini trentotto per suo deputato salario de dicto capitaneato
11. 18.viii.1512: Francesco da Bologna, in Fossombrone, acknowledges receiving payment.  
*Ibid, f.74v*: from Vernarecci, *Petrucci*, p. 128, fn  
 1512, 18.viii.] Lo stesso maestro Francesco, dimorante in Perugia, confessa d'aver ricevuto la detta somma nella terra di Fossombrone, in quo loco habitabat.
12. 1.iv.1513. Petrucci's salary as an Anziano in Fossombrone.  
*Fossombrone, Arch. Comunale, Libro di entrata e di uscita del Comune di Fossombrone dal 1504 al 1516, f.231*: from Vernarecci, *Petrucci*, p. 153, fn.  
 Die 1° aprilis 1513. A. M. Octavio petruzo dicati tre e bolognini trentotto per el suo anzianato de marzo e eprile.

- 29.iv.1513. Privilege for Paulus de M.: see the transcription in the bibliographical descriptions, No.52, Paulus: *Paulina de recta Paschae* (Fossombrone: Petrucci, 8.vii.1513), a1v.
13. 1.v.1513. Bembo writes to Paulus de Middelburgh, confirming the grant of a privilege.  
 Bembo epistolario: taken from Bembo, *Opere del Cardinale Pietro Bembo ora per la prima volta tutte in un corpo unite. Tomo quarto contenente i breve scritti a nome di Lione X* (Venice: Hertzhauser, 1729)  
 Paulo Germano Migdelburgensi Forosempronensium Episcopo.  
 Egregiam in omni prope disciplina doctrinam tuam plurimarumque optimarum artium scientiam maximi semper feci. Quamobrem excellens tuum ingenium studio ac favore meo commendare aliqua nunc jam in re, atque prosequi cupiens libros de Pasche observatione ac mortis Dominicae die, quos novissime confecisti, volo, atque igni & aqua interdico, & mando, ne quis imprimere possit, imprimere facere, aut impressos venundare, quoad vixeris, praeter te: ut usum aliquem, ex tuis laboribus hac etiam ex parte percipias, ipsique tui libri diligentius impressi in lucem prodeant. Datis prid. Cal. Majas. M. D. XIII. Anno primo. Roma.
- 22.x.1513. Petrucci's privilege from Leo X. See the transcription in the bibliographical descriptions, No.54, Josquin, *III Missarum* (Venice: Petrucci, 1.iii.1514)
14. Documents from the Fossombrone Council during 1513 and 1514.
- 14a. 21.xii.1513. A list of the members of Fossombrone City Council.  
*Fossombrone, Biblioteca Passionei, Atti de'Consigli Municipali, 1513-1520, f.5r-v* (new 6r-v)  
 IN QVO quidem confilio ferunt extractj infra[criptj ad infra[cripta | officia, vz. | [f.5v: list of the 4 Anziani, Notariles Custodie and ad Civila, and Apodimatores:]  
 Dominu<sup>s</sup> Octavius petruti[ & ) Reui[ore[ viarum  
 Ser Jo. Antonius bapti[te )  
 [etc.]
- 14b. 5.ii.1514. Petrucci and the Fossombrone City Council.  
*Fossombrone, Biblioteca Passionei, Atti de'Consigli Municipali, 1513-1520, 6v* (new 7v)  
 Convocato e cohaduriato confilio generalij |  
 [The list includes two Antianj and 25 members of the Consilio of whom No.24 is]  
 Dominu<sup>s</sup> Octavianu[ petruti[  
 [He is listed as present for meetings on 19 and 26 February, 2 and 19 April, 23 and 31 July, 8 and 15 August of the same year: on 18 June he was again elected a Revisor Viarum, and on 15 August Apodimatore: he was also present at meetings in 1515: 28.ii, 20.iii, 18.iv, 9.v, etc.]
- 14c. 26.ii.1514. Reference to Cristoforo Gigas in Fossombrone.  
*Fossombrone, Biblioteca Passionei, Atti de'Consigli Municipali, 1513-1520, 16r* (new 17r)  
 Secundo fuit propositum que consultetur quid agendis sit super facto | dominj Christofori gigantis magistri ludi litterarij qui dicit se infine | instantis men[is [. . .]
- 14d. 18.vi.1514. Benedictus is to be paid to play the organ.  
*Fossombrone, Biblioteca Passionei, Atti de'Consigli Municipali, 1513-1520 35v-36r* (new 36v-37r)  
 [36v:] Item super supplicatio<sup>ne</sup> domini Benedicti mu[fici 1 hanevantie potestis sibi amor' dei a

commune | doctrinꝝ aliquem mercede ad hoc ut possit commodius in hac civitate commemorare  
| ac etiam promidantis singulis festivis diebus pulsare organum in ecclesi<sup>a</sup> chatedrali huius  
civitatum pro ut [. . . : to be paid two florins per annum by the Commune]

15. 16.ii.1514. Leo X's letter requiring Paulus de M. to attend the Lateran Council.

*I-Rvat, Vat.ms.3364, f.124v.* From Bembo: *Lettere . . . Leone X* (Venice, 1552), p. 204.

Paulum Germanum Middelburgensem episc. Forosempronien. invitat, ut, quam primum fieri  
possit, se Romam conferat, cum ejus doctrina opus sit pro rebus Conc. Lateran., praesertim pro  
emendando Calendario. "Quoniam et in temporum".

16. 26.vi.1514. Petrucci's petition for a renewal of his Venetian privilege.

*ASV, Collegio, Notatorio, Registro XVII, (1512–1514/5), f.92r* (New 94r).

Serenissim<sup>o</sup> Principe & Illustrissim<sup>a</sup> Signoria La sublimi<sup>a</sup> vostra concessa á Octaviano di petrucci  
da fossombron | presente supplicante Como a primo Inventor de [stampar librij de canto figurato  
per commodita. & orna-|mento de la religion Chri<sup>t</sup>tiana, et de tuti quellj [sono a tal scientia  
dediti: che altri che luj | non pote[ffe stampar ditti librij de canto figurato, ne intabulare de  
lauto, & de organo, ne | anche pote[ffe portar, ne far portar, o vendere de dicte [orte de librij  
in le terre et luogì [otto-|po[ti a la Excellentissim<sup>a</sup> signoria vostra [stampar da altri in  
qualunche loco [otto pena, como in la gratia | a luj conce[ffa si contiene. Et perche nel  
stampar de dicte opere era bi[ogno di gran capitale et non | [i trouando Il ditto Octaviano il  
modo, ne commodita per e[ffer pouer homo, tol[fe per compagni Ser | Amadio Scoto  
mercadante de libri, & Ser Nicolo de Raphael, li qualj cum grandiff[ima spe[fa, | summa  
diligentia, Induftria, & vigilantia hano [tampati molti volumj & diver[fi de ditti librij, |  
[perando confeguirne qualche utile: ma per ri[petto de le guerre, et turbulentie [ono al  
pesemte, | non hano po[ffuto dar expeditione a le ditte opere [tampate, adeo che uengano ad  
hauer intrigato | el loro capitale cum grandiff[imo [uo danno et iactura; et perche nel poco  
tempo che resta de | ditto gratia, e Impo[ffibile dare idonea expeditione a ditti librij, ma l[  
restariano a le spale | cum grandiff[imo detrimento de ditto octaviano, & compagni: et  
[apendo loro che la sublimi<sup>a</sup> vostra | non abandona quellj, che di continuo cercano excogitar  
noue inuention a ornamento de | que[sta Incl[ta Cita, come fidelissim<sup>i</sup> [ubditi di vostra sublimi<sup>a</sup>  
genibus flexis Ricorran aj piedj | di quella, supplicando che di gratia special l[ sia conce[ffo,  
che a ditto gratia [ia prolungato Il | tempo per annj cinque, cum tuti li modi, & conditione ne la  
ditto gratia dechiariti, azoche | po[ffino, [e non a tute al manco a bona parte de ditte opere  
Dar qualche bon fine per poter | fruire qualche beneficio de le [ue fatiche, et uigilie, e[ffendo  
Ser Nicolo de Raphael di-|uentato mezo orbo, che non po piu exercitar[si ne le [ue [olite  
mercantie, mediante le qual | [ubtentaua la [ua fameglia; et azoche dittj supplicanti po[ffino  
piu promptamente far | stampare molte altre opere noue de ditte faculta da loro raccolte in diuersi  
loci cum grandis-|[ima [pe[fa, & fatica, et etiam excogitar altre noue inuention a ornamento &  
beneficio | de que[sta incl[ta Cita; Et que[sto se rechiede de gratia spetial a Vostra Sublimi<sup>a</sup> aj  
piedi | de la qual humiliter [e ricommandano.

.1514. Die. xxvj Iunij.

Quod suprascriptis supplicantibus Concedatur prout petitur.

Consiliarij

Ser Petrus Capellus

Ser Hieronim<sup>us</sup> Contarenus

Ser Donatus Marcellus

Ser Nicolau<sup>s</sup> Bernardus.

17. Petrucci's activities in Fossombrone, during 1515–1516.
- 17a. 15.viii.1515. Petrucci elected first Anziano of Fossombrone.  
*Fossombrone, Biblioteca Passionei, Atti de'Consigli Municipali, 1513–1520, 79v* (new 80v)  
 [the elected Anziani were:]  
 Dominus octauiu[ petrutiu[ | Ser Ga[par florimbenus | Ser Io: andrea[ Ser Barthæ | Jo:  
 baptis<sup>sa</sup> magi[trij chri[tij
- 17b. 6.xi.1515. Payment to the Anziani of Fossombrone to go to Urbino.  
*Fossombrone, Arch. Comunale, Libro di entrata e di uscita del Comune di Fossombrone dal 1504  
 al 1516, ff.181–186*  
 [1515, 6.xi. References to P as Anziano and his colleagues, f.181:] [to left:] M.Octavio | S.  
 Gasparre | S. Giovanandrea | Giovanbaptista [a brace for all lines] [to right:] Antiani per tempo  
 fiorini quattro e bolognini doi per una andata a Urbino de tre di per commissione del S. D.  
 como lifo imposto pel commissario duchale.
- 17c. 17.ii.1516. Petrucci's appointment as Notary.  
*Fossombrone, Biblioteca Passionei, Atti de'Consigli Municipali, 1513–1520, 94r* (new 95r)  
 [Petrucci in coucil, and elected:]  
 Notarij ad ciuilia per mensibus Aperilis Maij et Junij
18. 19.viii.1518. Petrucci's formal complaint against Leontini, presented at the house of Lorenzo de'Medici.  
*Rome, Archivio Urbano, LXVI,38, f.72v. Dated 19.viii.1518: from Vernarecci, Petrucci, 192,  
 fn; Campana, "Manente", pp. 514–515*  
 In nomine Domini amen. Anno ab eiusdem nativitate 1518, indictione sexta, tempore sanctissimi  
 in Christo patris etc. domini Leonis divina providentia pape decimi, pontificatus sui anno quinto,  
 die decimanona mensis augusti. In mei notarii etc. dominus Octavianus de Petrutis de Foro  
 Sempronio impressor librorum etc. requirens in edibus Illustrissimi domini Laurentii ducis  
 Medices Rome presentiam magistri Manentis florentini familiaris prefati Illustrissimi domini  
 ducis solitis habitationibus prefati domini Manentis, et non inueniens repertis ibidem barnaba  
 pontio et francisco de bono laicis placentine diocesis qui asserebant se esse familiares dictarum  
 edium protestatus fuit in presentia mei notarii et testium infrascriptorum ac dictorum familiarum  
 contra dictum magistrum Manentem licet absentem vigore conventionis cuiusdam operis  
 imprimende inite inter eos etc. de damnis expensis et interesse tam passis quam patiendis etc. et  
 de pena contenta in instrumentis et conventionibus inter eos celebratis etc. offerens se omnia que  
 promissa sunt per se servare etc. Rogans me notarium etc. Acta fuerunt hec Rome in edibus  
 illustrissimi domini ducis Laurentii Medices, sitisin regione Sancti Eustachii iuxta sua latera  
 presentibus venerabilibus viris domino Petro Baldini canonico Forosempronienensi et fratre  
 Guilelmo de Salvaterra ordinis Sancti Ieronimi Toletane diocesis testibus etc. Et ego  
 Bartholomeus Benivolus notarius rogatus subscripsi etc.
19. 1.i.1519. Calvo refers to Petrucci printing his translation of Hippocrates.  
*I-Rvat, Vat.lat.4416, 2 recto, beneath a paste-over*  
 Hoc in operis Fine imprimatur  
 Fabius Calvus \*[two words inserted in the margin:] ciuis | rauen|nis Qui hoc hippocratis opus  
 latinitate | donavit ac Manens leontinus physicus ciuis Fluen|tinus, qui sua pecunia ut per

