Bologna Q 17

Museo Internazionale e Biblioteca della Musica
di Bologna, Ms Q 17

ediert von

Clemens Goldberg

mit Unterstützung der Goldberg Stiftung

Alle Rechte verbleiben beim Autor und der Stiftung

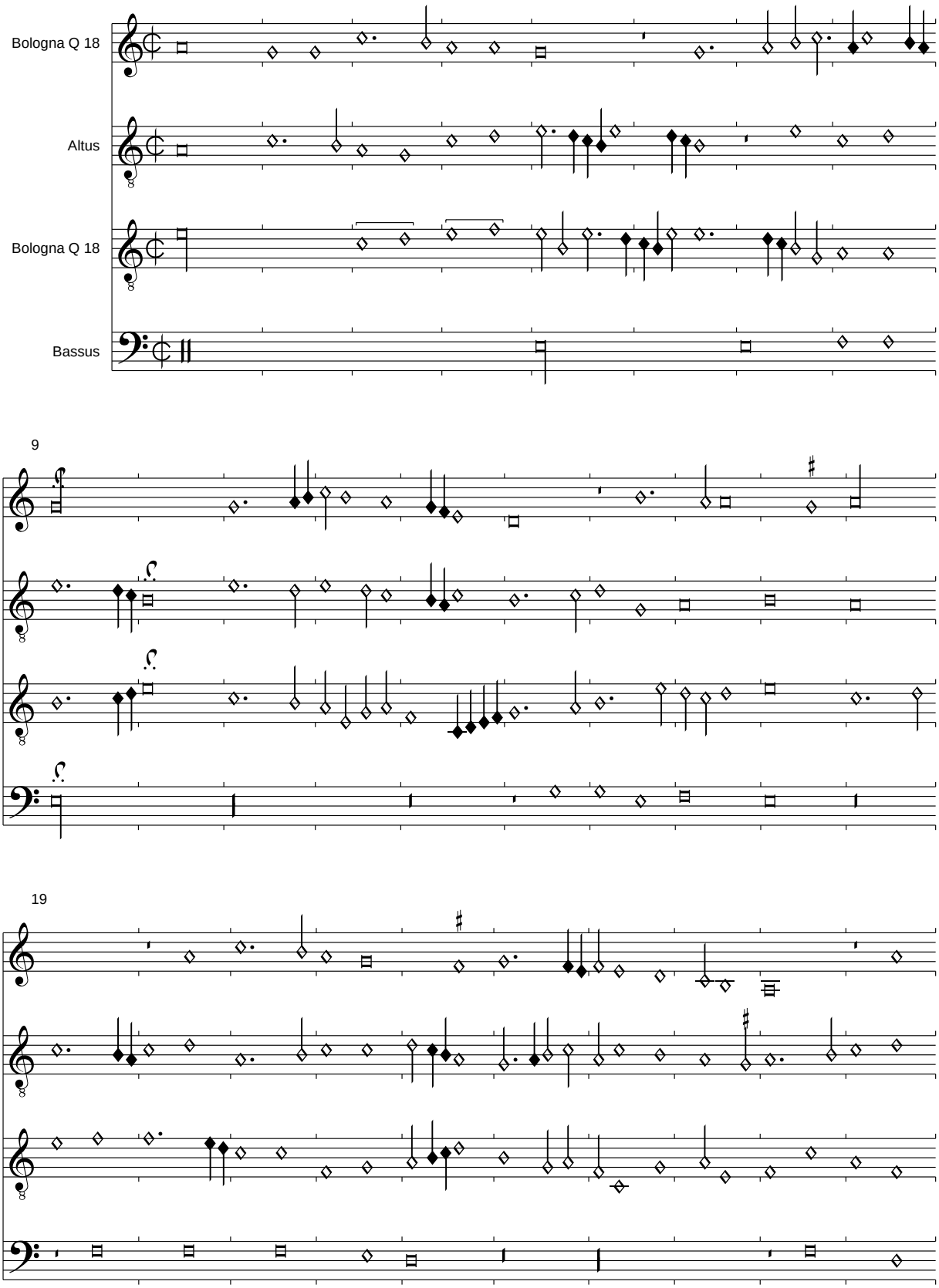
Inhalt

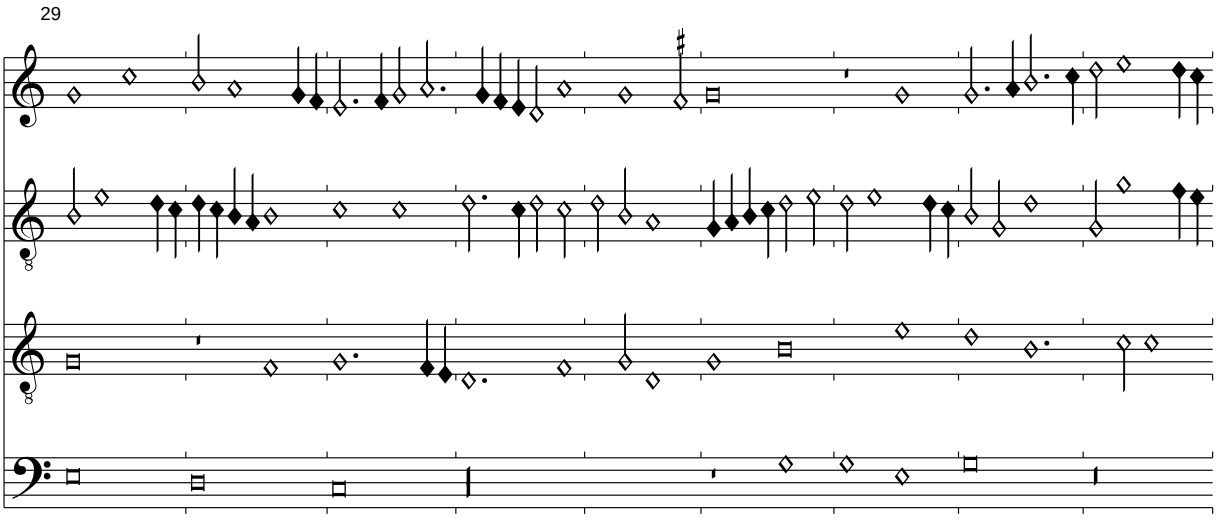
Folii	Incipit (abweichende Incipits in der Quelle in Klammern)	Kompoist
2r	Parce domine populo tuo	(Obrecht)
2v-3r	Ave Maria	Brumel
3v-4r	Oblier veul douleur et tristesse	A. Agricola
4v-5r	Loseraige dire sy jaime par amours	
5v-6r	Royne du ciel-Regina celi letare	Prioris (Compere)
6v-7r	Plaine dennuy de longue main-Anima mea	Loyset Compere
7v-9r	Amours amours	Brumel
9v	Amours amours	A. Agricola
leere Seiten		
11r	Nunca fue pena mayor	J. Urede
11v-12r	O vos omnes qui transitis-O devots cuers	Loyset Compere (Obrecht)
12v-16r	Cecus non iudicat de coloribus	(Agricola, Isaac)
16v-17r	Mes pensees ne me lessent une heure	Loyset Compere
17v-18r	Gentil galans	(van Ghizeghem)
18v-19r	Mais que ce fut secretement	Pierquin (Compere)
19v-20r	Cela sans plus et plus hola	Colinet de Lannoy
20v-21r	Dat ik mijn lijden aldus helen moet	(Agricola?)
21v-22r	Ne refuses	
22v-23r	Se je parle aulcunement	(Compere)
23v-24r	Allez regres	Bactio (B. degli Organi)
24v-25r	Je vous anpri (Meyor deste non hay)	Bactio
25v-26r	Je prens congie de vous mes amours	Bactio
26v-27r	De tous biens plaine	Bactio
27v-28r	Le renvoi dun coeur esgare	Loyset Compere
28v-29r	Cest trop sur amours (Cest mal cherche)	A. Agricola
29v-30r	Ma dame qui tant est en mon cuer	Caron
30v-31r	Allez regretz	Hayne (van Ghizeghem)
31v-32r	Venes regrets	Loyset Compere
32v-33r	Mon souvenir mi fait morir pour les regres	Hayne
33v-34r	De vous servir mes prins envie	Hayne
34v-35r	Si dedero somnum oculis meis	A. Agricola
35v-36r	Que vous madame-In pace in idipsum	Iosquin
36v-37r	Les grands regrets	Hayne
37v-38r	Je ne fais plus je ne dis ne escris	A. Busnois
38v-39r	Soit loing ou pres	A. Agricola
39v-40r	Par ung jour de matinee	Agricola
40v-41r	Dun aultre aimer	Jo. Ockeghem
41v-42r	<Quel remede de monstrer?>	
42v-43r	Ha traitre amours	Jo. Stockem

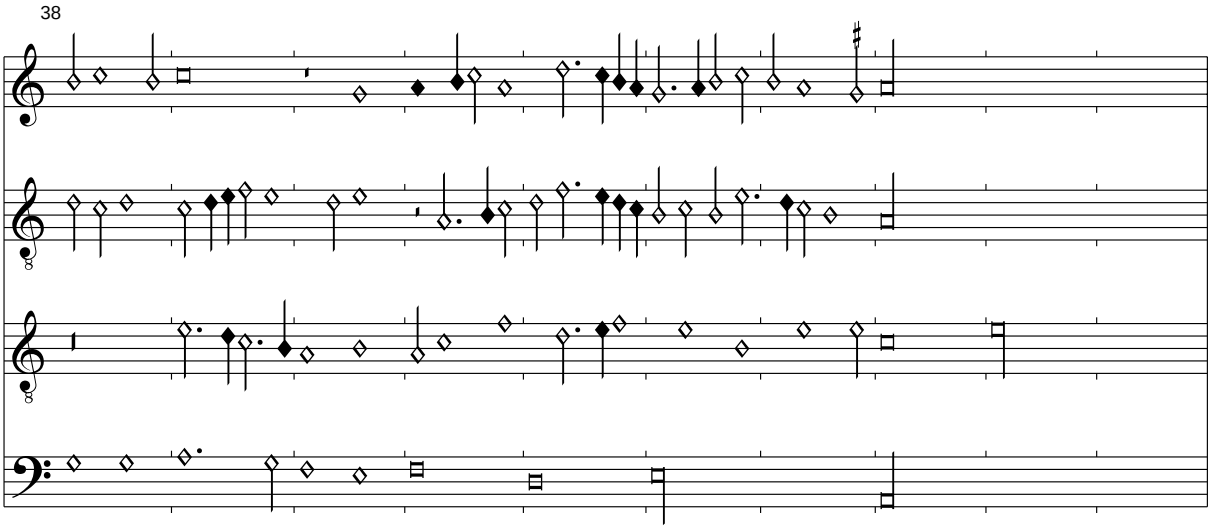
43v-45r	Leure est venue de me plaindre	A. Agricola
45v-46r	En lombre dung buissonet	Josquin
46v-47r	Dun autre aimer	
47v-48r	Venus	
48v-49r	Vostre oeil sest bien tost repenty	Prioris (Index)
49v-50r	O Venus bant	Yzac
50v-51r	Allez regrets	
51v-52r	Par vous sermens tous plains	(Prioris)
52v-53r	Royne du ciel	(Prioris)
53v-54r	Pourquoi non ne veuil je morir	P. de la rue
54v-55r	Sanctus	Yzac
55v-56r	Dun autre aimer	Basiron
56v-57r	Dun autre aimer	
57v-58r	Dun autre aimer - Lomme arme	(Basiron)
58v-59r	Comment peut avoir joie (Ne comme peult)	Josquin
59v-60r	Adie mes amours	Josquin
60v-61r	Lourdault	Nino (le Petit)
61v-62r	He logierons nous	Yzac
62v-63r	Che fa la ramanzina	Loyset Compere
63v-64r	Amour fai mout-Tant que nostre argent-Il est de bonne heure ne	A. Busnois
64v-65r	Fille vous have mal garde-Ave sanctissima	Yzac
65v-66r	Vostre bargeronette	Loyset Compere
66v-67r	Et qui la dira	A. Busnois (Japart)
67v-68r	Amours amours	A. Busnois (Japart)
68v-69r	T'meiskin was jonck (De tushe in bushe)	(Japart, Obrecht, Isaac)
69v-71r	Je nai deuil	
71v-72r	Vrai dieu quel payne esse	
72v-73r	Je nai deuil (Fantasie über Ockeghem)	
73v-74r	Tant belle mi son pensade	
74v-75r	ohne Incipit	
75v-76r	Une mosche de biscaye	Josquin
76v-77r	ohne Incipit	
<78v >	Tam bien <nur Superius u. Tenor, teilweise identisch mit T Si je fet un cop aus Paris 1718	

(Obrecht): Parce domine

Bologna Q 17, f. 2r

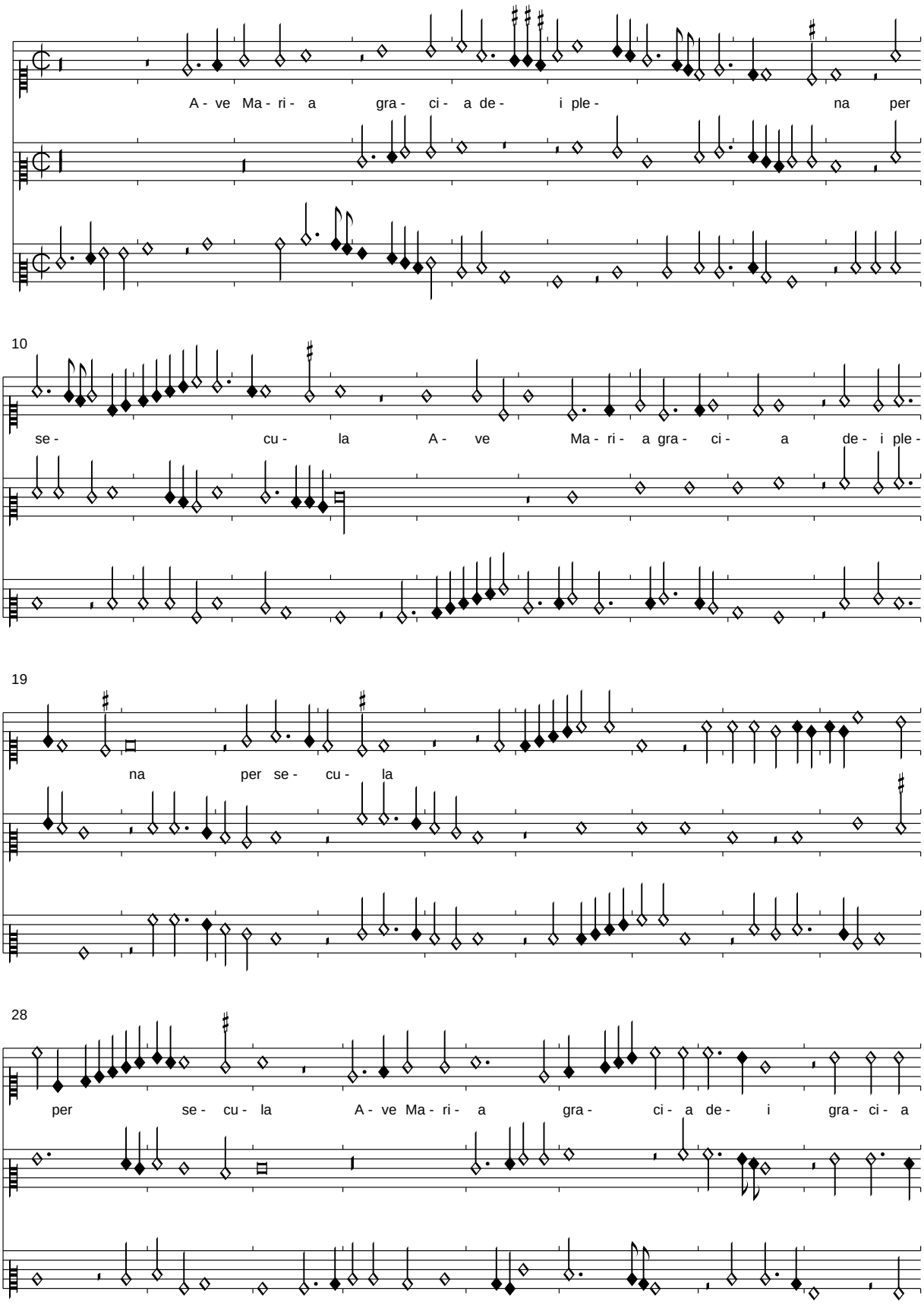




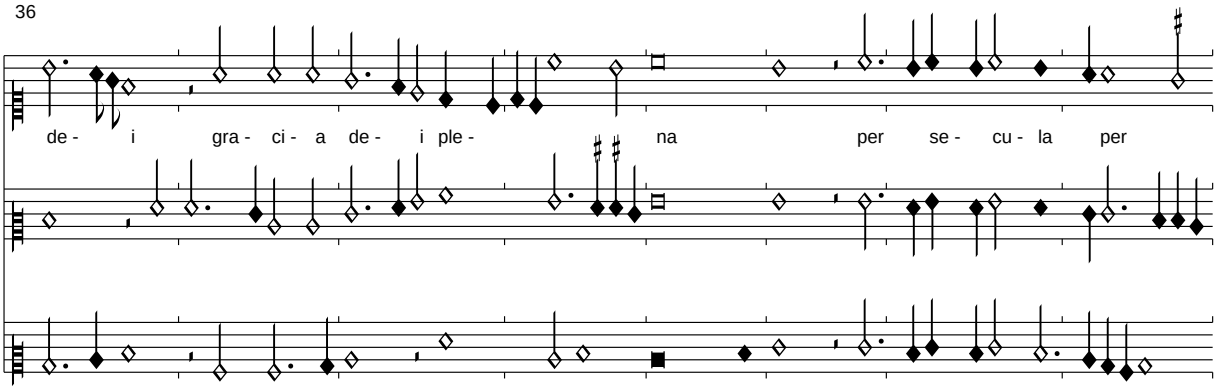


Die Quelle bringt nur zwei Stimmen einer ursprünglich dreistimmigen Motette, der Altus war ad libitum gedacht.

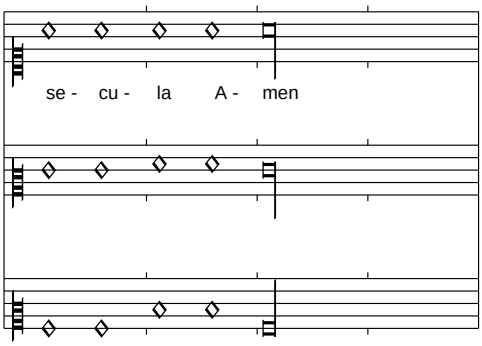
Brumel: Ave Maria
Bologna Q 17, f. 2v-3r



36

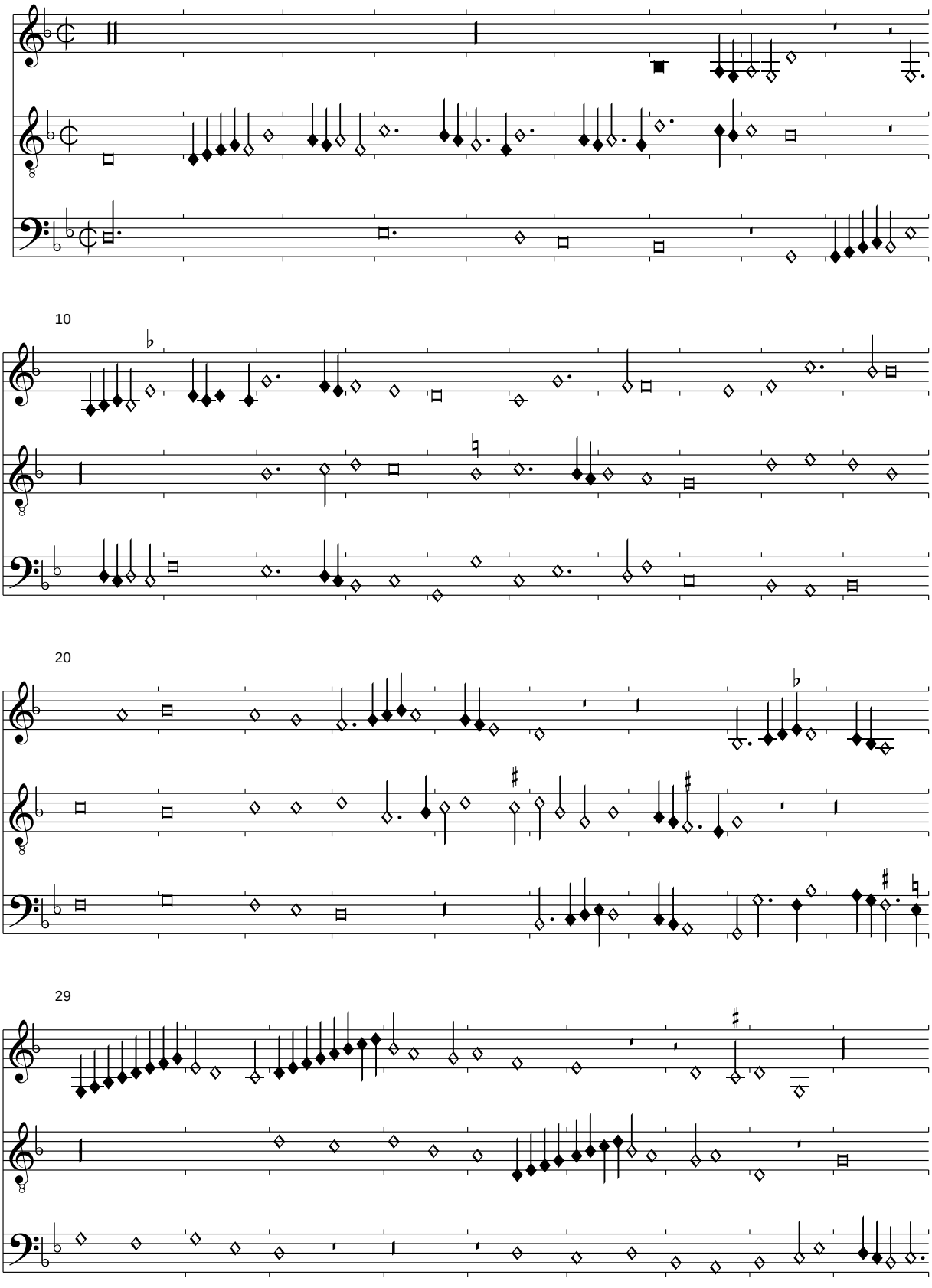


44

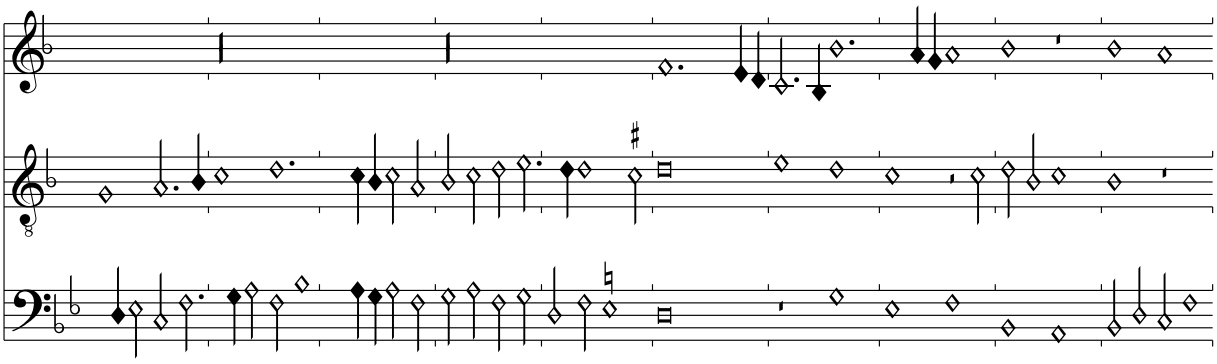


A Agricola: Oblier veuil (douleur et tristesse)

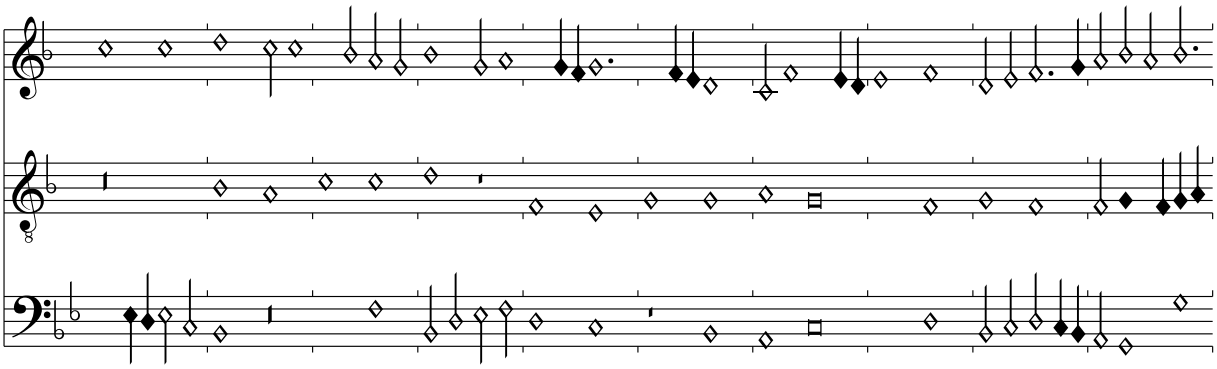
Bologna Q 17, f. 3v-4r



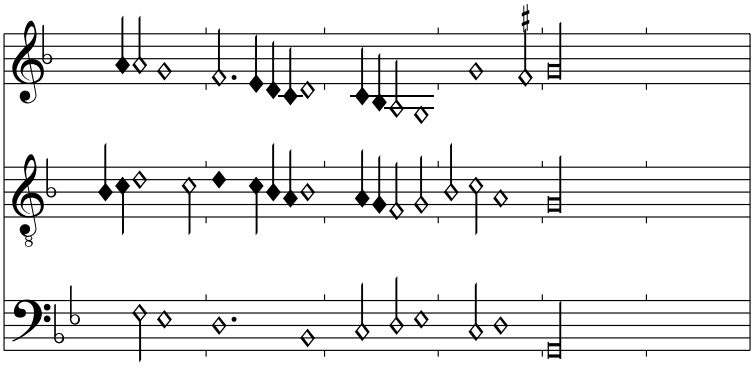
38



48

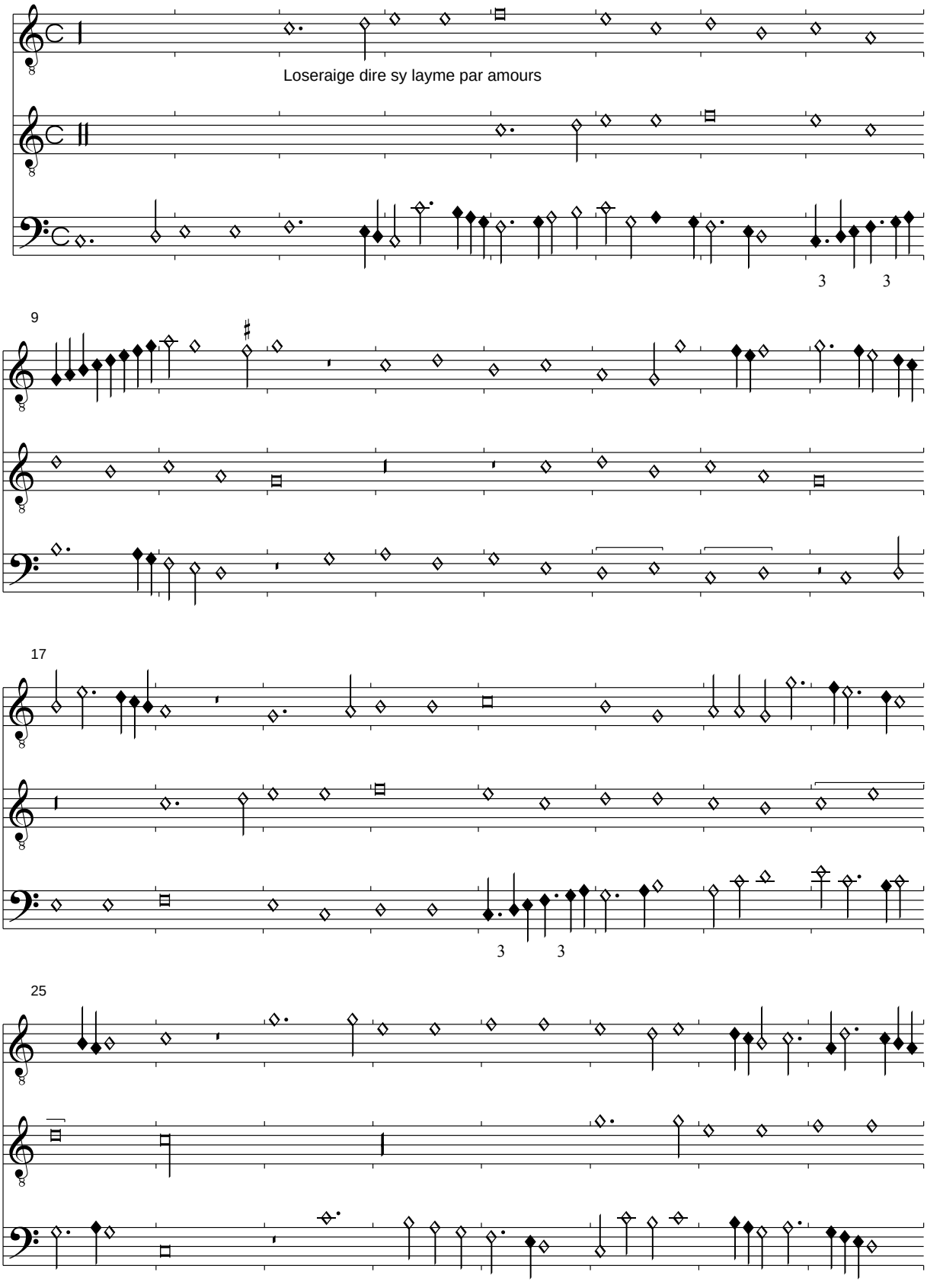


58

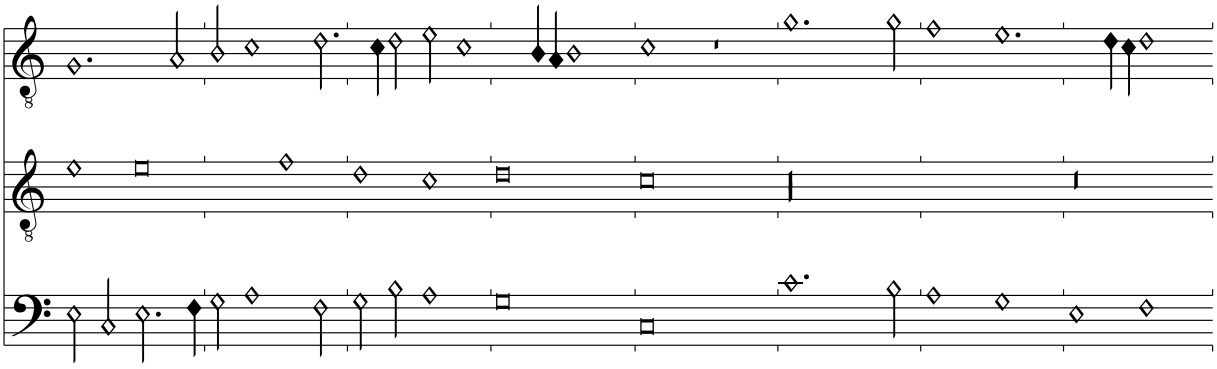


Der letzte Buchstabe im Namen Agricola ist in der Quelle mit der Note La ausgeführt.

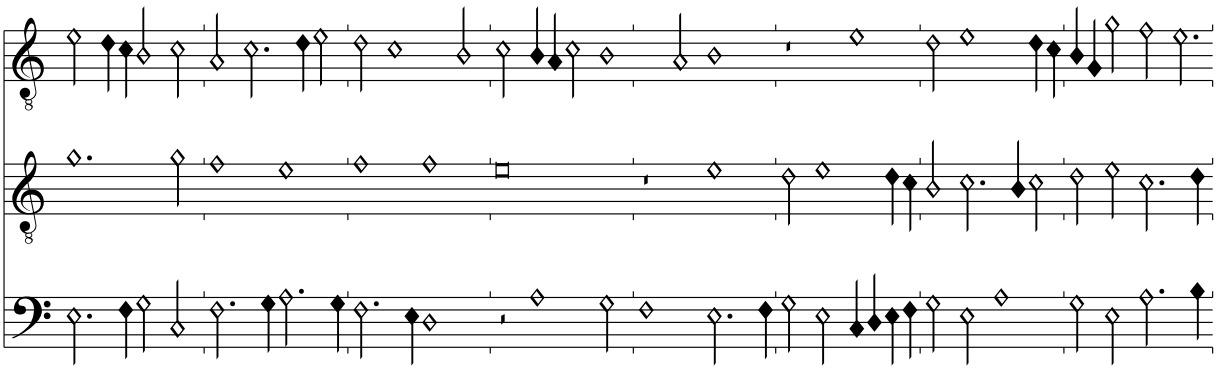
Loseraige dire
Bologna Q 17, f. 4v-5r



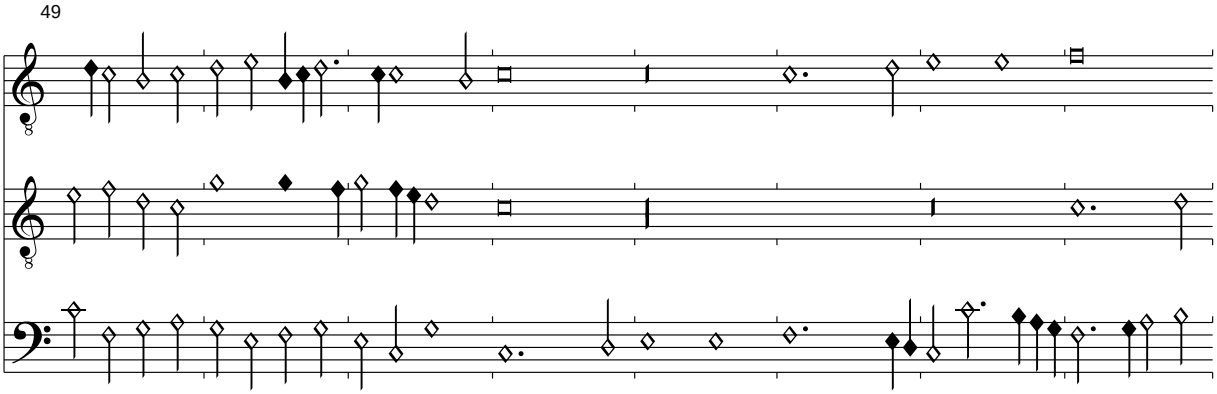
33



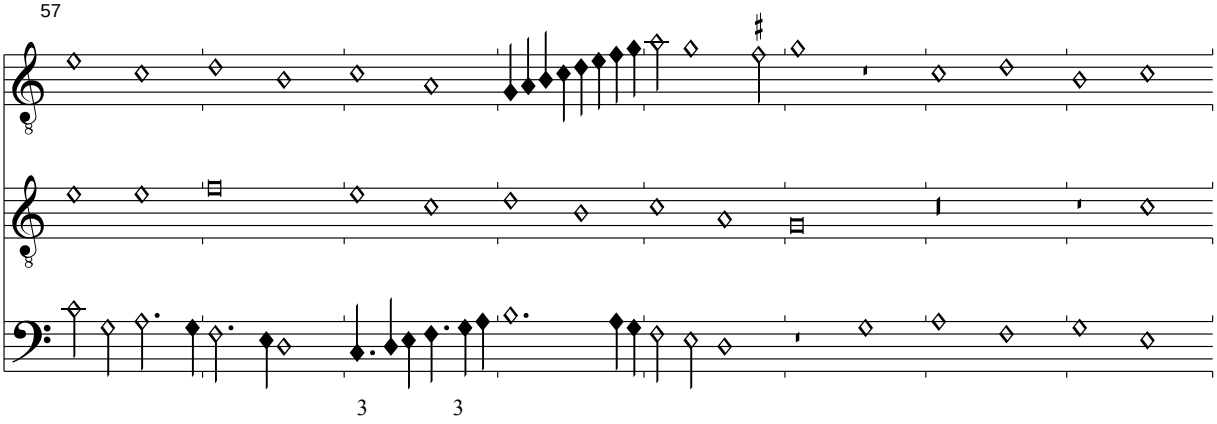
41



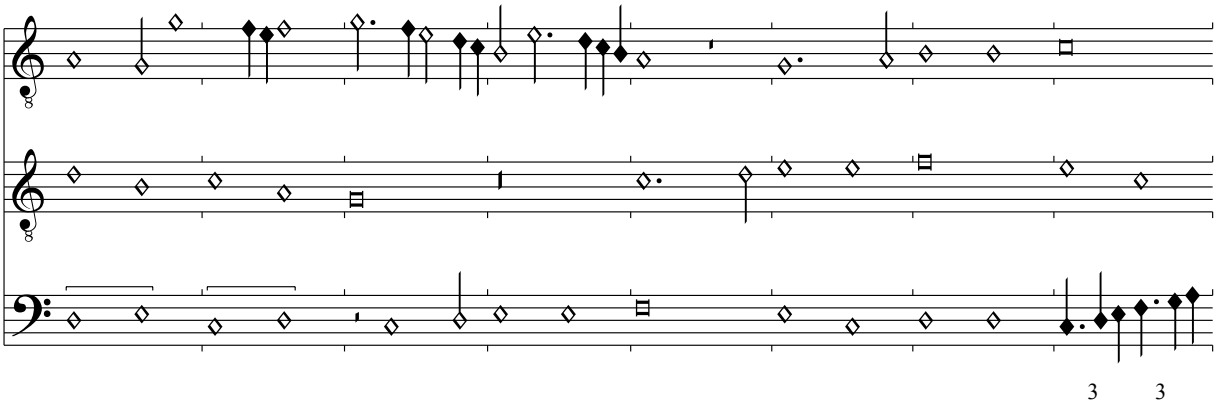
49



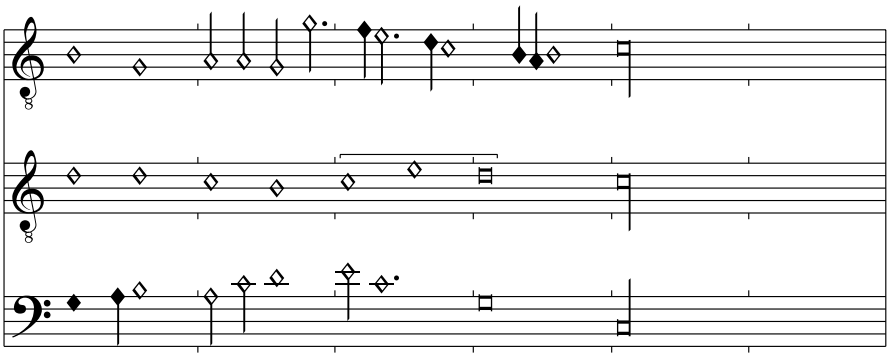
57



65

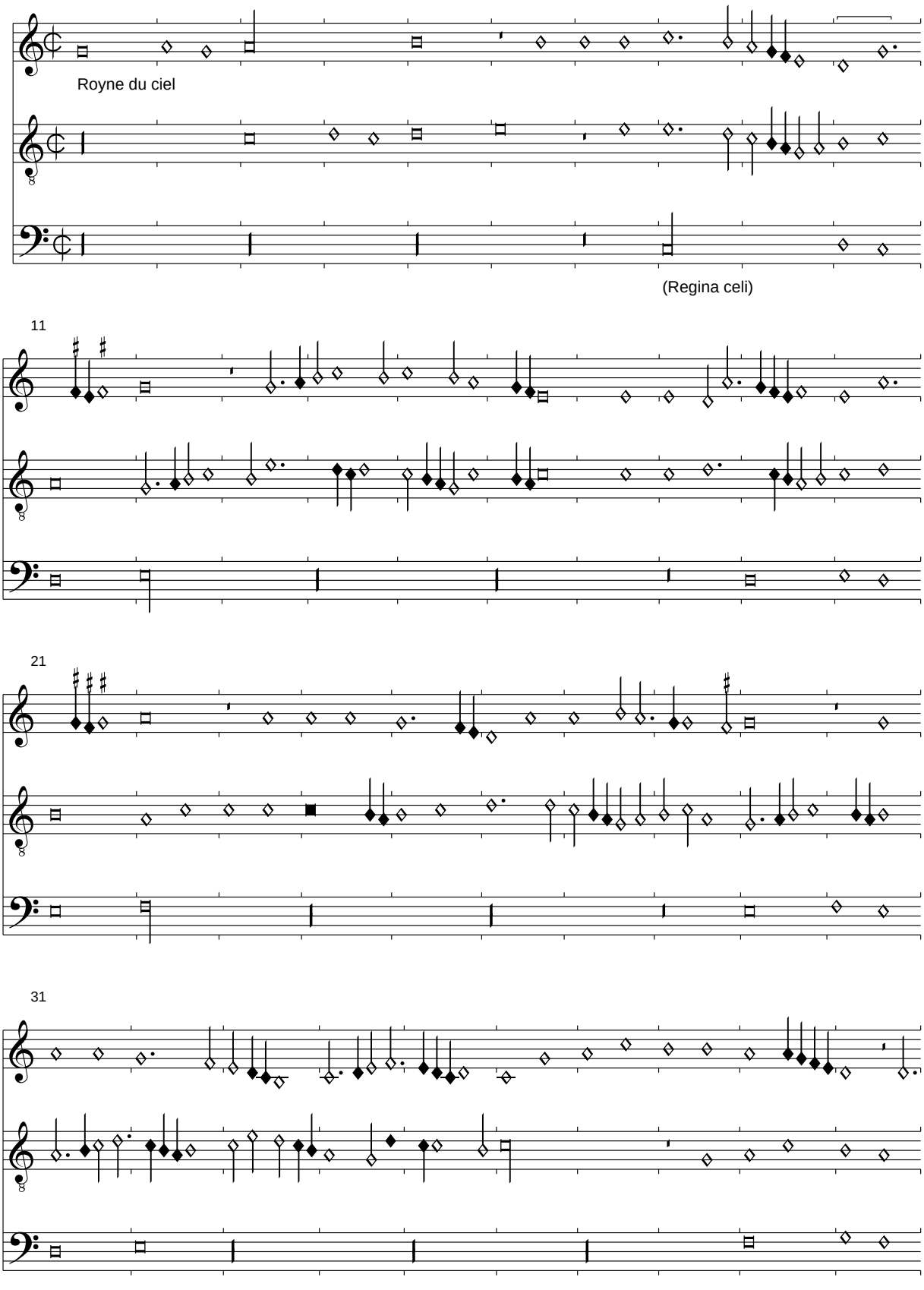


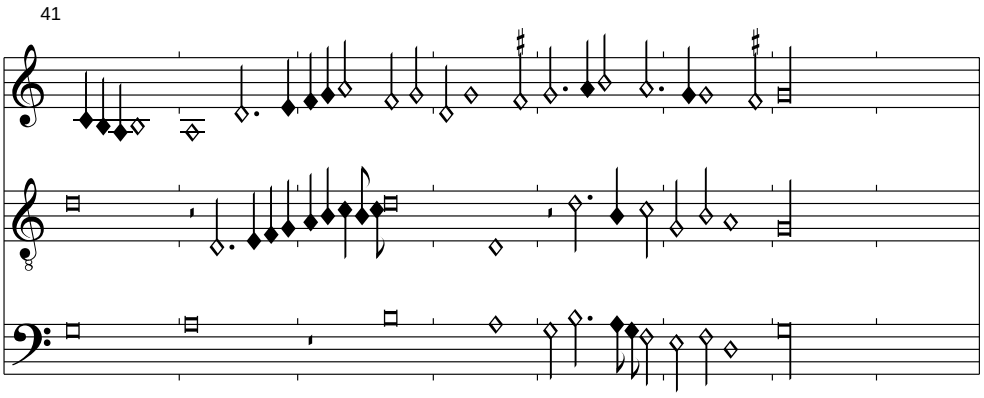
73



(Compere): Royne du ciel - Regina celi

Bologna Q 17 f. 5v-6r

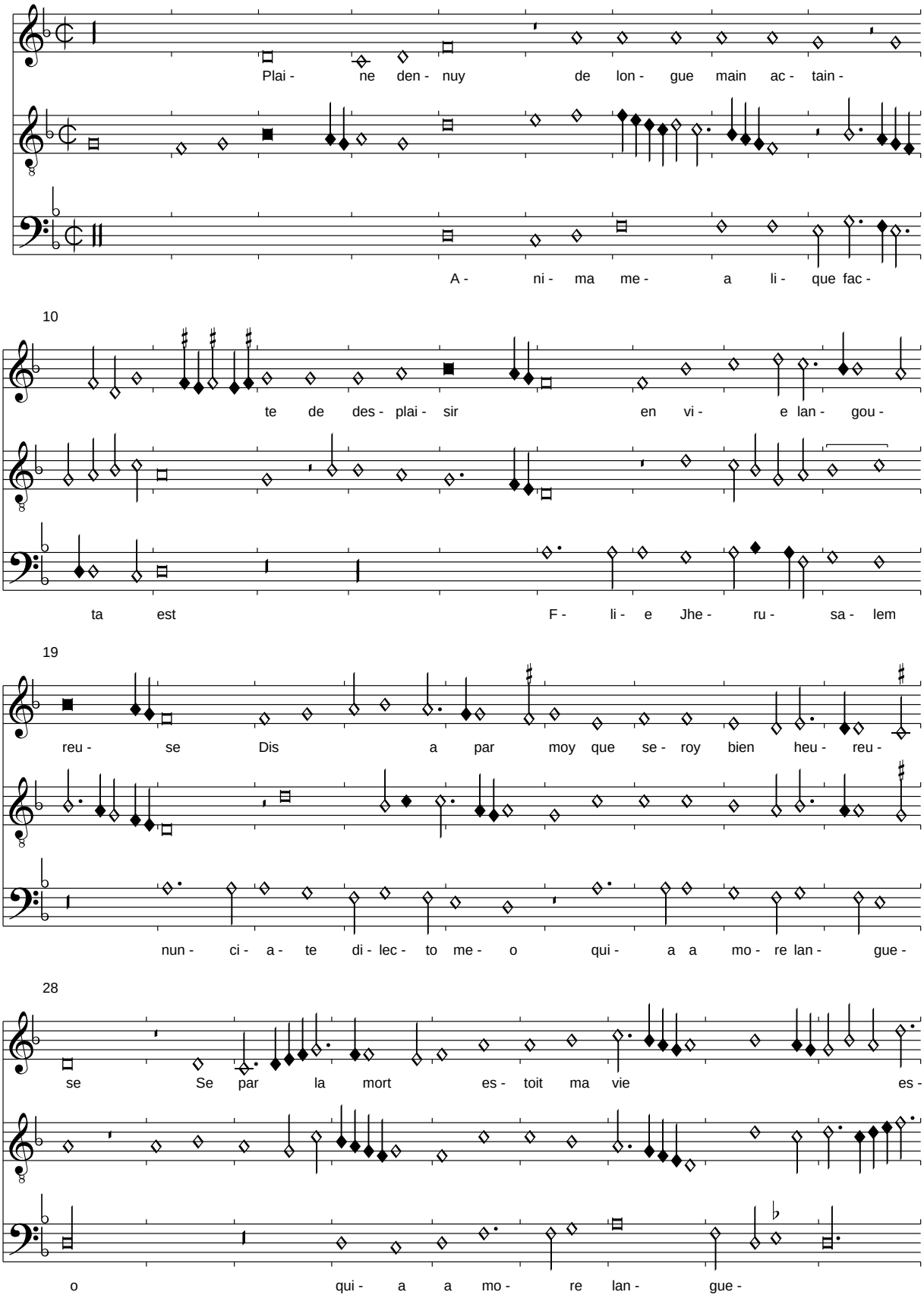


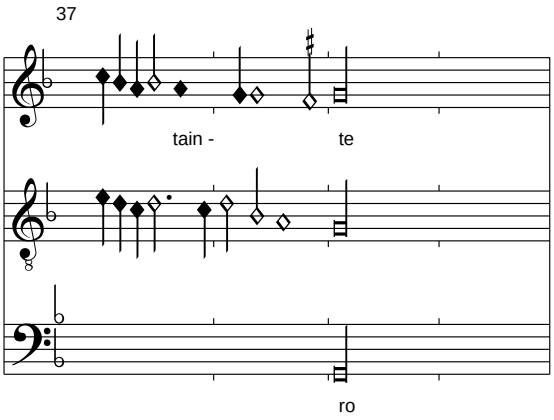


Dieses Stück hat außer einem ähnlichen Kopfmotiv nichts mit der vierstimmigen Komposition von Prioris in Basevi und in unserer Quelle (f. 52v-53r) zu tun. Es handelt sich vielmehr um die auch in Odhecaton überlieferte Komposition von Compere. Der Contratenor zitiert den Anfang der Marienantiphon, der immer einen Ton weiter nach oben transponiert wird.

Loyset Compere: Plaine dennuy - Anima mea liquefacta est

Bologna Q 17, f. 6v-7r





Der fehlende Text wird aus Brüssel 228 übernommen.

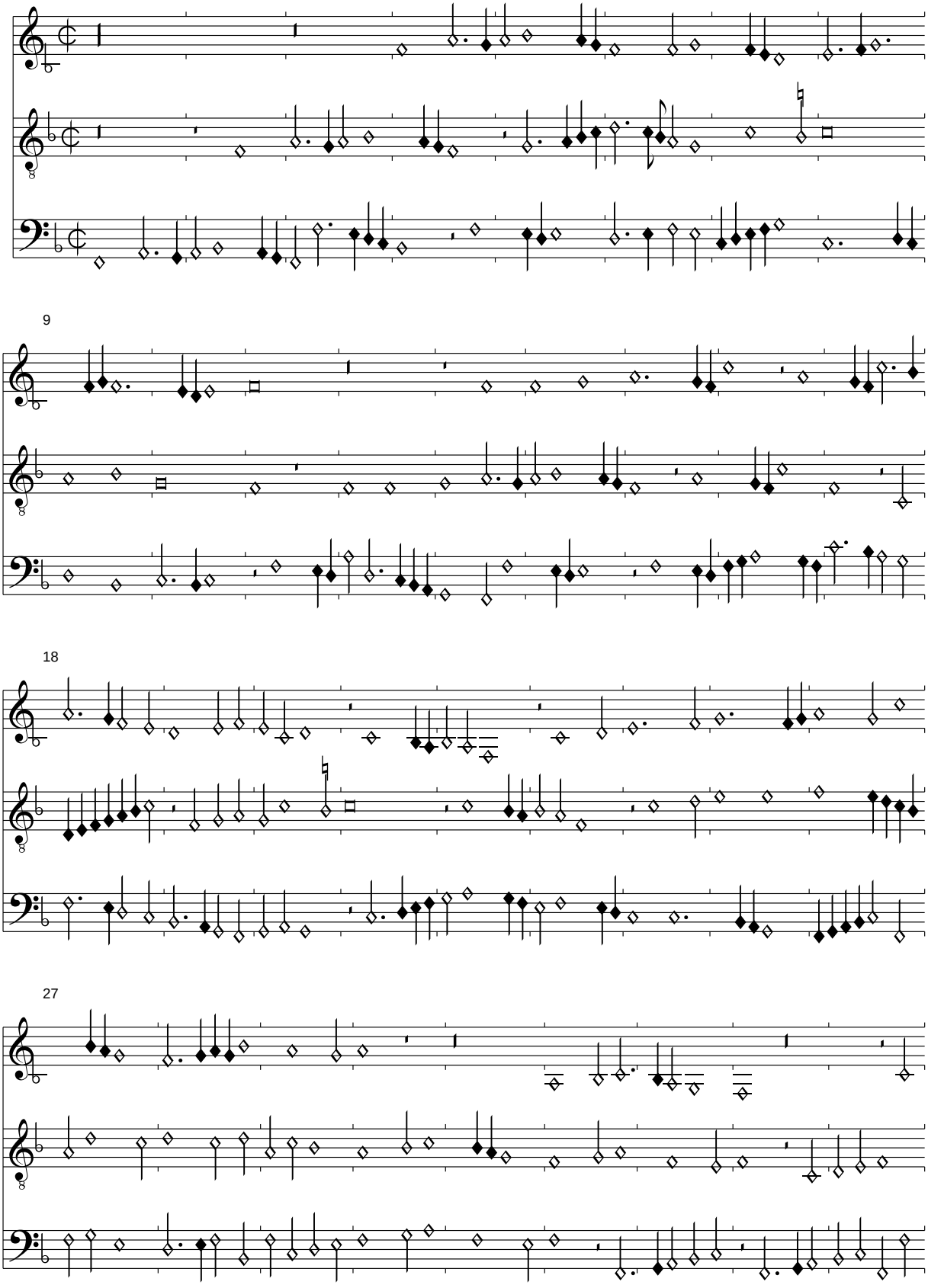
Ne pensez pas que le dye par fainte
Car sans cela me tiendray maleureuse
Plaine dennuy de longue main actainte
Se desplaisir en vie langoureuse

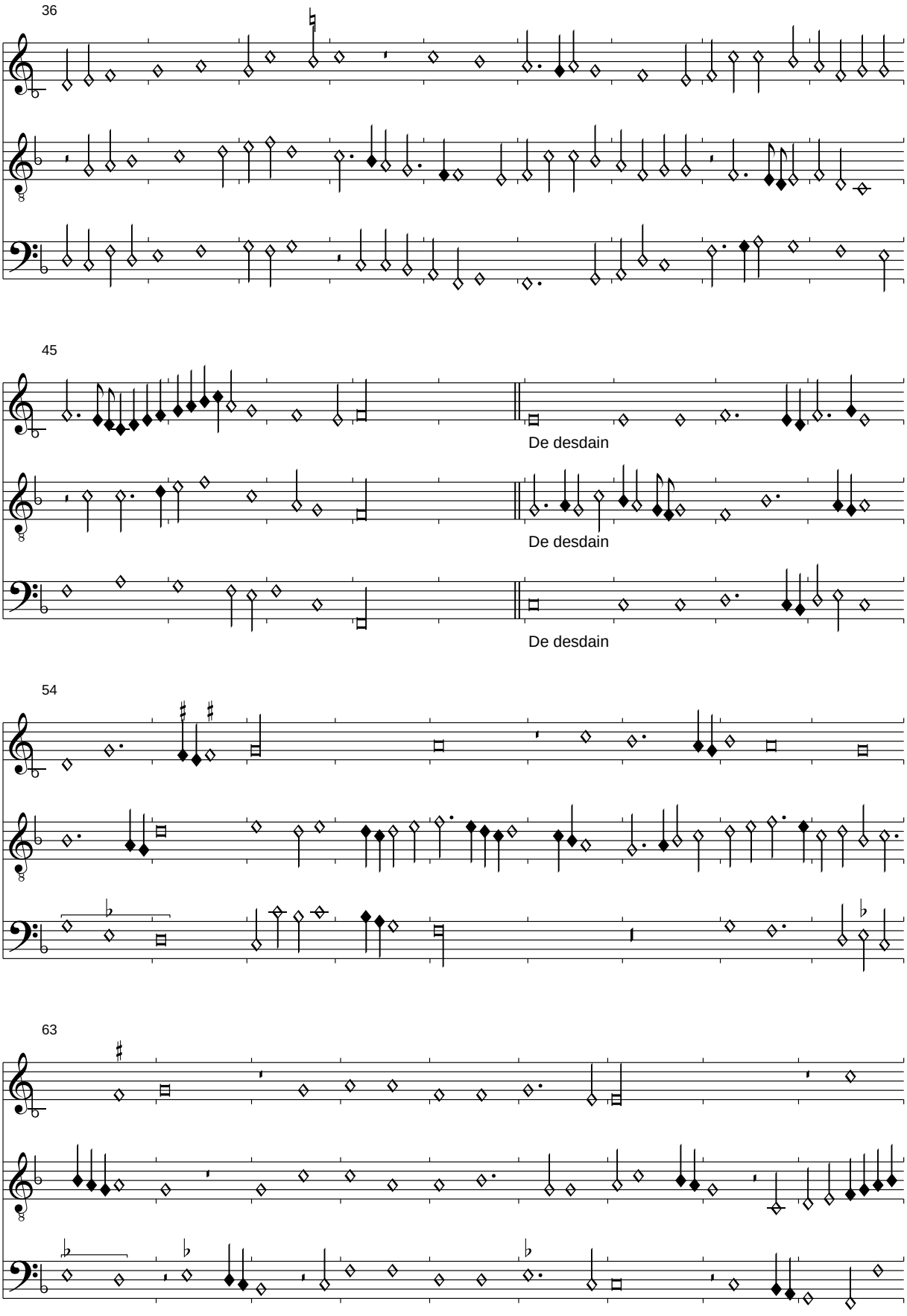
Sans dieu ne puis venir a mon attainte
Auquel je fais pryere douloureuse
De non me voir en forme rigoureuse
Se je demeure a tousjours de noir tainte

Plaine dennuy de longue main actainte...

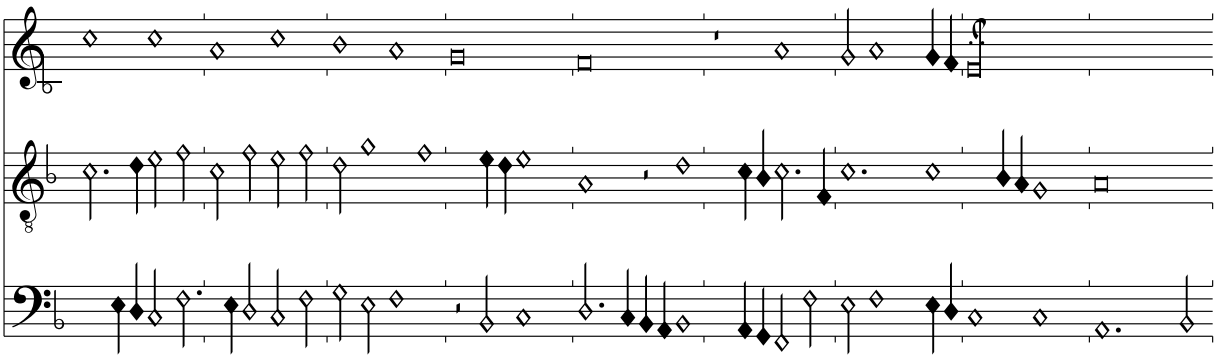
Brumel: Amours amours

Bologna Q 17, f. 7v-9r

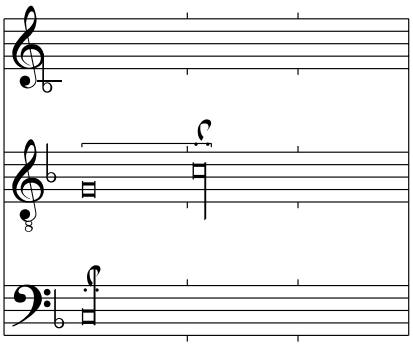



36
45
De desdain
De desdain
De desdain
54
63

72

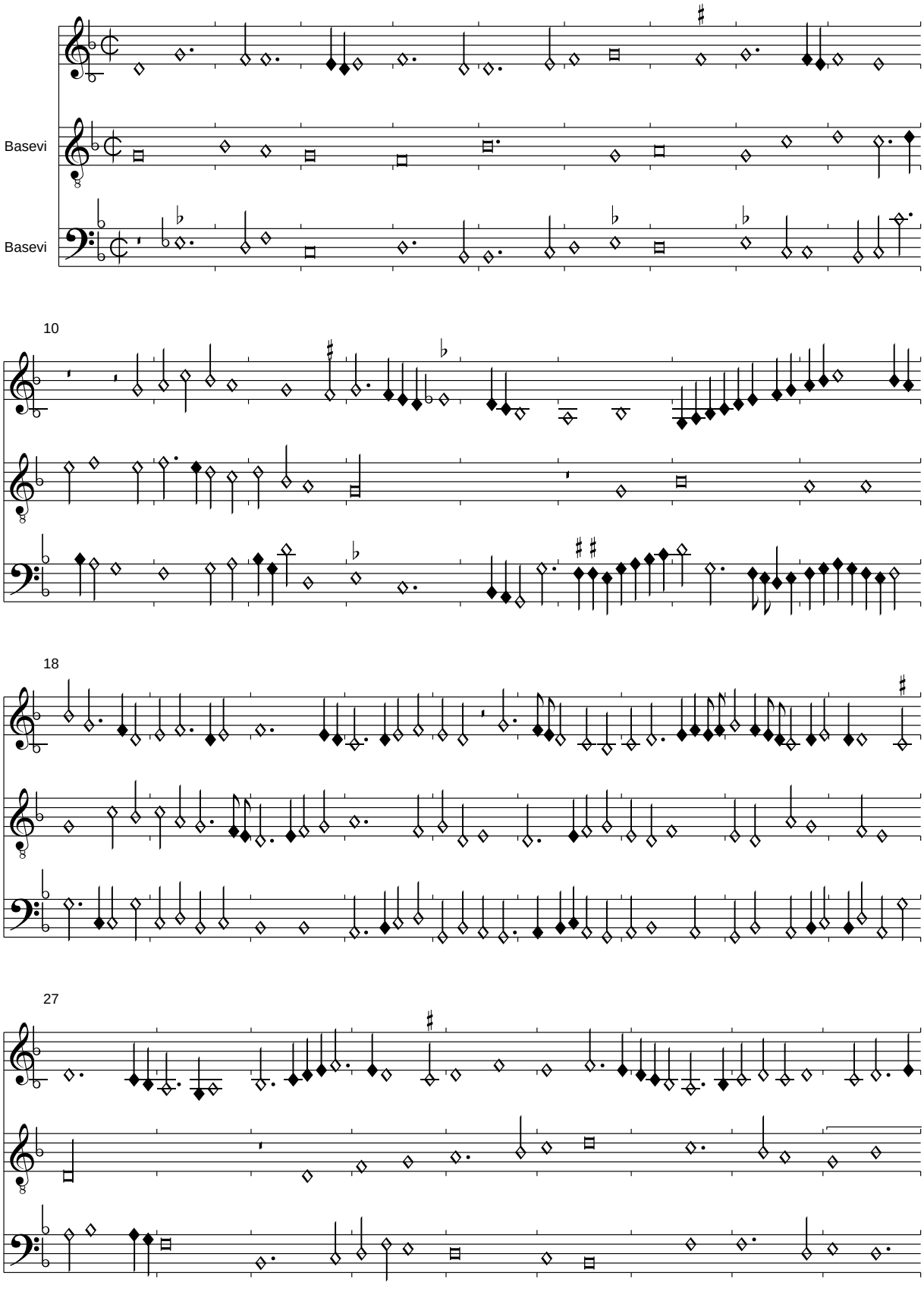


81

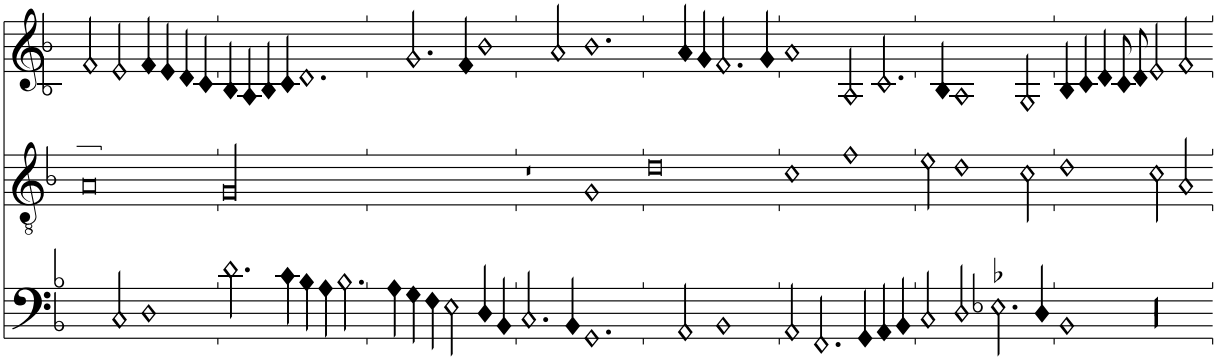


A Agricola: Amours amours

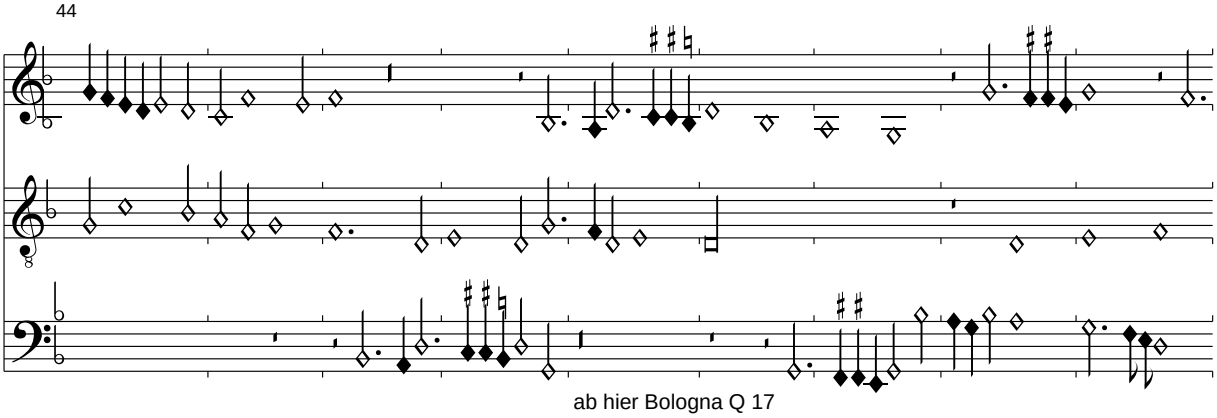
Bologna Q 17, f. 9v



36

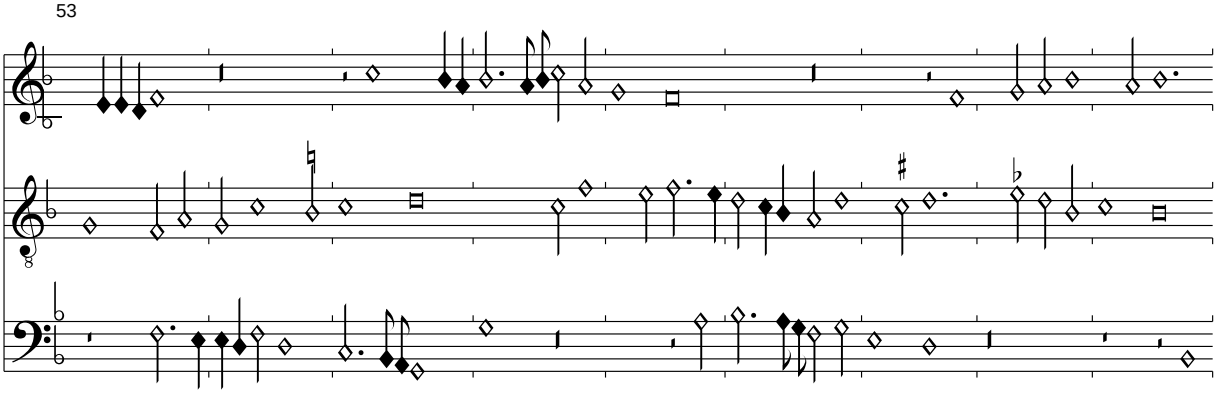


44

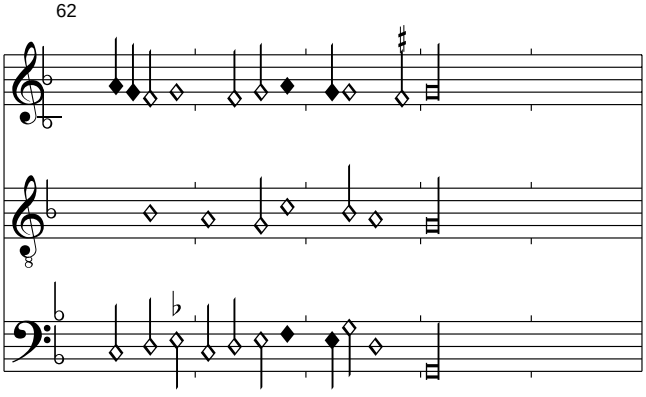


ab hier Bologna Q 17

53



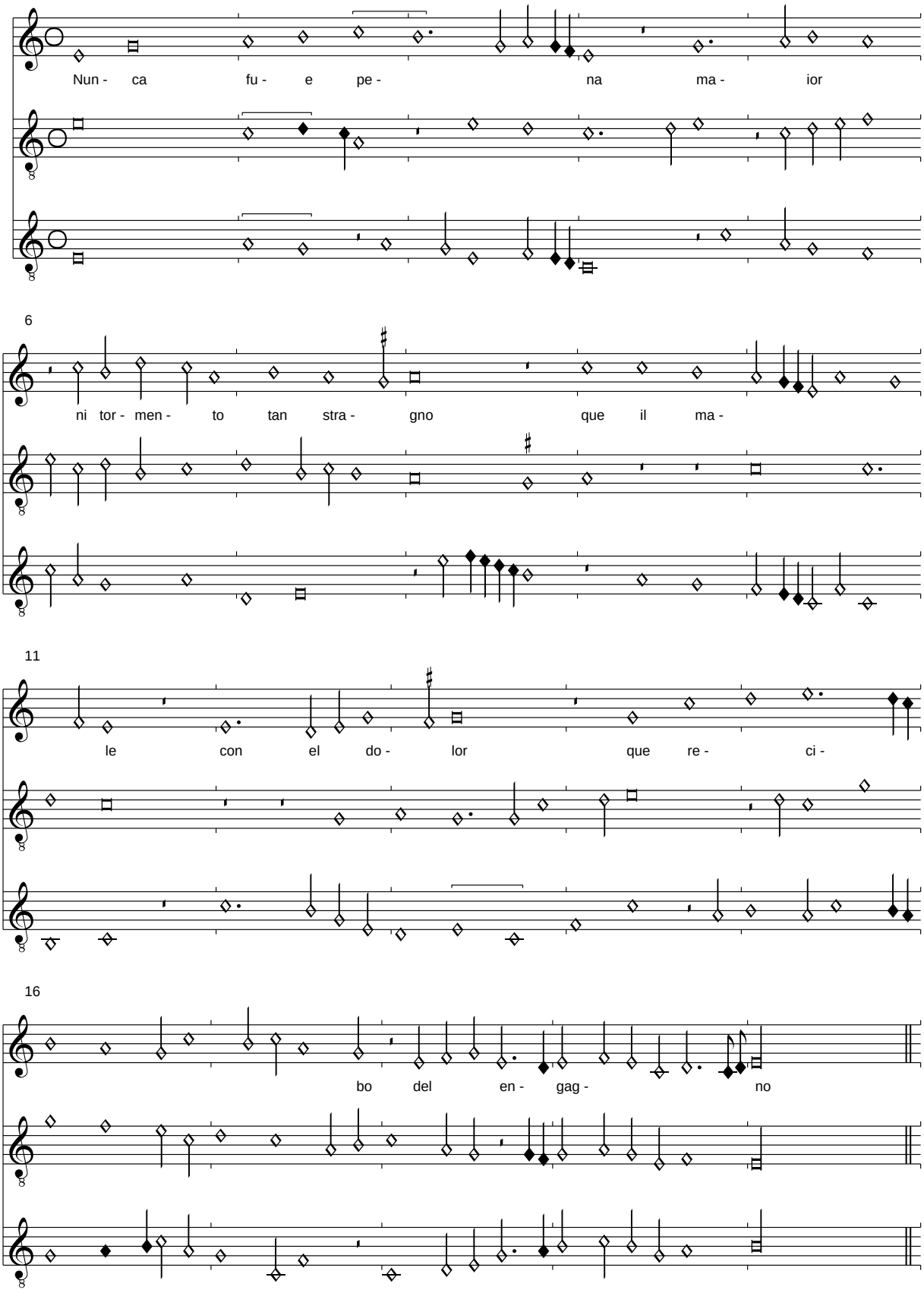
62



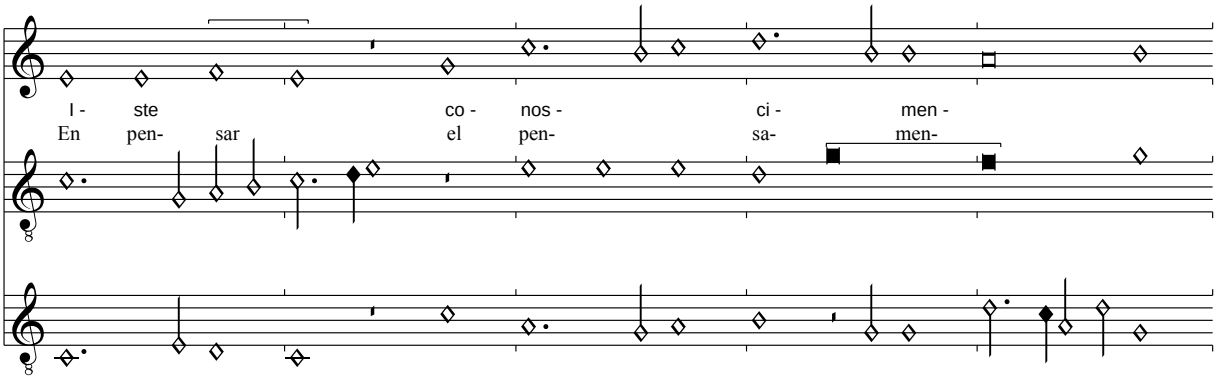
In der Quelle sind nur der Cantus und der Schluss des Ct überliefert. Der Rest wird aus Basevi übernommen.

