

Chansonnier Bologna Q 18

Teiledition

Bologna, Civico Bibliografico Musicale Ms Q 18

ediert von

Clemens Goldberg

mit Unterstützung der

Goldberg Stiftung

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Die ersten Stücke dieser Quelle, ein Mischung aus sehr schlichten Frottole, Laude u. ä., erschien mir so wenig bedeutsam, dass hier auf eine Edition verzichtet wurde. Alle Komponistennamen wurden aus parallelen Quellen erschlossen. Abweichende Incipites der Quelle stehen in eckigen Klammern.

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Abkürzung der Parallelquellen

Kürzel	Quelle
Canti B	Petrucci, Canti B numero cinquanta Venedig 1502
Canti C	Petrucci, Canti C numero cento cinquanta Venedig 1504
Casanatense	Rom, Biblioteca Casanatense, MS 2856
Dijon	Dijon, Bibliothèque Municipale, MS 517 (Dijon Chansonnier)
Florenz 229	Firenze, Biblioteca Nazionale Centrale, MS Banco rari 229
FlorenzR2356	Firenze, Biblioteca Riccardiana MS 2356 (Riccardiana II)
FlorenzR2794	Firenze, Biblioteca Riccardiana, MS 2794 (Riccardiana I)
Jardin	Le Jardin de Plaisance et fleur de rhetorique, Paris 1501 (nur Texte)
Kopenhagen	Kopenhagen, Det Kongelige Bibliotek, MS Thott 291 8° (Kopenhagen Chansonnier)
Laborde	Wahsington, Library of Congress, MS m².1 L25Case

Mellon	New Haven, Yale University, Beineke Library for Rare Books and Manuscripts, MS 91 (Mellan Chansonnier)
Odhecaton Paris 1719	Petrucci, Harmonice musices odhecaton A Venedig 1501
Paris 1597	Paris, BN, f. fr. 1719 (nur Texte)
Perugia	Paris, BN, f. fr. 1597
Pixérécourt	Perugia, Biblioteca Comunale Augusta, MS 431
Rohan	Paris, BM, f. fr. 15123
Sevilla	Berlin, Staatl. Museen der Stiftung Preussischer Kulturbesitz, Kupferstichkabinett, MS 78.B.17 (Liederbuch des Kardinals Rohan)
Specialnik St. Gallen 462	Sevilla, Biblioteca Capitular y Colombina MS 5-1-43; der 2. Teil befindet sich heute in Paris, Bibliothèque Nationale, nouv. acq. 437 (Sevilla Chansonnier)
Verona 757	Hradec Králove, Krajske Muzeum, Knihovna, MS II a 7 Sankt Gallen, Stiftsbibliothek, Ms 462 (Liederbuch des Johannes Heer) Verona, Biblioteca Capitolare, Ms DCCLVII

Salva nos

Bologna Q 18, f. 20v-21r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, starting with a common time signature and a key signature of one sharp. It uses diamond-shaped note heads.
- (Tenor)**: The middle staff, also in common time and one sharp. It uses diamond-shaped note heads.
- (Bassus)**: The bottom staff, also in common time and one sharp. It uses diamond-shaped note heads.

The score is divided into three systems:

- System 1 (Measures 1-8)**: The first system starts with a common time signature and one sharp. Measures 1-4 show a repeating pattern of eighth-note pairs. Measures 5-8 introduce a new pattern with sixteenth-note pairs and quarter notes.
- System 2 (Measures 9-16)**: The second system begins with a common time signature and one sharp. Measures 9-12 feature a mix of eighth-note pairs and sixteenth-note pairs. Measures 13-16 continue this pattern with some variations.
- System 3 (Measures 17-24)**: The third system starts with a common time signature and one sharp. Measures 17-20 show a mix of eighth-note pairs and sixteenth-note pairs. Measures 21-24 conclude the piece with a final set of patterns.

27

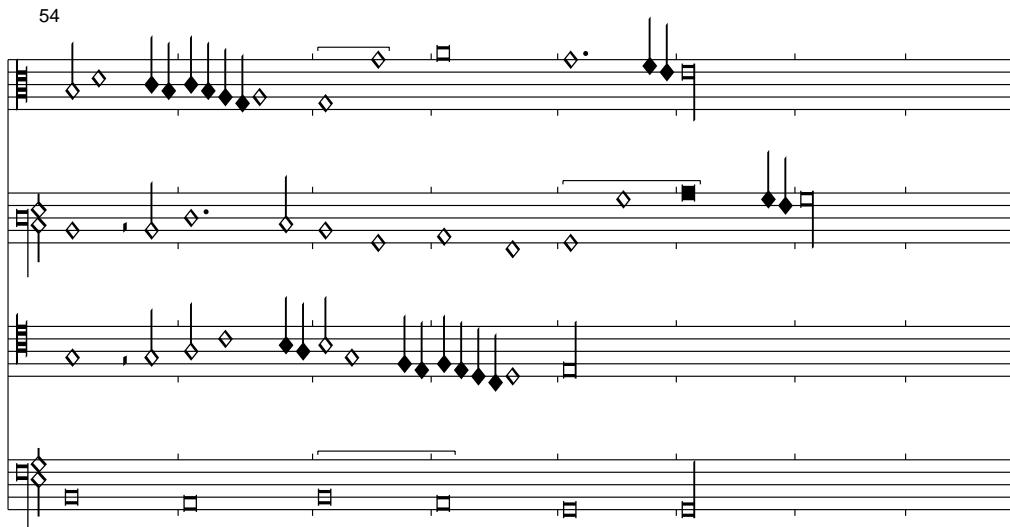
This section contains three staves of musical notation. Each staff uses four horizontal lines. The notes are represented by small squares (diamonds) with vertical stems. The first two staves begin with a square followed by a diamond. The third staff begins with a diamond. Measures are separated by vertical bar lines. The music concludes with a final vertical bar line.

36

This section contains three staves of musical notation. Each staff uses four horizontal lines. The notes are represented by small squares (diamonds) with vertical stems. The first two staves begin with a square followed by a diamond. The third staff begins with a diamond. Measures are separated by vertical bar lines. The music concludes with a final vertical bar line.

45

This section contains three staves of musical notation. Each staff uses four horizontal lines. The notes are represented by small squares (diamonds) with vertical stems. The first two staves begin with a square followed by a diamond. The third staff begins with a diamond. Measures are separated by vertical bar lines. The music concludes with a final vertical bar line.



Weiss hält dieses unikale Stück für ein Werk von Isaac. Der Altus und Tenor belegen einen identischen Tonraum und sind in der Funktion nicht unterschieden.
Folgende Fehler wurden korrigiert: Im Tenor T. 44,2 wurde ein Punctus additionis hinzugefügt; T. 58,1 wurde L-c zu L-e korrigiert.

Ave regina celorum

Bolgna Q 18, f. 21v-22r

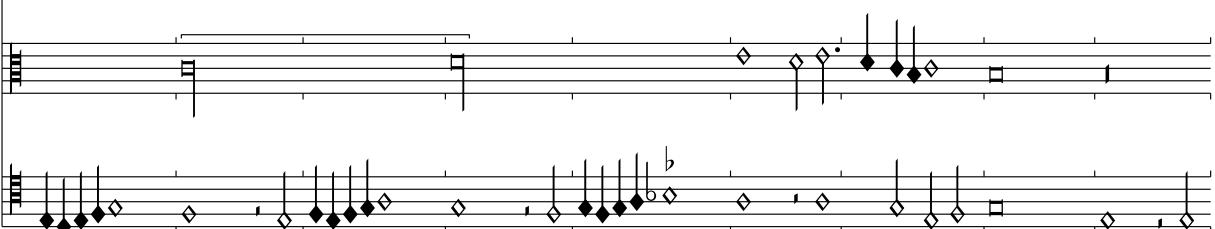
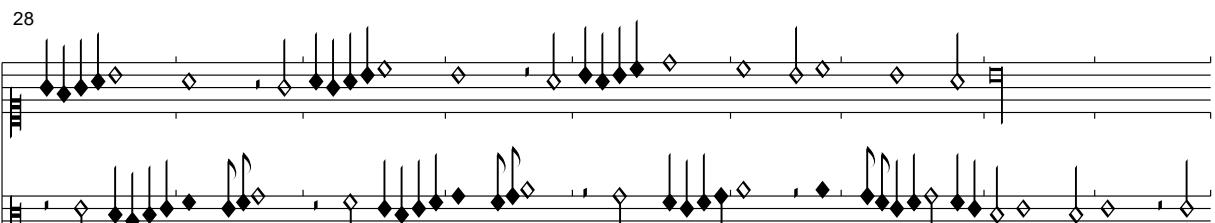
Edited by Clemens Goldberg

The musical score consists of three staves, each representing a voice: Altus, Tenor, and Bassus. The music is written in common time, with a key signature of one sharp (F#). The notation uses black diamond-shaped note heads on vertical stems. Measure numbers 10, 19, and 28 are indicated at the beginning of their respective sections.

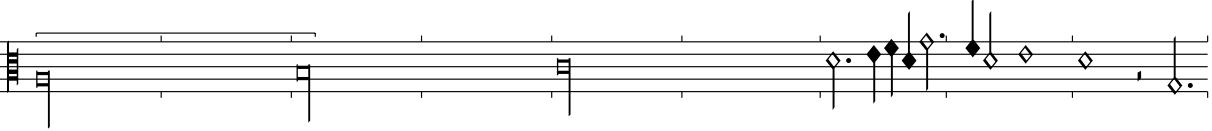
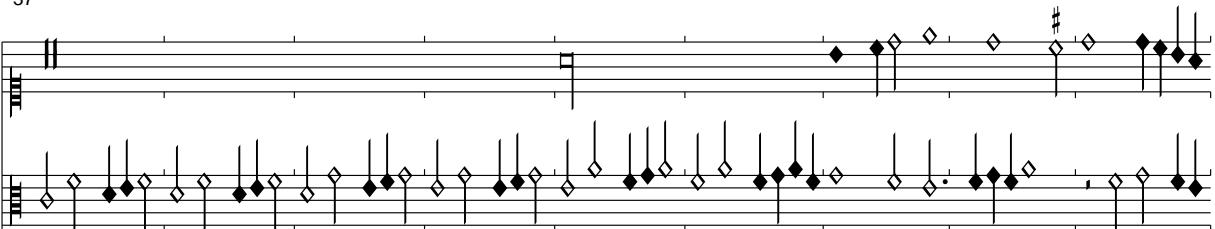
Measure 10: The Altus part begins with a half note (C) followed by a quarter note (B). The Tenor part starts with a half note (A) followed by a quarter note (G). The Bassus part starts with a half note (E) followed by a quarter note (D).

Measure 19: The Altus part begins with a half note (C) followed by a quarter note (B). The Tenor part starts with a half note (A) followed by a quarter note (G). The Bassus part starts with a half note (E) followed by a quarter note (D).

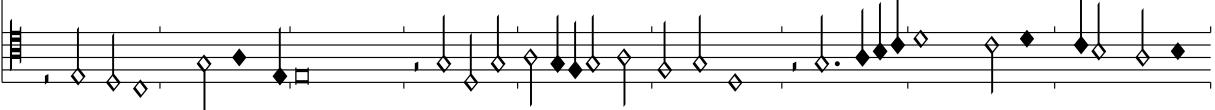
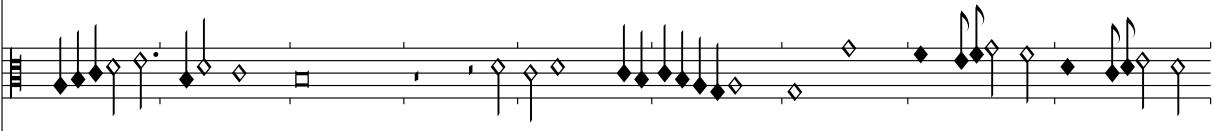
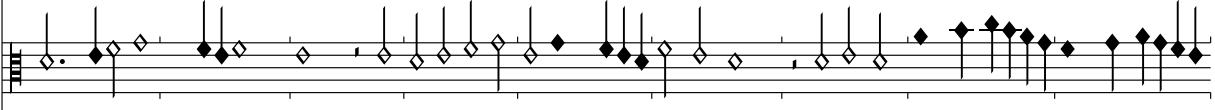
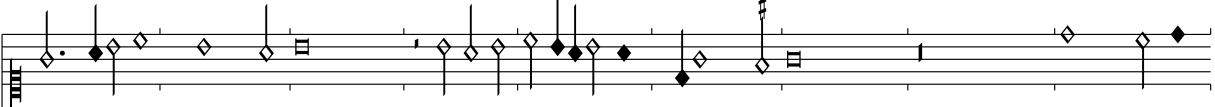
Measure 28: The Altus part begins with a half note (C) followed by a quarter note (B). The Tenor part starts with a half note (A) followed by a quarter note (G). The Bassus part starts with a half note (E) followed by a quarter note (D).

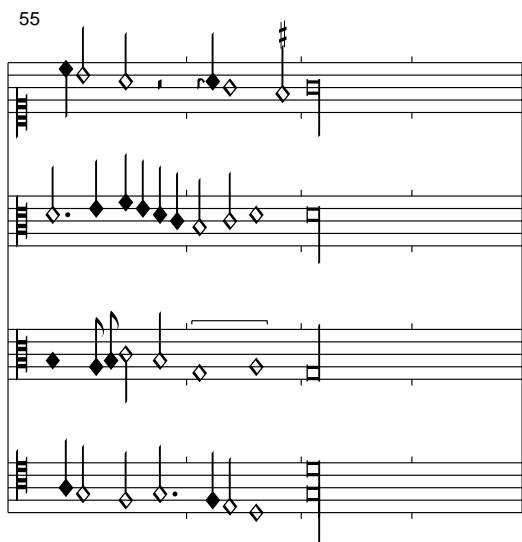


37



46





Der unikalen Komposition liegt die Marienantiphon Maria Celi (LU 275) zugrunde, verteilt auf Superius und Tenor. Man kann hier hervorragend die improvisatorische Praxis der Zeit studieren.

Noe noe

Bologna Q 18, f. 22v-23r

Edited by Clemens Goldberg

(Brumel)

Musical score for three voices: Alto, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are written on four-line staves. The Alto part starts with a C-clef, the Tenor with a C-clef, and the Bassus with an F-clef. The vocal parts sing in a mix of long and short note values, indicated by open diamonds and solid black dots. The lyrics are written below the notes.

Lae - ten - tur ce - li et ex - sul - tet ter - ra

(Altus)

(Tenor)

(Bassus)

Continuation of the musical score. The vocal parts continue singing in three voices. The lyrics are:

an - te fa - ci - em do mi - ni quo - ni - am

Continuation of the musical score. The vocal parts continue singing in three voices. The lyrics are:

ve - nit No - e no - e no - e

28

38

48

Dieses eigentlich nur mit dem Incipit textierte Stück lässt sich gut mit dem Offertorium der Christnacht "Laetentur celi" textieren. Das Geheimnis der Geburt wird durch die Verwicklung und Entwirrung der Musica ficta symbolisch dargestellt!

Venimus princeps
Bologna Q 18, f. 23v-24r

Edited by Clemens Goldberg

The musical score consists of four systems of music for three voices: Altus, Tenor, and Bassus. The music is written on five-line staves. The Altus voice is the top voice, Tenor is the middle, and Bassus is the bottom. The notation uses black diamond-shaped note heads and open diamond-shaped note heads. Measure numbers 1 through 11 are indicated above the staves. The key signature changes between measures, including B-flat major, A major, and G major.

1

2

3

4

5

6

7

8

9

10

11

16

21

26

This image displays three systems of musical notation, each consisting of four staves. The notation uses diamond-shaped note heads. Measure 16 (top) starts with a single note on the first staff, followed by a series of notes on the second staff. Measures 21 and 26 (middle and bottom) show more complex patterns of notes across all four staves. Measure 26 concludes with a final note on the fourth staff.

31

36

41

This image displays three pages of a musical manuscript, numbered 31, 36, and 41. The music is written in four-line staff notation. The note heads are represented by diamonds, and vertical stems extend from them. Measure numbers 31, 36, and 41 are positioned at the beginning of their respective sections. The manuscript is in common time, indicated by a 'C' symbol.

46

51

Die Diesis-Zeichen bedeuten in diesem Stück bis auf den Schluss das Gegenteil des zu Erwartenden, dass nämlich die Note nicht erhöht werden soll. Die 3 in der Schlusspassage bedeutet erstens eine Verlagerung des Tactus auf Prolatio-Ebene und eine Beschleunigung, wodurch ein 9/8-Takt in schnellerem Tempo entsteht. In T. 46,1 fehlt im Superius eine Sb-Pause. Nach Weiss könnte sich das Incipit auf den Bologneser Giovanni Bentivoglio beziehen, der auf Medaillen als "Joannes Bentivolus Bononiensis Libertatis Princeps" bezeichnet wird.

In te domine sperabo
Bologna Q 18, f. 24v-25r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, written in common time with a C-clef. It uses diamond-shaped note heads.
- (Tenor)**: The middle staff, also in common time with a C-clef. It uses diamond-shaped note heads.
- (Bassus)**: The bottom staff, in common time with a bass F-clef. It uses diamond-shaped note heads.

Measure numbers 9, 17, and 25 are indicated above the staves. The music features a mix of quarter and eighth notes, with some rests. The bassus part includes a double bar line with repeat dots at measure 17.

26

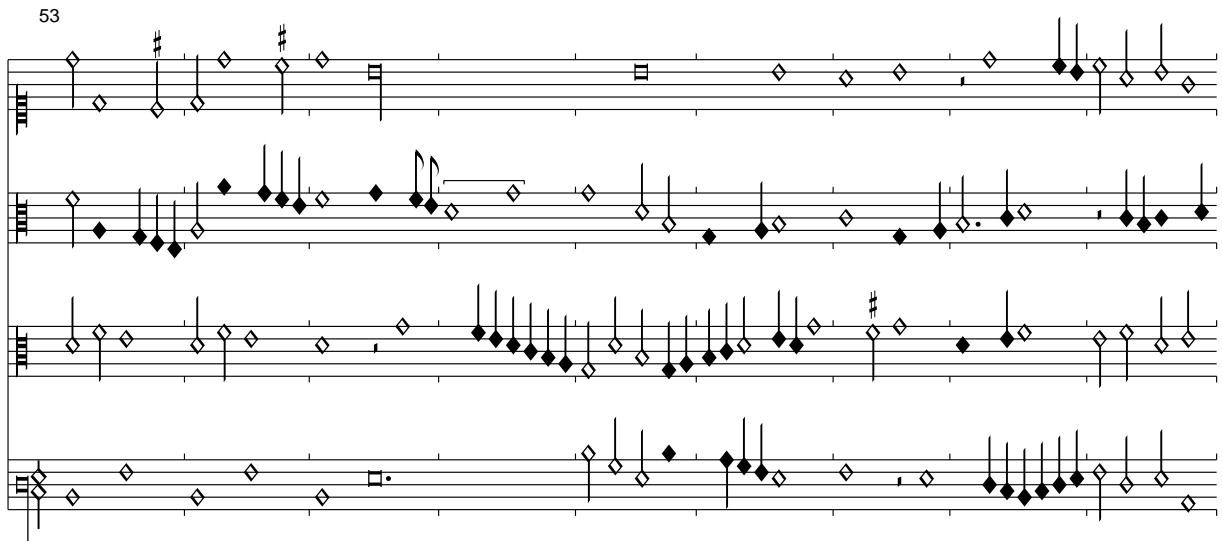
This section contains four staves of musical notation. The notation is based on diamond-shaped note heads placed on a four-line staff system. The first measure begins with a vertical bar line followed by a diamond note. Subsequent measures follow a repeating pattern of diamond notes and rests. Measures 26-29 are shown.

35

This section contains four staves of musical notation. The notation is based on diamond-shaped note heads placed on a four-line staff system. The first measure begins with a vertical bar line followed by a diamond note. Subsequent measures follow a repeating pattern of diamond notes and rests. Measures 35-38 are shown.

44

This section contains four staves of musical notation. The notation is based on diamond-shaped note heads placed on a four-line staff system. The first measure begins with a vertical bar line followed by a diamond note. Subsequent measures follow a repeating pattern of diamond notes and rests. Measures 44-47 are shown.



62

Das Incipit könnte sich auf den Vers "In te domine speravi" aus dem Te Deum bzw. Psalm 70 beziehen. Das Stück allerdings keine Beziehung zu Josquins berühmtem Stück, das sich ebenfalls in unserer Quelle befindet.

Le despourveu infortune <Tanto e lafano>

Bologna Q 18, f. 25v-26r

Edited by Clemens Goldberg

(Caron)

Le des - pour - veu in - for - tu -

(Altus)

(Tenor)

(Bassus)

9 ne In - ces - sa - ment

18 a - vi - ron - ne de

27

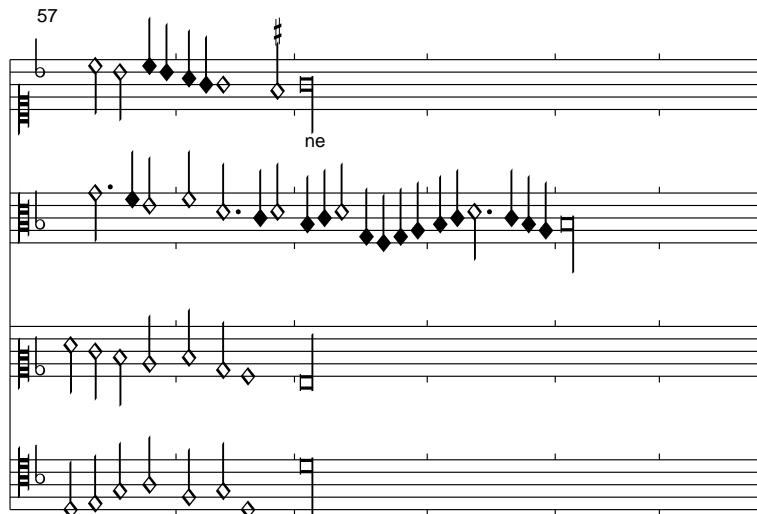
deuil de - re - gretz et de pleurs

37

Me trou - ve ban - ny de

47

se - cours Et a tout mal, ha - ban - don -



Die ursprüngliche dreistimmige Chanson Carons wurde auch in Canti C mit einem si placet Altus versehen, der aber von demjenigen in Q 18 differiert. Dieser ist ein schönes Beispiel für eine improvisatorische Praxis, die zu gelegentlich problematischen Dissonanzen führt.

La mi la sol
Bologna Q 18, f. 26v-28r

Edited by Clemens Goldberg

(Isaac)

The musical score consists of four staves, each representing a different voice: Alto, Tenor, Bassus, and a fourth voice. The fourth voice is indicated by square and diamond symbols on the staves. The music is in common time, with various key signatures (C major, A major, E major) indicated by the clefs and sharps. The Alto staff begins with a C-clef, the Tenor with a C-clef, and the Bassus with an F-clef. The fourth voice staff uses square and diamond symbols. The score includes three systems of music, labeled 10, 19, and 28, with measures numbered sequentially across the systems.

10

19

29

A musical score for three voices. The top staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar. The middle staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar. The bottom staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar.