octavium petrucium | forosempronienſis ex ſolertiſſimiſ[ ^ impreſſoribus ^ non poſtremum | imprimendum curavit. Ex urbium principe Roma | legendum omnibus latinum Hippocratem emiſerunt | Mox et graecum Daturi Deo optimo maximo | Favente Die vero Ianuarij primo Milleſimo | quingentiſimo ac inſuper Decimo Nono.

20. 17.i.1520. Petrucci is delegated to go to negotiate with the Pope.

*Fossombrone, Bibl. Paſſionei, Atti del Conſiglio Municipale, 1520-, 4r.*

Dominum octavium petrutium et) oratores ad pontificum

xpofanus canturin ) ſuper capſe<sup>it</sup>

[On 3.x.1520, this appointed was prolonged. ſee f.42v.:]

Concluſu fuit que prologuntur voto domini octavij et baptiſte ſod|imeri oretur Dominum Theſaurarium que faciat nobiſ[ alignam | dilationem in[olvendo tertiarium [or territoriam] et [tatim ellectum | orator ad theſaurarium Dominus Baptiſte [tongus

21. 1520. Petrucci leases a water-mill.

*Fossombrone, Atti del Conſiglio Municipale, 1520-. From Vernarecci, Petrucci, p. 215,*

fn. [According to Ceccarelli, this is probably from “gli antichi libri cenſarii” = cataſto, of which there ſurvives one in Peſaro]

Dominus Octavius Petrutius habet in curte Civitatis foriſempronii et in vocabulo aque ſancte iuxta bona Federici peruxini et heredes Ser Rovelli viam a capite et alia latera terrarum vineatarum tabulas ſexaginta novem extensionis tor. decem ſept . . . et terrarum ſcalabr. tabulas nonaginta extensionis torn . . . viginti etc.

22. 17.x.1537. Petrucci nominates a procurator.

*ASP, ANF, Notarile Fossombrone, Notario Girolamo Florinbeni (No.72), A (1518–1562), 243r,* Deed numbered 210 in the left margin, with the word “extractum”.

Also tranſcribed in Gialdroni & Ziino, “New Light”, p. 527.

Die xvij octobris 1537

Actum in ciuitate foriſempronij in domo dominj | hieronymi egnatij preſentibus dicto domino hier|onymo et bartolome<sup>co</sup> alias [euilla de bertgamo | teſtibus &c Ibi que ſepctabil<sup>is</sup> uir dominus octau|uſ petrutius de dicta ciuitate foriſempronii | omni meliorj modo &c fecit ſuum pro|curatorem &c leonardum thome de ricijs | de terra mondavij ducati urbinij ibidem preſentem et acceptam &c cum pleno | [ptial] et generali mandato &c rogan me | notarium &c

23. 12.i.1538. Petrucci seeks to recover type matrices that he had lent to others.

*ASP, ANF, Notario Girolamo Florinbeni (No.72), A (1518–1562), 248r-248v,* Deed numbered 214 in the left margin.

Also tranſcribed in Gialdroni & Ziino, “New Light”, pp. 527–528.

die 12 Ianuarij 1538

Actum in ciuitate foriſempronij ſub porticu | domu[ heredum [er berardin] gianectj de | dicta ciuitate ante apotectam aurelij | marioctij iuſta plateam magnam | et a;oa latera preſentibus benerab<sup>is</sup> uiris domino | petro antonio florimbeno et domino | hieroni<sup>mo</sup> egnatio canoni<sup>cis</sup> dicte ciuitate foriſempronii teſtibus &c Ibi que perſonaliter conſtitus | dominus pctaius petrutius de dicte | ciuitate omni meliorij modo &c | conſtituit [uum procuratorem <sup>c</sup> | petrantonium alias mazione de | dicta ciuitate ibidem preſentem | et acceptentem &c ad exigendum | leuandum et recuperandum | [248v] qua[dam matrices licterarum a quibuscumque] perſonis et

hominibus cuiuscumque con|ditioni[ et gradu[ et maxime a | quodam domino petro ambroffij | librarij comorantij in ciuitate neapolj [eu in quocumque altro | loco &c et de ex actis et rece|ptis quietandum et ad [oluen|dum et [ati[faciendum et re|[tituendum omnem qunatitatem | pecuniarum pro recuperandij | et rihabendi[ dictis matricibus | licterarum et ad petendum et | re[pendendum et [ub[tituendum | unum uel plures procuratores &c | promiuentis &c cum pleno et genera<sup>ti</sup> | mandato &c rogans me &c

24. 1.xi.1538. The sale of the paper-mill in Sora, Petrucci apparently being dead.

Taken from Gialdroni and Ziino, "Ancora", quoting Mariani, *Petrucci*, pp. 24–25.

[. . .] libere vendidit dedit tradidit transtulit et assignavit Reverendo domino Mattheo de Cellis civi sorani [. . .] omnia et singula bona stabilia et mobilis sita in territorio civitatis Sore ubi dicitur Carnello, que fuerunt quondam magistri domini Octaviani de Petrutii de Forosempronio civis sorani per ipsum quondam dominum Octavianum partim vendita ipsi domino Sebastiano [. . .] videlicet: Carteriam per ipsum quondam dominum Octavianum ibi constructam [. . .] quondam domino Octaviano primo patroni et fundatori [. . .] [. . .] que fuerunt prefati quondam domini Octavian [. . .] [. . .] partem respective tenebat et possidebat prefatus quondam dominus Octavianus primus concessionarius et fundator ipsius carterie [. . .]

25. 3.i.1540. A paper-mill from Petrucci estate is sold.

*ASP, ANF, Notario Girolamo Florinbeni (No.72), A (1518–1562), 270r–271r*, Deed numbered 232 in the left margin.

Also transcribed in Gialdroni & Ziino, "New Light", p. 528.

Die 3 Januarij 1540

Actum In ciuitate Fori[empronij in aula [iue | curte Illustrissimj ducis vrbinj in introitu [olite | re[identie Illustrissime duce[ffe, presentibus venerabili viro | domino heiroymo egnatio canon<sup>ro</sup> ciuitatis | predicte et Bartholomeo eius fratre carnal] | te[stibus, &c. Ibi que nobilis et circum[pectus | vir dominus Seba[tianus bonaiutus | alias de li[otta de vrbino personaliter con[ti]tutus non ui non dolo non fraude neque ali|qua alia cau[sa circumunetus [e [ua | bona vera et [incera et libera uoluntate | et eius liberalitate cum fuit et [it prout | ipsa a[fferuit quod ipse dominus Seba[tianus erat | verus creditor domini Octavianj petrutij de | dicta ciuitate foro[empronij in [uma et | quantitate octuaginta [cutorum aierorum | pro residuo maioris summe de afflictu | [270v] nauilo cottimo [iue pen[sione cuiusdam car|tarie [ite in curte de di[strictu [blank space] qua cartaria | olim fuit vendita per dictum dominum octauum | supradicto domino seba[tiano et habita et retente | per dictum dominum octauum a supradicto domino [eba] [tiano ad cogtimandum et quia dictus dominus | octavius et vita functus idcirco | supradictus dominus seba[tianus ex eius [ponte]nea liberalitate ex nunc prout ex | tunc et ex tunc prout ex nun dictum | [ummam et quantitatem octuaginta [cutorum | [imilium remis[it et inreuicabiliter inter | viuos liberam donauit domine ypolite uxori | olim [upradicti dominj octauik ab[enti et mihi | notario infra[cripto ibidem pre[enti | et ut publice per[one dictam donationem | et remi[ionem acceptantij et [tipualn<sup>9</sup> et recipien<sup>ti</sup> | pro vice et nomine dicte domina ypolite | [271r] et omnium aliorum quorum intere[st seu inter[e]ffe peterit de qua [umma et quantitate | octuaginte [cutorum et omnium et aliarum | rerum ex quacumque cau[sa interdictum | sabatianum [sic] et dominum octauum dum | viueret negotiatam quietauit et | finem quietationem ut [uprafecit | cum pactis de ulterius non petendo | per [e vel alium &c promictdns<sup>c</sup> obli[gans<sup>c</sup> renuntians &c iurans &c | rogans me ad plenum &c

*Documents on Venetian laws, and various privileges*

26. Venetian laws concerning the status of foreigners.

26a. The 1305 rules:

*ASV. Cinque Savi alla Mercanzia, Busta 25 [ = Capitolare 2], 1v.*

[This is a 16th-century copy of earlier documents on the rights of citizens of Venice: in this case, of 4.ix.1304, 30 years' residence for foreigners to become citizens and 15 years' to trade]

MCCC V Die IIII Septembris.

IN Maiori Consilio.

Quod Omnes qui steterunt firmi habitatores Venetiarum à viginti = | *quinque* annis hactenus, et fecerunt, et facient factiones communis | Venetiarum debeant esse Veneti habitando Venetijs, vel in terris | subiectis Domino Venetiarum habendon in hoc illam meliorem pro = | visionem, quae haberi poteris *scilicet* quod tempore dictæ eorum habita = | tionis non defraudent, et si consilium, vel capitulare est contra, et *cetera* | et fuit captum *per* omnes sex Consiliarios, et trigintaduo de XL<sup>ia</sup> [i.e., the Council of 40].-

Item illi qui stetrunt, vel stabunt de castero Venetijs quindecim | annis, et fecissent, et facerent factionis communis, *scilicet* quod dictum est | superius, possint mercari Venetijs sicut alij, habitando Venetijs, vel in | terris subiectis dominio Venetiarum, habendo in hoc illam meliorem | prouisionem, quæ poterit haberi *scilicet* quod tempore eorum habitationis | non defraudent, et si consilium, vel capitulare est contra, sit revoca = | = tum quantum in hoc, et fuit captum *per* sex consiliarios et xxxiiij de XL<sup>ia</sup>.

26b. Rules about foreigners.