(Jo. Urede): Nunca fue pena maior

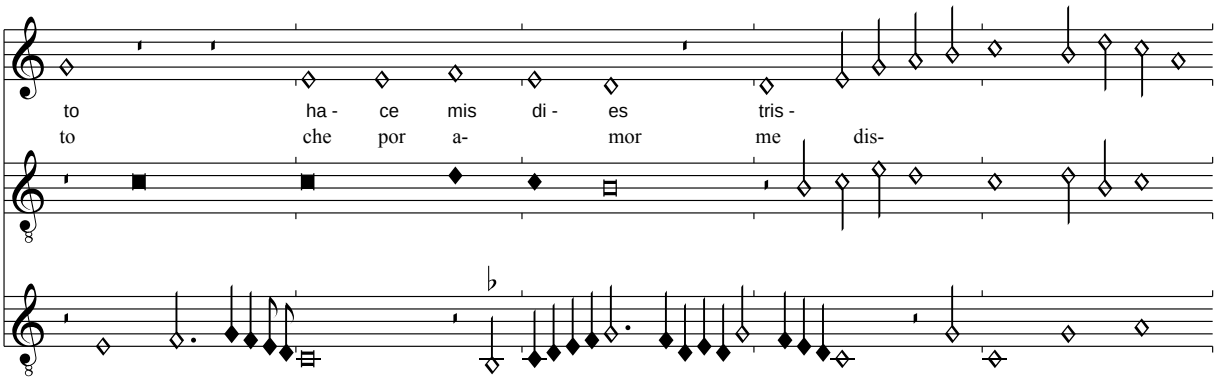
Bologna Q 17, f. 11r



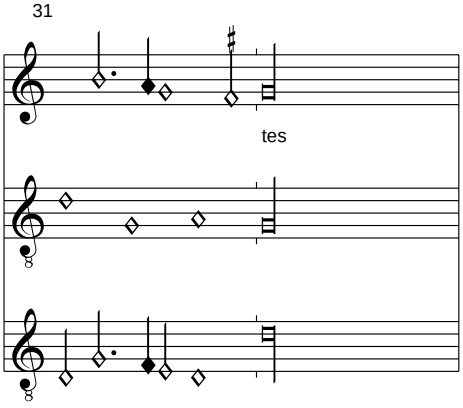
21



26



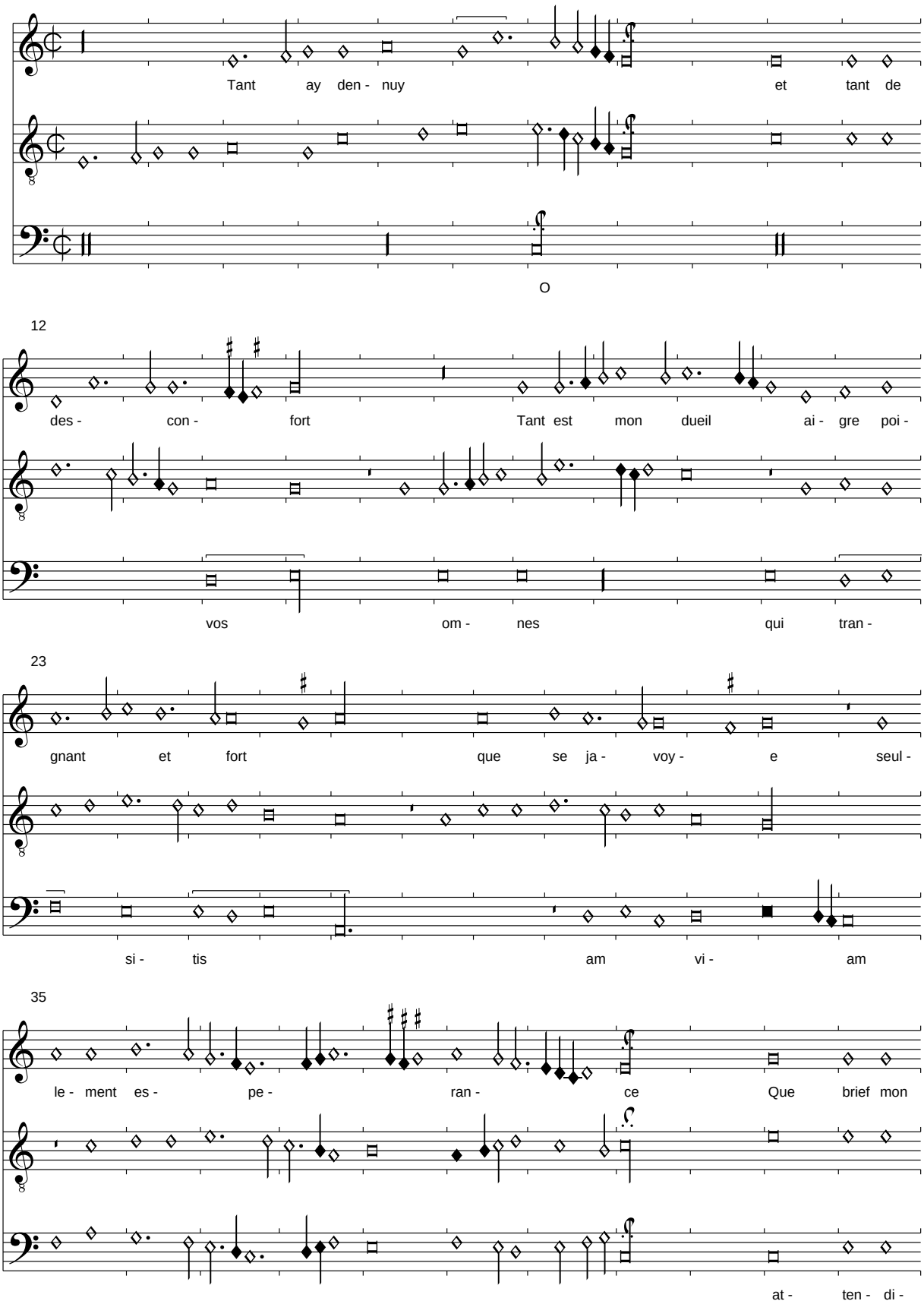
31

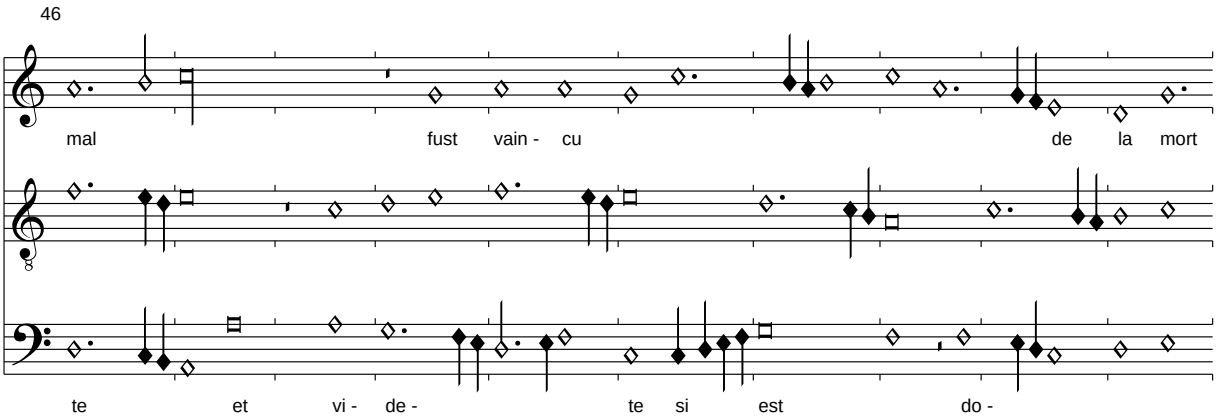


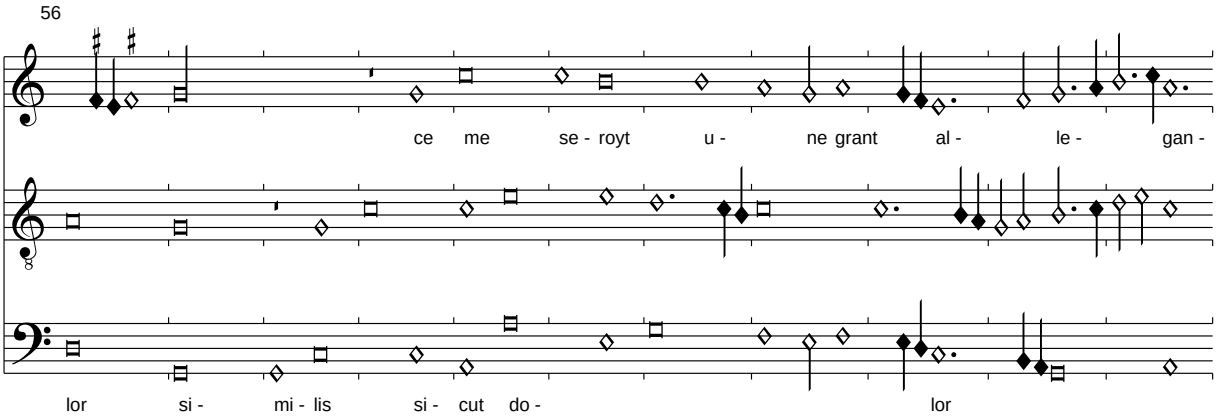
In der Quelle fehlt der Cantus. Die Stimmen und der Text werden nach Riccardiana II ergänzt.

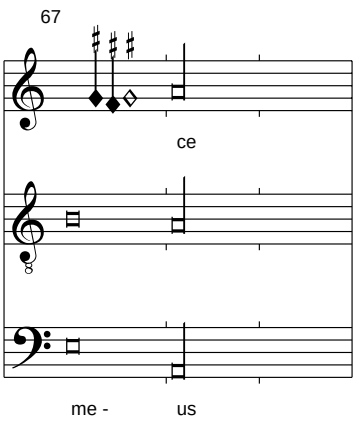
Loyset Compere: O vos omnes - (Tant ay dennuy)

Bologna Q 17, f. 11v-12r







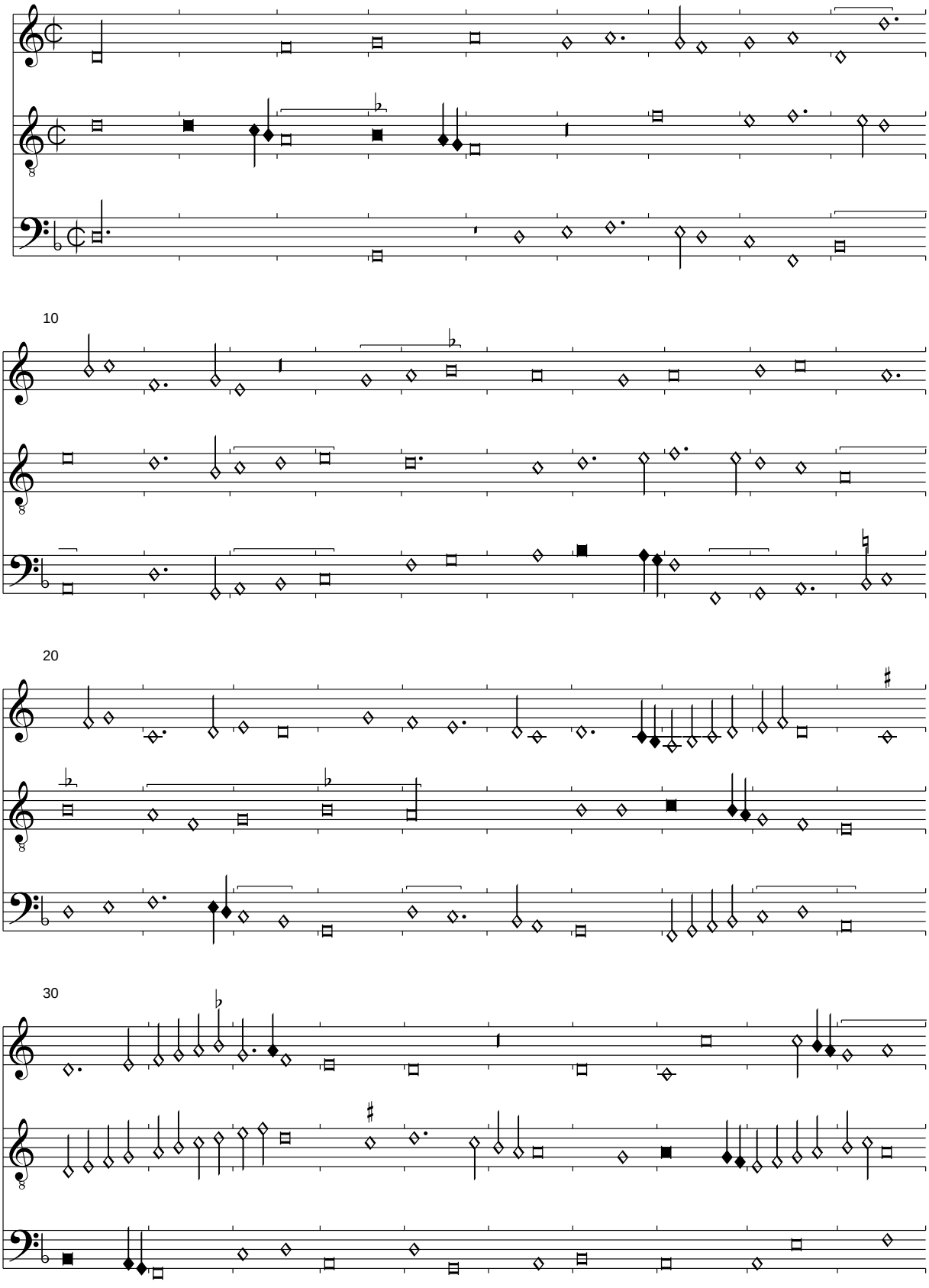


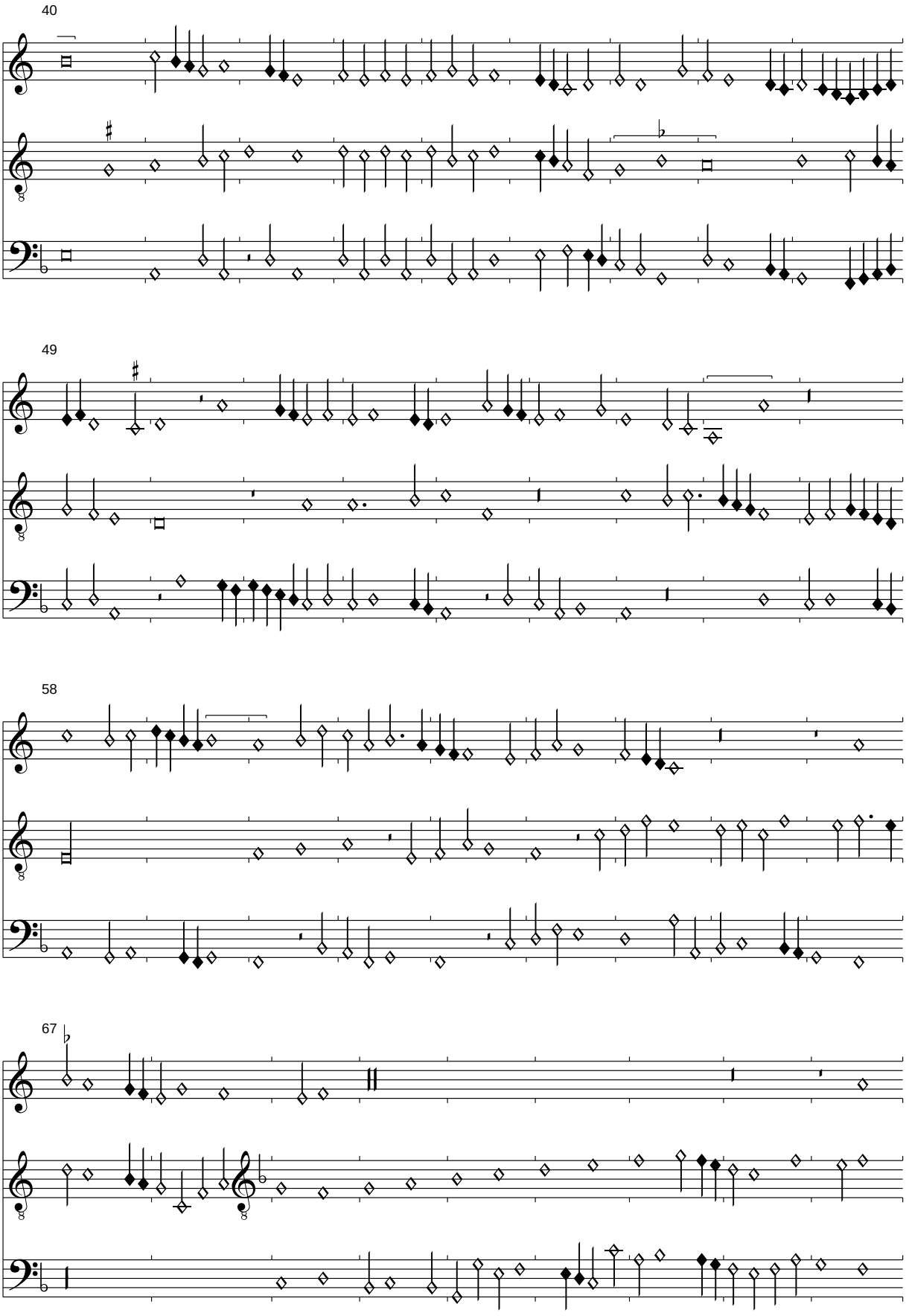
In unserer Quelle sind alle Stimmen mit O vos omnes als Incipit bzw. kompletter Text (Ct) versehen. Es gibt zwei alternative Texte für die Oberstimmen, der eine aus Paris 1597 ist hier verwendet, in Brüssel 228 der folgende Text:

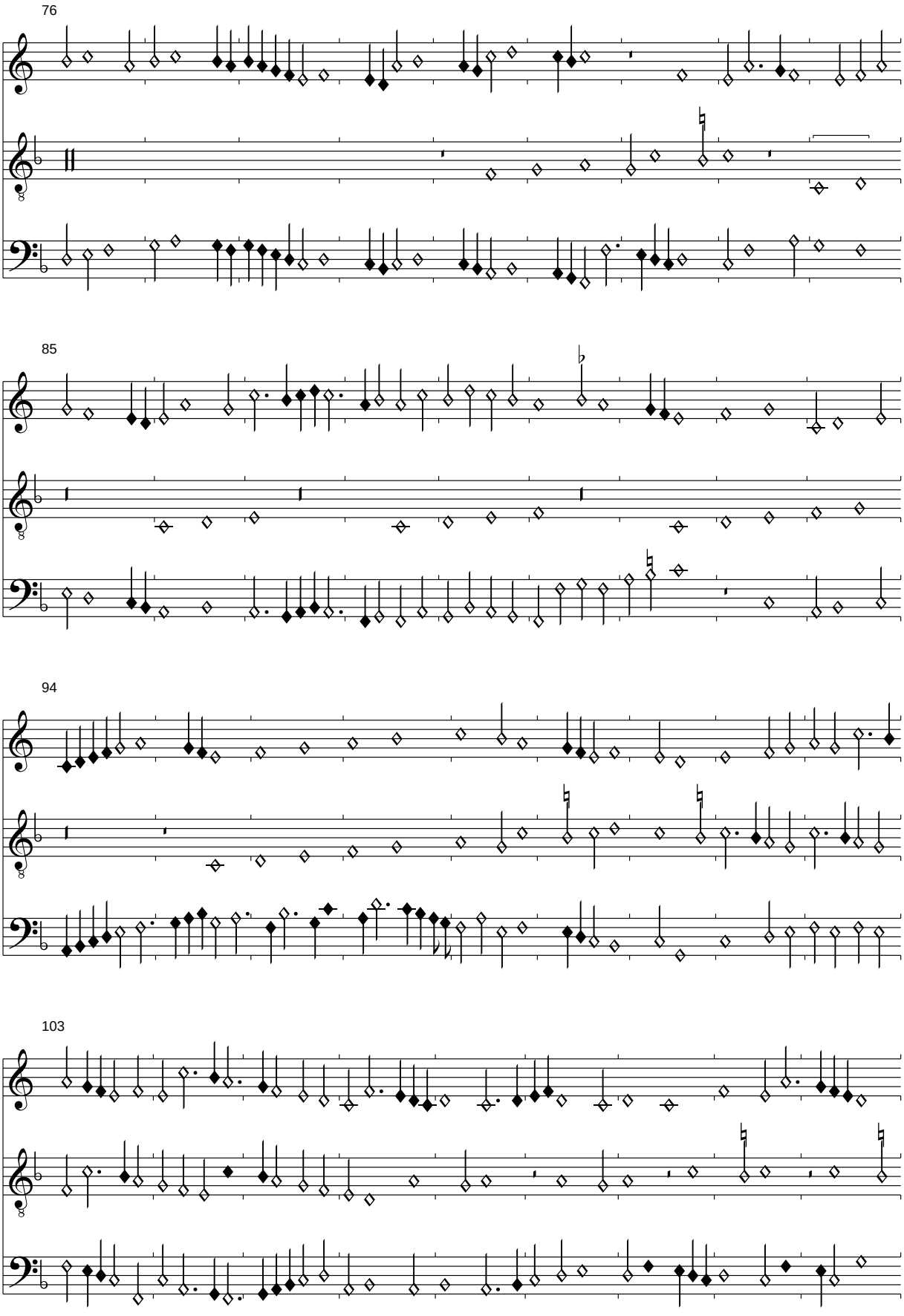
O devotz cueurs amans damour fervente
Considerez se jay este dolente
Que cest raison je suis la seule mere
Qui a perdu son seul filz et son pere
Et son amy par amour excellente

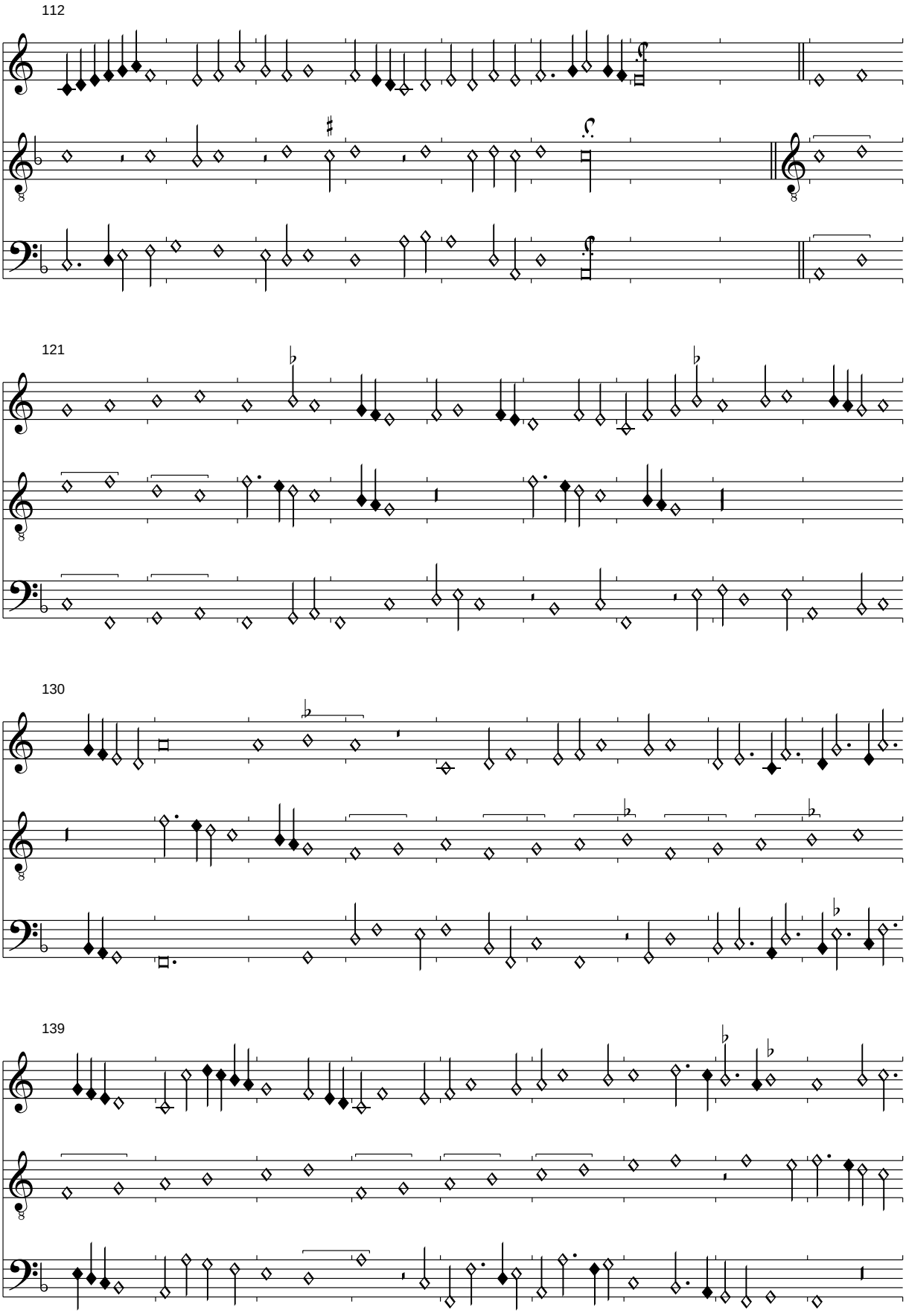
(Agricola): <Caecus non iudicat coloribus>

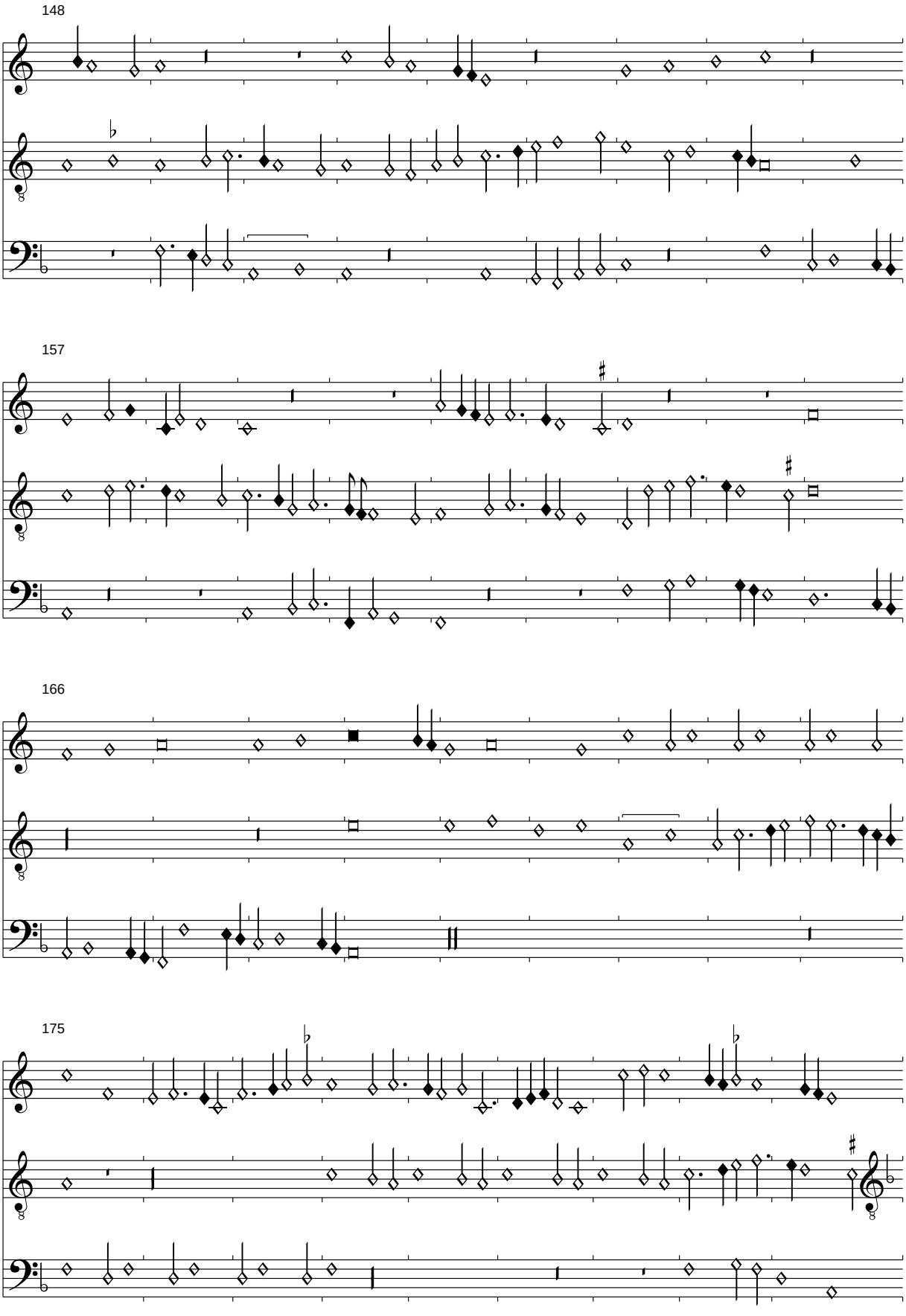
Bologna Q 17, f. 12v-16r



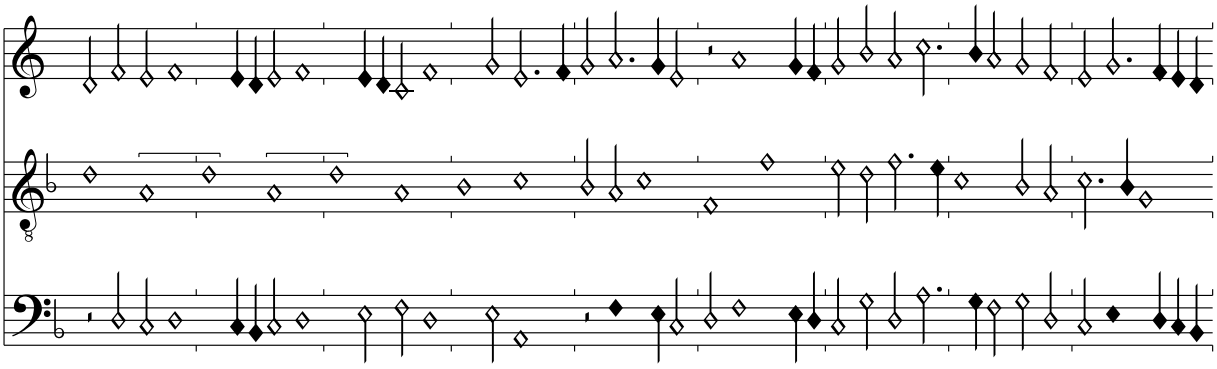

40
49
58
67


76
85
94
103

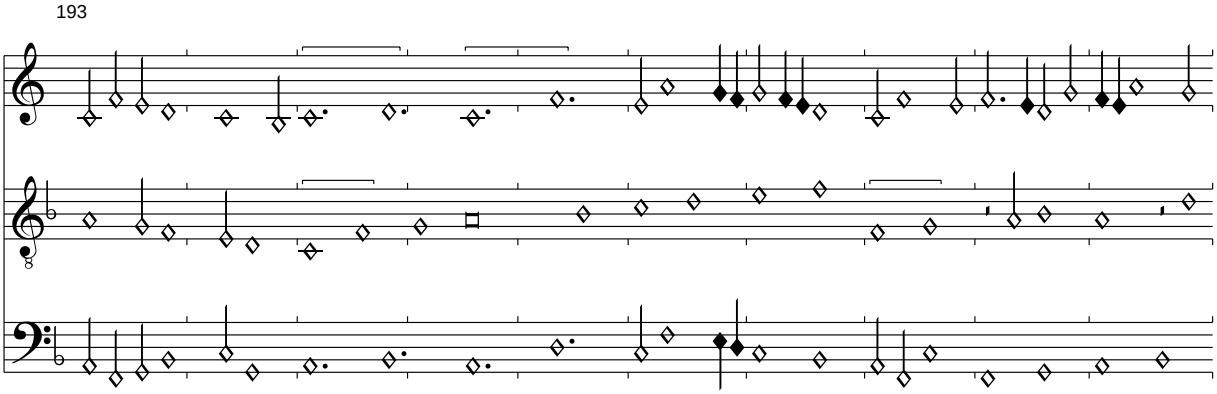

112
121
130
139


148
157
166
175

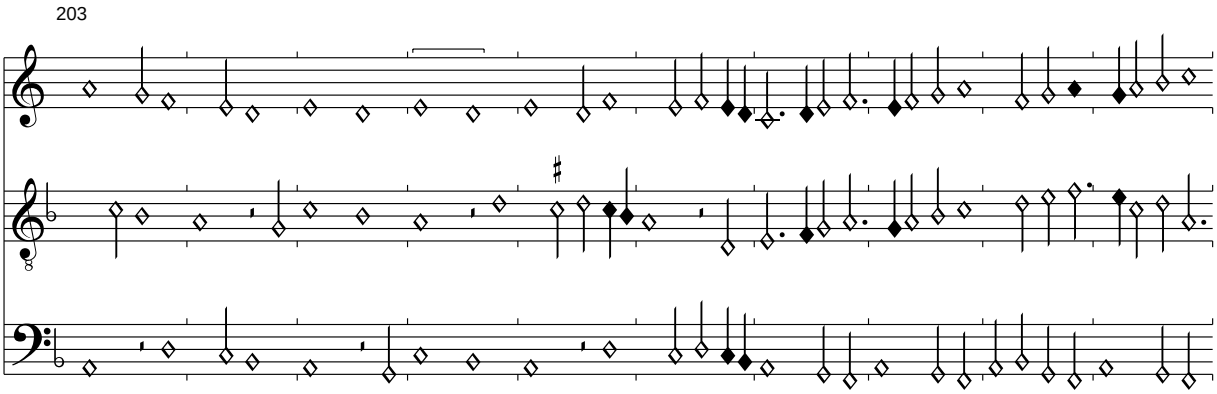
184



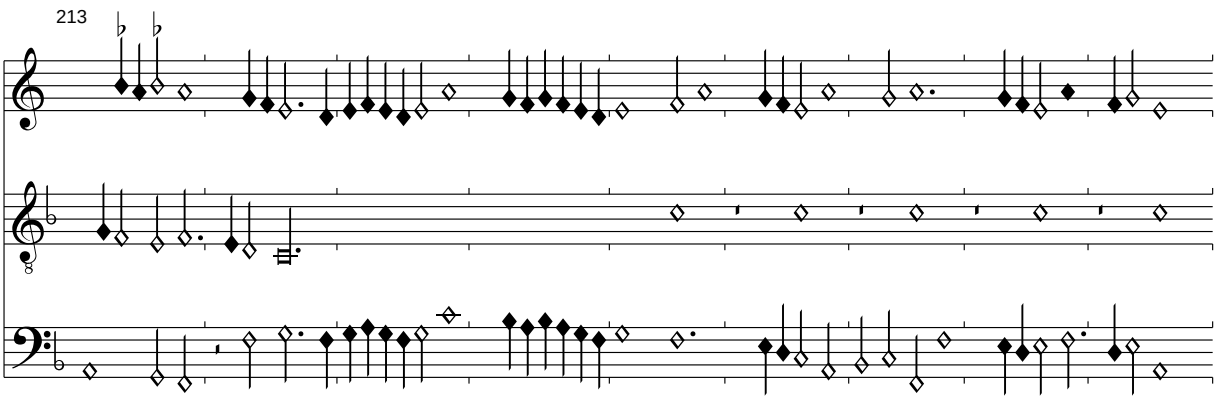
193



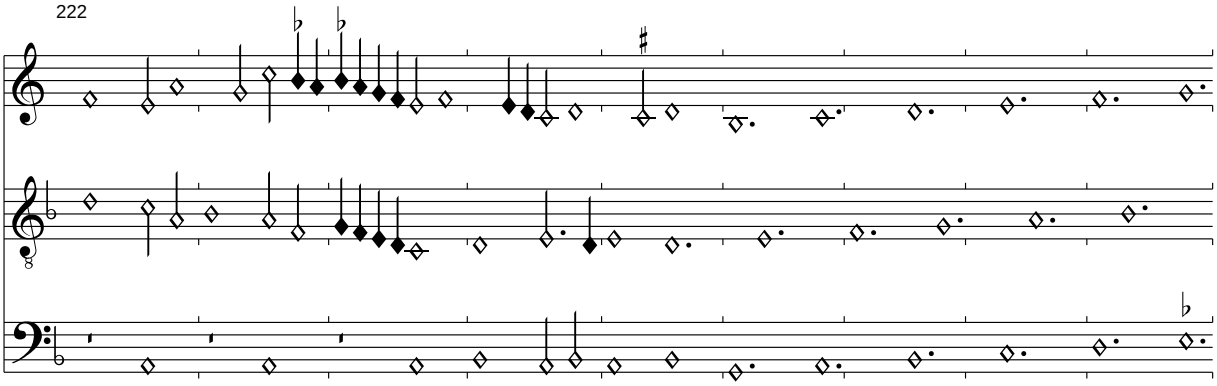
203



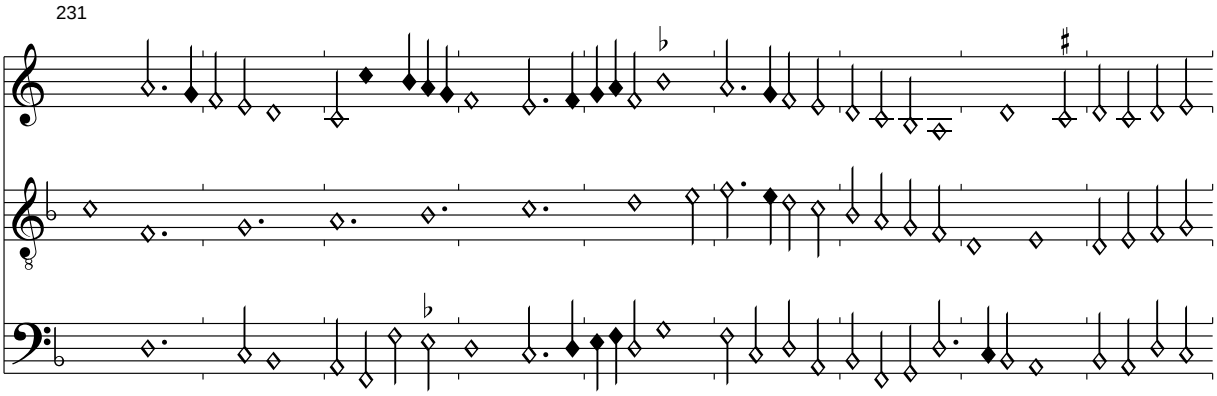
213



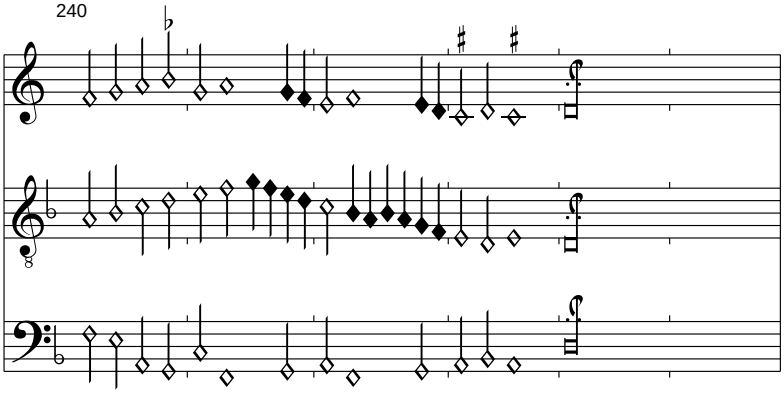
222



231

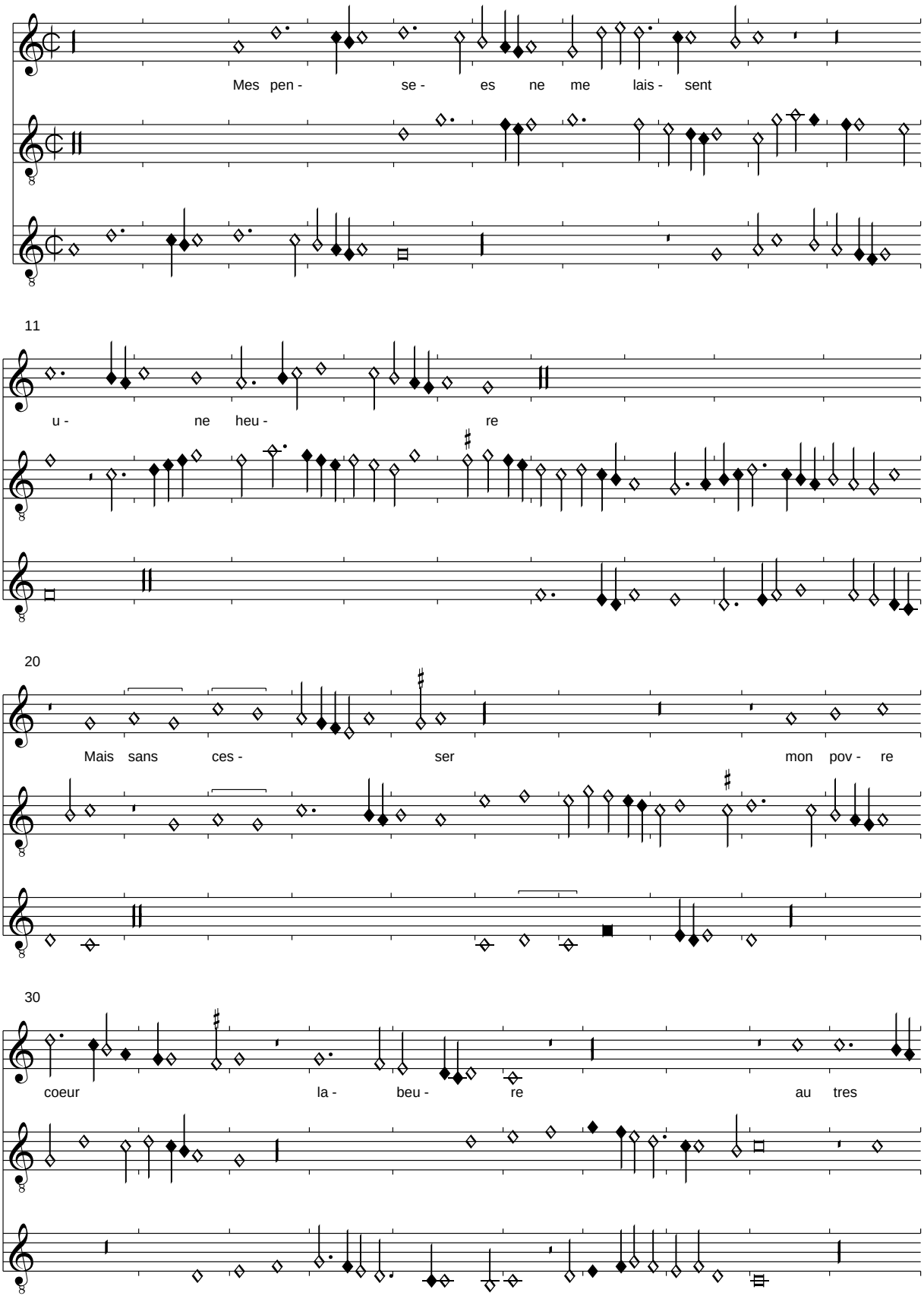


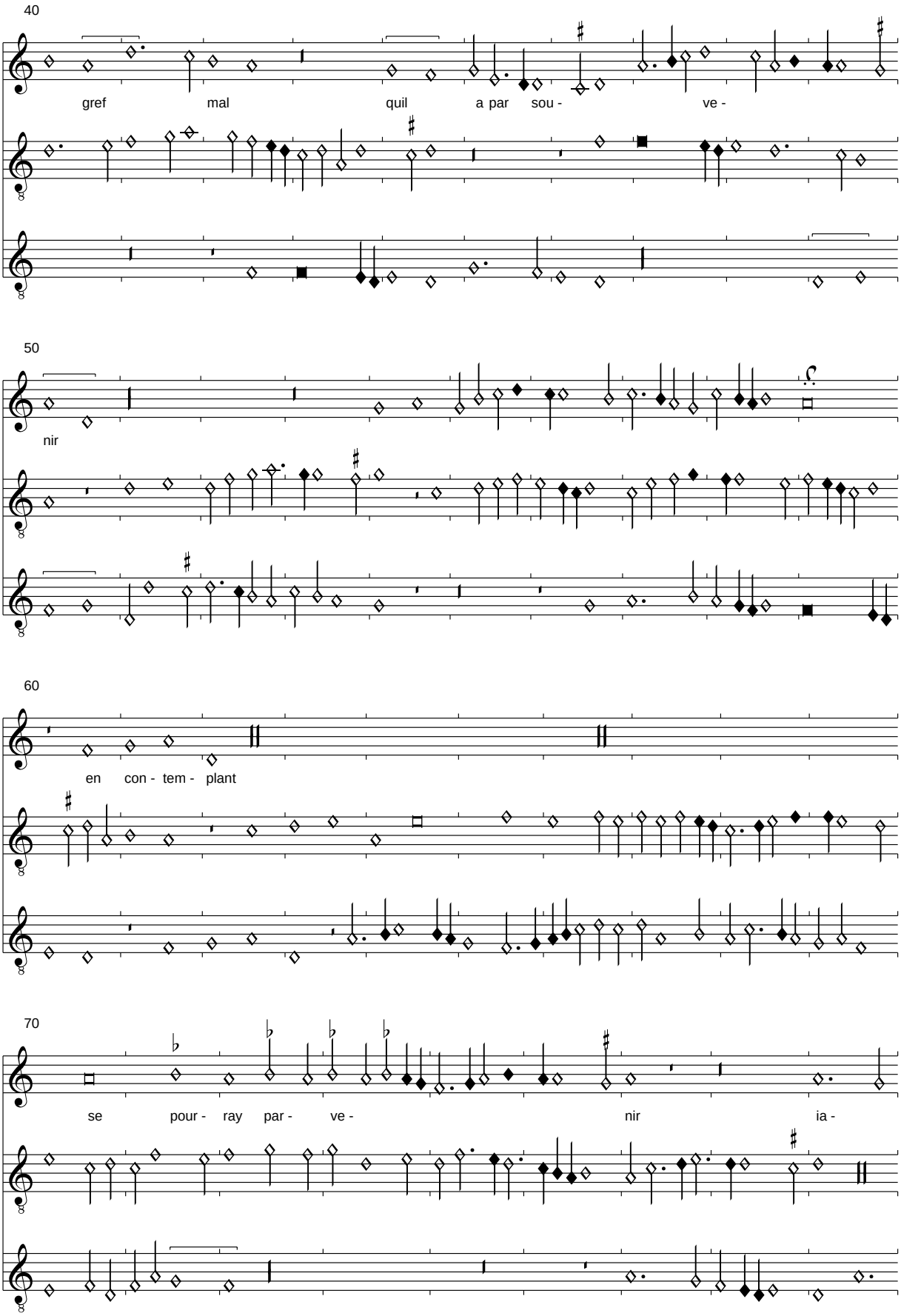
240

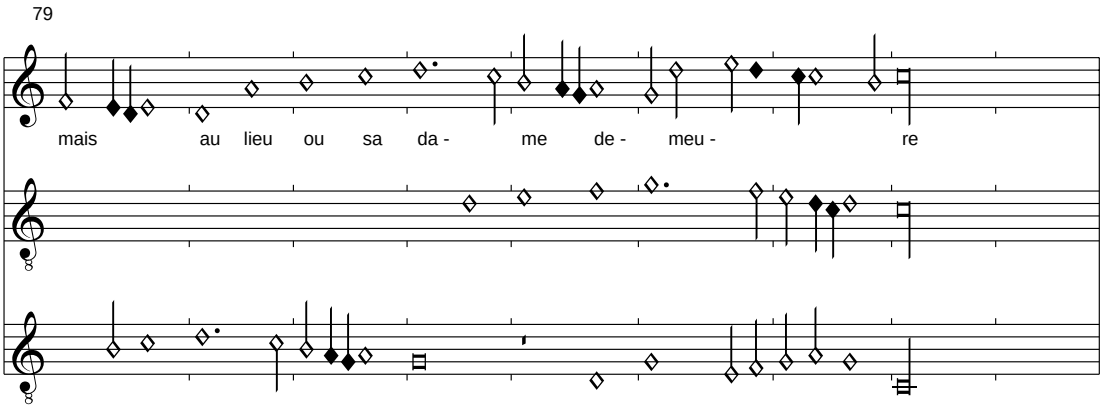


Loyset Compere: Mes pensees

Bologna Q 17, f. 16v-17r




40
gref mal quil a par sou - ve -
50
nir
60
en con - tem - plant
70
se pour - ray par - ve - nir ia -



Der fehlende Text wird aus London XX A 16 übernommen.

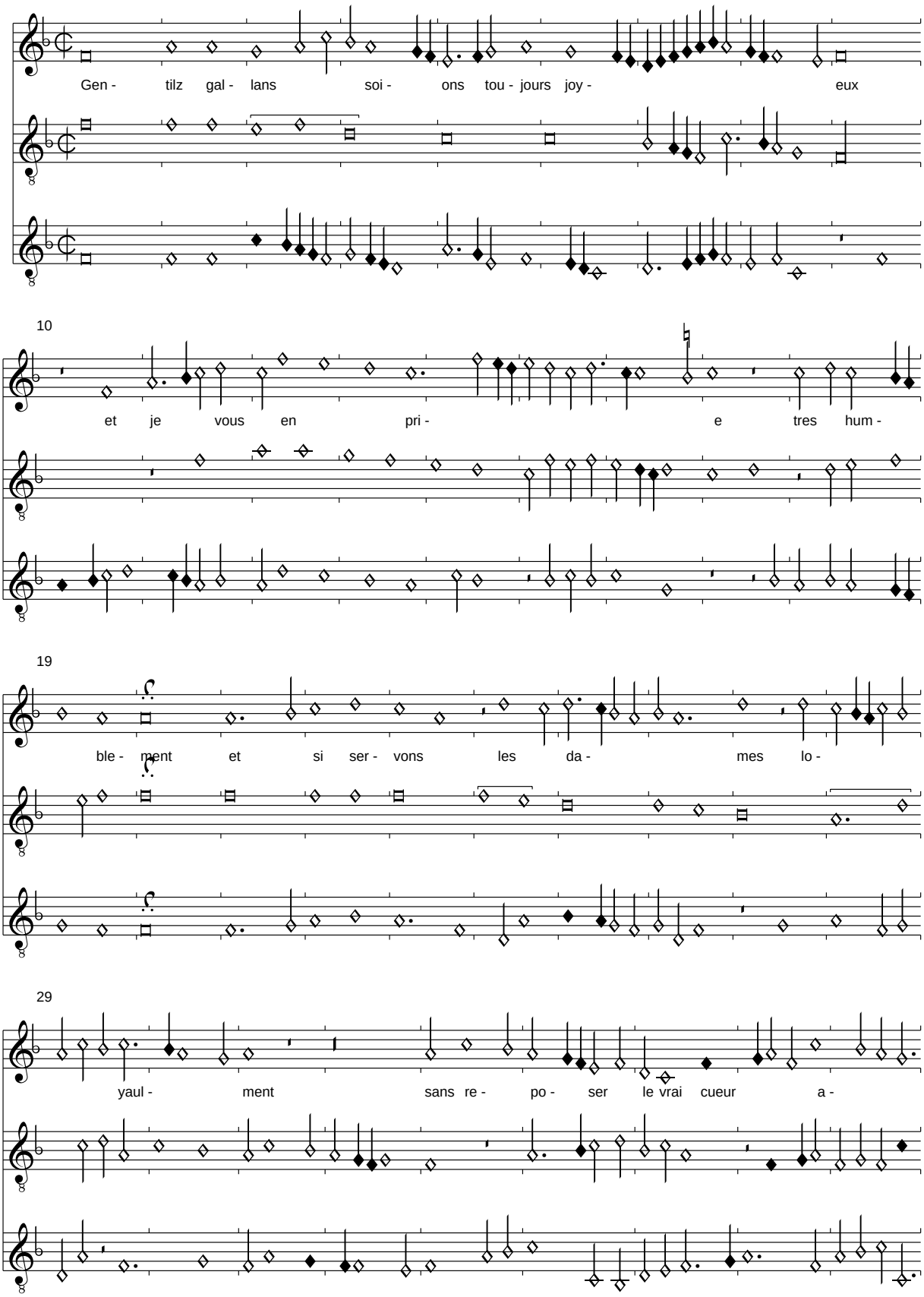
Dangier y est qui si fort me court seure
Quil nest vivant qui de ce me sequeure
Celle mesme ny veult la maintenir
Mes pensees ne me laissent une heure
Et sans cesser mon povre cueur labeure
Au tres gref mal quil a par souvenir

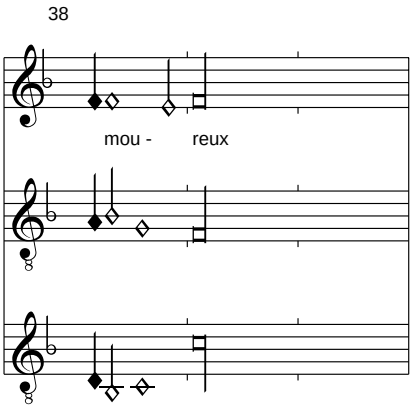
Mais je say bien de ce je vous asseure
Que de mon vueil je seroye au desseure
Se je y povoye par nul tour parvenir
Mais se ensemble ne povons convenir
Force sera que pour elle je meure

Mes pensees ne me laissent une heure...

(Ghizeghem): Gentil galans

Bologna Q 17, f. 17v-18r





Das Signum congruentiae findet sich in der Quelle nur im Contratenor. Der fehlende Text wird aus Cappella Giulia übernommen.

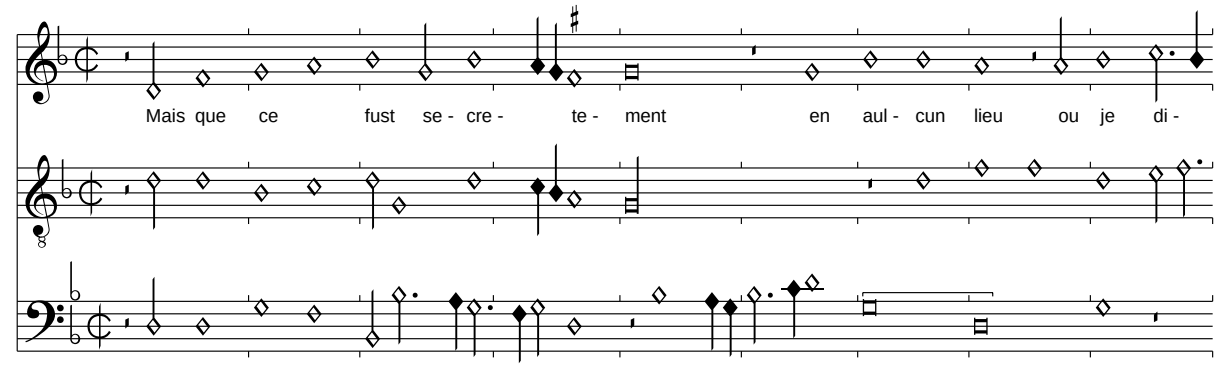
Se nous souffrons aucun mal douloureux
Par nos amours portons paciement
Gentil gallans soions toujours joyeulx
Et je vous en prie tres humblement

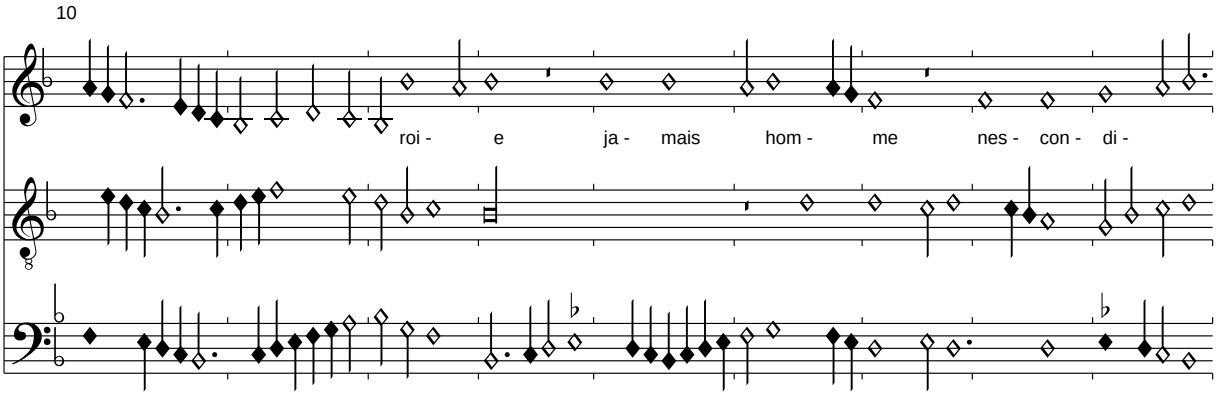
Sil est ainsy quon nous soit rigoureux
Ce nonobstant poursuyvons hardiment
Se pensons en nos cueurs bien souvent
Que le retour nest pas trop dangereux

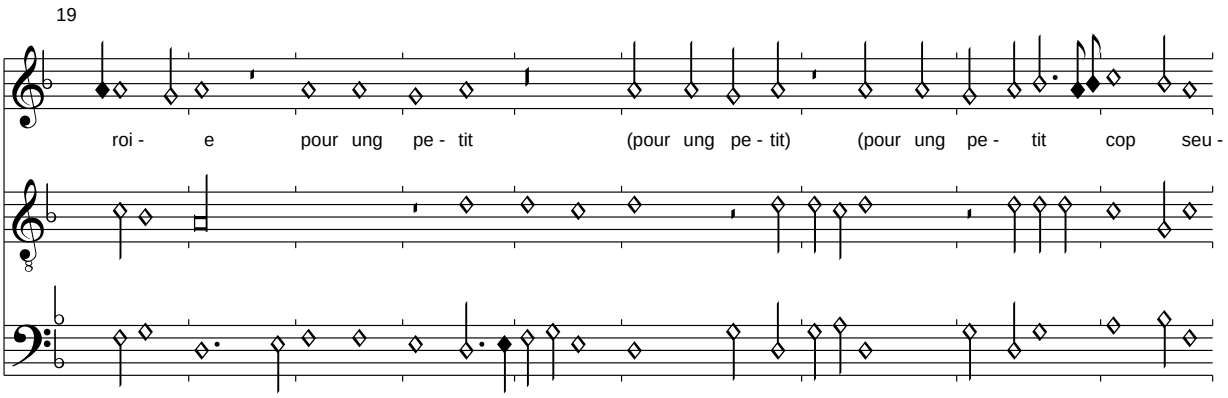
Gentil gallans soions toujours joyeulx...

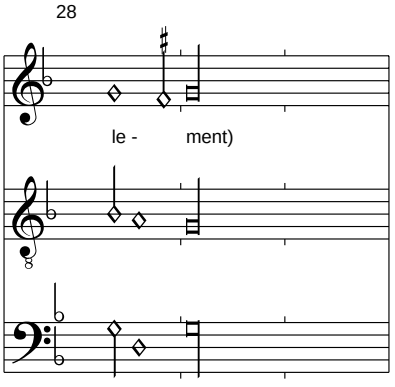
Pierquin (Compere): Mes que che fut secretement

Bolgona Q 17, f. 18v-19r









Der fehlende Text wird aus Capella Giulia übernommen, dort findet sich auch eine Art Nachspiel (s. Edition der Stiftung).

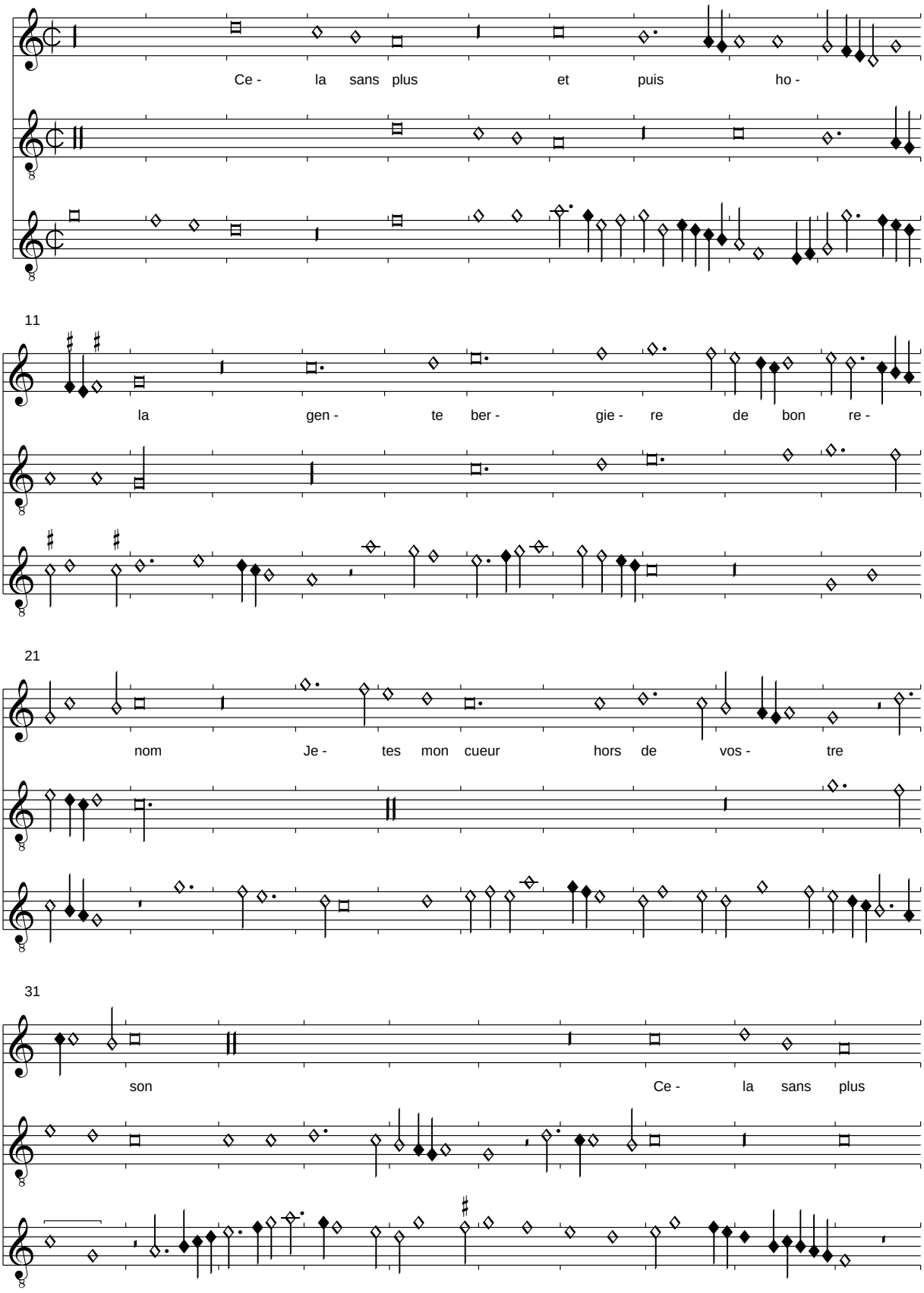
Qui privoit trop longuement
Pour le second je le feroye
Mais que ce fust secretement
En aulcun lieu ou je diroie

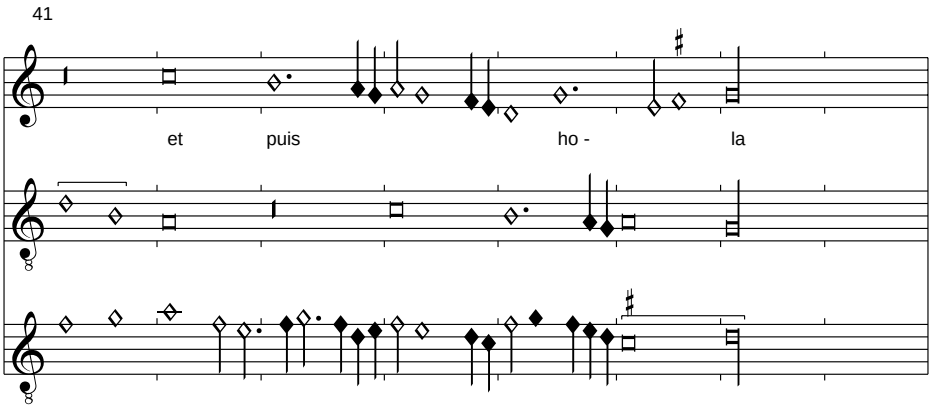
Se en vouliez plus largement
Je cuyde que je noseroye
Par dieu je men adviseroie
Dy trouver bon appointement

Mais que ce fust secretement...

Colinet Delanoy: Cela sans plus

Bologna Q 17, f. 19v-20r

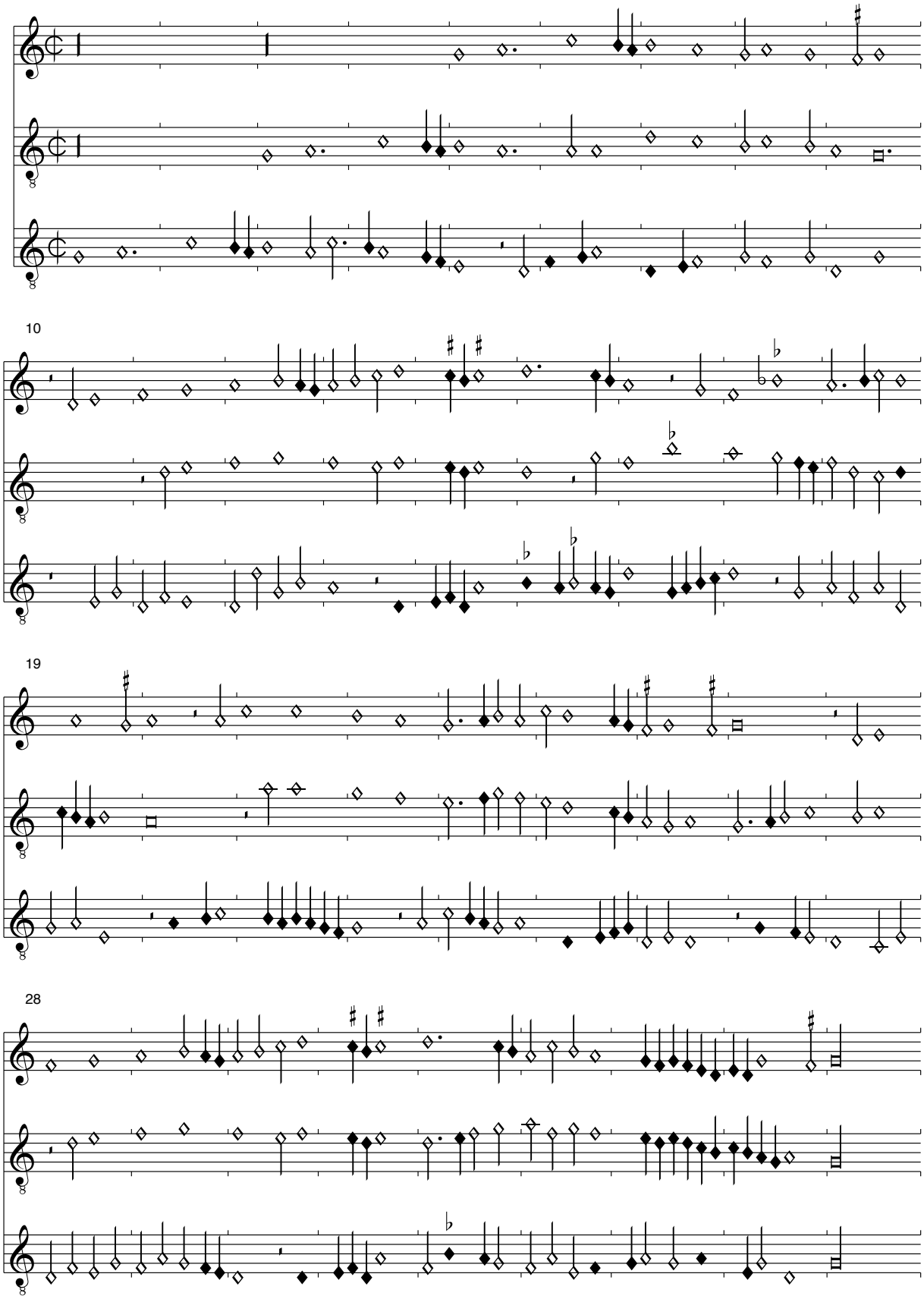




Der einzig erhaltene Refrain wird aus Florenz 176 übernommen.

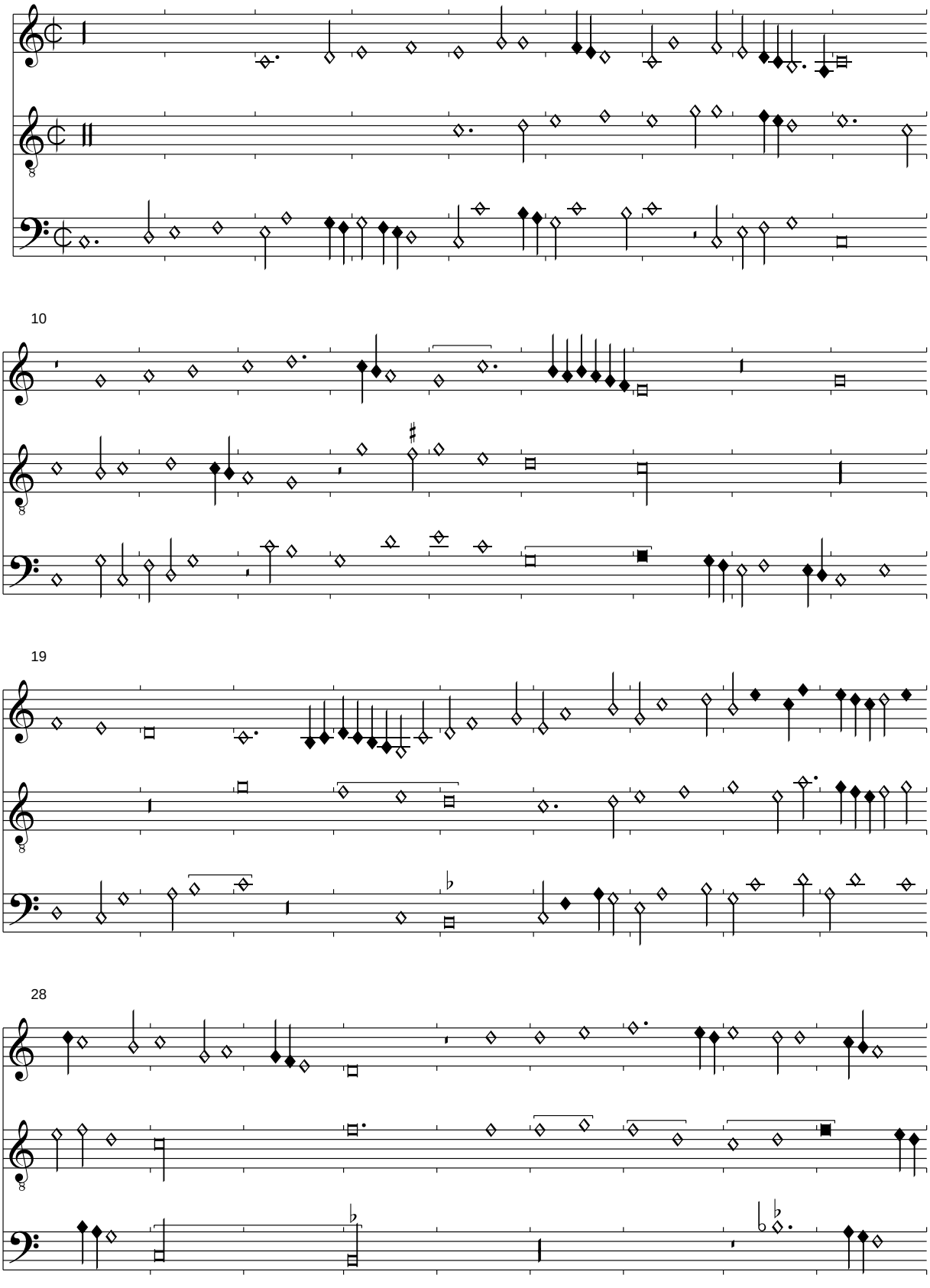
(J. Agricola, Elinc): <Dat ic my lijden aldus helen moet>

Bologna Q 17, f. 20v-21r

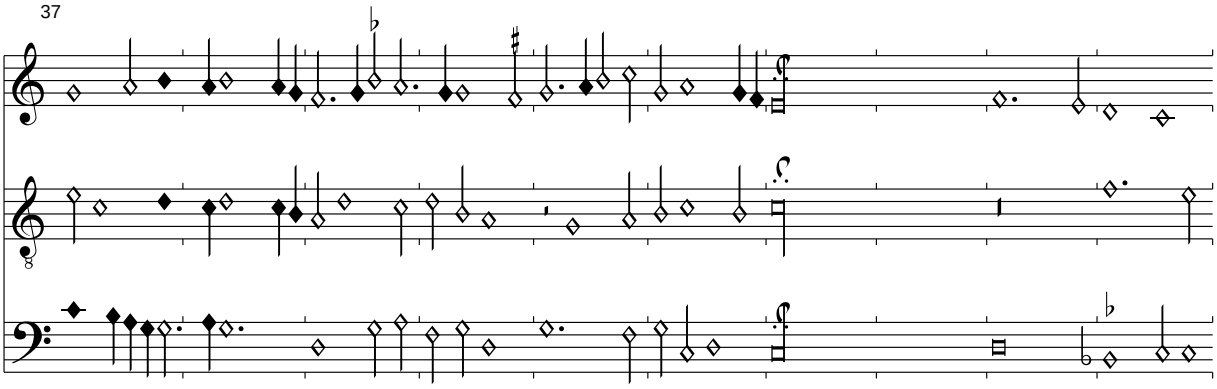


Das Incipit stammt aus Segovia, Cancionero, dort Elinc als Komponist. Jannes Agricola findet sich in Florenz 229.

