





Berliner Chansonnier (Castellani-Niccolini- Chansonnier)

Berlin, Kupferstichkabinett
Ms. 78 C 28
ediert von

Clemens Goldberg

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Die Bezeichnung dieses bisher wenig beachteten Chansonniers wird hier alternativ vorgeschlagen. Mensurzeichen fehlen durchgängig in der Handschrift, soweit sie Tempus perfectum betreffen. Bis auf „Le serviteur“ sind keinerlei Incipits bzw. Texte oder Komponistennamen in der Quelle vorhanden. Soweit parallele Quellen bestehen, werden die Incipits aus der verwendeten Quelle für die Texte übernommen. Erstmalig geben wir hier die Editionen im Anschluss an die facsimilierten Stimmen der Stücke wieder.

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6v-7r	V	
7v-8r	Mon cuer chante joyusement	Binchois
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10v-11r	J	
11v-12r	Se mon flageolet joli	
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39v-40r	E	
40v-42r	O rosa bella	Bedynghe
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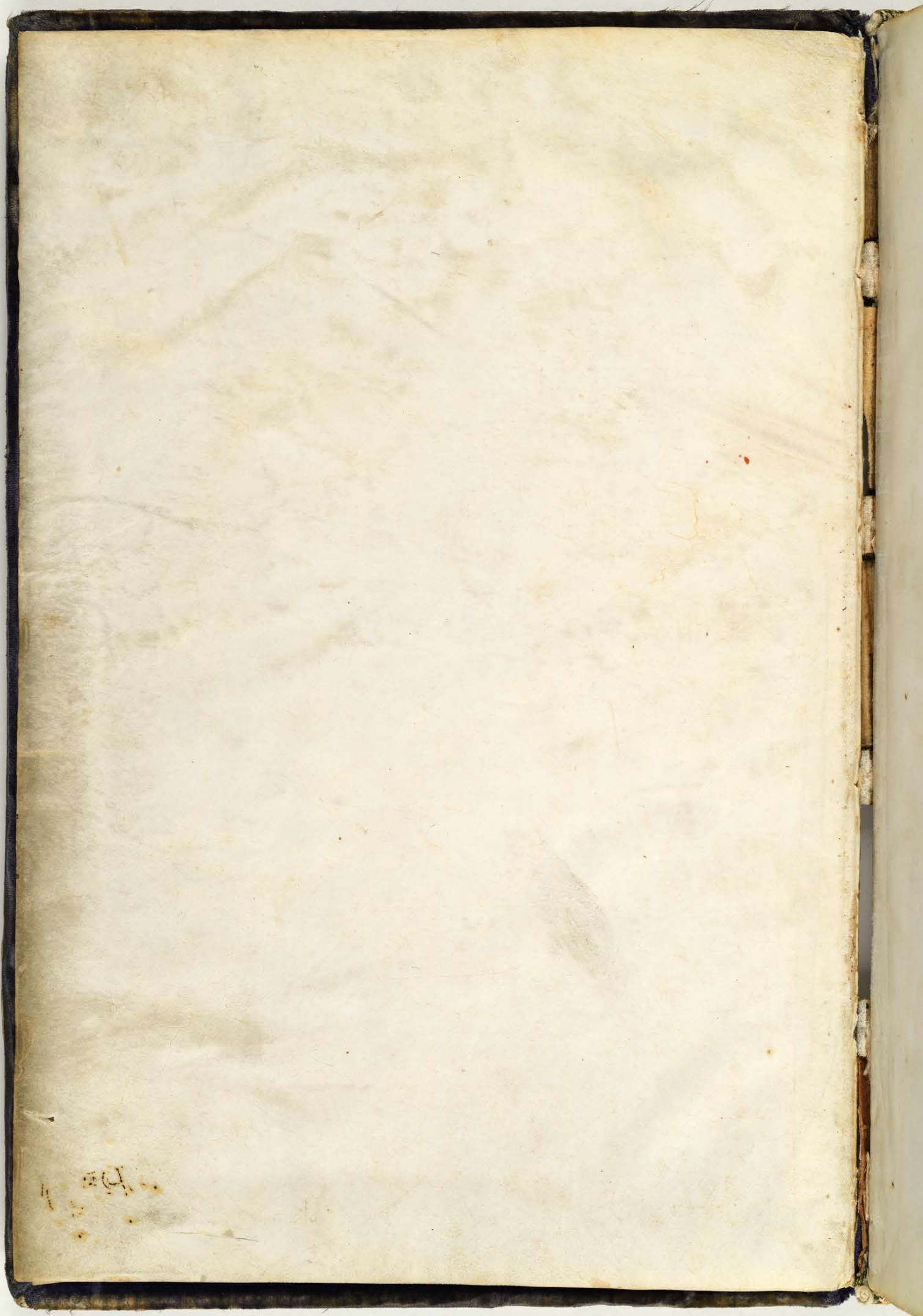
43v-44r	F	
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45v-47r	B und N (vermutlich zusammengehörig)	
47v-49r	Ave Maria celorum	Frye
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78C.28

v-69

IBm 223

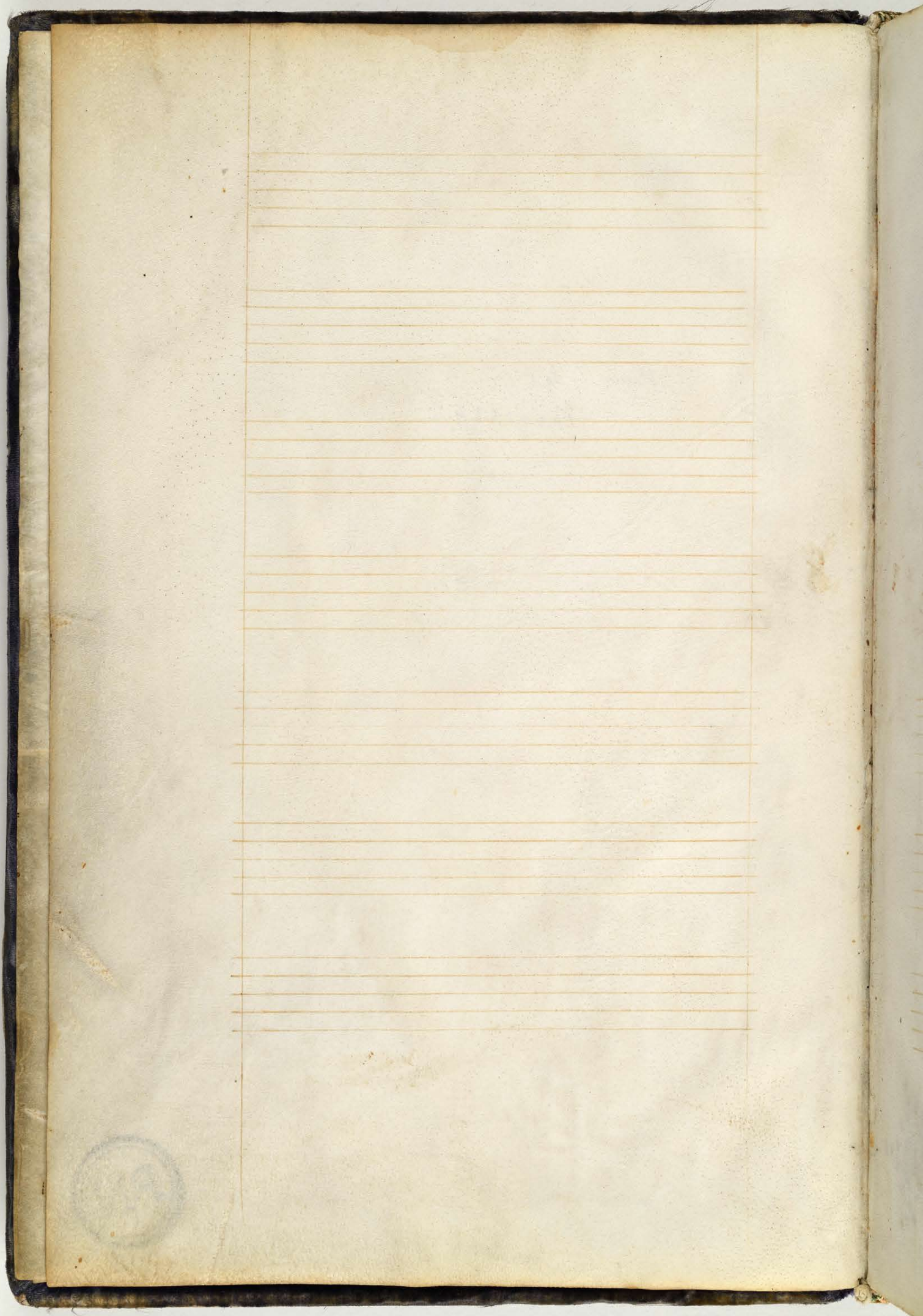
48 initials



Ham 451

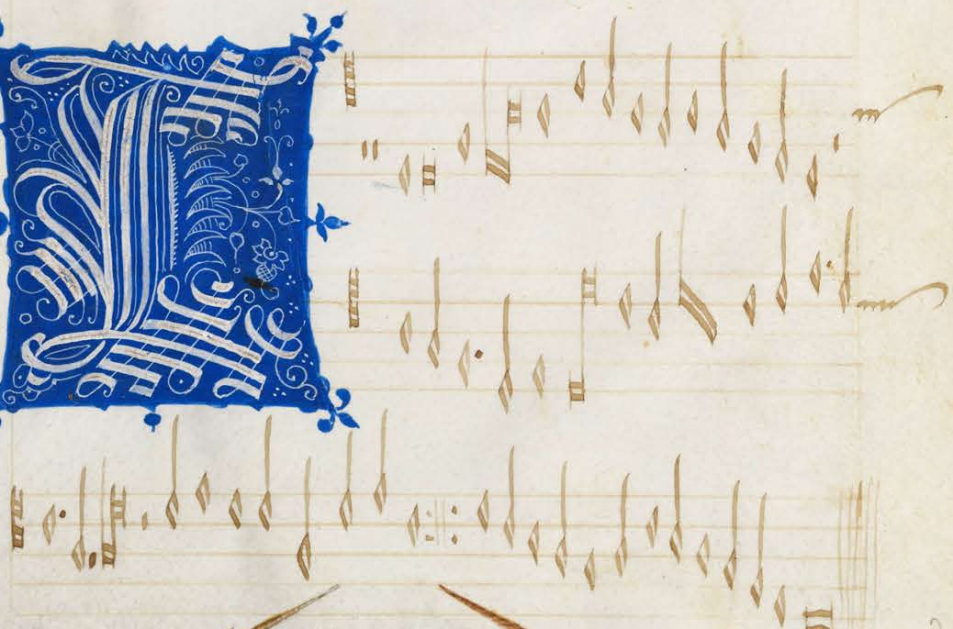
108-1884



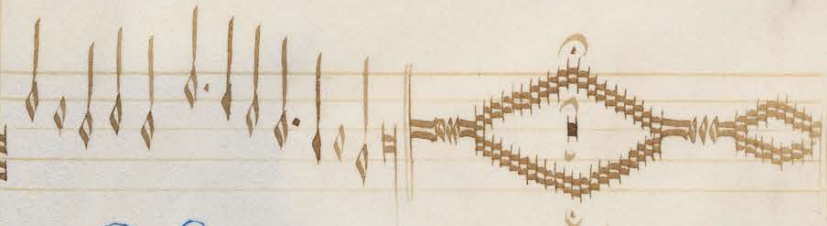
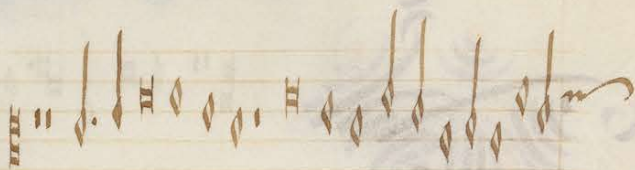


[Faint, illegible handwriting on lined paper]









Quintus

Handwritten musical notation on eight staves. The notation consists of square neumes on four-line red staves. The first staff begins with a large, ornate red initial 'Q' for 'Quintus'. The notation continues across the remaining seven staves, featuring various rhythmic values and melodic lines. The manuscript shows signs of age, including some staining and fading of the ink.

Frye: <So ys emprentid> Berlin Kupferstichkabinett f. 2v-4r

Superius

Tenor

Contratenor

5

mem - brance your

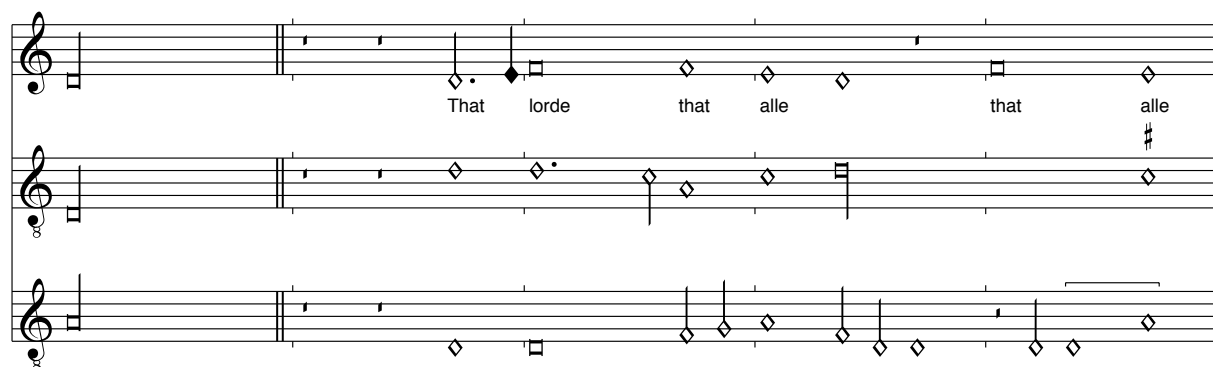
10

wom - man hede iour yowght your gen - til - nesse

15

This musical score is for a three-part setting of Frye's 'So ys emprentid'. It is written for Superius, Tenor, and Contratenor voices. The score is divided into three systems, each starting with a measure number (5, 10, and 15). The lyrics are written below the staves. The music is written in a single system with three staves. The notes are represented by diamond-shaped symbols. The lyrics are: 'So ys emprentid in my re - mem - brance your wom - man hede iour yowght your gen - til - nesse'. The score includes various musical notations such as clefs, time signatures, and accidentals.

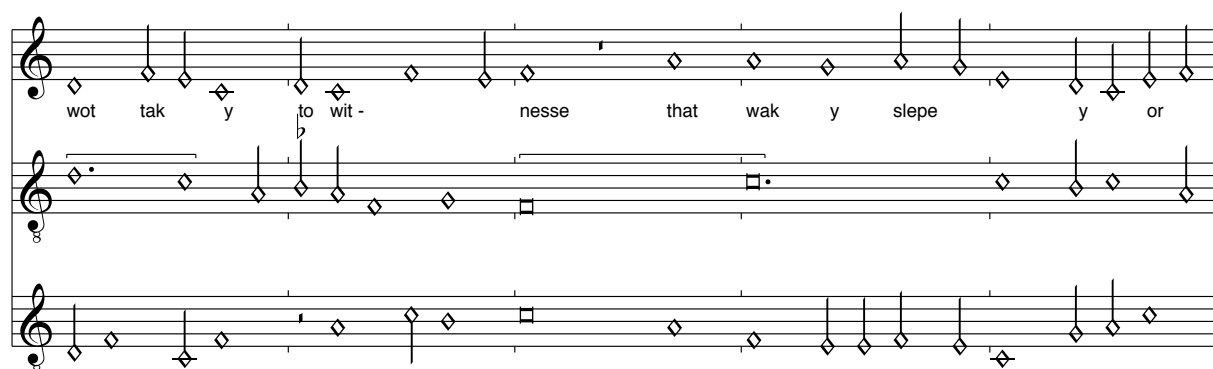
20



That lorde that alle that alle

This system contains measures 20 through 24. It features three staves: a vocal line in treble clef and two lute lines in alto and bass clefs. The music is written in a diamond notation style. The lyrics 'That lorde that alle that alle' are aligned with the vocal line. A repeat sign is present at the beginning of the system.

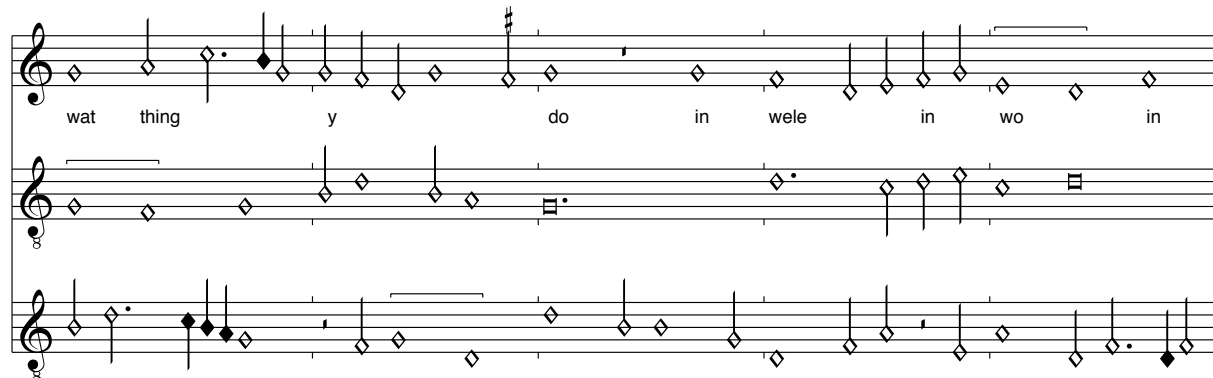
25



wot tak y to wit - nesse that wak y slepe y or

This system contains measures 25 through 29. It features three staves: a vocal line in treble clef and two lute lines in alto and bass clefs. The music is written in a diamond notation style. The lyrics 'wot tak y to wit - nesse that wak y slepe y or' are aligned with the vocal line.

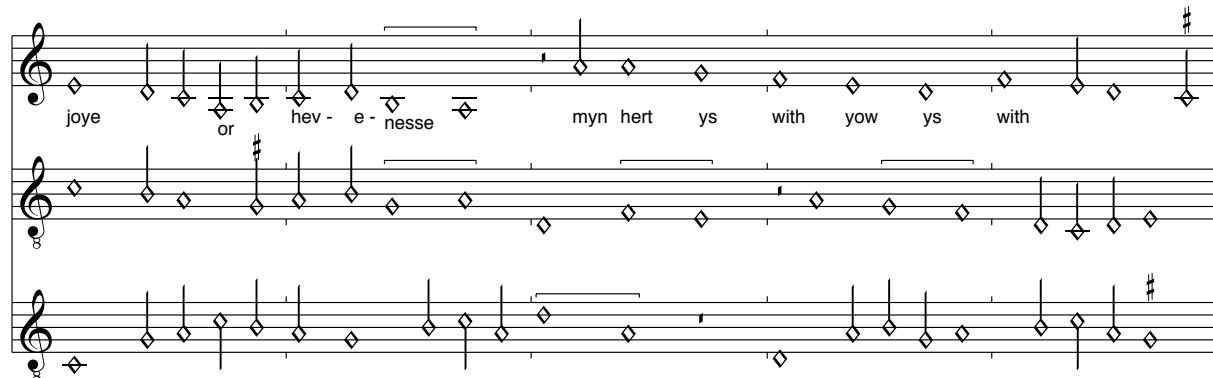
30



wat thing y do in wele in wo in

This system contains measures 30 through 34. It features three staves: a vocal line in treble clef and two lute lines in alto and bass clefs. The music is written in a diamond notation style. The lyrics 'wat thing y do in wele in wo in' are aligned with the vocal line.

35



joye or hev - e - nesse myn hert ys with yow ys with

This system contains measures 35 through 39. It features three staves: a vocal line in treble clef and two lute lines in alto and bass clefs. The music is written in a diamond notation style. The lyrics 'joye or hev - e - nesse myn hert ys with yow ys with' are aligned with the vocal line. A sharp sign is visible at the end of the system.

40

yow go wey that ye go

45

Im Contratenor T. 5,1 musste Sb-a zu Br-a korrigiert werden; im Superius T. 10,2 fehlt M-f'.

Die Initiale P deutet darauf hin, dass die französische Version des ursprünglich altenglischen Textes „Pour une suis desconfortee“ vorgesehen war. Allerdings ist uns auch nur der erste Vers dieser Version bekannt. Daher wird hier der ursprüngliche Text aus der Rekonstruktion durch Howard Garey im Mellon Chansonnier übernommen.

Wiederholung 1. Teil:

Iour goodly port your frely contenance
Your prystid byeulte with iour kyndenesse



Escriventur hault-guerdonne

assonij et bien foime Le lite

des heureuly

Defiance

Ne trou

par Lapour uerice

dung. tout seul mor

bien ordan

ne.



Enor. Lescruture.



ontcatenoe Lesniture.

A page of handwritten musical notation on six staves. The notation is written in brown ink and consists of various note values (minims, crotchets, quavers) and rests. The first staff begins with a large red initial 'C'. The notation is arranged in a single system across the six staves. There are some decorative elements, such as a large, stylized 'X' or '8' shape in the middle of the fourth staff. The paper is aged and shows some staining and wear.

(Dufay): Le serviteur hault guerdonne

Berlin Kupferstichkabinett f. 4v-5r

Superius

Tenor

Contratenor

5

ne as - sou - vy et bien for - tu ne

10

Les - li - te des heu - reulx de fran - ce

15

me trou - ve

20

par la pour - ve - an -

25

ce dung tout seul mot bien

30

or - don - ne

Dies ist das einzige textierte Stück des Chansonniers, allerdings fehlen die Strophen, die aus Dijon übernommen werden.

Il me semble au prime estre ne
Car apres deul desordonne
Suis fait par nouvelle alliance
 Le serviteur hault guerdonne
 Assouvy et bien fortune
 Leslite des heureux de france

Jestoye lomme habandonne
Et le dolent infortune
Lorsque vostre humble veillance
Vost confermer mon esperance
Quant ce beau mot me fut donne

Le serviteur hault guerdonne





(Dufay?): <Seigneur Lion> Berlin Kuperstichkabinett, f. 5v-6r

Superius

Sig - neur Le - on vous soy - ez

Contratenor

Tenor

Contratenor

8

bien - ve - nu a grant ho - neur a - vez es -

15

te re - cups de le - gli - se de

23

dieu mi - li - do - ne a - vons la no -

30

ble es - pe tre - chant comme ce - luy de nob - les

38

plus - sus(?)

Systematisch fehlt der punctus divisionis in Gruppen Br-Sb-Sb-Br. Er ist hier eingefügt. Der Text wird aus Pixérécourt übernommen.





<ohne Titel>
Berlin Kupferstichkabinett, f. 6v-7r

Superius

Tenor

Contratenor

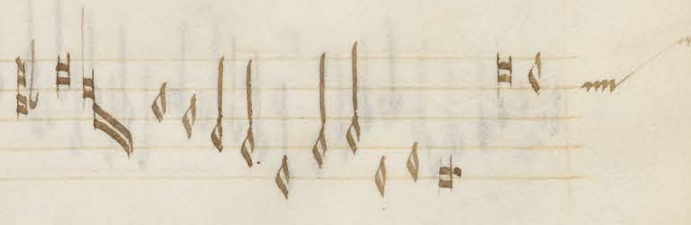
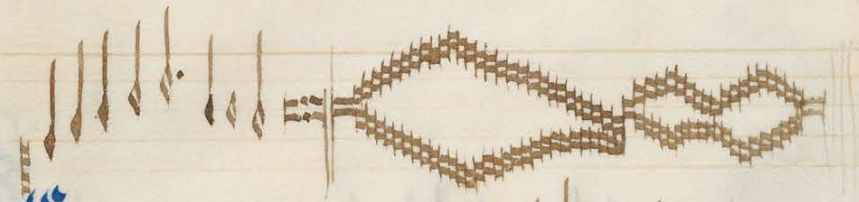
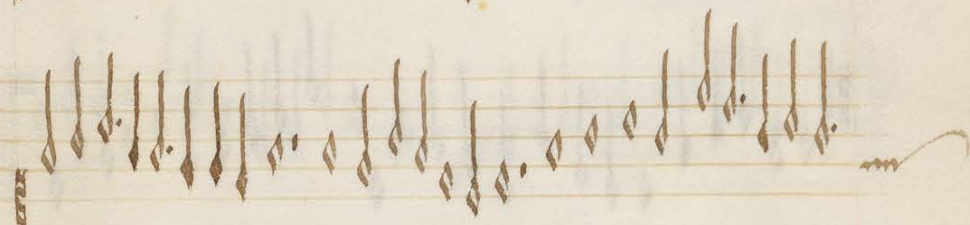
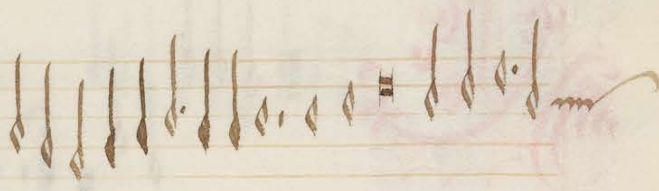
5

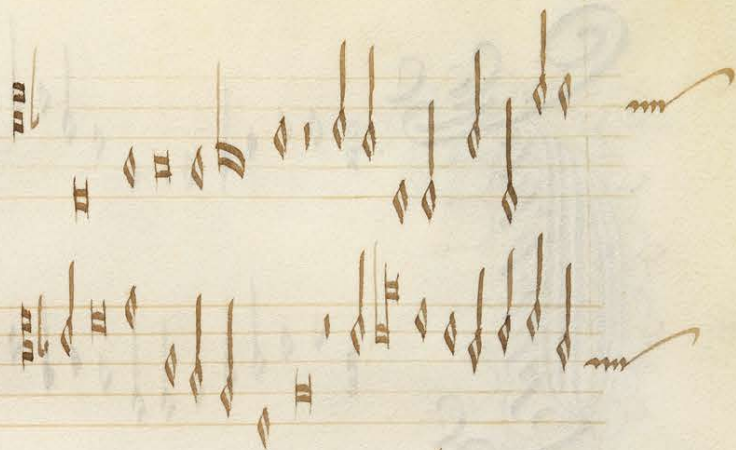
10

15

20







(Binchois): <Mon cuer chante> Berlin Kupferstichkabinett, f. 7v-8r

Superius

Mon cuer chan - te jo - yeu -

Tenor

Contratenor

5

se - ment Quant il luy sou - vient de la bel -

10

le Tout son plai - sir

15

en re - nou - vel - le De bien en mieulx cer -

20

tai - ne - ment

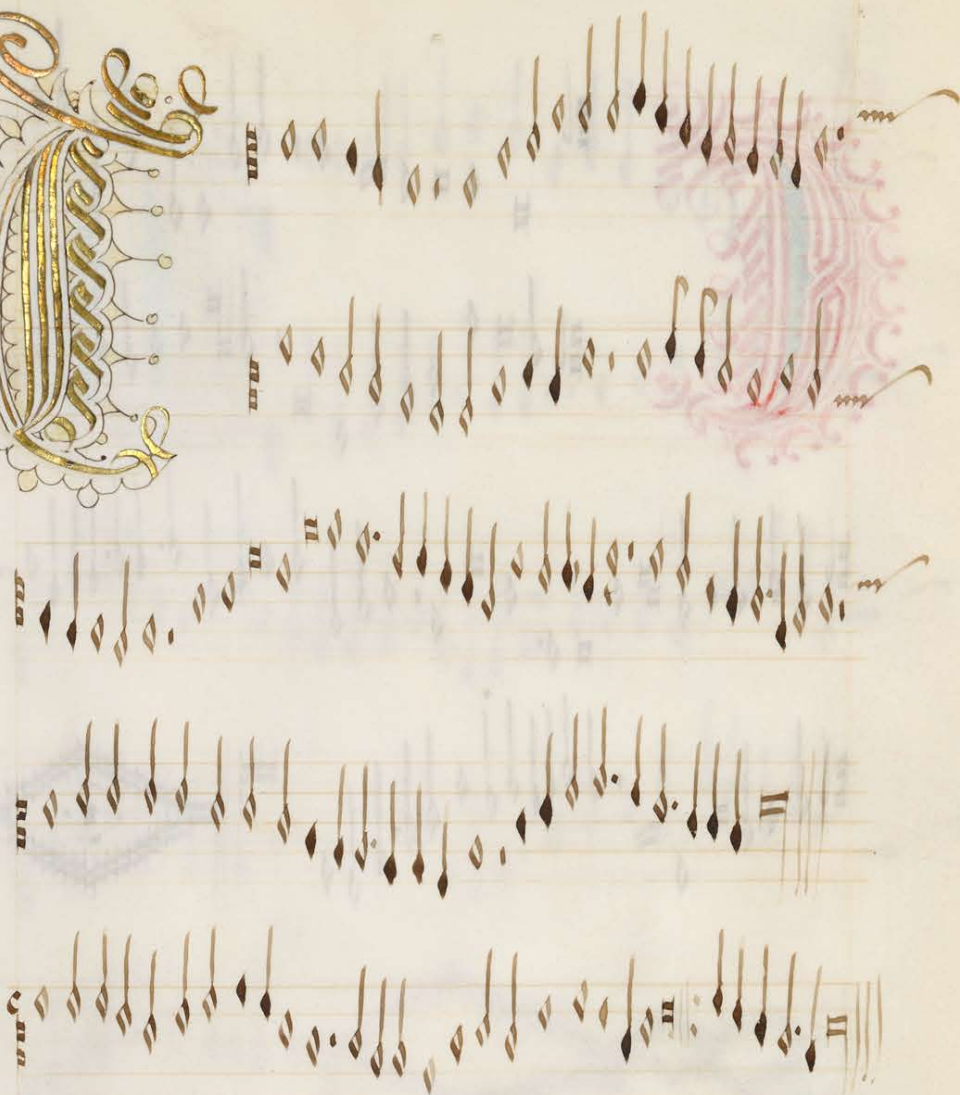
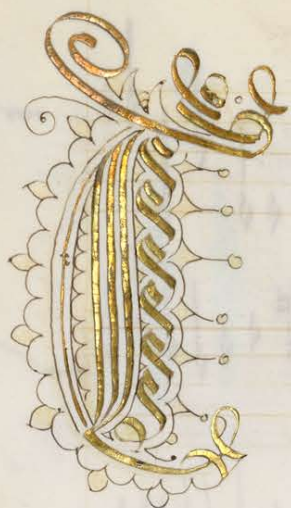
Im Superius fehlt T. 5,3 Sm-e' aus der Kadenzformel. In T. 16,3 muss Sb-f' zu M-f' korrigiert werden.