*ASV. Cinque Savi alla Mercanzia, Busta 25 [ = Capitolare 2], 4r*

[This is a 16th-century copy of earlier documents on the rights of citizens of Venice: in this case, of 23.iii.1382, referring to the 8-year provision for foreigners]

MCCCLXXXII. DIE XXIII. | Martij in Maiori Consilio.

Quia super omnia attendendum, et vigilandum est ad habitandum, et augendum terram nostram seguendo vestigia progenitorum *nostrorum*.-

Vadit pars quod sicut est ordo quod volentes fieri, vel esse cives Ve = | = netiarum de intus, debeant stare, et habitare Venetijs omni sua fami = | = lia per quindecim annos sustinendo onera, et factiones nostri *communis*, | Et volentes esse veneti, et cives de annis xxv. teneantur stare, et habitare in Venetijs cum sua familia per xxv. annos, et *cetera* sicut in illis ordinibus continetur. Item ordinetur in bona gratia *que* | omnes volentes esser cives de intus, teneantur stare, et habitare in | Venetijs cum uxore, vel sua familia per octo annos solum, sustinendo | onera, et factiones *nostri* *communis* reales, et personales, sicut alij | cives nostri. Ille vero, qui volent fieri, vel esse cives nostri de xxv. annis, teneantur stare, et habitare in Venetijs cum uxore | vel familia sua per xv. annos solum, sustinendo onera nostri *communis*, | et factiones reales, et personales, sicut alij cives *nostri*, quibus elapsis, | fiant eis privilegia sua secundum usum, Illi autem de conditionibus | prædictis, qui stetissent in Venetijs cum familijs suis per totum tempus | guerræ proximæ præteritæ, et fecissent, et sustinuissent onera, et | factiones *nostri* *communis* reales, et personales, sicut alij cives nostri, *proban* = | = do sic esse nostris provisionibus *communis*, si stetissent, et complevisset | tempus prædictum in Venetijs *per* modum superius annotatum, vel sta = | tim sicut complebunt ipsum tempus, expediantur pro



civibus Vene = | = tiarum de Quindecim, vel Vigintiquinque annis, sicut erunt, et fiant eis privilegia secundum usum, et istud servetur, et intelligatur in illis; | qui Venetijs se presentabunt, et facient se scripsi ad provisores *communis* | usque unum annum proximum et si Consilium et *caetera*.–

[This is followed by a series of rules allowing foreigners to sell *abroad* merchandise they make in Venice.]

26c. Rules about foreigners.

*ASV Cinque Savi alla Mercanzia, Busta 25 [ = Capitolare 2], 5r-5v.*

[This is a 16th-century copy of earlier documents on the rights of citizens of Venice: in this case, of 5.vii.1407, referring to marrying a Venetian and thereby becoming a citizen.]

MCCCCVII. Die v. Iulij

In Maiori Consilio.

Quia una de rebus ad quas principaliter semper vigilarunt, et vigi = | = lare debent illi, qui rgunt, et dominantur civitates, fuit, et est ad | populandum, et implendum illas hominibus, quia dictæ civitates *sunt* | tantum divites, et potentes, quanto sunt populo copiose, quod si *est* | necessarium in aliqua civitate, est in *nostra*, quia est valde diminuta | populo propter mnortatlitates præteritas, et guerras, quæ multæ | fuerunt, et propterea bonum sit facere prouisionem superinde, ita | quod alie ingene habent causam, et materiam se reducendi ad habi = |[5v] = tandum civitatem nostram, quod multi libernter facient, si videbunt | posse gaudere beneficijs, quibus gaudent alijs cives *nostrî*, et aggregari | in numero eorundem. Vacit pars quod ordinetur, et provideatur quod omnis illi forenses, | qui habitant, vel venient in coetero habitatum civitatem nostram Venetiarum, et acceperint in uxorem aliquam Venetam habitatricem | Venetiarum, ipso facto Venetijs cum sua familia habitando, sint | cives civitatis Venetiarum de intus tantum, et gaudeant omni pri = | = vilegio, et beneficio, quibus utuntur, et gaudent alij cives Venetiarum | de intus tantum cum omnibus cunditionibus aliorum civium Vene = | = tiarum de intus. quandiu Venetijs habitaverint, ut est dictum, et debeant presentare se nostris provisoribus communis, ut faciant | examinationem debitam, et postea accipiant sua privilegia, quæ | eis fiant per nostram cancellariam secundum usum.

Rules about foreigners.

26d. *I-Vnm, Cl.It. VII,2451 (10130).*

[This is a further copy of documents from the Consilio Maggiore and the Consilio Rogatorum, regarding the rights of citiznes and foreigners in Venice. It includes the following items:

1r: 4.ix.1305. Consilio Maggiore. Citizenship for foreigners after 25 years. Transcribed above.

1v: 12.ix.1363. Consilio Rogatorum. That citzens could *navigare*, but foreigners could not, even after being made citizens.

2v: 15.iv.1374. Consilio Rogatorum. That certain *forestiere* could not trade through the *fondego dei tedeschi*, unless the rulers of the Fondego gave them a dispensation.

3v: 24.iii.1382/3. Consilio Maggiore. Transcribed above.

4r: 1.xii.1383. Consilium Rogatorum. Allows foreign artificers to sell goods relevant to their craft, if produced abroad. See below

4v: 16.vi.1385. Consilio Rogatorum. Amplifies the previous law, with the provision that the *Fontico Theutoni* can not be used.

5v: 5.vii.1407. Maggiore Consilio. A foreigner taking a Venetian wife is ipso facto a citizen. Transcribed above.

27. Venetian law concerning membership in Guilds

*I-Vas, Provveditori di Comun, Busta 1, 86v and 236r.*

[Two laws enacting rules about guilds: the first allowed foreigners into guilds if they had a Venetian wife]

M. ccclx Die septimo february in Conc<sup>o</sup> X<sup>m</sup> [concilio de dieci]

Che damo quanti tutti de l'arte di veluderi et samiterj i quali sono | nar[fudi de forestieri in que[sta cita et quelli che per habitation contegnuda | dalli ordenj nostrj dieno effer Tratadj per cittadini dentro, et quelli, i quali | hano tolto mogier venetiana po[ff[ono effer Elleti, et effer gastaldj zu|deri de quelle arte, et participar dj honorj, beneficij grauezze, de quelle | scuole, et arte, et que[sto medesimo sia Intero, et os[eruat per tutti li | mestierj di que[sta nostra Citada, et se nelle sue mariegole alcuna consa | in contrario appare[see sia conelado, et scritto in le so marargole la presente deliberation.

[The second gave the rules of procedure for those who wished to enter a guild but were barred from entry. It is headed]

Che quelli vorono Intrar nelli mestierj, et sarano repudiatj | per quelli sono alle banchi delle schuole pos[jino hauer | ricorso alli prouediotrj de comun.

M.D.XIX: Die XXIX Xmbris in Conso Xm: [text continues]

28. 30.vi.1496: Application by de Landriano for a Venetian privilege.

*ASV, Collegio, Notatorio, XIV (1489-1499), 144v (New 148v).*

[Landriano had only lived in Venice 5 years: perhaps not granted?]

MccccLxxxvj. Die Vltimi Junij

*Sereniss<sup>imo</sup> Principe et Excel<sup>sa</sup> Signoria*

Humiliter Significa el Spectabile Doctor di ragion Ciuile e canonica Messer Bernardin de | Landraino milanese come havendo lui dia per il tempo de'anni cinque passati in questa | vostra inclita Cita de Venexia invigilato, et sostenuto gran fatiche in apostillare e far | additione a molte lecture Civile a Canonice, si per la publica utilidade come per | conseguirge qualche fruto. Et far le altre opere a le lecture De Bartholo e dil speculo | come é notorio. Pare ad esso Supplicante iusto, et honesto che del suo ben operarum lui hij riporti lo fruotto, et non altri. Et per tanto priega la prelibata Seren<sup>ia</sup> et Signo<sup>ria</sup> vostra li vogli | conceder gran special che niuno possi dicte opera stampare ne fare stampare cum apostille | over additione del dicto Messer Bernardino fin ad anni .X. in questa Citade, ne inn loco | subdito al Dominio di vostra signoria. Ne altrove stampate portare in dicti loghi a vender | sotto pena de ducati .X. per opera De ^la^qual la mita sia de lo accusator laltra mita | de lhospital de la pieta. Et azio che vostra signoria intendi che esso supplicator non impetra tal | gratia azio che dicte opere se vendino piu care agli studenti come fano alcuni, Si offerisse | di non la sorte vendere piu dil Solito, et fare ogni giorno Cosse utile di studenti in honor | di questa cita. et Excelsa sua alequal continue se ricomanda.

Die ultimo Junij

*Quod* Dicto Supplicantis concedatur Sicut petit, et alijs *quae* plurimis concessum fuit.

Consilio

*Ser Marinus De garzonibus*

*Ser Constantius De priolis*

*Ser Andrea Dalege*

Ser Ieronymus Bernardo.

[at right margin:] Non datum in temp[or]e

29. 5.iii.1497: Application by Stagnino for a Venetian privilege for chorales and liturgical books.

*ASV, Collegio, Notatorio, XIV (1489-1499), 149v (new 153v).*

MccccLxxxxvij Die Quinto Martij

Cum ad Communem Religiosorum utilitatem Thomasius venetibus sit Impressum Graduale, | Antiphonarium et psalmistum á choro, libros ad nome dicto é nomine impressos: ne ab | alijs hec eadem opera in futurum sorte imprimentibus, Cum [. . .] eis conficiendis. Ingentem sit | expensurus pecuniarum summam, tam insigni afficiatur factura. Domini Consiliarij | Infrascripti nominaverunt Quod Hermini lixat tam venetis quam a localibus sub juristitionem Dominij Imprimere, vel imprimi facere dictos libros iusta decenium, vel alibi impressos | vendere, aut vendi facere sub pena omissionis librorum, et libri X. pro | quolibet volumine. Comnta presentem ordinem vendito vel reperto.

Consilio

Ser Jacobus Leono

Ser Bartholomeus Minio

Ser Nicolaus Trivisano

Ser Benedictus de cà da pesaro

30. 15.vii.1498: Application by Terracina for a Venetian privilege for Arabic, etc.

*ASV, Collegio, Notatorio, Reg.17, 49v (new 51v).*

Sereniss<sup>imo</sup> principj et excellentiss<sup>imo</sup> Dominio Venetiarum humiliter supplica el fidel suo seruitor | & Citadin suo Venetian Democrito Terracina habitauer in uenetia. Cum sit | chel habia da far stampar alcune opere in lingua arabica, more[cha, soriana, | Armenicha, Indiana et barbarea[cha cum grandiffima et qua[si Intollerabel | spexa et cum fadige et pericoli grandiffimi et in utilita de la republica | chri[tiana: et exaltation de la fede: et augumento de la scientia naturale et | ancor de la medicina per Conferuation de la salute de le anime et corpi de | molti et Infiniti fidel chri[tiani che v[ono le [oprascripte lingue Considerata la | effrenata Cupidita de alcuni: et lo liuor: et inquieta de molti li quale non | referiano uoler tuor el fructo de la Inzegno: et spexe: et fatiche del [oprascripto | supplican<sup>te</sup> cum facti concurrentia de le [oprascripte opere, poi che fuffeno de [i luntanj | pae[si conducte in que[sta cita de venetia: pertanto suppli<sup>ca</sup> quella se degno | conciederli gratia che In termene de anni vintacinque proxime ni[un ardi[ca stampar | o far [tampar libri de qualunque sorte se siano in lettere de le lingue [oprascripte ne que | in venetia ne in luochi subditi a la sereniss<sup>ima</sup> vostra ne stampati in altri luogi | et terre: Ne in que[sta inclita Cita, ne nauigarli in vostri nauilij, ne di vostri | subditi portar: o vender, ne far vender in li sopra[scripti vostri luogi et terre | ne per el Colpho cum nauilij fore[tieri, soto pena ogni fiata de perder dicti | libri: et pagar ducati duxento doro: lamitta vadi al hospedal di sancto Antonio: | el Refto a I Auogadori de Comun: obligandoffe lo [oprascripto supplican<sup>te</sup> non stampar | mai libri: liquali tractino Coffa alcuna pertinente à la secta Maonettana | ne che siano in fauor de quella: ne contra la nostra sanctiffima fede | ma tute in fauor: et augumento de la fede chri[tiana.

