

Alexander Agricola

Chansons

ediert von

Clemens Goldberg

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Basevi	Firenze, Biblioteca del Conservatorio di Musica Luigi Cherubini, MS Basevi 2439
Basevi 2440	Firenze, Biblioteca del Conservatorio di Musica Luigi Cherubini, MS Basevi 2440
Bologna Q 16	Bologna, Civico Museo Bibliografico Musicale, MS Q16
Canti C	Petrucchi, Canti C numero cento cinquanta
Casanatense	Rom, Biblioteca Casanatense, Ms 2856
Florenz 229	Firenze, Biblioteca Nazionale Centrale, MS Banco rari 229
Laborde	Washington, Library of Congress, MS m ² .1 L25Case
London A XVI	London, British Library, MS Royal 20 A.XVI
Mellon	New Haven, Yale University, Beineke Library for Rare Books and Manuscripts, MS 91 (Mellon Chansonnier)
Odhecaton	Petrucchi, Harmonice musices odhecaton A
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Pixérécourt	Paris, BM, f. fr. 15123
Riccardiana I	Firenze, Biblioteca Riccardiana, MS 2794
Riccardiana II	Firenze, Biblioteca Riccardiana MS 2356
Rohan	Berlin, Staatl. Museen der Stiftung Preussischer Kulturbesitz, Kupferstichkabinett, MS 78.B.17 (Liederbuch des Kardinals Rohan)
Segovia	Segovia, Archivo Capítular de la Catedral Ms s. s.
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A la mignonne de fortune

London A XVI, f. 3v-5r

Edited by Clemens Goldberg

(Agricola)

Musical score for the first system, measures 1-8. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The music is in common time (C) and begins with a double bar line. The lyrics are: A la mig - non -

Musical score for the second system, measures 9-17. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: ne de for - tu - ne quon doit

Musical score for the third system, measures 18-27. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: lou - er de - vant chas - cu - ne Sans craindre

Musical score for the fourth system, measures 28-36. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: au - cu - ne Jay don - ne donc sa -

38

ge me tien Le cueur qui sou - loit es - tre mien

This system contains measures 38 through 47. It features a vocal line with lyrics and two lute tablature lines below. The lyrics are: "ge me tien Le cueur qui sou - loit es - tre mien". The music is in a 6/8 time signature with a key signature of one flat.

48

Qui se - ra sien Pour la ser - vir plus

This system contains measures 48 through 57. It features a vocal line with lyrics and two lute tablature lines below. The lyrics are: "Qui se - ra sien Pour la ser - vir plus". The music is in a 6/8 time signature with a key signature of one flat.

58

que nes - su - ne (nes - su -

This system contains measures 58 through 66. It features a vocal line with lyrics and two lute tablature lines below. The lyrics are: "que nes - su - ne (nes - su -". The music is in a 6/8 time signature with a key signature of one flat.

67

ne Car qui
On ne

This system contains measures 67 through 76. It features a vocal line with lyrics and two lute tablature lines below. The lyrics are: "ne Car qui On ne". The music is in a 6/8 time signature with a key signature of one flat.

77

en vou - droit une es - li - re Ou il ny eust bou -
pour - roit del - le trop di - re Il nest bou -

87

rien que re - di - re chas - cun de ti - re Y cou -
che qui sceust souf - fi - re re Lo - er le pi - re Dez par - faiz

97

roit comme a la plus bel -
biens qui soit en

106

el - le
le

2. Strophe:

Sa valeur croit comme la lune
Sa leaulte nest point commune
On dit cest lune
De ce monde ou plus a de bien
Car il ny a faulte de rien
Tout va si bien
Que de tellez pas nen est une

A la mignonne de fortune...

A la mignonne de fortune

Riccardiana I, f. 71v-72r

Edited by Clemens Goldberg

(Agricola)

A la mig - non - ne

de for - tu - ne quon doit lou -

er de - vant chas - cu - ne Sans craindre

au - cu - ne Jay don - ne donc sa - ge

The image shows a musical score for a piece titled "A la mignonne de fortune" from the Riccardiana I manuscript, folios 71v-72r. The score is arranged in three systems, each with three staves. The top staff is the vocal line, and the two lower staves are for a lute. The lyrics are written below the vocal line. The first system contains the first line of music and the lyrics "A la mig - non - ne". The second system starts at measure 10 and contains the lyrics "de for - tu - ne quon doit lou -". The third system starts at measure 20 and contains the lyrics "er de - vant chas - cu - ne Sans craindre". The fourth system starts at measure 30 and contains the lyrics "au - cu - ne Jay don - ne donc sa - ge". The music is written in a style characteristic of the early 16th-century Italian lute repertoire, with a simple harmonic structure and a focus on rhythmic patterns.

39

me tien Le cueur qui sou - loit es - tre mien

This system contains measures 39 through 47. It features a vocal line with lyrics and two lute accompaniment staves. The lyrics are: "me tien Le cueur qui sou - loit es - tre mien".

48

Qui se - ra sien Pour la ser - vir plus

This system contains measures 48 through 57. It features a vocal line with lyrics and two lute accompaniment staves. The lyrics are: "Qui se - ra sien Pour la ser - vir plus".

58

que nes - su - ne (nes - su -

This system contains measures 58 through 66. It features a vocal line with lyrics and two lute accompaniment staves. The lyrics are: "que nes - su - ne (nes - su -".

67

Gegenstrophe nach Florenz 229

ne Car qui
On ne

This system contains measures 67 through 72. It features a vocal line with lyrics and two lute accompaniment staves. The lyrics are: "ne Car qui On ne".

77

en pour-roit del- le vou- droit une trop es- li- di- re re Ou il ny eust bou-

87

-che qui sceust que re- souf- di- re re chas- cun de ti- re Y des cou- par- pi- re des cou- par-

97

faiz roit biens comme a la plus bel- en qui sont la plus bel- en

106

el- le

Der Text dieser Bergerette bezieht sich wieder direkt auf die vorangehende Chanson "Des troys la plus". Die Gegenstrophe fehlt in Riccardiana I, wir ergänzen nach Florenz 229. Von dort übernehmen wir auch die 2. Strophe:

Sa valeur croit comme la lune
Sa leaulte nest point commune
On dit ceset lune
De ce monde ou plus a de bien
Car il ny a faulte de rien
Tout va si bien
Que de tellez pas nen est une

A la mignonne de fortune...

Allez mon coeur dela la mer

Edited by Clemens Goldberg

Agricola

Al - lez mon coeur

de - la la mer A tra - vers les voy -

es saint Cle - ment Veoir cel -

le soubz le fir - ma - ment

The musical score is presented in three systems. Each system consists of three staves: a top staff for the Tenor voice, a middle staff for the Contralto voice, and a bottom staff for the lute accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as clefs, time signatures, and accidentals. Measure numbers 10, 19, and 29 are indicated at the beginning of their respective systems.

39

Qui moins en riens sait

48

a bla - mer

Durch die Mittenkadenz ist eine Verschiebung eingetreten, die ich durch entsprechende Längung der Noten bzw. Pausen vermieden habe.

Et si je meurs par trop laymer
 Je vous charge mon testament
 Allez mon cueur dela la mer
 A travers les voyes Saint Clement

Elle vous peult sien reclamer
 Car je vous laisse expressement
 Pour la servir bien loyaulment
 Quant vous maurez mort veu paumer

Allez mon cueur dela la mer...

Amor che sospirar mi fai Florenz Basevi 2440, S. 74-77

Edited by Clemens Goldberg

Alex. Agricola

A - mor che so - spi - rar mi fai La

A - mor che so - spi - rar mi fai La

A - mor che so - spi - rar mi fai La

12

not - te el gior - no quan - do re - ste - rai

not - te el gior - no quan - do re - ste - rai

not - te el gior - no quan - do re - ste - rai

22

Ma fi - ne'ha - van - no que - gli Fin - che ma - don - na sen - ta Et

Ma fi - ne'ha - van - no que - gli Fin - che ma - don - na sen - ta Et

Ma fi - ne'ha - van - no que - gli Fin - che ma - don - na sen - ta Et

34

di - ca o me - schi - nel - li In - di - tio di chi

di - ca o me - schi - nel - li In - di - tio di chi

di - ca o me - schi - nel - li In - di - tio di chi

46

sten - ta Un gior - no fi - ne ha -

sten - ta Un gior - no fi - ne ha -

sten - ta Un gior - no fi - ne ha -

57

van - no e no - stri guai

van - no e no - stri guai

van - no e no - stri guai

Der erste Teil wird als Refrain gesungen. Weitere Strophen:

Dunque tornare a lei
 Convienni al fine amore
 Soletto i non potrei
 Mitigare el suo core
 Ma certo si se meco sarai

Dunque madonna insieme
 Amor meco che vi preme
 Ha la dolore chi mi pregna
 Et sempre piu mi lega
 Un dolce su penscate voi hormai

Con teco insieme posso
 Pregarla et son contento
 Ma da me e rimosso
 Potere el mio tormento
 Farli sentir ch'il crederria giamai

Ay ie rien fait

Riccardiana II, f. 36v-37r

Edited by Clemens Goldberg

(Agricola)

Ay ye rien fait con - tre vous mon a - #

Tenor

Contra

6

my ay ie rien fait pour quoy me

11

blas - mes tant Ay

16

ie rien fait que vous fait des - plai - sir Ay

21

ye sur moy rien que vous fas - si com mi

26

Das Incipit ("Sayvienes") sowie der restliche text sind stark verderbt. Wir verbessern nach der nur etwas besseren Quelle Pixérécourt.

(Agricola): Cest mal cherchie vostre avantage Sevilla, f. q3v-q4r

Cest mal cher - chie vostre a - van - ta - ge dal - le - guer

10

ches - cun et son pa - ge et vous mons - trez bien peu

20

ru - se Car trop es - tes viel et u - se pour

30

par - ler dun - sy fol lan - ga - ge (dun sy fol lan -

40

ga - ge)

In T. 5 ist in allen Quellen außer in Florenz 229 eine Sb zu viel notiert (der Akkord wird in allen Stimmen wiederholt, wodurch eine Verschiebung eintritt), die Lösung in Florenz scheint mir jedoch die bessere zu sein, so dass sie hier übernommen wurde. Sevilla bringt nur das Incipit, wir bringen den vollständigen Text nach Paris 1719:

Il convient dont cest grant dommage
Qua viellesse facez hommage
Sans que plus soiez abuse
 Cest mal cherchie vostre avantage
 Dalleguer chescun et son page
 Et vous monstrez bien peu ruse

Nayez plus le cueur sy volage
Soyez doresnavant plus sage
Vous estes damer excuse
Car par tout serez refuse
Veu que portez sy gris plumage

Cest mal cherhie vostre avantage...

Cest trop sur amours entrepriz

London A XVI, f. 14v-15r

Edited by Clemens Goldberg

(Agricola)

The musical score is presented in three systems, each with three staves. The top staff is the vocal line, the middle is the Tenor part, and the bottom is the Contratenor part. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

System 1 (Measures 1-9):
Cest trop sur a - mours en -

System 2 (Measures 10-19):
tre - priz de voul - loir fai - re larl - ky -

System 3 (Measures 20-29):
my - e En bour - bon ne trou - ve - rez

System 4 (Measures 30-39):
my - e Que qui len - tre - prent

The image shows a musical score for three parts: Superius, Tenor, and Bass. The Superius part is on the top staff, the Tenor on the middle, and the Bass on the bottom. The score begins at measure 40. The Superius part has a treble clef and a key signature of one sharp (F#). The Tenor part has a treble clef and a key signature of one flat (Bb). The Bass part has a bass clef and a key signature of one flat (Bb). The lyrics 'ny soit pris' are written below the Superius staff. The music consists of diamond-shaped notes with stems, typical of early printed music notation.

Diese Chanson bezieht sich in ihrer Erwähnung der Alchimie und einiger technischer Vokabeln direkt auf die vorangehende Chanson.

Im Superius ist kein B vorgezeichnet, es ist aber durchgehend erforderlich und wird hier eingefügt. Die Passage T. 24,3 im Superius weist eine Sb zu viel auf. Die Quelle bietet eine affektische Lösung an: Sb-Pause-Sb-f'-Sb-Pause, dann weitere drei Sb f'. Will man diese Lösung mit ihrem parodistischen Effekt wählen, so muss eine Sb der drei folgenden gekürzt werden. Wir bieten die Lösung der parallelen Quellen an. T. 39,1 fehlen in Superius und Tenor jeweils eine Sb, sie werden nach den parallelen Quellen ergänzt. Der Text ist in allen Quellen nicht ganz überzeugend, er scheint unsicher überliefert.