Der fehlende Text wird aus Pavia übernommen.

En esperant que bien briefment
Auray quelque bonne nouvelle
 Mon cuer chante joyeusement
 Quant il lui souvient de la belle

Son gracieux et doulx cuer gent
Ma mis ors de pensier de celle
Dont ie mercy amours et elle
Chescun iour de fois plus de cent

Mon cuer chante joyeusement...





<Terriblement suis fortunee> Berlin Kuperstichkabinett, f. 8v-9r

Superius

8 Ter - rib - le - ment suis for - tu - ne -

Tenor

Contratenor

5

8 e et de grant do - lour a - tour - ne - e puis que cel -

10

8 luy a qui me suis du tout don -

15

8 ne - e plus qua nul - luy ma de tout points ha - ban -

20

don - ne - e et prins aul - truy Il me sam - ble quil a

26

mal fait sil a def - fait ung cuer qui lui voeult tant de bien

34

Das Stück ist recht fehlerhaft überliefert. Im Superius T. 9,1 müssen Fusae-f'-e' zu Sm korrigiert werden; in T. 15 ist die Kadenz fehlerhaft; im Ct fehlt T. 4,1 M-d und die Schlusstakte sind eine Terz zu hoch notiert.

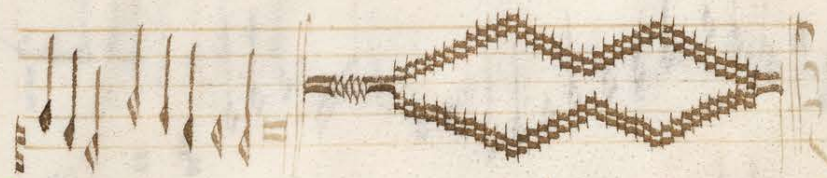
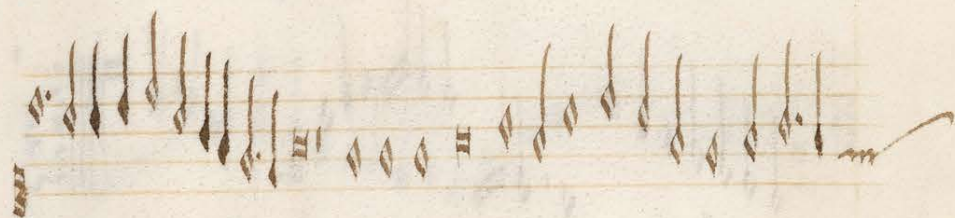
Der Text wird aus Sevilla übernommen. Dort wurde im Refrain Vers 4 das widersinnige "fermee" durch "donnee" ersetzt.

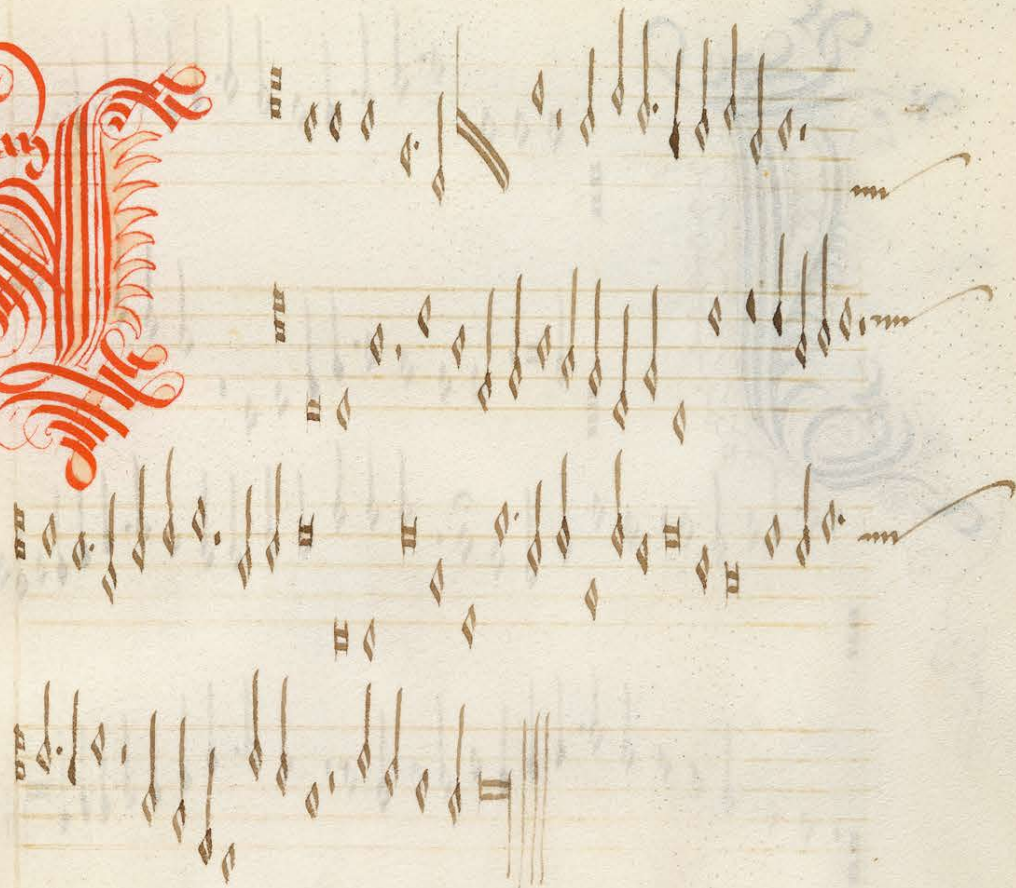
Text des 2. Teils der Gegenstrophe:

Par luy pooit estre refait
Mais tant a fait
Que certes de luy nest mais rien

Text 2. Strophe:

De male heure fus qonques nee
Qui de tout point tout donnee
Me soit a luy
Or me voy je tant ravalee
Que prezque suy
De tous mes cinq sens forsennée
Et prins dennuy







<Se jay vostre grace requise> Berlin Kupferstichkabinett, f. 9v-10r

Superius

Tenor

Contratenor

5

10

15

Se jay vos - tre gra - ce re - qui -

se Et ma vo - len - te se soit mi -

se A vous ser - vir plus que nulle a - me

Ce a es - te es - poir ma - da - me

20

Que mieulx vos - tre doul - ceur ma pri -

25

se

Der fehlende Text wird aus Sevilla übernommen.

Combien que soit haute entreprise
 Mais touteffois quant je mavisé
 Il ne vous peut tourner (a) blasme
 Se jay vostre grace requise
 Et ma volente si fort mise
 A vous servir plus que nulle ame

Vostre honneur point men advenisse
 Et nen pouez estre reprise
 Se moy ou ung aultre vous ame
 Ja ny perderez sur mon ame
 Vostre liberte et franchise

Se jay vostre grace requise...



<ohne Titel>

Berlin Kupferstichkabinett, f. 10v-11r

Superius

Tenor

Contratenor

5

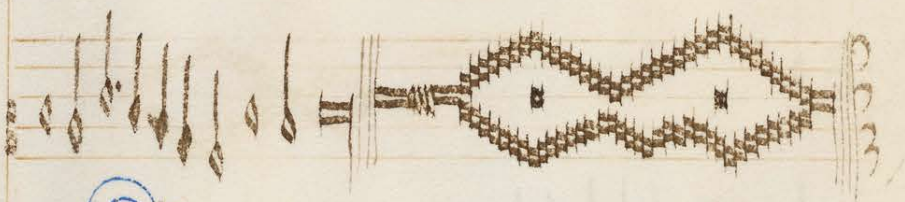
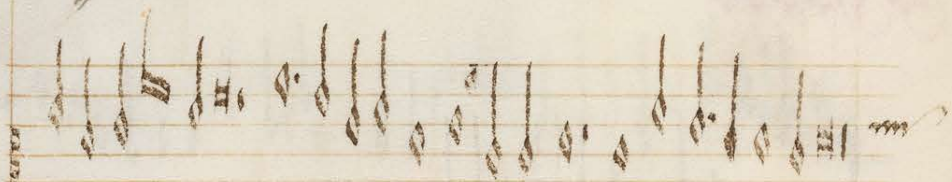
10

15

The musical score is written for three voices: Superius, Tenor, and Contratenor. Each system consists of three staves. The notes are represented by diamond-shaped heads. The first system starts at measure 1. The second system starts at measure 5. The third system starts at measure 10. The fourth system starts at measure 15. The score includes various musical symbols such as clefs, bar lines, and accidentals (sharps and flats).

20

The image shows a musical score for three staves, measures 20-23. The notation is in a medieval style, using diamond-shaped notes on a four-line staff. The key signature has one sharp (F#). The first staff begins with a treble clef and a common time signature 'C'. The second and third staves begin with a C-clef (soprano and alto positions) and a common time signature 'C'. The music consists of a series of diamond-shaped notes, some with stems, and some with flags. There are also some square notes at the end of the staves. The notation is written in black ink on a white background.





Handwritten musical notation on six staves. The notation consists of black notes and stems on five-line staves. The first staff begins with the large red initial 'G'. The notation continues across the remaining five staves, featuring various note values and stems. There are some ink smudges and a small, illegible handwritten note on the fourth staff.

<Se mon flagolet joli>

Berlin Kupferstichkabinett, f. 11v-12r

Superius

Tenor

Contratenor

7

15

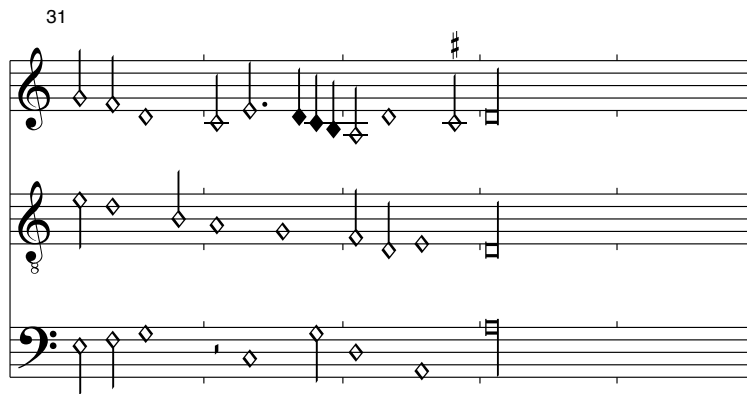
23

Se mon fla - go - let jo - li Se voelt

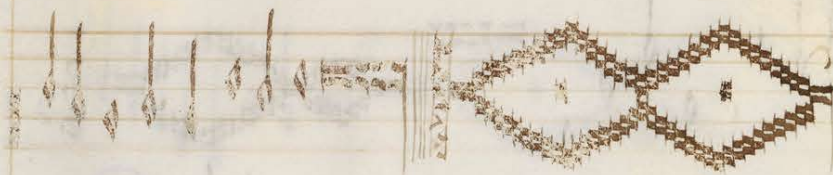
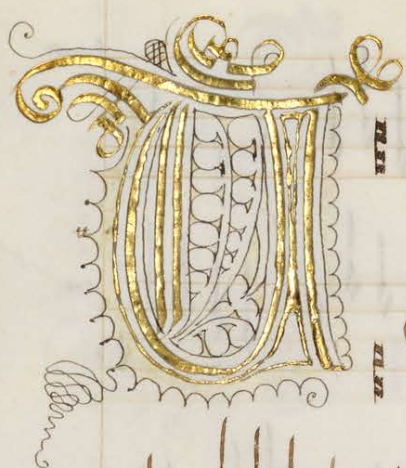
(...) a - cor - der Le -

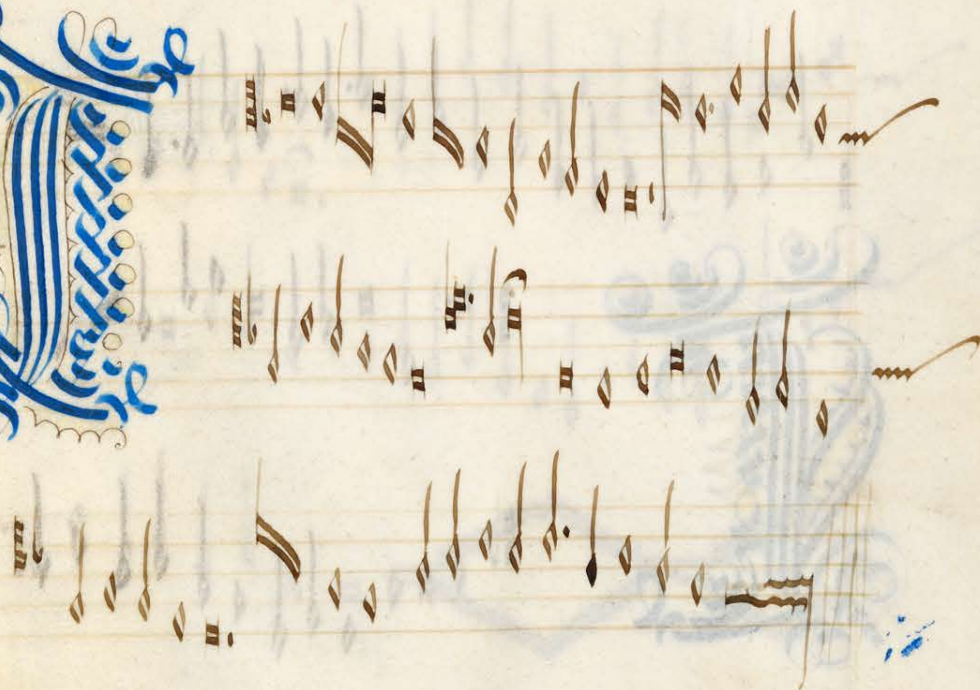
au - ment o - res chan - ter De ma

dame le de - vi - ser Cest la bel - la qui ma quier



Im Superius T. 25 fehlen M-a'-f'.
Der einzig erhaltene Refrain wird aus Escorial B übernommen. a





<ohne Titel>

Berlin Kupferstichkabinett, f. 12v-13r

Superius

Tenor

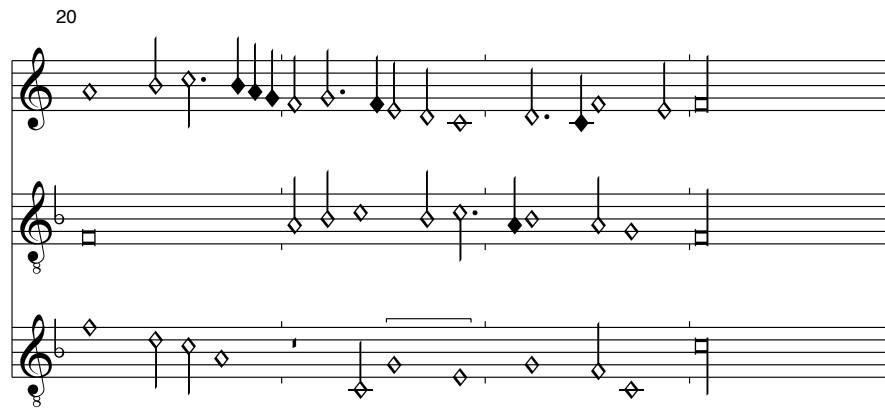
Contratenor

5

10

15

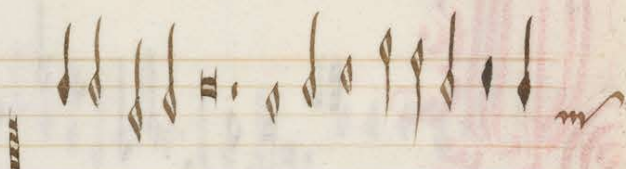
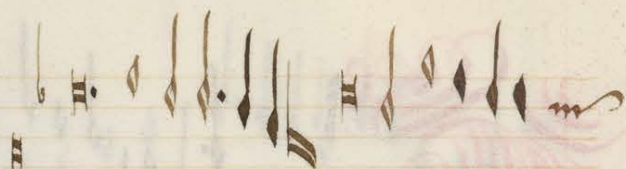
The musical score is written for three voices: Superius, Tenor, and Contratenor. It is divided into three systems, each starting with a measure number (5, 10, 15). The notation includes various musical symbols such as notes, rests, and accidentals. The Superius part is in treble clef, the Tenor part is in treble clef with a bass line, and the Contratenor part is in treble clef with a bass line. The score is written in a style that suggests a historical manuscript, with some notes and accidentals that are not standard in modern notation.



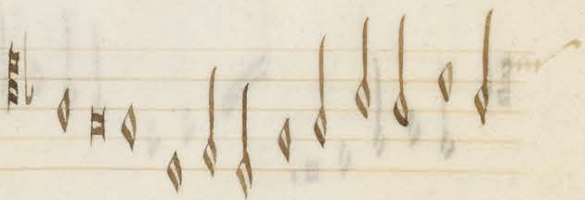
Im Tenor T. 20,1 wurde Sb-f zu Br-f korrigiert.

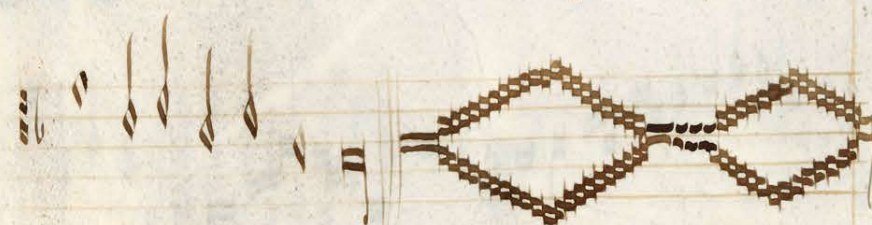
Im Contratenor T. 21,1 M-Pause zu Sb-Pause korrigiert; T. 22 Sb-c' gestrichen.

Deus



Sanctus





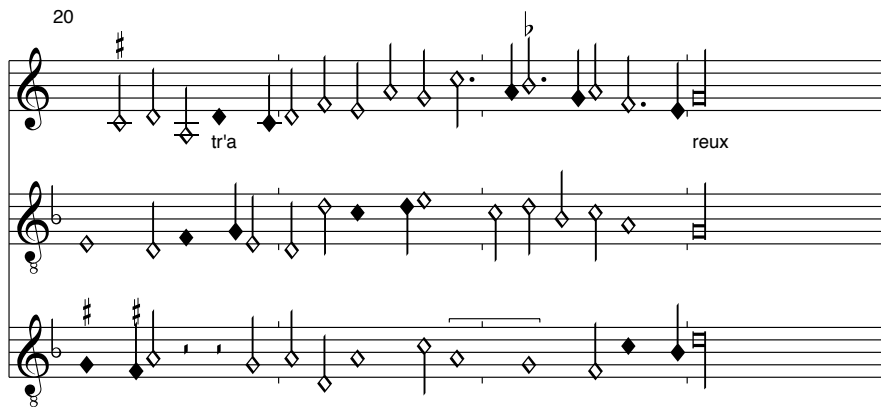
(Dufay): <Par le regard de vos biaux yeulx> Berlin Kupferstichkabinett, 13v-14r

Par le re - gard de vos biaux

yeulx et de vos main - tieng bel

et gent A vous bel - le vieng

hum - ble - ment Moy pre - sen - ter vos -

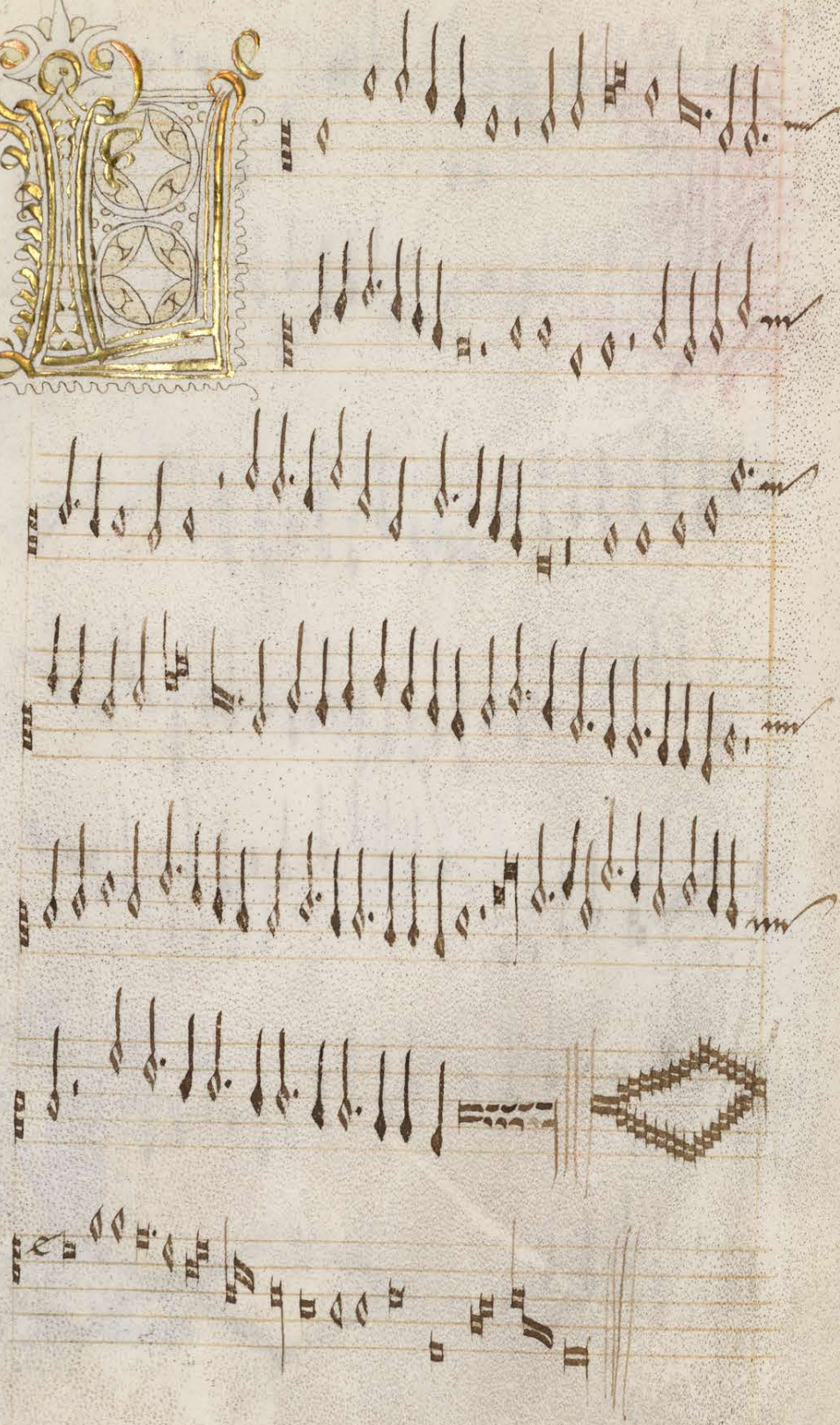


Die Gruppe im Superius T. 3 müsste coloriert sein. Der Contratenor ab T. 17 bis am Schluss weist eine stark abweichende Variante auf, die allerdings in keiner Weise kontrapunktisch aufgeht. Ich übernehme daher die Passage aus Escorial B. Von dort stammt auch der Refrain, die Strophen aus Laborde.

De votre amour sui desireux
Et mon vouloir tout si consent
 Par le regard de vos biaux yeulx
 Et de vo maintieng bel et gent

Or vous plaise cueur gracieux
Me retenir or a present
Pour vostre amy entierement
Et je seray vostre en tous lieux

Par le regard de vos biaux yeulx..



Handwritten text or signature, possibly a name or a date, located below the musical notation.