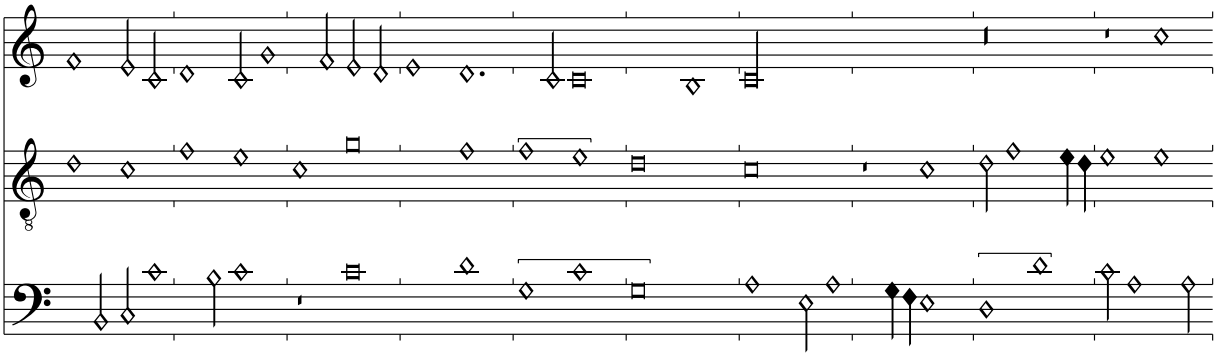
Ne refuses
Bologna Q 17, f. 21v-22r



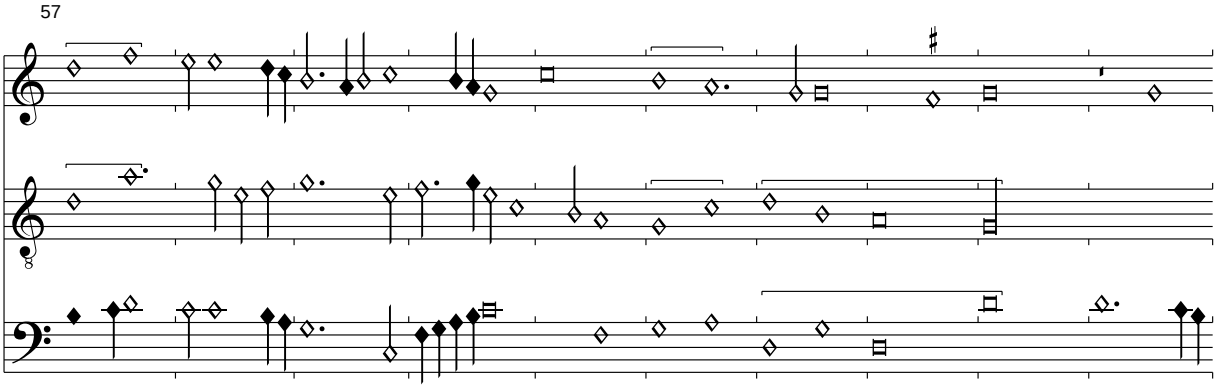
37



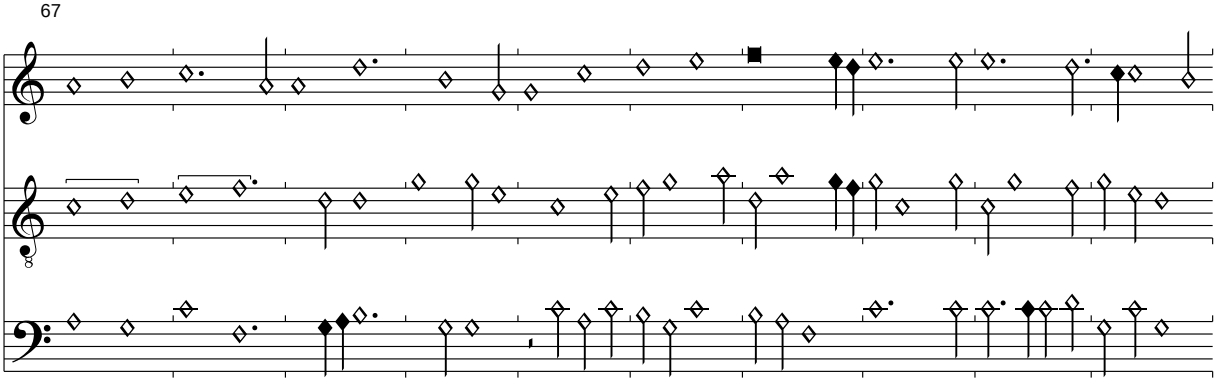
47



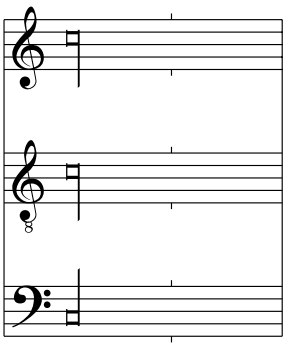
57



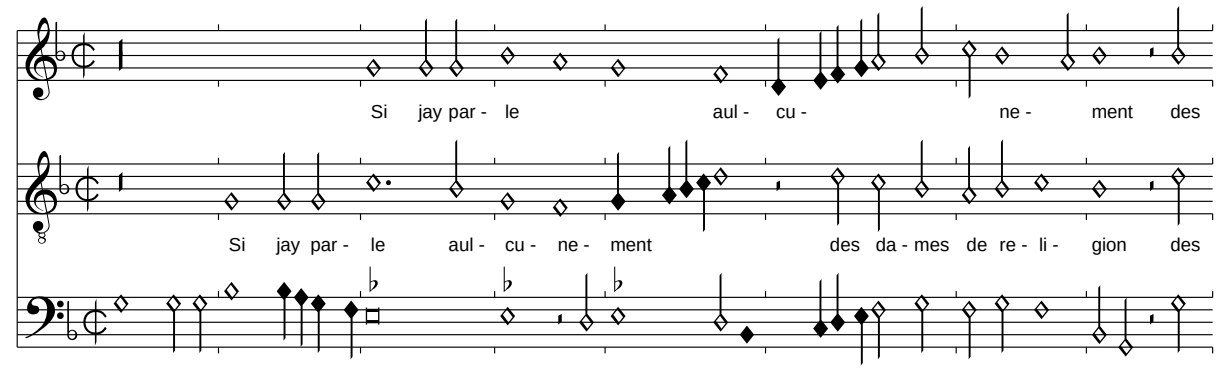
67

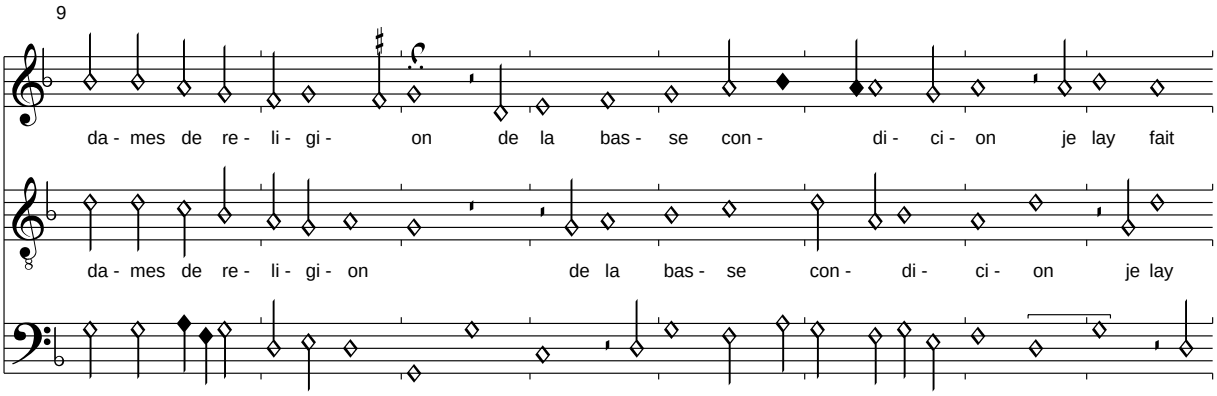


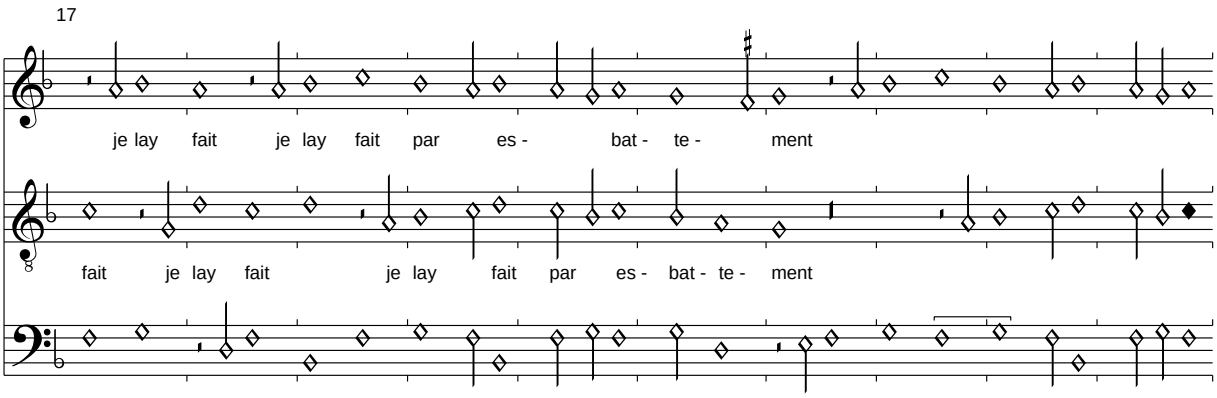
77

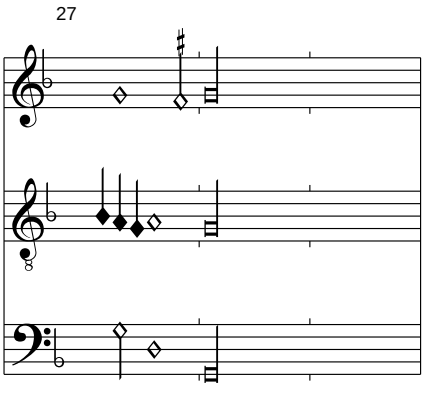


(Compere): Si jay parle aulcunement
Bologna Q 17, f. 22v-23r









Vom Text ist nur der erste Vers in der Quelle angegeben; er wird aus Paris 1721 als Werk von Henri Baude ergänzt. Das „Nachspiel“ findet sich nur in unserer Quelle!

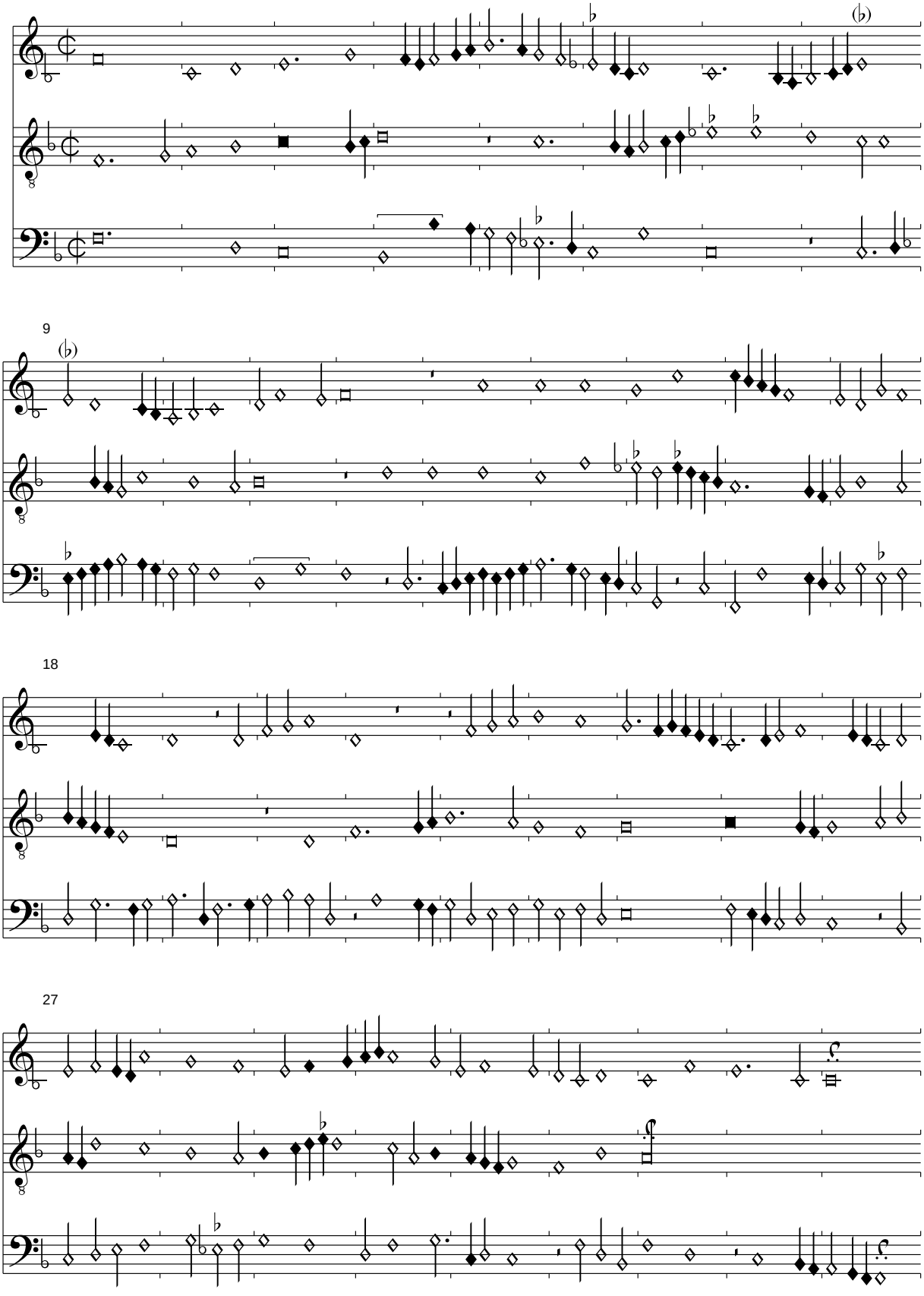
Sans y pencer soudainement
Ce fut par bonne intencion
Si jay parle aulcunement
Des dames de religion

Car je sca bien que loyaulment
Le font par bonne affection
Et pour toute conclusion
Je men repens resentement

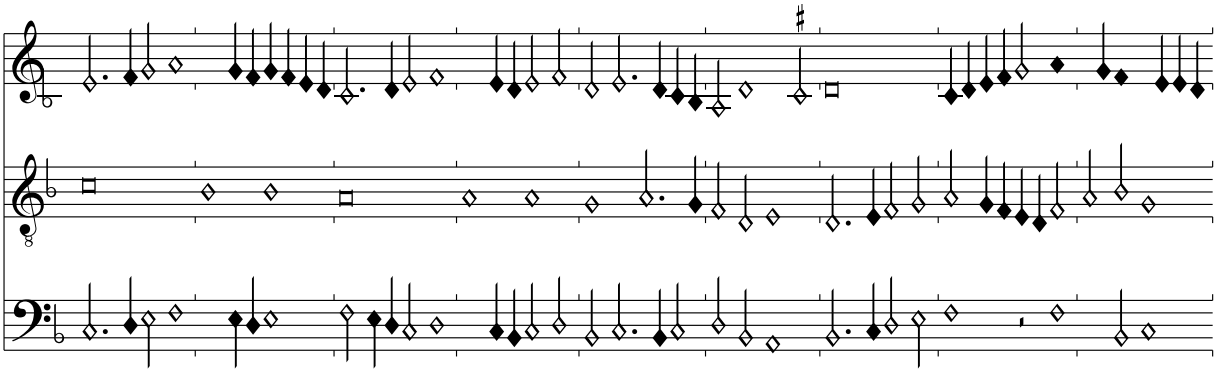
Si jay parle aulcunement….

Bactio: Alles regres

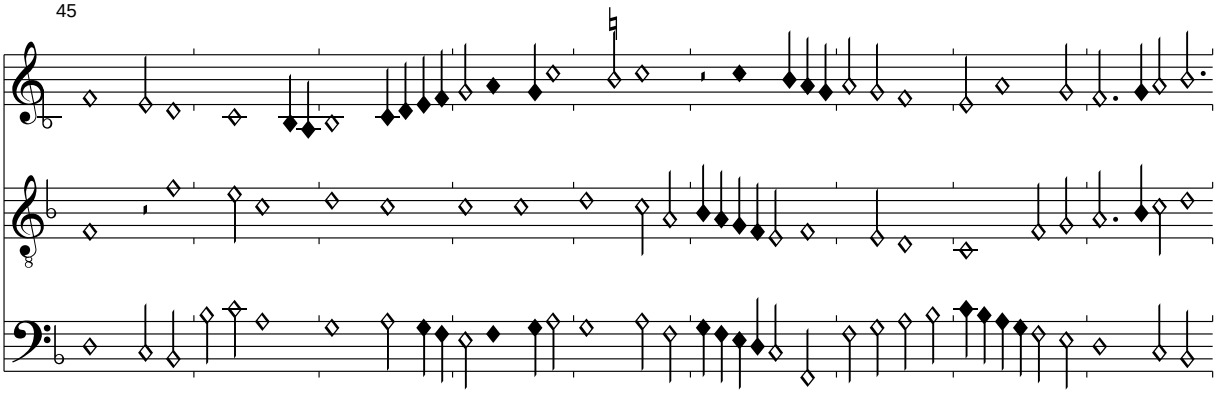
Bologna Q 17, f. 23v-24r



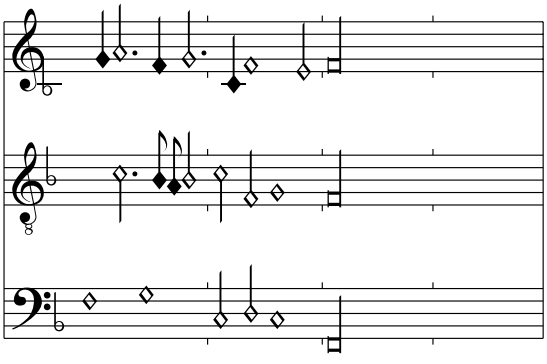
36



45



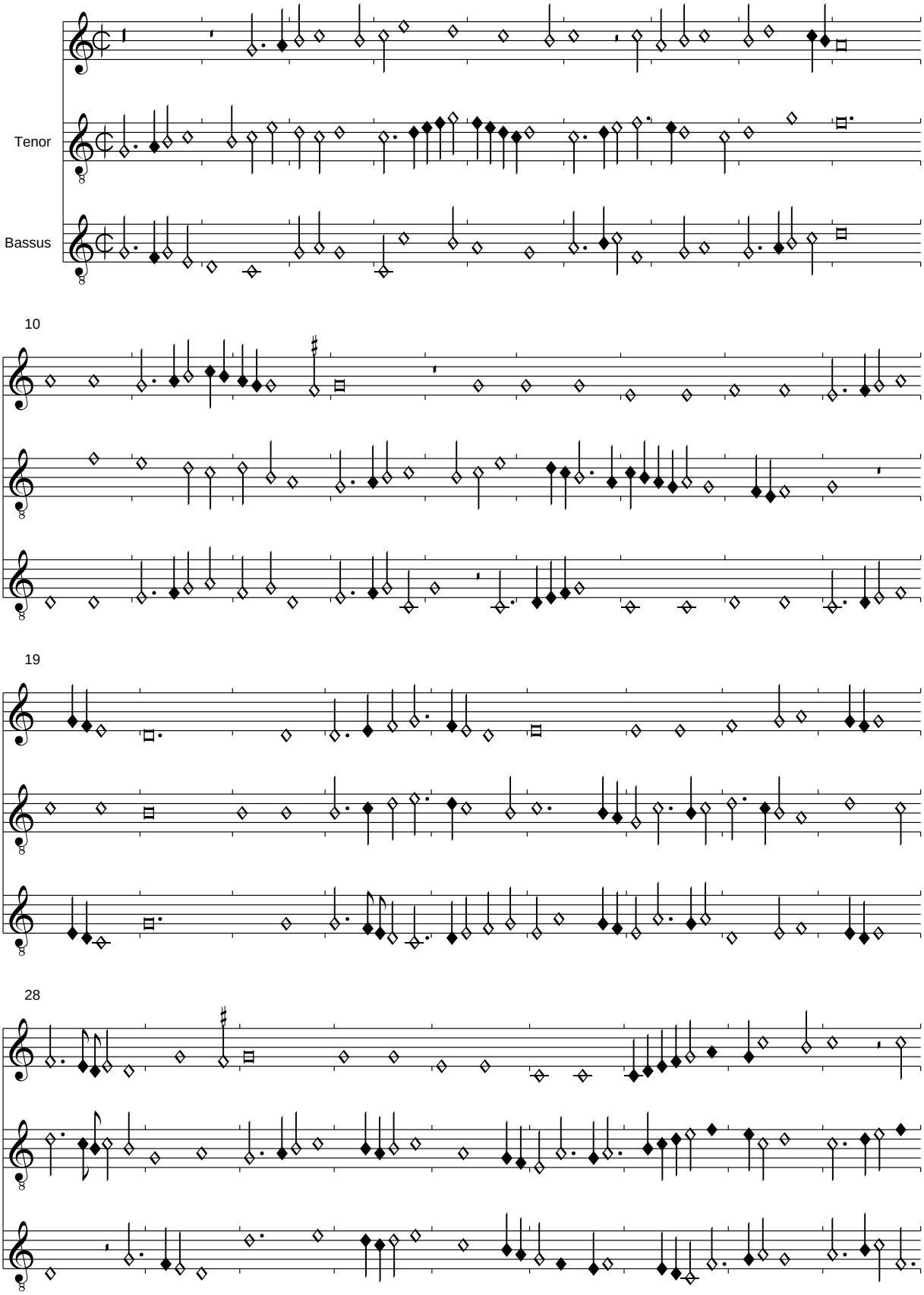
54

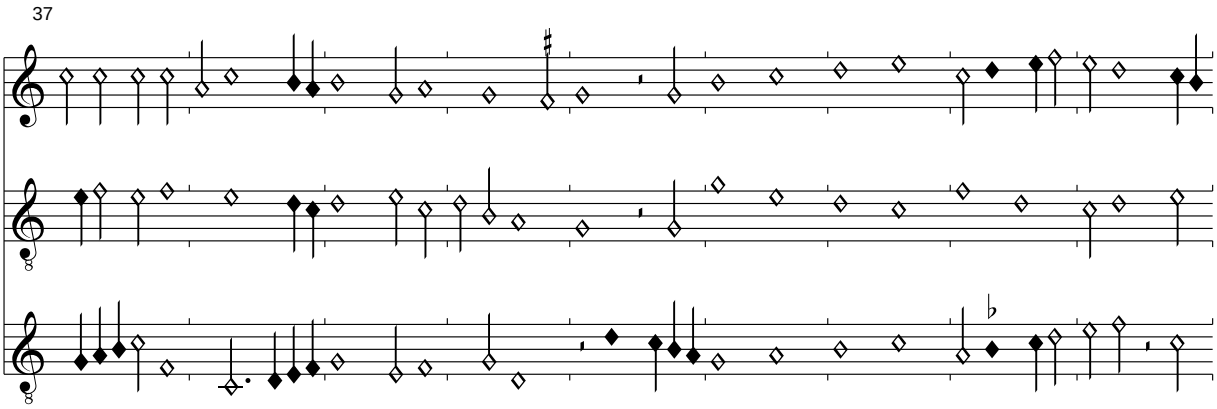


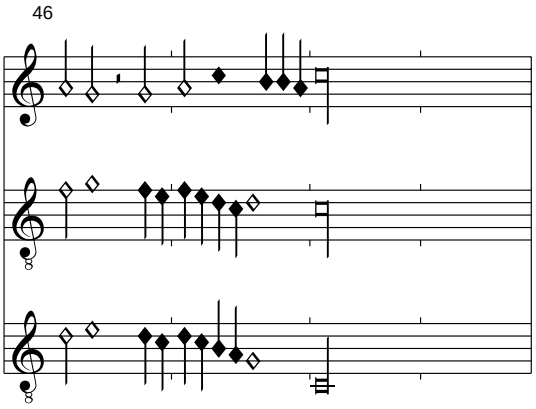
Dies ist das erste von vier aufeinanderfolgenden Stücken von „Bactio“ bzw. Bartolemeo degli Organi. Die hohe Qualität zeigt sich schon in diesem Stück: In der ersten Hälfte liegt der Cantus der Vorlage van Ghizeghems im Tenor eine Quinte tiefer, in der zweiten Hälfte bringt der Tenor den Tenor der Vorlage in originaler Höhe.

Bactio: Je vous anpri <Meyor deste non hay>

Bologna Q 17, f. 24v-25r



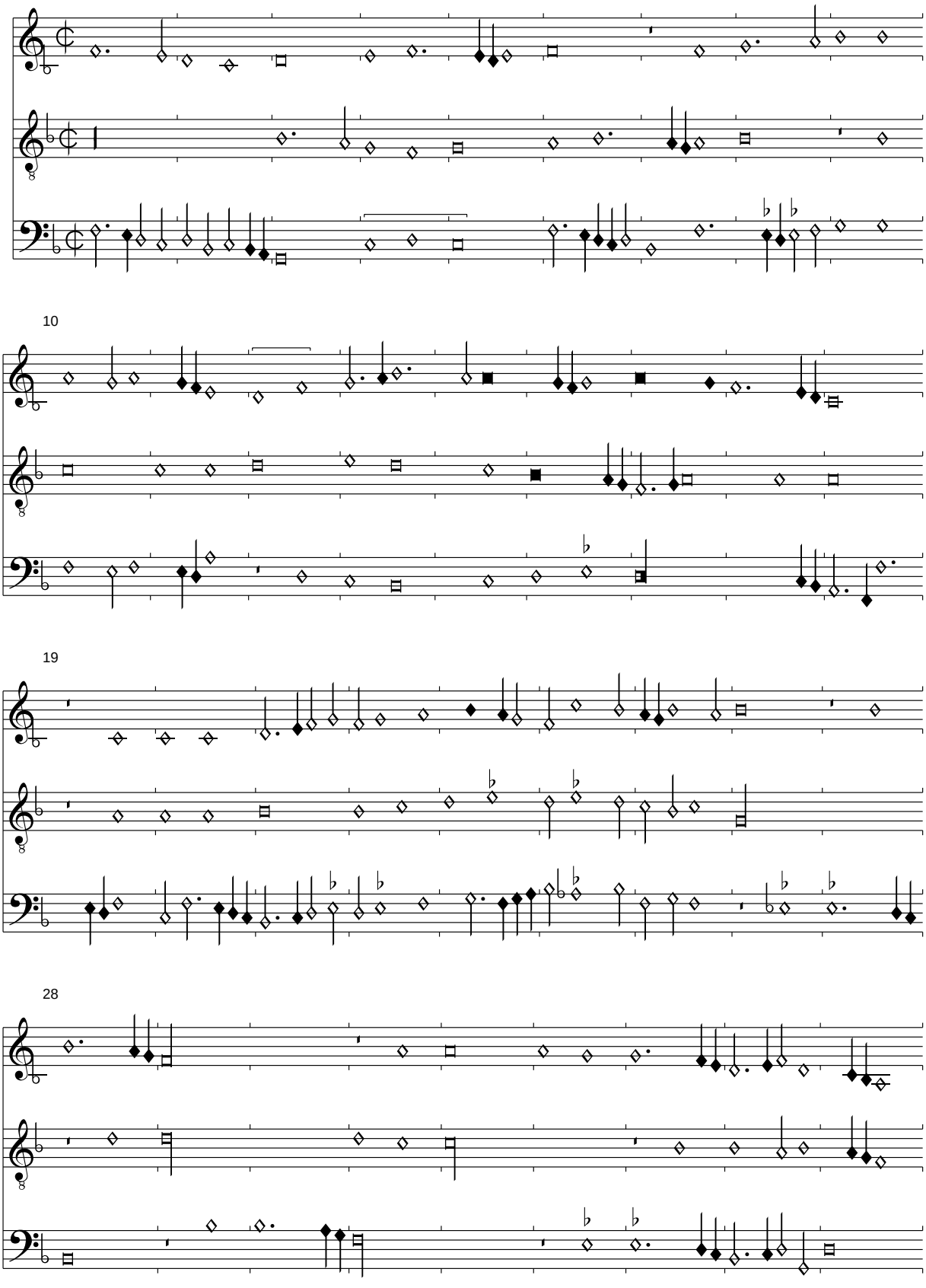




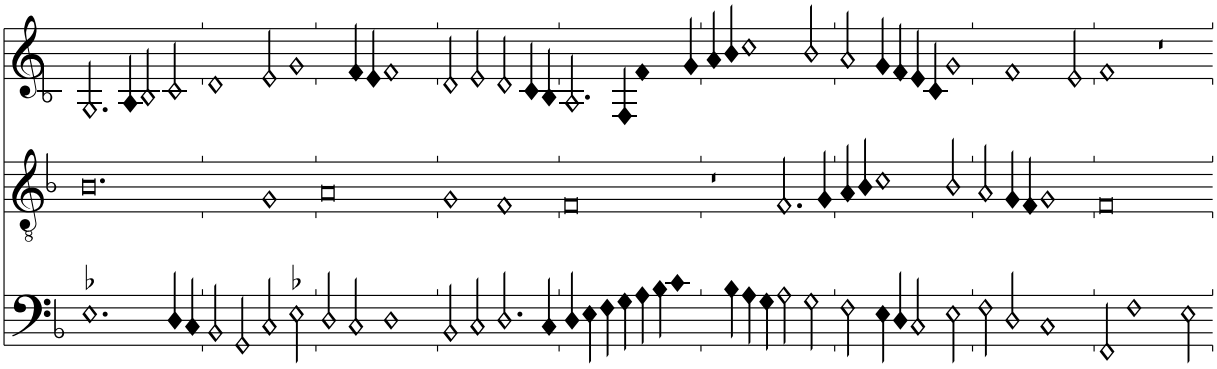
Im Tenor fehlen T. 37,2 M-f'-e'; im Contratenor T. 37-41 eine komplett von Cappella Giulia abweichende Variante.

Bactio: Je pren congie de vous mes amours

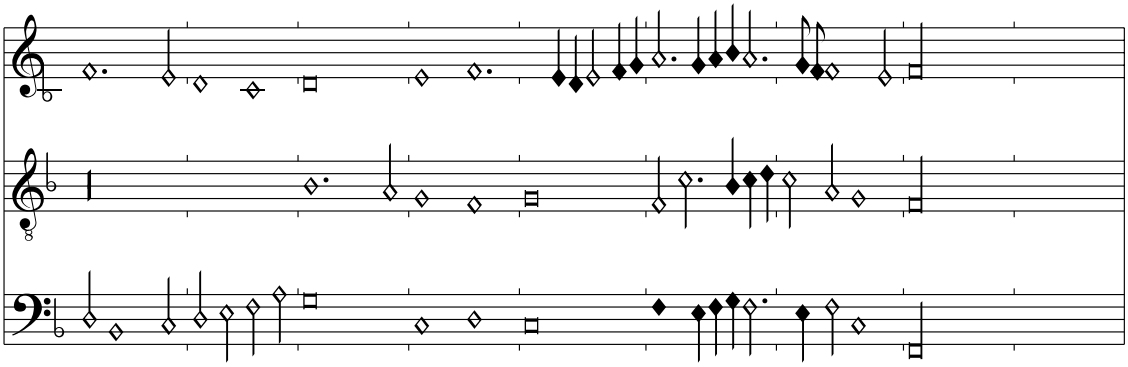
Bologna Q 17, f. 25v-26r



37

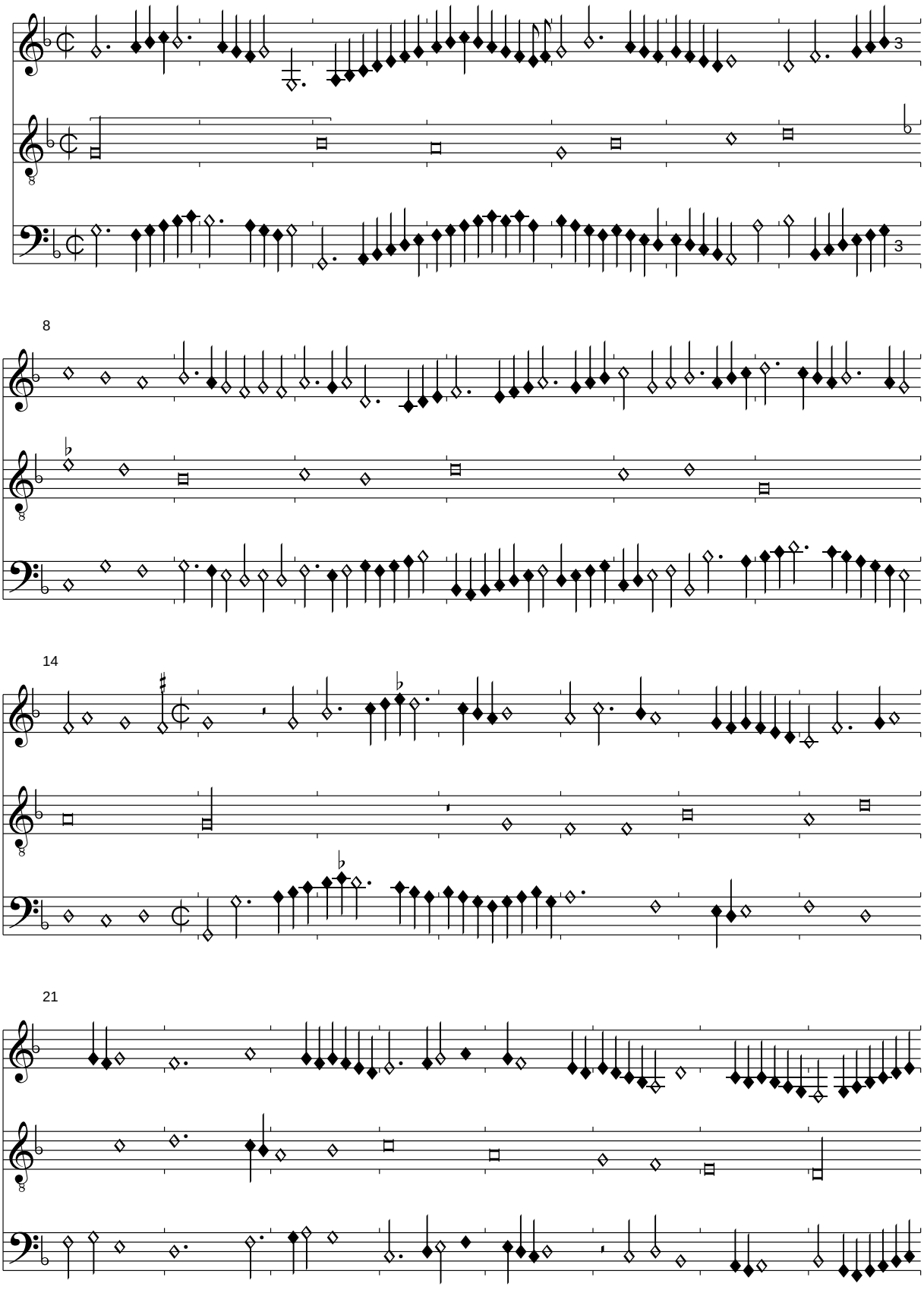


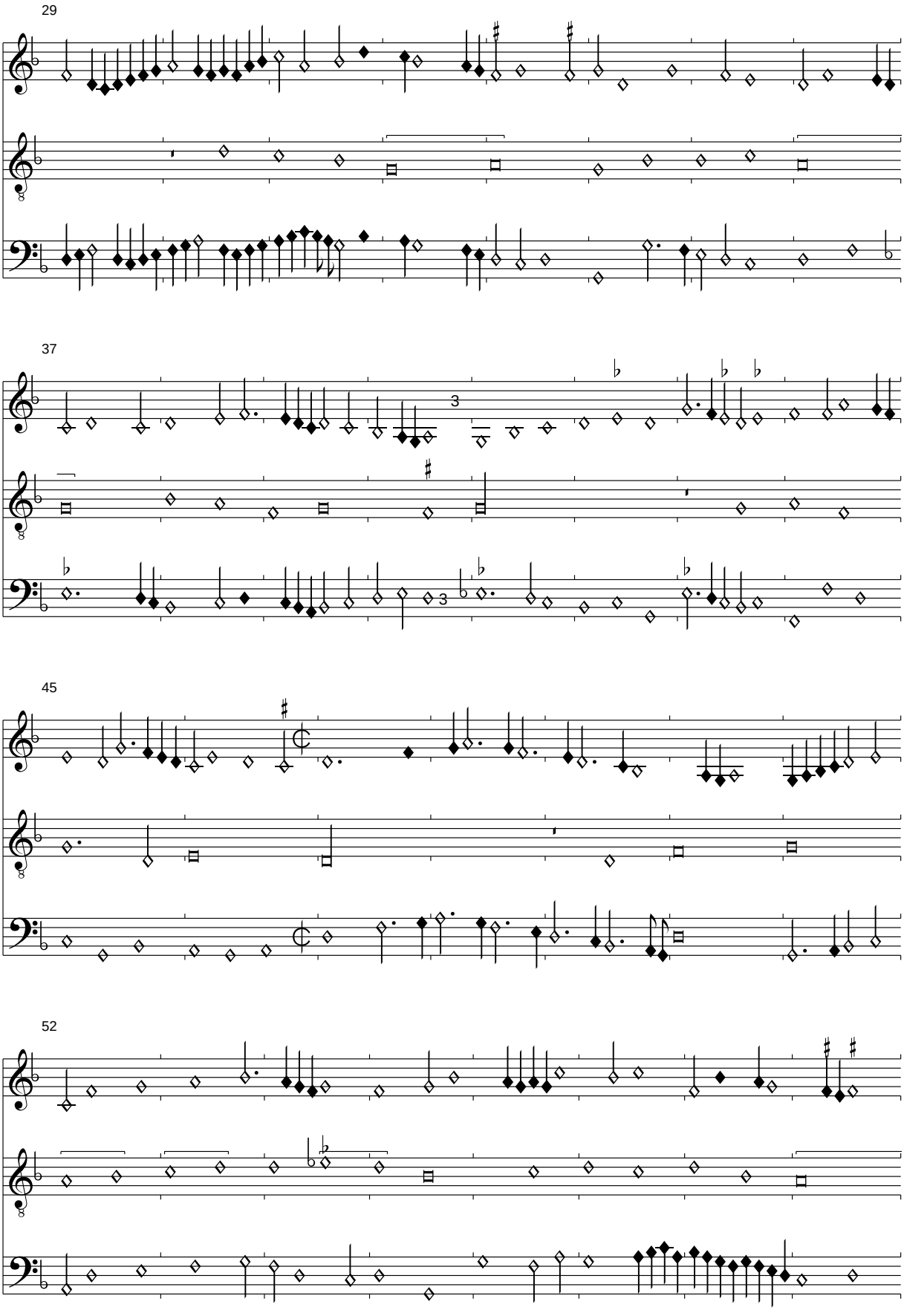
46

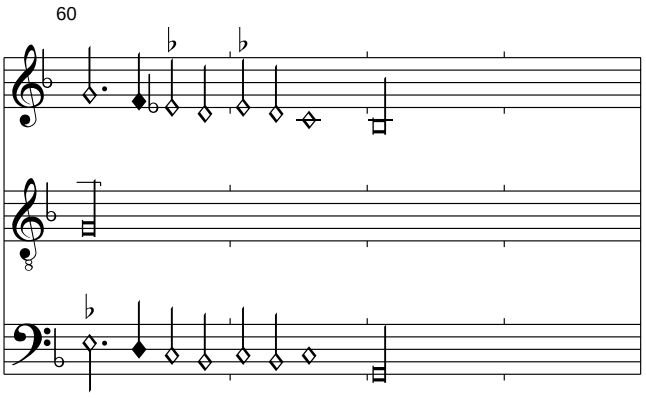


Bactio: De tous biens

Bologna Q 17, f. 26v-27r

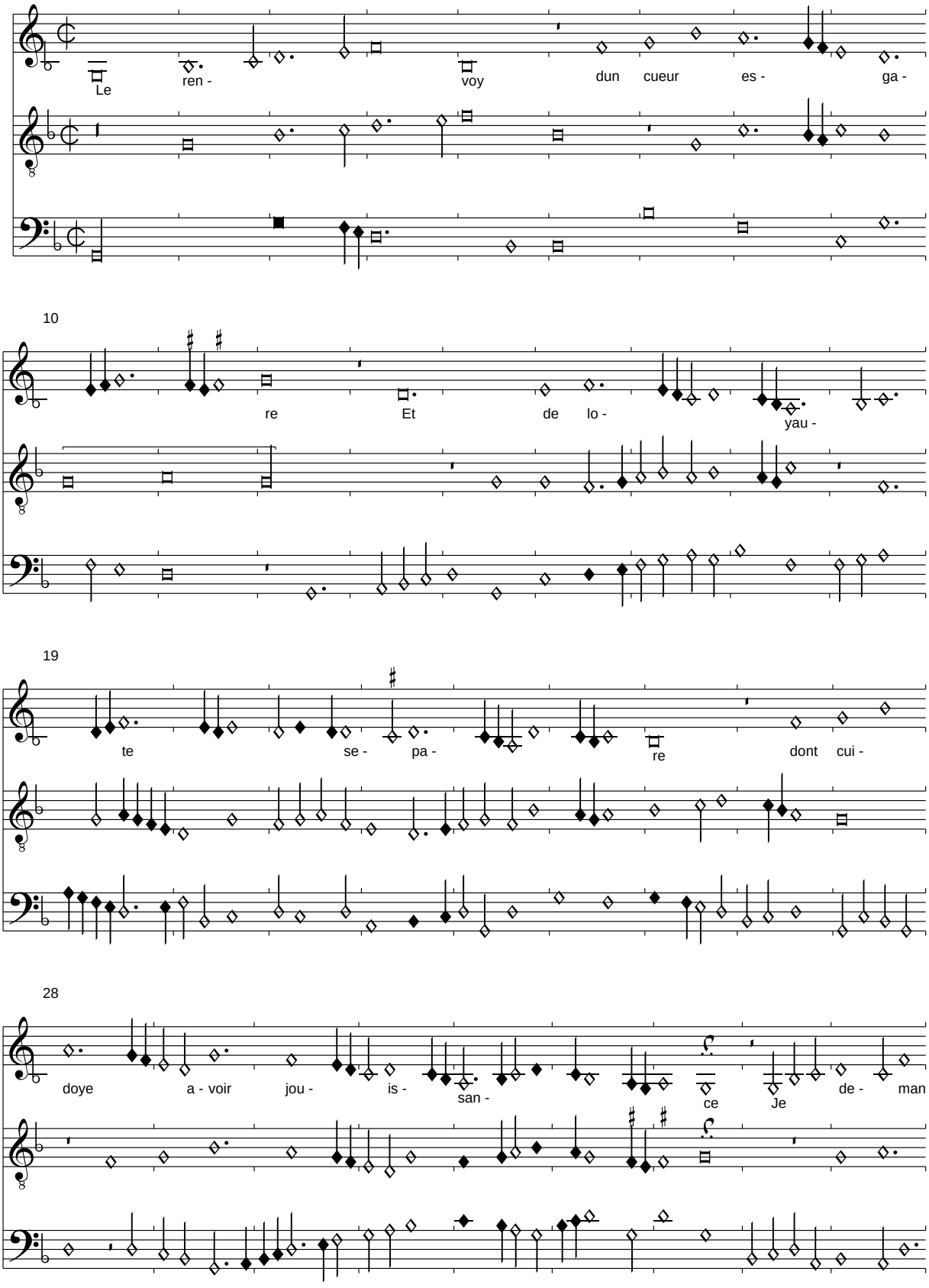


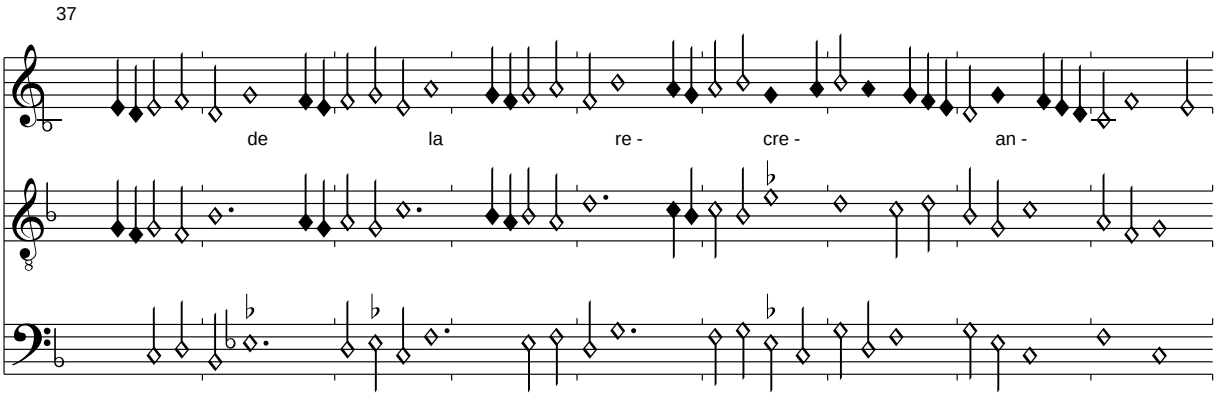

29
37
45
52

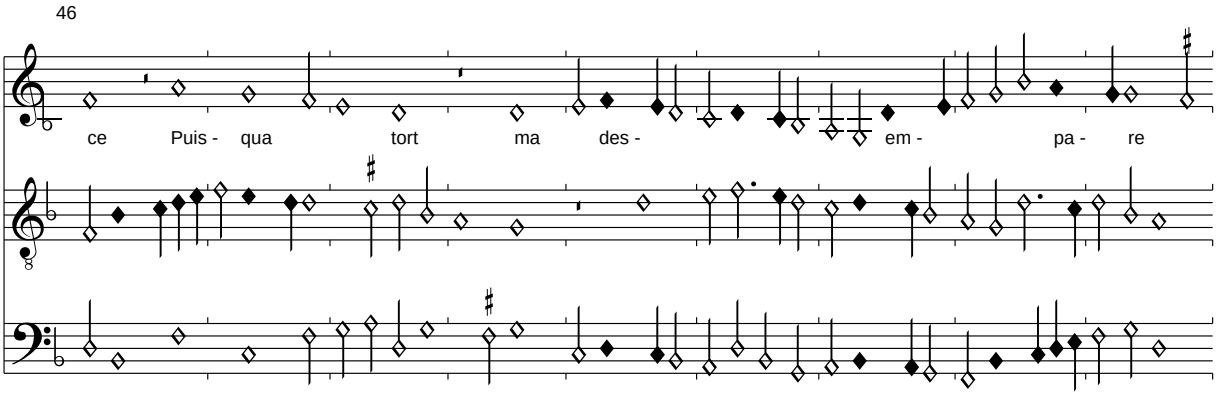

60

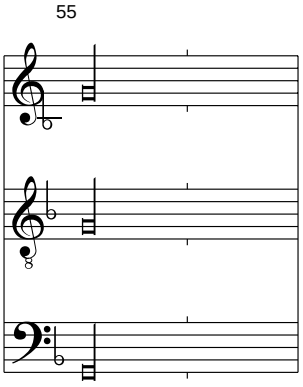
Loyset Compere: Le renvoy

Bologna Q 17, f. 27v-28r









Im Contratenor T. 33-34 findet sich eine Variante, die fehlerhaft ist, ich habe sie etwas plausibler emendiert. Der fehlende Text wurde aus Riccardiana I ergänzt.

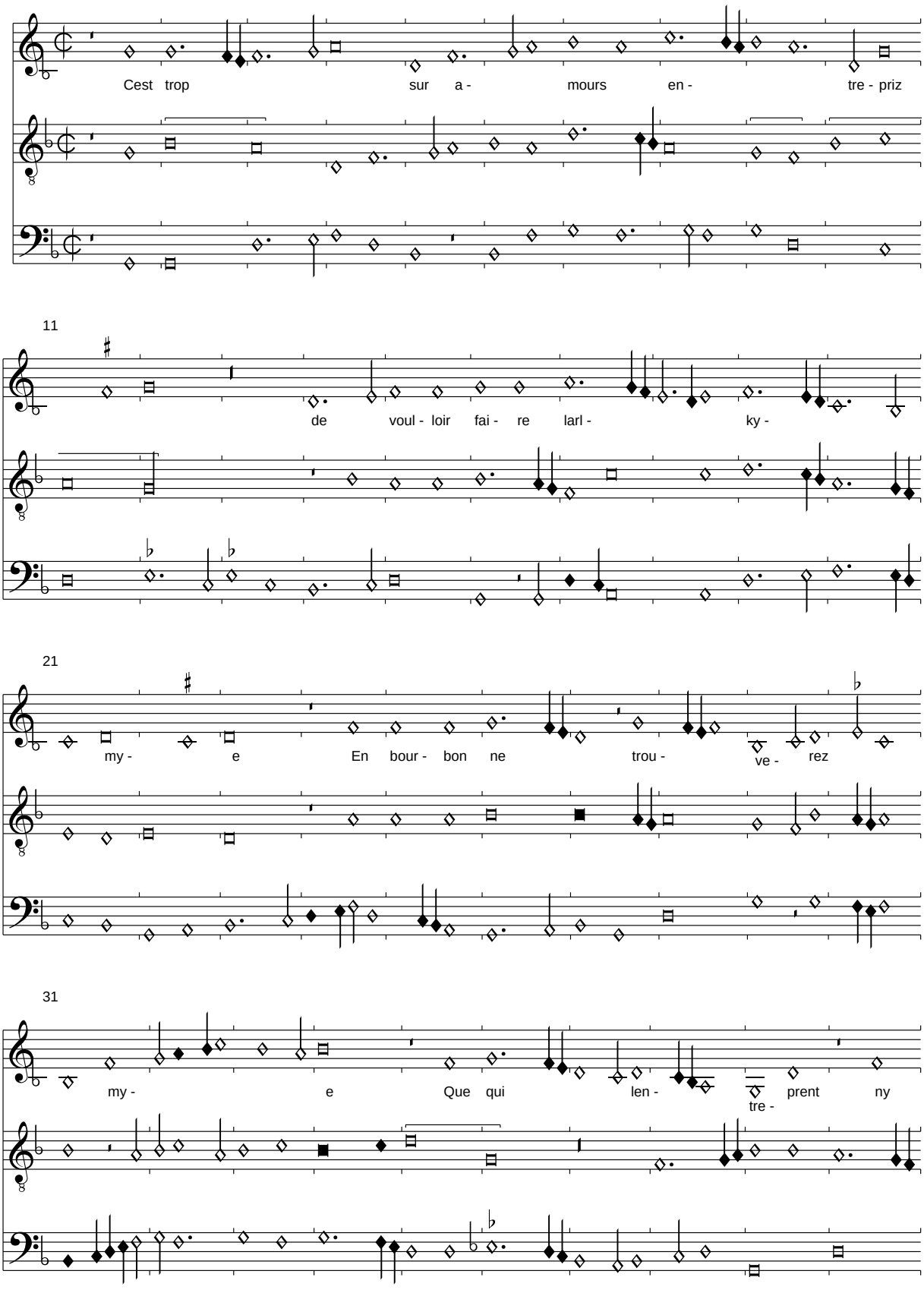
Il est de faulx semblant pare
Et comme lache prepare
Pour oster de ma congnoissance
Le renvoy dung cueur esgare
Et de loyaulte separe
Dont cuidoye avoir jouissance

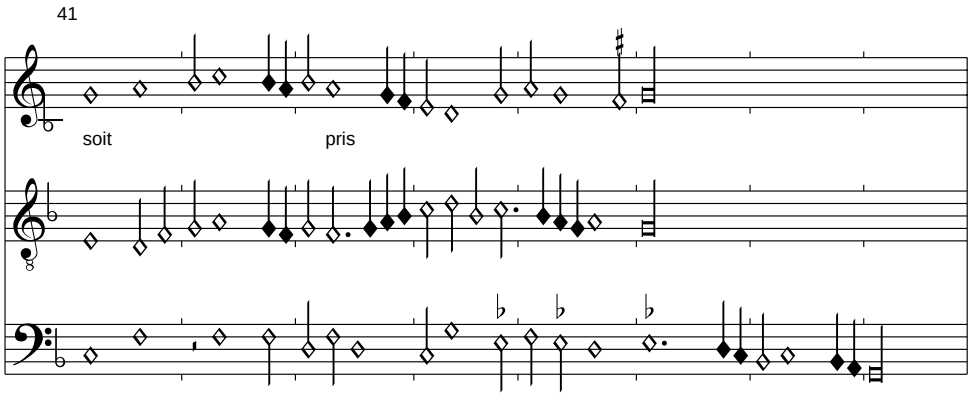
Mais se tout est bien compare
Son abuz sera repare
Par diffinitive sentence
Lors en pourrai avoir vengance
Et me tiens sceur que je laray

Le renvoy dung cueur esgare...

Agricola: Cest trop sur amours entrepriz

Bologna Q 17, f. 28v-29r





In der Quelle findet sich das falsche Incipit „Cest mal cherche“ einer anderen Chanson von Agricola. Der Text verwendet einige technische Vokabeln der Alchimie, die offenbar einen Liebeszauber bewirken soll. Der Text wird aus London A XIV übernommen:

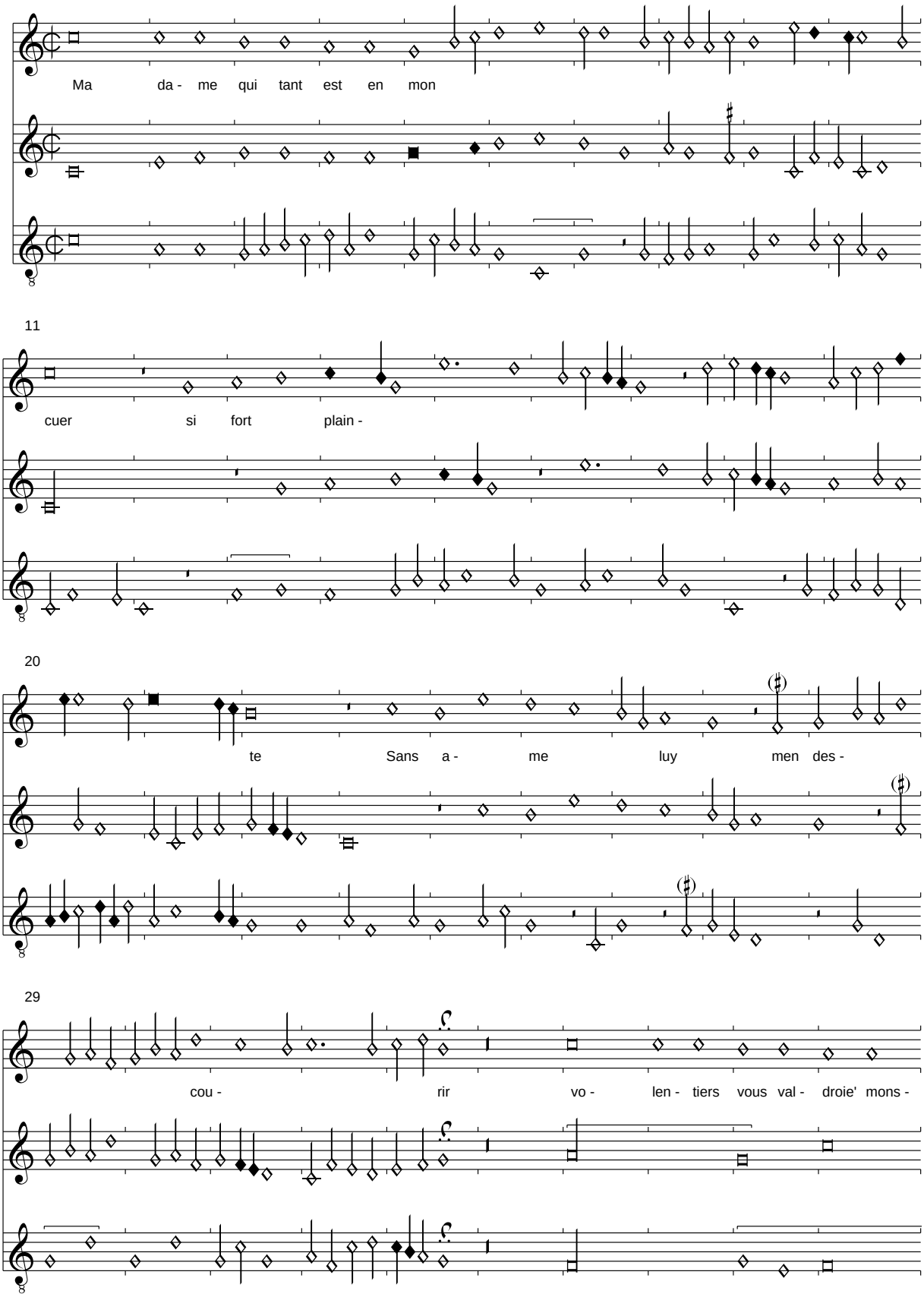
Len a pour fours alambicz priz
Car qui a veu agre sa mye
Cest trop sur amours entrepriz
De vouloir faire larlkymye

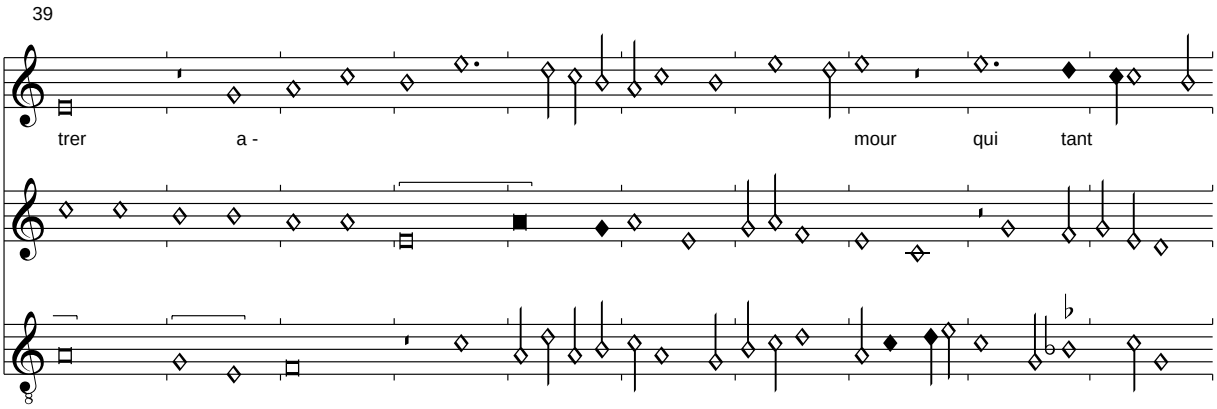
Sans nature vient art de priz
Quand la vertu est endormye
Il ny demeure que la mye
Sie ceux qui le font sont repriz

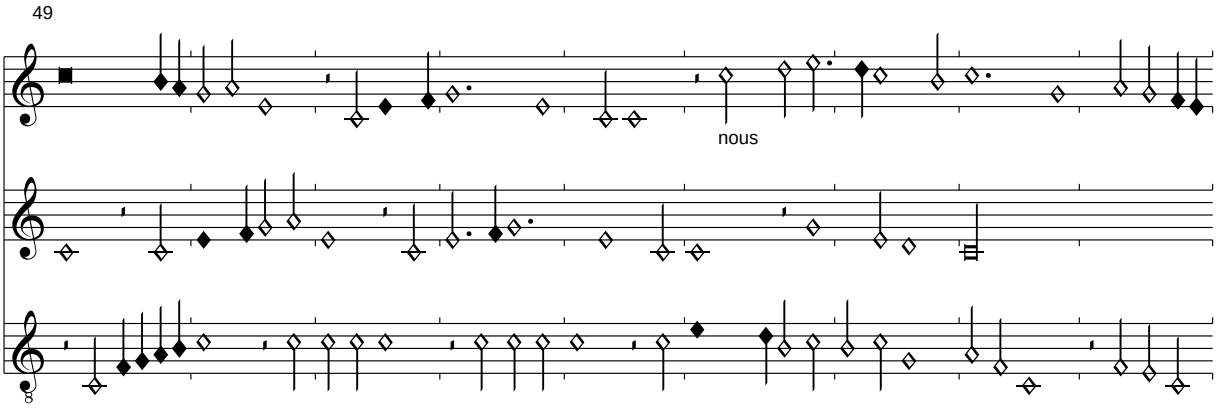
Cest trop sur amours entrepriz...

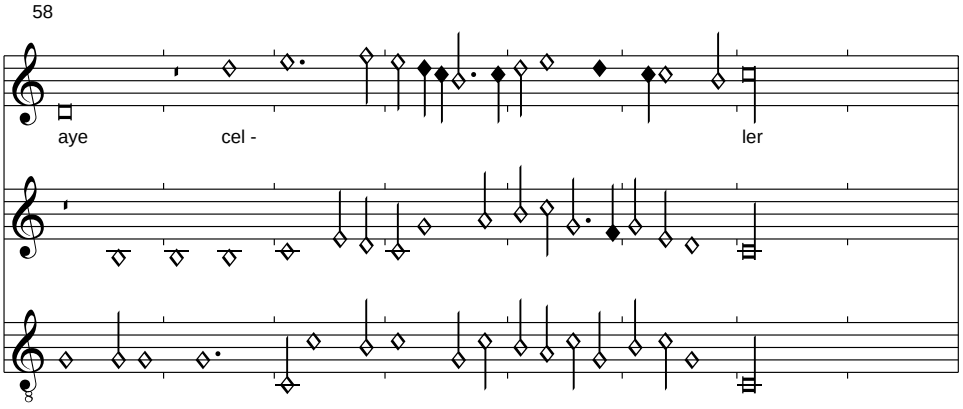
(Caron): Ma dame (qui tant est en mon cuer)

Bologna Q 17, f. 29v-30r





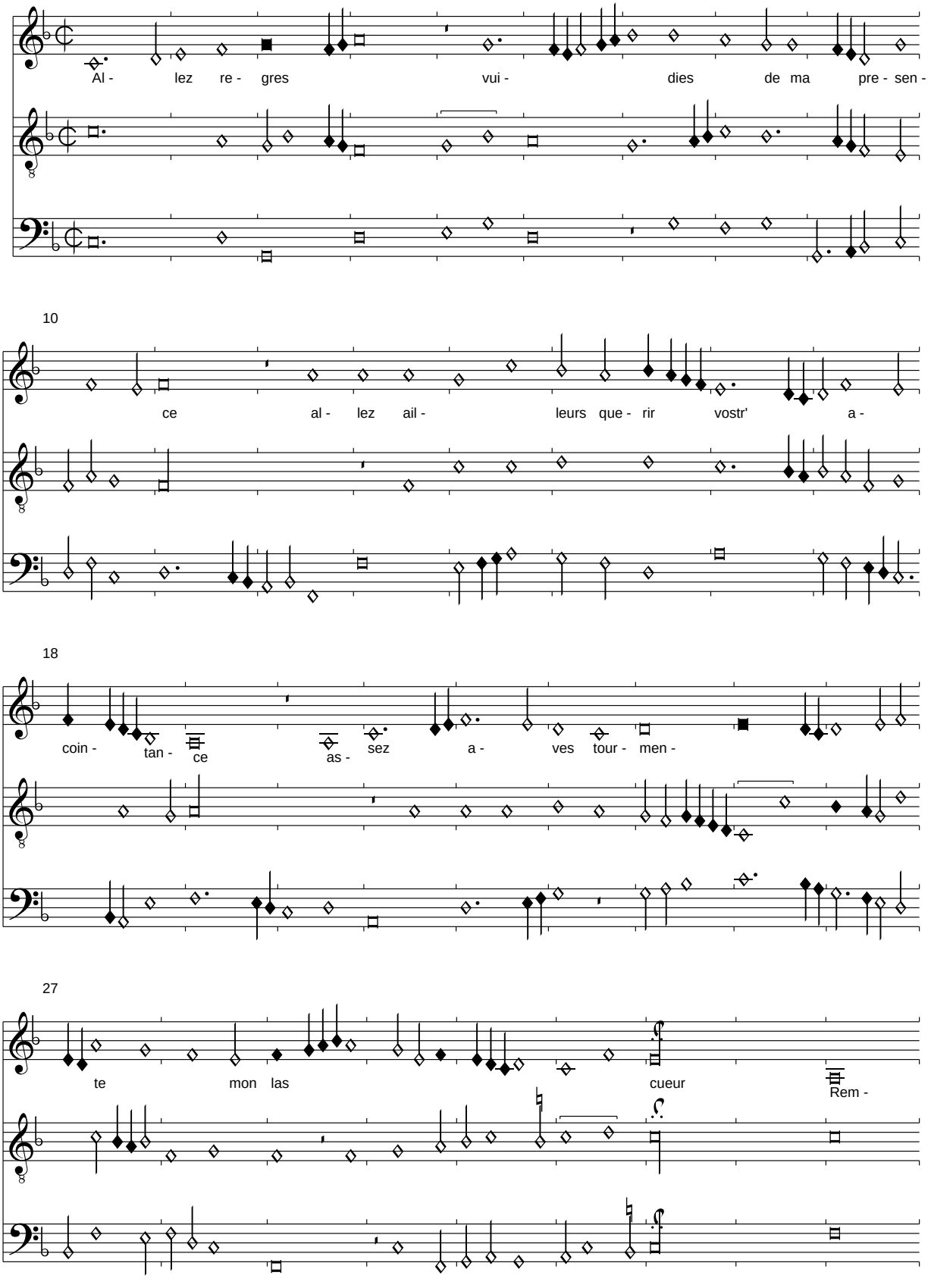


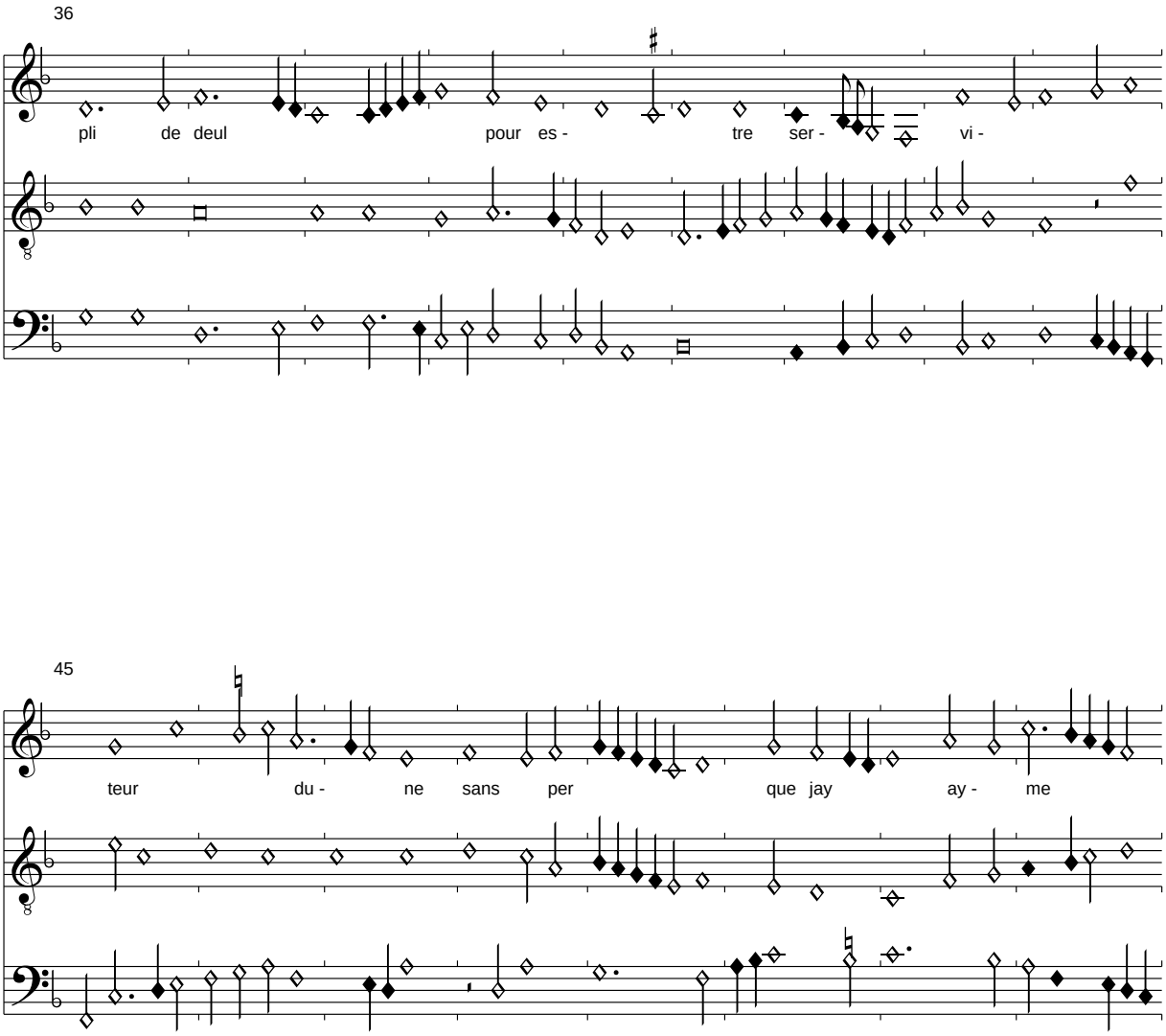


Der Refraintext ist einzig in Pixérécourt in sehr verderbter Form überliefert.

Hayne (van Ghizeghem): Alles regrets

Bologna Q 17, f. 30v-31r





Die Quelle enthält einige Varianten dieser berühmten Chanson. Der fehlende Text wird nach Brüssel 228 ergänzt:

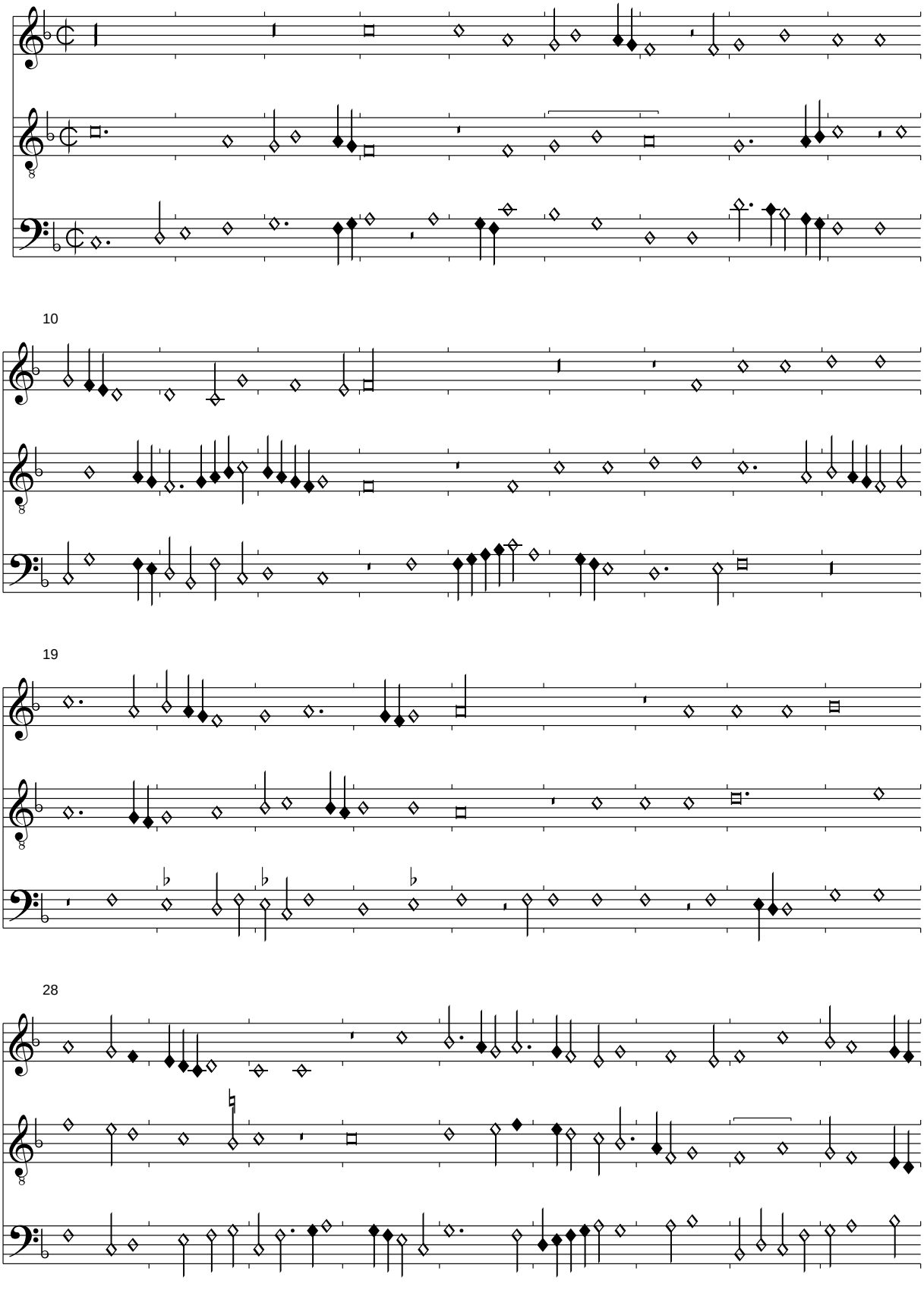
Fait luy aves longuement ceste offense
Ou est celuy qui point soit ne en france
Qui endurast ce mortel deshonneur
Allez regretz vuidez de ma presence
Alles ailleurs querir vostre acointance
Assez avez tourmente mon las cueur

Ny tournes plus car par ma conscience
Se plus vous voy prochain de ma presence
Devant chascun vous feray tel honneur
Que lon dira que la main dung seigneur
Vous a bien mys a la male meschance

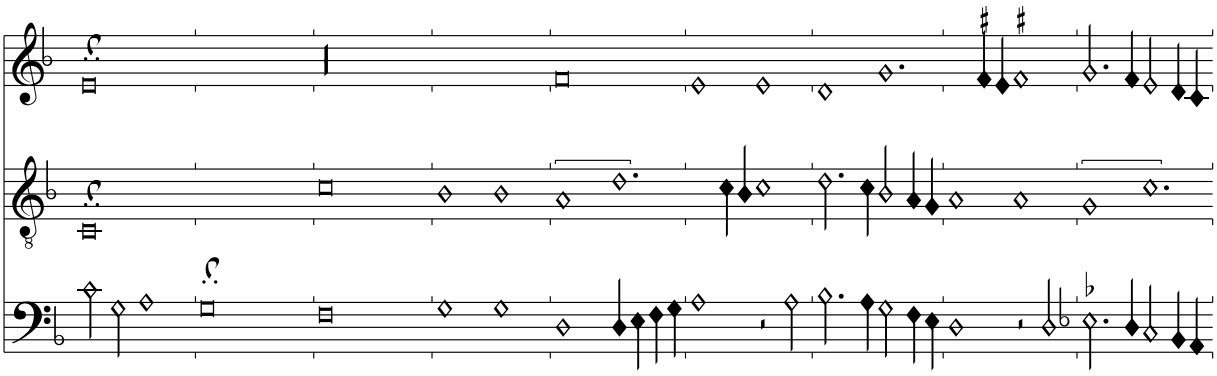
Allez regretz vuidez de ma plaisance...