Len a pour fours alambicz priz
Car qui a veu agre sa mye
 Cest trop sur amours entrepriz
 De vouloir faire larlkymye

Sans nature vient art de priz
Quand la vertu est endormye
Il ny demeure que la mye
Sie ceux qui le font sont repriz

Cest trop sur amours entrepriz...

(Agricola): Cest trop sus amours entrepris

Sevilla, f. r6v-r7r

Cest trop sus a - mours en -

10

tre - pris de voul - loir fai - re larl - gui -

20

my - e En bour - bon ne trou - ve - rez

30

my - e qui len - tre - pren - ne

40

ny soit pris

Der in Sevilla bis auf das Incipit fehlende Text wird aus Paris 1719 ergänzt. Einige der Ausdrücke stammen aus dem Bereich der Alchimie, die die Liebe befördern soll.

On a pour fours alembics pris
Car qui ne sert a gre samye
Cest trop sus amours entrepris
Qui lentreprenne ny soit pris

Sens naturel vient a despris
Quant la vertu est endormye
Il ny demeure que la lye
Si ceulx qui le font sont repris

Cest trop sus amours entrepris...

Cest ung bon bruit (par dieu madame)

Florenz 229, f. 31v-32r

Edited by Clemens Goldberg

(Agricola)

The first system of the musical score consists of three staves. The top staff is labeled 'Tenor' and the middle staff is labeled 'Contratenor'. Both staves begin with a C-clef and a common time signature (C). The music is written in a mensural style with diamond-shaped note heads and stems. The Tenor staff starts with a double bar line and a repeat sign. The Contratenor staff begins with a key signature change to one flat (B-flat) and a common time signature.

9

The second system of the musical score consists of three staves. The top staff continues the Tenor part, the middle staff continues the Contratenor part, and a new bottom staff is introduced. The music continues in the mensural style with diamond-shaped note heads and stems. The bottom staff begins with a C-clef and a common time signature.

18

The third system of the musical score consists of three staves. The top staff continues the Tenor part, the middle staff continues the Contratenor part, and the bottom staff continues from the previous system. The music continues in the mensural style with diamond-shaped note heads and stems. The bottom staff begins with a C-clef and a common time signature.

27

The fourth system of the musical score consists of three staves. The top staff continues the Tenor part, the middle staff continues the Contratenor part, and the bottom staff continues from the previous system. The music continues in the mensural style with diamond-shaped note heads and stems. The bottom staff begins with a C-clef and a common time signature. There are some accidentals (sharps and flats) visible in this system.

36

Musical score for measures 36-45, consisting of three staves. The notation includes diamond-shaped notes with stems, some with black diamonds, and square notes. The key signature has one flat (B-flat). The first staff has a treble clef, the second a soprano clef, and the third an alto clef. The music features a mix of rhythmic values and rests.

46

Musical score for measures 46-55, consisting of three staves. The notation includes diamond-shaped notes with stems, some with black diamonds, and square notes. The key signature has one flat (B-flat). The first staff has a treble clef, the second a soprano clef, and the third an alto clef. The music features a mix of rhythmic values and rests.

Come fame

Casanatense, f. 126v-128r

Edited by Clemens Goldberg

Agricola

10

20

29

39

Musical score for measures 39-48. The score is written on three staves. The top staff contains a melodic line with various note values and rests. The middle and bottom staves provide harmonic accompaniment with chords and single notes. A flat sign (b) is visible in the top staff around measure 42.

49

Musical score for measures 49-58. The score is written on three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment. A flat sign (b) is visible in the bottom staff around measure 52.

59

Musical score for measures 59-68. The score is written on three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment.

69

Musical score for measures 69-78. The score is written on three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment.

79

The musical score for measures 79-88 consists of three staves. The top staff contains a series of diamond-shaped neumes with stems, some of which are grouped by a horizontal line. The middle staff features a single diamond-shaped neume followed by a series of diamond-shaped neumes, some of which are grouped by a horizontal line. The bottom staff contains a series of diamond-shaped neumes with stems, some of which are grouped by a horizontal line.

89

The musical score for measures 89-98 consists of three staves. The top staff contains a series of diamond-shaped neumes with stems, some of which are grouped by a horizontal line. The middle staff features a single diamond-shaped neume followed by a series of diamond-shaped neumes, some of which are grouped by a horizontal line. The bottom staff contains a series of diamond-shaped neumes with stems, some of which are grouped by a horizontal line.

Dieses Stück ist eine Tenorbearbeitung von Binchois' Chanson "Comme femme desconfortee".
Man kann an ihr sehr schön eine sicher gängige Improvisationspraxis der Zeit studieren.

(Agricola): En attendant Laborde, f. 111v-112r

Superius
En at - ten - dant la gra - ce de

Tenor

Contra

8

ma da - me Lo - ial se - ray de

16

corps et da - me Tant que

24

viv - ray Ja nul - le aul - tre ne ser -

32

vi - ray Ain - coys soys mys soubz

40

la la - me

In anderen Quellen hat der Superius T. 5 e', was den leeren Klang verhindern würde, der in Laborde durch g' entsteht. Das Signum congruentiae fehlt in Laborde.

Ne pense personne ne ame
Que ie change cele que jame
Mais tel seray
 En attendant la grace de ma dame
 Loial seray de corps et dame
 Tant que vivray

Si privement je dis je lame
<Car> jentends bien que sans diffame
Ce soustiendray
Jusques a mourir et maintiendray
Que mon cueur souvent la reclame

En attendant la grace de ma dame...

En effait se ne reprenez

London A XVI, f. 11v-12r

Edited by Clemens Goldberg

(Agricola?)

En ef-fet se ne re-pre-

10 nes vos-tre cuer des-tre si

20 vol-la-ge Quoy quil soit

30 de gaing ou dom-ge Plus nen veuil et

40

le re - pre - nez

The image shows a musical score for three voices: Superius, Tenor, and Bass. The score is written on three staves. The lyrics 'le re - pre - nez' are written below the staves. The music consists of diamond-shaped notes (breves) on a four-line staff. The Superius part is the highest, followed by the Tenor and then the Bass. The lyrics are: 'le' under the first measure, 're -' under the second, 'pre -' under the third, and 'nez' under the fourth. There are some black diamond-shaped notes interspersed among the white ones, possibly indicating specific rhythmic values or accidentals.

Im Kontext der vorangehenden Chansons von Agricola scheint mir Littericks Zuschreibung an diesen Komponisten überzeugend.

Die Breves in Superius und Tenor T. 4 müssen zu Longae verlängert werden. Die Sb-a im Tenor T. 20,1 wurde zu Sb-g korrigiert.

Car par trop vous entretenes
Messire chascun et son page
 En effait se ne reprenes
 Vostre cueur destre si vollage

Ne scay quel plaisir y prenez
Maiz ce nest pas vostre avantage
Et pour ce sans perdre langage
Se maymez a moy vous tenez

En effait se ne reprenes...

En men venant <de Monlouy>

Casnatense, f. 53v-54r

Edited by Clemens Goldberg

Agricola

Musical score for Tenor and Bassus, measures 1-9. The Tenor part is on the upper staff and the Bassus part is on the lower staff. The lyrics are: En men ve - nant de mon

Musical score for Tenor and Bassus, measures 10-18. The lyrics are: lou - y Je ren - con - tray u -

Musical score for Tenor and Bassus, measures 19-28. The lyrics are: ne ber - ge - re (u - ne ber - ge - re) Qui me

Musical score for Tenor and Bassus, measures 29-37. The lyrics are: sem - bla as - sez le - ge -

39

re Da - mours

49

quant par - ler je lou - y

Die Signa congruentiae fehlen in der Quelle. Sie sind zudem nicht leicht zu setzen, genausowenig wie der Text aus Paris 1719 ganz überzeugt, er sei hier aber trotzdem wiedergegeben.

Elle me fist tout resjouy
 De me faire sy bonne chere
 En men venant de mon louy
 Je rencontray une bergere

A ma demande dist ouy
 De la ne fut men rugere
 Car soubz lombre dune feugere
 Gracieusement jen jouy

En men venant de mon louy...

Et qui la dira dira

Florenz 229, f. 66v-67r

Edited by Clemens Goldberg

Alexander Agricola

Et qui la di - ra di - ra La do - leur que mon cuer
Et qui la di - ra di - ra La do - leur que mon cuer
Et qui la di - ra di - ra La do - leur que mon cuer

9

a Jai - me u - ne bel - le fil - le Ne scay sel - le ma -
a Jai - me u - ne bel - le fil - le Ne scay sel - le
a Jai - me u - ne bel - le fil - le Ne scay

19

me - ra Il me faul - sist ung ver - let Qui a
ma - me - ra me faul - sist ung ver - let
sel - le ma - me - ra Il me faul - sist ung ver - let

28

el - le par - ler al - lat Et qui la di - ra di - ra La do -
Qui el - le par - ler al - lat Et qui la di - ra di - ra La do -
Qui a el - le par - ler al - lat Et qui la di - ra di - ra La do - leur

37

leur que mon cuer a La do - leur que mon

leur que mon cuer a La do - leur que mon cuer a La do - leur que mon cuer

que mon cuer a La do - leur que mon cuer a

47

cuer a

cuer a

que mon cuer a

Fortuna desperata a 6

Stadtbibliothek Augsburg, Ms 142a, f. 46v-47r

Edited by Clemens Goldberg

Agricola

For - tu - na des - pe - ra - ta

Contratenor

Tenor

Bassus 1

Bassus 2

Bassus 3

Detailed description: This system contains the first six staves of the musical score. The top staff is the vocal line with lyrics 'For - tu - na des - pe - ra - ta'. Below it are five instrumental staves: Contratenor, Tenor, Bassus 1, Bassus 2, and Bassus 3. The music is in a common time signature (C) and a key signature of one flat (B-flat). The notation includes square and diamond-shaped notes with stems, and various rests.

8

des - pe - ra - ta

Detailed description: This system contains the next six staves of the musical score, starting at measure 8. The vocal line continues with the lyrics 'des - pe - ra - ta'. The instrumental parts continue with their respective parts. The notation is consistent with the first system, using square and diamond-shaped notes and stems.

16

in - i - qua e ma - le -

This block contains the musical notation for measures 16 through 23. It features a vocal line with lyrics and five lute tablature staves. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The tablature uses diamond-shaped notes on a six-line staff to represent fret positions.

24

det - ta que de tal

This block contains the musical notation for measures 24 through 31. It features a vocal line with lyrics and five lute tablature staves. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The tablature uses diamond-shaped notes on a six-line staff to represent fret positions.

32

don - na e - let - ta la fa -

40

ma hay de - ne - gra -

48

ta For - tu - na des - pe - ra -

56

ta

Agricola komponierte zu drei Stimmen der "Urversion" von Busnois/Felice drei weitere Stimmen hinzu, den Contratenor altus und die Stimmen Bassus 2+3. Die Textierung des Superius folgt der Vorlage.

Gentil galans

Florenz 229, f. 132v-133r

Edited by Clemens Goldberg

Alexander Agricola

The first system of the musical score consists of three staves. The top staff is the Soprano line, the middle is the Tenor line, and the bottom is the Contratenor line. The music is written in a mensural style with diamond-shaped notes and stems. The time signature is common time (C). The key signature has one sharp (F#). The system begins with a C-clef on the soprano staff and a C-clef on the tenor staff. The Contratenor staff starts with a C-clef on the third line. The music features a mix of quarter and eighth notes, with some rests and accidentals.

10

The second system of the musical score consists of three staves. The top staff is the Soprano line, the middle is the Tenor line, and the bottom is the Contratenor line. The system begins with a C-clef on the soprano staff and a C-clef on the tenor staff. The Contratenor staff starts with a C-clef on the third line. The music continues with diamond-shaped notes and stems, including various accidentals and rests.

20

The third system of the musical score consists of three staves. The top staff is the Soprano line, the middle is the Tenor line, and the bottom is the Contratenor line. The system begins with a C-clef on the soprano staff and a C-clef on the tenor staff. The Contratenor staff starts with a C-clef on the third line. The music continues with diamond-shaped notes and stems, including various accidentals and rests.