38

A musical score for three voices. The top staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar. The middle staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar. The bottom staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar.

48

A musical score for three voices. The top staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar. The middle staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar. The bottom staff begins with a diamond-shaped note head followed by a vertical stem and a short horizontal bar.

58

This musical score consists of three staves of music. The top two staves are in common time (indicated by a 'C') and the third staff is in 6/8 time (indicated by a '6'). The music is written in a soprano-like vocal range. Measure 58 begins with a half note on the first staff, followed by a quarter note on the second staff, and a half note on the third staff. The notes are represented by diamond shapes with stems.

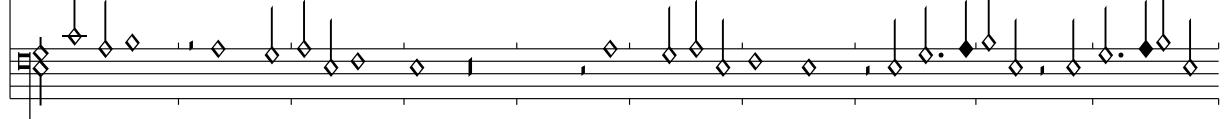
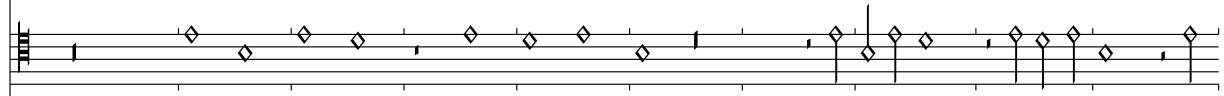
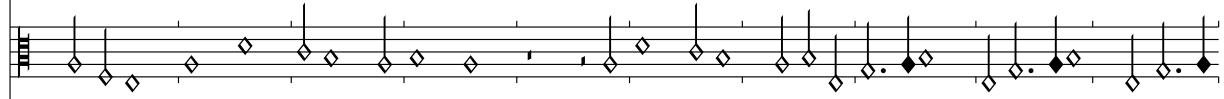
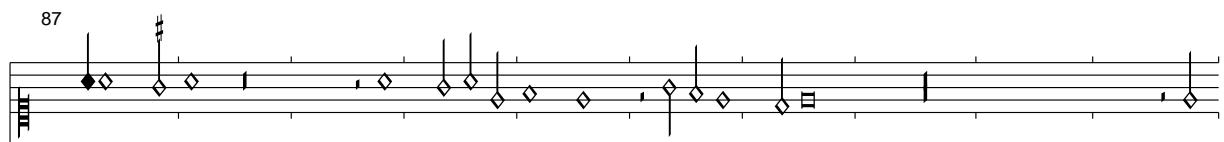
68

This musical score consists of three staves of music. The top two staves are in common time (indicated by a 'C') and the third staff is in 6/8 time (indicated by a '6'). The music is written in a soprano-like vocal range. Measure 68 begins with a half note on the first staff, followed by a half note on the second staff, and a half note on the third staff. The notes are represented by diamond shapes with stems.

Basevi

78

This musical score consists of three staves of music. The top two staves are in common time (indicated by a 'C') and the third staff is in 6/8 time (indicated by a '6'). The music is written in a soprano-like vocal range. Measure 78 begins with a half note on the first staff, followed by a half note on the second staff, and a half note on the third staff. The notes are represented by diamond shapes with stems.



97

Measures 17-20.

Measures 21-24.

Measures 25-28.

Measures 29-32.

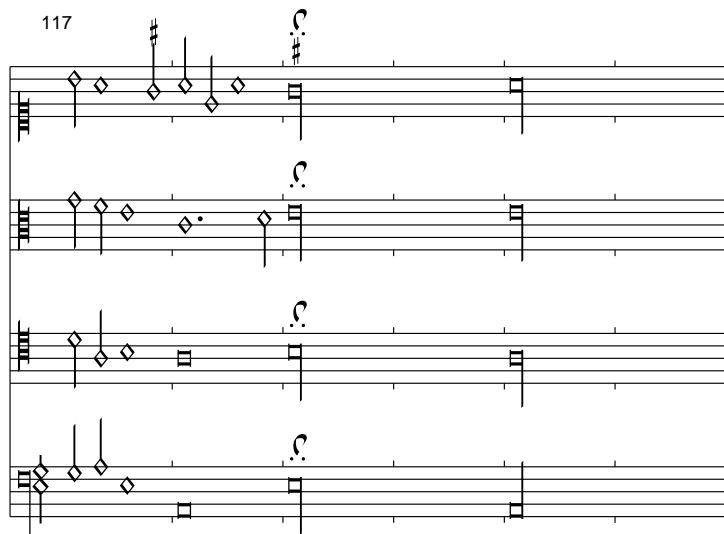
107

Measures 33-36. A sharp sign is present above the staff.

Measures 37-40. A sharp sign is present above the staff.

Measures 41-44. A sharp sign is present above the staff.

Measures 45-48. A sharp sign is present above the staff.



Der Bassus des 2. Teils fehlt in der Quelle, er wird nach Basevi eingefügt. Diese Komposition wurde von Isaac für Teile des Credos der Missa "O praeclara Petreius" verwendet. Durch zwei Briefe im August und September des Jahres 1502 lässt sich das Stück genau datieren.

Fortuna desperata

Bologna Q 18, f. 28v-29r

Edited by Clemens Goldberg

Musical score for three voices: Altus, Tenor, and Bassus. The score consists of three staves, each with a different clef (C, C, and F respectively) and a common time signature. The Altus staff uses open diamond shapes for notes. The Tenor staff uses open diamond shapes for notes in the first half and solid black diamonds for notes in the second half. The Bassus staff uses open square shapes for notes. The music is divided into measures by vertical bar lines.

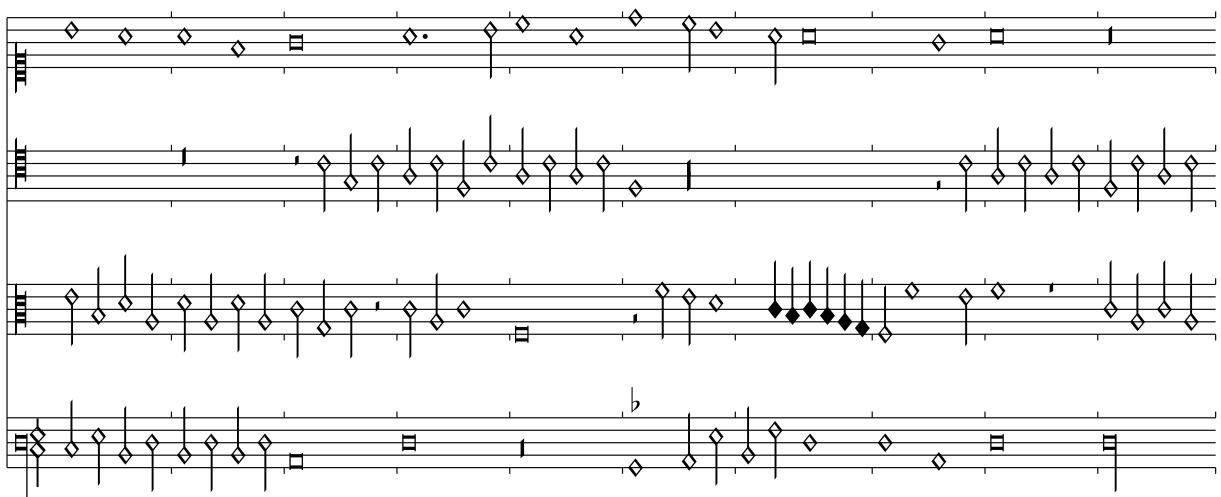
9

Continuation of the musical score starting at measure 9. The Altus staff continues with open diamond shapes. The Tenor staff continues with open diamond shapes in the first half and solid black diamonds in the second half. The Bassus staff continues with open square shapes. The music is divided into measures by vertical bar lines.

19

Continuation of the musical score starting at measure 19. The Altus staff continues with open diamond shapes. The Tenor staff continues with open diamond shapes in the first half and solid black diamonds in the second half. The Bassus staff continues with open square shapes. The music is divided into measures by vertical bar lines.

28



38

A musical score for three voices. The top voice has a single open diamond followed by a fermata over a vertical stem with a circle. The middle voice has a vertical stem with a circle followed by an open square. The bottom voice has an open square followed by an open diamond. The music is in common time.

47

A musical score for three voices. The top voice has an open diamond followed by a fermata over a vertical stem with a circle. The middle voice has a vertical stem with a circle followed by an open square. The bottom voice has an open square followed by an open diamond. The music is in common time.

56



Die vorliegende Fantasie über Fortuna desperata belegt sehr gut die Theorie von Weiss, dass unsere Quelle für virtuose Bläser in Bologna zusammengestellt wurde. Die Zerlegung der Klänge in Fanfare ist nur für ein solches Ensemble sinnvoll und belegt zudem eine weitere improvisatorische Praxis.

Surge

Bologna Q 18, f. 29v-30r

Edited by Clemens Goldberg

(Altus)

(Tenor)

(Bassus)

9

17

25

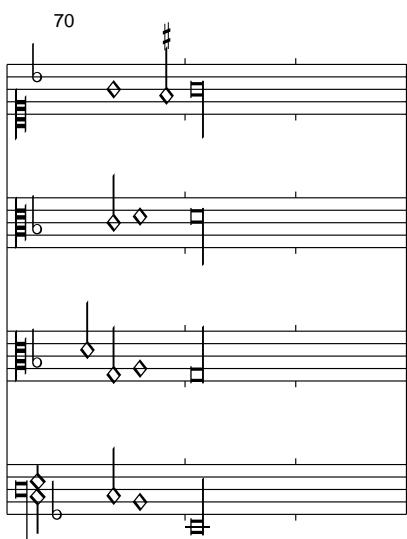
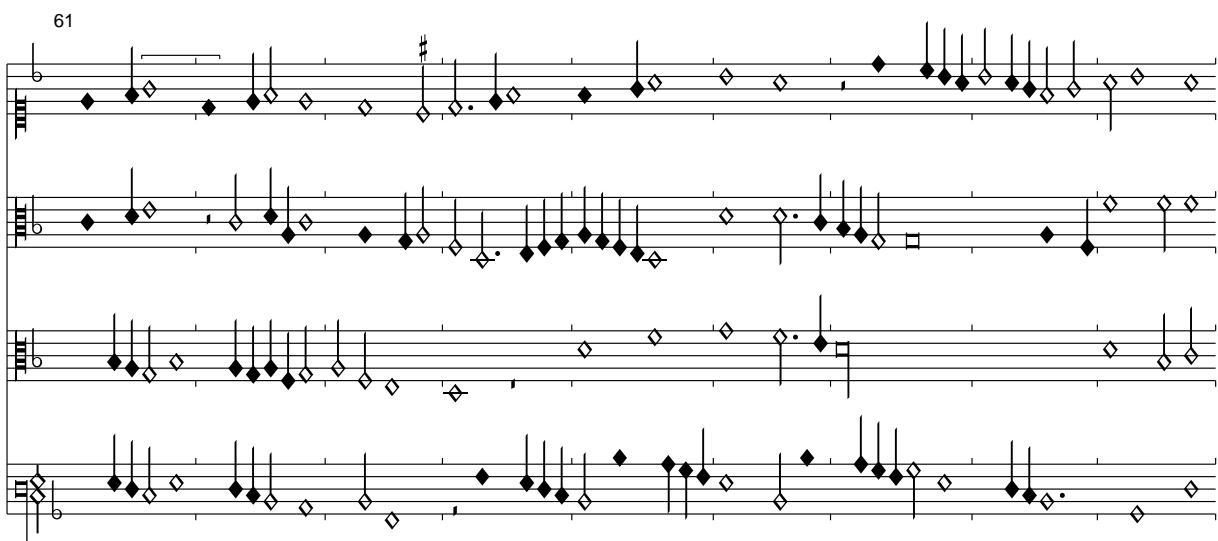
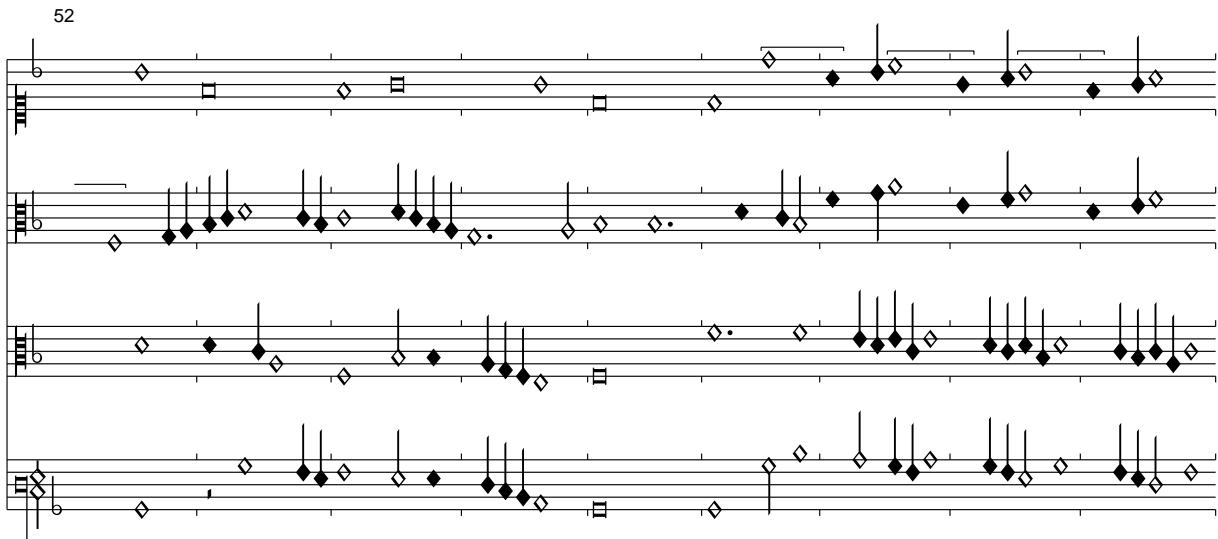
This system contains four staves of music. The top two staves begin with a sharp sign, while the bottom two staves begin with a flat sign. The music consists of diamond-shaped note heads on vertical stems. Measures 1 through 10 are primarily composed of open diamonds (white inside) on the top three staves, with measure 10 featuring a single filled diamond on the fourth staff. Measures 11 through 15 show a variety of diamond shapes, including filled diamonds and open diamonds with black outlines. Measures 16 through 20 continue this pattern, with measure 20 ending with a filled diamond on the fourth staff. Measures 21 through 25 conclude the section with mostly open diamonds, except for a single filled diamond on the fourth staff in measure 25.

34

This system contains four staves of music. The top two staves begin with a sharp sign, while the bottom two staves begin with a flat sign. The music features diamond-shaped note heads. Measures 1 through 5 are mostly open diamonds on the top three staves, with measure 5 ending with a filled diamond on the fourth staff. Measures 6 through 10 introduce filled diamonds, some with black outlines. Measures 11 through 15 continue this mixed pattern. Measures 16 through 20 show a return to mostly open diamonds. Measures 21 through 25 conclude the section with a mix of filled and open diamonds, with the final measure ending on a filled diamond on the fourth staff.

43

This system contains four staves of music. The top two staves begin with a sharp sign, while the bottom two staves begin with a flat sign. The music consists of diamond-shaped note heads. Measures 1 through 5 are mostly open diamonds on the top three staves, with measure 5 ending with a filled diamond on the fourth staff. Measures 6 through 10 introduce filled diamonds, some with black outlines. Measures 11 through 15 continue this mixed pattern. Measures 16 through 20 show a return to mostly open diamonds. Measures 21 through 25 conclude the section with a mix of filled and open diamonds, with the final measure ending on a filled diamond on the fourth staff.



Dieser Fantasie von höchster Qualität, vielleicht von Agricola, könnte Kapitel 2, 13-14 des Hohelieds zugrunde liegen:

Surge, amica mea, speciosa mea et veni, columba mea in foraminibus petrae, in caverna maceriae, ostende mihi faciem tuam, sonet vox tua in auribus meis: vox enim tua dulcis et facies tua decora.

Die aufsteigenden Linien am Anfang sowie der Musikbezug "sonet vox tua" legen dies nahe.

Da pacem
Bologna Q 18, f. 30v-31r

Edited by Clemens Goldberg

The musical score consists of four staves, each representing a different vocal part or a specific type of neume. The parts are labeled as follows:

- (Altus)
- (Tenor)
- (Bassus)
- ()

The music is divided into three systems. The first system starts with a common time signature and a key signature of one sharp. The second system begins at measure 9, also in common time and one sharp. The third system begins at measure 18, still in common time and one sharp. The notation uses black diamond-shaped neumes for the upper voices and square neumes for the lower voice. Measure numbers 1 through 8 are present above the first system, and measure numbers 9 through 17 are present above the second system.

27

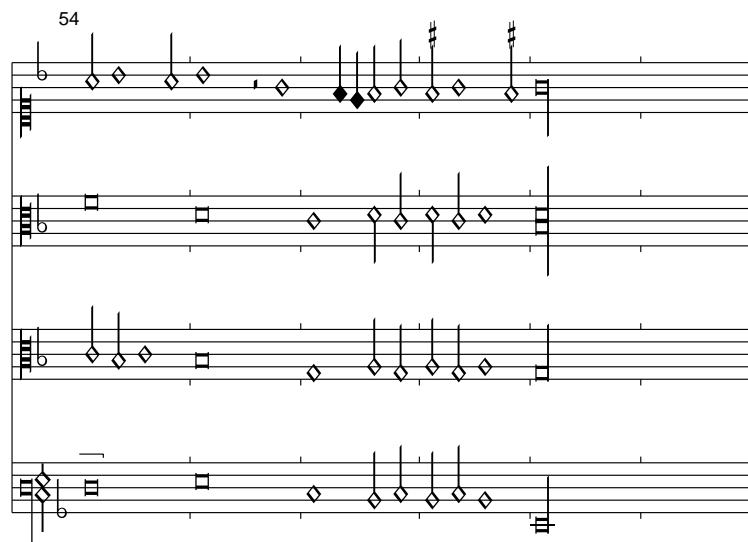
A musical score for four voices. The top voice consists of open square stems. The second voice has a mix of open square stems and solid black diamond stems. The third voice has a mix of open square stems and solid black diamond stems. The bottom voice has a mix of open square stems and solid black diamond stems.

36

A musical score for four voices. The top voice consists of open square stems. The second voice has a mix of open square stems and solid black diamond stems. The third voice has a mix of open square stems and solid black diamond stems. The bottom voice has a mix of open square stems and solid black diamond stems.

45

A musical score for four voices. The top voice consists of open square stems. The second voice has a mix of open square stems and solid black diamond stems. The third voice has a mix of open square stems and solid black diamond stems. The bottom voice has a mix of open square stems and solid black diamond stems.



Deus fortitudo mea
Bologna Q 18, f. 31v-32r

Edited by Clemens Goldberg

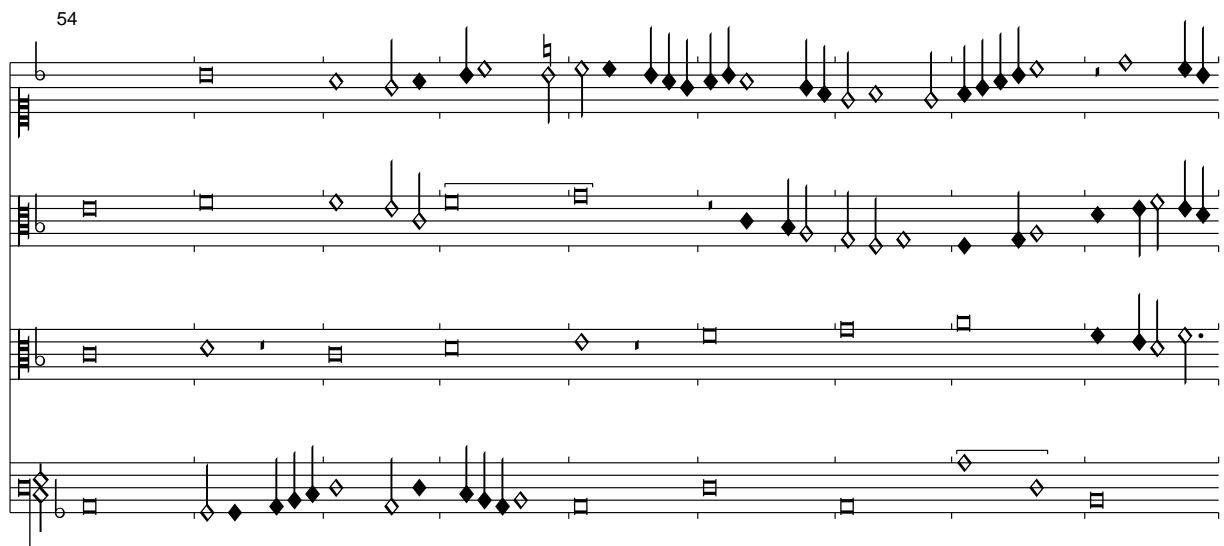
The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, written in common time (indicated by a 'C') and C major (indicated by a circle with a vertical line). It uses diamond-shaped note heads.
- (Tenor)**: The middle staff, also in common time and C major. It uses square note heads.
- (Bassus)**: The bottom staff, in common time and C major. It uses diamond-shaped note heads.

The score is divided into three systems:

- System 1 (Measures 1-8)**: The first system starts with a treble clef (C) and a common time signature. The Altus and Bassus parts begin with quarter notes. The Tenor part remains silent throughout this section.
- System 2 (Measures 9-16)**: The second system begins with a bass clef (F) and a common time signature. The Altus and Bassus parts continue with eighth-note patterns. The Tenor part joins in with eighth-note patterns.
- System 3 (Measures 17-24)**: The third system begins with a bass clef (F) and a common time signature. The Altus and Bassus parts continue with eighth-note patterns. The Tenor part joins in with eighth-note patterns.

The image displays three staves of musical notation, likely for three voices (SSA or SATB), arranged vertically. The notation is in a Gothic musical notation style, using black diamond-shaped heads for note heads. The music is divided into measures by vertical bar lines. Measure numbers 27, 36, and 45 are indicated at the beginning of each group of staves respectively. The notation includes various note values (eighth, sixteenth, etc.) and rests. Sharp and flat symbols are used to indicate key signatures. The bottom staff in each group contains a soprano vocal line with some melodic patterns involving note heads pointing in different directions.



63

This section contains three staves of musical notation. The top two staves begin with a square neume followed by a vertical bar. The third staff begins with a square neume followed by a vertical bar. The notation consists of square neumes on four-line staffs.