Loyset Compere: Venez regres

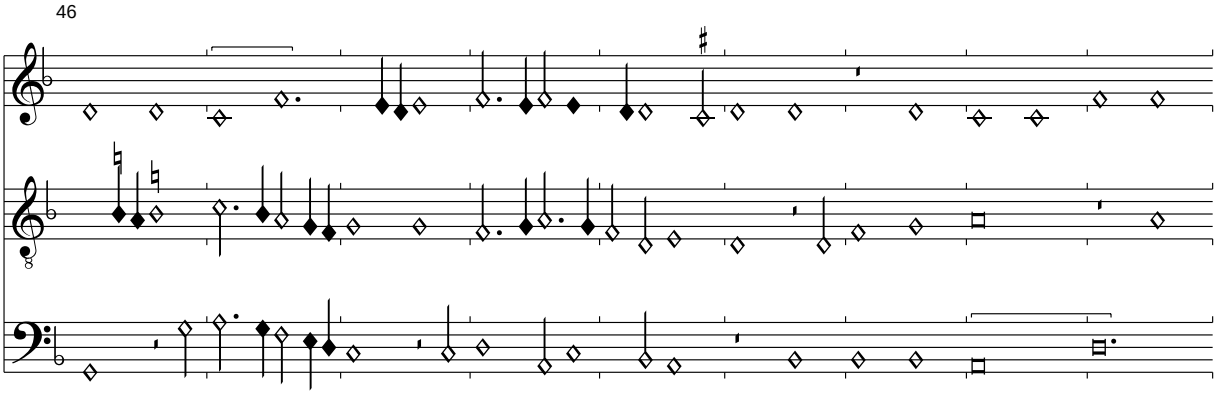
Bologna Q 17, f. 31v-32r



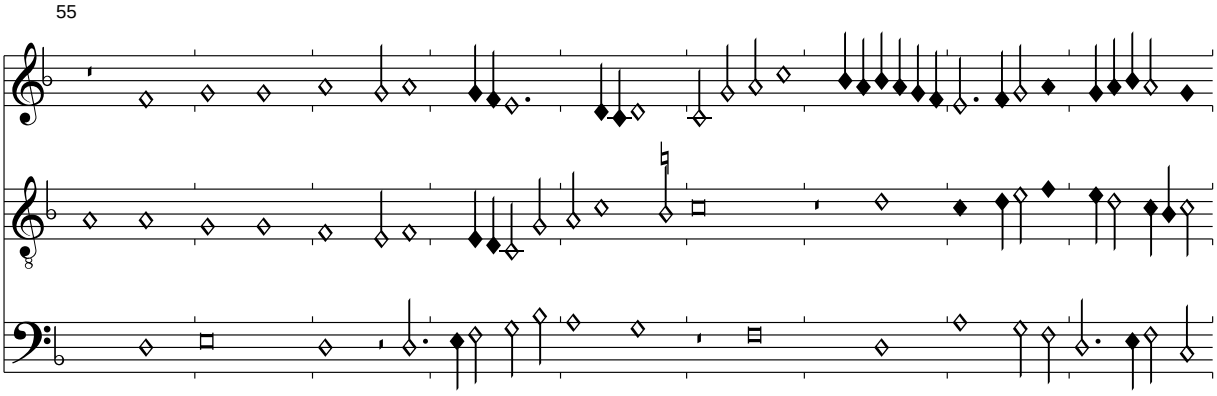
37



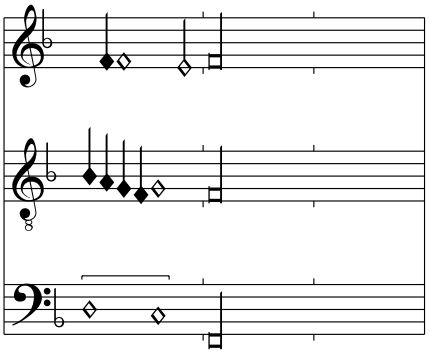
46



55



64



Der fehlende Text wird aus Paris 1719 ergänzt.

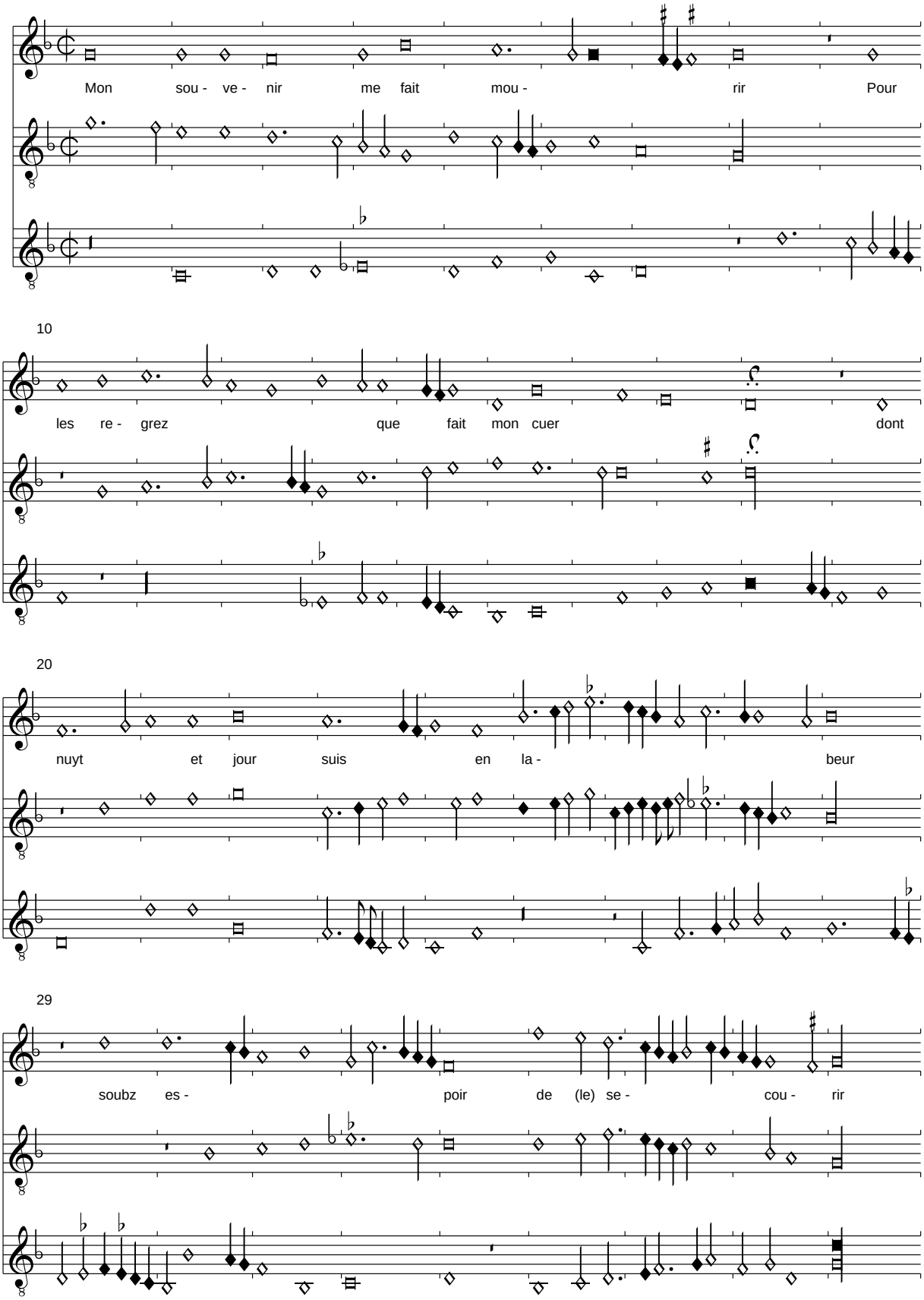
A celle fin que mon cueur sente et pleure
Le mal quil a et en quoy il labeure
Je suis contraint vous ouvrir la grant porte
Venez regretz venez il en est heure
Venez sur moy faire vostre demeure
Cest bien raison qua ce je vous en horte

Mais gardez bien quapres vous ne demeure
Labit de dueil plus noir que belle meure
Plain de larmes affin que je la porte
Ne tardez plus car mon sens se transporte
Si vous voulez me voyr ains que je meure

Venez regretz venez il en est heure...

Hayne (van Ghizeghem): Mon souvenir (me fait mourir)

Bologna Q 17, f. 32v-33r



Der fehlende Text wird aus Laborde eingefügt.

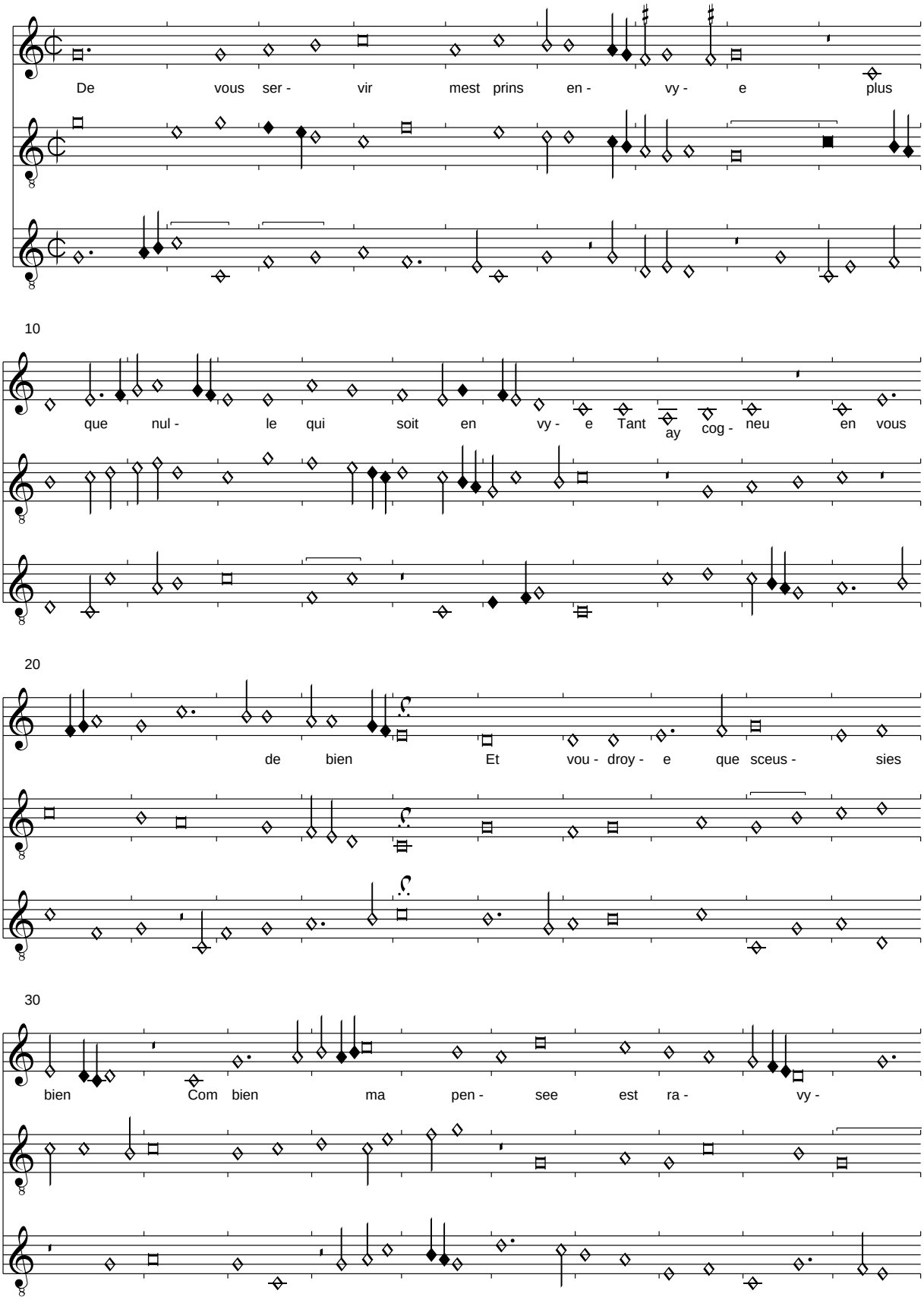
Se sans cesser devons courir
Si scaurayge pour quel rigueur
Mon souvenir me fait mourir
Pour les regrez que fait mon cuer

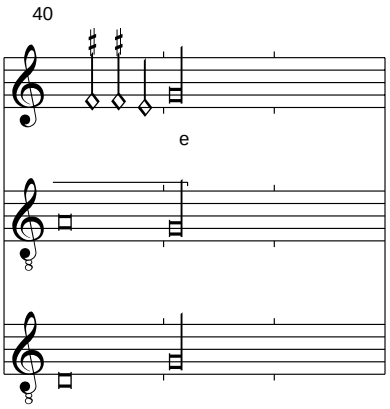
Sa douleur my fault descouvrir
Et len mectre hors de la langueur
En luy donant port et faveur
Sans plus dire ne soustenir

Mon souvenir me fait mourir…

Hayne (van Ghizeghem): De vous servir

Bologna Q 17, f. 33v-34r





Im Cantus T. 25 wurde L-d`zu Br-d`korrigiert.
Der fehlende Text wurde Laborde entnommen.

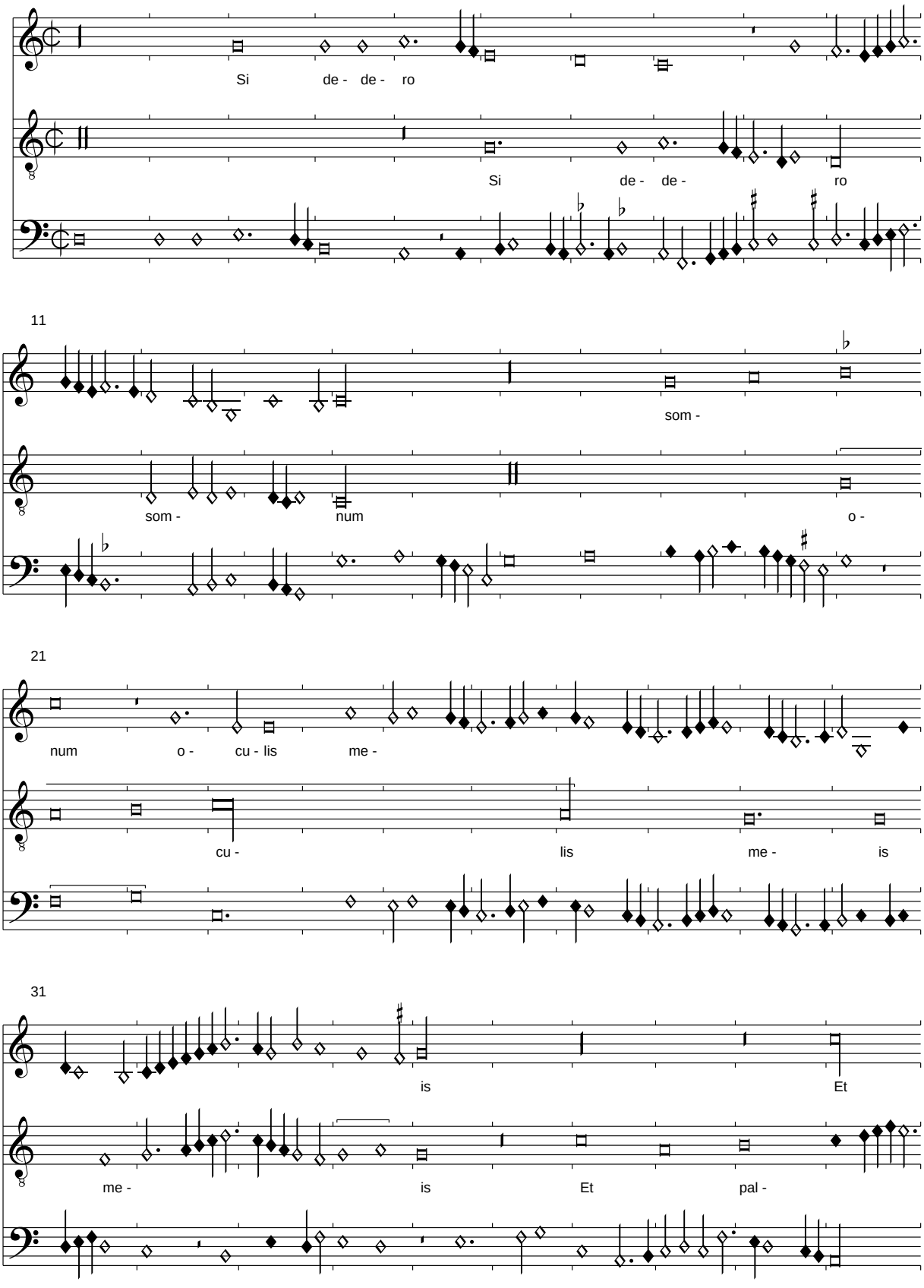
Tousiours seray quoy quon vous dye
En ce vouloir nen doubtes mye
Et a ce propos ie me tien
De vous servir mest prins envye
Plus que nulle qui soit en vye
Tant ay cogneu en vous de bien

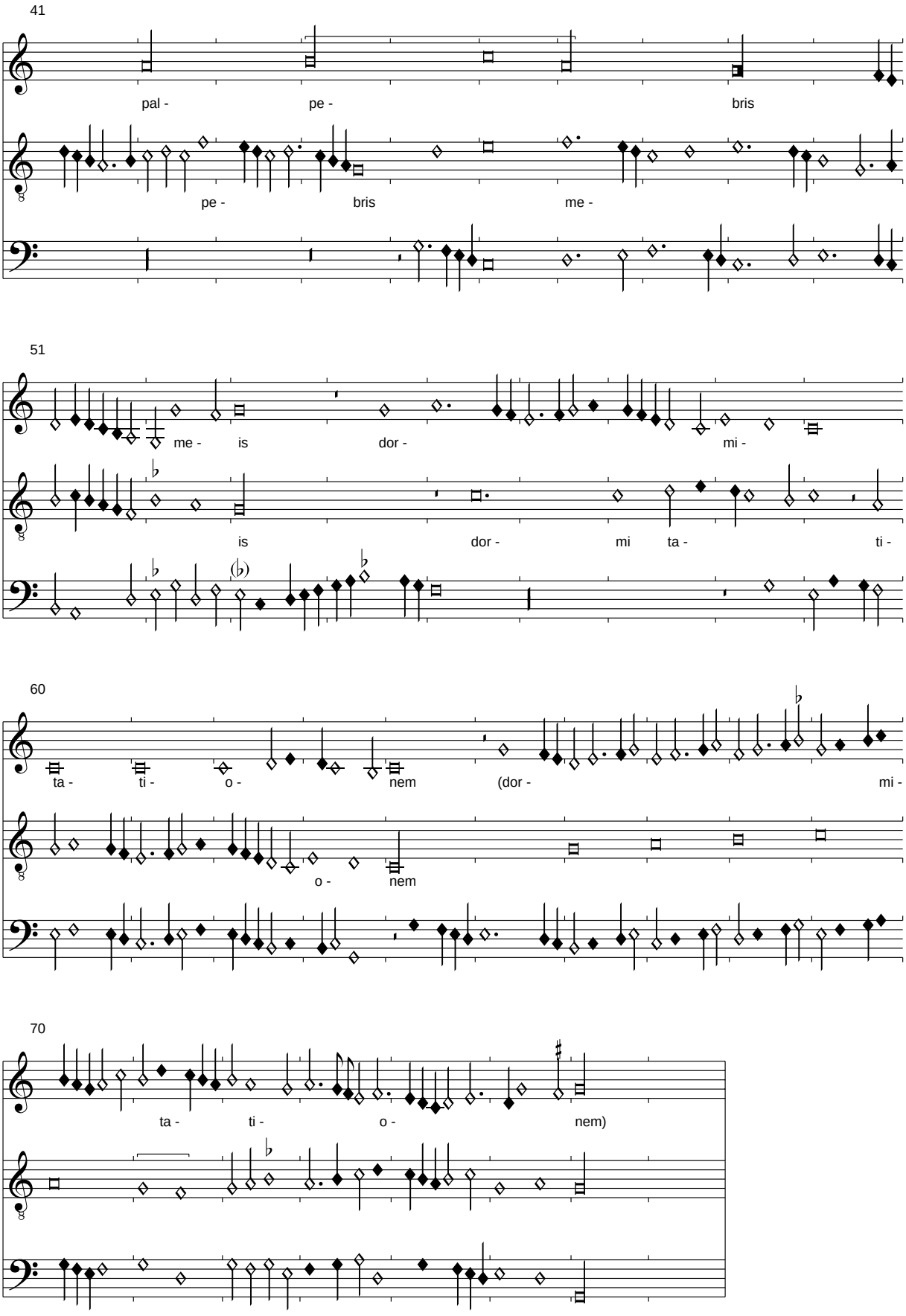
Tant en vostre bonte me fie
Ma bonne maistresse et mamye
Que me ferez quelque entretien
En ce monde ne quiere plus rien
Car mon cueur tousiours me convye

De vous servir..

A Agricola: Si dedero (somnum oculis meis)

Bologna Q 17, f. 34v-35r

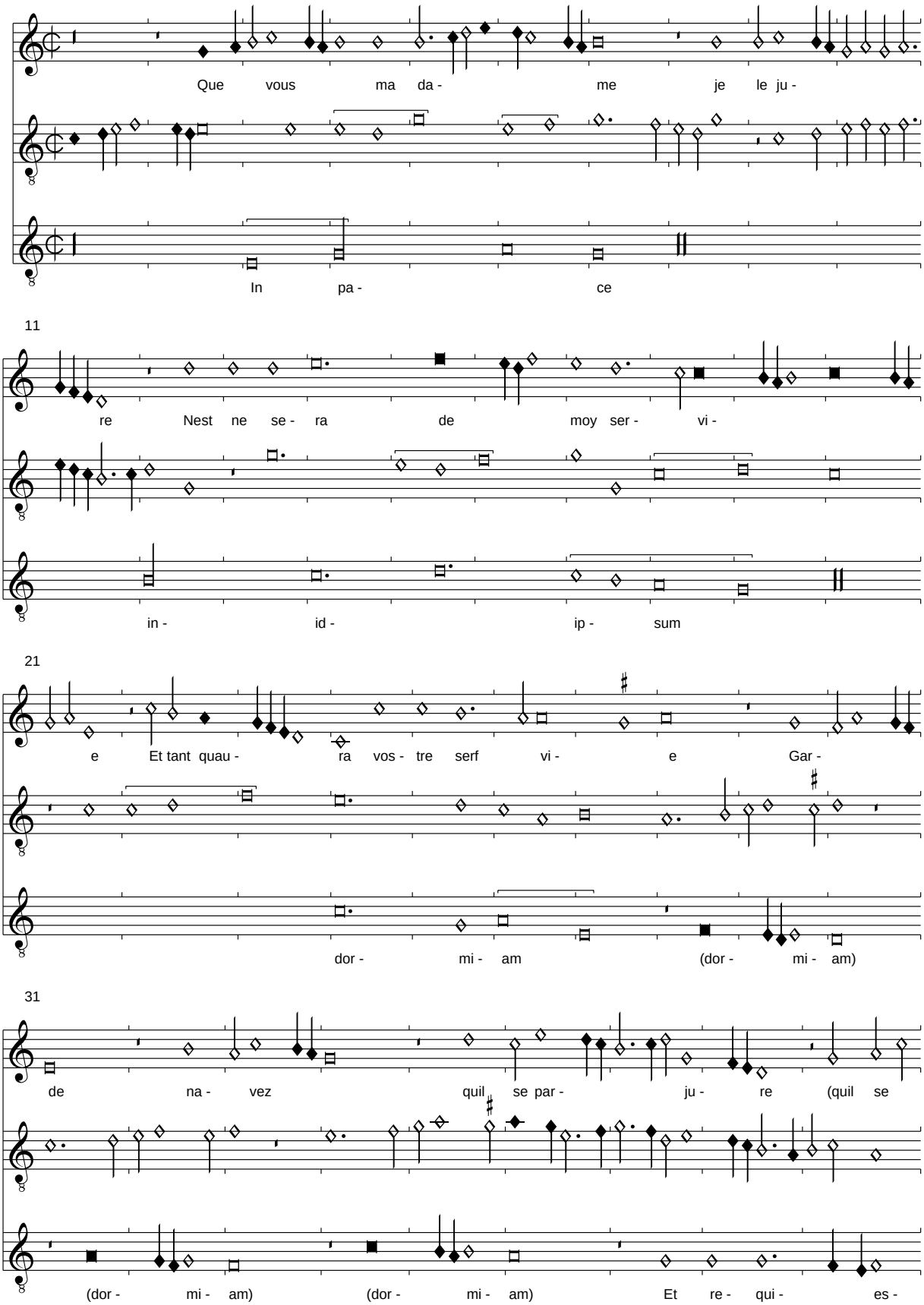


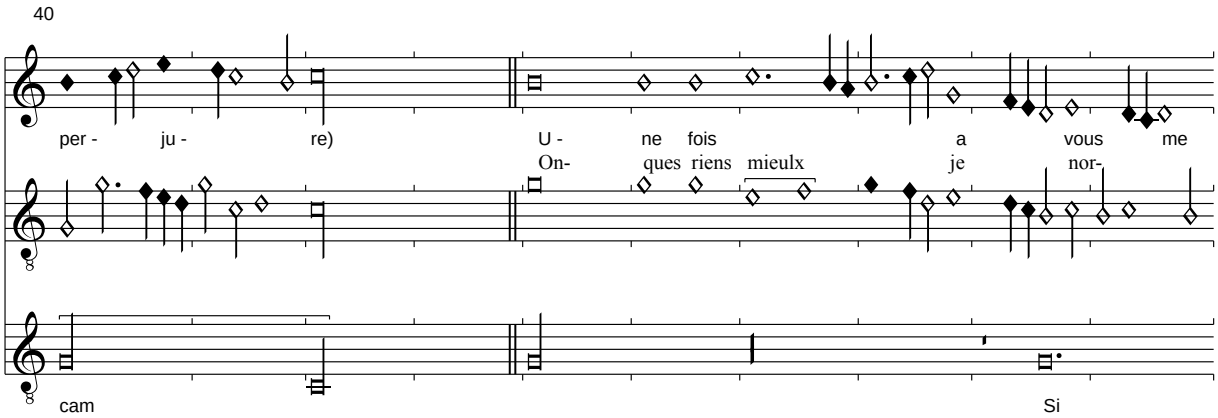


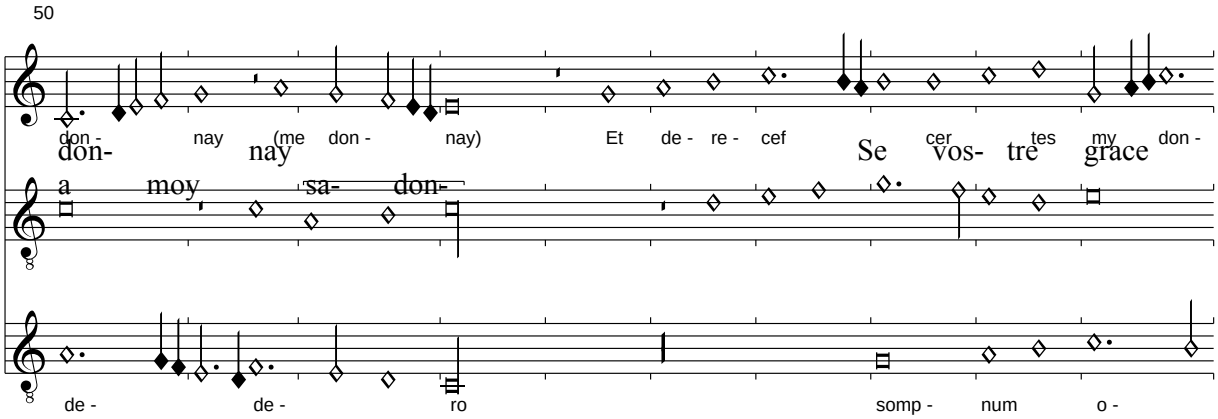
Der Text wurde aus der gregorianischen Vorlage eingefügt.

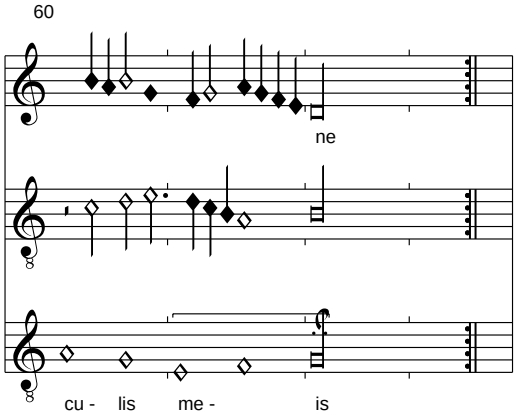
Josquin : (Que vous ma dame) - In pace

Bologna Q 17, f. 35v-36r







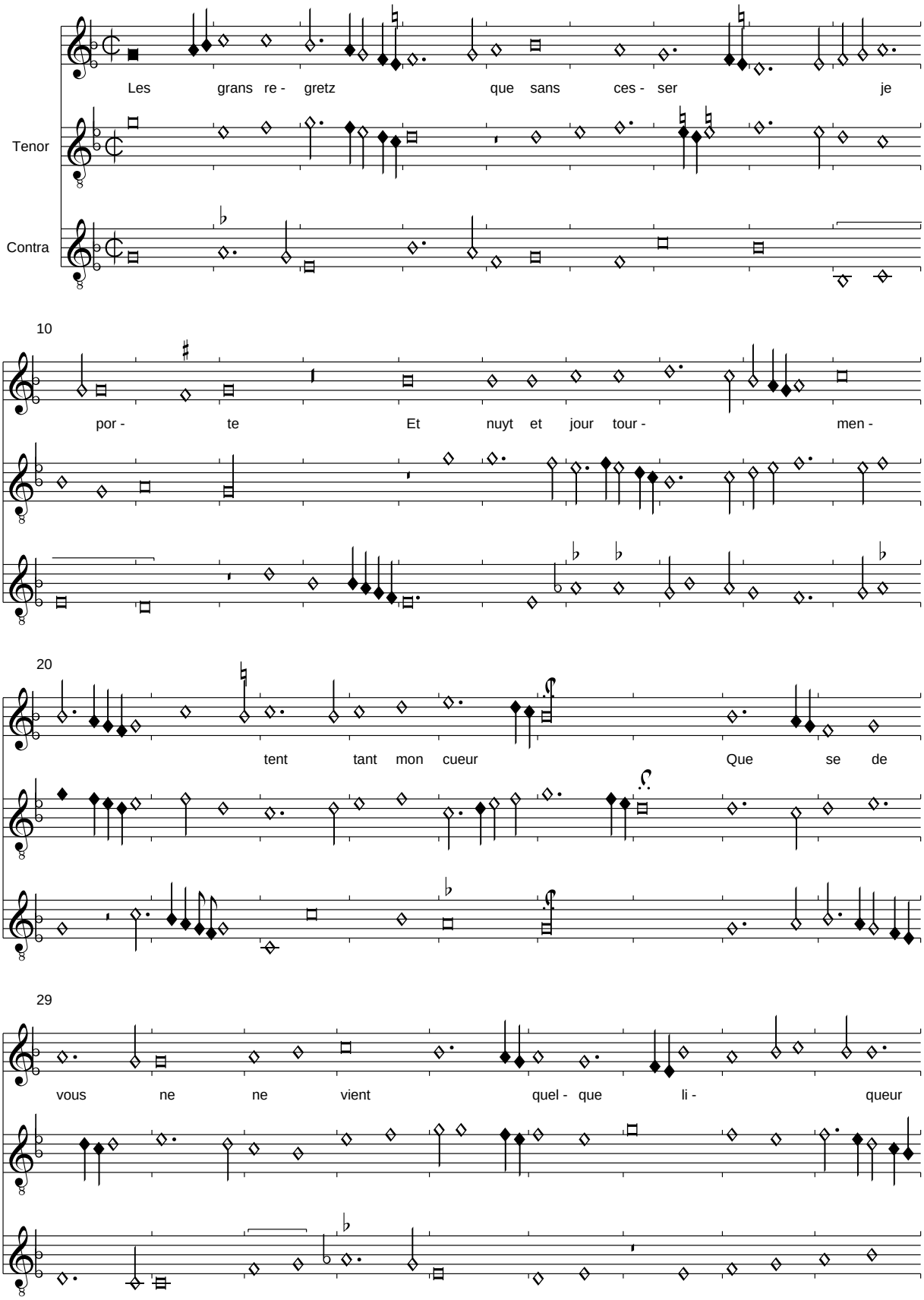


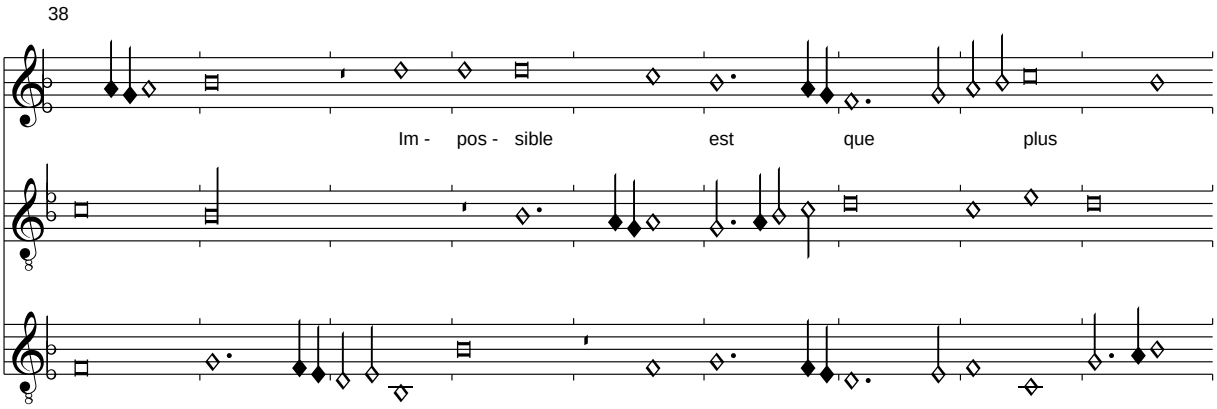
Diese Doppelchanson ist ein sehr schönes Beispiel für die erotische Umwertung eines geistlichen Textes. "Une fois" kann ja sowohl "damals" als auch tatsächlich "ein Mal" heißen, so dass der Hinweis auf den Schlaf im lateinischen Text dieses Mal zum Beischlaf werden lässt. Die äußerst subtile Text- Musik Umsetzung ist ein herrlicher Beleg für die Sonderstellung Josquins in diesem Bereich. Die Zuschreibung an Agricola in Canti C ist unwahrscheinlich. Der Text wird aus London A 20 übernommen.

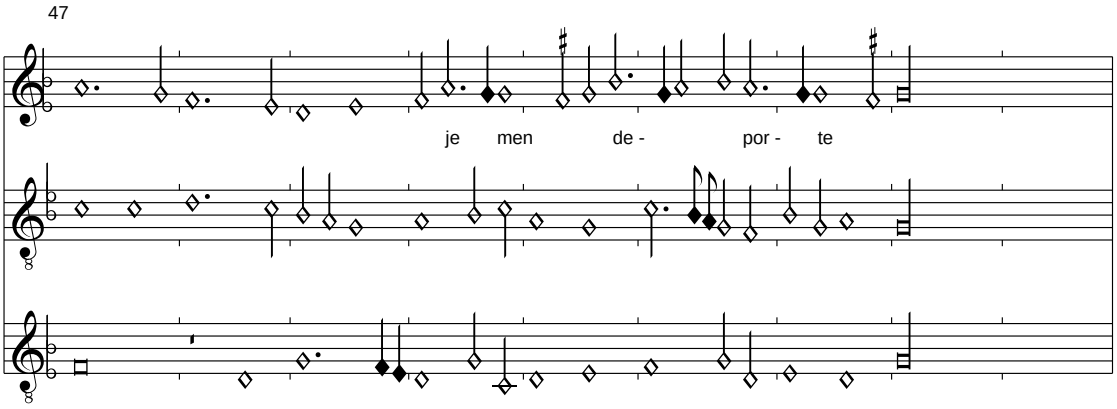
2. Strophe:
Grande me soit dicte injure
Saultre a ma franchise asservie
Et mort vueil avoir desservie
Se nulle dame me coniure

Hayne (van Ghizeghem): Les grans regrez

Bologna Q 17, f. 36v-37r







Der fehlende Text wird aus Paris 2245 übernommen.

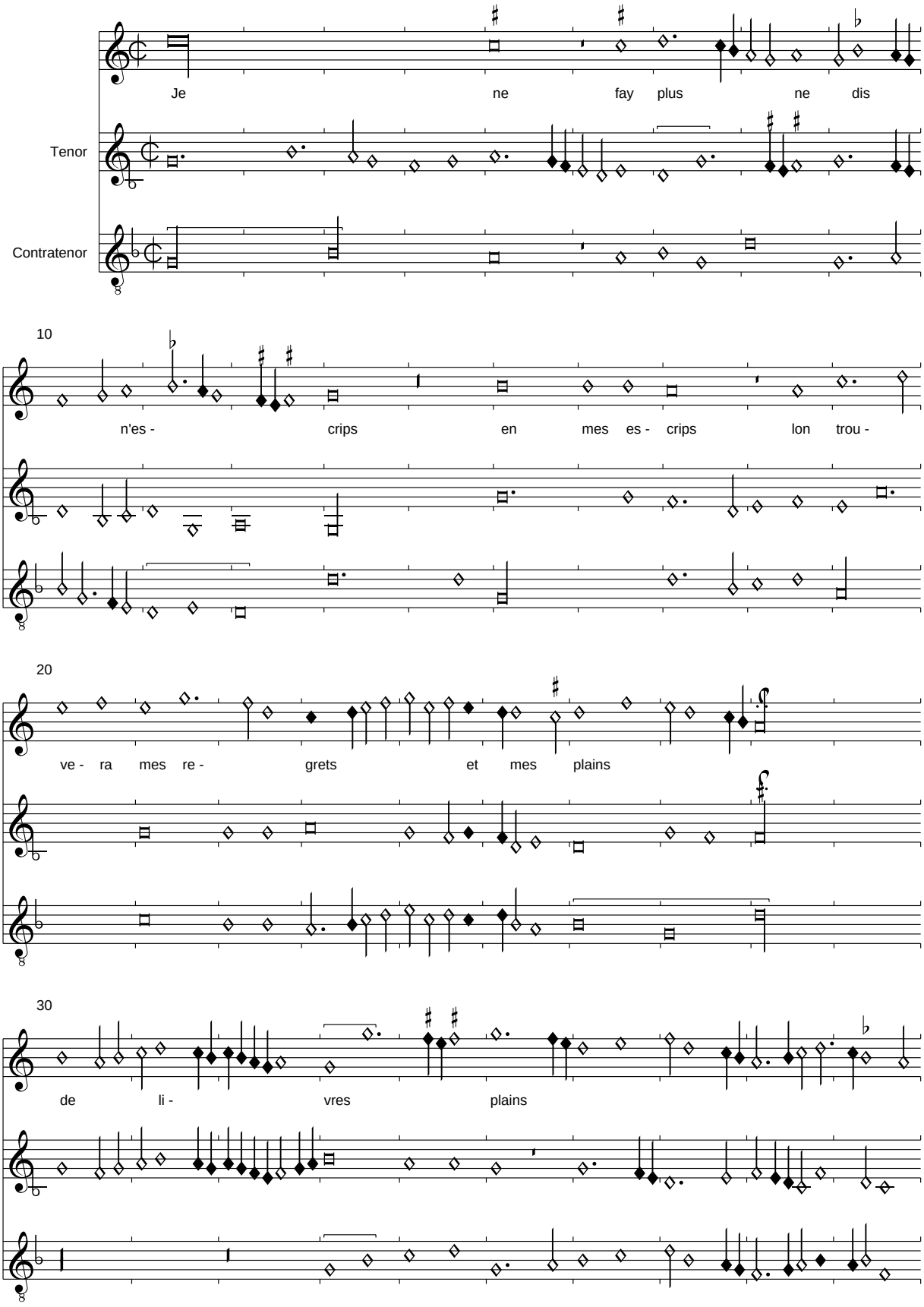
Mais jespere que grace lon maporte
Pour remede quil me vauldra bonheur
Les grans regretz que sans cesser je porte
Et nuyt et jour tourmentent tant mon ceur
Au jourdhuy nest plaisir qui me supporte

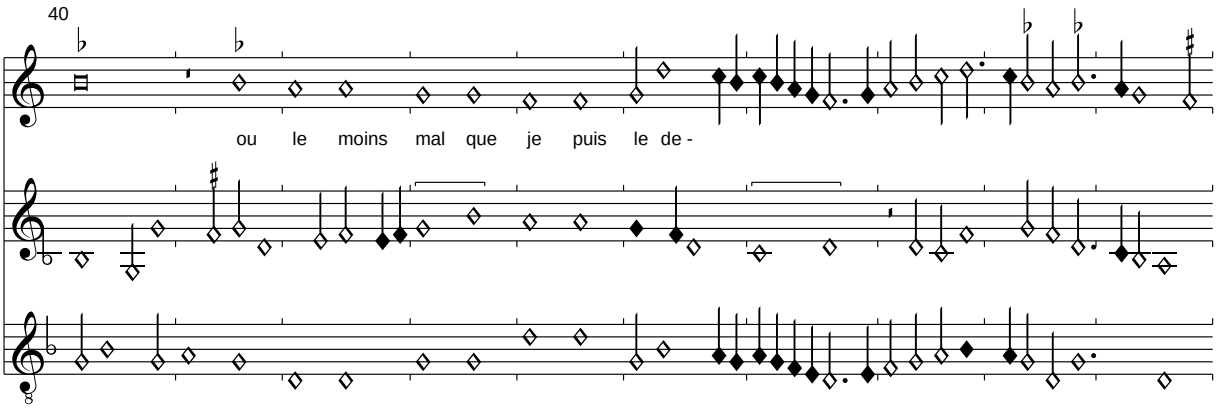
Ce cueur mestraint et me tient en rigueur
Alegez moy et me donnez vigueur
Ou je vaulx mort a vous je men raporte

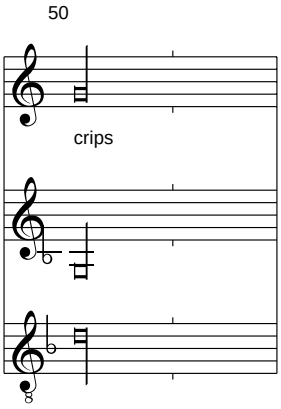
Les grans regretz que sans cesser je porte...

Busnoys: Je ne fay plus

Bologna Q 17, f. 37v-38r



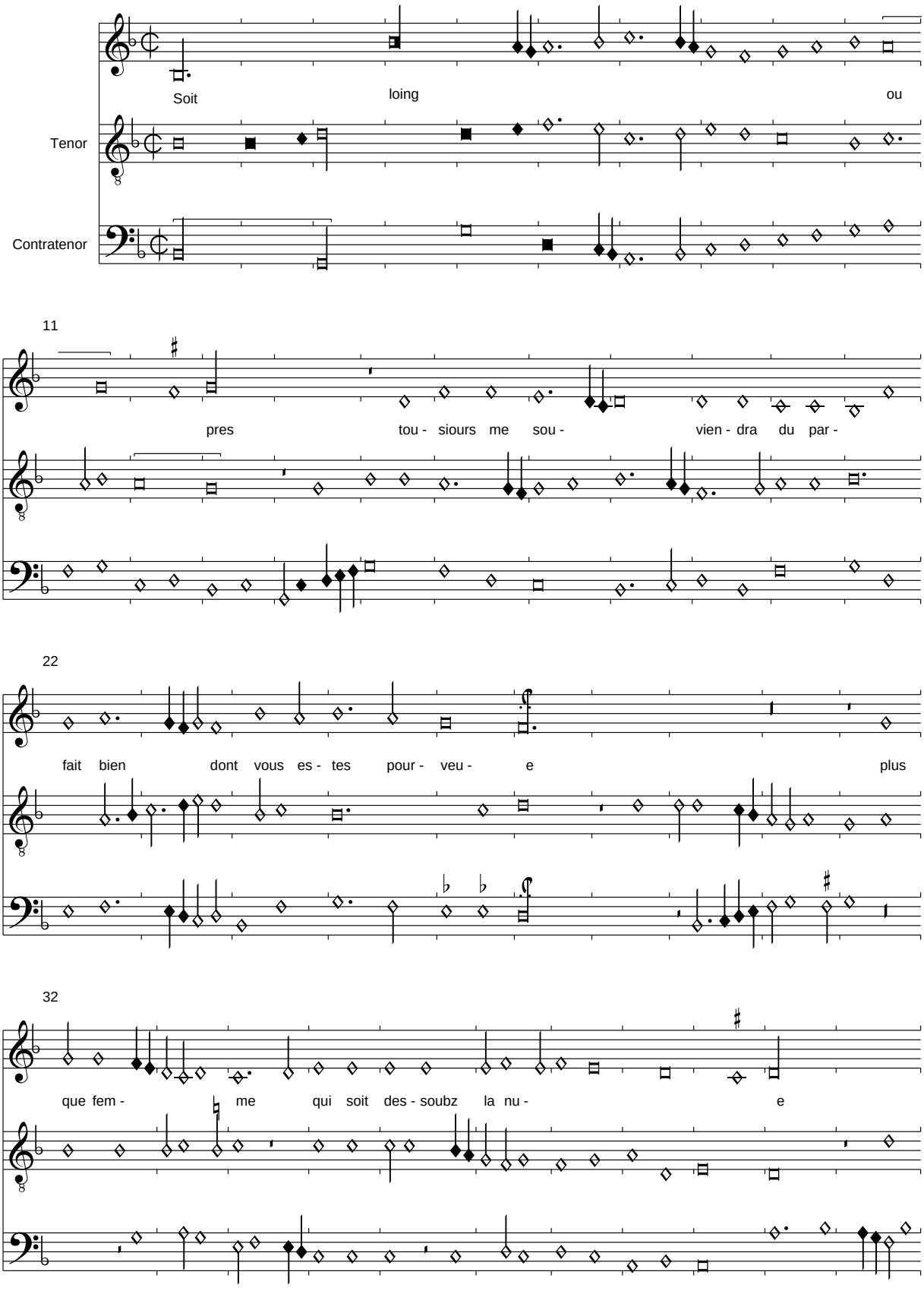


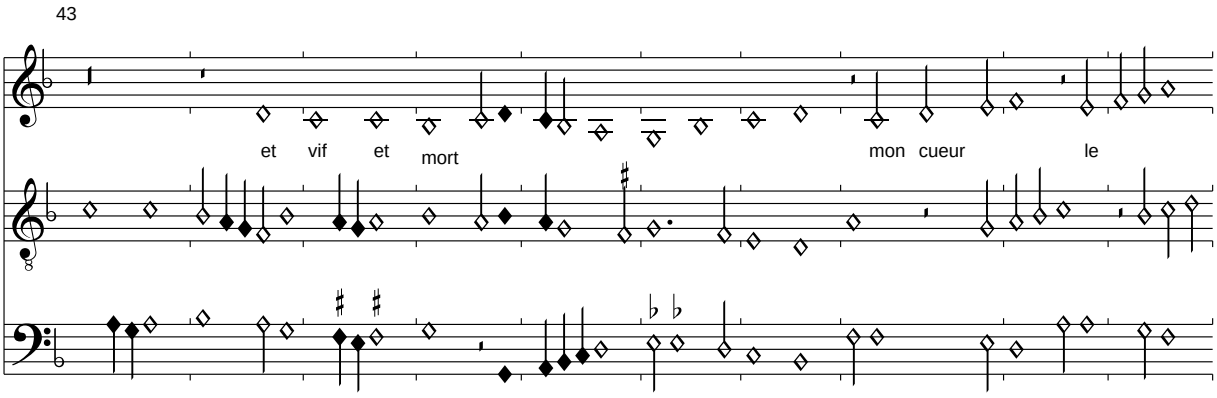


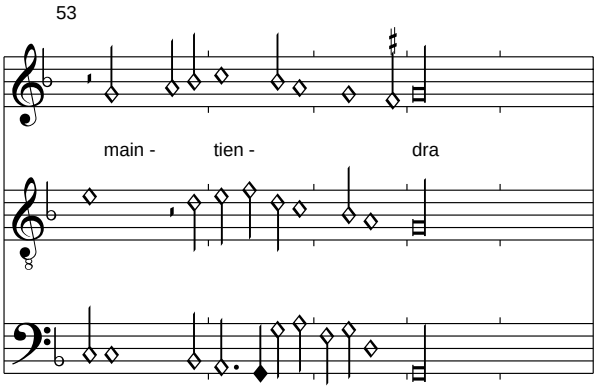
Der Text wird aus Sevilla übernommen.

Agricola: Soit loing ou pres

Bologna Q 17, f. 38v-39r







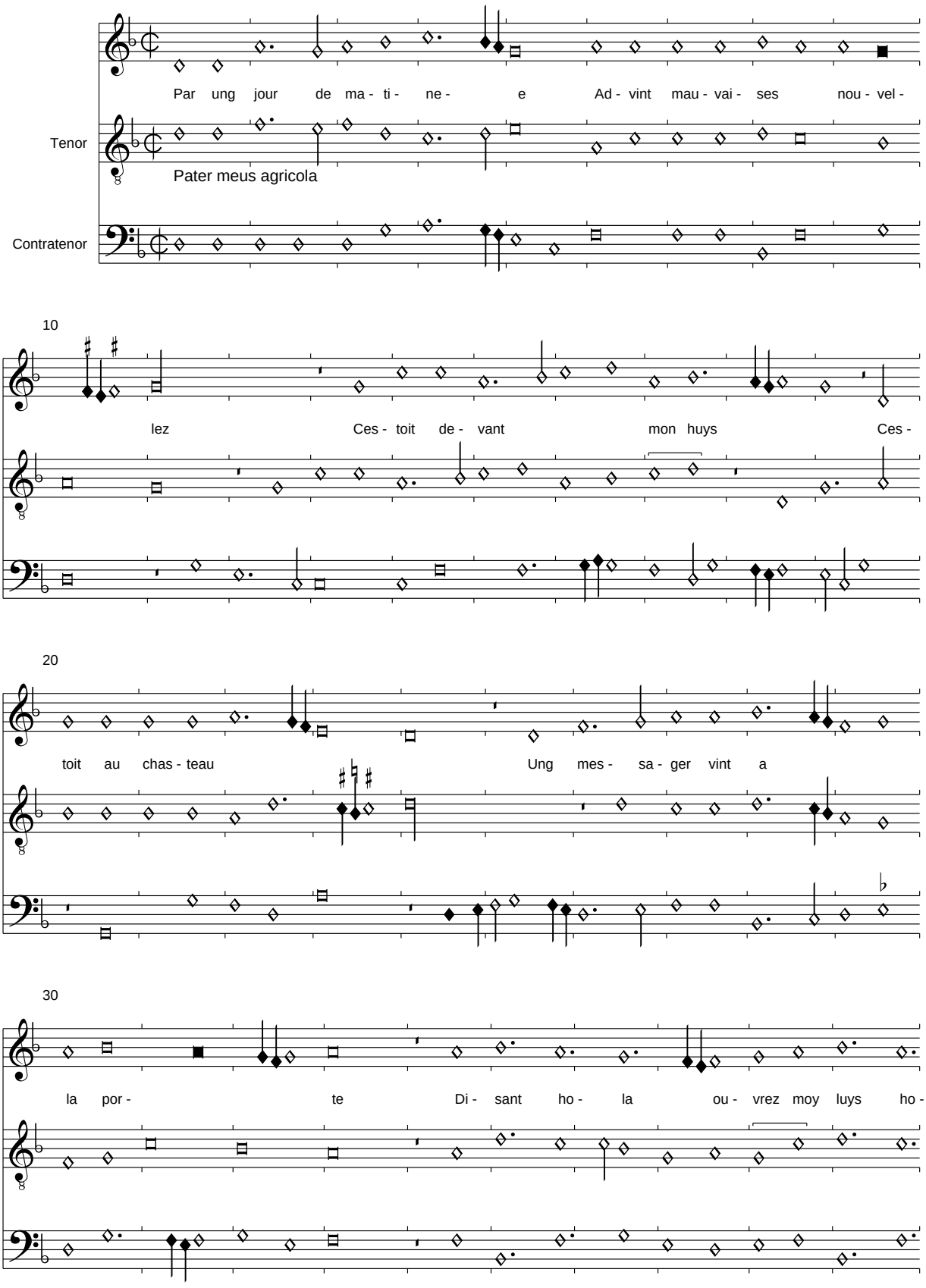
Die außergewöhnliche Notation und die langen Notenwerte des Beginns sind klar text-symbolisch zu verstehen. Der Text wird aus Riccardiana I übernommen.

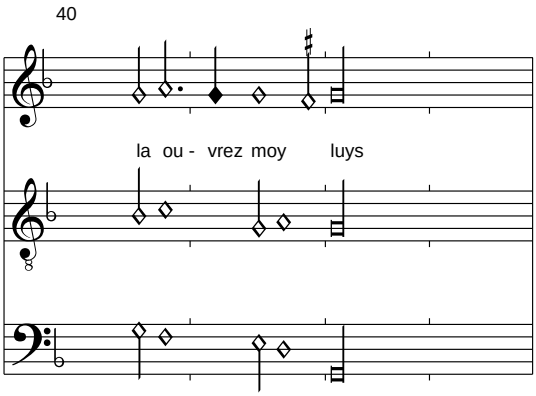
Il nest pas ne qui mieulx vous aymera
Ma voulonte est a ce resolue
Soit loing ou pres tousiours me souviendra
Du parfait bien dont vous estes pourveue

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

Agricola: Par ung jour de matinee-Pater meus

Bologna Q 17, f. 39v-40r

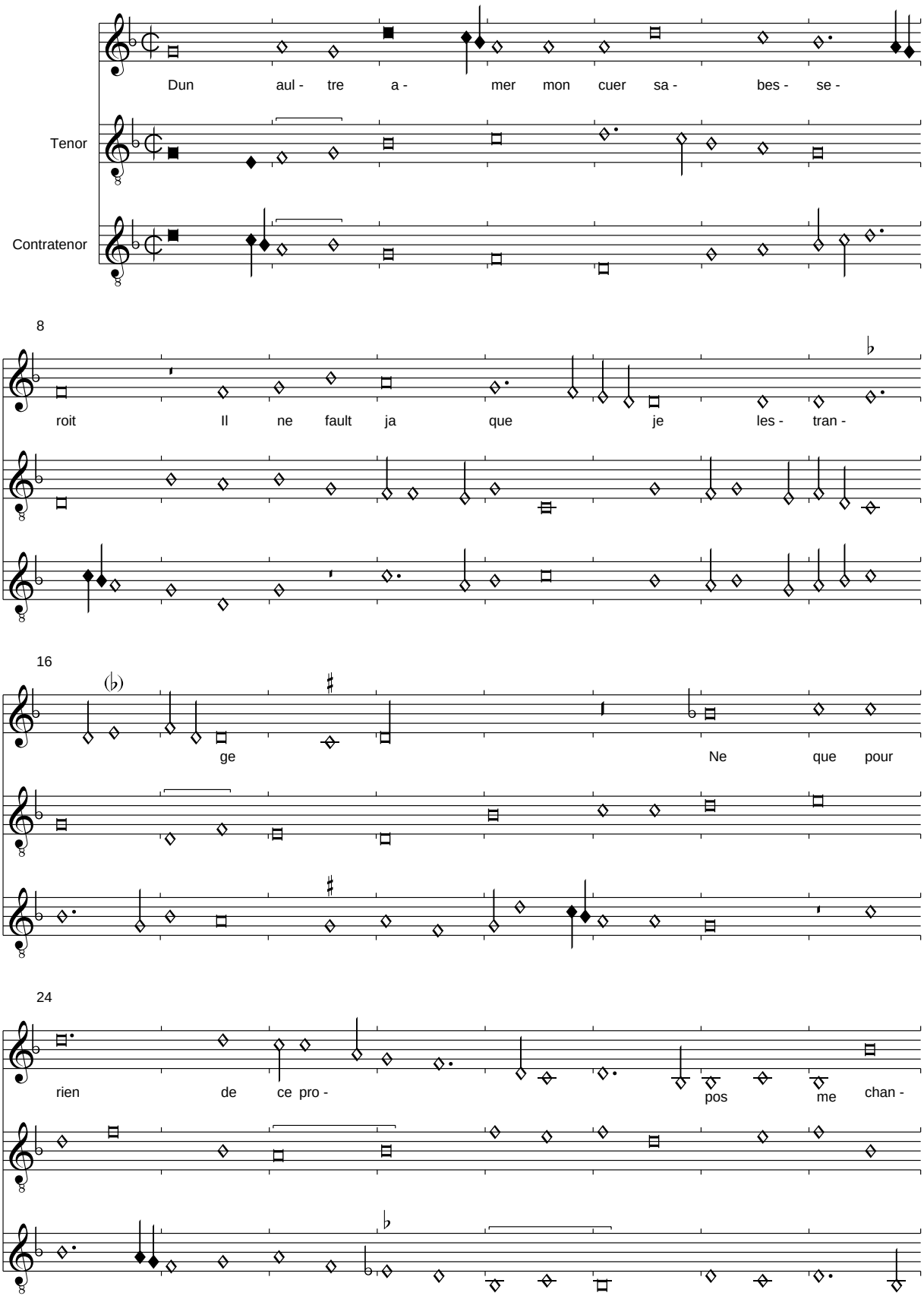


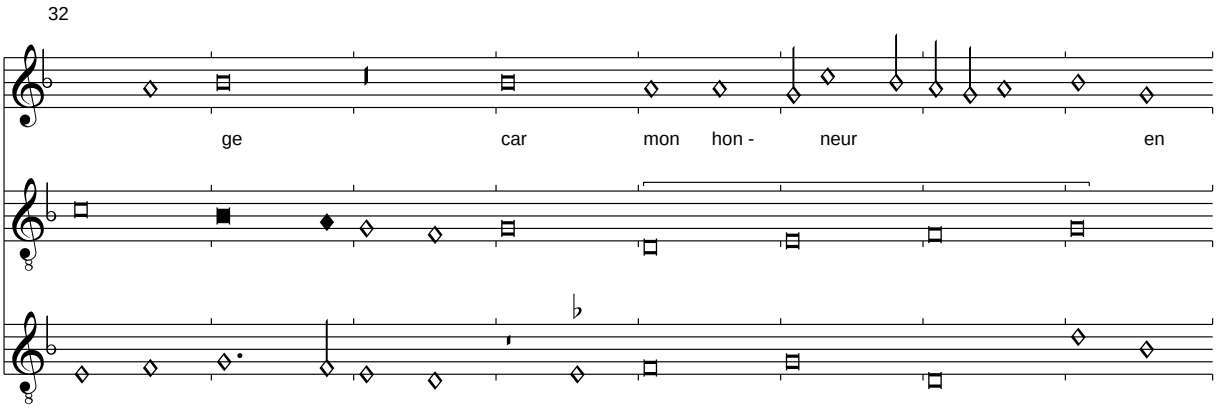


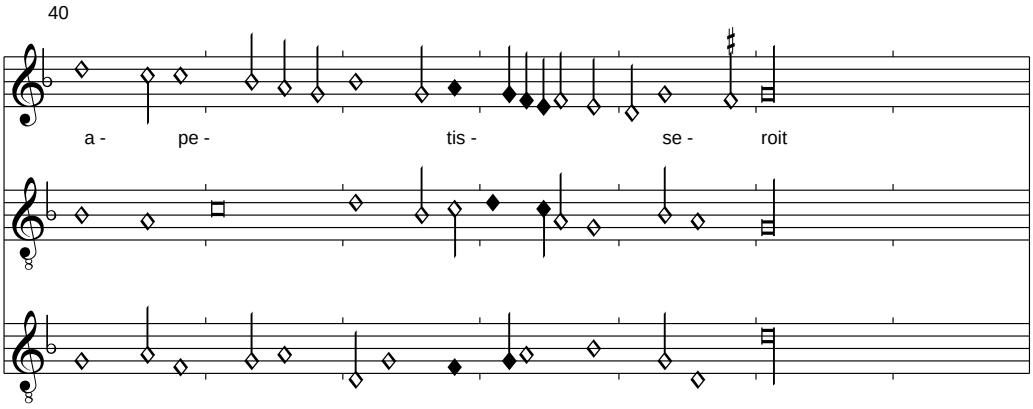
Die Quelle weist insgesamt starke Varianten, insbesondere im Contratenor, zu den anderen Quellen auf. Sie ist auch unikal in der Übertitelung des Tenors mit „Pater meus agricola“, natürlich ein Bezug zum Autorennamen. Allerdings hat diese Stimme wiederum nichts mit der Instrumentalfantasie aus Petrucci Motetti A mit diesem Titel und von Agricola gemein.
Der Text des einzig überlieferten Refrains stammt aus London A 24.

Jo. Ockeghem: Dun aultre amer

Bologna Q 17, f. 40v-41r







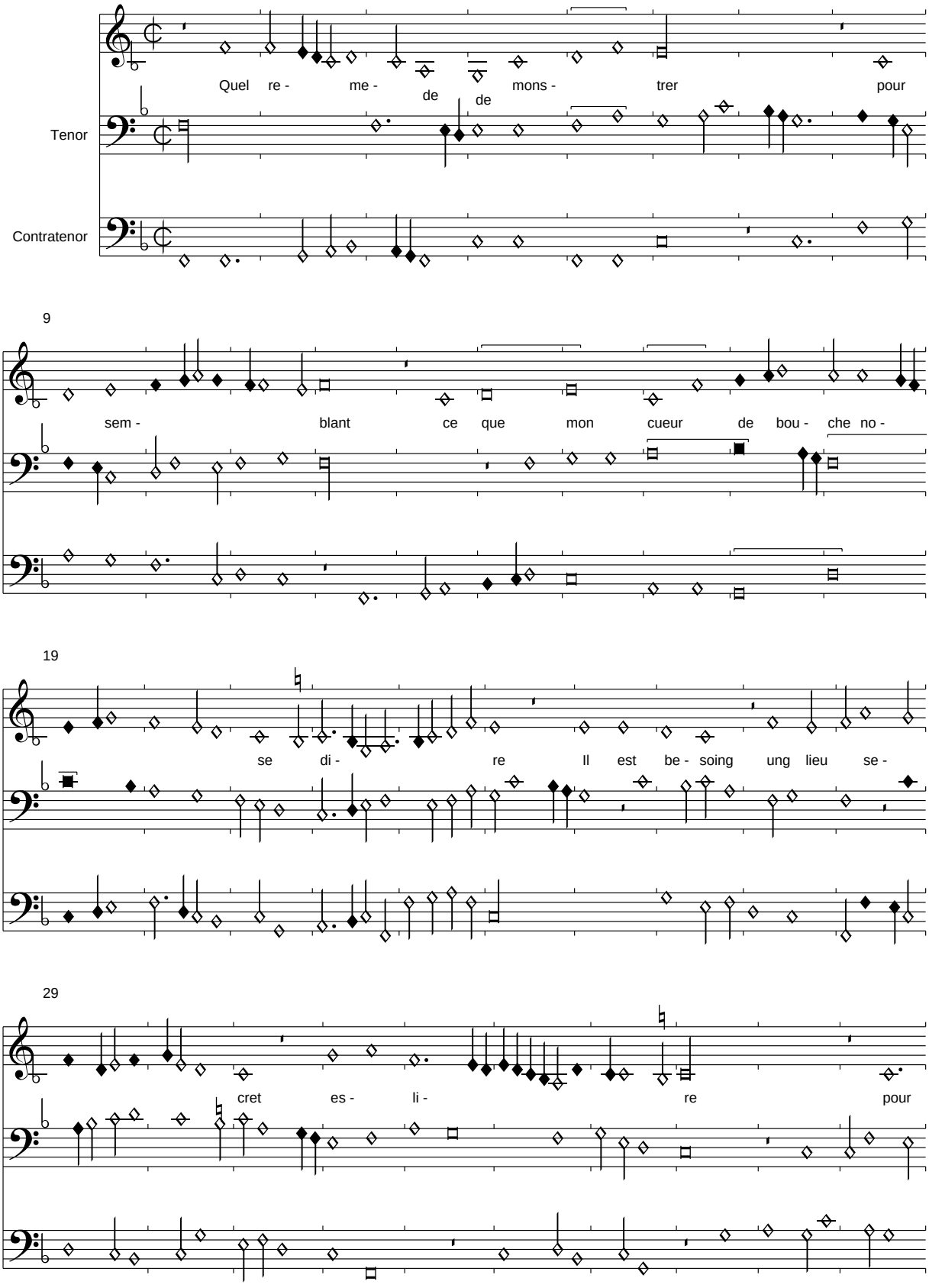
Der Text wir aus Kopenhagen übernommen:

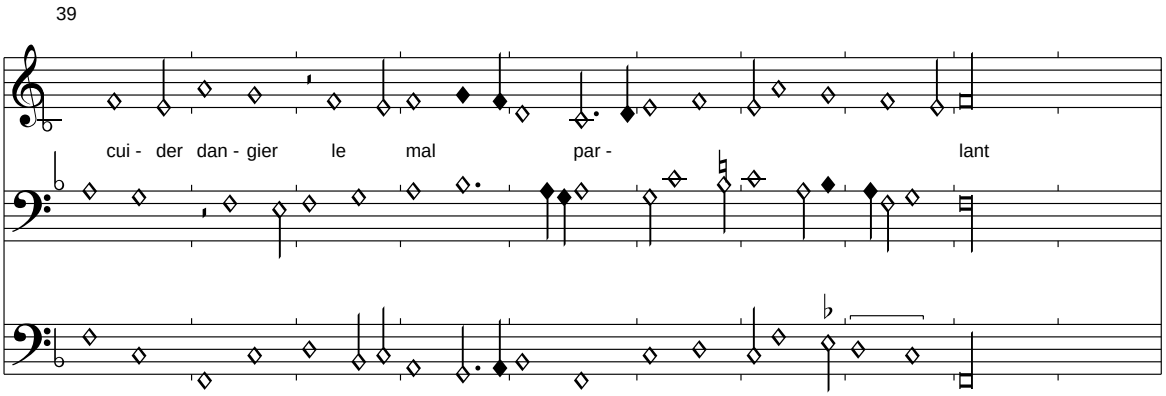
Je laume tant que jamais ne seroit
Possible a moi de consentir lechange
Dun autre amer mon cuer sabesseroit
Il ne fault ja penser que je lestrange

La mort par dieu avant me defferroit
Quen mon vivant jactointace ung estrange
Ne cuide nul qua cela je me range
Ma leaute trop fort se mefferoit

Dun aultre amer mon cuer sabesseroit...

<Quel remede de monstrer>
Bologna Q 17, f. 41v-42r





Diese Chanson ist in mehreren Quellen überliefert, jeweils mit verschiedenen Incipites aber ohne weiteren Text. In Bologna hat das Stück kein Incipit. Am besten passt m. E. der hier aus Laborde übernommene Text, wobei dort eine ganz andere Musik dazu gesetzt ist.

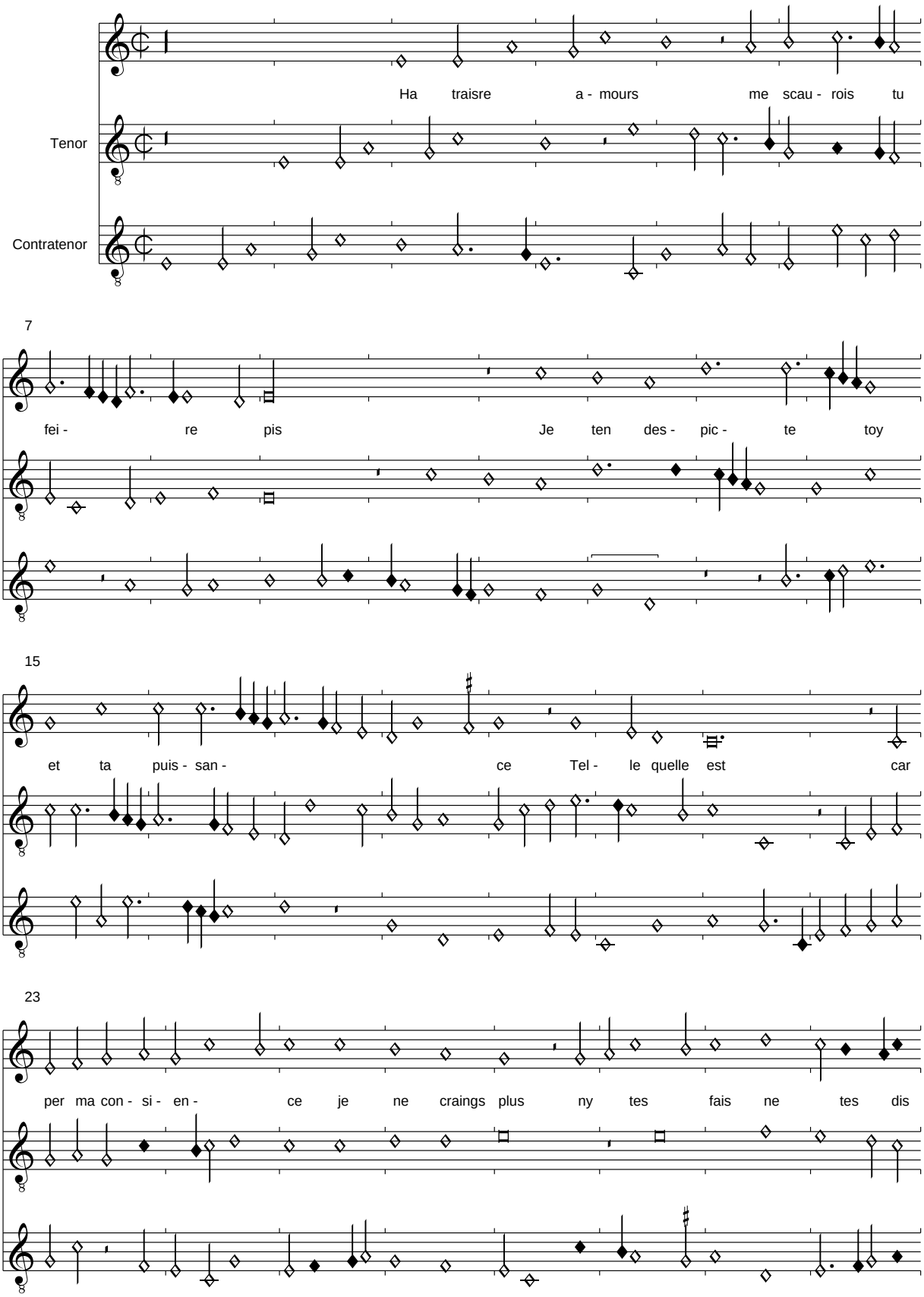
Sen vostre hostel suis venant et allant
Et aucuns dient que vostre amour my tire
Quel remede de monstrer pour semblant
Ce que mon cueur de bouche nose dire

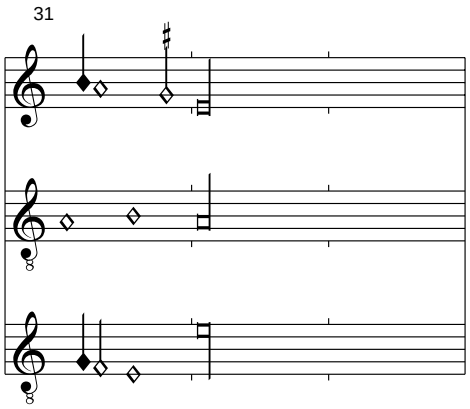
Ce nest que honneur ou mame pour le galant
Mais vostre nom en pourroit estre pire
Pourquoy ne vueil que vostre honneur empire
Touteffois iay de vous amer talant

Quel remede de monstrer pour semblant...

