

Adieu mon treschier seigneur et amy

TEXT:

Namur, Archives du Royaume, Haute cour, Reg. 12 (1438–58), fo. 320 (no. 10), among entries for 1451, 3 lines only (with form a10 a7 a8), ed. MontellierQ, p. 198, with facs. p. 193

Adieu plaisir (possible Stras reading) SEE: A son plaisir

Adieu pour bon temps SEE: Adieu bon temps

Adieu pour mesouen adieu (2nd text) SEE: Se je mue la couleur

Adieu quitte le demeurant SEE: Adyeu quitte le demeurant

Adieu tant que je vous revoye

CITED:

Opening notes in Q, SEE: (It) O rosa bella (Bc2:1)

Molinet, *Oraison*, l. 198, ed. DupireM, p. 475

For other possible identifications, SEE: Adieu jusques je vous revoye; and SEE: Jamais tant que je vous revoye

Adieu vous di la lerne [a l'oeil]

R4:8 anon.

F176, fos. 121^v–123 (no. 79), incipit 'Adieu vous di la lerne' only

Tr93, fos. 367^v–368 (no. 1836), texted 'Cristus Deus noster virginis Marie natus', text ed. GozziC, p. 58

TEXT: attributed to Vaillant de Tours

Jard, fo. 89 (no. 295)

F-Pn fr. 2230 (c.1445), fo. 241^v (added at end), ed. Emil Winkler, *Französische Dichter des Mittelalters*, i: *Vaillant* (Vienna, 1918), p. 36; Robert Deschaux, *Les Œuvres de Pierre Chastellain et de Vaillant* (Geneva, 1982), p. 179

Fallows in ThibaultM, p. cv, suggests the composer may also have composed *L'omme banny*.

Adieu vous dy l'espoir de ma jonesse

R5:10 anon.

Cord, fos. 52^v–54 (no. 37), full text, tpp, ed. CMM42, no. 14; ThibaultM, p. 75

Text a farewell to Dijon

Adieu vous di mes seigneurs et amis

B10:10 Malbecque

Ox II, fo. 21 (no. 29), one stanza, 'Guillermus Malbecque', ed. CMM11/ii, p. 100

Adieu vous di puis qu'ensi est

R4:8 anon.

Montserrat823 F (void), fo. 11 (no. 23*; GómezM, no. 18), 3vv, one stanza, ed.

GómezM, p. 83; facs. GómezM, p. 43

Ox VI, fo. 92^v (no. 209), 4vv, one stanza, ttii, ed. CMM11/iv, p. 39

2 equal voices over T and Ct

See also CMM11/iv, p. xi (tentative attrib. to Cordier).

A discort sont Desir et Esperance

B9:10 anon.

Kras, fo. 184 (no. 14), texted 'Virginem mire pulcritudinis' (full text), ed. AMP14, p. 261 (text ed. p. 39)

Rei 2, fo. 70 (no. 146), 2 stanzas, ed. CMM36, p. 22; KuglerT, p. 1; CMM57, p. 9; PMFC20, p. 112; facs. KreyszigA, p. 247

Stras 1, fo. 106^v (no. 186), 2vv, incipit 'Ma duci mor' (or 'Ma duce mor') only, only opening of D survives

W5094, fo. 148^v (no. 2), secunda pars of T only as facing page is lost, headed '2a pars tenoris Virginem mire' and '3a pars olundram' (?)

NL-Uu 37, fo. 30^v (no. 16), 3 stanzas (opening 'En discort sunt'), ed. CMM53/ii, no. 120; KreyszigA, no. 4 (with facs.); MMN15, p. 100; facs. SchreursA, p. 43

Vipiteno (Sterzing), Rathaus, 'Sterzinger Miscellaneen-Handschrift', fo. 1, D opening only, textless, ed. L. Welker in *AMw* 28 (1991), p. 275; facs. WelkerO, p. 212

TABLATURE:

Bux, fos. 43^v–44 (no. 75), up a 5th, with new Ct in low range, title 'Virginem mire pulchritudinis', ed. EDM37, p. 100

Faenza I, fo. 36^v (no. 14), 2vv, incipit 'Indescort' only, ed. KuglerT, p. 1; CMM57, no. 3; PMFC20, p. 115

CITED:

Form treatise in *US-PHu* Latin 36, fo. 207 (and in Schloss Harburg), ed. M. Staehelin in *AMw* 31 (1974), p. 239, mentions 'Virginis mire pulchritudinis' as an example of a ballade

Mensural treatise in *PL-WRu* IV-Q-16, fos. 144^v–153, ed. J. Wolf in *AMw* 1 (1918–19), p. 336, mentions (fo. 148) 'Virginem mire pulchritudinis' as an example of a song in perfect time with minor prolation; later as an example of 'baladum'; and later still as a piece that uses red notation for change from perfect to imperfect time (in which context the author also mentions 'Adeschort', presumably thinking it to be a different piece). A facs. of the page appears in Wolf, op. cit., p. 330.

Mensural treatise in *PL-Wn* BOZ 61, fo. 289^v, mentions 'adescorth id est virginem mire pulchritudinis sole illustrata' as being in imperfect mode and perfect time and 'virginem mire pulchritudinis que meruit baiulare' as being in imperfect time and minor prolation (which is not the case with this song and may be a slip); on fo. 287 'Virginem mire pulchritudinis' is described as a 'baladum'. See Elżbieta Witkowska-Zaremba, 'Traktaty muzyczne z rękopisu BOZ 61 Biblioteki Narodowej w Warszawie', *Muzyka*, 37 (1992), pp. 61–73.

Celui qui est tant plain SEE: Chelui qui est

Celui qui vous remerchira (2nd text) SEE: Par tous lez alans

Ce moys de may soyons lies et joyeus R4:10 Dufay

Ox II, fo. 17^v (no. 19), full text, ttt, 'Guillermus du{fa}y', ed. StainerD, p. 105; CMM1/vi, no. 39; DuffinD, p. 4; ThomasE227, no. 2

Rei 3, fos. 103^v–104 (no. 204), full text, tti, ed. KiesewetterS, no. 16; KiesewetterG, no. 6 (with pseudo-facs.); RiemannS, p. 7 (with German text); CMM37, p. 19; facs. CMM1/vi

Text apparently by 'Perinet' according to the last line

May time

Ce ne fut pas sans ung grant deslaiser R5:10 anon.

Tr87, fo. 90^v (no. 59), only one stanza, tti, ed. DTÖ22, p. 97
Low, wide-range Ct

Ce n'est pas jeu d'esloigner ce qu'on ayme R4:10 Hayne
or Ockeghem

FR2794, fos. 43^v–44 (no. 37), full text, 'heyne'

Lab 3, fos. 104^v–105 (no. 85), full text

LoA.xvi 1, fos. 18^v–19 (no. 13), full text, ed. MaasO x, p. xlv

P2245, fos. 14^v–15 (no. 13), full text, tii, 'Hayne', ed. MarixM, p. 103

RCas, fos. 48^v–49 (no. 41), incipit 'Se ne pas jeulx' only, 'Okeghem', ed. G. O. Pitoni in *I-Rvat* CG XIII.28, fos. 15–16 (see A. Atlas in *JAMS* 24 (1971), pp. 100–3); AmbrosG v, no. 4

RCG, fos. 105^v–106 [op. 99] (no. 91), incipit 'Si mieulx ne vient' only

Segovia, fo. 163 (no. 88), incipit 'Che n'est pas jeu', only, 'Scoen Heyne'

Conflated edition, CMM74, no. 4

Low Ct

TEXT:

P1719, fo. 27 (no. 73), ed. Féry-HueA, p. 173

Woman speaks

CITED:

T is Ct of section 'Pleni sunt celi' in Obrecht's mass *Plurimorum carminum* I, ed. WolfO iv, p. 116; MaasO x, p. 34

Pierre de La Rue's R4:10 *Ce n'est pas jeu d'estre si fortunee*, 4vv, in Br11239, CantiB, etc., ed. PickerC, p. 188, may be the origin of the basse danse, S'ensuyvent, fo. C3^v, borrowed in the lists of dances in *Le Disciple de Pantagruel*, ch. 16, and Rabelais, *Le Cinquiesme Livre*, ch. 33bis.

Ce n'est pas moy c'est vous ma dame V4/2:8 Busnoys

BQ16, fos. 71^v–72 [op. 58] (no. 61), incipit only

Pix, fos. 172^v–173 (no. 149), no tierce, 'Busnoys', ed. PirroH, p. 122 (incomplete); BrooksB ii, p. 139; GoldbergB, p. 345

Low Ct

Ce n'est pas sans esmay V6/3:6 anon.

Dijon2837, fo. 1^v (no. 2), 2 stanzas, incipits ed. in *JAMS* 27 (1974), p. 311

Woman speaks; May time

Ce n'est pas sans toudis vieillier ?R4:8 anon.

BQ16, fos. 82^v–83 [op. 69] (no. 74), incipit 'Ce n'est pas sans' only, facs. FallowsJ, p. 227

CTrin, fo. 4 (no. 6), T and Ct only as facing page is lost, facs. FallowsJ, p. 227

2 equal voices over Ct

For similar musical openings, but with the T an octave lower, SEE: Du bon du cueur; and (a 4th lower) SEE: Helas ma dame (Josquin); that same opening also appears in *La stangetta*, ed. HewittO, no. 49.

Cen mon chier (Stras incipit) SEE: Je voy mon cuer

Cent mille escus quant je vouldroye R5:8 Caron or Busnoys

BQ16 App., fos. 146^v–147 [op. 130] (no. 126), incipit 'Cento milia escute' only

CantiC, fos. 122^v–123 [incorrectly numbered 1025] (no. 97), 4vv, incipit only, ed.

BrooksB ii, p. 297

Col (It), fos. G9^v–10 [now Sev, fos. 45^v–46] (no. 55), incipit only

Cord, fos. 29^v–30 (no. 22), only 2 stanzas, ed. ThibaultM, p. 45; facs. of fo. 29^v in BrownF i, pl. 33

Dij, fos. 149^v–150 [new fos. 152^v–153] (no. 127), full text but last stanza, in a later hand, is unique, ed. BarretD ii, p. 934; facs. of fo. 149^v in BrownF i, pl. 30

F178, fos. 61^v–62 (no. 57), incipit only

F229, fos. 71^v–72 (no. 70), only one stanza, 'Busnoys', ed. BrownF ii, p. 142; facs. of fo. 71^v in BrownF i, pl. 31

Glog, fo. L11/M7/M12 (no. 274/272), letter 'P' only, ed. EDM4, p. 67

Per431, fos. 48^v–49 [op. 58] (no. 27), with different Ct, incipit 'Cento milia scuti' only

Pix, fos. 10^v–11 (no. 9), with different Ct again (though related to that in Per431), only one stanza, ascription mostly cut off but apparently 'Busnoys', ed. (as a work of Dufay) AmbrosG ii (3/1891), p. 554; OHM ii, p. 185 (OHMr ii, p. 52); facs. of fo. 10^v in BrownF i, pl. 32

RCas, fos. 26^v–27 (no. 23), incipit 'Cento mille escu' only, 'Caron'

RCG, fos. 41^v–42 [op. 35] (no. 31), incipit only, 'Caron'

Verona757, fos. 61^v–62 (no. 59), textless

Wolf, fo. 63^v (no. 52), D only as facing page is apparently lost (the present facing page contains only empty staves and initials for T and Ct), full text, ed. GutiérrezW, p. 94; facs. BrownF i, pl. 34

Low Ct

TABLATURE:

SpinacinoII, fos. 17^v–18 (no. 12), 'Cent mil escus', ed. SchmidtF ii, p. 207

TEXT:

Lans380, fo. 242, ed. WallisA, p. 124

Roh, fo. 184 (no. 574), ed. LöpR, p. 357

CITED:

R4:8 'La teneur de Cent mil escus | Et le dessus de Ma maistresse' (which also includes

ll. 2–3) in *Fleur*, fo. D4 (ed. MartinJ, p. 82), P1722, fo. 16^v; P19182, fo. 132^v;

Coquillart1599, fo. 255

T used in anon. motet *Humilium decus/Sancta Maria* in *I-Rvat* CS 15

Opening music quoted, SEE: Tart ara quaresme prenant

Opening music quoted in Gloria, 4vv, *I-Md* Librone 3, fos. 52^v–54, ed. AMMM6, p. 110

Opening quoted in R 'Cent mille escus et ung cheval', *S-Sk* Vu 22, fo. 28^v (no. 54)

G. Reichert, 'Kirchentonart als Formfaktor', *Mf* 4 (1951), 35–48, shows derivation from Dufay's *Vostre bruit*; BrownE, 25–9, adds the relationship to Caron's *O vie fortunee*; R. Strohm, 'Does Textual Criticism Have a Future?', in R. Borghi and P. Zappalà (eds.), *L'edizione critica tra testo musicale e testo letterario* (Lucca, 1995), 193–211, discusses variant readings on 204–6, qualifying the earlier analysis in AtlasCG i, pp. 97–8.

Cent mille foys le jour du moins (Fabri reading) SEE: Mille foiz

Ce povre mendiant pour Dieu

R4:8 Josquin

2nd text: Pauper sum ego

Br228, fos. 58^v–59 (no. 51), D and T have one stanza (ed. FrançonM, p. 247), B has

Latin incipit only, ed. MaldeghemT xxiii, p. 21; PickerC, p. 389; OsthoffJ ii, p. 385;

ThomasJ, no. 9; facs. OsthoffJ ii, pl. 7

FC2439, fos. 89^v–90 (no. 81), incipit 'Fortune de strange plummaige', Ct has full

Latin text, 'Josquin', ed. SmijersJ, afl. 53, p. 22; BrownJ, p. 122

Lo35087, fos. 16^v–17 (no. 16), incipit 'Pauper sum ego' only, ed. NJE27, no. 5

BrownJ, pp. 121–39, suggests date 1473.

Ce premier jour que commenche l'annee

R4:10 anon.

PC II, fos. 57^v–58 (no. 13), 2vv, full text

Pz, fo. 3^v (no. 5), 2vv, one stanza

New Year's Day

Ce que ma bouche n'ose dire

R5:8 anon.

Pix, fos. 96^v–97 (no. 82), only one stanza

Uppsala76a, fos. 14^v–15 (no. 17), full text

Low Ct

TEXT: conceivably by Chartier

Roh, fo. 101 (no. 218), ed. LöpR, p. 165: this is in a group, nos. 213–27, of which all but 4 are elsewhere ascribed to Alain Chartier.

Ce que pour [rien je n'ose dire]

R4:8 anon.

Tr93, fo. 373 (no. 1846), incipit only

TEXT:

P1719, fo. 97^v (no. 306), ed. Féry-HueA, p. 241

This poem is not related to 'Ce que ma bouche n'ose dire'.

Ce qu'on fait a catimini

A:

R5:8 anon.

(Lab 1 index, formerly on op. 18 (no. 13a)

Wolf, fos. 48^v–49 (no. 39), full text, ed. GutiérrezW, p. 70

B: new piece with a modified text

R5:8 Joye

Col (It), fo. J12^v, and (Fr), fo. K1 [now Sev, fos. 62^v–63] (no. 82), only one stanza, ed.

D. Plamenac in *MQ* 37 (1951), p. 541

F229, fos. 282^v–283 (no. 261), only one stanza, ed. BrownF ii, p. 620

Mel 1, fos. 10^v–11 (no. 9), full text, 'G. Joye', ed. PerkinsM ii, no. 9 (with facs.)

Pix, fos. 34^v–35 (no. 31), only one stanza

Extended Ct

TEXT:

Jard, fo. 96^v (no. 374), 2nd stanza missing, ed. SchwobP, no. 119

L'amand verd . . . par feu Clement Marot (Lyon, 1552) [only known copy in *F-V*], fo. F2^v

Wolf and *L'amand verd* differ in lines 3–4 of each stanza which are entirely different in substance and rhyme.

Latin included in most lines of the poem (for a similar case, SEE: Pour refraindre mon appetit).

On related text materials see Garey in PerkinsM ii, p. 221.

Ce rondelet je vous envoye

4:8 Reson

2nd text: Le dieu d'amours si vous l'otroye

4:8

Ox III, fo. 35 (no. 62), one stanza of each poem, 'Rezon', ed. StainerD, p. 185 (with

facs.); H. Riemann, 'Zwei falsch gelöste Kanons in Stainer's "Dufay"', *ZIMG* 6

(1904–5), pp. 466–9 at p. 468 (see also response by F. Ludwig ibid. pp. 502–3, and

counter-response by Riemann, pp. 503–4), CMM11/ii, p. 105; IMM i, p. 1

2 equal voices

Each poem has the same rhymes and the form aabb:8.

Certes amours je ne puis bien avoir

R4:10 anon.

Rei 3, fos. 104^v–105 (no. 205), full text, tri, ed. CMM37, p. 20

2 equal voices over T

Combien que loing de vous soye R4:7 anon.

Montserrat823 F (void), fo. 11^v (no. 22*; GómezM, no. 20), 2vv ex 1, bars 1–19 frag., one line of text, ed. GómezM, p. 88; facs., p. 43

Ox V, fo. 84^v (no. 188), 2vv ex 1, two stanzas (opening 'Conbien de loins'), ed. CMM11/iv, p. 3

2 equal voices in strict canon

See also CMM11/iv, p. x (very tentative attrib. to Cesaris).

Coment porray SEE: Comment porray

Comme femme desconfortee R6:8 Binchois

Col (Fr), fos. F6^v–7 [now PC, fos. 13^v–14] (no. 40), full text

Cord, fos. 38^v–40 (no. 29), with unique Ct (apparently a considered rewriting of the Ct that appears in all the other sources), full text, ttp, ed. ThibaultM, p. 58

Dij, fos. 38^v–39 [new fos. 41^v–42] (no. 34), full text, ed. DrozT, no. 35; CMM65/vi, p. 182 (up a 4th)

EscB, fos. 131^v–132 (no. 112), clefless, only one stanza, ed. HanenE, no. 116

F176, fos. 123^v–125 (no. 80), incipit only

Lab 1, fo. 18 (no. 9), T and Ct only as facing page is lost

M9659, fo. 3^v (no. 4), D and first half of T only as facing page is lost, clefless, tt

Mel 1, fos. 32^v–33 (no. 27), 2 stanzas, 'Binchoys', ed. RehmB, no. 56 (repr. CMM23/i, p. 50); PerkinsM ii, no. 27 (with facs.); ThomasE113, no. 1

RCG, fos. 88^v–89 [op. 82] (no. 74), incipit only

Uppsala76a, fos. 19^v–20 (no. 22), incipit only

Wolf, fos. 31^v–32 (no. 24), full text, ed. GutiérrezW, p. 43

TEXT:

Jard, fo. 93 (no. 335)

Roh, fo. 117 (no. 289), ed. LöpR, p. 202

Woman speaks

CITED:

Molinet, *Oroison*, l. 122, ed. DupireM, p. 472

Molinet, *Debat*, l. 218, ed. DupireM, p. 625

Molinet, *Collaudation a Madame Marguerite* (after June 1493), l. 50, ed. DupireM, p. 267

Ballade-quodlibet 'Mon seul plaisir', includes both 'Comme femme desconfortee' and 'Bien doy mauldire la journee' (l. 13)

The monologue *La femme mocqueresse* (Paris, c.1525), opens with an R2:8 with the refrain 'Comme femme desconfortee | Comblee de dueil, plaine de larmes', ed. MontaiglonR x, p. 269; and the opening line recurs to end each of the monologue's last four quatrains, ed. ibid. p. 275

BrownM, p. 200, mentions the opening words used as a refrain in the morality *Passion de nostre Seigneur* (Lyon, undated), p. 12

T used in three pieces by Agricola: 4vv, ed. CMM22/v, no. 49; 3vv (see next entry); and 2vv (Segovia only), ed. CMM22/v, no. 51

T used in a setting by Tinctoris, 2vv (Segovia only), ed. CMM18, p. 144

T used in setting, 5vv (one voice missing) in *D-Mu* 328–331, no. 108, ed. E. Bernoulli, *Aus Liederbüchern der Humanistenzeit* (Leipzig, 1910), no. 3; this may well be the piece mentioned in the Heidelberger Kapellinventar of 1544 (*D-HEu* cpg 318), fo. 116: 'Comesene. 5 vucum' among German song repertory

T, bb. 1–5, used in *A moy seulle*, 5vv, *A-Wn* Mus. 18746, no. 21

T used in Ghiselin's *Regina celi*, 4vv, ed. CMM23/i, p. 28; Ghiselin's *Inviolata integra et casta*, 4vv, ed. CMM23/i, p. 31; Josquin's *Stabat mater*, 5vv, ed. SmijersJ, afl. 21, no. 36; Isaac's *Angeli archangeli*, 6vv (ed. with text 'O regina clementissima' in EDM34, no. 167); La Rue's *Credo Angeli archangeli*, 8vv; Senfl's *Ave rosa sine spinis*, 5vv, ed. Cw62, no. 2; Senfl, *Werke* xi, p. 38; Vinders's mass *Stabat mater*, 5/6vv; and Isaac's mass *Comme femme*, 4vv, ed. CMM65/vi, p. 38. Giovan Maria's lost *Intabulatura de lauto, libro tertio* (1508) opened with a piece called, according to Hernan Colón's index, 'come feme'; see BrownI, p. 14

For musical parody, SEE: Comme ung homme.

Comme femme desconfortee

Agricola

Free piece based on T of preceding entry

Ber40021, fos. 131^v–132 (no. 62), texted 'Virgo sub aetheriis' to T only, ed. CMM22/iv, p. 62; EDM77, p. 136; text ed. CMM22/v, p. lxiii

CantiC, fos. 146^v–147 (no. 121), incipit only, ed. AmbrosG v, no. 23

FC2439, fos. 74^v–76 (no. 68), incipit only, 'Allexander', ed. CMM22/v, no. 50

P1597, fos. 29^v–30 (no. 27), incipit only

RCas, fos. 126^v–128 (no. 98), incipit 'Come fame' only, 'Agricola'

RCG, fos. 109^v–111 [op. 103–4] (no. 95), incipit 'Come femme' only, 'Agricola'

TVC, no. 26, textless, Jena copy marked 'Comme femme desconfortee' and 'Agricola' in T, ed. MönkemeyerT i, no. 26

Low Ct

TABLATURE:

SpinacinoI, fos. 6^v–8 (no. 4), 'Come feme', ed. SchmidtF ii, p. 11

Comme le cirf desir[e] le fontaine

?V3/2:10 anon.

Pz, fos. 6^v–7 (no. 10), just a single text underlaid (opening 'Conme'), facs. GennrichA, pl. 23

The text is too fragmentary and corrupt for any kind of certainty on its form. Reference to the deer, the fountain, and the red rose may hint at the Duke of Berry.

No apparent relationship with B9:10 'Comme le cerf la fonteinne desire' in Rei 2, fo. 72^v (no. 151), ed. CMM53/ii, no. 130; PMFC20, no. 29.

Comment R5:7 anon.

Montserrat823 A (full-black), fo. 1 (no. 1), end of D and full T only, full text apart from first few lines, ed. GómezM, p. 61

Comment est la mainiere (FR2356 incipit) SEE: Et con git

Comment peult avoir joye SEE: (Ger) Woluff gesell von hynnen

Comment porray R?4 C Liebert

Stras 2, fo. 115^v (no. 206), incipit only (perhaps opening 'Coment'), 'C Liebert', ed. Br, p. 78

Possibly by Gautier Libert, though not included among his works in CMM11/ii and actually rather closer to the style of R. Libert, especially *Morir me voy* (see G. Reaney in *MGG*, s.v., and CMM11/ii, p. vii). Probably in fact by the separate composer Clemens Liebert.

Comment suis je de vostre cueur R4:8 Delahaye

Cop, fos. 0^v–1 (no. 1), full text, ed. JeppesenK, p. 1

Dij, fos. 57^v–58 [new fos. 60^v–61] (no. 51), full text

Niv, fos. 32^v–33 (no. 27), full text (plus 3 further lines apparently added later), 'Delahaye' Low Ct

Comme ung homme desconforté R5:8 anon.

Cord, fos. 19^v–20 (no. 14), full text, ed. CMM42, no. 9; ThibaultM, p. 28

Text shares only its first line with R5:8 in P1719 (no. 197), fos. 65^v–66, ed. Féry-HueA, p. 210; also, with differences, in Vergier, fo. B6.

For musical model SEE: Comme femme desconfortee.

Comprins par ung appointment R5:8 anon.

Cop1848, pp. 42–3 (no. 26), full text, ed. ChristoffersenF iii, no. 7

For likely ancestor of text, SEE: Le serviteur hault guerdonné.

Conbien le joyeulx [que] je fasse V5/2:8 anon.