Gaude virgo <Je ne (me) puis vivre a mon ayse>
Bologna Q 18, f. 32v-33r

Edited by Clemens Goldberg

(Isaac)

Je

(Altus)

(Tenor)

(Bassus)

10

ne me puis vivre a mon ay - se Je ne voy

19

cho - se qui me plai - se Jay ung mal des aul -

28

tres le pi - re Qui tous

les jours croit et em - pi - re (em - pi -

46

re) Je ne scay a qui je com - plai - se

Im Tenor ist in der parallelen Quelle Florenz 229 T. 32 ff. eine Imitation eingefügt, die in unserer Quelle fehlt. In Florenz 229 ist ein Refrain mit dem hier wiedergegebenen Text überliefert, die Strophen finden sich in Paris 1719:

Je me courrounce je mappaise
Et en parlant fault que me taise
Je me plains je ris je souppire
Je ne me puis vivre a mon ayse
Je ne voy chose qui me plaise
Jay ung mal des aultres le pire

Je hay ce quil fault que je baise
Jayme a qui fault que je desplaise
Je meurs dennuy de dueil et dire
Et nose ne monstrer ne dire
La moittie de mon gref malaise

Je ne me puis vivre a mon ayse...

Da po che giunta e lora
Bologna Q 18, f. 33v-34r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, starting with a C-clef and common time. It contains diamond-shaped note heads.
- (Tenor)**: The middle staff, also starting with a C-clef and common time. It contains diamond-shaped note heads.
- (Bassus)**: The bottom staff, starting with a C-clef and common time. It contains diamond-shaped note heads.

The score is divided into three systems:

- System 1 (Measures 1-8)**: The Altus part begins with a whole note followed by a half note. The Tenor part has a whole note followed by a half note. The Bassus part has a whole note followed by a half note.
- System 2 (Measures 9-16)**: The Altus part has a half note followed by a quarter note. The Tenor part has a half note followed by a quarter note. The Bassus part has a half note followed by a quarter note.
- System 3 (Measures 17-24)**: The Altus part has a half note followed by a quarter note. The Tenor part has a half note followed by a quarter note. The Bassus part has a half note followed by a quarter note.

Measure numbers 9, 18, and 24 are indicated above the staves.

27

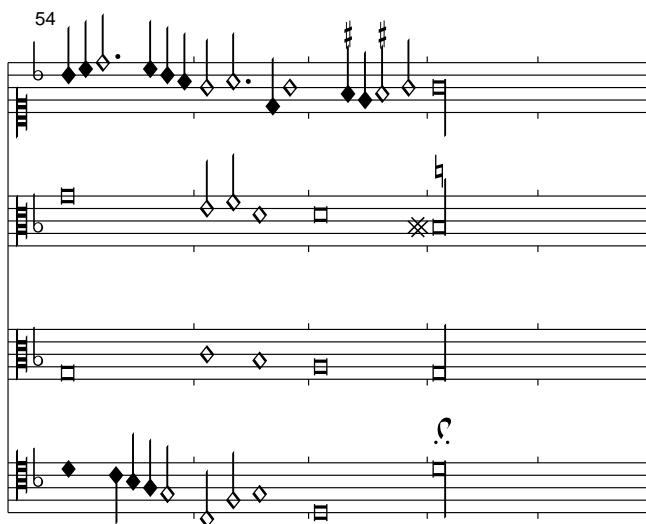
This section contains four staves of musical notation for three voices. The voices are represented by different symbols: diamonds, squares, and circles. Measure 27 starts with a diamond on the first staff, followed by a square on the second staff, and a circle on the third staff. Measures 28-30 continue this pattern with varying note heads. Measure 31 introduces a sharp sign, changing the key signature. Measures 32-34 conclude the section.

36

This section contains four staves of musical notation for three voices. The voices are represented by diamonds, squares, and circles. Measures 36-39 show a steady pattern of notes. Measures 40-43 introduce a new rhythmic pattern with longer notes and rests.

45

This section contains four staves of musical notation for three voices. The voices are represented by diamonds, squares, and circles. Measures 45-48 show a continuation of the established patterns. Measures 49-52 introduce a final change in the rhythmic and harmonic structure.



La guercia

Bologna Q 18, f. 34v-35r

Edited by Clemens Goldberg

The musical score consists of four staves, each representing a different voice or part:

- (Altus)**: The top staff, written in common time with a C-clef, contains diamond-shaped note heads.
- (Tenor)**: The second staff from the top, also in common time with a C-clef, contains diamond-shaped note heads.
- (Bassus)**: The third staff from the top, in common time with a bass F-clef, contains diamond-shaped note heads.
- (Bassus)**: The bottom staff, in common time with a bass F-clef, contains diamond-shaped note heads and includes vertical stems extending downwards.

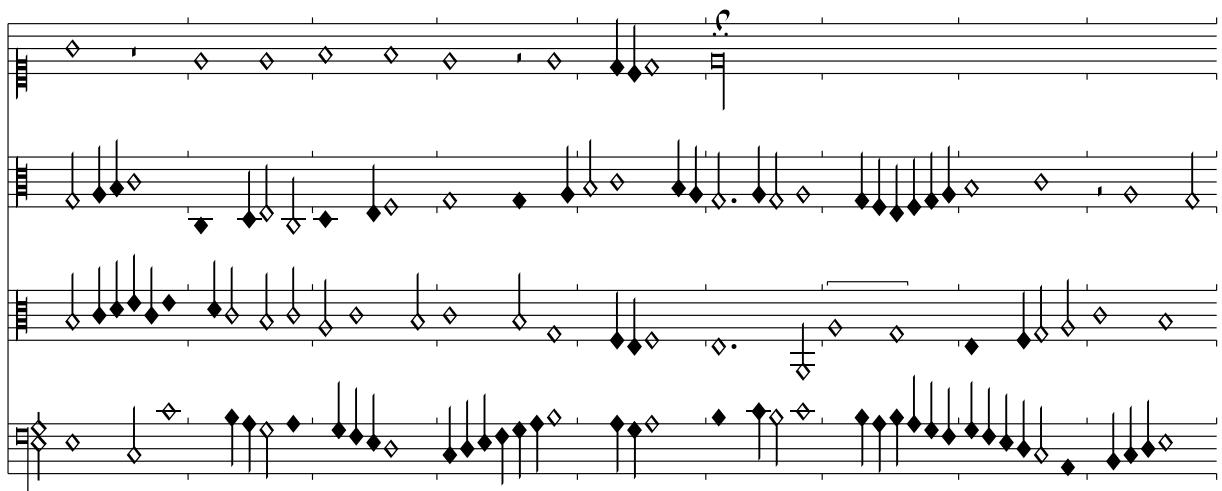
Measure numbers 9, 18, and 27 are indicated above the staves. The music features a mix of diamond-shaped note heads and vertical stems, typical of early printed music notation.

A musical score page featuring four staves of music for a three-octave handbell arrangement. The staves are arranged vertically, each representing a different octave. The music consists of various note heads (diamonds and black diamonds) connected by vertical stems, indicating specific handbell ringing patterns. The first staff begins with a diamond on the top line. The second staff begins with a diamond on the bottom line. The third staff begins with a diamond on the middle line. The fourth staff begins with a diamond on the bottom line. Measures are separated by vertical bar lines, and rests are indicated by short horizontal dashes.

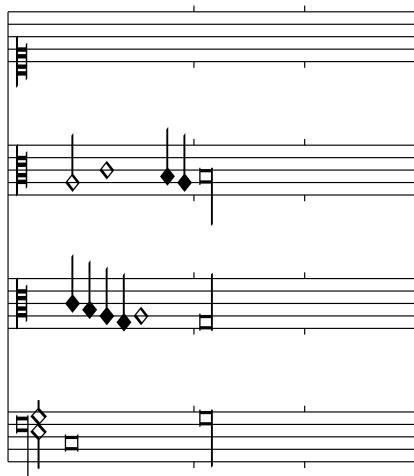
A musical score page featuring four staves of music. The staves are composed of five horizontal lines. The notes are represented by diamond shapes with stems. The first staff begins with a diamond on the second line. The second staff begins with a diamond on the fourth line. The third staff begins with a diamond on the second line. The fourth staff begins with a diamond on the first line. The music consists of a series of eighth-note patterns. Measure 1: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 2: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 3: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 4: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 5: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 6: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 7: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 8: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 9: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 10: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 11: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 12: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 13: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 14: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 15: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 16: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line). Measure 17: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line).Measure 18: Staff 1 (diamond on 2nd line), Staff 2 (diamond on 4th line), Staff 3 (diamond on 2nd line), Staff 4 (diamond on 1st line).

A musical score page featuring four staves of music for a three-octave handbell arrangement. The staves are arranged vertically, each representing a different octave. The music consists of a series of diamond-shaped notes connected by vertical stems. The top two staves begin with a single note, while the bottom two staves begin with a pair of notes. The notes are primarily white diamonds, with some black diamonds appearing in the middle section of the top staff and the beginning of the third staff. The music continues across all four staves, with the notes generally moving from left to right.

54



63



Je nach Schreibweise könnte das Incipit "Die Schielende" (guercia) oder die "Eiche" (quercia) bedeuten.

Helasso (que pourra devenir)

Bologna Q 18, f. 35v-36r

Edited by Clemens Goldberg

(Caron)

He - las que pour -

(Altus ad. lib.)

(Tenor)

(Bassus)

10

ra de - ve - nir mon cuer sil ne peut par -

20

ve - nir a cel - le haul - tai - ne em - pri -

30

se ou sa vou - len - te sest soub -

mi - se pour mieux sur tou -

tes ad - ve -

40

50

60

Die Erweiterung der dreistimmigen Chanson Carons auf vier Stimmen findet sich in vier Quellen, darunter Odhecaton. Sie ist angesichts der engen Imitationsstruktur ein echtes Kunststück! Der fehlende Text sowie die Signa congruentiae werden aus Dijon übernommen.

Cest choys sans ailleurs revenir
 Eslite pour temps avenir
 Avoir plaisirance a sa devise
 Helas que pourra devenir
 Mon cuer sil ne peut advenir
 A celle haultaine emprise

Or est contrainct pour lavenir
 Car desir la fait convenir
 Qui la mis hors de sa franchise
 Et desira sa cause est commise
 A exercer par souvenir

Helas que pourra devenir...

De tous bien plen <Chi dist on benedicite>

Bologna Q 18, f. 36v-37r

Edited by Clemens Goldberg

(Busnois)

Chi dist on be - ne - di - ci - te ma - da - me

(Altus si placet)

(Tenor)

(Bassus)

ma plus grant chie -

18

re et che que jeux on - ques plus

27

chie - re a tres bien jou -

36

e du chi - vir de

45

sa pri - ve - e au -

54

to - ri - te au - to - ri - te

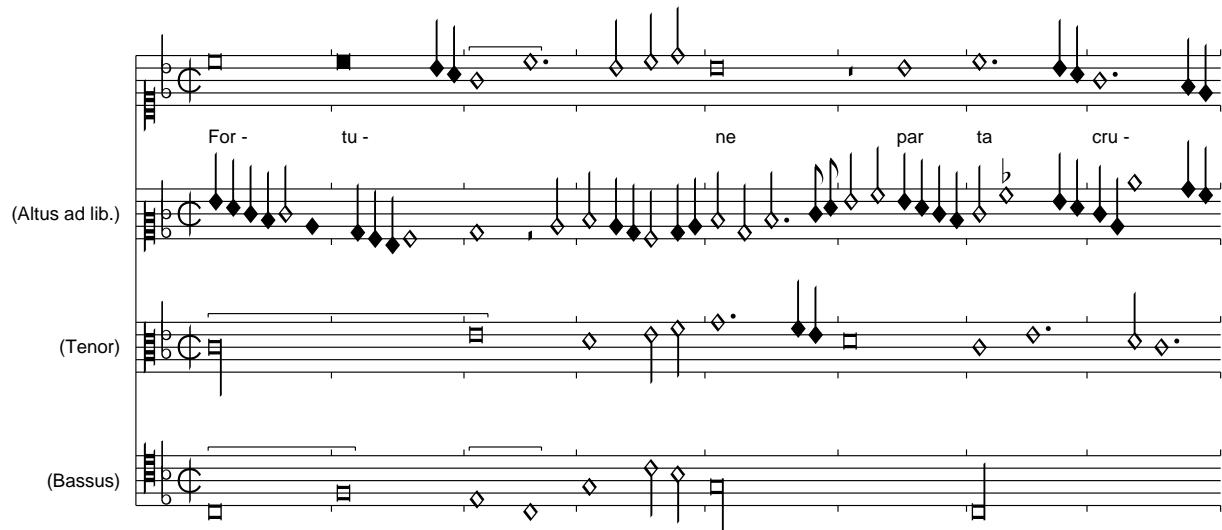
Der Altus ist unikal in unserer Quelle. In T. 23,1 fehlt eine Sb, sie wurde durch Sb-d' eingefügt.

Fortune per ta (cruaulte)

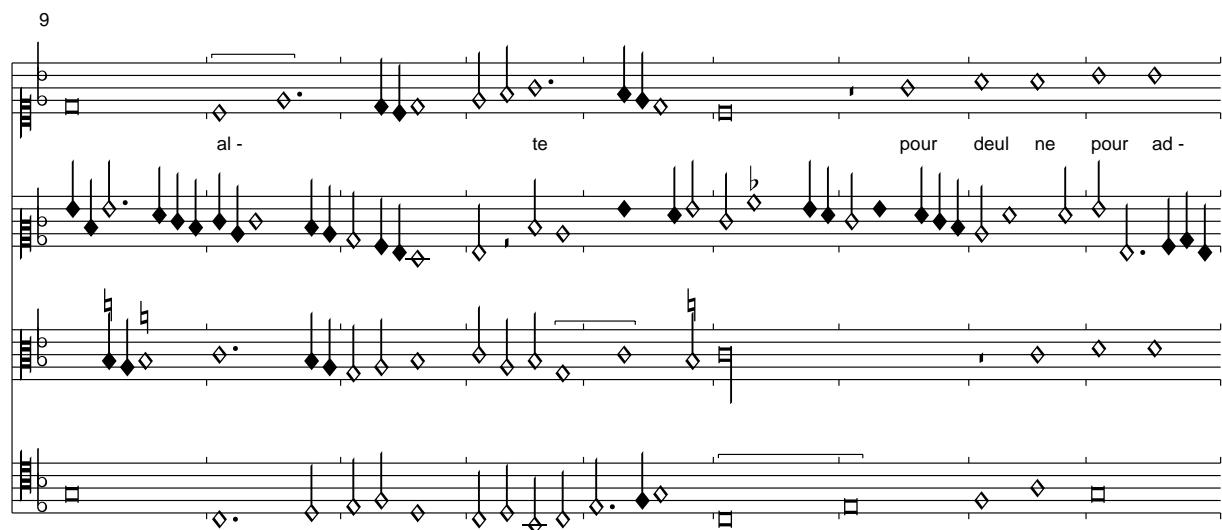
Bologna Q 18, f. 37v-38r

Edited by Clemens Goldberg

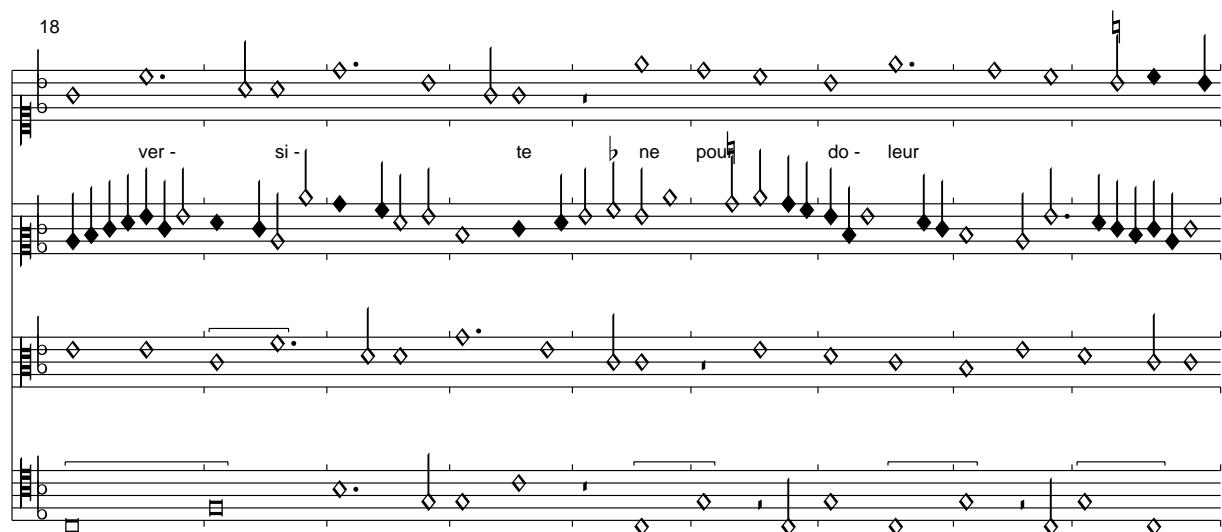
(Vincenet)



Music score for three voices: Bassus, Tenor, and Altus ad lib. The music is in common time, with a key signature of one flat. The vocal parts are written in a four-line staff system with square neumes. The lyrics are: For - tu - ne par ta cru - (Altus ad lib.) (Tenor) (Bassus)



9
al - te pour deul ne pour ad -
The music continues with the same three voices and staff system. The lyrics are: al - te pour deul ne pour ad - (Bassus)



18
ver - si - te ne pou do - leur
The music continues with the same three voices and staff system. The lyrics are: ver - si - te ne pou do - leur (Bassus)

27

que tu ma - van - ce

36

Je ne per - drai ma pa - ti - en -

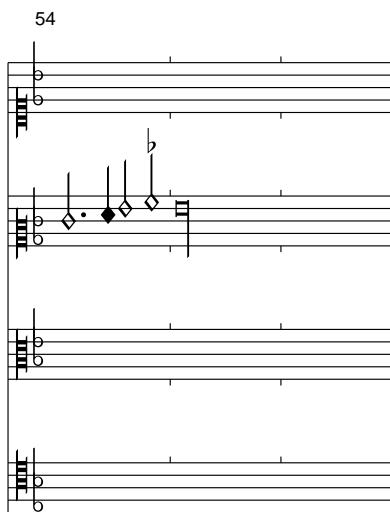
45

ce et ne pen - se - rai a - sce - te

(b)

(en -)

(b)



Die Altus ad libitum Stimme ist nicht identisch mit derjenigen von Bologna Q 16. Die Stimme ist aus notationstechnischen Gründen eine Quarte tiefer notiert (c3) mit dem Canon "Per diatesseron intensa). Der fehlende Text und die Signa congruentia werden nach Mellon ergänzt.

Plus tu as contre moy heurte
 Moins suis doubtex plus ay seurte
 Car jay le baston desperance
 Fortune par ta craulte
 Pour deul ne pour adversite
 Ne pour doleur que tu mavance

Jay bien maulgre ta maleurte
 Jay ris de ta diversite
 Jay plaisir de ton actavance
 Jay fierte contre ta puissance
 Car tout me vient de loyaulte

Fortune par ta craulte...

Semper
Bologna Q 18, f. 38v-39r

Edited by Clemens Goldberg

(Altus)

(Tenor)

Be - ne - dic - ta sem - per sanc - ta sit tri -

(Bassus)

10

ni - tas De - i - tas sci - li - cet u -

19

ni - tas co - ae - qua - lis glo - ri - a

28

Pa - ter Fili - us sanc - tus Spi - ri -

37

tus tri - a sunt no - mi - na om - ni -

46

a e - a - dem sub - stan - ti - a De -

55

us geni - tor De - us geni - tus

64

in u - tro - que sa - cer Spi - ri - tus

73

de - i - ta - te so - ci - a

Codex Specialnik

82

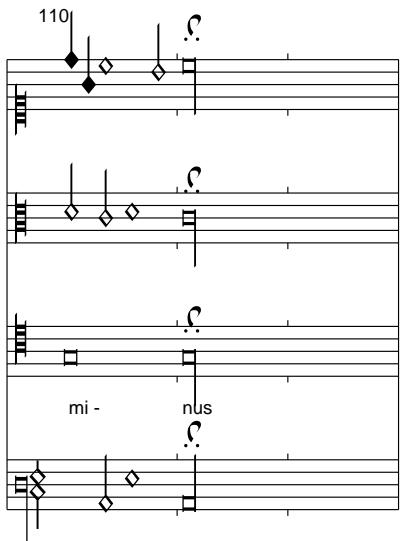
Non tres ta - men Di - i sunt Deu - us ve -

92

rus u - nus est sic pa - ter do - mi -

101

nus Fi - li - us Spi - ri - tus - que do -



In unserer Quelle ist nur der erste Teil dieser Cantus-Firmus-Fantasie überliefert. Der zweite Teil sowie der Text der Hymne von Notker Balbulus werden aus dem Codes Specialnik übernommen. Im 2. Teil müssen zwei Longae geteilt werden, um den Text unterzubringen. Die Intonation des Tenors wird ebenfalls aus dieser Quelle übernommen. Das Incipit erklärt sich dann auch aus dem Einsatz des Textes nach der Intonation.

Je ne demande (autre degré)

Bologna Q 18, f. 39v-40r

Edited by Clemens Goldberg

(Busnois)

Musical score for three voices: Tenor, Bassus 1, and Bassus 2. The music is in common time, with a key signature of one flat. The Tenor part consists of open diamonds and solid diamonds. The Bassus 1 part consists of open diamonds and solid diamonds. The Bassus 2 part consists of open diamonds and solid diamonds.

9

Continuation of the musical score for three voices. The Tenor part consists of open diamonds and solid diamonds. The Bassus 1 part consists of open diamonds and solid diamonds. The Bassus 2 part consists of open diamonds and solid diamonds. The lyrics "Je ne de man - de au - tre de -" are written below the Tenor staff.

19

Continuation of the musical score for three voices. The Tenor part consists of open diamonds and solid diamonds. The Bassus 1 part consists of open diamonds and solid diamonds. The Bassus 2 part consists of open diamonds and solid diamonds. The lyrics "gre en lieu mon - dain ny en ri - ches -" are written below the Tenor staff.

28

se Fors destre a - vec vous

37

ma mais - tres - se

46

en lyeu sem - bla - ble du de -

55

gre (du de-)

(b)(b)

64

gre)

Der Text des einzig erhaltenen Refrains wird aus Pixérécourt übernommen.

