

Manuscript Inventories

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Part III Manuscript Inventories

The inventories which follow are largely self-explanatory, but a few remarks are necessary to clarify editorial procedures.

Each inventory records the items in the sequence in which they are found in the manuscript. All transcriptions retain the original orthography. Title pages, marginal notes and rubrics are often transcribed in full, and are placed in quotation marks.

For each item, I give the text incipit and the name of the composer. When dealing with a composition preserved in a set of partbooks, I have chosen to transcribe the Tenor incipit, since it often gives the most text. However, if another partbook is cited, I have identified it by including, next to the incipit, one of the following abbreviations: D = Discantus, A = Altus, B = Bassus, and Q = Quintus. Further, on those occasions when a composition transmits more than one text, additional incipits are given. When an incipit is orthographically corrupt, paleographically ambiguous, or a German version (translation or contrafactum) of an original text in a different language, the original incipit is given in parentheses. Attributions for the music are spelled out as in the sources in which they occur. These names appear alongside the incipit(s), but the ascriptions not entered in the Basel manuscripts are in brackets. Conflicting attributions are indicated by placing a virgule (/) between the composers' names. Square brackets ([]) are used to denote editorial intervention or problems of interpretation. References to both foliation and numeration reproduce the type of numeral (arabic or roman) entered in the source.

Number of Voices. The number of voices in a composition and the disposition of text in each part is recorded within a single line directly under the foliation. The amount of text in a part is indicated by "t" (= full text underlay), "x" (= textual incipit only), or "-" (= no text at all). These symbols are arranged in the following sequence: Discantus, Altus, Tenor, Bassus, Quintus (i.e., in the order the volumes are usually listed in the foliation line). When one of these symbols is supplemented with an arabic numeral, the number indicates how many strophes of text were copied below the music. For example, in the case of *Hertz Hebstes pild* by Paul Hofhaimer (F X 1-4, no. 4), the formula

x, x, -3, x

implies that the composition is for four voices, that the Discantus, Altus and Bassus possess only a text incipit, and that the Tenor voice, while untexted, does contain 3 strophes of text entered at the end of the voice part. When two voices were copied in the same partbook (i.e., a primus and secundus tenor), both voices are recorded together. For example,

x, -, II, x

signifies that the composition is for five voices, that the Discantus and Bassus preserve only a text incipit, the Altus no text at all, and that there are two parts in the Tenor book, both with a full text underlay.

Prefatory Note

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x, x, -3, x

implies that the composition is for four voices, that the Discantus, Altus and Bassus possess only a text incipit, and that the Tenor voice, while untexted, does contain 3 strophes of text entered at the end of the voice part. When two voices were copied in the same partbook (i.e., a primus and secundus tenor), both voices are recorded together. For example,

x, -, tt, x

signifies that the composition is for five voices, that the Discantus and Bassus preserve only a text incipit, the Altus no text at all, and that there are two parts in the Tenor book, both with a full text underlay.

Concordances (=C). I have not attempted to record all the known concordances for a given item. Yet I have endeavored to list, for each, the earliest known printed source and all concordances within Basel manuscripts. If a group of consecutive pieces within a manuscript corresponds in order with a group of items found in another manuscript or print, I have listed these sources as well.

With regard to the international repertory, I have also tried to list all manuscript concordances produced in a German-speaking region, since stemmatic work with this music continues to show that a distinct German transmission did exist. However, I have not tried to list concordant sources from non-German-speaking areas. Concordances for pieces written by such composers as Josquin, Sermisy and Arcadelt can usually be found in the composers' collected works, or in the scholarly editions and literature which I have cited under the sigla "E" (= Edition) and "L" (= Literature). Concordances for the Tenorlied repertory can be found in the recently completed catalogue of printed and manuscript sources prepared by Norbert Böker-Heil (= BökTL).

RISM sigla are consistently used for manuscript citations. When a library is not so far listed in the published volumes of RISM, I have spelled out the library's name in full (rather than devising a siglum which might not conform to RISM criteria). When recording printed sources, I have relied on RISM numbers, Brown numbers, or, in a few cases, Eitner numbers. The few printed volumes not found in these catalogues are cited by means of a short title, followed by the place and date of publication.

Editions (=E). If a modern edition of a piece is available, the edition is recorded in the form of an abbreviated reference. The expansions of these abbreviations can be found in the bibliography following this note.

Literature (=L). This section includes only modern writings discussing the specific composition in detail: there is no value in providing a bibliography of every mention of a piece, even if that were feasible. Abbreviated citations, when they occur, can be traced through the list of sigla which follows.

General Abbreviations

A	Altus	MS	Manuscript
B	Bassus	Mt	Motet
Bd.	Band (= volume)	no.	Number
C	Concordance	Orig.	Original
Ch	Chanson	p.	page
cft.	contrafactum	Q	Quintus
D	Discant	r	recto
Diss.	Dissertation	t	text underlined
E	Edition	T	Tenor
fol.	folio	TL	Tenorlied
Inst.	Instrument(al)	trs.	translation
Intab.	Intabulation	v	verso
L	Literature	vol.	volume
Md	Madrigal	x	text incipit only
Mod.	Modern	-	textless

Sigla for Modern Editions, Catalogues and Literature

- AERM *An Anthology of Early Renaissance Music*. Edited by Noah Greenberg and Paul Maynard. 1975.
- AfMw *Archiv für Musikwissenschaft*, 1918/1919-.
- AichLB *Das Liederbuch des Arnt von Aich*. Edited by Hans J. Moser and Eduard Bernoulli. 1930.
- Ann. Mus. *Annales Musicologiques*, 1953-.
- BenteNW Martin Bente. *Neue Wege der Quellenkritik und die Biographie Ludwig Senfls*. 1968.
- BernCT Eduard Bernoulli (ed.). *Chansons und Tänze, Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahre 1530 von Pierre Attaingnant*. 1914.
- BernHZ Eduard Bernoulli (ed.). *Aus Liederbüchern der Humanistenzeit*. 1910.
- BernsteinFC Lawrence Bernstein. "A Florentine chansonnier of the early sixteenth century: Florence, Biblioteca Nazionale Centrale, MS Magliabechi XIX 117." *Early Music History: Studies in Medieval and Early Modern Music*. Iain Fenlon (ed.), Vol.6 (1986), 1-108.
- BöhmeAl Franz M. Böhme. *Altdeutsches Liederbuch*. 1877.
- BökTL *Das Tenorlied*. Edited by Norbert Böker-Heil *et al.*, 3 Vols., 1979-1986.
- Brown Howard Mayer Brown. *Instrumental Music Printed before 1600. A Bibliography*. 1965.
- BrownFST Howard Mayer Brown. *Music in the French Secular Theater, 1400-1500*. 1963.
- BrownTC Howard Mayer Brown (ed.). *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries*. 1963.
- CertonCP Pierre Certon. *Chansons polyphoniques publiées par Attaingnant*. Edited by H. Expert and A. Agnel. 3 vols., 1967-1968.
- CMM *Corpus Mensurabilis Musicae*. Edited for The American Institute of Musicology. Vols. 1ff., 1948-.
- CrosbyFS C. Russel Crosby. *Die Flötnerischen Spielkarten und andere Curiosa der Musiküberlieferung des 16. Jahrhunderts* (= DTB. Neue Folge, Sonderband 1). 1967.
- Cw *Das Chorwerk*. Edited by F. Blume und K. Gudewill. Vol.1ff., 1929-.
- Daschner Herbert Daschner. "Die gedruckten mehrstimmigen Chansons von 1500-1600. Literarische Quellen und Bibliographie." Diss. Rheinische Friedrich-Wilhelms-Universität Bonn, 1962.
- DDT *Denkmäler Deutscher Tonkunst*. Edited by R. von Liliencron, H. Kretzschmar, *et al.* Vol. 1ff., 1892-.
- DKL *Das deutsche Kirchenlied. Kritische Gesamtausgabe der Melodien*. Edited by Konrad Ameln, Markus Jenny and Walther Lipphardt. Vol.1, Part 1: Verzeichnis der Drucke (= RISM B 8/1), 1975.
- DTB *Denkmäler der Tonkunst in Bayern* (until 1943 = DDT, 2 Series). Edited by A. Sandberger *et al.*, Vol. 1ff., 1900-.
- DTÖ *Denkmäler der Tonkunst in Österreich*. Edited by Guido Adler *et al.*, Vol.1ff., 1894-.
- DübiCA Heinrich Dübi, *Cosmas Alder und die bernische Reformation*. Neujahrsblätter der Literarischen Gesellschaft Bern, New Series, Vol.8. 1930.
- EDM *Das Erbe deutscher Musik*. Edited by Staatl. Institut für deutsche Musikforschung, Vol.1ff., 1935-.
- EitnerB Robert Eitner. *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*. 1877.
- GeeringBS Arnold Geering. "Von den Berner Stadtpfeifern." *Schweizer Beiträge zur Musikwissenschaft*, Series 3, Vol.1 (1972), 105ff.
- GeeringPS Arnold Geering (ed.). *Psalmen und Geistliche Gesänge von Johannes Wannemacher (Vannius) und Cosmas Alder (Alderinus)*. Musikalische Werke schweizerischer Komponisten des 16., 17. u. 18. Jh., Fasz. 3., 1934.
- GeeringVM Arnold Geering. *Die Vokalmusik in der Schweiz zur Zeit der Reformation*. Schweizerisches Jahrbuch für Musikwissenschaft, Vol.6, 1933.

- HAM *Historical Anthology of Music*. Edited by Archibald T. Davison and Willi Apel. Vol.1, 1946.
- HeartzPCD Daniel Heartz (ed.). *Preludes, Chansons, and Dances for Lute*. Published by Pierre Attaignant, Paris (1529-1530). 1964.
- HewO Helen Hewitt (ed.). *Harmonice Musices Odhecaton A*. 1942.
- HofhaimerGA Hans Joachim Moser. *Paul Hofhaimer. Ein Lied- und Orgelmeister des deutschen Humanismus*. 1929.
- JAMS *Journal of the American Musicological Society*. Vol.1ff., 1948-.
- JanequinCP Clément Janequin, *Chansons polyphoniques*. Edited by Tilmann Merritt and F. Lésure. 6 Vols., 1965-1971.
- JennyGGS Markus Jenny. *Geschichte des deutsch-schweizerischen evangelischen Gesangbuches im 16. Jahrhundert*. 1962.
- JosquinGA *Josquin des Pres: Werken*. Edited by Albert Smijers. Vol.1ff., 1921-.
(Mt = Motets; WW = Wereldlijke Werken).
- KatK John Kmetz. *Die Handschriften der Universitätsbibliothek Basel. Katalog der Musikhandschriften des 16 Jahrhunderts. Quellenkritische und historische Untersuchung*. 1988.
- KirschQM Winfried Kirsch. *Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts*. 1966.
- KmetzDJ John Kmetz. "Da Jacob nun das Kleid ansah and Zürich Zentralbibliothek T410-413: a well-known motet in a little-known 16th-century manuscript." *Schweizer Jahrbuch für Musikwissenschaft*, New Series 4 (1984), 63ff.
- LevySUJ Kenneth Levy. "Susanne ung jour. The History of a 16th-century Chanson." *Annales musicologiques* 1 (1953), 375ff.
- Mbs1516 "Munich, Mus. MS. 1516: A Critical Edition." Edited by Bruce Allen Whisler. (Ph.D Diss., University of Rochester 1974).
- MerianGW Wilhelm Merian (ed.). *Geistliche Werke des 16. Jahrhunderts*. 1927.
- MfM *Monatshefte für Musikgeschichte*. Vol.1ff., 1869-1905.
- MoserAvF Hans Joachim Moser. "Leben und Lieder des Adam von Fulda," *Jahrbuch der Staatl. Akademie für Kirchen- und Schulmusik Berlin*, Vol.1, 1927/1928, 17ff.
- MQ *The Musical Quarterly*. Vol.1ff., 1915-.
- MRM *Monuments of Renaissance Music*. Edited by Edward Lowinsky et al. Vol.1ff., 1964-.
- PÄMw *Publikationen älterer praktischer und theoretischer Musikwerke*. Edited by Die Gesellschaft für Musikforschung. Vols.1-29, 1873-1905.
- PickerCA Martin Picker (ed.). *The Chanson Albums of Marguerite of Austria*. 1965.
- PogueJM Samuel F. Pogue. *Jacques Moderne. Lyons Music Printer of the Sixteenth Century*. 1969.
- Richter Julius Richter. *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel (Schweiz)*. Supplement to MfM 23/24, 1892/1893.
- RhauMD Georg Rhau, *Musikdrucke aus den Jahren 1538-1545*. Edited by H. Albrecht. 1955-.
- RISM *Répertoire International des Sources Musicales: Recueils Imprimés XVI^e-XVII^e Siècles. I. Liste Chronologique*, 1960.
- RRMR *Recent Researches in the Music of the Renaissance*. Edited by James Haar and Howard Mayer Brown. Vol.1ff., 1964-.
- SeayTC Albert Seay (ed.). *Thirty Chansons for Three and Four Voices from Attaignant's Collections*. 1960.
- SCCh *The Sixteenth-Century Chanson*. Edited by Jane Bernstein. Vol.1ff., 1987-.
- SCMd *Sixteenth-Century Madrigals*. Edited by Jessie Ann Owens. Vol.1ff., 1987-.
- SchöfflerLB Hans Joachim Moser (ed.). *65 deutsche Lieder*. 1967.
- SenflGA *Ludwig Senfl, Sämtliche Werke*. Hrsg. von der Schweizerischen musikforschenden Gesellschaft. Vol.1ff., 1962-.
- SlimGMM H. Colin Slim (ed.). *A Gift of Madrigals and Motets*. 1972.
- SlimINST H. Colin Slim. "Instrumental versions, c.1515-1544, of a late-fifteenth-century Flemish chanson, *O waerde mont*." *Music in Medieval and Early Modern Europe: Patronage, Sources and Texts*. Edited by Iain Fenlon. 1981, 128ff.
- SMD *Schweizerische Musikdenkmäler*. Hrsg. von der Schweizerischen musikforschenden Gesellschaft. Vol.1ff., 1955-.
- StaehelinMI Martin Staehelin. *Die Messen Heinrich Isaacs*. Publikationen der Schweizerischen musikforschenden Gesellschaft, Series 2, Vol.28. 1977.

ThürlingsIB Adolf Thürlings. "Insbruck ich muss dich lassen," *Festschrift zum 2. Kongress der internat. Musikgesellschaft* (1906), 54ff.

TschudiLB Donald Glenn Loach. "Aegidius Tschudi's Songbook (St. Gall MS 463): A Humanistic Document from the Circle of Heinrich Glarean." Ph.D Diss. University of California, Berkeley, 1969.

WalterSW *Johann Walter, Sämtliche Werke*. Edited by Otto Schröder. Vol.1ff., 1953-.

Wüst Alfred Quellmalz, "Der Spielmann, Komponist und Schulmeister Paul Wüst (um 1470 – um 1540)." *Zum 70. Geburtstag von Joseph Müller-Blattau*, 1966, 221ff.

Inventory A

Basel University Library MS F X 1-4

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
	[Blank] D, B: Ir-IIv; A: Ir-IVv; T: Ir				
	[Alphabetical Index, incomplete] T: Iv				
	[Blank] T: IIr-1r				
1	Ach frowelzart zart lieplich von artt D: 1r; A, B: 1r-1v; T: 1r-2v x,x,x3,x C: CH-Bu FX21, no.24: [Anonymous]. D-W 292, fol.7: [Anonymous].	[Sixt]. D[ietrich].	8	Ach gutter gsell von wannen her D: 5r-5v; A: 6r-6v; T: 15r-16v; B: 5v x,x,x3,x C: 1512 ¹ , no.30: [Anonymous]. E: PÄMw IX, no.30.	[Anonymous]
2	Nit lang by nacht hett mich bedacht D: 1v; A, B: 1v-2r; T: 2v-3v x,x,x3,x C: none. E: EDM 55.2, no.34.	M. Ioan [=Magister Iohann Buchner]	9	Cupido hat im yetz erdacht D: 5v-6v; A: 6v-7r; T: 17r-18v; B: 6r x,x,x3,x C: 1512 ¹ , no.5: [Anonymous]. [1519] ⁵ , no.25: [Anonymous]. CH-Bu FX17-20, no.72: [Anonymous]. CH-SGs 462, fol.34v: [Anonymous]. CH-SGs 463, no.65: [Anonymous]. E: SMD 5, no.38; AichLB, no.24.	[Anonymous]
3	Min hertz hat sich mit lieb D, B: 2r-2v; A: 2r-3v; T: 4r-5r x,x,x3,x C: 1512 ¹ , no.20: [Anonymous]. CH-Bu FX17-20, no.62: [Anonymous]. CH-Bu FX21, no.60: [Anonymous]. CH-Bu FX25-26, no.24a: [Anonymous]. D-As 142a, fol.35: [Anonymous]. D-Mbs 3155, fol.21: [Anonymous]. E: EDM 20, no.78.	[Anonymous]	10	Es wült ein meitlin nussen gan D, B: 6v-7r; A: 7r-7v; T: 19r-21r x,x,x7,x C: none. Lüg für dich B: 7r Text incipit only.	[Anonymous]
4	Hertz liebstes bild beweis dich milt D, B: 2v-3r; A: 3r-3v; T: 5v-6v x,x,-3,x C: 1512 ¹ , no.37: Paul Hoffhaymer. CH-Bu FIX32-35, no.15: [Anonymous]. D-Mbs 3155, fol.43: [Anonymous]. E: HofhaimerGA, p.52; EDM 20, no.63.	[Paul Hofhaimer]	11	Ach höchster hort D, A, B: 7v-8r; T: 21v x,x,x,x C: [1519] ⁵ , no.53: [Anonymous]. 1539 ²⁷ , no.45: [Anonymous]. E: EDM 20, no.45; AichLB, no.51. [Blank and unruled] T: 22r-22v	[Anonymous]
5	Früntlich und milt zart raines bild D: 3r-3v; A: 3v-4v; T: 7r-8v; B: 3v-4r x,x,t3,x C: 1512 ¹ , no.33: [Anonymous]. 1544 ²⁰ , no.72: Heinrich Isaac. D-W 292, fol.11v: [Anonymous]. E: DT- XIV/I, p.10.	[Heinrich Isaac]	12	Min freud allein D, B: 8r-8v; A: 8v-9r; T: 23r x,x,x,x C: 1540 ⁷ , no.77: [Anonymous]. 1544 ²⁰ , no.3: H. Isaac. CH-Bu FX21, no.45: [Anonymous]. E: DTÖ XIV/I, p.17. [Blank and unruled] T: 23v-24r	[Heinrich Isaac]
6	Zucht er und lob D: 3v-4v; A: 4v-5r; T: 8v-13r; B: 4r-4v x,x,t8,x C: 1512 ¹ , no.39: [Anonymous]. [1515] ³ , no.36: [Anonymous]. 1539 ²⁷ , no.30: Paulus Hoffheimer. CH-Bu FX17-20, no.74: [Anonymous]. CH-SAMp M30/31. CH-SGs 463, no.174: [Anonymous]. E: EDM 20, no.30; PÄM IX, no.39; HofhaimerGA, p.99.	[Paul Hofhaimer]	13	Mütterlin ich bin uff der schul gelegen Mütterlin ich bin uff der pulschafft geset (A) D: 13r-13v; A: 10r-10v; T: 24v-25r; B: 9v-10r x,x,x,x C: CH-SGs 463, no.72: [Anonymous]. E: TschudiLB 2, no.72. [Blank and unruled] T: 25v	[Anonymous]
7	Früntlicher grus mit pus ward mir D, B: 4v-5r; A: 5v-6r; T: 13v-14v x,x,x3,x C: 1512 ¹ , no.14: [Anonymous]. 1539 ²⁷ , no.68: [Anonymous]. CH-Bu FX21, no.37: [Anonymous]. D-Mbs 3155, fol.76: [Anonymous]. D-Usch 236A-D, no.69: [Anonymous]. E: EDM 20, no.30; PÄMx IX, no.14.	[Anonymous]	14	Ein junckfrow bild D, A: 9r-9v; T: 26r; B: 8v-9v x,x,x,x C: [1513] ³ , fol.5: [Anonymous]. [Blank and unruled] T: 26v-27r	[Anonymous]
			15	Dich als mich selbs D: 9v-10r; A: 11r-11v; T: 27v; B: 10v-11r x,x,x,x C: D-W 292, fol.5: [Anonymous]. [Blank and unruled] T: 28r-28v	[Anonymous]

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
16	Ich seufft und clag all min tag D: 10v-11r; A: 11v-12r; T: 29r-29v; B: 11r-11v x,x,x,x C: none. [Blank and unruled] T: 30r-30v	S[ixt]. D[ietrich].	25	Lust mag my hertz D, B: 17r; A: 17v; T: 37v-38r x,x,x3,x T (at close of the third strophe): "15.JW.22 / Ops elthon / Jann Obsenus Vindelicus" [= Jann Wüst of Augsburg?]. C: D-Mu 328-331, no.22: [Anonymus]. D-W 292, fol.26v: [Anonymus]. E: SenflGA II, no.8.	L[udwig]. S[enfl].
17	Nur nerrisch sie ist min manier D: 11r-11v; A: 12v-13r; T: 31r; B11v-12r x,x,x,x C: 1535 ¹¹ , no.17: [Anonymus]. CH-SGs 462, fol.73r: Sixt Dietrich. D-USch 236A-D, no.20 [Anonymus]. D-W 292, fol.3: [Anonymus]. E: SchöfflerLB, no.34. [Blank and unruled] T: 31v-32v	[Sixt Dietrich]	26	Unfal wann ist dinss wesens genug D, B: 17v; A: 17v-18r; T: 38v x,x,x,x C: 1534 ¹⁷ , no.50: Ludouicus Senflius. D-B 40092, fol.35v: [Anonymus]. D-W 292, fol.26: L[udwig]. S[enfl]. E: SenflGA IV, no.30.	L[udwig]. S[enfl].
18	Ich hof es say fast wol muglich (B) D: 12r-12v; A: 13v-14r; T: 33r-33v; B: 12v-13r x,x,x,x C: 1513 ² , no.16: Jorg Brack. [Blank and unruled] T: 13r-13v; A: 14v; T: 34r; B: 13v	[Georg Brack]	27	Erst ist beniegt das hertze myn D, B: 18r; A: 18v; T: 39r x,x,x,x C: D-Mu 328-331, no.8: [Anonymus]. E: SenflGA II, no.9.	L[udwig]. S[enfl].
19	Ich stond an einem morgen D, B: 14r-14v; A: 15r; T: 34v-35r x,x,x,x C: 1534 ¹⁷ , no.22: Ludouicus Senfle. D-B 40092, fol.39: [Anonymus]. D-Mbs 3155, no.63: [Anonymus]. D-USch 236A-D, no.52: [Anonymus]. E: SenflGA IV, no.2.	Ludouicus Senfl (A)	28	Grosmechtig D, B: 18v; A: 19r; T: 39v x,x,x,x C: 1534 ¹⁷ , no.89: Ludouicus Senflius. D-B 40092, fol.32v: [Anonymus]. E: SenflGA IV, no.28.	L[udwig]. S[enfl].
20	Ich stond an einem morgen D: 14r; A: 15v; T: 35r; B: 14v-15r x,x,x,x B (at the close of the Text incipit): "Bassus accinit Lass sy faren". C: [1535 ¹⁵], no.6: [Anonymus]. D-W 292, fol.21: [Anonymus].	Mathias Gritter 1524 (= Matthias Greiter)	29	Ein gmeiner bruch D, B: 19r; A: 19v; T: 40r x,x,x,x C: none. E: SenflGA II, no.10.	L[udwig]. S[enfl].
21	Ich stond an einem morgen D, B: 15r-15v; A: 16r; T: 35v-36r x,x,x,x C: none.	M[agister]. Johann Schlend Org[anista]. Zarbernie Guolffgangus Dachstein Argentiensis Organista	30	Ach werde frucht D, B: 19v; A: 20r; T: 40v-41r x,x3,x,x C: 1534 ¹⁷ , no.86: Ludouicus Senflius. E: SenflGA IV, no.30.	L[udwig]. S[enfl].
22	Ach elselin ach elselin wilt mit mir D, B: 15v-16r; A: 16r; T: 36r x,x,x,x A (at the close of the text incipit): "Ex tenore in epidiapenthe fugat post duo tempora et modula ut jacet". C: none.		31	Meniger stelt nach gelt D, B: 20r; A: 20v; T: 41v x,x,x,x C: none. E: SenflGA II, no.11.	L[udwig]. S[enfl].
23	Elslin liebes Elselin D: 16r; A: 16v; T: 36v; B: 16r-16v x,x,x,x C: 1534 ¹⁷ , no.37: Ludouicus Senflius. D-B 40092, fol.141v: [Anonymus]. E: SenflGA IV, no.17.	L[udwig]. S[enfl].	32	Als ab und hin D, B: 20v; A: 21r; T: 42r x,x,x,x C: none. E: SenflGA II, no.12.	L[udwig]. S[enfl].
24	Es taget vor dem walde Elsle liebes Elselin (D) Elslin liepstes Elselin (A) D: 16v; A: 17r; T: 37r; B: 16v-17r x,x,x,x C: 1544 ²⁰ , no.15: Ludouicus Senfl. CH-Zz Q901, no.8: [Anonymus]. D-B 40092, fol.42: [Anonymus]. D-Mu 328-331, no.102: [Anonymus]. D-USch 236A-D, no.39: [Anonymus]. E: SenflGA II, no.7.	L[udwig]. S[enfl].	33	Dich als mich selbs D, B: 21r; A: 21v; T: 42v-43r x,x,x3,x C: none. E: SenflGA II, no.13.	L[udwig]. S[enfl].
			34	Auff glück ich wart D, B: 21v; A: 22r; T: 43v-44r x,x,x3,x C: D-W 292, fol.27: [Anonymus]. E: SenflGA II, no.14.	L[udwig]. S[enfl].
			35	Ich hoff der zitt D, B: 22r; A: 22v; t: 44v x,x,x,x C: none. E: SenflGA II, no.15.	L[udwig]. S[enfl].
			36	Elslin liepstes Elselin D, B: 22v; A: 23r; T: 45r x,x,x,x C: none. E: Wüst, p.230.	P. Wiest [= Paul Wüst]

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37	Hertzliches bild D, B: 22v-23r; A: 23r-23v; T: 45v x,x,x,x A (at the end): "Vigesimum modulanem scilicet Endlin vertente folio invenies". C: none. E: SenfIGA II, no.16.	L[udwig]. S[enfl].	48	Min gluck get uff der sytten uss D, B: 28v; A: 29r; T: 51v-52r x,x,x3,x C: 1512 ¹ , no.9: [Anonymous]. D-As 142a, no.68: [Anonymous]. D-W 292, fol.24: [Anonymous]. E: PÄMw IX, no.9.	[Anonymous]
38	Endlin D, B: 23v; A: 24v; T: 46r x,x,x,x C: none. E: Wüst, p.230.	P[aul]. W[üst].	49	Elslin liebstes Elselin D, B: 29r; A: 29v; T: 52v x,x,x,x C: none. E: Wüst, p.231.	P[aul]. W[üst].
39	Zarte liebste frucht D, B: 23v-24r; A: 24r-24v; T: 46r-46v x,x,x,x A (fol.24v): mistakenly attributed to P[aul]. W[üst].; see above no.38. C: A-Wn 18810, fol.12: Heinrich Isaac. E: DTÖ XIV/1, p.111.	H[einrich]. Y[saac].	50	O werder mund D, A, B: 29v-30r; T: 52v-53r x,x,x,x T (Name of the composer): "M[agister]. F[ranciscus]. Strus Org[anista]. Colonie"; (Below the attribution): "Canon tenor in duplo". C: CH-Bu FX21, no.11: [Anonymous]. E: PickerCA, p.270. L: SlimINST.	F[ranciscus]. Strus
40	Kein ding auf erd D, B: 24v; A: 25r; T: 47r x,x,x,x C: 1539 ²⁷ , no.79: [Anonymous]. D-Mbs 3155, no.5: [Anonymous]. E: EDM 20, no.79.	[Anonymous]	51	In mynem sinn (=Entre je suis en grant pensee) D, B: 30r-30v; A: 30v-31r; T: 53v x,x,x,x C: (1535) ¹¹ , no.37: Josquin. A-Wn 18810, no.6: Josquin de pres. D-As 142a, fols.42v-43r: [Anonymous]. D-Mu 328-331, no.49: [Anonymous]. E: PickerCA, p.285; JosquinGA WW/V, no.57. L: Martin Picker, "Polyphonic Settings c.1500 of the Flemish Tune <i>In minem sinn</i> ," <i>JAMS</i> XII (1959), p.94ff.	Josquin
41	Wie kompt der May Wol kumpt der May (S, A, B) D, B: 25r; A: 25v; T: 47v x,x,x,x C: 1534 ¹⁷ , no.56: L. Senfl. 1539 ²⁷ , no.66: Wolff Grefinger. CH-Bu FX17-20, no.24: [Anonymous]. CH-Zz Q 901, no.56: [Anonymous]. D-B 40092, fol.49v: [Anonymous]. D-Mu 328-331, no.14: [Anonymous]. D-Usch 236A-D, no.4: [Anonymous]. E: SenfIGA IV, no.36; EDM 20, no.66.	[Wolfgang Grefinger/ Ludwig Senfl]	52	In mynem sinn D, A: 31r-31v; T: 54r-54v; B: 30v-31r x,x,x,x C: 1535 ¹⁵ , no.8: [Anonymous]. L: Picker, see above no.51.	M[athias]. G[reiter]. 1522 (D)
42	Vil sorg ich trag D, B: 25v; A: 26r; T: 48r x,x,x,x C: none.	W. Lausser	53	Ach hulff leyd Ach hulff mich layd (D, A, B) D, B: 31v-32r; A: 32v; T: 54v-55r C: 1513 ² , no.1: [Anonymous]. CH-SGs 462, fol.69: [Anonymous]. D-Mu 328-331, no.145: [Anonymous]. D-W 292, fol.19v: [Anonymous]. E: SMD 5, no.83.	Pirson [=Pierre de la Rue / Bauldeweyn / Josquin]
43	Het ich in aller welt die wal D, B: 26r; A: 26v; T: 48v-49r x,x3,x,x C: none.	[Anonymous]	54	Offt wünsch ich dir D, B: 32r-32v; A: 32v-33r; T: 55r x,x,x,x C: none.	P[aul]. W[üst].
44	Schwerlangckwilig ist mir myn zyt D, B: 26v; A: 27r; T: 49v x,x,x,x C: 1539 ²⁷ , no.98: Wolff Grefinger. CH-Bu FX21, no.66: [Anonymous]. D-Usch 236A-D, no.15: [Anonymous]. E: EDM 20, no.98.	[Wolfgang Grefinger]	55	Es wolt ein man versuchen sin wyb D, B: 33r; A: 33v; T: 56v-57r x,x,x,x D (above the first system): "Ad sonos". A, T, B (above the first system): "Ad equale". C: none. E: SenfIGA II, no.17.	L[udwig]. S[enfl].
45	Wan ander lyt lügen und schlaffen Elselin liebstes Elselin myn (D) Es taget vor dem walde (A) Gryner zancker wie gefelt dir das (B) D, B: 27r; A: 27v; T: 50r C: (1535) ¹⁵ , no.42: [Anonymous]. 1544 ¹⁹ , no.10: [Anonymous].	M[atthias]. G[reiter].	56	Kein frewd D, B: 33v; A: 34r; T: 56v-57r x,x,x3,x C: none. E: DTÖ XIV/1, p.16.	H[einrich]. Y[saac].
46	Enzindt pin ich D, B: 27v; A: 28r; T: 50v x,x,x,x Name of the Composer: "M[agister]. H[ans]. Org[anista]. Constan[tiensis]. (A) C: CH-Bu FX21, no.42: [Anonymous]. D-W 292, fol.23v: [Anonymous]. E: EDM 55/2, no.33.	[Hans Buchner]	57	Was frewet mich D, B: 34r; A: 34v; T: 57v-58r x,x,x3,x C: none. E: DTÖ XIV/1, p.25.	H[einrich]. Y[saac].
47	Crist ist erstanden D, B: 28r; A: 28v; T: 51r x,t,t,x C: A-Wn 18810, no.34: Henricus Isaac. D-Mu 328-331, no.110: [Anonymous]. E: DTÖ XIV/1, p.4.	H[einrich]. Y[saac].			