30

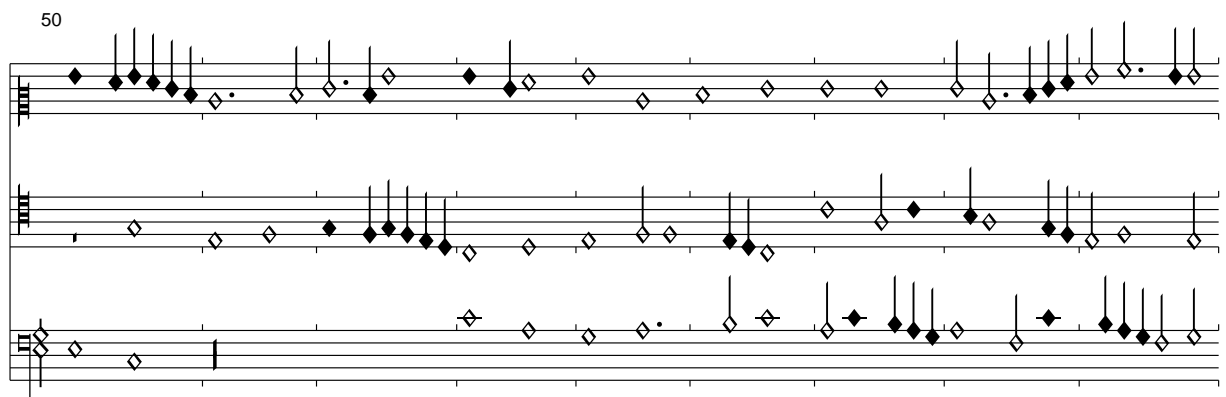
The fourth system of the musical score consists of three staves. The top staff is the Soprano line, the middle is the Tenor line, and the bottom is the Contratenor line. The system begins with a C-clef on the soprano staff and a C-clef on the tenor staff. The Contratenor staff starts with a C-clef on the third line. The music continues with diamond-shaped notes and stems, including various accidentals and rests.

40



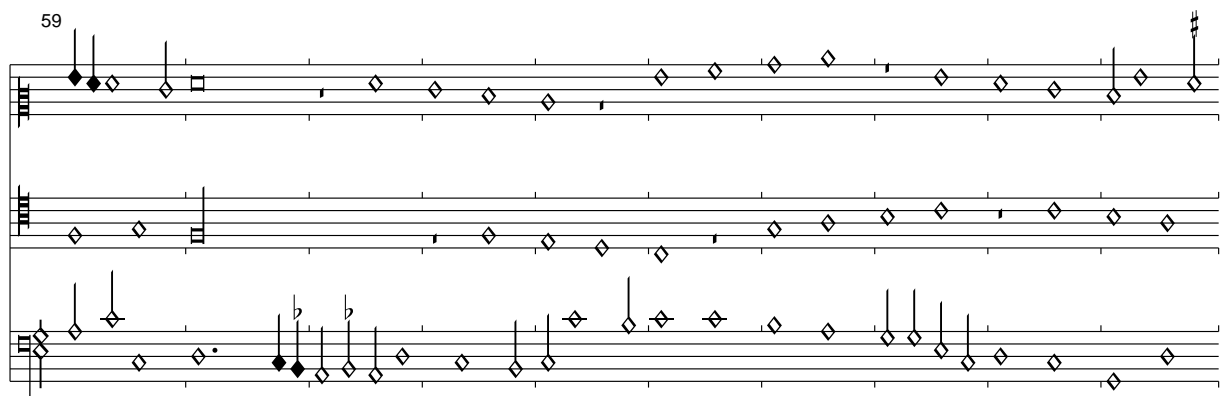
This system contains measures 40 through 49. It features three staves with a complex rhythmic pattern of diamond-shaped notes. The top staff has a key signature of one sharp (F#) and a common time signature. The middle and bottom staves have a key signature of one flat (Bb). The music is characterized by frequent sixteenth-note runs and rests.

50



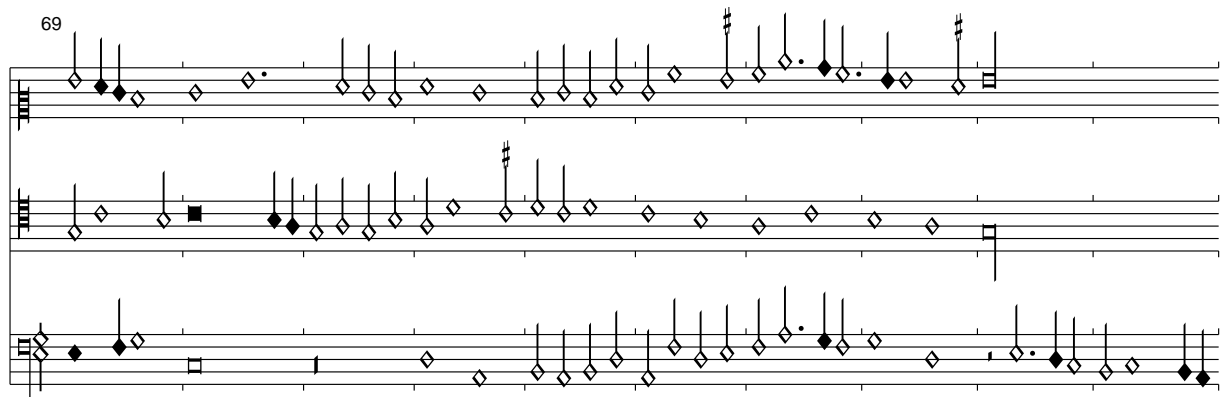
This system contains measures 50 through 58. It continues the three-staff format. The top staff has a key signature of one sharp (F#). The middle and bottom staves have a key signature of one flat (Bb). The rhythmic complexity remains, with many diamond-shaped notes and some longer note values.

59



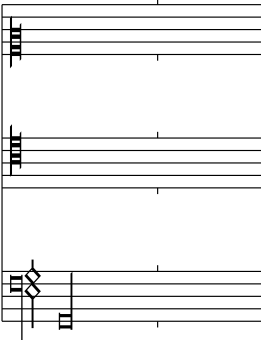
This system contains measures 59 through 68. The top staff has a key signature of one sharp (F#). The middle and bottom staves have a key signature of one flat (Bb). The notation includes various note values and rests, maintaining the intricate rhythmic texture.

69



This system contains measures 69 through 78. The top staff has a key signature of one sharp (F#). The middle and bottom staves have a key signature of one flat (Bb). The system concludes with a final cadence in the bottom staff.

79



Garde vostre visage

Florenz 229, f. 32v-33r

Edited by Clemens Goldberg

(Agricola)

The image displays a musical score for three voices: Soprano, Tenor, and Contratenor. The score is organized into three systems, each starting with a measure number (10, 20, and 30). Each system consists of three staves. The Soprano part is on the top staff, the Tenor part is on the middle staff, and the Contratenor part is on the bottom staff. The music is written in a mensural style with diamond-shaped notes and stems. The time signature is common time (C). The key signature is one sharp (F#). The score includes various musical notations such as accidentals (sharps, flats, naturals), slurs, and repeat signs. The first system starts with a common time signature and a key signature of one sharp. The second system starts with a common time signature and a key signature of one flat. The third system starts with a common time signature and a key signature of one sharp.

Il me fauldra maudire Casanatense, f. 20v-21r

Edited by Clemens Goldberg

Agricola

The image displays a musical score for three voices: Tenor and Bassus. The score is organized into four systems, each containing three staves. The top staff of each system is for the Tenor, and the bottom staff is for the Bassus. The music is written in a mensural style with diamond-shaped notes and stems. The first system is the initial part of the piece. The second system begins at measure 6, indicated by a '6' above the first staff. The third system begins at measure 11, indicated by an '11' above the first staff. The fourth system begins at measure 16, indicated by a '16' above the first staff. The score includes various musical notations such as clefs, time signatures, and accidentals (sharps, flats, and naturals). The overall structure is a three-part setting of a text.

21

Musical score for measures 21-25. The score is written on three staves. The top staff begins with a treble clef and a common time signature. The middle and bottom staves begin with a bass clef and a common time signature. The music consists of diamond-shaped notes with stems, some of which are filled with black diamonds. There are various rests and accidentals throughout the passage.

26

Musical score for measures 26-30. The score is written on three staves. The top staff begins with a treble clef and a common time signature. The middle and bottom staves begin with a bass clef and a common time signature. The music continues with diamond-shaped notes and stems, including a sharp sign (#) in the top staff and a flat sign (b) in the bottom staff.

Il nest vivant tant fort savant

London A XVI, f. 8v-10r

Edited by Clemens Goldberg

(Agricola/Compere)

Il nest vi - vant

11

tant fort sa - vant ou sa - ge ou ha - bon - dant

22

en e - lo - quant lan - gai - ge qui voz ver - tuz sceusse

33

a de - my lo - er Dieu

44

a vou - lu en tout tant vous do - er qui sur tou -

55

tes de - por - tes la - van - ta - ge

66

Vos - tre beau - te a fait de mon
Tant que jen voy em - pres a vous je des -

77

cueur pri - se se Par quoy cha - chun seu - le vous
pri - Car vous es - tes en tout art

87

ame et pri - se Et ser - vi - ray le sour - plus de ma vi - e
si des-pri- se Que plus quau- tre va- les es- tre

98

ser- vi- e

Der Text der Gegenstrophe dieser Bergerette ist im ersten Teil sehr gedrängt, so dass durchaus zu erwägen wäre, beide Male bis zum Schluss zu singen.

2. Strophe:

Pour ce vous faiz de quant que jay hommage
Sans requerir ung bien proffit ne gage
Fors que vueilliez vostre amy mavoer
A autre saint ne vueil mon cueur voer
Car qui a veu ung sy plaisant ymage

Il nest vivant tant soit savant ou sage...

In minen sin Casanatense, f. 125v-126r

Edited by Clemens Goldberg

Agricola

10

20

30

40

Musical score for page 40, showing three staves of music in mensural notation. The notation uses diamond-shaped note heads and stems. A key signature of one sharp (F#) is indicated at the beginning of the first staff. The music consists of rhythmic patterns across the three staves.

49

Musical score for page 49, showing three staves of music in mensural notation. The notation uses diamond-shaped note heads and stems. A key signature of one sharp (F#) is indicated at the beginning of the first staff. The music consists of rhythmic patterns across the three staves, with some notes marked with a flat (b).

Das Stück basiert auf der Liedvorlage "In mijnen zyn", allerdings halte ich es in diesem wie auch in den vielen anderen Bearbeitungen dieses Liedes nicht für sinnvoll, dieses Lied in seiner stark verzierten Form tatsächlich zu singen. Hier ist zudem ja eine Erweiterung des Assoziationsraumes durch einen neuen Text gegeben, der sich als Incipit übrigens auch in Cantic in der Busnois-Bearbeitung findet.

In der Quelle ist der Superius T. 12/13 mit einem ein Wiederholungszeichen versehen, die anderen Stimmen variieren in dieser Wiederholung und sind daher ausnotiert. Beim Übergang in den 2. Teil kam es allerdings in Casanatense zu einer Verschiebung, ungleich z. B. der aber sowie - so abweichenden Quelle Riccardiana I.

Le second jour d'avril <In mijnen zyn>

Riccardiana I, f. 61v-62r

Edited by Clemens Goldberg

Agricola

Le se - cond jour da - vril cour - toys Je che -

9 vau - choye par la mon - tai - gne Le se - cond jour da - vril

17 cour - toys Je che - vau - choye par la mon - tai - gne Hel - las jay per - du

26 ma com - pai - gne Je ne scay ou re - cou - vray Las

35

elle est per - du - e des moys Tou - siours

44

pour el - le je cher - che - rai

Das Stück basiert auf der Liedvorlage "In mijnen zyn", allerdings halte ich es in diesem wie auch in den vielen anderen Bearbeitungen dieses Liedes nicht für sinnvoll, dieses Lied in seiner stark verzierten Form tatsächlich zu singen. Hier ist zudem ja eine Erweiterung des Assoziationsraumes durch einen neuen Text gegeben, der sich als Incipit übrigens auch in CantiC in der Busnois-Bearbeitung findet.

In der Quelle arbeiten Superius und Tenor mit Wiederholungszeichen, der Contratenor ist aber wegen seines jeweils verschiedenen Übergangs in den B-Teil ausnotiert. Wir notieren Superius und Tenor ebenfalls aus.