F229, fos. 240^v–241 (no. 223), textless, ed. BrownF ii, p. 520

Pix, fos. 72^v–74 (no. 63), no tierce (text ed. BrownF i, p. 295)

Low Ct

Song of a French exile in Italy who would like to return to Tours or the Touraine.

Conbien que faille V4/2:8 anon.

F176, fos. 118^v–120 (no. 77), 4vv, incipit only for prima pars but full text for secunda pars

Conbien de loins (Ox incipit) SEE: Combien que loing

Confort d'amours humblement R4:7 anon.

Ox VIII, fo. 115^v (no. 269), 4vv, full text, ttii, ed. CMM11/iv, p. 18

2 equal voices over T and Ct

See also CMM11/iv, pp. xiii–xiv (tentative attr. to Cordier).

Confortés moy belle maistresse R4:8 anon.

Pix, fos. 18^v–19 (no. 16), 4vv, only one stanza, ed. PeaseM, p. 21

Conme le cirf desir SEE: Comme le cirf

Contre le mal que le vostre cueur porte R5:10 anon.

Cop1848, pp. 40–1 (no. 25), only one stanza, tti

FR2794, fos. 16^v–17 (no. 13), full text

Coqueliquoc

Cited in Q, SEE: Vous qui parlés

Coquille bobille | faucille bourdon (2nd text) SEE: D'une belle jeune

Corps contre corps sans penser convoitise R4:10 Caron Q

Pix, fos. 15^v–17 (no. 14), 4vv, only one stanza of rondeau, ttii, 'Caron', ed. ThomsonC ii, p. 171; ManiatesC, no. 13; facs of fos. 15^v–16 in ThomsonC ii

TEXT:

Chasse, fo. 04^v, 'Rondel d'ung amant parfait et loyal'

P1719, fo. 84^v (no. 260), ed. Féry-HueA, p. 226

P7559, fo. 48, ed. BancelC, p. 61

A related poem (R5:10) in OxTaylor, p. 50 (no. 100), ed. ManiatesC, p. xxxi

Songs quoted include:

1. Foullés cul espuise
2. Je revenoye de Noion

The obscene lower-voice texts in Pix are heavily erased but well read in ManiatesC.

Corps digne ?R4 Busnoys

2nd text: Dieu quel mariage

Ber40021, fo. 59 (no. 24), 4vv, textless, 'Busnios' (or perhaps 'Busmos' or 'Businos'), ed. EDM76, p. 177

CantiC, fos. 105^v–106 (no. 81), 4vv, incipits only, 'Busnoys', ed. KiesewetterV, p. 60; KiesewetterS, no. 18; SmijersV i, p. 27

F229, fos. 192^v–193 (no. 182), 4vv, incipit 'Bon me larim bom bom', ed. BrownF ii, p. 417

De mon pouvoir vous veul complaire R4:8 anon.

Cord, fos. 56^v–57 (no. 39), full text, tti, ed. CMM42, no. 15; ThibaultM, p. 79
Low Ct

Departés vous Malebouche et Envie R5:10 Dufay or Ockeghem

BQ16, fos. 38^v–39 [op. 26] (no. 30), incipit 'Departes vous male bonche' only
MC, p. 270 [op. 13] (no. 21), only one stanza, 'Dufay', ed. CMM1/vi, no. 93; PopeM, p. 164

Pix, fos. 133^v–134 (no. 115), incipit 'Departes vous' only, 'ochghen', ed. PlamenacO iii, p. 94 (with facs., pl. X); CMM1/vi (1995 revision), no. 93

Low Ct

Preference for Ockeghem expressed in FallowsD, p. 239, is reconsidered and reversed in FallowsJ and MSD47.

De plus en plus se renouvelle R5:8 Binchois

EscA 1, fos. 39^v–[40] (no. 39), full text, ed. Cw22, p. 7 (up a 3rd); PlamenacO i, p. 78; HAM i, p. 74; RehmB, no. 12 (repr. T. Brothers, *Chromatic Beauty in the Late Medieval Chanson* (Cambridge, 1997), p. 17, with discussion, pp. 16–21)

Ox IV, fo. 67^v (no. 140), full text, 'Binchoys' (over erasure; see SchoopE, p. 48; under ultraviolet light this is clearly legible as 'Arnoldus de {la}ntins'), ed. StainerD, p. 80 (repr. J. Godwin, *Schirmer Scores: A Repertory of Western Music* (New York, 1975), p. 148); RiemannHZ i (1906), no. 6 (in G major); DischnerK, p. 17; ScheringB, no. 42 (up a 4th); BarthaZ, no. 32 (up a 4th); J. van Benthem, *Johannes Ockeghem: Masses and Mass Sections*, ii/1 (Utrecht, 1995), p. vi

CITED:

Molinet, *Debat*, l. 260, ed. DupireM, p. 627

T used in Ockeghem's mass *De plus en plus*, 4vv, ed. PlamenacO i, p. 57; J. van Benthem, op. cit., p. 1

Tinctoris, *Proportionale* (c.1473–4), Bk. 3, ch. 3, mentions Ockeghem's mass, ed. CS iv, p. 172; CSM22/iiia, p. 49

For last line of text, SEE: En soustenant vostre querelle

Not in any way related to R5:10 'De plus en plus d'ardent desir esprits', in P1597, fos. 25^v–26 (no. 23).

Depuis ce jor que [je] vous vis R4:8 anon.

Pix, fos. 49^v–50 (no. 44), only one garbled stanza

Depuis deux ou trois jours en ca R4:8 anon.

Dij, fos. 127^v–128 [new fos. 130^v–131] (no. 107), full text, ed. BarretD ii, p. 785

TEXT:

Roh, fo. 76^v (no. 111), ed. LöpR, p. 106

Woman speaks

Depuis le congé que je pris | a vous R5:8 anon.

Pix, fos. 75^v–76 (no. 65), only one stanza

Apart from first text line, this has nothing in common with the R4:8 perhaps by Binchois.

Depuis le congié que je pris | de vous R4:8 [?Binchois]

EscA 2, fos. 9^v–10 (no. 10), full text, ed. CMM77, p. 6

M902, fo. 13 (no. 6), T and Ct only as facing page is lost, ed. RiemannS, introduction p. 9

Attribution to Binchois is based on the assumption that M902 is a collection only of songs by Binchois, as suggested by the available ascriptions and concordances; it is supported on stylistic grounds in KempB.

Depuis le doloureux partir V5/2:8 anon.

EscB, fos. 98^v–99 (no. 85), one full stanza, ed. CMM88, no. 34; HanenE, no. 88

Depuis un peu un joyeux parlement B10:10 Lebertoul

Montserrat823 F (void), fo. 14^v (no. 18*; GómezM, no. 24), only bars 44–65 of Ct, 2nd and 3rd stanzas of text, ed. GómezM, p. 92

Ox VIII, fo. 122^v (no. 285), one stanza, 'Co.[nposuit?] F. lebertoul', ed. CMM11/ii, p. 43

De quant bone ore fu nés (*I-Fn* 1040 reading) SEE: Il est de bonne heure né

De quatre nuy les trois veillier R5:8 Hayne

P2245, fos. 5^v–6 (no. 5), full text, tpp, 'Hayne', ed. MarixM, p. 105; CMM74, no. 5

Low Ct

TEXT:

P1722, fo. 18 (no. 69), poem followed by *reponse* (as in *B-Br* 10572)

Roh, fo. 139 (no. 381), ed. LöpR, p. 253

B-Br 10572, fo. 15 (no. 12) (opening 'Des'), followed by *reponse* 'De quatre nuy les trois que veille', fo. 15^v, ascribed 'Picot', ed. FrançonM, p. 117 (*reponse* on p. 118)

De Romme vient le pelerin ? anon.

Col (Fr), fos. O4^v–5 [now Sev, fos. 102^v–103] (no. 131), 4vv (with Ct altus in a range higher than D), only one stanza, tiii

Form uncertain but probably through-composed.

Des biens d'amours ?R Martini or Isaac

A:

Ber40021, fo. 58^v (no. 23), texted 'Ave amator casti consilii', ttt, ed. EDM76, p. 175

BQ16, fos. 8^v–9 (no. 1), incipit 'Des biens' only

- BQ18, fos. 64^v–65 (no. 64), 4vv, incipit 'Es bien d'amors' only, ed. EvansM, p. 13
 F121, fos. 29^v–30 (no. 29), textless
 F178, fos. 44^v–45 (no. 40), omitting first beat, incipit 'La re' only, 'Johannes Martin'
 F229, fos. 18^v–19 (no. 19), incipit 'Les biens' only, 'Jannes Martini', ed. BrownF ii, p. 40
 Per431, fos. 86^v–87 [op. 96] (no. 61), incipit 'Des biens damonis' only
 RCas, fos. 5^v–6^v (no. 3), incipit 'De biens d'amours' only, ed. EvansM, p. 11
 RCG, fos. 44^v–45 [op. 38] (no. 34), incipit only, erased ascription to 'Ysach', ed. AtlasCG ii, p. 25
 TVC, no. 77, textless, ed. MönkemeyerT ii, no. 77

Low Ct

B: curtailed adaptation (bars 23–33 reduced to 7)

- Cape, fos. 119^v–120 (no. 79), texted 'Omnis habet finem labor', 2 lines
 F27, fos. 49^v–50 (no. 75), incipit 'Les bien amore', headed 'Omnis labor habet finem: Izach', ed. DTÖ32, p. 220

Low Ct

TEXT: the R5:10 'Des biens d'amours quiconques les depart' (ed. from Lille402/Dresden, no. 4, in FrançonP, p. 117, and BrownF i, p. 213) by Jean d'Auton (c.1466–1528), is unlikely to be early enough to have anything to do with this music, as noted in BrownF i, p. 67 n. 47. Lists of this poem's sources (e.g. ChesneyM, p. 39, and AtlasCG i, p. 100) wrongly state that it is in P1719; if it were, the situation would be different.

Des quatre nuys (Roh reading) SEE: De quatre nuys

Des troys la plus et des aultres l'eslite R5:10 Compère

- FR2794, fos. 70^v–71 (no. 61), full text, 'Loyset compere', ed. CMM15/v, p. 16 (with rhythmic errors near the end)

Low Ct

TEXT:

- Lille402/Dresden, no. 26, ed. FrançonP, p. 139
 OxTaylor, p. 2 (no. 4)
 P19182, fo. 87
 Rond350, fos. 38^v–39
 F-Pa 5110, fo. 19^v
 F-Pn fr. 1721, fo. 76^v
 F-Pn Rothschild 2964, fo. 25^v (no. 49)

The judgement of Paris

Desus le jon la demeurons la joye

Cited in Q, SEE: (It) O rosa bella (Bb2:7)

De tous bien plen (BQ18 incipit) SEE: Chi dist on

De tous biens plaine est ma maistresse

R4:8 Hayne

A: 3-voice original

- BQ16 App, fos. 133^v–134 [op. 119] (no. 115), incipit only
 Cape, fos. 84^v–85 (no. 54), texted 'Cum defecerint ligna'
 Col (It), G3 [now Sev, fo. 39] (no. 48), T and Ct only as facing page is lost, ed. IMM ii, p. 37
 Cop, fos. 4^v–5 (no. 5), full text, ed. JeppesenK, p. 7 (with facs., p. xi)
 Cord, fos. 25^v–26 (no. 19), full text, ed. ThibaultM, p. 38; facs. NG xvii, p. 605, and (in colour) DEUMM i, pl. 41
 Dij, fos. 11^v–12 [new fos. 14^v–15] (no. 10), full text, 'hayne', ed. MorelotM, no. 5 (AmbrosG ii (3/1891), p. 576); DrozT, no. 11
 F121, fos. 24^v–25 (no. 24), incipit 'De tus bem plaine' only
 F178, fos. 34^v–35 (no. 30), incipit only, 'hayne', ed. SmijersJ, afl. 53, p. 29
 FR2356, fos. 26^v–27 (no. 22), incipit only
 FR2794, fos. 18^v–19 (no. 15), only one stanza
 Lab 2, fos. 62^v–63 (no. 49), full text (with 2nd and 3rd stanzas in a different hand)
 Lo31922, fos. 40^v–41 (no. 36), incipit only, ed. MB18, p. 30
 MC, p. 344 (no. 85), textless, ed. PopeM, p. 320
 Mel 1, fos. 42^v–43 (no. 32), end of Ct missing, only one stanza, 'Heyne', ed. PerkinsM ii, no. 32 (with facs.); ThomasE97
 P676, fos. 42^v–43 [pp. 76–7] (no. 35), incipit only, ed. IvanoffH, p. 219
 Pav, fos. 34bis^v–35 (no. 17), apparently a later addition and the only ascribed piece in the manuscript, only 2 lines of text, 'Heyne', ed. SchavranP ii, p. 76
 Per431, fos. 70^v–71 [op. 80] (no. 48), incipit only
 Pix, fos. 105^v–106 (no. 90), only one stanza
 RCas, fos. 66^v–67 (no. 55), incipit only, 'Haine', ed. MaasO iv, p. xiii
 RCG, fos. 64^v–65 [op. 58] (no. 52a), with 2 extra substitute voices, incipit only
 Uppsala76a, fos. 15^v–16 (no. 18), incipit only
 Wolf, fos. 52^v–53 (no. 43), full text, ed. GutiérrezW, p. 77
 D-Urch 237, fo. 17/15/16 (no. 21), incipit only
 Maastricht, Rijksarchief van Limburg, unnumbered musical fragments (described by J. Smits van Waesberghe in LenaertsF, pp. 247–73, with full facs.), fo. 25^v, D only, one nearly complete stanza, ed. ibid. 263
 Conflated edition, CMM74, no. 6a

Low Ct

The isolated D lines in Egenolff III, no. 16, and D-Kl Ms. Mus. 53b, no. 13, are almost certainly from the setting by Ghiselin (ed. HewittC, no. 42), to judge from their source context.

B: version A with added CtA

- Odh, fos. 22^v–23 (no. 20), 4vv, incipit only (with added CtA marked 'Si placer'), ed. GombosiO, no. 14; HewittO, p. 263; SmijersV v, p. 114; R. B. Lenaerts, *Die Kunst der alten Niederländer* (Cologne, 1962), no. 6; CMM74, no. 6b; ThomasE97

C: version A with a different added voice

- BQ18, fo. 48 (no. 47), Ct and added voice only as facing page is lost, no text or incipit

TABLATURE (of version A):

Capirola, fos. 20^v–22 (no. 13), 'Detobiens plaene nel ton del p[rim]o r[ecerchar]' [no. 2], ed. GombosiC, p. 31

Fribourg, fo. 2^{r-v}, 'De Toss bien'

Pesaro 1144, pp. 65–8, 'de tus biense', ed. IvanoffH, p. 101

SpinacinoI, fos. 16–18^v (no. 9), for 2 lutes, 'De tous biens', ed. DisertoriF, p. 210

TEXT:

Roh, fo. 184^{r-v} (no. 575), ed. LöpR, p. 358

(Chasse, fo. P2, is an entirely different poem with the same opening line and form)

LAUDA:

Di tutto ben se' fonte eterno Iddio (anon.) cantasi come: Di tuo ben pleni, ed. GallettiL, p. 224 (no. 371), from volume of 1502–5

CITED:

La Chesnaye, *La Condamnacion de banquet*, no. 17, ed. BrownM, p. 93

Molinet, *Collaudation a Madame Marguerite*, l. 22, ed. DupireM, p. 266

Molinet, *Hault siege*, l. 72, ed. DupireM, p. 571

Molinet, *Oroison*, l. 67 (as 'De tout bien plaine est ma maistresse'), ed. DupireM, p. 470

Molinet, *Debat*, l. 148, ed. DupireM, p. 622

Morality *Le Petit le grant*, see BrownM, p. 204 (no. 73b)

Teofilo Folengo, *Macaronicorum poema* (Toscolano, 1521), as 'De tous'; see CattinM, p. 206, and as 'il tons biens', see CattinM, p. 212

Aaron, *Trattato* (1525), ch. 4, mentions 'De tuben plaine de Ayne' as being in 2nd tone with a final on G

D opening in Q, SEE: Au travail suis sans espoir

T paraphrase, SEE: Advegne qu'avenir pourra

For the most complete lists of later pieces based on *De tous biens plaine*, see CMM74, pp. xxxix–xli (expanded by D. Fallows in ThibaultM, p. xcix n. 16), and MeconiA, p. 27.

De tous les biens dont nature est ouvriere B7:10 anon.

Ox VII, fo. 107^v (no. 246), one stanza, ed. CMM11/iv, p. 47

Particularly since this is in a fascicle of Ox containing much earlier repertory, and because of its rhythmically complex style, this is possibly the same song mentioned in the index to the lost Trémoille MS (*F-Pn* n. a. fr. 23190) as being on op. 10 (no. 19), 'De tous les biens', and therefore composed by 1376.

See also CMM11/iv, p. xii (very tentative attrib. to Hasprois).

De tristesse de dueil de desplaysance R4:10 G Libert

Ox VIII, fo. 121^v (no. 280), full text, 'gualtier' (added slightly later than the copying of the piece; see SchoopE, p. 48), ed. CMM11/ii, p. 93

1423 added at end of text in Ox (presumably as date of composition).

Woman speaks

Deuil SEE: Dueil

Deul angoisseux SEE: Dueil angoisseux

Deul en amours puyt assez nuyre R4:8 anon.

Col (It), fos. J3^v–4 [now Sev, fos. 53^v–54] (no. 73), incipit 'Seul en amours' only

Cop1848, p. 144 (no. 87), only one stanza

F229, fos. 201^v–202 (no. 186), incipit 'Seul en amours' only, ed. BrownF ii, p. 430

2 equal voices over Ct

Deux cuers en un par grant fruguisse R2:8 anon.

Rei 3, fo. 113 (no. 214), full text, ed. CMM37, p. 29 (with facs., p. xx)

De vos regarder (BQ16 and MC incipit) SEE: De vous regarder

De vostre amour suis tant empris R4:8 anon.

BQ16, fos. 61^v–62 [op. 48] (no. 51), incipit only

Col (It), fos. J8^v–9 [now Sev, fos. 58^v–59] (no. 78), incipit only

Pix, fos. 151^v–152 (no. 130), only one stanza

Low Ct

De vostre deul sui desplaisant V?5/2:8 anon.

CantiC, fos. 102^v–104 [err. marked 102] (no. 79), 4vv, incipit only, ed. SelfS, no. 8

Col (It), fos. J9^v–10 [now Sev, fos. 59^v–60] (no. 79), incipit only (secunda pars: 'Pour quoy')

Low Ct

De vous aymer follement m'assenty R5:10 Hayne

FR2794, fos. 27^v–28 (no. 24), full text, 'heyne'

LoA.xvi 1, fos. 21^v–22 (no. 16), full text, ed. MarixM, p. 106

Uppsala76a, fos. 2^v–3 (no. 3), two stanzas

Conflated edition, CMM74, no. 7

Low Ct

TEXT:

Chasse, fo. P1^v (opening 'De vous aymer seullement'), 'Rondel d'ung amant qui se re-trait d'amours', ed. ChampionP, p. 174

P1719, fo. 27^v (no. 75)

P1722, fo. 67

Vergier, fo. F3^{r-v}

(The reference to Jard, no. 224, in BrownN is misplaced.)

De vous regarder seulement V4/2 anon.

BQ16, fo. 13 (no. 5), Ct only as facing page is lost, incipit 'De vos regarder' only (in index as 'De vous regarder')

P1722, fo. 22 (no. 86)

P7559, fo. 72^v, ed. BancelC, p. 124

An anon. setting of the first stanza, 4vv, is in RISM 1529/3, ed. CMM93/i, no. 28.

Esse bien fait mon amy gracieux R4:10 anon.

PC II, fos. 56^v–57 (no. 12), full text, tti

Woman speaks

This bears no apparent relationship with the preceding piece.

Esse cela ouy | peult estre que non est R10:6/4 anon.

FR2794, fos. 6^v–7 (no. 5), full text, tpi

TEXT:

P1722, fo. 81 (no. 320)

Esse le mieux que puisiés faire R4:8 anon.

PC II, fos. 43^v–44 (no. 2), full text, tti

Est ce bien fait dictes (Chasse reading) SEE: Esse bien fait

Est il autre mercy ? anon.

Lost fragment: Ghent archives, dated 1417, 2vv, black notation, according to F.-J. Fétis, *Histoire générale de la musique*, v (1876), p. 324; see StrohmA, p. 112, with the report that he failed to find it in either archive at Ghent and that it may therefore be somewhere else entirely. For the other piece in the fragment, SEE: Tant vaut mon amy.

Est il mercy de quoy l'on peust finer R5:10 Busnoys

Cord, fos. 36^v–38 (no. 28), full text, ttp, ed. ThibaultM, p. 56

Dij, fos. 56^v–57 [new fos. 59^v–60] (no. 50), full text

Lab 1, fos. 29^v–30 (no. 20), full text

Mel 1, fos. 8^v–9 (no. 7), full text, 'Busnoys', ed. PerkinsM ii, no. 7 (with facs.)

Niv, fos. 37^v–38 (no. 30), full text, 'Busnois'

Wolf, fos. 2^v–3 (no. 2), full text, ed. GutiérrezW, p. 5

Extended Ct

TEXT: possibly by Chartier

Jard, fo. 66 (no. 49)

Roh, fos. 100^v–101 (no. 216), ed. LöpR, p. 163; this is in a group, nos. 213–27, of which all but 4 are elsewhere ascribed to Alain Chartier.

For a related song, SEE: N'est il secours que puisse avoir.

Estrinés moy je vous estrineray R5:10 Dufay

EscA 2, fos. 59^v–60 (no. 60), full text, 'G. du{fajy}', ed. GurlittB, p. 162; CMM1/vi, no. 58; facs. EM 19 (1991), p. 206

Ox II, fos. 20^v–21 (no. 28), almost full text, 'G du fay', ed. DuffinD, p. 14

In both sources the text is divided between D (the man) and T (the woman) as a kind of conversation; this is wrongly construed in CMM1/vi and DuffinD.

New Year's Day

Est temps (Per431 incipit) SEE: C'est temps perdu

Et c'est assés pour m'esjouir R4:8 Vide

BQ15, fos. 233^v–234 [new fos. 262^v–263] (no. 228, MS no. 259), 2vv, 2 stanzas, tt, 'Jacobus vide'

Ox VI, fo. 99 (no. 233), 2vv, 2 stanzas, tt, 'Jacobus vide', ed. MarixM, p. 19

2 equal voices

Et con git en m'amour ?R4 anon.

F176, fos. 21^v–22 (no. 14), incipit only

FR2356, fos. 45^v–46 (no. 34), incipit 'Comment est la mainiere' (or perhaps '[E]t comment est la mainiere') only

Et deusse morir en servant R4:8 anon.

Col (Fr), fos. E7^v–8 [now PC, fos. 6^v–7] (no. 31), only one stanza

Low Ct

Et fusse je duc de Bourbon R4:8 anon.

Wolf, fos. 6^v–6bis (no. 6), full text, ed. GutiérrezW, p. 12; ThomasE233, no. 4; facs. DrozT, pl. VI

Apparent inscription in the D initial is incomprehensible.

Et hola hola ho fist elle ? anon.

Pix, fos. 79^v–81 (no. 69), 4vv, one stanza, ttii

See also C. Parrish, 'A Curious Use of Coloration in the Pixérécourt Codex', in *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, Mass., 1957), 83–90. For a possible play citation, see BrownM, p. 225 (no. 160), 'Hola'.

Et n'esperges

Refrain words of almost illegible text fragment in CTrin, fo. 2^v [but originally a recto] (no. 3)

See also FallowsJ, p. 226.