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58	Ach hertzigs K D, B: 34v; A: 35r; T: 58v x,x,x,x C: none. E: DTÖ XIV/1, p.61.	H[einrich]. Y[saac].	70	Was all myn tag erlitt myn hertz D: 40r-41v; A: 41v; T: 65r-66r; B: 40r-40v x,x,x3,x C: 1534 ¹⁷ , no.90: Ludouicus Senflius. D-Mbs 3155, no.3: [Anonymous]. E: SenflGA IV, no.70.	L[udwig]. S[enfl].
59	Von erst so well wir loben D, B: 35r; A: 35v; T: 59r x,x,x,x C: none.	S[ixt]. D[ietrich].	71	Nun merck ich wol D, B: 41r; A: 42r; T: 66v-67r x,x,x2,x C: D-Mbs 3155, no.73: [Anonymous]. D-W 292, fol.22: L[udwig]. S[enfl]. E: SenflGA II, no.18.	L[udwig]. S[enfl].
60	Ellend print pin D, B: 35v; A: 36r; T: 59v x,x,x,x C: 1539 ²⁷ , no.92: Benedictus Ducis. CH-Bu FX21, no.1: [Anonymous]. D-USch 236A-D, no.19: [Anonymous]. D-W 292, fol.4v: [Anonymous]. E: EDM 20, no.92; SchöfflerLB, no.43.	Benedictus Ducis 1511 (D)	72	Ach medlin rein D, B: 41v; A: 42v; T: 67v-68r x,x,x2,x C: 1534 ¹⁷ , no.102: Ludouicus Senflius. 1539 ²⁷ , no.62: Wolff Grefinger. CH-Bu FX17-20, no.76: [Anonymous]. D-Mbs 3155, no.6: [Anonymous]. D-Mu 328-331, no.10: [Anonymous]. D-USch 236A-D, no.16: [Anonymous]. E: SenflGA IV, no.82; EDM 20, no.62	L[udwig]. S[enfl]. [/ W. Grefinger]
61	Ich seufftz und klag D, B: 36r; A: 36v; T: 60r x,x,x,x C: D-W 292, fol.5: [Anonymous].	J. Schrem	73	Hoch wol gefallen D, B: 42r; A: 43r; T: 68v-69r x,x,x3,x T (above the text): "Cristoferus Echa". C: D-Mbs 3155, no.7: [Anonymous]. D-W 292, fol.25v: [Anonymous]. E: SenflGA II, no.19.	L[udwig]. S[enfl].
62	Nun griess dich got myn fine krot D, B: 36v; A: 37r; T: 60v-61r x,x,x3,x C: 1539 ²⁷ , no.71: Sixt Dietrich. E: EDM 20, no.71.	S[ixt]. D[ietrich].	74	Hör zu von nuwen sachen D, B: 42v-43r; A: 43v-44r; T: 69v x,x,x,x T: "Paulus Wiest composuit Huteno" (= for Ulrich von Hutten?) C: none.	Paulus Wiest [= Wüst]
63	Nun griess dich got min Truselin D, B: 37r; A: 37v; T: 61v-62r x,x,x3,x C: 1539 ²⁷ , no.82: Sixt Dietrich. D-W 292, fol.14: [Anonymous]. E: EDM 20, no.82.	S[ixt]. D[ietrich].	75	Ich weis mir ein hüpsche graserin D, B: 43r; A: 44r; T: 70r t,x,x,x C: [1535] ¹⁵ , no.7: [Anonymous].	Mathias Gritter [= Greiter] De Aycha
64	Ich stond an einem morgen D, B: 37v-38r; A: 38r-38v; T: 62v x,x,x,x C: 1536 ⁹ , no.18: Heinrich Finck. CH-Bu FX17-20, no.46 [Anonymous]. E: CMM 70, no.28.	Henricus Finck	76	Mich wunder ser, ye lenger ye mer D, B: 43v-44r; A: 44v-45r; T: 70v x,x,x,x T (at the end): "Text such in Mentzer Truck" (= 1515 ³⁹) C: 1534 ¹⁷ , no.54: Ludouicus Senflius. D-Mbs 3155, no.2: [Anonymous]. D-Mu 328-331, no.80: [Anonymous]. E: SenflGA IV, no.34.	L[udwig]. S[enfl].
65	Ergib mich der (= Wem gelt gebrest) D, B: 38r; A: 39r; T: 63r x,x,x,x C: 1539 ²⁷ , no.119: [Anonymous]. CH-Bu FX17-20, no.52: [Anonymous]. CH-Bu FX21, no.50 (Wem gelt): [Anonymous]. CH-Bu FX25-26, no.24a (Wem gelt): [Anonymous]. E: EDM 20, no.119a.	[Anonymous]	77	Elsslin D, B: 44r; A: 45r; T: 71r x,x,x,x C: none. E: Wüst, p.231.	P[aul]. W[üst].
66	Ich stond an einem morgen D, B: 38v; A: 39v; T: 63v x,x,x,x C: none.	Jo. Fuchswild (D, A)	78	Gross we ich lyd D, B: 44v; A: 45v; T: 71v x,x,x,x C: D-Mbs 3155, no.37: [Anonymous]. E: SenflGA II, no.20.	L[udwig]. S[enfl].
67	Recht zierlich lebt D, B: 39r; A: 40r; T: 64r x,x,x,x C: none.	Georgius Cesar (D, A)	79	On schertz myn hertz D, B: 45r; A: 46r; T: 72r x,x,x,x C: D-Mbs 3155, no.36: [Anonymous]. E: SenflGA II, no.21.	L[udwig]. S[enfl].
68	Der welt fund D, B: 39v; A: 40v; T: 64v x,x,x,x C: none. E: DTÖ XIV/1, p.68.	H[einrich]. Y[saac].	80	Nichts on ursach D, B: 45v; A: 46v; T: 72v x,x,x,x C: none. E: SenflGA II, no.22.	L[udwig]. S[enfl].
69	Eren wert uff erd D, B: 40r; A: 41r; T: 64v-65r x,x,x,x C: 1539 ²⁷ , no.107: [Anonymous]. CH-Bu FX17-20, no.79: [Anonymous]. E: EDM 20, no.107.	[Anonymous]	81	Ach unfal was zeychstu mich D, B: 46r; A: 47r; T: 73r x,x,x,x C: none. E: SenflGA II, no.23.	L[udwig]. S[enfl].

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82	Wie wol vil horter orden send D, B: 46v; A: 47v; T: 73v x,x,x,x C: D-Mbs 3155, no.53: [Anonymus]. E: SenflGA II, no.24.	L[udwig]. S[enfl].	93	Es taget vor dem walde D, B: 53r; A: 54r; T: 78v-79r x,x,xx,x C: 1556 ²⁹ , no.43: Ludovicus Senfl. D-B 40092, fol.8: [Anonymus]. D-Mbs 3155, no.78: [Anonymus]. D-Mu 328-331, no.65: [Anonymus]. E: SenflGA II, no.30.	L[udwig]. S[enfl]. W[olfgang]. G[refinger?]. (B)
83	Zwen gesellen gut D, B: 47r; A: 48r; T: 74r x,x,x,x C: D-Mbs 3155, no.27: [Anonymus]. E: SenflGA II, no.25.	L[udwig]. S[enfl].	94	Maria du pist genaden vol Maria zart von edler art (T1) D, B: 53v; A: 54v; T: 79v-80r x,x,xx,x C: D-B 40092, fol.10: [Anonymus]. D-Mu 328-331, no.66: [Anonymus]. I-Rvat Lat. 11953, fol.45: [Anonymus]. E: SenflGA II, no.31.	L[udwig]. S[enfl].
84	So gluck und stund D, B: 47v; A: 48v; T: 74v x,x,x,x C: D-Mbs 3155, no.34: [Anonymus]. E: SenflGA II, no.26.	L[udwig]. S[enfl].	95	Gottes namen faren wir D, B: 54r; A: 55r; T: 80v-81r x,x,xx,x C: D-B 40092, fol.14v: [Anonymus]. D-Mbs 3155, no.67: [Anonymus]. D-Mu 328-331, no.55: [Anonymus]. D-Rp C120, p.20: [Anonymus]. E: SenflGA II, no.4.	L[udwig]. S[enfl].
85	Hab grossen danck der liebe din D, B: 48r; A: 49r; T: 75r x,x,x,x C: D-Mbs 3155, no.35: [Anonymus]. D-Mu 328-331, no.32: [Anonymus]. E: SenflGA II, no.27.	L[udwig]. S[enfl].	96	Wann ich des morgen frue uff stand D, B: 54v; A: 55v; T: 82v-83r x,x,xt,x C: 1534 ¹⁷ , no.68: Ludouicus Senflius. D-B 40092, fol.9: [Anonymus]. D-Mbs 3155, no.68: [Anonymus]. D-Mu 328-331, no.57: [Anonymus]. I-Rvat Lat. 11953, fol.24: [Anonymus]. E: SenflGA IV, no.48.	L[udwig]. S[enfl].
86	Recht ursach pringt D, B: 48v; A: 49v; T: 75v x,x,x,x C: D-Mbs 3155, no.33: [Anonymus]. E: SenflGA II, no.28.	L[udwig]. S[enfl].	97	Wol auf wir wollens wecken D, B: 55r; A: 56r; T: 81v-82r t,t,tt,x T (at the end of T2): "Vertensendo [sic] folio invenies septuagesimum modulamen / scilicet Wan ich des morgens frie auf stand". C: 1534 ¹⁷ , no.92: Ludouicus Senflius. CH-Bu FX21, no.78: [Anonymus]. D-Mbs 3155, no.66: [Anonymus]. D-Mu 328-331, no.67: [Anonymus]. E: SenflGA IV, no.72.	L[udwig]. S[enfl].
87	Noch bin ich din (=Mich wundert hart) D: 49r; A: 50r; T: 76r; B: 49r-48v x,x,x,x C: 1544 ²⁰ , no.33 (Mich wundert): Heinricus Isaac. D-Mbs 3155, no.2 (Mich wundert): [Anonymus]. E: DTÖ XIV/1, p.19.	L[udwig]. S[enfl]. [Heinrich Isaac]	98	Ich armer man D, B: 55v; A: 56v; T: 83v-84r x,x,xx,x C: none.	Paulus Wiest; P. Obscoenus (A) [= Paul Wüst]
88	Ach holdselig medlin D, B: 49v; A: 50v; T: 76v x,x,x,x C: none. E: SenflGA II, no.29.	L[udwig]. S[enfl] 4° [=4 vocum] (D)	99	Anfang mine lieb D, B: 56r; A: 57r; T: 84v-85r x,x,xx,x C: none.	P[aul]. W[üst].
89	Parce domine populo tuo D, B: 50r; A: 51r; T: 77r x,x,t,t C: 1538 ⁸ , no.46: Heinricus Isaac. D-SGs 463, no.129: Heinricus Isaac. D-Mu 328-331, no.112: [Anonymus]. E: RhauMD III, no.46.	H[einrich]. Y[saac].	100	Ursach zwingst mich D: 56v-57r; A: 57v; T: 85v; B: 56v xx,x,x,x C: CH-Bu FX21, no.100 (text only).	P[aul]. W[üst].
90	Patris sapientia veritas divina D, B: 50v; A: 51v; T: 77v t,t,t,t T (above the first system): "Robertus Niderholtzer discipulus illius Fincken. Quoque incipiunt carmina latina partim / Tenor ad duo carmina scilicet patris etc. / et cane ut jacet secundum carmen / composuit Georgius Cesar Vindelicus". C: none.	Robertus Niderholtzer	101	Fraw pin ich din Du hertzings myn (D1, D2) D: 57v-58r; A: 58r; T: 86r; B: 57r tt,t,t,t C: D-W 292, fol.8: [Anonymus].	S[ixtus]. T[heodoricus]. [= Sixt Dietrich]
91	Patris sapientia veritas divina D, B: 51r; A: 52r; T: 77v t,t,t,t C: none.	Georgius Cesar Vindelicus	102	Crist ist erstanden Cristus surrexit (A, T2, B) D, A: 58v; T: 86v-87r; B: 57v t,t,tt,t C: none.	M[athias]. G[reiter].
92	Domine fili (D) D, B: 51v; A: 52v x,x,x C: none. [Remark:] "Quinque sequuntur" (T); "Quinque" (D, A, B) D, B: 52r; A: 53r; T: 78r [Blank] D: 52v; A: 53v [Ruled, otherwise blank] B: 52v	S[ixtus]. T[heodoricus]. [= Sixtus Dietrich]	103	Gluck eer und gut D, A: 59r; T: 87v-88r; B: 58r x,x,xx,x C: D-ZW LXXVIII, fol.31: [Anonymus].	L[upus]. H[ellinck?].

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104	Geduld um huld D: A: 59v; T: 88v-89r; B: 58v x,x,xx,x C: D-40092, fol.7v: [Anonymous]. D-Mu 328-331, no.60 [Anonymous]. D-Rp C120, p.212: [Anonymous]. E: SenfIGA II, no.6.	L[udwig]. S[enfl].	113	Plus nultz regres D: 64v-65r; A: 63v-64r; T: 94v-95r; B: 62v-63r x,x,x,x C: [1535] ¹⁴ , no.3: [Anonymous]. 1540 ⁷ , no.53: Josquin. A-Wn 18810, no.15: Josquin de Pres. D-As 142a, fol.38v-40: [Anonymous]. D-Mbs 1508, no.65: [Anonymous]. D-Mbs 1516, no.107: [Anonymous]. D-Rp C120, p.300-303: Josquin. I-Rvat. Lat. 11953, fol.4-4v: Josquin. E: PickerCA, p.280; JosquinGA WW, no.29.	Josquin
105	Cela zons plus D: 59v-60r; A: 60r; T: 89v-90r; B: 59r x,x,xx,x C: CH-SGs 463, no.203: Leo papa decimus. D-Rp C120, p.26: [Anonymous]. I-Fn 107bis, fols.15v-16r: Jo. cardinale d. Medici. E: TschudiLB 2, no.203.	Io[hannes]. cardinalis de Medici, Leo papa decimus	114	Lome arme D: 65v; A: 64v; T: 95v; B: 63v x,x,x,x C: none.	Falsum (?) (D)
106	Es taget vor dem walde Wann ich des morgens frie uff stand (T2) Elslin liebes Elselin (D2) D: 60v-61r; A: 60v; T: 90v-91r; B: 59v xx,x,xx,x C: D-Mu 328-331, no.58: [Anonymous]. E: SenfIGA II, no.32.	L[udwig]. S[enfl].	115	Mon seul plasier D: 65v-66r; A: 64v-65r; T: 95v-96r; B: 63v-64r x,x,x,x C: B-Br 11239, fol.25v-27: [Anonymous]. I-Fc 2439, fols.1v-3r: Nino le petit. E: PickerCA, p.451.	Josquin [Ninot le Petit]
107	Ich weiss mir ein freye maget D: 61v-62r; A: 61r; T: 91v-92r; B: 60r xx,x,xx,x C: none.	Georgius Cesar Vindelicus (A)	116	Adieu amours D: 66v; A: 65v; T: 96v; B: 64v x,x,x,x A: "Altus ex cantu fugat ad semibreve in / subdiatesseron Adieu etc." B: "Bassus ad semibreve fugat in subdiatesseron / Adieu amours. Io Mouton. In tenore". C: none. E: BernHZ, p.66.	[ean]. Mouton
108	Troplus secret D: 62v; A: 61v; T: 92v; B: 60v x,x,x,x D: The composer's name is spelled with a rebus. C: D-Rp C120, p.268-69: P. la Rue. I-Rvat. Lat.11953, fols.7v-8r: P. de la Rue. E: PickerCA, p.200.	Pirson [= Pierre de la Rue]	117	Dentelore D: 67r; A: 65v-66r; T: 97r; B: 64v-65r x,x,x,x C: none.	S[ixtus]. T[heodoricus]. [= Sixt Dietrich]
109	Toussles regres (= Tous les regretz) D: 63r; A: 62r; T: 93r; B: 61r x,x,x,x T: The composer's name is spelled with a rebus. B (above the first system): "4 ^{or} et sic deincipis". C: 1502 ² , fol.25v-26: Pe de la Rue. A-Wn 18810, no.64: Petri de la Rue. D-Rp C120, p.264-65: Josquin. I-Rvat Lat.11953, fol.8v-9: Rue. E: PickerCA, p.180; MRM II, no.22; Josquin WW, no.32.	Pirson alias Pe. de la Rue [Josquin]	118	Fors seulement D: 67v; A: 66v; T: 97v; B: 65v x,x,x,x C: 1502 ² , fol.31v-32: Pe. de la Rue. [1519] ⁵ , no.73: [Anonymous]. [1535] ¹⁴ , no.31: [Anonymous]. CH-SGs 461, p.8-9: M. Pipilere. D-Rp C120, p.336-337: Pipilere. E: PickerCA, p.233; MRM II, no.28; AichLB, no.72.	Mathias Pipilere [Pierre de la Rue]
110	Pour quoi non D: 63v; A: 62v; T: 93v; B: 61v x,x,x,x C: 1501, fol.17v-18: Pe de la Rue. CH-SGs 463, (in the index only): Petrus de la Rue. I-Rvat Lat. 11953, fol.7-7v: P. de la Rue. E: PickerCA, p.211; HewO, no.15.	Pirson [= Pierre de la Rue]	119	Lordault D: 68r; A: 67r; T: 97v-99r; B: 66r x,x,x,x C: 1502 ² , fol.8v-9: Compere. D-Rp C120, p.260-61: Compere. E: MRM II, no.5; BrownTC, no.50. [Blank and unruled] D: 68v-92v; A: 67v-88v; T: 98v-116v; B: 66v-91v	Josquin [Compère/Ninot le Petit]
111	Tant que nostre argent [Amours fait moult] [El est de bonne heure ne] D: 64r; A: 63r; T: 94r; B: 62r x,x,x,x C: 1501, fol.33v-34: [Anonymous]. D-Rp C120, p.214-215: [Anonymous]. I-Rvat. Lat.11953, fol.9-9v: [Anonymous]. E: HewO, no.31; MRM VII, no.157.	Pirson [= Pierre de la Rue / Japart]			
112	Mement D: 64v; A: 63v; T: 94v; B: 62v x,x,x,x C: none.	P[aul]. W[ü]stl.			

Inventory B

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Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
	[Binding] fols.1r-1v				
1	Von suftzen tief fol.2r x C: none.	[Anonymous]	12	Isbrüg ich [muss dich lassen] fols.5v-6r x C: none.	[Anonymous]
2	Wand wir aber sygen fol.2r x C: none.	[Anonymous]	13	Wer das ellend büwen wel fol.6r x C: 1541 ² , no.50: [Anonymous].	[Anonymous]
3	Venus ich clag fol.2v x C: none.	[Anonymous]	14	Fruntlicher grutz in trüwen gar fol.6v x C: CH-SGs 462, fol.26: [Anonymous]. E: SMD 5, no.10.	[Anonymous]
4	F du min schatz fols.2v-3r x C: 1535 ¹¹ , no.81: [Anonymous]. CH-Bu FX21, no.80: [Anonymous]. CH-SGs 463, no.172: [Anonymous]. E: TschudiLB, no.172.	[Anonymous]	15	Der katzen reyen fol.7r x C: none.	[Anonymous]
5	Wen ich gedenck fol.3r x C: CH-Bu FX17-20, no.65: [Anonymous]. I-TRc 1947/4, no.2: [Anonymous].	[Anonymous]	16	Us hertzen grund fol.7v x (Inscription:) "bassus stat in (Alto) hoc est in alio libro". C: [1519] ⁹ , no.13: [Anonymous]. <i>Dodecachordon</i> p.430-31: [Anonymous]. CH-Bu FVI26f, no.2: [Anonymous]. E: AichLB, no.13.	[Anonymous]
6	Zu trost erwellt fol.3v x C: CH-SGs 462, fols.19v-20r: [Anonymous]. CH-SGs 463, no.81: [Anonymous]. E: SMD 5, no.36.	[Anonymous]	17	Fortuna [desperata] fol.8r x C: CH-SGs 462, fols.6v-7r: [Anonymous]. CH-SGs 463, no.144: [Anonymous]. E: SMD 5, no.7.	[Busnois?]
7	Frow bin ich din fol.4r t C: A-Wn 18810, no.49: Paulus Hofhaymer. D-Mu 328-331, no.119: [Anonymous]. E: HofhaimerGA, p.44; DTÖ 37/2, p.36.	[Paul Hofhaimer]	18	Nach lust han fol.8v x C: [1519] ⁵ , no.25: [Anonymous]. E: AichLB, no.25.	[Anonymous]
8	Frölich wesen fols.4r-4v t C: 1538 ⁹ , no.28: [Anonymous]. CH-SGs 462, fols.28v-29r: Obrecht. CH-SGs 463, no.153: Jacobus Obrecht. D-Mu 328-331, no.109: [Anonymous]. E: SMD 5, no.32.	[Barbireau/ Obrecht]	19	Sant Cristoffel fols.8v-9r x C: none.	[Anonymous]
9	Ach gramma fols.4v-5r x C: none.	[Anonymous]	20	Die vollen bruöder kon ouch darzu fol.9r x C: CH-Bu FX21, no.67: [Anonymous]. CH-SGs 462, fol.25: [Anonymous]. E: SMD 5, no.27.	[Anonymous]
10	An dich kan ich nit froewen mich fol.5r x C: [1519] ⁵ , no.5: [Anonymous]. E: AichLB, no.5.	[Anonymous]	21	Die frow von himell ruf ich an fol.9v x C: CH-Bu FVI26f, no.1: [Anonymous].	[Anonymous]
11	Min hertz ist bekümberet fol.5v x C: none.	[Anonymous]	22	Maria zart fols.9v-10r C: D-Herdringen Bibliotheca Fuerst- bergiana FUE9822, no.21: [Anony- mous].	[Anonymous]
			23	Ich scheid mit leid fol.10v x C: CH-Bu FVI26f, no.4: [Anonymous].	[Anonymous]

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24	Unfal wie tust fols.10v-11r x C: CH-SGs 462, fols.32v-33r: [Anonymous]. CH-SGs 463, no.67: [Anonymous]. E: SMD 5, no.36.	[Anonymous]	27	Nie noch niemer end min gemut fol.12v x C: [1519] ⁵ , no.3: [Anonymous]. CH-Bu FIX59-62, no.68: [Anonymous]. CH-Bu FX17-20, no.27: [Anonymous]. CH-SGs 463, no.49: [Anonymous]. E: AichLB, no.3	[Anonymous]
25	Frow ich graw fol.11r x C: none.	[Anonymous]	28	Mary zu dir ich schry fol.13r x C: none. [Ruled, otherwise blank] fols.13v-16r [Blank] fols.16v-19v [Binding] fols.20r-20v	[Anonymous]
26	Ach hulf mich leid fols.11v-12r x C: [1513] ³ , fol.24v: [Anonymous]. [1519] ⁵ , no.22: [Anonymous]. Dodecachordon, p.262: Adam ab Fulda. CH-Bu FIX59-62, no.3: [Anonymous]. CH-Bu FX17-20, no.50: [Anonymous]. CH-Bu FX21, no.53: [Anonymous]. CH-SGs 462, fol.3v-4r: [Anonymous]. CH-SGs 463, no.163: Adam de Fulda. E: SMD 5, no.4; AichLB, no.21.	[Adam von Fulda]			

Inventory C

Basel University Library MS F X 5-9

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
1	<p>[Magnificat primi toni] Et exultavit (Verse 2) Fecit (Verse 6) Esurientes (Verse 8) A: 1r x C: Magnificat octo tonorum (Strassburg: Schöffler, 1535).</p> <p>[Rastrum trials, otherwise blank] A: 1v-IIv; B: 1r-Iv; B: 1r-IIv [Ex Libris:] "Sum Basiliæ Amerbachii". D: 1r [Title page:] "Der alt ghört jungen gesellen zu / Die lauffen uf und ab on rhu. / Sum Basiliæ Amerbachii." A: 1r C: 1539²⁷, Title page of the altus partbook. CH-Bu FIX34, fol.1r.</p> <p>[Ex Libris:] "Bonifacius Amerbach". T: 1r [Greek Inscription:] "to kalon dia autou aireton".</p> <p>[Blank and unruled] D, A: 1v; B: 1v-2v [Ruled, otherwise blank] A: 2r-3v [Pen drawings, see Chapter 3: miniatures] D: 2r; T: 1v-2r [Ruled, otherwise blank] T: 2v-3v; B: 3r-4v [Blank and unruled] D: 2v</p>	<p>[Sixt Dietrich]</p>	2d	<p>[Textless] T, B: 5r -- Bass copied in the Tenor partbook; Tenor in the Bass partbook. C: none.</p>	<p>[Anonymous]</p>
3	<p>Es wolt ein meidlin grasen gan D: 5r; A: 4r; T, B: 5v x,x,t,x Bass copied in the Tenor partbook; Tenor in the Bass partbook. C: 1513², no.61: [Anonymous]. 1540²¹, no.XLIII: [Anonymous]. CH-Bu FX21, no.62: Ysaac. D-Mu 328-331, no.44: [Anonymous]. E: DTÖ XIV/1, p.9; EDM 60, no.44.</p> <p>[Ruled, otherwise blank] A: 4v-7v</p>	<p>Heinrich Isaac (B)</p>	4	<p>In minem sin D: 5v; T: 6r; B: 5v-6r x,x,x Bass in the Tenor partbook; Tenor in the Bass partbook. C: D-Mu 328-331, no.45: [Anonymous]. D-Rp C120, p.290: Ysaac. E: DTÖ XIV/1, p.81.</p>	<p>H[einrich]. I[saac].</p>
5	<p>In minem sin D: 6r-6v; T, B: 6v x,x,x D: "eiusdem" [=Heinrich Isaac]. Bass in the Tenor partbook; Tenor in the Bass partbook. C: D-Mu 328-331, no.46: [Anonymous]. D-Rp C120, p.292: Ysaac. E: DTÖ XIV/1, p.82.</p>	<p>Heinrich Isaac</p>	6	<p>[Wat willen wij metten budel spelen] D: 6v-7v; T, B: 7r-7v x,x,x Bass in the Tenor partbook; Tenor in the Bass partbook. -- C: 1502², fol. 38v-39v: Obrecht. E: MRM 2, p.188.</p>	<p>Jacob Obrecht</p>
7	<p>[Maria zart von edler art] D: 3v-4r; T: 4v -- Bass copied in the Tenor partbook. C: D-Es 345, fol.509: [Anonymous].</p>	<p>[Anonymous]</p>	8	<p>Ong franck [=Un franc archier] D, T: 7v; B: 7v-8r x,x,- Bass in the Tenor partbook and incomplete; Tenor in the Bass partbook. C: 1501, fol.30v: Compere. E: CMM 15/5, p.57; HewO, no.28.</p>	<p>[Loyset Compère]</p>
2a	<p>[Ich seufftz und klag] D: 4r; T: 4r-4v -- Bass copied in the Tenor partbook. C: [1540]⁸, no.25: [Anonymous].</p>	<p>[Anonymous]</p>	8	<p>Ein pur gab (D) [=Ein bauer sucht] D: 8r; B: 8r-8v x,x C: [1519]⁵, no.32: [Anonymous]. E: AichLB, no.32.</p> <p>[Ruled, otherwise blank] D: 8v; B: 9r-9v</p>	<p>[Anonymous]</p>
2b	<p>[Textless] D: 4v - C: none.</p>	<p>[Anonymous]</p>			
2c					