For sa chi schopra
Bologna Q 18, f. 40v-41r

Edited by Clemens Goldberg

(Altus)

(Tenor)

(Bassus)

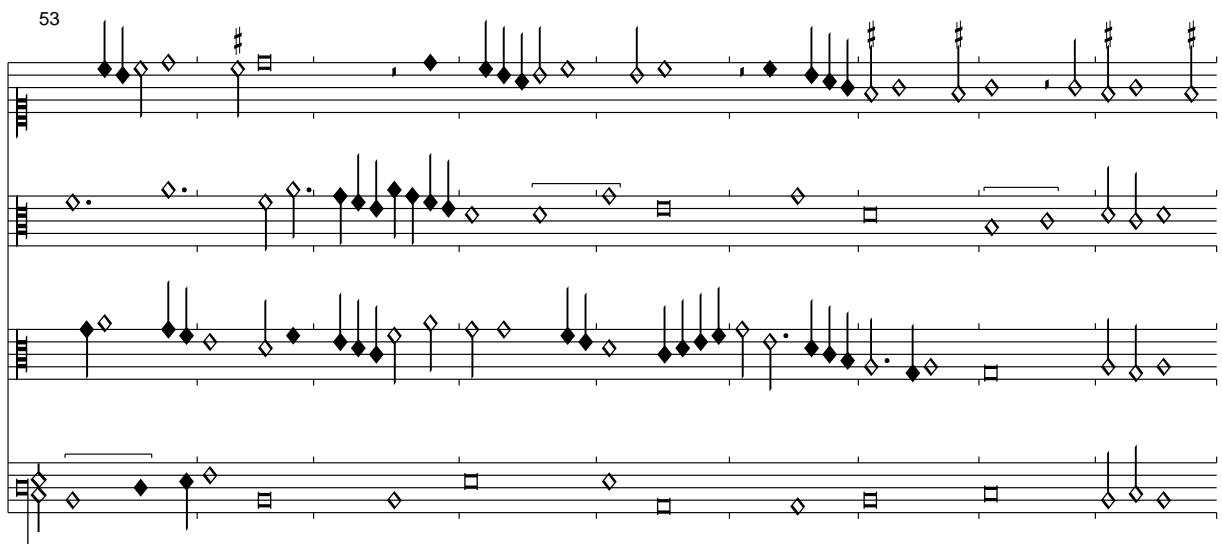
9

18

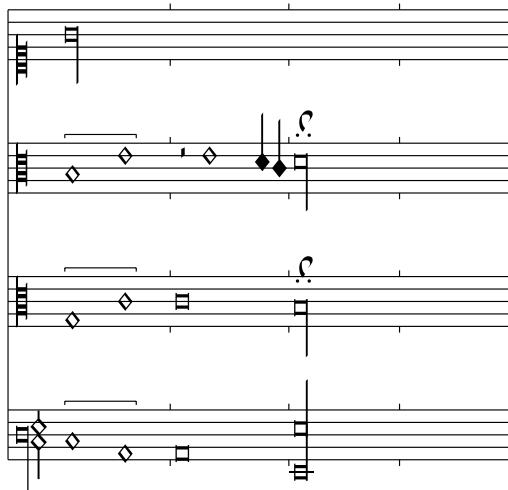
26

35

44



62



Spes mea
Bologna Q 18, f. 41v-42r

Edited by Clemens Goldberg

The musical score consists of four staves. The top staff is labeled '(Altus)', the second from top is '(Tenor)', and the third from top is '(Bassus)'. The bottom staff is a continuo line with a basso clef, indicated by a bass clef over a 'C' and a 'BASSO' label. The music is written in common time. Measure numbers 1 through 18 are present above the staves. The notation uses black diamond-shaped note heads and vertical stems. Measures 1-8 show the voices primarily using open diamonds (white note heads). Measures 9-18 introduce filled diamond note heads, particularly in the Alto and Bassus parts. Measure 18 includes a key signature change to one sharp.

27

This system contains four staves of musical notation. The notation uses diamond-shaped note heads and vertical stems. Measure 27 begins with a half note (diamond) on the first staff. Measures 28 and 29 continue the melodic line with various note patterns. Measure 30 concludes the system with a half note (diamond) on the first staff.

36

This system contains four staves of musical notation. Measures 36-39 show a continuation of the melodic line, with notes primarily consisting of diamonds and stems. The notation is consistent with the style of the previous system.

45

This system contains four staves of musical notation. Measures 45-48 show a continuation of the melodic line, with notes primarily consisting of diamonds and stems. The notation is consistent with the style of the previous systems.

54

Das Diesis-Zeichen im Superius T. 27,1 ist nicht nachvollziehbar. Der Stil des Stückes ähnelt sehr dem vorangehenden, die Improvisationsmuster sind identisch. Das Incipit bezieht sich nach Weiss auf das Motto der Familie Bentivoglio, das sich sogar in Wanddekorationen ihrer Paläste findet. Die Solmisationssilben des Tenors werden immer weiter verkürzt und beziehen sich vermutlich auf Francesca Bentivoglia: fa (für Francesca) re, mi, sol, la.

Ma temo

Bologna Q 18, f. 42v-43r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff uses diamond-shaped note heads. It starts with a common time signature and a key signature of one sharp. The music includes several measures of eighth-note patterns and a section where the notes become smaller and more frequent.
- (Tenor)**: The middle staff uses square note heads. It begins with a common time signature and a key signature of one sharp. The notes are primarily eighth notes, with some sixteenth-note patterns appearing later in the section.
- (Bassus)**: The bottom staff uses circle note heads. It starts with a common time signature and a key signature of one sharp. The bass line provides harmonic support, with notes mostly on the beat or slightly off.

Measure numbers 9, 18, and 27 are indicated above the staves to mark specific points in the composition.

27

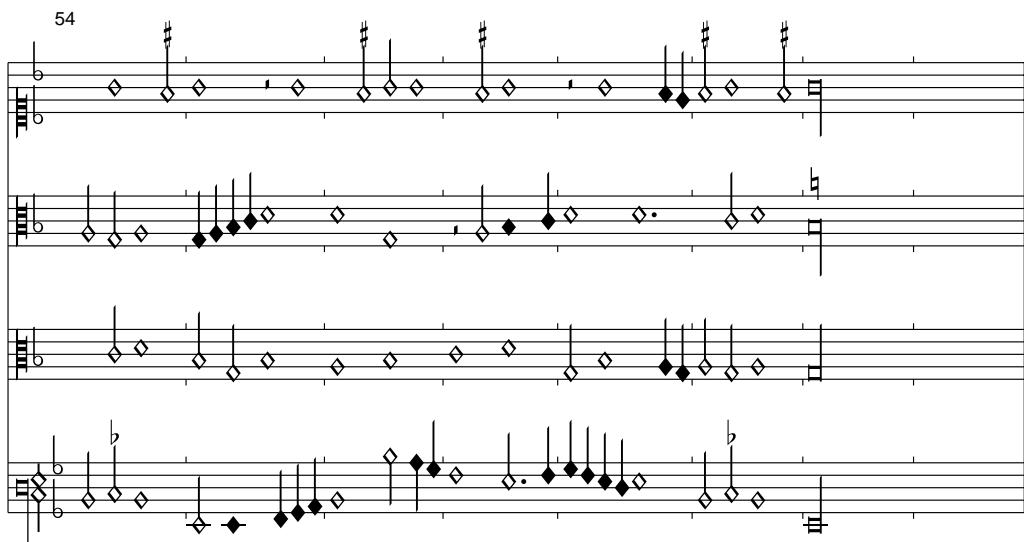
This section contains four staves of musical notation for three voices. The voices are represented by different symbols: diamonds, squares, and circles. Measure 27 starts with diamonds on the top staff. Measures 28 and 29 continue the pattern of diamonds, squares, and circles. Measure 30 concludes the section with a final set of diamond, square, and circle patterns.

36

This section contains eight staves of musical notation for three voices. The voices are represented by diamonds, squares, and circles. Measures 36 through 45 show a continuous sequence of these symbols across all three staves, with measure 45 ending the section.

45

This section contains four staves of musical notation for three voices. The voices are represented by diamonds, squares, and circles. Measures 45 through 48 show a sequence of diamond, square, and circle patterns across all three staves, with measure 48 concluding the section.



Probasti cor meum deus

Bologna Q 18, f. 43v-44r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, starting with a common time signature (C) and a key signature of one sharp (F#). It uses diamond-shaped note heads.
- (Tenor)**: The middle staff, also in common time (C) and one sharp (F#). It uses square note heads.
- (Bassus)**: The bottom staff, in common time (C) and one sharp (F#). It uses square note heads.

The score is divided into three systems by measure numbers:

- System 1 (Measures 1-8)**: The Altus part has a continuous pattern of eighth-note pairs (diamonds). The Tenor part has a steady eighth-note pattern (squares). The Bassus part has a eighth-note pattern (squares).
- System 2 (Measures 9-16)**: The Altus part has a eighth-note pattern (diamonds). The Tenor part has a eighth-note pattern (squares). The Bassus part has a eighth-note pattern (squares).
- System 3 (Measures 17-24)**: The Altus part has a eighth-note pattern (diamonds). The Tenor part has a eighth-note pattern (squares). The Bassus part has a eighth-note pattern (squares).

A musical score page featuring four staves of music. The top three staves are in common time and the bottom staff is in 6/8 time. The music consists of various note heads (diamonds, squares, and solid black diamonds) and rests, with some notes having stems and others not. Measure numbers 27, 28, and 29 are indicated above the staves.

A musical score page featuring four staves of music. The top staff uses diamond-shaped note heads. The second staff from the top uses diamond-shaped note heads with black dots. The third staff from the top uses square note heads. The bottom staff uses diamond-shaped note heads with black outlines. The page number '37' is located in the top left corner.

A musical score page featuring four staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The music consists of a variety of note heads, including open diamonds, solid diamonds, and solid black diamonds, along with square rests and horizontal dashes. Measure numbers 47 are present at the beginning of each staff.

56

65

74

Das Incipit bezieht sich auf Psalm 16,3: "Probasti cor meum deus visitasti nocte igne me examinasti et non est inventa in me iniqua". (Du hast mein Herz geprüft, Herr, mich nachts mit Feuer heimesucht, mich erprobt und keine Sünde in mir gefunden).

Aduiva me deus
Bologna Q 18, f. 44v-45r

Edited by Clemens Goldberg

(Altus)

(Tenor)

(Bassus)

9

18

27

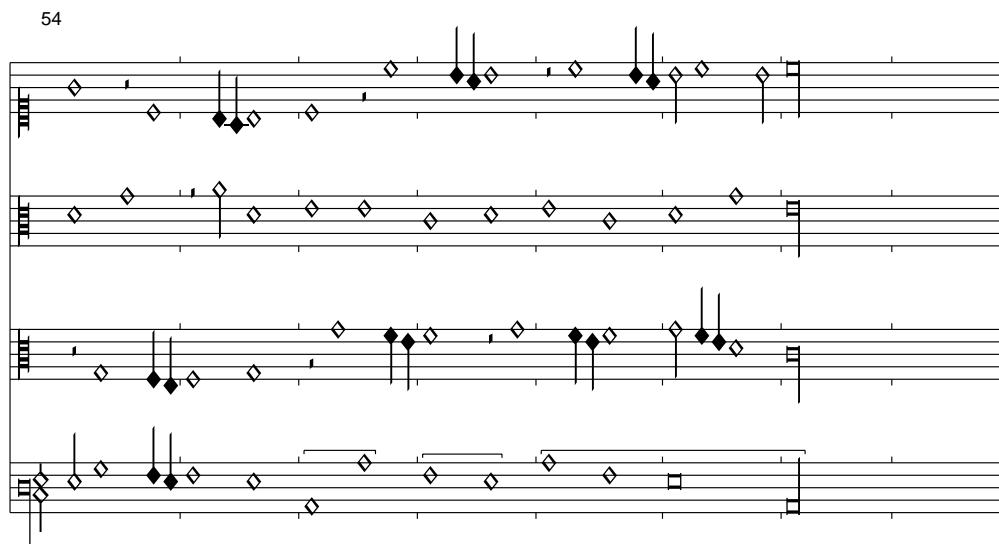
This section contains four staves of musical notation. The notes are represented by diamond shapes. Measure 27 begins with a single diamond on the top staff. Subsequent measures show more complex patterns of diamonds, some filled black and some white, indicating different pitch levels or voices. Measures 28 and 29 continue this pattern across all four staves.

36

This section contains four staves of musical notation. The notes are represented by diamond shapes. Measure 36 begins with a single diamond on the top staff. Subsequent measures show more complex patterns of diamonds, some filled black and some white, indicating different pitch levels or voices. Measures 37 and 38 continue this pattern across all four staves.

45

This section contains four staves of musical notation. The notes are represented by diamond shapes. Measure 45 begins with a single diamond on the top staff. Subsequent measures show more complex patterns of diamonds, some filled black and some white, indicating different pitch levels or voices. Measures 46 and 47 continue this pattern across all four staves.



Sol fa mi re

Bologna Q 18, f. 45v-46r

Edited by Clemens Goldberg

6

11

16

The image displays three staves of musical notation, likely for a three-part setting (e.g., three voices or three instruments). The notation uses a combination of diamond-shaped note heads and vertical stems with dots, typical of early printed music notation. Measure 16 begins with a vertical stem and dot on the top line, followed by a diamond on the second line, another vertical stem and dot on the third line, and so on. Measures 21 and 26 show similar patterns, with some variations in the pitch and rhythm of the notes.

16

21

26

31

36

41

46

51

Wie schon in den vorherigen Cantus-firmus-Fantasien wird hier vermutlich ein Soggetto cavato vertont, das immer weiter verkürzt wird, hier noch durch das Tempus perfectum mit besonderes feierlicher Wirkung.

Nunquam fuit pena major

Bologna Q 18, f. 46v

Edited by Clemens Goldberg

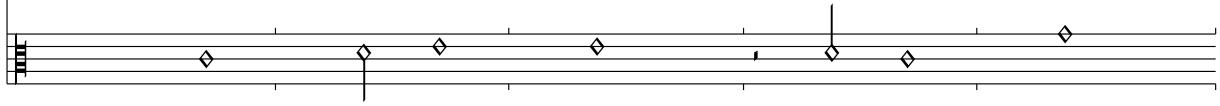
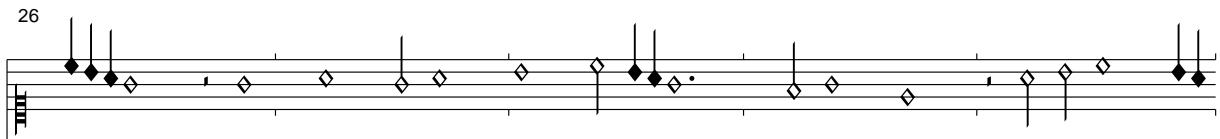
The musical score consists of five systems of Gregorian chant notation. The notation uses square neumes on four-line red staves. The voices are labeled as follows:

- (Superius) - The top voice, starting with a large open circle (breve).
- (Tenor) - The second voice from the top.
- (Altus) - The third voice from the top.
- (Bassus) - The bottom voice.

Measure numbers are indicated at the beginning of each system:

- System 1: Measure 1
- System 2: Measure 6
- System 3: Measure 11
- System 4: Measure 16
- System 5: Measure 21

Accidentals such as sharps and flats are used to indicate pitch changes. The music features various rhythmic patterns, including long持音 (long notes) and shorter note values like eighth and sixteenth notes.



Musical notation for measure 31, showing two staves of music. The top staff features a series of black diamonds (flats) and white diamonds. The bottom staff features a series of white diamonds.

Musical notation for measure 36, showing two staves of music. The top staff shows a sequence of black diamonds (flats) and white diamonds. The bottom staff shows a sequence of white diamonds.

Da das Folio 47r-47v fehlt, sind nur zwei Stimmen dieser Tenorfantasie erhalten. Die Werte des Tenors müssen verdoppelt werden. Man kann hier sehr schön Beispiele von Oramentierung mit kleinsten Werten ableiten.

<De tous biens plaine>

Bologna Q 18, f. 48r

Edited by Clemens Goldberg

(van Ghizeghem)

The musical score consists of three staves representing different voices:

- (Altus si placet)**: The top staff, starting with a common time signature (C) and a key signature of one sharp (F#). It contains lyrics: "De tous biens plaine est ma mais -".
- (Tenor)**: The middle staff, also in common time (C) and one sharp (F#). It continues the lyrics: "De tous biens plaine est ma mais -".
- (Bassus)**: The bottom staff, in common time (C) and one flat (B-flat). It begins with a long note followed by a series of shorter notes.

The score is divided into three systems:

- System 1 (Measures 1-8)**: The lyrics "De tous biens plaine est ma mais -" are repeated. The bassus staff ends with a long note.
- System 2 (Measures 9-17)**: The lyrics "tres - se chas - cun lui" are sung. The bassus staff ends with a long note.
- System 3 (Measures 18-26)**: The lyrics "doit tri - but don -" are sung. The bassus staff ends with a long note.

Measure numbers 9, 18, and 26 are indicated above the staves in each system respectively.

27

neur car as - sou - vy - e est

36

en va - leur au - tant

45

que ia - mais fut de -

The musical score consists of four staves of music. The top staff begins with a vertical bar line, followed by a series of diamond-shaped note heads and square rests. The lyrics "es - se" are written below the first two staves. The middle staff continues the pattern of diamond-shaped note heads and square rests. The bottom staff also follows this pattern. The music is labeled "54" at the beginning of the first staff.

Da das Folio 47r-47v fehlt, sind nur zwei Stimmen dieser Tenorfantasie erhalten. Die Werte des Tenors müssen verdoppelt werden. Man kann hier sehr schön Beispiele von Oramentierung mit kleinsten Werten ableiten.

La Spagna

Bologna Q 18, f. 48v-49r

Edited by Clemens Goldberg

(Altus)

(Tenor)

(Bassus)

9

18

The image displays three staves of musical notation for three voices. The notation uses diamond-shaped note heads and vertical stems. Measure 27 (measures 1-3) starts with a bass note, followed by soprano and alto entries. Measure 36 (measures 4-6) begins with a bass note, followed by soprano and alto entries. Measure 45 (measures 7-9) begins with a bass note, followed by soprano and alto entries. The music includes various rests and dynamic markings like a sharp sign and a flat sign.

The musical score consists of two systems of music notation. System 1 (measures 54-57) includes four staves: Tenor (diamonds), Alto (triangles), Bass (squares), and Superius (crosses). System 2 (measures 63-66) includes three staves: Tenor (diamonds), Alto (triangles), and Bass (squares). The notation uses vertical stems and horizontal strokes to indicate pitch and rhythm.

Die Werte des mit prolation maior notierten Tenors müssen verdoppelt werden, was kurioser Weise mit dem im Gegenteil diminuierenden Strich angedeutet ist. Mehrere Fehler dieses Unikums mussten korrigiert werden: Im Superius T. 24,3 M-c" zu Sb-c", danach fehlt eine M-Pause. Am Anfang des Altus fehlt eine Br-Pause. Im Bassus T. 41,4 wurde M-d zu M-c emendiert. Das Stück ist mit seinen abrupten Lagenwechseln, ausgreifendem Passagenwerk und fanfarenartigen Zügen ein weiterer Beleg für eine mit Bläsern besetzten Improvisationspraxis über einem Tenor in dieser Quelle.

La Spagna

Bologna Q 18, f. 49v-50r

Edited by Clemens Goldberg

The musical score consists of three staves, each representing a voice: Altus, Tenor, and Bassus. The Altus staff is the top staff, the Tenor staff is the middle staff, and the Bassus staff is the bottom staff. The music is written in a historical notation system using vertical stems and diamond-shaped note heads. Measure numbers 1, 6, and 12 are indicated above the staves. The Tenor staff begins with a C-clef, while the Bassus staff begins with an F-clef. The Altus staff uses a soprano C-clef. The music includes various rests and dynamic markings like bass dots and sharp signs.

18

24

30

36

This section contains five staves of musical notation. The top three staves represent the voices: Superius (top), Tenor (middle), and Bassus (bottom). The bottom two staves represent the Organum. The music consists of short note heads (diamonds, squares, dots) and rests on four-line staves. Measure 36 starts with a diamond in the Superius staff. Measures 37-41 show a variety of patterns, including sequences of diamonds, squares, and dots, often with rests.

42

This section contains five staves of musical notation. The top three staves represent the voices: Superius (top), Tenor (middle), and Bassus (bottom). The bottom two staves represent the Organum. The music consists of short note heads (diamonds, squares, dots) and rests on four-line staves. Measure 42 starts with a diamond in the Superius staff. Measures 43-47 show a variety of patterns, including sequences of diamonds, squares, and dots, often with rests.

Der Superius nimmt die La Spagna-Melodie vorweg, der Tenor bietet eine leicht variierte und transponierte Melodie gegenüber der vorangehenden La Spagna-Fantasie. Auch hier müssen die Tenorwerte verdoppelt werden. In T. 25 musste im Tenor Br-h zu Br-c' korrigiert werden.

Nunc scio vere
Bologna Q 18, f. 50v-51r

Edited by Clemens Goldberg

(Altus)

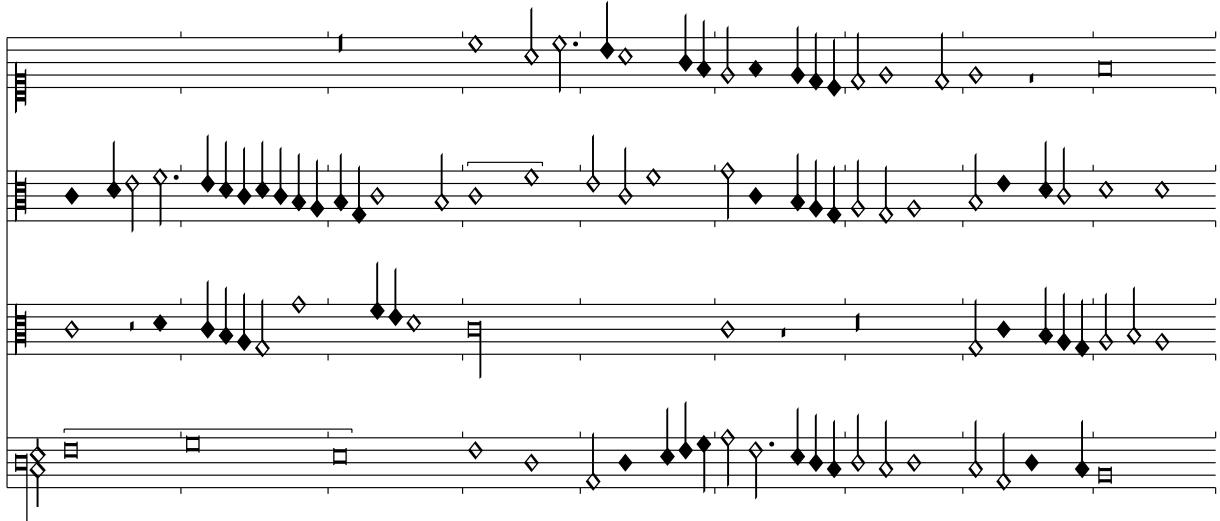
(Tenor)

(Bassus)