Et qui la dira dira 6:7

A: monophonic song

P9346, fo. 88^v (no. 86; orig. no. 85), one stanza, ed. GéroldB, p. 102; PickerC, p. 503

B: Tenor setting

Agricola

F121, fos. 5^v–6 (no. 5), initial 'E' only

F178, fos. 36^v–37 (no. 32), incipit 'Et quilla dira' only, 'Alexander'

Faisons boutons le beau temps est venu R4:10 **Compère**

A: version in short note-values

FR2794, fos. 68^v–69 (no. 59), full text, ttp, ed. CMM15/v, p. 23

B: same music but in doubled note-values

P1597, fos. 42^v–43 (no. 39), full text, tpi, ed. CMM15/v, p. 24P2245, fos. 22^v–23 (no. 21), full text, tpp, 'compere' with word 'Bourbon' written against discantus

TEXT: apparently by Jean II, duc de Bourbon, since the word 'Bourbon' appears in P2245 May time

Faisons grant chyriere ?R5 **anon.**BQ16, fos. 110^v–111 [op. 97] (no. 92), incipit only
Low Ct**Faites de moy tout ce qu'il vous playra** R4:10A: **anon.**Montserrat823 F (void), fos. 12–11^v (no. 21*; GómezM, no. 19), D and Ct with fragmentary T, full text, ed. GómezM, p. 85; facs. of fo. 11^v in GómezM, p. 43RU1411, fos. 4^v–5 (no. 2), 2vv, one stanza (opening 'Fatem de moy' in D and 'Faytem de moy' in T), ttTrento, Convento di S Bernardino, Biblioteca dei padri Francescani, Incun. 60, guard-leaf, recto (in fact a verso), incomplete D only, ed. (with facs.) Marco Gozzi, 'Un nuovo frammento trentino di polifonia del primo Quattrocento', *Studi musicali*, 21 (1992), pp. 237–51 at p. 249; facs. A. Ziino, *Il codice T. III. 2* (Lucca, 1994), p. 26 and again on p. 84B: later and independent setting (?R5) **Busnoys**Col (Fr), fos. M11^v–12 [now Sev, fos. 97^v–98] (no. 115), texted with 2 lines, 'Amours me tient en son demainne | pour entre cuius cens la plus belle'F229, fos. 238^v–239 (no. 221), one stanza plus first line of 3rd stanza underlaid, 'Antonius busnois', ed. H. M. Brown in EMS1 (1973); BrownF ii, p. 514Pix, fos. 132^v–133 (no. 114), one stanza plus first line of 3rd stanza underlaidVerona757, fos. 38^v–39 (no. 38), textless

Low Ct

Faites moy ce bien SEE: Faictes moy ce bien

Faites moy scavoir de la belle R4:8 **anon.**Cord, fos. 62^v–64 (no. 43), full text, ttt, ed. ThibaultM, p. 87

TABLATURE:

Bux, fos. 66^v–67 (no. 125), with mainly free Ct, 'Fates moy', ed. EDM38, p. 163

TEXT:

Roh, fo. 88^v (no. 161), ed. LöpR, p. 134The poem in **Jard**, fo. 95^v (no. 360), ed. LöpR, p. 134, has only its first three lines in common with the musical setting

CITED:

Lines 1–2 quoted in a letter of Philip the Good, 1451–2; see ThibaultM, p. cxxvi

Faites moy ung tout seul plaisir R?5:8 **anon.**F229, fos. 96^v–97 (no. 94), incipit only, ed. BrownF ii, p. 190RCG, fos. 100^v–101 [op. 94] (no. 86), incipit 'Fachies moy' only, ed. AtlasCG ii, p. 63Verona757, fos. 65^v–66 (no. 63), a fifth lower, textless

Low Ct

Faites vous l'ane ma maistresse SEE: Faictes vous l'ane

Faites vinguet vrays amorans ?R4:8 **anon.**

Tr87, fo. 134 (no. 112), incipit only, ed. DTÖ22, p. 99

RISM B IV 5, p. 468, suggests the plausible emendation 'Faites muguet', which would make it a May Day song.

Fatem de moy (RU1411 reading) SEE: Faites de moy (A)

Fault il que je perde ?R4 **anon.**BQ16, fos. 74^v–75 [op. 61] (no. 65), incipit only

Low Ct

Music not related to *S'il fault que je perde ma dame*.**Faulx envieux tenés vous quoy** R4:8 **anon.**

2nd text: [E]t qui ne nous ame Q

Pav, fos. 36^v–37 (no. 19), full rondeau text in D, tti, ed. P. Gülke in BesselerF, p. 195; SchavranP ii, p. 83

Quodlibet texts include the following:

1. [E]t qui ne nous ame (normally read as 'Hé qui')
2. Lantans tu la turlurure
3. Les envieux mal jour aiont il (?= (Ger) Sig seld und heil)
4. La fieuvre quarteyne et le mal des yeulx

Faulx mesdisans ?R5 **Busnoys**F229, fos. 57^v–59 (no. 58), incipit only, 'Busnoys', ed. BrownF ii, p. 115Pix, fos. 190^v–191 (no. 164), incipit only

Low Ct

In F229 secunda pars has incipit 'Quides vous', which eliminates various otherwise conceivable texts; see BrownF i, p. 231.

Fortune fay moy ce plasir ?R4:8 anon.

Uppsala76a, fos. 27^v–28 (no. 31), 3½ lines of text
Low Ct

Fortune helas SEE: (It) Gentil madonna de non mi abandonare

Fortune laisse moy la vie V6/5:8/4 anon.

CTrin, fo. 2 and fo. 3 (no. 4), prima pars of D and secunda pars of T and Ct as intervening folio is lost, refrain and tierce text only
Pav, fos. 19^v–21 (no. 2), full text, ed. SchavranP ii, p. 6
Porto, fos. 62^v–64 (no. 9), refrain and first couplet only, tti
Wolf, fos. 59^v–61 (no. 49), full text, ed. GutiérrezW, p. 89
TEXT: Lans380, fo. 252^v, ed. WallisA, p. 135

A later setting of the first stanza, 5vv, by Jean Rousee, in RISM 1572/2, no. 17, ed. C. Jacobs, *Le Roy & Ballard's 1572 Mellange* (University Park, Pa., 1982), no. 17.

The two poems with the same first line in JefferyC i, p. 206, and JefferyC ii, p. 53 (both V4/2:8), are entirely unrelated; setting of the first stanza (common to both), 3vv, in RISM 1529/4 and elsewhere (including Cop1848, p. 181 and p. 205), ed. CMM93/iii, no. 48; CMM20, p. 126; SelfS, no. 10.

Fortune lesse moy la vie (CTrin reading) SEE: Fortune laisse moy

Fortune n'as tu point pitié R6:8/4 anon.

Pav, fos. 32^v–33 (no. 14), full text, ed. SchavranP ii, p. 65
For the opening of all three voices (esp. T), SEE: Terriblement suis fortunee.

Fortune par ta cruauté R5:8 Vincenet

A:

Augsburg25 2, fo. 10^v (no. 16), texted 'Sancte speculum trinitatis', tti
BQ16 App, fos. 131^v–132 [op. 117] (no. 113), 4vv, incipit 'Fortuna parti crudeley' only, ed. SelfS, no. 11
BQ18, fos. 37^v–38 (no. 36), 4vv (with florid extra voice, different from that in BQ16), incipit 'Fortuna parte' only, extra voice ed. SelfS, no. 11
Cape, fo. 121 (no. 81), text 'Nihil est opertum', 3 lines
Col (It), fos. J11^v–12 [now Sev, fos. 61^v–62] (no. 81), incipit 'Fourtune per te crudele' only
Cord, fos. 34^v–36 (no. 27), full text, ttp, ed. ThibaultM, p. 54
F229, fos. 50^v–51 (no. 51), only one stanza, ed. BrownF ii, p. 101
Glog, fo. L11^v/M7^v/M12^v (no. 275/273), letter 'Q' only, ed. EDM4, p. 68
Mel 1, fos. 23^v–24 (no. 18), only one stanza, tti, 'Vincenet', ed. PerkinsM ii, no. 18 (with facs.); DavisV, no. 8
Odh, fos. 65^v–66 (no. 60), incipit 'Fortuna per ta crudelte' only, 'Vincinet', ed. HewittO, p. 347; DisertoriF, p. 180

Per431, fos. 94^v–95 [op. 104] (no. 67), incipit 'Fortuna vincinecta' only
Pix, fos. 166^v–167 (no. 143), one stanza
RCG, fos. 40^v–41 [op. 34] (no. 30), incipit 'Fortuna parte cruelte' only, 'Vincinet'
Verona757, fos. 66^v–67 (no. 64), textless

Low Ct

TABLATURE:

BU596, fo. 3^v and fo. 1 (no. 3), with D in staff notation and T and Ct in 'Neapolitan' lute tablature, incipit 'Fortuna vincinecta' only, ed. AtlasN, p. 226
SpinacinoI, fos. 36^v–37 (no. 21), 'Fortuna per te crudele', ed. DisertoriF, p. 180

B: later version anon.

Segovia, fo. 112 (no. 40), 2vv of presumably 4vv (since facing page is lost), with incipit 'Fortuna vincineta', which would fit with Vincenet's D and T down a 4th, presumably on the lost facing page

See also AtlasN, pp. 150–2 (on BU596 version).

Fortune qui mains cuer abas R5:8 Bourgois

Tr92 2, fos. 187^v–188 (no. 1540), 5vv (D, T, 'Contratenor concordans per se', 'Contratenor concordans cum alio', and 'Contratenor concordans cum alio et sine alio') which give two 3vv versions (1, 2, 3, and 1, 2, 5 with Low Ct) and one in 4vv (1, 2, 4, 5), only one stanza, 'bourgois', ed. DTÖ22, p. 72

Fortune trop tu es dure SEE: O Fortune trop tu es dure

Foullés cul espuise (Q text) SEE: Corps contre corps

Franc cuer gentil sur toutes gracieuse R4:10 Dufay

EscB, fos. 20^v–21 (no. 17), only one stanza, ed. CMM1/vi, no. 74; HanenE, no. 17; ThomasK4a, no. 4; RandelR, p. 63
Tr92 2, fo. 180 (no. 1534), incipit only, 'Dufay', ed. DTÖ22, p. 83; Cw19, p. 19
Tr93, fos. 371^v–372 (no. 1843), texted 'Qui Deus natus de virgine'

TABLATURE:

Bux, fos. 62^v–63 (no. 116), a 4th lower, mainly following version in Tr92 and Tr93, 'Franckurgenti', ed. EDM38, p. 152; ThomasK4, no. 4

TEXT:

Jard, fo. 74^v (no. 133)

ACROSTIC: FRANCHOISE (if 'Moi' in l. 8 is emended to 'Je').

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Franchor çentil'; see CarboniE, p. 450
The choreography of a dance for two, 'Francho cuore gentile', in *I-Sc* l. v. 29, fos. 73^v–74; see C. Mazzi in *La bibliofilia*, 16 (1914–15), p. 204, and SmithF ii, p. 120
T opening, up a 5th, in Q, SEE: Mon seul plaisir/La douleur

Hé amy amy (2nd text) SEE: L'autrier en ung vert bocquaige

Hé compaignons resvelons nous R4:8 Dufay

M3224, p. 1 [orig. fo. 29] (no. 2), 3vv (without Cantus II, which was presumably on lost facing page), only one stanza

Ox II, fo. 34 (no. 57), 4vv, full text (2nd and 3rd stanzas added slightly later), tti, 'Guillermus dufay conposuit', ed. StainerD, p. 127; RiemannHZ ii (1906), no. 14; CMM1/vi, no. 49; DuffinD, p. 20; ThomasE144, no. 2

2 equal voices over Ct and 'concordans cum omnibus'

TEXT:

Jard, fo. 96 (no. 368), opening 'Hau compaignons', ed. SchwobP, p. 217

Convivial drinking song

On identification of people named and possible date, see A. E. Planchart, 'Guillaume Du Fay's Benefices', *EMH* 8 (1988), pp. 117–71 at pp. 124–6.

Hé Fortune pour quoy si fortunee V5/3:10/8/4 anon.

Col (Fr), fos. F9^v–10 [now PC, fos. 16^v–17] (no. 43), full text

Pav, fos. 48^v–50 (no. 29), full text, ed. SchavranP ii, p. 122

Pix, fos. 112^v–113 (no. 95), no tierce

TEXT:

Jard, fo. 94 (no. 345), headed 'Autre rondel'

Lans380, fo. 253^v, ed. P. Champion, in *Mélanges* . . . *Émile Picot* (Paris, 1913) i, p. 417

Roh, fos. 120^v–121 (no. 304), ed. LöpR, p. 210

Woman speaks and quotes text and music from lines 1 and 3 of 'Dueil angoisseux' at end of prima pars; see SchavranP, pp. 168–71.

Helas . . . R4:8 anon.

Rochester, fos. 3^v–4 (no. 2), palimpsest, full text though mostly illegible

In Phrygian mode

What can be read of the text is enough to show that it is not any of the poems opening 'Helas' in the expected poetry collections.

Helas ?V4/2:10 anon.

F229, fos. 37^v–38 (no. 38), incipit 'Hellas' only, ed. BrownF ii, p. 76

T and Ct in same range, probably from the 1460s

CITED:

T opening in Q, SEE: (It) O rosa bella (Bc2:1)

Helas amour que ce que endure R4:8 H de Lantins

Ox III, fo. 45^v (no. 88), full text, ttt, 'Hugo de lantins', ed. BorrenL, p. 42

Helas coment avés ?R5 Martini

BQ16, fos. 57^v–58 [op. 44] (no. 48), incipit 'Hellas coment anes' only, ed. EvansM, p. 30

F229, fos. 101^v–102 (no. 99), incipit 'Helas coment' only, 'Jannes Martini', ed. EvansM, p. 28; BrownF ii, p. 200

Low Ct

Helas é my ma dame et ma mestresse R4:10 A de Lantins

BQ15, fos. 27^v–28 [new fos. 29^v–30] (no. 28, MS no. 29), only one stanza, tti, 'Ar de Lantins', ed. WolfG, no. 32; BorrenL, p. 31

Helas es le confort ?R5:8 anon.

Per431, fo. 73^v [op. 83] (no. 50a), opening bars of D written and then crossed out, textless

Per431, fos. 73^v–74 [op. 83] (no. 50), incipit only

Helas et quant vous veray R8:7/3 Dufay

Rei 3, fos. 89^v–90 (no. 186), only one stanza, tti, 'G. du {fa}y', ed. CMM1/vi, no. 35; CMM37, p. 1 (with facs., p. xix)

Rhyme scheme: a7 a3 a3 b7 | b7 b3 b3 a7

Helas j'ayme mieulx mes jours briefment finir (EscB reading) SEE: Las j'ayme mieulx mes jours

Helas je me plains ?B anon.

Per431, fos. 71^v–73 [op. 81–2] (no. 49), incipit only (and for secunda pars 'Vous me laisses finir')

Low Ct

Helas je n'ay pas osé dire R4:8 anon.

Cord, fos. 49^v–50 (no. 35), only one stanza, ttt, ed. CMM42, no. 12; ThibaultM, p. 72

Low Ct

Helas je ne fille mye

Cited in Q, SEE: Vous qui parlés

Helas je n'ose découvrir R4:8 anon.

EscA 1, fos. [44^v–45] (no. 44), 2vv, full text, ed. CMM37, p. 31

Helas je suis (Dij index entry for secunda pars) SEE: Presque transi

Helas mes celes amours R4:8 anon.

EscB, fos. 41^v–42 (no. 34), full text, ed. CMM88, no. 9; HanenE, no. 34

Helas mestresse m'amie R4:~6 anon.

F176, fos. 28^v–29 (no. 20), incipit 'Las madame' only
Pav, fos. 33^v–34 (no. 15), full text, ed. SchavranP ii, p. 69

Helas (MS: Hellas) mon cuer (RCas incipit) SEE: Helas que pourra

Helas mon cuer helas mon oeil ?V4/2:8 anon.

Tr90, fo. 464 (no. 1142), incipit 'Hellas mon cuer ellas mon cuer, amours me fit' and (in D) 'Virtute' with text 'Virtute cuius presideat pacificus' below, ed. DTÖ15, p. 82; Latin text ed. GozziC, p. 62 (with suggestion that it is a continuation of 'Imperitante Octaviano' for the preceding song, SEE: Pour l'amour qui est en vous)

TEXT:

Jard, fo. 87^v (no. 278), opening 'Hellas mon cuer'
Roh, fo. 90 (no. 169), ed. LöpR, p. 138

Rhyme scheme: abba abbaR abbaR

Helas mon dueil a ce cop sui je mort V5/2:10 Dufay

Porto, fos. 74^v–76 (no. 17), no tierce, tti, 'Dufai', ed. CMM1/vi, no. 23

See also N. Gossen, 'Helas mon dueil', *Bj6HM* 14 (1990), 37–57.

Helas mon tetin je vous prie V4/2:8 anon.

EscB, fos. 128^v–130 (no. 110), no tierce, ed. CMM88, no. 36; HanenE, no. 114
Schedel App., fos. 112^v–113^v (no. 96), down a 4th from EscB, incipit 'O beatissima' only

Low Ct

Helas n'aray je jamais mieulx V4/3:8/4 anon.

Cord, fos. 57^v–59 (no. 40), full text, ttp, ed. ThibaultM, p. 81
Porto, fos. 67^v–69 (no. 12), no tierce, opens 'Helas n'aray je mais'

Helas pour quoy se mari on (3rd text) SEE: Robinet se veult marier

For two play references, see BrownM, p. 224 (no. 154).

Helas (MS: Hellas) quel doel

Opening of melody in Q, SEE: Mon seul plaisir/La dolour

Probably monophonic

Helas que poray je plus faire R5:8 Binchois

M902, fos. 8^v–9 (no. 3), full text (rentrements read 'Helas que pouray'), 'binchois', ed. RiemannS, p. 2 (with German text); MarixM, p. 48; RehmB, no. 16 (with only 2 stanzas)

Helas que pourra devenir R5:8 Caron

A: 3-voice version

Augsburg25 1, fo. 4 (no. 7), incipit 'Dess mayen lust' only, lacks opening of D
BQ16 App., fos. 128^v–129 [op. 114bis] (no. 110), incipit '[H]elas que pour devenir' only
Bratislava Inc. 33, no. 1, D and T only, a 4th lower than in the other sources, full German text hardly legible but apparently beginning 'Myt treuen [perhaps: froem] herzen hab ich an allen'

Col (It), fos. G3^v–4 [now Sev, fos. 39^v–40] (no. 49), incipit 'Hellas' only

Dij, fos. 78^v–79 [new fos. 81^v–82] (no. 69), full text, 'Caron'

F229, fos. 222^v–223 (no. 206), only one stanza, 'Caron', ed. BrownF ii, p. 478

Glog, fo. A3^v/A3^v/A3^v (no. 8), headed 'Der seyden schwantcz', texted 'Ave sydus clarissimum', ed. EDM4, p. 92; EDM85, p. 8

Lab 1, fos. 12^v–13 (no. 4), texted with R4:10 'Helas m'amour ma trespafete amye' (q.v.), full text, ascribed 'Caron' in a later hand, facs. of fo. 12^v in BrownF i, pl. 35

P676, fos. 12^v–13 [pp. 16–17] (no. 5), incipit 'Helas que pora advenire' only

Per431, fos. 59^v–60 [op. 69] (no. 37), incipit 'Helas' only

Pix, fos. 33^v–34 (no. 30), only one stanza (opening 'Hella que pourra')

RCas, fos. 45^v–46^v (no. 38), incipit 'Hellas mon cuer' only, 'Caron'

RCG, fos. 71^v–72 [op. 65] (no. 58), incipit 'Hellas' only, 'Caron'

Tr89, fos. 416^v–417 (no. 770), textless, ed. DTÖ15, p. 248 (with Ct Altus from Odh and F27)

Uppsala76a, fos. 13^v–14 (no. 16), only one stanza

Verona757, fos. 19^v–20 (no. 20), textless

Wolf, fos. 49^v–50 (no. 40), full text (last line different from Roh), ed. GutiérrezW, p. 72

Low Ct

TABLATURE:

Gonzalo de Baena, *Arte novamente inventada pera aprender a tanger* (Lisbon, 1540: only known copy in *E-Mp*), fos. 30–31 (no. 34), down a 4th, 'Caron', incipit 'Helas qui porra' (in index 'Caron. Helas qui pourra. Del otavo [tono]')

B: 4-voice version with new Ct

BQ18, fos. 35^v–36 (no. 35), 4vv, incipit 'Helasso' only, ed. SelfS, no. 12

F27, fos. 35^v–36 (no. 56), 4vv, incipit 'Helas' only, 'Caron'

Odh, fos. 15^v–16 (no. 13), 4vv, incipit 'Helas que pourra devenir' only (with CtA marked 'Si placet'), 'Caron', ed. TorrebrancaS, p. 554; HewittO, p. 246

Segovia, fos. 114^v–115 (no. 43), 4vv, incipit 'Elaes' only, 'Caron'

Conflated edition in ThomsonC ii, p. 175

TEXT:

Roh, fo. 130^v (no. 344), ed. LöpR, p. 232

CITED:

Tinctoris, *Liber de arte contrapuncti* (dated 11 Oct. 1477), Bk. 2, ch. 33, quotes a short section of T and Ct (bb. 42–6 of edition in BrownF) as 'apud Caron etiam in uno carmine quod dicitur Hellas', ed. CS iv, p. 146; MSD5, p. 130; CSM22/ii, p. 144; Karol Berger, *Musica ficta* (Cambridge, 1987), p. 96

Verona757, fos. 8^v–9 (no. 9), incipit 'J'ai biau haver amant' only, 'Agricola'
Zwickau78/3, no. 20, textless, 'Agricola'

Low Ct

TABLATURE:

Hans Newsidler, *Der ander theil* [BrownI, 1536/7], fos. E3–4 (no. 13), 'Alexander Agricola. Jay vien ahur'

J'ay bien cause de m'esoir ?R4:8 anon.

FR2356, fos. 78^v–79 (no. 63), incipit 'J'ai biem cause de mesoir' only

J'ay bien choisi a mon voloir 4:8 Busnoys or Hayne

F229, fos. 112^v–113 (no. 109), only one corrupt stanza, ed. BrownF ii, p. 221

Glog, fo. L2^v–3/L10^v–11/M3^v (no. 258b/256b), texted 'Virgo pudicie', tti, ed. EDM86, p. 235; BrownF i, p. 137

Pix, fos. 125^v–126 (no. 107), only one stanza, 'Busnoys'

RCas, fos. 42^v–43 (no. 35), incipit only, 'Haine', ed. MarixM, p. 111

Conflated edition, CMM74, no. 18 (as an opus dubium of Hayne)

Low Ct

Rhyme scheme: aabb, leading to suggestion in BrownF i, pp. 132–5, that this and 'Je suis venue' are the two sections of a Latin motet *O stella maris*, as presented in Glog.

J'ay bien et honore (BQ16 incipit) SEE: J'ay beau huer

J'ay en vous toute ma fiancée SEE: J'ay hay en vos tote

J'ay grant desir de vostre amour 4:8 Brollo

M3224, p. 4 (no. 6), without end of Tr as bottom of page is lost, one stanza, 'Bartholus de Bruolis'

Pz, fos. 15^v–16 (no. 21), one stanza, ttp, ed. CMM11/v, p. 78

2 equal voices over T

Rhyme: abab

J'ay grant dolour R?5 Dufay

Stras 2, fo. 78 (no. 130), incipit 'J'ay grant' only, 'G Dufay', ed. Br, pp. 82–3; CMM1/vi, no. 65

TABLATURE:

Bux, fo. 65^v–v (no. 121), 'Gragrandolor', ed. EDM38, p. 158

J'ay grate (Schedel incipit) SEE: Se j'ay vostre grace

J'ay mains de biens que s'il n'en estoit point V4/2:10 Busnoys

Cape, fos. 117^v–118 (no. 76), texted 'O mira circa nos'

Col (Fr), fos. M4^v–5 [now Sev, fos. 90^v–91] (no. 108), incipit only

Cord, fos. 26^v–28 (no. 20), refrain and first couplet only, opening 'J'ay moins', ed. ThibaultM, p. 40; MaasO x, p. lii

Dij, fos. 150^v–152 [new fos. 153^v–155] (no. 128), no tierce

F229, fos. 56^v–57 (no. 57), prima pars only, only refrain text, 'Busnoys', ed. BrownF ii, p. 113

Lab 2, fos. 85^v–87 (no. 70), no tierce (and rentrement after 2nd couplet)

Pix, fos. 178^v–179 (no. 153), prima pars only, only refrain text, 'Busnoys'

Low Ct

TEXT:

P1719, fo. 109 (no. 345), ed. Féry-HueA, p. 258

CITED:

Secunda pars of T is Ct of section 'In nomine' of Obrecht's mass *Plurimorum carminum*

I, with incipit 'S'en tel estat' in *I-Rvat* CS 35, ed. WolfO iv, p. 123; MaasO x, p. 41

Ascription questioned in MontagnaC, p. 128 (suggesting Caron), but reaffirmed in ThibaultM, p. xcix.

J'ay mains espoir d'avoir joye R5:7/3 anon.

EscA 1, fos. 47^v–48 (no. 48), full text, ed. CMM77, p. 34

J'ay ma joye ben perdue R4:7/8 H de Lantins

Ox III, fo. 35^v (no. 63), full text, ttt, 'Hugho de lantins', ed. BorrenL, p. 37; facs.