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9	Ich armes meitlin klag D: 9r-9v; A, T: 8r; B: 10r t,x,t,x T (at the close of the text:) "Hie Schwitz/hie Basel". C: 1549 ³⁷ , no.31: Ludo. Senfl. CH-Bu FX21, no.110 (only Text). E: SenflGA 6/4, p.14.	[Ludwig Senfl]	19	Super flumina Babilonis D: 15r-16v; A: 14r-15r; T: 13v-15r; B: 15v-17r; Q: 1r-2r x,t,x,x,x Si oblitus fuero tui Hierusalem (A, pars 2) D: 16v-18r; A: 15v-17r; T: 15r-16v; B: 17r-18v; Q: 2v-4r x,x,x,x,x T (at the end:) "Laus XPO". C: 1534 ⁵ , fol.18: La Fage. 1539 ⁹ , no.37: La Fage. D-Rp 940/41, no.306: La Fage. D-Rp B211-15, no.32: [Anonymous].	[Jean de la Fage]
10	Ich weiss mir ein stoltze mullerin D: 9v-10r; A, T: 8v; B: 10v t,x,x,x A (inscription:) "Die mullerin". C: none.	[Anonymous]	20	Chorea D: 18v; A: 17r-17v; T: 17r; B: 19r x,x,x,x C: none. E: GeeringBS, p.111.	[Anonymous]
11	Grates domino iugiter referamus D: 10r-10v; A: 9r; T: 8v-9r; B: 11r t,x,t,x C: none. E: MerianGW, no.2.	Vannius faciebat [= Johannes Wannenmacher]	21	Et pariet filium D: 19r; A: 18r; T: 17v; B: 19v x,x,t,x C: none.	[Anonymous]
12	Sy suys [= Je suis?] D: 10v; A: 9v; T: 9r; B: 11r x,x,x,x C: none.	[Anonymous]	22	Resonet in laudibus D: 19v; A: 18v-19r; T: 18r-18v; B: 19v-20r x,x,t,x C: none.	[Anonymous]
13	A desiuner labelle (A) D: 10v; A, T: 9v; B: 11v x,x,x,x C: [1528] ⁸ , no.2: [Anonymous]. E: CMM 20, p.51.	[Anonymous]	23	Proportio D: 20r; A: 19r; T: 18v; B: 20v x,x,x,x C: none. E: GeeringBS, p.113.	[Anonymous]
14	Amour et mort D: 11r; A: 10r; T: 9v; B: 11v-12r x,x,x,x T (at the end:) "Hie Schwitz". C: 1529 ³ , no.13: [Anonymous]. CH-Bu FX22-24, no.17: [Anonymous]. D-Mbs 1516, no.42: [Anonymous]. E: SeayTC, no.7.	[Anonymous]	24	Veni electa mea D: 20r-21v; A: 19v-20r; T: 19r; B: 20v-21r; Q: 4v-5r t,x,x,x,x T: "Cosmas Alderinus faciebat uf pusunen Berne / 1546 in actu Noe". C: none. E: GeeringPS no.5. L: GeeringVM, p.85 and 170.	Cosmas Alder
15	Es het ein biderman ein weib (D) D: 11r; A, T: 10r; B: 12r t,x,x,x C: 1549 ³⁶ , no.XXV: L. Senfl. E: SenflGA 5, no.2.	[Ludwig Senfl]	25	O Jesu christ O Jesu Christ der mechtigest (D) O Jesu Christ der heiligest (A) O Jesu Christ dornoch du bist (B) D: 21r; A: 20r-20v; T: 19v; B: 21v t,t,x,x D is incomplete. C: [1513] ³ , no.67: [Anonymous]. [1519] ⁵ , no.31: [Anonymous]. E: AichLB, no.30.	[Anonymous]
16	Martin menoit D: 11v-12r; A: 10v; T: 10r-10v; B: 12r-13r x,x,x,x A is incomplete. C: 1535 ⁶ , no.21: Jennequin. E: JanequinCP 2, no.61.	[Clément Janequin]	26	Salve magnificum genus ac veneranda D, A: 21v-22r; T: 20r-20v; B: 22r-22v; Q: 5r-6v t,x,t,x,x T (over the first system:) "Fuga in diapen- tem". Q (over the first system:) "Encomium urbis Berne"; in another hand and ink "Berne" is altered to "Basilee". Qua te mente feram (pars 2) Tu bonitate deos (D) D: 22v-23r; A: 22r-23r; T: 20v-21v; B: 23r-23v; Q: 6r-6v t,x,t,x,x T (over the first system:) "Fuga in diapen- tem". D (in the first system:) "Encomium urbis Berne par. secunda / a Wannio 1535". Q (at the end:) "Vannius faciebat 1535". C: none. L: GeeringVM, p.149.	[Anonymous]
17	Misterium ecclesie hymnum D: 12r-12v; A: 11r-11v; T: 11r; B: 13r t,t,t,t [Textless, pars 2] D: 12v-13r; A: 11v-12r; T: 11r-11v; B: 13r t,t,t,t C: none.	[Anonymous]			Johannes Wannenmacher
18	De profundis clamavi ad te Domine D: 13r-14v; A: 12r-13r; T: 11v-12r; B: 13v-14r t,t,t,t A custodia matutina usque ad moctem (D; pars 2) D: 14r-15r; A: 132r-14r; 12v-13v; B: 14v-15v t,t,t,t C: 1539 ⁹ , no.30: Josquin. D-Kl 24, no.65: Josquin. E: JosquinGA Mt, Nr.91.	[Josquin]			

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27	De profundis D: 23v-24r; A: 23v-24r; T: 21v-22v; B: 23v-24v; Q: 7r-8r t,x,t,x,x Q (at the end:) solmisation syllables A custodia matutina (pars 2) D, B: 24v-25r; A: 24r-24v; T: 22v-23r; Q: 8r-8v C: 1537 ¹ , no.30. D-B 40013: fol.181v: Senfl. D-D1 1/D/3, fol.29: Josquin/Senfl. E: SenflGA 3, p.86.	Lud[wig]. Senfl/ [Josquin]	33	Wie Joseph in Egipten landt D, A: 31r; T, B: 30r-30v x,x,t,- C: none. E: GeeringPS, no.6. L: GeeringVM, p.173.	[Cosmas Alder?]
27a	[Textless] T: 23v-24r xx Discant and Altus parts are in the Tenor and are incomplete. Discant is crossed out. C: none.	Petrus	34	Floreat Ursine gentis D, A: 31v-32v; T, B: 30v-31v x,x,x,x D, A, T (over the first system:) "Musicorum Bernensium catalogus et eorundem encomium"; (Names of the musicians are not given). Splendeat o gracilis (pars 2) D, A: 32v-33v; T: 31v-33r; B: 31v-32v x,x,x,x B (at the end:) "finis das ist uss, das do lauft / das ist ein muss". C: none. L: GeeringVM, p.172.	[Cosmas Alder?]
28	Innsbruck muss ich dich lassen D: 25r-25v; A: 25r; T: 24v; B: 25v x,x,x,x A: underlayed text erased. C: none. E: ThürlingsIB, p.84. L: GeeringVM, p.158 and 176.	Cos[mas]. Ald[er]. (A)	35	Ich weiss ein stoltze müllerin Ein stoltze müllerin (D, B) D: 33v-34r; A: 34r-34v; T, B: 33r-33v t,t,t,t D (at the end:) "1545 Juni". C: D-Rp A.R. 940/41, no.259: Cosmas Alderius. L: GeeringVM, p.183.	C[osmas]. Ald[er]. (B)
29	Rex autem David D, B: 25v-26r; A: 25v; T: 25r t,x,t,x C: 1538 ⁸ , no.43: [Anonymous]. CH-SGs 463, no.108: Adrianus Villaert. D-Mu 326, fol.18v: [Anonymous]. D-Rp A.R. 940/41, no.29: [Anonymous]. D-Rp B 220-222, no.49: [Anonymous]. E: RhauMD 3, no.43.	[Adrian Willaert]	36	Wir sagen dir her lob D, A: 35r-35v; T, B: 34r-34v t,t,t,t A (Inscription:) "Gratias 4" [=4 vocum]. C: none.	[Anonymous]
30	Invidie telum D, A, B: 26r-26v; T: 25v-26r t,t,t,t A (at the end:) "1544 Novemb[er]."; (26v, crossed out:) "Vannius". T (over the first system:) "I. Vannius 44 Novemb. Interlacus" (= Interlaken). C: none.	I[ohannes]. Vannius [=Wannenmacher]	37	In jamers thal lid ich gross D, A: 35v-36r; T: 34v; B: 34v-35r t,t,t,t B (above the first system:) "1545 Junio facieb[at]. Xistus Dieterich". C: none.	Sixtus Theodoricus [=Sixt Dietrich]
31	In diebus illis D, A: 26v-27v; T: 26r-27r; B: 27r-27v; Q: 8v-9r t,x,t,-,x Et senos (T, B: pars 2) Susanna aliquando (D, A, Q) D, A: 28r-28v; T: 27r-27v; B: 27v-28r; Q: 9r-9v t,x,t,x,x Deus qui absconditorum (pars 3) D, B: 28v-29r; A: 29r-29v; T: 28r-28v; Q: 9v t,x,t,x,x Q (at the end:) Solmisation syllables. C: 1537 ¹ . D-Mu 326-327. E: CMM 3/4, p.67. [Ruled, otherwise blank] Q: 10r-26r [Blank] Q: 26v	A[drian]. Willa[e]rt (D)	38	Joseph lieber zimmerman (D, A) Was da was da ja ja (T, B) D, A: 36v; T: 35r; B: 35v t,t,t,t C: none.	[Anonymous]
32	Da Jacob nun das kleid ansach (B) D, A: 30r-30v; T: 29r-29v; B: 29v-30r x,x,t,x B: "C. Alderinus 4° [=4 vocum]." C: 1544 ²¹ , no.CXX: ludo. Senffel. E: HAM, no.110; AERM, no.18; SenflGA 6/4, no.20. L: KmetzDJ.	Cosmas Alder / Ludwig Senfl]	39	Dont vientzela (=Dont vient cela) D, A: 37r; T: 35v; B: 36r x,x,x,x C: 1528 ³ , fol.3v: Claudin. CH-Bu FIX32-35, no.26: [Anonymous]. CH-Bu FX22-24, no.13: [Anonymous]. CH-Bu FX22-24, no.14: [Anonymous]. CH-Bu FX22-24, no.32: [Anonymous]. CH-Bu FX17-20, no.15: [Anonymous]. D-DZs MS 4003, Bk.1, no.8: [Anonymous]. D-Mbs 1501, no.43: [Anonymous]. D-Mbs 1516, no.20: [Anonymous]. D-Rp A.R.940/41, no.110: [Anonymous]. E: CMM 52/3, no.43. [Stamp of the University Library of Basel] D, A: 37v; B: 36v [Blank] A: 38r [Latin words with German translations] A: 38v	[Claudin de Sermisy]

Inventory D

Basel University Library MS F IX 32-35

Nr. Text Incipit/Content: foliation, number of
Mod. voices/disposition of text, concordances,
editions, literature Attribution

[Titlepage, Discant, fol.1r:] "I T 1547 / Qui non vestitur teneras lanugine malas / Hos modulos dulci personet ore puer. / Ir knäben und ir meidlin rein / Euwer stimlin schalen also fein. / Den Dysscant lernen unbeschwärth / Kein ander stim uch zugehörth. / 1547. / Sum Basili Amerbachii Basiliensis / Anno domini 1547 / die 13 Novembris / B[asilii] A[merbach]."

C: 1539²⁷, Titlepage, Discant (only the German verse).

[Titlepage, Altus, fol.1r:] "Si potes excelsas cantu transcendere nubes / Me cape nam munus altius ipse meum est. / Der Alt gehört jungen gesellen zu / Die lauffen uff und ab on rhu / Also ist auch des Altes wiss / Drum lernet mich mit allem fliss / Sum Basili Amerbachii Basiliensis / Anno domini 1546 / 13 die Novembris".

C: 1539²⁷, Titlepage, Altus (only the German verse). CH-Bu FX6, fol.1r (only the German verse).

[Titlepage, Tenor, fol.1r:] "Quatuor hec inter medium discrimina vocum / Sola tenet reliqua posthabere modum. / Min arth und wiss in mittelmoss / Gen andren stimmen ist min stross / Die habent acht uff mine stim / Den mäneren ich fär ander zim / Sum Basili Amerbachii Basiliensis / Anno 1546 13 die Novembris / bris. / Trahit sua quemque voluptas".

C: 1539²⁷, Titlepage, Tenor (only the German verse).

[Titlepage, Bassus, fol.1r:] "1546 / Accipit horrendo vox hec a murmure nomen. / Quare stentoreum gutture prome sonum. / Min ampthe ist im nidern stat / Drum wer ein bstanden alter hat / Und brummeth wie ein rauher Bär / Der kom zu miner stimme härr. / 1546 / Sum Basili Amerbachii Basiliensis / Anno 1546 13 die Novembris / 1546".

C: 1539²⁷, Title page, Bassus (only the German verse). CH-Bu FX24, fol.25r (only the Latin verse).

[Blank]

D: 1v-2v; A: 1v-3v; T: 1v-4v; B: 1v-3v

[Lessons outlining the rudiments of music:]

Quid est Musica?

Quid est clavis?

Quott sund claves?

T: fol.5r

C: Lampadius, *Compendium musices* (Berne: M. Apiarius, 1537), fols.B^r-B^y.

Quid est Scala?

Quid est vox Musicalibus?

Quid sunt voces?

Quid est voces mutatio?

Quot vocibus fit?

T: fol.5v

C: Lampadius, *Compendium*, fols.Biii^r, Biiii^r, and Bv^r.

Scala cum suis clavibus

T: fol.6r

C: Lampadius, *Compendium*, fols.Biii^r-Biiii^r.

Quott ex predictis clavibus dicuntur signatae?

Cur vocantur signatae

Quam ob ratione

Quae autem potissimum signatur?

T: fol.6v

C: Lampadius, *Compendium*, fol.Biiii^r

[Three vocal exercises]

T: 7r

Quott sunt Notarum species Octo?

T: 7v

C: Lampadius, *Compendium*, fol.Cviii^r.

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Mod. voices/disposition of text, concordances,
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Quid est Pausa?

T: 8r

Tabula qua cuis slibet notae quatitas pro signorum varietate explicatur.

T: 8v

[Natural, soft and hard hexachords]

T: 9r

[Blank]

T: 9v-11v

1 Gott geb üch hint ein gute nacht [Anonymous]
Ein gutt nacht (D, A, B)

D: 3r; A, B: 4r; T: 12r

x,x,x,x

C: none.

2 Labor [Anonymous]
(= Laborett dominus laborette)

D: 3r; A, B: 4r; T: 12r

x,x,x,x

C: 1535¹¹, no.3: [Anonymous].

3 Es wolt ein [jäger jagen] [Anonymous]

D: 3v; A, B: 4v; T: 12v

x,x,x,x

C: [1535]¹³, no.7: [Anonymous].

4 Gelobet systu Jesu Christ [Johann Walter]

D: 4r; A, B: 5r; T: 13r

t,x,x,t

C: 1544⁷¹, no.13: Johann Walter.

E: WalterSW 1, no.13.

5 Hilff herre gott dem dinen knecht (D) [Anonymous]

D: 4v; A, B: 5r; T: 13v

x,x,x,x

C: CH-Bu FX25-26, no.17: [Anonymous].

L: JennyGGB, p.192.

6 Nun welche hie ir hoffnung gar (D) [Anonymous]

D: 5r; A, B: 6r; T: 14r

x,x,x,x

C: CH-Bu FX25-26, no.16: [Anonymous].

L: JennyGGB, p.193.

7 Uss tiefer not [Johann Walter]

D: 5v; A, B: 6v; T: 14v

x,x,x,x

C: 1524⁷¹, no.4: Johann Walter.

1544⁷¹, no.15: Johann Walter.

E: WalterSW 1, no.15.

8 Frölich wellen wir Alleluia singen (B) [Johann Walter]

D: 6r; A, B: 7r; T: 15r

x,x,x,x

C: 1524⁷¹, no.25: Johann Walter.

1544⁷¹, no.17: Johann Walter.

E: WalterSW 1, no.17.

9 Din armer huff herr thut klagen (D) [Johann Walter]

D: 6v; A, B: 7v; T: 15v

x,x,x,x

C: 1524⁷¹, no.7: Johann Walter.

1544⁷¹, no.5: Johann Walter.

E: WalterSW 1, no.5.

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
10	Ich klag den tag D: 7r; A, B: 8r; T: 16r x,x,x,x C: 1539 ²⁷ , no.33: Thomas Stoltzer. CH-Bu FX17-20, no.22: [Anonymus]. CH-Bu FX21, no.80: [Anonymus]. CH-Bu FX25-26, no.18: [Anonymus]. E: EDM 20, no.33.	[Thomas Stolzer]	20	Hört zu mit schal on lidens qual (D) D: 12r-12v; A, B: 13v-14r; T: 22r x,x,x,x C: CH-Bu FX21, no.75: [Anonymus]. [Tipped in Leaf, Discant, fols.13r-13v:] Historical notes on the years 1587 and 1588 copied by Ludwig Iselin.	[Anonymous]
11	Herr Christ der einig gottes sun D: 7v; A, B: 8v; T: 16v x,x,x,x C: 1544 ⁷¹ , no.19: Johann Walter. CH-Bu FX21, no.72: [Anonymus]. CH-Bu FX25-26, no.9: [Anonymus]. CH-Bu FX25-26, no.22: [Anonymus]. E: WalterSW 1, no.19.	[Johann Walter]	21	Bywonung macht zum narren mich D, B: 14r, A: 14v; T: 22v x,x,x,x D: "Quatuor vocum". C: none.	[Anonymous]
12a	Kum heiliger geist herre got D: 8r-8v; A, B: 9r-9v; T: 17r-17v t,t,x,t D: "Eadem vox ad reliquam canitur compositionem". A: "Sequitur aliud eiusdem authoris." C: 1544 ⁷¹ , no.1 (only Discant).	[Anonymous]	22	Des künigs lied. Est il conclud (= Est-il conclu par un arret d'amour) D: 14v; A, B: 15r; T: 23r x,x,x,x C: CH-Bu FIX22, no.49 (Intab.): [Anonymus]. E: SMD 6, p.70.	[Anonymous]
12b	Kum heiliger geist herre gott D: 8v-9r; A, B: 10r-10v; T: 18r-18v t,x,x,x C: 1544 ⁷¹ , no.1 (only Discant).	[Anonymous]	23	In dulci jubilo wir singen D: 15r-15v; A: 15v-16r; T: 23v-24r; B: 15r-16r t,t,t,t C: none.	[Anonymous]
13	Ach her vernim min kleglich stim (B) D: 8v-9r; A, B: 10r-10v; T: 18r-18v t,t,t,t C: none. E: GeeringPS, p.52.	[Cosmas Alder?]	24	Glück mit der zit D: 15v-16r; A, B: 16r-16v; T: 24v x,x,x,x C: 1539 ²⁷ , no.41: Martin Wolff. E: EDM 20, no.41.	[Martin Wolff]
14	Mein gemüt und blüth D: 9v; A, B: 11r; T: 18v x,x,x,x C: 1535 ¹⁰ , no.11: Andreas Siluanus. 1539 ²⁷ , no.85: M. Johan. Wenck. CH-Bu FVI26c, fol.8v (Intab.): [Anonymus]. E: EDM 20, no.85.	[Andreas Silvanus / Johann Weck]	25	Willig und trüw min meysche sy D: 16v; A, B: 17r; T: 25r x,x,x,x D (in the margin, smeared): "Samuel Ubelius". C: 1539 ²⁷ , no.42: Georg Forster. CH-Bu FX21, no.69: [Anonymus]. CH-Bu FX25-26, no.9a: [Anonymus]. CH-Bu FX25-26, no.23: [Anonymus]. E: EDM 20, no.42.	[Georg Forster]
15	Hertzliebste bild (D) D: 10r; A, B: 11v; T: 19r x,x,x,x C: 1512 ¹ , no.37: Paul Hoffhaymer. CH-Bu FX1-4, no.4: [Anonymus]. D-Mbs 3155, fol.43: [Anonymus]. E: HofhaimerGA, p.52; EDM 20, no.63.	[Paul Hofhaimer]	26	Dont vien cela A: 17v; T: 25v; B: 26v x,x,x C: 1528 ³ , fol.3v: Claudin. CH-Bu FX5-9, no.26: [Anonymus]. CH-Bu FX17-20, no.15: [Anonymus]. CH-Bu FX22-24, no.13: [Anonymus]. CH-Bu FX22-24, no.14: [Anonymus]. D-DZs MS 4003, Bk. 1, no.8: [Anonymus]. D-Mbs 1501, no.43: [Anonymus]. D-Mbs 1516, no.20: [Anonymus]. D-Rp A.R. 940/41, no.110: [Anonymus]. E: CMM 52/3, no.43.	
16	Lheur et malheur D: 10v; A, B: 12r; T: 19v-20r x,x,x,x C: 1538 ¹⁷ , fol.29: Villiers. D-Rp A.R. 940/41, no.141: [Anonymus]. E: PogueJM, p.357.	[P. de Villiers]	27	Dames T: 26r x At the end of the part, the lines and spaces of a system are identified.	[Didier Lupi Second?]
17	Mon cueur uolut D: 11r; A, B: 12v; T: 20r-20v x,x,x,x C: 1538 ¹³ , fol.10: Claudin. D-Rp A.R. 940/41, no.140: [Anonymus]. E: CMM 52/4, no.108.	[Claudin de Sermisy]	28	Susanna (= Susanna ung jour) T: 26v-27r x C: Lupi, <i>Premier livre de chansons spirituelles</i> 1548. CH-Bu FIX59-62, no.45: [Anonymus]. CH-Bu FX17-20, no.61: [Anonymus]. CH-Bu FX21, no.72: [Anonymus]. CH-Bu FX25-26, no.10: [Anonymus]. D-Mbs 1501, no.49: [Anonymus]. D-USch 235A-D, no.26: [Anonymus]. E: LevySUJ, p.403.	[Didier Lupi Second?]
18	Amour brusle D: 11v; A, B: 13r; T: 20v-21r x,x,x,x C: 1538 ¹⁷ , fol.23: Maillart.	[Jean Maillard]			
19	Do ich min lieb von erst ansach D: 12r; A, B: 13v; T: 22r x,x,x,x C: 1513 ² , no.3: Joerg Schoenfelder	[Georg Schönfelder]			

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29 **Ipsa te cogat** [Anonymous]
T: 27v-28r
x
C: none.

30 **Beatus vir** [Anonymous]
T: 28v
x
C: none.

[Ruled, otherwise blank]
D: 17r-21r; A: 18r-24r; T: 29r; B: 18r-20r

31 **Beatus vir** [Anonymous]
T: 29v-30r
x
C: none.

Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature Attribution

32 [Textless] [Anonymous]
D: 30v-31r
-
C: none.

33 [Textless] [Anonymous]
D: 31v
-
C: none.

[Blank]
D: 21v
[Ruled, otherwise blank]
D: 22r
[Blank]
D: 22v-59v; A: 24v-70v; T: 32r-66v; B: 20v-51v

Inventory E

Basel University Library MS kk IV 23-27

Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature

Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature

[Blank]
 D, A, T, B, Q: I^r-IV.
Johan Walter, Wittembergisch deutsch geistlich Gesangbüchlein, Wittenberg: Georg Rhaw, 1544 (=DKL 1544¹²); and Gaspar Otmaier, Epitaphium D. Martini Lutheri, Nürnberg: Montanus and Neuber, 1546.
 [Blank]
 D, A, T, B, Q: 1r-1v
 1 **An einem Sabath morgens fru (D)** [Anonymous]
 D, A, T, B: 2r
 t,x,x,x
 C: none.

2 **Das gsatz gottes** [Anonymous]
 D, A, T, B: 2r
 x,x,x,x
 C: none.
[Ruled, otherwise blank]
 D, A, T, B, Q: 2v-3r
[Blank]
 D, A, T, B: 3v-16v; Q: 3v-4v

Inventory F

Basel University Library MS F X 22-24

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
	[Inscription:] "Ne quid nimis" D: fol.I ^r C: CH-Bu FX7, fol.1v. [Stamp of the University Library of Basel, otherwise blank] B: fol.I ^r [Blank] D: I ^r ; B: I ^v -VII ^r [Ex Libris:] "Basilij Amer- / bachij 15.51 / Quodcunque attigerit, sigue est stu- / diosa sinistri / Ad vitium mores instruet inde suos". D: fol.II ^r [Blank] D: fols.III ^v -VII ^r [Notes by Ludwig Sieber, University librarian 1871-1891] D, B: fol.VII ^v Reutterliedlin, Frankfurt a.M., C. Egenolff: 1535 (= 1535¹¹) [Titlepage:] "BASSUS / Accipit horrenda hec vox a murmu- / re nomen, / Quare stentoreum gutture prome / sonum / .15.47." C: CH-Bu FIX 35, fol.1r [Blank] B: fol.25r		6	Paduaner D, B: 28r; A: 27r-v x,x,x C: none.	[Anonymous]
			7	Ob allem werdt D: 28v; A: 27v-28r; B: 28r-v x,x,x C: none.	Sixt Dieterich (D)
			8	Bolendisch giger liedlin D: 29r; A: 28r-v; B: 28v-29r x,x,x C: none.	Otmaier (D) [= Caspar Othmayr?]
			9	Paduaner D: 29v; A: 28v-29r; B: 29r-v x,x,x C: none.	[Anonymous]
			10	Damour ie suis D: 30r; A: 29r; B: 29v-30v x,x,x C: none.	[Anonymous]
			11	Ave verum corpus (D) Ecce panis angelorum (A) O salutaris hostia (B) D, B: 30r-v; A: 29v x,x,x C: D-Mbs 1516, no.170: [Anonymous]. E: Mbs1516, no.170.	Josquin (D, B)
1	Her durch din blute D, B: 16r; A: 25r x,x,x C: 1534 ¹⁷ , no.101: Ludouicus Senflius. E: SenflGA 4, p.134.	Lud[wig]. Senfli	12	Languir me fait (= Languir me fais) D: 31r; A: 30r; B: 30v-31r x,x,x C: 1528 ³ , fol.21v: Claudin. CH-Bu FIX59-62, no.32: [Anonymous]. CH-Bu FX17-20, no.8: [Anonymous]. D-Mbs 1501, no.2: [Anonymous]. D-Mbs 1516, no.15: Mouton. D-Rp A.R.940/41, no.102: [Anonymous]. E: CMM 52/3, no.87.	[Sermisy/ Mouton]
2	Ja choisi D: 26r-v; A: 25v; B: 26v x,x,x C: none.	[Anonymous]	13	Dont vien cela D: 31v; A: 30v; B: 31r-v x,x,x A (above the first system): "Tenor". C: 1528 ³ , fol.3v: Claudin. CH-Bu FIX32-35, no.26: [Anonymous]. CH-Bu FX5-9, no.39: [Anonymous]. CH-Bu FX17-20, no.15: [Anonymous]. D-DZs MS 4003, Bk.1, no.8: [Anonymous]. D-Mbs 1501, no.43: [Anonymous]. D-Mbs 1516, no.20: [Anonymous]. D-Rp A.R.940/41, no.110: [Anonymous]. E: CMM 52/3, no.43.	[Claudin de Sermisy]
3	Vivre ne puis D, B: 26v-27r; A: 25v-26r x,x,x C: 1536 ³ , no.9: Claudin. D-Rp A.R.940/41, no.18: [Anonymous]. E: CMM 52/4, no.165.	[Claudin de Sermisy]	14	Dont vien cela D: 32r; A: 31r; B: 31v-32r x,x,x C: see above, no.13. E: see above, no.13.	[Claudin de Sermisy]
4	Mein fliss und muhe D, B: 27r-v; A: 26r-v x,x,x C: 1534 ¹⁷ , no.40: Ludouicus Senflius. 1539 ²⁷ , no.105: Ludo. Senfl. CH-Bu FX17-20, no.12: [Anonymous]. CH-Zz Q901, no.6: [Anonymous]. E: SenflGA 4, no.19; EDM 20, no.105.	Ludovicus Senflius (B)			
5	Isbruck muss ich dich lassen D, B: 27v; A: 26v-27r x,x,x D, B: "Ad equales". A: "Ad socios". C: CH-Bu FX21, no.65: [Anonymous]. (Further concordances in StaehelinMI, Bd.I, p.27). E: DTÖ 14/1, p.83; AERM, no.23.	Heinrichus Isaac (D)			

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
15	Le berger D: 32v-33r; A: 31r; B: 32r-33v x,x D, B: "Trium". A: "Le berger tacet". C: <i>Trente et une chansons musicales a troys</i> (Attaignant, 1535), fol.i ^v : [Anonymous]. <i>La Couronne et chansons fleur des à troy</i> (Antico, 1536), no.7: N. Revez. D-Mbs 1516, no.147: [Anonymous].	[N. Revez]	23	Ce moys de may D: 38r-v; A: 35v; B: 37r-v x,x,x C: 1538 ¹³ , fol.v ^v : Godart. E: PÅM 23, no.25.	[Godart/Lortin]
16	Jattens secours D: 33v; A: 31v; B: 33r-v x,x,x C: 1528 ³ , fol.20v: Claudin. D-Mbs 1501, no.46: [Anonymous]. E: CMM 52/3, no.73.	[Claudin de Sermisy]	24	Languissant suys (A) D: 38v-39r; A: 36r-v; B: 37v-38r x,x,x A (fol.36v, above the first system): "O holder bluth". C: 1540 ¹³ , fol.xvi ^v : Villiers.	[P. de Villiers]
17	Amour et mort D: 33v-34r; A: 31v-32r; B: 33v x,x,x C: 1529 ³ , no.13: [Anonymous]. CH-Bu FX5-9, no.14: [Anonymous]. D-Mbs 1516, no.42: [Anonymous]. E: SeayTC, no.7.	[Anonymous]	25	Doulce mtoire (B) (= <i>Doulce mémoire</i>) D: 39v; A: 36v-37r; B: 38v-39r x,x,x C: 1538 ¹¹ , fol.iii ^v : Sandrin. CH-Bu FIX59-62, no.58: [Anonymous]. CH-Bu FX17-20, no.54: [Anonymous]. CH-Sitten, Kapitalarchiv Tir 87-4, fol.8v-9r: [Anonymous]. D-Mbs 1501, no.24: [Anonymous]. D-Rp A.R.940/41, no.25: Manchicourt. D-USch 235A-D, no.12 (Buess wierscht): [Anonymous]. E: CMM 47, no.4.	[Sandrin/ Manchicourt]
18	Lecont est ryche (= <i>Le content est riche</i>) D: 34r-v; A: 32r-v; B: 34r x,x,x C: 1528 ³ , fol.9v: Claudin. A-Wn 18811, fol.64: [Anonymous]. CH-Bu FX17-20, no.56: [Anonymous]. D-DZs 4003 Bk.2, no.52, 74: [Anonymous]. D-Mbs 1501, no.5: [Anonymous]. D-Rp A.R. 940/41, no.109: [Anonymous]. E: CMM 52/4, no.96.	[Sermisy/ Gombert]	26	Si mon (= <i>Sy mon travail vous peut donner</i>) D: 40r; A: 37r-v; B: 39r x,x,x C: 1538 ¹¹ , fol.vii ^v : Sandrin. E: CMM 47, no.7.	[Pierre Sandrin]
19	Tant que vivray D: 35r; A: 32r; B: 34v x,x,x C: 1528 ³ , fol.2v: [Anonymous]. 1535 ⁷ , no.6: Claudin. CH-Bu FIX59-62, no.27: [Anonymous]. CH-Bu FX17-20, no.4: [Anonymous]. D-Mbs 1501, no.1: [Anonymous]. D-Rp A.R.940/41, no.108: [Anonymous]. E: CMM 52/4, no.150.	[Claudin de Sermisy]	27	Le devil (= <i>Dueil, double dueil</i>) D: 40v; A: 37v-38r; B: 39r x,x,x C: 1538 ¹¹ , fol.vii ^v : Maillart.	[Jean Maillart]
20	Il est iour D: 35v-36r; A: 33r-v; B: 35r-v x,x,x C: 1528 ³ , fol.7v: Claudin. CH-Bu FIX59-62, no.56: [Anonymous]. CH-Bu FX17-20, no.78: [Anonymous]. D-Mbs 1501, no.4: [Anonymous]. D-Rp A.R.940/41, no.118: [Anonymous]. D-USch 236A-D, no.38: [Anonymous]. E: CMM 52/3, no.59.	[Claudin de Sermisy]	28	De retourner D: 41r; A: 38r; B: 39r-v x,x,x C: 1529 ³ , fol.12v: [Anonymous]. D-Mbs 1516, no.62: [Anonymous]. E: CMM 20, p.162.	[Claudin de Sermisy?]
21	Frere thibant (A) (= <i>Frere Thibault</i>) D: 36r-v; A: 33v-34r; B: 35v-36r x,x,x C: 1538 ¹³ , fol.i ^v : Certon. E: CertonCP 1, no.31.	[Pierre Certon]	29	Ami hellas D: 41v; A: 38v; B: 40r x,x,x C: 1529 ³ , fol.6v: [Anonymous]. D-Mbs 1516, no.51: [Anonymous]. E: Mbs1516, no.51.	[Anonymous]
22	Nostre vicaire D: 37r-v; A: 34v-35r; B: 36v-37r x,x,x C: 1538 ¹⁴ , fol.x ^v : Heurteur. E: PÅM 23, no.29.	[Guillaume Le Heurteur]	30	Le coeur de vous (A) D: 41v-42r; A: 38v-39r; B: 40v x,x,x C: 1529 ³ , fol.4v: Claudin. D-Mbs 1516, no.47: [Anonymous]. E: CMM 52/4, no.93.	[Claudin de Sermisy]
			31	Secourez moy (A) D: 42r-v; A: 39r-v; B: 40v-41r x,x,x C: 1528 ³ , fol.1v: Claudin. D-Mbs 1501, no.37: [Anonymous]. E: CMM 52/4, no.139.	[Claudin de Sermisy]
			32	Dont vien cela D: 42v-43r; A: 39v-40r; B: 41r-v x,x,x C: see above, no.13. E: see above, no.13.	[Claudin de Sermisy]
			33	Mon triste D: 43r; A: 40r; B: 41v x,x,x C: none.	[Anonymous]