Die XV. Iulij 1498

Quod dicto supplicati Concedatur quantum in supplicatio<sup>ne</sup> continetur.

Consilio

Ser francesco Marcello

Ser Marinus Leonus

*Ser francesco valare*[[o] *Vice consilii*

*Ser Vincentius Barbaro* )

Ego Eneas Carpentus notarius Du. R<sup>x</sup> autentia exemplarij.

31. 1499: Moreto seeks a warning from the Venetian Council about breaking privileges.

31a. 15.iii.1499: The original request

*ASV, Capi del Consiglio de'Dieci, Notatorio, Reg.2 (1491–1500), 155v (new 179v).*

Per magnificos dominos capita excellentiss<sup>imi</sup> consilij decem mandatur omnibus et | singulis impressoribus librorum et alijs ad quos spectat et spectare possit quod obser|verit et observare debeant antescritam concessionem factam, | per Illustriss<sup>imu</sup>3 dominu<sub>3</sub> de impressione voluminum de scriptorum in supplicationem | et non andeant contrafacere sub pena specificata in eadem suppli|catione, quoniam si ansi fuerint contrafacere irremisibili|ter punientur, et pena ab contrafactoribus exigetur. Quoniam intentionis | et voluntatis eorum est, ut omnia prefata concessio Illustriss<sup>imi</sup> dominij penitur obser|vetur sine aliquo impedimento et turbatione. [l margin:] Supplicati<sup>o</sup> est in folio subscripto. ^antonij moreto de brixia^ per dominos | consiliarios et postea sequuntur | in alio latere omnium scriptum mandatum.

31b. 3.iv.1499: the same request, with the printer's name inserted.

*ASV, Capi del Consiglio de'Dieci, Notatorio, Reg.2 (1491–1500), 157r (new 181r).*

[Same document, completed with the printer's name, dated 3.iv.1499]

Per magnificos dominos capita excellentiss<sup>imi</sup> consilij decem mandatur omnibus | et singulis impressoribus librorum et alijs ad quos spectat et spectare | possit, quod observerit et observare debeant concessionem, factam per | Illustriss<sup>imu</sup>3 dominu<sub>3</sub> de impressione [struck through:] librorum [clear:] voluminum de scriptorum in | supplicationem, et non andeant contrafacere sub pena specificata in eadem suppli|catione, quoniam siansi fuerint contrafacere, irremisi|biliter punientur, et pena a contrafactoribus exigetur. Quoniam intentionis | et voluntatis eorum est ut omnia Prefata concessio Illustriss<sup>imi</sup> dominij penitur | observetur, sine aliquo impedimento et turbatione.

[l margin:] Supplicati<sup>o</sup> ^antonij moreto de brixia^ est in folio | subscripto per dominos consiliarios et | postea sequuntur in alio | latere omnium scriptum | mandatum.

32. 11.iii.1505: petition of Marco dall'Aquila, for a privilege.

*ASV, Collegio, Notatorio, Registro XXIII (1499–1506), f.141v (new 143v).*

Sereniss<sup>imo</sup> Principi: eiusque Sapientissimo Consilio:

Humiliter supplica el seruitor de la Sublimi<sup>ta</sup> Vostra Marco da laquila Cum sit che | cum grandissima sua fatica, et spesa non mediocre se habii inzegnato à comune utilitate | de quelli, che se delectarono sonar de Lauto nobilissimo Instrumento pertinente a Varij Zentilho-|mini far stampar la tabullatura, et rasone de metter ogni Canto in Lauto cum summa | industria, et arte: et cum molte dispendio de tempo, et facultade sua: laquel opera non maj | e sta stampata: Se degni la Illustrissima Signor<sup>ia</sup> vostra concierder de special gratia al prefato supplicante | vostro fidelissimo: che alcuno chi esser se vogli si in questa Cita de Venetia, come in tute | altre terre, et lochi nel Dominio de la Sublimi<sup>ta</sup> vostra non adisca, over prosuma far stampar | alcuna tabullatura de lauto de alcuna sorte, nec etiam se alcuno la stampasse extra dictionam Illustriss<sup>imi</sup> dominij Vostrij, possi quella vender, over far vender in questa Cita ne altrove nel predicto | Dominio sotto pena, si aquelli: che la stampasseno in le terre de la Sublimi<sup>ta</sup> vostra, come aquelli la conducessono à vender in ipse terre de perder Irremissibiliter le loro opere et librij tabullatj, et

| per cadauno de quelli stampatj, over vendutj pagar ducati X. Il terzo delaquel pena sia | del accusator, un terzo de quel rector, over magistratto a chi sara facta la accusa | et altr<sup>o</sup> terzo de epso supplican<sup>te</sup> acio el possi cum tal gratia de vostra Celsitudin<sup>e</sup> continuar a vender | le ditte opere et librij tabullatj et che alcun cum li toglia la industria et utilita che cum tantj | sudorj, et vigilie el prefato fidelissim<sup>o</sup> supplican<sup>te</sup> se ha acquistato: et questa prohibition<sup>e</sup> se | intende valer per anni X come in similibus ad altri esta concesso: Ai piedi delaqual Sublim<sup>ta</sup> vostra | humiliterse ricommanda.

Die ij Martij M D V.

Infrascripti Dominj Consiliarij Intellecta suprascripta supplicatione terminaverunt quod suprascripto | supplicanti fiat quod petit.

Consiliarij

Ser franciscus barbadico

Ser Nicolaus Foscarino

Ser Marcus de Molino

Ser Andreas Grittj.

33. 31.v.1513: Petition for an extension of the Terracina privilege of 1498.

*ASV, Collegio, Notatorio, Reg.17, 5or (new 52r).*

Serenissim<sup>o</sup> principi: et Excellentissim<sup>o</sup> D<sup>o</sup>minio Venetiarum. humilissime supplicano li fideli | sui seruitori et Citadini venetiani habitanti in venetia leio: et paulo | Di Maximi. Cum sit che del 1498. adi xv. luio Messer Demochrito Terrazina, | cuffi chiamato Barba de li decti supplican<sup>ti</sup> obtineffe vna gratia de la Illustrissim<sup>a</sup> Signor<sup>a</sup> | Del Contra[cripto] Tenor. Et e[ff]endo occor[fo] chel dicto Messer Democrito per | volunta de la Maes<sup>ta</sup> Diuina sia defuncto: et paffado de que[st]a presente | vita sença dar' principio alcuno: ma solamente habia facte de grande | et qua[si] intollerabel spexe sença alcuna vtilita: et habia la[ff]ati li [opra]cripta | supplican<sup>ti</sup> videlicet lelio: et paulo di Maximi sui Neuodi fioli duno suo fratello: | I qualli humelmente supplicano: et Dimandano che quella se degni confir- | -marli á loro decta gratia per anni vinticinque proxime: et che Nifuno ardifca | stampar, ne far stampar dicti libri sotto le pene contra[cripte] in omnibus et per omnia.

Die vltimo Maij. 1513.

Quod concedatur dictis supplicantibus quantum petet

Confilii.

Ser Dominicus Benedicto

Ser Petrus Marcello

Ser Aloijus Sanuto

Ser francescus Bragadeno.

34. 26.ix.1513: Petition by Jacomo Ungaro.

*ASV, Collegio, Notatorio, Registro XVII (1512-1514/5), 78r (new 80r).*

Serenissim<sup>o</sup> principi etc., per che suole la Illustrissim<sup>o</sup> Signoria remunerare quelli che giouano. In | que[st]a Inclita Cita cum qualche vile et Ingenio[sa] Invention<sup>e</sup>: pertanto havendo | el fidelissim<sup>o</sup> seruitor di quella Jacomo vngaro intagliatore de lettere et habitante | za quaran<sup>ta</sup> ami in questa Excellentissim<sup>o</sup> Citade, trovato el modo de [stampare] Canto figurato: et temendo da Altri. come accade. toglia el fructo de le sue fatiche. Supplica | a la Excellentissim<sup>a</sup> vostra de li piaqua Conciederli gratia che niuno altro po[ss]a stampar | o far stampare dicto Canto figurato in que[st]a Citade, ne In lochi sottoposti | a quella per ami xv. proximi: ne alcune stampati portandi a vender in que[st]a | Citade, o in lochi de quella. Soto pene de perder tuti li libri: et

ducati Cento | per cadauna volta dal se Contrafaçia. De la qual pena sia la terfa parte | del hospitale de la pietate: laltra del Accusator: laltra del officio dove sia facta | la Conscientia. Et che sia licito al Accusator Andar a qualunche Officio | che li piaqua: de questa Inclita Clta et questo Dimando de gratia ala Illustriss<sup>ima</sup> | Signor<sup>ia</sup> vostra a laqual suppliciter semper se Racommanda.

xxvj. Septembr<sup>s</sup> 1513.

Quod fiat ut petitur cum hoc ne preiudicetur Concessionibus di que sorte facte | fuissens ante hac.

Consiliarij

Ser Zacharias Gabriel.

Ser Petrus. Marcello.

Ser Ludovicus grimani.

Ser Andreas Dandulo viceconfilio

35. 20.iv.1514: Petition of Juan de Brexa for a Venetian privilege.

ASV, Collegio, Notatorio, XVII (1512–1514/15), 87v–88r (new 89v–90r).

Sereniss<sup>imo</sup> Principo

Humiliter et cum ogni debita reverentia supplicant<sup>ia</sup> a la sublim<sup>ia</sup> vostra el fidelissimo suo servitor | Zuan da Brexa depentor: cum sit che lui supplicante essendo studioso di la virtu habi | fatto uno desegno et quello fatto Intagliar in legno a sui nome nella qual | opera ha consumato molto tempo cum sua grande fatica et spesa per e[ff]ere opera eccellente | et tuto ha fatto volentiera per e[ss]er desideroso de honor, et poi mediate le fatice | sue et industrie poter conseguir qualche utilita et emolumento de ditta sua opera la|qual è, la historia de Traiano Imperator: et havendo voluto lui supplican<sup>te</sup> far qual | che experien|tia de ditta sua opera, et veder come reusonia[?], ne'ha fatta stam-|par probare de quelle cum intention poi de farla stampar tuta, et perche in effecto | lo disegno et opera preditta è, bella et degna, e stat Immediat<sup>te</sup> folla da alcuni | altri, et hano commenzato voler quella stampar, laqual cosa seria contra | ogni debita de Justitia, et, a graue mio danno, che havendo lo stentato et fadigatome longo tempo in far ditta opera che altri devesse senza sua fa-|dica [. . . : seeks a privilege for 10 years, with a penalty set at 5 ducats: approved 20.iv.1514]

36. 9.ii.1514/1515: Petition of Bernardo Benalio for a Venetian privilege, including “historie”.