He



He



(Legrant): <Las je ne puis oir nouvelle> Berlin Kupferstichkabinett, f. 14v-15r

Superius

Tenor

Contratenor

5

10

15

Las je ne puis o - ir no -

vel - le de ma tres dou - ce da -

me chie - re Et sy ne puis fai -

re bo - ne chie - re pour

20

cho - se nul - le tant soit

25

bel - le

In T. 18,1 musste im Tenor M-f zu Sb korrigiert werden.
Der einzig erhaltene Refrain wird aus Escorial B übernommen.





(Pullois): <Quelque c(h)ose qua venir doie> Berlin Kuperferstichkabinett, f. 15v-16r

Superius

Tenor

Contratenor

5

10

15

Quel - que co - se qua ve - nir doi -

e ie no - se - roi - e Mon cuer dont a - mours

lont lon - gret Car her - ber -

guiet Est mieulx que di - re





<ohne Titel>

Berlin Kupferstichkabinett, f. 16v-17r

Superius

Tenor

Contratenor

6

11

16

21

Three staves of musical notation for measures 21-25. The notation uses diamond-shaped notes with stems, some with flags. A key signature change to one sharp (F#) occurs at measure 23. Measure 25 ends with a double bar line.

26

Three staves of musical notation for measures 26-27. The notation uses diamond-shaped notes with stems. Measure 27 ends with a double bar line.

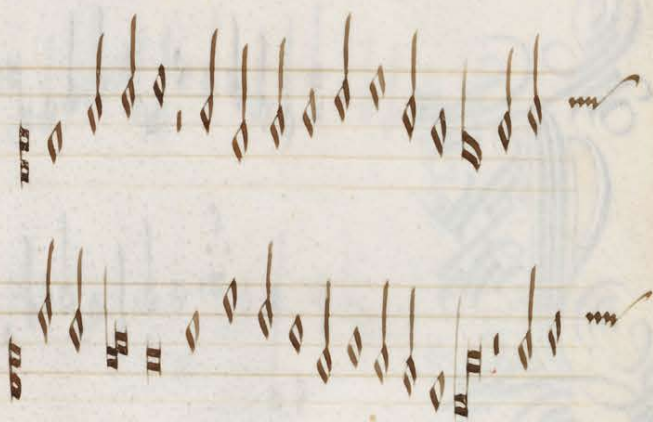
28

Three staves of musical notation for measures 28-38. The notation uses diamond-shaped notes with stems. A key signature change to two sharps (F# and C#) occurs at measure 30. Measure 38 ends with a double bar line.

39

Three staves of musical notation for measures 39-43. The notation uses diamond-shaped notes with stems. A key signature change to three sharps (F#, C#, and G#) occurs at measure 41. Measure 43 ends with a double bar line.

Im Contratenor T. 24,2 wurde M-e ergänzt.





(Morton): <Naray ie jamais mieulx> Berlin Kuperstichkabinett, f. 17v-18r

Superius

Tenor

Contratenor

Na - rai - ie ja - mais mieulx

5

que jay suis ie la ou ie de - mo - ray ma -

10

mour et tou - te ma plai - san - ce

15

na - rez vous ia - mais co - nai - san - ce que ie suis

20

vos - tre et de - mo - ray

Der Contratenor ist stark fehlerhaft. Beim Übergang auf 18r steht ein falscher Schlüssel. Der Kopist muss gleichsam blind die Noten geschrieben haben, sonst wäre ihm dies sofort aufgefallen. In T. 16-17 steht eine Variante, die ein keiner Weise aufgeht. Den Text übernehme ich aus Kopenhagen.

Ne faictes de moi plus dessay
Car vous congnoisses bien de vray
Que je suis navre a oultrance
Naray ie jamais mieulx que jay
Sui ie la ou je demoray
Mamour et toute ma plaisance

Je me rens et si me rendray
Aultre defense ny mectray
Car vous aves trop de puissance
Et si poves prendre vengeance
Mais dictez moy que je feray

Narai ie jamais mieulx que jay...





(Bedyngham): <Fortune helas, Gentil madonna>
Berlin Kupferstichkabinett, f. 18v-19r

Superius

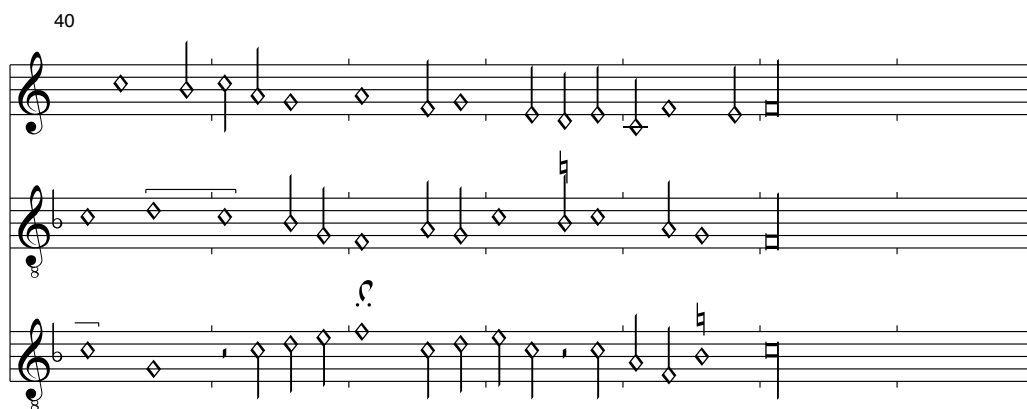
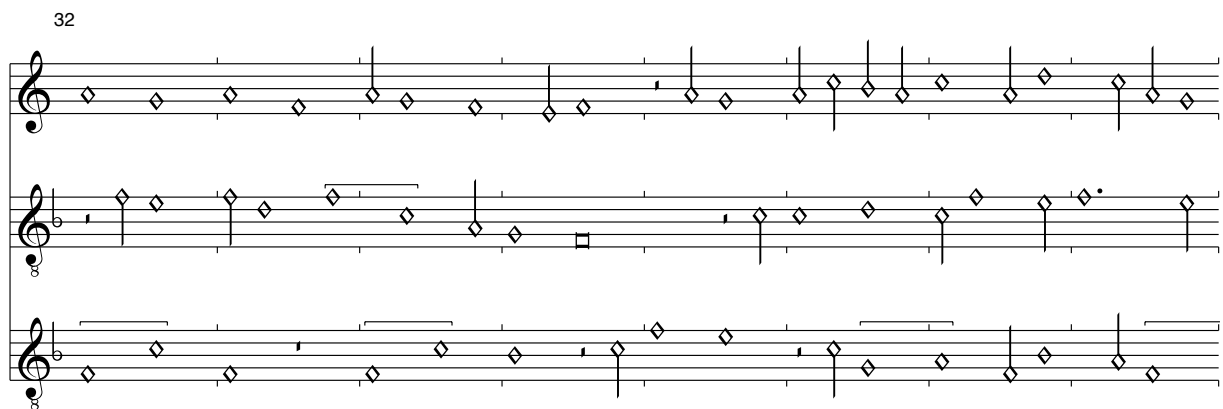
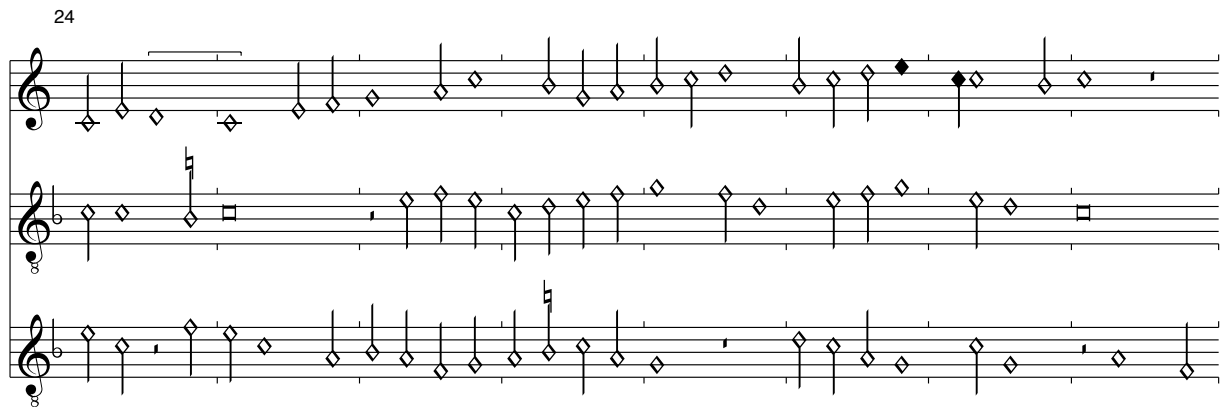
Tenor

Contratenor

5

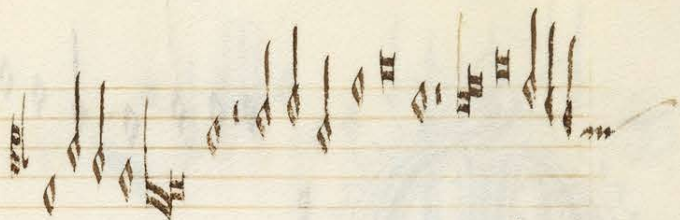
10

16



Howard Garey hat in der Edition von Mellon sehr plausibel gemacht, dass der ursprüngliche Text englisch war. Die Quellen wie unsere, die mit „Fortune helas“ (Berlin: „F“) beginnen, dokumentieren eine vermutlich verlorene Version als französische Ballade. Der italienische Text passt als Contrafactum nicht zur Musik.





(Dufay): <Va ten mon cuer> Berlin Kupferstichkabinett, f. 19v-20r

Superius

Tenor

Contratenor

5

10

15

Va ten mon cuer jour et nuy - ti -

e A - van - ce toy je te sup - pli -

e Sans te - nir voi - e

ne sen - tier De - vers mon bien

20

qui tant ay chier Et luy comp - te

25

ma mal - la - di - e

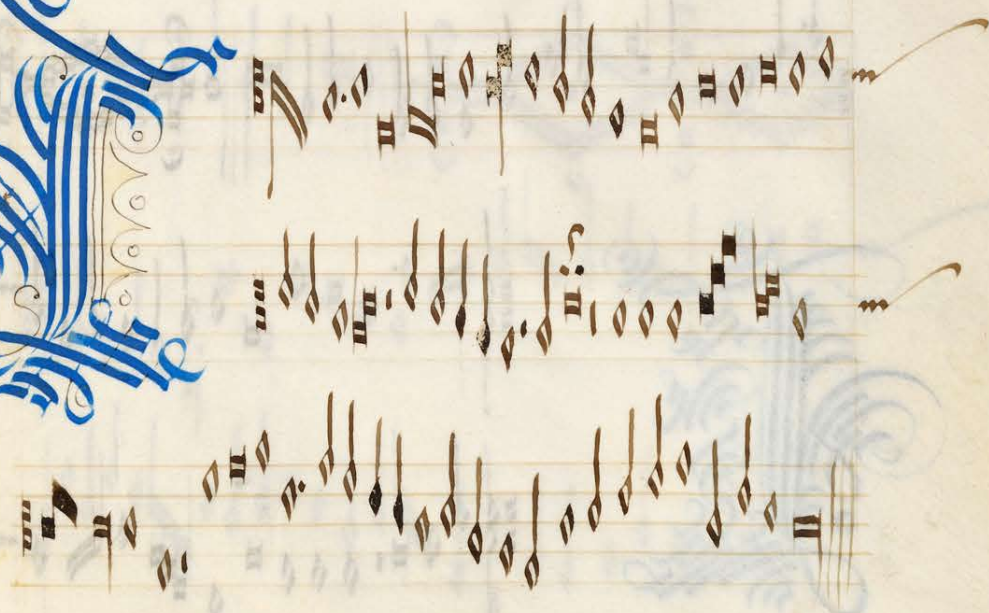
Im Superius T. 24,3 fehlt eine Sb-Pause. Im Contratenor T. 25,3 muss M-g' zu Sb korrigiert werden. Der Text wird aus Rohan übernommen.

Tu sces que je me faings mye
 Toute liesse mest fallie
 Pour ce te pry sans atargier
 Va ten mon cuer jour et nuytie
 Avance toy je te supplie
 Sans tenir voie ne sentier

Remonstre luy de ta partie
 Quil na en toy part ne moictie
 Mais que tu es sien tout entier
 Sil ne veult ma payne allegier
 Mort suy ouce je te supplie

Va ten mon cuer....





(Bedingham/Dufay?): <Mon seul plaisir> Berlin Kupferstichkabinett, f. 20v-21r

Superius

Mon seul plai - sir ma doul -

Tenor

Contratenor

5

ce Joi - ye la

10

mais - tres - se de mon es - poir

15

jai tel de - sir de vous ve -

20

ir Que de - man -

25

der ne vous sa -

30

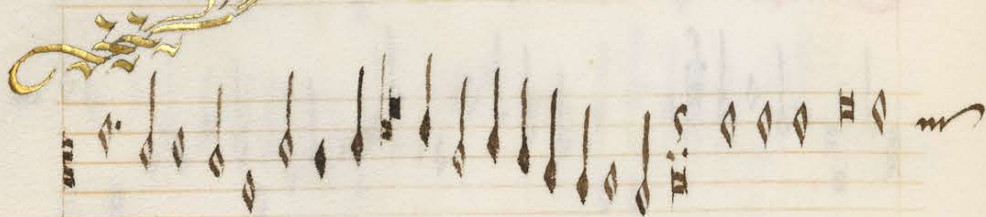
roy - e

Im Tenor T. 16 muss Br-Pause zu Sb-Pause korrigiert werden, im Ct T. 13 M-Pause zu Sb-Pause. Der Text wird aus Escorial B übernommen.

Helas penses que ne poroye
Nesun bien sans vous recevoir
Mon seul plaisir ma doulce joye
La maistresse de mon espoir

Car quant desplaisir me guerroye
Souventeffoiz a son povoir
Et je vueil reconfort avoir
Esperance vers moy courroye

Mon seul plaisir ma doulce joye...





<Je ne me congnois en semblant>

Berlin Kupferstichkabinett, f. 21v-22r

Superius

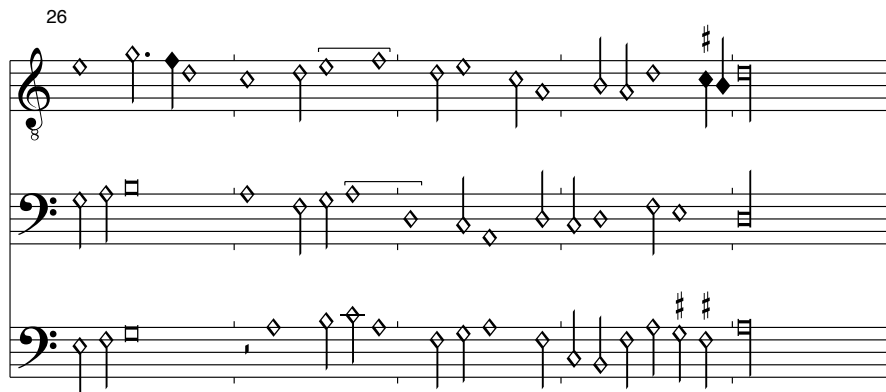
Tenor

Contratenor

7

13

19



Vom Incipit der parallelen Quelle Riccardiana II kann man mit hoher Wahrscheinlichkeit den Text aus Jardin de Plaisance übernehmen:

Je ny voy rien qui soit constant
Ne quelque chose qui masseure
 Je ne me congnois en semblant
 Qui est douleur de couverture

Japparcoy moins que par avant
Pource convient mectre mesure
Au feu qui mart a desmesure
Amours passez vous en a tant

Je ne me congnois en semblant...





Handwritten musical notation on six staves. The notation consists of square notes with stems, some with flags, and various rests. The staves are connected by a continuous line. The music is written in a medieval style, likely for a liturgical or secular song. There are also some blue ink markings and faint blue decorative elements on the right side of the page.

(Binchois?): Va tost mon amoureux desir

Berlin Kupferstichkabinett, f. 22v-23r

Superius

Tenor

Contratenor

5

10

15

Va tost mon a - mou - reux de -

sir sur quant que me voel o - be -

ir tout droit vers le ma - noir de

joi - e Et pour plus ab - re -

20

gier la voy - e prens ta

25

gar - de doux

30

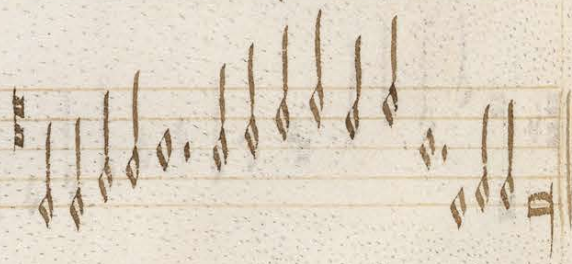
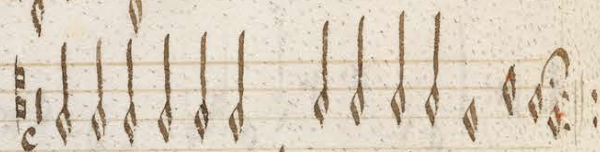
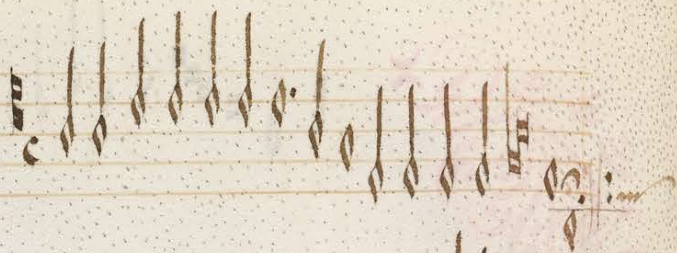
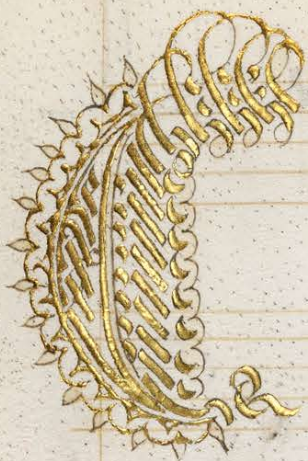
sou - ve - nir

Ich halte die von Rehm vorgeschlagene Zuschreibung an Binchois für sehr überzeugend. Der Text (aus Escorial B übernommen) wurde von Charles d'Orleans verfasst.

Met paine de me bien servir
Et de ton message acomplir
Tu connois ce que vodroie
 Va tost mon amoureux desir
 Sur quant que me voeil obeir
 Tout droit vers le manoir de joye

Recommande moy a plaisir
E se brief ne puis revenir
Fais que de toy nouvelle oie
E par bon espoir les menvoie
Ne me veul a besoing falir

Va tost mon amoureux desir...





Ma dame de nom-Sur la rive de la mer

Berlin Kupferstichkabinett, f. 23v-24r

Superius

Tenor

Contratenor

7

14

21

Ma da-me de nom se ne me don- nes
De mer- cy de le don ie se- ray tan- ne

Sur la ri- ve de la mer laul- tre jour jou- et ma- loy- e
La fem-me du ma-rou-nier^{text} jen con- tray en mi ma voy- e

Sur la ri- ve de la mer laul- tre jour jou- et ma- loy- e
La fem-me du ma-rou- nier jen con- tray en mi ma voy- e

ho- la du- ri- e Mar- chies la du- ri- au ho la du- re

ho- la du- ri- e Mar- chies la du- ri- au ho la du- re

Car en ve- ri- te je vous ay- me tant quen suis

Il nest pas ve- nu pour mes- se chan- ter

Il y a ung clerc en ces- te ci- te il nest pas ve- nu pour mes- se chan- ter

ra- so- te de- rie- re et de- vant

ho- la du- ri- e mar- chies la du- ri- au ho la du- re

ho- la du- ri- e mar- chies la du- ri- au ho la du- re

Der aus Escorial B übernommene Text ist stark pornographisch. Dass die Dame „de nom“ ist, könnte sich auf einen homoerotischen Kontext beziehen, zumal „sie“ von „vorn und hinten“ „wie verrückt“ (rassoté) behandelt wird. Von den „Klerikern“ ist auch eher diese Spielart zu erwarten. Beim „Pas de Brabant“ handelt sich um eine Branle, bei der von der Verse auf die Spitze des Fusses gewippt wird. Hier ist dies eher als Fickbewegung zu verstehen. Die Musik der Unterstimmen ist insgesamt eine Branle. „Ho, la dure“ bezieht sich auf die Härte des Penis.

Der Text des Cantus hat eine weitere Strophe:

Dame de pite
Robin va plorant
Il a trop danse
Le pas de Brabant

Deus

Deus





Handwritten musical notation on ten staves, featuring square notes and various clefs. The notation is written in black ink on aged, yellowed paper. The first staff begins with a red initial 'D'. The notation includes various note values, rests, and bar lines, typical of medieval manuscript notation. A faint blue watermark is visible in the background of the right half of the page.

<Par desplaisir>

Berlin Kupferstichkabinett, f. 24v-25r

Superius

Tenor

Contratenor

5

10

15

Par - des - plai - sir tout plains

da - noy Tris - tesse

et deul sont mes a -

tours Pour es - ba - te - ment su - bir

20

a - mours Tou - te

25

for - tu - ne est con - tre moy

Der Text wird aus Escorial B übernommen.

Plus vis plus voy plus apercoy
Quen ce point fineray mes jours
Par desplaisir tout plain danoy
Tristesse et deul sont mes atours

Car les parlers que joy
Du tout me feront fondre en plours
Dont je me voy sans nul secours
Finer ma vie en lieu recoy

Par desplaisir tout plain danoy...





<ohne Titel>
Berlin Kupferstichkabinett, f. 25v-26r

Superius

Tenor

Contratenor

8

11

23

35

8

The image shows a musical score for three voices: Superius, Tenor, and Contratenor. The score is divided into four systems, each starting with a measure number (8, 11, 23, 35). The notation includes various note values (diamonds, squares, circles), accidentals (sharps, naturals), and slurs. The first system is labeled 'Superius', 'Tenor', and 'Contratenor' on the left. The second system is labeled '11' on the left. The third system is labeled '23' on the left. The fourth system is labeled '35' on the left. The bottom of each system has a small '8' below the staff line.

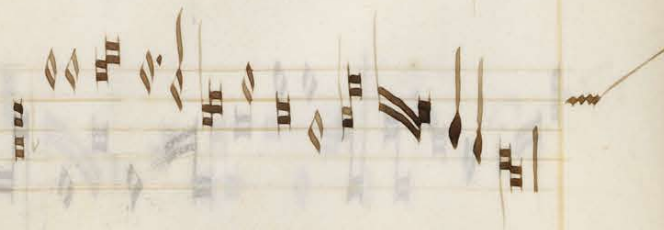
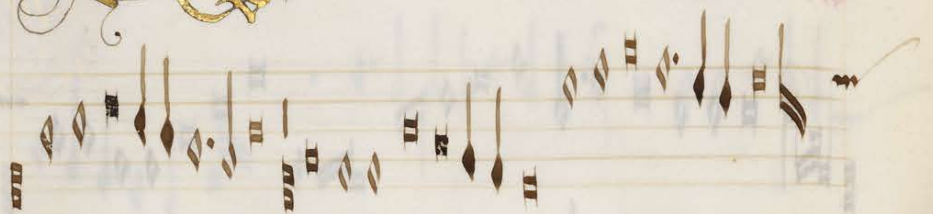
47

Three staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of square notes, some with diamond-shaped flags, and rests. Brackets are used to group notes across measures. The middle staff also begins with a treble clef and contains similar notation, including some notes with sharp signs. The bottom staff begins with a treble clef and an octave sign (8) below it, and contains square notes and rests. Brackets are also present in this staff.

59

Three staves of musical notation. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes square notes with diamond flags and rests. The middle and bottom staves begin with treble clefs and contain square notes and rests, with brackets indicating groupings. An octave sign (8) is located below the bottom staff.

Im Superius T. 39 wurde M-h' zu Sb-h' korrigiert.





Handwritten musical notation on eight staves. The notation consists of black square notes and stems, with some notes featuring flags or beams. The staves are arranged in a single column. The first staff begins with the large red initial 'D'. The notation is written in a medieval style, with some notes having a 'C' time signature. The paper is aged and shows some staining.

(Pullois): <He nesse pas grant desplaisir> Berlin Kupferstichkabinett, f. 26v-27r

Superius

Tenor

Contratenor

He nes - se pas grant

11

des - plai - sir quant si lon -

des - plai - sir quant si lon -

22

tain se faut ve - nir du

tain se faut ve - nir

33

re - gard de dou - ce da -

du re - gard de sa dou - ce da -

44

me Car je vous ju - re par mon a -

55

me Je ne scay quel pour -
a - me Je ne scay quel pour - pos

Der Text wird aus Escorial B
übernommen:

66

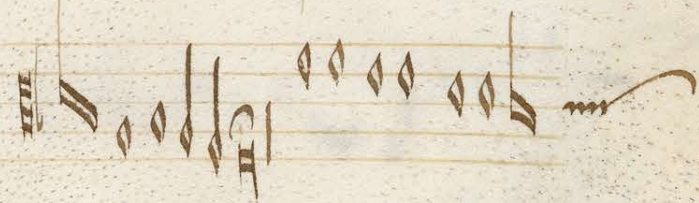
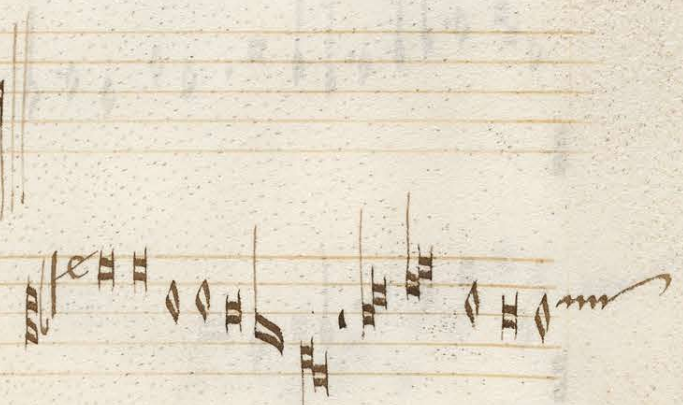
pos te - nir
te - nir

Je scay bien quamoureux souvenir
Ne pora mon sentier tenir
Et eust il du quayre (=Caire) bame
He nesse pas grant desplaisir
Quant si lontan se faut venir
Du regard de sa doulice dame

Se fortune (a) tant de plaisir
Ne volait faire e secourir
Que vise celle que seul clame
Mon cuer qui souvent le reclame
Avoit achomply mon desir

He nesse pas grant desplaisir...