E. Closson and C. Van den Borren, *La Musique en Belgique* (Brussels, 1950), p. 50

Text metre: a7+ b8 b8 a7+

J'ayme bien celui qui s'en va R4:8 Fontaine

A: main 3-voice version

BQ15, fo. 252 [new fo. 281] (no. 250, MS no. 277), full text, 'Fontaine', ed. H. Besseler in *AcM* 22 (1950), p. 35; Ct ed. CMM1/vi, no. 86

Tr87, fo. 140 (no. 124), with Ct very loosely following that in BQ15, textless but for incipit 'Je me', ed. DTÖ22, p. 100

B: 2 voices only

MuEm, fo. 31 (no. 53), 2vv, texted 'Virgo maris stella'

Ox II, fos. 17^v–18 (no. 20), 2vv, full text, 'Petrus Fontaine'

C: version with new Ct 'trompette'

EscA 1, fos. 49^v–50 (no. 50), with Ct labelled 'Contratenor Trompette', full text, ed.

P. Aubry in *SIMG* 8 (1906–7), p. 527; RiemannMGB, no. 6 (up a 7th); CMM1/vi, no. 86; IMM i, p. 28; facs. MGG iv, col. 493

This Ct line is attrib. to Dufay by Besseler in 'Die Entstehung der Posaune', *AcM* 22 (1950), 8–35; for a summary of later views, see Hans-Otto Korth, *Studien zur Kantilenensatz im 15. Jahrhundert* (Munich, 1986), 31–4, and MSD47.

Woman speaks

There is no musical resemblance in the opening of the Quodlibet *J'eyme bien qui s'en va/De tous biens plaine* in Cop1848, p. 188 (no. 123), ed. ChristoffersenF iii, no. 17.

J'ayme la beaulté de vos yeulx **R5:8 anon.**

Montserrat823 F (void), fos. 13–12^v (no. 20*; GómezM, no. 21), T complete, Tr acephalous but otherwise complete, a few notes of Ct (that is, originally almost certainly 4vv), full text, ed. GómezM, p. 88

Bordeaux, Archives départementales de la Gironde, G.241, verso (inverted) of unnumbered leaf after fo. 187 (expenses of the household of Pey Berland, Archbishop of Bordeaux, for 1432/3), T only, in stroke notation, texted 'Jo ayme la beaut de yeulx'. (Information on this source kindly provided by Andrew Wathey.)

TABLATURE:

Faenza I, fo. 50 (no. 29), T and embellished D, 'J'ayme la biaute' (in margin), ed. CMM57, no. 18

J'ayme quanque par Y commence **V4/2:8/4 anon.**

EscB, fos. 96^v–97 (no. 83), one full stanza (opening 'J'ayme'; in index as 'J'ayme quant tousjours J commence'), ed. CMM88, no. 37; HanenE, no. 86

TEXT:

Roh, fos. 175^v–176 (no. 539), opening 'J'ame', ed. LöpR, p. 338

J'ayme quant tousjours J commence SEE: J'ayme quanque par Y commence

J'ayme qui m'ayme **? anon.**

CITED:

Opening (2vv), in Tinctoris, *Liber de arte contrapuncti* (dated 11 Oct. 1477), Bk. 3, ch. 1, ed. CS iv, p. 147; MSD5, p. 132; CSM22/ii, p. 146

TEXT: just possibly the R4:8 'J'ayme qui m'ayme autrement non' by Charles d'Orléans, ed. ChampionC ii, p. 326 ('Rondeau' no. 65)

J'ayme une dame (3rd text) SEE: L'ai je bien frique

J'ay mis mon cuer et ma pensee **B8:8 Dufay**

Ox VIII, fo. 126 (no. 300), one stanza (with T and Ct as well as index reading 'en ma pensee'), ttt, 'Guillermus du{fajy}', ed. StainerD, p. 155; CMM1/vi, no. 13; DuffinD, p. 56

Ven145, fos. 35^v–36 (no. 27), D and T only, no text

ACROSTIC: ISABETE

CITED: perhaps in the following:

La Chesnaye, *La Condamnacion de banquet*, no. 1, ed. BrownM, p. 93

Quodlibet-ballade 'Mon seul plaisir', ll. 11–12, as 'J'ay mis mon cuer et mon entente |

A vous servir de cuer joyeux'

Both these quotes could refer to the monophonic song *J'ay mis mon cuer en ung lieu seulement*, V4/2:10 in P9346, fos. 22^v–23 (no. 22), ed. GéroldB, p. 24; PickerC, p. 502, and found in several late polyphonic settings (particularly one in Br228, fo. 66^v, ed. PickerC, p. 410); see BrownM, p. 233 (no. 194).

J'ay moins de bien (Cord reading) SEE: J'ay mains de bien

J'aym qui vous moy SEE: J'aim qui vous moy

J'ay perdu tout mon argent (Q text) SEE: Vous qui parlés

J'ay prins SEE: J'ay pris

J'ay pris amours a ma devise **R4:8 anon.**

A: possible earliest version with T and Ct in same range

Col (Fr), fos. H8^v–9 [now PC, fos. 27^v–28] (no. 66), full text, ed. WolfO vii, p. 92; DTÖ28, p. 185 (repr. H. Riemann in *SIMG* 10 (1908–9), p. 139); ReesEI, p. 79

Lab 1, fos. 31^v–32 (no. 22), full text, tpi, ed. OgniR5 (1982), no. 2

Urbino, Palazzo Ducale, *studiolo* of Federico III da Montefeltro, intarsia perhaps by Baccio Pontelli (finished 1476), only one stanza, ed. OsthoffT ii, p. 34; Volker Scherliess, *Musikalische Noten auf Kunstwerken der italienischen Renaissance* (Hamburg, 1972), p. 116, with excellent facs., pl. 67; facs. *Note d'archivio*, 2 (1925), pl. 7 after p. 80; ReesEI, pl. 1; N. Guidobaldi, *La musica di Federico: immagini e suoni alla corte di Urbino* (Florence, 1995), pl. 28, with commentary, pp. 49–59, referring to the festivities of autumn 1474 at Urbino honouring Federico d'Aragona, at which the song was performed twice, the second time with the lauda text 'Laude e grazie' (see below). For the other musical intarsia in the *studiolo*, SEE: (Lat) Bella gerit.

B: version with low Ct

BQ16 App., fos. 138^v–139 [op. 123] (no. 119), incipit 'Ja pris amor' only

Cord, fos. 23^v–24 (no. 17), full text, ed. ThibaultM, p. 34

Dij, fo. 2 [new fo. 7] (no. 1), T and Ct only as facing page is lost, ed. DrozT, no. 2; IvanoffH, p. 215; ThomasK4a, no. 7

EscB, fo. 136^v (no. 117), T only, first roughly and crossed out, then properly, all in an otherwise unknown later hand, ed. HanenE, no. 121

F27, fo. 41^v (no. 64), texted 'Canti zoiosi e dolce melodia' (2:11) to Ct only, headed 'Johay pris amor', ed. LuisiLG ii, p. 175

M5023, fos. 54^v–55^v (no. 41), 2vv, texted 'O preciosum convivium', marked 'Discantus de sacramento'

Niv, fos. 71^v–72 (no. 58), full text, ed. OgniR5 (1982), no. 1

Per431, fos. 75^v–76 [op. 85] (no. 52), incipit 'Jam pris amore' only, ed. WolfO vii, p. 94

Pix, fos. 21^v–22 (no. 19), only one stanza (opening 'Ja pris amoris')

Wolf, fos. 37^v–38 (no. 29), full text (opening 'J'ay prins amours'), ed. GutiérrezW, p. 52; MaasO xvii, p. lxiii (without text)

Low Ct

TABLATURE:

Bux App., fo. 159 (no. 239), in halved note-values, down a tone and with new Ct for only prima pars, untitled, ed. EDM39, p. 400; ThomasK4, no. 7

Pesaro1144, pp. 61–5, 'Ja prexamore', ed. IvanoffH, p. 93

SpinacinoI, fos. 23^v–25^v (no. 12), for 2 lutes, 'J'ay pris amours', ed. DisertoriF, p. 215

SpinacinoII, fos. 13–14 (no. 8), 'J'ay pris amours', ed. SchmidtF ii, p. 194

C: with a new (low) Ct and down a tone anon.

Lo31922, fos. 41^v–42 (no. 37), incipit 'J'ay pryse amours' only, ed. MB18, p. 31; OgniR5 (1982), no. 3

D: with another new (low) Ct anon.

Linz529, fo. 5 [p. 9], opening line of Ct only, with indication of D

Tr1947, fos. 5^v–6 (no. 5), textless, ed. DisertoriJ, p. 20 (with facs. of Ct, p. 19); OgniR5 (1982), no. 4

E: down a tone anon.

Segovia, fo. 118^v (no. 47), D and T only (perhaps because facing page is lost: at end of gathering), incipit only, headed 'vacat', from context probably a florid arrangement, perhaps even version C

TEXT:

Jard, fo. 71^v (no. 102)

Lans380, fo. 242^v

Roh, fo. 160 (no. 470), opening 'J'ay prins amours', ed. LöpR, p. 301

The first stanza was later set by Claudin de Sermisy, ed. CMM52/iii, no. 67.

LAUDE:

Canti gioiosi e dolce melodia (anon. and without cantasi come indication, which is deduced here from the first line of text underlaid to the music in F27), ed. GallettiL, p. 142 (no. 297). For musical settings of this text, see G. Cattin in *Certaldo*, 2 (1968), p. 4

Con gran fervor Gesù ti vo cercando (Francesco d'Albizo), cantasi come: Jam pris amore, ed. GallettiL, p. 56 (no. 118); also in *I-Fr* ed. r. 196, no. 109 (see CattinR)

Laude e grazie in gentil core (perhaps by Giovanni Santi), sung at Urbino in 1474 (*I-Fn* Pal. 286), ed. OsthoffT i, p. 35, with discussion of context and authorship

Madre che festi colui che ti fece (Leonardo Giustinian) 'ha modo proprio, e puossi cantare come l'a pris amour et come Mon seul plaisir', ed. GallettiL, p. 103 (no. 234); LuisiLG i, p. 260

Vergine bella non mi abbandonare (Feo Belcari), normally given as for *Gentil madonna*, but in edition of 1485 also listed for 'Jan pris amore', ed. GallettiL, p. 34 (no. 64)

CITED:

In the festival drama 'Amore al tribunale della Pudicizia', perhaps by Giovanni Santi, performed at Urbino in Autumn 1474, Pudicizia twice sings a lauda on 'J'ay pris amours': first with behind her 'dui cantori, quali facevano contro e tenore', while she is joined (presumably on the discantus) by 'dui spiritelli' at her left and right; second, with the god of love and 'cun dui altri sovrani e cun uno contro e uno tenore', during which 'sei regine' circled around them dancing a 'bassadanza' twice through; see Alfredo Saviotti, 'Una rappresentazione allegorica in Urbino nel 1474', *Atti e*

memorie della R. Accademia Petrarca di Scienze, Lettere ed Arti in Arezzo, NS 1 (1920), pp. 180–236 at pp. 217–36; see p. 222 and p. 232; the relevant sections are reproduced in OsthoffT i, pp. 34–5, and N. Guidobaldi, *La musica di Federico: immagini e suoni alla corte di Urbino* (Florence, 1995), pp. 56–7.

La Chesnaye, *La Condamnacion de banquet*, no. 15, ed. BrownM, p. 93

Molinet, *Oroison*, l. 56, ed. DupireM, p. 470

Molinet, *Hault siege*, l. 80, ed. DupireM, p. 572

Molinet, *Debat*, l. 22, ed. DupireM, p. 617

Quodlibet-ballade, 'Mon seul plaisir', l. 6

In the farce *Le Procès d'un jeune moyne et d'ung viel gendarme*, Cupid compels the monk and a girl to sing: 'Ilz chantent tous deux ensemble: J'ay prins amours a ma devise'; see BrownM, pp. 101–5; ed. E. Droz and H. Lewicka, *Le Recueil Trepperel*, ii (Geneva, 1961), p. 49

For two more references in French plays, see BrownM, p. 234 (no. 195)

D opening in Q *De tous biens/Et qui la* by Isaac (**Segovia**), no. 13

D opening, down a 9th to become T, SEE: J'ay pris ung poul

Full D in Q, *I-Fn* Magl. XIX.164–7, no. 40, ed. BecheriniT, p. 85

D is D of section 'Eya ergo' in *Salve regina* by 'Ar. fer.' in M3154, no. 60, ed. EDM81, p. 46

D opening quoted, SEE: (It) Chiara fontana

D and T with 2 canonic voices, by Martini, ed. EvansM, p. 35; OgniR5 (1982), no. 5; BrownF, no. 129

D and T, separately and at various pitches, used in Obrecht's setting, 4vv, ed. HewittC, no. 3, and Isaac's setting, 4vv, ed. DTÖ28, p. 78

D used in settings by Japart, 4vv, ed. HewittO, no. 21; by Ghiselin, 4vv (**CantiC**, fos. 54^v–55, ascription in Newsidler, *Der ander Theil*), ed. GombosiO, no. 23; by Isaac, 3vv, ed. DTÖ28, p. 29; and two anon. versions, 2vv, in **Per1013**

D down a step is combined with T of 'De tous biens plaine' in anon. 4vv setting in **OdH**, no. 6, **Augsburg25**, no. 4, and **Spec**, pp. 414–15

D backwards and down a 12th is B of setting by Japart, 4vv, ed. HewittC, no. 30; OgniR5 (1982), no. 16; BrownF, no. 152

D down a 5th is Ct of Josquin's *Christe Fili Dei* (the last motet of the *Vultum tuum* cycle), ed. SmijersJ, afl. 7, p. 130

D down an 8ve is T of anon. setting, 5vv, in *I-MO* MS IV, fos. 97^v–98 (no. 42)

T up a 4th, SEE: J'ay pris amours a ma devise [II]

T up a 4th is T in Sanctus of Festa's mass *Carminum*, ed. CMM25/i, p. 28

T inverted, SEE: J'ay pris amours tout au rebours

T used in setting by Isaac, 4vv, ed. DTÖ28, p. 77

Masses by Isaac (lost, see StaehelinM i, p. 45, but conceivably including all the Isaac settings mentioned above, and perhaps even the setting in *I-MO*), De Orto, and possibly Isaac (see StaehelinM i, p. 48)

For T and D down a 5th (4 settings) SEE: (Ger) Grosz senen

DisertoriF, p. 78, and (independently) MontagnaC, p. 125, propose Caron as possible composer.

F229, fos. 253^v–254 (no. 234), incipit only, ed. BrownF ii, p. 552

Wolf, fos. 54^v–55 (no. 45), full text, ed. GutiérrezW, p. 81

Low Ct

TEXT:

Jard, fo. 92^v (no. 333), opening 'Plus je seray de vert vestu'

Roh, fo. 142 (no. 394), with first line and all lines rhyming with it ending in 's', ed.

LöpR, p. 260, F. Féry-Hue in *Le Moyen français*, 29 (1991), p. 66

Vergier, fo. B6^v, differing in l. 4 and 3rd stanza

CITED:

Molinet, *Debat*, l. 281 (last line), ed. DupireM, p. 627

D is used in mass, 3vv, perhaps by Obrecht, in *Ber40021*, no. 117, ed. EDM78, p. 160;

MaasO xiv, p. 1

Je ne suis gotte amoureux SEE: Je ne suy gotte

Je ne suis pas telx SEE: Je ne suy pas tel

Je ne suis pas de ces gens la SEE: Je ne suis point

Je ne suis pas en ma plesaunce ?R4 anon.

SG462, p. 96 (no. 51), incipit only, ed. GeeringH, p. 86

Low Ct

This is not musically related to *Je ne suis pas a ma playsache*, 4vv, in *CantiC*, fo. 129 (no. 105).

Je ne suis plus de ces gens la SEE: Je ne suis point

Je ne suis plus si esbatant R4:8 anon.

Dij, fos. 157^v–158 [new fos. 160^v–161] (no. 134), full text, ed. BarretD ii, p. 992

Opening seems to follow that of *Ma bouche rit*, though in major mode.

Je ne suis plus telx que soloye (Rei reading) SEE: Je ne suy plus

Je ne suis point de ces gens la ?R5:8 Agricola

F178, fos. 64^v–65 (no. 60), incipit 'Je ne suis poynt' only, 'Alexander'

F229, fos. 274^v–275 (no. 254), incipit 'Je ne suis point' only, ed. CMM22/v, no. 17;

BrownF ii, p. 598

RCG, fos. 60^v–61 [op. 54] (no. 48), incipit 'Je ne suis poynt' only

Low Ct

TEXT:

Chasse, fo. O6^v, 'Rondel d'ung amant lasche', opening 'Je ne suis pas', ed. ChampionP, p. 173; BrownF i, p. 303

Coquillart1599, fo. 252^v, opening 'Je ne suis plus'

Roh, fo. 194^v (no. 618), ed. LöpR, p. 382, BrownF i, p. 303

These poems differ in many details but are substantially similar. They presumably take their opening from the R4:8 by Charles d'Orléans with the same first line, ed. ChampionC, p. 316 (which could even be the correct poem for the music). Much later settings of the first stanza, by Derick Gerarde, appear in *GB-Lbl* Roy. App. 23–25 (3vv), and Roy. App. 31–35 (5vv).

Je ne suy gotte amoureux ?R4 anon.

Namur, Archives du Royaume, Haute cour, Reg. 8 (1421–3), fo. 200^v (no. 8), T only in stroke notation, marked 'Tenor', incipit only, ed. MontellierQ, p. 187 (with facs. p. 171); facs. SchreursA, p. 124

Je ne suy pas en ma plesaunce SEE: Je ne suis pas en ma plesaunce

Je ne suy plus tel que souloye R5:8 Dufay

Ox III, fo. 52 (no. 107), full text, 'G. dufay', ed. DuffinD, p. 35; facs. SchoopE, pl. 3; DuffinD, p. 34

PC III, fo. 61^v (no. 5), T only, facs. SchoopE, pl. 1

Rei 3, fo. 97 (no. 195), full text (opening 'Je ne suis plus telx'), ttt for fourth line, ed.

CMM1/vi, no. 36; CMM37, p. 10; WilkinsO, no. 62

Tr87, fo. 136 (no. 118), only one stanza, ttt for 4th line, 'dufay', ed. DTÖ15, p. 251

As noted in BorrenD, p. 250, the text shares ideas and vocabulary with the B8:10 'Je ne puis plus ainsi que je soloye' in Jard, fo. 201^v (no. 647), and other sources. More to the point, the opening seems to take its text from the last line of Rezon's *Il est temps* (on fo. 53^v of Ox), with the D line inverted. G. A. Milette, 'New Data on the Reina Codex and its Contents' (MA diss., University of Calgary, 1995), notes that ll. 3–8 seem to contain the acrostic DECIDÉ; concerning which, also SEE: Navré je suis.

Je ne vis oncques la pareille R4:8 Binchois or Dufay

Cord, fos. 60^v–62 (no. 42), full text, ttt, ed. ThibaultM, p. 85

F176, fos. 50^v–51 (no. 34), incipit only, MaasO x, p. xvi

FR2356, fos. 72^v–73 (no. 57), incipit only

Lab 1, fos. 43^v–44 (no. 32), full text, ed. IMM iii, p. 19

MC, p. 304 (no. 46), incipit only, 'Dufay', ed. PopeM, p. 239

MC, p. 377 (no. 101), incipit only, ed. Cw19, p. 24 (up a tone); PopeM, p. 399

Niv, fos. 51^v–52 (no. 40), full text, 'Binchois', ed. CMM1/vi, no. 91

P1597, fos. 40^v–41 (no. 37), full text, tti, ed. WolfO iv, p. 124

Schedel, fos. 94^v–95 (no. 83), incipit 'Jene vis' only

Tr90, fo. 352^v (no. 1063), only one stanza, ed. DTÖ22, p. 102; N. Greenberg and

P. Maynard, *An Anthology of Early Renaissance Music* (New York, 1975), p. 160

Wolf, fos. 38^v–39 (no. 30), full text, ed. RehmB, p. 54; GutiérrezW, p. 54

Low Ct

TEXT:

Fleur, fo. E5, ed. MartinJ, p. 113

Lans380, fo. 246, ed. WallisA, p. 129

P1719, fo. 33^v (no. 95)

P1722, fo. 72^v (no. 286)

Roh, fo. 93 (no. 183), ed. LöpR, p. 146

Soissons203, fo. 51^v, headed 'Rondeau'

CITED:

On 17 Feb. 1454 [NS] sung at Philip the Good's *Banquet du vœu* at Lille by 'ung jeune filz de l'age de douze ans' on a stag, 'et le dit cerf chanta le teneur'; see H. Beaune and J. D'Arbeaumont, *Mémoires d'Olivier de La Marche* (Paris, 1883–8) ii, pp. 358–9

SEE: Nul ne l'a telle, line 6

For bb. 1–4, SEE: Le bien fet

[?Molinet], *Le Mistere de Saint Quentin*, l. 8231, ed. ChatelainM, p. 133

Molinet, *Collaudation a ma dame Marguerite* (after 1493), l. 92, ed. DupireM, p. 268

Molinet, *Oraison*, l. 12, ed. DupireM, p. 468

Molinet, *Hault siege*, l. 64, ed. DupireM, p. 571

Molinet, *Debat*, l. 134, ed. DupireM, p. 621

T used for Josquin's *L'amyte a tous*, 5vv, ed. SmijersJ, afl. 8, p. 65

T, bb. 1–9, used forwards and then backwards as T of Brumel's *James que la*, ed. CMM5/vi, p. 80

T, bb. 1–9, as T in Kyrie of Obrecht's mass *Plurimorum carminum* I, ed. WolfO iv, p. 85; MaasO x, p. 1

D up a 5th is D in second section of La Rue's *Salve regina*, 4vv, in *D-Mbs* Mus. Ms. 34, fos. 82^v–86, ed. CMM97/ix, p. 152

T, bb. 1–9, up a 5th, is Ct at section 'O pia' in the same piece, ed. CMM97/ix, p. 154

D, bb. 1–9, up a 5th, is D of opening of Ghiselin's *Salve regina* in the same MS, ed. CMM23/i, no. 7

D and T used in mass by 'Phi. Hol.' in M3154, fos. 131^v–137 (no. 72), ed. EDM81, p. 128

T used in two Credos by Agricola, ed. CMM22/ii, p. 94 and p. 103

A further setting of the first stanza by Nicolas Benoist appears in RISM 1538/17 and 1543/13

Je ne vis pas je ne fais que languir

R4:10 Gallo

Ox VI, fo. 97 (no. 227), 2 stanzas, tti, 'R. gallo', and above the Triplum 'Francus de insula', ed. CMM11/ii, p. 25

2 equal voices over T

Je ne vous ameray plus (2nd text) SEE: Puis que vous me

Je ne vous ose regarder

R4:8 anon.

2nd text: Laysiés Dangier Paour aler

R4:8

Ox VI, fo. 92 (no. 208), 2vv, one stanza of each poem, tt, ed. CMM11/iv, p. 39

2 equal voices

Both poems have the same rhyme scheme and could therefore be parts of a single rondeau, but: Woman speaks in 1st poem; 2nd poem is the man's reply.

See also CMM11/iv (tentative attrib. to Cesaris).

Je ne vueil plus estre (Dij index entry for secunda pars), SEE: Ostez la moi

Jennette des coqueles (3rd text) SEE: Tout au long de la grant

Je n'ose plus

?R4 Josquin

F178, fos. 35^v–36 (no. 31), incipit only, 'Josquin Depres', ed. OsthoffJ ii, p. 189; NJE27, no. 19 (in NJE27c, pp. 122–3, accepting the ascription partly on the basis of similar passages in his mass *L'ami Baudichon*)

Low Ct

Je n'y fais tousjours que penser (Molinet incipit) SEE: Je ne fay

Jeo hay en vos tote may fiance

?R4:8 anon.

C5943, fo. 164 (no. 8), 3vv, but Ct and D seem incompatible, only one stanza, ed. MyersM, no. 6; IMM i, p. 8 (with facs. on p. 58); RastallF, p. 2

CITED:

The poem 'I have non English convenient and digne' [IMEV, no. 1309], first found in *The Works of Geffray Chaucer* (London, 1532), ed. Walter W. Skeat, *Chaucerian and Other Pieces* (Oxford 1897), p. 281, and hypothetically dated (ibid., p. xlviii) 1421, contains, as l. 14, 'J'ay en vous tout ma fiance'.

Ref.: StevensM, no. 161

Je pren congé de vous Merancolie (2nd text) SEE: Alé vous en

Je prens congié de vous amours

5:8 Dufay

Rei 3, fos. 109^v–110 (no. 210), almost full text, 'G. du{fa}y', ed. KiesewetterS, no. 15; KiesewetterG (2nd edition), no. 5; ArnoldL, p. 56; CMM1/vi, no. 57; CMM37, p. 26

Je prins mesverlleus desplaisir

R5:8/4 anon.