Jo. Stochem: Ha traistre amours

Bologna Q 17, f. 42v-43r





Das Stück wird auch Compere zugeschrieben. Der Text wird hier aus Florenz 229 übernommen.

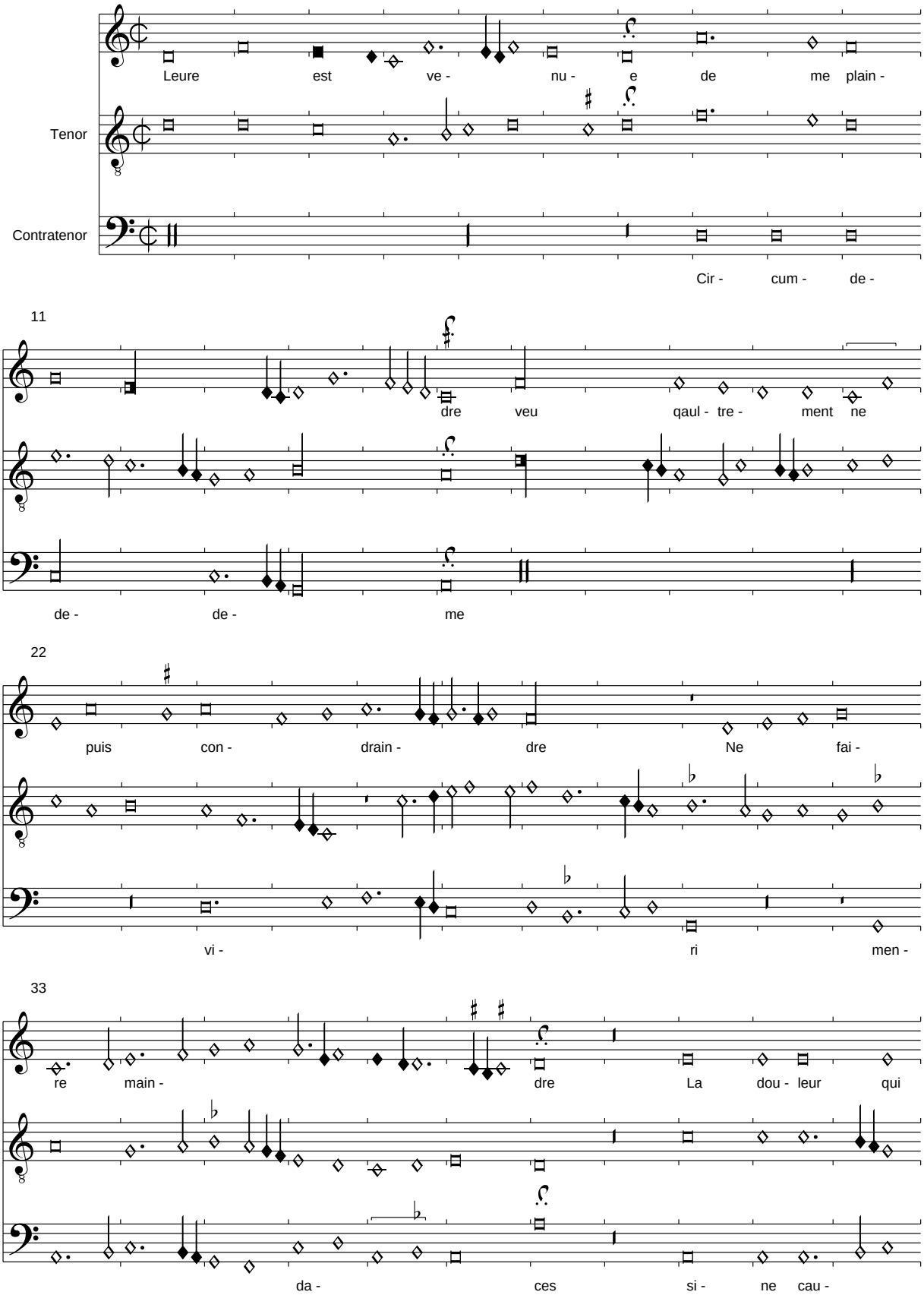
Ne scez tu pas que plusieurs fois me dis
De me traicter ad mon gre a fleurance*
Ha traistre amours me scaurois tu feire pis
Je ten despicte toy et ta puissance

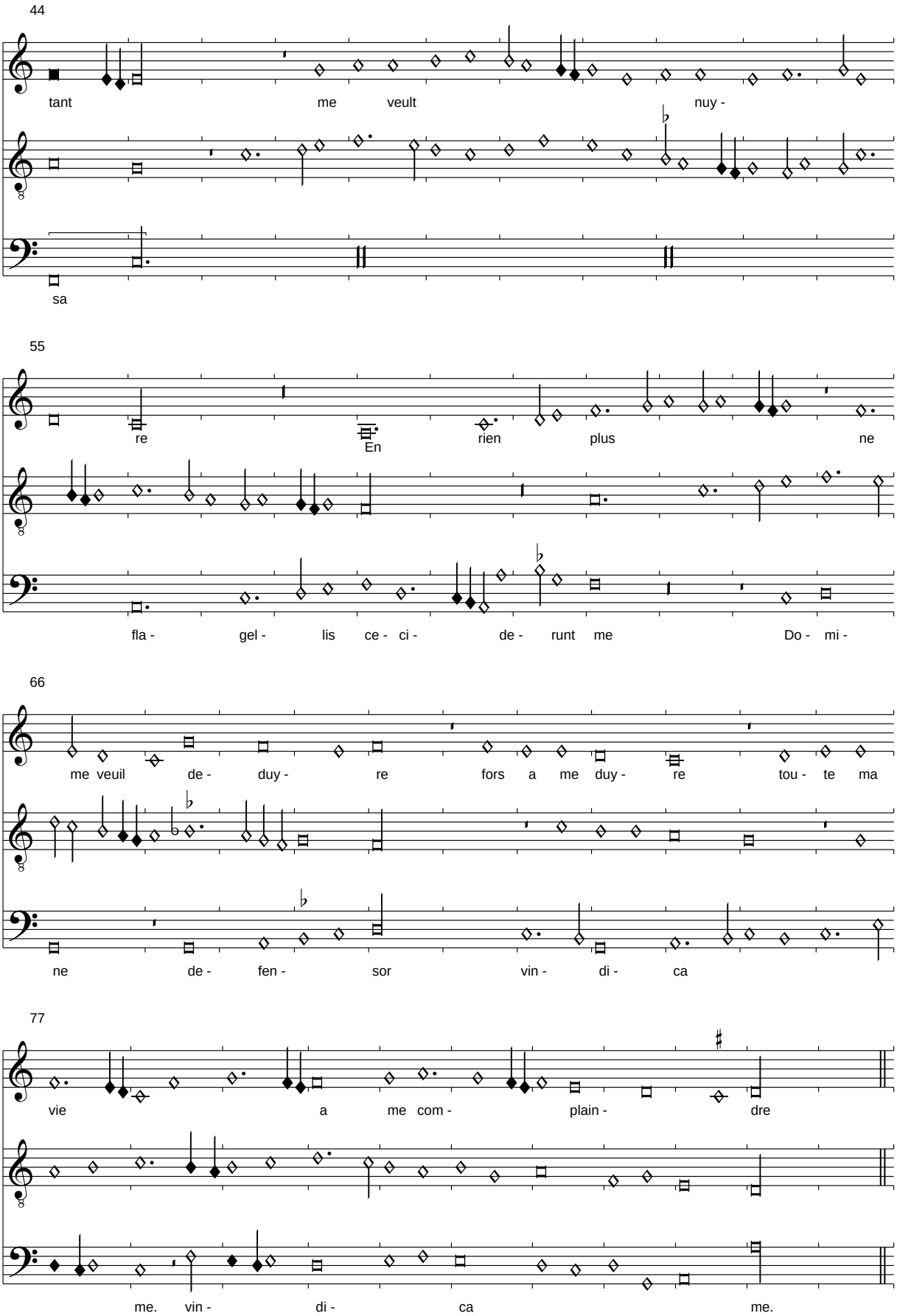
Veulx tu user ainsy tes loys et dis
Sur moy qui tay sy bien servy en france
Tu les ten bien et nulle cognoissance
Avoir en veulx par quoy deshormais dis

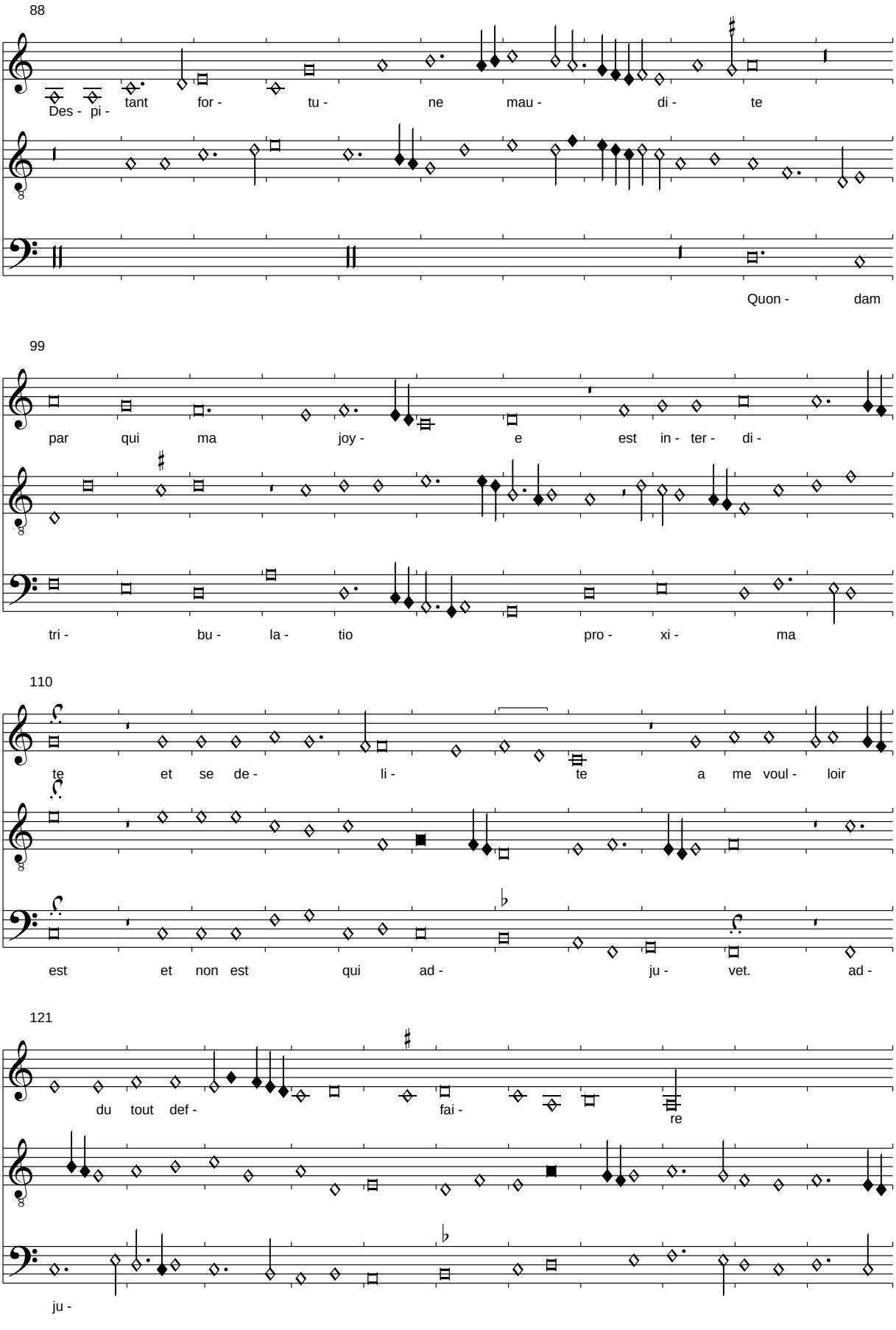
Ha traistre amours…

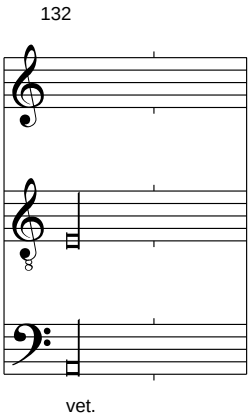
Agricola: Leure est venue - <Circumdederunt me>

Bologna Q 17, f. 43v-45r




44
tant me veult nuy -
sa
55
re En rien plus ne
fla - gel - lis ce - ci - de - runt me Do - mi -
66
me veuil de - duy - re fors a me duy - re tou - te ma
ne de - fen - sor vin - di - ca
77
vie a me com - plain - dre
me. vin - di - ca me.


88
Des - pi - tant for - tu - ne mau - di - te
Quon - dam
99
par qui ma joy - e est in - ter - di -
tri - bu - la - tio pro - xi - ma
110
te et se de - li - te a me voul - loir
est et non est qui ad - ju - vet. ad -
121
du tout def - fai - re
ju -



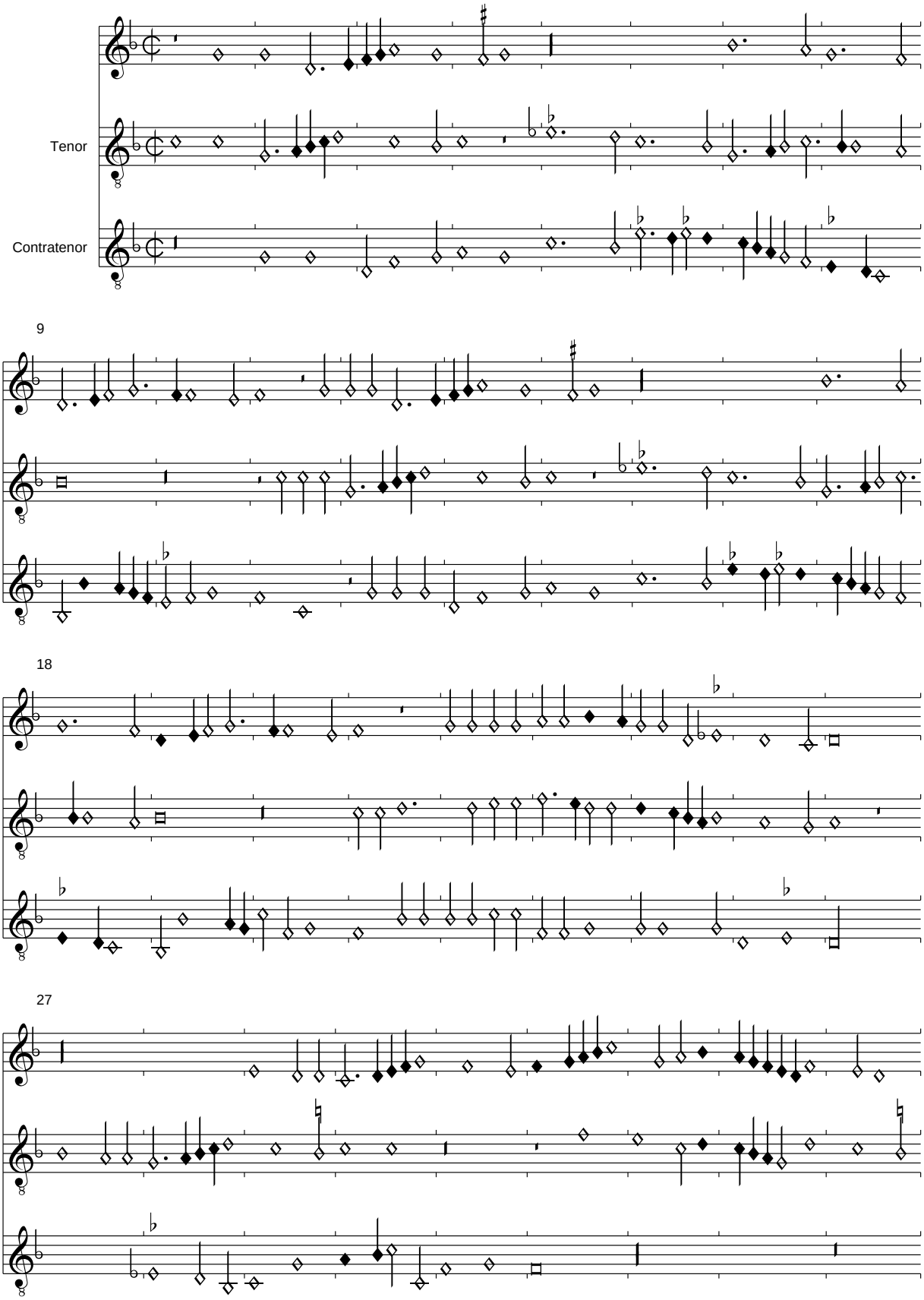
Der Text wird aus Riccardiana I übernommen. In allen anderen Quellen wird der Contratenor mit dem Palmsonntagstext „Circumdederunt me mendaces“ unterlegt. Die Form des Stückes ist etwas rätselhaft, am ehesten kann man sie als hier unvollständig textierte Bergerette layée begreifen. Frappierend ist die Ähnlichkeit mit Busnois’ „Quand ce viendra au droit destraindre (bis in die Reime hinein und die layé-Form!).

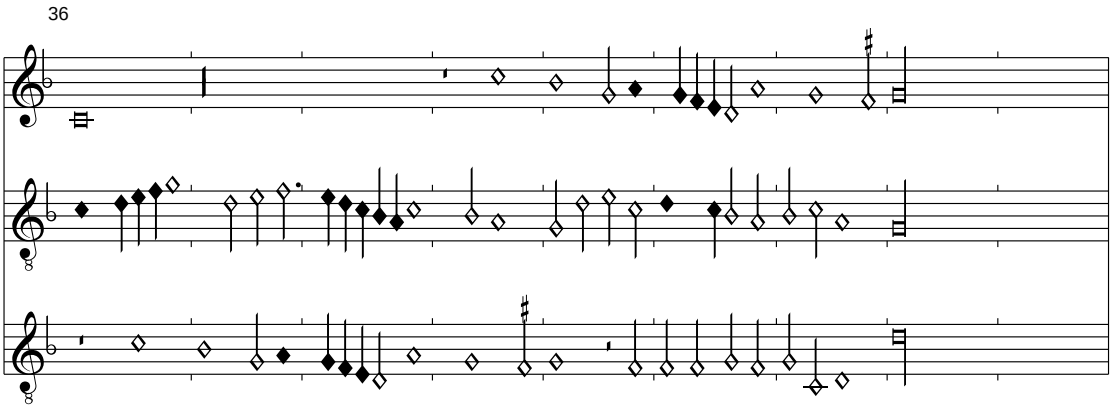
Der weitere Text des A-Teils:

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

Josquin: En lombre dung buissonet

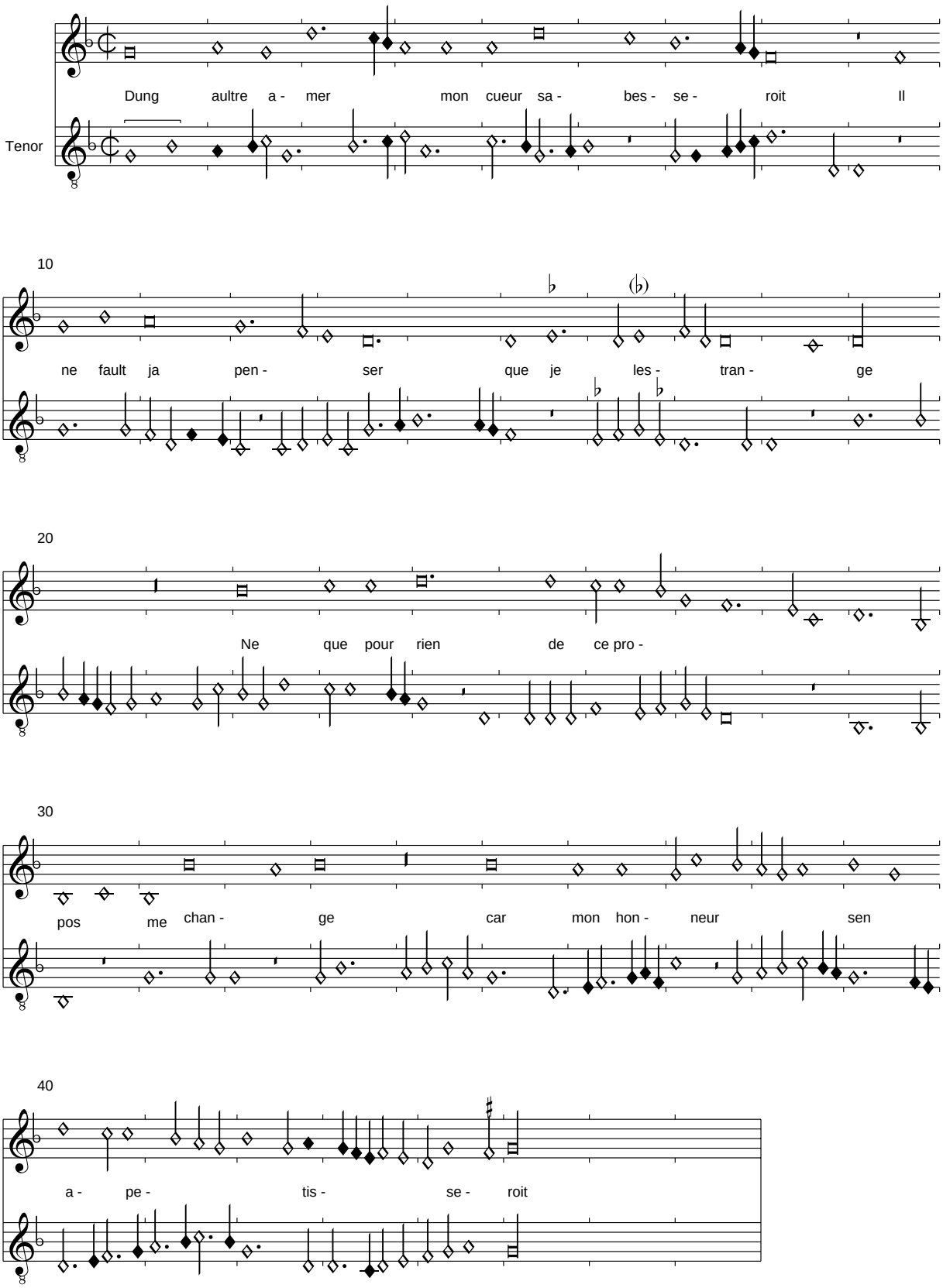
Bologna Q 17, f. 45v-46t





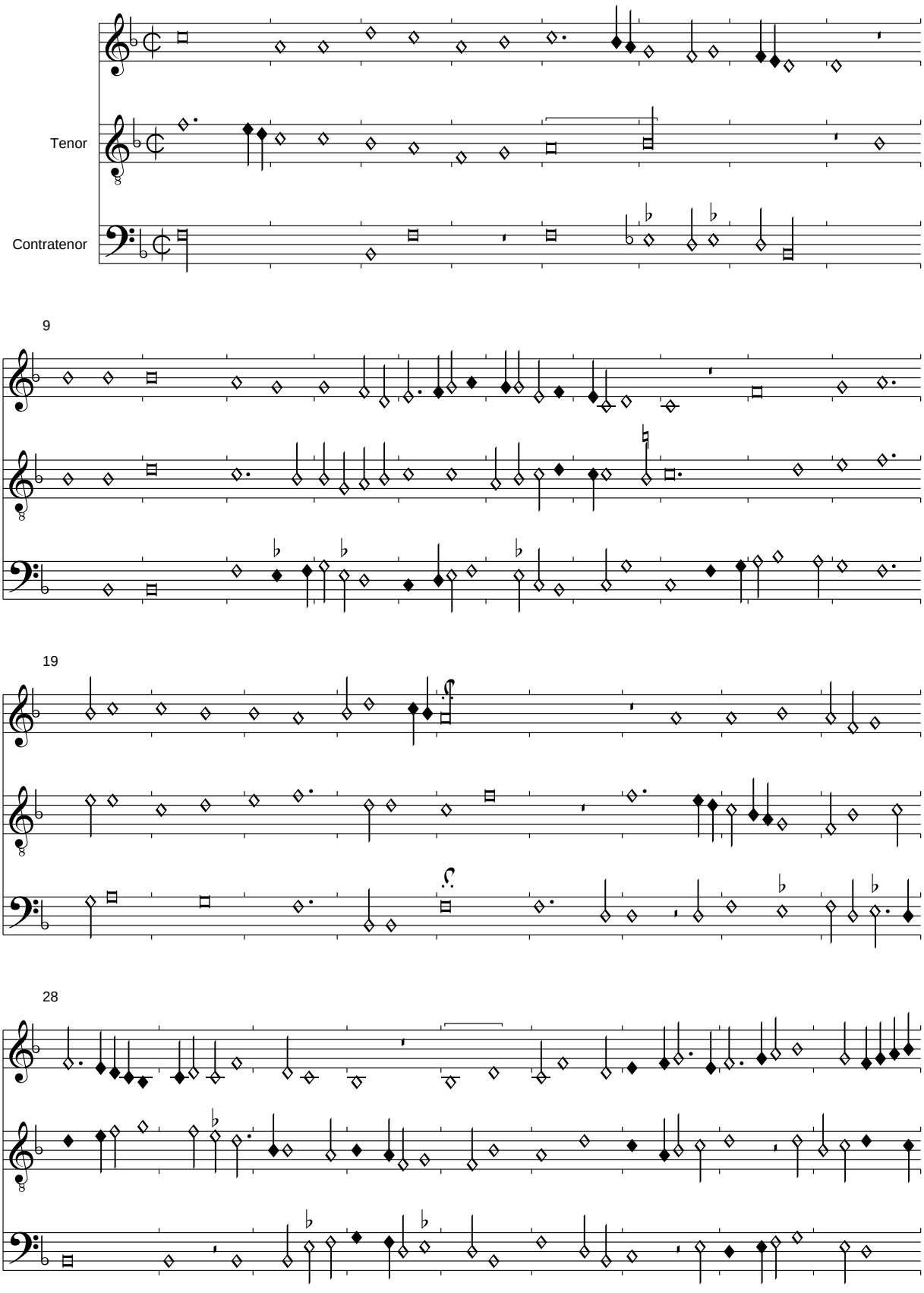
Es gibt noch eine weitere vierstimmige Komposition Josquins mit diesem Incipit.

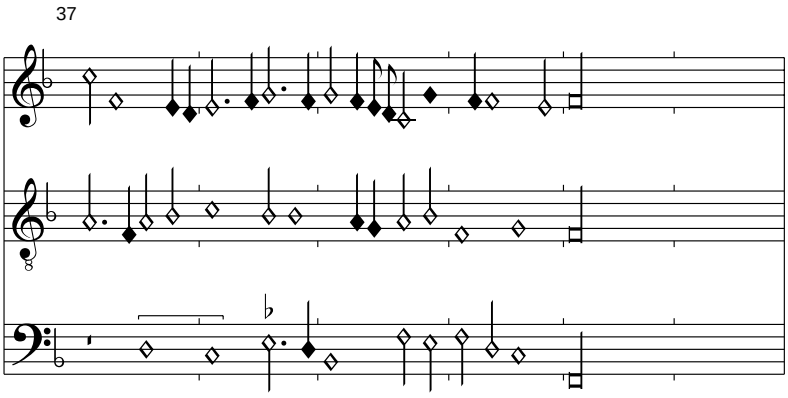
Dung aultre amer
Bologna Q 17, f. 46v-47r



Ich halte diese Komposition für original zweistimmig. Die Oberstimme Ockeghems wird hier wie improvisierend mit einer weiteren Stimme kontrapunktier

<Venus>
Bologna Q 17, f. 47v-48r

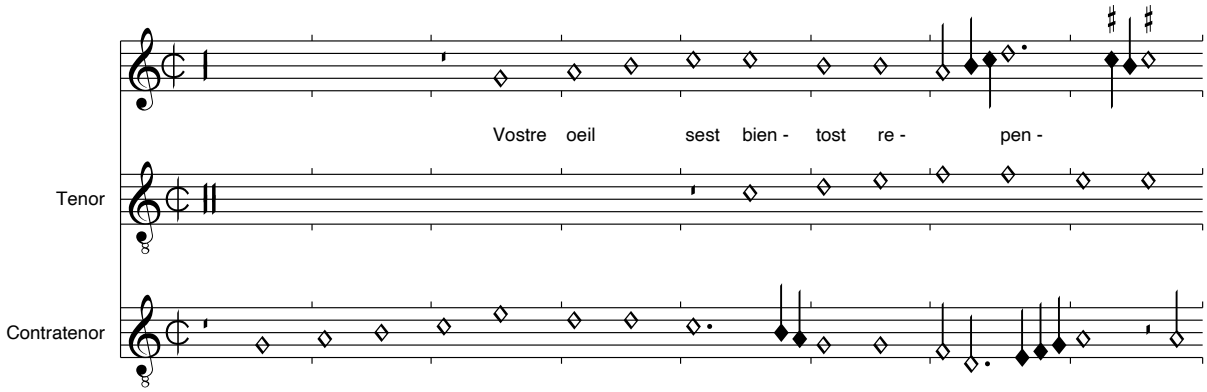


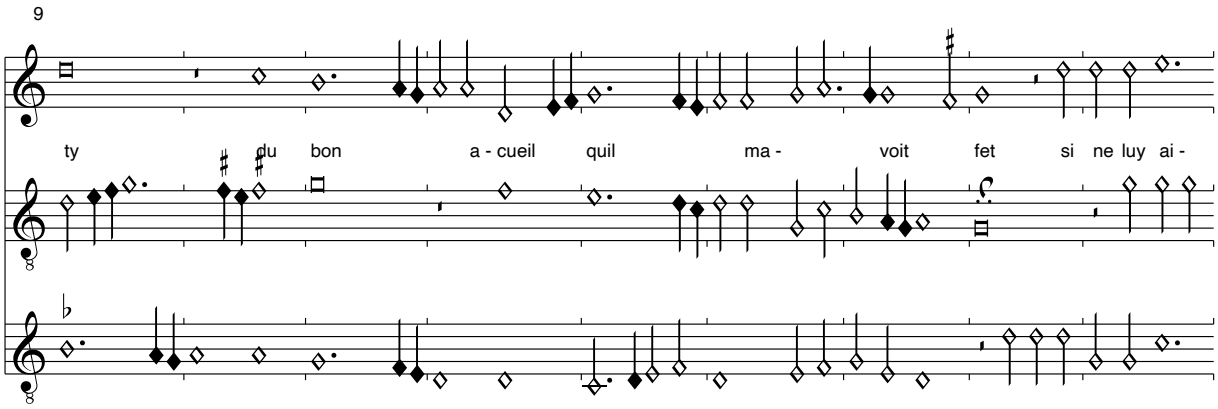


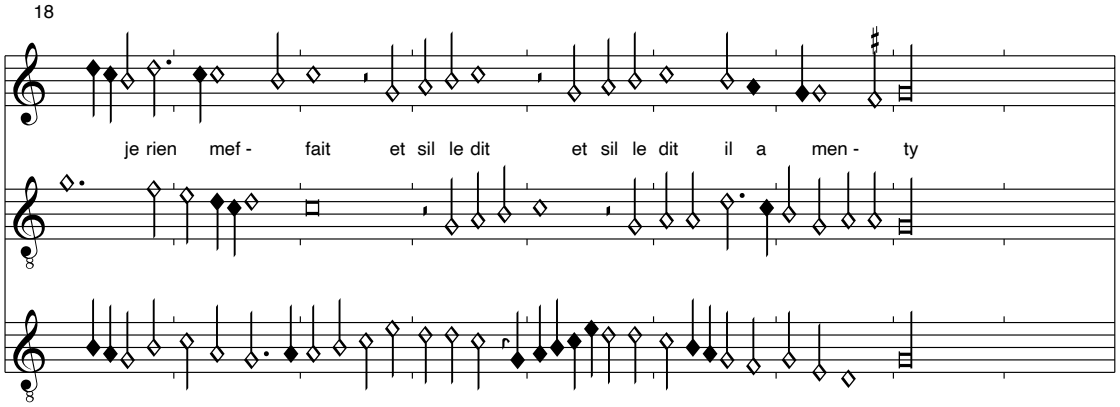
Das Incipit konnte der parallelen Quelle Florenz 229 entnommen werden.

<Prioris>: <Vostre oeil sest bien tost repenty>

Bologna Q 17, f. 48v-49r







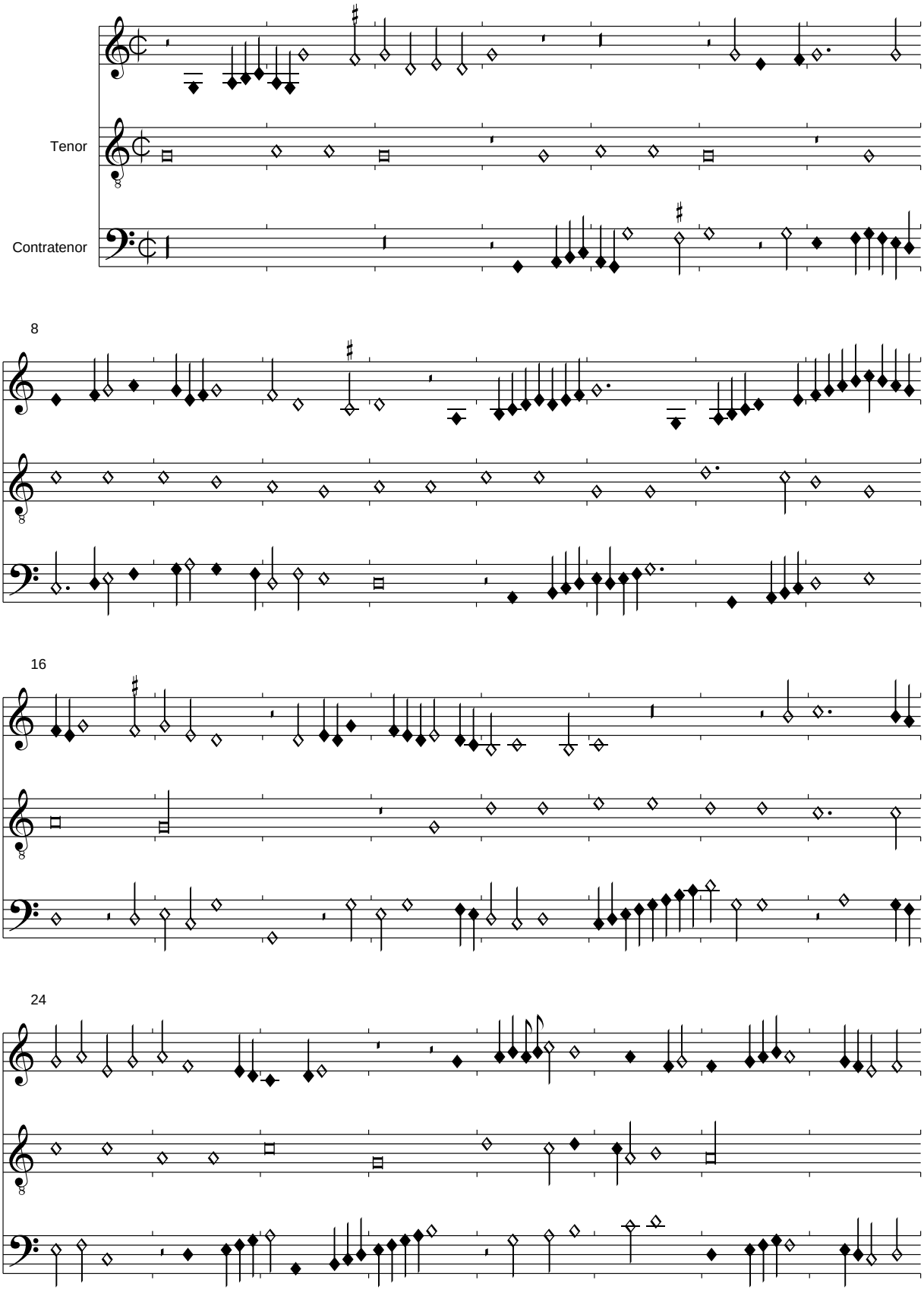
Der fehlende Text wird aus Paris 2245 übernommen:

Pour quoy donc sest il departy
De moy sans luy avoir fourfait
    Vostre oeil sest bien tost repenty
    Du bon acueil quil mavoit fet

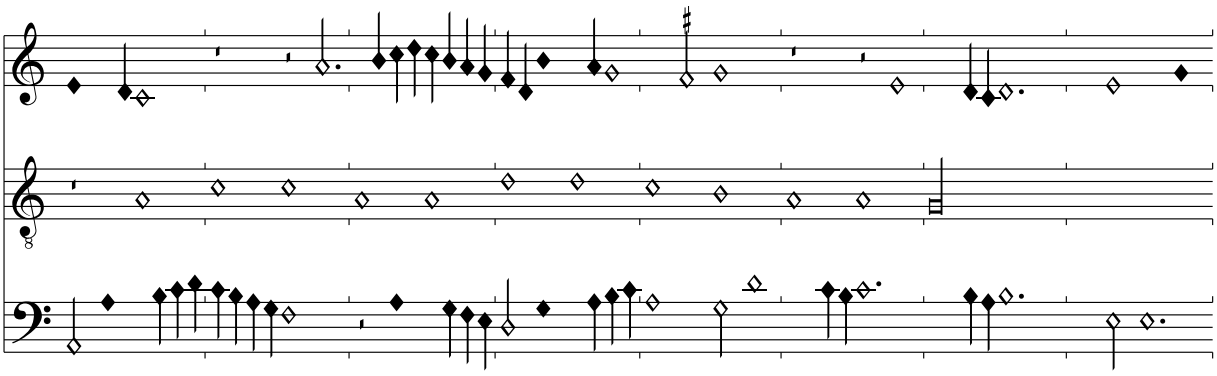
Cest pour ce quil a consenty
Dung autre amer vela leffet
Ainsi doncques sen suis deffait
Bien puis ailleurs prendre party

Vostre oeil sest bien tost repenty....

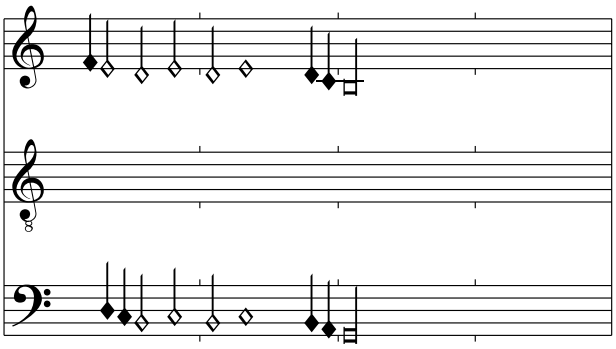
Yzac: O venus bant
Bologna Q 17, f. 49v-50r



32

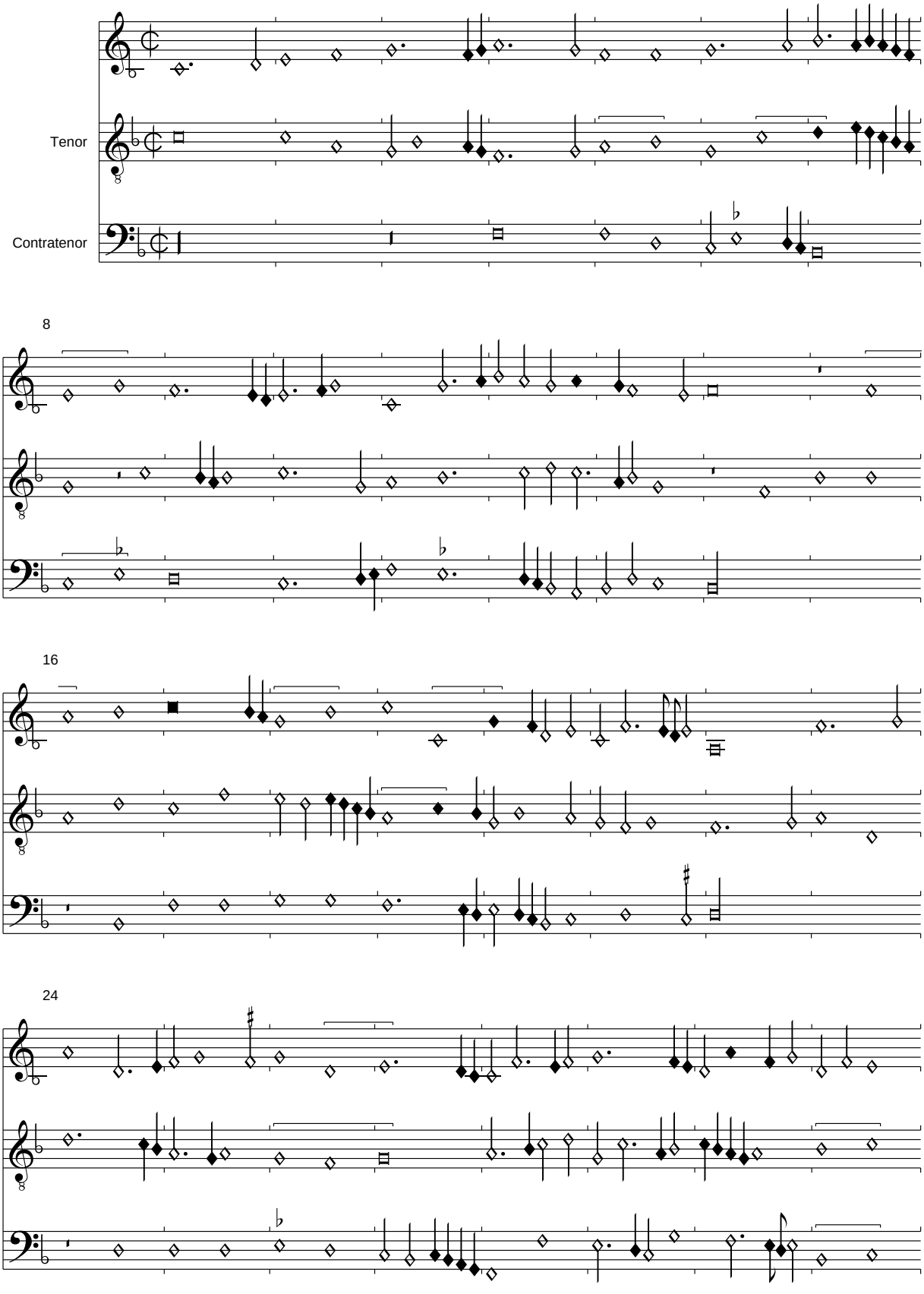


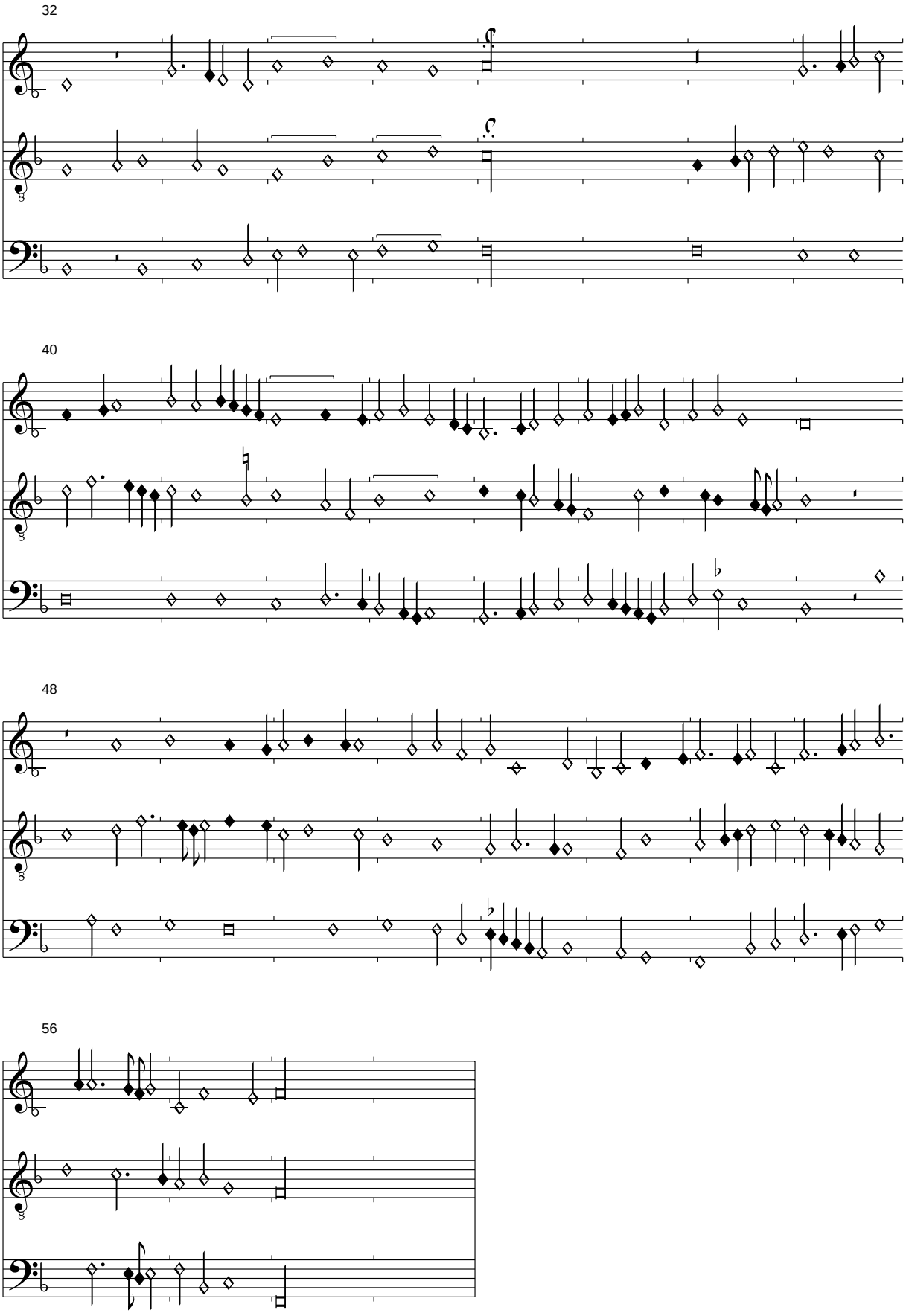
40



Allez regres

Bologna Q 17, f. 50v-51r

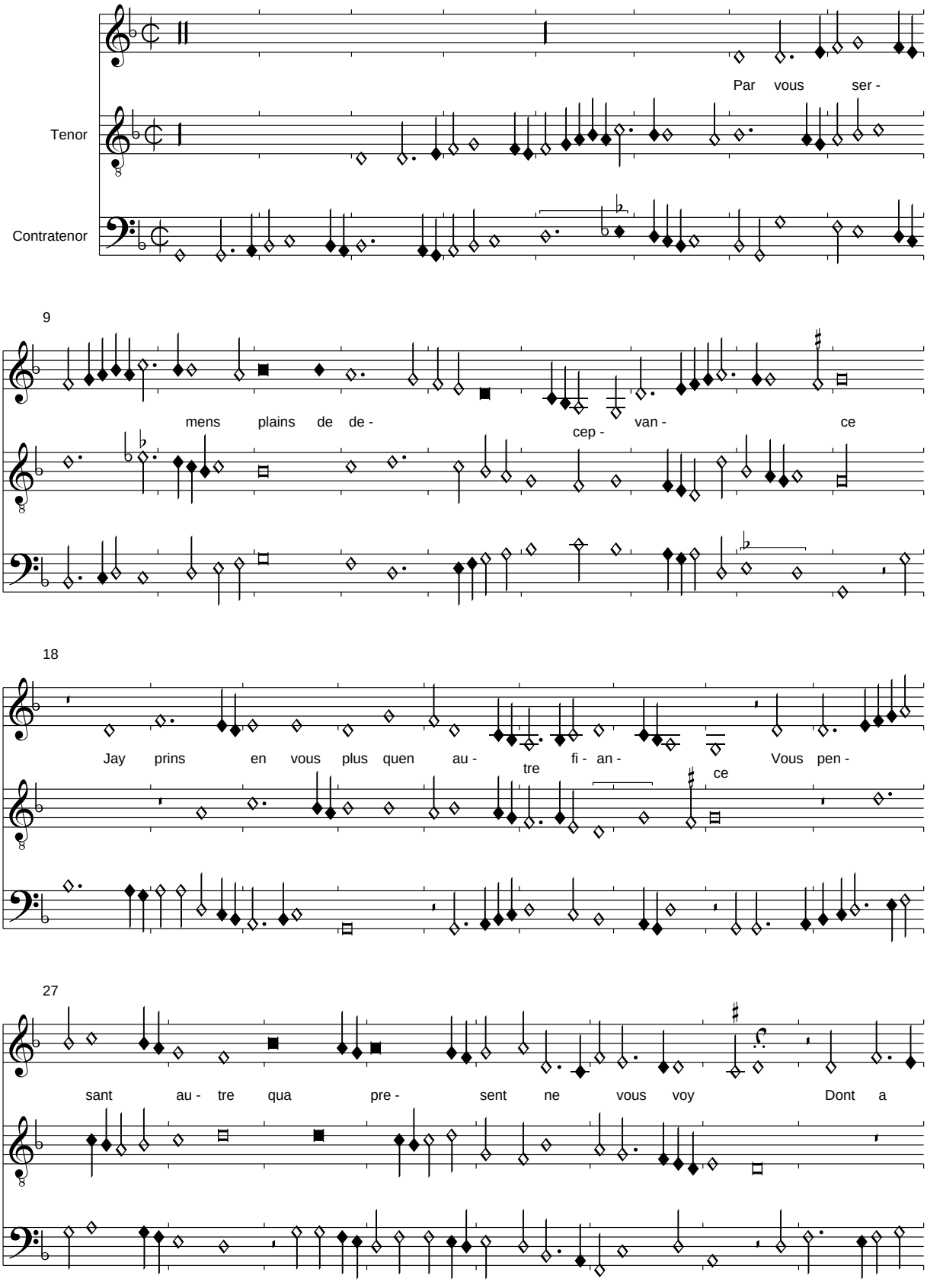




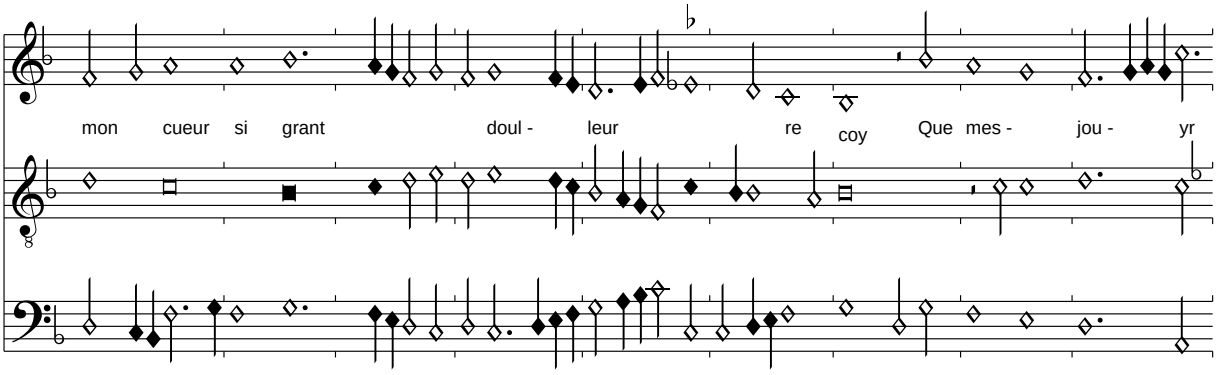
Die Vorlage von Gizeghem wird nur in den ersten Takten zitiert.

<Prioris>: <Par vous sermens>

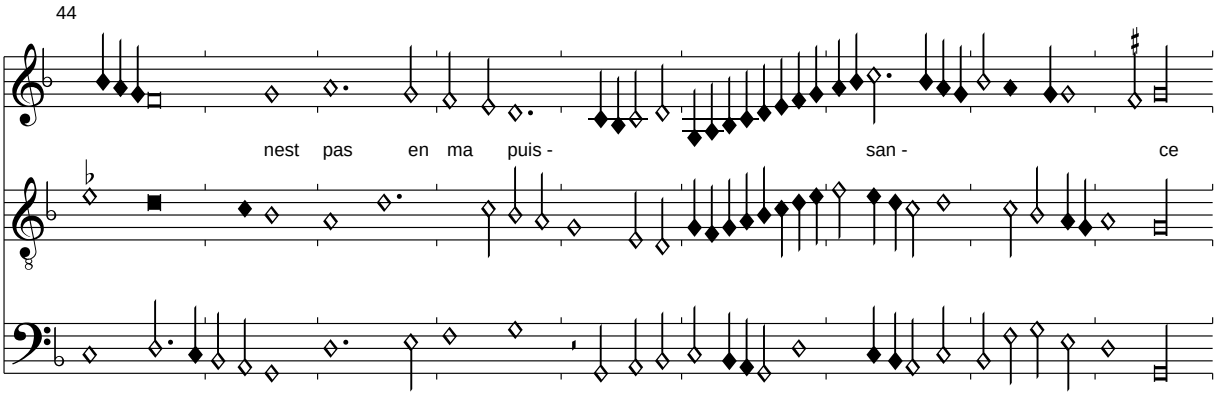
Basevi, f. 54v-55r



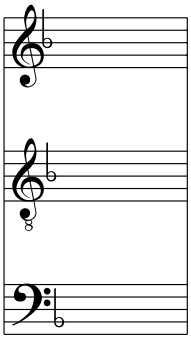
35


mon cueur si grant doul - leur re coy Que mes - jou - yr

44

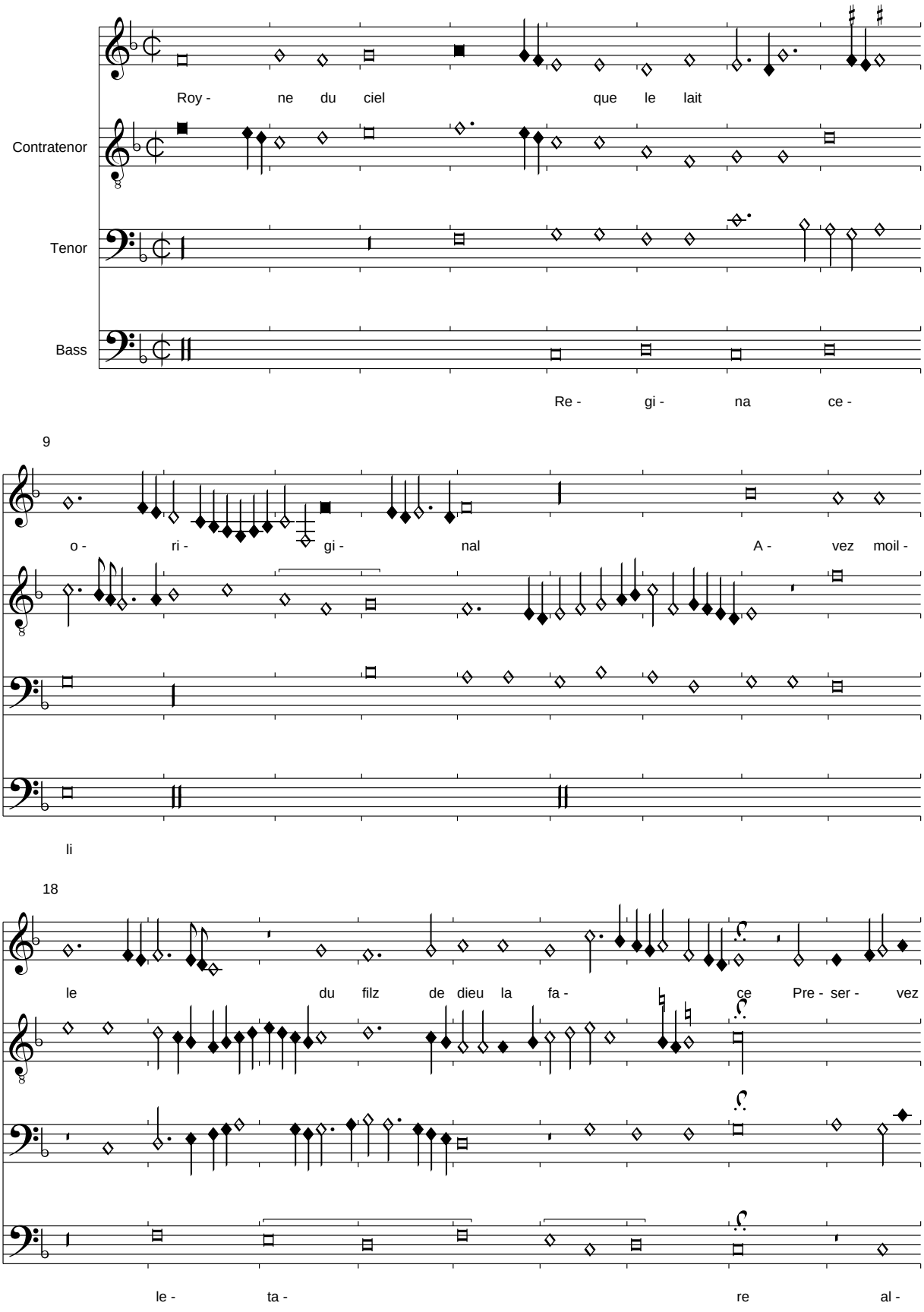

nest pas en ma puis - san - ce

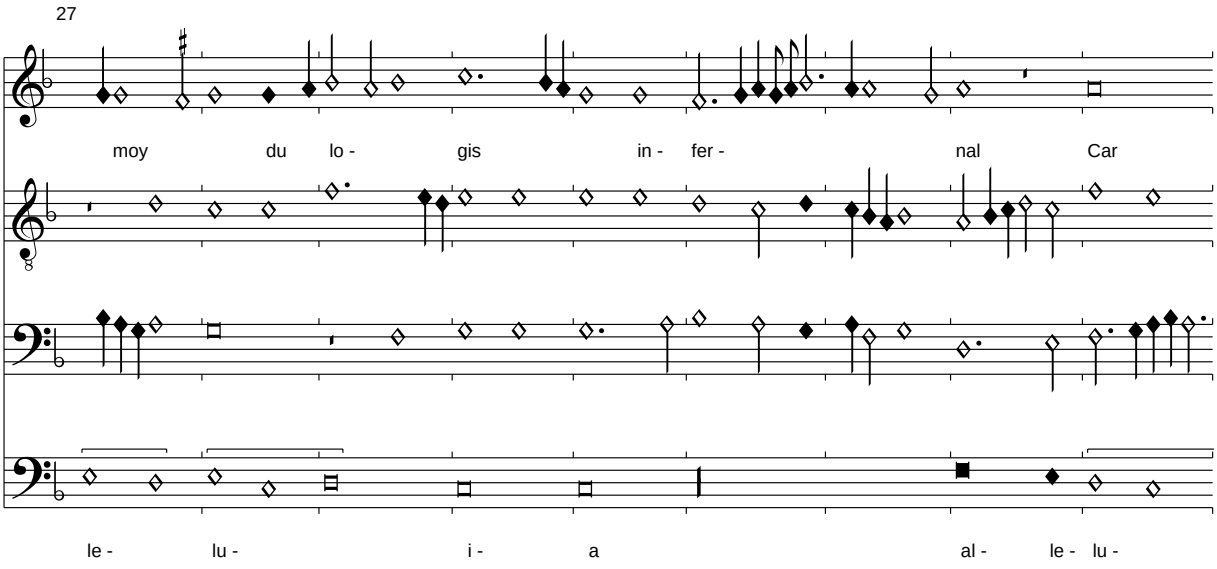
53

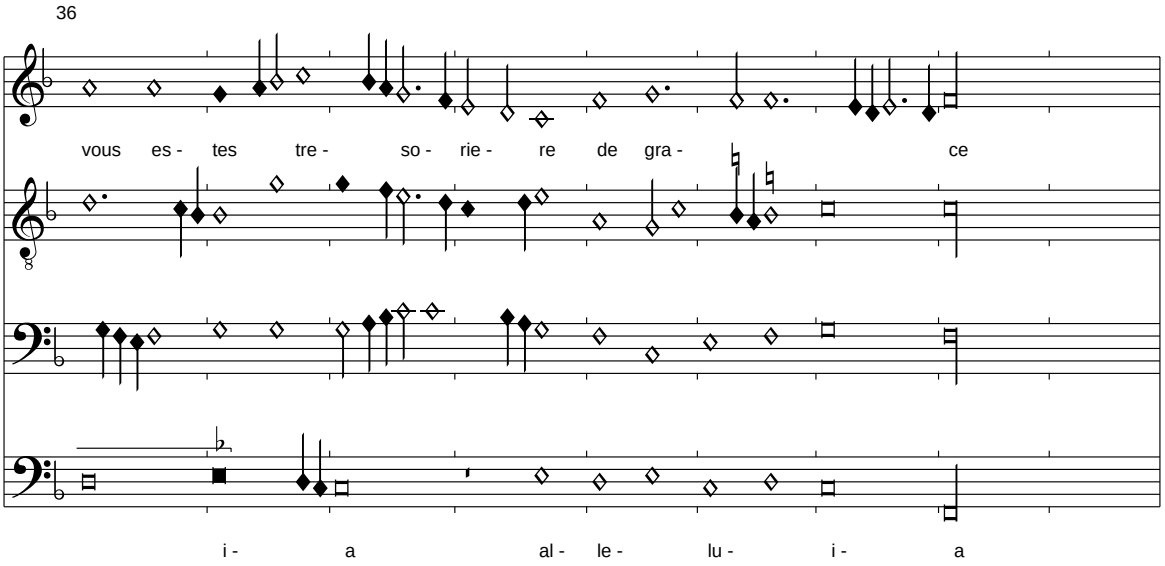


<Prioris>: Royne du ciel - Regina celi

Bologna Q 17, f. 52v-53r

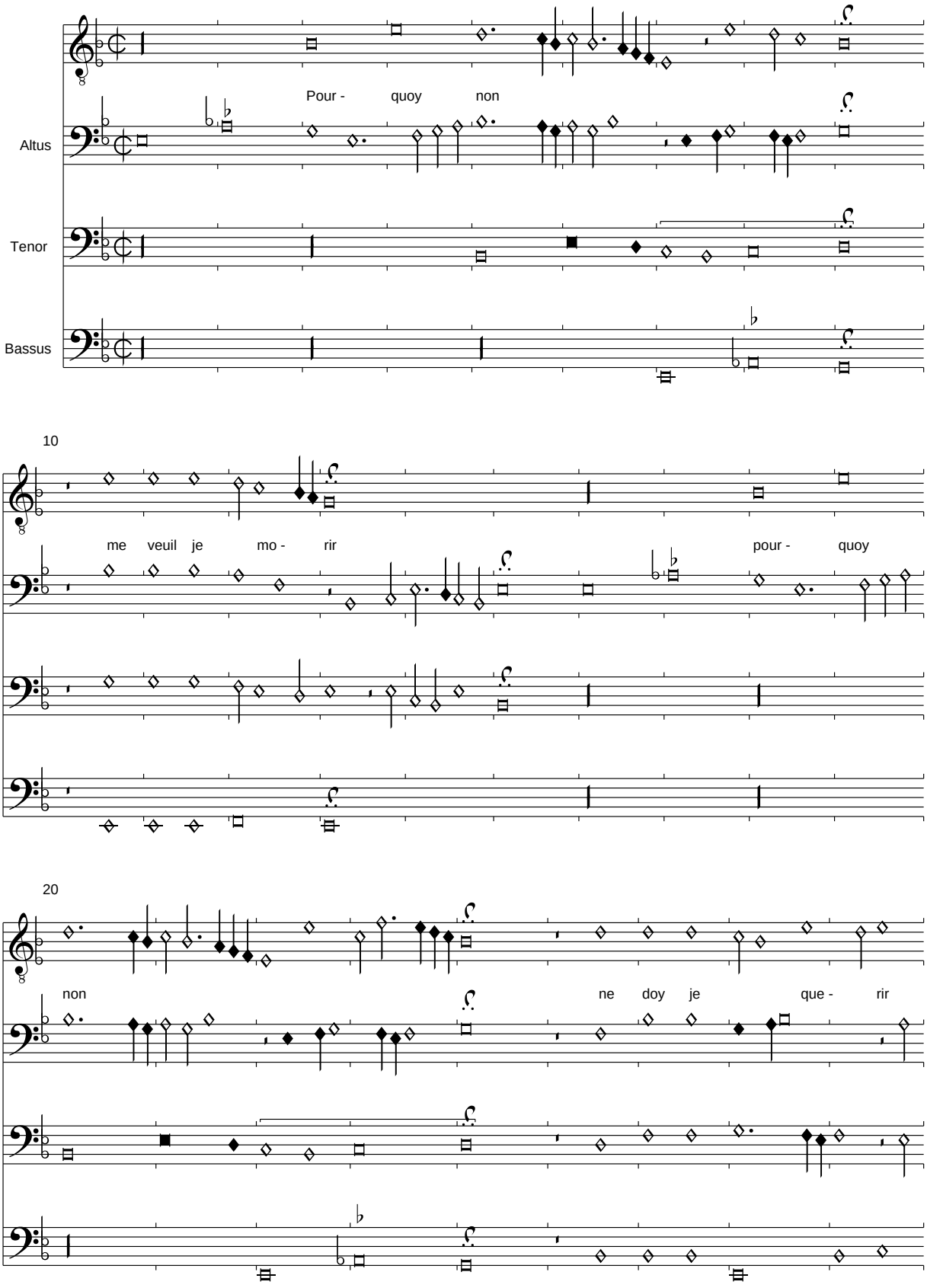


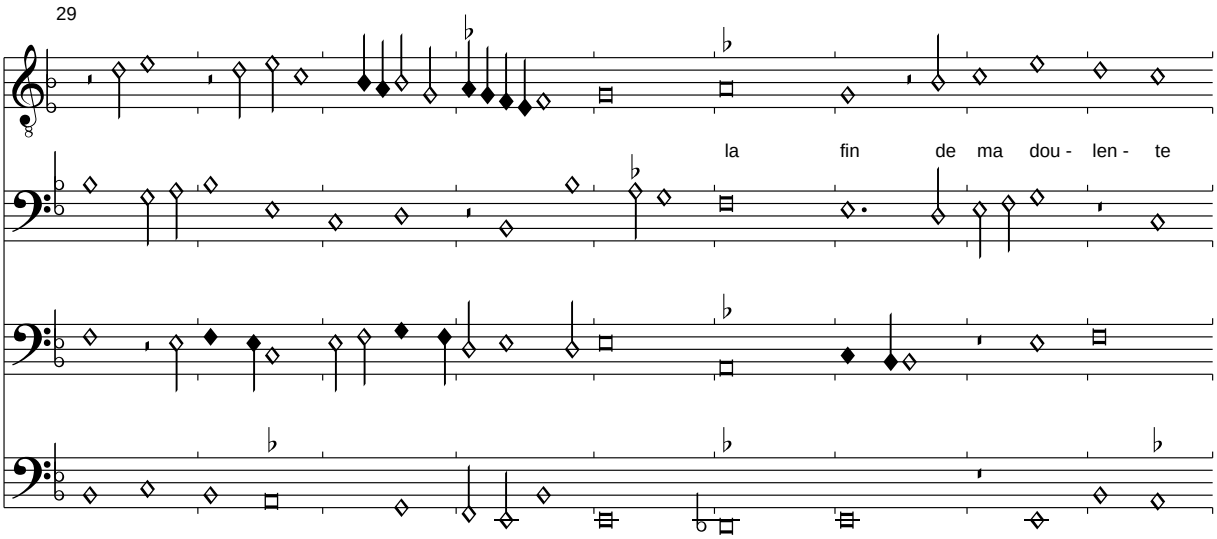


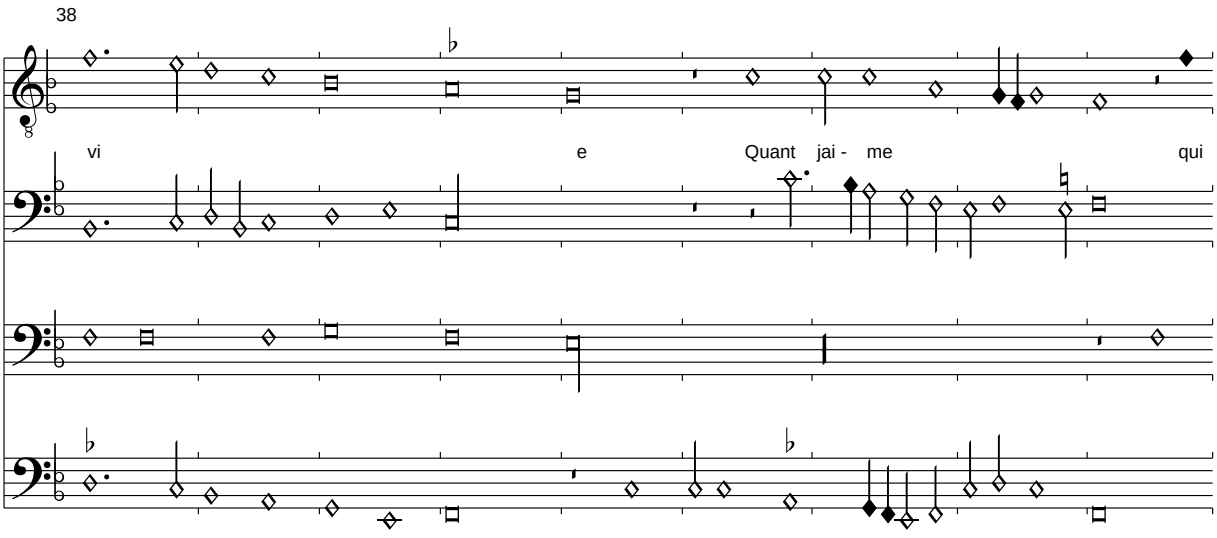


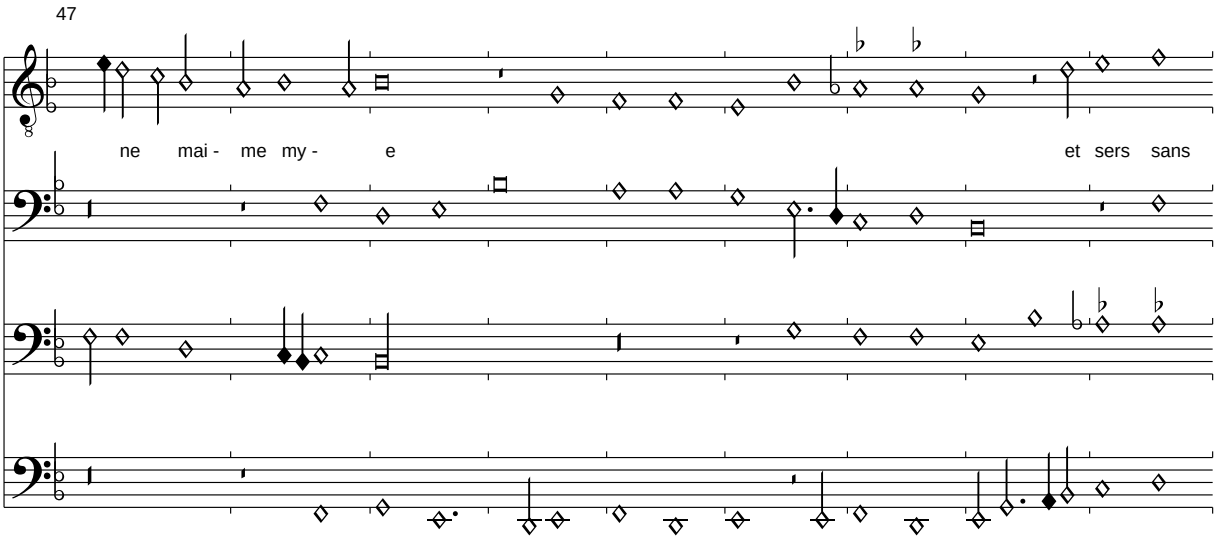
Die Textierung wird aus Basevi übernommen.