. Galans et bons compagnons

Berlin, Kupferstichkabinett, f.27v-28r

Superius

Tenor

Contratenor

11

23

35

Ga - lans et bons com - pag - nons ie

vol pa - rer mon bien ail - le die dun po - de bon vin en

ga - lee de mil - lor de mil - lor

che ne trou - ve - rons

Der recht korrupte Text wird aus Pixérécourt übernommen:

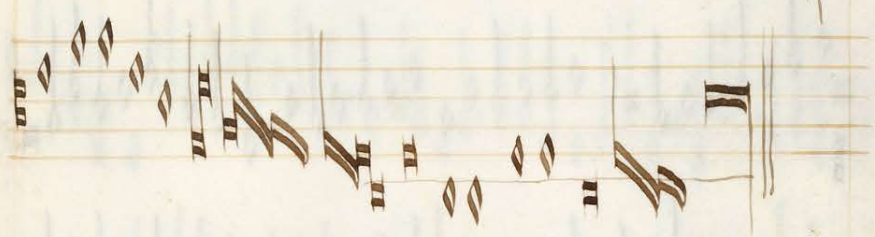
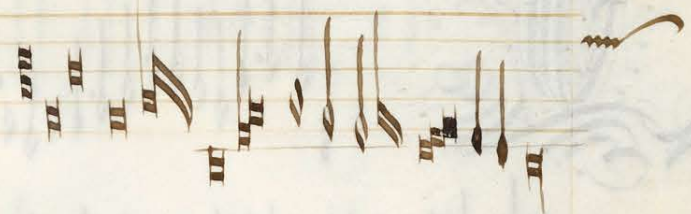
Et si arons de pipions
Et de gras bien adobee
Galans et bons compagnons
 Ie vol parer
 Mon biem aille die

Chappons rosti cun agnons
Cest nostre sase aconee
Et apres porteil alla galee
A ces gentil compagnons

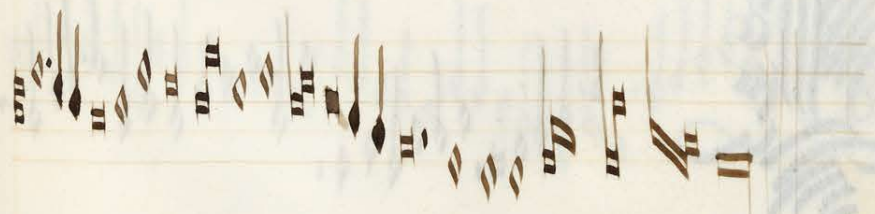
Galans et bons compagnons...



Deus



Deus



<ohne Titel> Berlin Kupferstichkabinett, f. 28v-29r

Superius

Tenor

Contratenor

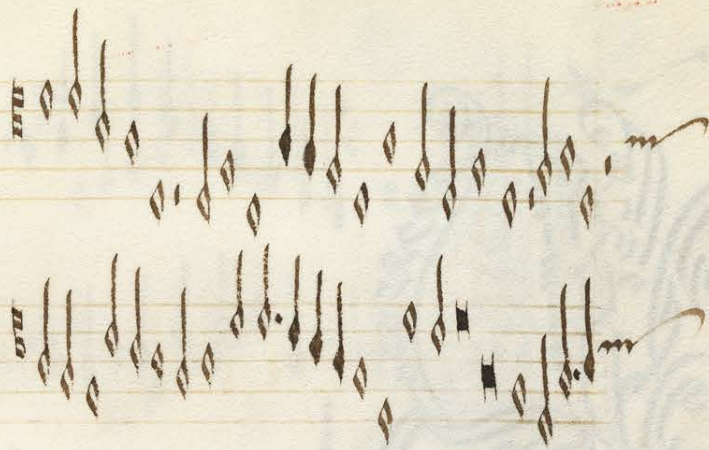
11

23

34

Nach der Zwischenkadenz kam der Schreiber offenbar durcheinander. Im Superius muss eine Sb-Pause ergänzt werden, im Contratenor T. 27,1 Sb-c' zu Br-c' verlängert werden.





(Frye): <Tout a par moy> Berlin Kupferstichkabinett, f. 29v-30r

Superius

Tout a par moy af - fin quon ne

Tenor

Contratenor

5

voi - e Si tres do -

10

lent que plus je ne pour - roy - e

15

Je me tiens seul comme a - me es -

20

ba - y - e Fai - sant re - gretz de ma dou - len -

25

te vi - e Et de for - tu -

30

ne si fort fort me guer - roy -

35

e

Der Contratenor T. 34/35 weist eine fehlerhafte Variante auf.
Ich korrigiere nach Laborde, woher auch der Text übernommen wird:

Pensez quel deul mon desplaisir menvoye
Car iay des maux a si tresgrant monioye
Que je crains fort que briefvement je moccye
Tout a par moy affin quon ne me voye
Si tresdolent que plus je ne porroye
Je me tiens seul comme une ame esbaye

Car iay perdu asi que tant chier avoye
Dont ne matens pour nesune que voye
Jamais de riens me trouver resiouye
Mais languir nest que tant que desuoye
Mon deul tenant sans avoir bien ne ioye





<ohne Titel>
Berlin Kupferstichkabinett, f. 30v-31r

The image displays a musical score for three voices: Superius, Tenor, and Contratenor. The score is written in C major and common time (C). The Superius part is on a soprano staff, the Tenor on an alto staff, and the Contratenor on a bass staff. The first system covers measures 1 to 7. The second system, starting at measure 8, includes a measure rest for the Contratenor in measure 8. The third system, starting at measure 16, continues the vocal lines. The notation uses diamond-shaped note heads and includes various rests and accidentals.

Im Superius musste die Passage T. 10,2-11,2 emendiert werden, da eine Sb Musik fehlte.





<La douleur que ie recoy>

Berlin, Kupferstichkabinett, f. 31v-32r

Superius

Tenor

Contratenor

La do - leur que je re - coy

10

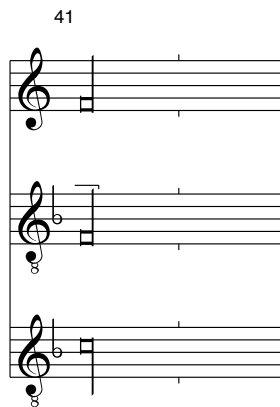
et la grie - ve ma - la - di - e

20

ont ma pen - se - e ra - vi -

30

e pour moy me - ner a leur loy



Der Text des Refrains wird aus Pixérécourt übernommen, die Strophen aus Jardin de Plaisance:

Cest une abisme dennoy
Qui passe melencholie
 La douleur que ie recoy
 Et la grieve maladie

Mais encores par moy foy
Tout ce mal ne me nuyst mye
Si fort que fait en partie
Ce quautrement ne vous voy

La douleur que ie recoy...





<Jaccompliray du bon cuer> Berlin Kuperferstichkabinett, f. 32v-33r

Superius

Tenor

Contratenor

Ja - com - pli - ray du bon cuer ma pro - mes - se et

11

ma jo - nes - se Tant que ja - ray tous jors le

23

bon vo - loir et le po - oir de bien ser - vir ma tres -

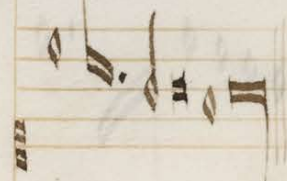
34

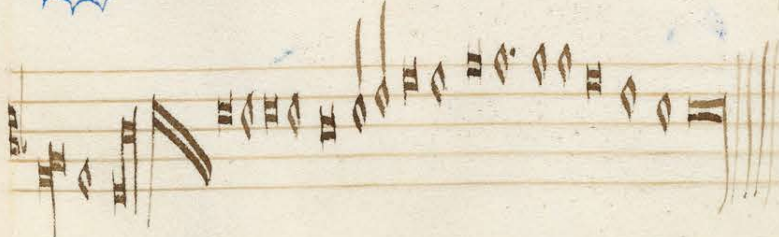
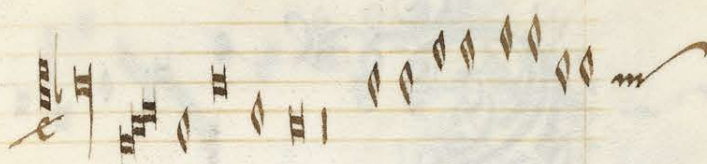
plai - sante mes - tres - se

The musical score is written for three voices: Superius (soprano), Tenor, and Contratenor (bass). The notation uses diamond-shaped note heads, which are a common shorthand in early modern manuscript editions. The lyrics are in French and are written below the staves. The score is divided into four systems, each starting with a measure number (11, 23, 34). The first system ends with 'et', the second with 'le', the third with 'tres -', and the fourth with 'se'.

Im Tenor T. 10,2 ist eine überzählige M-d gestrichen. Der Text wird aus Escorial B übernommen. Die 2. Strophe fehlt.

Car cest celle que departir ne cesse
a grant largesse
Les biens damours et pour ne mieulx valoir
 Jacompliray du bon cuer ma promesse
 et ma jonesse
 Tant que jaray tousjours le bon voloir





A florence-Helas-En ma chambre

Berlin Kupferstichkabinett, f. 33v-34r und 35v-36r

Superius

Tenor

Contratenor

12

25

34

A Dun Flo - ren ce la io - eu - se cip - te a - vint
Dun cour - ti- san qui a- voit in- vi- te u- ne

He - las la fil - le Gui - le - min Vous fus - tes une jour - ne - e He -

En ma cham - bre ap - pren - dre

lau - trier une tres bon - ne ga - le
bel- lis- tre qui re- ve- noit de Ba- le

las la fil - le Gui - le - min

le la - tin He - las la fil - le de Guil - le - main

En es - pe - rant que fust la prin - ci - pa - le Plus lar - ge - ment de tous biens fut ser -

En sa main tient qua -

La boi - teu - se va a tri - pes La boi - teu - se va a tri - pes

vi - e Mais elle dit de - vant la com - pag - nie biau doux a -

tre mi - ties (elle dit a la tri - pie - re)

El - le dit a la tri -

44

mis cer - tes vous se - res coux Es - tre ne po - ver a chas -

Ging - non ging - non Ging - non ging - non

pie - re don - nes moi du cras boi - eau du cras boi -

56

cun a - mi - e im - pos -

Ging - non ging - non Ging - non Sau de ging - non se je ne cui - dass le pas de guin -

eau Que ma - ri - a -

66

si - ble de bien com - plai - re a

gan que ma - ri - age du - ra tant Sau de ging - non

ge du - ra tant Sau de ging - non se ne cui -

76

tous

se je ne cui - das - se

das - se

Das Stück ist in der Quelle durch die folgende Chanson in der Mitte geteilt. Der Text der Ballade wird

aus Escorial B übernommen. Die weiteren Strophen der Ballade:

Raison pour quoy se je treuve amitie
Aux bons galans a faire chiere reale
Je scay trop bien par vostre iniquitie
Que moult souvent me forbires ma male
Jay le renon en cour que je suis male
Et pour cela laissies moy je vous prie
De vous souper cent fois vous remercie
A brief parler je nay cure de vous
Je ne veul point que nuls homs me mestrie
Impossible est de bien servir a tous

Et que pis est une ma recite
Une chose qui est et orde et sale
Que lui fit par inhumanite
Nas pas gran temps - de deux chambres une sale
Ce procede de vous grosse bedale (= "bestiale")
Qui est pleyne de lait et de boulie
Cest nature qui est si fort remplie
Quelle vous fait congier les dents dessous
Avec telx gens demorer ne veulx mie
Impossible est de bien complaire a tous

Der Oberstimmentext, ein Ballade, ist in einem scheinbar adligen Milieu angesiedelt, aber auch voller erotischer bis pornografischer Anspielungen. Die beiden weiteren Texte hängen eng zusammen. Die rein onomatopoetischen Silben stellen Fickgeräusche dar. Zahlreiche Anspielungen sind erotischer Art. Die "quatre mites" waren vier (in dieser Zeit verbotene) Münzen "in der Tasche". "Von zwei Zimmern war eines schmutzig" deutet auf Analverkehr. Bei dieser "unmenschlichen Prozedur" wurde "die Natur mit so viel Milch und Schmutz angefüllt, dass man sich die Zähne schmutzig macht"! Dass kein Mann sie je ganz besitzen soll, könnte auch ein Hinweis auf die bisexuelle Veranlagung der Edelprostituierten sein.

In den Untertexten ist auch von erotischen Abenteuern die Rede. Die "Tochter von Wilhelm" sollte auf Besserem reiten als auf einer alten Mähre, vermutlich ein Priester, in dessen "Zimmer sie Latein lernen" soll. Der Einkauf von "fetten Innereien" ist sicherlich auch nicht kulinarisch gemeint.





(Pulloy): Se ung peu desperance avoye

Berlin Kupferstichkabinett, f. 34v-35r

Superius

Tenor

Contratenor

11

23

35

Se ung peu des - pe - rance a - voy -

e Et mains que be - soing ne me fault

De cel - le qui tant scet et vault

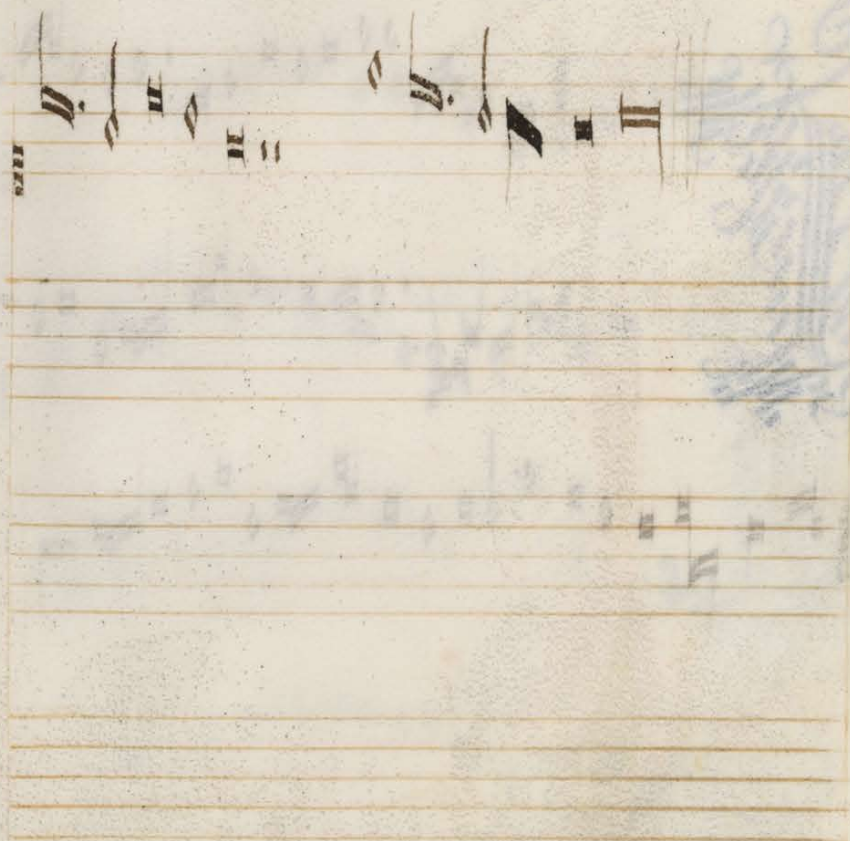
Mieux sou - hai - dier je

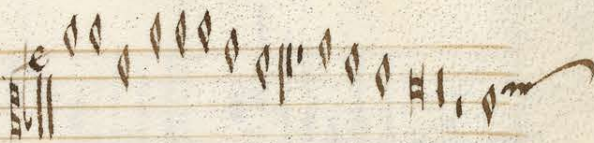
The musical score is written for three voices: Superius, Tenor, and Contratenor. Each system consists of three staves. The lyrics are written below the notes. The score is divided into three systems, each starting with a measure number (11, 23, 35). The lyrics are in French and are written below the notes. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

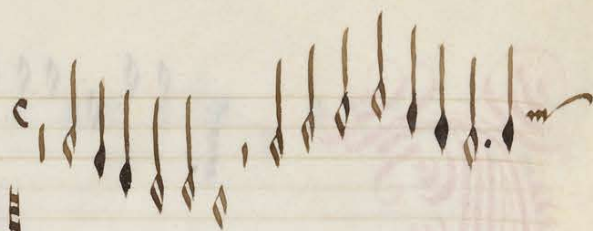
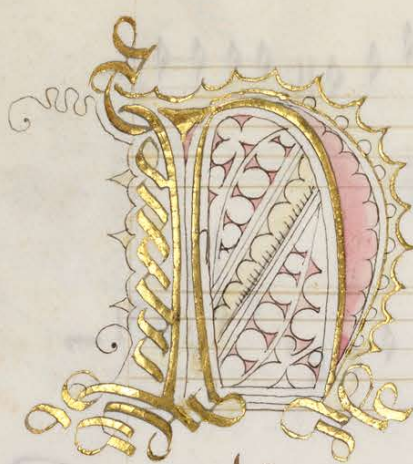
47

ne pour - roy

Im Tenor T. 32 ist der Schlüssel zu tief gesetzt. Der einzig erhaltene Refrain wird aus Nivelle übernommen.



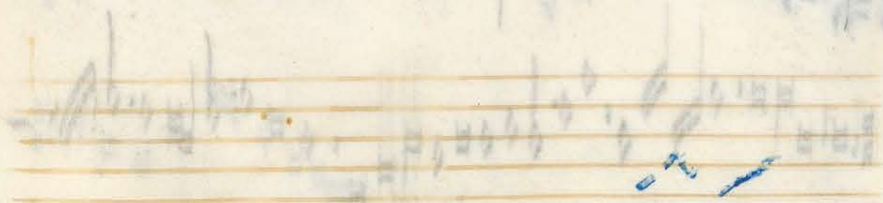




Alleluia



Alleluia



(Basin): <Nos amys vous vous abusez>
Berlin Kupferstichkabinett, f. 36v-37r

Superius

Tenor

Contratenor

8

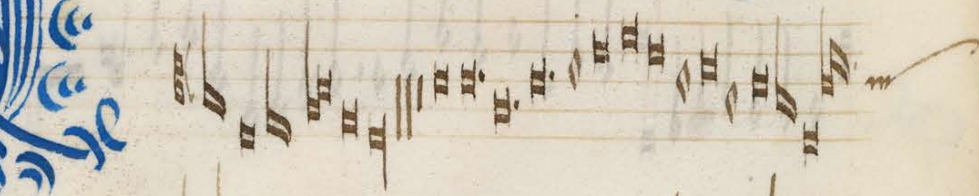
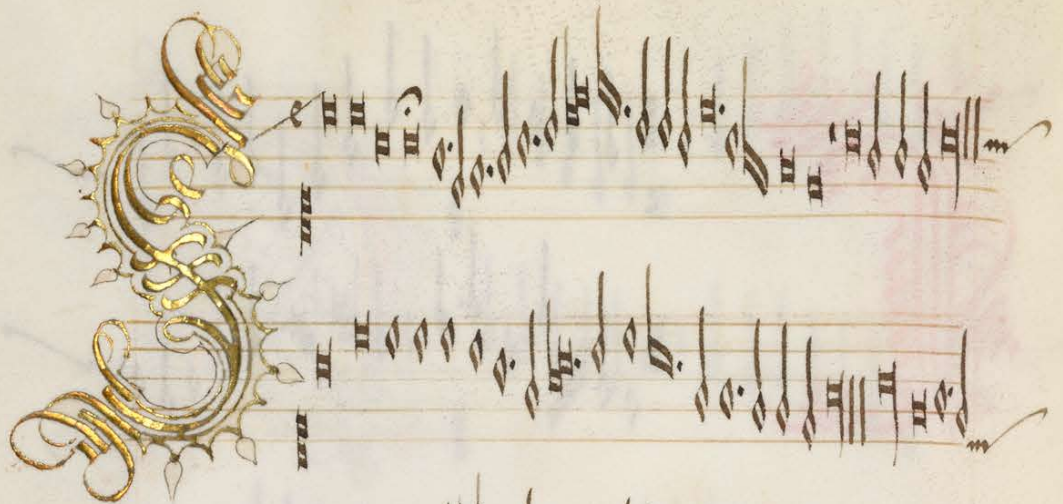
16

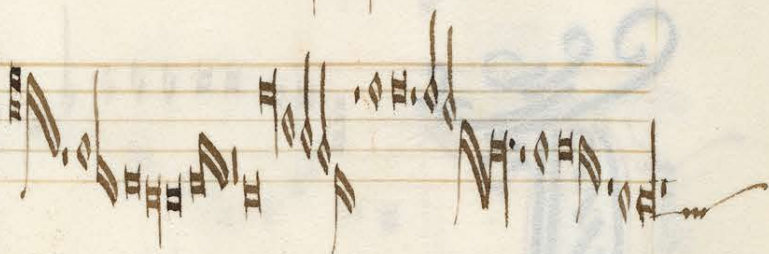
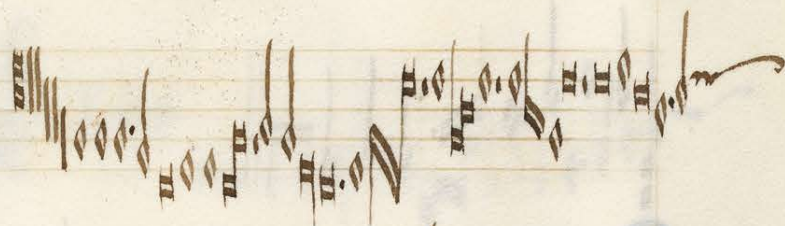
Im Superius T. 20,4 muss die punkt. M-h' zu c“ korrigiert werden.
Der Text wird aus Mellon übernommen.

Vous nestes pas des plus ruses
Pour prendre tel beste a la chace
 Nos amys vous vous abuses
 Dattendre lamoureuse grace

Envers aultres vous excuses
Jay plus leal qui me pourchace
Pour ce queres qui pour vous face
Cest a ung mot plus ny muses

Nos amys vous vous abuses...





Quintus



Handwritten musical notation on five-line staves, featuring square neumes and a red watermark in the background.

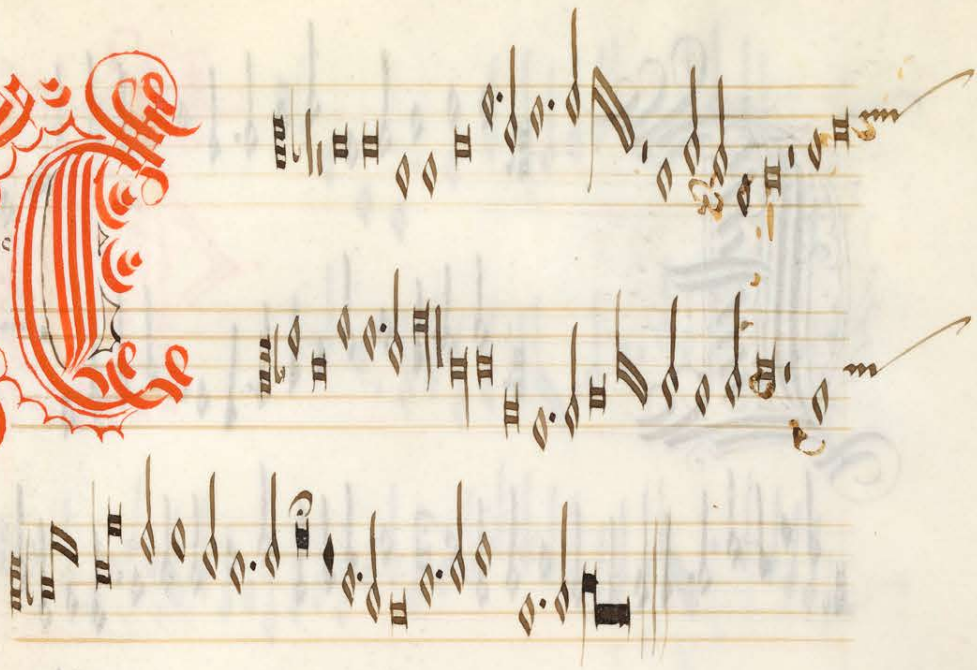
Handwritten musical notation on five-line staves, featuring square neumes.

Quintus



Handwritten musical notation on five-line staves, featuring square neumes and a blue watermark in the background.

Handwritten musical notation on five-line staves, featuring square neumes.



<Viva viva rey Ferrando>

Berlin Kupferstichkabinett, f. 37v-39r

Superius

Altus

Tenor

Bassus

Vi - va vi - va rey Fer - ran -

15

do E bi - ban los ven -

30

ce - do - res Vi - van vi - van

45

vi - van los que ba - ta - llan - do Ven -

This system contains measures 45 through 59. It features four staves: a vocal line in treble clef and three piano accompaniment staves in bass clef. The vocal line includes the lyrics 'vi - van los que ba - ta - llan - do Ven -'. The piano accompaniment consists of rhythmic patterns using eighth and sixteenth notes, with some chords marked with 'x'.

60

cie - ron ven - cie - ron per - se - ve - ran - do

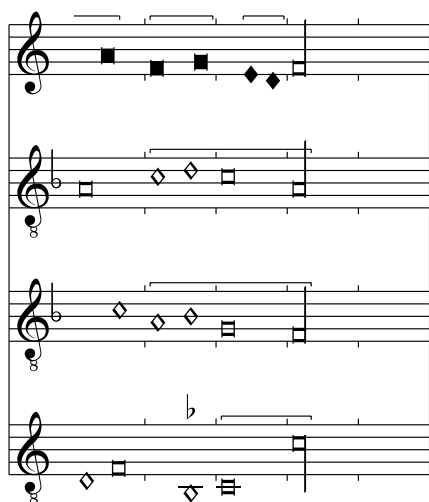
This system contains measures 60 through 73. It features four staves: a vocal line in treble clef and three piano accompaniment staves in bass clef. The vocal line includes the lyrics 'cie - ron ven - cie - ron per - se - ve - ran - do'. The piano accompaniment continues with rhythmic patterns, including a key signature change to one flat (B-flat) in measure 73.

74

To - dos tra - ba - jos da - mo - res

This system contains measures 74 through 87. It features four staves: a vocal line in treble clef and three piano accompaniment staves in bass clef. The vocal line includes the lyrics 'To - dos tra - ba - jos da - mo - res'. The piano accompaniment continues with rhythmic patterns, including a key signature change to one flat (B-flat) in measure 87.

89



94

Measures 94-107 of the musical score. The first staff contains square notes and lyrics. The other three staves contain diamond notes. The lyrics are: "Va - gan to - das lu - mi - na - lu - mi - na - ri -
Va - ia la gen - te con - tra - con - tra - ri -".

108

Measures 108-121 of the musical score. The first staff contains square notes and lyrics. The other three staves contain diamond notes. The lyrics are: "a las Fue - da - mas e - na - mo - ra - das
de nues - tra mo - ra - das".

123

This musical system contains measures 123 through 137. It is written for four voices: Soprano, Alto, Tenor, and Bass. The notation uses square and diamond-shaped notes, which are characteristic of early printed music. The Soprano and Alto parts have a treble clef, while the Tenor and Bass parts have a bass clef. The music consists of a series of rhythmic patterns with various rests and note values.

138

This musical system contains measure 138. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The notation remains consistent with the previous system, using square and diamond-shaped notes on a four-line staff.

Im Altus fehlt T. 48 eine L-Pause und in T. 137 muss der punktierte Rhythmus um die Hälfte gekürzt werden. Im Bassus T. 124 wurden Sb und Sb-Pause vertauscht.