Jay beau huer avant que bien avoir

Riccardiana I, f. 41v-42r

Edited by Clemens Goldberg

(Agricola)

Jay beau hu - er

a - vant que bien a - voir

De cel - le la qui plus a mon

vault Jay pour el -

31

le maint do - leu - reulx as - sault

39

Qui point ne croit je le scay tout

47

de voir

Von dieser Chanson existieren stark unterschiedliche Versionen, vor allem im zweiten Teil. So ziert Bologna Q 16 den Superius erheblich mehr aus. Auch die Mittenkadenz, die in unserer Quelle nicht bezeichnet ist, weist unterschiedliche Versionen auf. Der Text der Strophen wird aus Turin I.27 übernommen:

Je ne luy puy pour or ne pour avoyr
Fayre entendant car sy fayre le fault
Jay beau huer avant que bien avoir
De celle la qui plus a mon gre vault

Son dur courage je ne puy desmouvoyr
Plus ni voy tout que de cryer bien hault
Car je conoys que peu de moy luy chault
Elle le fet pour mieulx moy decepvoyr

Jay beau huer avant que bien avoyr...

Je nay dueil que de vous ne viegne

Riccardiana I, f. 28v-30r

Edited by Clemens Goldberg

Agricola

Je nay dueil que de vous ne vie -

Contra

Tenor

Bassus

Detailed description: This system contains the first nine measures of the piece. It features four staves: a vocal line at the top and three lute tablature staves below, labeled 'Contra', 'Tenor', and 'Bassus'. The vocal line has lyrics 'Je nay dueil que de vous ne vie -'. The tablature staves use diamond-shaped notes on a six-line staff to represent fret positions. The music is in common time (C) and begins with a treble clef.

10

gne mais quel - que mal

Detailed description: This system contains measures 10 through 19. The vocal line has lyrics 'gne mais quel - que mal'. The tablature staves continue with diamond-shaped notes. A key signature change to one sharp (F#) is indicated at the beginning of measure 10. The system ends with a double bar line.

20

que je sous - tien - gne Jay trop plus chier vivre en dou -

Detailed description: This system contains measures 20 through 29. The vocal line has lyrics 'que je sous - tien - gne Jay trop plus chier vivre en dou -'. The tablature staves continue with diamond-shaped notes. The system ends with a double bar line.

30

leur Que souf - fir que mon po -

This system contains measures 30 through 39. It features a vocal line with lyrics and three lute tablature staves. The lyrics are: "leur Que souf - fir que mon po -". The music includes various rhythmic values and accidentals, with a key signature change to one sharp (F#) at the end of measure 39.

40

vre cueur a une aul - tre que

This system contains measures 40 through 49. It features a vocal line with lyrics and three lute tablature staves. The lyrics are: "vre cueur a une aul - tre que". The music includes various rhythmic values and accidentals, with a key signature change to one sharp (F#) at the beginning of measure 40.

50

vous se tie - gne

This system contains measures 50 through 59. It features a vocal line with lyrics and three lute tablature staves. The lyrics are: "vous se tie - gne". The music includes various rhythmic values and accidentals, with a key signature change to one flat (Bb) at the beginning of measure 50.

60

Car dieu vou - lut tant pour vous vous fai -
Mon plai- sir fut de vous par- fai-
re re qu'il nest cuer qui neust bien af - fai-
re et plus en que neust aul- tres fai-
de vos grans cun biens a - droit lou -

(b)

70

re re qu'il nest cuer qui neust bien af - fai-
et plus en que neust aul- tres fai-
de vos grans cun biens a - droit lou -

(b)

80

re re de vos grans cun biens a - droit lou -
dort ung cha- cun vous doit lou -

(b)

90

er a- mer

Im Tenor T. 86 fehlt Br-f. Die anderen Quellen haben einen entscheidenden Unterschied im letzten Vers des Refrains, nämlich "ung" anstatt "une". Die 2. Strophe wird nur in Paris 1719 überliefert, ihre Zugehörigkeit ist nicht ganz sicher.

Et pour ce quoy quil en adviengne
 Je vous supply quil vous souviengne
 De moy vostre humble serviteur
 Car pour amer vostre douleur
 Quelque chose quil me surviengne

Je nay dueil que de vous ne vienge

London A XVI, f. 24v-26r

Edited by Clemens Goldberg

(Agricola)

Je nay dueil que de vous ne vien -

Tenor Je nay dueil que de vous

Tenor Je nay dueil que de

Bassus Je nay dueil que

10

ge mais quel - que mal

ne vien - ge Mais quel - que mal que

vous ne vien - ge Mais quel - que mal que je

de vous ne vien - ge Mais quel -

19

que je sous - tien - ge Jay trop plus cher

je sous - tien - ge Jay

sous - tien - ge Jay trop plus cher

que mal que je sous - tien - ge Jay trop plus

28

vivre en dou - leur Que souf -

trop plus cher vivre en dou - leur que souf - frir

vivre en dou - leur

cher vivre en dou - leur que souf -

37

frir que mon po - vre cueur a

que mon po - vre cueur ung aul -

que souf - frir que mon po - vre cueur ung aul -

frir que mon po - vre cueur

47

ung aul - tre que vous se tie - ge

tre que vous se tien -

tre que vous se tien - ge

ung aul - tre que vous se tien - ge

57

Car dieu vou - lut tant pour vous
ge Car dieu vou - lut
Car dieu vou - lut tant vous par -
Car dieu vou - lut tant vous par - fai -

67

fai - re Quil nest a fai - re (quil nest af -
tant vous par - fai - re Quil nest a
fai - re (par - fai - re) Quil nest a fai -
re Quil nest a fai - re (quil nest af - fai -

77

fai - re Qui sceust voz biens trop re -
fai - re Qui sceust voz biens trop re -
re Qui sceust voz biens trop re - cla -
re) Qui sceust voz biens trop re - cla - mer

87

cla - mer

cla - mer

mer

(re - cla - mer)

Diese Bergerette Agricolas greift den Anfang des Bassus der vorangehenden vierstimmigen Version von Ockeghems Chanson auf. Die Textierung in allen Stimmen in unserer Quelle ist nicht einfach, zumal in der Gegenstrophe eine layé-Version verwendet wird, die sich so nur in Paris 1719 findet. Die anderen Quellen haben eine andere, reguläre Version mit vollen Versen, die nicht zu Textwiederholungen zwingt. Keine musikalische Quelle hat eine 2. Strophe, sie findet sich nur in Paris 1719 und ist, wie Brown bemerkt, nicht von gleicher Qualität. Die Textversionen sind sich auch uneins, ob der Text an einen Mann oder eine Frau gerichtet ist, die Ambiguität ist aber vermutlich gewollt, es könnte auch ein homoerotischer Kontext gegeben sein.

Wir geben hier den Text für die Wiederholung der Gegenstrophe und die 2. Strophe aus Paris 1719 wieder:

Son plaisir fut tel de vous faire
Si debonnaire
Que chascun tent a vous aimer

Et pour ce quoy quil en adviengne
Je vous supply quil vous souviengne
De moy vostre humble serviteur
Car pour amer vostre douleur
Quelque chose quil me surviengne

Je nay dueil que de vous ne vienge...

Je ne plus (plus) haver

Florenz 178, f. 54v

Edited by Clemens Goldberg

Alexander (Agricola)

The image displays a musical score for the piece "Je ne plus (plus) haver" from Florenz 178, folio 54v. The score is arranged in three systems, each containing three staves. The top staff of each system is for the Tenor voice, and the bottom staff is for the Contra voice. The music is written in a mensural style with diamond-shaped notes and stems. The first system covers measures 1 through 9. The second system, starting at measure 10, includes a key signature change to one flat (B-flat) and a common time signature. The third system, starting at measure 20, includes a key signature change to one sharp (F#) and a common time signature. The score concludes at measure 30.

Je ne suis point de ces gens la

Florenz 229, f. 274v-275r

Edited by Clemens Goldberg

(Agricola)

Je ne suis point de ces gens la qui font

9

dix dou - ze foiz cel - la quant ils cou - chent

18

ou quel - que fem - me Pour deulx ou pour troys

27

foiz par ma - me Je

37

le foiz bien et puis ho - la

Der fehlende Text wird aus Rohan übernommen.

Lautre jour une men parla
Et moult doucement macolla
Mais je luy diz par dieu ma dame
Je ne suis point de ces gens la
Quilz font dix douze foiz cella
Quant ilz couchent ou quelque femme

Incontinent el sen alla
Et pas gueres ne le cella
Dont plusieurs men donneront blasme
Qui ne me voudra si ne mame
Car a brief parler de cella

Je ne suis point de ces gens la...

In Chasse lautet die 2. Strophe stark abweichend:

Tout son conseil me revela
En disant mon amy la la
Entendez a moy je me pasme
Et je responds pour estre infame
Parlez a mon clerc de cela

Leure est venue - Circumdederunt me

Riccardiana I, f. 32v-33r

Edited by Clemens Goldberg

Agricola

Leure est ve - nu - de me plain -

Tenor

Contra

12

dre veu qaul - tre - ment ne puis

runt me

23

con - drain - dre Ne fai - re

vi - ri men -

34

main - dre La dou - leur qui tant

da - ces si - ne cau - sa

45

me veult nuy - re
fla -

This system contains three staves of music. The top staff is the vocal line with lyrics 'me veult nuy - re'. The middle staff is a lute tablature with diamond-shaped notes. The bottom staff is a basso continuo line with square-shaped notes. The system ends with a double bar line.

57

En rien plus ne me veuil de -
gel - lis ce - ci - de - runt me Do - mi - ne de -

This system contains three staves of music. The top staff is the vocal line with lyrics 'En rien plus ne me veuil de -'. The middle staff is a lute tablature. The bottom staff is a basso continuo line. The system ends with a double bar line.

68

duy - re fors a me duy - re tou - te ma vie
fen - sor vin - di - ca me. vin -

This system contains three staves of music. The top staff is the vocal line with lyrics 'duy - re fors a me duy - re tou - te ma vie'. The middle staff is a lute tablature. The bottom staff is a basso continuo line. The system ends with a double bar line.

79

a me com - plain - dre Des - pi - tant for -
En mos - trant de
di - ca me.

This system contains three staves of music. The top staff is the vocal line with lyrics 'a me com - plain - dre Des - pi - tant for -'. The middle staff is a lute tablature. The bottom staff is a basso continuo line. The system ends with a double bar line.

91

tu - ne mau - di - te par qui ma
 tout biens le- li- te te Faus- se- # ment
 Quon - dam tri - bu -

102

joye est in - ter - di - te et se de -
 vers moy sest de- di- te sans ma- voir
 la - tio pro - xi - ma est et non

113

li - te a me voul - loir du tout def -
 di- te la- choi - son qui le luy
 est qui ad - ju - vet. ad - ju -

124

fait fai - re re
 fai- re
 vet.

Die Form dieses Stückes ist recht ungewöhnlich. Man könnte es als Bergerette betrachten. Der erste Teil ist eine 7versige Strophe mit zwei layé-Versen, die bis in die Reime an die allerdings regulär 6versige Chanson "Quant ce viendra au droit destraindre" von Busnois erinnert. Der zweite Teil ist ebenfalls ein layé-Strophe, die ihrerseits allerdings 4- bzw. 8versig ist. Hier ist weiter der Kontext zur vorigen unikalen Chanson interessant, die ebenfalls eine Bergerette layé ist.

Weiter kompliziert wird das Stück durch die unsichere Textierung des Contratenors, der als eigentlicher Tenor fungiert. In Brüssel 228, einer ausgesprochen fehlerhaften und im Text schwankenden späten Quelle, ist der Text "Circumdederunt me gemitus mortis" (Sonntag Septuagesima) als Incipit angegeben. In Riccardiana I ist die hier gewählte Lectio IX des Palmsonntag "Circumdederunt me viri mendaces" als Incipit vermerkt. Allerdings setzt der Schreiber dann im 2. Teil den französischen Text als Incipit in dieser Stimme! Mit Atlas bin ich der Meinung, dass der Palmsonntagtext auch textlich als der noch besser zum Oberstimmentext passende Text vorzuziehen ist. Allerdings hat die Stimme selbst melodisch weder mit der einen noch der anderen Antiphon etwas zu tun! Bemerkenswert ist weiter, dass der hier gewählte Text auch in Comperes "Male bouche" gewählt wurde, wo er noch besser passt.

Die Gegenstrophe wird in Riccardiana II auf einem früheren Halbschluss für den ersten Teil beendet, was aber nicht überzeugen kann.