ASV, Collegio, Notatorio, XVII (1512–1514/15), 103r (new 105r).

A<sup>o</sup> D<sup>mo</sup> xiiij<sup>mo</sup>. Die viiiij<sup>mo</sup> Februarij

Sereniss<sup>imo</sup> Princeps et Exc<sup>elsa</sup> ac Illustriss<sup>ima</sup> Signo<sup>ria</sup> Reverentur ead Humilior supplicatur per el vostro fidelissimo | servitor: Bernardino Benalio stampador gia ongamente habitante in venesia, exercitante larte | Impressoria: Cum sit chel ditto supplicante voglia stampare le opere del [otino & li soi Consiglij | Cum molte additione che fin hora non sono piu stampate ne giu ne altrove, & le opere de tulio | cum li comenti, \* etiam uno commento novo de baptista guirino elqual mai piu ci sa stampato. | Item el tiddo fa designare & intagiare molte Belle hijstorie denote çioe la submersione di pharaone | la hijstoria di susanna: la hijstoria del sacrificio de abraham, et altre hystorie nove che non | sono mai piu stampate nel Dominio di Suo sublim<sup>ia</sup> laqual opera & hijstorie ut supra esso | supplicante supplica che nisum altro che lui possi stampare, ne far intagliare per anni Diece proximi: | Et etiam se fosseno impresse fora del Dominio de lo Excellentiss<sup>imo</sup> stato vos<sup>ro</sup> sotto pene de Ducati | Dui per ogni opera óver hijstoria a chi conduca óver fara condur ó ver vendera & le volumi | ó ver hijstorie siano perfi contrafacendo ci la presenso gratia, ó Imparer ó presento: laqual pena vade | uno terço al Arsenal nostro, & un terço á lo accusador, laltro terzo ali vos<sup>ri</sup> Signo<sup>ri</sup> De nocte. | Aliquali sia

de la Commissione de exequire Contra o chi Contrafacasse ut *supra*, come in similibus | ei sta concesso per le signo<sup>rie</sup> vostre á molti altri. Alla gratia de lequell reverentur & humilitatur Ricomandatum.

Die viii<sup>mo</sup> februarij 1514

Quod *suprascripto* supplicanti sint. Quod petit:

Consiliarij.

Ser Petrus leonio

Ser Francescus Foscarino

Ser Alojsius Pisanus

Ser Hieronijmus Pisarens

37. 27.i.1516. Antico's privilege from Leo X.

*Liber quindecim missarum*

Leo Papa X:

Dilecto Filio Andree Antiquo de Montona clerico Parnetinae dioceseos in Vrbe Commoranti.

Dillecte fili salutem et apostolicam benedictionem. Decorem domus dei, quam decet sanctitudo, et divini cultus augmentum intensis desideriis affectantes, Vptis illis gratu, prestamus assensum, per que christi fidelium devotio augeri, ac ecclesie et loca ecclesiastica ad laudem illius, qui in altis habitat divinis preconiis valeant iugiter resonare. Cum itaque, sicut fidedignorum relatione didicimus, tu in arte imprimendi libros Cantus figurati non parum expertus existas et artem seu liros huiusmodi in magno uolumine imprimendi inueneris, ac in alma Vrbe nostra similes libros in magnoi uolumine, pro quibus quingentorumducatorum auri de Camera nel circa exposuisti, et longe mairos expensas te subire oporteat, imprimi facere desidered, si tibi super hoc de aliquo oportuno remedio prouideatur, nos igitur te in huiusmodi laudabili proposito confouere, tibi que super hoc oportune prouidere uolentes, tibi usque ad decennium quoscumque libros Cantus figurati in dicto magno uolumine ad regalibus Chartis in dicta Vrbe et extra eam et in quibuscumque aliis locis Romanae Ecclesiae mediate uel immediate subiectis, per te uel alium seu alios imprimendi et imprimi faciendi ac illos in Vrbe ad predictis et quibusuis aliis locis publice uendenti auctoritate apostolica tenore presentium licentiam concedimus et facultatem: et nihilominus Vniuersis et singulis Archiepiscopis Episcopis Abbatibus et dilecto filio Octaviano de petrutiis de forosempronii et quibusuis aliis librorum impressoribus et personis tam ecclesiasticis quam secularibus etiam cuiuscumque dignitatis stats gradus ordinis et conditionis existentibus sub excommunicationis late sententiae et ducentorum ducatorum similium Camere apostolice eoipso postquam presentibus contrauenerint absque alia declaratione applicandorum et librorum quos impresserint amissionis poenis, ne dicto durante decennio similes libros in dicto volumine regalis folii dumtaxat in Vrbe et locis praedictis absque tua expressa licentia imprimendi seuimprimi facere aut ad hoc auxilium consilium uel fauorem prestare quoquomodo presukmant districtius inhibemus. Quocirca Venerabili fratri hieronymo episcopo Asculano, et dilecto filio Amadeo electo Augustensi et pro tempore existentibus Camere apostolice Auditori et dicte Urbis Gubernatori ac eorum cuilibet committimus et mandamus quantus tibi in premissis efficacis defensionis presidio assistentibus faciant te concessione huiusmodi pacifice frui et gaudere, non permittente per dictum octauianum et quoscumque alios impressores et personas quacumque auctoritate fungentes in persona seu bonis desuper quomodolibet molestari inquietari uel perturbari, Contradictores quoslibet et rebelles per censuras ecclesiasticas et alia opportuna iuris remedia, appellatione postposita, compescendo, ad cuiusmodi excommunicationis et alias penas totiens quotiens opus fuerit incurrisse declarando,

inuocato ad hoc si opus fuerit auxilio brachii secularis. Non obstantibus premissis ac constitutionibus et ordinationibus apostolicis etiam informa breuis per nos et sedem apostolicam etiam ad quorumuis aliorum impressorum et persomarum instantiam ac etiam motu proprio et iex certa scientia etiam concessis confirmatis et innouatis ac in posterum forsan concedendis et innovandis quibus omnibus, etiam si pro eorum sufficienti derogatione de illis eorumque totis tenoribus specialis specifica et expressa mentio habenda foret, eorum tenores presentibus pro expressis habentes, illis alias in suo robore permansura, hac uice dumtaxta specialiter et expresse derogamus, Ceterisque contrariis quibuscumque. Per hoc autem quibusdam aliis in simili forma brevis litteris eidem octuiano, sub data uidelicet. xxii. Octobris Pontificatus nostri Ano Primo, super impressione librorum nonnullorum cantus figurati concessis, dummodo tecum super impressione librorum per te (ut prefertur) in dicto volumine folii reglais duntaxat imprimendorum dicto durante decennio non concurrat, nec tibi super hoc propterea aliquod preiudicium afferat, non intendimus in aliquo derogare. Volumus autem, quod postquam presentes littere per te impressae fuerint, illarum impressioni absque alia subscriptione aut decreti Iudicis appositione in indicio et extra illud plena et indubitata fides adhibeatur, prout adhiberetur eisdem presentibus originalibus litteris si forent exhibite vel ostense. Datum Florentie sub Anulo Piscatoris Die xxvii Ianuarii M.D.XVI. Pontificatus Nostri Anno Terio.

Ja. Sadoletus.

38. 1.vii.1536: Marcolini petitions for a Venetian privilege for music.

*ASV, Senato, Terra, Registro XXIX (1536-1537/8), f.33v (new 54v).*

Sereniss<sup>imo</sup> Principe et Illustrissima Signora

Sempre Vostra subliminita é [tata. et é larghi[sima donatrice delle gratie sue allj | fidelisimi [oi, che con sincerita quelle dimandano, e par e[ser circa | xxx. anni che fu uno Ottauiano da Fofsanbrono, che [tampaua | musica nel modo, che se imprimono le lettere, et é circa xxv. anni | che tal opera non si fa, alla quale impresa si é me[so non pur la Italia | ma l'alemagna et la franza, é non l'hanno potuta trouare. Io Francis<sup>o</sup> | Marcolini [uis ceratissimo Seruitor di quella e[sendomi affaticato molti | giorni, é non con poca [pesa in ritrouar tal cosa, accio che io po[sa | godere il beneficio del tempo, et denari [pesi in tal faticha, richiedo di | [petial gratia, che per anni X. mi [ia conce[so che alcun'altro, che | Io francisc<sup>o</sup> seruitor di quella, non po[sa [tampar, ne far [tampare mu[fica, et | intabolare con caratteri di [tagno over di altra me[stura, ne in | alcun luogo [tampado in tal modo si po[sa vendere, sj in que[sta inclyta | Città, come Dominio suo, ma sia in arbitrio di ogn'uno [tampar in | legno, come al[presente sj co[stuma, pur che non ri[tampino le opre [tampate | per me, [otto pena alli contrafacenti di perder tutti li arctificij fatti per | far tal opra, é tutti j libri se troua[sero, li quali vengano in me | et pagar ducati Doi per volume, da e[ser applicatio la mita alli ho[spital | di San<sup>to</sup> Jouannipolo, et il re[sto alli officio faci[se l'executione, Dando | pode[sta et ampla liberta à cadauno officio sj di que[sta Citta, come | Dominio suo di far o[sseruar ditto priuilegio gratie et cetera.

Die pr<sup>imo</sup> Julij

[l.margin:] Consilio omnes et | Capite de quaranta.

[text:] Che per autorita di que[sto Consili<sup>o</sup> sia conce[so al [opra[aritto supplicante | quanto el domanda si come se contiene

In la supplicatio<sup>o</sup> soprascritta.

De parte

150



De Nò	7
Non significatio[?]	9

39. 11.ix.1536: Petition by Torresanus to be allowed to print books. Refers to the loss of books imported from Paris: 11.ix.1536.

*ASV, Senato, Terra, Reg. XXIX, f. 53r-v (new 74r-v).*

Serenissim<sup>o</sup> Principe, et excellentissim<sup>i</sup> Signor<sup>e</sup>. Hauendo Io francesco d'Asola gia molti anni | con nostro padre fatto stampar infiniti libri in questa excellentissim<sup>o</sup> Città, et fatto | nouamente uenir alcune balle di diuersi libri fatti in Paris con alcune | carte ouer desegni di tutta la franza a loco per loco con le sue misure | et miglia particular, li quali desegni [ono [ta fatti per uno excellentissim<sup>o</sup> mathenatico | decto Orontio Delphinate, et per mia mala [orte le balle capitorono in | Thurrino, doue immediate li quasconi intratti quelle sachizorno insieme con | li libri, Per la qual cosa e[sendomene domandate da infiniti nobeli di que[ta | Città, ho deliberato de far di nouo stampar ditto disegno della franza | con aggiongerli molti et diuersi lochi lasciati, et maxime<sup>e</sup> nella prouenza, | Item l'Antidotario grande di Nicolao Proclo tutto, et li Agrocoltori | greci, et Juba de Agricoltura greco mai piu [tampati, Item molte | correcttion[i], emendationi, et Tauole [opra el libro de differentijs [tirpium | ex Dioscoride, et commentaria Oribasij in Aphorismos Hippocratis, | et Tractatulus nouus Rhasis de curatione morborum particularium | [53/74v] et epitome Quintiliani authore iora, et uno libreto di canto canzon 29 | de paris, Pertanto, accio che altri noti habbino il frutto delle mie fatiche | suppli<sup>co</sup> de gratia & sublimi<sup>ta</sup> se degni concedermi gratia con il suo excellentissim<sup>o</sup> | Senato, che per anni XX dal di chel sopradetto disegno, et sopradetti | libri con le zonte et lochi che per me saranno [ta fatti stampar, niuno altr<sup>o</sup> | che mi in questa città li possa stampar, ò [tampati altroue possano | portarli nel Dominio de vostra sublimita sotto pena di perderli et ducato uno per | cadauno disegno ouer libro, et ducati tresento, da esser diuisi in tre | parte, una parte alla pietà, una parte all'accusator, et una parte | a quel magistrato fara l'executione, al qual sara fatta la conscientia, et alla gratia et cetera.