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|---|-------------------------|--|-----------------------|
| 34 Le iaune
D: 43r-v; A: 40r-v; B: 41v-42r
x,x,x
C: [1528] ⁷ , fol.11v: [Anonymus].
D-Mbs 1516, no.96: [Anonymus].
E: CMM 20, p.108. | [Anonymus] | 43 De tous bien
(=De tous biens plaine)
D: 47v-48r; B: 46r-v
C: cf. BrownFST, p.204, no.73. | [Anonymus] |
| 35 Vostre bon (B)
(=Vostre bon bruyt bonheurme?)
D: 43v; A: 40v; B: 42r
x,x,x
C: none. | [Anonymus] | 44 Ein tantz
D: 48r; B: 46v
x,x
D, B: "Trium".
C: none. | [Anonymus] |
| 36 Iay deul (A)
(=Jay double duell que?)
D: 44r; A: 41r; B: 42r
x,x,x
C: none. | [Anonymus] | 45 Ein tantz
D: 48v; B: 46v-47r
x,x
D, B: "Trium".
C: none. | [Anonymus] |
| 37 Deul
(=Dueil, double duell)
D: 44r-v; A: 41v; B: 43r
x,x,x
C: 1530 ⁴ , fol.v: [Anonymus].
1536 ³ , no.11: Hesdin.
D-Mbs 1501, no.39: [Anonymus].
E: Cw 15, p.4. | [Hesdin/Lupi] | 46 Escoutes
(=La guerre)
D: 48v-49r; B: 47r-48r
x,x
(Inscription:) "Weilender schlacht".
Fan fan frylaren (pars 2)
D: 49v-51v; B: 48r-50r
x,-
C: Chansons de maistre Clément Janequin (1528).
E: JanequinCP 1, no.3. | [Clément
Janequin] |
| 38 Or myrende
(=Or my rendez)
D: 44v-45v; A: 42r-v; B: 43v-44r
x,x,x
C: none. | [Anonymus] | 47 In te domine speravi
D: 52r; B: 50v
x,x
C: 1504 ⁴ , fol.50: Josquin Dascanio.
1538 ⁸ , no.1: Joskin Dascanio.
CH-Bu FX17-20, no.68: [Anonymus].
CH-SGs 463, no.25: Josquinos Praten-
sis.
D-Mu 326, fol.13: [Anonymus].
D-Rp A.R. 940/41, no.42: Joskin Das-
canio
E: RhauMD 3, no.1; JosquinGA WM 2,
no.25. | [Josquin des
Prez] |
| 39 Ales uous (B)
D: 45v-46r; A: 42v-43r; B: 44r-v
x,x,x
C: none. | [Anonymus] | 48 Ging gang glogen (B)
D: 52r-v; B: 50v-51r
x,x
C: none. | [Anonymus] |
| 40 Dues vons labiche (A)
D: 46r-47r; A: 43r-v; B: 45r-v
x,x,x
D, A, B (above the first system): "Ein
welsche schlacht".
C: none. | [Anonymus] | 49 Jesaia dem Propheten
B: 51v-52v
-
C: 1534 ⁷¹ , no.35: Johann Walter.
1544 ⁷¹ , no.48: Johann Walter.
E: WalterSW 1, no.52. | [Johann Walter] |
| 41 Ie ne scay
(=Je ne scay pas comment)
D: 47r; B: 45v
x,x
C: 1529 ⁴ , fol.5v: [Anonymus].
CH-Sitten, Kapitalarchiv Tir.87-4,
fol.17: [Anonymus].
D-Mbs 1516, no.33: [Anonymus].
D-Rp A.R.940/41, no.114: [Anony-
mous].
E: CMM 20, p.37. | [Anonymus] | [Notational pen trials]
B: 53r-54r
(on folio.53r under the second system):
"Nostre vicaire".
[Blank]
D: 53r-65v; B: 54v-63v | |
| 42 Ie ne fays
D: 47v; B: 46r
x,x
C: 1528 ⁴ , fol.2: [Anonymus].
1536 ² , no.27: Claudin.
E: CMM 20, p.157; CMM 52/3, no.77. | [Claudin de
Sermisy] | | |

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[I]	P[au]le, Paule] D, A, T, B: 1r C: D-Ngm HB 19187: [Anonymous]. E: Richter, p.75; CrosbyFS, p.98. L: CrosbyFS, p.29. (Blank) D, A, T, B: 1v Ein ausszug guter alter und newer teutscher liedlein, Nürnberg: Johan Petreius 1543 [= RISM 1543²⁴]. E: EDM 20. (Blank) D, A, B: 1r (Title page:) Hernach volgt allerley Compositzion T: 1r	[Anonymous]	7	Pungente dardo D: 5v; A, T: 5v-6r; B: 5v x,x,x,x C: 1539 ²² , no.2: Archadelt. D-Rp A.R.940/41, no.88: Jachet Berchem. D-USch 236A-D, no.108: [Anonymous]. E: CMM 31/2, no.41.	[Arcadelt/ Berchem]
1	Vergangen ist mir glück (Pars. 1) D, A, T, B: 1v-2r t,t,t,t C: none. E: DTÖ 14/1, p.128.	15.IH.58 [= Iacob Hagenbach 1558]	8	Quanta belta D, A, T, B: 6r x,x,x,x C: 1539 ²² , no.33: Archadelt. D-Rp A.R.940/41, no.59: Archadelt. E: CMM 31/2, no.46.	[Jacques Arcadelt]
2	Beclag dich nit (Pars. 2) D, A, T, B: 2v-3r t,t,t,t C: none. E: DTÖ 14/1, p.131.	15.IH.64 [= Iacob Hagenbach 1564]	9	Poss io morir di mala morte D, A, T, B: 6v x,x,x,x C: 1539 ²² , no.34: Archadelt. D-Rp A.R.940/41, no.90: Archadelt. E: CMM 31/2, no.40.	[Jacques Arcadelt]
3	Ach hülf mich leyd D, A, T, B: 3v-4r x,x,x,x C: [1513] ³ , fol.24v: [Anonymous]. [1519] ² , no.22: [Anonymous]. Dodecachordon, p.262: Adam ab Fulda. CH-Bu FX10, no.26: [Anonymous]. CH-Bu FX17-20, no.52: [Anonymous]. CH-Bu FX21, no.53: [Anonymous]. CH-SGs 462, fol.3v: [Anonymous]. CH-SGs 463, fol.58v, 116v: Adam de Fulda. E: SMD 5, no.4; AichLB, no.21.	[Adam von Fulda]	10	Pleures mes D, A, T, B: 7r x,x,x,x C: 1539 ¹⁷ , no.17: Sandrin. 1549 ¹⁸ , no.26: Sandrin. E: CMM 47, no.18.	[Pierre Sandrin]
4	Zum zwire zum zware D, A, T, B: 4r x,x,x,x C: CH-Bu FX17-20, no.84: Anonymous.	[Anonymous]	11	La palme D, A, T, B: 7v x,x,x,x C: 1549 ¹⁸ , no.27: Gardane.	[Antonio Gardane]
5	Il bianc e dolce D, A, T, B: 4v x,x,x,x C: 1539 ²² , no.1: Archadelt. D-Rp A.R.940/41, no.92: Archadelt. D-USch 236A-D, no.106: [Anonymous]. E: CMM 31/2, no.18.	[Jacques Arcadelt]	12	Je prens D, A, T, B: 8r x,x,x,x C: 1539 ¹⁶ , no.11: Clemens. 1540 ¹⁶ , fol.32: Janequin. CH-Bu FX17-20, no.86: [Anonymous]. D-Mbs 1501, no.131: [Anonymous]. D-Rp A.R.940/41, no.53: Rogirus. E: CMM 4, p.16.	[Clemens non papa/Baston/ Janequin/Rogier]
6	Elle voyant D: 5v; A, T: 5v-6r; B: 5v x,x,x,x C: 1547 ⁸ , no.7: Certon E: CertonCP 3, no.98; SCCh 6, no.21.	[Pierre Certon]	13	De müll emays (=De mille ennus) D, A, T, B: 8v x,x,x,x C: 1559 ¹⁴ , no.73: Archadelt E: CMM 31/9, no.73.	[Jacques Arcadelt]
			14	Helas mon Dieu D, A, T, B: 8v-9r x,x,x,x C: 1549 ¹⁸ , no.22: Maillard. E: JanequinCP 3, no.111; SCCh 18, no.25.	[Janequin/ Maillard]
			15	Au feu D, A, T, B: 9r x,x,x,x C: 1542 ¹⁴ , no.20: Maillard 1549 ¹⁸ , no.21: Maillard D-Mbs 1508, no.55: Maillard. E: SCCh 18, no.17.	[Jean Maillard]

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16	Vitam que D, A, T, B: 9v-10r x,x,x,x C: 1556 ¹⁵ , no.55: Archadelt CH-Bu FX17-20, no.87: [Anonymous]. CH-Bu FX21, no.107a (Text only): [Anonymous]. E: CMM 31/8, no.55.	[Jacques Arcadelt]	26	Domour me plaiis (=D'amour me plains) D, A, T, B: 14v-15r x,x,x,x C: 1539 ¹⁵⁻¹⁶ , no.15: Rogier. D-Mbs 1501, no.12 [Anonymous]. E: PÄM 23, no.49.	[Rogier Pathie]
17	Celle qui D, A, T, B: 10v x,x,x,x C: none.	[Anonymous]	27	Tant que vivray D, A, T, B: 15r x,x,x,x C: 1528 ³ , fol.2v: [Anonymous]. 1535 ⁷ , no.6: Claudin. CH-Bu FX17-20, no.4: [Anonymous]. CH-Bu FX22-24, no.19: [Anonymous]. D-Mbs 1501, no.1: [Anonymous]. D-Rp A.R.940/41, no.108: [Anonymous]. E: CMM 52/4, no.150.	[Claudin de Sermisy]
18	Ne veuille amy D, T: 10v-11r; A, B: 11r x,x,x,x C: none.	[Anonymous]	28	No ch'io D, A, T, B: 15v x,x,x,x C: 1539 ²² , no.5: Archadelt. D-Rp A.R.940/41, no.93: Archadelt. E: CMM 31/2, no.32.	[Jacques Arcadelt]
19	Au temps D, A, T, B: 11v-12r x,x,x,x C: 1539 ¹⁵ , no.17: Archadelt E: CMM 31/8, no.4.	[Jacques Arcadelt]	29	Deb dinimus (=Deh dimm'amor se l'alma) D, A, T, B: 16r x,x,x,x C: 1539 ²² , no.35: Archadelt. D-Rp A.R.940/41, no.94: Archadelt. E: CMM 31/2, no.11.	[Jacques Arcadelt]
20	Mon dieu (=Si vous m'aymez donnez) D, A, T, B: 12r x,x,x,x A (over the first system): "Der Alt is im Bass". B (over the first system): "Der Bass ist im Alt". C: 1532 ¹² , fol.9v: Claudin E: CMM 52/4, no.148.	[Claudin de Sermisy]	30	Io dico D, A, T, B: 16v x,x,x,x C: 1539 ²² , no.36: Archadelt. D-Rp A.R.940/41, no.95: Archadelt. E: CMM 31/2, no.23.	[Jacques Arcadelt]
21	Viate tansionis (=Vivray je tousjours) D, A, T, B: 12v x,x,x,x C: 1531 ² , fol.7r: Claudin. D-DZs 4003 Bk.1, no.40: [Anonymous]. D-Rp A.R.940/41, no.11: [Anonymous]. E: CMM 52/4, no.164.	[Claudin de Sermisy]	31	Die schlacht in kurtz Die kurtz schlacht (D,A,B) D, A, T, B: 17r x,x,x,x C: Brown 1547 ⁶ , no.33: [Anonymous]. CH-Bu FX17-20, no.5: [Anonymous]. E: <i>Fröhliche Musik</i> , edited by F. J. Giesbert (Kassel, 1965), no.19.	[Anonymous]
22	En seupirant (=En soupirant les griefz) D, A, T, B: 12v-13r x,x,x,x C: (1528) ⁸ , no.9: [Anonymous].	[Anonymous]	32	Languir [me fais] D, A, T, B: 17v x,x,x,x C: 1528 ³ , fol.21v: Claudin. CH-Bu FX17-20, no.9: [Anonymous]. CH-Bu FX22-24, no.12: [Anonymous]. D-Mbs 1501, no.2: [Anonymous]. D-Rp A.R.940/41, no.102: [Anonymous]. E: CMM 52/3, no.87.	[Sermisy/Mouton]
23	Poi chio vedo D, A, T, B: 13r x,x,x,x C: 1520 ⁷ , fols. 24v-25v: Carra. CH-Bu FX21, no.7: [Anonymous].	[Marcheto Carra]	33	Ces fascheux sotz D, A, T, B: 18r x,x,x,x C: 1529 ⁴ , no.8: [Anonymous]. CH-Bu FX17-20, no.88: [Anonymous]. D-Mbs 1516, no.19: [Anonymous]. D-Rp A.R.940/41, no.103: [Anonymous]. E: CMM 20, p.131.	[Anonymous]
24	Jay fays (=J'ay fait pour vous) D, A, T, B: 13v x,x,x,x C: 1530 ³ , fol.11r: Claudin. E: CMM 52/3, no.63.	[Claudin de Sermisy]	34	So trinckhen wir alle D, A, T, B: 18v xx,x,x,x C: 1536 ⁹ , no.45: Arnoldus de Bruck. CH-Bu FX17-20, no.29: [Anonymous].	[Arnold von Bruck]
25	Ami suffre (=Amy souffrez) D, A, T, B: 14r x,x,x,x C: 1529 ⁴ , fol.6v: [Anonymous]. <i>Premier livre de chanson</i> , Paris, Le Roy and Ballard, fol.18: Moulou. CH-Bu FIX22, no.48 (Intab.): [Anonymous]. CH-Bu FIX56, no.1 (Intab.): [Anonymous]. D-Mbs 1516, no.16: [Anonymous]. D-Rp A.R.940/41, no.105: [Anonymous]. E: CMM 20, p.155; CMM 52/3, no.9.	[Sermisy/Le Heurteur/Moulou]			

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35	Je cherche autant amour D: 19r; A, T, B: 18v-19r x,x,x,x C: 1545 ¹² , no.2: Boyvin. CH-Bu FX17-20, no.85: [Anonymous].	[Boyvin/ Crecquillon]	45	Sussanna (=Susanne ung jour) D, A, T, B: 22v-23r x,x,x,x C: Lupi, Premier livre de chansons spirituelles 1548. CH-Bu FIX32-35, no.29: [Anonymous]. CH-Bu FX17-20, no.61: [Anonymous]. CH-Bu FX21, no.72: [Anonymous]. CH-Bu FX25-26, no.10: [Anonymous]. D-Mbs 1501, no.4 ^a [Anonymous]. D-USch 235A-D, no.26: [Anonymous]. E: LevySUJ, p.403.	[Pierre Sandrin]
36	Puis que [vivre en servitude] D, A, T, B: 19r x,x,x,x C: 1548 ³ , no.20: Sandrin. E: CMM 47, no.45.	[Sandrin/ Arcadelt]	46	Si ja du bien D, A, T, B: 23r x,x,x,x C: 1547 ⁹ , no.10: Sandrin. E: CMM 47, no.40.	[Pierre Sandrin]
37	O sio potessi donna D, B: 19v; A, T: 19v-20r x,x,x,x C: 1539 ²² , no.20: Archadelt. D-HB XXXII-XXXIV/6, no.1 (Erhaltung uns her): [Anonymous]. E: CMM 31/2, no.38.	[Arcadelt/ Berchem]	47	Ce qui est D, A, T, B: 23v x,x,x,x C: 1543 ⁷ , no.3: Sandrin. E: CMM 47, no.24.	[Pierre Sandrin]
38	La volente D, A, T, B: 20r x,x,x,x C: 1543 ¹² , no.9: Sandrin. 1549 ¹⁸ , no.15: Sandrin. E: CMM 47, no.29.	[Pierre Sandrin]	48	Amour voiant D, A, T, B: 24r x,x,x,x C: 1534 ¹³ , no.21: Claudin. 1549 ¹⁸ , no.9: Claudin. E: CMM 53/3, no.8.	[Claudin de Sermisy]
39	Helas amy D, A, T, B: 20v x,x,x,x C: 1538 ¹⁴ , no.3: [Anonymous]. 1549 ¹⁸ , no.14: Sandrin. D-Mbs 1508, no.46: Sandrin. E: CMM 47, no.11.	[Pierre Sandrin]	49	O come heureux D, A, T, B: 24v x,x,x,x C: 1540 ¹⁴ , no.2: Certon. 1549 ¹⁸ , no.7: Certon. E: CertonPC 2, no.48; SCCh 6, no.39.	[Pierre Certon]
40	Coment puis D, A, T, B: 20v-21r x,x,x,x C: 1545 ¹² , fol.3v: Claudin. 1549 ¹⁸ , no.5: Claudin. E: CMM 52/3, no.31.	[Claudin de Sermisy]	50	Plus jele voi (=Plus je la voy) D, A, T, B: 25r x,x,x,x C: 1543 ¹² , no.8: Belin.	[Guillaume Belin]
41	Helas mes D, A, T, B: 21r x,x,x,x C: 1553 ²³ , no.29: Archadelt. E: CMM 31/8, no.29.	[Jacques Arcadelt]	51	O triste adieu D, A, T, B: 25v x,x,x,x C: 1540 ¹⁴ , no.1: Certon. 1549 ¹⁸ , no.6: Certon. D-Rp A.R.940/41, no. E: CertonPC 2, no.47.	[Pierre Certon]
42	Tant plus (je metz) D, A, T, B: 21v x,x,x,x C: <i>Quart livre de chansons</i> [Paris: Le Roy & Ballard, 1561], fol.2. E: SCCh 18, no.35.	[Jean Maillard]	52	Je uai point (=Je n'ay point) D, A, T, B: 25v-26r x,x,x,x C: 1545 ¹² , no.7: Claudin. A-Wn 18811, fol.8: [Anonymous]. E: CMM 52/3, no.75.	[Claudin de Sermisy]
43	Ryen (=Rien est plus) D, A, T, B: 22r C: 1549 ¹⁸ , no.10: De villiers.	[Pierre de Villiers]	53	Se jai pour vous D, A, T, B: 26r x,x,x,x C: 1528 ³ , no.6: Claudin. A-Wn 18811, fol.63: [Anonymous]. CH-Bu FX17-20, no.58: [Anonymous]. D-DZs 4003 Bk.2, no.55: [Anonymous]. D-Mbs 1501, no.45: [Anonymous]. E: CMM 52/4, no.143.	[Claudin de Sermisy]
44	Joi santz (=Joyssance vous donneray) D, A, T, B: 22v x,x,x,x C: 1528 ³ , no.5: Claudin. A-Wn 18810, no.21: [Anonymous]. CH-Bu FX17-20, no.71: [Anonymous]. D-DZsa 4003 Bk.1, no.57: [Anonymous]. D-Mbs 1501, no.6: [Anonymous]. D-Rp A.R.940/41, no.104: [Anonymous]. E: CMM 52/3, no.85.	[Claudin de Sermisy]	54	Amour de moy D, A, T, B: 26v x,x,x,x C: <i>Quart livre de chansons</i> (Paris: La Roy & Ballard 1533), fol.9. E: SCCh 6, no.17.	[Pierre Certon]

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55	Veälant honneur (= Voulant honneur) D, A, T, B: 27r x,x,x,x C: 1545 ¹² , no.8: Sandrin. 1549 ¹⁸ , no.12: Sandrin. E: CMM 47, no.36.	[Pierre Sandrin]	63	Ich schwing min horn D, A, T, B: 32v x,x,x,x C: 1544 ²⁰ , no.57: Ludovicus Senfflius. 1549 ³⁷ , no.9: Ludo. Senfl. CH-Bu FX17-20, no.57: [Anonymous]. E: SenflGA 5, no.44; EDM 61, no.9.	[Ludwig Senfl]
56	Ill es jour D, A, T, B: 27v x,x,x,x C: 1528 ³ , no.7: Claudin. CH-Bu FX17-20, no.78: [Anonymous]. CH-Bu FX22-24, no.20: [Anonymous]. D-Mbs 1501, no.4: [Anonymous]. D-Rp A.R.940/41, no.118: [Anonymous]. D-Usch 235A-D, no.38 (Gehab euch wol): [Anonymous]. E: CMM 52/3, no.59.	[Claudin de Sermisy]	64	Gravi pene in amor D, T, B: 32v-33r x,x,x C: 1542 ¹⁸ , no. 60: Archadelt CH-Bu FX17-20, no.81: [Anonymous]. E: CMM 31/7, no.60.	[Jacques Arcadelt]
57	Qui demoeurt (= Qu'esse d'amour) D, A, T, B: 28r x,x,x,x C: [1528] ⁶ , no.6: [Anonymous]. 1529 ³ , no.6: [Anonymous]. D-Mbs 1516, no.44: [Anonymous]. E: Mbs1516, p.127.	[Anonymous]	65	In giustissimus amor D, T, B: 33v-34r x,x,x C: 1537 ⁷ , no.58: [Anonymous]. 1542 ¹⁸ , no.58: Archadelt. CH-Bu FX17-20, no.82: [Anonymous]. E: CMM 31/7, no.58.	[Jacques Arcadelt]
58	Dulce memori (= Doulice memoire) D, A, T, B: 28v-29r x,x,x,x C: 1538 ¹¹ , no.7: Sandrin. CH-Bu FX17-20, no.54: [Anonymous]. CH-Bu FX22-24, no.25: [Anonymous]. CH-Sitten, Kapitalarchiv Tir 87-4, fol.8v-9r: [Anonymous]. D-Mbs 1501, no.24: [Anonymous]. D-Rp A.R.940/41, no.25: Manchicourt. D-Usch 235A-D, no.12 (Buess wierscht): [Anonymous]. D-Usch 236A-D, no.33: [Anonymous]. E: CMM 47, no.4.	[Sandrin/ Manchicourt]	66	Ampre de vous (= Au pres de vous) D, T, B: 34v; A: 32v-33r x,x,x,x C: 1528 ³ , no.22: [Anonymous]. (1528) ⁶ , no.3: Claudin. CH-Bu FX17-20, no.8: [Anonymous]. D-DZs 4003, Bk.1, no.1: [Anonymous]. D-Mbs 1501, no.36: [Anonymous]. D-Mbs 1516, no.42: [Anonymous]. E: CMM 20, p.57; CMM 52/3, no.14. L: Daniel Heartz, "Au pres de vous: Claudin's Chanson and the Commerce of Publishers' Arrangements," <i>JAMS</i> XXIV (1971), pp.193-225.	[Sermisy/ Jacotin]
59	Mille regres D, A, T, B: 29r x,x,x,x C: 1549 ²⁹ , fol.9v: Io. de Pres. CH-Bu FX17-20, no.21: [Anonymous]. D-Mbs 1501, no.40: [Anonymous]. D-Mbs 1516, no.22: [Anonymous]. E: JosquinGA WW 3, no.24.	[Josquin Desprez]	67	Laus deo D, T, B: 35r; A: 33r x,x,x,x C: 1538 ⁸ , no.52: [Anonymous]. CH-Bu FX17-20, no.60: [Anonymous]. E: RhauMD 3, no.52.	[Anonymous]
60	Ille humilis (Pars. 1) D, A, T, B: 29v-30r x,x,x,x A: "Der Alt ist im Tenor". T: "Der Tenor ist im Alt". C: CH-Bu FIX63, no.1: [Anonymous].	[Anonymous]	68	Nie noch nimer D, T, B: 35r; A: 33v x,x,x,x C: [1513] ³ , fol.6r: [Anonymous]. [1519] ² , no.3: [Anonymous]. CH-Bu FX17-20, no.27: [Anonymous]. CH-Bu FX10, no.27: [Anonymous]. CH-SGs 463, fol.58, 116: [Anonymous]. E: AichLB, no.6.	[Anonymous]
61	Stetit acer im armis (Pars.2) D, A, T, B: 30v-31r x,x,x,x C: CH-Bu FIX63, no.2: [Anonymous].	[Anonymous]	69	O werder mundt D, T, B: 35v; A: 33v-34r x,x,x,x C: [1519] ⁵ , no.16 (Tenor only): [Anonymous]. CH-Bu FX21, no.11: [Anonymous]. CH-Bu FX 1-4, no.50 (Tenor only): Franciscus Strus. CH-SGs 463, no.68 (Tenor only): [Anonymous]. E: AichLB, no.16.	[F. Strus]
62	Quand'io pens al martire D, A, T, B: 31v-32r x,x,x,x C: 1539 ²² , no.60: Archadelt. D-Mbs 1501, no.42: [Anonymous]. D-Rp A.R.940/41, no.79: [Anonymous]. E: CMM 31/2, no.44.	[Jacques Arcadelt]	70	Fuggi fuggi [cor mio] D, A, T, B: 35v-36r x,x,x,x C: 1537 ⁹ , no.6: Verdelot. D-Dib MUS. 1/E/24, fol.32 (Freudt euch): [Anonymous]. E: SCMd 28, no.17.	[Philippe Verdelot]

Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
71 Ich stell licht ab von sollicher hab D, B: 36v; A: 35v; T: 36v-37r x,x,x3,x C: none. [Blank] D: 37v-40r; A: 36r-41r; T: 37v-38r; B: 37r-41r	[Anonymous]	73 Vngay bergier D: 41v-42r; A,B: 42v-43r; T: 39v-40r x,x,x,x C: 1543 ¹⁶ : Crecquillon. D-USch 236A-D, no.119 (Wach auf): [Anonymous].	[Thomas Crecquillon]
72 Bewar mich herr D: 40v-41r; A: 41v-42r; T: 38v-39r; B: 41v-42r x,x,x,x C: 1578 ⁷¹ , no.16: [Anonymous]. CH-Sitten, Kapitalarchiv, Tir. 87-5: [Anonymous]. CH-Sitten, Kapitalarchiv, Tir.87-4, no.7: St. Zirler. CH-Zz T410-413, no.2: [Anonymous].	[Stephan Zirler]	[Blank] D: 42v-43r; T: 40v; B: 43r [Alphabetical Index of Text Incipits] T: 41r-43v [University Library Stamp, otherwise blank] A, T: 43v [Key to the notation on folio Ir] T: 44r	