Die 2. Strophe des A-Teils lautet:

Du tout mestoye noulu estraindre
A servir honorer et craindre
Et tant contraindre
Que rien ne meust sceu seduyre
Mais je voy quil me fault aduyre
A me reduyre
En dueil que ne puis jamais faindre

Leure est venue - Circumdederunt me

Riccardiana II, f. 95v-97r

Edited by Clemens Goldberg

(Agricola)

Leure est ve - nu - de me plain -

Tenor

Contra

Cir - cum - de - de -

12

dre veu qaul - tre - ment ne puis con -

runt me

23

train - dre Ne fai - re

vi - ri men -

34

main - dre La dou - leur qui tant

da - ces si - ne cau - sa

45

me veult nuy -

This system contains three staves of music. The top staff is the vocal line with lyrics 'me veult nuy -'. The middle staff is the lute tablature, and the bottom staff is the lute chordal accompaniment. The music is in a minor key and features a mix of eighth and sixteenth notes.

56

re En rien plus ne me
fla - gel - lis ce - ci - de - runt me Do - mi - ne

This system contains three staves of music. The top staff has lyrics 're En rien plus ne me'. The middle staff has lyrics 'fla - gel - lis ce - ci - de - runt me Do - mi - ne'. The bottom staff is the lute chordal accompaniment. The music continues with a similar melodic and harmonic style.

67

veuil - de - duy - re fors a me duy - re tou - te ma vie
de - fen - sor vin - di - ca

This system contains three staves of music. The top staff has lyrics 'veuil - de - duy - re fors a me duy - re tou - te ma vie'. The middle staff has lyrics 'de - fen - sor vin - di - ca'. The bottom staff is the lute chordal accompaniment. The music features a prominent bass line in the lute accompaniment.

78

a me com - plain - dre Des - pi -
En mos -
me. vin - di - ca me.

This system contains three staves of music. The top staff has lyrics 'a me com - plain - dre Des - pi -'. The middle staff has lyrics 'En mos -'. The bottom staff has lyrics 'me. vin - di - ca me.'. The music concludes with a final cadence in the lute accompaniment.

89

tant for - tu - ne mau - di - te par
-tant de tous biens le- lis- te Faus-
Quon - dam tri -

100

qui ma joye est in - ter - di - te et se de - li -
-se ment vers moy des- di- te Sans ma- voir di-
bu - la - tio pro - xi - ma est

111

a me vou - loir du tout luy fait def - fai - re
La- choy- son qui le luy fait fai- re (le
et non est qui ad - ju - vet. ad - ju -

122

luy fait fai- re)
vet.

Die Form dieses Stückes ist recht ungewöhnlich. Man könnte es als Bergerette betrachten. Der erste Teil ist eine 7versige Strophe mit zwei layé-Versen, die bis in die Reime an die allerdings regulär 6versige Chanson "Quant ce viendra au droit destraindre" von Busnois erinnert. Der zweite Teil ist ebenfalls ein layé-Strophe, die ihrerseits allerdings 4- bzw. 8versig ist. Weiter kompliziert wird das Stück durch die unsichere Textierung des Contratenors, der als eigentlicher Tenor fungiert. In Brüssel 228, einer ausgesprochen fehlerhaften und im Text schwankenden späten Quelle, ist der Text "Circumdederunt me gemitus mortis" (Sonntag Septuagesima) als Incipit angegeben. In Riccardiana I ist die hier gewählte Lectio IX des Palmsonntag "Circumdederunt me viri mendaces" als Incipit vermerkt. Allerdings setzt der Schreiber dann im 2. Teil den französischen Text als Incipit in dieser Stimme! Mit Atlas bin ich der Meinung, dass der Palmsonntagtext auch textlich als der noch besser zum Oberstimmtext passende Text vorzuziehen ist. Allerdings hat die Stimme selbst melodisch weder mit der einen noch der anderen Antiphon etwas zu tun! Bemerkenswert ist weiter, dass der hier gewählte Text auch in Comperes "Male bouche" gewählt wurde, wo er noch besser passt.

Der Halbschluss ist nicht einfach zu bestimmen, die Fermaten in Riccardiana II überzeugen wenig. Die parallelen Quellen Riccardiana I oder Odhecaton haben überhaupt keinen Halbschluss vermerkt.

Die 2. Strophe des A-Teils lautet:

Du tout mestoye noulu estraindre
A servir honorer et craindre
Et tant contraindre
Que rien ne meust sceu seduyre
Mais je voy quil me fault aduyre
A me reduyre
En dueil que ne puis jamais faindre

Mauldicte soit envie

Florenz 229, f. 88v-89r

Edited by Clemens Goldberg

(Agricola)

Maul-dic-te soi-en-vi-e Et

10
jau-lo-sye aus-si Car se ne

20
fust en-vi-e Jous se fait aultre a-my

30
Hors de dan-gier je fus-se Cou-che

40

Musical score for measures 40-49. The score consists of three staves: a vocal line, a lute line, and a basso continuo line. The lyrics are: "au - pres de luy He - las je suis en - clo - se". The music is written in a style characteristic of the early 17th-century French lute repertoire, with diamond-shaped note heads and square rests. The lute line features a prominent bass line with a flat sign (b) in measure 45. The basso continuo line provides a harmonic accompaniment with a similar rhythmic pattern.

50

Musical score for measures 50-59. The score consists of three staves: a vocal line, a lute line, and a basso continuo line. The lyrics are: "Seul let - te sans a - my". The music continues in the same style as the previous system. The lute line has a flat sign (b) in measure 51. The basso continuo line features a series of flat signs (b) in measures 51-54, indicating a change in the harmonic structure. The vocal line ends with a sharp sign (#) in measure 59.

Mijn alderliefste moeschkin

Segovia, f. 166v

Edited by Clemens Goldberg

Agricola

10

20

30

40

Musical score for measures 40-49, consisting of three staves. The notation includes diamond-shaped notes, stems, and various musical symbols such as slurs and accents. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef and a sharp sign. The third staff begins with a bass clef and a sharp sign. The music is written in a style characteristic of Segovia's guitar tablature.

50

Musical score for measures 50-59, consisting of three staves. The notation includes diamond-shaped notes, stems, and various musical symbols such as slurs and accents. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef and a sharp sign. The third staff begins with a bass clef and a sharp sign. The music is written in a style characteristic of Segovia's guitar tablature.

O venus bant

Casatense, f. 78v-80r

Edited by Clemens Goldberg

Agricola

10

20

30

The image displays three systems of musical notation for the piece 'O venus bant' by Agricola. Each system consists of three staves: a vocal line (top), a lute line (middle), and a basso continuo line (bottom). The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats). Measure numbers 40, 50, and 60 are indicated at the beginning of their respective systems. The music is written in a style characteristic of the early 16th-century Italian lute repertoire, with a focus on contrapuntal texture and rhythmic variety.

Dieses Stück ist unabhängig von der Chanson "O Venus bant o vierich brant" von Josquin bzw. vanWeerbeke und auch unabhängig von einem weiteren Stück von Agricola, in dem die ursprüngliche Melodie verwendet wird. Besonders bemerkenswert sind die eigentlich nach Erhöhung verlangenden Leittöne, die aber in den meisten Fällen wegen des Kontrapunktes nicht erhöht werden können.

Oblivion veut douleur et tristesse

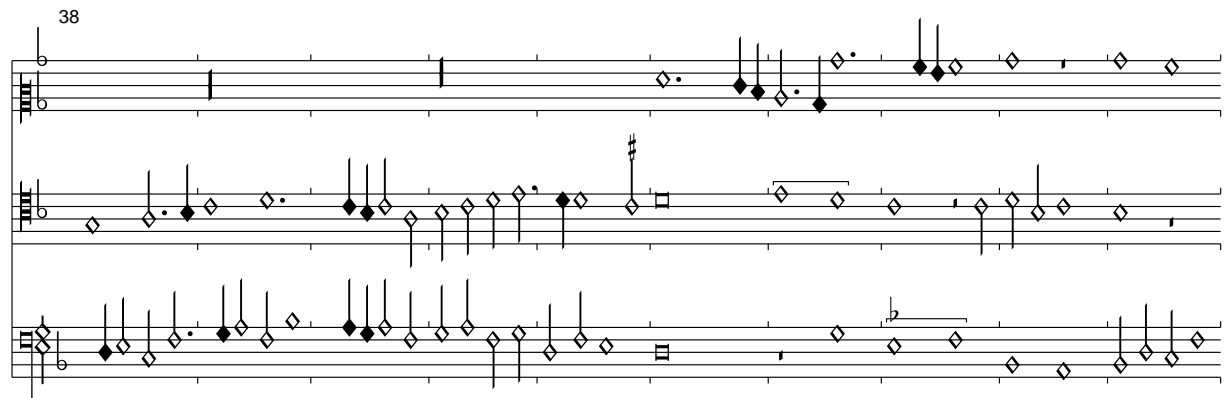
Casanatense, f. 118v-120r

Edited by Clemens Goldberg

Agricola

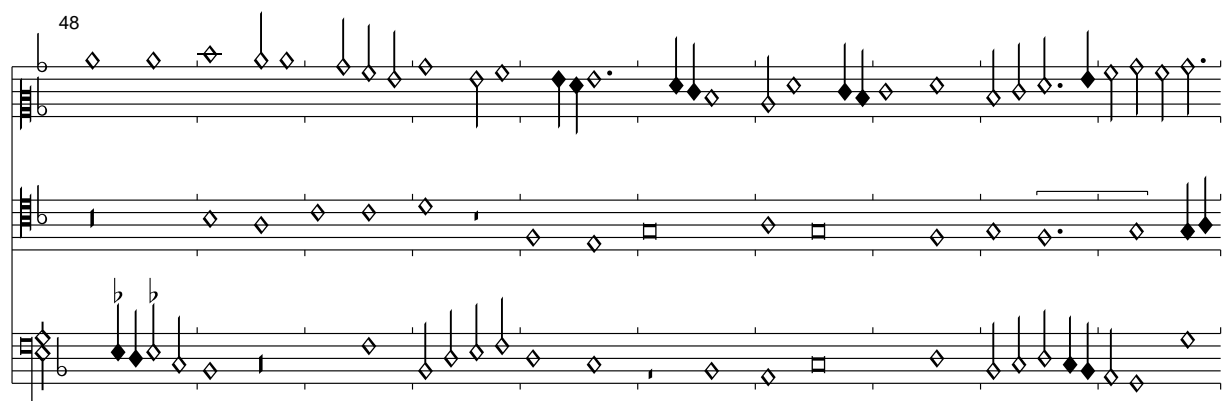
The image displays a musical score for three voices: Tenor and Bassus. The score is organized into four systems, each containing three staves. The top staff of each system is the Tenor part, and the bottom staff is the Bassus part. The music is written in a mensural style with diamond-shaped notes and stems. The key signature is one flat (B-flat), and the time signature is common time (C). The score begins with a treble clef and a common time signature. The first system shows the initial entry of the voices. The second system starts at measure 10, the third at measure 20, and the fourth at measure 29. The music features various rhythmic values, including minims, crotchets, and quavers, and includes several accidentals (flats and sharps) throughout the piece.

38



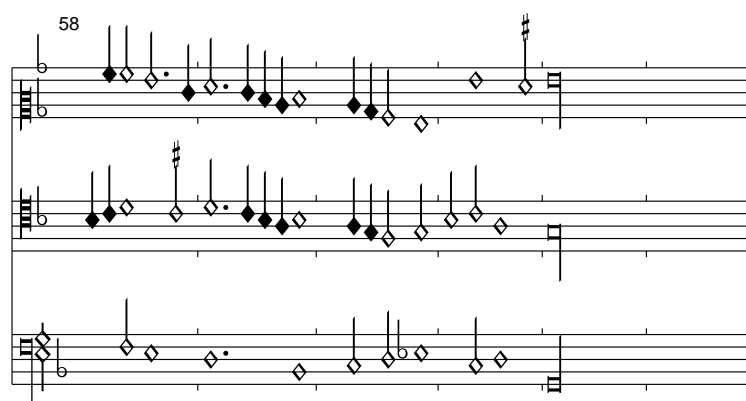
Musical score for measures 38-47. The score is written on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several accidentals, including a sharp sign (#) in the middle staff and a flat sign (b) in the bottom staff. The notation includes stems, flags, and various note heads.

48



Musical score for measures 48-57. The score is written on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with a complex rhythmic pattern. There are several accidentals, including two flat signs (b) in the bottom staff. The notation includes stems, flags, and various note heads.

58



Musical score for measures 58-67. The score is written on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with a complex rhythmic pattern. There are several accidentals, including a sharp sign (#) in the middle staff. The notation includes stems, flags, and various note heads.