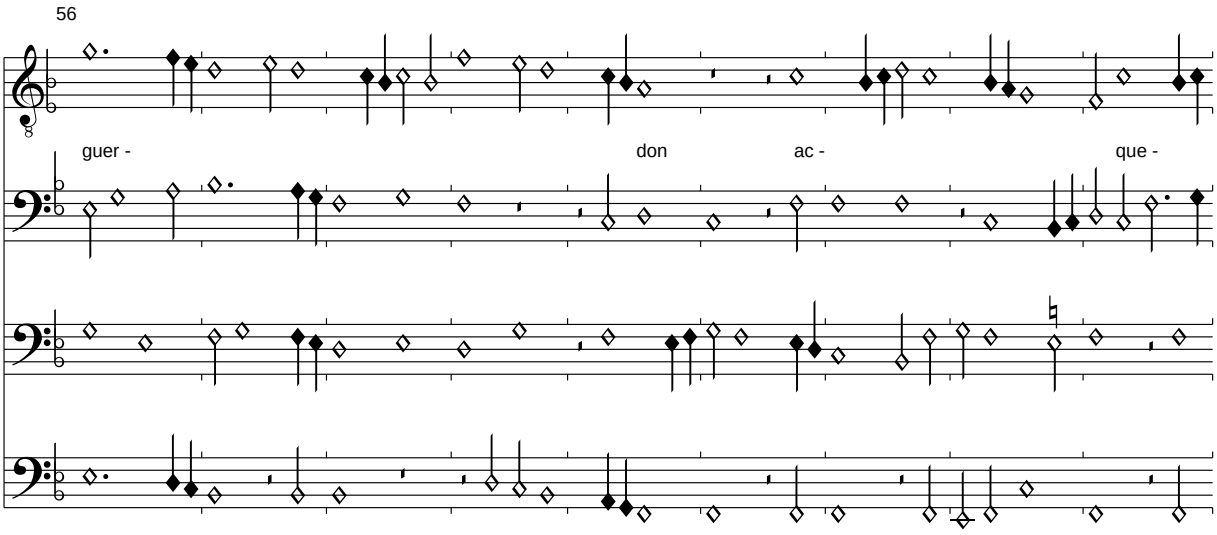
P. de la rue: Pourquoy non
Bologna Q 17, f. 53v-54r

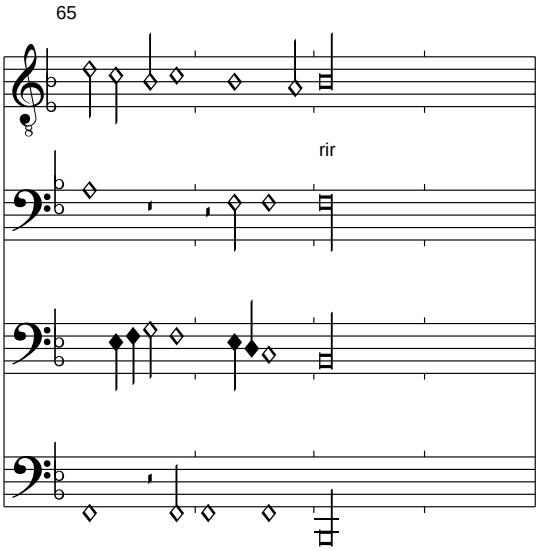



29
la fin de ma dou - len - te


38
vi e Quant jai - me qui

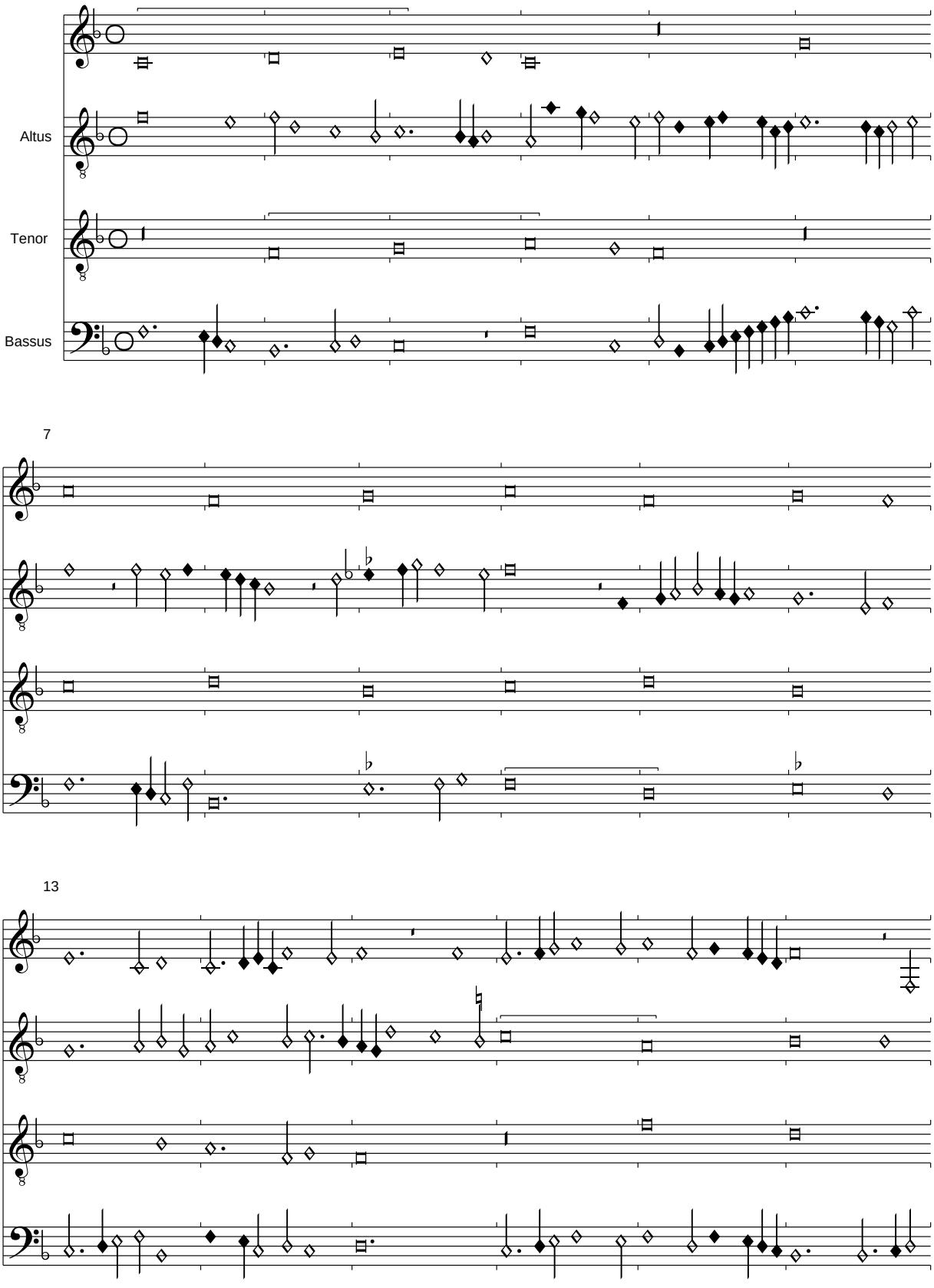

47
ne mai - me my - e et sers sans



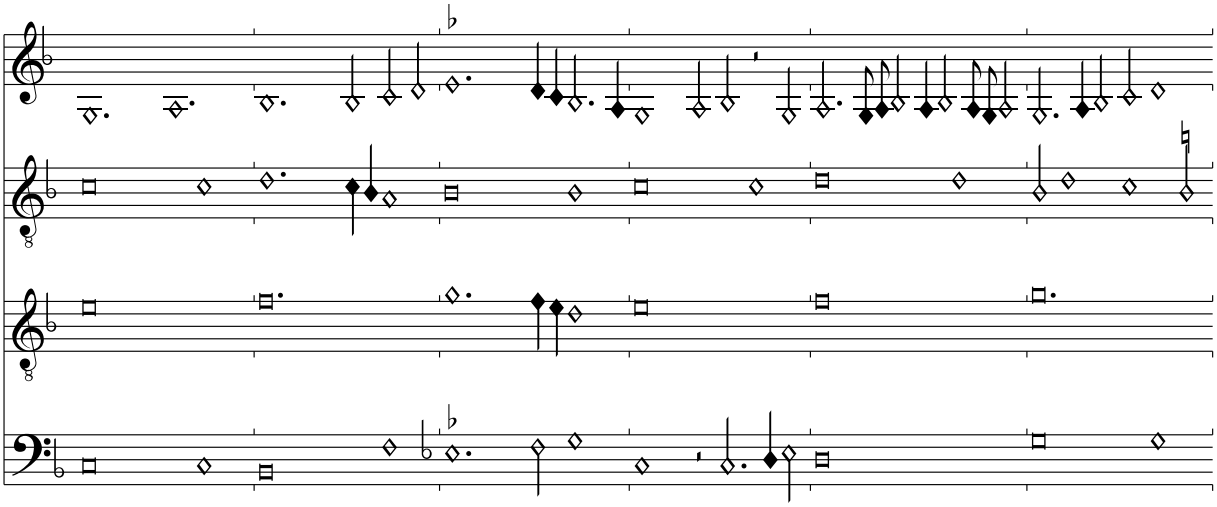


T. 62ff. ist der Superius eine Terz zu tief notiert. Dies wurde nach Brüssel 228 korrigiert, von dort wurde auch der Text übernommen.

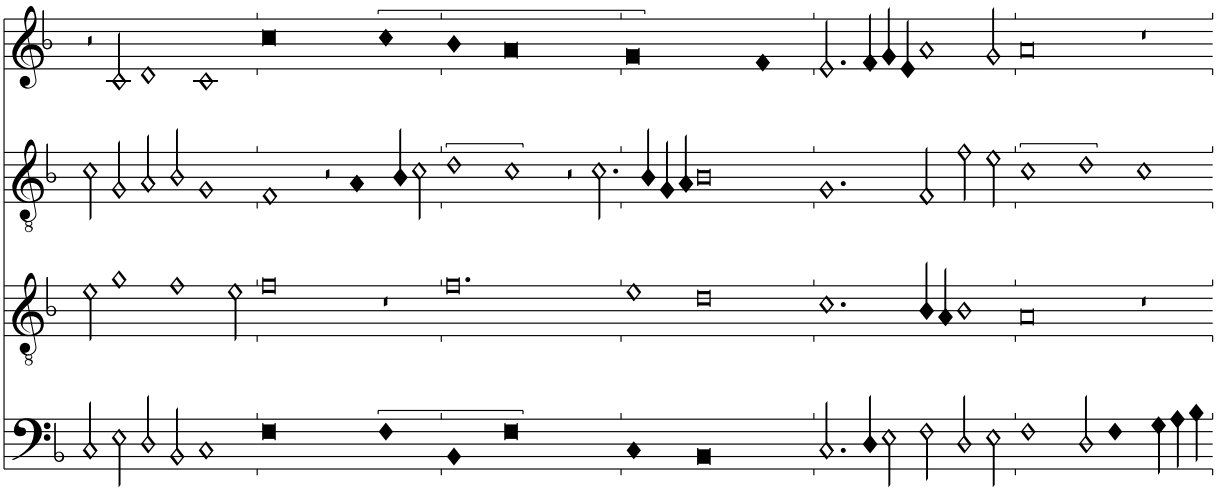
Yzac: Sanctus
Bologna Q 17, f. 54v-55r



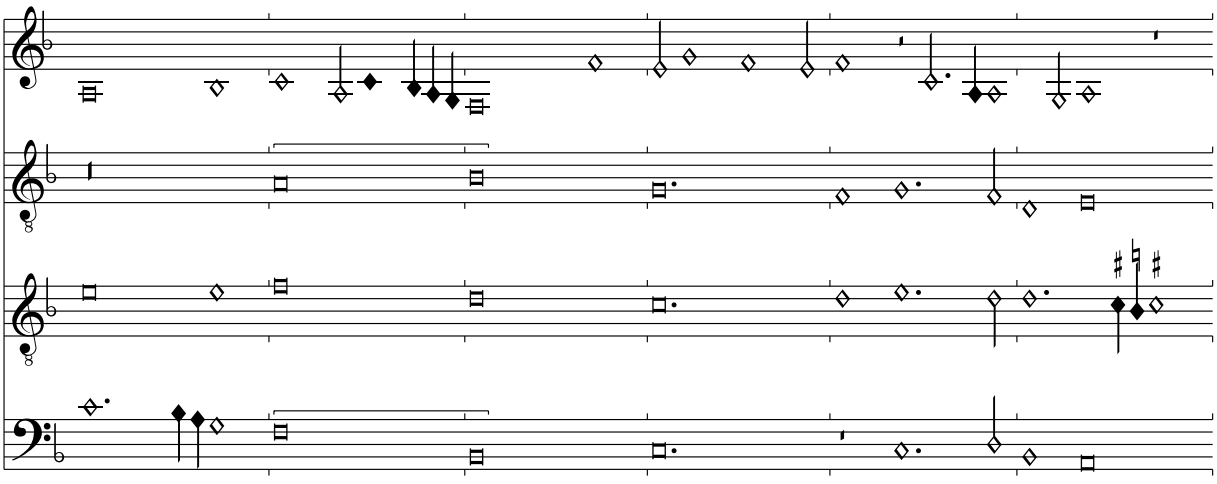
19



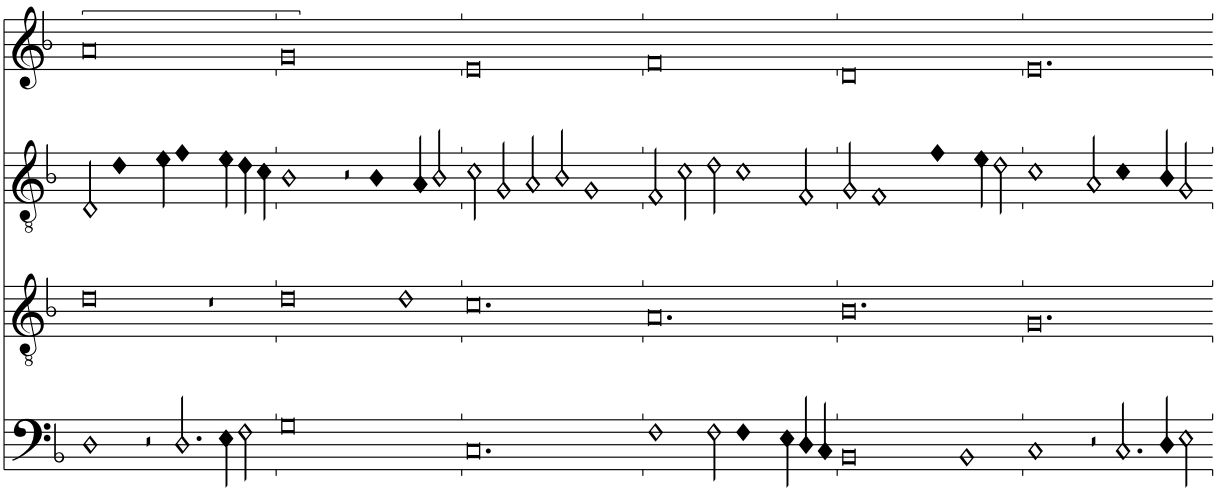
25



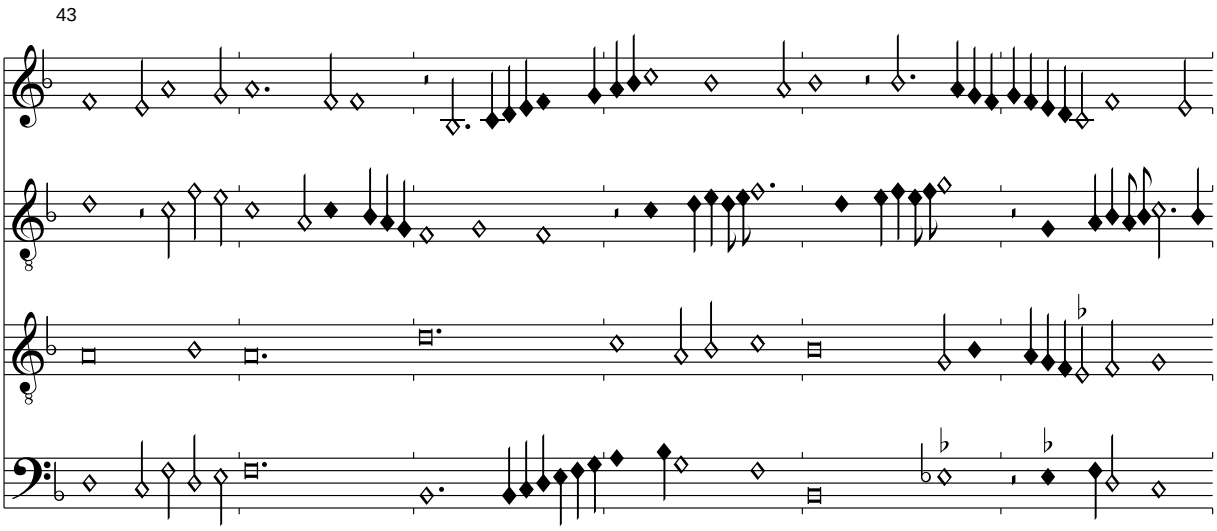
31



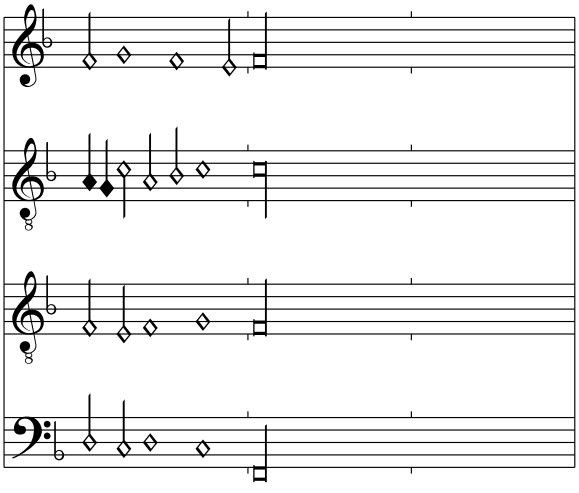
37



43



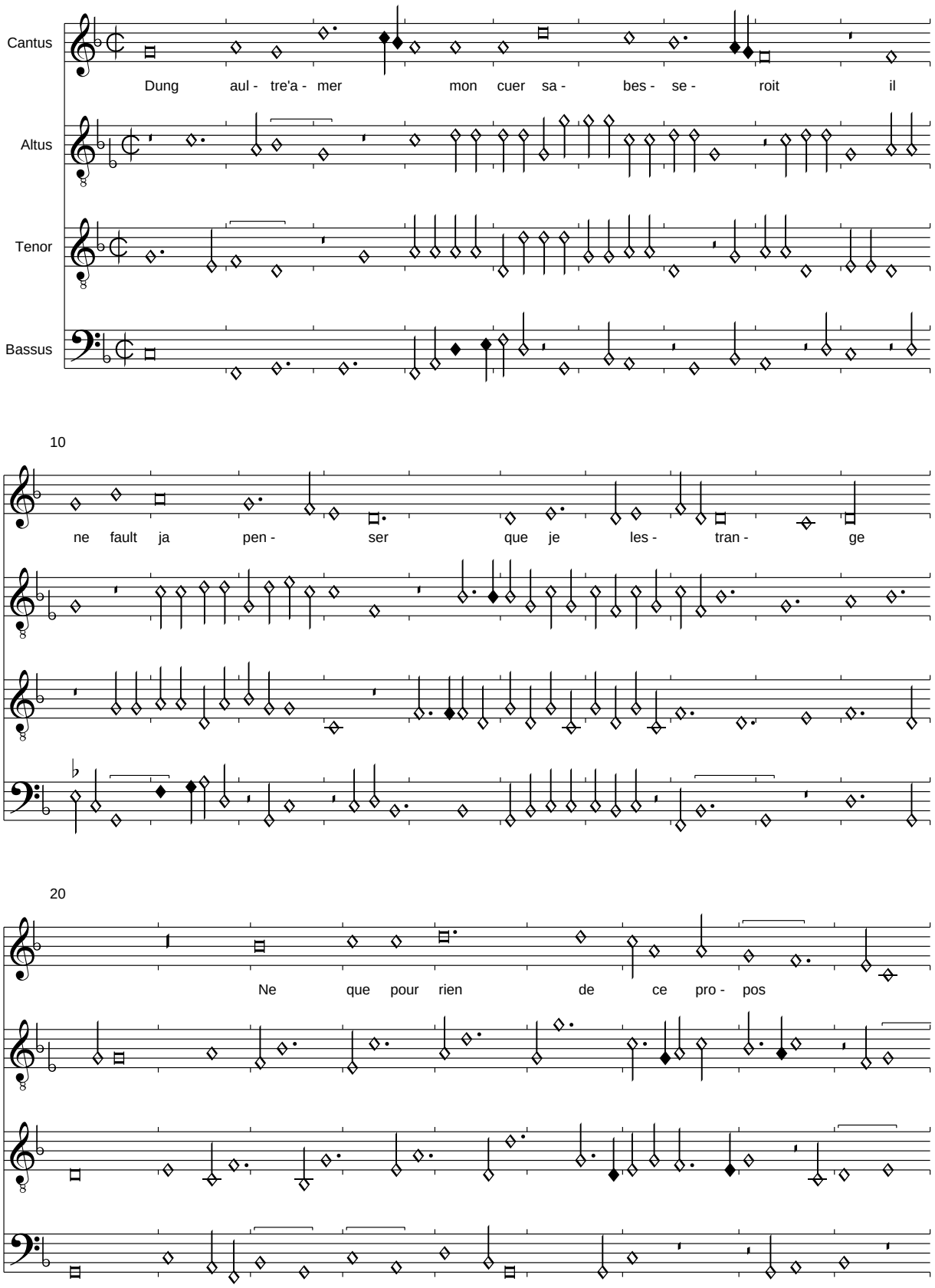
49

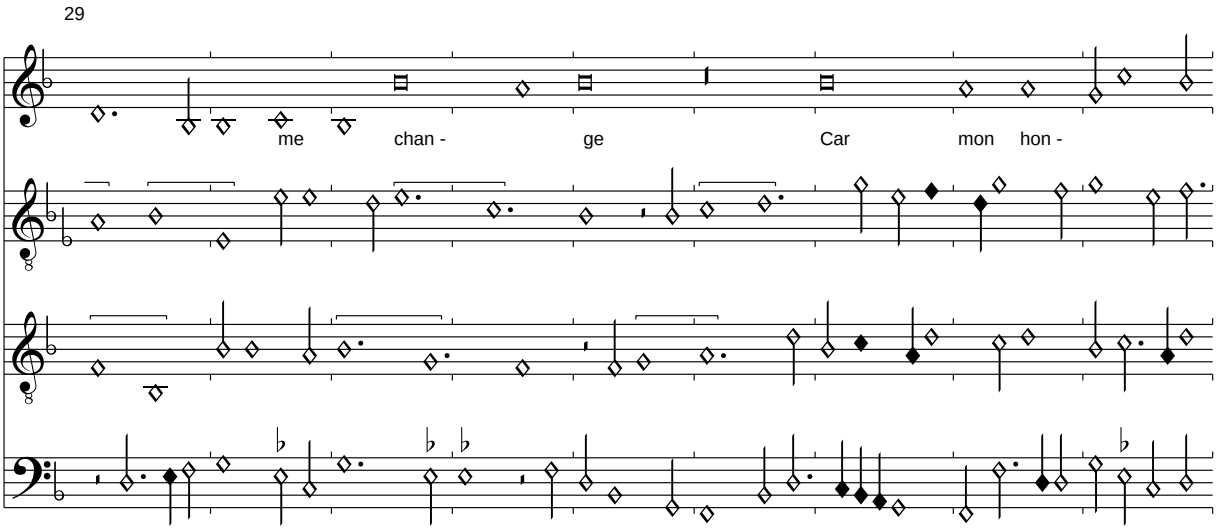


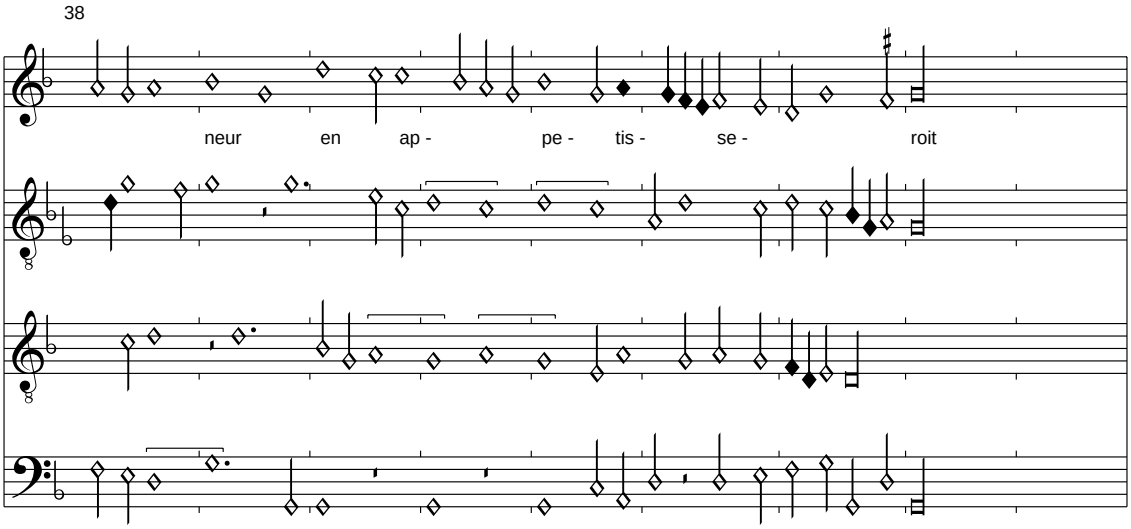
Unicum in Q 17.

Philipon (Basiron): Dung aultre amer

Bologna Q 17, f. 55v-56r

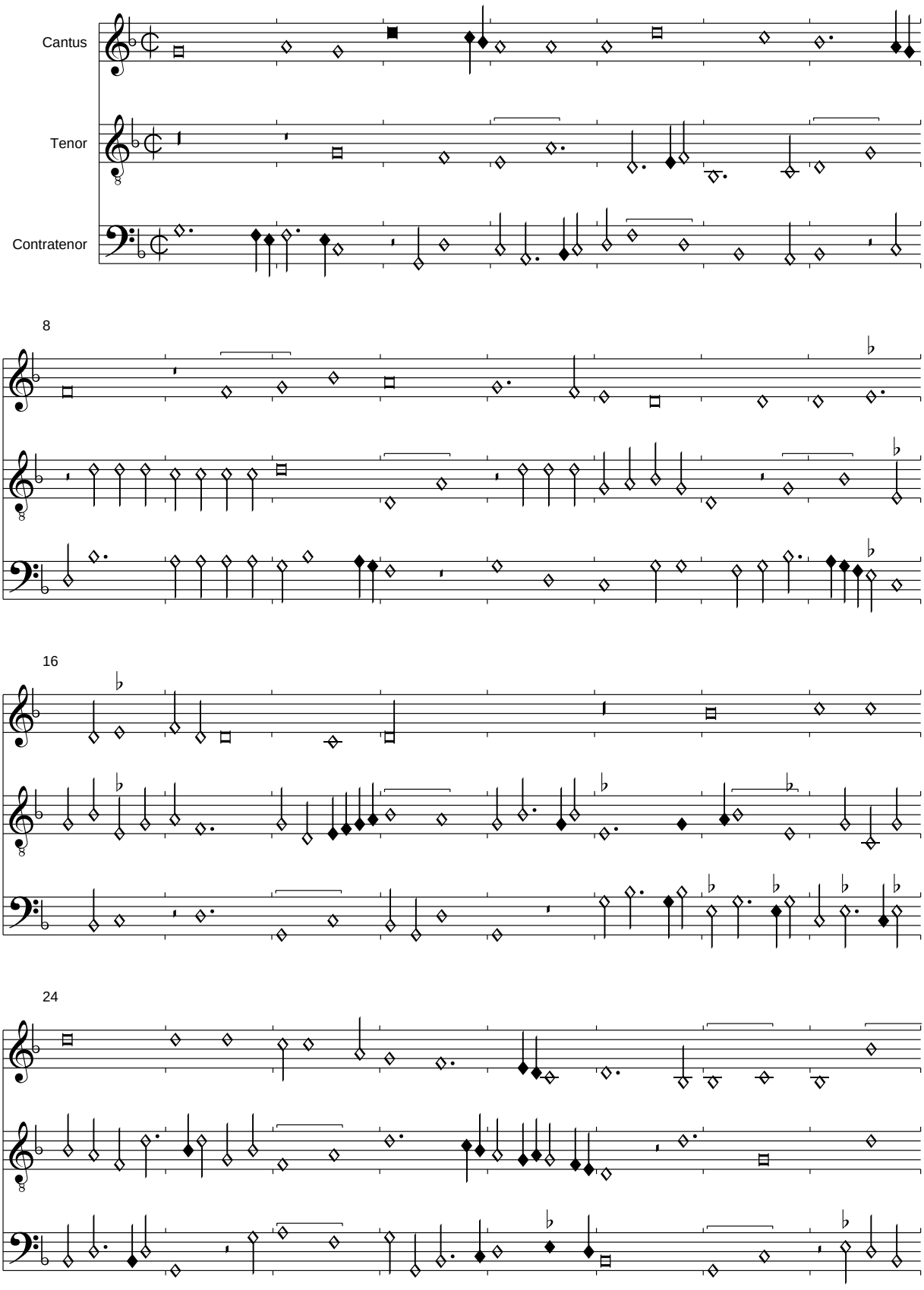




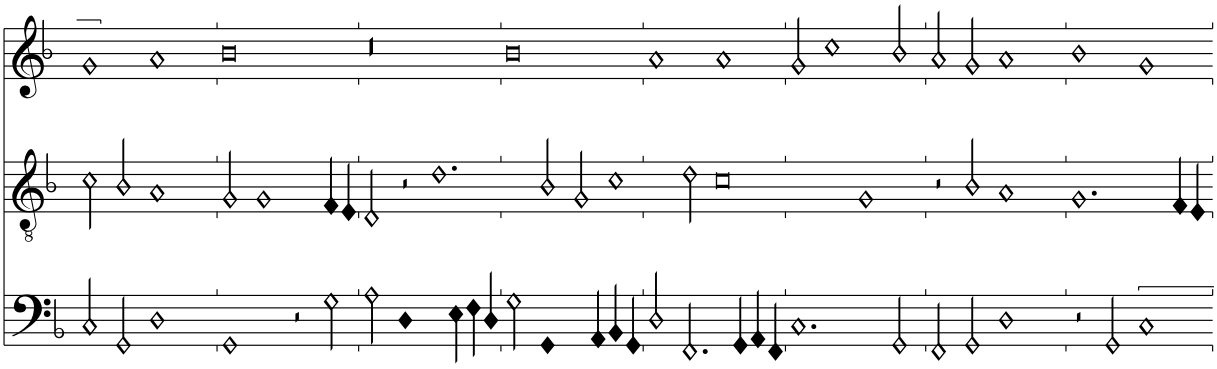


Der Tenor enthält ein Signum auf der zweiten Semibrevis eine Quint höher auf c’ wodurch sich eine Kanonstimme ableitet. Das Stück ist ein unicum in Bologna Q 17.

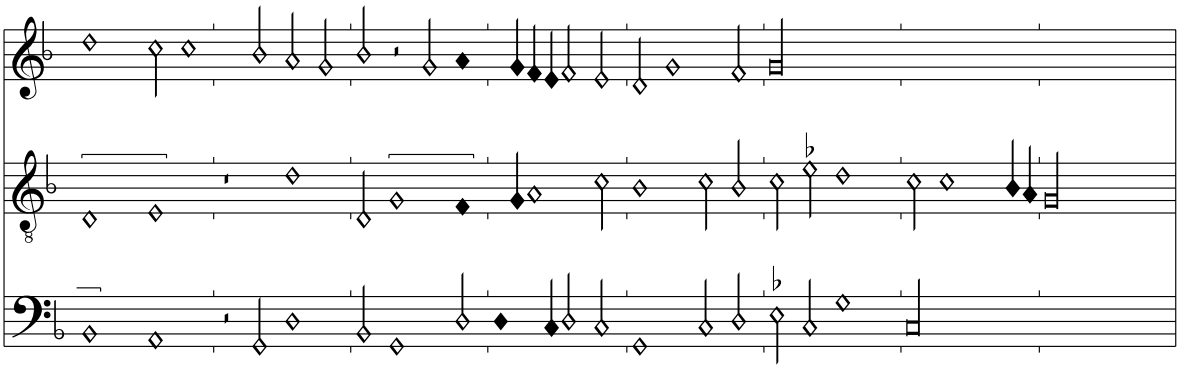
Dun aultre amer
Bologna Q 17, f. 56v-57r



32

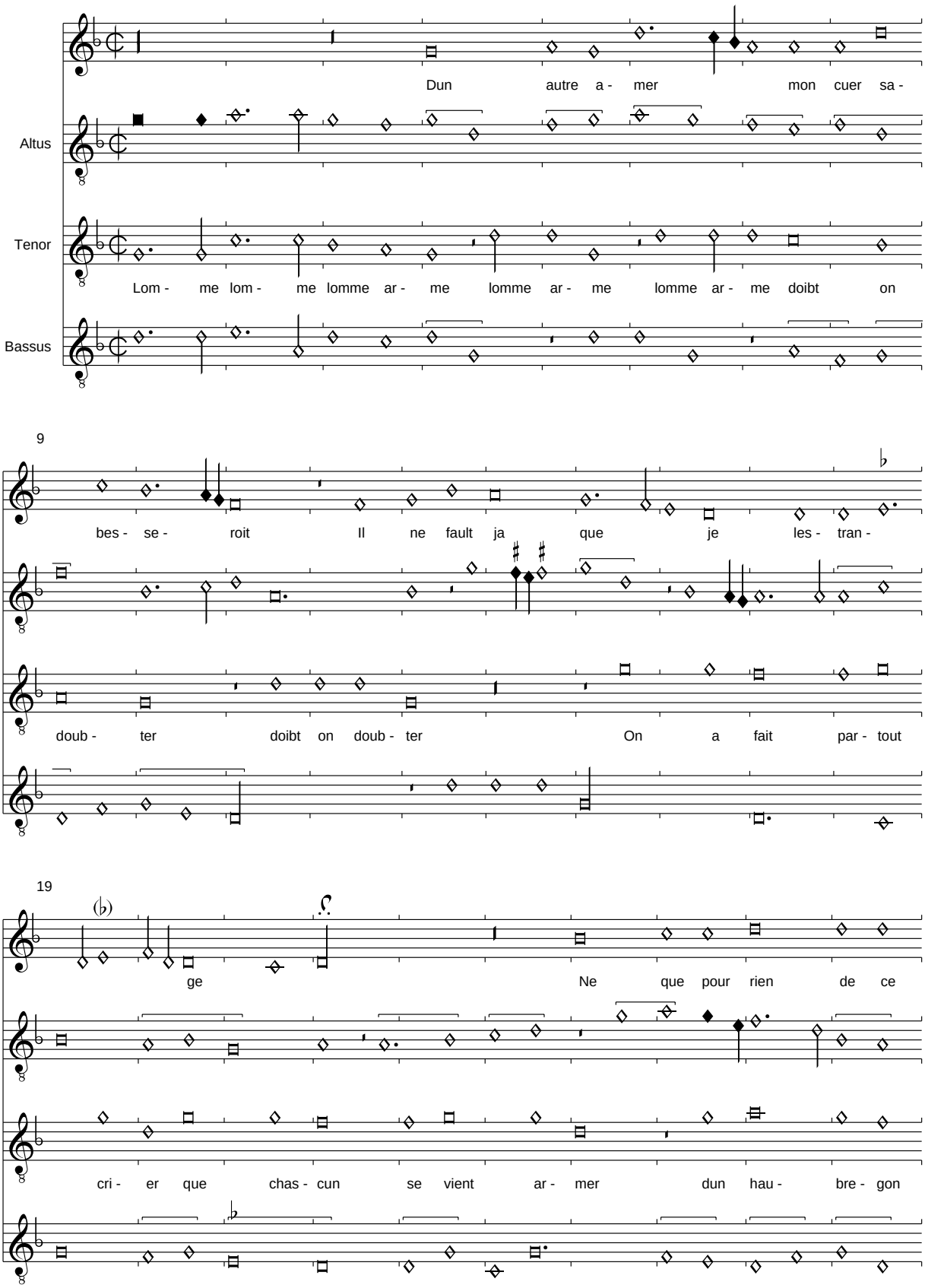


40

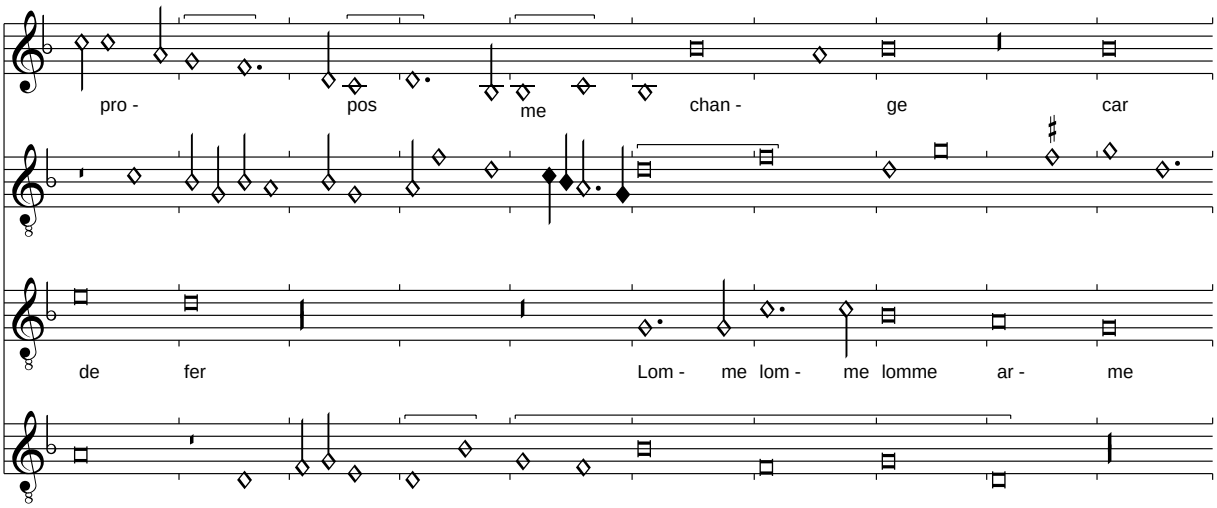


<Basiron>: Dun autre amer - <L'homme armé>

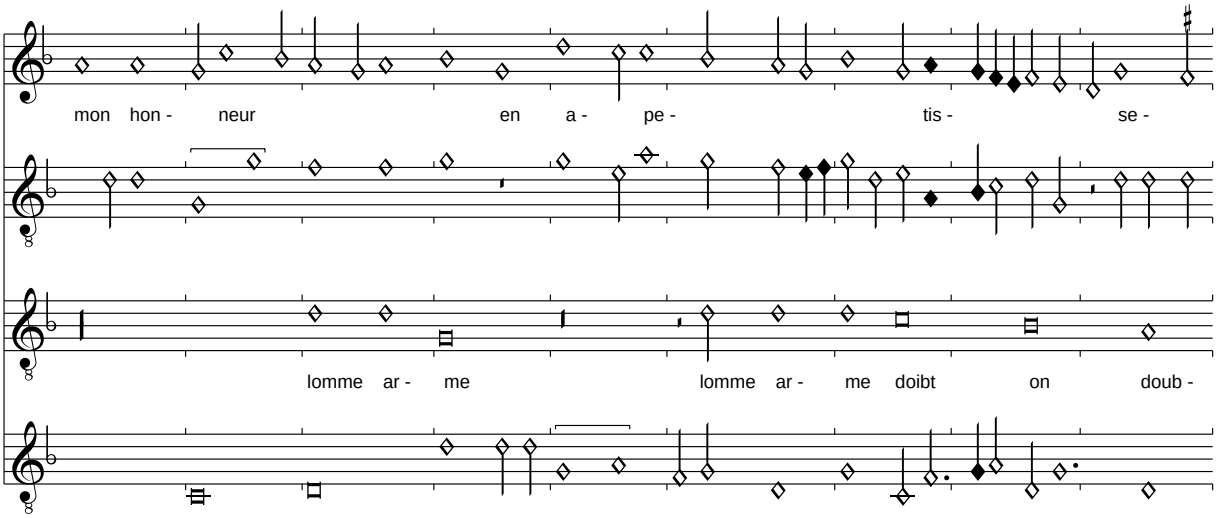
Bologna Q 17, f. 57v-58r



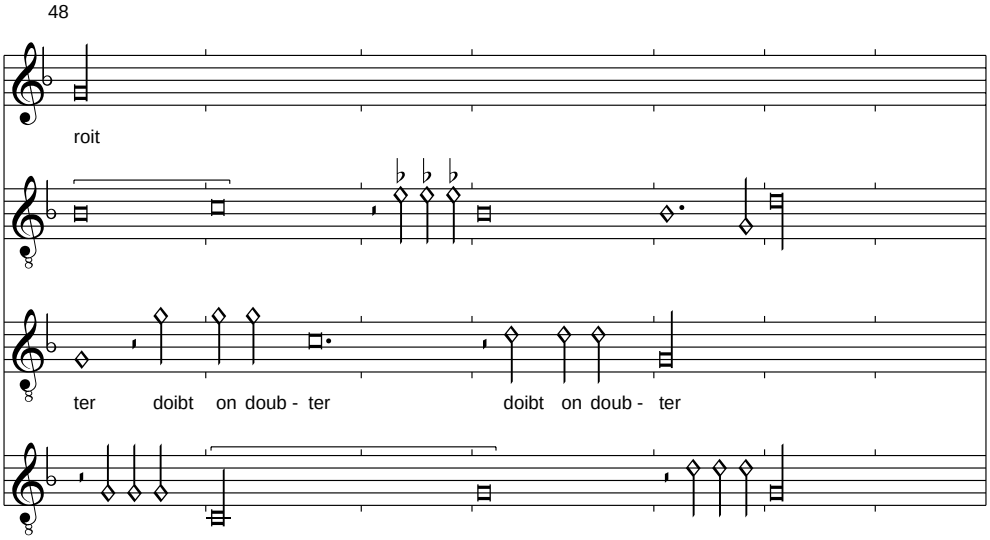
29


pro - pos me chan - ge car
de fer Lom - me lom - me lomme ar - me

39

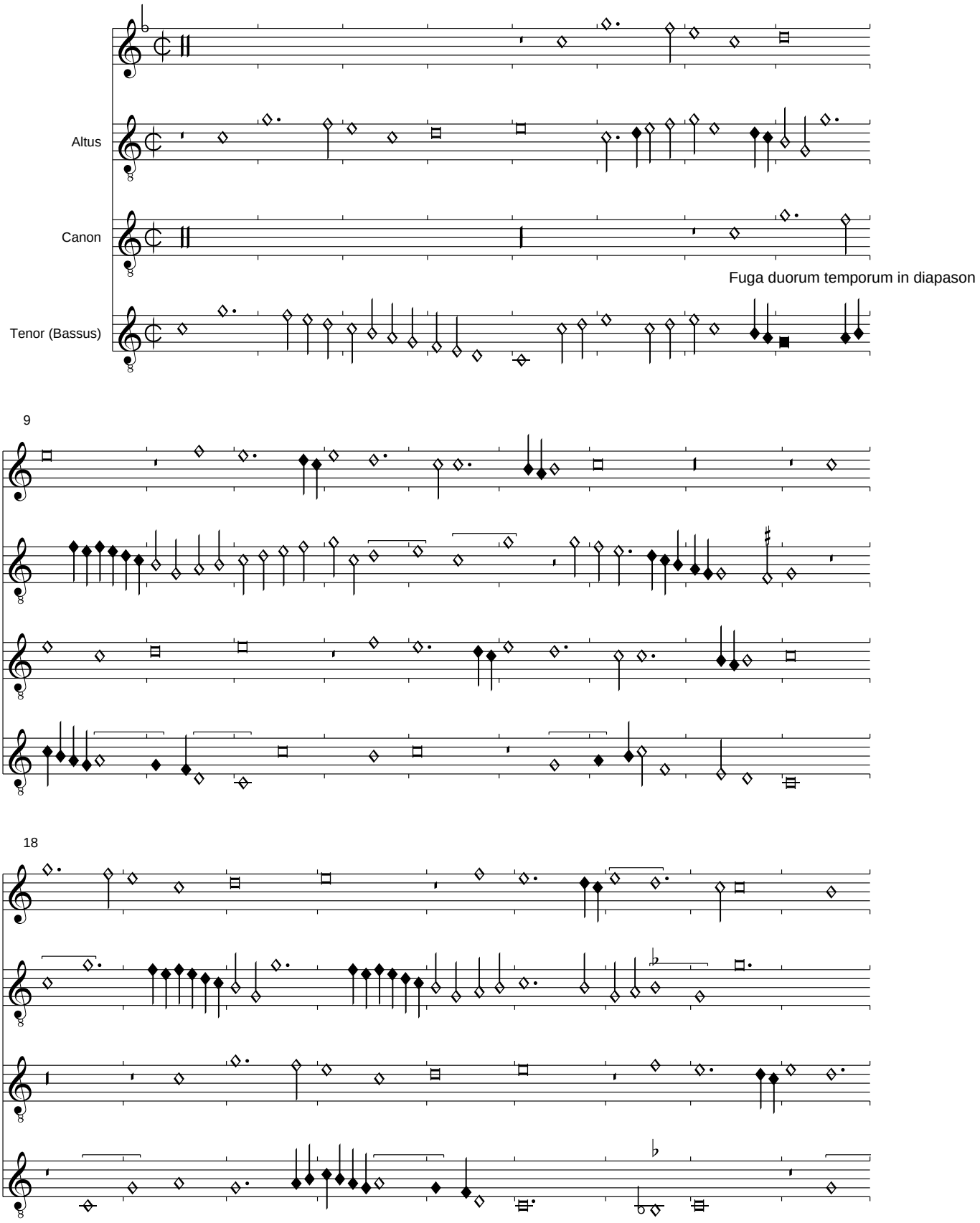

mon hon - neur en a - pe - tis - se -
lomme ar - me lomme ar - me doibt on doub -

48

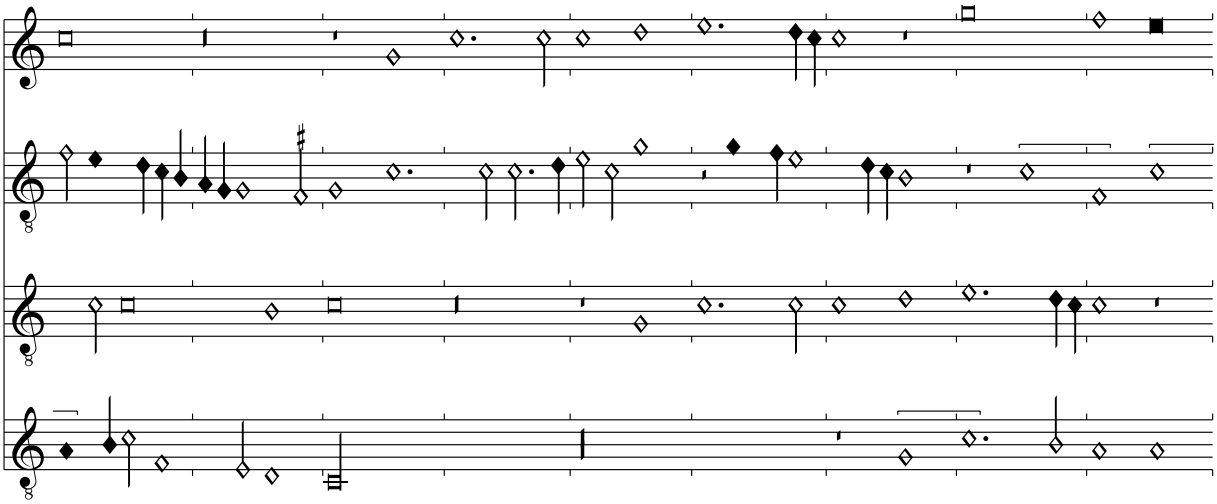

roit
ter doibt on doub - ter doibt on doub - ter

Josquin (Desprez): Comment peult avoir joye

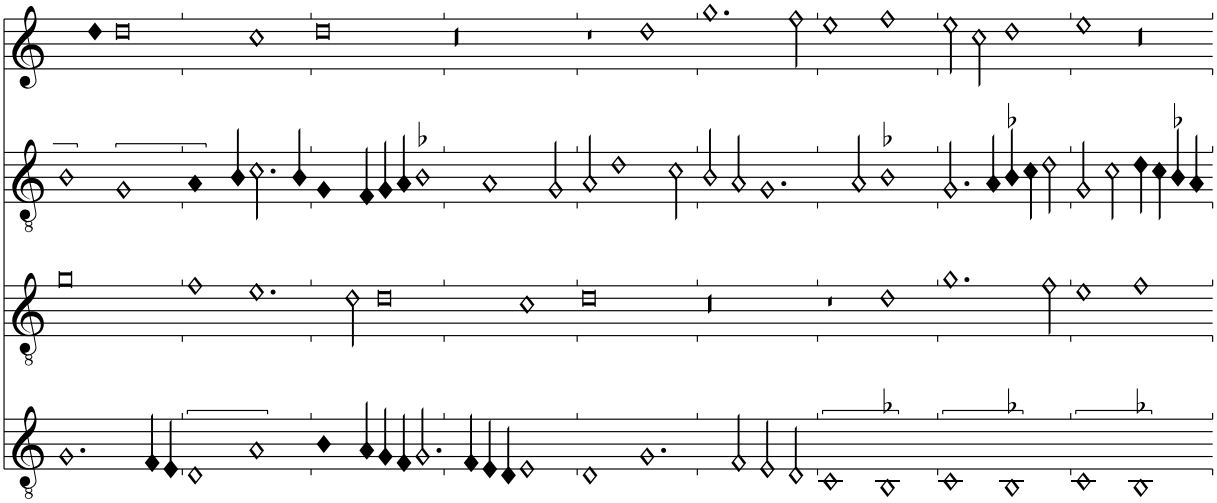
Cappella Giulia, f. 11v-12r



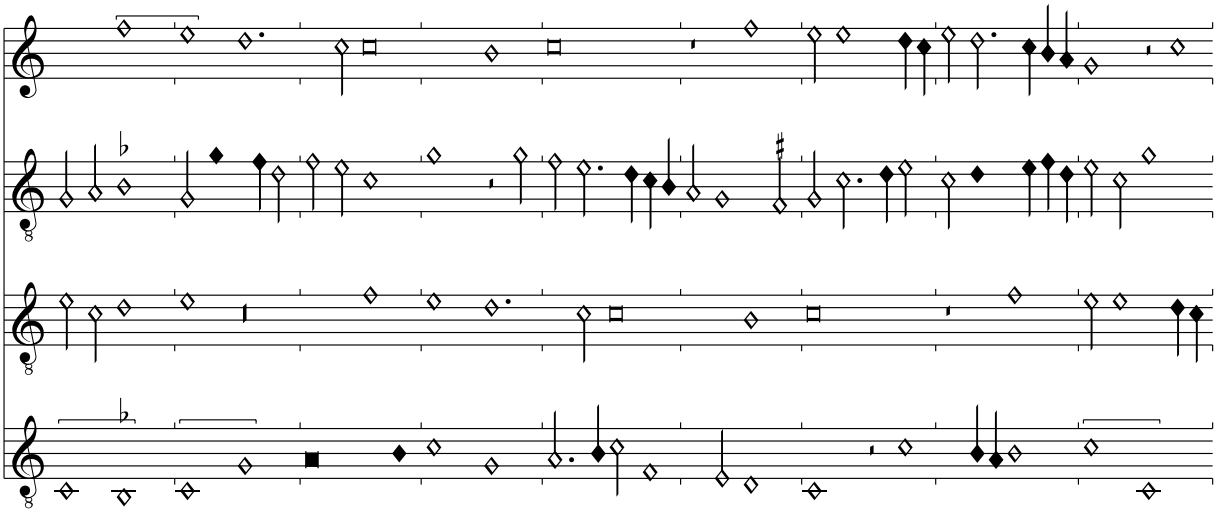
27



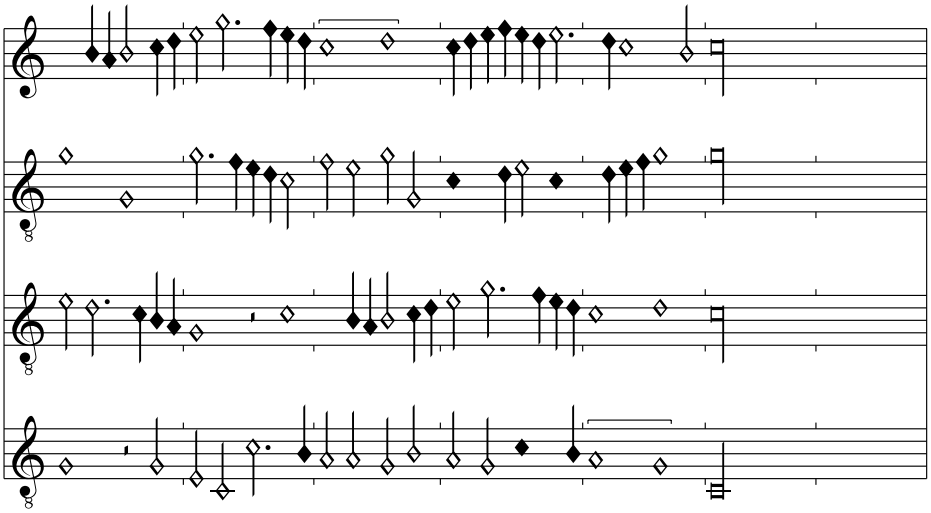
36



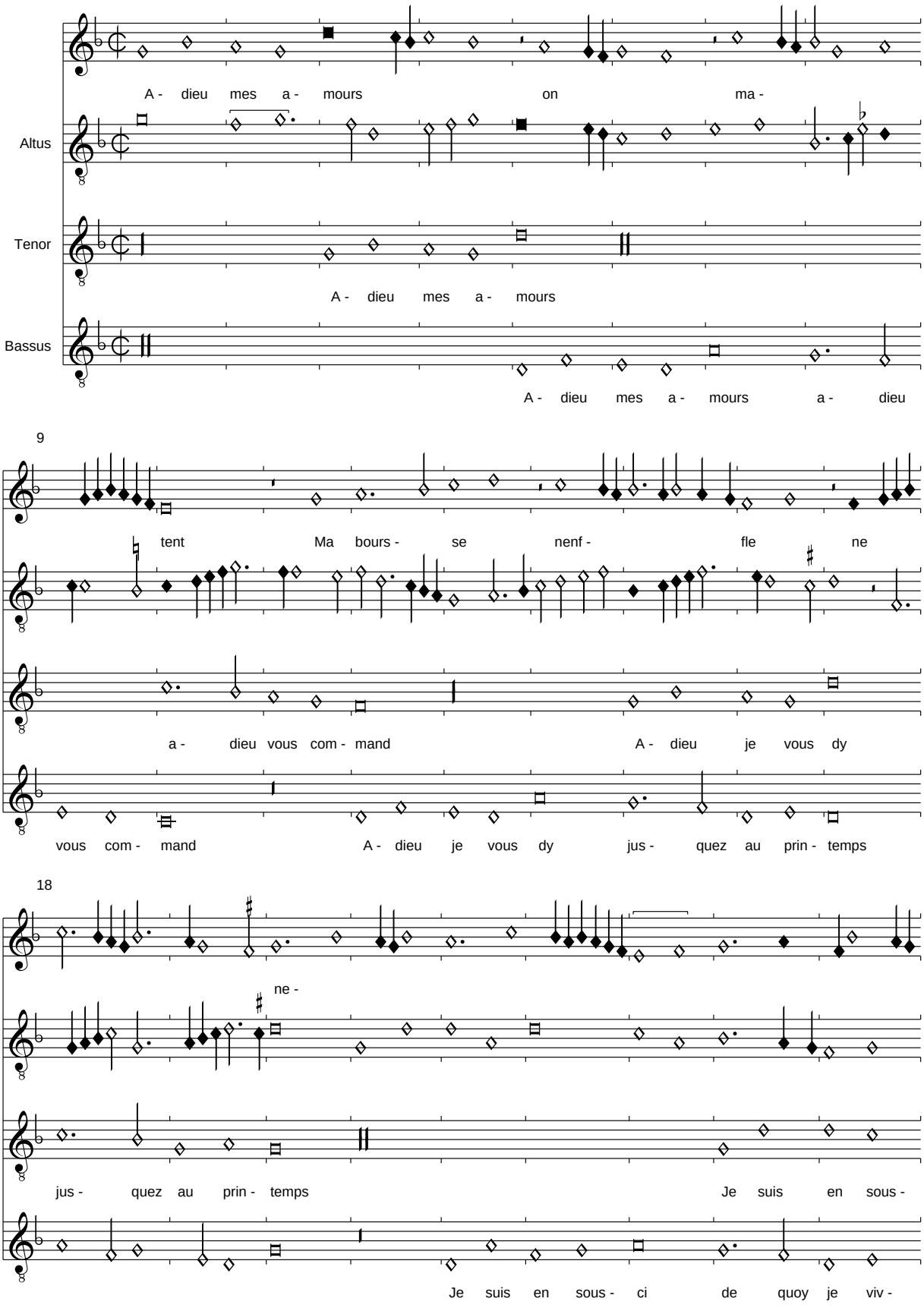
45

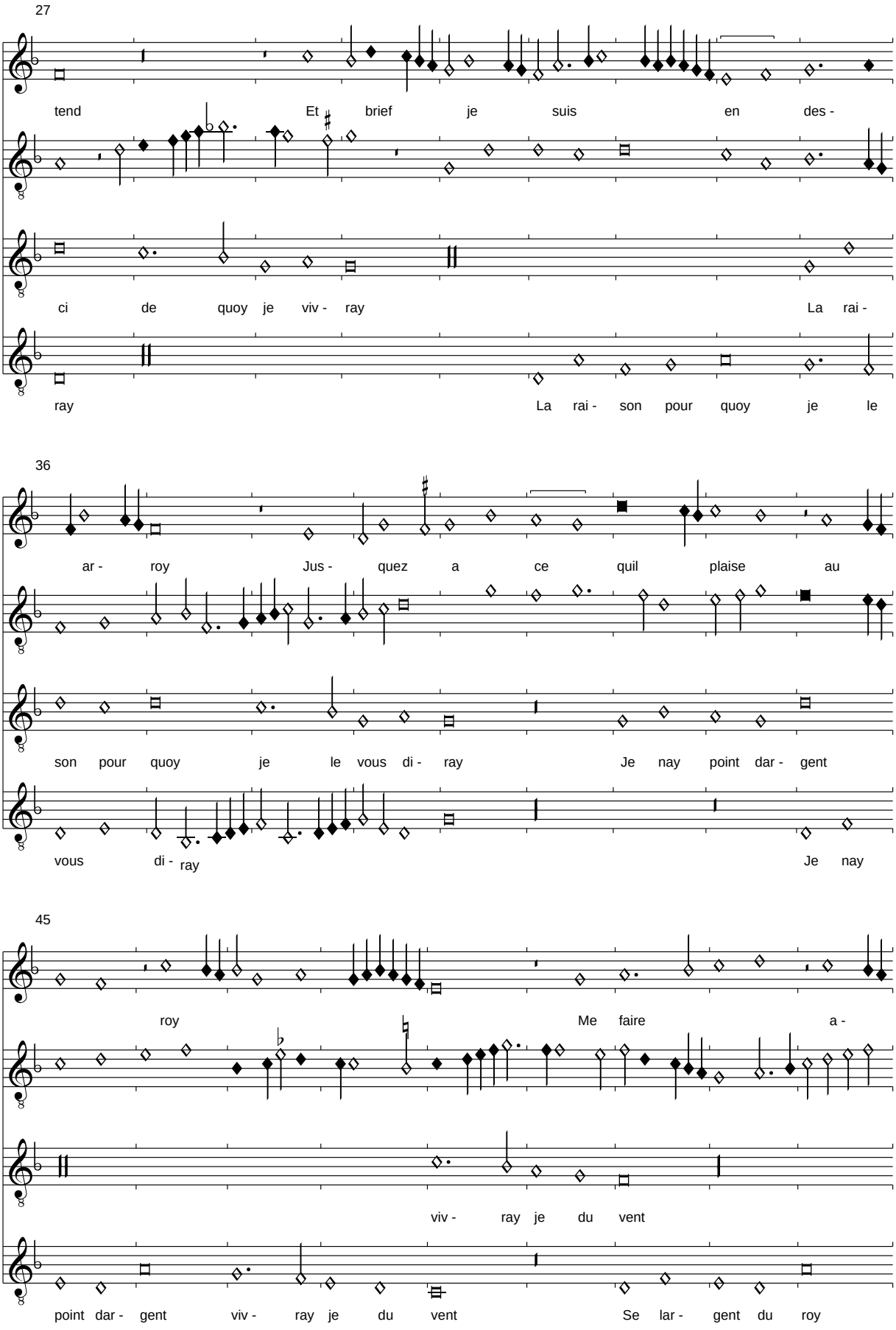


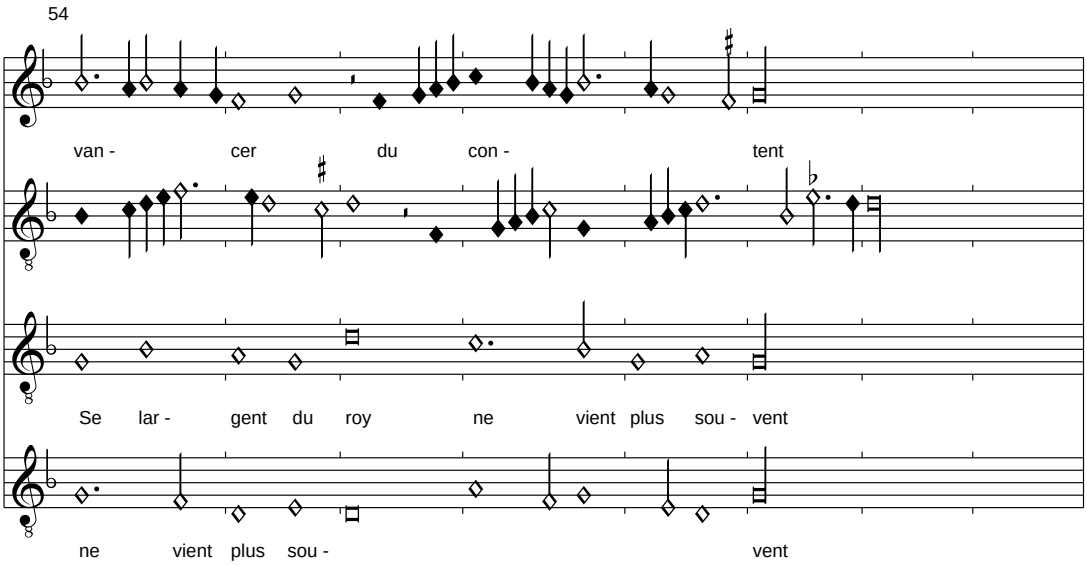
54



Josquin: Adieu mes amours
Bologna Q 17, f. 59v-60r



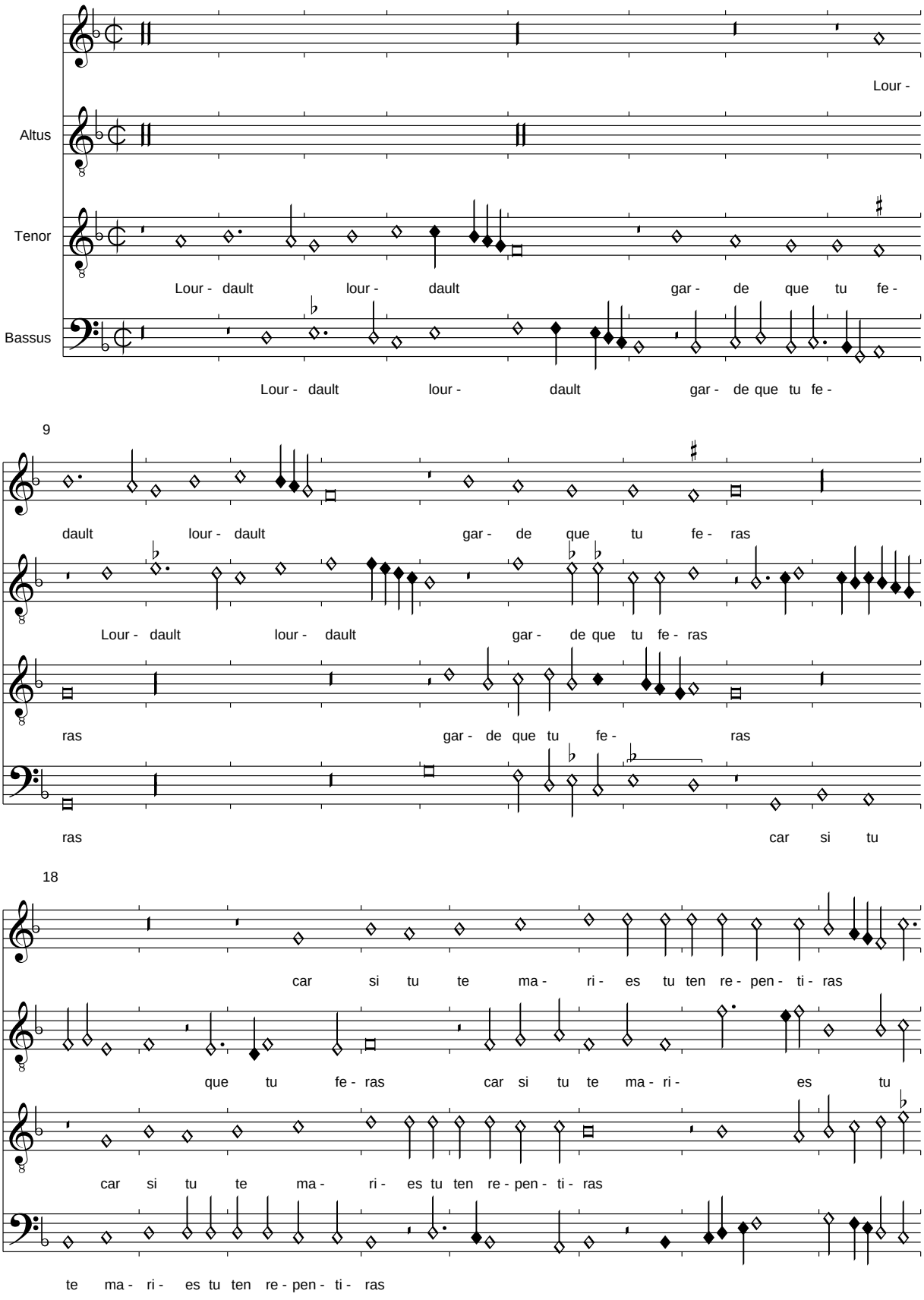

27
tend Et brief je suis en des -
ci de quoy je viv - ray La rai -
ray La rai - son pour quoy je le
36
ar - roy Jus - quez a ce quil plaise au
son pour quoy je le vous di - ray Je nay point dar - gent
vous di - ray Je nay
45
roy Me faire a -
viv - ray je du vent
point dar - gent viv - ray je du vent Se lar - gent du roy

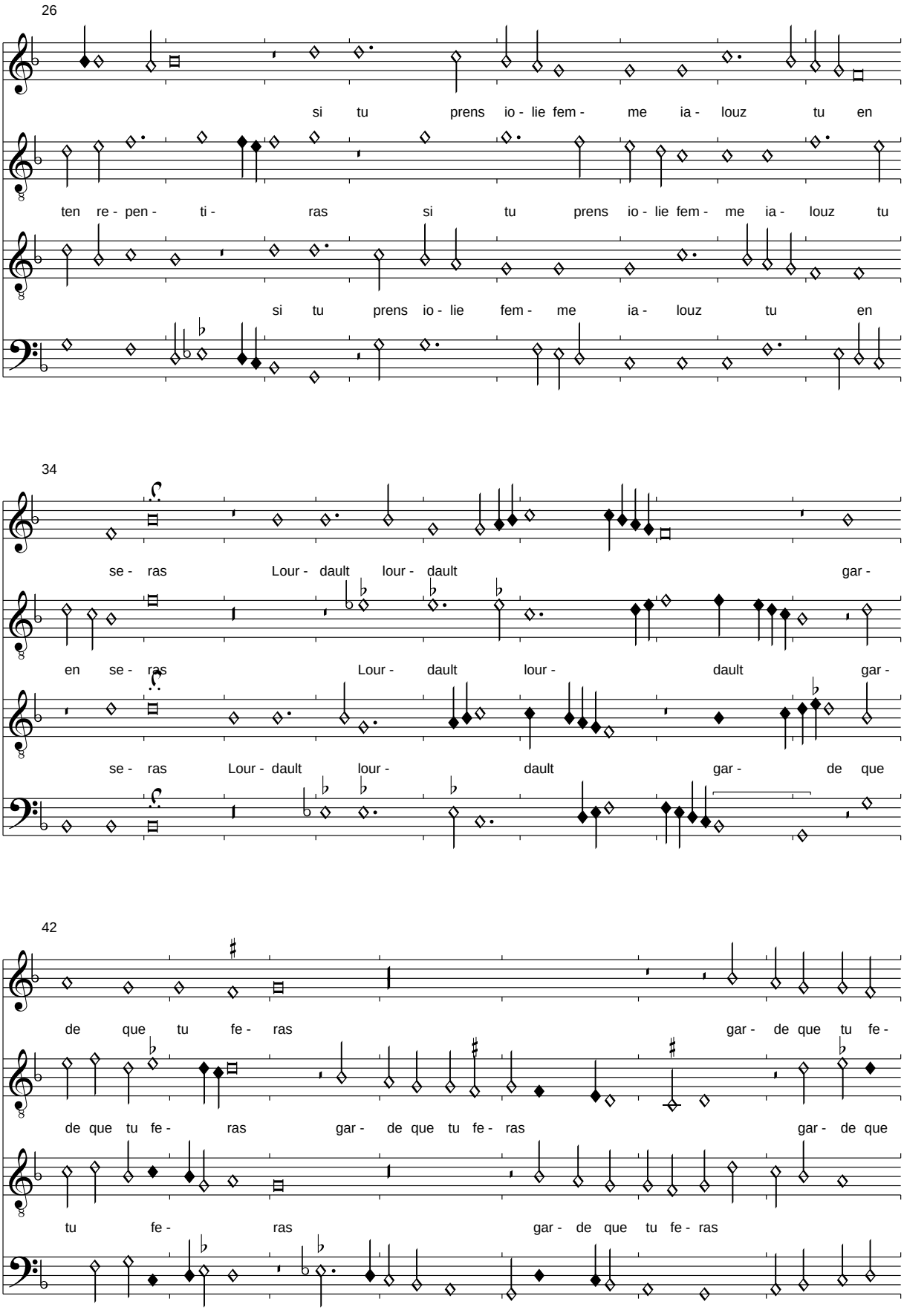


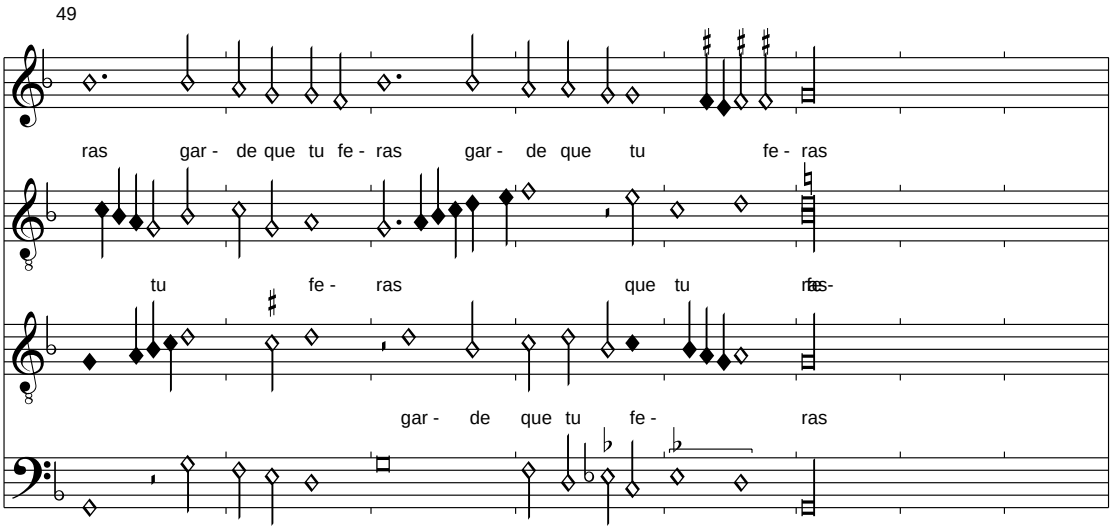
Die Textierung folgt Riccardiana I, der einzigen der zahlreichen Quellen, die durchgängig textiert ist.