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	[Blank and unruled]				
	T: 1r-1v.				
3	Mein selbs bin ich nit gewaltttig D: 1r; A: 1r; T: 2r; B: 1r. x,x,x,x C: 1549 ³⁷ , no.20: Ludwig Senfl. E: SenflGA 4, p.12; EDM 61, no.21	[Ludwig Senfl]	9	Languir [me fais] D: 4r; A: 4v; T: 5v; B: 4v x,x,x C: 1528 ³ , fol.21v: Claudin. CH-Bu FIX59-62, no.32: [Anonymous]. CH-Bu FX22-24, no.12: [Anonymous]. D-Mbs 1501, no.2: [Anonymous]. D-Rp A.R.940/41, no.102: [Anonymous]. E: CMM 52/3, no.87.	[Sermisy/ Mouton]
4	Danque uiere (=Tant que vivray) D: 1v; A: 1v; T: 2v; B: 2v. x,x,x,x C: 1528 ³ , fol.2v: [Anonymous]. 1537 ⁷ , no.6: Claudin. CH-Bu FIX59-62, no.27 [Anonymous]. CH-Bu FX22-24, no.19 [Anonymous]. D-Mbs 1501, no.1 [Anonymous]. D-Rp A.R.940/41, no.108 [Anonymous]. E: CMM 52/4, no.150.	[Claudin de Sermisy]	10	Traditora D: 4r; A: 4v; T: 5v; B: 4v x,x,x,x T: Text und music incipit only; B: Text incipit only. C: none.	[Anonymous]
5	Die schlacht D: 2r; A:1v-2r; T: 3r; B: 2r x,x,x,x C: Brown 154 ⁶ , no.33: [Anonymous]. CH-Bu FIX59-62, no.31 [Anonymous]. E: <i>Fröhliche Musik</i> , edited by F.J. Giesbert (Kassel, 1965), no.19.	[Anonymous]	11	Pacientia D: 5r; A: 5v; T: 6v; B: 5v x,x,x,x C: 1534 ¹⁷ , no.84: Ludovicus Senflius. 1539 ²⁷ , no.104: Ludo.Senfl. E: SenflGA 4, no.65; EDM 20, 104.	[Ludwig Senfl]
6	Ain Padoaner D: 2v; A: 2v; T: 3v-4r; B: 2v x,x,x,x C: none. [Ruled, otherwise blank] A: 3r; B: 3r	[Anonymous]	12	Mein vleiss vnd mühe D: 5v; A: 6r; T: 7r; B: 6r x,x,x,x C: 1534 ¹⁷ , no.39: Ludovicus Senflius. 1539 ²⁷ , no.105: Ludo. Senfl. CH-Bu FX22-24, no.4: Ludovicus Senflius. CH-Zz Q901, no.6: [Anonymous]. E: SenflGA 4, no.19; EDM 20, no.105.	[Ludwig Senfl]
7	Cesta grandt dort [= C'est a grant tort] D: 3r; A: 3v; T: 4v; B: 3v x,x,x,x C: 1528 ³ , fol.23v: Claudin. D-Mbs 1501, no.35: [Anonymous]. D-Mbs 1516, no.31: [Anonymous]. D-Rp A.R.940/41, no.11: [Anonymous]. E: CMM 52/3, no.22.	[Sermisy/ Jacotin]	13	Tröstlicher lieb D: 6r; A: 6v; T: 7v; B: 6v x,x,x,x C: 1512 ¹ , no.8: [Anonymous]. 1539 ²⁷ , no.123: Paulus Hofftheymer. CH-Bu FX21, no.18: [Anonymous]. E: HofhaimerGA, p.86; EDM 20, no.123.	[Paul Hofhaimer].
8	Ampres [=Au pres de vous] x,x,x,x C: 1528 ³ , fol.24v: [Anonymous]. (1528) ⁶ , no.3: Claudin. 1536 ² , no.18: Jacotin. CH-Bu FIX59-62, no.66: [Anonymous]. D-DZs 4003 Bk.1, no.1: [Anonymous]. D-Mbs 1501, no.36: [Anonymous]. D-Mbs 1516, no.42: [Anonymous]. E: CMM 20, p.57; CMM 52/3, no.14. L: Daniel Heartz, "Au pres de vous: Claudin's Chanson and the Commerce of Publishers' Arrangements," <i>JAMS</i> XXIV (1971), 193ff.	[Sermisy/ Jacotin]	14	Zart schöne frau D: 6v; A: 7r; T: 8r; B: 7r x,x,x,x C: 1513 ² , no.46: [Anonymous]. 1535 ¹⁰ , no.26: [Anonymous]. E: Cw 29, no.28.	[Anonymous]
			15	Dant vienczela (=Dont vient cela) D: 7r; A: 7v; T: 8v; B: 7v x,x,x,x C: 1528 ³ , fol.3v: Claudin. CH-Bu FIX32-35, no.26: [Anonymous]. CH-Bu FX5-9, no.39: [Anonymous]. CH-Bu FX22-24, no.13: [Anonymous]. CH-Bu FX22-24, no.14: [Anonymous]. D-DZs MS 4003, Bk.1, no.8: [Anonymous]. D-Mbs 1501, no.43: [Anonymous]. D-Rp A.R.940/41, no.110: [Anonymous]. E: CMM 52/3, no.43.	[Claudin de Sermisy]

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16	So wünsch ich ir ein guete nacht D: 7v; A: 8r; T: 9v; B: 8r x,x,x,x C: 1513 ² , no.32: [Anonymous]. 1535 ¹⁰ , no.25: Martin Wolff. 1539 ²⁷ , no.130: [Anonymous]. CH-SGs 463, no.90: [Anonymous]. E: EDM 20, no.130.	[Wolff/Stolzer]	26	Was wird es doch D: 12v; A: 13r; T: 14r; B: 13r x,x,x,x C: 1534 ¹⁷ , no.46: Ludouicus Senflius. 1539 ²⁷ , no.24: Lud. Senfl. CH-Bu FX21, no.2: [Anonymous]. CH-SGs 462, fol.72v: Ludovicus Senflius. CH-SGs 463, no.78: [Anonymous]. CH-Zz Q901, no.11: [Anonymous]. E: SenflGA 4, no.26; EDM 20, no.24; SMD 5, no.87.	[Ludwig Senfl]
17	Ker wider gläckh mit freiden D: 8r; A: 8v; T: 9v; B: 8v x,x,x,x C: 1513 ² , no.51: [Anonymous]. 1535 ¹⁰ , no.27: [Anonymous]. CH-Bu FX21, no.77: [Anonymous]. E: EDM 61, no.25.	[Anonymous]	27	Nie noch nimmer D: 13r; A: 13v; T: 14v; B: 13v x,x,x,x C: [1513] ³ , fol.6r: [Anonymous]. [1519] ⁵ , no.3: [Anonymous]. CH-Bu FIX59-62, no.68: [Anonymous]. CH-Bu FX10, no.27: [Anonymous]. CH-SGs 463, no.49: [Anonymous]. E: AichLB, no.3.	[Anonymous]
18	Der unfaal reit mich ganz vnd gar D: 8v; A: 9r; T: 10r; B: 9r x,x,x,x C: [1519] ⁵ , no.57: [Anonymous]. CH-SGs 463, no.71: [Anonymous]. E: AichLB, no.55.	[Anonymous]	28	Mein ainigs A D: 13v; A: 14r; T: 15r; B: 14r x,x,x,x C: [1519] ⁵ , no.6: [Anonymous]. 1535 ¹⁰ , no.32: [Anonymous]. E: AichLB, no.6.	[Anonymous]
19	Mag ich unglückh mit widerstan D: 9r; A: 9v; T: 10v; B: 9v x,x,x,x C: 1539 ²⁷ , no.102: Ludou. Senfl. E: SenflGA 5, no.13; EDM 20, no.102.	[Ludwig Senfl]	29	So trincken wir alle So essen wir alle (D2) D: 14; A: 14v; T: 15v; B: 14v xx,x,x,x C: 1536 ⁹ , no.45: Arnoldus de Bruck. CH-Bu FIX59-62, no.34: [Anonymous].	[Arnoldus de Bruck]
20	Ich rew und clag D: 9v; A: 10r; T: 11r; B: 10r x,x,x,x C: [1519] ⁵ , no.52: [Anonymous]. 1535 ¹⁰ , no.33: [Anonymous]. 1539 ²⁷ , no.121: [Anonymous]. CH-SGs 463, no.66: [Anonymous]. E: EDM 20, no.121; AichLB, no.50.	[Georg Brack]	30	Von edler art D: 14v-15r; A: 15r; T: 16r; B: 15r x,x,x,x C: 1549 ⁷¹ , no.14: Caspar Othmayr.	[Caspar Othmayr]
21	Mille regres D: 10r; A: 10v; T: 11v; B: 10v x,x,x,x C: 1549 ²⁹ , fol.9v: Io. de Pres. CH-Bu FIX59-62, no.59: [Anonymous]. D-Mbs 1501, no.40: [Anonymous]. D-Mbs 1516, no.22: [Anonymous]. E: JosquinGA WW 3, no.24.	[Josquin Desprez]	31	Ich soll und muss ein bulen han D: 15v; A: 15v; T: 16v; B: 15v x,x,x,x C: 1544 ²⁰ , no.7: Ludouicus Senflius. 1549 ³⁷ , no.60: G. Othmayr. E: EDM 61, no.60.	[Othmayr/Senfl]
22	Ich clag den tag D: 10v; A: 11r; T: 12r; B: 11r x,x,x,x C: 1539 ²⁷ , no.33: Thomas Stoltzer. CH-Bu FIX32-35, no.10: [Anonymous]. CH-Bu FX21, no.80: [Anonymous]. CH-Bu FX25-26, no.18: [Anonymous]. E: EDM 20, no.33.	[Thomas Stolzer]	32a	Geduld solt han D: 16r; A: 16r-16v; T: 17r; B: 16r x,x,xx,x T: "Fuga in diapente". C: 1549 ⁷¹ , no.32: Caspar Othmayr. L: JennyGGs, p.252.	[Caspar Othmayr]
23	Der Ludl und der Jänsel D: 11r; A: 11v; T: 12v; B: 11v x,x,x,x C: 1536 ⁹ , no.10: Heinrich Finck. 1549 ³⁶ , no.63: L. Heidenhamer.	[Heidenhamer/Finck]	32b	O werder mund D: 16v; A: 17r; T: 17v; B: 16v x,x,x,x C: 1549 ⁷¹ , no.49: Caspar Othmayr. E: BernHZ, p.102.	[Caspar Othmayr]
24	Wolf khumbt der May D: 11v; A: 12r; T: 13r; B: 12r x,x,x,x C: 1534 ¹⁷ , no.56: Ludovicus Senflius. 1539 ²⁷ , no.66: Wolff Grefinger. CH-Bu FX1-4, no.41: [Anonymous]. E: SenflGA 4, no.36; EDM 20, no.66.	[Senfl/Grefinger]	33	Mit lust thet ich ausreiten D: 17r; A: 17v; T: 18r; B: 17r x,x,x,x C: 1544 ²⁰ , no.25: Ludouicus Senflius. 1549 ³⁷ , no.30: G. Othmayr. E: EDM 61, no.30.	[Othmayr/Senfl]
25	Nach willen dein D: 12r; A: 12v; T: 13v; B: 12v x,x,x,x C: 1512 ¹ , no.26: [Anonymous]. 1539 ²⁷ , no.43: Paulus Hoffheymer. CH-Bu FX21, no.3: [Anonymous]. CH-Bu FX25-26, no.15: [Anonymous]. E: HofhaimerGA, no.16; EDM 20, no.43.	[Paul Hofhaimer]	34	Baur, baur was trest im sackhe D: 17v; A: 18r; T: 18v; B: 17v x,x,x,x C: 1549 ⁷¹ , no.10: Caspar Othmayr.	[Caspar Othmayr]
			35	Ich armer boss D: 18r; A: 18v; T: 19r; B: 18r x,x,x,x C: 1549 ⁷¹ , no.11: Caspar Othmayr.	[Caspar Othmayr]
			36	Ich armer boss D: 18v; A: 19r; T: 19v; B: 18v x,x,x,x C: 1549 ⁷¹ , no.17: Caspar Othmayr.	[Caspar Othmayr]

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37	Ursach thut vill D: 19r; A: 19v; T: 20r; B: 19r x,x,x,x C: 1549 ⁷¹ , no.47: Caspar Othmayr.	[Caspar Othmayr]	51	Mein ainigs a D: 27v; A: 28v; T: 28v; B: 27v x,x,x,x C: [1513] ³ , fol.30: [Anonymous]. [1519] ⁵ , no.12: [Anonymous]. 1539 ²⁷ , no.29: Paulus Hoffheymer. CH-Bu FIX22, no.8 (Intab.): [Anonymous]. E: HofhaimerGA, p.66; EDM 20, no.29; AichLB, no.12.	[Paul Hofhaimer]
38	Es ist ein schnee gefallen D: 19v; A: 20r; T: 20v; B: 19v x,x,x,x C: 1549 ⁷¹ , no.48: Caspar Othmayr.	[Caspar Othmayr]	52	Eer gib ich dir D: 28r; A: 29r; T: 29r; B: 28r x,x,x,x C: 1539 ²⁷ , no.119: [Anonymous]. CH-Bu FX1-4, no.65: [Anonymous]. CH-Bu FX21, no.50 (Wem gelt): [Anonymous]. CH-Bu FX25-26, no.24a (Wem gelt): [Anonymous]. E: EDM 20, no.119a.	[Anonymous]
39	Ich wais mir ein feins brauns maidelein D: 20r-19v; A: 20v-21r; T: 21r-20v; B: 20r-19v x,x,x,x C: 1549 ⁷¹ , no.2: Caspar Othmayr.	[Caspar Othmayr]	53	Lecorpor seiua (= Le corps s'en va) D: 28v; T: 29v; B: 28v x,x,x C: [1528] ⁵ , no.9: [Anonymous]. <i>Second livre de chansons a 3</i> , Paris: Le Roy et Ballard 1578, fol.7v: Consilium. D-Mbs 1516, no.144: [Anonymous]. E: HeartzPCD, no.49.	[Jean Conseil]
40	O höchste frucht D: 20v; A: 21v; T: 21v; B: 20v x,x,x,x C: [1513] ³ , fol.18: [Anonymous].	[Anonymous]		[Ruled, otherwise blank] D: 29r; T: 30r; B: 29r	
41	Holzsalige fraw dein stoltzer lieb D: 21r; A: 22r; T: 22r; B: 21r x,x,x,x C: none.	[Anonymous]	54	Dulce memore D: 29v-30r; A: 29v-30r; T: 30v-31r; B: 29v-30r x,x,x,x C: 1538 ¹¹ , no.7: Sandrin. CH-Bu FIX59-62, no.58: [Anonymous]. CH-Bu FX22-24, no.25: [Anonymous]. CH-Sitten, Kapitalarchiv, Tir 87-4, fols.8v-9r: [Anonymous]. D-Mbs 1501, no.24: [Anonymous]. D-Rp A.R.940/41, no.25: Manchicourt. D-USch 235A-D, no.12 (Buess wierscht): [Anonymous]. E: CMM 47, no.4	[Sandrin/ Manchicourt]
42	Nach dir ist all mein sach gericht D: 21v; A: 22v; T: 22v; B: 21v x,x,x,x C: none.	[Anonymous]	55	Das My D: 30v-31r; T: 31v-32r; B: 30v-31r x,x,x C: none.	[Anonymous]
43	Bewar dich gott mein kaiserin D: 22r; A: 23r; T: 23r; B: 22r x,x,x,x C: none.	[Anonymous]	56	Le Contant (= Le content est riche) D: 31v-32r; A: 30v-31r; T: 32v-33r; B: 31v-32r x,x,x,x C: 1528 ³ , no.8: Claudin. A-Wn 18811, fol.64: [Anonymous]. CH-Bu FX22-24, no.18: [Anonymous]. D-DZs 4003 Bk.2, no.52, 74: [Anonymous]. D-Mbs 1501, no.5: [Anonymous]. D-Rp A.R. 940/41, no.109: [Anonymous]. E: CMM 52/4, no.96.	[Sermisy/ Gombert]
44	Ich brin und far dahin D: 22v-23r; A: 23v-24r; T: 23v-24r; B: 22v-23r x,x,x,x C: none.	[Anonymous]	57	Ich schwing min horn D: 32v; A: 31v; T: 33v; B: 32v x,x,x,x C: 1544 ²⁰ , no.57: Ludovicus Senfflius. 1549 ³⁷ , no.9: Ludo. Senfl. CH-Bu FIX59-62, no.63: [Anonymous]. E: SenflGA 5, no.44; EDM 61, no.9.	[Ludwig Senfl]
45	Wach auf mein hochster hort D: 23v; A: 24v; T: 24v; B: 23v x,x,x,x C: 1536 ⁹ , no.20: Heinrich Finck. E: CMM 70, no.30.	[Heinrich Finck]			
46	Ich stund an ainem morgen D: 24r; A: 25r; T: 25r; B: 24r x,x,x,x C: 1536 ⁹ , no.18: Heinrich Finck. CH-Bu FX1-4, no.64: Henricus Finck. E: CMM 70, no.28.	[Heinrich Finck]			
47	Ein frolichs wesen D: 24v; A: 25v; T: 25v; B: 24v x,x,x,x C: [1519] ⁵ , no.29: [Anonymous]. E: AichLB, no.28.	[Anonymous]			
48	Ein frolichs wesen D: 25r; A: 26r; T: 26r; B: 25r x,x,x,x C: none.	[Anonymous]			
49	Die schlacht (B) (= Escoutez vous gentilz) D: 25v-26r; A: 26v-27r; T: 26v-27r; B: 25v-26r x,x,x,x C: <i>Chanson de maistre Clement Janequin</i> (1528). CH-Bu FX22-24, no.46: [Anonymous]. E: JanequinCP 1, no.3.	[Clement Janequin?]			
50	Ach hilff mich lait D: 26v-27r; A: 27v-28r; T: 27v-28r; B: 26v-27r x,x,x,x C: [1513] ³ , fol.24v: [Anonymous]. [1519] ⁵ , no.22: [Anonymous]. <i>Dodecachordon</i> , p.262: Adam ab Fulda. CH-Bu FIX59-62, no.3: [Anonymous]. CH-Bu FX10, no.26: [Anonymous]. CH-Bu FX21, no.53: [Anonymous]. CH-SGs 462, fol.3v: [Anonymous]. CH-SGs 463, no.163: Adam de Fulda. E: SMD 5, no.4; AichLB, no.21.	[Adam von Fulda]			

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
58	Se jay pour vous D: 33r; A: 32r; T: 34r; B: 33r x,x,x,x C: [1528] ³ , no.6: Claudin. A-Wn 18811, fol.63: [Anonymous]. CH-Bu FIX59-62, no.53: [Anonymous]. D-DZs 4003 Bk.2 no.55: [Anonymous]. D-Mbs 1501, no.45: [Anonymous]. E: CMM 52/4, no.143.	[Claudin de Sermisy]	67	Vil freud ernert mich D: 38r; A: 37r; T: 39r; B: 38r x,x,x,x C: 1513 ² , no.38: H. Eytelwein. 1539 ²⁷ , no.47: [Anonymous]. E: EDM 20, no.47.	[Heinrich Eytelwein]
59	Ceser benedicite D: 33v; A: 32v; T: 34v; B: 33v x,x,x,x C: D-USch 235A-D, no.57: [Anonymous].	[Georgius Cesar?]	68	In te domine speravi D: 38v; A: 37v-38r; T: 39v-40r; B: 38v x,x,x,x C: 1504 ⁴ , fol.50: Josquin Dascanio. 1538 ⁸ , no.1: Joskin Dascanio. CH-Bu FX22-24, no.47: [Anonymous]. CH-SGs 463, no.25: Josquinos Praten- sis. D-Mu 326, fol.13: [Anonymous]. D-Rp A.R. 940/41, no.42: Joskin Das- canio. E: RhauMD 3, no.1; JosquinGA WM 2, no.25.	[Josquin Desprez]
60	Laus deo D: 34r; A: 33r; T: 35r; B: 34r x,x,x,x C: 1538 ⁸ , no.52: [Anonymous]. CH-Bu FIX 59-62, no.67: [Anony- mous]. E: RhauMD 3, no.52.	[Anonymous]	69	Ein medlin sagt mir früntlich zu D: 39r; A: 38r; T: 40r; B: 39r x,x,x,x C: 1513 ² , no.4: Malchinger. 1539 ²⁷ , no.25: [Anonymous]. CH-Bu FX21, no.88: [Anonymous]. CH-Bu FX25-26, no.25: [Anonymous]. E: EDM 20, no.25.	[Malchinger/ Senfl]
61	Sussanne (=Susanne ung jour) D: 34v-35r; A: 33v-34r; T: 35v-36r; B: 34v-35r x,x,x,x C: Lupi, <i>Premier livre de chansons spiri- tuelles</i> 1548. CH-Bu FIX32-35, no.29: [Anonymous]. CH-Bu FIX59-62, no.45: [Anonymous]. CH-Bu FX21, no.72: [Anonymous]. CH-Bu FX25-26, no.10: [Anonymous]. D-Mbs 1501, no.49: [Anonymous]. D-USch 235A-D, no.26: [Anonymous]. E: LevySUJ, p.403.	[Didier Lupi Second]	70	Isbruck ich mues dich lassen D: 39v; A: 38v; T: 40v; B: 39v x,x,x,x C: 1539 ²⁷ , no.36: H Jsaac. E: DTÖ 14/1, p.5; EDM 20, no.36.	[Heinrich Isaac]
62	Min hertz hat sich mit lieb verpflichtet D: 35v; A: 34v; T: 36v; B: 35v x,x,x,x C: 1512 ¹ , no.20: [Anonymous]. 1539 ²⁷ , no.78: [Anonymous]. CH-Bu FX1-4, no.3: [Anonymous]. CH-Bu FX21, no.60: [Anonymous]. CH-Bu FX25-26, no.24a: [Anonymous]. E: EDM 20, no.78.	[Anonymous]	71	Joisantz (=Joyssance vous donneray) D: 40r; A: 39r; T: 41r; B: 40r x,x,x,x C: 1528 ³ , no.5: Claudin. A-Wn 18810, no.21: [Anonymous]. CH-Bu FIX59-62, no.44: [Anonymous]. D-DZsa 4003 Bk.1, no.57: [Anony- mous]. D-Mbs 1501, no.6: [Anonymous]. D-Rp A.R.940/41, no.104: [Anony- mous]. E: CMM 52/3, no.85.	[Sermisy/la Rue]
63	Der hund mir vor dem liecht D: 36r; A: 35r; T: 37r; B: 36r x,x,x,x C: [1515] ³ , no.20: [Anonymous]. 1535 ¹¹ , no.21: [Anonymous]. 1539 ²⁷ , no.44: [Anonymous]. E: EDM 20, no.44.	[Anonymous]	72	Cupido D: 40v; A: 39v; T: 41v; B: 40v x,x,x,x C: 1512 ¹ , no.5: [Anonymous]. [1519] ⁵ , no.25: [Anonymous]. CH-Bu FX1-4, no.9: [Anonymous]. CH-SGs 462, fol.34v: [Anonymous]. CH-SGs 463, no.65: [Anonymous]. E: SMD 5, no.38; AichLB, no.24.	[Anonymous]
64	Von edler arth das alt D: 35v-37r; A: 35v-36r; T: 37v; B: 36v-37r x,x,x,x C: 1513 ² , no.7: Joerg Schoenfelder. 1539 ²⁷ , no.35: Georgius Schoenfelder. CH-Bu FX21, no.15: [Anonymous]. CH-SGs 463, no.115: [Anonymous]. E: EDM 20, no.35.	[Georg Schön- felder]	73	Ach lieb mit leyd D: 41r; A: 40r; T: 42; B: 41r x,x,x,x C: 1512 ¹ , no.6: [Anonymous]. 1539 ²⁷ , no.97: Paulus Hofftheymer. CH-Bu FX21, no.36: [Anonymous]. E: HofhaimerGA, p.26; EDM 20, no.97.	[Paul Hofhaimer]
65	Wann ich gedanck D: 37r; A: 36r; T: 38r; B: 37r x,x,x,x C: CH-Bu FX10, no.5: [Anonymous]. D-Iserlohn, Stadtarchiv IV 36, no.129: [Anonymous].	[Anonymous]	74	Zucht er und lob D: 41v-42r; A: 40v-41r; T: 42v-43r; B: 41v-42r x,x,x,x C: 1512 ¹ , no.39: [Anonymous]. [1515] ³ , no.36: [Anonymous]. 1539 ²⁷ , no.30: Paulus Hoffheimer. CH-Bu FX1-4, no.6: [Anonymous]. CH-SGs 463, no.174: [Anonymous]. E: HofhaimerGA, p.99; EDM 20, no.30.	[Paul Hofhaimer]
66	Nun hab ich all min tag gehört D: 37v; A: 36v; T: 38v; B: 37v x,x,x,x C: 1513 ² , no.50: [Anonymous]. 1535 ¹⁰ , no.27: [Anonymous]. D-Iserlohn, Stadtarchiv IV 36, no.36: [Anonymous].	[Anonymous]			

- | Nr. | Text Incipit/Content: foliation, number of
Mod. voices/disposition of text, concordances,
editions, literature | Attribution | Nr. | Text Incipit/Content: foliation, number of
Mod. voices/disposition of text, concordances,
editions, literature | Attribution |
|-----|--|-------------------------|-----|---|---|
| 75 | Ein wechter guet
D: 42v-43r; A: 41v-42r; T: 43v-44r; B: 42v-43r
x,x,x,x
C: 1539 ²⁷ , no.32: [Anonymus].
E: EDM 20, no.32. | [Anonymus] | 83 | Vergangen ist mir glück und heyl (B)
D: 48v; A: 45v; T: 49v-50r; B: 48v
x,x,x1,x
T (at the end of the text): "Gott ist alle ding
/ müglich. Anno MDLX"; below the inscrip-
tion a pen drawing of a rabbit and the
words: "duk dich".
C: 1539 ²⁷ , no.15: Georg Forster.
E: EDM 20, no.15. | [Georg Forster] |
| 76 | Ach medlin rein
D: 43v-44r; A: 42v-43r; T: 44v; B: 43v-44r
x,x,x,x
C: 1534 ¹⁷ , no.102: Ludovicus Senflius.
1539 ²⁷ , no.62: Wolff Grefinger.
CH-Bu FX1-4, no.72: L[u]d[wig]. S[enfl].
E: SenflGA 4, no.82; EDM 20, no.62. | [Senfl/Grefinger] | 84 | Zum zwire zum zware
D: 49r; A: 46r; T: 50v-51r; B: 49r
x,x,x1,x
C: CH-Bu FIX59-62, no.4: [Anonymus]. | [Anonymus] |
| 77 | Jetzt scheiden pringt mir schwer
D: 44r; A: 43v; T: 45r; B: 44r
x,x,x,x
C: [1519] ⁵ , no.2: [Anonymus].
1535 ¹⁰ , no.29: [Anonymus].
CH-Bu FX21, no.112 (Text only):
[Anonymus].
E: AichLB, no.2. | [Anonymus] | 85 | Je cerche autant amour
D: 49v-50r; A: 46v-47r; T: 51v-52r; B: 49v-50r
x,x,x,x
C: 1545 ¹² , no.2: Boyvin.
CH-Bu FIX59-62, no.35: [Anonymus]. | [Boyvin/
Crecquillon] |
| 78 | Il est jour
D: 44v-45r; A: 44v; T: 45v-46r; B: 44v-45r
x,x,x,x
C: 1528 ³ , no.7: Claudin.
CH-Bu FIX59-62, no.56: [Anonymus].
CH-Bu FX22-24, no.20: [Anonymus].
D-Mbs 1501, no.4: [Anonymus].
D-Rp A.R.940/41, no.118: [Anony-
mous].
D-USch 236A-D, no.38: [Anonymus].
E: CMM 52/3, no.59. | [Claudin de
Sermisy] | 86 | Je prens
D: 50v-51r; A: 47v-48r; T: 52v-53r; B: 50v-51r
x,x,x,x
C: 1539 ¹⁶ , no.11: Clemens.
1540 ¹⁶ , fol.32: Janequin.
CH-Bu FIX59-62, no.12: [Anonymus].
D-Mbs 1501, no.13: [Anonymus].
D-Rp A.R.940/41, no.53: Rogirus.
E: CMM 4, p.14. | [Clemens non
Papa/Baston/
Janequin/
Rogirus] |
| 79 | Ern wert uff erdt
D: 45v; A: 44v; T: 46v; B: 45v
x,x,x,x
C: 1539 ²⁷ , no.107: [Anonymus].
CH-Bu FX1-4, no.69: [Anonymus].
E: EDM 20, no.107. | [Anonymus] | 87 | Vittam que
D: 51v-52r; A: 48v-49r; T: 53v-54r; B: 51v-52r
x,x,x,x
C: 1556 ¹⁵ , no.55: Archadelt.
CH-Bu FIX59-62, no.16: [Anonymus].
E: CMM 31/8, no.55. | [Jacques
Archadelt] |
| 80 | Ich stöll licht ab von sollicher hab
D: 46r; A: 45r; T: 47r; B: 46r
x,x,x,x
C: [1519] ⁵ , no.51: [Anonymus].
1539 ²⁷ , no.18: Wolffg. Grefinger.
E: EDM 20, no.18; AichLB, no.49. | [Wolfgang
Grefinger] | 88 | Ces fascheux sotz
D: 52v-53r; T: 54v-55r; B: 52v-53r
x,x,x (Altus missing)
C: 1529 ⁴ , no.8: Anonymus.
CH-Bu FIX59-62, no.33: [Anonymus].
D-Mbs 1516, no.19: [Anonymus].
D-Rp A.R.940/41, no.103: [Anony-
mous].
E: CMM 20, p.131. | [Anonymus] |
| 81 | Gravi peni in amor
D: 46v-47r; T: 47v-48r; B: 46v-47r
x,x,x
C: 1542 ¹⁸ , no.60: Archadelt.
CH-Bu FIX59-62, no.64: [Anonymus].
E: CMM 31/7, no.60. | [Jacques
Archadelt] | | [Ruled, otherwise blank]
B: 53v-55r
[Blank]
D: 53v-88v; A: 49v-92v; T: 55v-74v; B: 55v-91v
[Alphabetical Index of Text Incipits]
T: 75r-90v
[Blank]
T: 91r-91v | |
| 82 | In giustissimus amor
D: 47v-48r; T: 48v-49r; B: 47v-48r
x,x,x
C: 1537 ⁷ , no.58: [Anonymus].
1542 ¹⁸ , no.58: Archadelt.
CH-Bu FIX59-62, no.65: [Anonymus].
E: CMM 31/7, no.58. | [Jacques
Archadelt] | | | |

Inventory J

Basel University Library F IX 63

Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature Attribution

In dissem buechlyn fynt man LXXV hubscher Lieder, Koeln, Arnt von Aich [= RISM [1519]⁵].

E: AichLB.

[Blank]

D, A, T: 1r-2r; B: 1r-3r

1 Ille humilis (pars 1) [Anonymous]

D, A, T: 2v-3r; B: 3v-4r

x,x,x,x

C: CH-Bu FIX59-62, no.60: [Anonymous].

Stetit acer in armis (pars 2)

D, A, T: 3v-4r; B: 4v-5r

x,x,x,x

C: CH-Bu FIX59-62, no.61: [Anonymous].