Der Text stammt aus Montecassino. Die Anfangsinitialen von Berlin (S im ersten, D im zweiten Teil) stimmen nicht mit diesem Text überein. Ob Montecassino eine Kontrafaktur ist oder Berlin, lässt sich nicht entscheiden.

Im Siegeslied auf den Neapolitanischen König Ferrante (1459-1494) vermischen sich der Sieg über vermutlich lokale Rebellen und das Sauf- und Liebesbankett. Es ist von einer gemischt instrumentalen und vokalen Aufführung auszugehen. Die Fanfaren würden besonders zu einer Bläserbesetzung passen.

Andante



Allegro



De



<ohne Titel>
Berlin, Kupferstichkabinett, f. 39v-40r

Superius

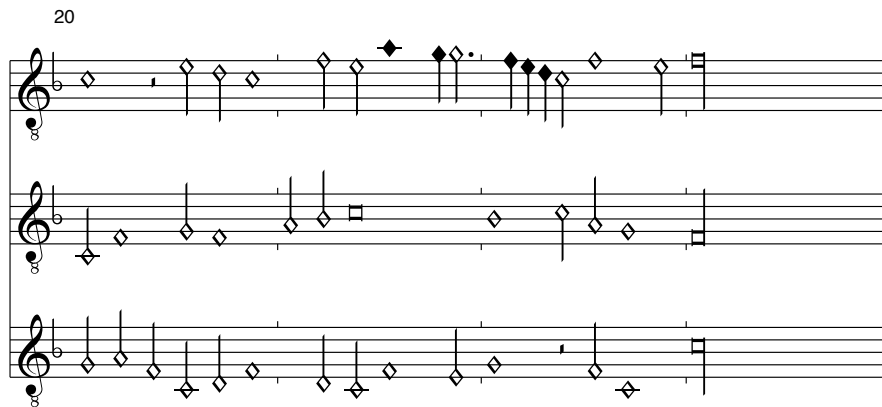
Tenor

Contratenor

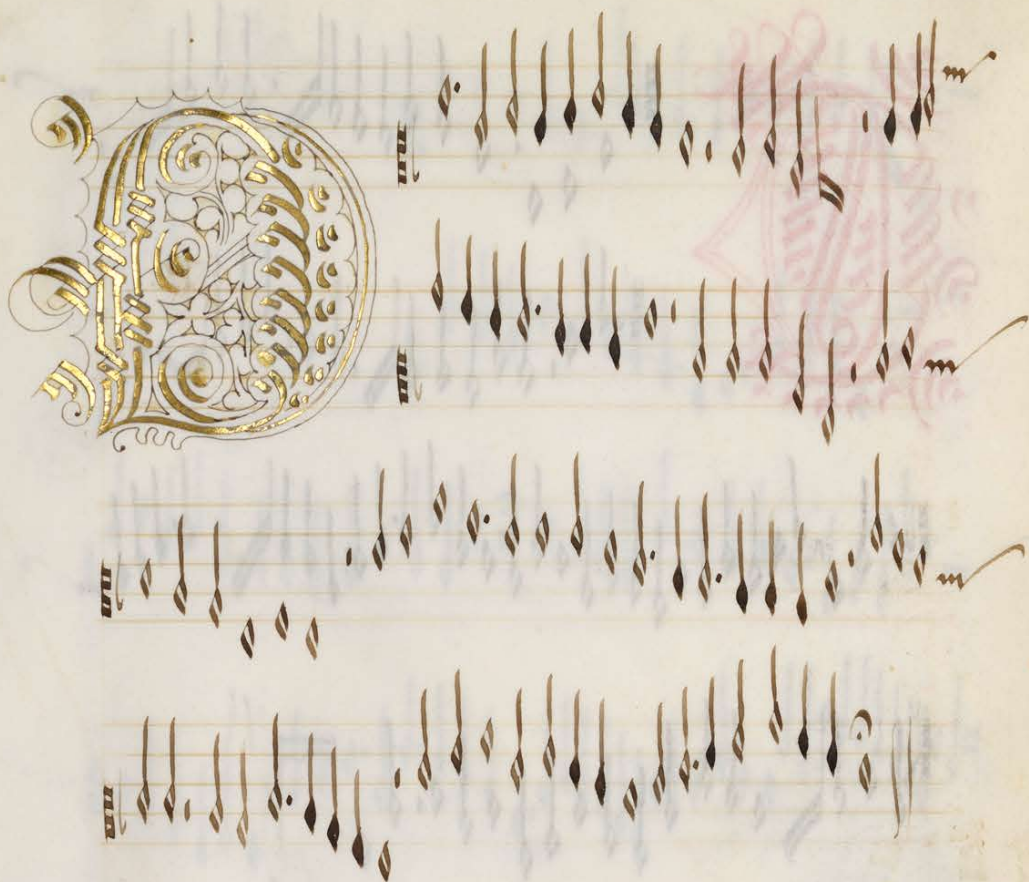
5

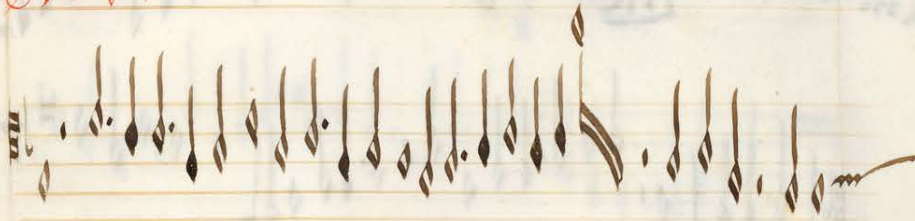
10

15



Sowohl die Version in Perugia 431 als auch die vorliegende sind mit vielen Fehlern versehen. Perugia ist allerdings verlässlicher als Berlin. Ohne alle Instanzen aufzuführen habe ich hier eine Art gemischte Version hergestellt, die Aufführungen des schönen Stückes erlaubt. Die Mutmaßung von Reidemeister, es handele sich um das Rondeau „Toute joie mesloignera“ auf Basis des Incipits „Tota jous“ in Perugia ist schon deshalb auszuschließen, als dem die Wiederholungszeichen in Berlin entgegenstehen, die auch in Berlin nie in einem Rondeau vorkommen.





Alleluia





(Bedyngham): <O rosa bella>

Berlin Kupferstichkabinett, f. 40v-42r

Superius

Tenor

Contratenor

8

O ro - sa bel - la o dol - ce a - ni - ma mi - a non mi la - sar

15

mo - ri - re in cor - te - si - a in cor - te - si - a in cor - te - si -

22

a in cor - te - si - a Ai las - so mi ai las - so

30

mi ai las - so mi do - len - te de - zo fi - nir

38

y bien ser - vi - re et le - al - ment a -

44

ma - re

Im Contratenor T. 15, 1 fehlte M-a. Das notwendige Mensurzeichen O ist nur im Contratenor vorhanden, allerdings einen Takt zu spät. Im Tenor kann man im Übrigen sehen, dass mit dem Zeichen gerechnet wurde.

Der Text wird aus Pixérécourt übernommen.

Weitere Strophe des 1. Teils:

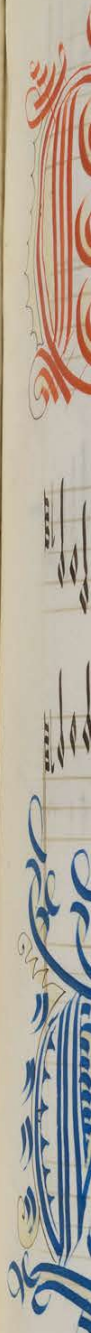
O dio damore che pena e questa amare

Vedi chio moro solo per te iudea

Weitere Strophe des 2. Teils:

Soccorremi ormai del mio languire

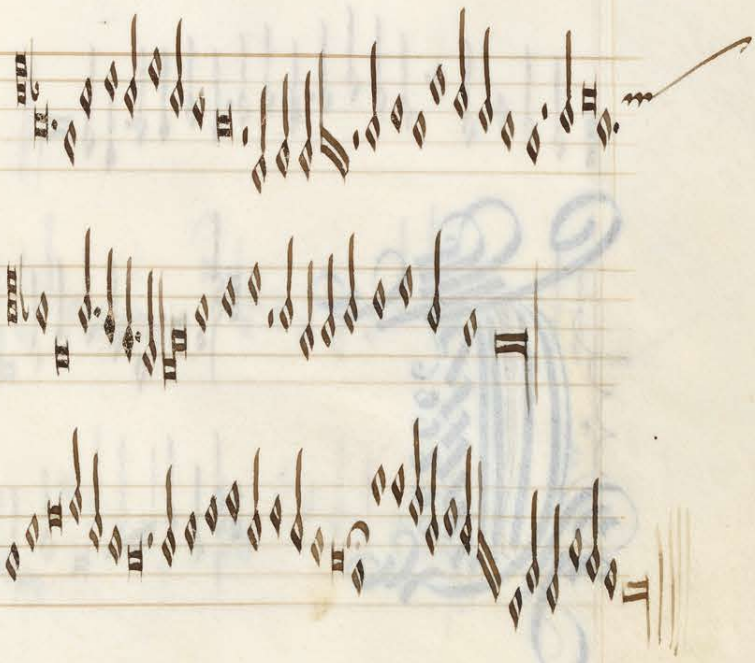
Cor del cor mionon me lasar penare



D



D



<O rosa bella>

Berlin Kupferstichkabinett, f. 42v-43r

Superius

Tenor

Contratenor

5

10

15

16

21

26

Dieses Stück hat nur die Diktion mit der vorigen Canzone gemein. Obwohl in den parallelen Quellen eine Textierung mit diesem Stück angedeutet wird, halte ich sie nicht für überzeugend. Die einzige fehlerfreie Version ist Perugia 431. Insbesondere die Passage ab T. 34 und nach der Fermate ist in unserer schwer wiegend (der Contratenor ist eine Terz zu tief notiert) und in den anderen Quellen ebenfalls falsch wiedergegeben. Ich übernehme daher Perugia 431.





<ohne Titel>
Berlin, Kupferstichkabinett, f. 43v-44r

Superius

Tenor

Contratenor

5

10

15

20

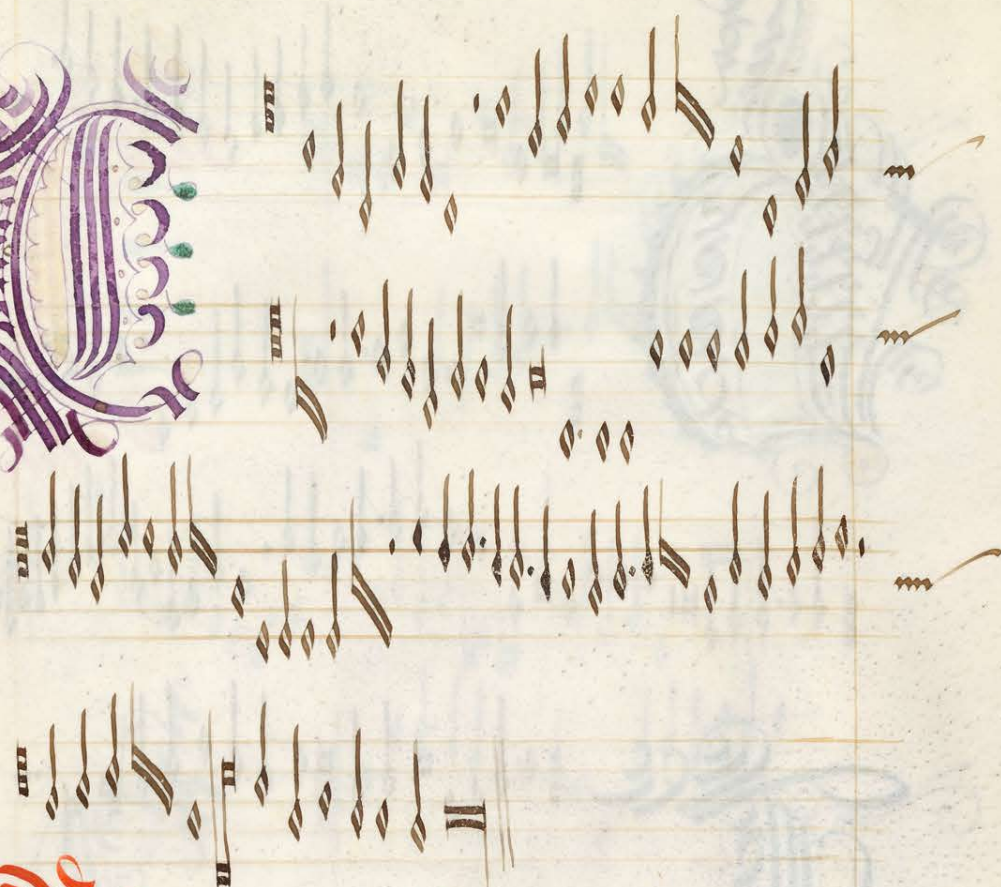
Musical score for measures 20-24. The score is written on three staves: Treble, Bass, and Bass. The key signature has one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with diamond symbols. The first staff has a treble clef, and the other two have bass clefs. The music is in a single system with a repeat sign at the end of the first staff.

25

Musical score for measures 25-29. The score is written on three staves: Treble, Bass, and Bass. The key signature has one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with diamond symbols. The first staff has a treble clef, and the other two have bass clefs. The music is in a single system with a repeat sign at the end of the first staff.

Im Tenor musste T. 3 der Punctus divisionis gestrichen werden. Im Contratenor T. 19 fehlen drei Mimiae, sie wurden durch M-e und Sb-A ergänzt.





<Hora cridar oy me> Berlin Kupferstichkabinett f. 44v-45r

Superius

Tenor

Contratenor

Ho - ra cri - dar oy me pos - so ben y -

5

10

Et con - su - mar in pian - ti li'o - chi me - i poi che ve - der piu

15

ley non pos - so oy me mes - chy -

20

The image shows a musical score for three voices: Soprano, Alto, and Tenor. The Soprano part is on the top staff, the Alto on the middle, and the Tenor on the bottom. The lyrics 'no cho - mo so - le - a' are written below the Soprano staff. The music is written in a style with diamond-shaped notes and stems, typical of early printed music. The Soprano part starts with a treble clef and a key signature of one sharp (F#). The Alto and Tenor parts start with a C-clef (soprano and alto clefs) and a key signature of one sharp (F#). The Tenor part has a '14,3' marking, indicating a specific lute or guitar tuning.

Im Tenor T. 14,3 fehlt M-d'. In der Quelle war offenbar ein anderer Text vorgesehen, da die Initiale des Superius ein D ist.

Die Textform ist eine strophische Ode. Sie wird hier nach Cordiforme wiedergegeben:

O lingua maledicta iniqua e rea
Que state casone de tanto male
Tu may condotto a tale
Que vivere me venuto en displacere

Se yo non credesso piu podere
Come soleua el myo caro tesoro
Con uno capistro doro
Al collo in alto finira la vita







A large, ornate initial 'D' in gold and blue, featuring a blue fish-like creature within the letter. The initial is decorated with gold filigree and a green and gold border. It is positioned at the start of a musical staff. The staff contains a series of notes, including a large note with a dot, followed by several smaller notes, and a final note with a dot. The staff is part of a larger musical score on a page with multiple staves.



A large, ornate initial 'F' in blue, featuring a blue fish-like creature within the letter. The initial is decorated with gold filigree and a blue and gold border. It is positioned at the start of a musical staff. The staff contains a series of notes, including a large note with a dot, followed by several smaller notes, and a final note with a dot. The staff is part of a larger musical score on a page with multiple staves.



A small musical staff with notes, located at the bottom of the page. It contains a series of notes, including a large note with a dot, followed by several smaller notes, and a final note with a dot. The staff is part of a larger musical score on a page with multiple staves.



Handwritten musical notation on staves, including various notes, rests, and bar lines, arranged in a structured format across the page.

<ohne Titel>
Berlin Kupferstichkabinett, f. 45v-47r

Superius

Tenor

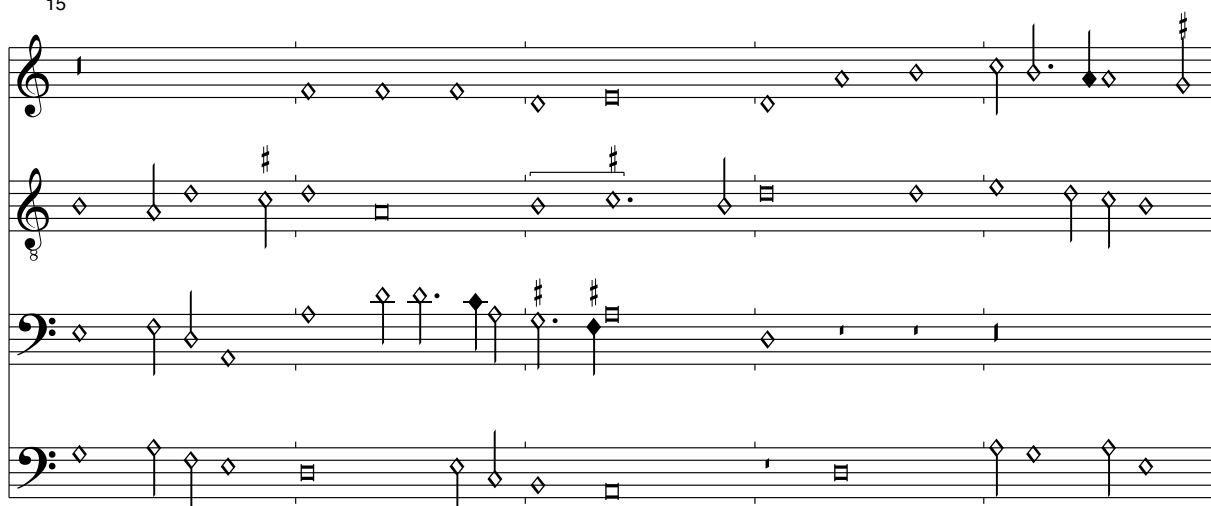
Contratenor 1

Contratenor 2

5

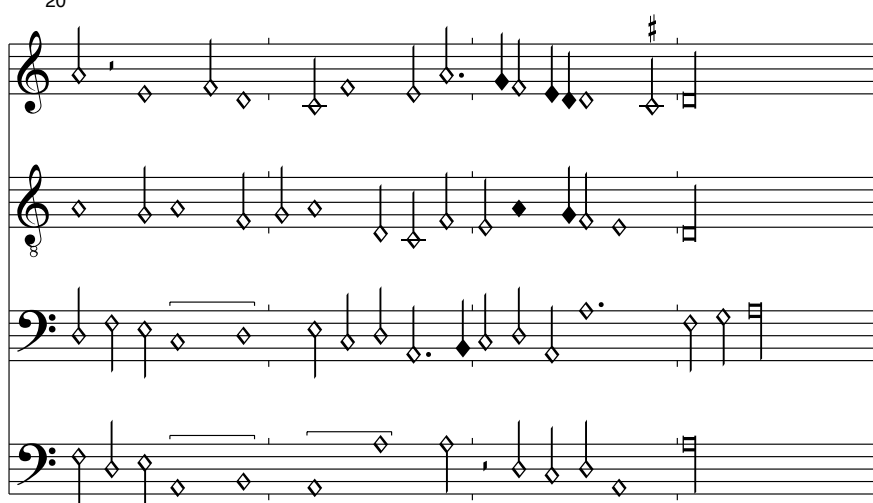
10

15



System 15: Four staves of music. The first staff is in treble clef, the second in treble clef with a subscript 8, the third in bass clef, and the fourth in bass clef. The music consists of diamond-shaped notes and rests, with some notes having stems. There are sharp signs (#) on the second and third staves.

20



System 20: Four staves of music. The first staff is in treble clef, the second in treble clef with a subscript 8, the third in bass clef, and the fourth in bass clef. The music consists of diamond-shaped notes and rests, with some notes having stems. There is a sharp sign (#) on the first staff.

24



System 24: Four staves of music. The first staff is in treble clef, the second in treble clef with a subscript 8, the third in bass clef, and the fourth in bass clef. The music consists of diamond-shaped notes and rests, with some notes having stems. There is a sharp sign (#) on the first staff.

29

34

39

Mit Reidemeister glaube ich auch, dass die beiden Stücke, die in der Hs. aufeinanderfolgen, Teil 1 und 2 eines Stückes sind.

Deus

This block contains the first system of musical notation on two staves. A large, ornate initial 'D' is written in gold with blue and red filigree. The notation consists of square notes on a four-line staff, with a treble clef on the left. The first staff begins with a 'D' and the second with a 'u'.

Deus

This block contains the second system of musical notation on two staves. The notation consists of square notes on a four-line staff, with a treble clef on the left. The first staff begins with a 'D' and the second with a 'u'.

Deus

This block contains the third system of musical notation on two staves. A large, ornate initial 'D' is written in blue with gold and red filigree. The notation consists of square notes on a four-line staff, with a treble clef on the left. The first staff begins with a 'D' and the second with a 'u'.

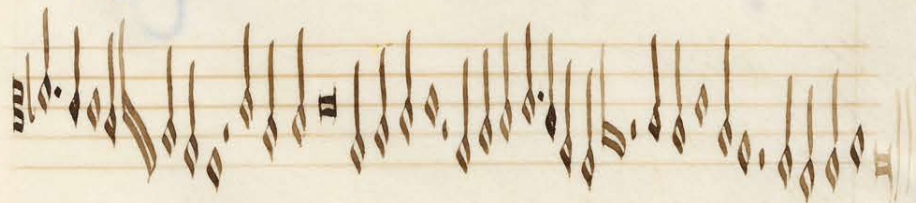
Deus

This block contains the fourth system of musical notation on two staves. The notation consists of square notes on a four-line staff, with a treble clef on the left. The first staff begins with a 'D' and the second with a 'u'.



Missa





(Frye): <Ave Regina>

Berlin Kupferstichkabinett, f. 47v-49r

Superius

A -

Tenor

Contratenor

5

re - gi - na ce - lo - rum ma - ter re -

10

gis an - ge - lo - rum O Ma - ri -

15

a flos vir - gi - num ve - lut ro - sa ve - lut

20

li - li - um Fun - de pre -

25

ad do - mi -

30

num pro sa - lu - te fi - de -

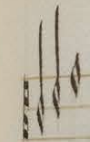
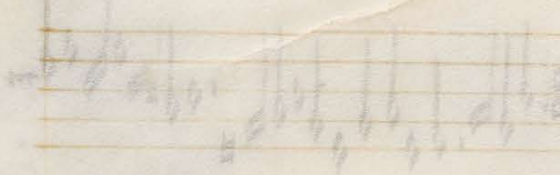
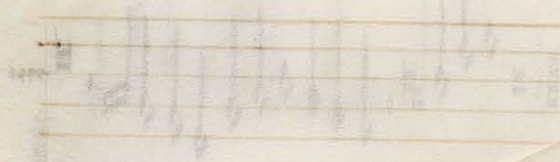
35

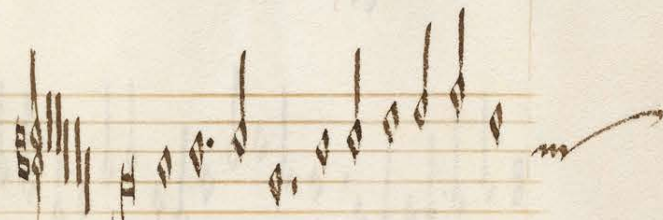
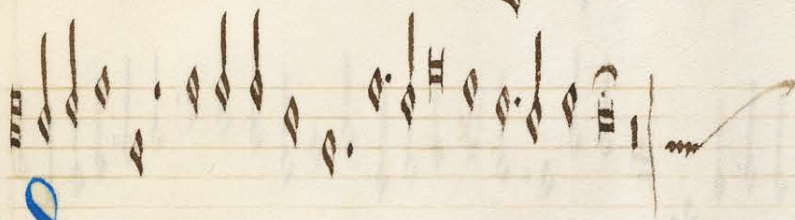
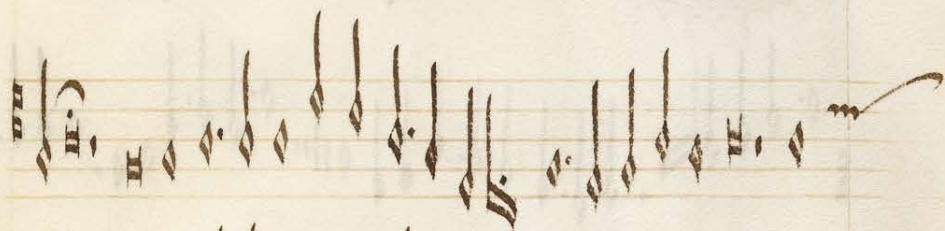
li - um O Ma - ri - a flos vir - gi - num ve - lut

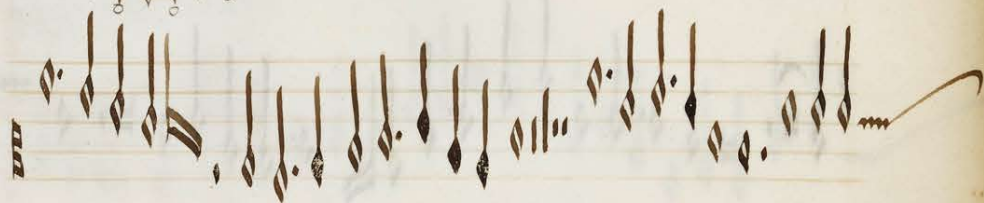
40

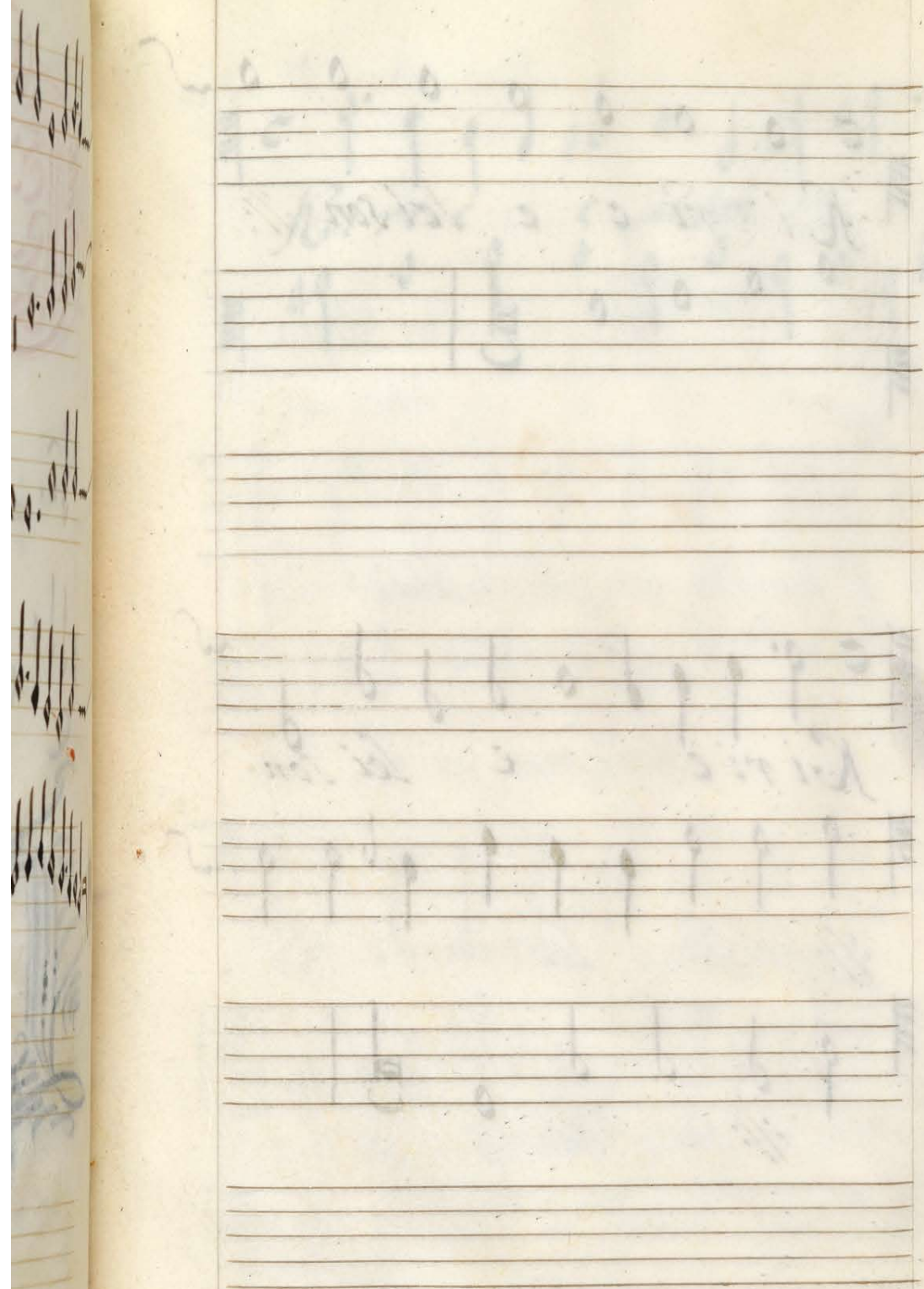
ro - sa ve - lut li - li - um

Im Superius T. 242, wird M-h' zu M-a' korrigiert; im Contratenor T. 3,3 M-d zu Sb, T. 33,3 Sb-C zu M.