Die XI Septembris.

[L.margin:] Consilio

Che al ditto supplican<sup>te</sup> sia concesso, che per anni Diece alcuno altro | che lui non possa far stampar, ne stampate uender li desegni | et altre opere spora[cripte, ne in questa Città, ne in alcuna delle | Terre et loci della Signoria Nostra sotto pena di perder li libri, et de pagar ducato uno per libro, et de altri ducati cento, la mita | delli qual sia del accusator, et l'altra mita del Arsenal, essendo | tenuto farle stampar con diligentia con diligentia in ottima carta, et ben correctij

De parte	127
De Non	6
Non syni	5

40. 14.x.1536: Marcolini petitions for a Venetian privilege for a religious book.

*ASV, Senato, Terra, Reg. XXIX, 61v (new 82v).*

Serenissim<sup>o</sup> Principe, et excelso Concilio<sup>o</sup> uolendo lhumile seruidor di vostra sublimi<sup>ta</sup> | France[co Marcolini al presente stampare una noua et molto util opera compo[sto | dal Reveren<sup>do</sup> padre frate hieronymo Malipiero de l'ordine de sancto frances<sup>c</sup>o di | o[seruantia intitulata il petrarcha spirituale, et approbata come catholica, et | fidele dal Reverendissim<sup>o</sup> Mon[signor Patriarca, si come appare nella licentia delli excellentissim<sup>i</sup> sign<sup>or</sup> | Capi. fatta adi

21. di february profsimamente pafato, et douendoſi far tale | impreſione in noua, et bella forma di lettere nouamente fatte a queſto | propoſito, et con noue figure rechiedendo coſi la qualita dell'opera | et pero non con poca ma molta ſpeſa; humilmente ſuppl<sup>ca</sup> il ſolito priuilegio, et gratia de uoſtra ſublim<sup>ta</sup> uidelicet che per anni .x. niuno altr<sup>o</sup> | impreſore nel Dominio poſſa ſtampare il prefato Petrarcha ſpirituale, ne altroue ſtampato uender, eccetto eſſo ſupplicante de licenſia del preſent<sup>o</sup> autore ſotto pena di perder libri, et di pagare ducati 25. | per ogni uolta chel fuſe contrafatto da eſſer diſtribuiti per mitade à | lo accuſator, et all'hospital della pieta offerendoſe et cetera.

[l. margin:] Conſiliarij

Die xiiij. ſupraſcrip<sup>a</sup>

Che al ſopraſcrip<sup>to</sup> ſupplican<sup>te</sup> ſia conceſſo quanto chel dimanda con la condicion chel [. . .] uir<sup>a</sup> la parte preſa in queſta conu<sup>o</sup>: /.

De parte——152——11——7.

41. v.1536: Marcolini refers to Petrucci's skill as a printer of lute music.

RISM 1536<sup>11</sup>: *Intabolutura di liuto de diversi, con la bataglia, et altre cose bellissime, di M.*

*Francesco da Milano* (Venice: Marcolini, v.1536). Unique copy at A-Wn, S.A.78.C.28.

[References to Gianmaria Giudeo, il Teſtagroſſa, and Taddeo Piſano. . .] Gentiliſſimi Spiriti, benchè tutti gli Stormenti di fiato, e di corde, per tener qualità de l'armonia che eſce da | le ſphere mentre ſi mouano i Cieli, [. . .] E perche l'unica vertù de i tre ſopra detti inamora di ſe | teſſa ogni bello intelletto deſiderandoſi | d'imitargli, mancata la commodità, che ſapea dargli il Foſſombrone, ne ſapendoſi trouar la uia uſata da lui, i nu|meri, e le note del ſuono fino a qu con aſſai tempo, e con molta ſpeſa ſon ſi intagliate in rame, et in legno. Ma | io, che ripoſo quando mi afatico in ſeruigio de i uertuoſi hò miſo il piede forſe piu oltre, che ne le | trade le quali | egli ſi | ecrete fece, che non penſò foſſer mai calpeſte d'alcuno. [Marcolini declares his future plans.]

### *Early owners or citations of Petrucci's books*

42. Documents from the Cathedral of Venice. My thanks to Jonathan Glixon for drawing this to my attention.

- 42a. 24.vii.1514: the Cathedral buys a copy of the *Paulina*.

*ASV, Mensa Patriarcale, Busta 58. VIII. Entrate e spese, 1511–1514, openings 66right and 67right.*

[66] + Jesus maria M ccccc<sup>o</sup> xiiij adi 24 luio

[Item No.5 is headed] 31 [? the date]

Per conto de librij | [. . .] per la paolina del vescove de foſimbron deſlegate . . . [2 denarii]

[67] + Jesus marie a M ccccc<sup>o</sup> xiiij adi ii aogusto

[Item No.12] Per Conto de librij | & copertj per un plauto per frate anzolo, [. . .] per ligadura de uno libro al ditto D 15 per ligadura de ial<sup>o</sup> fabio et paulina del epiſcopo foſimbron L4 D4 val.

- 42b. 8.xii.[1514]

*ASV Mensa Patriarcale, Busta 62. A.Registro Cassa, 1511–1514, opening 133, verso*

Conto de libri die dar[?] adi 8 decembrio per coperto primo libro | per fra anzolo et per le opere del piego in tutto

[4 lines]

adi 31 liuo *per coperta perla paolina del episcopo di fosimbron allegata* f 143 L – D 20

- 42c. Payments to] *magistro bortholomio organista* [for salary, on the same manuscripts, openings 9, 63, 106, 122, 148 and 152: the payments continue through the next MS: B.Registro Cassa, 1514–1517, on openings 20, 41, 62, 110 and 135.]
43. *Cristoforo Colón*: citations in his various catalogues, for editions by Petrucci. I have had access only to the facsimile of *Registrum B*. The other entries are taken from Chapman, “Printed”: in that case, I have only taken her principal entry, in each case. (Numbers in parentheses are those of Chapman’s entries.)
- 43a. *Cristoforo Colón: Abecedarium B*
- col.66 *Alexandri agricole misse quinque* In cantu composite. I. le serviteur / Je ne demande malheur me bat primi toni. secundi toni. 5594. V. 1504. (No.8)
- col.117 *Antonij de fevin misse tres* in cantu. 5960. Fo. 1515. 4c (No.43)
- col.220 *Bernardi pisani musica sopra le canzone del petrarcha* 6944 in 4. partes. fo. 1520. 8a (No.44)
- col.244 *Canti. b. n°.* 50. 4683. V. 1503. 4a (No.5) [No.10]
- col.244 *Canti. c. numero* 150. V. 1503. 4a 4653 (No.7)
- col.606 *Exaudi preces meas o mater gloriosa del tuo.* 4967 (No.40)
- col.647 *Francisci bossinensis tenori et contrabassi liber primus et 2<sup>a</sup>. en toscano.* 3803. 2287 (Nos.38,39)
- col.676 *Frotole li. 5<sup>o</sup>. n°.* 6. 6547. V. 1505. 4a [and] *Si dome fede se dipinge biancha una candida.* 6547. (No.16)
- col.676 *Frotole li<sup>o</sup>.* 6. n°. 6. 4690. V. 1505. 4a (No.17)
- col.691 *Gasparis misse .5. scilicet ave regina celorum / o venus banth / e trop penser / octavi toni / se mieulx ne vient.* 5598. V. 1506. 4 (No.21)
- col.747 *Harmonice musices odhecaton cantionum quod plurium in gallico.* 6856. V. 1502. 4 (No.1)
- col.747 [? . . .] *et aloa n°.*98. 5108. V. 1504. 4a (No.9)
- col.781 *hymni de tempore et de sanctis liber primus de canto. n°.* 37. 4974. V. 1507. 4b (No.28)
- col.893 *Jo. ambrosii dalza intabulature de lauto libro quarto.* 2543. 3054 (No.36)
- col.936 *Jo. guiselin misse quinque.* V. 1503. 5090. 4 (No.4)
- col.942 *Jo. marie alemani intabulature de lauto libro tertio.* 2582. 3053. 3203. 4a (No.30)
- col.945 *Jo. mouton missarum quinque* in cantu liber primus. 5965. fo. 1515. 4 (No.42)
- col.965 *Isaac misse quinque. I. charge de deul / misericordias domini / quant Jai au coeur la spagna comme feme.* 5599. V. 1506. 4 (No.20)
- col.983 *Liber primus n°.*12. 4989. V. 1506. 4b (No.18)
- col.983 *Lamentationum liber secundus tromboncini gasparis et erasmi.* 4980. V. 1506. 4 (No.19)
- col.989 *Laude libro p<sup>o</sup>. in. damonis curarum dulce lenimen.* 6549. (No.35)
- col.989 *Laude libro 2<sup>o</sup>. n°.*60. 4701. V. 1507. 4a (No.32)
- col.1021 *lomme arme cum aliis* 49. in cantodorgano. 4683 (No.5)
- col.1041 *Magnificat liber primus de quolibet tono duo* 4975. V. 1507. 4 (No.29)

“Misse in cantu” fragmenta n.27. 4695. V. 1505. 4 (No.15)

“Obreth” missa ie ne demande / grecorum / fortuna desperata / malheur me bat Salve diva  
parens in cantu. 9713. V. 1503. 4 (No.2)

— Petri castellani harmonice musices odhecaton. 5108. V. 1504. 4a (No.9)

— Petri de la Rue misse quinque in cantu compositae. I. beate virginis / puer natus /  
Sexti ut fa / nunquam fue pena maior. 5593. V. 1503. (No.6)

— Moteti. a. no°. 33. 8741. V. 1504. 4 (No.12)

— Misse de orto dominicalis jai prins amours lomme arme la bella se assied petita  
camuseta. 6545. V. 1505. 4 (No.13)

43b. Cristoforo Colón: *Registrum A*

1985 Magnificat liber primus de quolibet tono duo diversorum auctorum et In toto opere  
nil aliud continetur nisi magnificat variorum auctorum cum .4. vocibus et prima est  
agricole est Impressum Venetijs per octavianum petrucium. anno .1507. 14.  
octobris est in quarto Costo en Venetia .26. suelods a cinco de Julio de 1521 y e  
ducado val .134. sueldos. (No.29)

43c. Cristoforo Colón: *Registrum B* (facsimile in Huntington, *Catalogue*)