Par ung jour de matinee

London A XVI, f. 12v-13r

Edited by Clemens Goldberg

(Agricola)

Par ung jour de ma-ti-ne-e Ad-vint mau-vai-ses nou-vel-

10 lez Ces-toit de-vant mon huys Ces-

20 toit au chas-teau Ung mes-sa-ger vint a

30 la por-te Di-sant ho-la ou-vrez ou-vrez

40

moy luys

London ist die einzige textierte Quelle, leider ist der Fortgang dieser eindeutig erotischen Geschichte nicht überliefert. Das "Öffnen der Tür" wird auch harmonisch so beleuchtet, dass der erotische Kontext geöffnet werden kann.

Pour faire larkymie Damours

London A XVI, f. 13v-14r

Edited by Clemens Goldberg

(Agricola?)

Pour fai - re larl - ky - mie Da -

10

mours Il est si peu dou - vriez par - faiz

20

Quon y fait trop peu

30

de beaulx faiz Qui ny scet bien trou - ver sez tours

40

Da sich diese Chanson vom Text her direkt auf die Agricola zugeschriebene folgende Chanson bezieht, liegt eine Zuschreibung an ihn auch in diesem Fall nahe. Allerdings ist der Kontrapunkt nicht ganz so elegant wie in den anderen Chansons, was auch den "Drehungen" und "Wendungen" Amors zuschreiben werden kann!

In T. 24,1 des Contratenors wurde Sb-g zu Sb-a nach Florenz 229 verbessert.

Trop y fault alambicz et fours
Et du charbon plus de cent foys
 Pour faire larkymie Damours
 Il est si peu douvriez parfaiz

Et touve on souvent le rebours
Donc on cuide avoir lez biens faicz
Brief ceux sont les plus imparfaiz
Qui cuident estre les moinz lourdz

Pour faire larkymie Damours

Pour voz plaisirs et solas

Riccardiana I, f. 5v-6r

Edited by Clemens Goldberg

(Agricola)

Musical score for the first system, measures 1-8. The score is written for three staves: a vocal line (soprano) and two lute accompaniment staves. The lyrics are: "Pour voz plai - sirs et so -".

Musical score for the second system, measures 9-16. The score is written for three staves: a vocal line (soprano) and two lute accompaniment staves. The lyrics are: "las Vous a - vez voz fem - me - le -".

Musical score for the third system, measures 17-23. The score is written for three staves: a vocal line (soprano) and two lute accompaniment staves. The lyrics are: "tes Et quant vous les te - nez seu - let - tes".

Musical score for the fourth system, measures 24-31. The score is written for three staves: a vocal line (soprano) and two lute accompaniment staves. The lyrics are: "vous y pre - nez en voz es - bas".

Je croy bien tost serez las
De faire le jeu damourettes
 Pour voz plaisirs et solas
 Vous avez voz femmelettes

Beaux seigneurs ne dictes cela
Mandez nous quantes cornettes
A le cerf quant vous y estes
Ny ales pas par compas

Pour voz plaisirs et solas...

(Agricola): Pour voz plaisirs

Laborde, f. 112v-113r

Superius
Tenor
Contra

Pour voz plai - sirs et sou -

8

las Vous a - vez voz fem - me -

16

le - tes Et quant vous les te - nez seul - let - tes

24

vous y pre - nes en voz es - bas

Laborde ist offenbar eine nicht sehr verlässliche Quelle. Am nächsten kommt dem "Original" vermutlich Riccardiana, wo auch als einzige Quelle der Text vollständig überliefert ist. Dort ist der Anfang mit einer Brevis in allen Stimmen statt Pause-Sb notiert. Auch der parodistische siebensilbige Text ist dort besser als in Laborde, wo versucht wurde, die Verse achtsilbig zu machen. Wir geben hier deshalb den gesamten wohl ursprünglich gemeinten Text wieder. In Laborde geriet der Schreiber im Contratenor T. 26/27 durcheinander, indem er die ostinato-Gruppe einmal zu viel notierte (allerdings nicht mit Pause sondern mit beginnender Minima.

Pour voz plaisirs et soulas
Vous avez voz femmeletes
Quant vous les tenez seulettes
Vous y prenez voz esbas

Je croy bien tost serez las
De faire le jeu damourettes
 Pour voz plaisirs et soulas
 Vous avez voz femmeletes

Beaux seigneurs ne dictes cela
Mandez nous quantes cornettes
A le cerf quant vous y estes
Ny ales pas par compas

Pour voz plaisirs et soulas...

Princesse de toute baulte

Segovia, f. 175v

Edited by Clemens Goldberg

Agricola

Musical notation for measures 1-9. The score consists of three staves. The top two staves are for the right hand, and the bottom staff is labeled 'Bassus' for the left hand. The music features a variety of note values, including eighth and sixteenth notes, and rests. A treble clef is used for the right hand, and a bass clef for the left hand. A common time signature (C) is present at the beginning.

10

Musical notation for measures 10-19. The score continues with three staves. Measure 10 begins with a sharp sign (#) above the staff. The notation includes complex rhythmic patterns and accidentals.

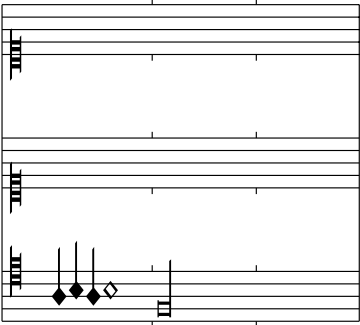
20

Musical notation for measures 20-28. The score continues with three staves. Measure 20 begins with a sharp sign (#) above the staff. The notation includes complex rhythmic patterns and accidentals.

29

Musical notation for measures 29-38. The score continues with three staves. Measure 29 begins with a sharp sign (#) above the staff. The notation includes complex rhythmic patterns and accidentals.

38



Revenez tous regretz

Brüssel 11239 f. 11v-12r

Agricola

Re - ve - nez tous re - gretz je

Quis det

8

vous con - vi - e re - ve - nez tost

ut ve - ni - at pe - ti - ti -

16

jay de vous veoir en - vi - e plus que

o me - a et quod ex - spe - cto

24

ja - mais je veuil vos - tre
tri - bu - at mi - hi

This system contains measures 24 through 31. It features a vocal line with lyrics and two lute tablature lines. The lyrics are: "ja - mais je veuil vos - tre tri - bu - at mi - hi". The music is in a key with one sharp (F#) and a common time signature. The tablature uses diamond-shaped notes on a six-line staff.

32

a - coin - tan - ce car de tous pointz je

This system contains measures 32 through 39. The lyrics are: "a - coin - tan - ce car de tous pointz je". The musical notation continues with the same instrumental parts as the previous system.

40

re - non - ce
plai - san - ce
Do -

This system contains measures 40 through 47. The lyrics are: "re - non - ce plai - san - ce Do -". The music concludes with a final note on the word "Do".

48

puis que la mort a ma da - me ra -

mi -

56

vi -

nus

64

e

Anmerkung:

Die Quelle hat nur das Incipit. Die Textierung des Refrains und des Bassus sowie die folgenden Strophen sind nach der Gesamtausgabe Agricola CMM 224 eingefügt.

Tousjours sera de mes sospirs servie
 Aprez sa mort que navoit deservie
 En luy donnant des larmes habondance
 Revenez tous regretz je vous convie
 Revenez tost jay de vous veoir envie
 Plus que jamais je veuil vostre acointance
 Je ne fay plus estime de ma vie
 Mon povre sens a tous coupz se devie
 Entre les gens ne scay ma contenance
 De mesjojr nay jamais esperance
 Puis qua deul est ma personne asservie

Revenez tous regretz je vous convie...

Royne des flours

London A XVI, f. 26v-27r

Edited by Clemens Goldberg

(Agricola)

Roy - ne des flours que ie de - si - re tant

Tenor

Roy - ne des flours que ie de - si - re tant

Contratenor

Roy - ne des flours que ie de - si - re tant

9

Quant je vous voy mon cueur vol - le de joy -

Quant je vous voy mon cueur vol - le de joy -

Quant je vous voy mon cueur vol - le de joy -

18

e Las di - tes moy se vostre a - mour

e Las di - tes moy se vostre a -

e Las di - tes moy se vostre a -

28

au - roy - e Di - tes le moy gen - til corps a - ve -

mour au - roy - e Di - tes le moy gen - til corps a - ve -

mour au - roy - e Di - tes le moy gen - til corps a -

37

nant De - li - ci - eux gen - til fleur (gen - til fleur de
nant De - li - ci - eux gen - til fleur
ve - nant De - li - ci - eux gen - til fleur

47

gay - te) la plus bel - le qui onc - ques fust en vi -
de gay - te la plus bel - le qui onc - ques fust en
de gay - te la plus bel - le qui onc - ques fust

57

e Vous en a - vez o vous mon cueur por -
vi - e Vous en a - vez o vous
en vi - e Vous en a - vez o vous mon

67

te gar - dez le bien ma seur je vous
mon cueur por - te gar - dez le bien ma seur
cueur por - te gar - dez le bien ma seur je

77

en pri - e
je vous en pri - e
vous en pri - e

Die Takte 35-36 des Tenors wurden insgesamt nach Florenz 229 korrigiert.

Die Textierung dieses Stückes ist höchst problematisch. In allen musikalischen Quellen sind nur die hier wiedergegebenen 8 Verse überliefert. In der Textquelle Paris 9246 ist jedoch klar ersichtlich, dass es sich ursprünglich einmal um eine Bergerette gehandelt hat, die Verse 5-6 und 7-8 also jeweils die Gegenstrophe textieren. Dies ist aber keinesfalls überzeugend mit der Musik in Übereinstimmung zu bringen, da viel zu wenig Text auf zu viele musikalische Phrasen zu textieren wäre. Allerdings bietet auch die in der Quelle in allen Stimmen vorgenommene Textierung und die Fermatensetzung viele Probleme. Die Fermate würde ja nur für ein Rondeau Sinn machen, zudem steht sie nach Vers 5, wenn man halbwegs überzeugend textieren will. Andererseits sind manche Rhythmen klar auf den Text komponiert.

Wir geben trotz der musikalisch kaum umzusetzenden Bergerette-Lösung die 2. Strophe nach Paris 9246 wieder:

Ces faulx jalloux hellas je les haix tant
A nulle fin voir je ne lez pourroye
Ces mesdisans sont tousjours en la voye
Vostre seray le temps de mon vivant

Se je fais bien ou mal aussi

Riccardiana I, f. 52v-53r

Edited by Clemens Goldberg

(Agricola)

Se je fais bien ou mal aus -

10

si Ce mest tout ung quant

20

bien y pen - se Pren -

30

dre la - beur pei - ne et sous - sy

40

ne me prouf - fi - te ne ma - van - de

Helas mon cueur de dueil transsy
Mourir vous fault de desplaisance
Se je fais bien ou mal aussi
Ce mest tout ung quant bien y pense

Nous ne saurions plus vivre ainsi
Aux flateurs navons alliance
Quon parle a eulx je vous en pry
Et quilz nous dien en conscience

Se je fais bien ou mal aussi...