<O pulcherrima mulierum>

Berlin Kupferstichkabinett, f. 49v-50v

Superius

Contratenor

Tenor

O pul - cer - ri - ma

5

pul - cer - ri - ma mu - li - e - rum

mu - li - e - rum

10

sur - ge pro - pe - ra a - mi - ca

sur - ge pro - pe - ra a - mi - ca

sur - ge pro - pe - ra a - mi -

15

me - a co - lum ba

me - a co - lum ba me -

ca me - a co - lum ba

20

me - a for - mo - sa me - a ve - ni

a for - mo - sa me - a ve - ni

25

Pixérécourt

Os - ten - de mi - hi fa - ci - em tu - am so - net

Os - ten - de mi - hi fa - ci - em tu - am

Pixérécourt

Os -

30

vox tu - a in au - ri - bus me -

ten - de

35

is

mi - hi fa - ci - em tu -

40

vox e - nim tu - a dul - cis et fa - cies

am so - net vox tu - a et fa - ci - es

45

tu -

tu - a

50

a de - co -

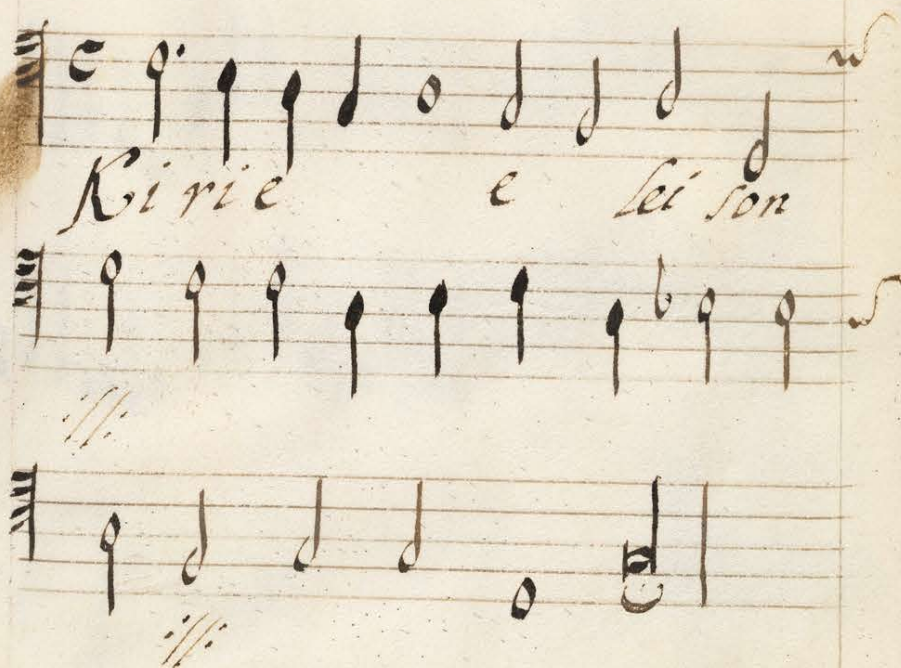
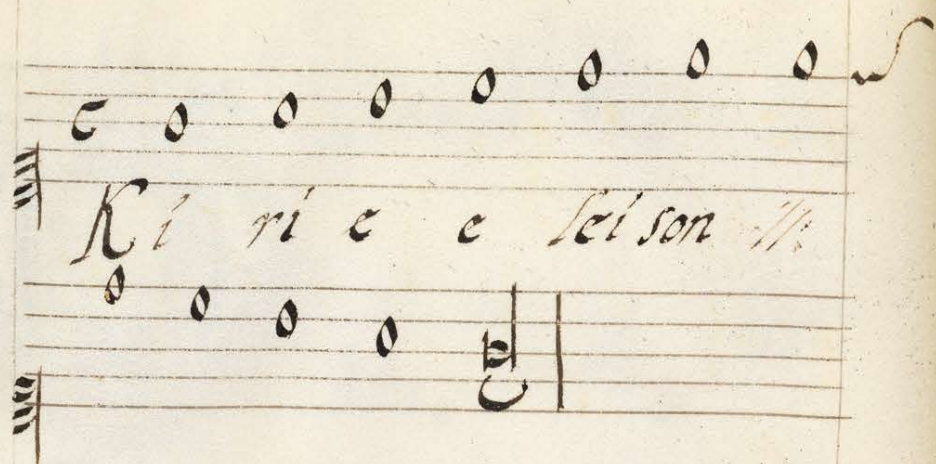
de - co -

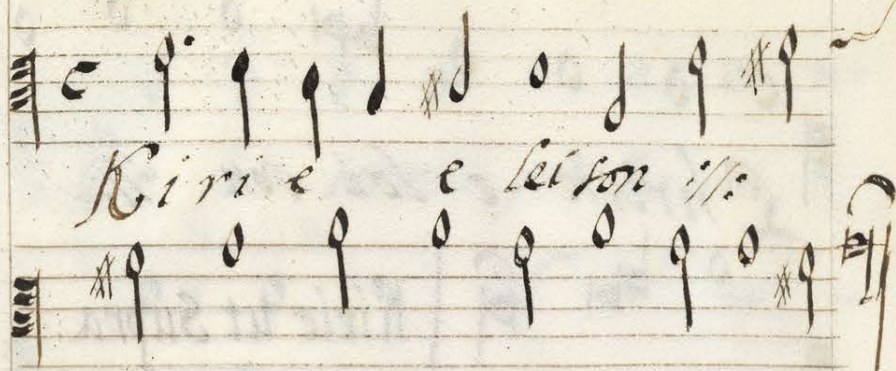
55

ra

ra

Berlin überliefert nur den ersten Teil komplett, vom zweiten Teil den Superius. Textierung und Ergänzung der Stimmen im zweiten Teil übernehme ich aus Pixérécourt.





Christe elei son ill:
Kirie ut Supra.

Handwritten musical score for the hymn "Christe eleison". The score is written on two staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of a series of quarter and half notes. The second staff begins with a bass clef and continues the melody. The lyrics "Christe eleison" are written in a cursive hand between the staves. The score concludes with a double bar line and repeat dots.

Handwritten musical score for the hymn "Christe elei". The score is written on two staves. The top staff begins with a treble clef and a common time signature (C). The melody consists of a series of half notes and quarter notes. The bottom staff begins with a bass clef and contains a bass line with half notes and quarter notes. The lyrics "Christe elei" are written in a cursive hand between the two staves. The piece concludes with a double bar line and a repeat sign (//).

Et in terra pax ho mi

ni bus

Et in terra pax ho mi ni

bus bo ne vo lun ta

Et in terra pax ho mi

ni bus bo ne vo

C

bona Vo lan ta tis Lau
da mus te be ne di ci
mus te A do ra mus te

B.

San ta tis Lau da
mus te be ne di ci
mus te be ne di ci

A

his bo ne vo lun ta tis Lau

da mus te be

ne di ci mus te be ne di

ci mus te A do ra mus

mus te be ne di ci mus

te A do ra

C

glo ri fi ca mus te gra ti

as a gi mus ti bi pro pter

magnā glo ri am tu am, glo

ri am tu am

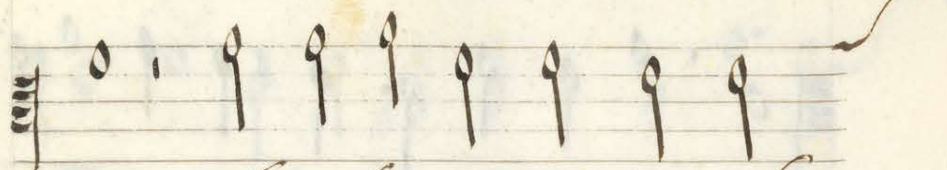
B

mus te glo ri fi

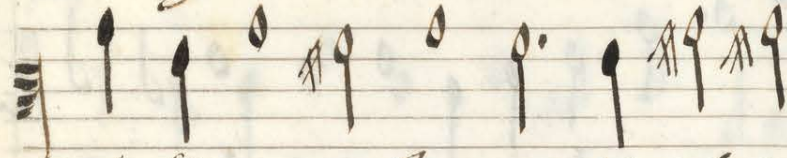
ca mus te gra ti as a gi mus ti

bi pro pter magnā glo ri

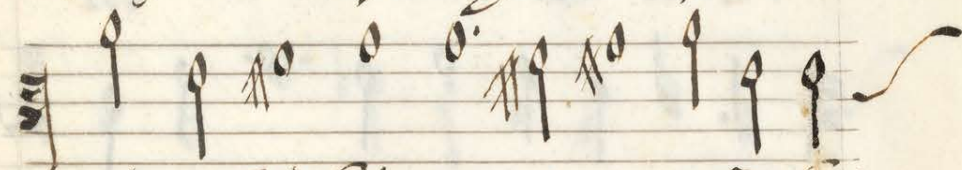
A



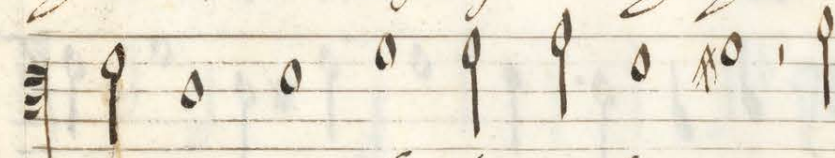
re glori fi ca mus te glo



ri fi ca mus te grati as a



gi mus ti bi' propter magnā glori



am tu am glo ri am tu am glo



ri am tu am



am tu am gloriam



tu am.

Duo

Handwritten musical score for a Duo, featuring two staves with Latin lyrics. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The lyrics are written in a Gothic script below the notes. The score consists of two staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "D o m i n e d e u s", "rex ce les tis do m i n e", "de u s rex ce les", "tis de u s pa ter", and "om ni po tens om ni po tens". The music is written in a style that suggests a setting of a liturgical text, possibly a Mass or a Vespers. The paper is aged and shows some staining.

D o m i n e d e u s

rex ce les tis do m i n e

de u s rex ce les

tis de u s pa ter

om ni po tens om ni po tens

Duo



D o mi ne de us rex ce.



les tis, do mi ne de



us rex ce les tis



deus pa ter om ni po tens, om



ni po tens, om ni po tens ~

C

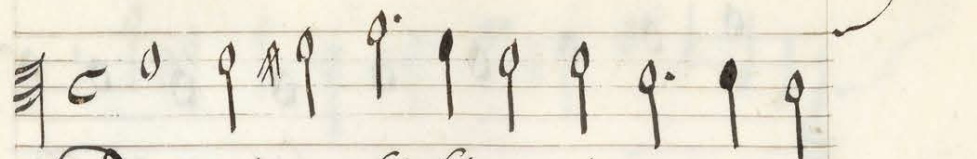
Do mi ne fi li vni ge ni
te Je su chris te, Do mi ne de
us A gnus de i fi li us pa

Fris

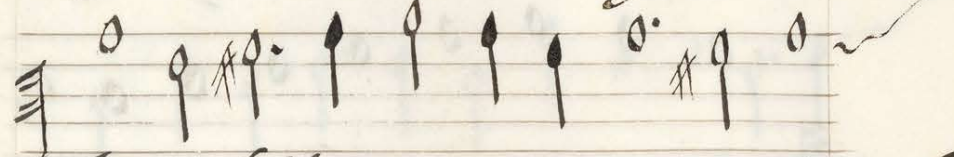
B,

Do mi ne fi li vni ge
ni te Je su chris te
Je su chris te Do mi ne de

A,



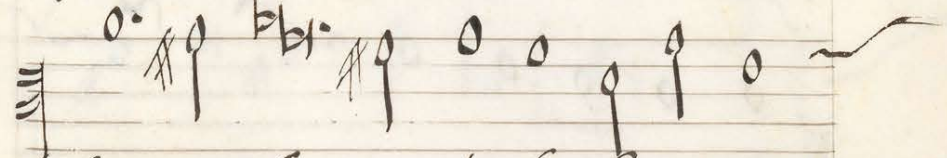
Do mi ne fi li v ni ge ni te



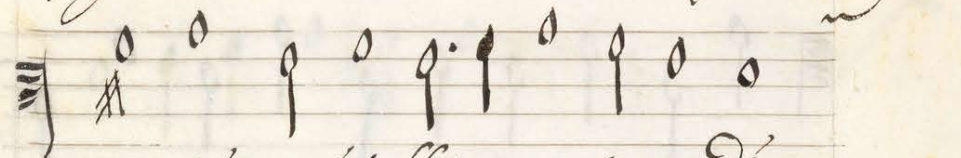
Je su chris te



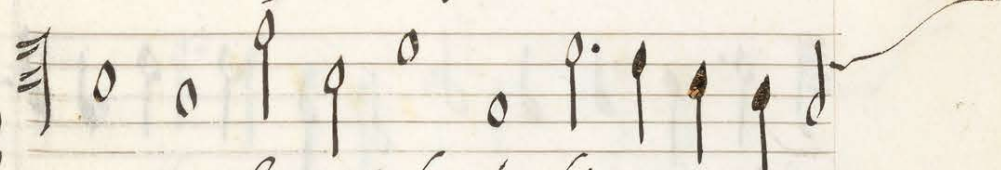
Je su chris te Do mi ne de us



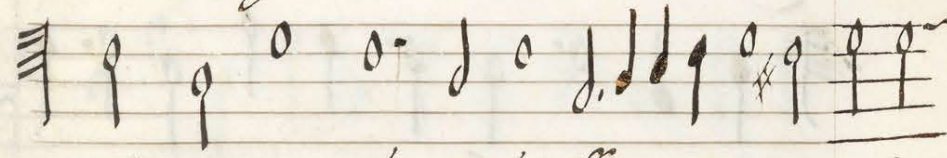
Ag nus de i fi li us pa



tris, qui tollis pecca ta mundi



us Ag nus de i fi



li us pa tris, qui tollis peccata

C

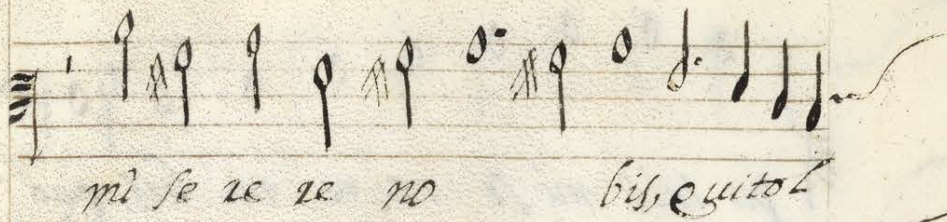
mi se re re no bis, qui tollis
pec ca ta mun di sus ci pe de
pre ca ti o nem nostram, qui se
des ad dex te ram

B.

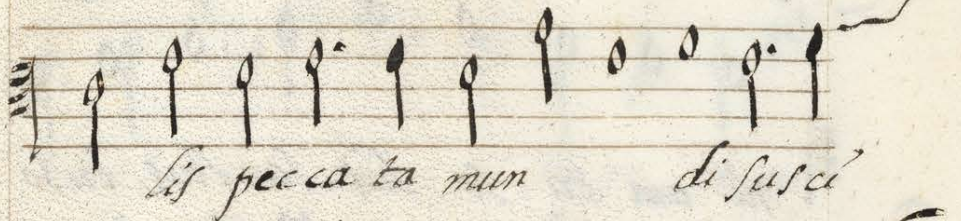
mundi mi se re re no bis
Cultol lis pec cata mun
di sus ci

A,

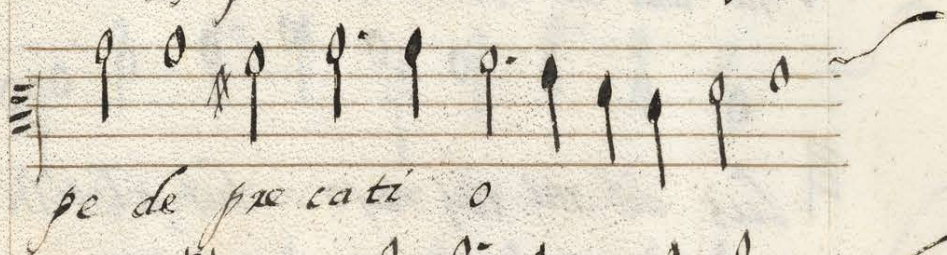
58



mi se re re no bis, qui tol'



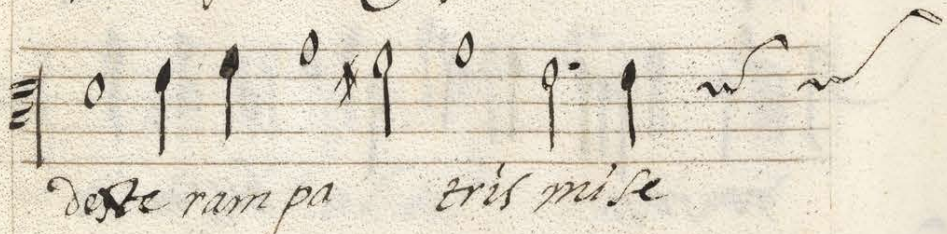
lis pec ca ta mun di susci



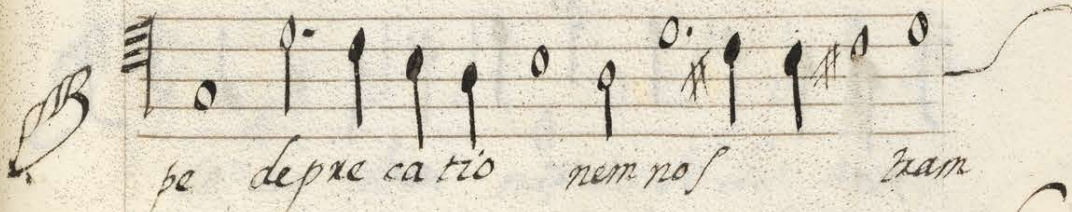
pe de pre ca ti o



nem no stram, qui se des ad



dexte ram pa tris mi se



pe de pre ca ti o nem no stram



qui se des ad dexte ram pa tris mi se

C

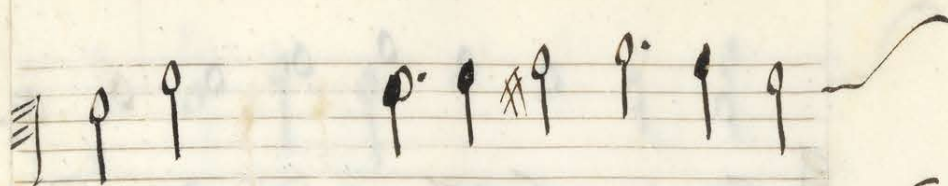
Handwritten musical notation for part C, featuring five staves with notes and lyrics. The notes are mostly half notes and whole notes, with some rests. The lyrics are written below the staves.

pa tris mi se re re no bis, quo
ni am tu so lus Sanctus, tu so
lus do mi nus tu so lus al ti si
mus

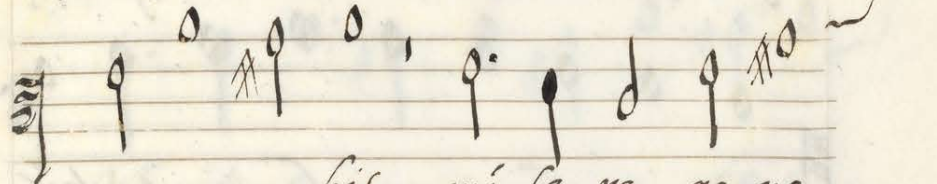
B,

Handwritten musical notation for part B, featuring four staves with notes and lyrics. The notes are mostly quarter notes and eighth notes, with some rests. The lyrics are written below the staves.

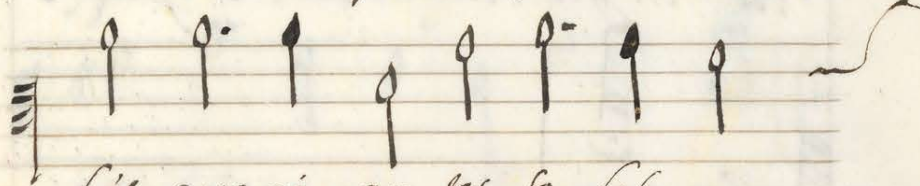
re re no bis, mi se
re re no
bis, quoni am tu so lus Sanctus, tu



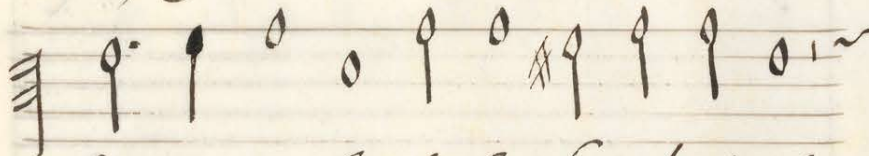
re re no



bis mi se re re no



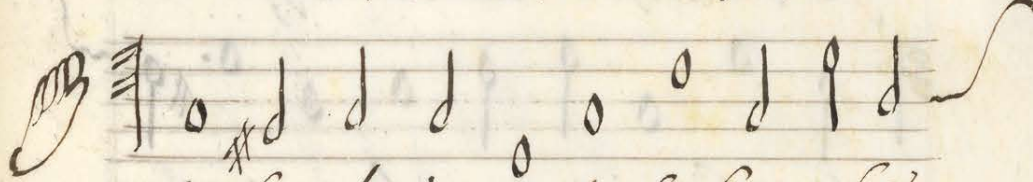
bis, quoni am tu so lus



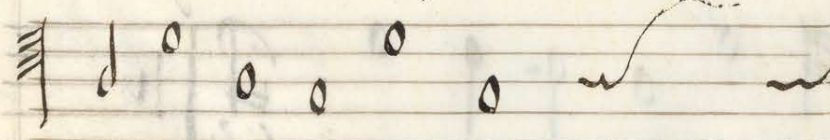
San ctus, tu so lus dominus



tu so lus al tis si mus



so lus domi nus tu so lus al tis



si mus al tis si mus

C

Je su christe, cum sancto spi ri
tu in glo ri a de i pa tris
A men

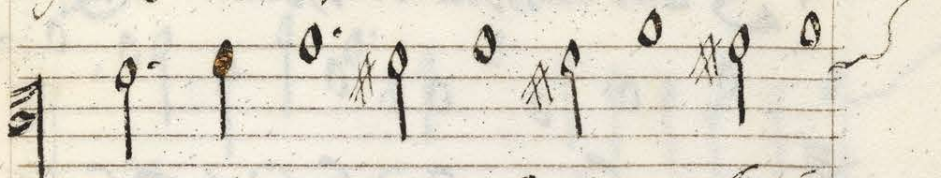
B,

Je su christe cum sancto spi ri tu
in glo ri a de i pa
tris A men

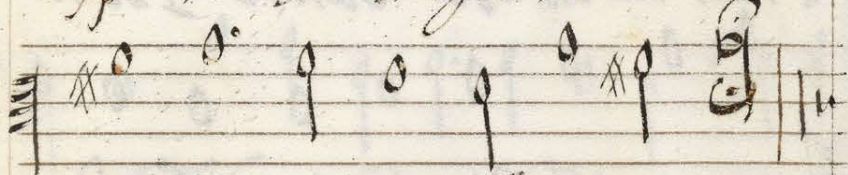
A.



Je su chris te cum sancto



Spi ri tu in glo ri a de i



pa tris

A

men?

C

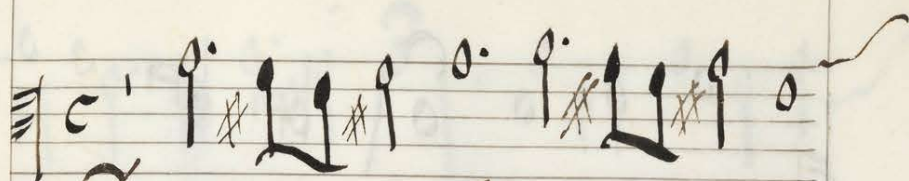
Sanctus, Sanctus, Sanctus, domi
nus de us sa bahot Ple ni
sunt caeli & terra glori a
tu a, o sa na

B.

