

- a. Morality: *Condamnacion de Banquet* (Jacob, *Recueil*, p. 316); as one in a list of 17 chansons.
- b. Farce: *Débat d'un jeune moine* (Caron, *Collection*, III, 135-136; see also Droz, *Le Recueil*, II, 49). After the actors discuss performance practice at length (see pp. 101-105), the chanson is performed *a 2*.

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- c. Farce: *Amoureux qui ont les botines* (Cohen, *Recueil*, p. 70); spoken.
- d. The chanson is mentioned in the *Mystère de l'assomption* (passage quoted in Petit de Julleville, *Les Mystères*, I, 274-275).
- e. Sources of the text are listed in Hewitt, *Odhecaton*, p. 139.
- f. The anon. setting *a 3*, which may be considered the central polyphonic setting, is printed in Droz, Rokseth, and Thibault, *Trois chansonniers*, p. 3, and in Obrecht, *Wereldlijke Werken*, p. 94. To the list of concordances given in Hewitt, *Odhecaton*, add the intabulation for solo lute in Spinacino, *Intabulatura*, Vol. II (1507), no. 8, and for two lutes, *ibid.*, Vol. I (1507), no. 12.
- g. The anon. setting *a 3* printed in Isaac, *Weltliche Werken*, p. 185; Obrecht, *Wereldlijke Werken*, p. 92; and Riemann, "Kleine Studien," pp. 139-146, shares superius and tenor with version f. To the list of sources given in Hewitt, *Odhecaton*, add the panel in intarsia in the ducal palace at Urbino (reproduced in Ligi, "La Cappella," Pl. VII).

Segovia, fol. 118^v, and Escorial IV.a.24, fol. 136^v, both contain parts of this chanson which could belong either to version f or to version g.

- h. The setting *a 4* by Heinrich Isaac uses the tenor of version f. It is in Bologna Q18, fol. 59^v (anon.); Regensburg 120, pp. 286-289; and Petrucci, *Canti C*, no. 25 (modern ed. in Isaac, *Weltliche Werken*, p. 77, and Riemann, "Kleine Studien").
- i. The setting *a 4* by Johannes Japart uses the superius of version f. It is printed in Hewitt, *Odhecaton*, no. 21 (with list of sources), and in Gombosi, *Obrecht*, no. 24.
- j. The setting *a 4* by Isaac in Florence 178, fol. 2^v (pr. in Isaac, *Weltliche Werken*, p. 78, and in Riemann, "Kleine Studien"), uses both tenor and superius of version f.
- l. The setting *a 4* by Johannes Martini in Segovia, fol. 104^v, uses the tenor of version f.
- m. The anon. setting *a 4* in Modena IV, fol. 97^v, uses the tenor of version f.
- n. The setting *a 4* by Obrecht in Petrucci, *Canti B*, no. 3, and in Egenolff, n.d., Vol. I, no. 17 (pr. in Obrecht, *Wereldlijke Werken*, p. 19), uses the superius and tenor of version f.
- o. The setting *a 4* by Ghiselin in Petrucci, *Canti C*, no. 38 (anon.) (repr. in Gombosi, *Obrecht*, no. 23), uses the superius of version f. An arrangement for solo lute appears in Newsidler, *Der ander Theil*, 1536, no. 14.
- p. The setting *a 4* by Johannes Japart appears in Florence 178, fol. 4^v; Florence 59, no. 152; Verona DCCLVII, fol. 48^v (anon.); Vatican XIII.27, fol. 66^v; and Petrucci, *Canti B*, no. 30 (modern ed. and facs. in Disertori, "Il Manoscritto 1947-4," pp. 14-15). The superius of version f is to be played backward at the twelfth below.
- q. The setting *a 4* by Johannes Martini in Florence 59, no. 179, uses the superius and tenor of version f.
- r. The setting *a 3* by Isaac in Florence 59, no. 8 (modern ed. in Isaac, *Weltliche Werken*, p. 29, and in Riemann, "Kleine Studien"), uses the superius of version f.

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- s. The anon. setting *a 3* in London 31922, fol. 41^v, uses the tenor and superius of version f.
- t. The anon. setting *a 3* in Trent 1947-4, pp. 10-11 (pr. in Disertori, "Il Manoscritto 1947-4," p. 20), uses the tenor and superius of version f.
- u. The anon. setting *a 2* in Perugia M.36, fol. 91^v, uses the superius of version f.
- v. The anon. setting *a 2* in Perugia M.36, fol. 97^v, uses the superius of version f.
- w-z. Four anon. settings *a 3* appear in the Glogauer Liederbuch, nos. 277, 278, 279, and 286 (pr. in the modern ed. by Ringmann and Klapper, pp. 69-71 and 75), all with the title "Gross ssenen." They all borrow one or more voices from version f.
- aa. The anon. setting *a 2* in Paris, Chansonnier Cordiforme, fol. 5^v, uses the superius of version f. It has an Italian text, beginning "Chiara fontana de belli costumi."
- bb. The chanson *a 4* by Busnois, pr. in Hewitt, *Odhecaton*, no. 39, has the title "J'ay pris amours tout au rebours," referring to the fact that the superius of version f is here to be played freely inverted.
- cc. The anon. chanson *a 3* in Paris 15123, fol. 97^v, and Florence 176, fol. 12^v, has the text "J'ay pris ung plus a ma chemise." It uses the superius of version f as its tenor.
- dd. The anon. chanson *a 3* in Dijon 517, fol. 127^v, has text beginning "J'ay pris deux pous a ma chemise," but the music relates only vaguely to version f.
- ee. The anon. chanson *a 4* printed in Hewitt, *Odhecaton*, no. 6, combines the superius of version f with the tenor of "De tous biens plaine." An arrangement for solo keyboard appears in St. Gall 530 (modern ed. in Disertori, "Il Manoscritto 1947-4," p. 10).
- ff. A setting of the rondeau refrain *a 4* by Claudin de Sermisy appears in Attaingnant, *Vingt et huyt chansons*, 1534, no. 28. It is unrelated musically to version f.
- gg. A fragment of the superius of version f appears in the quodlibet in Segovia, fol. 170^v.
- hh. A fragment of the superius of version f appears in the polyglot quodlibet in Florence 164-67, no. 40.
- ii. A fragment of the text appears in the quodlibet *Mon seul plaisir* (see no. 298 below).
- jj. Mentioned in three poems by Jean Molinet (*Les Faictz et dictz*, ed. Dupire, II, 468-475; II, 616-627; and II, 569-583).
- kk. Timbre for two laude by Feo Belcari (see Droz and Piaget, *Jardin*, II, 114).
- ll. For a performance of this chanson at Urbino in 1474, see Saviotti, "Una rappresentazione."