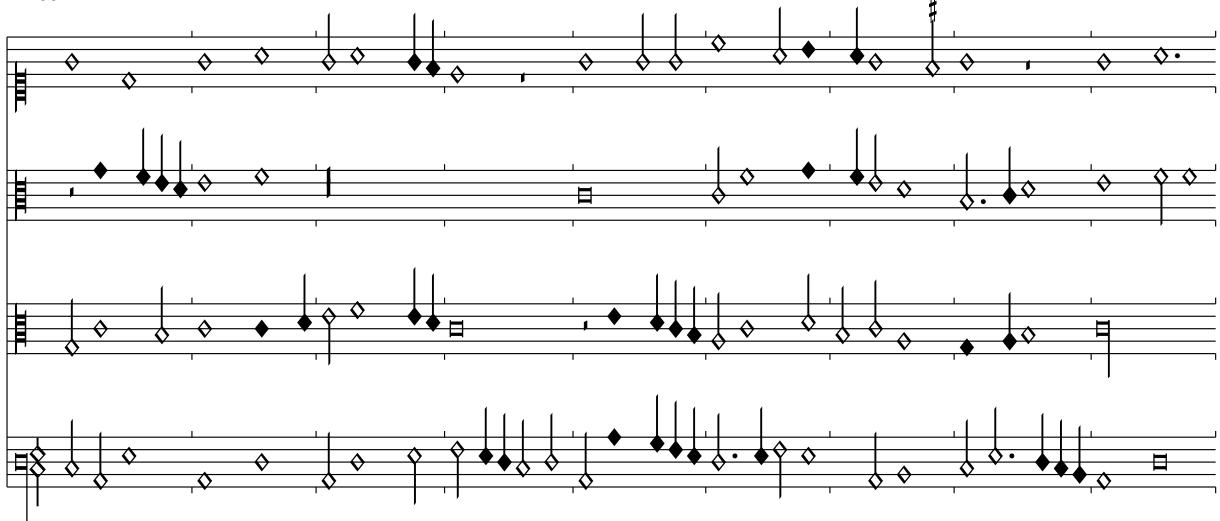
9

18

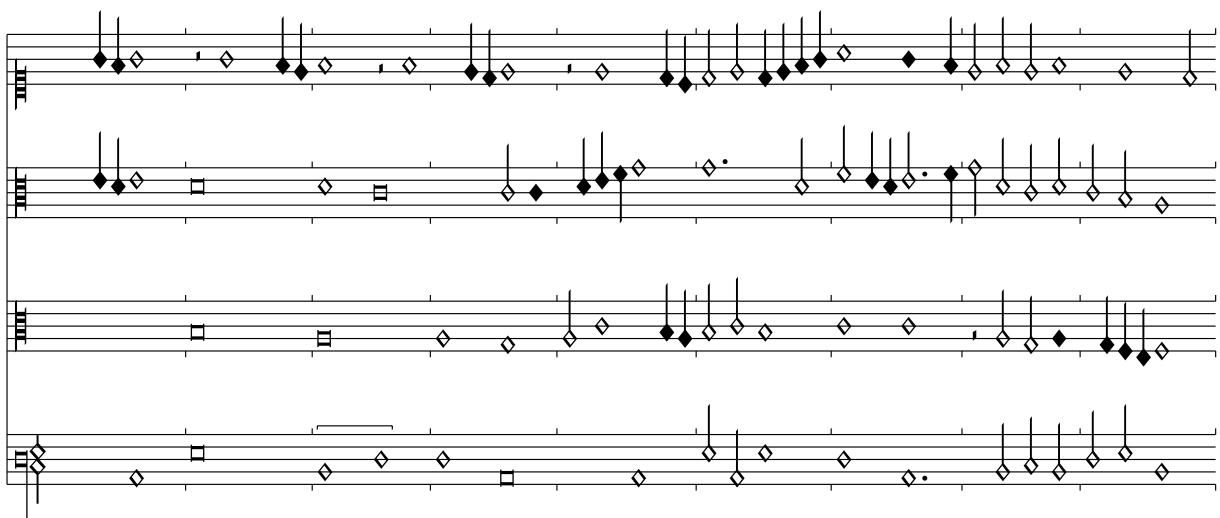
27



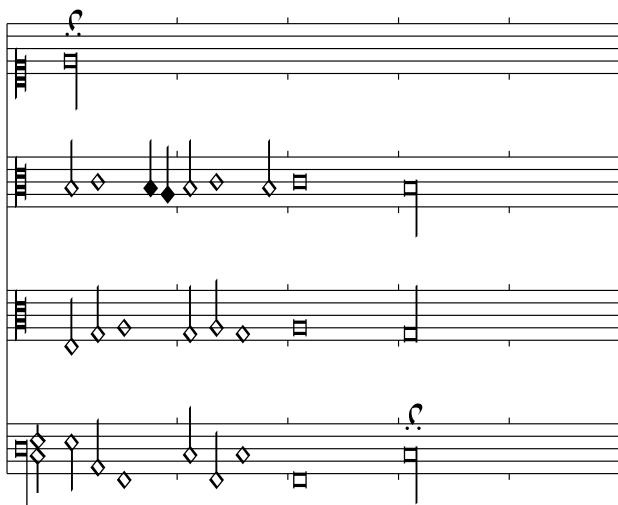
36



45



54



Das Incipit bezieht sich vermutlich auf den Introitus zum Fest der Heiligen Petrus und Paulus: Nunc scio vere, quia misit Dominus angelum suum : et eripuit me de manu Herodis, et de omni exspectatione plebis Iudeorum (Nun weiß ich fürwahr, da der Herr seinen Engel entsandte: er entriss mich der Hand des Herodes und von dem, was das jüdische Volk erwartete). Die immer wieder angedeutete greorianische Melodie entspricht allerdings nicht derjenigen des Liber Usualis.

De tous biens plaine
Bologna Q 18, f. 51v-52

Edited by Clemens Goldberg

1

(Altus)

(Tenor)

(Bassus)

9

18

Bassus

27

A musical score for four voices. The top staff begins with a short vertical bar followed by a diamond-shaped note head. The second staff begins with a diamond-shaped note head. The third staff begins with a diamond-shaped note head. The fourth staff begins with a short vertical bar followed by a diamond-shaped note head.

36

A musical score for four voices. The top staff begins with a square note head. The second staff begins with a diamond-shaped note head. The third staff begins with a diamond-shaped note head. The fourth staff begins with a short vertical bar followed by a diamond-shaped note head.

45

A musical score for four voices. The top staff begins with a diamond-shaped note head. The second staff begins with a diamond-shaped note head. The third staff begins with a diamond-shaped note head. The fourth staff begins with a short vertical bar followed by a diamond-shaped note head.

54

63

Der Superius der berühmten Chanson liegt in dieser sehr kunstvollen Fantasie ebenfalls in der Oberstimme. Im Tenor wurde T. 25,2 Sb-d' zu Sb-e' emendiert.

Neoptolemus
Bologna Q 18, f. 52v-53r

Edited by Clemens Goldberg

(Altus)

(Tenor)

(Bassus)

10

19

28

37

46

This block contains three systems of musical notation, each with four staves. The notation is based on diamond-shaped note heads on vertical stems, typical of early printed music notation. Measure numbers 28, 37, and 46 are indicated at the start of each system respectively. The music is in common time throughout.

55

64

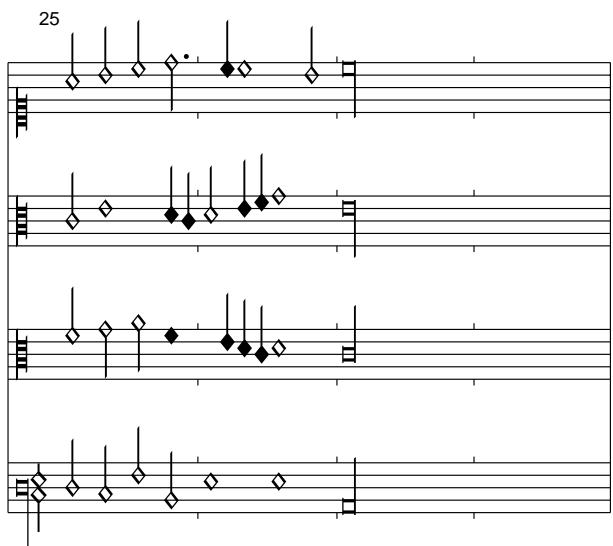
72

Das Incipit bezieht sich auf Neoptolemus bzw. Pyrrhos, Sohn des Achilles und der Deidamia. Der kampferprobte Pyrrhos verweist auch auf die dornigen Probleme der Musica ficta, die eigentlich unlösbar sind. In dieser ersten Version habe ich an einem Punkt das "Schlimmste" abgewendet, die folgende Version des Schlusses führt alle weiteren Schritte aus, so dass das enharmonische Genus entsteht.

Schluss von Neoptolemus mit durchgeführter Musica ficta

T. 51

The musical score consists of four staves of music, each with a different time signature and key signature. The first staff starts with a common time signature (C) and a key signature of one sharp (F#). The second staff begins with a common time signature (C) and a key signature of one flat (B-flat). The third staff starts with a common time signature (C) and a key signature of one sharp (F#). The fourth staff begins with a common time signature (C) and a key signature of one flat (B-flat). The music features diamond-shaped note heads and vertical stems, with some stems pointing up and others down. The notes are primarily eighth notes, though sixteenth-note patterns are also present. The score is divided into measures by vertical bar lines.



De ramo in ramo
Bologna Q 16, f. 53v-54r

Edited by Clemens Goldberg

The musical score consists of three staves, each representing a voice: Altus, Tenor, and Bassus. The Altus staff is in common time, C major, with a key signature of one sharp. The Tenor staff is also in common time, C major. The Bassus staff is in common time, E major, with a key signature of one sharp. The music is written using a combination of diamond-shaped note heads and vertical stems. Measure numbers 1 through 19 are indicated above the staves. The score shows a complex polyphonic setting with frequent changes in pitch and rhythm across the three voices.

28

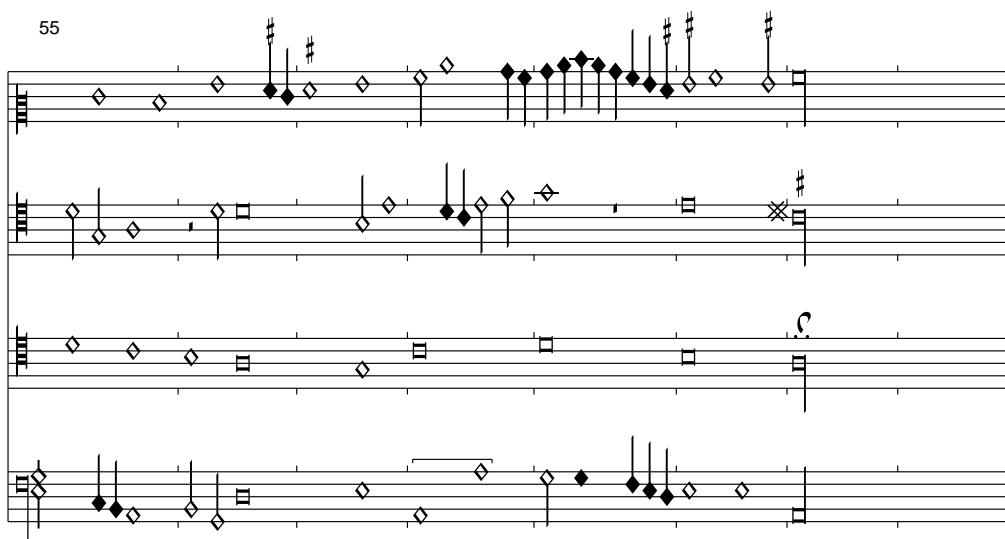
This musical score consists of three systems of music, each with two staves. The notation is based on a system of dots and diamonds, typical of early printed music. Measure 28 begins with a half note (diamond) followed by a dotted half note (diamond with a dot). The music continues with various note heads (diamonds and black diamonds) and rests. Measures 29 and 30 follow a similar pattern. Measure 31 begins with a half note (diamond), followed by a dotted half note (diamond with a dot), and then a half note (diamond) with a sharp sign above it. Measures 32 and 33 continue with this pattern. Measure 34 begins with a half note (diamond), followed by a dotted half note (diamond with a dot), and then a half note (diamond) with a sharp sign above it. Measures 35 and 36 continue with this pattern. Measure 37 begins with a half note (diamond), followed by a dotted half note (diamond with a dot), and then a half note (diamond) with a sharp sign above it.

37

This section of the score continues the musical pattern established in the previous measures. It features two staves per system, with notes represented by diamonds and black diamonds. Measures 37 through 46 are shown, with measure 37 starting with a half note (diamond), followed by a dotted half note (diamond with a dot), and then a half note (diamond) with a sharp sign above it. The music concludes with a final half note (diamond).

46

This final section of the score shows the concluding measures of the piece. It consists of three systems of music, each with two staves. The notation remains consistent with the earlier sections, using diamonds and black diamonds to represent different note heads. Measures 46 through 54 are shown, with measure 46 starting with a half note (diamond), followed by a dotted half note (diamond with a dot), and then a half note (diamond) with a sharp sign above it. The music ends with a final half note (diamond).



Bonus et miserator dominus

Bologna Q 18, f. 54v-55r

Edited by Clemens Goldberg

(Superius)

(Altus)

(Tenor)

(Bassus 1)

(Bassus 2)

6

11

A musical score for four voices. The top two voices are in common time, indicated by a 'C' at the beginning of the first measure. The bottom two voices are in 6/8 time, indicated by a '6/8' at the beginning of the first measure. The music consists of four staves, each with a different vocal range (soprano, alto, tenor, bass). The notation uses diamond-shaped note heads and vertical stems. Measure 11 starts with a soprano note followed by a rest. Measures 12-15 show various patterns of notes and rests across all voices, with some notes having vertical stems extending upwards or downwards.

16

A continuation of the musical score from the previous page. The top two voices remain in common time ('C') and the bottom two in 6/8 time ('6/8'). The score consists of four staves. Measure 16 begins with a soprano note followed by a rest. Measures 17-20 show more complex patterns of notes and rests, with some notes having vertical stems extending upwards or downwards. The notation uses diamond-shaped note heads and vertical stems.

21

A musical score for four voices. The top voice consists of four horizontal staves. The first three staves begin with a diamond-shaped note, followed by a short vertical stem and a small diamond-shaped note. The fourth staff begins with a square note, followed by a short vertical stem and a small diamond-shaped note. The second voice has two staves, both starting with a diamond-shaped note, followed by a short vertical stem and a small diamond-shaped note. The third voice has one staff, starting with a square note, followed by a short vertical stem and a small diamond-shaped note. The fourth voice has one staff, starting with a diamond-shaped note, followed by a short vertical stem and a small diamond-shaped note.

26

A musical score for four voices. The top voice consists of four horizontal staves. The first three staves begin with a diamond-shaped note, followed by a short vertical stem and a small diamond-shaped note. The fourth staff begins with a square note, followed by a short vertical stem and a small diamond-shaped note. The second voice has two staves, both starting with a diamond-shaped note, followed by a short vertical stem and a small diamond-shaped note. The third voice has one staff, starting with a square note, followed by a short vertical stem and a small diamond-shaped note. The fourth voice has one staff, starting with a diamond-shaped note, followed by a short vertical stem and a small diamond-shaped note.

31

This section contains four staves of musical notation. The top two staves begin with a diamond-shaped note head. The third staff begins with a square note head. The fourth staff begins with a diamond-shaped note head. The music consists of vertical stems and horizontal dashes indicating pitch and rhythm.

36

This section contains four staves of musical notation. The top two staves begin with a diamond-shaped note head. The third staff begins with a square note head. The fourth staff begins with a diamond-shaped note head. The music consists of vertical stems and horizontal dashes indicating pitch and rhythm.

41

46

Das Incipit bezieht sich vielleicht als Variante auf den Psalm 110: "Memoriam fecit mirabilium suorum, misericors et miserator dominus" (Seine Wunder bleiben im Gedächtnis, er ist der mildtätige und mitleidige Herr). Der Cantus firmus im Tenor ist auf seine Art ein solches Wunder, er ist ein Palindrom.

Alma redemptoris mater

Bologna Q 18, f. 55v-57r

Edited by Clemens Goldberg

(Josquin)

(Superius)

(Altus)

(Tenor, Canon)

(Bassus)

9

18

27

ris suc cur re
ma - ris suc cur -
ca - den -
re ca -

36

ca - den -
re ca -

45

ti Sur ge - re qui cu - rat po - pu -
den - ti Sur ge - re qui cu - rat po - pu - lo

54

Tu quae genu i-

63

sti na-tu-ra mi-ran-

nu-i-sti na-tu-ra

71

te tu-um sanc-tum ge-ni-to-rem

mi-ran-te tu-um sanc-tum ge-ni-

80

vir - go pri - us ac pos -

to - trem vir - go pri -

89

te - ri - us Ga - bri - e -

us ac pos - te - ri - us Ga - bri -

98

lis ab o - re su - mens

e - lis ab o - re su -

107

il-lud-a-ve pec-ca-to-rum mis-se-re-re A-

mens il-lud-a-ve pec-ca-to-rum mis-se-re-re A-

116

men

men

men

Unsere Quelle ist vermutlich die früheste Quelle für die Motette Josquins. Leider ist sie durch den Verlust des Folios 56 nur fragmentarisch überliefert. Was jedoch klar hervortritt ist die Konzeption des Kanons als Duo Superius-Tenor, was in den beiden späteren Quellen Petrucci und Florenz II. I. 232 nicht der Fall ist. Dort ist der Altus von Q 18 als Oberstimme angelegt. Die Stimme ist jedoch klar als instrumentale Kommentarstimme angelegt. Bei Osthoffs Edition und in den meisten Aufführungen kommt der besondere Charakter durch diese Stimmverteilung nicht zum Vorschein!

In unserer Quelle sind erhalten: der Kanon des 1. Teils und Altus und Bassus des 2. Teils. Die restlichen Stimmen werden aus den genannten Quellen übernommen.

Per votro amours
Bologna Q 18, f. 57v-58r

Edited by Clemens Goldberg

The musical score consists of three systems of music for four voices: Alto, Tenor, Bassus, and Bassus (continuation). The music is written in a four-line staff system with vertical stems and diamond-shaped note heads.

System 1 (Measures 1-8): The voices are in C major. The Alto voice starts with a dotted half note followed by eighth notes. The Tenor voice has a dotted half note. The Bassus voice has a dotted half note. The Bassus (continuation) voice has a dotted half note.

System 2 (Measures 9-17): The voices are in G major. The Alto voice has a dotted half note. The Tenor voice has a dotted half note. The Bassus voice has a dotted half note. The Bassus (continuation) voice has a dotted half note.

System 3 (Measures 18-26): The voices are in E major. The Alto voice has a dotted half note. The Tenor voice has a dotted half note. The Bassus voice has a dotted half note. The Bassus (continuation) voice has a dotted half note.

27

This system contains four staves of music. The top staff begins with a square note head followed by two diamond note heads. The second staff starts with a diamond note head. The third staff begins with a diamond note head. The fourth staff starts with a square note head.

36

This system contains four staves of music. The top staff begins with a diamond note head. The second staff starts with a diamond note head. The third staff begins with a square note head. The fourth staff starts with a diamond note head.

45

This system contains four staves of music. The top staff begins with a square note head followed by a diamond note head. The second staff starts with a diamond note head. The third staff begins with a diamond note head. The fourth staff starts with a square note head.

54

63

Es besteht keine Beziehung zur Chanson in Dijon "Pour vostre amour". Die Schlussequenz ähnelt stark der entsprechenden Passage in "Neoptolemus", nur dass hier keine Musica ficta-Konflikte auftreten.

Filles vous avez mal garde

Bologna Q 18, f. 58v-59r

Edited by Clemens Goldberg

(Isaac)

Filles vous avez mal garde
Bologna Q 18, f. 58v-59r

Edited by Clemens Goldberg (Isaac)

Altus (Soprano): Fil - les vous a - ves mal gar - de le pan da - vant

Tenor (Middle):

Bassus (Bass):

9

Filles vous a - ves mal gar - de le pan da - vant

Me - re ie ne puis a - man - der

Filles vous a - ves mal gar - de le pan da - vant

18

Me - re ie ne puis

Me - re ie ne puis a - man - der Me - re ie ne puis

Me - re ie ne puis a - man -

27

a - man - der cest par le temps
puis a - man - der cest par le temps Et fi - gle ma tres dou - ce fil -
der cest par le temps Et

35

Et fi - gle ma tres dou - ce fil - le en a - mes vous ho -
le en a - mes vous ho - me qui vi -
fi - gle ma tres dou - ce fil - le en a - mes vous ho - me qui

42

me qui vi - ve Me re trop tart le ma - ves dit
ve Me re trop tart le ma - ves dit et par le bas et
vi - ve Me re trop tart le ma - ves dit

50

et par le bas Tous - ior de cel - le me sou - vient
par le bas Tous - ior de cel - le me sou - vient Tous - ior de cel - le me sou - vient qui a la
et par le bas Tous - ior de cel - le me sou - vient

58

qui a la teste en - ve - lop - pa
teste en - ve - lop - pa ye - lop - pa dun crou - er - cier en - sa - fra - na
qui a la teste en - ve - lop - pa

66

dun crou - er - cier en - sa - fra - na la - ma - ren - de ie la - me
dun crou - er - cier en - sa - fra - na la - ma - ren - de ie la - me bien bin bin
dun crou - er - cier en - sa - fra - na la - ma - ren - de ie la - me

74

bien bin bin bin bin la - ma - ren - de ie la - me
bin bin bin bin bin la - ma - ren - de ie la - me bien la - ma - ren - de ie
bien bin bin bin bin la - ma - ren - de ie la - me

82

bien ie la - me bien ie la - me bien
la - me bien
bien ie la - me bien

Das originale Incipit lautet "Figlie vos have mal grande". Der fehlende Text wird aus Florenz 2442 übernommen.

Jay pris amours
Bologna Q 18 , f. 59v-60r

Edited by Clemens Goldberg

(Altus)

(Tenor)

(Bassus)

9

18

27

Diamond note on staff 1, measure 27.

Diamond note on staff 1, measure 28.

Square note on staff 1, measure 29.

Diamond note on staff 1, measure 30.

36

Diamond note on staff 1, measure 36.

Square note on staff 1, measure 37.

Diamond note on staff 1, measure 38.

Square note on staff 1, measure 39.

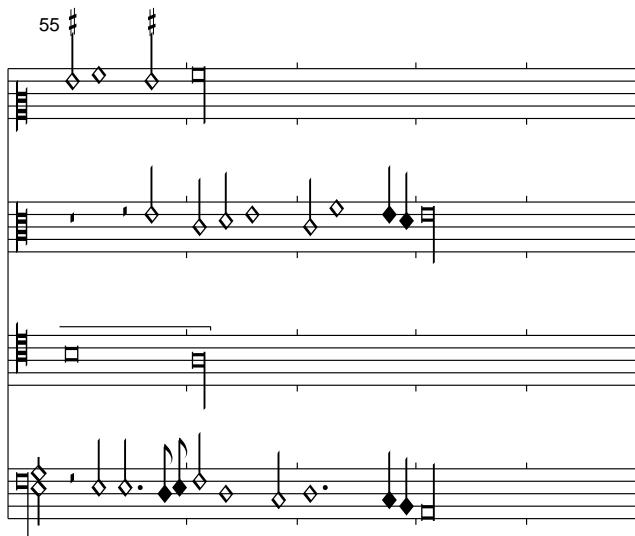
45

Diamond note on staff 1, measure 45.

Square note on staff 1, measure 46.

Diamond note on staff 1, measure 47.

Square note on staff 1, measure 48.