Nino (le) Petit: Lourdault lourdault

Bologna Q 17, f. 60v-61r



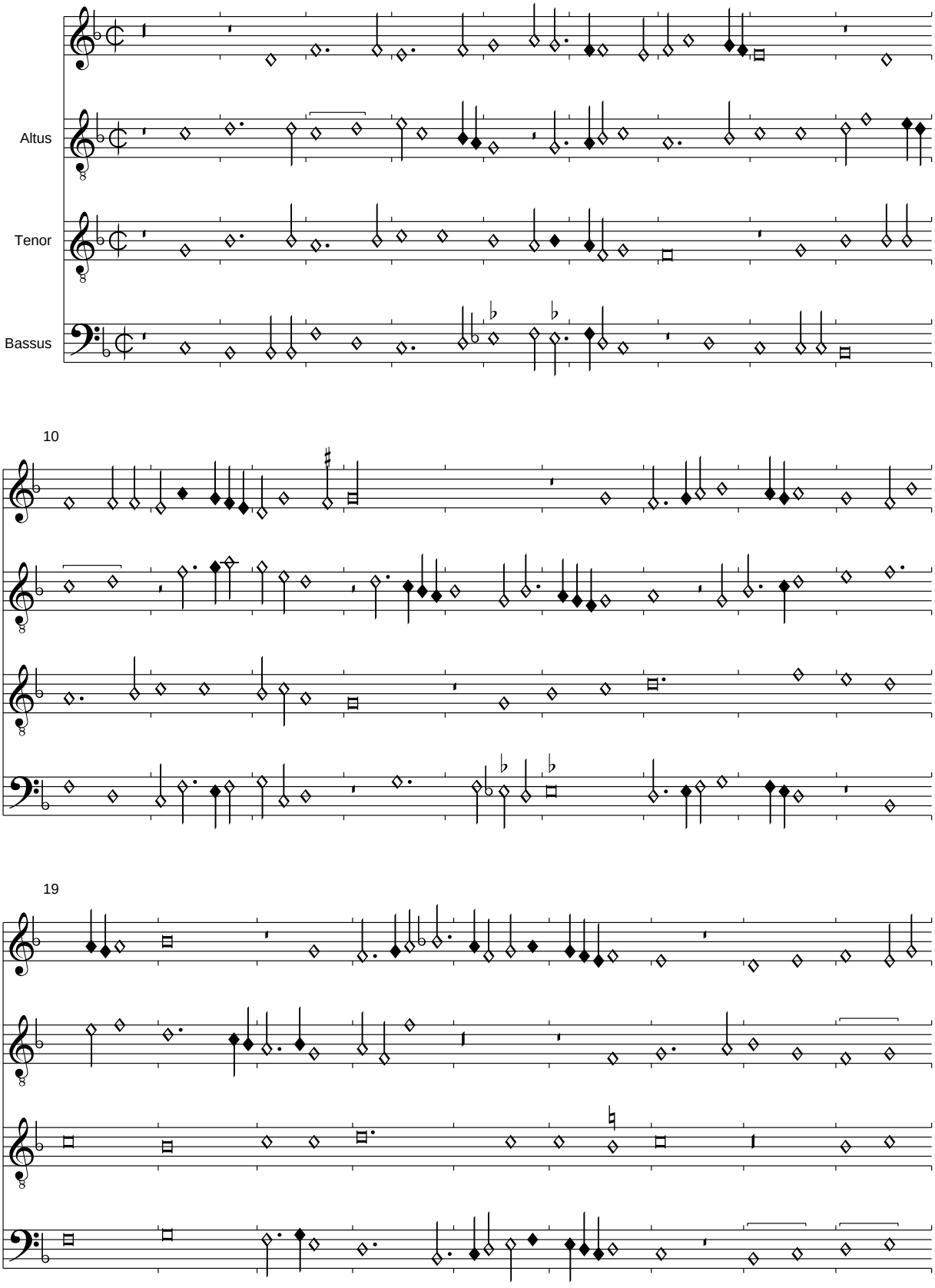

26
si tu prens io - lie fem - me ia - louz tu en
ten re - pen - ti - ras si tu prens io - lie fem - me ia - louz tu
si tu prens io - lie fem - me ia - louz tu en
34
se - ras Lour - dault lour - dault gar -
en se - ras Lour - dault lour - dault gar -
se - ras Lour - dault lour - dault gar - de que
42
de que tu fe - ras gar - de que tu fe -
de que tu fe - ras gar - de que tu fe - ras gar - de que
tu fe - ras gar - de que tu fe - ras



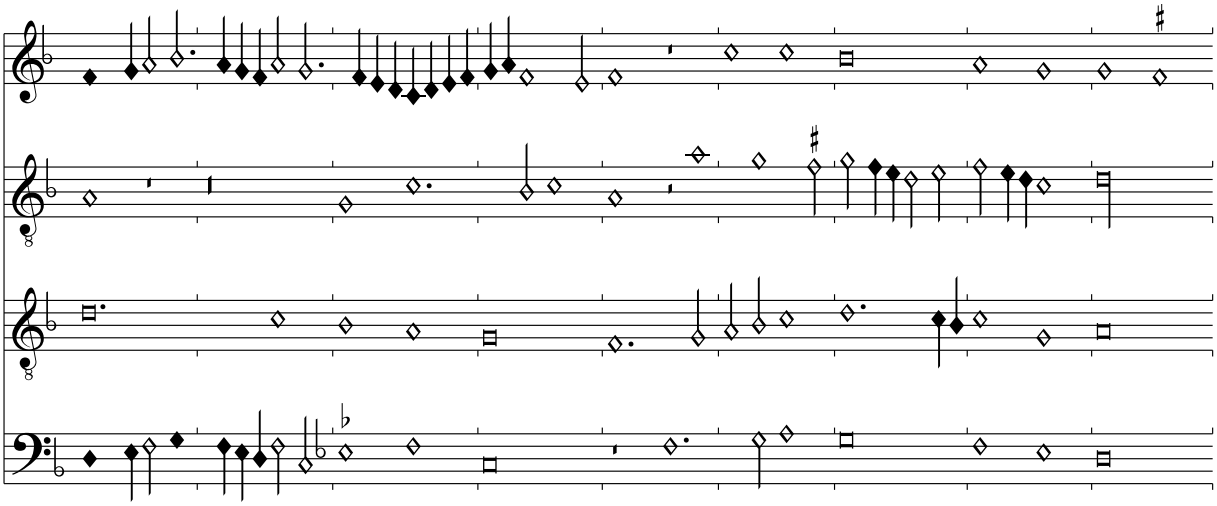
Der Text stammt aus Paris 1597.

Yzac: He logierons nous

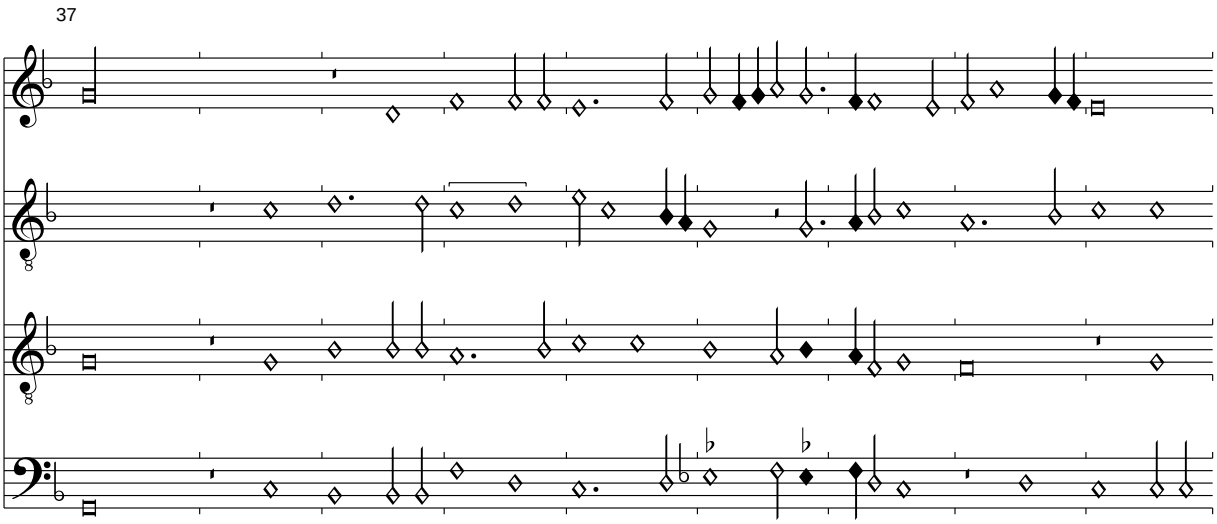
Bologna Q 17, f. 61v-62r



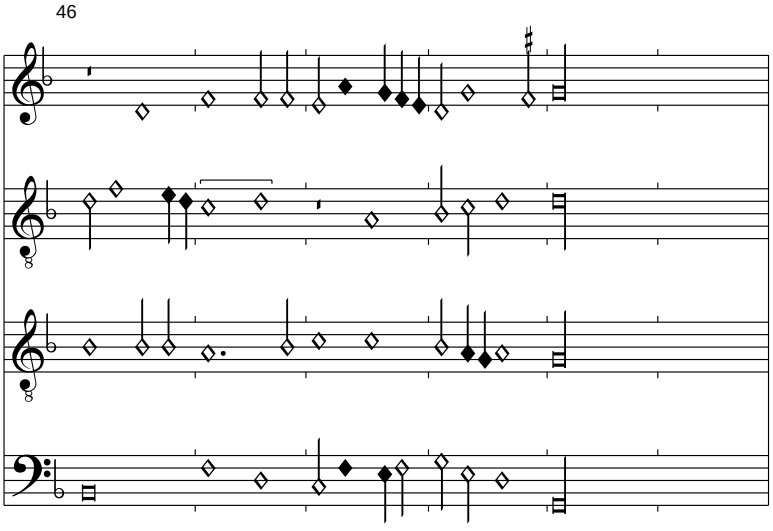
28



37

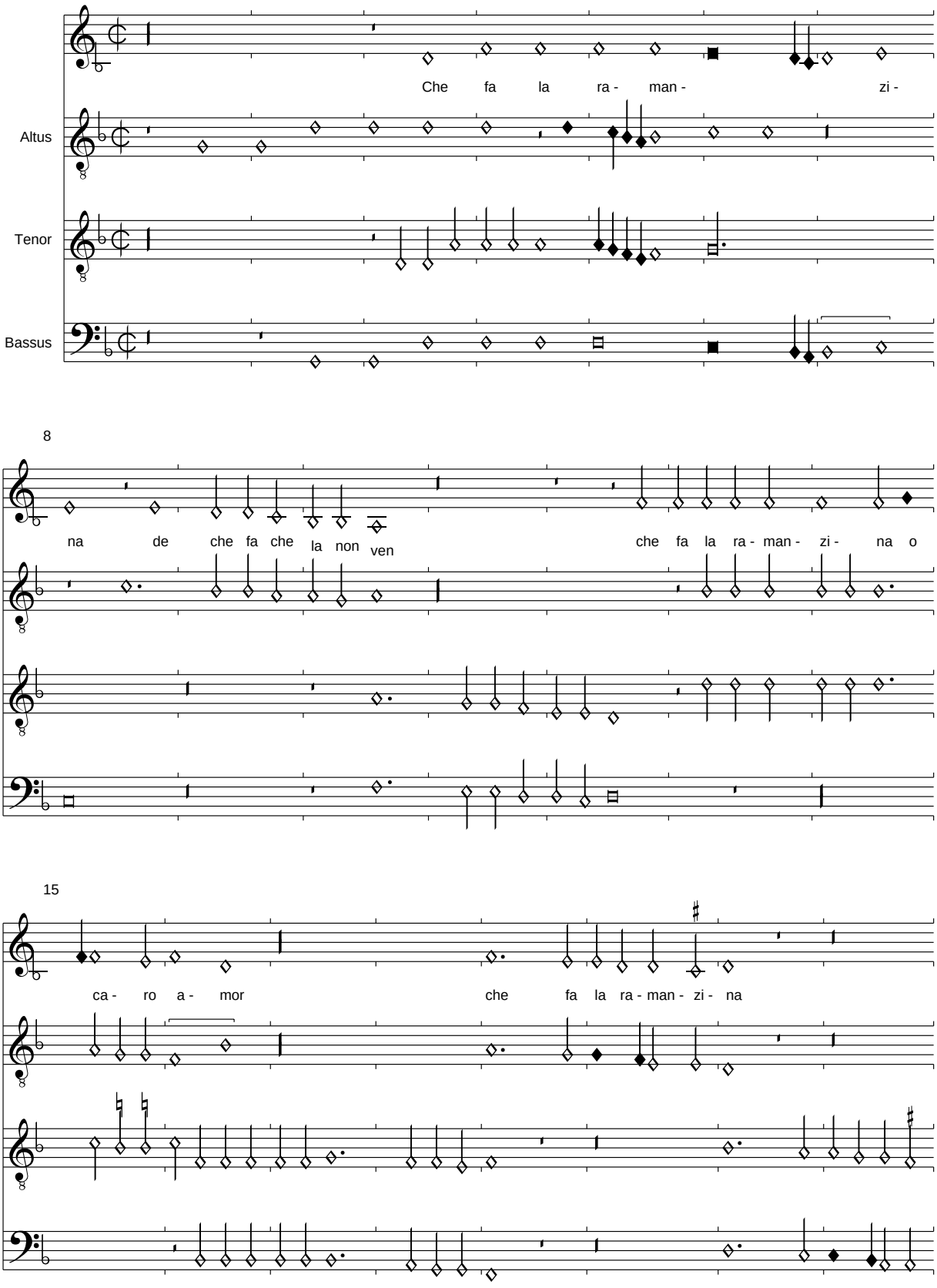


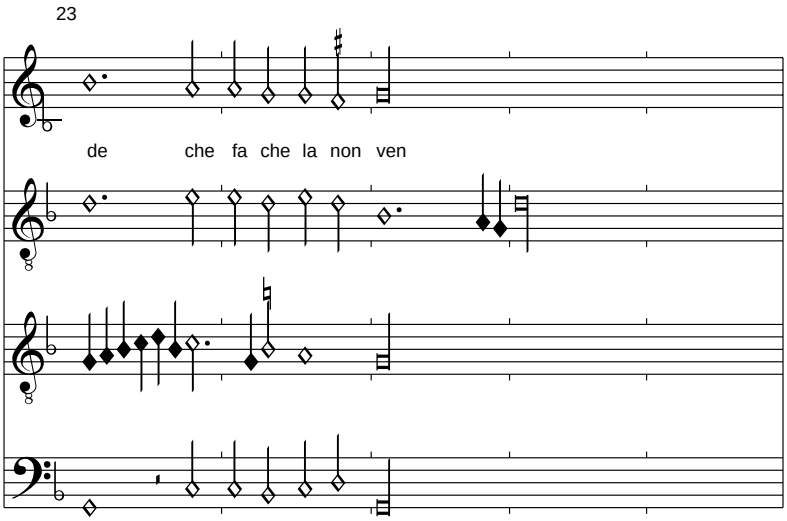
46



Loyset Compere: Che fa la ramansina

Bologna Q 17, f. 62v-63r

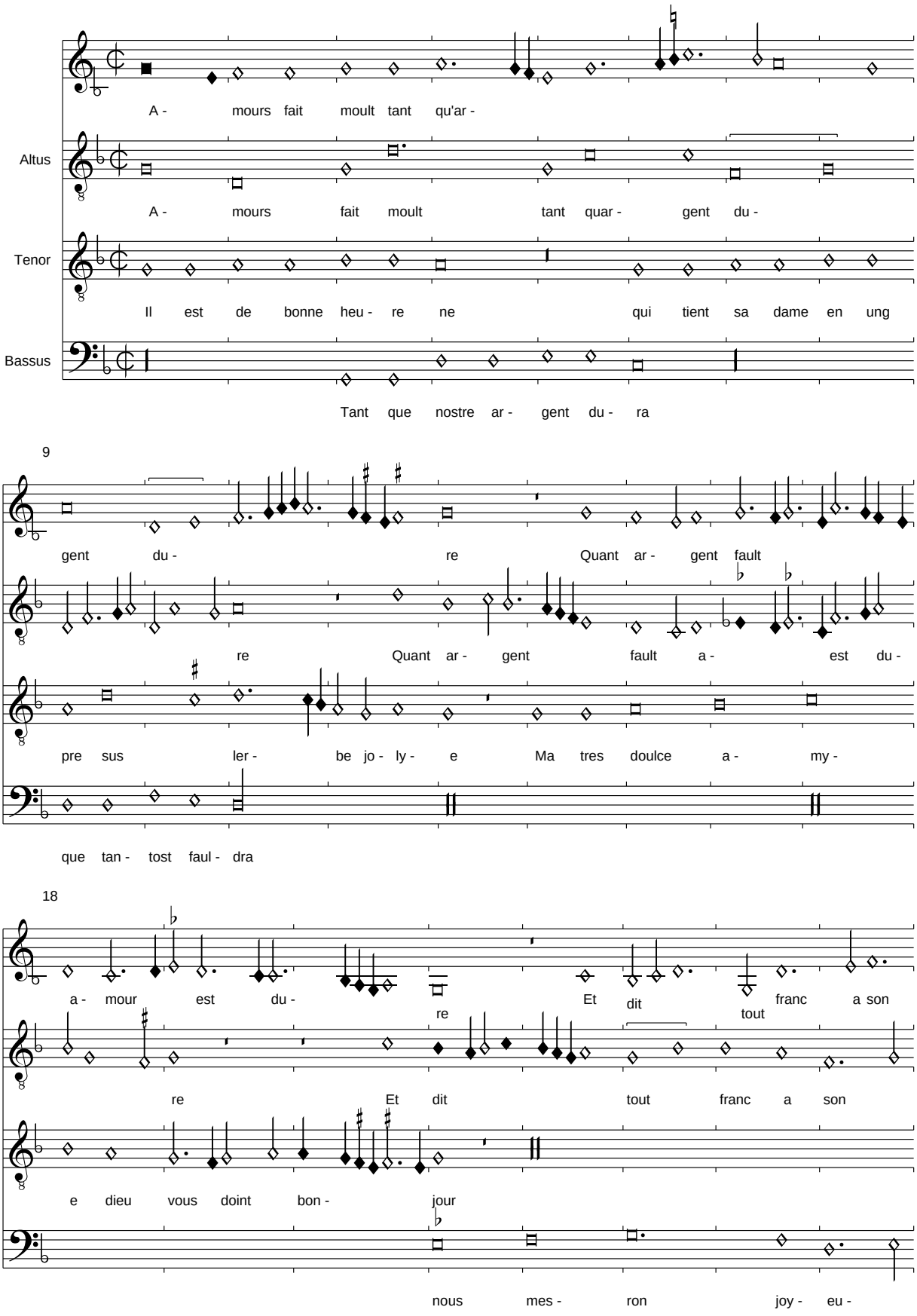


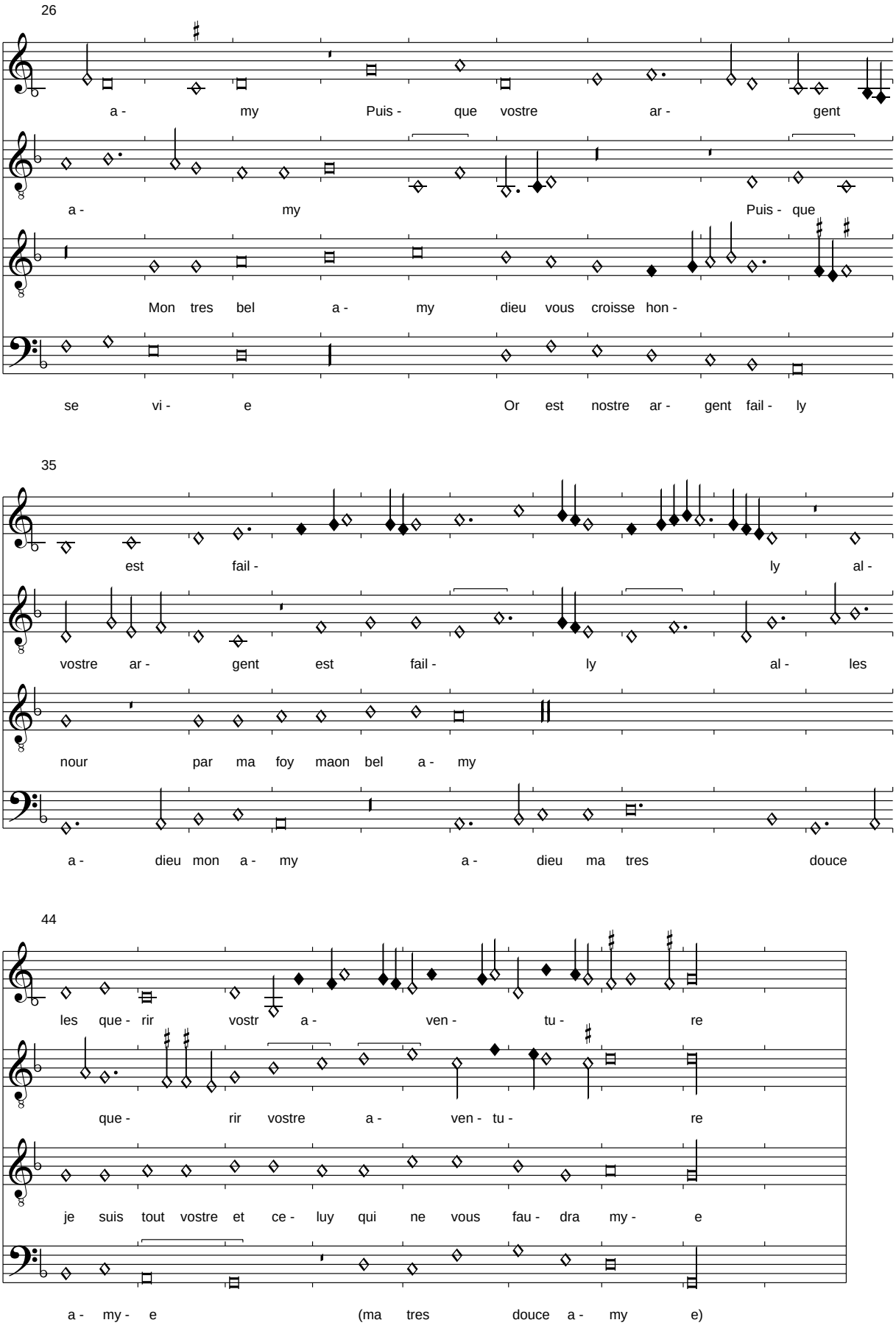


Der Text wird aus dem Tenorstimmbuch Paris 1817 übernommen.

A. Busnois: Amours fait-Tant que-Il est

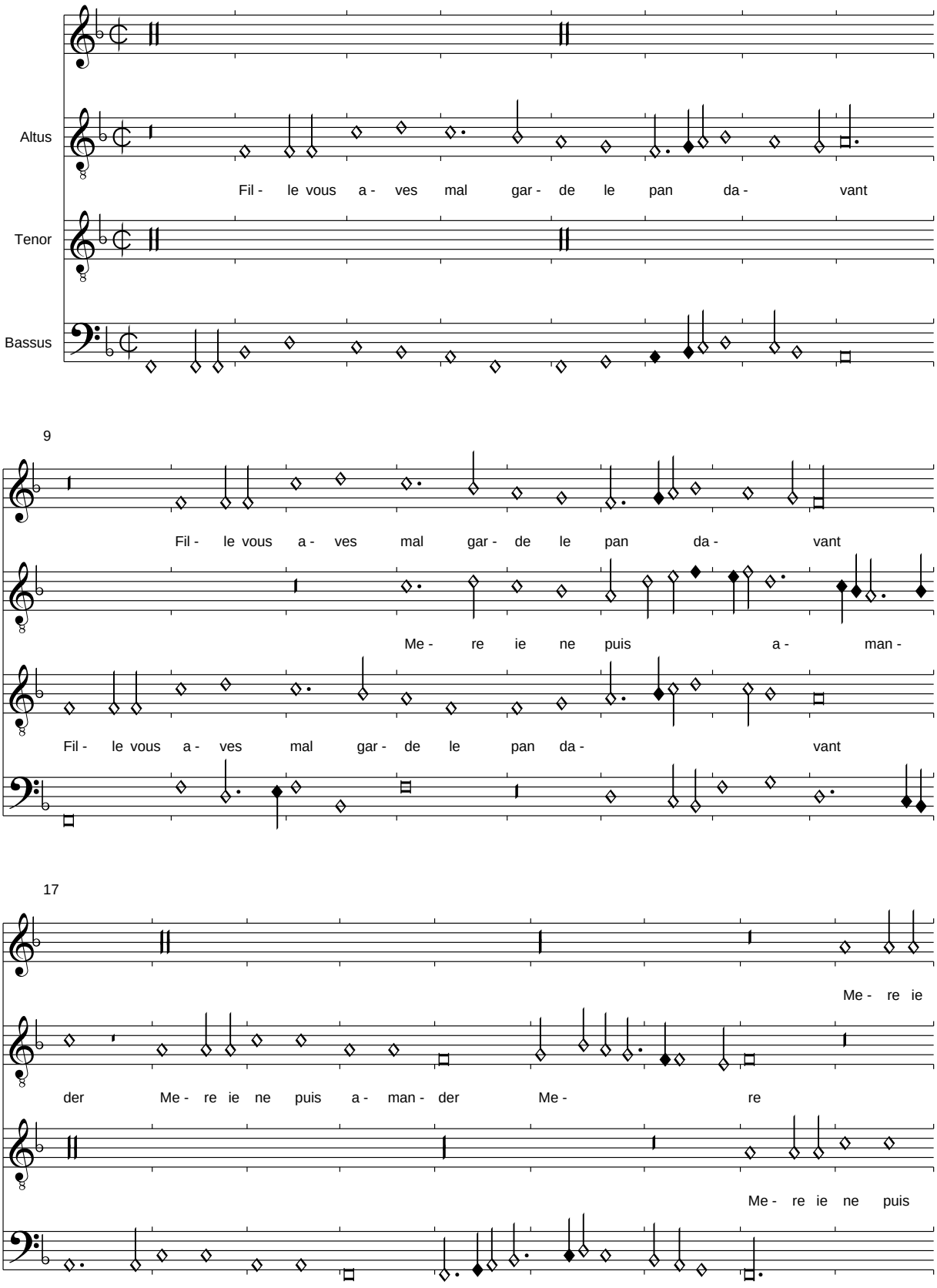
Bologna Q 17, f. 63v-64r

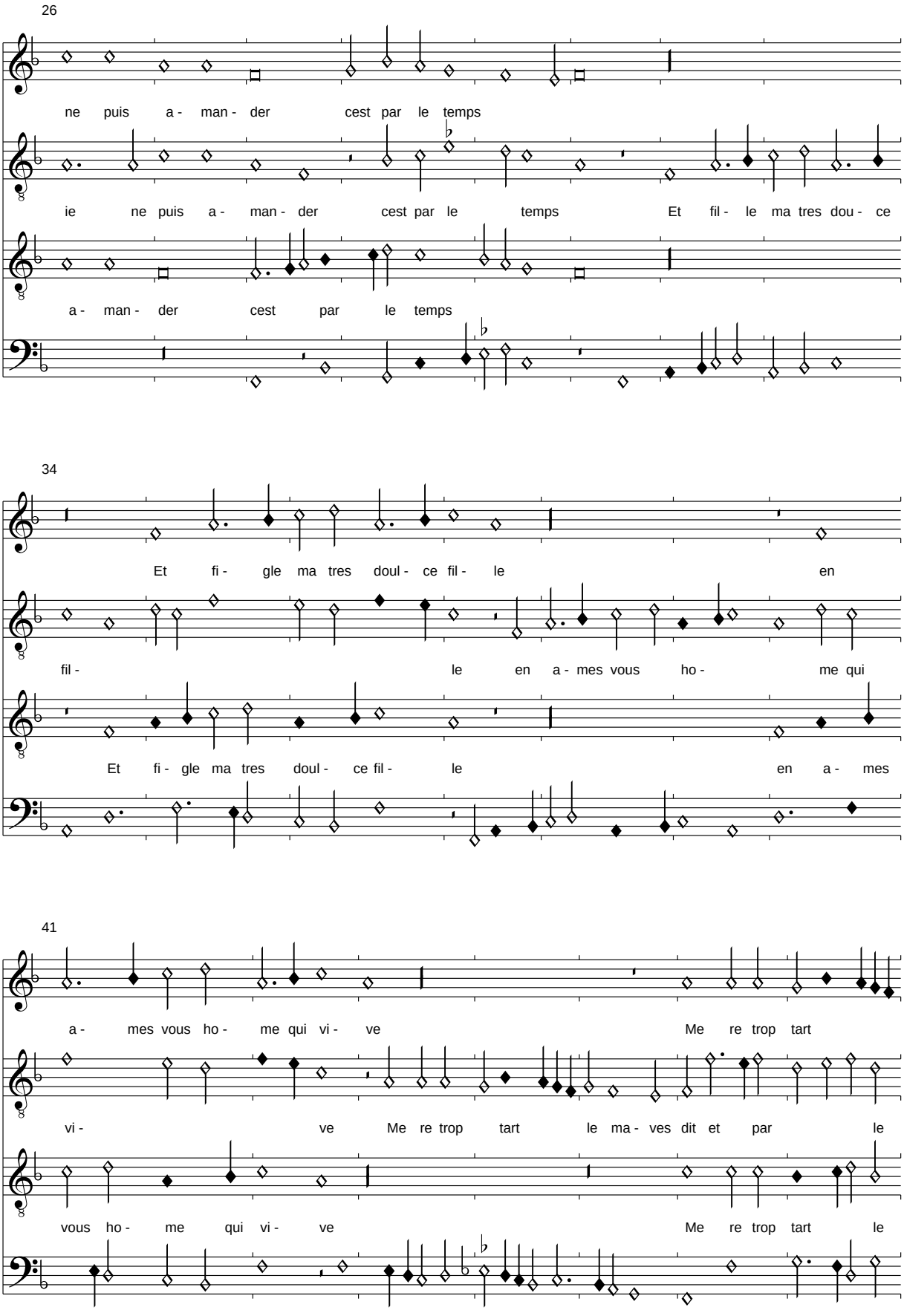




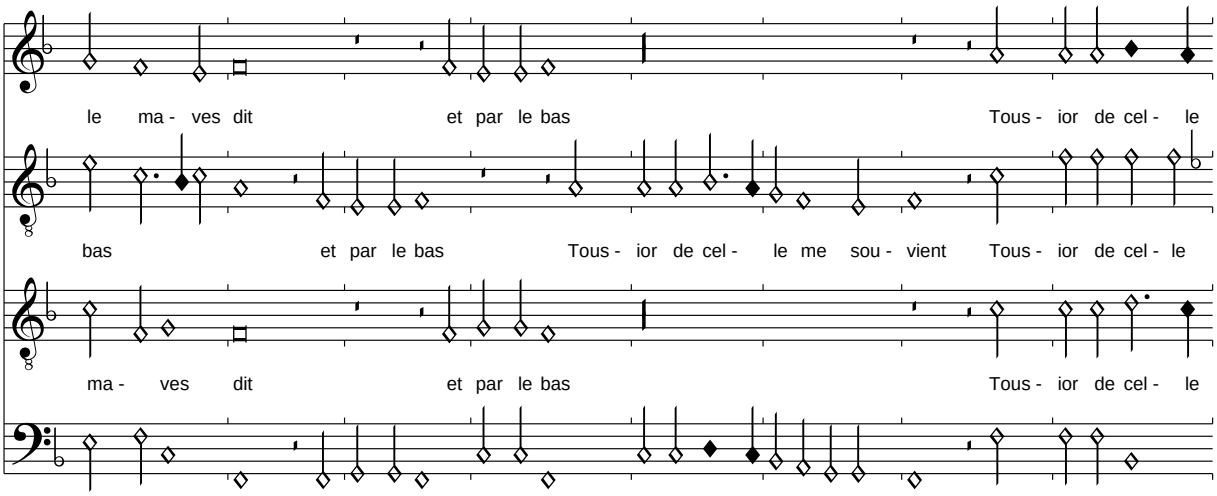
Die Textierung wird aus Riccardiana 1 übernommen.

Yzac: Filles vous avez mal garde
Bologna Q 17, f. 64v-65r

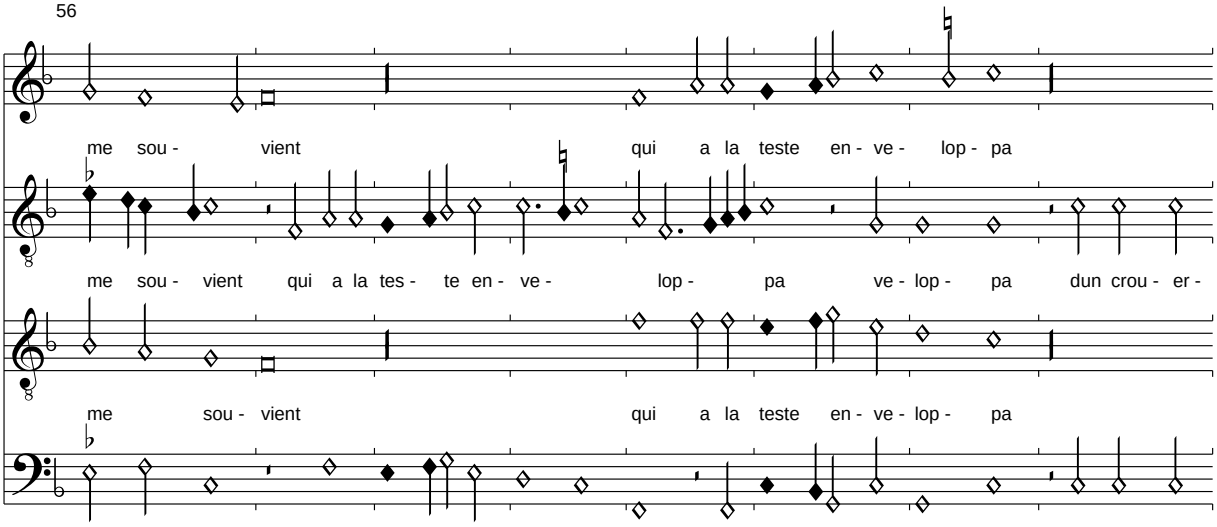



26
ne puis a - man - der cest par le temps
ie ne puis a - man - der cest par le temps Et fil - le ma tres dou - ce
a - man - der cest par le temps
34
Et fi - gle ma tres doul - ce fil - le en
fil - le en a - mes vous ho - me qui
Et fi - gle ma tres doul - ce fil - le en a - mes
41
a - mes vous ho - me qui vi - ve Me re trop tart
vi - ve Me re trop tart le ma - ves dit et par le
vous ho - me qui vi - ve Me re trop tart le

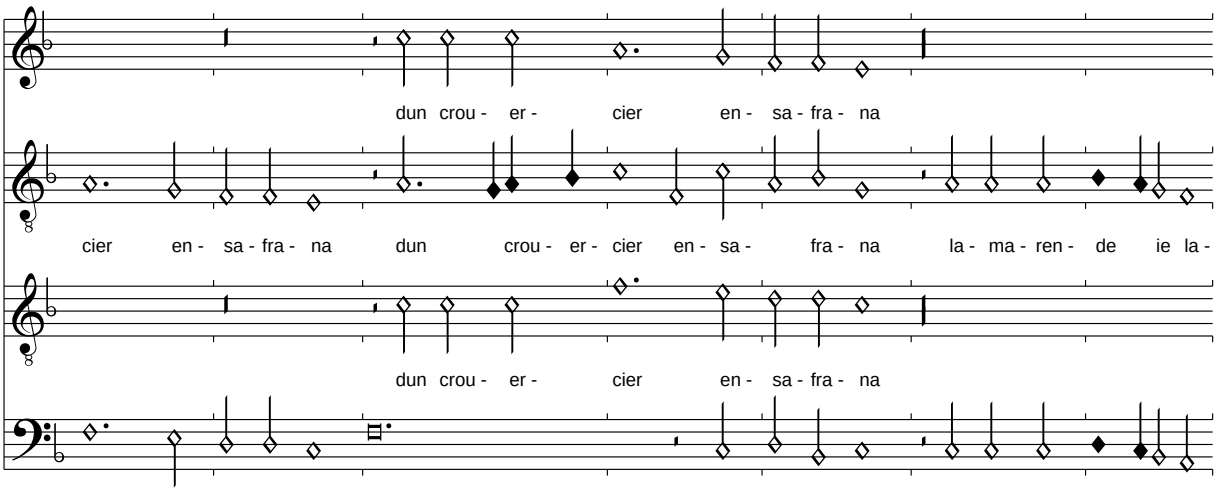
48

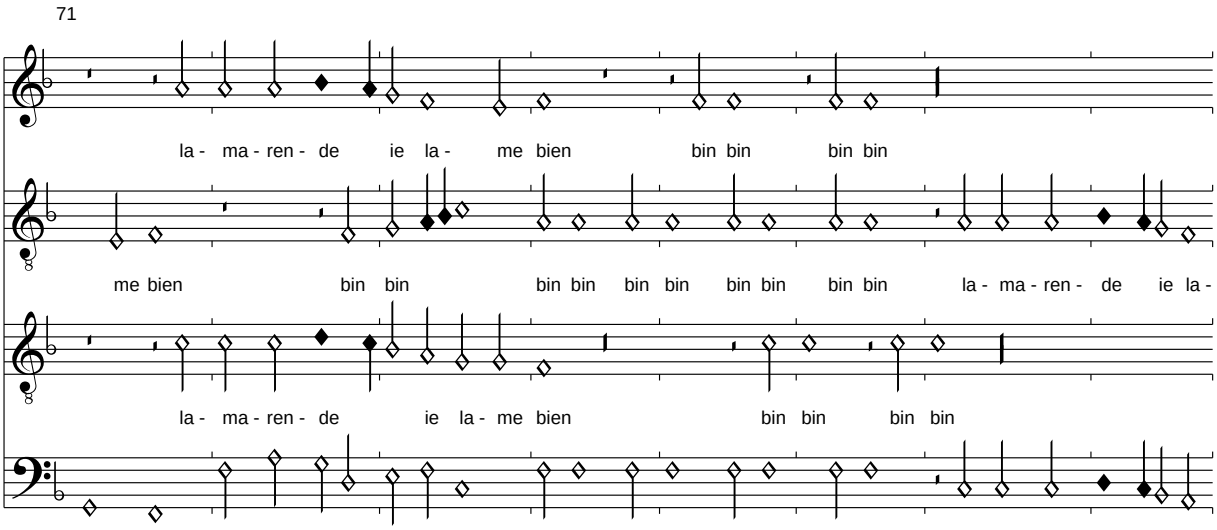

le ma - ves dit et par le bas Tous - ior de cel - le
bas et par le bas Tous - ior de cel - le me sou - vient Tous - ior de cel - le
ma - ves dit et par le bas Tous - ior de cel - le

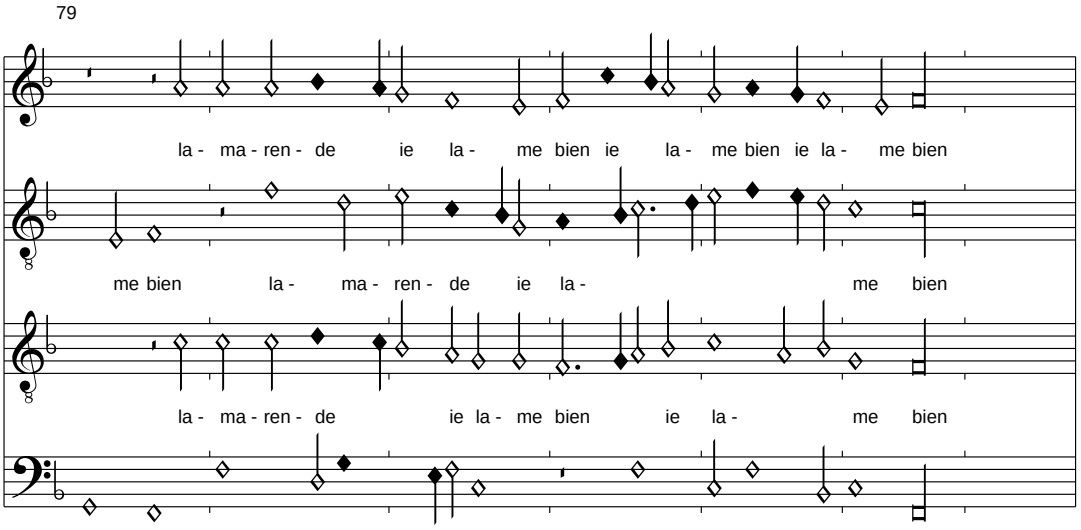
56


me sou - vient qui a la teste en - ve - lop - pa
me sou - vient qui a la tes - te en - ve - lop - pa ve - lop - pa dun crou - er -
me sou - vient qui a la teste en - ve - lop - pa

64


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

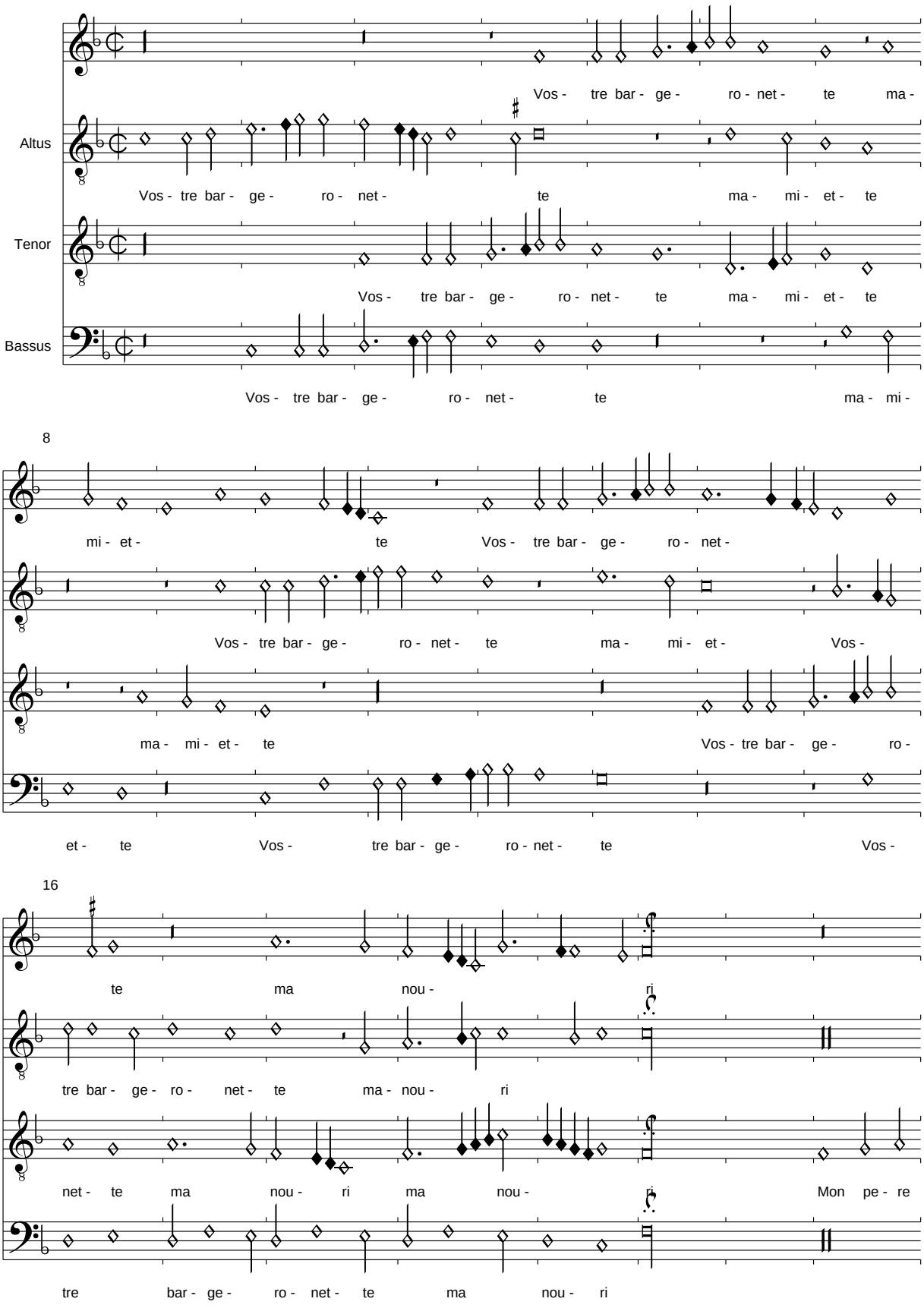


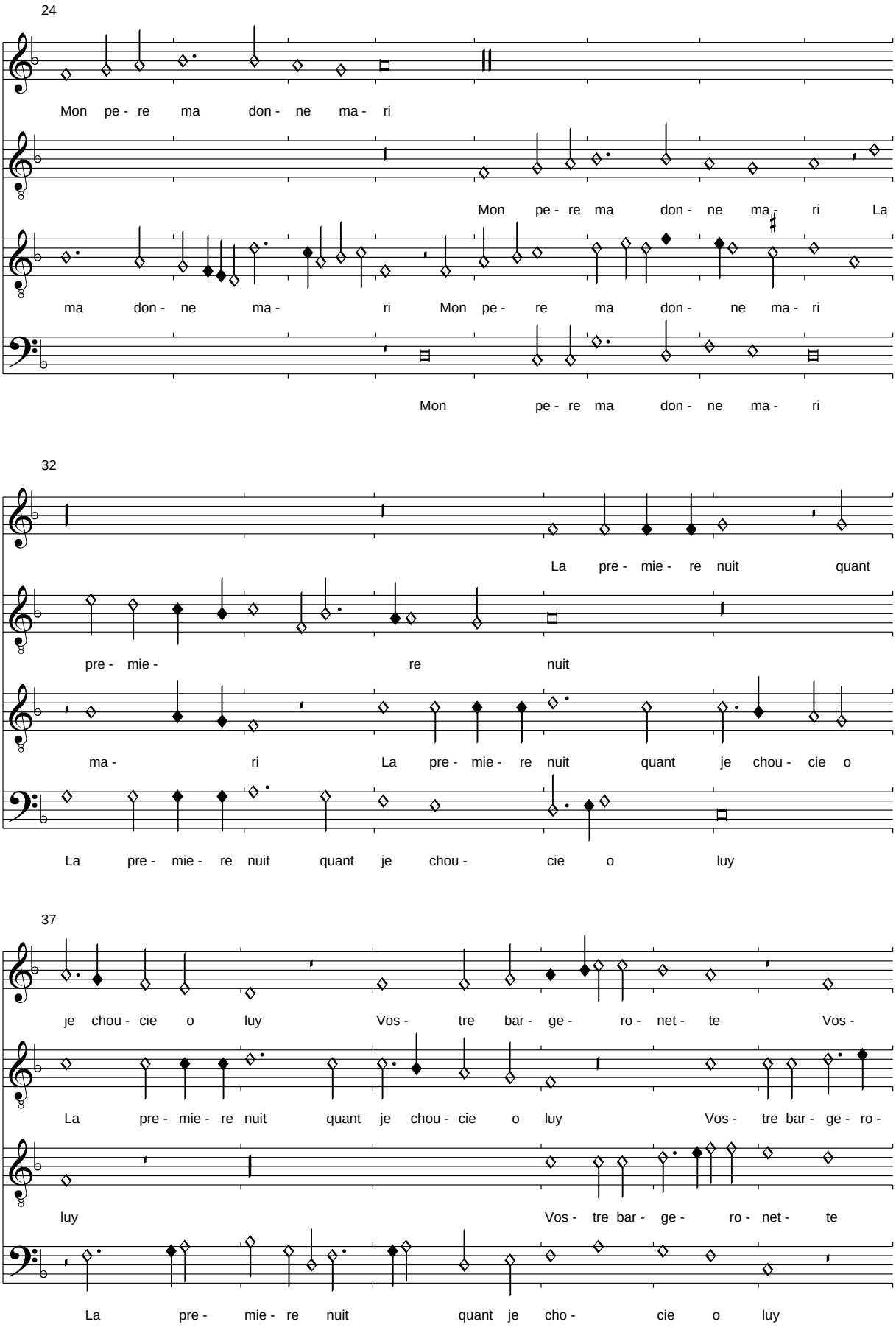


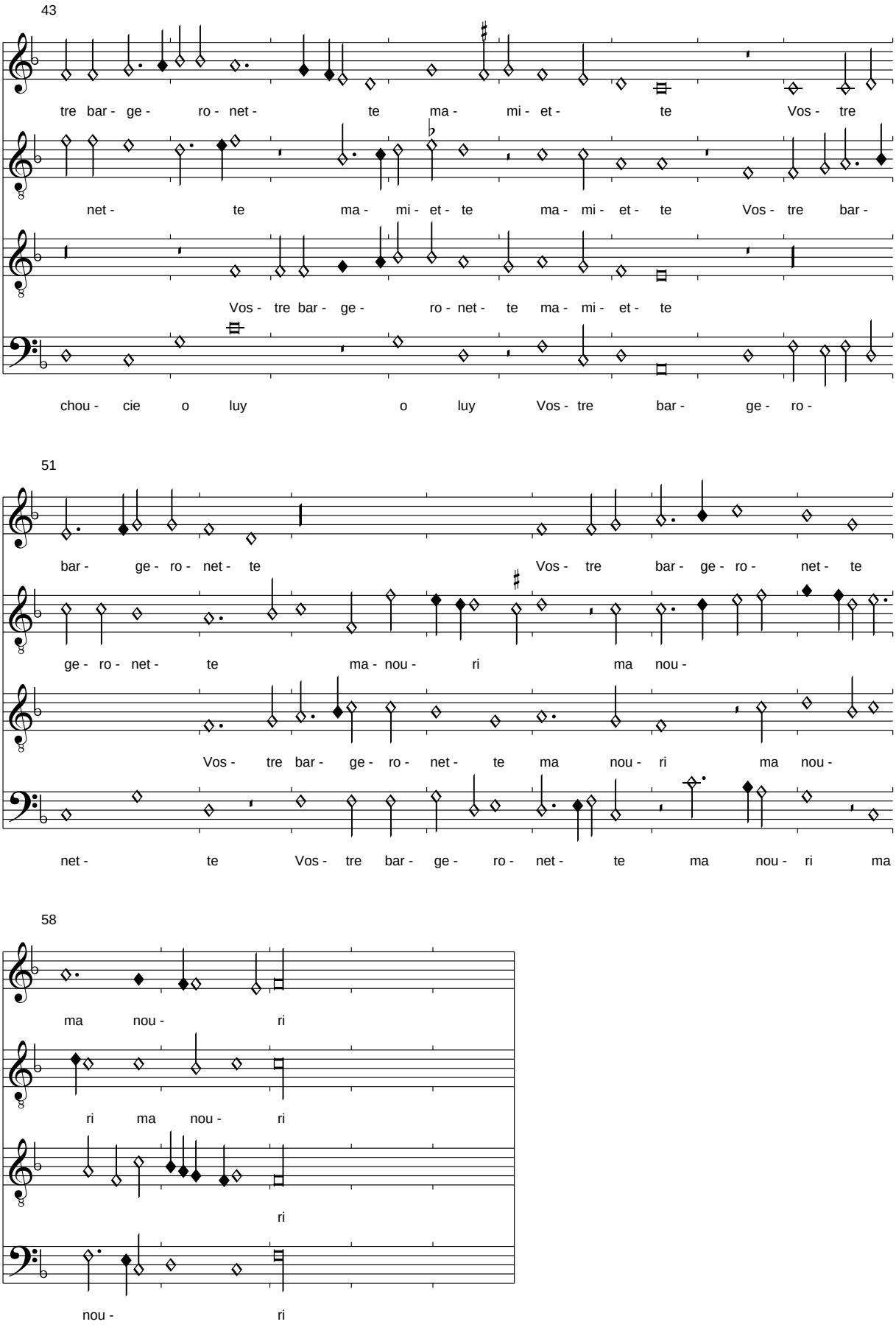
Die Textierung wird aus Florenz 2245 übernommen.

Loyset Compere: Vostre bargeronette

Bologna Q 1765v-66r



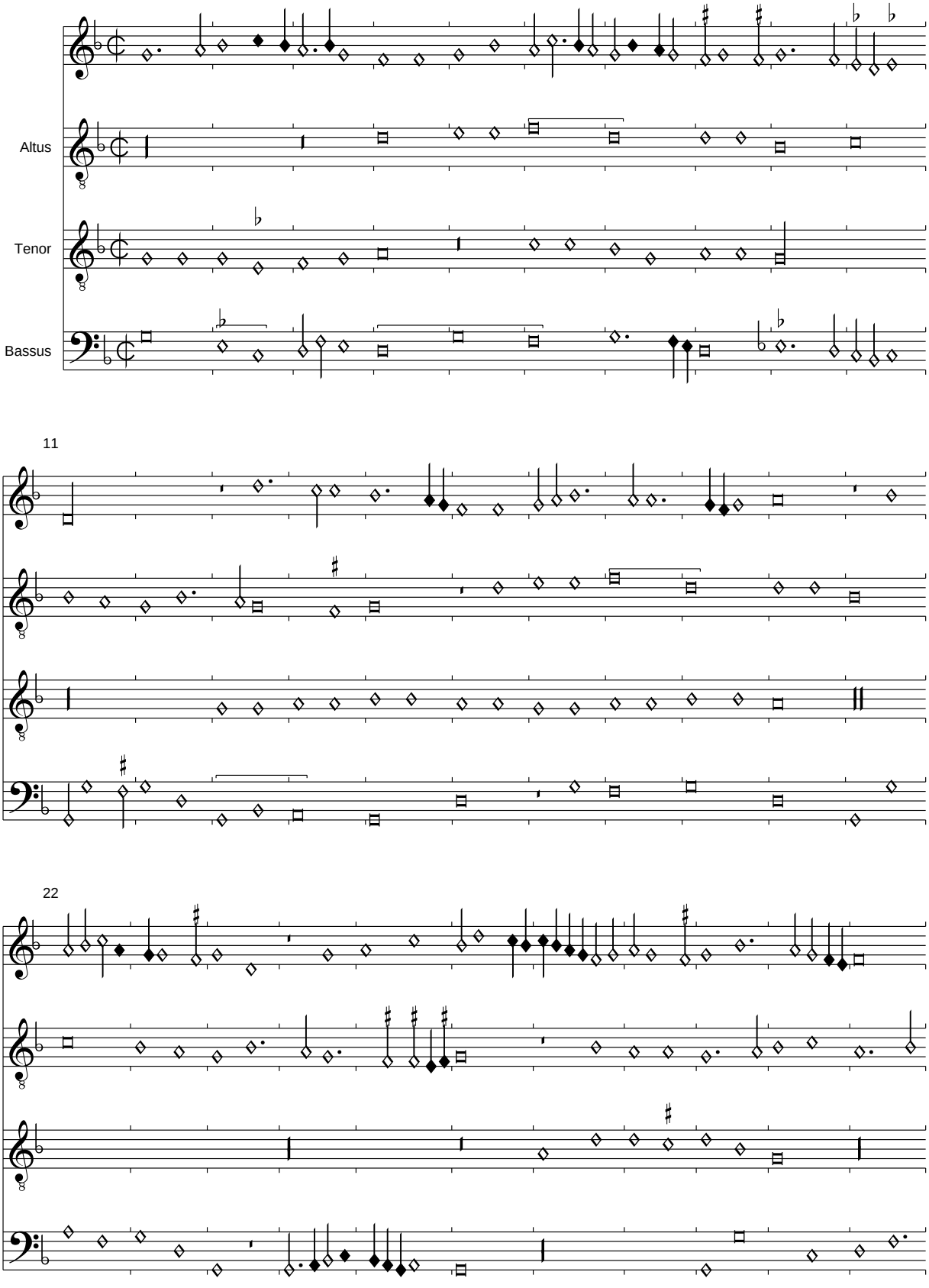

24
Mon pe - re ma don - ne ma - ri
Mon pe - re ma don - ne ma - ri La
ma don - ne ma - ri Mon pe - re ma don - ne ma - ri
Mon pe - re ma don - ne ma - ri
32
La pre - mie - re nuit quant
pre - mie - re nuit
ma - ri La pre - mie - re nuit quant je chou - cie o
La pre - mie - re nuit quant je chou - cie o luy
37
je chou - cie o luy Vos - tre bar - ge - ro - net - te Vos -
La pre - mie - re nuit quant je chou - cie o luy Vos - tre bar - ge - ro -
luy Vos - tre bar - ge - ro - net - te
La pre - mie - re nuit quant je cho - cie o luy



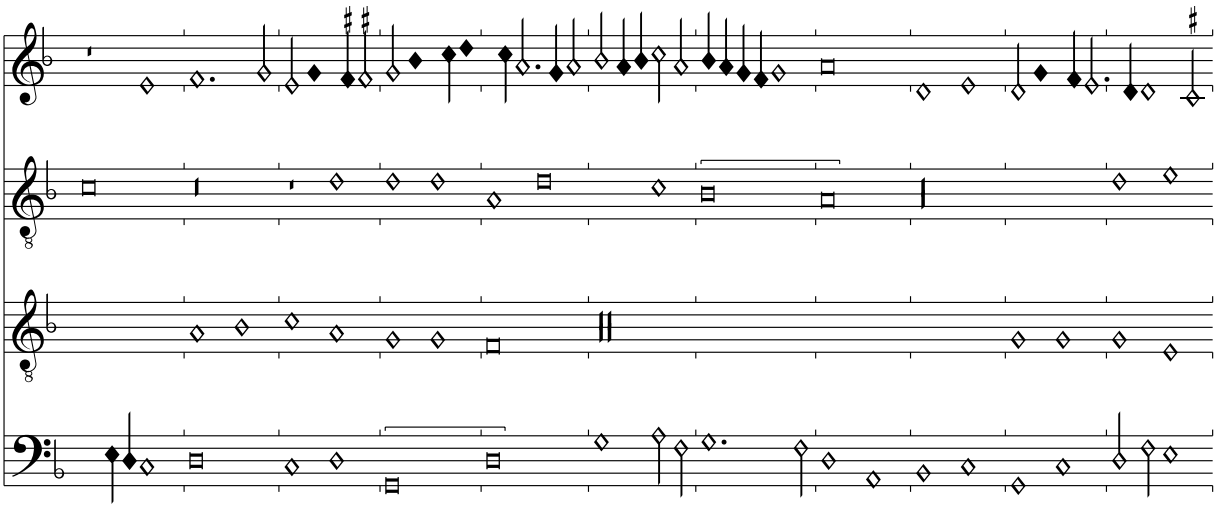
Der Text wird aus dem Tenorstimmbuch Paris 1817 übernommen.

Busnois: Et qui la dira dira

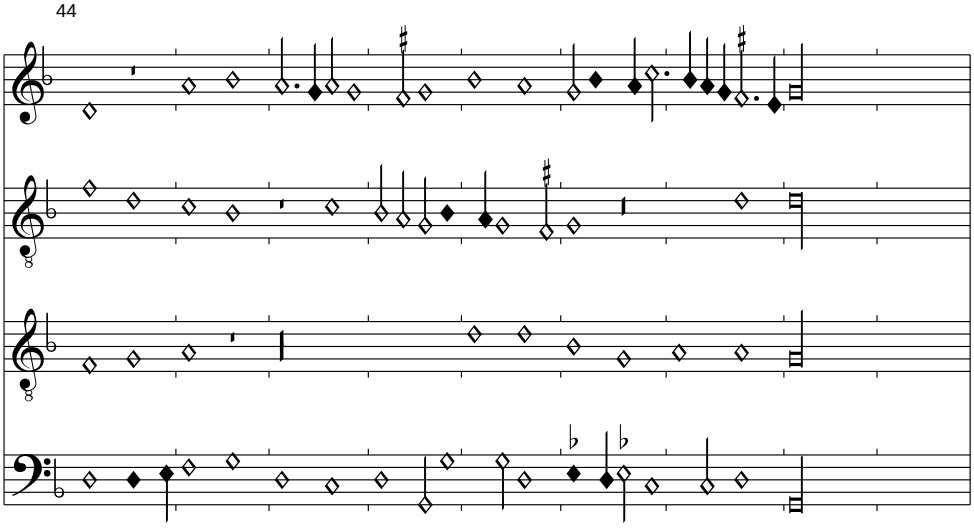
Bologna Q17, f. 66v-67r



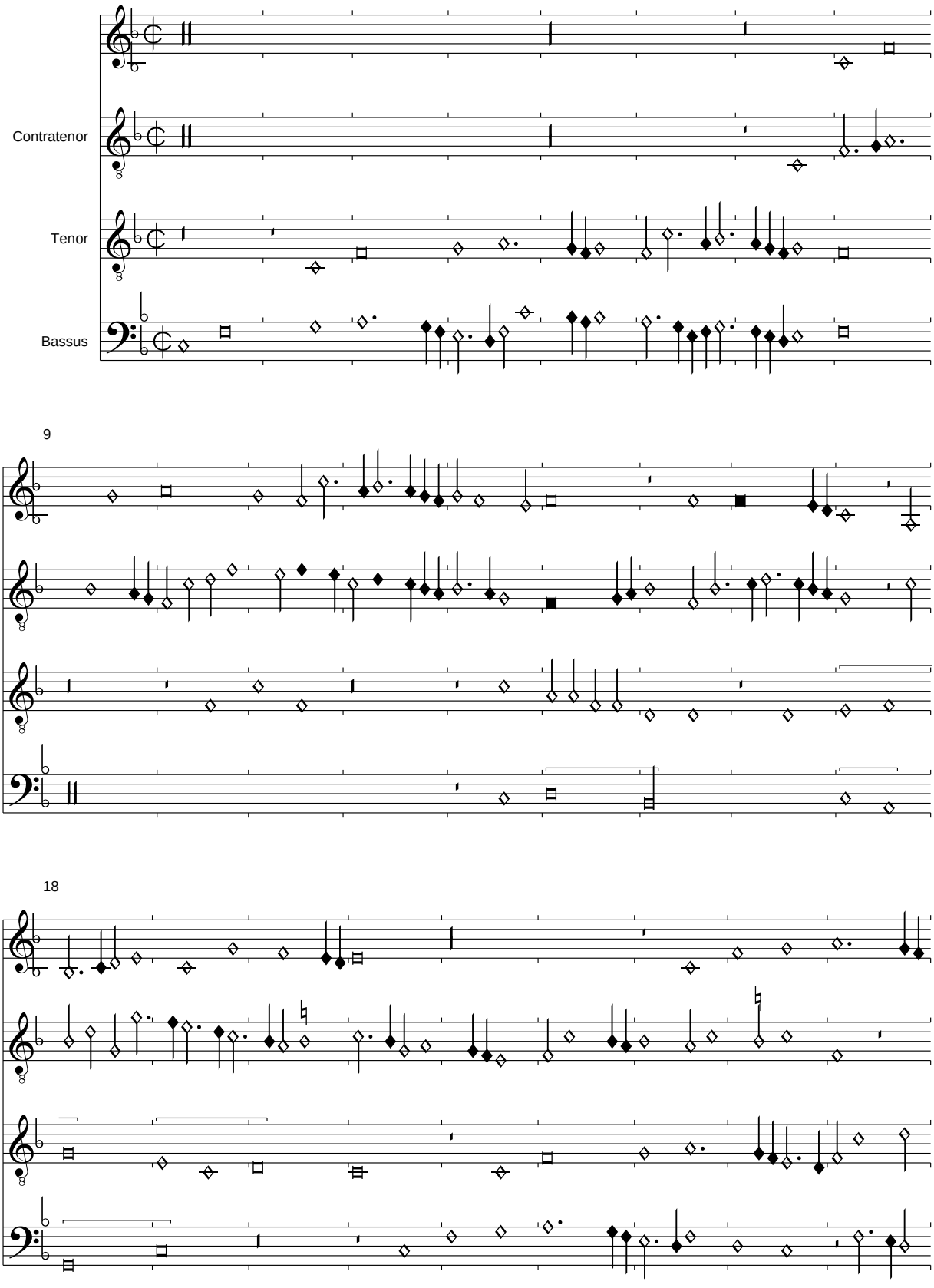
33



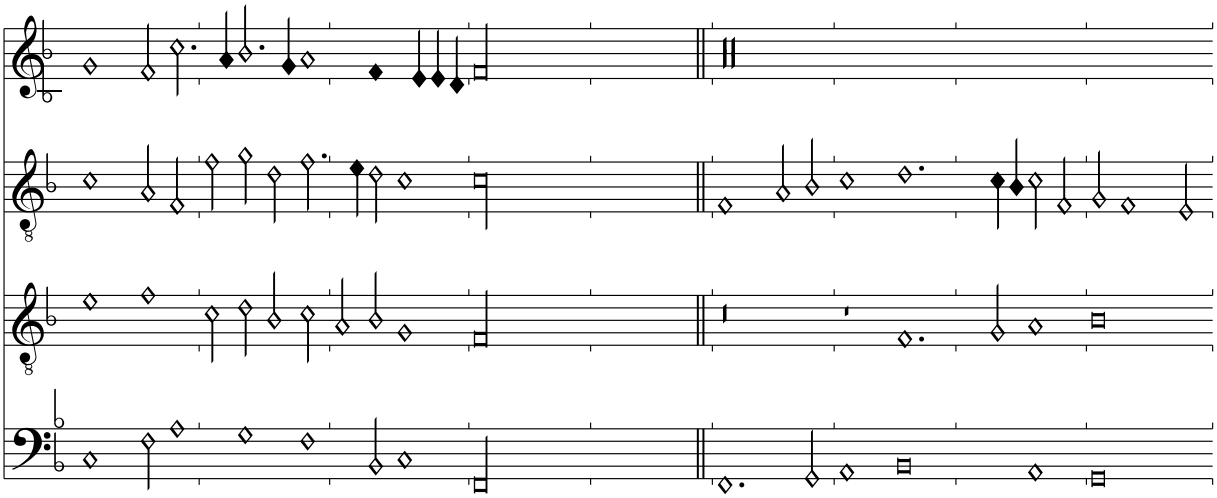
44



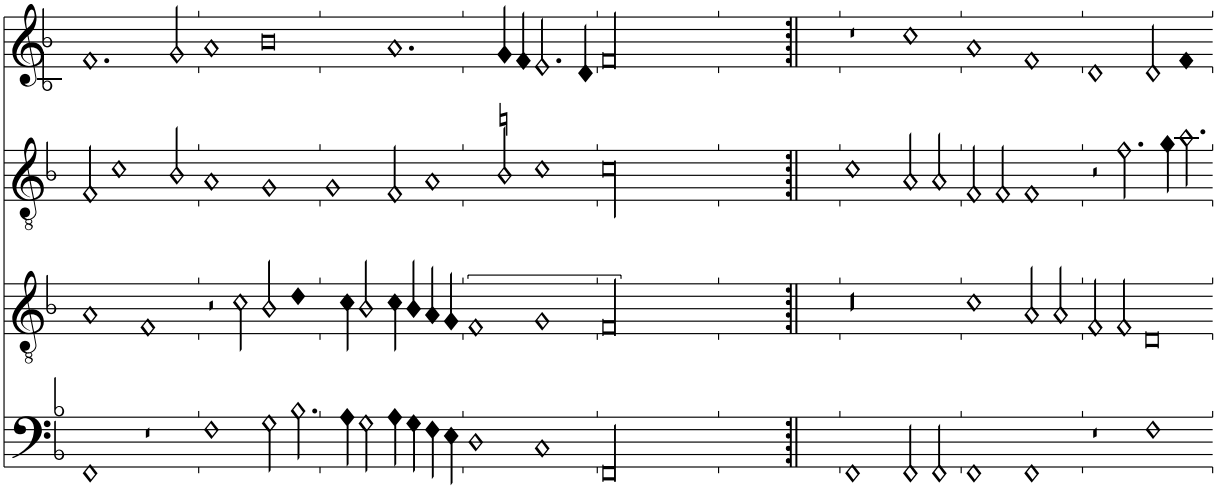
A. Busnois: Amours amours
Bologna Q 17, f. 67v-68r



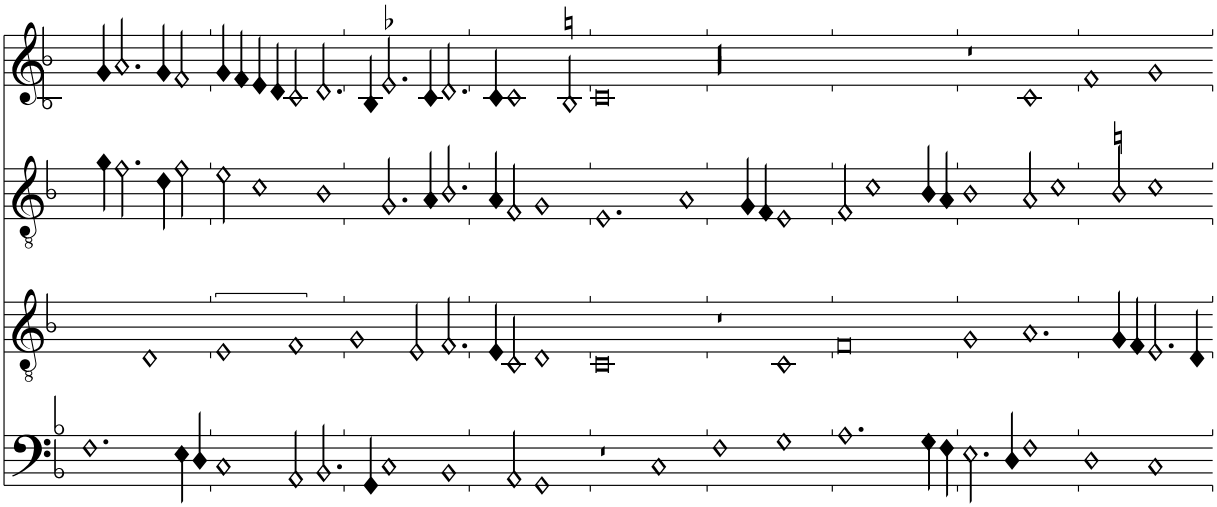
27



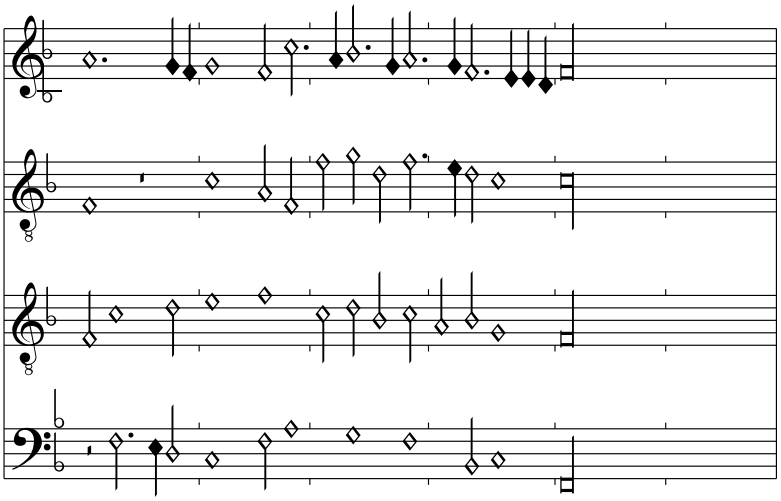
36



45

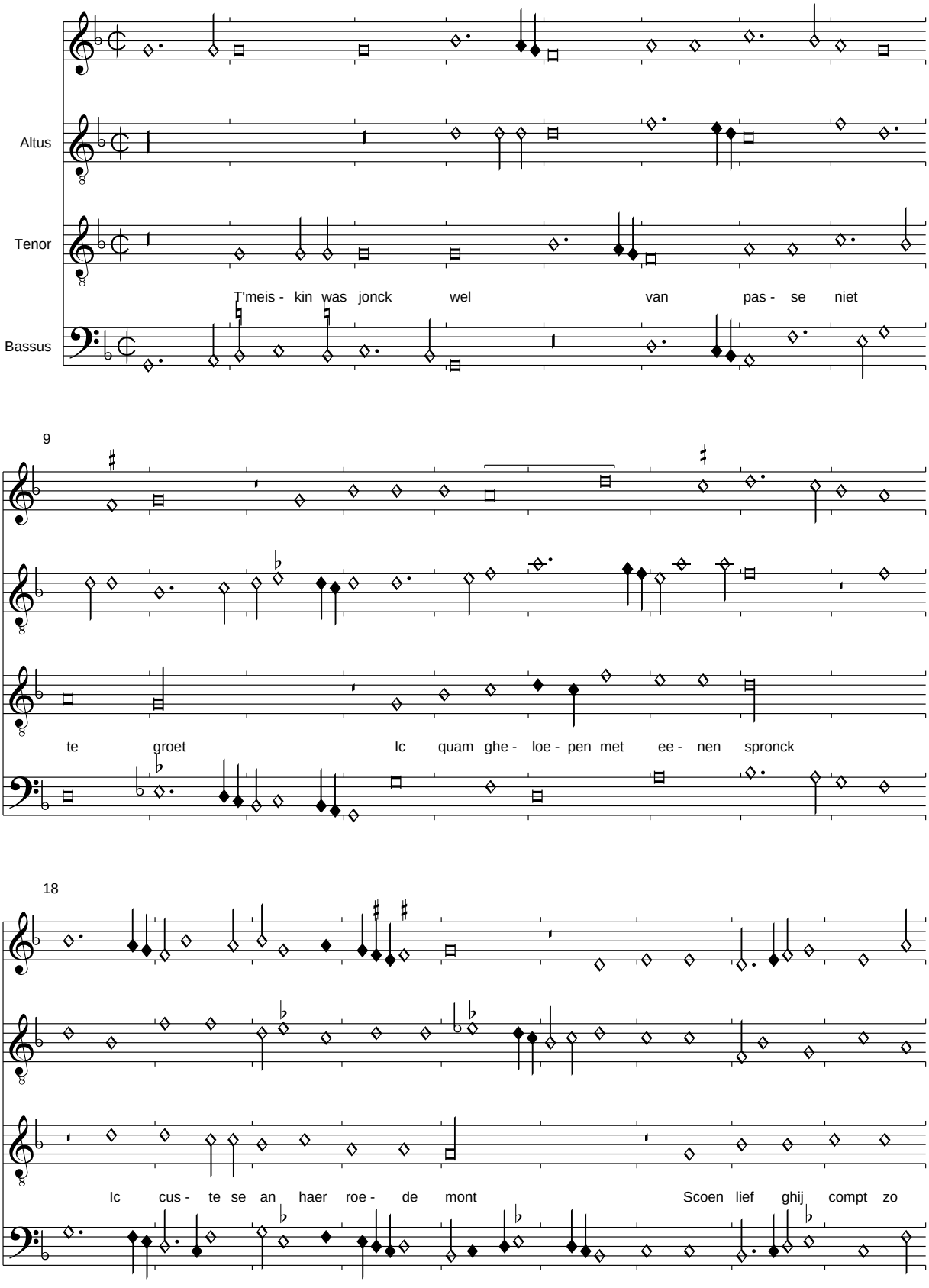


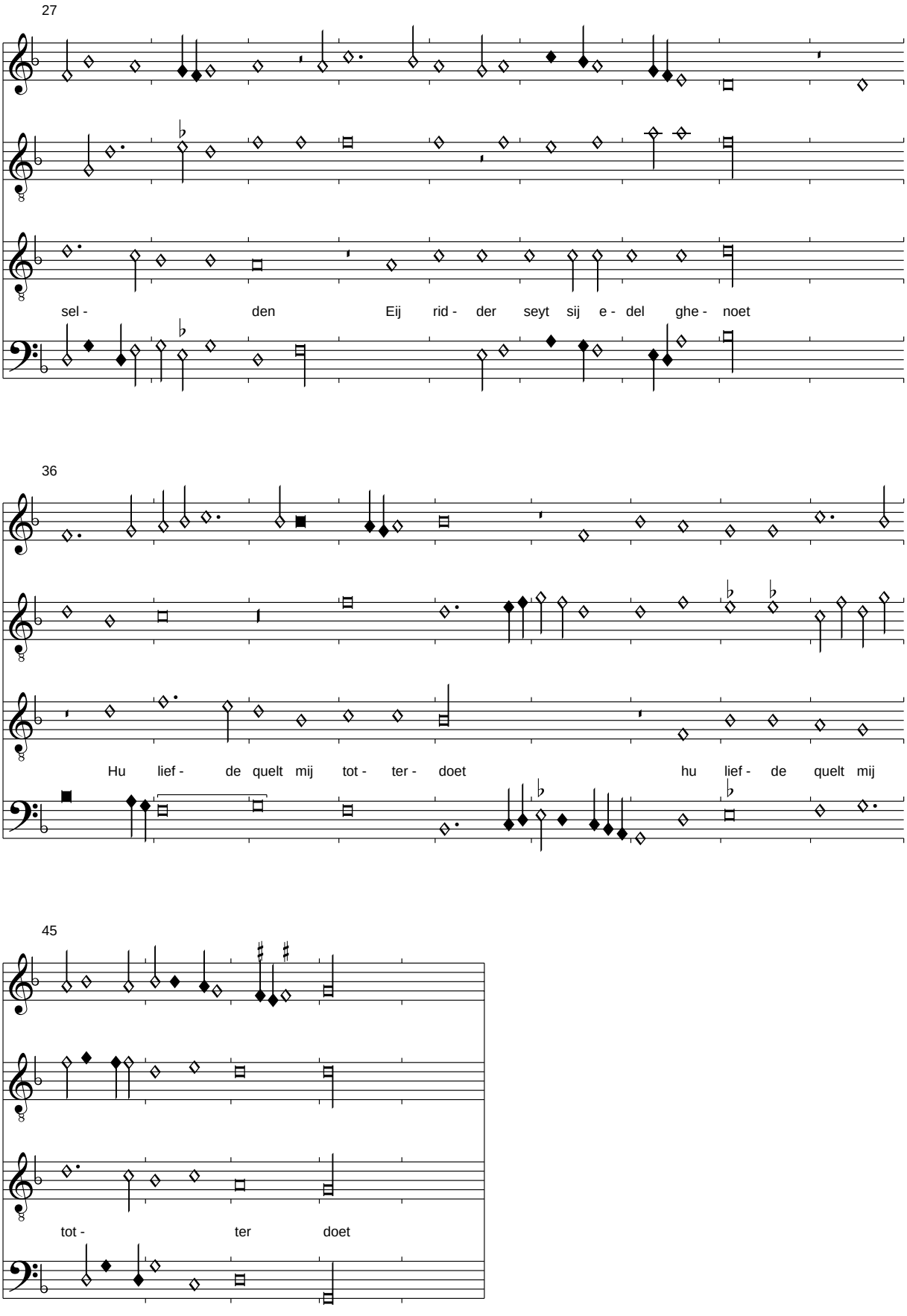
54



(Obrecht?): <T'meiskin was jonck>

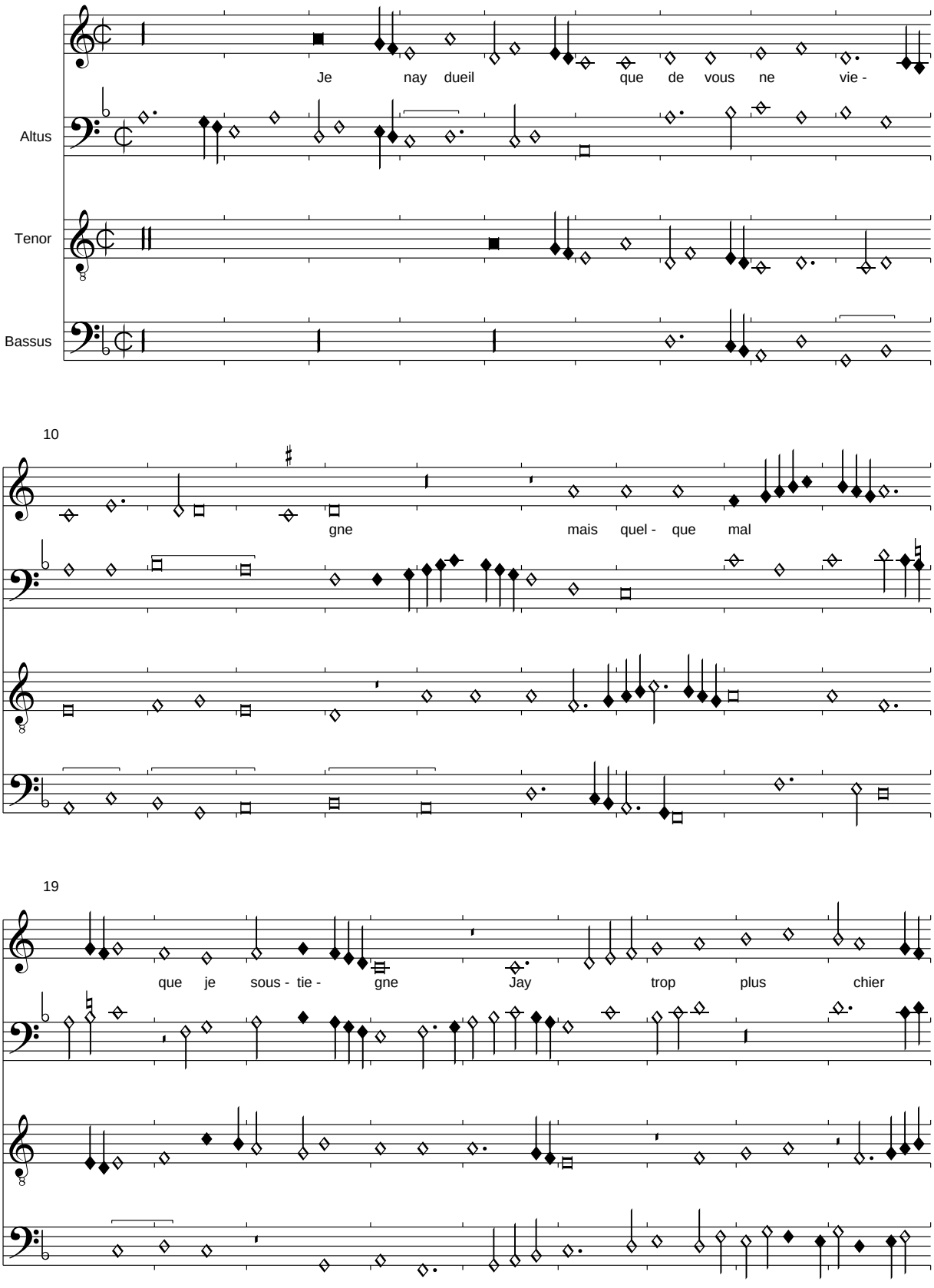
Bologna Q 17, f. 68v-69r



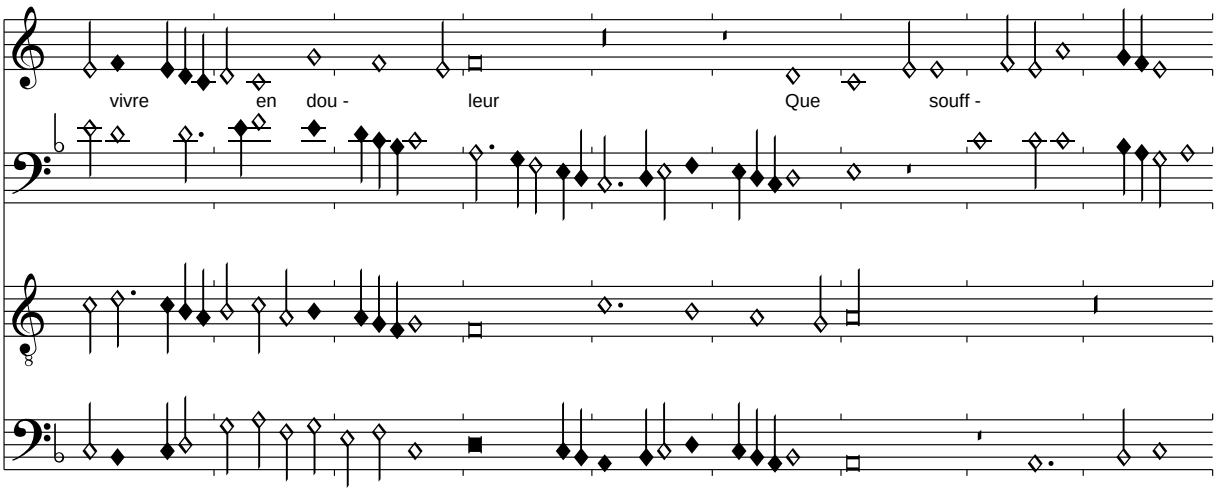


Die Quelle hat das Incipit „De tous in buse“, eine Verballhornung von „de tus in bushe“, das allerdings die bekannte Melodie „T’meiskin was jonck“ verbirgt. Die in der Quelle zusammengefassten Notenwerte wurden hier zugunsten der Textierung vernachlässigt.