2543 Intabulatura de lauto libro quarto Joannis ambrosij dalza .36. continens | cantiones  
quorum tabula est in principi° .Item est Regula pro nescientibus canere italice |  
.Item. prima deue. prima Cantilena .Item. galdibi castigliano. ultim° .Item. Laudate  
dio. Imp. | venetijs anno .1508. ultim° decembris est in 4°. ad longum. co[st]o en Roma  
.76. | quatrines por setiembre de .1512. (No.36)

2580 Intabulatura de lauto libro p° de france[co] Spinacino in principi° est regulam |  
sive Canon ad docendum modum pulsandi ea que in libro [cripta] sunt. | Latine et  
italice. latine .Item. intelligendum est. italice .Item. Prima deue po[st]ita et  
sequitur epistola octauij petrutij .Item. Cum mihi. Item cri[st]ophori pierij | exha[st]i  
con .Item. est natura. Item tabula cantilenarum totius operis prima .Item. aue |  
maria de Jo[se]ph. Ultim° .Item. Recercare & tantum habentur principia Can-  
tilenarum quæ sunt .22. Imp. Venetijs anno .1507. est in 4°. ad longitudo | nem  
ligatus & in unaquaque pagina sunt .4. ordines notularum | co[st]o en Roma .76.  
quatrines, por Setembre. de .1512. (No.22)

2581 Intabulatura di Lauto libro [ecundo de france[co] Spinacino continet | .34.  
Cantilenas [eu] carmines principia quorum tabula est in principio prima .Item.  
berge]rette. ultim° .Item. Recercare, In principi° est Regula pro illis qui Canere  
nesciunt | italice et latine. Italice .Item. prima deue. latine .Item. intelligendum  
est, | Imp. Uenetijs anno .1507. die Ultim° martij est in .4°. ad longum | co[st]o en Roma  
.74. quatrines pro Setembre de .1512. (No.23)

2582 Intabulatura di Lauto, Libro Tertio, & opera que Continet sunt Joannis | marie  
alemanij cuius epistola .I. Come la musica. cantilene sunt .25. | quorum tabula est in  
principio. Item Regula pro illis qui canere nesciunt Itali]-ce et Latine.  
Italice .Item. prima deue. Latine .Item. intelligendum est pri-  
ma Cantilena .Item. come feme. Ultim° .Item. Recercare giouan maria. Imp. | Venetijs Anno .1508.  
Junij .20. est in 4° ad longum. Co[st]o en Roma | .110. quatrines por Setembre de  
.1512. (No.30)

- 2895 Libro de motetis de *Canto dorgano y son* .4. volumenes porque cada voz esta de por soy en un libro. Imp. en venecia por otavio petrucio anno .1504. septebri .15. habet quelibet pars .49. Cantines seu motetos preter le tiple quod habet solum .47. quorum tabula alphabetica est in principio. uniuscuiusque partis dimidij folij .2. col. La primera es ave maria Josquin y en las .3. partes la postrimera es in lectulo meo en el tiple la postrimera es dignitate singularis. costaron las 4. partes en Roma .247. quatrines anno .1513. por hebrero. es en 4. ad longum. (No.10)
- 3459 Pauli de midelburgo paulina in .2. partes diuifa prima | est de recta pa[che] celebratione et diuidet in .14. lib. | et lib. in enpr[?] operi. et Nume. primus lib. *Idest. Non veniet* | J[es]us [aluere legem .14. D. legitimum pa[cha] C[us]todietur | peroratio. *Id est. habes lector et in hac perseque* Continentur calen[daria] & tabula pro pa[chate] inueniende. 2<sup>a</sup> pars | est de die pa[ss]ionis *Christo est diuifa* in .29. lib. et lib. | in capo epitho. et [ermonis] Author epistola *Id est Cogitati* | mihi primus lib *Id est* et si multa [unt] ragiomen<sup>o</sup> 19. et ulterius | D. nonfirmatum et perfectum est, in de<sup>mo</sup> libro est *Christi* | pa[ss]io depicta peroratio *Id est* habes [ub] Compendio in fine est | hieronj po[st]umij epistola *Id est* si qua Itemchri[tophori] gi | ij *Id est* quod Clari .Item aliud hieronymi po[st]u | mj *Id est* perfectum est, Item aliud bla[si]j benuerardi *Id est* | Non hic in primis totius operis est Leonis .X. ep[ist]o[la]. *Item. vene[rabilis] frater* Item alia autho. *Id est* Cum [acri]. Item alia conf[?] | *Id est* [ola] religione. Item alia *Id est* maximis e[ss]a. Item alia *Id est* | vera est. Item alia *Id est* et similita. Item alia *Id est* pudenda | nimis Item alia *Id est* proximi e[ss]e I. inuocatio *Id est* cepit I. | [ub] facere Imp. foro[em]pronij 8<sup>mo</sup> Julij .1513. co[st]o en Roma | 315 quatrines por Nouimbr<sup>e</sup> de .1515. es in folio
- 3803 Tenori e Contrabass[us] intabulati col soprani in Canto figu- | rato per cantar e sonar col Lauto. est in toscan<sup>o</sup> cum suis | notulis diuiditur in 2. lib. est author franciscus bo[ss]inens[is] | in principi<sup>o</sup> primj libri est tabula alphabetica carminum. Item. regula. In. | prima deue. Item authoris epistola .Item. grande .Item Carmen. Item. per mo[st]rare | opus .Item. affliti spiriti mei. D. pre[se] asdegno. Imp. venetijs | ano .1509. martij .27. in principi<sup>o</sup> secundi libri est tabula car | minum alphabetica .Item. regula .Item. prima deue .Item authorum epistola | .Item. grande .Item Carmen .Item. per mo[st]rar. opus .Item. felice fu. D. anzi | bellarte. Imp. in foro Sempronij. Anno .1511. maij .10. | est in quarto<sup>o</sup> ad longum. El prim<sup>o</sup> co[st]o .10. quatrines el .2<sup>o</sup> .96. | en Ro<sup>ma</sup> por Setienbre de .1512. (Nos.38,39)

43d. Cristoforo Colón: *Supplementum*

- Frotole li<sup>o</sup>. p<sup>o</sup>. n<sup>o</sup>.62. V. 1504. 4a (No.11)  
 Frotole li<sup>o</sup>. 2<sup>o</sup>. n<sup>o</sup>.53. 4720. V. 1507. 4 (No.33)  
 Frotole li<sup>o</sup>. 3<sup>o</sup>. 4365. V. 1507. 4a (No.27)  
 Frotole li. 5<sup>o</sup>. n<sup>o</sup>.6. 6547. V. 1505. 4a (No.16)  
 Frotole li<sup>o</sup>. 6.n<sup>o</sup>.66. 4690. V. 1505. 4a (No.17)  
 Frotole li<sup>o</sup>. 7<sup>o</sup>. 4366. V. 1507. 4a (No.25)  
 Frotole li<sup>o</sup>. 8<sup>o</sup>. n<sup>o</sup>.56. 5595. V. 1507. 4 (No.24)  
 Frotole li<sup>o</sup>. 9<sup>o</sup>. n<sup>o</sup>.64. V. 1508. 4a 4671 (No.37)  
 Frotole li<sup>o</sup>. 10. n<sup>o</sup>.75. 4967. fo. 1512. 4a (No.40)  
 Frotole li<sup>o</sup>. 11. n<sup>o</sup>.68. 4716. fo. 1512. 4 (No.41)  
 Intabulature de lauto li<sup>o</sup>. 4<sup>o</sup>. 36. cantionum Jo. ambrosij [. . .] 2543. V. 1508. 4a (No.36)

Missarum diversorum n<sup>o</sup>.5. li.p<sup>a</sup>. 5596. V. 1508. 4 (No.34)

Misse de orto dominicalis jai prins amours lomme arme la bella se assied petita camuseta.  
6545. V. 1505. 4 (No.13)

Moteti .a. n<sup>o</sup>. 33. 8741. V. 1504. 4 (No.12)

Moteti de passione de croce de sacrame2nto de b. virgine. n<sup>o</sup>.30. 5969. V. 1503. 4a (No.3)

Moteti in .4. partes n<sup>o</sup>.49 licet tipla licant solum 47. 2895. V. 1504. 4a (No.10)

Moteti li<sup>o</sup>. 40. n<sup>o</sup>.55. 4645. V. 1505. 4a (No.14)

Moteti li<sup>o</sup>. p<sup>o</sup>. n<sup>o</sup>.18 a cinco. 6548. 4 (No.31)

Stramboti ode frotole soneti et modo de cantar versi latini ecapituli li<sup>o</sup>. 4<sup>o</sup>. 4675. V. 1507.  
4a numero .91. (No.26)

— . The inventory of the Chapel Library of Ottheinrich, at Neuburg (Pfalz), is now D-HEu, Cod.Pal.Germ.318. It has been studied by Lambrecht, *Heidelberger*, and references in chapter 10 are taken from her work.

44. The Fugger family collection would have been one of the largest of Petrucci's editions, if it had survived intact. The inventory is edited in Schaal, "Musikbibliothek". Entries for Petrucci's editions appear in the first section, under the following heading:

Volgen truckhte Buecher auch mit 4 stimen

46. Misse Gaspar. 4 Voc. In gelb Leder punden.

47. Misse Alex. Agricole mit 4 Voc. In gelb Leder.

48. Fragmenta missarum In gelb Leder.

49. Misse Ghiselin In gelb Leder.

50. Mutetti della Corona Lib 1<sup>o</sup> In Praun Led. punden.

51. Mutetti C. In gelb Leder punden.

52. Mutetti de Orto In gelb Leder punden.

53. Misse Moutton Lib. 1.<sup>o</sup> In gelb Leder.

54. Mutetti della Corona Lib. 2.<sup>o</sup> In Rot Praun Leder.

55. Magnificat Lib. 1.<sup>o</sup>

[Nos.55–58 are bracketed together, with the annotation:] In Blaw Leder bund. Sein mit einem Spago alle 4 zusammen bunden.

56. Hymnor. Lib. 1.<sup>o</sup>

57. Lamentation. Lib. 1.<sup>o</sup>

58. Lamentation. Lib. 2.<sup>o</sup>

59. Mutetti della Corona Lib. iiii In Braun Rot Leder bund.

60. Misse plures diuersi Author. Lib. 1.<sup>o</sup>

61. Misse de la Rue.

62. Misse Ant.<sup>o</sup> de Feuin.

63. Mutetta 4 Voc. Isaac.

64. Mutetta con 4 Lib. iiii.

[65.]

66. Quinquaginta Carminum.

[67–69.]

70. Harmonia musices Lib 1.<sup>o</sup> odhecaton

[Nos.70–74 are bracketed together, with the annotation:] sein zusammen bund mit Spago.