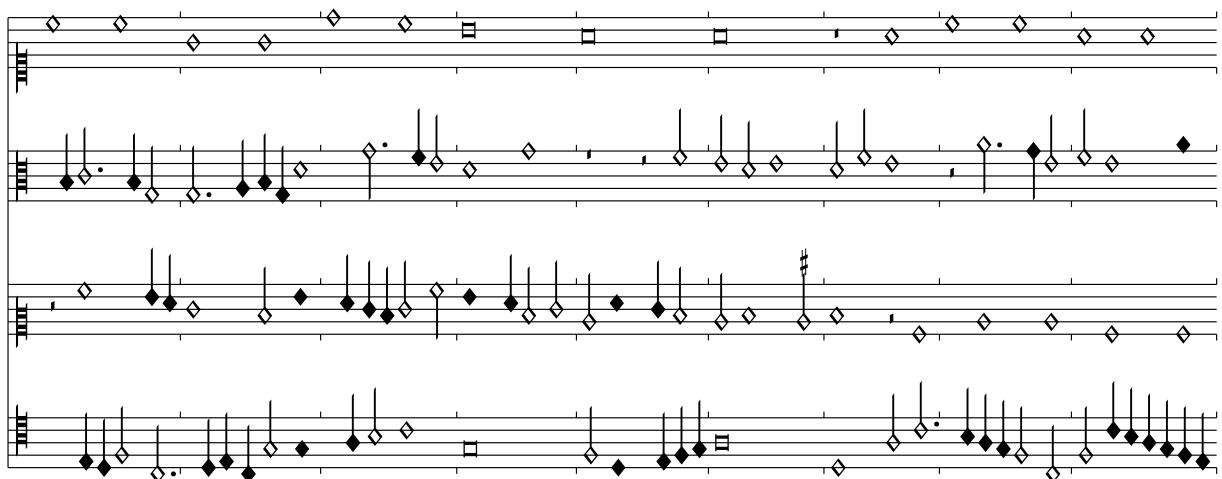
Es handelt sich um eine Fantasie bzw. aufgeschriebene Improvisation über den Tenor der berühmten Vorlage. Im Bassus ist aber der Mittenkadenz ein Schlüsselfehler zu verzeihnen, aus der parallelen Quelle Canti C resultiert die reale Tonhöe (eine Terz höher als notiert).

Venus bant
Bologna Q 18, f. 60v-61r

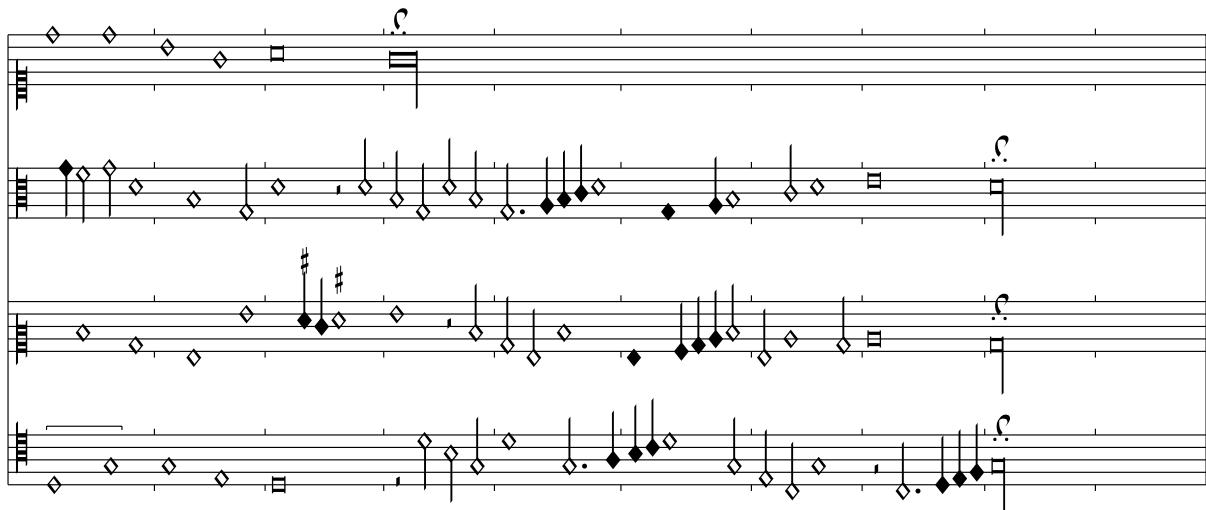
Edited by Clemens Goldberg

The musical score consists of four systems of music. The first system (measures 1-8) has three staves: Altus (top), Tenor (middle), and Bassus (bottom). The Altus staff uses a soprano C-clef, the Tenor staff an alto C-clef, and the Bassus staff a bass F-clef. Measure 1 starts with a common time signature. Measures 2-8 show a mix of common time and a time signature with a sharp sign. The second system (measures 9-16) continues with the same three staves and key signatures. The third system (measures 17-24) also follows the same structure. The fourth system (measures 25-32) concludes the piece. The notation uses black diamond-shaped note heads and vertical stems. Measure 17 contains a sharp sign above the staff, indicating a change in key.

27



36



Venus bant
Bologna Q 18, f. 61v-62r

Edited by Clemens Goldberg

1

(Tenor)

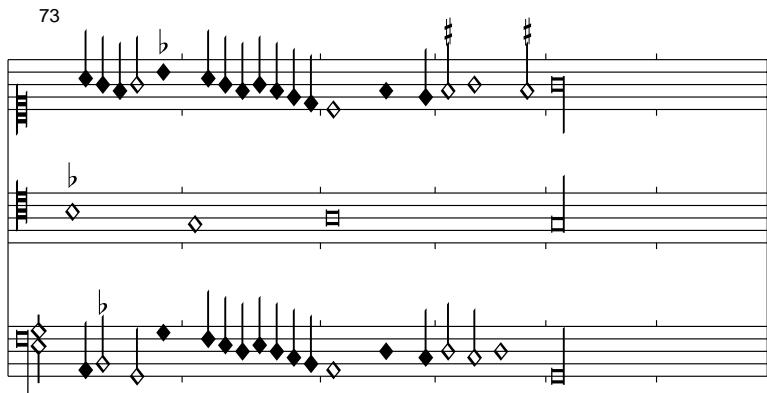
(Contratenor)

9

18

27

The musical score consists of four systems of music, each with three voices. The voices are represented by three staves, each with a different clef: bass clef (F), tenor clef (C), and soprano clef (G). The music is written in common time. The notation uses black diamond-shaped note heads and open diamond-shaped note heads. Measure numbers 36, 45, 55, and 64 are indicated at the beginning of each system respectively. The score is set against a background of vertical bar lines.



Diese zweite Bearbeitung ist gänzlich von der vorangehenden verschieden. Die Melodie liegt in doppelten Werten im Tenor und wird durch zunehmende Konflikte der Musica ficta sogar in diese hineingezogen. Man kann fast von einem Probe-Improvisationsstück über diese Konflikte sprechen.

Lome bani
Bologna Q 18, f. 62v-63r

Edited by Clemens Goldberg

(Agricola)

The musical score for "Lome bani" features three voices: Bassus, Tenor, and Contratenor. The score is divided into six systems of music, each consisting of three staves. The first system starts with a common time signature and a key signature of one sharp. The Tenor and Contratenor voices begin with open circles, while the Bassus voice begins with a solid black note. The second system begins with a common time signature and a key signature of one flat. The Tenor and Contratenor voices continue with open circles, while the Bassus voice begins with a solid black note. The third system begins with a common time signature and a key signature of one sharp. The Tenor and Contratenor voices continue with open circles, while the Bassus voice begins with a solid black note. The fourth system begins with a common time signature and a key signature of one flat. The Tenor and Contratenor voices continue with open circles, while the Bassus voice begins with a solid black note. The fifth system begins with a common time signature and a key signature of one sharp. The Tenor and Contratenor voices continue with open circles, while the Bassus voice begins with a solid black note. The sixth system begins with a common time signature and a key signature of one flat. The Tenor and Contratenor voices continue with open circles, while the Bassus voice begins with a solid black note. Measure numbers 1 through 26 are indicated above the staves.

The image displays four staves of musical notation, likely for three voices, arranged vertically. The notation is in a medieval or early renaissance style, using black diamond-shaped note heads and vertical stems. The staves are separated by horizontal bar lines.

- Staff 1 (Top):** Starts at measure 35. It features a soprano-like line with mostly black diamond note heads, an alto-like line with open diamond note heads, and a bass-like line with square note heads. Measure 35 ends with a fermata over the soprano line.
- Staff 2:** Continues from measure 35. The soprano line has open diamond note heads, the alto line has black diamond note heads, and the bass line has square note heads.
- Staff 3:** Starts at measure 43. The soprano line has open diamond note heads, the alto line has black diamond note heads, and the bass line has square note heads.
- Staff 4:** Continues from measure 43. The soprano line has open diamond note heads, the alto line has black diamond note heads, and the bass line has square note heads.
- Staff 5:** Starts at measure 52. The soprano line has open diamond note heads, the alto line has black diamond note heads, and the bass line has square note heads.
- Staff 6:** Continues from measure 52. The soprano line has open diamond note heads, the alto line has black diamond note heads, and the bass line has square note heads.
- Staff 7:** Starts at measure 61. The soprano line has open diamond note heads, the alto line has black diamond note heads, and the bass line has square note heads.
- Staff 8:** Continues from measure 61. The soprano line has open diamond note heads, the alto line has black diamond note heads, and the bass line has square note heads.

The image shows two staves of musical notation. The top staff (Tenor) has three lines and five spaces. The bottom staff (Superius and Contratenor) has four lines and four spaces. The Tenor part (diamond note heads) starts with a common time signature, followed by a sharp sign indicating a key change. The Superius and Contratenor parts (black diamond note heads) also start with a common time signature, followed by a sharp sign. The notation is in three-line staff notation, which is a simplified form of musical notation used in early printed music.

Es handelt sich hier vermutlich um die ursprüngliche Version gegenüber Odhecaton A. Dort werden die Konflikte der Musica ficta durch ein dauernd vorgeschriebenes Eb im Contratenor weiter zugespitzt. In Takt 73-75 lag Petrucci offenbar eine fehlerhafte Version vor, die er durch einen Eingriff in den Tenor zu beheben suchte. Dadurch trat insgesamt eine Verschiebung um eine Semibrevis ein, die in Bologna vermieden wird. Dafür musste im Superius T. 30,3 eine fehlerhafter Rhythmus nach Odhecaton korrigiert werden. Die vielfarbige Harmonik, zumal des Beginns, ist auf das Wort "banni" zurückzuführen, ähnlich wie in Barbingants Vorlage. Die Werte des Tenors sind als integer valor zu nehmen, die umliegenden Stimmen als reale Proportion.

Benedictus Missae Quant jay au cor <Absque verbis>
Bologna Q 18, f. 63v-64r

Edited by Clemens Goldberg

(Isaac)

Music score for four voices:

- (Altus ad lib.)
- (Tenor)
- (Bassus)

Measure numbers: 1, 9, 18.

27

This section contains four measures of musical notation for four voices. The notation is based on a four-line staff system, with diamond-shaped neumes indicating pitch and duration. Measure 27 begins with a half note followed by a quarter note, then a series of eighth notes and sixteenth notes. The music continues with a mix of eighth and sixteenth notes across the four measures.

36

This section contains four measures of musical notation for four voices. The notation is based on a four-line staff system, with diamond-shaped neumes indicating pitch and duration. Measure 36 begins with a half note followed by a quarter note, then a series of eighth notes and sixteenth notes. The music continues with a mix of eighth and sixteenth notes across the four measures.

45

This section contains four measures of musical notation for four voices. The notation is based on a four-line staff system, with diamond-shaped neumes indicating pitch and duration. Measure 45 begins with a half note followed by a quarter note, then a series of eighth notes and sixteenth notes. The music continues with a mix of eighth and sixteenth notes across the four measures.



Mehrere Quellen überliefern ebenfalls die ad libitum Stimme aus Bologna, sie dürfte allerdings auch in diesem Fall die erste Quelle sein, die diese Stimme "erfand". Dabei kam es allerdings bei der notwendigen neuen Anfangsimitation zu einer fehlenden L-Pause im Superius.

Les biens damors
Bologna Q 18, f. 64v-65r

Edited by Clemens Goldberg

(Martini)

Music score for the first system of 'Les biens damors'. The score consists of four staves: (Altus ad libitum), (Tenor), (Tenor), and (Bassus). The music is in common time, with a key signature of one sharp. The notation uses black diamond-shaped note heads and open diamond-shaped note heads. Measure numbers 1 through 8 are present above the staves.

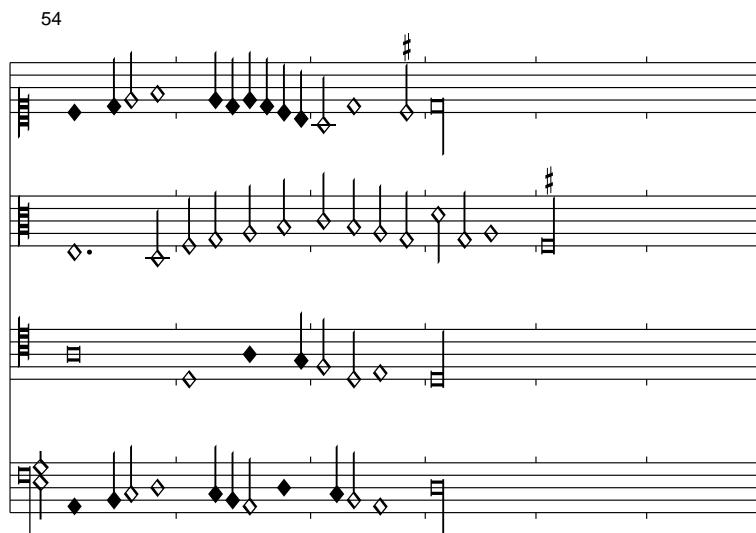
Music score for the second system of 'Les biens damors'. The score consists of four staves: (Altus ad libitum), (Tenor), (Tenor), and (Bassus). The music is in common time, with a key signature of one sharp. The notation uses black diamond-shaped note heads and open diamond-shaped note heads. Measure numbers 9 through 16 are present above the staves.

Music score for the third system of 'Les biens damors'. The score consists of four staves: (Altus ad libitum), (Tenor), (Tenor), and (Bassus). The music is in common time, with a key signature of one sharp. The notation uses black diamond-shaped note heads and open diamond-shaped note heads. Measure numbers 17 through 24 are present above the staves.

27

36

45



Die ad libitum-Stimme ist in Bologna Q 18 unikal (und besonders gelungen!).

Tant hai denui - (O vos omnes)

Bologna Q 18, f. 65v-66r

Edited by Clemens Goldberg

(Compere)

Tant ay den-nuy

(Tenor)

(Contratenor)

11

et tant de des- con- fort Tant est mon dueil

(Tenor)

(Contratenor)

vos om- nes

22

ai- gre poi- gnant et fort que se ja- voy -

(Tenor)

(Contratenor)

qui tran- si- tis per vi- am at- ten- di -

(Tenor)

(Contratenor)

e seul- le- ment es- pe- ran - de

(Tenor)

(Contratenor)

te et vi- de - te

(Tenor)

(Contratenor)

45

Que brief mon mal fust vain - cu de
si est do - lor si - mi - lis si -
la mort ce me se - royt u - ne grant al - le -
cut do - lor me -
gan - ce us

56

la mort ce me se - royt u - ne grant al - le -
cut do - lor me -
gan - ce us

67

gan - ce us

Im Superius T. 4,3 wurde Sb-f' zu Sb-e' korrigiert. Im Contratenor T. 5 wurde Br-Pause zu L-Pause korrigiert. Der Text des Superius ist aus Paris 1597 übernommen. Der lateinische Text geht aus Incipites anderer Quellen hervor, er kann den Klageliedern Jeremiae, Kap. 1, 12 entnommen werden.

Tristis est anima mea
Bologna Q 18, f. 66v-67r

Edited by Clemens Goldberg

1

(Soprano)

(Tenor)

(Contratenor)

9

18

27

The musical score consists of three systems of three staves each, representing three voices: Superius (top), Alto (middle), and Bassus (bottom). The music is written in a Gothic musical notation system.

- System 1 (Measures 36-38):** The key signature is G major (one sharp). The bassus staff has a sharp sign at the beginning. The music features black diamond-shaped notes on a four-line staff.
- System 2 (Measures 39-41):** The key signature changes to F major (no sharps or flats). The bassus staff has a sharp sign at the beginning. The music continues with black diamond-shaped notes.
- System 3 (Measures 42-44):** The key signature changes to E major (two sharps). The bassus staff has a sharp sign at the beginning. The music continues with black diamond-shaped notes.

Im Superius T. 23,3 wurde M-e' zu M-d' korrigiert. Im T. 38,1 im Contratenor wurde Sb-c zu Sb-B korrigiert.

Das Incipit bezieht sich auf die Szene im Garten Gethsemena: "Meine Seele ist betrübt bis an den Tod". Trotz des offensichtlich psalmodierenden Tons des Tenors lässt sich kein liturgischer Gesang als Vorlage ermitteln.

Dun bel matin
Bologna Q 18, f. 67v-68r

Edited by Clemens Goldberg

The musical score is organized into four systems, each containing three staves representing different voices: Bassus (Bass), Tenor, and Contratenor. The notation is in common time (indicated by a 'C') and uses a soprano C clef. The music consists of short vertical stems with black or white note heads, representing rhythmic values. The first system (measures 1-8) includes a basso continuo staff at the bottom with square note heads. The second system (measures 9-16) starts with a basso continuo staff at the top. The third system (measures 17-24) starts with a basso continuo staff at the middle. The fourth system (measures 25-32) starts with a basso continuo staff at the bottom. Measure numbers 9, 18, and 27 are indicated above the staves.

Comment peut (avoir yoye)

Bologna Q 18, f. 68v-69r

Edited by Clemens Goldberg

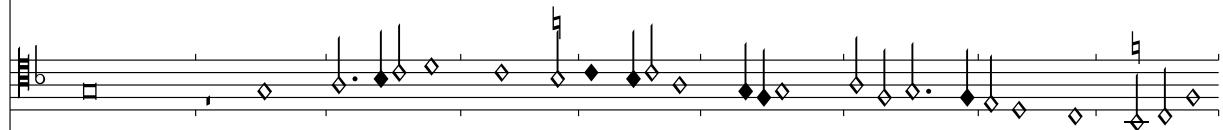
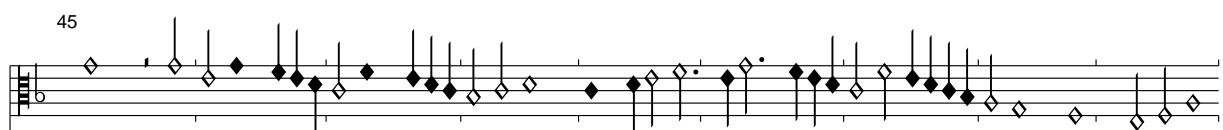
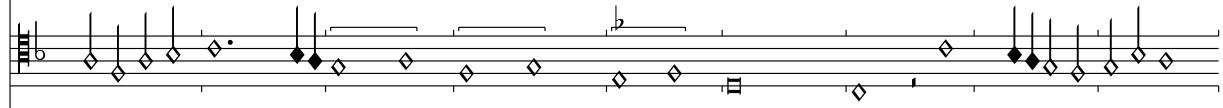
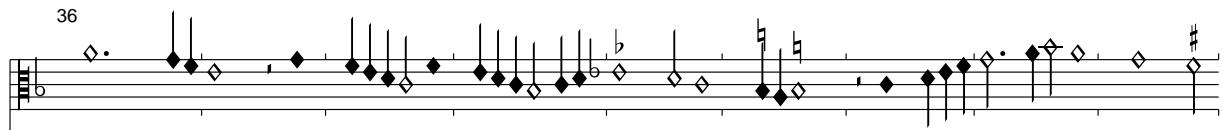
(Isaac)

1

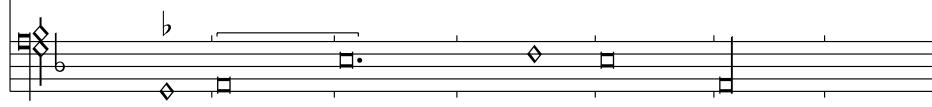
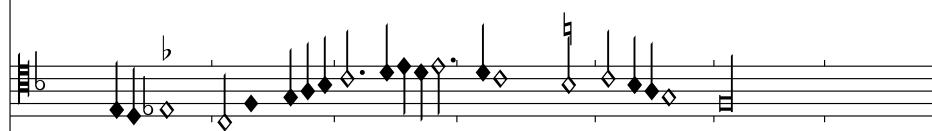
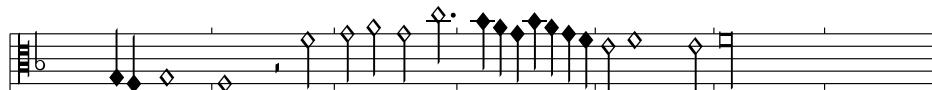
9

18

27



54



Die Version in Bologna Q 18 weicht insbesondere im Superius stark von der Version Cappella Giulia ab.

La turturella
Bologna Q 18, f. 69v-70r

Edited by Clemens Goldberg

Musical score for three voices: Altus, Tenor, and Bassus. The score consists of four staves. The top staff is for the Altus voice, the second for the Tenor, and the bottom two for the Bassus voice. The Bassus staff is split into two parts: the upper part (measures 1-4) and the lower part (measures 5-8). The music is in common time. The notation uses square neumes on a four-line staff. Measure 1 starts with a C-clef, a common time signature, and a key signature of one sharp. Measures 2-4 start with a C-clef, a common time signature, and a key signature of one sharp. Measure 5 starts with a C-clef, a common time signature, and a key signature of one sharp. Measures 6-8 start with a C-clef, a common time signature, and a key signature of one sharp.

9

Continuation of the musical score from measure 9 to the end of the page. The score consists of four staves. The top staff is for the Altus voice, the second for the Tenor, and the bottom two for the Bassus voice. The Bassus staff is split into two parts: the upper part (measures 9-12) and the lower part (measures 13-16). The music is in common time. The notation uses square neumes on a four-line staff. Measure 9 starts with a C-clef, a common time signature, and a key signature of one sharp. Measures 10-12 start with a C-clef, a common time signature, and a key signature of one sharp. Measure 13 starts with a C-clef, a common time signature, and a key signature of one sharp. Measure 14 starts with a C-clef, a common time signature, and a key signature of one sharp. Measure 15 starts with a C-clef, a common time signature, and a key signature of one sharp. Measure 16 starts with a C-clef, a common time signature, and a key signature of one sharp.

18

Continuation of the musical score from measure 18 to the end of the page. The score consists of four staves. The top staff is for the Altus voice, the second for the Tenor, and the bottom two for the Bassus voice. The Bassus staff is split into two parts: the upper part (measures 18-21) and the lower part (measures 22-25). The music is in common time. The notation uses square neumes on a four-line staff. Measure 18 starts with a C-clef, a common time signature, and a key signature of one sharp. Measures 19-21 start with a C-clef, a common time signature, and a key signature of one sharp. Measure 22 starts with a C-clef, a common time signature, and a key signature of one sharp. Measure 23 starts with a C-clef, a common time signature, and a key signature of one sharp. Measure 24 starts with a C-clef, a common time signature, and a key signature of one sharp. Measure 25 starts with a C-clef, a common time signature, and a key signature of one sharp.

27

36

Dieses Stück bezieht sich motivisch und in der offenbar volkstümlichen Vorlage auf Obrechts "La tortorella". Das B im Bassus T. 37,1 halte ich im modalen Kontext des Stücks für wenig überzeugend.