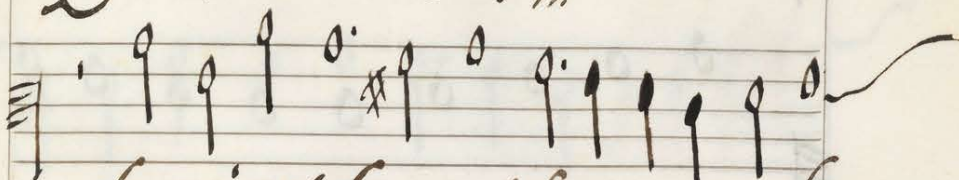
Sanctus :||: :||: domi
nus de us sa bahot
Ple ni sunt caeli & terra

A

61



S an *Chus. 1/2*



do mi nus de us Sa ba

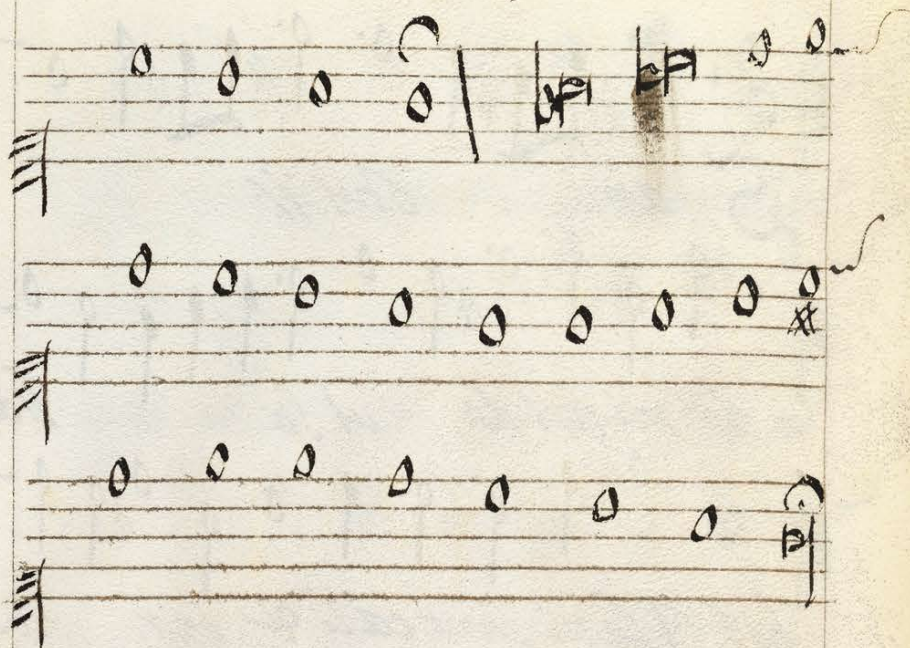
oth, Ple ni sunt cae li & ter ra

glori a tu a, O Sa na in

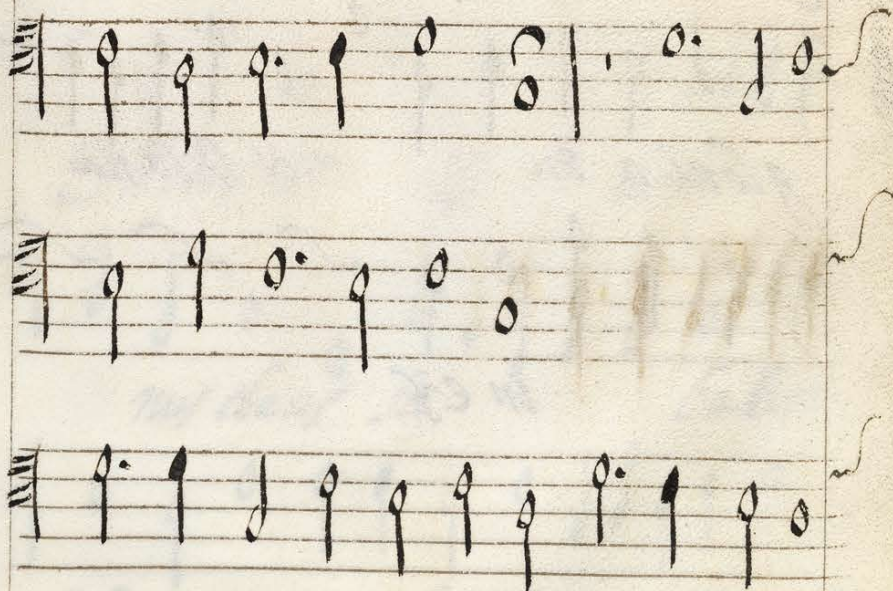
glori a tu a O Sa na

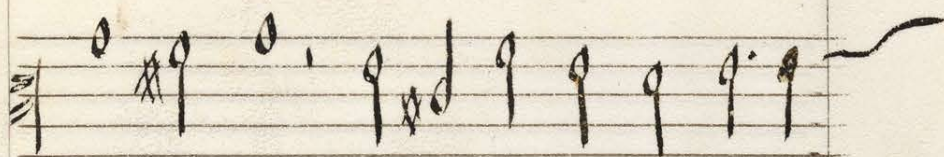
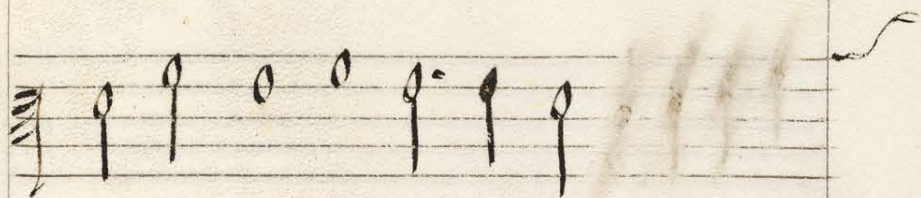
in ex

C



B.





Kyrie, Gloria, Sanctus

Berlin Kupferstichkabinett, f. 51v-62r

Superius
Kyrie eleison

Tenor
Kyrie eleison

Contratenor
Kyrie eleison

8

Christe eleison

Christe eleison

Christe eleison

15

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis

23

Lau - da - mus te be - ne - di - ci - mus te a - do - ra - mus te

31

glo - ri - fi - ca - mus te gra - ti. as a - gi - nus ti - bi pro - pter

This system contains measures 31 through 38. It features three staves: a vocal line with lyrics, a lute line, and a basso continuo line. The lyrics are 'glo - ri - fi - ca - mus te gra - ti. as a - gi - nus ti - bi pro - pter'. The notation includes various accidentals and rhythmic values typical of 17th-century manuscript notation.

39

ma - gnam glo - ri - am tu - am

This system contains measures 39 through 45. It features three staves: a vocal line with lyrics, a lute line, and a basso continuo line. The lyrics are 'ma - gnam glo - ri - am tu - am'. The notation includes various accidentals and rhythmic values typical of 17th-century manuscript notation.

46

Tenor
Contratenor

do - mi - ne de - us rex ce - les - tis do -

This system contains measures 46 through 51. It features four staves: a vocal line with lyrics, a lute line, and two basso continuo lines labeled 'Tenor' and 'Contratenor'. The lyrics are 'do - mi - ne de - us rex ce - les - tis do -'. The notation includes various accidentals and rhythmic values typical of 17th-century manuscript notation.

52

mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po -

This system contains measures 52 through 58. It features two staves: a vocal line with lyrics and a lute line. The lyrics are 'mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po -'. The notation includes various accidentals and rhythmic values typical of 17th-century manuscript notation.

60

tens

62

Superius

Tenor

Contratenor

do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri - ste

69

do - mi - ne de - us a - gnus de - i fi - li - us pa - tris

Qui tol - lis

77

mi - se - re - re no - bis qui tol - lis pec - ca - ta

pec - ca - ta mun - di

85

mun - di su - sci - pe de - pre - ca - o - nem po - stram Qui se - des

93

ad dex - te - ram pa - tris ni - se - re - re no - bis quo - ni - am tu

101

so - lus sanc - tus tu so - lus do - mi - nus tu so - lus al - tis - si -

109

mus Je - su Chri - ste Cum san - cto spi - ri - tu in glo - ri - a de -

117

Three staves of music. The top staff is a vocal line with lyrics: "I pa - tris A - men". The middle staff is a lute line with a 6/8 time signature. The bottom staff is a bass line. The music is in G major and 6/8 time.

121

Three staves of music. The top staff is a vocal line with lyrics: "Sanc - tus sanc - tus sanc - tus do - mi - nus de - us sa - ba - oth". The middle staff is a lute line with a 6/8 time signature. The bottom staff is a bass line. The music is in G major and 6/8 time.

128

Three staves of music. The top staff is a vocal line with lyrics: "Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a O - san - na". The middle staff is a lute line with a 6/8 time signature. The bottom staff is a bass line. The music is in G major and 6/8 time.

136

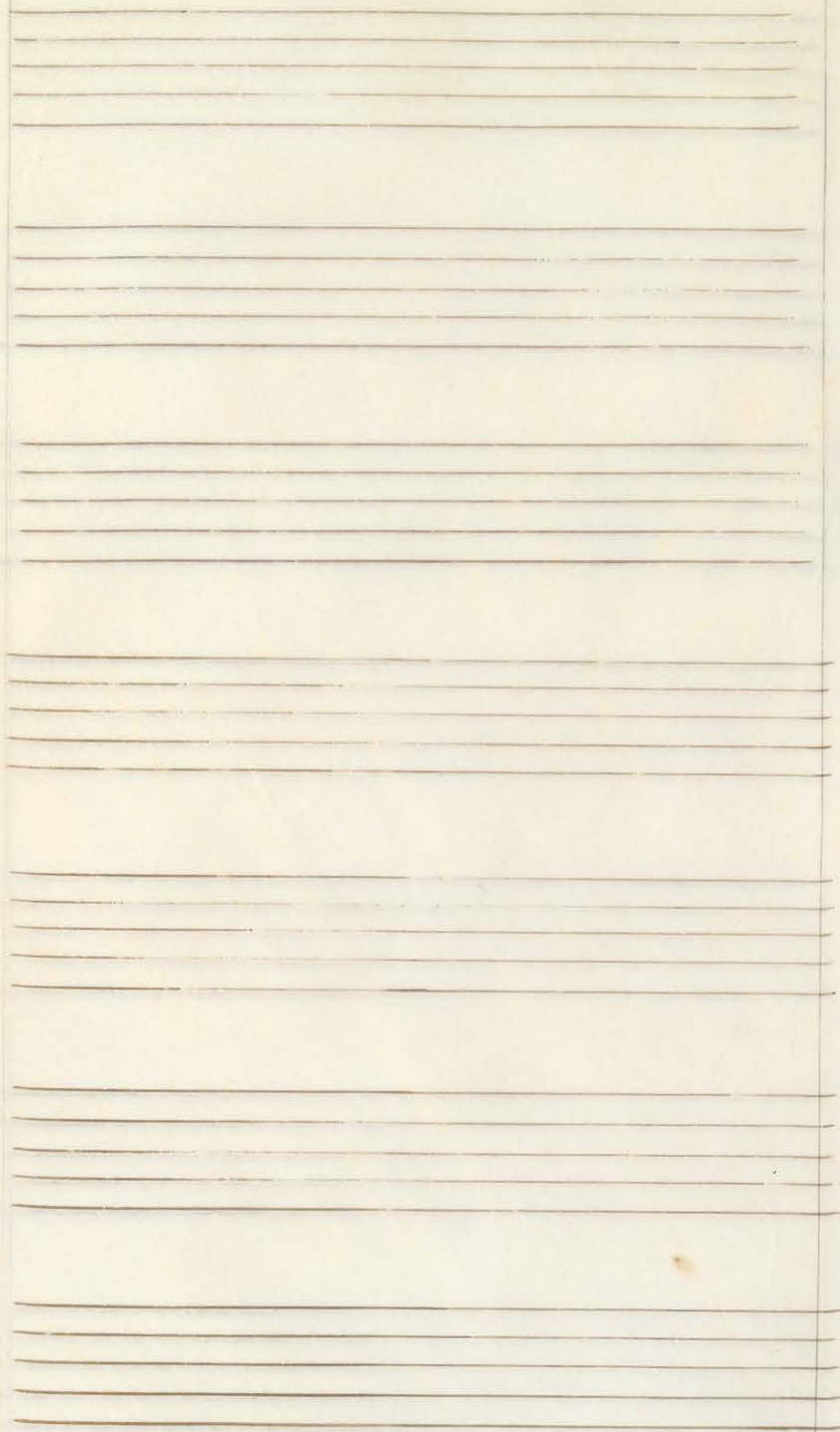
Three staves of music. The top staff is a vocal line with lyrics: "in ex - cel - sis Be - ne - dic - tus qui ve - nit in no - mi -". The middle staff is a lute line with a 6/8 time signature. The bottom staff is a bass line. The music is in G major and 6/8 time.

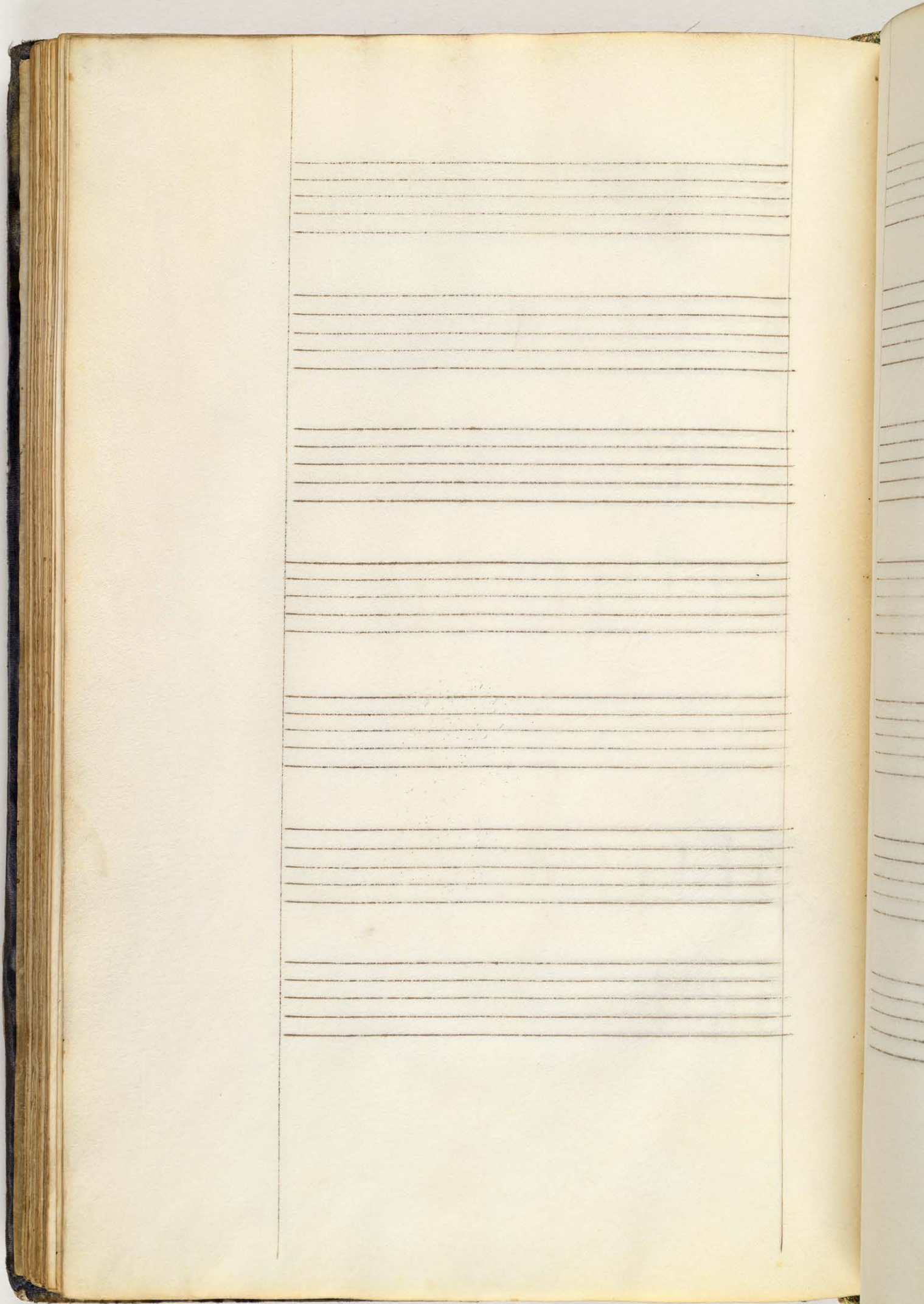
144

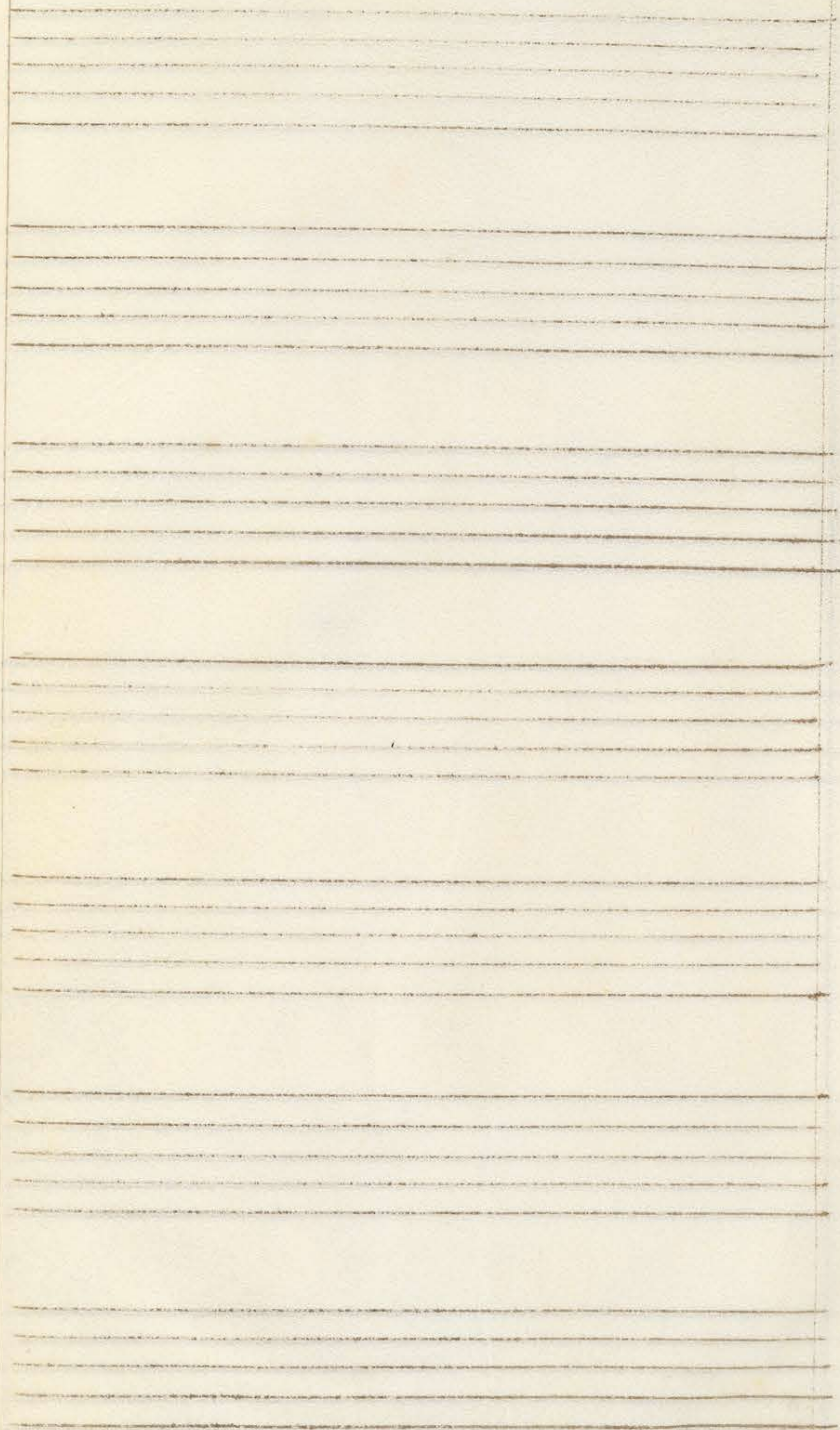
ni do - mi - ni O - san - na in ex - cel - sis

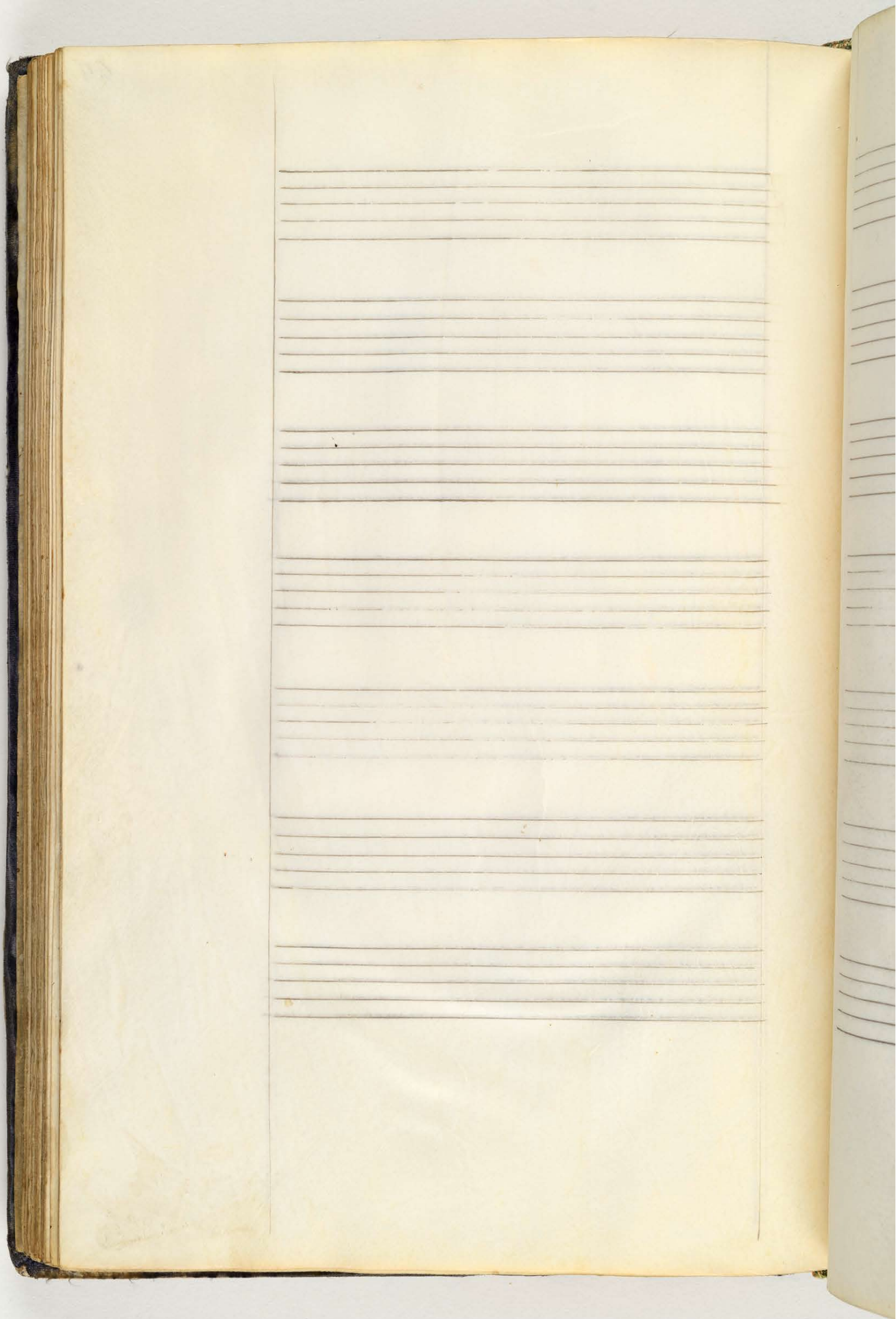
Die drei Messsätze, die auf das eigentliche Chansonier folgen, wurden von späterer Hand hinzugefügt. Sie weisen sehr eigenwillige Vorzeichnungen auf und sind vielleicht auf Anfang des 16. Jh. zu datieren. Eigentümlicher Weise äußert sich Reidemeister in seiner Dissertation überhaupt nicht zu diesem Zusatz. Vielleicht weist die eigentümliche Struktur des Superius auf eine Art Kontrapunktstudie.

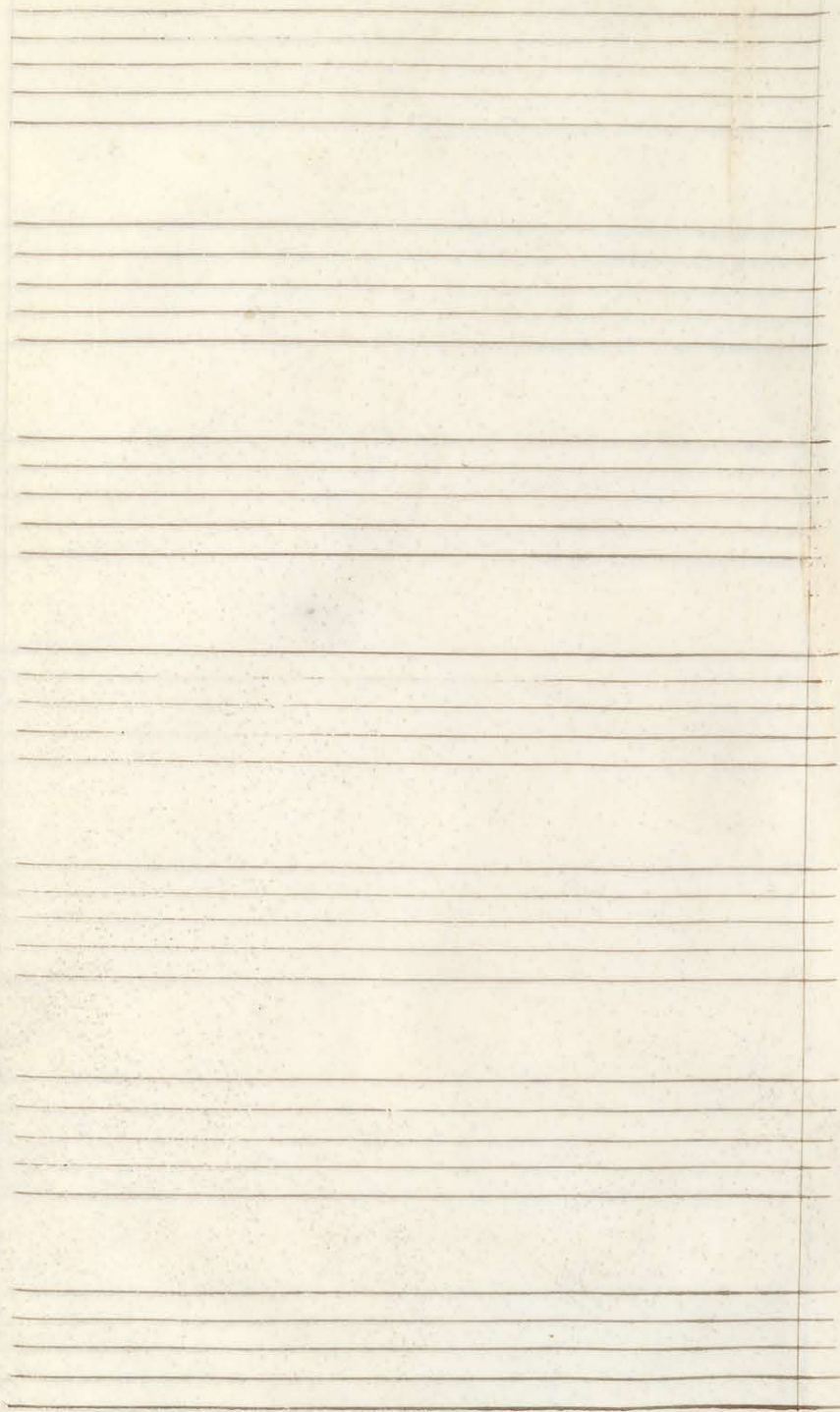
Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey or blue ink. It consists of vertical stems and horizontal lines, possibly representing notes or rests, but no specific musical symbols (like clefs, accidentals, or note heads) are discernible. The staves are arranged in a single column on the right side of the page.