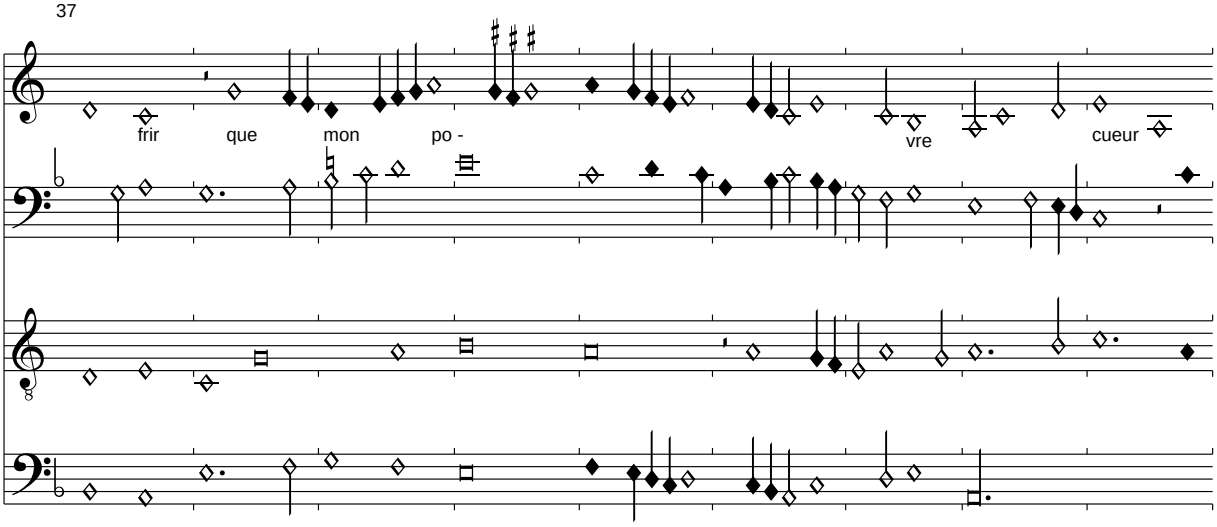
A. Agricola: Je nay dueil
Bologna Q 17, f. 69v-71r



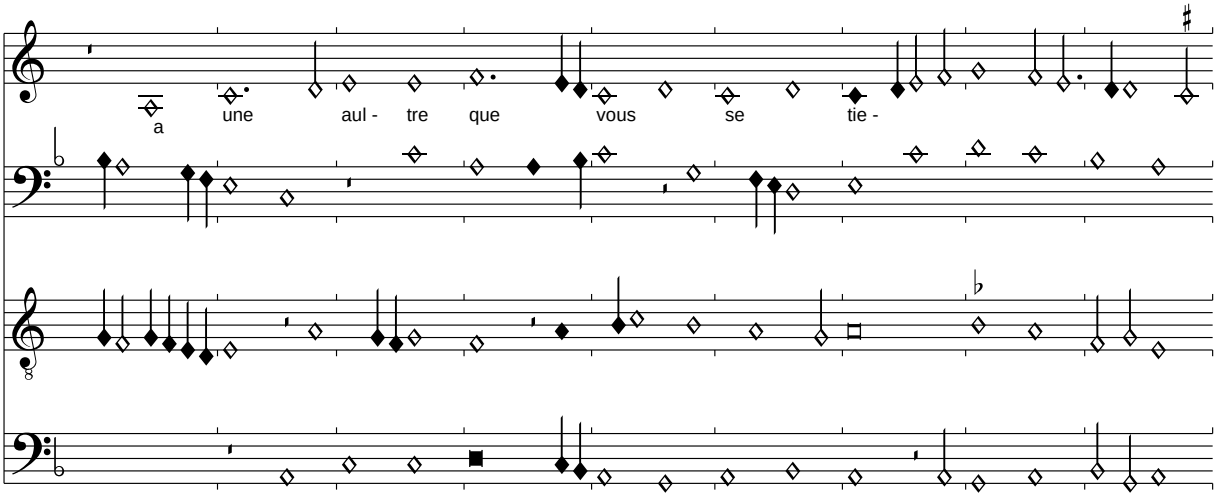
28

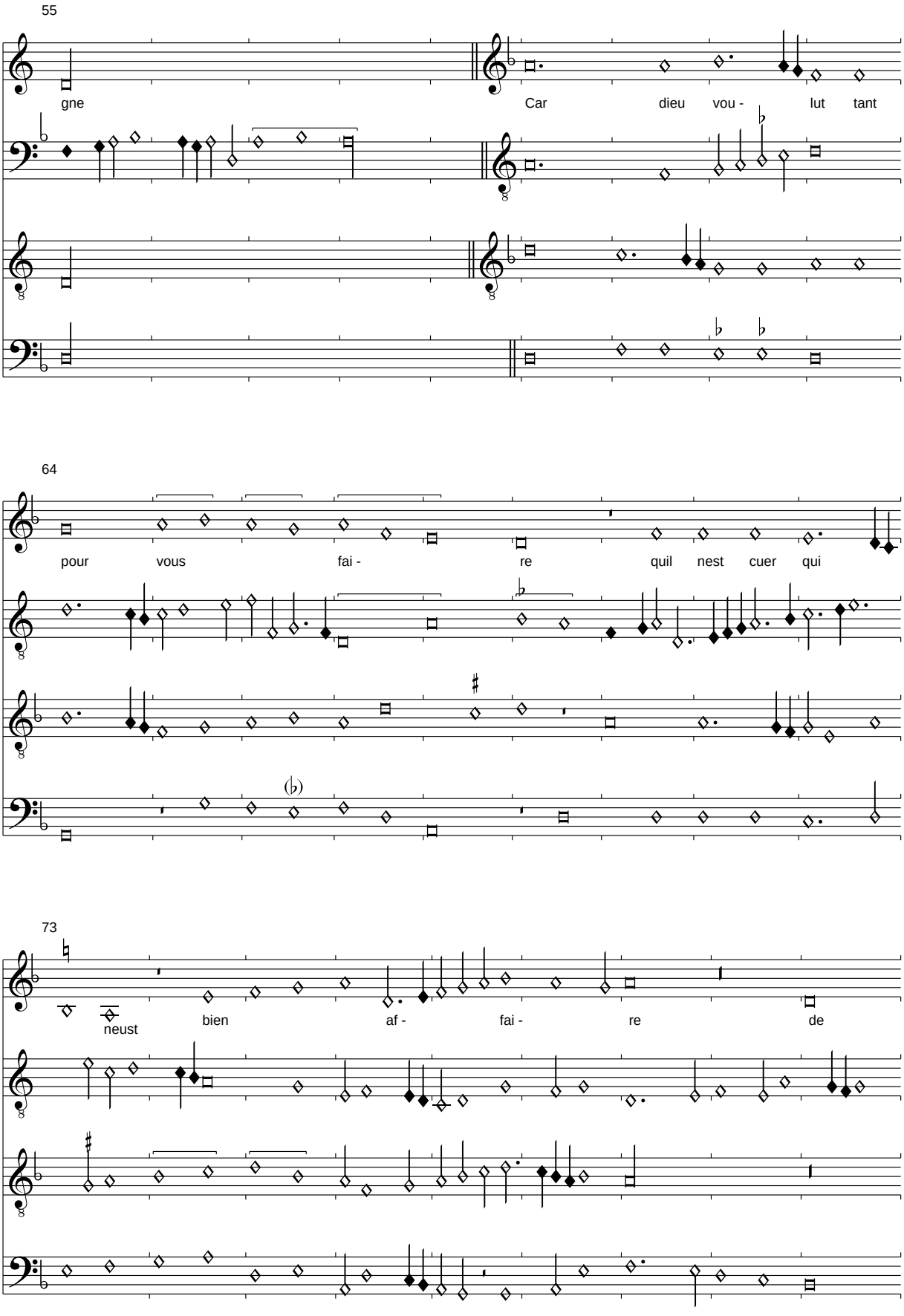

vivre en dou - leur Que souff -

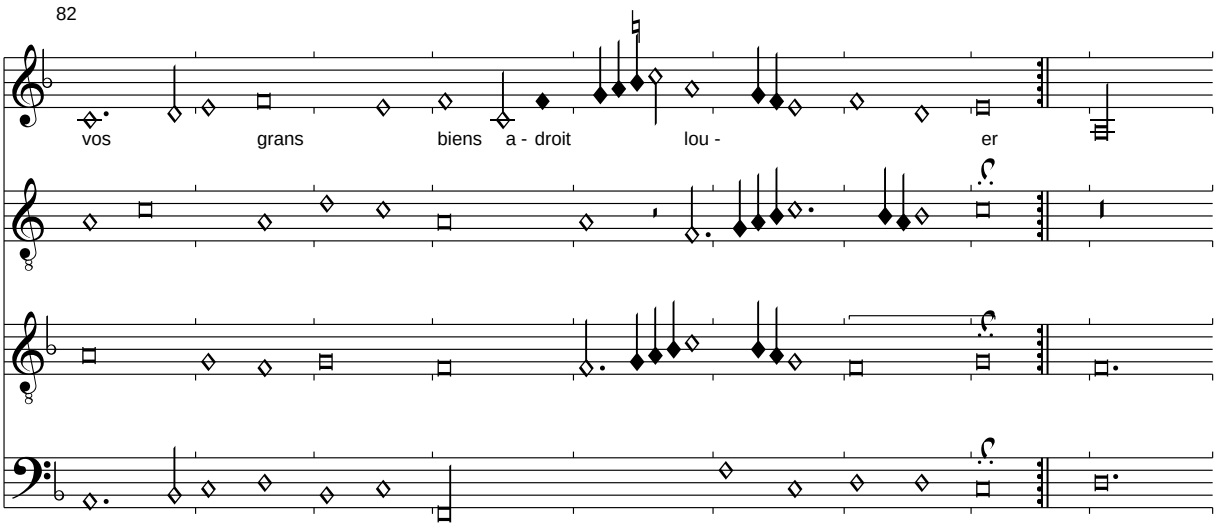
37

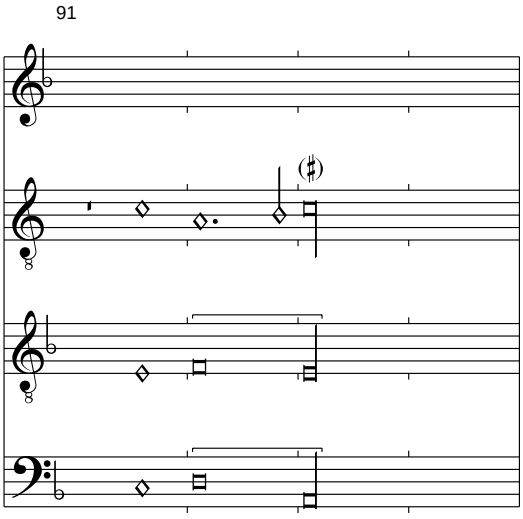

frir que mon po - vre cueur

46


a une aul - tre que vous se tie -


55
gne
Car dieu vou - lut tant
64
pour vous fai - re quil nest cuer qui
73
neust
bien af - fai - re de



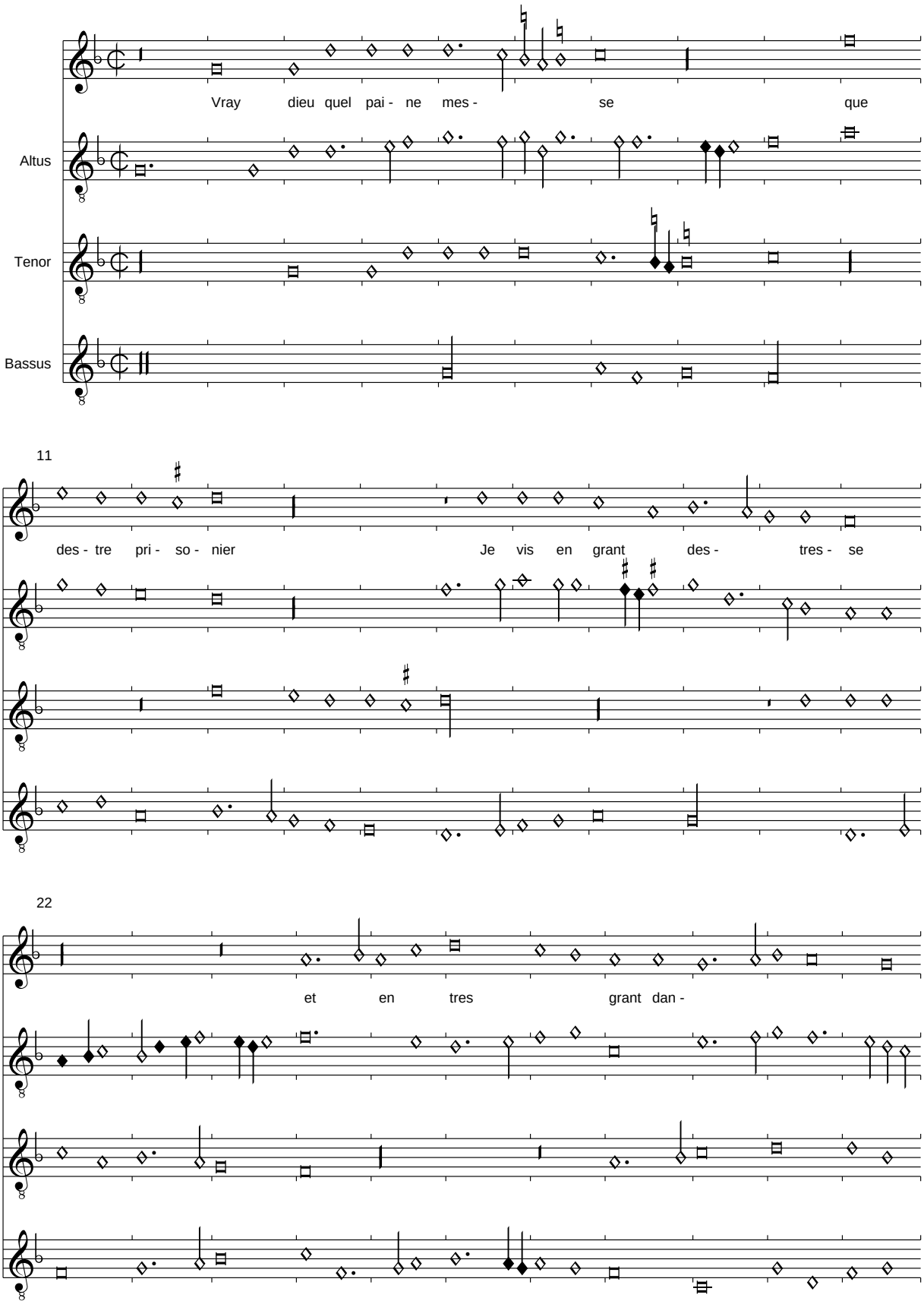


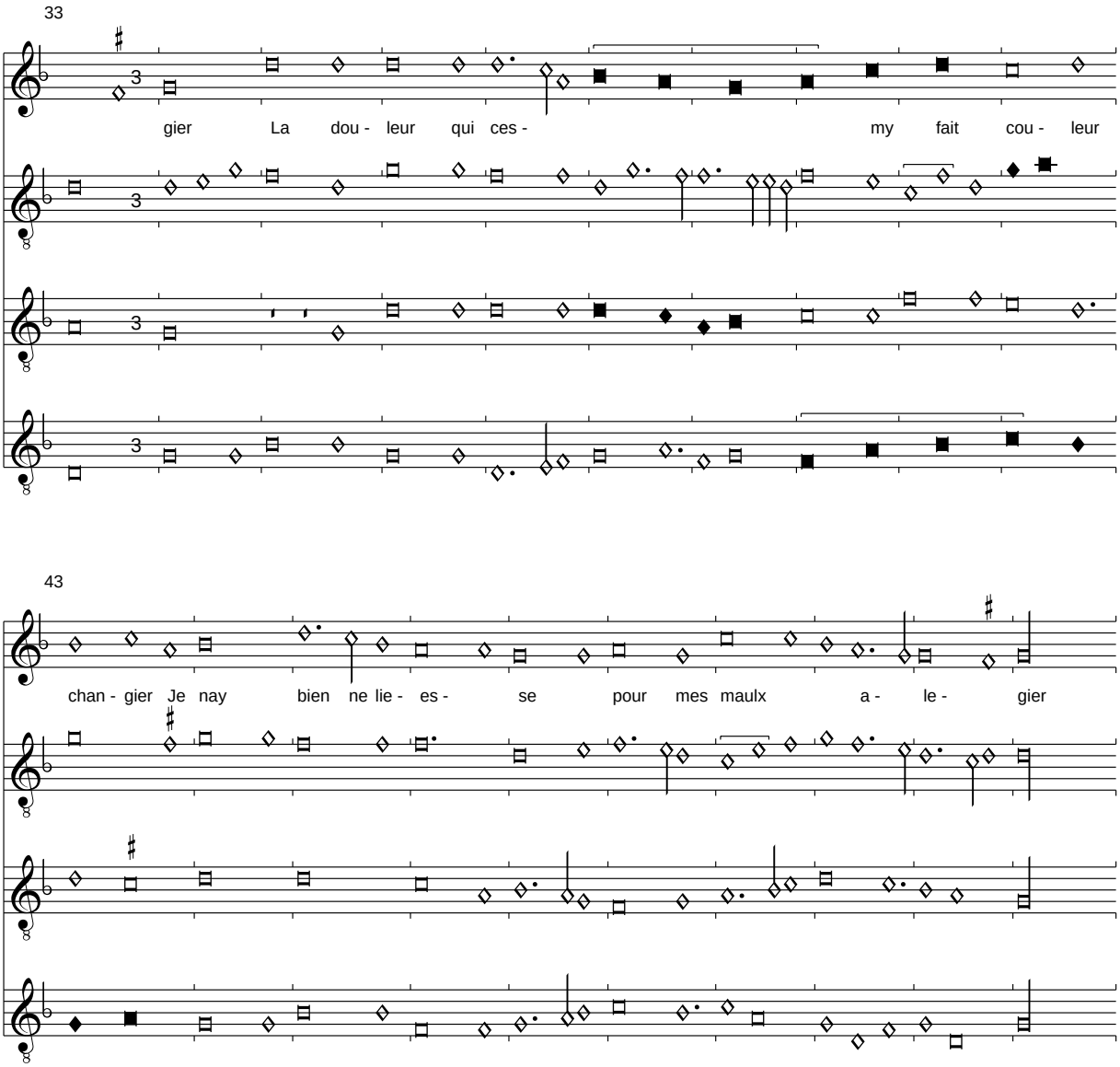
Der Text wird aus Riccardiana 1 übernommen.
zur Wiederholung des 2. Teils:

Son plaisir fut de vous parfaire
Et plus onques dautres faire
Dont ung chacun vous doit amer

(van Weerbecke/ Compere?): Vray dieu

Bologna Q 17, f. 71v-72r

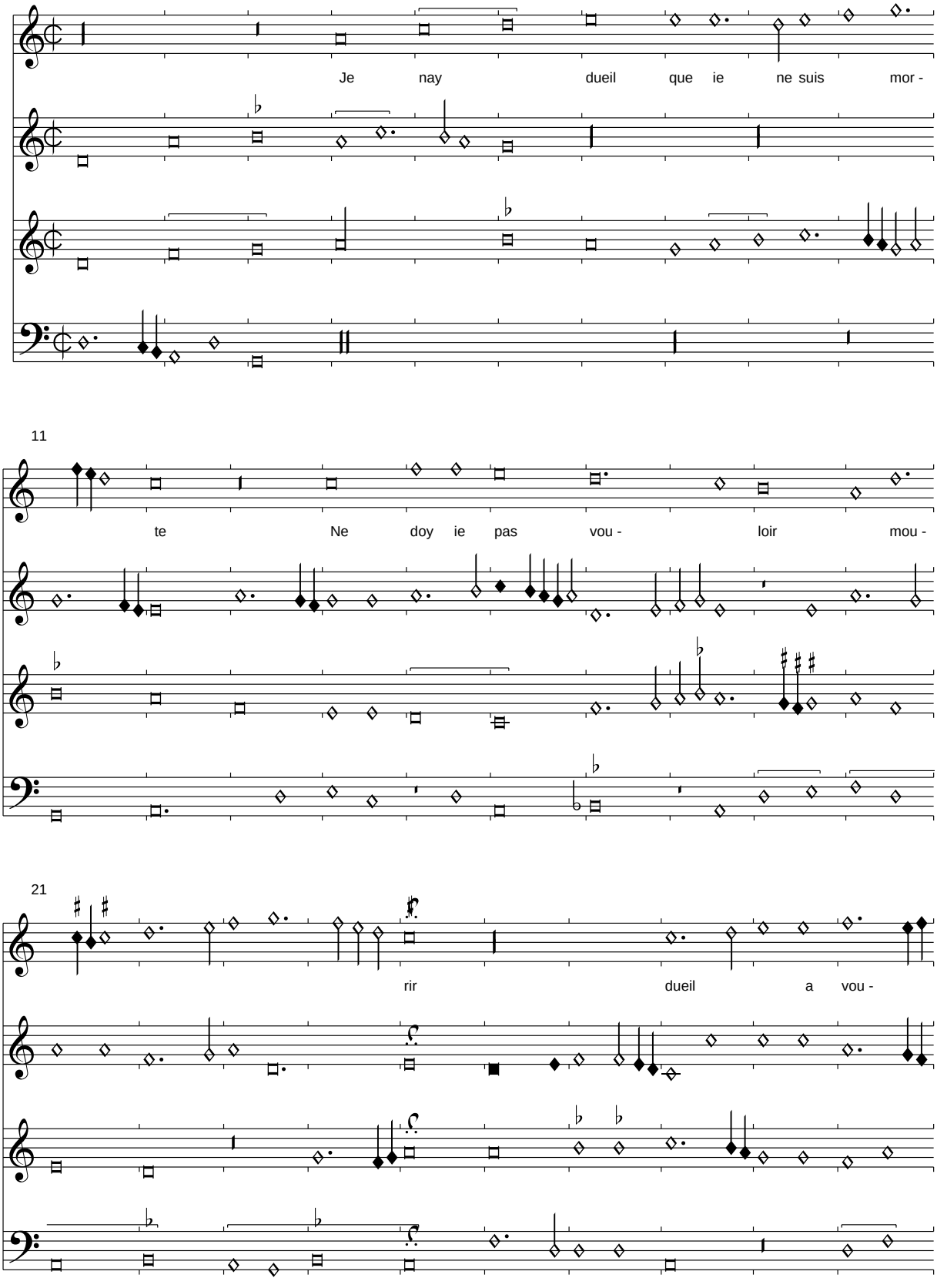


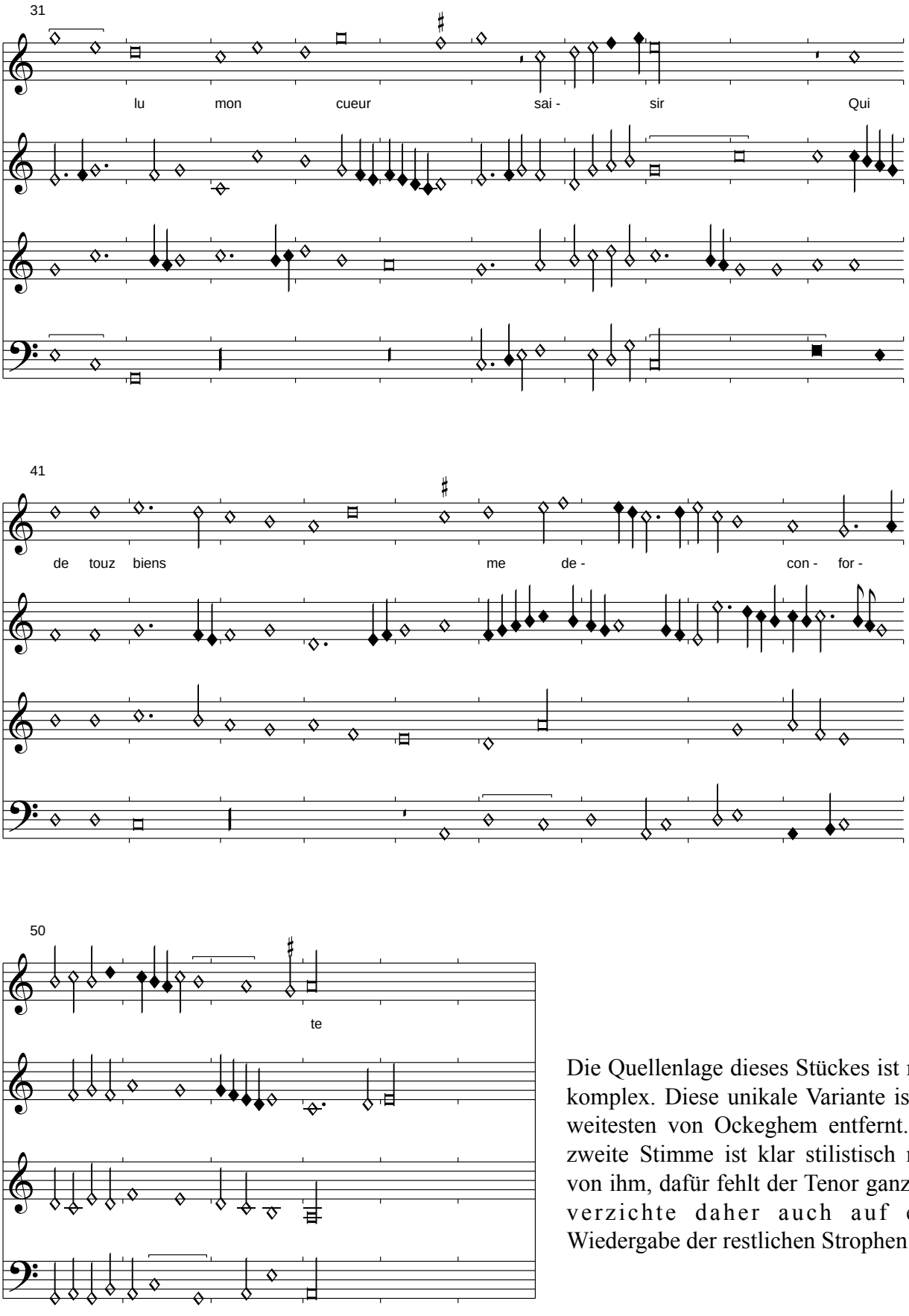


Die ohnehin komplexe Textierung dieses Stückes wird hier weiter zugespitzt, da die Rhythmen durchgängig als Tanzsatz gestaltet sind. Perfekte Breves werden durchgängig 2+1 aufgespalten. Ich habe trotzdem versucht, die Oberstimme zu textieren. Für eine sogar mit zwei Texten versehene Version s. Florenz 178, 38v.39r.

(Ockeghem): Je nay dueil

Bologna Q 17, f. 72v-73r

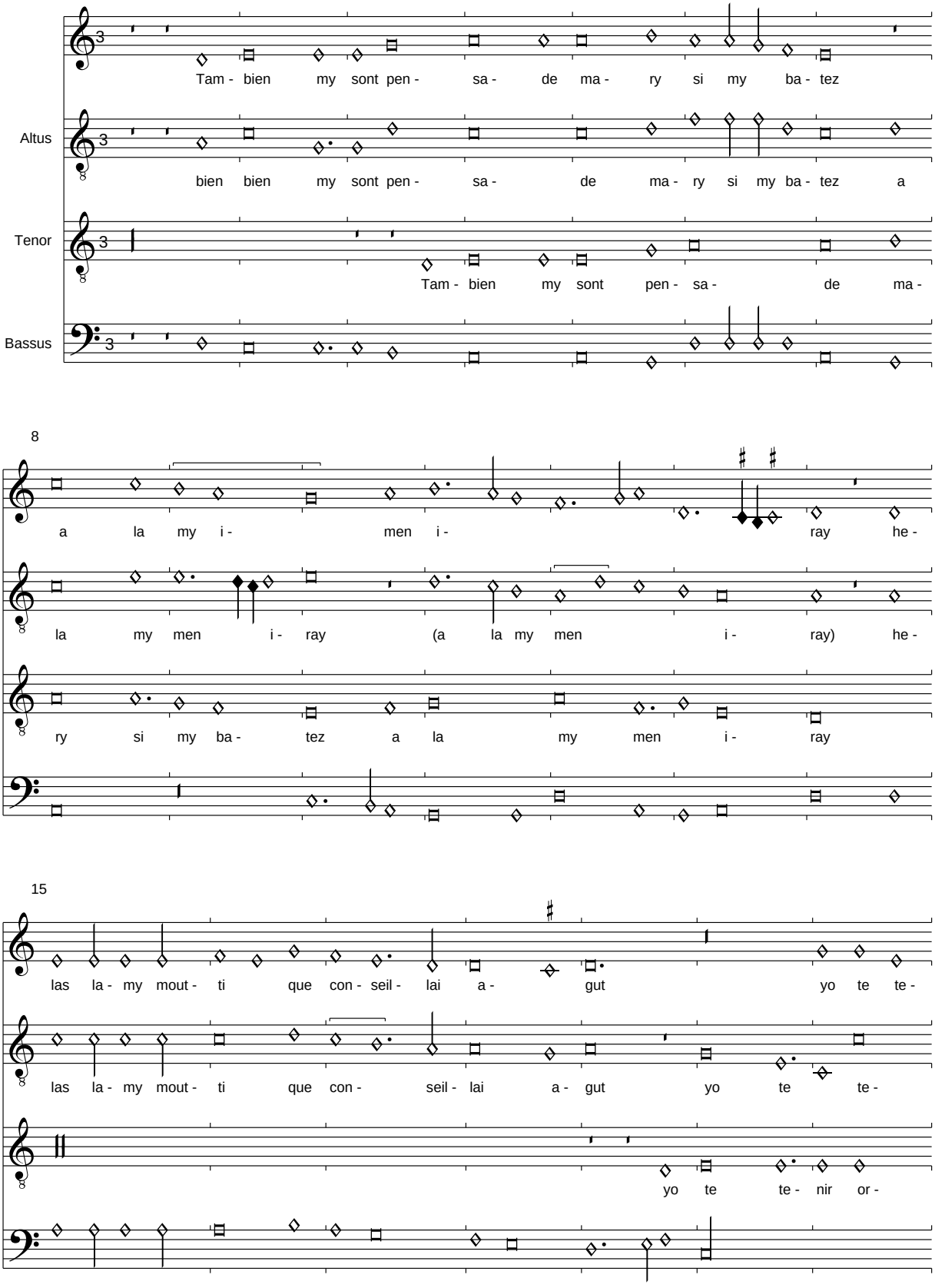


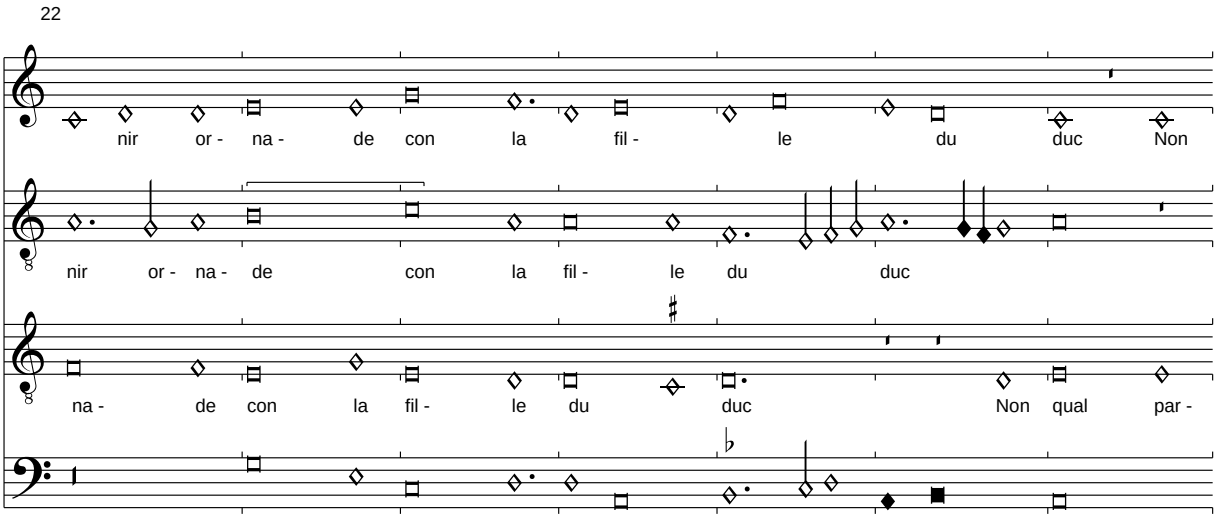


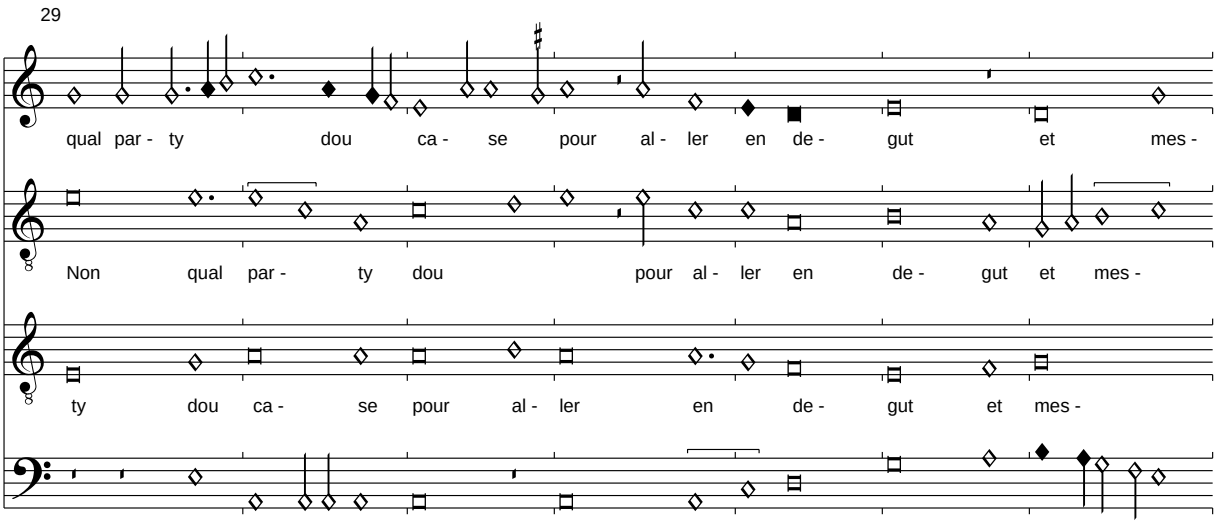
Die Quellenlage dieses Stückes ist recht komplex. Diese unikale Variante ist am weitesten von Ockeghem entfernt. Die zweite Stimme ist klar stilistisch nicht von ihm, dafür fehlt der Tenor ganz. Ich verzichte daher auch auf eine Wiedergabe der restlichen Strophen.

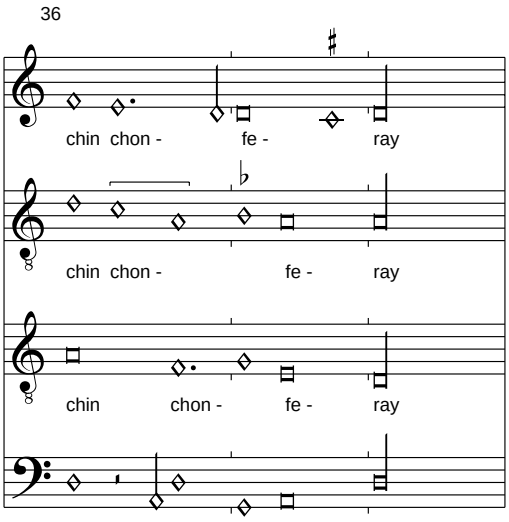
H. Isaac: Tambien mi son pensade

Bologna Q 17, f. 73v-74r



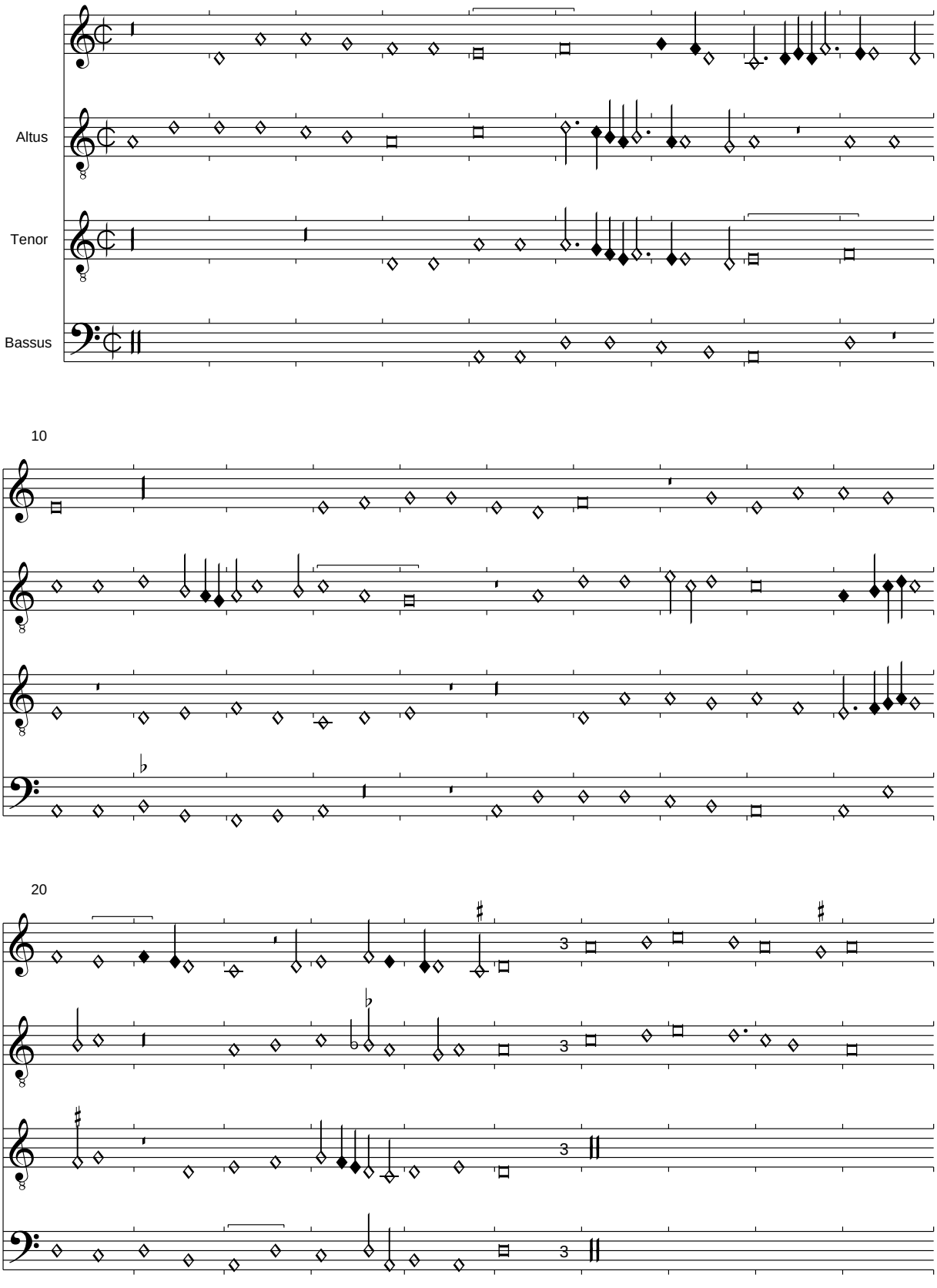




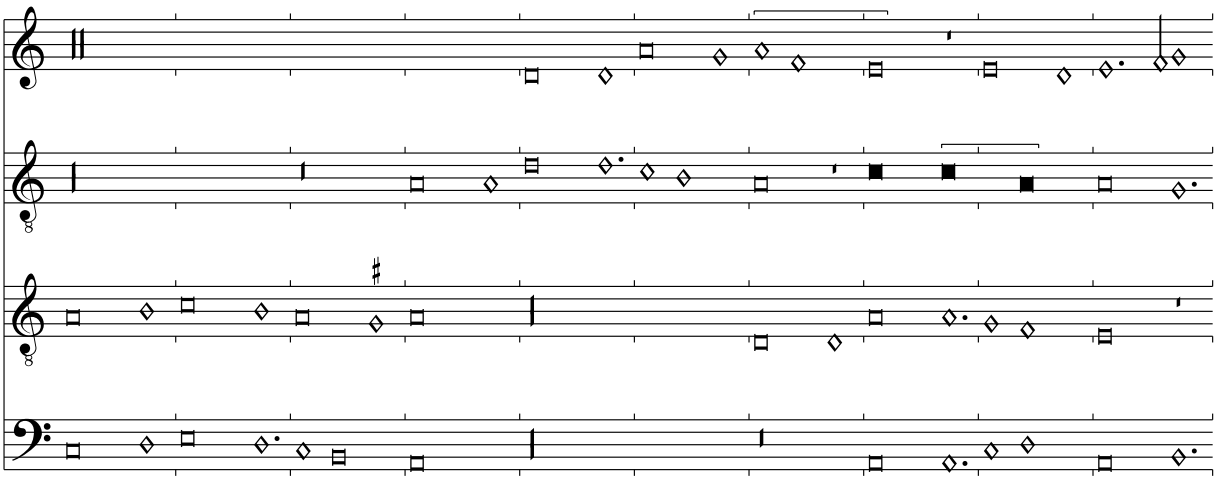


Der aus mehreren textierten Quellen erschlossene Text soll wohl absichtlich eine radebrechende Spanierin darstellen.

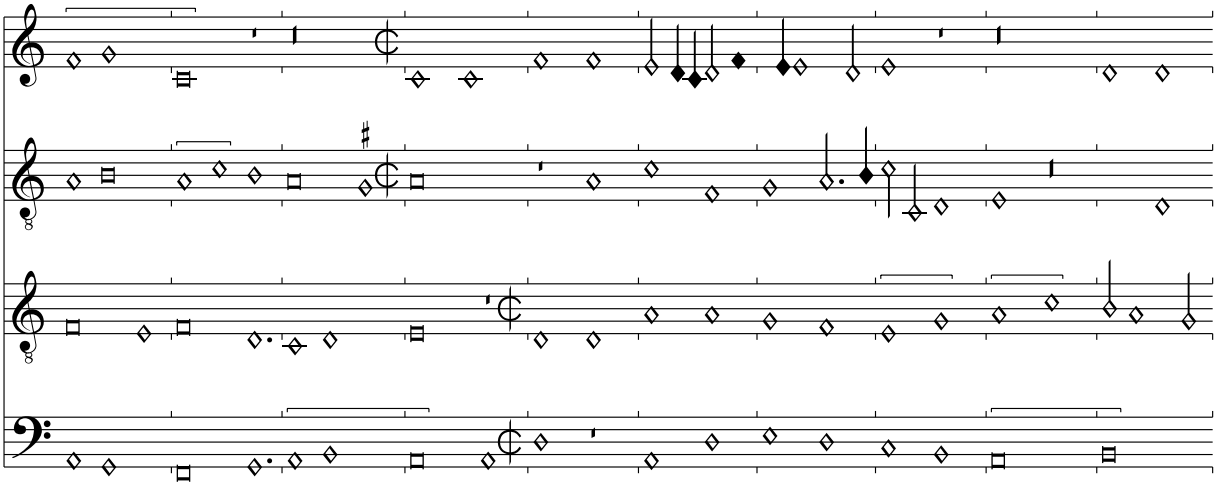
Bologna Q 17, f. 74v-75r



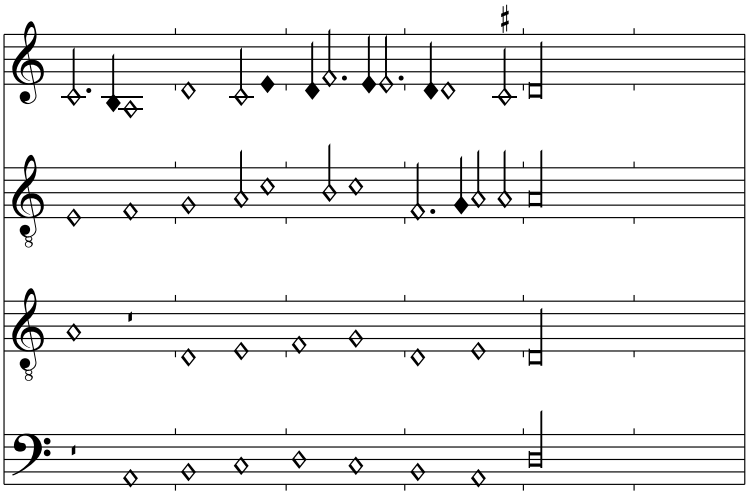
30



40

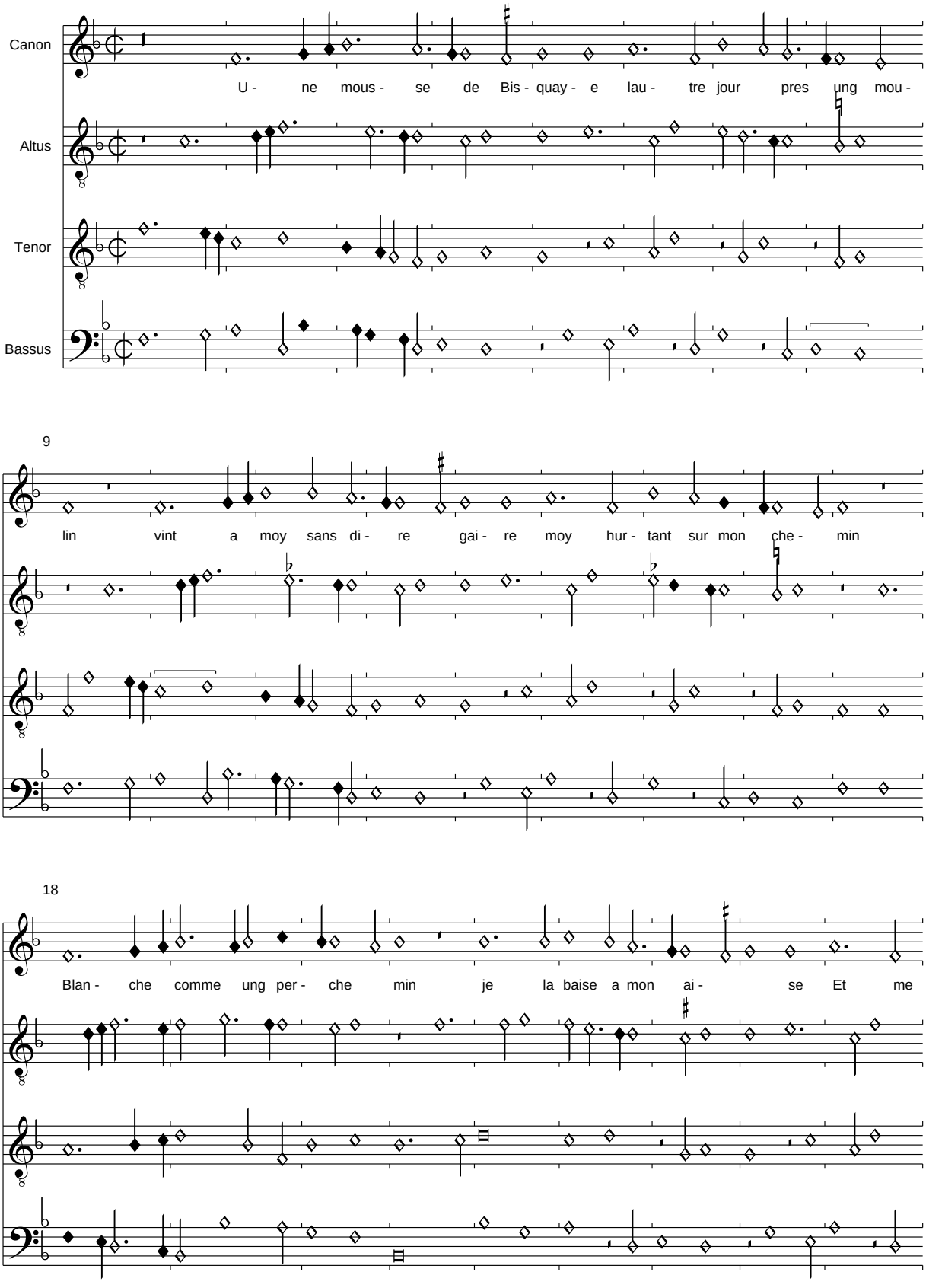


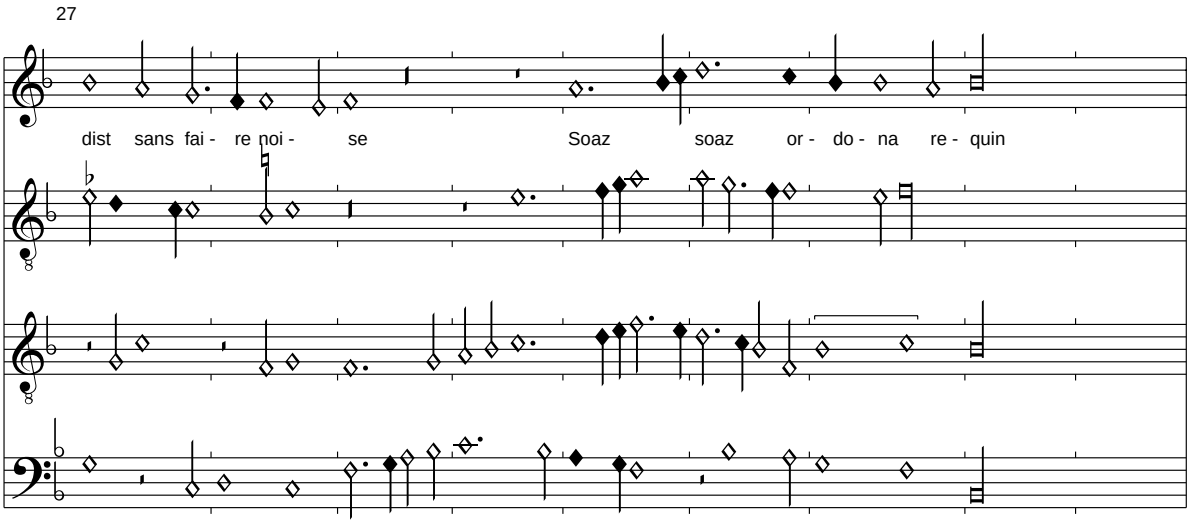
50



Josquin: Une mousse de Biscaye

Bologna Q 17, f. 75v-76r



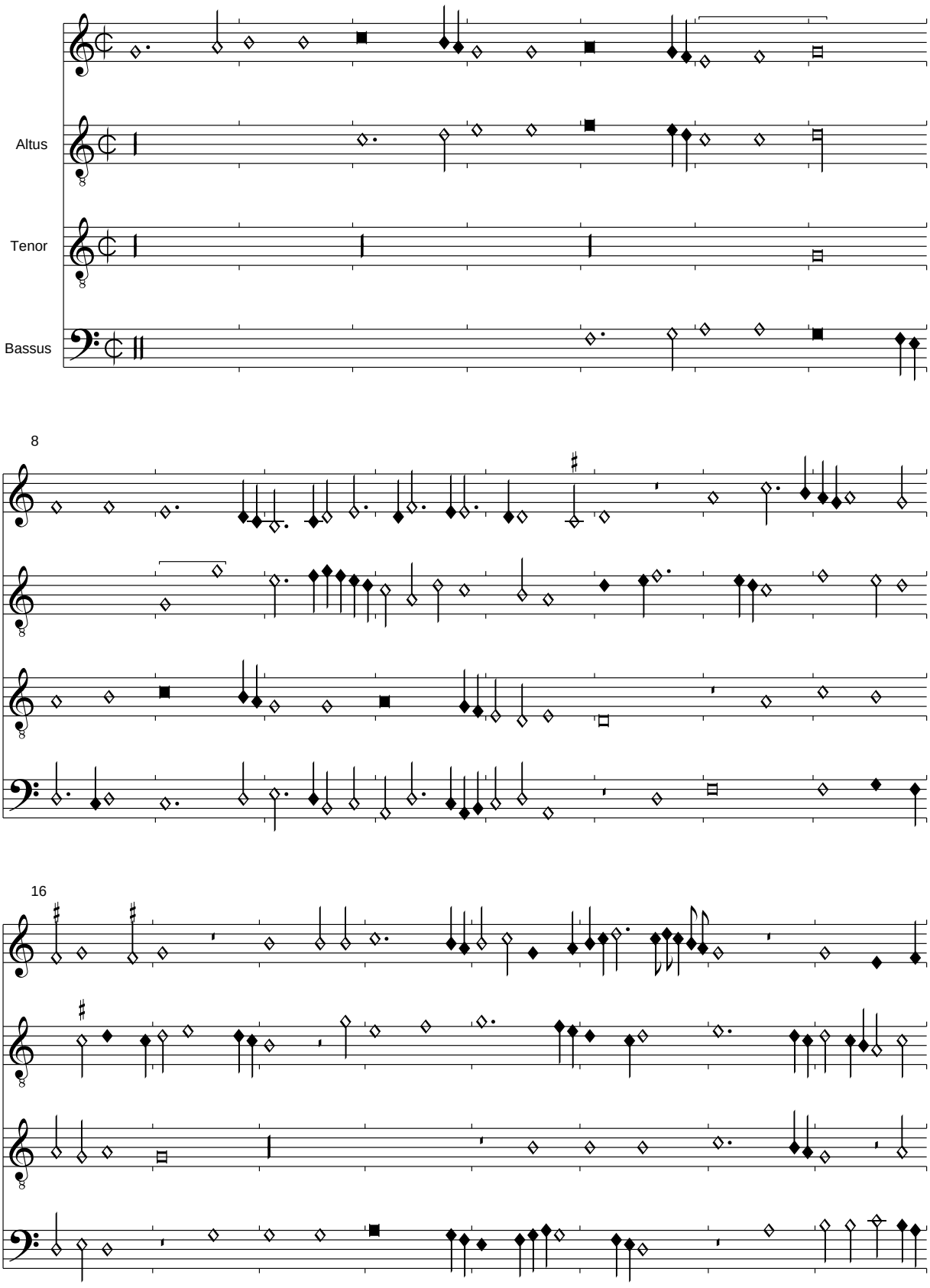


In der Quelle fehlt der Canon: „Quiescit qui super me volat. Venit post me qui in punctu clamat.“

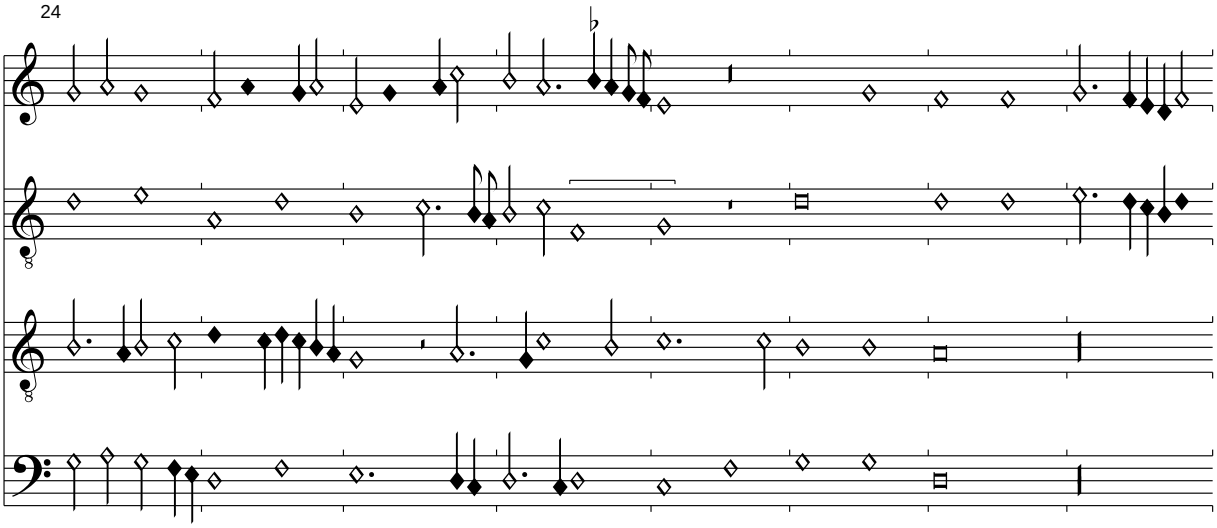
Dies bedeutet, dass der Kanon über der Stimme auf dem Punkt der Semibrevis einsetzt, als mit Abstand einer Semibrevis. Der Einsatzabstand allerdings muss durch Probieren herausgefunden werden!

Keine der zahlreichen Quellen enthält mehr als das Incipit, das allerdings sehr zu dem Text aus Paris 12744. Die „mousse“ bezeichnet ein loses Mädchen, das gleich einer Fliege sich überall hinsetzt bzw. es mit jedem treibt.

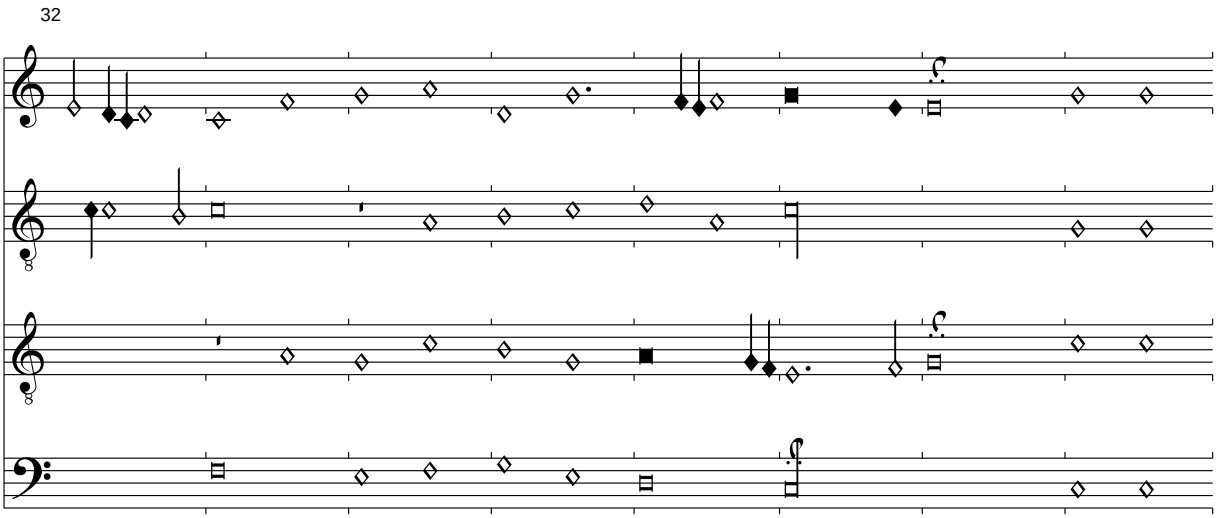
Bologna Q 17, f. 76v-78r



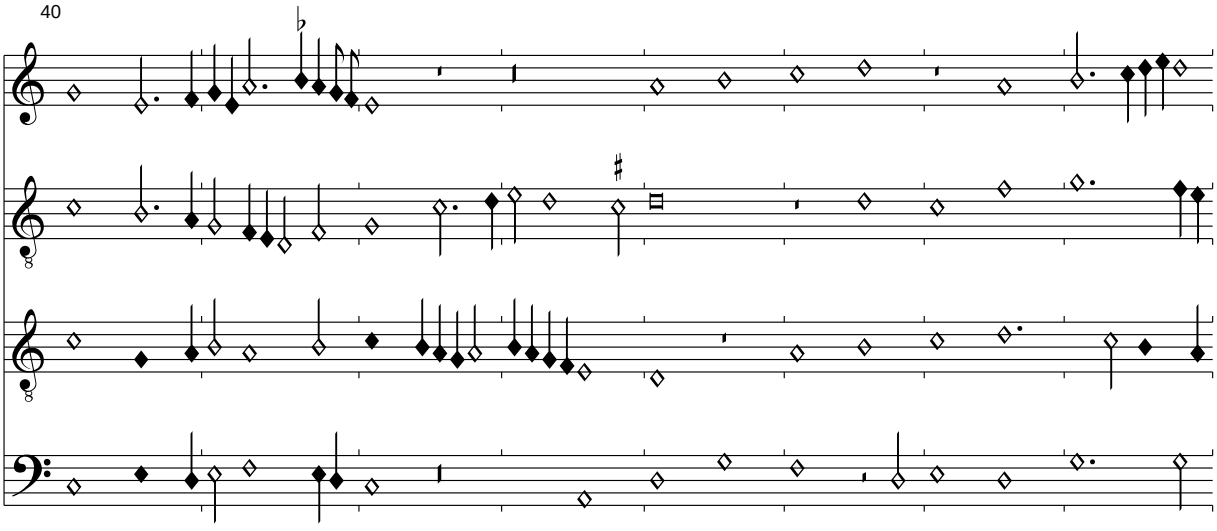
24



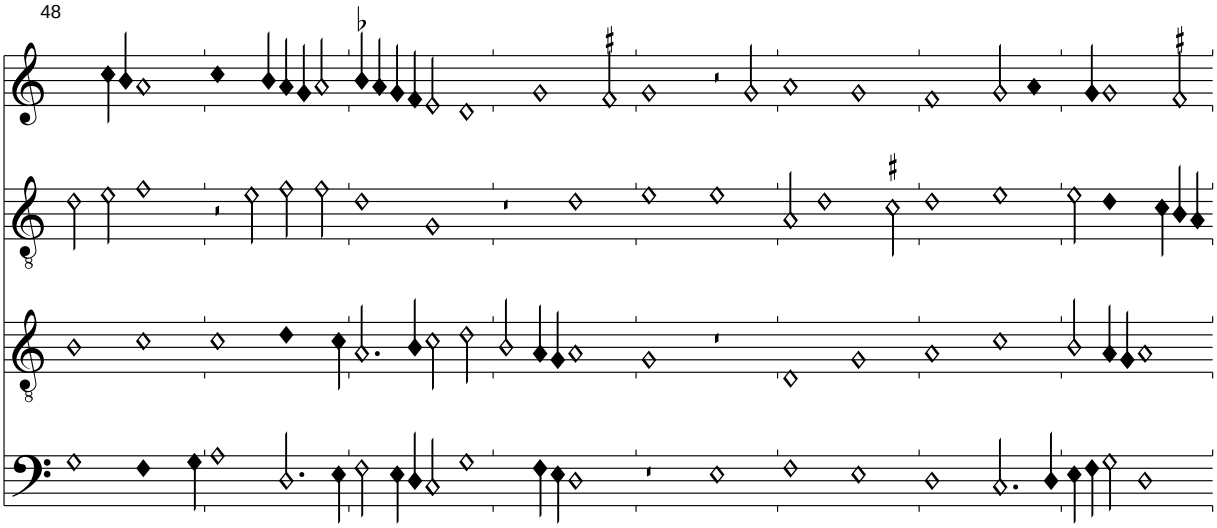
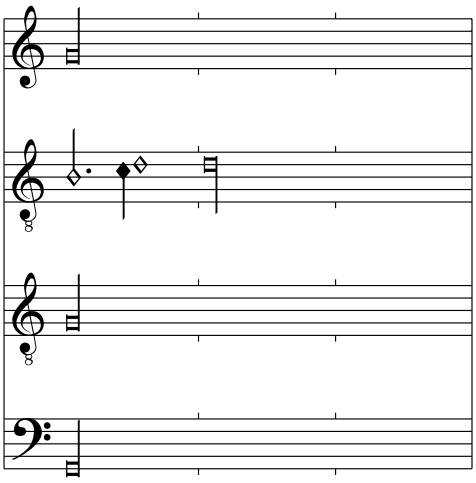
32



40



48



56