Si dedero (somnum oculis meis)

Bologna Q 18, f. 70v-71r

Edited by Clemens Goldberg

(Agricola)

Si de - de - ro
(Tenor) Si de - de -
(Contratenor) de - de -

10 som -
ro som - num
num o - cu - lis me -

20 o - cu -
lis me -

30 is
Et pal -

40

Et pal-pe-bris me-

50

bris me-is dor-mi-ta-

60

ti-o-nem (dor-mi-)

70

ta-ti-o-nem(nem)

Der Text stammt aus Riccardiana I und bezieht sich auf Psalm 131,4. Die Vorzeichnungen sind sehr verschieden überliefert, vermutlich wegen der absichtlichen Musica ficta in einem klar mixolydischen Stück (St. Gallen vermerkt ausdrücklich diese Tonart!). Die Version in Bologna Q 18 lehnt sich mehr an Riccardiana II an, weist aber zahlreiche rhythmische Verschmelzungen auf.

Je cuide (se ce temps me dure)

Bologna Q 18, f. 71v-72r

Edited by Clemens Goldberg

(Congiet/Japart)

The musical score is organized into six systems, each starting with a bass clef and common time (indicated by a 'C'). The voices are labeled as follows:

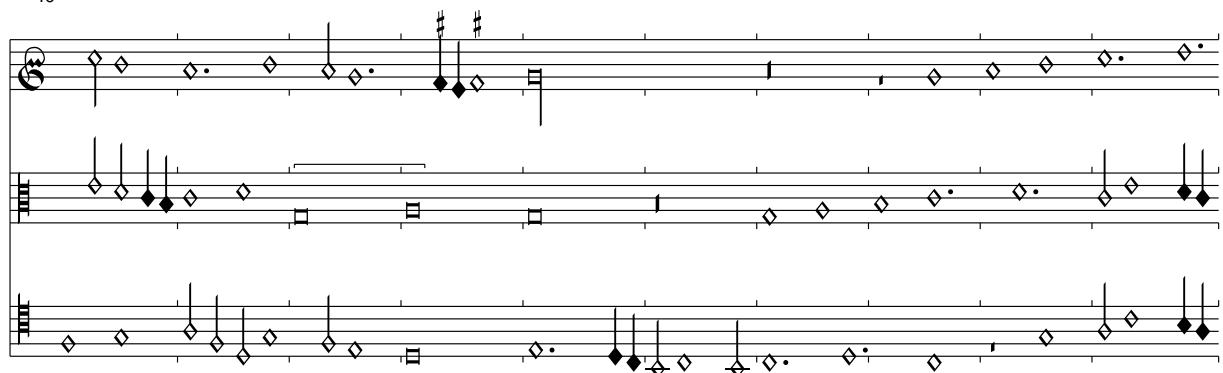
- (Bass) - The top voice, consisting of three staves. It starts with a bass clef and common time. The first system ends with a double bar line.
- (Tenor) - The middle voice, consisting of two staves. It starts with a bass clef and common time.
- (Contratenor) - The bottom voice, consisting of two staves. It starts with a bass clef and common time.

Measure numbers are indicated at the beginning of each system:

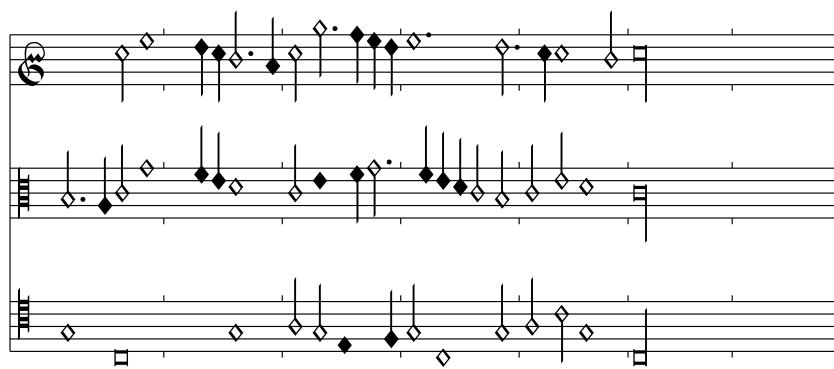
- System 1: Measure 1
- System 2: Measure 10
- System 3: Measure 20
- System 4: Measure 30

The music features various note heads, including open diamonds, solid diamonds, and solid black diamonds, indicating different pitch levels or performance techniques. The notation is typical of early printed music, using a four-line staff system.

40



50



La Mora

Bologna Q 18, f. 72v-73r

Edited by Clemens Goldberg

(Isaac)

1

(Tenor)

(Contratenor)

9

18

27

36

46

56

65

Malheur me bat

Bologna Q 18, f. 73v-74r

Edited by Clemens Goldberg

(Martini/Malcort/Ockeghem)

9

19

29

39

49

59

Die Zuschreibung dieser berühmten Chanson, auf der mehrere Messen basieren, ist ein Konfliktfeld. Martini kann inzwischen überzeugend ausgeschlossen werden, da in Casanatense eine sehr nahe an Martini liegende Quelle Malcort nennt. Dieser wiederum ist nur mit dieser Komposition bekannt, die stilistisch kaum ins späte 15. Jahrhundert passt! Dagegen halte ich heute Ockeghem für eine wahrscheinliche Option. Die Nennung in Odhecaton ist wichtig, von ihr hängen allerdings St. Gallen und Pietro Aron ab. Bologna Q 18 zeigt weiter, dass es bedeutsame Bearbeitungen und Eingriffe in dieses Stück gab. Vor allem die wunderbare weit geschwungene Eleganz der Linie, die völlig unverstellte Faux-bourdon-Passage am Schluss, der rezitativische Zugriff der Phrasenanfänge, die E-Modalität und der charakteristische Quintfall im T. 16/17 des Superius lassen eine große Nähe zu Ockeghem erkennen. Auf jeden Fall ist das Stück stilistisch vor der Martini-Generation anzusetzen. Wenn dem so ist, gewinnt die Zuschreibung Petruccis und die Messbearbeitung des Ockeghem-Verehrers Josquin Gewicht.

Une mousse (de Biscaye)

Bologna Q 18, f. 74v-75r

Edited by Clemens Goldberg

(Josquin)

U - ne mous - se de Bis - quay - e lau - tre jour pres ung mou -

(Altus) (Tenor) (Bassus)

lin vint a moy sans di - re gai - re moy hur - tant sur mon che - min

Blan - che comme ung per - che min je la baise a mon ai - se Et me

27

dist sans fai - re noi - se Soaz soaz or - do - na re - quin

In anderen Quellen ist der Superius als Canon angegeben. Hier ist er mit kleineren Varianten ausgeschrieben. Wir haben im Superius z. T. die Noten gesplittet, um den Text unterzubringen, im Altus wurde der notierte Rhythmus beibehalten.

Keine der musikalischen Quellen ist über das Incipit hinaus textiert. In Paris 12744 ist jedoch eine monophone Version mit vier Strophen überliefert, die wir hier wiedergeben. Der letzte Vers des Refrains ist baskisch und bedeutet so viel wie "sacht, sacht, du' Bursche aus der Ebene" (Brown). "Mosque", heisst etwa "Mädchen", aber erweitert auch "flatterhaftes Ding" (->Mosquito), und so ahmt die Musik das Brummen von Insekten nach.

Je luy dis que de Bisquaye
Jestoy son prochain voisin
Mecton nous pres ceste haie
En lombre soubz cest aubepin
La perlerons a butin
Laictes toust a ma requeste
Lors me feist signe de la teste
Soaz soaz ordonarequin

Par mon serment vecy rage
Ce nest francoys ne latin
Parlez moy aultre langaige
Et laissez vostre bisquayn
Mectons noz besongnes a fin
Parlons damours je vous prie
Lors me dist nen doubez mye
Soaz soaz ordonarequin

Avoir je nen peuz aultre chose
Par ma foy a ce matin
Fors baiser a bouche close
Et la main sur le tetin
Adieu petit musequin
A dieu soyez ma popine
Lors me dit la Bisquayne
Soaz soaz ordonarequin

Mater Patris

Bologna Q 18, f. 75v-76r

Edited by Clemens Goldberg

(Brumel)

Ma - ter pa - tris et fi - li -

(Tenor) Ma - ter pa - tris et fi - li - a Mu -

(Contratenor) Mu - li - er - um lae - ti - a Stel - la ma - ris ex -

li - er - um lae - ti - a Stel - la

i - mi - a Au - di nos - tra su - spi - ri a Re - gi - na

ma - ris ex - i - mi - a Au - di nos - tra su - spi - ri a Re - gi - na po -

po - li cu - ri - ae Ma - ter mi - se - ri -

li cu - ri - ae Ma -

36

cor - di - ae in hac val - le mi - se -
ter mi - se - ri - cor - di - ae

45

ri - ae Ma - ri - a prop - ter fi - li - um Con - fer
mi - se - ri - ae Ma - ri - a prop - ter fi - li - um Con - fer no - bis

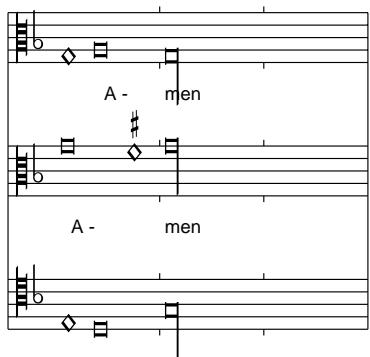
55

no - bis re - me - di - um Bo - ne Jes - su fi - li de - i Nos - tras
re - me - di - um Bo - ne Jes - su

64

pre - ces ex - au - di Et pre - ci - bus nos - tris Do - na no - bis re - me - di - um
fi - li de - i Nos - tras pre - ces ex - au - di Et pre - ci - bus nos - tris Do - na no - bis re - me - di - um

73



Alle anderen Quellen bringen den Superius von Bologna Q 18 als Tenor und dessen Tenor als Superius. Dabei finde ich die vorliegende Verteilung überzeugender, da sich die Stimme viel besser textieren lässt und auch der sukzessive Eintritt der Stimmen dafür spricht. Auch ist diese Stimme weniger ornamentiert als der "Superius" der anderen Quellen. Die gelegentliche Überschreitung des Ambitus in der Unterstimme in Bologna Q 18 unterstützt diesen Eindruck sogar.

Der Text wurde aus parallelen Quellen übernommen. Die Motette dient als Grundlage einer Messe von Josquin, die dieser vermutlich als Emulation verfasst haben könnte.

Borgo loco
Bologna Q 18, f. 76v-77r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, written in common time with a key signature of one flat. It uses diamond-shaped note heads.
- (Tenor)**: The middle staff, also in common time with one flat. It uses diamond-shaped note heads.
- (Bassus)**: The bottom staff, in common time with one flat. It uses diamond-shaped note heads.

Measure numbers 1 through 17 are present above the staves, with measure 9 starting on the second page. Measure 18 begins on the third page. The music features various rhythmic patterns and rests, with some notes having vertical stems extending upwards or downwards.

The image displays three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation uses diamond-shaped note heads and vertical stems. Measure 27 (measures 1-4) starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 36 (measures 5-8) begins with a bass clef, a key signature of one flat, and a common time signature. Measure 45 (measures 9-12) begins with a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns, with some notes connected by horizontal dashes.

Biblis

Bologna Q 18, f. 77v-78r

Edited by Clemens Goldberg

Nam e catelli edunt de micis que cadunt de mensa dominorum suoru

(Tenor)

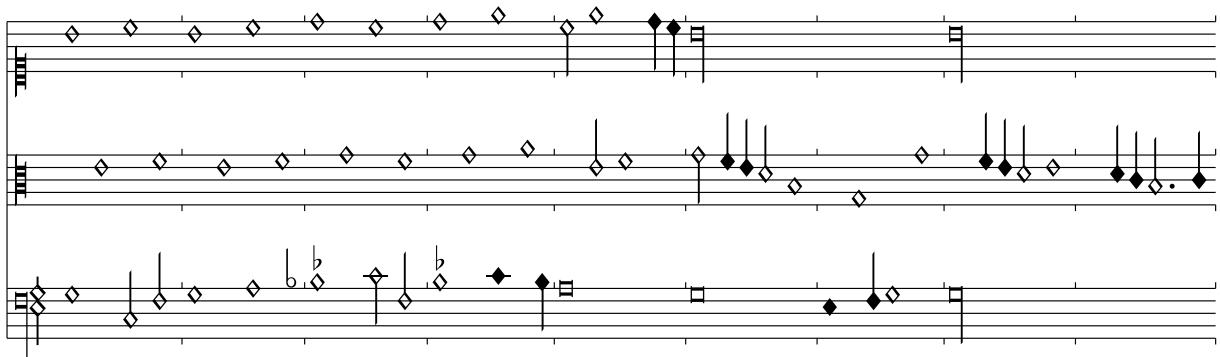
(Contratenor)

9

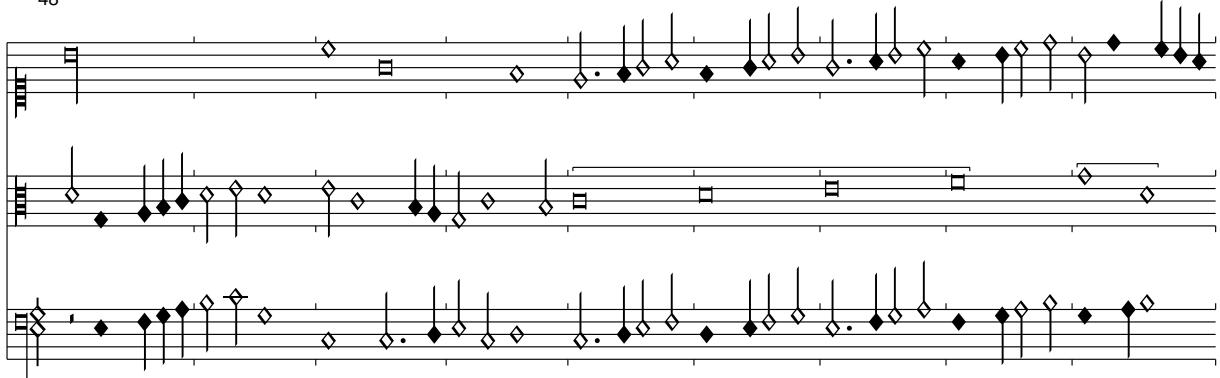
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29

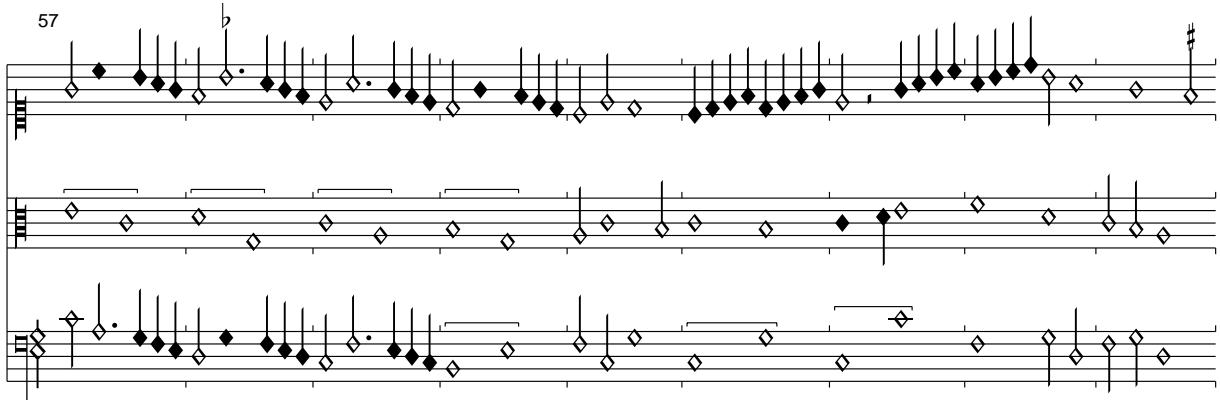
39



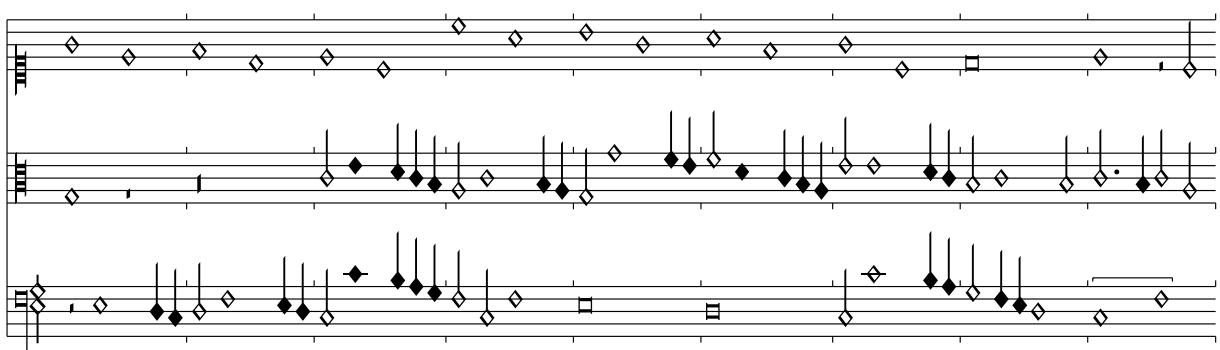
48

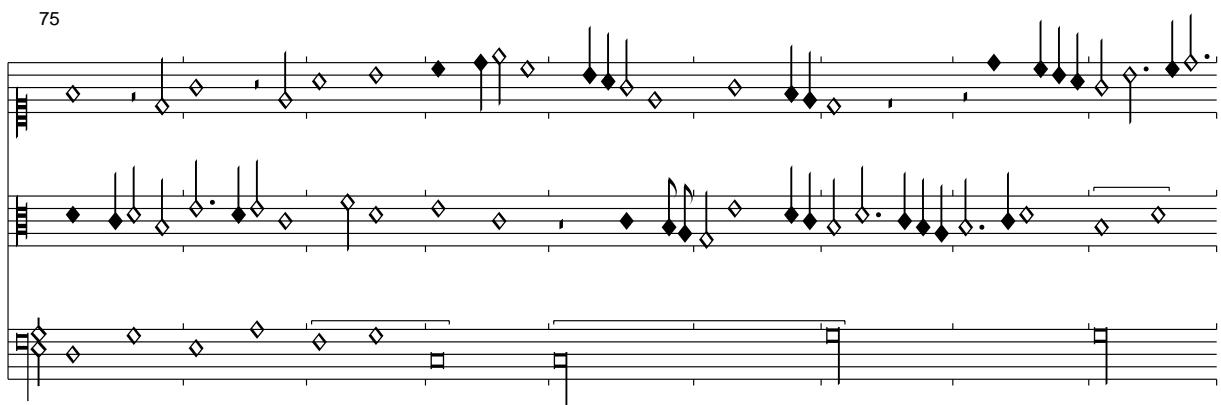


57



66





84

Das Incipit verweist auf den biblischen Gehalt des Stückes, der aus Capetown Grey erschlossen werden kann. Das dortige Incipit lautet "Nam edunt de micis et catelli" was wiederum auf die Stelle aus Matthäus 15,27 verweist: "Und doch essen die Hunde die Krumen, die von ihres Herrn Tisch fallen".

Adieu mes amours (on matent - a dieu vous command)

Bologna Q 18, f. 78v-79r

Edited by Clemens Goldberg

(Josquin)

A - dieu mes a - mours on ma -
(Altus) A - dieu mes a - mours
(Tenor) A - dieu mes a - mours
(Bassus) A - dieu mes a - mours a - dieu vous com -

10
tent Ma bours - se nenf - fle ne
a - dieu vous com - mand A - dieu je vous dy jus - quez
mand A - dieu je vous dy jus - quez au prin - temps

19
ne - tend
au prin - temps Je suis en sous - ci
au prin - temps Je suis en sous - ci de quoy je viv - ray

28

Et brief je suis en des - ar -
de quoy je viv - ray La rai - son pour
La rai - son pour quoy je le vous

37

roy Jus - quez a ce quil plaise au roy
quoy je le vous di - ray Je nay point dar - gent
di - ray Je nay point dar - gent

47

Me faire a - van - cer
viv - ray je du vent Se lar - gent du roy ne vient plus sou -
viv - ray je du vent Se lar - gent du roy ne vient plus sou -

Riccardiana I ist die einzige textierte von zahlreichen Quellen dieses Stückes. Der Superius ist ein Rondeau cinquain, während der zweite Text die ursprüngliche Melodie in Barform bringt. Dies macht das ganze Stück keineswegs zu einer Bergerette, wie Brown in seiner Edition von Florenz 229 annimmt. Im Gegensatz zu ihm halte ich den Text des Superius für von Anfang an zu diesem Stück gehörig, da die Musik zahlreiche Lautmalereien zu diesem Text enthält und die kurzen, durch Pausen abgesetzten Phrasen genau auf ihn passen. Auch der volkstümliche Ton mit der Zäsur nach fünf Silben ist bemerkenswert. Die Signa congruentiae fehlen in der Quelle.

Quant je voy que nul ne mentent
 Ung seul blanc en main il sentent
 Quil fault dire sans faire effroy
 Adieu mes amours on matent
 Ma voursse nenffle ne netend
 Et brief je suis en desarroy

Ainsi quil vient il se despent
 Et puis apres on sen repent
 Nest ce pas cela je le croy
 Remede ny voy quant a moy
 Fors publier ce mot patent

Adieu mes amours on matent...

Ad te clamamus <Thisys>

Bologna Q 18, f. 79v-80r

Edited by Clemens Goldberg

(Isaac)

Musical score for three voices: Altus, Tenor, and Bassus. The score consists of four staves. The first staff (Altus) starts with a common time signature and a key signature of one flat. The second staff (Tenor) starts with a common time signature and a key signature of one flat. The third staff (Bassus) starts with a common time signature and a key signature of one flat. The music features various note heads, including diamonds and dots, indicating specific performance techniques.

Continuation of the musical score. The score consists of four staves. The first staff (Altus) starts with a common time signature and a key signature of one flat. The second staff (Tenor) starts with a common time signature and a key signature of one flat. The third staff (Bassus) starts with a common time signature and a key signature of one flat. The music continues with various note heads, including diamonds and dots, indicating specific performance techniques.

Continuation of the musical score. The score consists of four staves. The first staff (Altus) starts with a common time signature and a key signature of one flat. The second staff (Tenor) starts with a common time signature and a key signature of one flat. The third staff (Bassus) starts with a common time signature and a key signature of one flat. The music continues with various note heads, including diamonds and dots, indicating specific performance techniques.

26

35

In T. 40 des Superius ist eine Figur zu viel wiederholt, sie wird eliminiert. Es handelt sich um einen Teil eines Salve regina. Mehrere Quellen, darunter die vorliegende, bringen davon auch wiederum nur den ersten Teil. Die Musik gibt mit seinen litaneiartigen Anrufungen perfekt den Text wieder: Ad te clamamus exules filii Hevae (Zu Dir rufen wir, die Söhne Evas im Exil). Dem Text sind auch die gezielt herbeigeführten Konflikte der Musica ficta zuzuschreiben, die kaum lösbar sind.