[Blank]

D, A: 4v-45v; T: 4v-30v; B: 5v-37v

Inventory K

Basel University Library MS AG V 30: The Songtext Sheets

Key to Symbols: **Md** = Madrigal; **Ch** = Chanson; **Tl** = Tenorlied; **Inst** = Instrumental; **Mt** = Motet; **trs.** = translation; **ctf.** = contrafactum

Pag.	Incipit/Rubric/Titles/ Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Pag.	Incipit/Rubric/Titles/ Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.
208	Wan ich betracht mein leiden Rubric: Quand'io pens al matire verteuscht. Title: Von schwären leiden eins liebhabers. Verses: 1 Remarks: Arcadelt setting in CH- Bu F IX 59-62, no.62.	Md/trs.	[Arcadelt/Merulo/Wynant/Cola ianni/Castro]	210	Cupido ist darumb geboren blind Rubric: in der weiss Par ton regard Title: Was Cupido unnd Venus be- thenten Verses: 3 Remarks: none of the settings found in any Basel songbooks; probably sung to Sermisy.	Ch/ctf.	[Sermisy/Gosse/ Buus]
208	Fleuch, fleuch mein hertz Rubric: Fuggi, fuggi cor mio ver- teuscht. Title: Das man die liebe fliechen soll. Verses: 1 Remarks: Verdelot setting in CH- Bu F IX 59-62, no.70.	Md/trs.	Verd. [=Phillipe Verdelot]	211	(Blank)		
208	Mein hertz das gnadet Rubric: Mon ceur recommande verteuscht. Title: Es gnadet seiner liebsten Verses: 1 Remarks: RISM 1564 is the ear- liest printed concordance for the Lasso setting.	Ch/trs.	Orl. [=Orlando di Lasso]	212	Vernunfft, begierd des hertzen Rubric: Raison' de ceur l'affection verteuscht, in der wyss (piece ne- ver entered) Title: Wie der affechtung der liebe Verses: 20, each with a musical re- petition sign. Remarks: German translation of a French poem never set to music; translation was clearly intended to be sung: "in der wyss".	Ch/trs.- ctf.	[None]
208	Mit euch mein lieb Rubric: Avecques vous mon amour verteuuscht. Title: Er vermacht im Testament sein hertz die liebsten Verses: 1 Remarks: see Daschner, p.18 for further musical settings.	Ch/trs.	[Lassus/L/huy- lier/Puy]	214	Ach Gott, dir will ichs klagen Rubric: Mon Dieu a toi s'adresse verteuschet, in der weiss La nuct qui me tourmente Gaillarde Title: Bitt zu Gott wider die an- fechtung der liebe Verses: 5 with a Reprise Remarks: German translation of a French poem never set to music before; translation is to be sung to this unknown Galliarde.	Ch/trs.- ctf.	[None]
208	Es taget, singt die Nachtigall Rubric: Il est jour verteuuscht. Title: Eine klage ab ihrem alten man Verses: 2 Remarks: Sermisy setting in CH- Bu F IX 59-62, no.36 and F X 17- 20, no.78.	Ch/trs.	[Sermisy/Certon]	214	Frisch, frölich und fromb Rubric: None Title: Courage Verses: 1 Remarks: No known musical set- ting with this text incipit.		[None]
209	(Blank)			215	(Blank)		
210	Die erste liebe ist die best Rubric: in der weiss Jouissance. Title: Von bestendiger liebe. Verses: 2 Remarks: Sermisy setting in CH- Bu F IX 59-62, no.44.	Ch/ctf.	[Sermisy/Wil- laert/Gardane/ Turnhout]	216	Der mittlst buchstab im a b c Rubric: La lettre au milieu d'A B C verteuuscht Title: Darin sich ein freutert so bald sol hochzeit han Verses: 8, each with a musical re- petition sign. Remarks: German translation of a French poem never set to music; probably intended as a contrafac- tum.	Ch/trs.- ctf.)	[None]
210	Guten wein, geben die reben Rubric: in der weiss Margot labo- re les vignes Title: Wie mans ein anderen plegt zu bringen Verses: 1 Remarks: none of the settings found in any Basel songbooks; probably sung to either the Lasso or Arcadelt.	Ch/ctf.	[Lasso/Arcadelt/ de Castro]	217	(Blank)		
				218	Dersich vernügt, ist reich auf erden Rubric: in der weiss Le content est riche Title: Der stich vermiegte sye Verses: 1 Remarks: Sermisy setting in CH- Bu F X 17-20, no.56.	Ch/ctf.	Claud. [= Clau- din de Sermisy]

Pag.	Incipit/Rubric/Titles/ Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Pag.	Incipit/Rubric/Titles/ Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.
218	Den tod nimm ich an mit gedult Rubric: Je prens en gre la dure mort verteuscht Title: Ein liebhaber begert au ster- ben Verses: 1 Remarks: Clemens setting in CH- Bu F IX 59-62, no.12 and F X 17- 20, no.86.	Ch/trs.	[Janequin/ Clemens non Papa/Susato/ Baston]	226	Lieb, leyd und freud Rubric: Amour, douleur, liesse ver- teuscht, in der wyss Ich armer boss Title: Von einem frewlin Verses: 7, each marked with a mu- sical repetition sign. Remarks: German translation of a French poem to be sung to the melody of Ich armer boss; no mu- sical setting of the French poem exists. Both musical settings of Ich armer boss are found in CH-Bu F X 17-20, no.35 (Othmayr) and no.36 (Anonymus).	Ch/trs.- ctf.	[Anonymus/ Othmayr]
218	O dörrft ich euch von hertzen Rubric: O sio potesti donna ver- teuscht Title: Umbestendikeit des gemiets eines liebhabers Verses: 1 Remarks: Arcadelt setting in CH- Bu F IX 59-62, no.37.	Md/trs.	[Berhem/ de Castro/ Arcadelt]	227	(Blank)		
218	Mein lieb und dienst Rubric: Si pour t'aimer (et desirer) verteuscht Title: Ein gibt seiner liebsten den sack Verses: 3 Remarks: no musical setting found in any Basel songbook.	Ch/trs.	[Sandrin/ Manchicourt]	228	Die edle Music Rubric: in der weis Douce memoire Title: Lob der Music Verses: 1 Remarks: Sandrin setting is found in CH-Bu F IX 59-62, no.58 and F X 17-20, no.54.	Ch/ctf.	[Sandrin/Susato/ Baston]
219	(Blank)			228	Hilff Gott, hilff Gott Rubric: in Helas mon Dieu. weis Title: Wider die anfechtung des teufelss Verses: 1 Remarks: Maillard-Janequin set- ting is found in CH-Bu F IX 59- 62, no.14.	Ch/ctf.	[Maillard-Jane- quin/Certon/ Le Roy/Lasso/ Villers/Symon/ Gentien/Cle- reau/Janequin]
220	Ich stund in einem garten Rubric: A mon iardin l'anguissant verteuscht Title: Wie eim liebhaber geholten worden Verses: 12, each marked with a musical repetition sign. Remarks: no known musical set- ting of this Chanson text; probab- ly intended as a contrafactum.	Ch/trs.- (ctf.)	[None]	228	Der Herr segnet die gerechten Rubric: in der weis La volonté Title: Auss dem 138 Psalmen Verses: 1 Remarks: Sandrin setting in CH- Bu F IX 59-62, no.38.	Ch/ctf.	[Sandrin/Goudi- mel/Gardane]
221	(Blank)			228	Auss der tieffe Herr Gott Rubric: in der weis Helas mes yeulx Title: Auss dem 130 Psalmen Verses: 1 Remarks: Arcadelt setting in CH- Bu F IX 59-62, no.41.	Ch/ctf.	[Arcadelt/Besan- court]
222	Man ladt uns auff die Hochzeit- -223 freud Rubric: Au nopces on convie ver- teuscht (in der weiss) Dantz Title: Die Burgerliche Hochzeit Verses: 7, each marked with a mu- sical repetition sign. Remarks: German translation of a French poem to be sung to the melody of a "Dance" (= Man ladt uns auff die Hochzeitfreud, Brown 1577 ⁶); no known musical setting of the French poem exists.	Ch/trs.- ctf.	[Anonymus]	229	(Blank)		
224	Wach auff mein trost ohn sorgen Rubric: Revielle vous Madame verteuscht, in der wyss Passomee- zo Gassenhuwer. Singt man zur lauten. Title: Der liebsten vor der thir Verses: 19, each marked with a musical repetition sign. Remarks: German translation of a French poem to be sung to the melody of a Passomezzo Gassen- hauer (= Brown 1562/3, no.39?); no known musical setting of the French poem.	Ch/trs.- ctf.	[None]	230	Mein Anele, wach ich dich sich Rubric: wie Helas amy zesingen Title: Von dem namen Anele Verses: 1 Remarks: Sandrin setting in CH- Bu F IX 59-62, no.35.	Ch/ctf.	[Sandrin/ Goudeau/ Martin/ Arcadelt/ Janequin/ L'huyllier/ Gervaise]
225	(Blank)			230	O Herre Gott von himmelreich Rubric: in der weis Puis que vivre en servitude Title: Von dess menschen herlikeit Verses: 3 Remarks: Sandrin setting in CH- Bu F IX 59-62, no.39.	Ch/ctf.	[Sandrin/Arca- delt/Lasso/ Certon/ Le Roy]
				230	Von tausent hertzleyd Rubric: De mille ennuis verteuscht Title: Klag über eine so sich ver- heurat hatt Verses: 2 Remarks: Arcadelt setting in CH- Bu F IX 59-62, no.13. Von tausent hertzleyd was originally rubricated as a contrafactum.	Ch/trs.	[Arcadelt]
				231	(Blank)		

Pag.	Incipit/Rubric/Titles/ Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Pag.	Incipit/Rubric/Titles/ Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.
232	Singend mit freuden überlaut Rubric: in Mais pourquoi weis zezingen Title: Wie man den hochzeitleuthen vor der kammer singt. Verses: 2 Remarks: Sandrin setting not in the Basel songbooks.	Ch/ctf.	[Sandrin]	234	Susanna zart, die fromm Rubric: Susanne ung jour verteutsch Title: Historien von der Susanna keuschheit. Verses: 1 Remarks: Lupi setting is found in CH-Bu F IX 59-62, no.45 and F X 17-20, no.61.	Ch/trs.	[Bacchius/Lasso/Castro/Certon/Faignient/Rore/Turnhout/Millot/Nicolas/Lejeune/Cornet/Roussel/Lupi II/Monte/Le Blanc/La Grotte/Sweelinck]
232	Hab ich schon freud Rubric: Si iay du bien verteutschet Title: Von unriewigen treumen, wegen seiner liebsten. Verses: 1 Remarks: Sandrin setting in CH-Bu F IX 59-62, no.46.	Ch/trs.	[Sermisy/Sandrin/Maille/Gervaise/Gardane]	235	(Blank)		
232	Zum feur, zum feur Rubric: Au feu au feu verteutsch Title: Von der liebe so einen verbrennen wil. Verses: 1 Remarks: Maillard setting in CH-Bu F IX 59-62, no.15.	Md/trs.	[Gardane/Maillard/de Villa]	236	Gut gsell, hast kein verstand Rubric: in d(er) weis Je sens l'affection Title: Wie einer einem frewlin auss der handt vorsagt. Verses: 1 Remarks: neither setting found in any of the Basel songbooks.	Ch/ctf.	[Boyvin/Goudimel]
232	Der Liebe hab ich mich jetzund Rubric: in der weiss Je cherch' autant Title: Wider die unerlaubte liebe. Verses: 1 Remarks: Boyvin setting in CH-Bu F IX 59-62, no.35 and F X 17-20, no. 85.	Ch/ctf.	[Gardane/Boyvin]	236	Ein schöns frewlin sich klagt Rubric: in der weiss Je suis ung deny dieu Title: Wie ein Artzet eim frewlin rathet, wie ir zehelfen. Verses: 1 Remarks: neither setting found in any of the Basel songbooks.	Ch/ctf.	[Certon/Bertrand]
233	(Blank)			236	Wan ich mit künsten, kreutern Rubric: in der weis Fedel & bel cagnuolo Title: Einer wünscht in seiner liebsten hündlin verwandelt zewerden. Verses: 1 Remarks: Verdelot setting not in the Basel songbooks.	Md/ctf.	[Verdelot]
234	Was mir beschehret war von Gott Rubric: Ce qui m'est Dieu & ordonné verteutsch Title: Klag über sein liebste, so sich verheurathen hatt. Verses: 1 Remarks: Sandrin setting in CH-Bu F IX 59-62, no.47.	Ch/trs.	[Sandrin]	237	(Blank)		
234	Ach Gott, sagt ein Jungfrewlin zart Rubric: Vray Dieu disoit verteutsch Title: Von unutzbarkeit dess Kusens. Verses: 1 Remarks: neither setting in any of the Basel songbooks, yet probably sung to the Lasso.	Ch/trs.	[Lasso/Castro]	238	Dido in liebe wütet Rubric: At trepida & caeptis immanibus effera Dido verteutsch Title: Wie sich die keunegin Dido, von liebe wegen umgebracht hatt. Verses: 1 Remarks: Arcadelt setting not in the Basel songbooks.	Md/trs.	[Arcadelt]
234	Ein lieblich nein Rubric: Un(g) doux nenny verteutsch Title: Vom abschlachen der iungfuwen. Verses: 1 Remarks: none of the settings is in the Basel songbooks, yet probably sung to the Lasso.	Ch/trs.	[Lasso/Crecquillon/Turnhout]	238	Der Engel sach Rubric: Angelus ad Pastores verteutsch Title: Ein wienacht gesang. Verses: 1 Remarks: Lasso's famous setting appeared in print for the first time in 1562.	Mt/trs.	Orl. [=Orlando di Lasso]
234	Ein trunckner mann hat solche art Rubric: Quand mon mari verteutsch Title: Eins drunckenen mans beschreibung. Verses: 1 Remarks: neither setting in the Basel songbooks, yet probably sung to the Lasso.	Ch/trs.	[Lasso/Castro]	238	Nüt liebers wolt ich jetz auff erden Rubric: in der weis O gri hor per voi suspiro Title: Einer wünscht in ein floch verwandelt zewerden. Verses: 1 Remarks: RISM 1534 ¹⁶ is the first printed concordance for the Verdelot setting.	Md/ctf.	Verd. [=Verdelot]
				238	In allem sterben singt der Schwan Rubric: in der weiss Il bianco & dolce cigno Title: Man solt im sterben mer freudt haben dan traurens. Verses: 1 Remarks: Arcadelt setting in CH-Bu F IX 59-62, no.5.	Md/ctf.	Arcad. [=Arcadelt]
				239	(Blank)		

Pag. Nr.	Incipit/Rubric/Titles/ of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Pag. Nr.	Incipit/Rubric/Titles/ of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.
240	(Printed Poem:) Der gemeine Mann Title: Was der Adel sei: und wie ein jeder der sich des Adels ruhmeth Author: Esaiaeckio Glogouiensi			244	Dass Christus ist erstanden Rubric: Surrexit pastor bonus ver- teutschet Title: Ein ander Ostergesang, von der auferstheung Christi. Verses: 1 Remarks: [25] <i>Sacrae cantiones</i> (Nuremberg, 1562), is the first printed concordance for the Lasso setting.	Mt/trs.	Orl. [= Orlando di Lasso]
241	(Blank)			245	(Blank)		
242	Erlanget hab ich glück und heil Rubric: in der weiss Vergangen ist mir glück und heil Title: Einer schetz sich glickhaftig, dass er von der liebe ledig ist. Verses: 2 Remarks: Hagenbach setting in CH-Bu F IX 59-62, no. 1; Forster setting in CH-Bu F X 17-20, no. 83.	Tl/ctf.	[Hagenbach/ Forster]	246	Komm mit mir in den garten Rubric: Veni in hortum verteutschet Title: Von schönen gewegsten der gerten, die Gott ziert. Verses: 1 Remarks: [25] <i>Sacrae cantiones</i> (Nuremberg, 1562) is the first printed concordance for the Lasso setting.	Mt/trs.	Orl. [= Orlando di Lasso]
242	Brüstlin so weiss, so glatt Rubric: in der weis Deh ferm'amour Title: Von schönen brüstlenen. Verses: 1 Remarks: RISM 1555 ²⁷ , first printed concordance for the Barré setting.	Md/ctf.	Ant. Barré	246	Guten morgen, mein hertz, mein trost Rubric: Bon jour, mon ceur ver- teutschet Title: Ein guten morgen wünschet einer seiner liebsten. Verses: 1 Remarks: <i>Le premier livre de chan- sons</i> (Antwerp, 1564) is the first printed concordance for the Lasso setting.	Ch/trs.	Orl. [= Orlando di Lasso]
242	Dutten, nit brüstlin Rubric: in der weis Sia vil a gl'altri Title: Von hesslichen Dutten. Verses: 1 Remarks: none of the musical set- tings is in the Basel songbooks.	Md/ctf.	[Bercham/Dora- ti/Fidelis/Mar- telli/Venitiano/ Castro/Rore]	246	Zum Abendtrunck was wollen wir guts Rubric: in der weis Ace matin Title: Ein abendrunck, wol ange- stellt. Verses: 1 Remarks: <i>Le premier livre de chan- sons</i> (Antwerp, 1564) is the first printed concordance for the Lasso setting.	Ch/ctf.	Orl. [= Orlando di Lasso]
242	Alls wan ich nur sich und gespür Rubric: Tout ce qu'on peult ver- teutscht Title: Die marter eins liebhaben- dens. Verses: 1 Remarks: none of the musical set- tings is in the Basel songbooks.	Ch/trs.	[Cartier/Rore/ Castro/Certon/ Nicolas/Faig- nient/Millot]	246	So lang ich leb in dieser welt Rubric: in der weis Tant que vivray Title: Ein christenliches leben Verses: 1 Remarks: Sermisy setting in CH- Bu F IX 59-62, no.27 and F X 17- 20, no.4.	Ch/ctf.	[Sermisy/Cer- ton/Gero]
243	(Blank)			247	(Blank)		
244	Auff d'hochzeit kam gegangen Rubric: in der weis Madonna qual certezza Title: Von grober unzucht die ein hofman Verses: 1 Remarks: RISM 1540 ²⁰ is the first printed concordance for the Verdelot setting.	Md/ctf.	Verd. [= Verde- lot]	-249	(Blank)		
244	Wer auss Holder ihm machen kan Rubric: in der weis D'amour me plains Title: Was arbeit sye von der lie- be abzeston. Verses: 1 Remarks: RISM 1539 ¹⁵⁻¹⁶ is the first printed concordance for the Pathie setting.	Ch/ctf.	Rog. [= Rogier Pathie]	250	Mir gliebt im grünen Meyen Rubric: Au mois de Mai verteut- schet Title: Klag der liebe, da kein hof- nung ist. Verses: 11 Remarks: no known musical set- ting for the French poem; probab- ly intended as a contrafactum.	Ch/trs.- (ctf.)	[None]
244	Maria Magdalena, und ihr schwe- ster Rubric: Maria Magdalene ver- teutscht Title: Ein Ostergesant, dass Christ sy erstang. Verses: 2 Remarks: RISM 1546 ⁶ is the first printed concordance for the Clemens setting.	Mt/trs.	Clemens n.[on] P.[apa]	251	(Blank)		
				252	Mit lieb ist gantz umbfangen Rubric: D'amour suis environne verteutschet Title: Von grosser noth so ein lieb- haber leidet. Verses: 12, each marked with the sign for musical repetition. Remarks: no known musical set- ting for the French poem; probab- ly intended as a contrafactum.	Ch/trs.- (ctf.)	[None]

Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.
254 (Duplicate of Vernunft, begierd -256 des hertzen, pp.212/213)			264 Wellen wir ietz von hinnen wandren	Inst/ctf.	[Anonymous]
257 (Blank)			Rubric: in der wyss Icons vous paven Angleterra		
258 Ein fröhlich leben, hie auf erden	Mt/ctf.	[Arcadelt]	Title: Ein liedt: singt man ob tischs. eim so einen aussdrinken soll, unnd farht die gselschaft. dass erst gsatz an. darnoch dass ander der den becher hat. Unnd also fort an. Am lecsten gesatz sollen die zwe ersten silben gsun- gen werden, so oft, biss er aussgedruncken hatt. als dan singt man erst dass uberig darzu.		
Rubric: Gesangs weiss, in der weis Vitam que faciunt			Verses: 4		
Title: Ein fröhlich leben.			Remarks: Possibly concordant with the Pavan d' Angleterra (= Brown 1552 ₂ , no.63).		
Verses: 3			265 (Blank)		
Remarks: Arcadelt setting in CH- Bu F IX 59-62, no.16 and F X 17- 20, no.84.			424 Die kochensperger bauren	Tl/ctf.	[None]
259 (Blank)			Rubric: in der wyss Die bauren von Sant Gol(pa)		
260 Fröhlich, fröhlich wöllen wir seyn	Inst/ctf.	[Anonymous]	Title: Dass kochenspergischs hochzeit.		
Rubric: (in der weis) Englischs Dantz			Verses: 22.		
Title: Von frölikeit.			Remarks: no known Tenorlied by this name.		
Verses: 4, each marked with musi- cal repetetion signs.			425 (Blank)		
Remarks: Englischs Dantz = Brown 1577 ₆ , no.56.			426 Es fiel ein Baurin in den bach	Tl/ctf.	[None]
260 Traurig, traurig do muss ich seyn	Inst/ctf.	[Anonymous]	-427 Rubric: in der wyss Es ist ein man in brunnen gfallen		
Rubric: (in der weiss) Anderss (= Englischs Dantz)			Title: Ein dantz liedt, wie ein bu- rin unnd ir man in bach gefallen sindt.		
Title: Von traurikeit.			Verses: 5, each marked with the sign of musical repetetion.		
Verses: 4, each marked with musi- cal repetetion signs.			Remarks: no known Tenorlied by this name.		
Remarks: see previous item.					
261 (Blank)					
262 (Duplicate of Die edle Music, p.228)					
262 (Duplicate of Hilff Gott, p.228)					
262 (Duplicate of Der Herr segnet, p.228)					
263 (Blank)					

List of Tables

1.1	Manuscript and printed music books cited in the Amerbach-Iselin inventories	15
1.2	Amerbach-Iselin music manuscripts and prints cited in the Zwinger catalogue	18
1.3	A reconstruction of the Amerbach-Iselin music library	19
2.1	Composers cited by name in CH-Bu F X 1-4	23
2.2	Basel bindings with the same stamps and rolls as CH-Bu F X 1-4	34
2.3	Dated (in roman type) or dateable (in <i>italics</i>) compositions in CH-Bu F X 1-4	42
2.4	Principal Tenorlied manuscripts with concordances to CH-Bu F X 1-4	43
2.5	German manuscripts sharing with CH-Bu F X 1-4 the same Franco-Netherlandish repertory	44
3.1	Manuscript and printed sources concordant with CH-Bu F X 10	51
3.2	Gathering structure, foliation and distribution of watermark twins in CH-Bu F X 10	53
3.3	Gathering structure and distribution of papers in CH-Bu F X 5-9	74
3.4	Dated compositions in CH-Bu F X 5-9	80
4.1	The Piperinus-Amerbach manuscripts: evidence relating the sources to each other	86
4.2	Gathering structure and distribution of papers in CH-Bu F IX 32-35	91
4.3	Gathering structure and distribution of papers in CH-Bu F X 22-24	121
6.1	The Hagenbach manuscripts: codicological and artistic evidence relating the sources to each other and to Basel	144
6.2	The Hagenbach manuscripts: textual and archival evidence relating the sources to Jacob Hagenbach	145
6.3	Diagram showing the original layout in choirbook format of the four-part Lied <i>Paule, Paule</i> (Ch-Bu F IX 59-62, fols.Ir)	151
6.4	Concordances between CH-Bu F X 17-20 and F IX 59-62	168
6.5	Text of <i>Jubilate deo</i> (in roman type) and its Biblical sources (in <i>italic</i>)	178
6.6	German text incipits copied in <i>RISM</i> [1519] ⁵ (CH-Bu F IX 63, altus and bass partbooks, fols. ff ⁱⁱⁱⁱ and F ⁱⁱⁱⁱ respectively)	180
7.1	The original foliation and modern pagination of the Platter songtext fascicle (CH-Bu AG V 30)	192
7.2	Schematic diagram showing the placement of the original foliation in the Platter songtext fascicle (CH-Bu AG V 30)	192
7.3	Schematic diagram showing the gathering structure and distribution of papers among the Platter songtext sheets	193
7.4	The poems, titles, and attributions copied by Scribe S1 (in roman type) and S2 (in <i>italics</i>) within the Platter songtext sheets	199

List of Figures

2.1	Isaac. <i>Fruentlich und milde</i> (<i>RISM</i> 1512 ¹ , Altus, no. 33)	29
2.2	Isaac. <i>Fruentlich und milde</i> (CH-Bu F X 2, Altus, no. 5)	29
2.3	Music and text hands of S1 in CH-Bu F IX 22, fols. 75r, 82v, 74r, 80v, and 79v respectively	35
2.4	Samples of S1's text hand in CH-Bu F X 3	37
2.5	Letter of Jacob Ceir (=S1) to Bonifacius Amerbach, 3 January 1518 (CH-Bu G II 29, fol. 135r)	39
3.1	CH-Bu F X 10, fol.9v	55
3.2	CH-Bu F X 10, fol.12v	55
3.3	Ch-Bu F X 10, fol.4v	56
3.4	Front cover of CH-Bu F X 10, fol.1r	57
3.5	Back cover of CH-Bu F X 10, fol.20v	59
3.6	Back cover of CH-Bu F X 8: Dated <i>ex libris</i> of Bonifacius Amerbach, 1510	71
3.7	Handwriting sample of Scribe S1 (=Conrad Leontorius?) in CH-Bu F X 7, fol.6r	75
3.8	Handwriting sample of Scribe S2 in CH-Bu F X 5, fol.8r	79
3.9	Handwriting sample of Scribe S3 (=Christoph Piperinus) in CH-Bu F X 7, fol.29r	81
3.10	Handwriting and inscription by C. Piperinus in CH-Bu F X 9, fol.5r	81
4.1	Handwriting sample of Scribe S1 (Title page of CH-Bu F IX 33, fol.1r)	81

4.2	Handwriting sample of Scribe S1 (Title page of CH-Bu F IX 34, fol. 1r)	93
4.3	Handwriting sample of Scribe S1 (Scala cum sius clavibus, CH-Bu F IX 33, fol.6r)	94
4.4	Handwriting sample of Scribe S1 (Andreas Silvanus/Johann Weck. <i>Min gumüt und blüth</i> , CH-Bu F IX 32, fol.9r)	95
4.5	Handwriting sample of Scribe S1 (Johann Walter. <i>Gelobet systu Jhesu Christ</i> , CH-Bu F IX 32, fol.4r)	95
4.6	Auctor Lampadius. <i>Compendium musices</i> (Bern, 1537), fols.Biii ^v -Biiii ^r	96
4.7	Johann Walter, <i>Wittembergisch deudsch geistlich Gesangbüchlein</i> (= RISM 1544 ⁷¹), Discant, no.XIII (=Johann Walter. <i>Gelobet systu Jhesu Christ</i>)	96
4.8	Georg Forster, <i>Frische teutsche Liedlein</i> (= RISM 1543 ²⁴), Title page of the tenor partbook	97
4.9	Letter of Christoph Piperinus (= Scribe S1) to Bonifacius Amerbach, 12 November, 1546 (CH-Bu G II 23, fol.116r)	99
4.10	Handwriting sample of Scribe S2a (Anonymous. <i>Kum heiliger geist</i> , CH-Bu F IX 32, fol.8r, first system)	100
4.11	Handwriting sample of Scribe S2a (Anonymous. <i>Kum heiliger geist</i> , CH-Bu F IX 34, fol.9r)	101
4.12	Handwriting sample of Scribe S2a (Paul Hofhaimer. <i>Hertzliebste bild</i> , CH-Bu F IX 34, fol.11v)	101
4.13	Handwriting sample of Scribe S2b (P. de Villiers. <i>Lheur et malheur</i> , CH-Bu F IX 34, fol.12r)	103
4.14	Handwriting sample of Scribe S2c (Anonymous. <i>Des künigs lied. Est il conclud</i> , CH-Bu F IX 34, fol.15r)	103
4.15	Handwriting sample of Scribe S2c (Claudin de Sermisy. <i>Dont vien cela</i> , CH-Bu F IX 34, fol.17v)	105
4.16	Handwriting sample of Scribe S2c (Anonymous. <i>An einem Sabath morgens fru</i> , CH-Bu kk IV 25, fol.2r)	113
4.17	Handwriting sample of Scribe S2c (Anonymous. <i>An einem Sabath morgens fru</i> , CH-Bu kk IV 24, fol.2r)	113
4.18	Autograph letter of Basilius Amerbach (=Scribe S2a,b, and c), 12 April 1551 (CH-Bu Mscr. G I 8, fol.13v)	115
4.19	Handwriting sample of Scribe S1 (CH-Bu F X 6, fol.1r)	117
4.20	Handwriting sample of Scribe S2 (Ch-Bu F X 24, fol.25r)	122
4.21	Handwriting sample of Scribe S1a (Anonymous. <i>Ja choisi</i> ; Claudin de Sermisy. <i>Vivre ne puis</i> , CH-Bu F X 23, fol.25v)	123
4.22	Handwriting sample of Scribe S1a (Claudin de Sermisy. <i>Vivre ne puis</i> ; Ludwig Senfl. <i>Mein fliss und muhe</i> , CH-Bu F X 23, fol.26r)	123
6.1	Handwriting sample of Scribe S1 (I.H., <i>Vergangen ist mir glück</i> , CH-Bu F IX 59, fol.1v)	153
6.2	Handwriting sample of Scribe S1 (Anonymous. <i>Ich stell licht ab von sollicher hab</i> , Ch-Bu F IX 61, fol.36v)	153
6.3	Handwriting sample of Scribe S1 (Anonymous. <i>Stetit acer im armis</i> : pars. 2 of <i>Ille humilis</i> , CH-Bu F IX 61, fol.30v)	155
6.4	Handwriting sample of Scribe S1 (Sandrin. <i>Doulce memoire</i> ; Josquin. <i>Mille regres</i> , CH-Bu F IX 61, fol.29r)	155
6.5	Monogram of the composer/poet I.H. copied by Scribe S1 above the German Tenorlied <i>Vergangen ist mir glick</i> and dated 1558 (Ch-Bu F IX 61, fol.1v)	156
6.6	Monogram of the composer/poet. I.H. copied by Scribe S1 above the second part (<i>Beclag dich nit</i>) of the German Tenorlied <i>Vergangen ist mir glick</i> and dated 1564 (Ch-Bu F IX 61, fol.2v)	156
6.7	Handwriting sample of Scribe S2 (Josquin. <i>Mille regres</i> , CH-Bu F X 18, fol.11v)	163
6.8	Handwriting sample of Scribe S2 (Georg Brack. <i>Ich rew und clag</i> , Ch-Bu F X 20, fol. 10r)	163
6.9	Handwriting sample of Scribe S1 (Georg Forster. <i>Vergangen ist mir glück</i> , CH-Bu F X 18, fols.49v-50r)	165
6.10	Handwriting sample of Scribe S1 (Anonymous. <i>Zum zwire zum zware</i> , CH-Bu F X 18, fol.50v-51r)	165
6.11	Variant hand of Scribe S1 (Anonymous. <i>Jubilate deo</i> , CH-Bu kk IV 21, fol.86r)	172
6.12	Handwriting sample of Scribe S1 (Anonymous. <i>Stetit acer im armis</i> : pars. 2 of <i>Ille humilis</i> , CH-Bu F IX 63, fol.3v)	183
6.13	CH-Bu MSS kk IV 19-22 (<i>olim</i> Z II 82-85), F IX 59-62 (<i>olim</i> Z II 86-89), and F IX 63 (<i>olim</i> Z II 90-93) as recorded in the Basel University Library catalogue compiled by Johannes Zwinger in 1678 (Ch-Bu A.R. I 45, vol. 2, p.429)	185