Se je vous eslongne de loeil

Riccardiana I, f. 44v-46r

Edited by Clemens Goldberg

Heyne (Agricola)

Se je vous es - lon - gne

de loeil Et que ne vous puis faire a -

cueil Tel que je vueil ne a ma gui -

se Si nen se -

39

ra ja mon em - pri - se Mu - er

49

ne chan - ge <a> mon vueil

59

He - las de
Je ne scay

69

vous cer - tes me doy bien plain - dre
riens que je dus - se tant crain - dre

79

<quand vous a - vez si fort vou - lu con - train - dre mon cuer
 <mais a nul bien je ne pour - rye a - tain - dre Fors destre

89

et moy a vous sans vous tant fort men vou - a - loir mer gar -

Die vorangehende Chanson "Ce nest pas jeu desloigner ce quon ame" ist durch das Verb "esloigner" mit unserer Chanson verbunden. Dies drückt sich auch z. B. in der Quelle London A XVI aus, wo beide Chansons aufeinander folgen. Dies wirft auch die Frage der Zuschreibung auf. Während "Ce nest pas jeu" relativ sicher Hayne van Ghizeghem zuzuschreiben ist, spricht der Stil von "Se je vous eslongne" eher für Agricola (Zuschreibung in Florenz 178). Da beide Komponisten für eine Zeit Anfang der 1490er Jahre am französischen Königshof zusammentrafen, halte ich es für denkbar, dass entweder Agricola auf "Ce nest pas jeu" antwortete, oder eine andere Chanson von Hayne bearbeitete, wofür die Fraktur dieses Stückes stark spricht, der Superius ist eine typische Auszierung auf ein bestehendes Stück bzw. Tenor. Der Text weist starke Unregelmäßigkeiten auf, er schwankt zwischen octo- und decasyllabe. Wir übernehmen Teile der Gegenstrophe und die 2. Strophe aus London:

99

-der

Las de moy triste plaine de deuil
 Quand fortune par son orgueil
 Moy eslongner ce que tant ayme et prise
 Rien ne me vault car plus fort me voy prise
 Tant que force est que je me plains et deuil

Se mieulx ne vient damours

Basevi, f. 62v-63r

Edited by Clemens Goldberg

Alexander (Agricola)

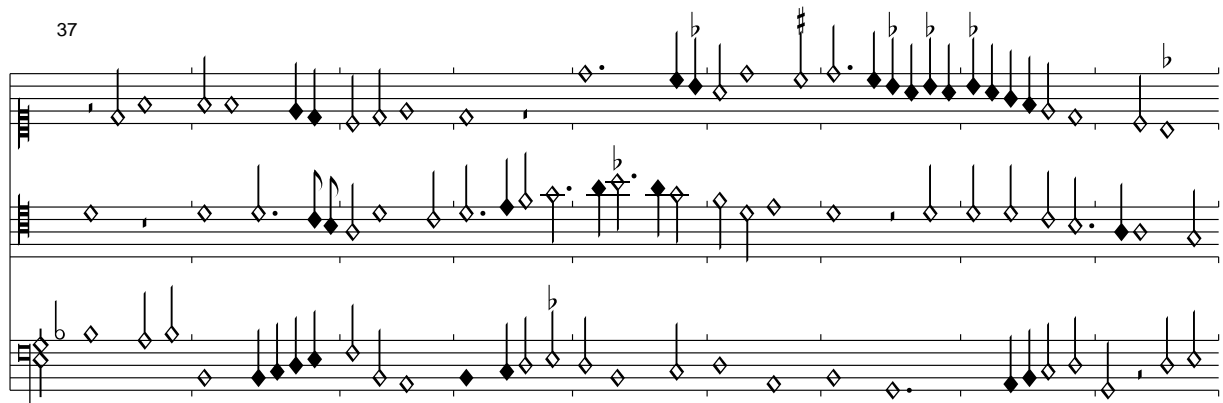
The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is labeled 'Tenor', and the bottom staff is labeled 'Bassus'. The music is written in a mensural style with diamond-shaped notes and stems. The time signature is common time (C). The system contains measures 1 through 8.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is labeled 'Tenor', and the bottom staff is labeled 'Bassus'. The system begins with a measure number '9' at the start. The music continues in the same mensural style as the first system. The system contains measures 9 through 17.

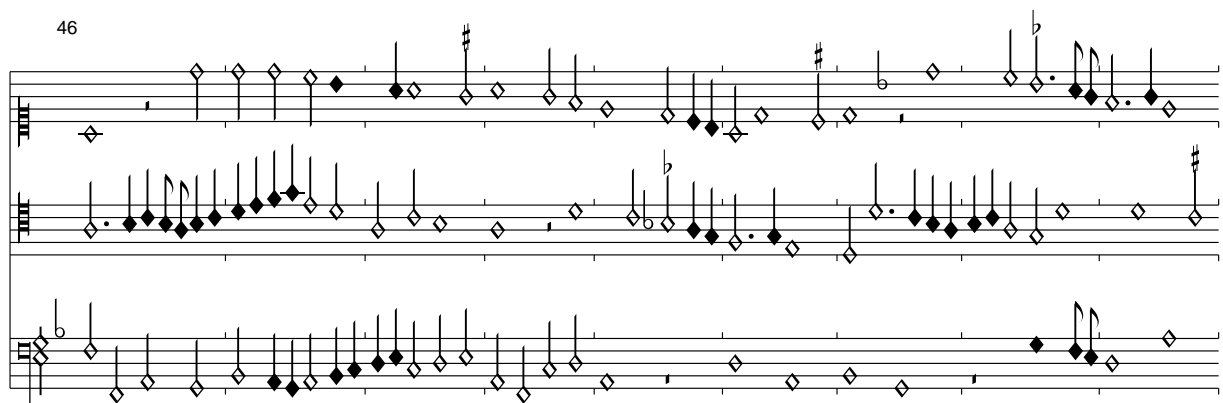
The third system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is labeled 'Tenor', and the bottom staff is labeled 'Bassus'. The system begins with a measure number '18' at the start. The music continues in the same mensural style. The system contains measures 18 through 27.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is labeled 'Tenor', and the bottom staff is labeled 'Bassus'. The system begins with a measure number '28' at the start. The music continues in the same mensural style. The system contains measures 28 through 36.

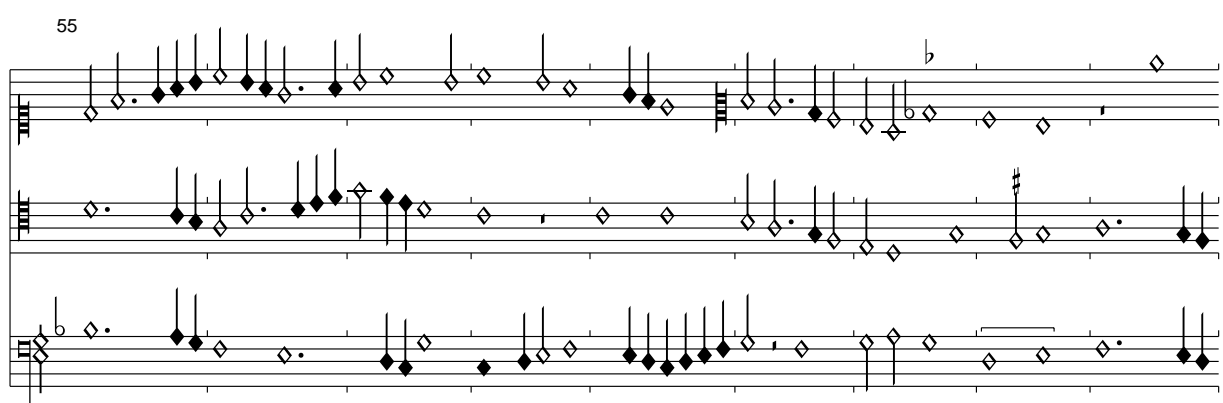
37



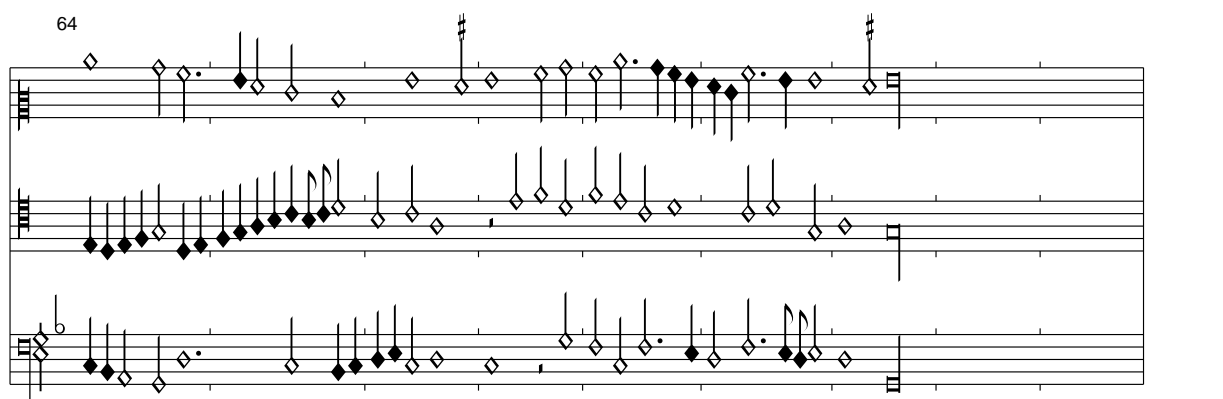
46



55



64



The image displays a musical score for three systems, each containing three staves. The first system (measures 37-45) features a treble clef, a key signature of one flat (B-flat), and a common time signature. The second system (measures 46-54) continues with the same key signature and time signature, showing a change in the bass line. The third system (measures 55-63) maintains the key signature and time signature. The fourth system (measures 64-72) shows a key signature change to two sharps (D major) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Bei diesem Stück handelt es sich um eine Fantasie über das gleichnamige Stück von Convert. Eine Textierung erscheint nicht sinnvoll. Sehr dornig sind die harmonischen Verhältnisse in diesem Stück, das immer wieder seine Projektionen ändert.

Se vous voulez mestre loyale et bonne

London A XVI, f. 5v-7r

Edited by Clemens Goldberg

(Agricola)

Se vous vou - lez mes - tre lo - yale

10

et bon - ne (lo - yale et bon - ne) Je prie a dieu que ja ne

20

me par - don - ne Ma mais - tres - se ma tant a - me -

30

e da - me Ou cas que jay - me ja - mais

40

de corps ne da - me Nul - le fors vous a qui mon cueur

Musical score for measures 40-49. The system consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are lute tablatures. A sharp sign is present above the first measure of the vocal line.

50

je don - ne Nai - je pas droit car
Est et se - ra a

Musical score for measures 50-59. The system consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are lute tablatures. A double bar line is present after measure 54.

60

el - le qui tant vault Et qui nya tant
ja - mais bas et hault heu - reuse en biens

Musical score for measures 60-69. The system consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are lute tablatures. A sharp sign is present above the word 'hault'.

70

soit peu de def - fault
ve - la pour - quoy il fault

Musical score for measures 70-79. The system consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are lute tablatures.

80

de tous sou - haiz quon peult a mon - de
es- tre tout sien quon sans men pou- voir de-

90

di- re

Die Quelle einige gravierendere Fehler auf. Im Superius T. 14/15 müssen die Notenwerte von Br und Sb auf Sb und M halbiert werden; T. 48/49 fehlen zwei M-c", im Tenor eine Sb-e'. Die Wiederholungszeichen fehlen. Der Text der Gegenstrophe fehlt, er wird nach Riccardiana I ergänzt. Keine der Quellen weist die zweite Strophe auf.

Se vous voulez mestre loyalle et bonne

Riccardiana I, f. 30v-31r

Edited by Clemens Goldberg

Agricola

Se vous vou - lez mes - tre lo - yalle

10

et bon - ne (lo - yalle et bon - ne) Je prie a dieu que ja ne

20

me par - don - ne Ma mais - tres - se ma tant ai - me -

30

e da - me On cas que ja - me ja - mais

40

de corps ne da - me Nul - le fors vous a qui mon cuer

50

je don - ne Nai - ge pas droit car
Est et se - ra a

60

el - le qui tant vault Et en qui na tant
ja - mais bas et hault heu - reuse en bien

70

soit ve - peu la pour - quoy de def - fault
fault

80

de tous sou - haiz quon peult a mon - de di -
es- tre tout sien sans men sa- voir de di-

90

re
re

Die zweite Strophe fehlt in allen Quellen. Das Wiederholungszeichen am Schluss wurde eingefügt.