Ha traistre amours <Rubinet>

Bologna Q 18, f. 80v-81r

Edited by Clemens Goldberg

(Jannes Stochem)

9

pis Je ten des-pic-te toi et ta puis-san-

18

Tel-le quelle est car per ma con-si-en-ce je ne craings

27

plus ny tes fais ne tes dis

Der fehlende Text und die Signa congruentiae wurden nach Florenz 229 ergänzt:

Ne scez tu pas que plusieurs fois me dis
De me traicter ad mon gre a fleurance*

Ha traistre amours me scaurois tu feire pis
Je ten despicie toy et ta puissance

Veulx tu user ainsy tes loys et dis
Sur moy qui tay sy bien servy en france
Tu les ten bien et nulle cognoissance
Avoir en veulx par quoy deshormais dis
Ha traistre amours....

*vermutlich: Florence

Non ti smarir cor mio

Bologna Q 18, f. 81v-82r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, written in common time with a key signature of one sharp (F#). It uses diamond-shaped note heads.
- (Tenor)**: The middle staff, also in common time with one sharp. It uses diamond-shaped note heads.
- (Bassus)**: The bottom staff, in common time with one sharp. It uses diamond-shaped note heads.

The score is divided into three systems:

- System 1 (Measures 1-8)**: The Altus part begins with a dotted half note followed by eighth notes. The Tenor part starts with a quarter note followed by eighth notes. The Bassus part starts with a half note followed by eighth notes.
- System 2 (Measures 9-16)**: The Altus part has a dotted half note followed by eighth notes. The Tenor part has a quarter note followed by eighth notes. The Bassus part has a half note followed by eighth notes.
- System 3 (Measures 17-24)**: The Altus part has a dotted half note followed by eighth notes. The Tenor part has a quarter note followed by eighth notes. The Bassus part has a half note followed by eighth notes.

27

This system contains four staves of music. The first staff begins with a sharp sign. The music consists of diamond-shaped note heads on vertical stems. Measures 27-29 are shown.

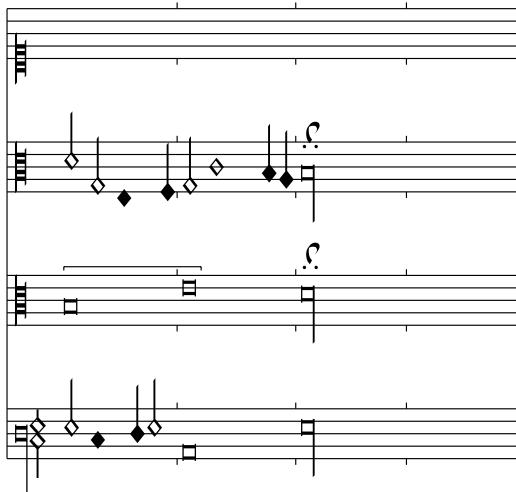
36

This system contains four staves of music. The first staff begins with a sharp sign. The music consists of diamond-shaped note heads on vertical stems. Measures 36-38 are shown.

45

This system contains four staves of music. The first staff begins with a sharp sign. The music consists of diamond-shaped note heads on vertical stems. Measures 45-48 are shown.

54



Es gibt zwar überlieferte Text zu diesem Incipit, das Stück ist aber ein besonders klares Beispiel dafür, dass es sich hier um ein instrumentales Werk für Bläser handelt (vlg. die Fanfaren und Sprungversetzungen in allen Stimmen).

La Bernardina
Bologna Q 18, f. 82v-83r

Edited by Clemens Goldberg

(Josquin)

The musical score for "La Bernardina" features three voices: Bassus, Tenor, and Contratenor. The score is divided into six systems, each consisting of four measures. The key signature changes frequently between systems, indicating different modes or keys for each voice. The notation uses black diamond-shaped note heads and vertical stems, typical of early printed music notation.

System 1 (Measures 1-8): Bassus (Bass) in C major, Tenor in F major, Contratenor in C major.

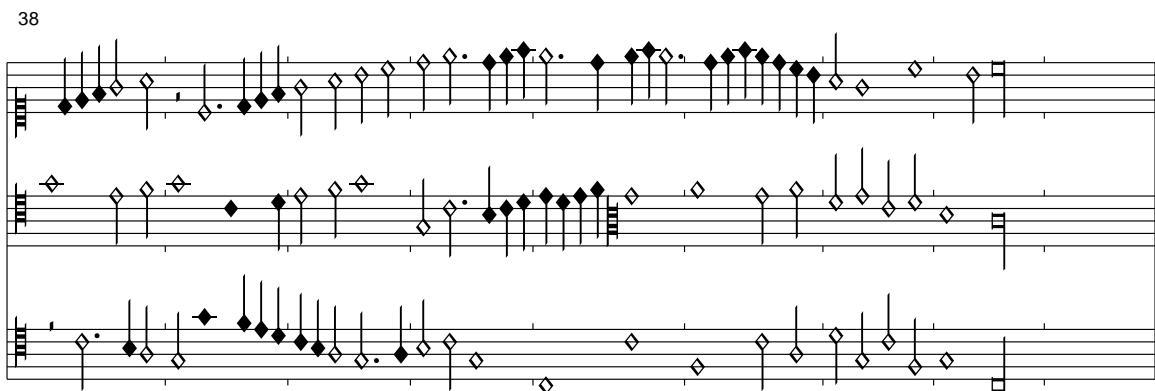
System 2 (Measures 9-17): Bassus in G major, Tenor in D major, Contratenor in G major.

System 3 (Measures 18-26): Bassus in E major, Tenor in B major, Contratenor in E major.

System 4 (Measures 27-35): Bassus in A major, Tenor in F major, Contratenor in A major.

System 5 (Measures 36-44): Bassus in D major, Tenor in B major, Contratenor in D major.

System 6 (Measures 45-53): Bassus in G major, Tenor in E major, Contratenor in G major.



La Speciosa
Bologna Q 18, f. 83v-84r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus)**: The top staff, written in common time with a C-clef. It uses diamond-shaped note heads.
- (Tenor)**: The middle staff, also in common time with a C-clef. It uses diamond-shaped note heads.
- (Bassus)**: The bottom staff, in common time with an F-clef. It uses diamond-shaped note heads.

The score is divided into three systems by measure numbers 9, 18, and 19. Measure 9 starts with a common time signature and a C-clef. Measure 18 starts with a common time signature and an F-clef. Measure 19 starts with a common time signature and an F-clef. The music features various rhythmic values and rests, primarily represented by vertical stems and horizontal dashes.

27

This section contains four staves of musical notation. The notes are represented by diamond shapes with stems. Measure 27 begins with a whole note (diamond) on the first staff, followed by a half note (diamond) with a sharp sign above it. The subsequent notes are mostly eighth notes (diamonds) with stems, some with sharp signs above them. Measures 28 and 29 continue this pattern, with measures 28 and 29 ending with a half note (diamond) with a sharp sign above it.

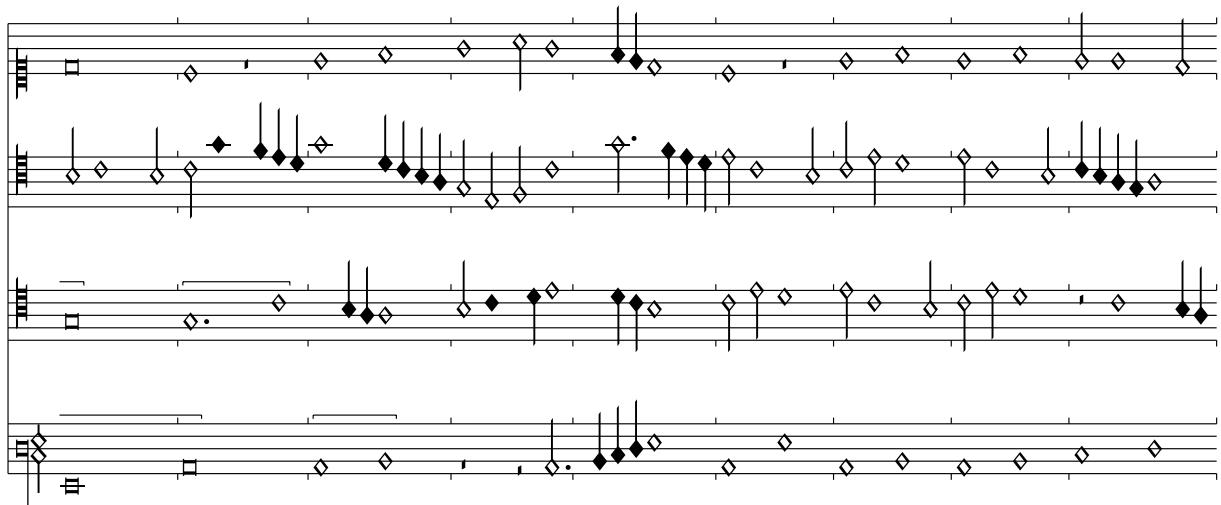
36

This section contains four staves of musical notation. Measure 36 begins with a half note (diamond) with a sharp sign above it on the first staff, followed by a quarter note (diamond) with a sharp sign above it. The subsequent notes are mostly eighth notes (diamonds) with stems, some with sharp signs above them. Measures 37 and 38 continue this pattern, with measures 37 and 38 ending with a half note (diamond) with a sharp sign above it.

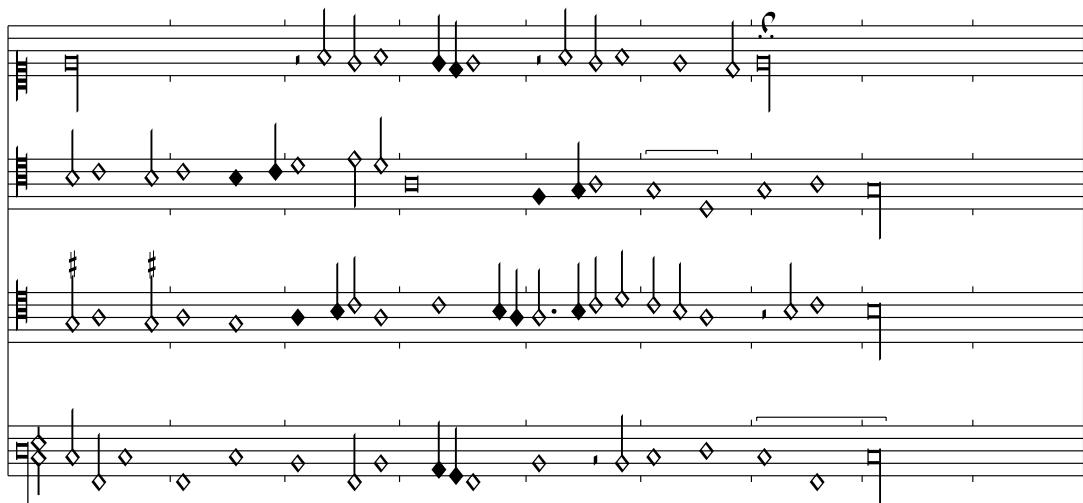
45

This section contains four staves of musical notation. Measure 45 begins with a half note (diamond) with a sharp sign above it on the first staff, followed by a quarter note (diamond) with a sharp sign above it. The subsequent notes are mostly eighth notes (diamonds) with stems, some with sharp signs above them. Measures 46 and 47 continue this pattern, with measures 46 and 47 ending with a half note (diamond) with a sharp sign above it.

54



63



In T. 41,1 wurde Sb-c' zu Sb-h korrigiert. Im gleichen Takt fehlt im Altus ein Punctus additionis an der Longa.

Parce domine

Bologna Q 18, f. 84v-85r

Edited by Clemens Goldberg

(Obrecht)

Altus ad libitum

Tenor

Bassus

Par - ce do - mi -

ne par - ce po - pu - lo

po - pu - lo tu - o Ne in

9

19

29

ae - ter - num

in ae - ter - num

38

i - ras - ca -

ris

no -

bis

Im Tenor T. 15 wurde ein fehlender Punctus additionis ergänzt.

In der Quelle steht der Altus am Platz des Tenors, es geht aber klar aus dem Charakter der Stimme hervor, dass es sich um den Altus handelt, auch wenn er teilweise unter dem Tenor liegt. Der Text wurde dem Hymnus der Fastenzeit (Joel 2,17) entnommen, allerdings entspricht die Melodie des Bassus nicht der heute bekannten Vorlage des Liber Usualis.

Agnus dei (Missae Ut re mi fa sol la)

Bologna Q 18, f. 85v-86r

Edited by Clemens Goldberg

(Brumel)

Musical score for three voices: Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are written on four-line staves. The lyrics "Ag - nus" are written below the Altus staff, and "de -" is written below the Bassus staff. The Tenor part has a longer note value than the others. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a more complex rhythmic pattern with sixteenth-note figures. Measures 8-9 conclude the section.

10

Musical score for three voices: Altus, Tenor, and Bassus. The music continues from measure 10. The lyrics "Ag - nus" are written above the Altus staff. The Tenor part has a longer note value than the others. Measures 10-11 show a rhythmic pattern of eighth and sixteenth notes. Measures 12-13 continue this pattern. Measures 14-15 show a more complex rhythmic pattern with sixteenth-note figures. Measures 16-17 conclude the section.

20

Musical score for three voices: Altus, Tenor, and Bassus. The music continues from measure 20. The Tenor part has a longer note value than the others. Measures 20-21 show a rhythmic pattern of eighth and sixteenth notes. Measures 22-23 continue this pattern. Measures 24-25 show a more complex rhythmic pattern with sixteenth-note figures. Measures 26-27 conclude the section.

29

de - i de -

39

qui tol -

49

lis pec - ca - ta mun -

59

di mi - se - re - re

69

no - bis

In T. 5-6 fehlt eine Figur, sie wurde nach Segovia ersetzt. Die Stimmen sind nicht textiert.

Et qui la dira

Bologna Q 18, f. 86v-87r

Edited by Clemens Goldberg

(Isaac)

(Altus)

(Tenor)

(Bassus)

10

mon cuer a Jai - me u - ne bel - le

que mon cuer a Jai - me u - ne bel - le fil - le

19

fil - le ne scay se elle ma - me - ra II me faul - sist un ver -

28

un ver - let qui a el - le par - ler

let qui a el - le par - ler

36

al - Et qui la di - ra di - ra la dou -

al - Et qui la di - ra di - ra la dou - leur

45

leur que mon cuer a

que mon cuer a

Es sind mehrere Bearbeitungen der monophonen Vorlage bekannt, darunter auch eine von Agricola. Die Quelle ist wie immer untextiert, man kann sich aber auf jeden Fall den Tenor, evtl. auch den Bassus textiert vorstellen.

Ne doit (on prendre quant on donne)

Bologna Q 18, f. 87v-88r

Edited by Clemens Goldberg

(Compere)

Ne doibt on pren - dre quant on

(Tenor)

(Contratenor)

9

don - ne et que son corps on ha - ben - don -

18

ne a #ser - vir cre - mir et a - mer Et pour mais - tres - se re -

27

cla - mer Es - pe - rant quon sa -

b

35

ben - don - ne Je suis de tel - le o - pi - nion que
Et donne clai - re vi - si - on sans

45

deux cueurs nulle de vray u - ni - on doib - vent lung laul - tre des -
fai - re nulle a - bu - si - on quon veult a - de mer jus -

54

cen - dre a cuer fen - dre

Der fehlende Text wird aus Dijon übernommen.

2. Strophe:

La loy damours ainsi lordonne
Qui ne le fait se desordonne
Et vauldroit mieulx estre en la mer
Que trouver party plain damer
Puis qua servir tant on sadonne

Myn morghen gaf

Bologna Q 18, f. 88v-89r

Edited by Clemens Goldberg

The musical score consists of three systems of music for four voices. The voices are labeled as follows:

- (Altus)
- (Tenor)
- (Bassus)
- (Fourth voice, represented by square symbols)

The music is written in common time. The key signature changes between systems:

- System 1 (measures 1-8): One sharp.
- System 2 (measures 9-17): Two sharps.
- System 3 (measures 18-26): One sharp.

The music uses black diamond-shaped note heads on a five-line staff. Measure numbers 9, 18, and 26 are indicated at the beginning of their respective systems.

27

Measures 27-30 of the musical score. The score is divided into four staves, each representing a different voice: Soprano (top), Alto, Tenor, and Basso (bottom). The music is written in common time with a key signature of one sharp. Measure 27 begins with a basso note followed by a soprano note. Measures 28 and 29 continue with soprano, alto, tenor, and basso notes. Measure 30 concludes the section.

36

Measures 36-39 of the musical score. The score is divided into four staves, each representing a different voice: Soprano (top), Alto, Tenor, and Basso (bottom). The music is written in common time with a key signature of one sharp. Measure 36 begins with a soprano note followed by an alto note. Measures 37 and 38 continue with soprano, alto, tenor, and basso notes. Measure 39 concludes the section.

Im Bassus T. 27,4 wurde Sb-e zu M-e korrigiert.

Nunca fue pena maior

Bologna Q 18, f. 89v-90r

Edited by Clemens Goldberg

(Urrede)

The musical score consists of three staves, each representing a different voice: Tenor (top), Contratenor (middle), and Bass (bottom). The music is written in common time, with a key signature of one sharp (F#). The vocal parts are primarily composed of short vertical dashes (diamond shapes) on a five-line staff, indicating pitch and rhythm. The lyrics are written below the staff, aligned with the dashes. Measure numbers 1 through 16 are indicated at the beginning of each system. The lyrics include:

1: Nun - ca fu - e pe - na ma - ior
(Tenor) (Contratenor)

6: ni tor - men - to tan stra - gno que il ma -
(Tenor) (Contratenor)

11: le con el do - lor que re - ci -
(Tenor) (Contratenor)

16: bo del en - gag - no
(Tenor) (Contratenor)

21

I - ste co - nos - ci - men -
En pen- sar el pen- sa- men-

26

to ha - ce mis di - es tris -
to che por a- mor me dis-

31

tes tes

Der Text wird aus Riccardiana II übernommen.

Guerissez moi

Bologna Q 18, f. 90v-91r

Edited by Clemens Goldberg

(Compere)

1
Gue - ris - sez moy du grant mal que je por -
(Tenor)
(Contra)

6
te puis - che cha - cun tous

11
les jours me rap - por -

16
te che je suis fort en vous - tre ma - le gra -

21

ce Sain - si es - toyt la mort tost me de - fa -

26

ce car aus - sy bien je voye ma joy - e

Im Bassus fehlt der Takt 29. Der Text wird aus der einzigen textierten Quelle Turin I.27 übernommen.

31

mor - te

De mon confort doulcement vous enhorte
Penses y donc voyant che je supporte
Ung si grant fayt qui mon plaisir efface
Guerisses moy du grant mal que je porte
Puische chacun tous les jours me rapporte
Che je suis fort en vostre male grace

Quant la douleur que je endure est si forte
Quil ne(st) nouvelle si bonne qun me rapporte
Ne rien si beau ne voy devant ma face
Quoyque ce soyt qui resjoyr me face
Mais il nest nul que vous que me conforde

Guerissez moy du gran mal que je porte...

En attendant (davoir secours)

Bologna Q 18, f. 91v-92r

Edited by Clemens Goldberg

(Compere)

En attendant d'avoir secours

(Tenor)

(Contratenor)

9

Je ne sostiens que plains et plours

18

Je n'ay espoir qui me conforte

27

Je por-te do-leur trop

36

plus for - te Que nul tant soyt ra -

vy da - mours

Im Bassus T. 48,2 wurde M-d durch M-c korrigiert. Durch die Textierung des Superius in Turin I 27 können wir erschließen, dass es sich um das Rondeau in Paris 1719 handeln muss. Trotzdem ist die Textierung nicht ganz einfach herzustellen. Die 2. Strophe ist außerdem von minderer Qualität.

Je vois je viens je saulx je cours
Je faiz le guet en chambres et tours
Incessament pietonne et trotte

En attendant davoyr secours
Je ne sostiens que playns et plours
Je nay espoyr qui me conforte

Je nay repos ny plus qung ours
Jespie par les carrefours
Je suis crotte dung pie de crotte
Je suis constrainct de changer cotte
Pour ce quon me voit tous les jours

O virgo
Bologna Q 18, f. 92v-93r

Edited by Clemens Goldberg

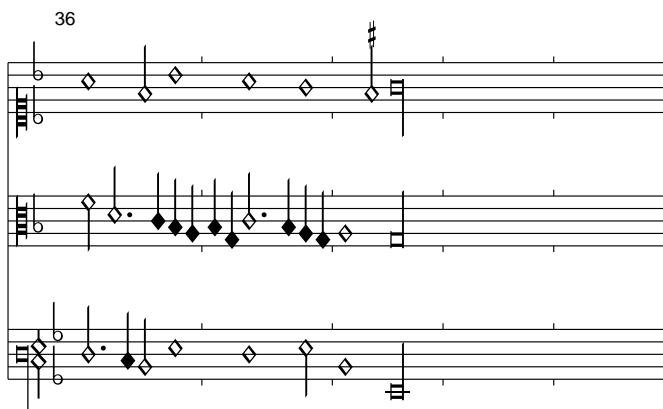
(Tenor)

(Contratenor)

9

18

27



A qui direlle sa pensee
Bologna Q 18, f. 93v

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- (Altus Canti B) The top staff uses a soprano C-clef. It starts in common time with a key signature of one sharp (F#). The music features diamond-shaped note heads and vertical stems.
- (Tenor) The middle staff uses a tenor F-clef. It starts in common time with a key signature of one sharp (F#).
- (Bassus Canti B) The bottom staff uses a bass G-clef. It starts in common time with a key signature of one sharp (F#).

Measure 9 begins with a sharp sign above the staff, indicating a change in key signature. Measures 18 and 19 continue the musical line.

27

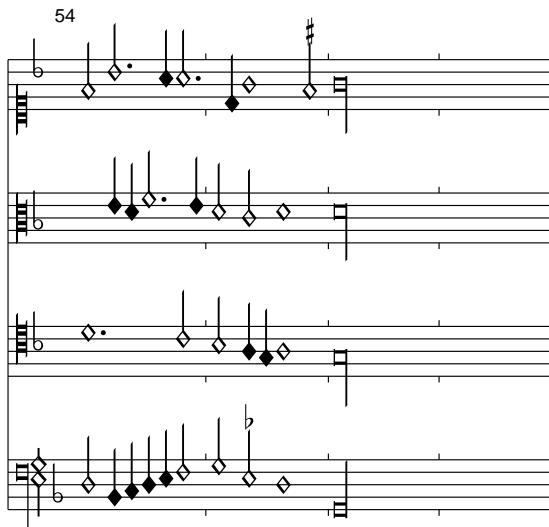
This section contains four staves of musical notation. The staves are in common time and feature diamond-shaped note heads. Measure 27 begins with a whole note followed by a half note. The subsequent notes are mostly eighth notes, with some sixteenth-note patterns. The key signature changes from one flat to one sharp during the course of the measure.

36

This section contains four staves of musical notation. The staves are in common time and feature diamond-shaped note heads. Measure 36 consists primarily of eighth-note patterns, with some sixteenth-note figures. The key signature remains consistent throughout this section.

45

This section contains four staves of musical notation. The staves are in common time and feature diamond-shaped note heads. Measure 45 features a mix of eighth and sixteenth notes. The key signature changes to one flat at the beginning of the measure and then reverts to one sharp later on.



In Bologna Q 18 sind nur Superius und Tenor überliefert, die anderen Stimmen werden aus Canti B übernommen.