7.1	Handwriting sample of Scribes S1 (verse) and S2 (rubrics) taken from the Platter songtexts (CH-Bu AG V 30, p. 242)	197
7.2	Verses and rubrics of Scribe S2 (CH-Bu AG V 30, p.262)	203
7.3	Scribe S2 supplementing the work of Scribe S1 (Ch-Bu AG V 30, p.244)	204
7.4	Scribe S2 rubricating Scribe S1's verses (Ch-Bu AG V 30, p.228)	205
7.5	Scribe S2 rubricating and correcting the work of Scribe S1 (CH-Bu AG V 30, p.260)	206
7.6	Sample page from Felix Platter's [= Scribe S2] diary (Ch-Bu Mscr. A lambda III 3, fol.137r)	207
7.7	German translations ("verteutscht" of foreign song texts (CH-Bu AG V 30, p.234)	213
7.8	German contrafacta ("in der weis") of foreign song texts (CH-Bu AG V 30, p.236)	214
7.9	German translation of <i>Amour, doleur</i> to be sung to the melody, or to a polyphonic setting, of <i>Ich armer boß</i> (CH-Bu AG V 30, p.226)	215
7.10	German translation of <i>Raison du coeur</i> to be sung to the melody, or to a polyphonic setting, of a "weise" that was never recorded (CH-Bu AG V 30, p.212)	216

List of Plates

1.1	Hans Holbein d.J. Portrait of Bonifacius Amerbach, 1519 (Basel, Öffentliche Kunstsammlung, Kunstmuseum. Inv.310)	11
1.2	Hans Bock d.Ae. Portrait of Basilius Amerbach, 1591 (Basel, Öffentliche Kunstsammlung, Kunstmuseum. Inv.1876)	13
2	Gauffered gold edges of Basel University Library MS F X 1, FG VIII ² (Basel print with Amerbach <i>ex libris</i>), and MS F X 2 respectively	33
3.1	Watercolor drawing of Venus (Basel, Öffentliche Bibliothek der Universität. MS F X 5, fol.2r)	65
3.2	Watercolor drawing depicting death (Basel, Öffentliche Bibliothek der Universität. MS F X 7, fol.2r)	67
3.3	Watercolor drawing of a philosopher (Basel, Öffentliche Bibliothek der Universität. MS F X 7, fol.1v)	69
4.1	Basel watermark found in a letter written by Christoph Piperinus to Bonifacius Amerbach, 12 November 1546 (Basel, Öffentliche Bibliothek der Universität. G II 23, fol.116)	89
4.2	Title page of Johann Walter's <i>Wittembergisch deudsch geistlich Gesangbüchlein</i> (RISM 1544 ⁷¹) with dated <i>ex libris</i> of Basilius Amerbach (Basel, Öffentliche Bibliothek der Universität. kk IV 23)	111
5.1	Detail from the 1615 map of Basel by Matthäus Merian: A. Freie Straße 90 (= Felix Platter's <i>Haus zum Gejagd</i>); B. Freie Straße 51 (= Elisabeth Isengrin's <i>Haus zum Falken</i>); C. Freie Straße 37 (= Jacob Hagenbach's <i>Haus zum Drachen</i>); D. Freie Straße 20 (= Magdalena Jeckelmann's <i>Haus zum Schöneck</i>)	129
5.2	Hans Bock d.Ae. Portrait of Felix Platter, 1584 (Basel, Öffentliche Kunstsammlung, Kunstmuseum. Inv.84)	139
6.1	Tenor part of <i>Paule, Paule liebster Stahlbruder mein</i> (Basel, Öffentliche Bibliothek der Universität. MS F IX 61, fol.1r)	147
6.2	Key to the notation of <i>Paule, Paule</i> (Basel, Öffentliche Bibliothek der Universität. MS F IX 61, fol.44r)	147
6.3	Jacob Hagenbach, <i>Der grosse Pokal</i> . Engraving by Daniel Buchwalt, Basel, 1558 (Basel, Öffentliche Kunstsammlung, Kupferstichkabinett, Inv. Bi.I.237)	157
6.4	Hagenbach-Bratteler Coat of Arms (Basel, Öffentliche Bibliothek der Universität. MS F X 20, front paste-down)	167
6.5	Watercolor and pen drawing of noses, <i>Quodlibet von Nasen</i> (Basel, Öffentliche Bibliothek der Universität. kk IV 19, fol.16v)	173
6.6	Watercolor and pen drawing of an old lady, <i>Ade mit Leyd</i> (Basel, Öffentliche Bibliothek der Universität. kk IV 19, fol.28r)	174
6.7	Pen drawing of sacks with a Basel crozier, <i>Quodlibet von Secken</i> (Basel, Öffentliche Bibliothek der Universität. kk IV 19, fol.66r)	175
7.1	Basel watermark from the paper mill of Nicolaus Heussler, as found in the poetry manuscript of Felix Platter (Basel, Öffentliche Bibliothek der Universität. AG V 30, p.248; = Paper Type I)	189

- 7.2 Basel watermark as found in the Platter poetry manuscript (Basel, Öffentliche Bibliothek der Universität. MS AG V 30, p. 220; = Paper Type II) 189
- 7.3 Leaf from the Platter poetry manuscript illustrating the cut-and-paste technique used to assemble each songtext sheet (Basel, Öffentliche Bibliothek der Universität. MS AG V 30, p.216) 190

Music Example

- 7 Phillipe Verdelot. *Fuggi, fuggi cor mio*: German text by Felix Platter (CH-Bu AG V 30, p.208); music text based on a version transmitted by Jacob Hagenbach (CH-Bu F IX 59-62, no. 70) 218

Index of Manuscripts

Concordant sources listed in the Inventories are not included.

Augsburg: Staats- und Stadtbibliothek (D-As)

MS 2^o 142a; 44, 50n, 84n

Basel, Kupferstichkabinet

MS Inventory A; 14-15, 45n

Basel: Staatsarchiv

St.Urk. 3265 (Uebelin); 105n

Basel: University Library (CH-Bu)

A lambda II 1 (Platter's autobiography); 133n

A lambda III 3 (Platter documents); 133, 191

A lambda V 9 (Platter documents); 134

AG V 30; 187-199, 202-209, 212-216, 218, 226, 274-278

C VI 40 (Iselin's travel diary); 12, 92n

C VI 73a; 19

C VIa 64 (Amerbach catalogue); 14, 17

C VIa 89 (Amerbach catalogue); 14, 17

C VIa 95 (Amerbach catalogue); 14, 17

DC V 7 (Amerbach school book); 7n

F I 8a (Hans Buchner); 8, 20

F II 35; 132

F VI 26a; 52

F VI 26c; 8n

F VI 26f; 50n, 51-52

F VI 26h; 7n

F VIII 21 (poetry); 77n

F IX 22 (keyboard tabulature); 7-8, 18, 20, 25, 34-38, 46-46, 61

F IX 23; 12, 20

F IX 32-35; 18, 19, 72, 85-86, 87-109, 114, 120, 183n, 225, 255-257

F IX 55; 60

F IX 56; 21 44n

F IX 58; 8, 20, 44n

F IX 59-62; 52, 143-144, 145-159, 164, 166-170, 176, 177, 180, 181-183, 218, 226, 262-266

F IX 63; 144, 179-183, 226, 273

F X 1-4; xi, 8, 15, 18, 19, 23-47, 183n, 225, 244-249

F X 5-9; 6, 18, 19, 27, 30n, 49, 61, 62-82, 85-86, 116-118, 183n, 225, 252-254

F X 10; 6, 18, 19, 27, 50-61, 82, 183n, 225, 250-251

F X 11; 12, 21

F X 17-20; 43, 51-52, 143-144, 158n, 159-170, 183, 226, 267-271

F X 21, 12n, 15, 18, 19, 40, 43, 51-52, 161n

F X 22-24; 18, 19, 72, 86, 118, 119-124, 161n, 183n 224n, 225, 259-261

F X 25-28; 12n, 18, 20, 161n

F X 38; 7, 15, 21

G I 8 (correspondence); 115

G II 23 (correspondence); 72n, 88-89, 99

G II 29 (correspondence); 70n

H I 46 (*Bieler Meiermats Büchlein*); 26

kk IV 19-22; 144, 150, 170-177, 183, 226, 272

kk IV 23-27; 19, 72, 86, 110-116, 225, 258

kk IV 32; 20

Katalog A.R. I 5-9; 14-17

Katalog A.R. I 18; 45n

Katalog A.R. I 44-45; 18-19, 183

Katalog Vb Schweiz 202; 18

Berlin: Staatsbibliothek Preussischer Kulturbesitz (D-B)

Mus.Ms. 40092; 43

Mus.Ms. 40613 (*Lochamer Liederbuch* and Paumann's *Fundamentum*); 84n

- Engelberg: Stiftsbibliothek (CH-EN)
Cod.314; 56n
- Heilbronn: Stadtbücherei, Musiksammlung
MS XXXII-XXXIV/6; 224n
- Kraków: Biblioteka Jagiellońska
Mus.Ms. B 40098 [ex D-B] (*Glogauer Liederbuch*); 49, 179
- Leipzig: Universitätsbibliothek (D-LEu)
Thomaskirche 49/50; 224n
- Munich: Bayerische Staatsbibliothek (D-Mbs)
Clm 14274 (*St. Emmeram Codex*); 25
Ms.Germ.810 (*Schedelsches Liederbuch*); 84n
Mus.Ms.3155; 24, 43, 46
- Munich: Universitätsbibliothek (D-Mu)
8° Cod.MS 328-331; 43, 44, 52
- Nürnberg: Germanische National-Museum (D-Ngm)
Sign.HB 19187; 151
- Regensburg: Bischöfliche Zentralbibliothek (D-Rp)
MS A.R.930/931; 224n
MS C 120; 44
- Rome: Biblioteca Apostolica Vaticana (I-Rvat)
Cod. Vat.lat.11953; 44
- St. Gall: Stiftsbibliothek (Ch-SGs)
Cod.462; 50n, 51-52
Cod.463; 44, 51-52
- Ulm: Münster Bibliothek von schermar'sche Familienstiftung (D-USch)
MS 235 (a-d); 224n
MS 236 (a-d); 43, 224n
- Vienna: Nationalbibliothek (A-Wn)
Ms.Mus. 18810; 44
- Wittenberg: Lutherhalle
MS 403/1048; 224n
- Wolfenbüttel: Herzog-August-Bibliothek (D-W)
Mus.292; 43
Ms.HAB 78. Quodl.4°; 50n
- Zurich: Stadtarchiv
A 250 1 (correspondence); 60n
- Zurich: Zentralbibliothek (Ch-Zz)
Mscr. Q 906; 161n

Index of Editions of Music

Concordant sources listed in the Inventories are not included (unless also cited elsewhere). Some unidentified printed books are listed on p.15-17.

- (s.d.) Obrecht: *Concentus harmonici quattuor missarum* (Basel: Mewes), *RISM O 8*, 72
- 1502 Gafori, Franchino: *Practica musicae utriusque cantus* (Brescia: Misinta), *RISM BVI*², p.342; 16, 19, 21
- 1507 Prasperg, Balthasar: *Musicae interpretatio clarissima plane atque choralis* (Basel: Furter), *RISM BVI*², p. 667; 10, 21
- 1507 Tritonius, Petrus: *Melopoiae sive harmoniae tetracenticae* (Augsburg: Oeglin), *RISM T 1249-1250*; 132n
- 1508 Reisch, Gregor: *Margarita philosophica* (Basel: Furter & Schott), *RISM BVI*², p.694; 184n
- 1510 *Canzoni nove* (Rome: Antico), *RISM 1510*; 7, 20, 64n
- 1511 Virdung, Sebastian: *Musica getuscht* (Basel: Furter), *RISM BVI*², p.865, 17, 21
- 1512 *Aus sonderer künstlicher Art . . .* (Augsburg: Öglin), *RISM 1512*¹; 28-30, 49, 82
- 1516 Glareanus, Heinrich: *Isagoge in musicen* (Basel: Froben), *RISM BVI*², p.366; 16, 21
- [1519] *In dissem buechlyn fint man LXXV hubscher Lieder* (Köln: Arnt von Aich), *RISM [1519]*⁵; 51-52, 144, 179, 273
- 1524 Walter, Johann: *Geystliche gesangk Buchleyn* (Wittenberg: s.n.), *RISM W 127* and later editions; 83n, 85
- 1534 Dietrich, Sixt: *Epicedion Thomae Sporeri* (Strassburg: Schöffler & Apiarius), *RISM D 3014*; 17, 20
- 1535 Dietrich, Sixt: *Magnificat octo tonorum . . . liber primus* (Strassburg: Schöffler & Apiarius), *RISM D 3015*; 10n, 20
- Gassenhawerlin* (Frankfurt am Main: Egenolff), *RISM 1535*¹⁰; 179-180
- Reutterleidlin* (Frankfurt am Main: Egenolff), *RISM 1535*¹¹; 20, 119, 259
- 1536 *Schöne auszerlesne Lieder* (Nürnberg: Formschneider); *RISM 1536*⁹; 49n, 182n
- 1537 Lampadius: *Compendium musices*; 96-98, 255
- 1539 *Ein Ausszug guter alter und newer teutscher liedlein* (Nürnberg: Petreius), *RISM I 1539*²⁷; 180
- 1543 *Ein Ausszug guter alter und newer teutscher liedlein* (Nürnberg: Petreius), *RISM 1543*²⁴; 97-98, 145
- 1544 Rhaw, Georg: *Newe deudsche geistliche Gesenge* (Wittenberg: Rhaw), *RISM 1544*²¹ and DKL 1544¹³; 83n
- 1544 Walter, Johann: *Wittenbergisch deudsch geistlich Gesangbüchlein* (Wittenberg: Rhaw), *RISM DKL 1544*¹²; 17, 19-20, 87, 96-98, 110-111, 258
- 1544 *Guter, seltzamer, und künstreicher teutscher Gesang*, ed. Wolfgang Schmeltzel (Nürnberg: Petreius), *RISM 1544*¹⁹; 130, 144, 170, 173-175, 272
- 1546 Othmayr, Caspar: *Epitaphium D. Martini Lutheri* (Nürnberg); Montanus & Neuber, *RISM O 259*; 17, 20, 110, 258
- 1547 Glareanus, Heinrich: *Dodecachordon* (Basel: Petri), *RISM BVI*², p.366; 16, 21, 52
- 1551 Lefevre d'Etaples, Jacques: *Music libris quatuor demonstrata* (Paris: Cavellat), *RISM BVI*², p.493; 17
- 1552 Wecker, Johann Jacob: *Lautenbuch* (Basel: Lück): not extant, see Brown I [1522]¹⁰; 135-136
- 1553 Faber, Gregor: *Musice practicae erotematum* (Basel: Petri), *RISM BVI*², p.301; 17, 21
- 1556 Heckel, Wolff: *Lautten Buch* (Strassburg: Wyss), *RISM H 4934*; 136
- 1557 Faber, Georg, etc: *Musicae doctrinae* (Basel: Petri), not in *RISM*; 20
- 1559 Boethius: *Opera . . . Glareanus arithmetica et musicam demonstrationibus* (Basel: Petri), *RISM BVI*², P.157; 16, 21
- 1559 Glareanus, Heinrich: *Uss Glareani Musick Ein Usszug* (Basel: Petri), *RISM BVI*², p.366; 16, 21, 184n
- 1559 Glareanus, Heinrich: *Musicae epitome* (Basel: Curionis), *RISM BVI*², p.366; 16, 21
- 1569 Faber, Heinrich: *Compendiolum musicae* (Nürnberg: Gerlach), Not in *RISM*; 16, 21
- 1580 Beurhusius, Friedrich: *Erotematum musicae* (Nürnberg: Gerlach), *RISM BVI*², p.146; 184n
- 1582 Lasso, Orlando di: *Etlicher ausserlesne . . . Liedlein* (Munich: Berg) *RISM L 945*; 224n
- 1583 Reisch, Gregor: *Margarita philosophica* (Basel: Petri), *RISM BVI*², p.695; 16, 21
- 1597 Faber, Heinrich: *Compendiolum musicae* (Nürnberg: Kauffmann), *RISM VIB*², p.304; 184n
- 1617 Woltz, Jacob: *Nova musices organicae tabulatura* (Basel: Genath), *RISM 1617*²⁴, 140n
- 1622 Mareschall, Samuel: *Melodiae suaves et concinnae psalmorum* (Basel: König), *RISM BVI*², p.536; 17, 19, 21
- 1622 Musculus, Balthasar: *Ausserlesene anmutige, schöne . . . Gesängelein* (Nürnberg: Halbmayer), *RISM 1622*¹⁵; 15, 19, 20

General Index

- A ce matin* (Lasso); 202, 277
A desjuner labelle (Anon.); 253
A mon jardin l'anguissant; 200, 275
Aarburg; 85
Ach elselin ach elselin wilt mit mir (Dachstein); 26, 30n, 245
Ach frowelin zart lieplich (Dietrich); 27, 28n, 30n, 40, 244
Ach Gott dir will ichs klagen; 199, 274
Ach Gott sagt ein Jungfrewin zart; 200, 276
Ach gramma (Anon.); 250
Ach guter gsell von wannen her (Anon.); 244
Ach her vernim min kleglich stim (?Alder); 256
Ach hertzigs K (Isaac); 247
Ach höchster hort (Anon.); 244
Ach holdseligs medlin (Senfl); 248
Ach hulff leyd (La Rue); 246
Ach hülf mich leid (Adam von Fulda); 168, 251, 262, 269
(Buchner); 38n
see also *Ach hulff leyd* by La Rue
Ach lieb mit leyd (Anon.); 180
(Hofhaimer); 168, 270
Ach medlin rein (Senfl); 27, 168, 247, 271
Ach unfal was zeychstu mich (Senfl); 247
Ach werde frucht (Senfl); 30n, 245
Ach werder mund (Anon); 73n, 77, 252
see also *O werder mund* (Strus)
Adam von Fulda; 51, 82, 146, 159
see also *Ach hulff mich leid*
Adieu amours (Mouton); 249
Alciati, Andrea; 6
Alder, Cosmas; 62, 116
see also *Ach her vernim min kleglich stim*; *Da Jacob nun das kleid ansach*; *Floreat Ursine gentis*; *Ich weiss ein stoltze müllerin*; *Veni electa mea*; *Wie Joseph in Egipten landt*
Aldus Manutius; 34
Ales vous (Anon.); 261
Als ab und hin (Senfl); 30n, 245
Alls wan ich nur sich und gespür; 201, 277
Alutarius, Christoph; see Wyssberger, Christoffel
Amerbach, Basilius I; 5
Amerbach, Basilius II (1533-1591); 7, 12, 45, 82, 84-85, 115, 134n 137, 225,
learns music; 106-109, 115-116, 118, 124
as music copyist (*S2* of chapter 4); 72, 86, 100-106, 114, 117
as owner of music books; xi, 6, 8, 19-20, 62-63, 70, 85, 86, 87, 98-100, 110-111, 118-120, 252, 255, 259
Amerbach, Bonifacius (1495-1565); 34, 36-40, 44n, 60, 76, 77, 118, 225,
biography; 5-11, 108
contacts with musicians: 25, 26, 36, 40
correspondence; 4n, 36, 39, 72, 84, 99, 106-107
as owner of music books; xi, 6-7, 8, 9, 19-21, 24-25, 32, 34, 45-46, 50, 58-59, 61, 62-63, 70-71, 77, 86, 116,
252
Amerbach, Bruno; 5
Amerbach, Elias; 217n
Amerbach, Johannes; 3, 4, 5, 10, 34, 38, 70n, 77n
Amerbach, Margarete; 7, 8-9
Ami hellas (Anon); 260
Amour brusle (Maillard); 256
Amour de moy (Certon); 264
Amour douleur liesse; 200, 275
Amour et mort (Anon.); 253, 260

- Amour volant* (Sermisy); 264
Amours fait moult; see *Tant que nostre argent* (La Rue/Japart)
Amy souffrez (Sermisy/Le Heurteur/Moulu); 263
An dich kan ich nit froewen mich (Anon.); 250
An einem Sabath morgens fru (Anon.); 113, 258
Anfang mine lieb (Wüst); 248
Angelus ad pastores (Lasso); 201, 217n 276
Arcadelt, Jacques; 146, 159, 217, 224
 see also *At trepida et caeptis*; *Au temps*; *De mille ennuis*; *Deh dimm'amor*; *Gravi pene in amor*; *Helas mes yeulx*; *Il bianco e dolce cigno*; *Ingiustissimus amor*; *Io dico*; *Margot laborez les vignes*; *No ch'io*; *O sio potessi donna*; *Poss'io morir di mala morte*; *Pungente dardo*; *Quant'io pens'al martire*; *Quanta belta*; *Vitam que faciunt*
Arnt von Aich; 49, 226
At trepida & caeptis immanibus effera Dido (Arcadelt); 201, 276
Attaignant, Pierre; 8, 22, 44n, 119, 138, 146, 224
Au feu, au feu (Maillard); 200, 262, 276
Au mois de Mai; 202, 277
Au nopces on convie; 200, 275
Au pres de vous (Sermisy); 146, 168, 265, 267
Au temps (Arcadelt); 263
Auff glück ich wart (Senfl); 30n, 245
Auff d'hochzeit kam gegangen; 201, 277
Augsburg; 26, 40, 41, 43n, 46, 134, 159-160, 164, 169, 226
Aus der tieffe Herr Gott; 200, 275
Ave verum corpus | Ecce panis angelorum | O salutaris hostia (Josquin); 259
Avecques vous mon amour; 199, 274
Avignon; 6, 9, 138
Badius Ascensius, Jodocus; 34
Baldung, Hans; 10
Barbireau, Jacques; 51
 see also *Frölich wesen*
Barre, Antoine; 217, 277
Basel; 3-5, 26, 51, 79, 80, 84, 127-130, 131, 150, 222, 225
 bindings; 32, 45, 70, 144, 176-177, 182
 composition in its honour; 79, 253
 dialect spellings; 30, 31, 58, 98-100, 154, 198
 papers from; 27, 72, 80, 88, 144, 177
 printing; 4-5, 72, 127
 St. Leonhard; 10n, 141
 St. Peter; 85, 134
 St. Theodor (Klein Basel); 60
 University; 3-4, 6, 10, 60, 85, 127n, 138
Baston: see *Je prens*
Baur baur was tregst im sackhe (Othmayr); 268
Beatus vir (Anon.); 257: another setting (Anon.); 257
Beclag dich nit (Hagenbach); 146, 156, 262
Belin, Guillaume; 146, 264
Bempelfort, Theodore; 127
Benedicite (Cesar); 159, 270
Berchem, Jacques: see *O sio potessi donna*; *Pungente dardo*
Berg, Adam; 224n
Berg, Johann, & Valentin Neuber; 146
Bern; 26, 60, 62n, 85
 composition in its honour; 79, 253
Bewar dich gott mein kaiserin (Anon.); 269
Bewar mich herr (Zirler); 148, 266
binding; 31-33, 45, 57-59, 68-70, 87, 110, 122, 144, 154, 164, 176-177, 182
Birk, Sixtus; 132
Bock, Hans, der Älterer; 12-13, 137, 139
Bolendisch giger liedlin (Othmayr); 259

Boltz, Valentin; 132
Bon jour mon coeur (Lasso); 201, 277
 Bourges; 12
 Boyvin; 146, 159
 see also *Je cherche autant amour*
 Brack, Georg; 26, 159
 see also *Ich hof es say fast wol muglich; Ich rew und klag*
 Brant, Sebastian; 3
 Bratteler, Sophia; 140, 144, 158, 166-167
 Breisach; 26
 Bruck, Arnold von; 146, 159
 see also *So trinckhen wir alle*
Brüstlein so weiss, so glatt; 201, 277
 Buchner; *Fundamentum*; 8, 20
 see also *Ach hulf mich leid; Enzindt pin ich; Expecta ung pauco; Nit lang by nacht*
 Buchner, Johann; 23
 Buchwalt, Daniel; 140, 159, 176
 Büren an der Aare (Bern); 86
Buess wierscht in mir; 224n
 Bulling, Veit, 133n, 134
 Burgdorf (Bern); 86
 Busnois, Antoine; 51
Bywongung macht zum narren mich (Anon.); 256
 Calvin, John; 131
 Cara, Marchetto; 146, 263
 Castellio, *Dialogi sacri*; 132
Cest a grand tort (Arcadelt); 224n
Cest a grand tort (Sermisy); 164, 267
Ce moys de may (Anon.); 224n
Ce moys de may (Godart/Lortin); 260
Ce qui m'est Dieu et ordonne (Sandrin); 200, 264, 276
 Ceir, Christoph; 36, 38n
 Ceir, Jacob (= *SI* of chapter 2); xi, 10n, 28-31, 35-40, 42, 45, 46, 76n, 77n, 225
Cela sans plus (Giovanni de Medici, Pope Leo X); 249
Celle qui (Anon.); 263
 Certon, Pierre; 119, 146
 see also *Amour de moy; Elle voyant; Frere Thibant; O comme heureux; O triste adieu*
Ces fascheux sotz (Anon.); 169, 263, 271
 Cesar, Georg; 23, 26, 46
 see also *Benedicite; Ich weiss mir ein freye maget; Patris sapientia veritas; Recht zierlich lebt Chorea*
 (Anon.); 253
 cittern; 135
 clavichord; 8-9, 134
 Clemens non Papa; 146, 212
 see also *Je Prems; Maria Magdalene*
 Coiterus, Volcher; 134
 Cologne; 26
 coloration; 28, 98, 118
Comment puis (Sermisy); 264
 Compère, Loyset; 63
 see also *Lordault; Ung franc archier*
 Conseil; 159
 see also *Le corps sen va*
 contrafacta; 208-212, 222-224
 cornett; 7, 135
Courage; 199, 274
 Cranach, Lucas; 10
 Crecquillon, Thomas; 146
 see also *Je cherche autant amour; Un gay bergier*
Crist ist erstanden (Isaac); 246

- Crist ist erstanden* / *Cristus surrexit* (Greiter); 248
Cristus surrexit; see *Crist ist erstanden* (Greiter)
Cupido hat im yetz erdacht (Anon.); 244, 270
Cupido ist darumb geboren blind; 199, 274
D'amour je suis (Anon.); 259
D'amour me plains (Pathie); 146, 201, 217, 263, 277
D'amour suis environne; 202, 277
Da Jacob nun das kleid ansach (Alder/Senfl); 81, 118, 254
Dachstein, Wolfgang; 23, 26
 see also *Ach elselin wilt mit mir*
Dames (?Didier Lupi Second); 256
Dan sprachen wir goth; 224n
Danque vivere; see *Tant que vivray* (Sermisy)
Dass Christus ist erstanden; 201, 277
Das gleut zu Speier (Senfl); 170
Das gsatz gottes (Anon.); 113, 258
Das My (Anon.); 269
dated compositions; 42, 80
 see also *Beclag dich nit* (Hagenbach); *Ellend print pin* (Ducis); *Floreat Ursine gentis* (?Adler); *Ich stond an einem morgen* (Greiter); *Ich weiss ein stoltze müllerin* (Alder); *In jamers thal* (Dietrich); *In mynem sinn* (Greiter); *Invidie telum* (Wannenmacher); *Lust mag myn hertz* (Senfl); *Salve magnificum* (Wannenmacher); *Veni electa mea* (Alder); *Vergangen ist mir glück* (Hagenbach)
De mille ennuis (Arcadelt); 152-154, 200, 222, 262, 275
De profundis clamavi (?Josquin); 118, 253
De profundis (Senfl); 118, 254
De retourner (?Sermisy); 260
De tous bien (Anon.); 261
Deb dinimus; see *Deh dimm'amor*
Deh dimm'amor (Arcadelt); 154, 263
Deh ferm'amour (Barré); 201, 277
Den tod nim ich an mit gedult; 200, 275
Dentelore (Dietrich); 249
Der Engel sach; 201, 276
Der gemeine Mann (Esaiackio Glogovieni); 277
Der Herr segnet die gerechten; 200, 202, 275, 278
Der hund mir vor dem liecht (Anon.); 168, 270
Der katzen reyen (Anon.); 250
Der Liebe hab ich mich jetzund; 200, 276
Der Ludl und der Jänsl (Heidenhamer/Finck); 268
Der mittlst buchstab im a b c; 199, 274
Der sich vernügt ist reich; 199, 274
Der unfaal reit mich gancz und gar (Anon.); 268
Der welt fund (Isaac); 247
Des künigs lied; see *Est-il conclu* (Anon.)
Dich als mich selbs (Anon.); 244
 (Senfl); 245
Didier Kupi Second; 87, 146, 159
 see also *Dames*; *Susanna ung jour*
Dido in liebe wüetet; 201, 276
Die bauren von Sant Golpa; 202, 278
Die edle Music; 200, 202, 275, 278
Die erste liebe ist die best; 199, 274
Die frow von himmel ruf ich an (Anon.); 55, 250
Die kochensperger bauren; 202, 278
Die kurtz schlacht; see *Die schalcht in kurtz* (Anon.)
Die schalcht in kurtz (Anon.); 168, 263, 267
Die schalcht; see *La Guerre* (Janequin)
Die vollen bruöder kon ouch darzu (Anon.); 250
Dietrich, Sixt; 9, 10n, 23, 26, 40, 46, 63, 119
 see also *Ach frowelin zart lieplich*; *Dentelore*; *Domine fili*; *Fraw pin ich din*; *Ich seuft und clag*; *In jamers*

thal; Magnificat primi toni; Nun griess dich got; Nur nerrisch sie ist; Ob allen werdt; Von erst so well wir loben
Din armer huff herr thut klagen (Walter); 255
Do ich min lieb von erst ansach (Schönfelder); 256
Domine fili (Dietrich); 248
Dont vient cela (Sermisy), 105, 254, 256, 259, 260, 267
 Dorn, Peter; 133
Doulce memoire (Sandrin); 146, 155, 168, 200, 202, 204n, 260, 265, 269, 275
 Du Chemin, Nicolas; 138
Du hertzings myn; see Fraw pin ich din
 Ducis, Benedictus; 24, 26
 see also *Ellend print pin*
Dueil, double dueil (Hesdin/Lupi); 261
Dueil, double dueil (Maillard); 260
 Dürer, Albrecht; 4, 10, 45
Dues vons labiche (Anon.); 261
Duetten, nit brüstlin; 201, 277
Ecce panis angelorum; see Ave verum corpus (Josquin)
 education; 5, 76-77, 131-132
 in music; 7, 76, 78, 83-84, 85-86, 87, 106-109, 110, 114-116, 117-118, 124, 133-134, 226
 Egenolff, Christian; 119, 161n, 179
Ein bauer sucht (Ein pur gab) (Anon.); 78, 252
Ein fröhlich leben hie auf erden; 202, 278
Ein frolichs wesen (Anon.); 269
Ein gmeiner bruch (Senfl); 245
Ein gutt nacht; see Gott geb üch hint ein gute nacht (Anon.)
Ein junkfrow bild (Anon.); 244
Ein lieblich nein; 200, 276
Ein medlin sagt mir früntlich zu (Malchinger/Senfl; 168, 270
Ein pur gab; see Ein bauer sucht (Anon.)
Ein schöns frewlin sich klagt; 201, 276
Ein stoltze müllerin; see Ich weiss ein stoltze müllerin (Alder)
Ein trunckner mann hat solche art; 200, 276
Ein wechter guet (Anon.); 168, 271
El est de bonne heure ne; see Tant que nostre argent
Elle voyant (Certon); 262
Ellend print pin (Benedictus Ducis); 42, 247
Elslin liebes Elselin (Senfl); 245
 (Wüst: three settings); 245, 246, 247
 see also *Es taget vor dem walde* and *Wan ander lyt lügen und schlaffen*
En soupirant les griez (Anon.); 263
Endlin (Wüst); 246
Englischs Dantz; 202, 278
Entlaubet ist der walde; 223n
Entre je suis en grant pensee (Josquin); 246
Enzindt pin ich (Buchner); 246
 Episcopus; 141
 Erasmus; 3, 4, 5, 6, 132
Eren wert uff erd (Anon.); 168, 247, 271
Ergib mich der (= Wenn gelt gebrist) (Anon.); 247, 269
Erhalt uns her bei; 224n
Erlanget hab ich glück und heil; 201, 277
Erst ist beniegt das hertze myn (Senfl); 245
Erstanden ist heut der heilig Christ; 224n
Es fiel ein Baurin in den bach; 202, 278
Es het ein biderman ein weib (Senfl); 253
Es ist ein man in brunnen gefallen; 202, 278
Es ist ein schnee gefallen (Othmayr); 269
Es taget singt die Nachtigall; 199, 274