71. Strambotti. ode. frottole. Sonettj. Lib. 4
72. Frottole Lib. 8.
73. Laude Lib. 1.° et 2.°
74. Mutettj N° 33.
75. Musica di Bernardo Pisano Sopra le Canzone del Petracha prue forme. In grien Leder bunden.
76. Mutettj Lib. 2° De diuersi. In grien Leder.
45. The Herwart family owned some books, which passed to S. Anna in Augsburg, and were there catalogued in 1620. Their books have been studied in Martinez-Göllner, "Augsburger," and Slim, "Music Library."
- 45a. From Martinez-Göllner, "Herwart", p. 47  
Di Joanmaria intabulatura de lauto libro terzo
- 45b. From Schaal, *Inventar*, p. 30.  
Gsanbuech in langquant in Pappen vndt braunen Leder vberzogen, gelb am schnit mit grienem bantlein. Frottole libro sexto septimo et octavo Venetijs. 1507. 30 kr. (Entry in the S. Anna catalogue of 1620, with Books 7 and 8 of frottole: Schaal, *Inventar*, p. 30.)
46. Bottrigari made notes on his own collection of early musical editions. These were transcribed by Gaspari, and an extract follows:  
*I-Bc, P59, [1]r*  
[1r] Le fequenti parole di pugno del cav. Ercole Bottrigari ho | io letto in certe po[ttille d'un opera del Galilei = (\*) | Ho'io delle Canzoni o Barzellette in libri [tampati | fin del 1480 in Venetia, = For[fe tali canzoni | erano [tampate in tavole intagliate in legno. Il | medesimo Bottrigari po[ssedeva parecchie opere mu[ficali d'antiche edizioni che trovan[fi riferi = | te da lui ne'suoi m[ss come qua ap | re[fo:  
1. Libro di Canz<sup>e</sup> Franc<sup>e</sup> 1502. De Orto, Jo. Stokem . . . Jo. Tadinghem . . .  
2. Laude lib. p<sup>o</sup> 1508.  
3. Laude lib. 2<sup>o</sup>. 1507.  
4. Mott. N<sup>o</sup>.33. 1504.  
5. Libro de Canti N<sup>o</sup>.50. 1503.  
6. Mott. de Passione. 1503.  
7. Libro 4<sup>o</sup>. Strambotti Frottole de Marc. Chara viso Ant. Capreolus, Phiilippus di Lurano, Compere  
[8–11: Frottole V, VII, VIII, IX]  
12. Lib. 10<sup>o</sup> 1512. Philippus Mantuan<sup>us</sup>. Organ. Jo. Hesdi = | mitis, Jo. Scrivano, Franci[cu] J. G.B.de Ferro | [1v:] Dionis dit Papin da Mantua, Pietro da Lodi.  
[13–20: Miss.div.1, 1508; Miss 2. Obreth, 1503; Miss 3 Josquin II, 1503; Miss 4, Brumel, 1503; Miss 5, Ghiselin, 1503; Miss 6, Isaac, 1506; Miss.7 Agricola 1504; Miss 8, primus Josquin 1502]  
21 Hymnorum Lib p<sup>us</sup>. 1507. Jo. Martini

47. The massive music library of King João IV of Portugal was given a printed catalogue in 1649. *Primeira Parte do Index da Livraria de Musica do Muyto alto, e poderoso Rey Don IOÃO IV. Nosso Senhor* (1649) (from the facsimile and commentary (Sampaio Ribeiro, *Livraria*). The numbers are original.

85. *Mi[sarum]* Iusquin. lib. primus. a 4. | Do mesmo. a 4. lib.2. | Do mesmo. a 4. lib.3.

[caption:] *Mi[sas]*.

247. De Obrehet. | Ioannis Ghiselin.

256. De Orto, a 4.

*Motteti de la Corona.*

607. Io. Mouton, & outros, a 4. lib.I.

*De la corona.* De Terache, & outros, a 4. lib.I.

*De la corona.* Iosquin, & outros, a 4. 5, & 6. lib.I.

*De la corona.* | Constantius Festa, & outros, a 4. 5. & | 6. lib.4.

48. Giovanni Battista Martini made notes on his own collection, as well as writing about books to various other correspondents. For the latter, see Schnoebelen, *Padre*.

*I-Bc, Epistolaria Martiniano, I.ii.35f.1r*

Pongo qui la serie delle Opere più antiche che io mio trovo avere stampate da Ottavio Petrutio | Canti B. num<sup>o</sup> 50 Mot a3.4. Voci di diuerfi Aut Venet. per Octav. Petrutius | 1501 in 8 bi[l]. | Brumel Mi[se] 4. Voc. Ven. per Octav. Petrutius 1503. in 8 bi[l]. | Obreht, Mi[se] 4. Voc. Ven. per Octav. Petrutius 1503. in 8 bi[l]. | Alex. Agricole Mi[s]. 4. Voc. Ven. per Octav. Petrutius 1504. in 8 bi[l]. | De Orto Mi[se]. 4. Voc. Ven. per Octav. Petrutius 1504. in 8 bi[l]. | Gaspar Mi[se]. 4. Voc. Ven. per Octav. Petrutius 1504. in 8 bi[l]. | Henr. Isac. Mi[se] 4. Voc. Ven. per Octav. Petrutius. 1506. | Mi[se]. diuer[se]. Auct. lib.1. li Auttori sono Obreht, Philippus Basiron, Brumel, Faspar, Piero de la | Rue. Ven. per Octav. Petrutius 1508. in 8 bi[l]. | In fine le sopravvenniete Opere qui è che il priuilegio della repubblica di Venet. e que[st]o | e disce[so], ma solamente Avennato. | Profeguiso Le Opere stanmpate dal Petrutio. | Libri Mi[s]. Josquin 4 Voc. Forosempronij per Octav. Petrutius ave Foro[empronien]e. | anno domini 1516. de 29. Maij. | [1v] Lib. 2. Mi[s]. Josquin 4. Voc. Impresum Foro[empronij] per Octav. Petrutium. Anno Domino | MDXV. die XI. Aprilis. in que[st]’Opera vi è diste[so] il Priuilegio del Papa che incomincia. *Leo PP. X. dilecte fili Salute etpostolicam benedictione. &c. datum | Rome apud Saanctum Petrum sub Annulo Pi[catoris. die XXII. Octobris M. D. XIII. | Pontificatus no[st]ri Anno Primo. Petrus Bembus. | Mi[se] Josquin lib.3. . Voc. Impresum Foro[empronij] per Octav. Petrutium. Anno Domino | MDXIII. de primo Martij. vi è anche in que[st]’Opera le soe[so] Priuilegio | di Leone X. PP. come sopra. | Que[st]e sono le Opere oiù antiche, e prime stampate, che io mi trovo avere, ma di Andrea Antiquo [. . .] ne ho alcuna [. . .] Bologna li 22 Giug<sup>no</sup> 1746*

49. Aaron’s reference to *Canti C*. (For more details, see Judd, “Reading”).

Pietro Aaron: *Trattato della natura et cognitione di tutti gli tuoni* (Venice: Bernardo Vitali, 4.viii.1525) chapter 5, f.C1r

[in a discussion of third and fourth mode:] Per tanto si conclude che tal canti piu tosto saranno chiamati del quarto tuono per la discendente continuatione, come O maria rogamus te nel libro de motetti c et molti altri con questo modo facilmente potrai intendere



50. Antonfrancesco Doni: *Prima Libraria*  
 di diversi a 4 et a cinque parecchi libri Magnificat & lamentationi (see Haar, "Libraria",  
 p. 117, where it is argued that this probably does not refer to Petrucci)

51. Gesner's list of Petrucci's editions.

Conrad Gesner: *Pandectae*, Book VII, under the heading] De cantionibus Italicis, vel in  
 Italia impressis praesertim Venetiis [ For details see, Bernstein, "Gesner": Bernstein's  
 numbers are given here in parentheses

82r] "TITVLVS IIII. DE CAN- | tionibus eccle[ia]sticis"

Mi[[arum decem à clari[[imis Mu[sicis | compositarum, necdum antea (exce- | ceptis  
 tribus) æditarum, libri 2. im- | pre[[i Foro[empronij 1515. (No.130)

Libri de cantu figurato in Italia im- | pre[[i.

Cantus centum [ignati A. (No.131)

Cantus cinquaginta [ignati B. (No.132)

Cantus centum quinquaginta [igna- | ti C. (No.133)

83r] Motetti de piu [orte [ignati A. (No.134)

Motetti de pa[[ione [ignati B. (No.135)

Mi[[æ quinque de Obreth. (No.136)

Mi[[æ quinque de Io[quin. (No.137)

Mi[[æ quinque de Gi[filim. (No.138)

Mi[[æ quinque Petri de la Rua. (No.139)

Mi[[æ quinque Alexandri. (No.140)

Below this section there is an appendix of additional items, which includes the following. With  
 the exception of the first item, the titles given here are much closer to those of the extant  
 books:

[Folio 84r:]

¶ Io[quini & aliorum diuer[is locis et tem | poribus impre[[i Motetorum libri 4.  
 (No.225)

[Folio 84v:]

¶ De cantionibus italicis, uel in Italia impre[sis, | præfertim Venetijs.

Harmonicæ Mu[sices Odhecaton, im- | pre[[um Venetijs. (No.241)

Cantus B. numero quinquaginta, ibi- | dem. (No.242)

Cantus C. numero 150. Venetijs per O- | ctauium Petrutium excu[si. (No.243)

Laude liber [ecundus, ibidem. (No.244)

Strambotti, ode Frottole, [onetti, & mo | dus cantandi uer[us Latinos, & capi | tula, liber 4.

Venetijs apud Octauia- | num Petrucium. (No.245)

Frottole liber quintus, & liber [extus. (No.246)

Liber [ecundus, apud eundem Petru- | cium. (No.247)

Liber nonus ibidem. (No.248)

[Folio 85r:]

Motetti A, numero 33. Latini, Venetijs | impre[[i. (No.268)

52. Draudius's lists of early editions (see chapter 10, above).
- 52a. Georg Draudius: *Bibliotheca Classica* (Frankfurt: Kopf, 1611). (Facsimile by Ameln: see Heussner and Schultz, *Collectio*, whose numbers are cited here)  
 No.1223 Cantus B. numero cinquanta 3–6 v. (No.97)  
 Motetti A. numero trentatre 3 & 4 v. (No.98)  
 Canti C. numero cento cinquanta 3–5 v. (No.99)
- 52b. Georg Draudius, *Bibliotheca classica* (Frankfurt: Kopf, 1625) (with Heussner and Schultz's numbers)  
 Concentus iucundiss. 8, 6, 5, 4 v. Harmonicae musices Odhecaton (No.96)  
 Cant. var. & modus cantansi versus Ln. & capitula. | Liber II. 4, 5, 6 | Venet. apud Octav. Petrucium. (No.100)  
 Heussner and Schultz believe that this reference is to the second book of Frottole. Despite the phrase “Liber II”, I incline to think that it is more likely to be a reference to Libro IV (My Nos.23 or 35), given the implication of “modus cantansi . . .”)
53. Bolduanus's list of early editions.  
 Paulus Bolduanus: *Bibliotheca philosophica* (Jena: Weidner, 1616). Facsimile of the music section in Krummel, *Bibliotheca*: both entries are discussed above, in Chapter Ten)  
 p. 204 Concentus iucundis. 8.6.5.4. vocum Harmonicae Mufi- | ces Odhecaton. Venet. (No.454)  
 p. 212 Mottetæ A. num. 33. In. Cantus 50. Cantus B. 50. Cantus | C.150. Venetiis. (Nos.618–620)
54. Lodovico Zacconi: *Prattica di Musica*, vol.1 (Venice: Polo, 1592), 84r, in a discussion of the use of the flat sign:  
 Quello nel proua & manifesta, l'Odhecaton de Mufici stampato in Venetia l'anno 1503 | volume cofi chiamato che contiene affai beliffime coſe de Mufici di quel tempo: [. . .]