EscB, fos. 111^v–112 (no. 94), one stanza (lacking last word), ed. CMM88, no. 18; HanenE, no. 97

F176, fos. 96^v–97 (no. 65), incipit 'Je pris maravelois' only

Je prise altoes SEE: (Ger) Ich prise altoes

Je prise point telz baisiers (Pix reading) SEE: Je ne prise point

Je quido (RCas incipit) SEE: Je cuide se ce temps

La tres plus heureuse de France R5:10 anon.

Cop1848, p. 227 (no. 154), full text, ed. ChristoffersenF iii, no. 6

Low Ct

Woman speaks

Included here because of MS context and echoes of *Le serviteur*.

La tricotee s'est par matin levee

(as 2nd text) SEE: Belle teneis moy

(as 3rd text) SEE: Rolet ara

Also SEE: La belle fille; and SEE: (It) Do mal villano

A later setting of the same material, but with text roughly adapted to Spanish as 'La tricotea sa Martin la vea', is in CMP, no. 247.

CITED:

Text and melody included at the end of Josquin's *Je me complains*, 5vv, ed. Smijers], afl. 3, no. 11; see discussion in A. Curtis, 'Josquin and "La belle tricotee"', PlamenacF, pp. 1-8

For further references and citations, see BrownM, p. 251 (no. 253).

La tridaine a deux ? Caron

CITED:

Tinctoris, *Liber de arte contrapuncti* (dated 11 Oct. 1477), Bk. 3, ch. 3, as 'La tridaine a deux Firmini Caron' and praising its 'varietas', ed. CS iv, p. 152; CSM22/ii, p. 156

L'autre d'antan l'autrier passa R5:8 Ockeghem

A: with extended Ct

Dij, fos. 17^v-18 [new fos. 20^v-21] (no. 16), full text but for one line, ed. DrozT, no. 17; PlamenacO iii, p. 71 (with facs., pl. VIII)

Cord, fos. 24^v-25 (no. 18), full text but for one line (opening 'L'autre'), tpi, ed. ThibaultM, p. 36

Mel 1, fos. 25^v-26 (no. 20), 2 stanzas with l. 1 repeated at end of the music, tti, 'Jo. okeghem', ed. PerkinsM ii, no. 20 (with facs.); C. Goldberg in *Mf*42 (1989), p. 347

Pix, fos. 32^v-33 (no. 29), 2 stanzas plus 2 lines of the 3rd stanza

Tinctoris, *Proportionale musices* (c.1473-4), Bk. 1, ch. 3, bb. 1-6, discussing the err. mensuration of 'Okeghem' in his 'carmen bucolicum L'autre d'antan', ed. CS iv, p. 156; *JMT* 1 (1957), p. 49; CSM22/iiia, p. 14

Gafari, *Practica musicae* (Milan, 1496), Bk. 4, ch. 3 (f. FF1), bb. 1-6, 'Olreghem in cantilena Lautredantan' (also in the earlier version, *I-Bc* A69, fo. 6, c.1482, as 'Okegem')

A. Wilphlingseder, *Erotemata musices* (Nuremberg, 1563), p. 273, bb. 1-6, 'Aliud [exemplum proportionis triplae] Okhenhemij'

B: version with revised low Ct

BQ16, fos. 94^v-95 [op. 81] (no. 86), incipit 'La trentanta' only, Ct ed. PlamenacO iii, p. lxxv

RCas, fos. 52^v-53 (no. 45), incipit 'Lauter dantan' only, 'Okeghem', ed. AmbrosG v, no. 3; Ct ed. PlamenacO iii, p. lxxv

Low Ct

CITED:

Molinet, *Debat*, l. 113 as 'L'autre d'antan par la passa', ed. DupireM, p. 621

See also C. Goldberg, 'Militat omnis amans', *Mf*42 (1989), 341-9; R. C. Wegman, 'What is "acceleratio mensurae"?', *ML* 72 (1992), 515-24 (discussing the theorist references).

L'autre jour juer m'aloie B8:7/4 Francus

BQ15, fos. 91^v-92 [new fos. 92^v-93] (no. 72, MS no. 93), 3 stanzas, ttt

Ox VI, fo. 97^v (no. 228), one stanza, ttt, 'F. De Insula', ed. CMM11/ii, p. 24

TEXT:

Lines 1-4 cited in farce *Le Savetier le moyne*, ed. G. Cohen, *Recueil de farces* (Cambridge, Mass., 1949), p. 259

Lines 1-2 cited in monologue *Le Fol changant divers propos*, ed. E. Droz and H. Lewicka, *Le Recueil Trepperel*, ii (Geneva, 1961), p. 6

Text and melody quite different from those used by Japart in his *Helas qu'elle est*, ed. BrownF ii, p. 310.

L'autre jour ouy disputer B8:8 anon.

EscB, fos. 105^v-107 (no. 90), one stanza, ed. CMM88, no. 45; HanenE, no. 93

Describes a dispute between Dr Nullus and Nemo. Concerning Nemo, a character found in literature at least back to the 13th c., see MontaiglonR xi, pp. 313-42.

L'autre jour par ung matin B9 anon.

BQ16, fos. 53^v-54 [op. 40] (no. 44), incipit 'L'autre jour' only, ed. E. Pease in *MD* 20 (1966), p. 91; BentonF, no. 26

Cord, fos. 21^v-23 (no. 16), 3 stanzas, tpi, ed. ThibaultM, p. 32

Pix, fo. 82^v (no. 70), D and half of T only as facing page is lost, one stanza

P16664, fos. 86^v-87 (no. 1), one stanza, prima pars ttt, thereafter D and T sporadically texted, ed. CS iv, p. 454

Form: a7 b6+ a7 b6+ | b7+ c7 D8 E5+

L'autrier SEE: L'autrier

L'aumosne au povre desireulx R4:8 anon.

Dij, fos. 95^v-96 [new fos. 98^v-99] (no. 81), full text, ed. BarretD ii, p. 595

L'autre SEE: L'autre

RCas, fos. 34^v–36 (no. 30), incipit 'Le renoy de mon cuer' only, 'Compere', ed. MaasO x, p. lxxxiii

Verona757, fos. 12^v–13 (no. 13), textless

Zwickau78/3, no. 15, textless

Low Ct

TEXT:

P1719, fo. 33^v (no. 94), ed. Féry-HueA, p. 186

ACROSTIC: L'EDIPIE (?) OF (IN FR2794) LE DIDIE

CITED:

As a basse danse, *S'ensuyvent*, fo. C1, 'Le regnom d'ung esgaré'; also among lists of dances, mostly borrowed from *S'ensuyvent*, in *Le Disciple de Pantagruel*, ch. 16, and in Rabelais, *Le Cinquiesme Livre*, ch. 33bis

D down an octave becomes bassus of Agnus of Obrecht's mass *Plurimorum carminum* II, ed. WolfO iv, p. 170; MaasO x, p. 83

D down an octave appears in a duo for 2 equal low voices ascribed to Pierre de la Rue in RISM 1549/16, ed. RMR16–17, no. 49

Mass by Ghiselin in *D-LEu* Thomaskirche 51, T and B voices only (see CMM23/iv, p. ix) For possible origin of D and T opening, SEE: Terriblement suis

Le resjouy d'une seule esperance R5:10 anon.

Dij, fos. 30^v–31 [new fos. 33^v–34] (no. 28), full text, ed. DrozT, no. 29

Les amours que ?R5 anon.

BQ16, fos. 72^v–73 [op. 60, recte 59] (no. 62), opening of Ct cut off, incipit only

Les biens (F27 and F229 incipit) SEE: Des biens d'amours

Les desleaulx ont la saison R4:8 Ockeghem

Dij, fos. 9^v–10 [new fos. 12^v–13] (no. 8), full text, 'Ockeghem', ed. DrozT, no. 9 (repr. in HaarC, p. 141, with discussion by H. M. Brown; D. Randel, 'Music and Poetry, History and Criticism: Reading the Fifteenth-Century Chanson', in *Essays in Musicology: A Tribute to Alvin Johnson* (AMS [Philadelphia], 1990), pp. 52–74 at p. 67); GoldbergO, p. 431; PlamenacO iii, p. 72

Lab 3, fos. 105^v–106 (no. 86), full text (with variants from Dij and Roh)

Extended Ct

TEXT:

Jard, fo. 114^v (no. 489), opening 'Les desloyaulx'

P1719, fo. 61^v (no. 184), opening 'Les desloyaulx' (with variants in 3rd stanza)

P1719, fo. 132^v (no. 416), opening 'Les desloyaulx', crossed out

Roh, fo. 79 (no. 121), opening 'Les desloyaulx', ed. LöpR, p. 112

Les desleaux sont en leur saison mis V6/4:10/4 anon.

Lab 2, fos. 91^v–93 (no. 74), full text, ed. GoldbergL, p. 486

Extended Ct

Les desloyalles ont le temps R4:8 anon.

Lab 2, fos. 80^v–81 (no. 66), full text, ed. GoldbergL, p. 479

Les douleurs dont me sens tel somme R4:8 Dufay

Dij, fos. 130^v–131 [new fos. 133^v–134] (no. 110), 4vv ex 3, full text, ed. MorelotN, no. VII

Niv, fos. 60^v–61 (no. 47), 4vv ex 3, full text, 'Dufay', ed. CMM1/vi, no. 84 (without recognition of the canon, with facs.; canon fully presented in 1995 rev. edn.); C. Hamm in MQ 52 (1966), p. 252; ThomasE227, no. 6 (up a 4th)

Uppsala76a, fo. 4 (no. 5), 2 lower voices only as facing page is lost

D and T are in unison mensural canon, first noted by G. Thibault in J. Chailley (ed.), *Précis de musicologie* (Paris, 1958), p. 158, but overlooked in CMM1/vi and first published in that form by C. Hamm.

TEXT: by Antoine de Guise

Jard, fo. 82^v (no. 224)

Lans380, fo. 239^v

P1719, fo. 5 (no. 19)

P1719, fo. 25 (no. 67)

P1719, fos. 120^v–121 (no. 382), crossed out

P9223 1, fo. 8^v (no. 7), 'Anthoine de Guise', ed. RaynaudR, p. 6

P15771, fo. 31 (no. 59), 'Anthoinne de Guise', ed. InglisM, p. 131

Roh, fo. 128^v (no. 337), ed. LöpR, p. 228

Le second jour d'avril courtoys SEE: (Ger) In mijnem sin

Le serviteur ? Bedyngham

Tr90, fos. 461^v–462 (no. 1139), texted 'Superno nunc emittitur' with incipit 'Le serviteur' to D and T, 'Bedyngham', ed. DTÖ15, p. 239; opening ed. FallowsOR, p. 298; facs. GozziM i, p. 244; text (identical with that for Dufay's song, below, in Tr90) ed. GozziC, p. 62

This is not in any way related to Dufay's song, below.

Le serviteur [?hault guerdonné] ?R5 anon.

F229, fos. 121^v–122 (no. 118), incipit only, ed. BrownF ii, p. 240 (with text from Dufay's work, which fits perfectly though it shares nothing in its music)

Low Ct

Le serviteur hault guerdonné R5:8 Dufay

BerK, fos. 4^v–5 (no. 2), only one stanza, ed. ThomasE113, no. 2

Col (Fr), fos. H6^v–7 [now PC, fos. 25^v–26] (no. 64), full text

Cord, fos. 33^v–34 (no. 26), full text, ttp, ed. KottickF, p. 272; ThibaultM, p. 52

Dij, fos. 89^v–90 [new fos. 92^v–93] (no. 77), full text

EscB, fos. 76^v–77 (no. 65), full text, ed. HanenE, no. 67

- FR2794, fos. 22^v–23 (no. 19), incipit only
(Lab index, formerly on op. 12 (no. 8a))
MC, p. 347 [op. 103] (no. 88), only one stanza, 'Duffay', ed. PopeM, p. 333
Pav, fos. 40^v–41 (no. 23), full text, ed. SchavranP ii, p. 98; facs. JeppesenK, p. xvii;
MGG ii, col. 1053
Per431, fos. 67^v–68 [op. 77] (no. 45), incipit 'Le servitor' only
Pix, fos. 92^v–93 (no. 79), texted with Italian poem opening 'T' so 'l tuo servitor donna
gentile'
Porto, fos. 64^v–65 (no. 10), only one corrupt stanza, ed. CMM1/vi, no. 92; D. Fallows
in *Bjbm* 14 (1990), p. 76
RCG, fos. 84^v–85 [op. 78] (no. 70), incipit only
Tr90, fo. 358^v (no. 1072), texted 'Superno nunc emittitur' (and with incipit 'Le
servit'), ed. DTÖ15, p. 238; text (identical with that used for Bedyngnam's piece,
above) ed. MSD47, p. 263; GozziC, p. 60
Wolf, fos. 24^v–25 (no. 20), full text, ed. GutiérrezW, p. 35

TABLATURE:

- Bux, fo. 3^v (no. 11), 'Leuservituer', ed. EDM37, p. 6
Bux, fo. 122^v (no. 226), 'Leuservituer', ed. EDM38, p. 284; facs. ScheringS, p. 149

TEXT:

- Jard, fo. 87 (no. 274), ed. ReidemeisterC, p. 85
Lans380, fo. 241^v
Namur, Archives du Royaume, Haute cour, Reg. 14 (1445–61), fo. 363^v (no. 12), ed.
MontellierQ, p. 199, facs. p. 195
P1719, fo. 87^{r-v} (no. 273)
Roh, fo. 91^v (no. 176), ed. LöpR, p. 142; DrozT, p. 111

LAUDA:

- E' servi tuoi Maria vengono a te (Ser Firenze), cantasi come: Le serviteur, ed. GallettiL,
p. 228 (no. 381), from volume of 1502–5, but also in the Belcari MS *I-Fn* Magl.
VII.690, fos. 46^v–47 (thus almost certainly a work of Feo Belcari) come: Le serviteur
hault guerdonné, et come: Pour preson

CITED:

- In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'La servjtu'; see
CarboniE, p. 461
La Chesnaye, *La Condamnacion de banquet*, no. 5, ed. BrownM, p. 93
[?Molinet], *Le Mistere de saint Quentin*, l. 8207, ed. ChatelainM, p. 133
Molinet, *Oraison*, l. 110, ed. DupireM, p. 472
Molinet, *Hault siege*, l. 88, ed. DupireM, p. 572
Molinet, *Debat*, l. 43, ed. DupireM, p. 618
Molinet, *Le Roman de la rose moralisé*, section ed. DupireV, pp. 23–4, and HewittC,
pp. 57–8
Aaron, *Trattato* (1525), ch. 3, refers to 'Le serviteur' as having irregular key-signature
and final
Croy (or Molinet), *L'Art de rhetorique*, ch. 26, cited as an example of a 'double ron-
deau', ed. LangloisA, p. 230

- Tinctoris, *Liber de natura et proprietate tonorum* (dated 6 Nov. 1476), ch. 24, discusses
modality of 'carmen Le serviteur', ed. CS iv, p. 29; CSM22/i, p. 86
Tinctoris, *Liber de arte contrapuncti* (dated 11 Oct. 1477), Bk. 2, ch. 33, quotes the
mass by Faugues, ed. CS iv, p. 146; MSD5, p. 130; CSM22/ii, p. 143
Giovanni del Lago, in a letter of 29 Feb. 1520 (*I-Rvat* Vat. lat. 5318, fos. 107–108),
refers to 'Dufai, in una sua canzone *Le serviteur* fatta del primo tono irregulare',
ed. BlackburnR, no. 71
D used in settings by Isaac, 3vv, and anon., 4vv, in F229, nos. 257–8
D used in setting by Tadinghen, 2vv, in *CantiC*, fos. 165^v–166, ed. ScheringB, no. 68
D used in 2vv setting by Hanart; see below
D used in anon. setting, 2vv, in *Per1013*, fos. 103^v–104, ed. MRM6, p. 39
D up a step is D in first section of *Salve regina*, 4vv, by 'Ar. fer.' in M3154, no. 60,
ed. EDM81, p. 41
D used in 3vv settings; see below
T is T of anon. setting, 4vv, in *D-As* 142a, fos. 55^v–57 (in a group of 10 pieces mostly
by Agricola)
T opening in *Q De tous biens plaines/Et qui la* by Isaac (Segovia), no. 6
T used as T of anon. mass, 3vv, in *Tr88*, fos. 267^v–275 (nos. 406–10), ed. DTÖ38,
no. 4 (with facs.)
T used as T of *Salve regina*, 4vv, in *Tr89*, fos. 191^v–193 (no. 638), ed. DTÖ53, p. 52
T used as T of anon. mass in *Tr89*, fos. 153^v–160 (nos. 606–10)
T used as T of a mass cycle, 4vv, by Faugues in *Tr88*, fos. 411^v–420^v (nos. 503–7),
where it is ascribed 'Jo. Okeghem' though the quotes in Tinctoris credit it, surely
correctly, to Faugues, ed. DTÖ38, no. 3 (with facs.); G. C. Schuetze, Jr., *Collected
Works of Faugues* (Brooklyn, 1960), p. 5; facs. in Schuetze, *Opera omnia Faugues*
(Brooklyn, 1959)
T is T of mass by Agricola, 4vv, ed. CMM22/i, p. 1
T used as T of Credo by De Orto in *A-Wn* 1783, fos. 197^v–201
D and T setting (Busnoys); see below
Ct setting (anon.); see below
For further related pieces, SEE: *Ay je tort se je souspire*; *Comprins par ung appointe-
ment*; *Esperant que mon bien*; *Le malheureux abandonné*; *Le serviteur infortuné*;
Par ung seul mote bien ordonné; *Pour avenir a mon atainte*
H. Bessler, 'Falsche Autornamen in den Handschriften Strassburg (Vitry) und Montecassino
(Dufay)', *AcM* 40 (1968), 201–3, contests the ascription to Dufay; for reaffirmation, see FallowsD
and MSD47.

Le serviteur [hault guerdonné]

R5:8 Puylllois

- EscB, fos. 77^v–78 (no. 66), T and Ct which fit to D of Dufay's *Le serviteur* (on pre-
ceding opening) in doubled values, 'Jo puillois', ed. CMM41, p. 45 (without D);
HananE, no. 68

3 equal voices

Le serviteur [hault guerdonné] R5:8 Busnoys

Dufay's D and T with two new voices

Odh, fos. 37^v–38 (no. 35), 4vv, incipit only, 'Busnoys' in first edition only, ed. DTÖ14, p. 238; HewittO, p. 294**Le serviteur hault guerdonné** R5:8 Hanart

Duo on Dufay's D

BQ16, fos. 98^v–99 [op. 85] (no. 90), 2vv, incipit 'Le servitor' only
CantiC, fos. 166^v–167 (no. 138), 2vv, incipit only, 'Hanart'**Le serviteur hault guerdonné** R5:8 anon.

Dufay's D with new, more florid, lower voices

Augsburg25 1, fo. 3 (no. 6), textless, lacks opening of D (which is in double the note-values of the other sources) and the second half of the Ct (as facing page is lost)

CantiC, fos. 135^v–136 (no. 114), incipit onlyCol (Fr), fos. K3^v–5 [now Sev, fos. 65^v–67] (no. 85), only one stanza

Low Ct

Le serviteur [hault guerdonné] R5:8 anon.

Ct of Dufay's setting as basis of a new piece

Tinctoris, *Proportionale* (c.1473–4), Bk. 3, ch. 4, gives first 3 perfections, incipit only, though it is not entirely clear whether this is from a completed piece or just an example of how it could be done, ed. CS iv, p. 173; A. Seay in *JMT* 1 (1957), p. 71; CSM22/iii, p. 52**Le serviteur infortuné** R5:8 anon.

A: apparently earliest version

EscB, fos. 109^v–110 (no. 92), textless, ed. CMM88, no. 20; HanenE, no. 95

B: with different Ct and T opening

MC, p. 346 [op. 103] (no. 87), only one stanza, ed. PopeM, p. 327

Pav, fos. 58^v–59 (no. 37), full text, ed. SchavranP ii, p. 155Schedel App., fos. 123^v–125 (no. 106), texted 'Celebris hic dies agitur', headed 'Leservitur'; Ct is presented separately on fos. 124^v–125

C: with different Ct

Augsburg25 3, fo. 12 (no. 20), texted '[Celebris hic dies]' (opening of D cut off)

Spec, pp. 426–7 [fos. L15^v–16], texted 'Agmen celestis curie', tti

Low Ct

A direct and close parody of Dufay; SEE: Le serviteur hault guerdonné.

Le serviteur mal guerdonné (Porto reading) SEE: Le serviteur hault

Les eux overt la bouche close R4:8 anon.

Ox381, fo. 20 (no. 2), 2vv, only one stanza, ed. StainerS ii, p. 53

Ref.: StevensM, no. 173

Les grans regretz que sans cesser je porte R4:10 Hayne or AgricolaBQ17, fos. 36^v–37 (no. 32), incipit only, 'hayne'Br11239, fos. 7^v–8 (no. 4), full text (ed. FrançonM, p. 187), tpp, 'agricola', ed.

MaldeghemT xi, p. 46 (texted 'Sur tous regretz'); PickerC, p. 422; facs. CMM74, pl. 2

Cop1848, p. 95 (no. 49), only one stanza

F107bis, fos. 44^v–45 [new fos. 33^v–34] (no. 29), incipit onlyF117, fos. 34^v–35 [orig. fos. 40^v–41] (no. 29), only one stanza, tttLab 3, fos. 143^v–145 (no. 103), only one stanza, 'hayne'Odh, fos. 77^v–78 (no. 71), incipit only, ed. HewittO, p. 370P1597, fos. 12^v–13 (no. 12), only one stanzaP2245, fos. 19^v–20 (no. 18), full text, tpp, 'Hayne', ed. MarixM, p. 118; CMM22/v, no. 76 (as an opus dubium of Agricola)

Tournai/Br, fo. 3 (starting on lost fo. [2a]) and fos. 3–4 (no. 2), D and T only as B partbook is lost, only one stanza, tt

Conflated edition, CMM74, no. 12

Low Ct

TEXT:

P1719, fo. 40^v (no. 117), ed. Féry-HueA, p. 200

CITED:

Text is loosely related to V7/3:8 'Ha les doulleurs que sans cesser je porte', in P1719, fo. 12^v (no. 45), ed. Féry-HueA, p. 165, and R5:10 'Les grans doulleurs que sans cesser je porte' in P1722, fo. 55^vT up a tone (by canon) in *Alleregres* by Longeval in BQ19, fos. 61^v–62, 4vvAs a basse danse, S'ensuyvent, fo. B4, 'Les grans regretz'; also among lists of dances, mostly from S'ensuyvent, in *Le Disciple de Pantagruel*, ch. 16, and in Rabelais, *Le Cinquiesme Livre*, ch. 33bis**Les larmes** ?R4 PuyllouisTr90, fo. 300^v (no. 1015), incipit to T only, 'Jo Pylois', ed. DTÖ22, p. 92; CMM41, p. 36**Les maulx que j'ay dure** ?R4 anon.Pix, fos. 193^v–194 (no. 167), 4vv, incipit only, ed. PeaseM, p. 59**Les mesdisans ont fait raport** R4:8 J LegrantRei 3, fos. 95^v–96 (no. 193), full text, ed. CMM37, p. 8; WilkinsO, p. 175

Tr87, fo. 91 (no. 60), one stanza plus 2nd line of 2nd stanza, 'Jo legrant', ed. DTÖ22, p. 89; DischnerK, p. 22; CMM11/i, p. 70 (conflated)

Extended Ct

Les moulins de Paris

CITED in Q, SEE: Par le regart/ . . . lore fu

Le souvenir de vo grant bealtet belle SEE: Ly souvenir

Le souvenir de vous me tue

R4:8 Morton

BQ16 App., fos. 137^v–138 [op. 122] (no. 118), incipit 'Le sovenir' only

Cop, fo. 25 (no. 20), T and Ct only as facing page is lost (Ct a 5th too high), ed.

JeppesenK, p. 37 (with D from Dij)

Cop1848, p. 141 (no. 84), only one stanza

Cord, fos. 30^v–31 (no. 23), full text, tpp, ed. ThibaultM, p. 47 (with facs., p. cxxx)

Dij (layer III, not in index), fos. 84^v–85 [new fos. 87^v–88] (no. 73), full text, ed.

ThomasK4a

F176, fos. 52^v–53 (no. 36), incipit only, 'Mortom'

FR2356, fos. 47^v–48 (no. 36), incipit only

Lab 1, fos. 55^v–56 (no. 43), full text

Per431, fos. 78^v–79 [op. 88] (no. 55), 4vv (with unique extra voice in a different hand), only one stanza, titi, ed. AtlasM, no. 4a

Pix, fos. 20^v–21 (no. 18), only one stanza, ed. FallowsM, p. 2 and (with variorum) p. 39

Uppsala76a, fos. 20^v–21 (no. 23), full text

Wolf, fos. 47^v–48 (no. 38), full text, ed. AtlasM, no. 4; GutiérrezW, p. 69; facs.