Serviteur soye de par vous retenu

Riccardiana I, f. 54v-56r

Edited by Clemens Goldberg

Agricola

Tenor
Contra

Ser- vi- teur soy- e de par vous re- te-

10

nu Et de tous points ai- ray le con-

20

te- nu de mon de- sir en sou- las et en joy-

29

e Car des da- mes vous es- tes la

39

mon - joy - e Se bruit vous est par tout en -

49

tre - te - nu

59

Ains - Aus - si si com - faic - me tes de che - va - lier de le re -

68

nom Pas - se don - neur tous
nom Tou - tes aul - tres en

77

qui les aul - tres du mon bon- de de
grans biens ha-

2. Strophe:

Se tant de bien il mestoit advenu
 Que congneusse que fusse devenu
 Celuy qui plus de vous amy seroye
 Je ne scay rien que tant priser vouldroye
 Dont vous requier pour bien cher tenu

Servituer soye de par vous retenu

Si congie prens de mes belles amours

Edited by Clemens Goldberg

Agricola

Tenor
Si con - gie prens de mes bel - les a - mours

Contra

10

Vray a - mou - reux ne me vueil - lez blas - mer Jen

19

ay souf - fert de plus griesves dou - leurs Que ne font ceux

28

qui na - gent en la mer Car ay - mer mest tous les jours

38

tant a - mer Qua - voir ne puis delle

47

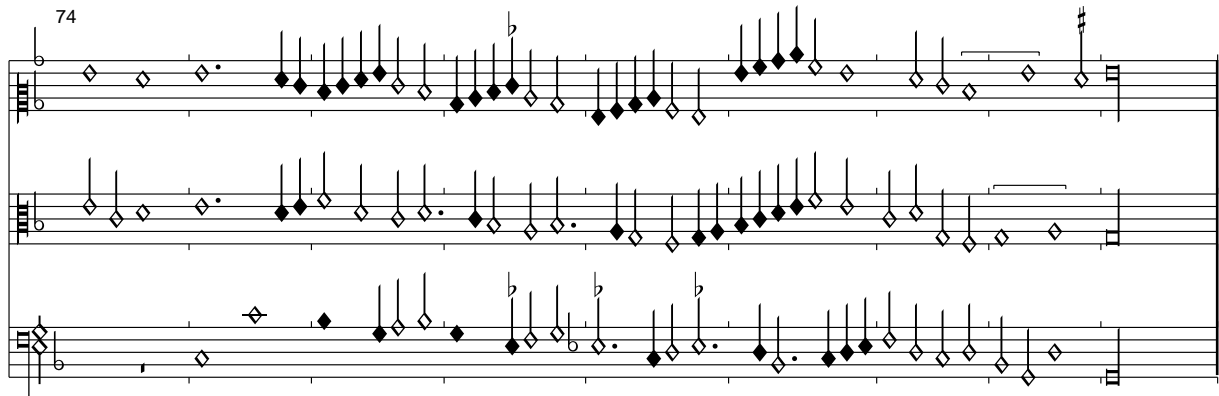
ung tout seul re - gard Fors en fier - te pour mon cueur en - ta -

56

mer Si con - gie prens de - vant quil soit plus tard

65

74



Es handelt sich um eine von mehreren Tenorbearbeitungen verschiedener Komponisten. Es ist denkbar, den Text dieser Ballade im Tenor zu singen. Die zweite Strophe lautet:

Jappercoy bien clerement tous les jours
Que mes amours commencent a finer
Joue elle ma des plus estranges tours
Que jamais homme saroit imaginer
Pourtant ma part en veulx habandonner
Car jay trouve loyaulte de regard
Je ne dy pas pour luy congie donner
Si congie prens devant quil soit plus tard

Si dederō somnum oculis meis

Riccardiana I, f. 14v-15r

Edited by Clemens Goldberg

(Agricola)

Si de - de - ro

Tenor

Si de - de -

Contra

10

som -

ro som - num

20

num o - cu - lis me -

o - cu - lis me -

30

is

is me - is Et pal -

40

Et pal - pe -
pe - bris me -

This system contains three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The lyrics are: "Et pal - pe - pe - bris me -".

49

bris me - is dor - mi -
dor - mi - ta -

This system contains three staves of music. The lyrics are: "bris me - is dor - mi - dor - mi - ta -".

59

ta - ti - o - nem (dor -
ti - o - nem

This system contains three staves of music. The lyrics are: "ta - ti - o - nem (dor - ti - o - nem".

69

mi - ta - ti - o - nem)

This system contains three staves of music. The lyrics are: "mi - ta - ti - o - nem)".

Si dederō somnum oculis meis

Riccardiana II, f. 82v-83r

Edited by Clemens Goldberg

(Agricola)

The image displays a musical score for a Tenor voice and lute. The score is organized into four systems, each containing three staves. The top staff is the Tenor voice line, the middle staff is the lute line, and the bottom staff is the lute line. The lyrics are written below the Tenor staff.

System 1: Tenor staff has the lyrics "Si de - de - ro". The lute staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature.

System 2: Tenor staff has the lyrics "som -". The lute staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature.

System 3: Tenor staff has the lyrics "num o - cu - lis me -". The lute staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature.

System 4: Tenor staff has the lyrics "is". The lute staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature.

40

Et pal - pe -

50

bris me - is dor - mi - ta -

60

ti - o - nem (dor - mi -

70

ta - ti - o - nem)

Riccardiana II zeichnet im Superius ein B molle, ich halte es aber für irreführend in diesem klar mixolydischen Stück. Es wurde daher ausgelassen. Der Text wurde aus der gregorianischen Vorlage ergänzt.

Soit loing ou pres tousiours me souviendra

Riccardiana I, f. 72v-73r

Edited by Clemens Goldberg

(Agricola)

Musical score for the first system, measures 1-10. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "Soit loing ou". The music is in a common time signature (C) and a key signature of one flat (B-flat). The Soprano staff has a treble clef, the Tenor staff has an alto clef, and the Contratenor staff has a bass clef. The lyrics are placed below the Soprano staff.

Musical score for the second system, measures 11-21. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "pres tousiours me souvien - dra du par -". The music continues in the same key signature and time signature. The Soprano staff has a treble clef, the Tenor staff has an alto clef, and the Contratenor staff has a bass clef. The lyrics are placed below the Soprano staff.

Musical score for the third system, measures 22-32. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "fait bien dont vous es - tes pour - veu - e plus que fem -". The music continues in the same key signature and time signature. The Soprano staff has a treble clef, the Tenor staff has an alto clef, and the Contratenor staff has a bass clef. The lyrics are placed below the Soprano staff.

Musical score for the fourth system, measures 33-42. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "me qui soit des - soubz la nue -". The music continues in the same key signature and time signature. The Soprano staff has a treble clef, the Tenor staff has an alto clef, and the Contratenor staff has a bass clef. The lyrics are placed below the Soprano staff.

44

et vif et mort mon coeur le main -

54

tien - dra

Die außergewöhnliche Notation und die langen Notenwerte des Beginns sind klar text-symbolisch zu verstehen. Die Signa congruentiae fehlen in der Quelle.

Il nest pas ne qui mieulx vous aymera
Ma voulonte est a ce resolue
Soit loing ou pres tousiours me souviendra
Du parfait bien dont vous estes pourue

Lors que mon oeil premier vous regarda
Deul me sourvint auquel je continue
Mais aussi tost quil vous aura reveue
Il est a naistre qui tant aise sera

Soit loing ou pres tousiours me souviendra...

Soit pres ou loing tousiours me souviendra

London A XVI, f. 15v-16r

Edited by Clemens Goldberg

(Agricola)

Musical score for the first system, measures 1-10. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "Soit pres ou loing". The music is in a common time signature (C) and a key signature of one flat (B-flat). The notes are diamond-shaped, and there are various rests and accidentals throughout the system.

Musical score for the second system, measures 11-21. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "tousiours me souvien - dra du par -". The music continues in the same key signature and time signature. There is a sharp sign (#) above the first measure of this system.

Musical score for the third system, measures 22-32. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "fait bien dont vous es - tes pour - veu - plus que fem -". The music continues in the same key signature and time signature. There are several question marks (?) and a sharp sign (#) above the notes in this system.

Musical score for the fourth system, measures 33-42. It features three staves: Soprano (top), Tenor (middle), and Contratenor (bottom). The lyrics are: "soubz soubz soubz soubz soubz la nue -". The music continues in the same key signature and time signature. There is a sharp sign (#) above the first measure of this system.

43

et vif et mort mon cueur le

53

main - tien - dra

Die außergewöhnliche Notation und die langen Notenwerte des Beginns sind klar textsymbolisch zu verstehen. Allerdings haben die anderen Quellen "Soit loing ou pres", so dass hier die Texterung ganz anders vorzunehmen ist! Die 2. Strophe fehlt und wird aus Riccardiana I übernommen. Die Signa congruentiae fehlen in der Quelle.

Il nest paz ne qui mieulx vous aymera
Ma voulonte est a ce resolue
Soit loing ou pres tousiours me souviendra
Du parfait bien dont vous estes pourveue

Lors que mon oeil premier vous regarda
Deul me sourvint auquel je continue
Mais aussi tost quil vous aura reveue
Il est a naistre qui tant aise sera

Soit loing ou pres tousiours me souviendra...

Sonnes muses melodieusement

Basevi, f. 71v-72r

Edited by Clemens Goldberg

Alexander (Agricola)

Son - nes mu - ses

10

me - lo - di eu - se - ment

20

Chan - tes de voix et jou es din - stru -

29

ment Par doux a - cours et jou - euse ar -

38

mo - ni - e Et qung chas - cun nous faire es -

47

tu - di - e pour re - siou - ir Tout

56

luy(?) en - ten - de - ment en - ten - de - ment

Vostre bouche dit baisiez moy

Florenz 229, f. 38v-39r

Edited by Clemens Goldberg

(Agricola)

Vos - tre bou - che dit bai -

10
siez moy Ce mest a - vis quant la re - gar -

20
de Mais dan - gier de trop

30
pres a gar - de Dont main - te do - leur

40

je re - coy

Im Superius wurde T. 5 Br-d' Sb-d' wie in den anderen Stimmen zur punktierten Bf-d' angeglichen. Im Contratenor wurde T. 19,1 M-b nach Kopenhagen 1848 zu M-a korrigiert. Der Text findet sich in zahlreichen Textquellen, wir übernehmen Rohan.

Laissiez mavoir par vostre foy
Un doulx baisier sans que plus tarde
 Vostre bouche dit baisiez moy
 Ce mest avis quant la regarde

Dangier me hait ne scay pourquoy
Et toujours destourbier me darde
Je prie a dieu que mal feu larde
Il fust temps quil se tenist coy

Vostre bouche dit baisiez moy...

Vostre haute bruit

Casatense, f. 47v-48r

Edited by Clemens Goldberg

(Agricola)

The first system of the musical score consists of three staves. The top staff is labeled 'Tenor' and the bottom staff is labeled 'Bassus'. Both staves begin with a C-clef and a common time signature. The music is written in mensural notation, featuring diamond-shaped note heads and square-shaped rests. The Tenor staff contains a series of diamond notes with stems, some of which are beamed together. The Bassus staff contains a series of diamond notes with stems, some of which are beamed together. The music is organized into measures by vertical bar lines.

12

The second system of the musical score consists of three staves. The top staff is labeled 'Tenor' and the bottom staff is labeled 'Bassus'. Both staves begin with a C-clef and a common time signature. The music is written in mensural notation, featuring diamond-shaped note heads and square-shaped rests. The Tenor staff contains a series of diamond notes with stems, some of which are beamed together. The Bassus staff contains a series of diamond notes with stems, some of which are beamed together. The music is organized into measures by vertical bar lines.

24

The third system of the musical score consists of three staves. The top staff is labeled 'Tenor' and the bottom staff is labeled 'Bassus'. Both staves begin with a C-clef and a common time signature. The music is written in mensural notation, featuring diamond-shaped note heads and square-shaped rests. The Tenor staff contains a series of diamond notes with stems, some of which are beamed together. The Bassus staff contains a series of diamond notes with stems, some of which are beamed together. The music is organized into measures by vertical bar lines.

36

The fourth system of the musical score consists of three staves. The top staff is labeled 'Tenor' and the bottom staff is labeled 'Bassus'. Both staves begin with a C-clef and a common time signature. The music is written in mensural notation, featuring diamond-shaped note heads and square-shaped rests. The Tenor staff contains a series of diamond notes with stems, some of which are beamed together. The Bassus staff contains a series of diamond notes with stems, some of which are beamed together. The music is organized into measures by vertical bar lines.

48

A musical score for three staves, measures 48-59. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps). The music is written in a style characteristic of the early 16th century, with a focus on rhythmic patterns and melodic lines.

60

A musical score for three staves, measures 60-61. The notation is sparse, featuring a few notes and rests, possibly representing a specific rhythmic figure or a cadence.

Das Kopfmotiv dieser Chanson ist aus dem Contratenor der berühmten Chanson Dufays "Vostre bruit et vostre grant fame" entnommen. Im Gegensatz zu den parallelen Quellen ist allerdings die Version in Casanatense um eine Quarte nach unten transponiert, was die Frage aufwirft, ob nicht fast durchgängig der Ton F zu Fis erhöht werden sollte. Da aber dem Spieler dieser Transpositionszusammenhang kaum geläufig gewesen sein dürfte, sollte man nur an einigen Stellen zu dieser Erhöhung greifen. Eine Textierung mit dem Text der Dufay Chanson scheint mir wenig sinnvoll, es handelt sich klar um eine instrumentale Fantasie.