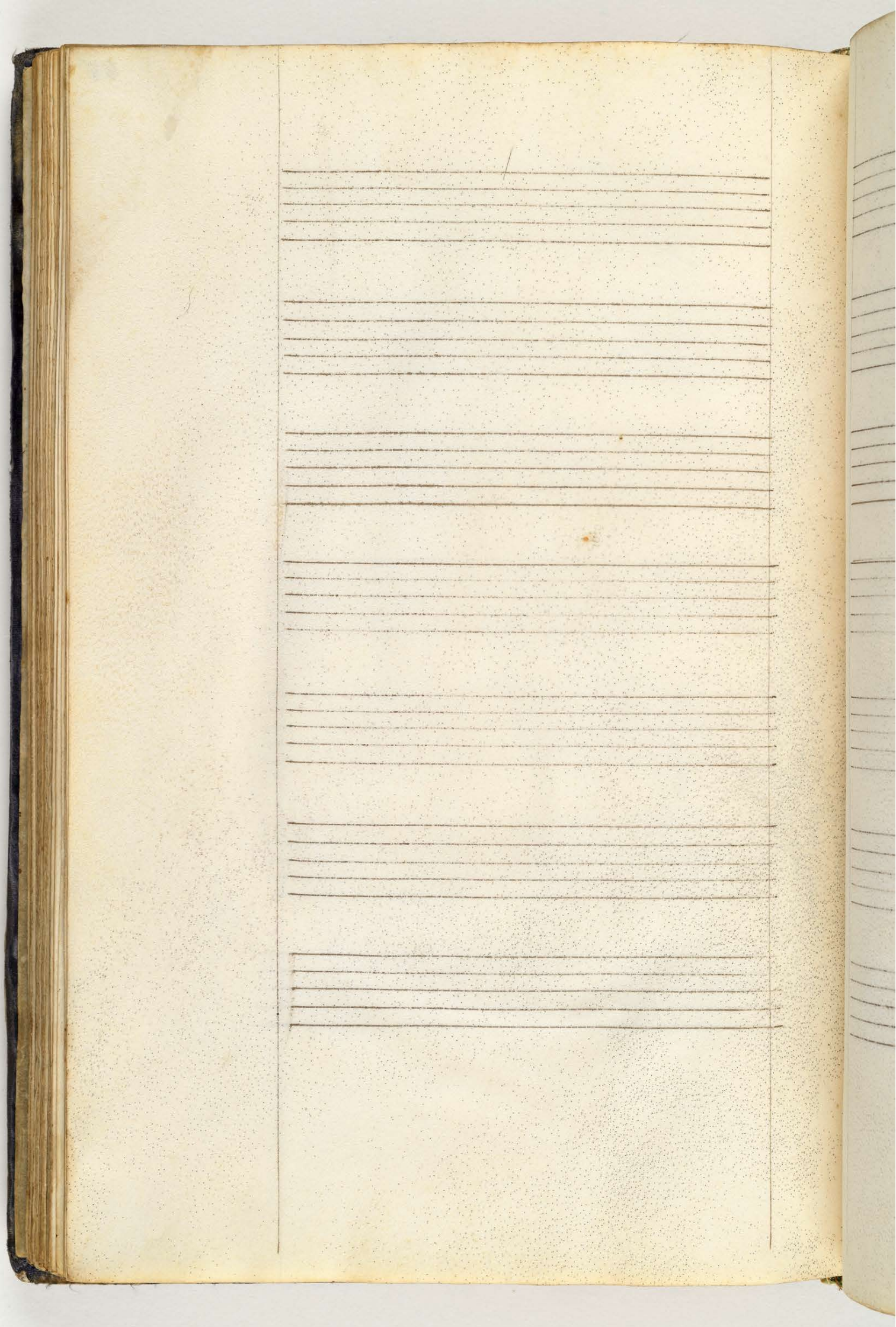


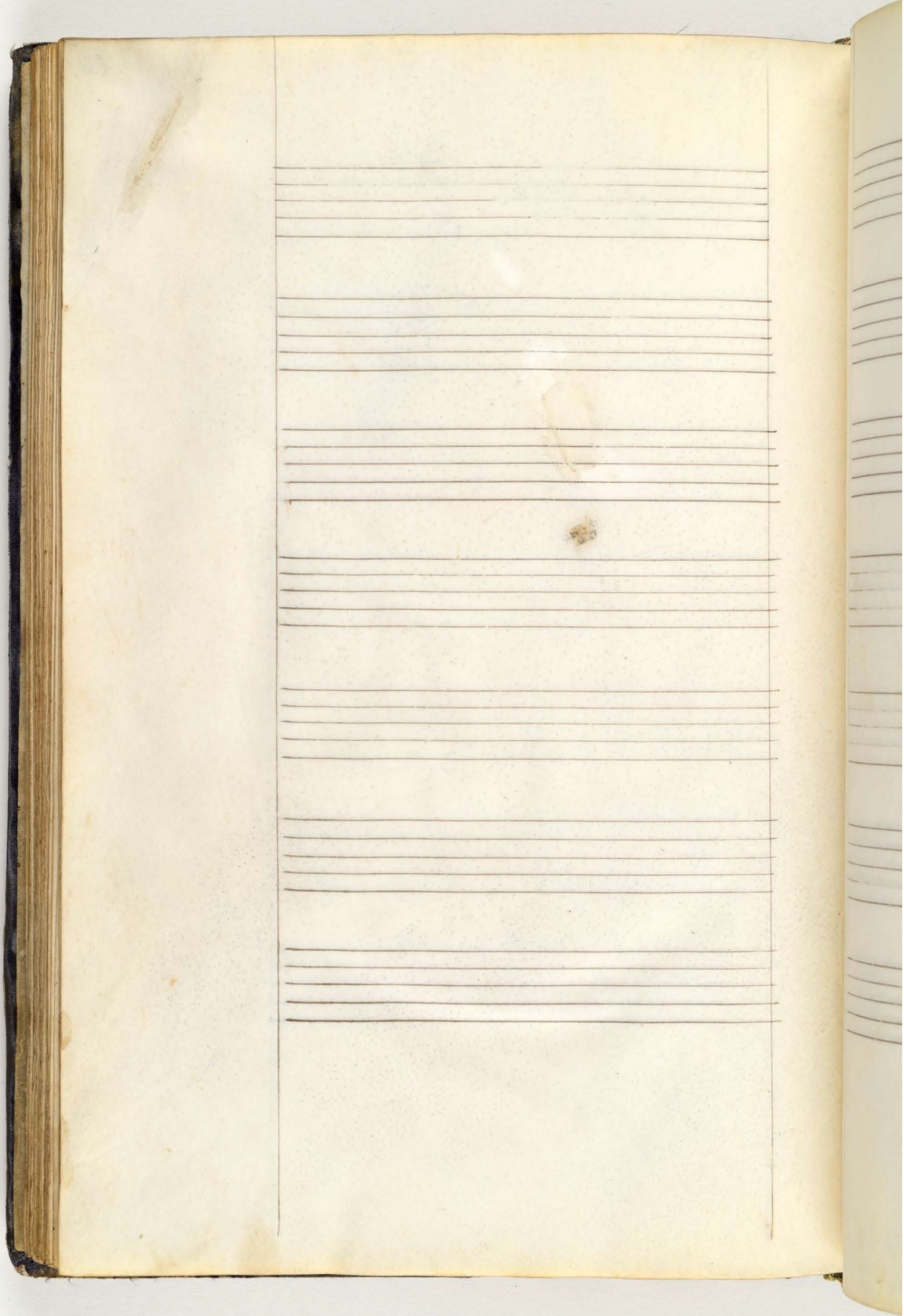


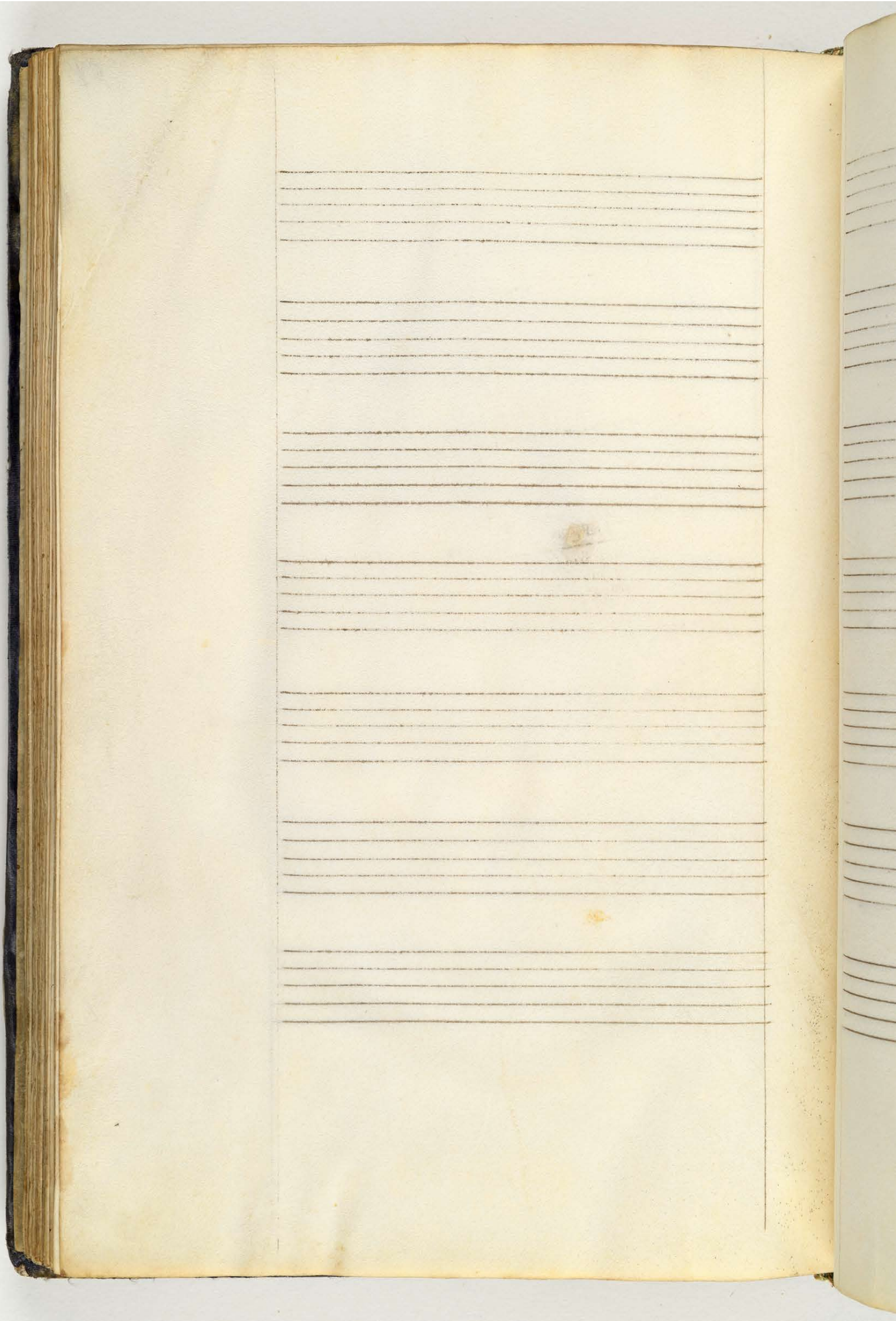


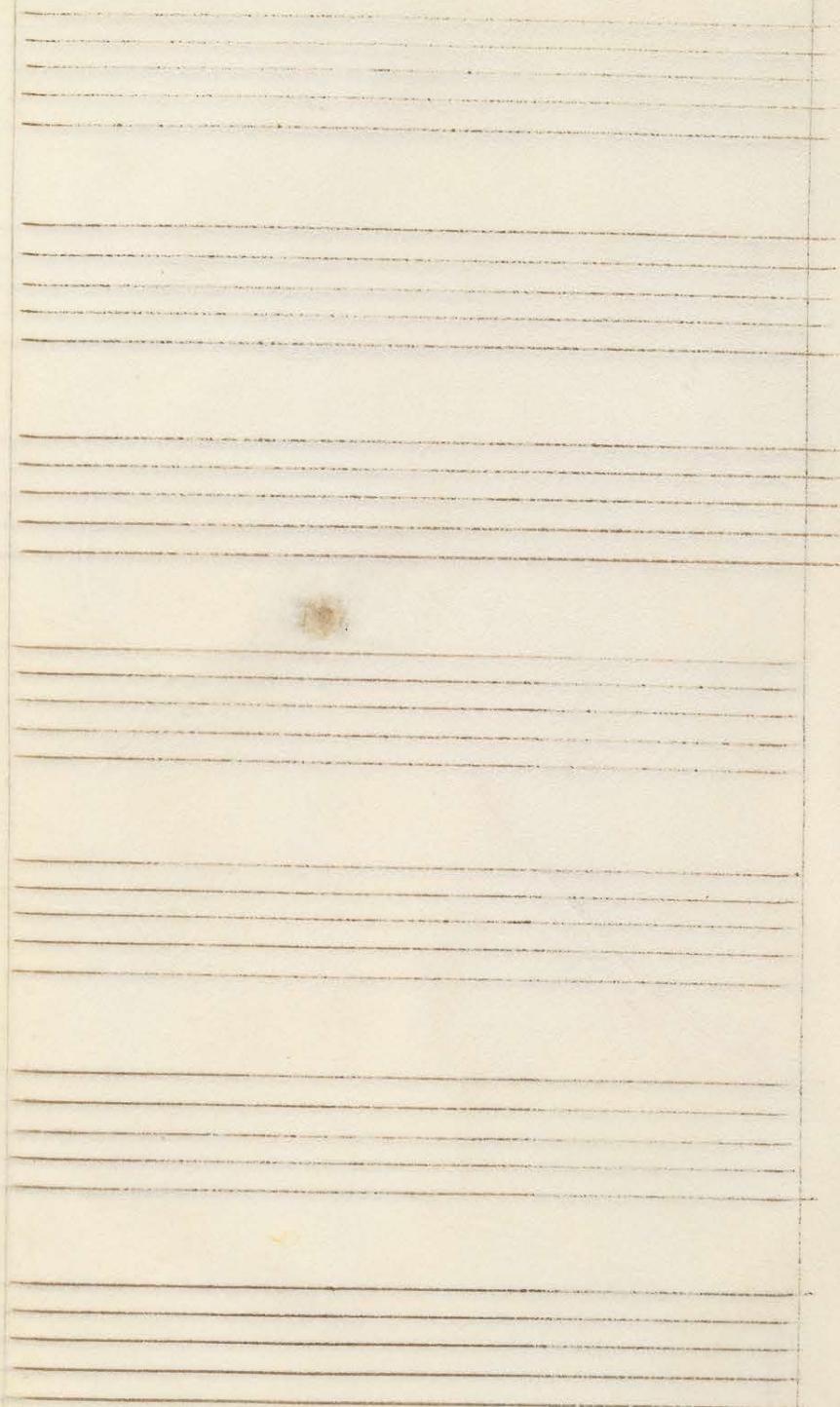


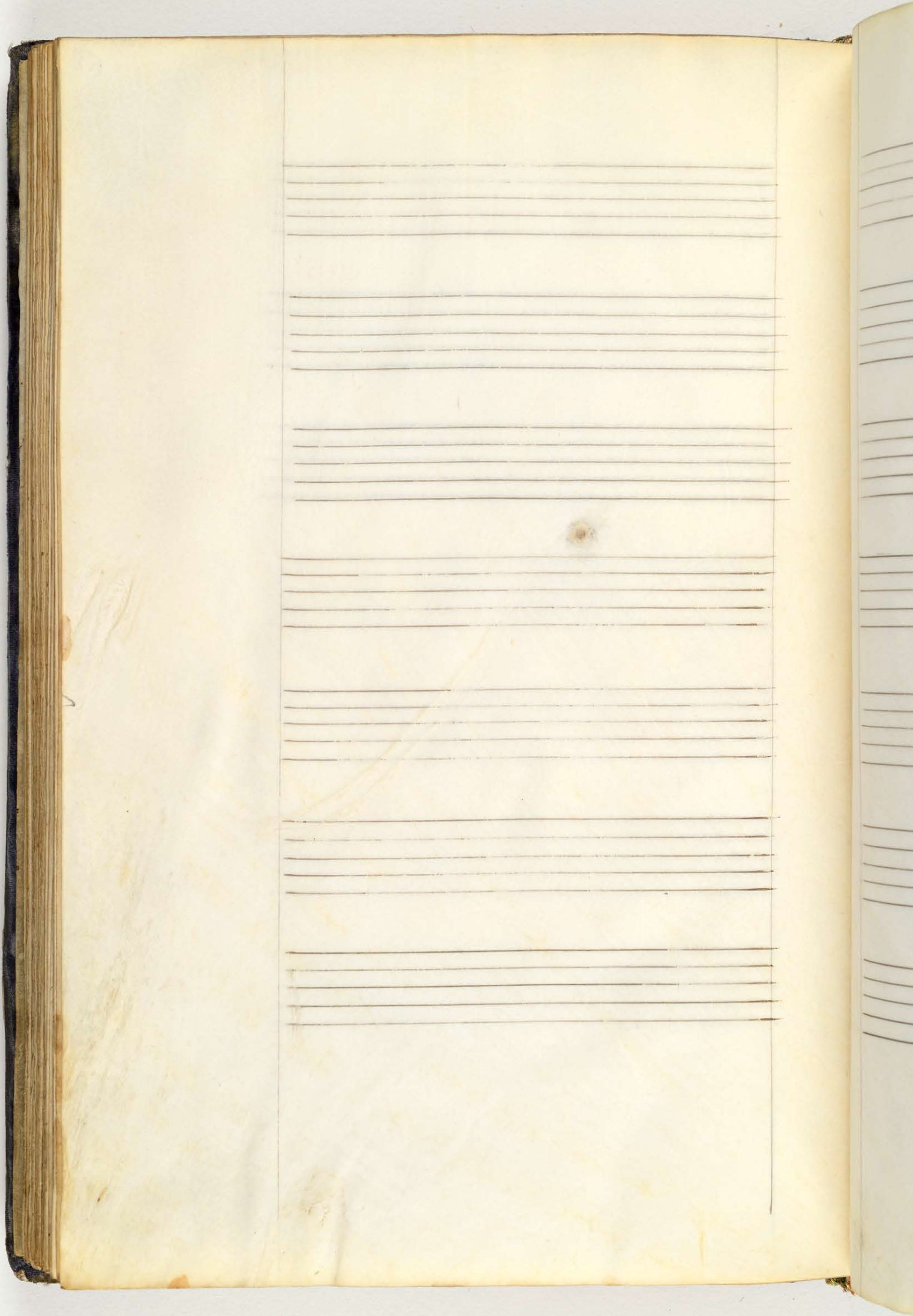


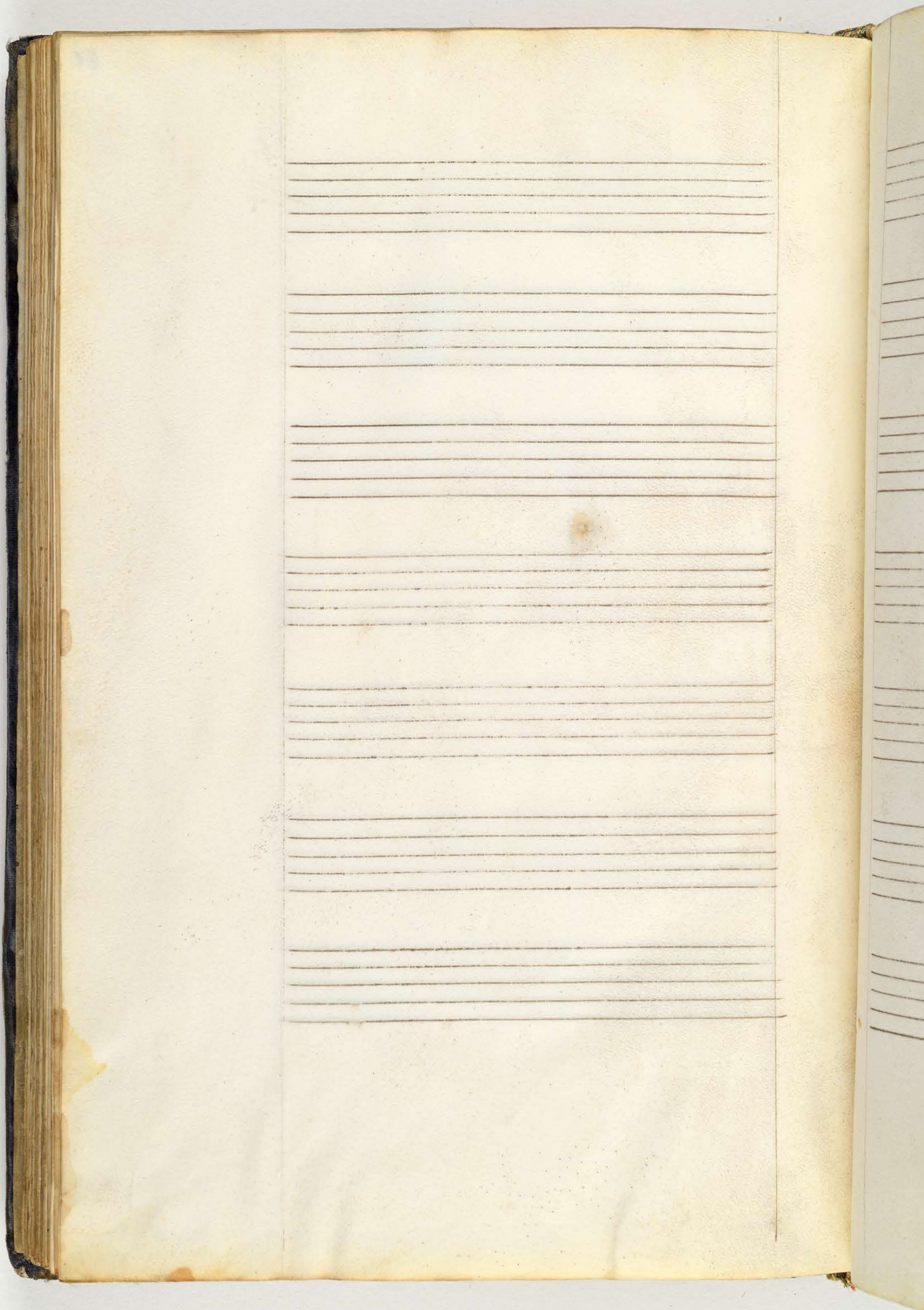








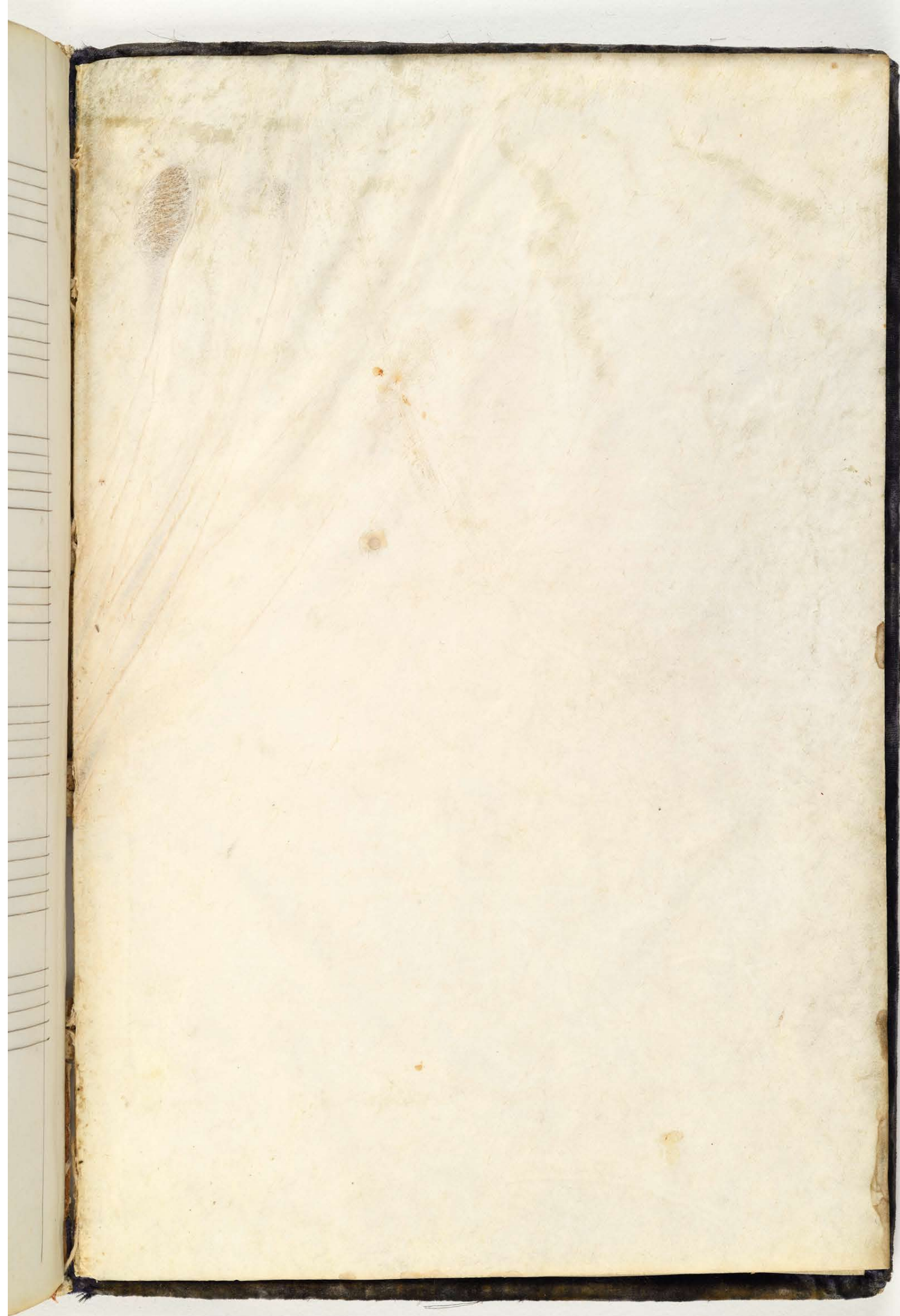








108-1884



148 11 7 28 12 p 11 2 p 4