ThibaultM, p. cxxxi

Low Ct

TABLATURE:

Bux App., fo. 162^{r-v} (no. 250), titled 'Salve radix Josophanie' (? from 'Lo sophanir'), ed. EDM39, p. 407; AtlasM, no. 4b

Bux App., fo. 165^{r-v} (no. 256), up a 5th, 'Lesovenir', ed. EDM39, p. 414; AtlasM, no. 4c; ThomasK4, no. 10

SpinacinoII, fos. 14^v–15^v (no. 9), 'Le sovenir', ed. SchmidtF ii, p. 197 (Contrary to the remarks in ChristoffersenF ii, p. 90, this is indeed an intabulation of Morton's song, albeit with rhythmic errors and missing notes towards the end.)

TEXT:

Chasse, fo. Q4, with last stanza different (= Jard), 'Rondel d'ung amant a son amy'

Jard, fo. 68 (no. 66), shares only ll. 1–3 with music sources

Roh, fo. 185 (no. 579), ed. LöpR, p. 360

Woman speaks

CITED:

La Chesnaye, *La Condamnacion de banquet*, no. 16, ed. BrownM, p. 93

Molinet, *Debat*, l. 225, as 'Le souvenir de vous m'y tue', ed. DupireM, p. 625

Quodlibet-ballade 'Mon seul plaisir', l. 32

All 3 voices paraphrased in *Le sovenir* by 'Arnulfus G[iliardi]' in RCG, ed. AtlasCG ii, p. 45

T used in setting by Tinctoris, 2vv with D outline (*Segovia* only), ed. CMM18, p. 137

D used in setting by Tinctoris, 4vv (*Segovia* only), ed. CMM18, p. 135

Gafori, in his *Apologia* (Turin, 1520), fo. A8^v, mentions his own mass *Le souvenir*, which 'celeberrimis cantoribus Leonis decimi Pontificis Maximi misimus'

For 3 16th-c. songs that use the first line as a refrain, see BrownM, p. 255 (no. 265); FallowsM, pp. 31–4.

Le souvenir que doulx regart

?R8:4 anon.

Ox VI, fo. 92 (no. 207), 2vv, one stanza rhyming abbabaab (which could alternatively be read as R4:8), tt, ed. CMM11/iv, p. 38

2 equal voices intertwine for much of the time, though total ranges are in fact different.

See also CMM11/iv, p. xi (very tentative attrib. to Cesaris).

L'espoir mieulx (hypothetical) SEE: J'espoir mieulx

L'espoyr (Toulouse title) SEE: Se doulx espoir

Lessez Dangier faire tous ces efforts (Niv reading) SEE: Laissez Dangier

Les tres doulx jeux du viaire ma dam[e]

R4:10 Binchois

Ox IV, fo. 69^v (no. 146), full text, 'Binchoys' (over an erasure, conceivably to 'Guillermus du{fa}y'; see SchoopE, p. 48), ed. MarixM, p. 58; RehmB, no. 24; IMM i, p. 26 (up a 5th); facs. StainerD, pl. 5

Les treves d'amours et de moi

R4:8 anon.

Col (Fr), fos. K2^v–3 [now Sev, fos. 64^v–65] (no. 84), only one stanza

Dij, fos. 45^v–46 [new fos. 48^v–49] (no. 40), full text, ed. DrozT, no. 41

Lab 2, fos. 98^v–99 (no. 79), full text

TEXT:

Roh, fo. 163^{r-v} (no. 485), ed. LöpR, p. 309

Les yeux overt la bouche close SEE: Les eux overt

Le tasinet

?R5 anon.

Col (It), fo. B1 [now Sev, fo. 10] (no. 1), T and Ct only as facing page is lost

Low Ct

Le temps passé ne poeult plus revenir

CITED:

Molinet, *Oroison*, l. 133, ed. DupireM, p. 473

Loing de vo tresdoulce presence **R5:8** **anon.**

BQ16, fos. 123^v–124 [op. 110] (no. 104), incipit 'Jong de vous' only

Mel 1, fos. 7^v–8 (no. 6), only one stanza (D opens 'Soing'), ed. PerkinsM ii, no. 6 (with facs.)

Low Ct

TEXT:

Roh, fo. 72^{r-v} (no. 91), ed. LöpR, p. 96; PerkinsM ii, p. 205

L'ome armé doibt on doubter SEE: L'homme armé

L'ome banis de sa pleyance (Pav reading) SEE: L'omme banny

L'omme banny de sa plaisance **R4:8** **Barbingant or Fedé**

Cord, fos. 31^v–32 (no. 24), full text, ttp, ed. ThibaultM, p. 48

Dij, fos. 94^v–95 [new fos. 97^v–98] (no. 80), clefless, full text, ed. CMM7/ii, p. 13; ThomasE222, no. 5

F176, fos. 54^v–55 (no. 38), incipit only, 'Fede'

(FR2356 index: 'L'ome bani' formerly on lost op. 20

Lab 1, fos. 66^v–67 (no. 53), clefless, full text

Mel 1, fos. 30^v–31 (no. 25), clefless, full text (opening with err. initial 'S'), 'Barbingant', ed. PerkinsM ii, no. 25 (with facs.); facs. CMM7/ii, pl. 2

Niv, fos. 24^v–25 (no. 20), full text

Pav, fos. 21^v–22 (no. 3), clefless in T and Ct, full text, ed. SchavranP ii, p. 12

Pix, fos. 29^v–30 (no. 27), clefless, 2 stanzas

TEXT: conceivably by Jean Meschinot, who later in his *Supplication* (1473) described himself as 'celuy Banny de Liesse'

Fleur, fo. F7, ed. MartinJ, p. 147

Jard, fo. 62^v (no. 22), opening 'L'homme banni', 'Rondel a noter', ed. DuSaarB, p. 147

P1719, fo. 87^v (no. 274), opening 'L'homme bany'

Roh, fo. 118^v (no. 294), ed. LöpR, p. 205

CITED:

First five bars of D and T in Tinctoris, *Liber imperfectionum*, Bk. 1, ch. 3, texted, 'Barbingant', ed. CS iv, p. 60; CSM22/i, p. 154

The same passage is discussed again in Gafori's *Musices practicabilis libellus* (US-CA Ms. mus. 142, fo. 17^v, c.1480), 'Barbingant in tenore cantilenae Lommebanni', ed. BlackburnR, p. 172 n. 94, and in a letter of Giovanni del Lago to Giovanni da Legge, 16 Feb. 1520, 'Barbingant nel tenore d'una sua canzone L'omme bani', ed. BlackburnR, no. 70.

In the farce *Mestier, marchandise*, ed. E. Fournier, *Le Théâtre français avant la Renaissance, 1450–1550* (Paris, [c.1872]), 45–53, and apparently dating from around 1440 (to judge from topical references discussed by Fournier), there is a scene (p. 48) with four people present, during which Le Berger has the line 'L'homme bany de sa

plaisance' followed by the stage direction 'Ilz chantent'; for an adjacent song, SEE:

Puis que Fortune est contre moy.

Opening music quoted, SEE: Plus que pour

Musical parody, SEE: L'omme qui vit en esperanche

It is hard to define the musical relationship in Agricola's *L'homme banny*, ed. CMM24/v, no. 61, built on a cantus firmus T that loosely recalls details in the song's D; apparently unrelated is the much later piece by Philip van Wilder, which Jane A. Bernstein, *Philip van Wilder: Collected Works*, ii (New York, 1992), no. 23, plausibly argues carried the first 8 lines of this poem.

L'omme enragé hors du sens forcené **R4:10** **Boubert**

Dij, fos. 51^v–52 [new fos. 54^v–55] (no. 46), full text, ed. DrozT, no. 47

Niv, fos. 63^v–64 (no. 50), full text, 'Boubert' added in a later hand

TEXT:

Jard, fo. 74^v (no. 137), opening 'L'homme'

P1719, fo. 88^v (no. 277), opening 'L'homme', ed. Féry-HueA, p. 232

L'omme qui vit en esperanche **?R4:8** **anon.**

Pix, fos. 182^v–183 (no. 156), only one stanza apparently rhyming abbxa (but last line is 'L'homme banni de sa plaisance')

Musical parody built on *L'omme banny*, but at a pitch-level a 5th lower than those versions of *L'omme banny* that have clefs.

L'onneur de vous dame sans per **R4:8** **anon.**

EscA 2, fos. 56^v–57 (no. 57), full text, ed. CMM77, p. 42

See also KempB (tentative attrib. to Binchois).

Lore venus (F178 incipit) SEE: L'eure est venue

Loysot denisot **?R** **anon.**

BQ16, fos. 14^v–15 [op. 2] (no. 7), incipit only (in D as 'Lloysot denisot', though T, Ct, and index confirm 'Loysot'), ed. S. Fuller in *MD* 23 (1969), p. 87; BentonF, no. 3

Low Ct

L'une tres belle clere lune **R4:8** **anon.**

EscA 2, fos. 22^v–23 (no. 23), full text, ed. P. Aubry in *SIMG* 8 (1906–7), p. 524; CMM77, p. 15

May time

See also KempB (attrib. to Binchois).

L'ung plus que tous est en mon souvenir (Jard reading) SEE: Ung plus que tous

Lyresse m'a mandé salut (Tr reading): SEE Liesse m'a mandé

Ly souvenir de vo grant bealtet belle ?R4:10 anon.

Namur, Archives du Royaume, Haute cour, Reg. 7 (1413–15), fo. 240^v (no. 4), T only in stroke notation, incipit only, ed. MontellierQ, p. 178, facs. p. 169

Ma belle amour a qui je suy servant ?4 Brollo

Ox III, fo. 39 (no. 72), one stanza, 'BB' (in a context of ascriptions to Brollo), ed. CMM11/v, p. 77

Text form is: a10 b9+ a6 b9+, but should perhaps be a10 b10+ a6 b10+, or even abab:10 (compare Brollo's *J'ay grant desir*).

Ma belle dame je vous pri R5:8 Dufay

Ox X, fo. 139^v (no. 323), full text, tti, 'G. du{fa}y', ed. CMM1/vi, no. 31; DuffinD, p. 70

P10660, fo. 47^v (no. 3), D only as facing page is lost, only one stanza

Ma belle dame souverainne R4:8 Dufay

Ox X, fo. 140^v (no. 325), 4vv, full text, ttti, 'Guilermus du{fa}y', ed. BesselerB, App. no. 2; CMM1/vi, no. 44; DuffinD, p. 74

3 equal voices over a Ct

Ma bouche plaint les pleurs de ma pensee ?R5:10 anon.

Cord, fos. 46^v–48 (no. 33), only one stanza, ttp, ed. ThibaultM, p. 67

F229, fos. 35^v–36 (no. 36), incipit 'Ma bouche plant' only, ed. BrownF ii, p. 72

For opening material SEE: Ma bouche rit.

Ma bouche rit et ma pensee pleure V5/3:10 Ockeghem

Col (Fr), fos. E5^v–7 [now PC, fos. 4^v–6] (no. 30), full text

Cop1848, p. 401 (no. 227), prima pars only, textless

Cord, fos. 42^v–44 (no. 31), full text, tpp, ed. ThibaultM, p. 62; MaasO xvii, p. lxvi (without text)

Dij, fos. 4^v–6 [new fos. 9^v–10bis] (no. 4), full text, ed. DrozT, no. 5

F176, fos. 32^v–34 (no. 24), incipit only, 'Ockeghem'

FR2356, fos. 28^v–29 (no. 23), refrain and first couplet only, Ct incipit reads 'Maboncherit et mon cuer' (see citations below)

Glog, fo. L7^v/M3^v/M8 (no. 267/265), letter 'H' only, ed. EDM4, p. 61

Lab 1, fos. 32^v–34 (no. 23), full text

Mel 1, fos. 38^v–40 (no. 30), no tierce, 'Ockeghem', ed. PerkinsM ii, no. 30 (with facs.); GoldbergO, p. 452

Niv, fos. 52^v–54 (no. 41), full text, 'Ockeghem', ed. PlamenacO iii, p. 73

Odh, fos. 59^v–60 (no. 54), incipit only, 'Okenhem', ed. HewittO, p. 335; AMMM12, p. 29; HAMi, no. 75

Pix, fos. 30^v–32 (no. 28), only refrain and first couplet of text

RCas, fos. 61^v–63 (no. 52), incipit 'Ma bouce fjt' only, 'Ockeghem', ed. WolfSS, no. 14
RCG, fos. 76^v–77 [op. 70] (no. 62), incipit 'Ma boche rit' only (in index as 'Ma boccherith')

Schedel, fos. 62^v–64 (no. 54), textless, 'Ockegheim' (in index as 'Okegheim'), ed. EitnerT, p. 16; GombosiO, no. 5

TVC, no. 86, textless, Jena copy marked 'Ma bouche rit' in T (see also R. Eitner, 'Johann Ockeghem's Chansons: Ma bouche rit', *MMg* 8 (1876), pp. 8–10), ed. MönkemeyerT ii, no. 86

Wolf, fos. 29^v–31 (no. 23), full text (with extra rentrement after the second couplet), ed. GutiérrezW, p. 41

TABLATURE:

SpinacinoI, fos. 31–32 (no. 17), 'Mabucherit', ed. SchmidtF ii, p. 77

TEXT:

Jard, fo. 61 (no. 10), with 2nd couplet omitted to turn it into something approaching a R5:10, 'Dictié ou motet magistral'

Jard, fo. 71^v (no. 103), 'Motet magistral'

P1719, fo. 61 (no. 183)

P1719, fo. 132 (no. 415), crossed out

Roh, fos. 83^v–84 (no. 142), ed. LöpR, p. 123

CITED:

Molinet, *Debat*, l. 71, as 'Ma bouche rit et mon oeuil pleure', ed. DupireM, p. 619

Molinet, *Oraison*, l. 155, as 'Ma bouche rit et mon povre coeur pleure', ed. DupireM, p. 473

Quodlibet-ballade 'Mon seul plaisir', l. 14, as 'Ma bouche rit et mon cuer pleure'

D opening quoted in Q *De tous biens/Et qui la dira* by Isaac (Segovia), no. 8

T opening in Q, *I-Fn* Magl. XIX.164–7, no. 40, ed. BecheriniT, p. 85

D down a tone is combined with T of *De tous biens plaine* in 4vv setting texted 'Audi virgo pia Galliazum mariam ducem' in *Augsburg*25, fos. 1^v–7 (no. 2)

D and T used for masses by anon., 3vv (*I-VEcap* 761), and by Martini (ed. AMMM12, p. 32)

All voices used in mass, anon., 4vv, in *A-Wn* 11883, fos. 285^v–294

D used in setting, 6vv or 5vv, ascribed to Josquin, ed. SmijersJ, afl. 5, p. 47

T used in Obrecht's *Ma menche vel ma buche*, 4vv, in *SG530*, ed. WolfO vii, p. 71; SMD8, p. 164; MaasO xvii, no. 23

T used in anon. *O praeclara stella maris*, 4vv, in *PL-WRu* I-F-428, no. 24

T used in setting by La Rue, 4vv, in *FC2439*

Philip van Wilder set the refrain to unrelated music, 5vv, ed. Jane A. Bernstein (New York, 1992), no. 24

Opening music quoted, SEE: Ma bouche plaint

For other songs that seem to take this as their starting point, SEE: Je ne suis si esbatant; and SEE: Mon cuer gemist. For shared musical language and details, SEE: Las m'i larés.

Various 16th-c. songs *Ma bouche rit et mon cuer pleure* set a different poem, ed. JefferyC ii, p. 209.

Mon plus haut bien ma joye et mon desir R5:10 anon.

Ox V, fo. 83^v (no. 185), 2 stanzas (D reads 'ma yoye'), ttt, ed. CMM11/iv, p. 2
3 equal voices

See also CMM11/iv, p. x (tentative attrib. to Fontaine, partly on basis of similarity to *A son plaisir*).

Mon plus que riens que je sceusse nonmer ?R4 Prioris

FC2439, fos. 56^v–57 (no. 51), incipit only (in index as 'Non plus que riens'), 'Prioris',
ed. CMM90/iii, p. 99

Low Ct

Mon povre cuer est au destresse R4:8 anon.

Uppsala76a, fos. 8^v–9 (no. 10), only one stanza

Low Ct

This has nothing in common with the next entry.

Mon povre cuer n'a que tristesse R4:8 anon.

Ox IV, fo. 69 (no. 144), full text, ed. CMM11/iv, p. 36

See also CMM11/iv, p. xvi (tentative attrib. to R. Libert).

Mon seul bien ?R5 anon.

F176, fos. 51^v–52 (no. 35), incipit only

FR2356, fos. 52^v–53 (no. 41), incipit 'Mon sol biem' only

TEXT: perhaps R4:8 'Mon seul bien ma gente princesse' in *Jard*, fo. 70 (no. 87)

Mon seul et celé souvenir R5:8 Busnoys

F176, fos. 17^v–19 (no. 12), text lacks 2nd couplet

F229, fos. 48^v–49 (no. 49), incipit 'Mon seul et cede' only, ed. BrownF ii, p. 97

Glog, fo. A3/A3/A3 (no. 7), texted 'Ave rosa rubicunda', ttt, ed. EDM85, p. 7

PC IV, fos. 72^v–73 (no. 4), incipit '[]on senle set' only

Pix, fos. 124^v–125 (no. 106), only one stanza, 'Busnoys'

Tr89, fo. 414 (no. 767), textless, ed. DTÖ22, p. 74

Low Ct

Ascription questioned in *MontagnaC*, p. 128 (suggesting Caron).

Mon seul et souverain desir R4:8 Binchois

EscA 2, fos. 20^v–21 (no. 21), clefless, full text, ed. Cw22, p. 9; RehmB, no. 31;

J. Caldwell, *Medieval Music* (1978), p. 237

Ox IV, fo. 71^v (no. 152), clefless, full text, 'Binchois', ed. MarixM, p. 67

TEXT:

Jard, fo. 91^v (no. 320)

(*Roh*, fos. 96^v–97 (no. 199), 'Mon seul et souverain espoir', R5:8, ed. LöpR, p. 154,
is a different poem)

See also C. Dahlhaus, 'Zu einer Chanson von Binchois', *Mf* 17 (1964), 398–9.

Mon seul plaisir ma doulce joye R4:8 Bedyngham or Dufay

BerK, fos. 20^v–21 (no. 18), initial 'M' only

Col (Fr), fos. H4^v–5 [now PC, fos. 23^v–24] (no. 62), full text

Cop1848, p. 431 (no. 261), incipit only

Cord, fos. 44^v–46 (no. 32), full text, ttt, ed. ThibaultM, p. 65

EscB, fos. 27^v–28 (no. 23), full text, ed. HanenE, no. 23

F176, fos. 58^v–59 (no. 41), only one stanza, 'Duffay'

FR2356, fos. 48^v–49 (no. 37), incipit only

Lab 1, fos. 65^v–66 (no. 52), full text

M9659, fo. 4 (no. 5), Ct and end of T only as facing page is lost, only one stanza, [] tt,

facs. ThibaultM, p. cxxxiii

Pav, fos. 24^v–25 (no. 6), full text, ed. SchavranP ii, p. 25; LuisiLG ii, p. 165

Pix, fos. 69^v–70 (no. 60), only one stanza, ed. D. Fallows in EMS28, no. 1 (with early
English text; see below)

Porto, fos. 59^v–60 (no. 6), only one stanza, 'Idem' [= Bedyngham de Anglia], ed.
CMM1/vi, no. 90

Schedel, fos. 22^v–23 (no. 20), incipit 'Mansieul' only (in index as 'Mansir plasir'), facs.
ApelN, p. 137

Wolf, fos. 41^v–42 (no. 33), full text, ed. GutiérrezW, p. 59

TEXT: by Charles d'Orléans, ed. ChampionC, p. 213 ('Chanson' no. 16), but with first
line 'Ma seule plaisant doulce joye'; text sources of the version that opens as in the musical
sources are only:

Lans380, fo. 238^v, ed. WallisA, p. 122

Roh, fos. 82^v–83 (no. 137), ed. LöpR, p. 121; ReidemeisterC, p. 94

LAUDE:

Appostol glorioso excelso e degno (anon.), come: Mon seu plasire, in *I-Fr* 2896, fo.
130^v

Madre che festi colui che ti fece (anon.) questa lauda ha modo proprio, e puossi cantare
come: I'a pris amour e come: Mon seul plaisir, ed. GallettiL, p. 103 (no. 234)

Nessun piacer ho senza te Yesù (Feo Belcari), cantasi come: Mon seul plesir ma dolce
joye, ed. GallettiL, p. 33 (no. 62); ReidemeisterC, p. 95; also in *I-Fr* 2274, fo. 66^v,
and *I-Fr* ed. r. 196, no. 73 (see CattinR)

Ogni piacere i' ho amando te (Francesco d'Albizo), cantasi come: Mon sir pra si iose e:
Madre che festi, ed. GallettiL, p. 57 (no. 121); also in *I-Fr* ed. r. 196, no. 111 (see
CattinR)

CITED:

D and opening of T in Q, SEE: Mon seul plaisir/La dolour

La Chesnaye, *La Condamnacion de banquet*, no. 10, ed. BrownM, p. 93

Molinet, *Oroison*, l. 132, ed. DupireM, p. 473

Molinet, *Debat*, l. 253, ed. DupireM, p. 626

[?Molinet], *Le Mistere de saint Quentin*, l. 8239, ed. ChatelainM, p. 134

Quodlibet-ballade 'Mon seul plaisir', l. 1

T used in setting, 4vv, in *RegensburgC*120, pp. 274–7 (no. 74)

Two pictures—one perhaps contemporary with the song, the other dated 1528—reproduced in F. Lesure, *Musik und Gesellschaft im Bild* (1966), pl. 107 and pl. 49, seem to represent different songs with the same opening words.

FallowsW argues that the music may have been composed for the English version of the poem, ed. from *GB-Lbl* Harley 682, fo. 87^v, in SteeleE, p. 111, SEE: (Eng) Mi very joy.

Mon seul plaisir

R4:8 anon.

2nd text: La douleur que je rechoy

Q

The Discantus of *Mon seul plaisir ma douce joye* is taken over completely and supplemented by the quodlibet voice.

Col (Fr), fos. E4^v–5 [now PC, fos. 3^v–4] (no. 29), incipit to D, it, ed. PlamenacQ, p. 179, with facs. pl. 5

Quodlibet cites the following:

1. La douleur que je rechoy (SEE: La douleur)
2. Leal en amours
3. Beuvons fort (monophonic, q.v.)
4. Mere donnez moy mari (? monophonic)
5. Dueil (MS: Doel) angoisseux rage desmesuree (Binchois, q.v.)
6. Va t'en ten tu (? monophonic)
7. Franc cuer gentil (Dufay's T up a 5th, q.v.)
8. Marchiez la duriau la dure ho (q.v.)
9. Garde la garde (? monophonic)
10. Mon seul plaisir (Bedyngam's T, q.v.)
11. Hellas la fille Guillemain (? monophonic, q.v.)
12. O rosa bella (Bedyngam's falling triad figure, q.v.)
13. Helas quel doel (q.v.)
14. Povres gens ne sont pas rices . . . (monophonic, q.v.)
15. Ma courte houcette longue et lee par dessous (? monophonic)
16. Hove sur la mer (q.v.)
17. O dona gentile (SEE: (It) Dona gentile)

Mon seul vouloir ma souverayne joye

R4:10 Cesaris

2nd text: Certes m'amour c'est ma vye et ma joye

R4:10

A:

Ox VIII, fo. 122 (no. 284), full text for both poems (except l. 4 of 2nd text), tti, 'Cesaris', ed. StainerD, p. 96; OHM ii, p. 173 (OHMr ii, p. 42); CMM11/i, p. 24

2 equal voices over T

Apparently man speaking in first text; 2nd possibly woman's reply

B: 2-voice version, possibly earlier

Pz, fo. 3 (no. 4), 2vv without second voice (and therefore without 2nd text), only one stanza, ed. W. Kemp, 'A Chanson for Two Voices by Cesaris, *Mon seul vouloir*', MD 20 (1966), pp. 47–56 at p. 56

Mon seul vouloir mon souverain retour

R4:10 Gemblaco

BQ15, fos. 232^v–233 [new fos. 261^v–262] (no. 226, MS no. 258), full text, ttt, 'Jo gemblaco', ed. BorrenL, p. 75

PC II, fos. 59^v–60 (no. 15), full text, tti

Mon souvenir me fait mourir

R4:8 Hayne

BQ17, fos. 32^v–33 (no. 28), incipit only, 'Hayne'

Cop1848, p. 122 (no. 65), only one stanza

Cop1848, pp. 364–5 (no. 198), incipit only

Cop1848, p. 450 (no. 279), full text

F178, fos. 27^v–28 (no. 23), incipit only, 'Ayne'

FR2356, fos. 8^v–9 (no. 4), incipit 'Mon solvenir' only

FR2794, fo. 75^v (no. 65), D only as facing page is lost, full text, 'Heyne'

Lab 3, fos. 110^v–111 (no. 90), full text

LoA.xvi 2, fos. 27^v–28 (no. 21), full text, ttt, 'Heyne'

Lo35087, fos. 28^v–29 (no. 26), only one stanza, ttt

Odh, fo. 90^v (no. 83), with last phrase repeated, incipit only, ed. HewittO, p. 394

P1597, fos. 26^v–27 (no. 24), only one stanza, ttt, facs. CMM74, pl. 3

P2245, fos. 1^v–2 (no. 1), full text, tpp, 'Hayne', ed. MarixM, p. 120

RCas, fos. 124^v–125 (no. 96), incipit only, 'Haine', ed. GombosiO, no. 4

RCG, fos. 52^v–53 [op. 46] (no. 40), incipit 'Mon sovenir' only

Segovia, fo. 164 (no. 90), incipit only, 'Scoen heyne'

Uppsala76a, fo. 25 (no. 28), T and Ct only as facing page is lost, no incipits

Conflated edition, CMM74, no. 13

On presence, absence, or erasure of initial rests, see AtlasCG i, p. 111, and CMM74, p. xlv.

Low Ct

TABLATURE:

SpinacinoI, fos. 35^v–36 (no. 20), with last phrase repeated (as in Odh), 'Mon sovenir', ed. SchmidtF ii, p. 90

TEXT:

Jard, fo. 117 (no. 521)

CITED:

T is D (with one-line incipit) in *Sufficiebat nobis*, 4vv, by Richafort, ed. A. Smijers and A. T. Merritt, *Treize livres de motets* (Paris and Monaco, 1934–64), iv, no. 22

T is D in Jacquet of Mantua's *Sufficiebat nobis*, 5vv, in *I-Bc* Q19, fos. 32^v–35 (ed. R. Sherr, *Sixteenth-Century Motet*, vi (New York, 1989), p. 82), and *I-TVca* 30, no. 6

Mon tot ma parfaytes

?R4 anon.

F178, fos. 49^v–50 (no. 45), incipit only

The text, often considered incomplete in the 2nd stanza, seems to treat the 4-syllable lines (ll. 6 and 8) as refrains, which therefore read in the 2nd stanza just as in the 1st stanza, being lightly varied for the 3rd stanza.

Lament for Binchois (d. 20 Sept. 1460); part of T text and melody are *LU*, p. 1813.

Motre m'en voy (Tr87 incipit) SEE: Mourir me voy

Moum cuer chiantes ioussement SEE: Mon cuer chante

Mourir me voy il est pic de ma vie R4:10 R Libert

Ox IV, fo. 76 (no. 161), full text, 'R. libert', ed. StainerD, p. 176 (with facs.); RiemannHZ i (1906), no. 5; DischnerK, p. 15; CMM11/iii, p. 63

Tr87, fos. 87^v–88 (no. 55), with variants in last line of Ct, incipit 'Motre m'en voy il est' only, 'libert', ed. DTÖ22, p. 90 (repr. of prima pars, F. Salzer, *Sinn und Wesen der abendländischen Mehrstimmigkeit* (Vienna, 1935), p. 189, with analysis)

Moyns ay repos plus acroist mon affaire R5:10 anon.

Cop1848, pp. 224–5 (no. 151), full text but for one line (ed. BrownF i, p. 216)

F229, fos. 23^v–24 (no. 24), textless, ed. BrownF ii, p. 49

T and Ct in the same range: conceivably from 1460s

M'y larrez vous morir

CITED in Q, SEE: Souviegne vous

M'y levay par ung matin SEE: Dindiridin

N'a pas long tenps que trouvoy Zephirus B8:10 anon.

Amsterdam64, fos. 1^v–2 (no. 2), 3vv, 3 stanzas and envoi, tpp, ed. WegmanN, p. 199 (with facs.) in parallel with Ox; facs. SchreursA, pp. 58–9

Ox VI, fo. 91 (no. 203), 2vv, one stanza, tp, ed. CMM11/iv, p. 68

Through-composed stanza

See also CMM11/iv, p. x (observation that it may be a ballade—though without knowledge of the Amsterdam64 text which proves it—and suggestion that it may have been composed for the wedding of Marguerite of Burgundy to the son of Duke Albert of Bavaria, 1385).

N'aray je jamais mieulx que j'ay R5:8 Morton

A: 3-voice version

BerK, fos. 17^v–18 (no. 15), initial 'N' only

Col (Fr), fos. F7^v–8 [now PC, fos. 14^v–15] (no. 41), full text, 'morton', ed. IMM ii, p. 28

Cop, fos. 2^v–3 (no. 3), full text, ed. JeppesenK, p. 4

Dij, fos. 113^v–114 [new fos. 116^v–117] (no. 96), full text (opening 'Naraige'), ed. E.

Lerner, *Study Scores of Musical Styles* (New York, 1968), p. 72; AtlasM, no. 6

EscB, fos. 130^v–131 (no. 111), only one stanza, ed. HanenE, no. 115

F176, fos. 53^v–54 (no. 37), only one stanza, 'Mortom', ed. SmijersJ, afl. 29, p. 124

FR2356, fos. 57^v–58 (no. 46), incipit only

Lab 1, fos. 57^v–58 (no. 45), full text

M9659, fo. 1 (no. 1), Ct and only end of T as facing page is lost, []ti, facs. ThibaultM, p. cxxxiii

Niv, fos. 1^v–2 (no. 1, but a later addition), full text, ed. MaasO xiv, p. xxiii

Pix, fos. 109^v–110 (no. 93), only one stanza, ed. FallowsM, p. 42 (with variorum, p. 84)

Uppsala76a, fos. 7^v–8 (no. 9), only one stanza, tti

Wolf, fos. 6bis^v–7 (no. 7), two stanzas, ed. GutiérrezW, p. 17

Low Ct

B: version with added Ct

Cape, fos. 121^v–122 (no. 82), 4vv, incipit 'N'aray' only

Cord, fos. 32^v–33 (no. 25), 4vv, full text, tprii, ed. ThibaultM, p. 50 (with facs., p. cxxxii)

Mel 1, fos. 29^v–30 (no. 24), 4vv, full text but for last 2 lines, 'Morton', ed. PerkinsM ii, no. 24 (with facs.); AtlasM, no. 6a

TEXT:

Jard, fo. 72 (no. 110), differs after l. 5, ed. FallowsM, p. 82

CITED:

Molinet, *Debat*, l. 204, ed. DupireM, p. 624

Quodlibet-ballade 'Mon seul plaisir', l. 13

T used in mass cycles by Josquin (*Di dadi*, ed. SmijersJ, afl. 29; NJE9, p. 43), Ghiselin (ed. CMM23/iii, p. 74), and possibly Obrecht (ed. EDM 77, p. 155; MaasO xiv, p. 23), and in the motet *Gaude virgo decus morum*, 4vv, in *I-VEcap* 755, fos. 104^v–106

The first stanza was later set to independent music by Claudin de Sermisy, 4vv, ed. CMM52/iv, no. 110, and by 'Nicolas', 5vv, in RISM 1572/2, ed. C. Jacobs, *Le Roy & Ballard's 1572 Mellange* (University Park, Pa., 1982), no. 39.

Navré je suy d'un dart penetratif R4:8 Dufay

MuEm, fo. 96 (no. 198), incipit, 'Duffay', facs. Berger (see lit.), p. 183

Ox IV, fo. 78^v (no. 172), full text, 'Gurllermus dufay' (*sic*: over an erasure read as 'Binchois' in BooneD, p. 222), ed. CMM1/vi, no. 34 (repr. Berger, p. 177); K. Berger in *EM* 17 (1989), p. 355; DuffinD, p. 49; facs. Berger, p. 181

Rei 3, fo. 98 (no. 197), only one stanza, ed. CMM37, p. 12; facs. Berger, p. 182

See also Karol Berger, *Musica ficta* (Cambridge, 1987), 177–88. G. A. Milette, 'New Data on the Reina Codex and its Contents' (MA diss., University of Calgary, 1995), notes that ll. 3–10 seem to contain the acrostic CATELINE (for a more certain use of this name in an acrostic by Dufay SEE: Craindre vous vueil); for another possible acrostic starting in l. 3, SEE: Je ne suy plus.

[N]'ay je cause d'estre lies et joyeux B7:10 M Fabri

NL-Lu 2720, fo. 3^v (no. 6), 3 stanzas with the 2nd underlaid to T and the 3rd underlaid to Ct, 'Martin Fabri' (at beginning of Ct), ed. CMM53/i, no. 24 (as '[Bien] ay

O infame desleauté R4:8 anon.

Dij, fos. 148^v–149 [new fos. 151^v–152] (no. 126), full text, ed. BarretD ii, p. 923

Wolf, fos. 51^v–52 (no. 42), full text but exchanges lines 2 and 3 of Dij and thereafter has entirely independent text, ed. GutiérrezW, p. 75; ThomasE233, no. 2

For the source of the opening and much further material, SEE: (It) O rosa bella (B).

On a grant mal par trop amer R4:8 Busnoys

2nd text: On est bien malade pour amer trop

3:10/8

A: first version

Dij, fos. 177^v–178 [new, fos. 180^v–181] (no. 150), 4vv, full rondeau text, tttt, 'Busnoys', ed. ManiatesD, p. 276; BrownF ii, p. 423 (no. 183a); ThomasT48, no. 4; ManiatesC, no. 29

B: revision

TABLATURE:

SG530, fos. 67^v–68 (no. 75), 'On en bien maldi pour amor trop', 'Andreas busnois', ed. SMD8, p. 172

C: further revision

F229, fos. 193^v–194 (no. 183), 4vv, one stanza ('On est bien malade' text only), tttt, ed. BrownF ii, p. 420; see also BrownE, pp. 21–5

2nd text may be a free adaptation of ll. 1–3 of the 1st text; but it is far more likely that the R is derived from folk materials in the 2nd text.

On est bien malade (2nd text) SEE: On a grant mal

On me met sus que je suy amereuze R4:10 anon.

Namur, Archives du Royaume, Haute cour, Reg. 5 (1411–12), fo. 282^v (no. 3), T only in stroke notation, marked 'Tenor', incipit + 'etc', ed. MontellierQ, p. 176, facs. p. 165; full text on the facing page, fo. 283, ed. MontellierQ, p. 177, facs. p. 160 (part) and p. 167. This text cannot fit the T but could well fit the D of a song of which this is the T.

Woman speaks

Onques depuis ?R4 Carlay

Stras 2, fo. 75^v (no. 125), incipit only, 'Jo Carlay', ed. Br, p. 64

This is not related to Tr87 piece 'Onques se je'.

TEXT: presumably not V5/3:8, 'Oncques depuis la despartie', Roh, fo. 189 (no. 596), ed. LöpR, p. 370

Onques se je n'eusse pensé (DTÖ emendation) SEE: En pies se je

Or avant gentilz fillettes V5/3:7 G Legrant

Ox VII, fos. 111^v–112 (no. 260), no tierce, ttt, 'Legrant guillem', ed. CMM11/ii, p. 50
Reference to April

Or ay je perdu mes amours R4:8 anon.

Cord, fos. 50^v–52 (no. 36), 2nd stanza missing, ttt, ed. CMM42, no. 13; ThibaultM, p. 73

Or est mon bien (Pix incipit) SEE: Ma dame trop

Or me veult bien esperance mentir B10:10 Dufay

Mel 2, fos. 69^v–71 (no. 49), one stanza, ed. L. Perkins in AtlasD, p. 158; PerkinsM ii, no. 49 (with facs.); CMM1/vi (1995 revision), no. 88

MuEm, fo. 65 (no. 126), 2vv, D bb. 1–29, T bb. 1–23, 'Portugaler'

MuEm, fo. 77 (no. 149), 2vv, D bb. 1–29, T bb. 1–23, 'Portigaler'

MuEm, fos. 92^v–93 (no. 192), texted 'Ave tota casta virgo', T incipit 'Portagaler', ed. Dèzes in ZMw 9 (1927), p. 305; CMM1/vi, no. 88; facs. Musik in Bayern, 47 (1993), p. 51

M3224, pp. 8–9 [orig. fos. 102^v–103] (no. 10), texted 'O incomparabilis virgo', 'Guillermus dufay'

Stras 1, fo. 108 (no. 191), 2vv, incipit 'Portugaler' only, 'G. Dufay', ed. Br, p. 81; BorrenD, p. 298

TABLATURE:

Bux, fo. 21^v (no. 43), omitting final 'rhyming cadence' (i.e. last ten bars), 'Portigaler', ed. EDM37, p. 46; ThomasK4, no. 11

The T of the prima pars also appears as a 'Square' in various English sacred sources:

1. an alternatim Gloria–Credo pair in the 'York masses', GB-Ybi Ms. Mus. 1, fos. 3^v–7
2. Nicholas Ludford's *Missa feria* III (GB-Lbl Roy. App. 45–48), ed. CMM27/i, p. 44
3. Taverner, Christe (GB-Lbl Add. 17802–5), ed. EECM30, no. 13
4. anon. Kyrie, first section, keyboard version (GB-Lbl Roy. App. 56), ed. MD 14 (1960), p. 128; EECM10, no. 2
5. a keyboard Kyrie and Christe in GB-Och 371, fo. 19^v, ed. EECM10, no. 3
6. the T alone in the Alceur bible (Evesham, Almonry Museum, without call-number), verso of title-page, headed 'Ormavoyt'; see M. D. Knowles and T. Dart, 'Notes on a Bible of Evesham Abbey', *English Historical Review*, 79 (1964), 775–8; ed. MB66, p. 158
7. a lost 'communion off 4 partis . . . upon the Square off Ormaveute' by William Whitbrook (GB-Cu Add. 4405(9), evidently used as a cover for a lost copy of the music)

CITED:

As a dance, 'Ourfute' in the Scottish *Tale of Colkelbie Sow* (surviving uniquely in the late 16th-c. Bannatyne MS, GB-En Advocates 1.1.6, fos. 357–365, but written well before 1501), ed. CraneM, p. 97

As a dance, 'Ourefute' in the Scottish *An interlude of the Laying of a Gaist*, ed. CraneM, p. 97

CITED:

La Chesnaye, *La Condamnacion de banquet*, no. 3, ed. BrownM, p. 93

T and D used in anon. mass *Quant ce vendra*, 4vv, in Tr89, fos. 318^v–330 (nos. 711–14), ed. R. Taruskin, *Antoine Busnoys: Collected Works*, ii (New York, 1990), p. 208, with attrib. to Busnoys

Taruskin, op. cit., vol. iii, p. 95, suggests that the 4vv version B of the song is extracted from the mass.

Quant ce viendra (RCG incipit) SEE: En effait se ne reprenés

Quant compaignons s'en vont juer B9:8 Loqueville
Ox V, fo. 90 (no. 201), one stanza, 'R. loqueville', ed. ReeseR, p. 18; CMM11/iii, p. 4

Quant de dire adieu me souvient (Molinet reading) SEE: Quant du dire

Quant de la belle me parti R4:8 Malbecque
Ox VIII, fo. 123^v (no. 289), full text, 'A. [sic] malebeke', ed. CMM11/ii, p. 98
All rhymes end 'parti' or 'partie'
The composer is likely to be Guillaume Malbecque.

Quant de mon cuer vous feray part R4:8 anon.
Glog, fo. J9/K6/K8^v (no. 197/195), in doubled note-values, labelled 'septimus', ed. EDM4, p. 49; HAM i, no. 83a
Niv, fos. 12^v–13 (no. 9), full text
Low Ct

Quant de vous seul je pers la veue R5:8 Ockeghem
Dij, fos. 33^v–34 [new fos. 36^v–37] (no. 31), full text, 'Ockeghem', ed. DrozT, no. 32; GoldbergO, p. 444; PlamenacO iii, p. 83
TEXT:
Jard, fo. 91 (no. 316)
Woman speaks

CITED:
A setting of the first stanza (with different following stanzas) in Cop1848, pp. 222–3 (no. 150), ed. ChristoffersenF iii, no. 4, takes its opening notes from Ockeghem, up a 4th and in doubled note-values; the music is much in the manner of Compère.

Quant du dire adieu me souvient V4/2:8 anon.
Cord, fos. 59^v–60 (no. 41), full text but lacking music for the secunda pars, tpp, ed. CMM42, no. 16; ThibaultM, p. 83

CITED:
Molinet, *Oroison*, l. 144, as 'Quant de dire adieu me souvient', ed. DupireM, p. 473
Refrain and tierce rhyme aabb

Quant elle voy qui m'occist

Incipit of a chansonnier owned by René of Anjou in 1481; see A. Lecoy de la Marche, *Le Roi René* (Paris, 1875), ii, p. 189.

Quant jamais aultre bien n'aroye V4/3:8 anon.
Pav, fos. 56^v–58 (no. 36), full text, ed. DrozP, p. 38; SchavranP ii, p. 150
TEXT: by Le Rousselet
P9223 1, fo. 60^v (no. 116), 'Le roussellet', ed. ReynaudR, p. 99
Roh, fo. 74 (no. 100), ed. LöpR, p. 100

Quant j'ay au cueur aucun contraire R5:8 Busnoys
Pix, fos. 184^v–185 (no. 158), only one stanza, 'Busnoys', ed. SmijersV vi, p. 185; CMM65/vii, p. 136 (down a 5th); GoldbergB, p. 332
Low Ct
TEXT:
Jard, fo. 83 (no. 232), ed. SmijersV vi, p. 186
CITED:
T, down a 5th, used in mass by Isaac, ed. AMMM10, p. 38; EDM77, p. 56; CMM65/vii, p. 43

Quant je fus prins au pavillon R4:8 anon.
Uppsala76a, fos. 5^v–6 (no. 7), only one stanza, ed. BrownN, p. 227
2 equal voices over Ct
TEXT: by Charles d'Orléans, ed. ChampionC, p. 303 ('Rondeau' no. 23). In addition to the standard sources for his poetry, it appears in:
Jard, fo. 120^v (no. 559)
P1719, fo. 90^v (no. 283), in a primarily musical context
Roh, fo. 182^v (no. 567), ed. LöpR, p. 353
Vergier, fo. Z6^v

Quant je mire vos douce portraiture R4:10 A de Lantins
Ox IX, fos. 132^v–133 (no. 311), only one stanza, 'Arnoldus de lantins conposuit 1428 mensis marcii veneciis', ed. BorrenL, p. 29
PC II, fos. 55^v–56 (no. 11), only one stanza

Quant je poray bien dire ma pensee R4:10 anon.
Rei 3, fo. 95 (no. 192), full text, ed. CMM37, p. 7

Quant je regarde vo beaulx yeulx ?R4:8 anon.
Merseburg13b, recto (no. 2), texted 'Jubar ortum haut abortum' (with acrostic JOHANNES), tti, incipit 'Quant jo [sic] regarde vo beaulx yeulx' written under D
2 equal voices over T

S'il vous plaist que vostre je soye R4:8 Regis

CantiC, fos. 118^v–119 (no. 93), 4vv, incipit 'S'il vous playsist' only, 'Jo. Regis', ed.

KiesewetterV App., p. 62; KiesewetterS, no. 19; CMM9/ii, p. 62; SelfS, no. 23

Cord, fos. 20^v–21 (no. 15), full text, ed. CMM42, no. 10; ThibaultM, p. 30; facs.

MGG xi, pl. 12; MGB3/v, p. 95

F229, fos. 104^v–105 (no. 102), incipit 'Si vous plait que vostre soye' only, 'Joannes

Regis', ed. BrownF ii, p. 206

Low Ct

S'il y a compagnon en la compagnie (Ct I incipit) SEE: Une filleresse d'estoupes

Si me fault faire departie R4:8 Passet

Ox X, fo. 140^v (no. 326), full text, 'Passet' with (added in a later hand) 'de Tonnaco' (presumably for 'Tornaco'), ed. CMM11/ii, p. 101

Si mieulx ne vient (RCG incipit) SEE: Ce n'est pas jeu

Si mieulx ne vient (other sources) SEE: Se mieulx ne vient

Si par souait ce pavoit faire R4:8 anon.

Lab 1, fos. 44^v–45 (no. 33), full text, ed. GoldbergL, p. 432

Sire se vous ne pourvoyez R4:8 Crespieres

LoA.xvi 2, fos. 29^v–30 (no. 23), full text, ttt, 'Crespieres', ed. LitterickM, p. 273

Low Ct

Woman speaks, apparently

Si une foys SEE: Se une fois

Si vos saviés (Stras reading) SEE: Se vous scaviés

Si vous plaist/plait/playsist bien SEE: S'il vous plaist

Si vous voulez que je (Cop1848 reading) SEE: Se vous voulez

Soit d'avoir la ?R4 anon.

BQ16, fo. 126^v [op. 113] (no. 107), incipit only (in index as 'Soit daprope')

Soit loing ou pres tousjours me souviendra R4:10 Agricola

BQ17, fos. 38^v–39 (no. 34), incipit 'Soit loing soit pret' only, 'A agricola'

Cop1848, p. 372 (no. 204), incipit only

Cop1848, p. 443 (no. 273), incipit only

F229, fos. 267^v–268 (no. 247), incipit only, 'Alexander', ed. BrownF ii, p. 582

FR2794, fos. 72^v–73 (no. 63), full text, ed. CMM22/v, no. 22

LoA.xvi 1, fos. 15^v–16 (no. 11), only two stanzas (opening 'Soit pres ou loing')

RCG, fos. 43^v–44 [op. 37] (no. 33), incipit 'Aint long' only

Segovia, fo. 162^v (no. 87), incipit only, 'Alexander Agricola'

Low Ct

TEXT:

P1719, fo. 37^{r-v} (no. 107), ed. Féry-HueA, p. 193

Soubz les branches d'un beau may R5:7 anon.

2nd text: Jolis mois de may 6:5

3rd text: En la rousee de may 6:7/5

Dij, fos. 171^v–172 [new fos. 174^v–175] (no. 144), 4vv, full rondeau text, ttti, ed.

BrownT, p. 172; ManiatesC, no. 24; GoldbergL, p. 505

(Lab, index, but without decipherable foliation (no. 95a)

Soudainement mon cueur a pris V4/2:8 Busnoys

Cop, fos. 27^v–29 (no. 23), full text, ed. JeppesenK, p. 42

Dij, fos. 118^v–120 [new fos. 121^v–123] (no. 100), full text, ed. BarretD ii, p. 114

Niv, fos. 35^v–37 (no. 29), full text, 'Busnois'

Low Ct

TEXT:

Roh, fo. 72^v (no. 92), ed. LöpR, p. 97

Souffice toy povre cuer dolereux R4:10 anon.

Rei 3, fos. 98^v–99 (no. 198), full text, tti, ed. CMM37, p. 13

TEXT:

Roh, fo. 181^{r-v} (no. 562), ed. LöpR, p. 350

Appearing in Rei immediately after Dufay's *Porray je avoir* and *Navré je suy*, this song, in a very similar imitative style, is plainly put there for that reason and may even be by Dufay.

Sourdes regretz avironez mon cueur R5:10 Compère

Br228, fos. 54^v–55 (no. 48), full text (ed. FrançonM, p. 243), ttt, ed. MaldeghemT xxiii, p. 17; PickerC, p. 379

F117, fo. 31 [orig. fo. 37] (no. 25), T and Ct only as facing page is lost, tt

FC2439, fos. 51^v–52 (no. 46), only one stanza, tpi, 'Compere'

Lo35087, fos. 71^v–73 (no. 61), only one stanza, ttt

Tournai/Br, fos. 5–6 and fos. 7^v–8^v (no. 5), D and T only as B partbook is lost, only one stanza, tt

Low Ct

Tenés ma foy ma dame gente ?R5:8 anon.

Pz, fos. 10^v–11 (no. 16), apparently 2 stanzas

Form problematic: as it stands the text makes little sense, either semantic or metrical; the music would work for R5:8.

Tenez moy en vo bras 6:6/7

A: with melody in D anon.

F121, fos. 6^v–7 (no. 6), one stanza in aba form (opening 'Teme moi')

F176, fos. 87^v–88 (no. 57), incipit 'Tene moy' only

Pix, fos. 40^v–41 (no. 37), one stanza in aba form, ttp, ed. ThomasE137, no. 2

Extended Ct

B: with melody in T anon.

Cop1848, p. 125 (no. 67), only one stanza, tti, ed. in J. van Benthem, 'Zur Struktur und Authentizität der Chansons à 5 and 6 von Josquin des Prez', *TVNM* 21 (1968–70), pp. 170–88, after p. 188 (with attrib. to Josquin, repeated by van Benthem in Lowinsky], pp. 422–31, though not mentioned in the same author's later NJE27c, perhaps because it lacks any ascription); M. Picker, *Josquin des Prez: Parody Chansons* (Hackensack, NJ, [1980]), p. 27

PL-GD (Gdańsk) 4003 (see CC iv, p. 388), part III, no. 8, ttt

There is a setting ascribed to Josquin, 6vv, ed. Smijers], afl. 5, p. 33; Picker, op. cit., p. 30.

Terrible dame que vous fault ?R5:8 Busnoys

Pix, fos. 159^v–160 (no. 137), 4vv (with apparently 2 added fauxbourdon voices), one stanza, ppip, opening headed 'faulx bordon', 'Busnoys', ed. BrooksB ii, p. 215; GoldbergB, p. 381

Terriblement suis fortunee V7/3:8/4 anon.

BerK, fos. 8^v–9 (no. 6), initial 'T' only

Col (Fr), fos. H7^v–8 [now PC, fos. 26^v–27] (no. 65), full text

Cord, fos. 54^v–56 (no. 38), full text, ttp, ed. ThibaultM, p. 77

Pav, fos. 17^v–19 (no. 1), with doubled note-values in secunda pars, full text (with unique tierce), ed. SchavranP ii, p. 1

Tr90, fo. 286 (no. 994), incipit to Ct only, ed. DTÖ22, p. 112

TEXT:

Jard, fos. 70^v–71 (no. 96), 'Motet en chant'

Lans380, fo. 241

Roh, fo. 125 (no. 322), ed. LöpR, p. 220; ReidemeisterC, p. 88

Woman speaks

CITED:

[?Molinet], *Le Mistere de saint Quentin*, l. 8223, as 'Terriblement suis fortune', ed. ChatelainM, p. 133

Molinet, *Debat*, l. 92, as 'Terriblement suis fortune', ed. DupireM, p. 620

Quodlibet-ballade, 'Mon seul plaisir', ll. 19–20

D opening, up a 5th, in Q, SEE: (It) O rosa bella (Bc2:1)

Mass by Barbingant, ed. CMM7/i, p. 52

Opening perhaps quoted, SEE: Fortune n'as tu point pitié

T opening perhaps quoted, SEE: Le renvoy

StrohmR, 432, points out that the D opening quotes the introit *Terribilis est locus iste*.

Tesse dame ?R4:8 anon.

MuEm, fo. 25 (no. 37), 2vv, incipit in margin, texted 'Omnium gubernatori resonet'

Tisis non SEE: (Eng) Tisis non

Tos juirs (Cely title) SEE: (Eng) To iours

Tous desplaisir m'en sont prochains R5:8 anon.

EscA 2, fos. 7^v–8 (no. 8), full text, ed. CMM37, p. 4

Cleffes

See also KempB (tentative attrib. to Binchois).

Tousjours SEE: (Eng) To iours

Tousjours bien ?R Martini

RCas, fos. 108^v–109 (no. 83), incipit only, 'Jo martini', ed. O. Chilesotti in *RMI* 22 (1916), p. 66; EvansM, p. 68

Low Ct

Tous jours me souviendra ? Martini

RCas App., fos. 131^v–132 (no. app. 1), incipit only, 'Jo Martini', ed. EvansM, p. 70

Low Ct

Tousjours me souvient de la belle R4:8 anon.

Col (Fr), fo. H1 [now Sev, fo. 49] (no. 58), T and Ct only as facing page is lost, incipit in T reads 'Tousjours my souvient'

TEXT:

Chasse, fo. P2^{r-v}, 'Rondel d'ung amant qui loue sa dame'

Lans380, fo. 239

CITED:

Molinet, *Debat*, l. 120, ed. DupireM, p. 621

Tousjours me vient de mal en pis ?R4:8 anon.

Col (Fr), fos. N3^v–4 [now PC, fos. 32^v–33] (no. 119), incipit only, traces of an ascription cut off

Low Ct

Not related to 3 preceding pieces except in that first two bars of T happen to agree with those in *Tous jours me souvient de la belle*.

Tous nobles cuers qui mes regretz voyés R5:10 anon.

P1596, fos. 6^v–7 (no. 5), full text, ttt, ed. M. Picker in *Le Moyen français*, 5 (1980), p. 90

Low Ct

TEXT: by Octovien de Saint-Gelais, in his 'Complainte' (1495); see Mary Beth Winn, 'Octovien de Saint-Gelais: Complainte sur le départ de Marguerite', *Le Moyen français*, 5 (1980), pp. 65–80

Chasse, fo. B5

Lille402/Dresden, no. 251, ed. FrançonP, p. 364

P1719, fo. 110^v (no. 350)

P1722, fo. 68^v (no. 271)

P7559, fo. 20, ed. BancelC, p. 116

F-Pn n. a. fr. 1158, fo. 36^v (no. 6), lacking 2nd stanza, ed. FrançonM, p. 272

F-Pn n. a. fr. 1158, fos. 145^v–146

F-Pn Rothschild 2582 [III.3.1], fo. 34, ed. Winn, op. cit., p. 74

A further (musically unrelated) setting of the first stanza by Pierre de La Rue, 3vv, is in Br228, fos. 51^v–52 (ed. PickerC, p. 371), FC2439, fos. 87^v–88, and TVC, no. 50.

Tout a caup m'ont torné le dos R4:8 Adam

Ox IV, fo. 76 (no. 162), full text, 'Adam', ed. StainerD, p. 52 (with facs.); RiemannHZ iii (1906), no. 20; CMM11/ii, p. 1

Tout a par moy affin qu'on ne me voye R5:10 Frye or Binchois

BerK, fos. 29^v–30 (no. 27), initial 'T' only

Col (Fr), fos. F11^v–12 [now PC, fos. 18^v–19] (no. 45), full text, with tails from a cut off ascription (more likely to Frye than to Binchois) ed. D. Plamenac in *MQ* 37 (1951), p. 530; RehmB, no. 58

Cord, fos. 40^v–42 (no. 30), full text plus 3 extra lines, ttp, ed. ThibaultM, p. 60

FR2356, fos. 63^v–64 (no. 48), incipit only

Lab 1, fos. 11^v–12 (no. 3), full text (but with third stanza as otherwise found only in F-Pn Rothschild 2798), ascribed 'frye' in a later hand, ed. CMM19, no. 1

Mel 1, fos. 45^v–46 (no. 35), only one stanza, 'Frye', ed. PerkinsM ii, no. 35 (with facs.);

ThomasK4a, no. 8

Niv, fos. 26^v–27 (no. 22), full text, 'Binchois'

Wolf, fos. 4^v–5 (no. 4), full text, ed. GutiérrezW, p. 8

TABLATURE:

Bux, fo. 163^v (no. 252), with Ct loosely following the original, title 'Tant apart', ed. EDM39, p. 410; CMM19, no. 1a; ThomasK4, no. 8

TEXT:

Jard, fo. 77 (no. 164)

Roh, fo. 83 (no. 138), ed. LöpR, p. 121; ReidemeisterC, p. 99

F-Pn Rothschild 2798 [I.6.17], fo. 71 (addition), in which the 2nd stanza is unique and the third stanza is that of Lab

LAUDA:

Tutto per noi si dette il sommo Dio (Francesco d'Albizo) cantasi come: Tot pur moi, ed. GallettiL, p. 56 (no. 119)

CITED:

Molinet, *Debat*, l. 64, as 'Tout a part moy que on ne me voye', ed. DupireM, p. 619

Molinet, *Oroison*, l. 1, ed. DupireM, p. 468

Tinctoris, *De inventione*, mentions how Gerard of Brabant sang D and T of 'Tout apartmoy', ed. WeinmannT, p. 34; the same occasion seems to be described in Molinet's *Recollection des merveilleuses advenues* (after 1496), ed. DupireM, p. 313

T used in 2 settings by Agricola (ed. CMM22/v, nos. 63–4), one by Tinctoris (2vv, with D outline, ed. CMM18, p. 138), the anon. *Circumdederunt me*, 5vv (A-Wn Mus. 18746), and Josquin's mass *Faysant regretz*

In Niv the initials contain a boar and a swine, which—since these are otherwise found only for songs by Busnoys—might well suggest Busnoys as the composer, a possibility very much endorsed by musical style; see also HigginsP, p. 180.

Tout a sa dame R4:4 Fedé

Niv, fos. 48^v–49 (no. 38), full text (though fo. 48^v is almost entirely erased), 'Fede'

TEXT:

Roh, fos. 106^v–107 (no. 243), only two stanzas, ed. LöpR, p. 178

Tout au long de la grant couchette R4:8 Delahaye

2nd text: Il n'est jacobin ne prestre

2 × 4:7

3rd text: Jennette des coqueles

Q

Niv, fos. 65^v–66 (no. 52), 4vv, full rondeau text, ttpi, 'Delahaye'

3rd text includes: Sus le fons du cul (also SEE: Vous qui parlés).

Tout au premier que vous choisi R4:8 anon.

Dij, fos. 101^v–102 [new fos. 104^v–105] (no. 86), 4vv ex 3 (canonic), full text, ed.

BarretD ii, p. 630

2 equal canonic voices over T and Ct

Tout bien de vous me peut venir V4/2:8 anon.

F176, fos. 81^v–83 (no. 53), incipit 'Tout bien de vous' only (and for secunda pars 'Quant a ma part')

TEXT:

Jard, fo. 88 (no. 282), headed 'Autre rondel'

Toute biaulté et toute honneur R4:8/7 anon.

Ox VIII, fo. 122^v (no. 286), one stanza, ed. R. Reynolds in *MD* 39 (1985), p. 50

Unusual metrical scheme: a8 b7+ b7+ a8

Vostre bouche dit baysez moy**R4:8 Agricola**

Cop1848, p. 407 (no. 235), only one stanza

Cop1848, p. 425 (no. 254), only one stanza, 'Alexandre' ed. CMM22/v, no. 33

F229, fos. 38^v-39 (no. 39), incipit only, ed. BrownF ii, p. 78

Low Ct

TEXT: only first two lines of the quatrain in Cop1848 agree with R4:8 by Charles d'Orléans, ed. ChampionC, p. 232 ('Chanson' no. 48), and Roh, fo. 111^v (no. 265), ed. LöpR, p. 189. BrownF i, p. 220, argues that lines 3 and 4 in Cop1848 are simply corrupt, though they rhyme correctly, scan correctly, and make sense. It could therefore be for a new poem starting from the first couplet of that by Charles.

Vostre bruit et vostre grant fame**R5:8****A:****Dufay**Col (It), fo. G1^v [now PC, fo. 20^v] (no. 47), D only as facing page is lost, incipit onlyCord, fos. 28^v-29 (no. 21), full text, ed. CMM1/vi, no. 83; ThibaultM, p. 43F176, fos. 36^v-38 (no. 26), only one stanza, 'Duffay'

(FR2356 index: 'Vostre bruit', originally on lost op. 15)

Glog, fo. L10^v/M6^v/M11^v (no. 273/271), letter 'O' only, ed. EDM4, p. 66Lab 1, fos. 22^v-23 (no. 15), full text (third stanza unique), ascribed 'dufay' in a later handMel 1, fos. 22^v-23 (no. 17), 2 stanzas, 'G dufay', ed. L. Perkins in AtlasD, p. 162; PerkinsM ii, no. 17 (with facs.)RCG, fos. 85^v-86 [op. 79] (no. 71), incipit 'Vostre brut marionete' onlyTr89, fos. 415^v-416 (no. 769), textless, ed. DTÖ22, p. 114; Cw19, p. 25 (up a 3rd)**B:** piece in which the opening point of imitation is taken from Ct of setting (A)**Agricola**F178, fos. 55^v-56 (no. 51), incipit 'Vostre hale bruit' only, 'Alexander Agricola'F229, fos. 68^v-69 (no. 67), only one stanza (opening 'Vostre hault bruit'), 'Alexander agricola', ed. CMM22/v, no. 24; BrownF ii, p. 136RCas, fos. 47^v-48 (no. 40), down a 4th, incipit 'Vostre haute bruit' onlyVerona757, fos. 30^v-31 (no. 31), textless

Low Ct

TEXT:

Jard, fo. 75^v (no. 145)Bertrand Desmarins de Masan, *Le Procès des deulx amans* [Lyon, c.1510-14: copy in *F-Pn Rés.* p. Ye 2665], fos. B6^v-7, lacking line 5, ed. MontaiglonR x, p. 190

Note, however, the R5:10 'Vostre hault bruit lequel est tout parfait' in P1719, fos. 32^v-33 (no. 93), ed. Féry-HueA, p. 185, within a run of 30 musical texts: this may therefore be correct for the Agricola song, despite the stanza of Dufay's text in F229.

CITED:

Molinet, *Oraison*, l. 100, ed. DupireM, p. 472Molinet, *Debat*, l. 50, ed. DupireM, p. 618

Both citations surely refer to the Dufay music.

Vostre cuer s'est bientoist resjoy (Cop1848 reading) SEE: Vostre oeil

Vostre esclave de galee**V5/3:7 anon.**EscB, fos. 43^v-45 (no. 36), no tierce, ed. CMM88, no. 41; HanenE, no. 36**Vostre gracieuse accointance****R5:8 Busnoys**Dij, fos. 60^v-61 [new fos. 63^v-64] (no. 54), full text, 'Busnoys', ed. BrooksB ii, p. 118;

BarretD ii, p. 385; GoldbergB, p. 339

Low Ct

GoldbergB, pp. 126-30, doubts Busnoys' authorship.

Vostre grant bruit a fait de mon cuer prise (secunda pars) SEE: Il n'est vivant

Vostre hault bruit lequel est tant parfait SEE: Vostre bruit (B)

Vostre oeil s'est bientoist repent**R4:8 Prioris**BQ17, fos. 48^v-49 (no. 43), textless

Cop1848, p. 357 (no. 192), with last phrase of the music repeated, 3 lines of text, opening 'Vostre cuer s'est bientoist resjoy', ed. ChristoffersenF i, p. 148

FR2794, fos. 24^v-25 (no. 21), full text, ed. CMM90/iii, p. 113P2245, fos. 3^v-4 (no. 3), full text, ttt, 'prioris', ed. R. Wexler, 'The Complete Works of Johannes Prioris' (diss., New York University, 1974), p. 556

Low Ct

TEXT:

Chasse, fo. Q4^v, 'Rondel d'une dame a son amy'P1719, fo. 35^v (no. 101), ed. Féry-HueA, p. 189**Vostre regart si tresfort m'a feru****R5:10 Tinctoris**Col (Fr), fos. L11^v-12 [now Sev, fos. 85^v-86] (no. 103), only one stanzaDij, fos. 24^v-25 [new fos. 27^v-28] (no. 23), full text, 'Tinctoris', ed. DrozT, no. 24; facs. DrozT, pl. III; E. Closson and C. Van den Borren, *La Musique en Belgique* (Brussels, 1950), p. 82F176, fos. 3^v-4 (no. 3), incipit onlyLab 2, fos. 79^v-80 (no. 65), full text, 'Jo. tinctoris', ed. CMM18, p. 131Pix, fos. 120^v-121 (no. 102), only one stanza

Low Ct

Vostre regart tant fort m'enflame**R5:8 anon.**Col (Fr), fos. L9^v-10 [now Sev, fos. 83^v-84] (no. 101), only one stanzaPix, fos. 121^v-122 (no. 103), only one stanza

[V]ous qui parlés du gantil Buciphal**B10:10 anon.**

2nd text: [H]é Molinet engreine toy

Q

A:

Pav, fos. 28^v–29 (no. 10), 2vv, 2 stanzas and envoi for first text, tt, ed. SchavranP ii, p. 43, second text ed. JeppesenK, p. xxxiv

B: Pav D with different T, incompatible with that in Pav

Dij App., fos. 199^v–200 [new fos. 202^v–203] (no. 160), 2vv, textless, ed. SchavranP ii, p. 46; BarretD ii, p. 1206

Ballade text follows rhyme scheme and some rhyme words of B10:10 'Vous qui parlez d'amour en general' in Jard, fo. 99 (no. 402), with refrain line 'Aux amans font passer val et montaigne', as opposed to Pav's 'Fors seulement du bon courcier Montaigne'. It would make sense to think of the Pav text as a parody of that in Jard.

Quodlibet text in EscB includes the following:

1. [H]é Molinet engreine toy
2. and 12. Ne [i.e. Non] touchés a moy (melodically different from *Non touchés a moy*)
3. and 13. J'ay perdu tout mon argent au gieu de ses
4. Coqueliquoc
5. La douleur que je recoy (q.v.; opening of T)
6. Obly obly obly (perhaps from lost opening of *Otri otri*)
7. Helas je ne fille mye je fillarey jamés
8. Eschaudés tous chantz
9. Visibilium omnium
10. Chantes compere (from T of Compère's *Chanter ne puis*)
11. Sus le fon du cul du baril grant cop luy donne (also cited in: Tout au long)

Vous soiés la tres bien venue**R4:8 Merques**

BU, p. 112 (no. 99), 2vv, full text, tt

Tr87, fo. 133^v (no. 110), 3vv, only one stanza (opening 'Vos soyés' or perhaps 'Pos voyés'), tpi, 'C de marques', ed. DTÖ22, p. 91

Text has only its first line in common with B9:8 'Vous soiés la tres bien venue' by Charles d'Orléans, ed. ChampionC i, p. 69, and R5:8 in Jard, fo. 93^v (no. 339).

Voy da plas**?B7:10 anon.**

Schedel, fos. 76^v–77 (no. 66), incipit 'Voij da plas' added in a later hand, in index as 'Sine nomine'

In style of an English ballade

Vray dieu d'amours confortez l'amoureux**B10:10**

A:

anon.

MC, p. 267 [op. 11] (no. 18), 4vv (with repeat of prima pars written out), incipit 'Voca la galiera' only (see: Vaughe la gallee), ed. PopeM, p. 157; LuisiLG ii, p. 157

Tintoris, *Liber de arte contrapuncti* (dated 11 Oct. 1477), Bk. 3, ch. 3, opening only, 2vv, texted 'Vray dieu d'amer conforte l'amoureux qui nuit et jour' to D (in *B-Br* II 4147 only), otherwise 'O Barbara virgo pulcherrima', ed. CS iv, p. 149; MSD5, p. 134; CSM22/ii, p. 148

B: same melody with new lower voices

anon.

Verona757, fos. 63^v–64 (no. 61), 4vv, textless, ed. CMM34/i, p. 19 (repr. with disc. by L. Bernstein in *Journal of Musicology*, 1 (1982), p. 312)

Incorrect information in the facs. that this is part of a mass by Weerbeke is based on a misprint in Martin Just's book on Ber40021.

C: slightly richer setting

Pipelare

RegensburgC120, pp. 216–17 (no. 55), 4vv, incipit only, 'M: Pipe{lare}'

SG461, pp. 56–7 (no. 30), 4vv, incipit 'Vray dieu d'amours' to Ct only (in D position), ed. GiesbertL, p. 66; CMM34/i, p. 15

I-Rvat Vat. lat. 11953, fos. 16^v–17 (no. 17), B only, incipit 'Vray dieu d'amours' only

TABLATURE:

SG530, fo. 66^v (no. 73), 'Matheus pipalare Vray dien d'amor', ed. CMM34/i, p. 17; SMD8, p. 170

D: different setting

Stokem

Odh, fos. 18^v–19 (no. 16), 4vv, with incipit 'Por quoy je ne puis dire' but with T incipit 'Vray diu d'amours' (carefully following the 'Vray dieu d'amours' melody), 'Jo. Sthokem', ed. HewittO, p. 255

E: different setting

Japart

CantiC, fos. 95^v–96 (no. 74), 5vv, with incipit 'Vray dieu d'amours' to D, T, and B (and D carefully following the 'Vray dieu d'amours' melody), 'Jo. Japart'. The 2 Ct voices share a litany text in a way remarkably similar to two 5vv pieces: for one, see: (Ger) Ic zije dien claren dach; the other is *Fortuna desperata/Sancte Petre in Segovia*, fos. 117^v–118 (no. 46), 'ysaac'

TEXT:

L'esperit trouble: Le joyeux devis recreatif et l'esperit trouble (1st edn. in *F-G F.* 2420; 2nd apparently *F-Pn* Rothschild 2963 [= II.5.29], no. 32), 3 stanzas plus envoi, ed. CMM34/i, p. xvi. This text has the refrain line 'Dueil angoisseux rage demesuree' (q.v.).

A poem printed in JefferyC i, p. 153, is related (and includes all the words given by Tintoris) but is not adaptable to the melody.

CITED:

Molinet, *Oroison*, l. 111, as 'Dame d'aymer confortés l'amoureux', ed. DupireM, p. 472. This has absolutely nothing to do with any of the following songs of the years 1490–1510, which are themselves independent of one another.

(1) *Vray dieu d'amours confortez moy*, in P12744 (nos. 8 and 123), with 3vv setting by Brumel in many early 16th-c. sources, ed. CMM5/vi, p. 104 and p. 113.

(2) *Vray Dieu qui me confortera*, in P12744 (no. 121) and P9346 (no. 67, as 'Hé Dieu'), with 4vv setting by Bruhier, ed. HewittC, p. 105, and PickerC, p. 430.

(3) *Vray Dieu quel paine m'esse*, 4vv T-setting (in BQ17, CantiC, etc.), perhaps by Weerbeke, though also ascribed to Compère and Pipelare, ed. AtlasCG ii, p. 52; CMM15/v, p. 63; and CMM34/i, p. 21 (keyboard version).

- (4) *Vray dieu d'amours reconfortez ma dame*, in P12744 (no. 124).
 (5) *Vray Dieu qu'amoureux ont de peine* in P12744 (no. 122), which provided the first text line for several interrelated 16th-c. songs registered in BrownM, p. 281 (no. 412).
 (6) *Vray dieu d'amours qui me confortera*, 4vv, by Franciscus Patavinus or Pietro da Hostia, ed. Torre FrancaS, p. 527.

Vray dieu d'amours je suis en grant tristesse R4:10 anon.

Col (It), fos. M9^v–10 [now Sev, fos. 95^v–96] (no. 113), with Ct on left-hand page and T and D on right-hand page, textless
 F229, fos. 94^v–95 (no. 92), incipit only, ed. BrownF ii, p. 186
 Pix, fos. 147^v–148 (no. 126), only one stanza
 Low Ct

Vray dieu d'amours qui vrais amans resjoye R4:10 anon.

Cord, fos. 48^v–49 (no. 34), full text, tpp, ed. CMM42, no. 11; ThibaultM, p. 70

[V]reys amoureux oyés oyés R5:8 anon.

Pav, fos. 63^v–64 (no. 41), 2vv, 2 stanzas, ed. SchavranP ii, p. 173

Vurnalari dame

Cited in Q, SEE: Par le regart/ . . . lore

Vuydez dehors car vous estes trop chault SEE: Videz dehors

ACEPHALOUS SONGS

. . . / . . . dre amours ?R anon.

Montserrat823 A (full-black section), fo. 4 (no. 5), only opening of D visible and visible text conceivably in fact reading 'amoureuement', in void notation and presumably added later, ed. GomezM, p. 67

. . . / . . . Et osci V?4/2:8 [?Binchois]

M902, fo. 19 (no. 9), T and Ct only as facing page is lost, words 'Et osci' as an incipit in T to secunda pars

Attrib. to Binchois on basis of presence in M902, which seems entirely devoted to his work.

. . . et ou passeraige (2nd text) SEE: Passés tout oultre

. . . / . . . e veul prendre V anon.

Lo34200, fo. 57 (no. 1), T and Ct only as preceding two folios are lost, probably the secunda pars of a virelai

. . . lore Marote fu malade (Q text) SEE: Par le regart/ . . . lore Marote

. . . ne me porroit (PMFC22 incipit) SEE: Nuil ne m'ay

. . . pour devenir joyeux

CITED:

Incipit of last folio of a 'Liber . . . cantus figurati in papiro, copertus corio negro' formerly in the library of S. Agostino, Rome, in 1432; see D. Gutiérrez, 'La biblioteca di sant'Agostino di Roma nel secolo xv: inventario di 1432', *Analecta augustiniana*, 27 (1964), pp. 5–92 at p. 47, from *I-Ras* corpor. soppr., fondo s. Agostino, busta 1a, cod. 1, fo. 147

. . . voie pointe (Q text) SEE: Se je voloie