Es taget vor dem walde (Senfl); 248
 see also *Wan ander lyt lügen und schlaffen*
Es taget vor dem walde / *Elslin* (Senfl); 245
Es taget vor dem walde / *Wann ich des morgens frie* / *Elslin* (Senfl); 249
Es wolt ein jäger jagen (Anon.); 255
Es wolt ein man versuchen sin wyb (Senfl); 246
Es wolt ein meidlin grasen gan (Isaac); 77, 78n, 252
Es wolt ein meitlin nussen gan (Anon.); 244
Esaiackio Glogovieni; 277
Escoutes; see *La guerre* (Janequin)
Est-il conclu par un arret d'amour (Anon.); 103, 256
Estienne, Robert; 160
Et pariet filium (Anon.); 253
Expecta ung pauco (Buchner), 38n: another setting; 38n
Eytelwein; 159
 see also *Vil freud ernert mich*
F du min schatz (Anon.); 250
Faesch, Remigius; 14
Fedel e bel cagnuolo (Verdelot); 201, 276
Finck, Heinrich; 23, 26, 49, 159
 see also *Der Ludl und der Jänsl*; *Ich stond an einem morgen*; *Wach auf mein hochster hort*
Fleuch fleuch mein hertz; 199, 218-221, 274
Floreat Ursine gentis (?Alder); 63n, 73, 118, 254
Flugblätter; 223
flute; 135
Fors seulement (Pipelare/La Rue); 249
Forster, Georg; 87, 97-98, 145, 146n, 158n, 159, 164
 see also *Vergangen ist mir glück und heyl*; *Willig und trüw*
Fortuna desperata (Anon./?Busnois); 51, 250
Fraw ich graw (Anon.); 251
Fraw pin ich din / *Du hertzings myn* (Dietrich); 248
Fraw bin ich din (Hofhaimer); 250
Freiburg in Breisgau; 6, 9, 26, 36, 38n
Frere Thibant (Certon); 260
Frisch, frölich und fromb; 199, 274
Froben, Johannes; 4-5, 32, 34, 141
Frölich wellen wir Alleluia singen (Walter); 255
Frölich frölich wöllen wir seyn; 202, 278
Frölich wesen (Barbireau/Obrecht), 54-56; 60, 250
Froschauer; 184n
Früntlich und milt zart raines pild (Isaac), 29, 244
Frutlicher grus in trüwen gar (Anon.); 250
Frutlicher grus mit pus ward mir (Anon.); 244
Fuchwild, Johannes; 23, 26
 see also *Ich stond an eimen morgen*
Fugger family; 22, 226
Fuggi fuggi cor mio (Verdelot); 146, 199, 217n, 218-221, 223, 265, 274
Gardano, Antonio; 22, 146, 224, 262
Gast, Johann; 132n
Gebwiler, Hieronymus; 6, 70
Geduld solt han (Othmayr); 268
Geduld um huld (Senfl); 249
Gelobet systu Jesu Christ (Walter); 95, 98, 255
Genath, Johann Jacob; 140n
Genf; 12
Gesang von löfflin (Greiter); 130n
Gesmusein, Dorothea; 188n
Gesner, Konrad; 138
Ging gang glogen (Anon.); 261
Glareanus, Heinrich Loriti; 4, 9, 131

Gluck eer and gut (?Lupus Hellinck); 248
Glück mir der zit (Wolff), 256
 Gnadental; 60
 Godard; 119, 260
 Gombert; see *Le content est riche*
Gott geb üch hint ein gute nacht / Ein gutt nacht (Anon.); 255
Gottes namen faren wir (Senfl); 248
 Graf, Urs; 4, 10, 32, 45
Grates domino iugiter referamus (Wannenmacher); 253
Gravi pene in amor (Arcadelt), 168, 265, 271
 Grefinger, Wolfgang; 23, 159
 see also *Ach medlin rein; Ich stöll licht; Schwerlangckwillig ist mir; Wol kompt der May*
 Greiter, Mathias; 23, 26
 see also *Crist ist erstanden; Gesang von löfflin; Ich stond an einen morgen; Ich weis mir ein hüpsche graserin; In mynem sinn; Wan ander lyt lügen and schlaffen*
Grosmechtig (Senfl); 245
Gross we ich lyd (Senfl); 247
Gryner zancker wie gefelt dir das; see *Wan ander lyt lügen und schlaffen*
 Guérin, Thomas; 127, 224
Gut gsell hast kein verstand; 201, 276
Guten morgen mein hertz mein trost; 201, 277
Guten wein geben die reben; 199, 210, 274
Hab grossen danck der liebe din (Senfl); 248
Hab ich schon freud; 200, 276
 Hagenbach, Jacob; xi, 128-130, 167, 170, 176, 183-185, 222-224, 225-226
 biography; 140-141
 as composer; 156-159, 177-179
 as music copyist (*SI* of chapter 6); 143-144, 151-155, 159, 164-165, 170, 180, 181-182, 226
 as owner of music manuscripts; 43, 143-145, 165-166, 169-170, 183
 see also *Beclag dich nit; Jubilate Deo; Vergangen ist mir glück*
 Hagenbach, Johann Jacob; 184
 Hagenbach, Martin; 141
 Hagenbach, Nikolaus; 166n
 harp; 9, 134
 Hassler, Hans Leo; 137n
 Heckel, Wolff; 136
 Heidelberg University; 41
 Heidenhamer, L.; 168
Helas amy; 200, 217, 275
 (Sandrin); 264
Helas mes yeulx (Arcadelt); 200, 264, 275
Helas mon Dieu (Janequin/Maillard); 200, 202, 208, 262, 275
Herr Christ der einig gottes sun (Walter); 256
Her durch din blute (Senfl); 259
Hertzliebstes pild beweis dich milt (Hofhaimer); 101, 244, 256
Hertzliches pild (Senfl); 246
 Herwart family; 22, 44n, 226
 Hesdin; 119, 261
Het ich in aller welt die wal (Anon.); 246
 Heussler, Nicolaus; 188-189
 Heyden, Sebald; 83
 Heynlin von Stein, Johannes; 3
Hilff Gott; 200, 202, 275, 278
Hilff herre gott dem dinen knecht (Anon.); 255
Hoch wol gefallen (Senfl); 247
 Höchstetter, Ludwig; 130n, 133n, 134
 Höchstetter, Peter; 134n
Hör zu von nuwen sachen (Wüst); 247
Hört zu mit schal on lidens qual (Anon.); 256

- Hofhaimer, Paul; 49, 51, 82, 87, 159, 225
 see also *Ach lieb mit leyd*; *Frow bin ich din*; *Hertzliebste pild*; *Mein ainigs A*; *Nach willen dein*; *Tröstlicher lieb*; *Zucht er und lob*
- Hohenzollern, Johann Georg von, *Count*; 136
- Holbein, Ambrosius; 4
- Holbein, Hans; 4, 10-11, 45
- Holzsalige fraw dein stolzter lieb* (Anon.); 269
- Horace (Quintus Horatius Flaccus); 64, 66-68, 132n
- Huber, Niklaus; 133n
- Ich armer boss* (Othmayr); 268, 275: another setting; 268, 275
- Ich armer man* (Wüst); 248
- Ich armes meitlin klag* (Senfl); 79, 253
- Ich brin und far dahin* (Anon.); 269
- Ich het mir fuer genommen* (Anon.); 180
- Ich hoff der zitt* (Senfl); 245
- Ich hof es say fast wol muglich* (Brack); 245
- Ich klag den tag* (Stoltzer); 168, 256, 268
- Ich rew und klag* (Brack); 163, 168, 180, 268
- Ich scheid mit leid* (Anon.); 250
- Ich schwing min horn* (Senfl); 168, 265, 269
- Ich seufftz und klag* (Anon.); 73n, 252
 (Dietrich); 245
 (Schrem); 247
- Ich soll und muss ein bulen han* (Othmayr/Senfl); 268
- Ich stell licht ab von sollicher hab* (Anon.); 146, 153, 266
 (Grefinger); 168, 271
- Ich stund an einem morgen*; 223n
 (Finck); 247, 269
 (Fuchswild); 25-26, 247
 (Greiter); 42, 245
 (Schlend); 245
 (Senfl); 245
- Ich stund einem garten*; 200, 275
- Ich weiss ein stolzte müllerin / Ein stolzte müllerin* (Alder); 80, 254
- Ich wais mir ein feins braun maidelein* (Othmayr); 269
- Ich weiss mir ein freye maget* (Cesar); 249
- Ich weis mir ein hüpsche graserin* (Greiter); 247
- Ich weiss mir ein stolzte mullerin* (Anon.); 253
- Icons vous paven Angleterra*; 202, 211, 278
- Il bianco e dolce cigno* (Arcadelt); 146, 201, 262, 276
- Il est jour* (Sermisy); 168, 199, 260, 265, 271, 274
- Ille humilis* (Anon.); 155, 183, 265, 273
- In allem sterben singt der Schwan*; 201, 276
- In diebus illis* (Willaert); 118, 254
- In dulci júbilo wir singen* (Anon.); 256
- In jamers thal lid ich gross* (Dietrich); 80, 254
- In mynem sinn* (Greiter); 42, 246
 (Isaac); 75, 76, 77, 252: another setting; 77, 252
 (Josquin); see *Entre je suis en grant pensee*
- In te Domine speravi* (Josquin); 261, 270
- Ingiustissimus amor* (Arcadelt); 168, 265, 271
- Innsbruck ich muss dich lassen*; 223
 (Anon.); 250
 (Isaac); 158n, 168, 270
- Innsbruck muss ich dich lossen* (Alder); 254
 (Isaac); 259
- instruments; see *cittern*; *clavichord*; *cornett*; *flute*; *harp*; *lute*; *mandora*; *monochord*; *organ*; *recorder*; *regal*; *spinet*; *theorbo*; *viol*; *zink*
- Interlaken; 85
- Invidie telum* (Wannenmacher); 80, 254

- Io dico* (Arcadelt); 263
- Ipse te cogat* (Anon.); 257
- Isaac, Heinrich; 23, 46, 49, 63, 82, 119, 146, 156, 159, 225, 226
 see also *Ach hertzigs K.*; *Crist ist erstanden*; *Der welt fund*; *Es wolt ein meidlin grasen*; *Früntlich und milt zart raines pild*; *In minem sin*; *Isbruck ich muss dich lassen*; *Kein frewd*; *Min freud allein*; *Parce Domine*; *Was frewet mich*; *Zarte liebste frucht*
- Iselin, Basilius; 14, 20
- Iselin: Johann Ludwig; 14
- Iselin, Ludwig; 12, 19-21, 40, 43n, 92n, 256
- Iselin, Ludwig, II; 21
- Isengrin, Elisabeth; 127
- Isengrin, Thomas; 127, 129
- Ja choisi* (Anon.); 123, 259
- Jacotin; see *Au pres de vous*; *Cest a grant tort*
- Janequin, Clement; 63, 119, 146, 159
 see also *Helas mon Dieu*; *Je prens*; *La guerre*; *Martin menoit*
- Japart, Johannes; 249
- Jattens secours* (Sermisy); 260
- Jay deul* (Anon.); 261
- Jay fait pour vous* (Sermisy); 263
- Je cherche autant amour* (Boyvin/Crecquillon); 169, 200, 264, 271, 276
- Je my plains fort* (Anon.); 38n
- Je nay point* (Sermisy); 264
- Je ne fays* (Sermisy); 261
- Je ne scay pas* (Anon.); 261
- Je prens en gre* (Clemens/Baston/Janequin/Rogier); 169, 200, 262, 271, 275
- Je sens l'affection*; 201, 276
- Je suis ung demy dieu*; 201, 276
- Jeckelmann, Magdalena; 188n
- Jesaia dem Propheten* (Walter); 261
- Jetzt scheuden bringt mir schwer*; 180
 (Anon.); 271
- Joseph lieber zimmerman / Was da ja* (Anon.); 254
- Josquin Desprez; 23, 26, 43, 119, 146, 159
 see also *Ave Verum corpus*; *De profundis*; *Entre je suis*; *In te Domine speravi*; *Lordault*; *Mille regres*; *Mon seul plaisir*; *Plus nulz regres*; *Tous les regretz*
- Joyssance vous donneray* (Sermisy); 168, 199, 264, 270, 274
- Jubilate Deo* (?Hagenbach); 172, 177-179, 272
- Kayserberg; 25
- Kein ding auf erd* (Anon.); 246
- Kein frewd* (Isaac); 246
- Ker wider gläckh mit freiden* (Anon.); 268
- Kettenacker, Ambrosius; 6, 50-51, 58-60, 225
- Klett, Lucas; 7n, 10n
- Kluber, Hans; 137
- Kochsperger Spanieler* (Kotter); 8
- Komm heiliger geist herre got* (Anon.); 100-101, 256
- Komm mit mir in den garten*; 201, 277
- Kotter, Johannes; 8, 9, 34, 38, 50, 57, 61
- Kronberger, Jacob; 60n
- La Fage, Jean de; 63
 see also *Super flumina Babilonis*
- La guerre* (Janequin); 261, 269
- La lettre au milieu d'A B C*; 199, 274
- La nuit qui me tourmente*: Gaillarde; 274
- La palme* (Gardane); 262
- La Rue, Pierre de; 23, 26, 43
 see also *Ach hulff leyd*; *Fors seulement*; *Pourquoi non*; *Tant que nostre argent*; *Tous les regretz*; *Trop plus secret*
- La volunte* (Sandrin); 200, 202, 264, 275

- Laborett dominus lavorette* (Anon.); 255
 Lampadius, Auctor; 85
Languir me fais (Sermisy); 168, 259, 263, 267
Languissant suys (de Villiers); 204n, 260
 Lasso, Ferdinand de; 137n
 Lasso, Orlando di; 159n, 212, 224n
 see also *A ce matin*; *Angelus ad pastores*; *Bon jour mon coeur*; *Margot laborez les vignes*; *Mon coeur recommande*; *Quand mon mari*; *Surrexit pastor bonus*; *Veni in hortum*
 Laufenberg, Heinrich von; 224
Laus Deo (Anon.); 168, 265, 270
 Lausser, W.; 24, 26, 246
Le berger (*Revez*); 260
Le coeur de vous (Sermisy), 260
Le content est riche (Sermisy), 199, 204n, 260, 269, 274
Le corps sen va (Conseil); 164, 269
Le devil; see *Dueil, double dueil*
 Le Heurteur, Guillaume; 119
 see also *Amy souffrez*; *Nostre vicair*
Le jaune (Anon.); 261
 Le Maistre, Mattheus; 159n
 Leo X, Pope; see Medici, Giovanni de'
 Leontorius, Conrad (= *SI?* in chap. 3); 5, 38, 75, 76-77
Lheur et malheur (Villiers); 103, 256
 libraries
 Amerbach-Iselin; 10, 14-17, 19-21, 184
 Basel, St. Leonhard; 10
 Basel, University; 18-19
 Fugger; 22
 Hagenbach; 184
 Herwarth; 22
Lieb leyd und freud; 200, 275
 ligatures; 28, 54, 109, 118
 Listenius; 83
 Löffel, Alexander; 130n
Lome arme (Anon.); 249
Lordault (Josquin/Compere/Ninot); 249
 Lortin; 260
 Ludwig II, King of Bohemia and Hungary; 40, 42
 Lück, Ludwig; 135
Lüg für dich (Anon.); 244
 Lupi; 261
 Lupus Hellinck; 24, 248
Lust hab ich g'habt zuer Musica (Senfl); 158n
Lust mag my hertz (Senfl); 40, 42, 245
 lute; 9, 12, 128n, 133, 134-135, 138, 211, 222
 Luther, Martin; 84, 114, 131
 Lyon; 127, 138
Madonna qual certezza (Verdelot); 201, 277
Mag ich unglückh mit widerstan (Senfl); 168, 268
Magnificat primi toni (Dietrich); 252
 Maillard, Jean; 87, 119, 146
 see also *Amour brusle*; *Au feu, au feu*; *Dueil, double dueil*; *Helas mon Dieu*; *Tant plus je metz*
Mais poruquoy (Sandrin); 200, 276
 Malchinger; 159, 168, 270
Man ladt uns auss die Hochzeitfreud; 200, 275
 Manchicourt, Pierre de; see *Douce memoire*; *Si pour t'aimer et desirer*
 mandora; 135
Margot laborez les vignes; 199, 207
 (Arcadelt); 274
 (Lasso); 274

Maria of Austria (Queen of Hungary); 40, 134
Maria du pist genaden vol / *Maria zart von edler art* (Senfl); 248
Maria Magdalene (Clemens non Papa); 201, 208, 217n, 277
Maria Magdalena und ihr schwester; 201, 277
Maria zart (Anon.); 250
 (Anon.); 73n, 252
 Marot, Clément; 138n
 Martial; 132n
Martin menoit (Janequin); 73n, 253
Mary zu dir ich schry (Anon.); 251
 Maximilian I, Emperor; 25, 226
 Maximilian II, Emperor; 134, 140, 169
 Medici, Giovanni de', Pope Leo X; 5, 24, 26, 249
 Meiland, Jakob; 159n
Mein ainigs A (Anon.); 268
 (Hofhaimer); 168, 269
Mein Anele wach ich dich sich; 200, 275
Mein fliss und muhe (Senfl); 123, 168, 259, 267
Min freud allein (Isaac); 244
Mein gemüt und blüth (de Silva/Weck); 95, 256
Min gluck get uff der sytten uss (Anon.); 246
Mein hertz das gnadet; 199, 274
Min hertz hat sich mit lieb (Anon.); 168, 244, 270
*Min hertz ist bekümbere*t (Anon.); 54n, 250
Mein hertzigs A (Anon.); 180
Mein lieb und dienst; 200, 275
Mein selbs bin ich nit gewallttig (Senfl); 267
Mement (Wüst); 249
Meniger stelt nach gelt (Senfl); 245
 Mewes, Georges; 72
Mich wunder ser, ye lenger ye mer (Senfl); 42, 247
Mich wundert hart (Isaac); see *Noch bin ich din* (Senfl)
 Michel, Hans; 137
Mille regres (Josquin); 155, 163, 168, 169, 265, 268
Mir gliebt im grünen Meyen; 202, 211n, 277
Misterium eccelsie (Anon.); 73n, 253
Mit euch mein lieb; 199, 274
Mit lieb ist ganz umbfangen; 202, 277
Mit lust thet ich ausreiten (Othmayr/Senfl); 268
 Moderne, Jacques; 138
Mon ceur recommande (Lasso); 199, 274
Mon cueur volut (Sermisy); 256
Mon dieu a toi s'adresse; 199, 274
Mon dieu; see *Si vous m'aymez donnez* (Sermisy)
Mon seul plaisir (Josquin/Ninot); 249
Mon triste (Anon.); 260
 monochord; 134
 Montpellier University; 135, 138
 Moulu, Pierre; see *Amy sourffrez*; *Sicut malus*
 Mouton, Jean; 24, 26, 43
 see also *Adieu amours*; *Languir me fais*
Mütterlin ich bin uff der pulschafft gesest (Anon.); 244
Mütterlin ich bin uff des schul gelegen (Anon.); 244
 Munich; 46
 music theory; rudiments; 255
Nach die ist all mein sach gericht (Anon.); 269
Nach lust han (Anon.); 250
Nach willen dein (Hofhaimer); 168, 180, 268; another setting; 38n
Ne veueille amy (Anon.); 263
Nichts on ursach (Senfl); 247

- Nit lang by nacht hett mich bedacht* (Buchner); 244
 Niderholtzer, Robert; see Unterholtzer, Rupert
Nie noch niemer end min gemut (Anon.); 55, 168, 251, 265, 268
Nie noch nimmer so ruwt (Anon.); 180
 Niesslin, Agathe; 60
 Ninot le Petit; 249
No ch'io (Arcadelt); 263
Noch bin ich din (Senfl/Isaac); 248
 notation: style of script; 25, 28, 35, 54-56, 75, 78, 101-102, 150-151, 154, 172-176
 see also coloration; ligatures; proportions
Nostre vicaire (Le Heurteur); 260, 261
Nüt liebers wolt ich jetz auff erden; 201, 276
Nun griess dich got myn fine krot (Dietrich); 247
Nun griess dich got myn Truselin (Dietrich); 247
Nun hab ich all min tag gehört (Anon.); 180, 270
Nun merk ich wol (Senfl); 247
Nun welche hie ir hoffnung gar (Anon.); 255
Nur nerrisch sie ist min manier (Dietrich); 245
O comme heureux (Certon); 264
O dörrft ich heut von hertzen; 200, 275
O gri hor per voi suspiro (Verdelot); 201, 276
O Herre Gott von himmelreich; 200, 275
O höchste frucht (Anon.); 269
O holder bluth; 224n
O Jesu Christ der heiligest; see *O Jesu Christ der mechtigest* (Anon.)
O Jesu Christ der mechtigest (Anon.); 253
O Jesu Christ dornoch du bist; see *O Jesu Christ der mechtigest*
O salutaris hostia; see *Ave verum corpus* (Josquin)
O sio potessi donna (Arcadelt/Berchem); 200, 224n, 264, 275
O triste adieu (Certon); 264
O werder mund (Othmayr); 268
 (Strus); 73n, 77, 246, 252, 265
Ob allen werdt (Dietrich); 259
 Obrecht, Jacob; 51, 63
 see also *Frölich wesen*; *Wat willen wij metten*
 Obsenus, Jan; see Wüst, Jan
 Oecolampadius, Johannes; 60
 Oeglin, Erhard; 49, 226
Offt wünsch ich dir (Wüst); 246
On schertz myn hertz (Senfl); 247
Ong franck; see *Ung franc archier* (Compère)
Or my rende (Anon.); 261
 organ; 8-9
 Othmayr, Caspar; 119, 159, 258
 see also *Baur baur was tregst*; *Bolendisch giger liedlin*; *Es ist ein schnee gefallen*; *Geduld solt han*; *Ich armer boss*; *Ich soll und muss ein bulen han*; *Ich wais mir ein feins braun maidelein*; *Mit lust thet ich ausreiten*; *O werder mund*; *Ursach thut will*; *Von edler art*
 Ott, Johannes; 26
 Ovid (Publius Ovidius Naso); 132n
Pacientia (Senfl); 168, 267
 Padua; 12, 92n
Paduaner (Anon.); 259
 (Anon.); 259
 (Anon.); 267
 Pantaleon, Heinrich; 132n
Par ton regard (Sermisy); 199, 274
 Paracelsus, Philippus; 3
Parce Domine populo tuo (Isaac); 248
 Paris; 3, 138
Passamezzo Gassenhuwer; 211, 275

Pathie, Rogier; 146, 217
 see also *Damour me plains*
Patris sapientia veritas divina (Cesar); 248
 (Niderholzer); 248
Pavan d'Angleterra; 202, 278
Paule Paule liebster Stahlbruder mein (Anon.); 145, 147, 149-151, 262
 Pellicanus, Conradus; 3
 Petreius, Johannes; 146, 170
 Petri, Johannes; 4
 Pfister, Conrad; 14, 18, 45-46, 130, 183
 Philipp von Neuchâtel; 10m
 Piccolomini, Aeneas Silvius, *Pope Pius II*; 3
 Pipelare, Mathias; 24, 26, 249
 Piperinus, Christoph; xi, 62, 68, 72, 78-82, 88-89, 118, 225
 as music copyist (= *S3* of ch. 3; *S1* of ch. 4); 8, 63, 84-86, 88, 92-100, 116-117, 123-124
 as teacher of Basilius Amerbach; 10n, 12n, 78, 84, 102, 105-109, 110, 117
Pius II, Pope; see Piccolomini, Aeneas Silvius
 Platter, Felix, xi, 12n, 127-140, 158, 184-185, 187-188, 211-212, 217, 222-224, 225-226
 as copyist (= *S2* of chapter 7); 197, 199, 202-209
 Platter, Thomas; 130, 131
 Platter, Thomas II; 134
 Plautus; 132
Pleures mes (Sandrin); 262
Plus je la voy (Berlin); 264
Plus nultz regres (Josquin); 249
Poi chio vedo (Cara); 263
 positive organ; 9
Poss io morir di mala morte (Arcadelt); 262
Pourquoi non (La Rue); 249
 printing; 4-5, 72, 127
 of music; 10, 72, 119; see also the index of Editions of music
 Propertius, Sextus; 64-66, 77n
Proportio (Anon.); 253
 proportions; 118
 Pühler, Johann; 224n
Puis que vivre (Sandrin/Arcadelt); 200, 264, 275
Pungente dardo (Arcadelt/Berchem); 146, 262
Quand mon mari (Lasso); 200, 276
Quand'io pens al martir (Arcadelt); 199, 265, 274
Quanta belta (Arcadelt); 146, 262
Qui esse damour (Anon.); 154, 265
Qui demoeurt; see *Qui esse damour* (Anon.)
Raison de ceur l'affection; 192, 199, 274
 rastrum; 28, 76, 78, 80, 94, 102n, 104, 114, 124, 172
Recht ursach pringt (Senfl); 248
Recht zierlich lebt (Cesar); 247
 recorder; 7
 regal; 134
 Regensburg; 46
 Renez, N.; 119, 260
Resonet in laudibus (Anon.); 253
 Reuchlin, Johannes: *Scaenica progymnasmata*; 132n
Revielle vous Madame; 200, 211, 275
Rex autem David (Willaert); 254
 Rhaw, Georg; 22, 83, 84, 114
 Enchiridion; 83
 Riehen (Basel), 60
Rien est plus (Villiers); 264
 Rogier; 159
 see also *Je prens*

- Rondelet, Katharine; 135
 Rüti, Hans von; 80
 Ryss, Colman; 9n
Salve magnificum genus ac veneranda (Wannenmacher); 79, 80-81, 118, 253
 Salzmann, Jacob; 60
 Sandrin; 119, 146, 159, 224
 see also *Ce qui m'est Dieu*; *Douce memoire*; *Helas amy*; *La volonte*; *Mais pourquoi*; *Pleures me*; *Puis que vivre*; *Si jay du bien*; *Si mon travail*; *Si pour t'aimer et desirer*; *Susanne ung jour*; *Voulant honneur*
 Sant Cristoffel (Anon.); 250
 Scandello, Antonio; 159n
 Schaffner, Valentin; 10n
 Schlend, Johann; 24, 26, 245
 Schlettstadt; 70n
 Schlücklein, Ursula; 166n
 Schmeltzel, Wolfgang; 130, 144, 170
 Schmidt, Bernhard; 217n
 Schoeffer, Paul; 26, 49, 226
 Schönauer, Thieboldt; 127-128, 133-134, 135n 136, 138
 Schönfelder, Georg; 87, 159
 see also *Do ich min lieb*; *Von edler arth*
 Schoepflin, Thomas; 134
 Schramm, Melchior; 137n
 Schrem, Johann; 24, 247
 Schrenck von Notzing, Oktavian; 224n
Schwerlangckwilig ist mir myn zyt (Grefinger); 246
 scribal practice; 28-31, 54-56, 76, 78, 92-95, 100-106, 114, 124
 copying from exemplars; 28-29, 97-100, 166, 169, 182, 226
 spelling of texts and dialect; 30, 31, 58, 98-100, 154, 162-164, 172, 198, 202-208
 see also notation
Se jai pour vous (Sermisy); 168, 264, 270
Se suys (Anon.); 253
Secourez moy (Sermisy); 260
 Senfl, Ludwig; 23, 24, 26, 43n, 44n, 46, 63, 116, 118, 119, 143, 146, 159, 225, 226
 see also *Ach holdseligs medlin*; *Ach medlin rein*; *Ach unfal was zeychstu*; *Ach werde frucht*; *Als ab und hin*; *Auff glück ich wart*; *Da Jacob nun das kleid ansach*; *Das Gleut zu Speier*; *De profundis*; *Dich als mich selbs*; *Ein gmeiner bruch*; *Ein medlin sagt mir früntlich zu*; *Elslin liebes Elselin*; *Erst ist beniegt das hertze myn*; *Es het ein biderman ein weib*; *Es taget vor dem Walde*; *Es wolt ein man versuchen sin wyb*; *Geduld um huld*; *Gottes namen faren wir*; *Grosmechtig*; *Gross we ich lyd*; *Hab grossen danck der liebe din*; *Her durch din blute*; *Hertzliches pild*; *Hoch wol gefallen*; *Ich armes meitlin klag*; *Ich hoff der zitt*; *Ich schwing min horn*; *Ich soll und muss ein bulen han*; *Ich stond an einen morgen*; *Lust hab ich g'habt zuer Musica*; *Lust mag my hertz*; *Mag ich unglückh mit widerstan*; *Maria du pist genaden vol*; *Mein fliss und muhe*; *Mein selbs bin ich nit*; *Meniger stelt nach gelt*; *Mich wunder ser*; *Mit lust thet ich ausreiten*; *Nichts on ursach*; *Noch bin ich din*; *Nun merck ich wol*; *On schertz myn hertz*; *Pacientia*; *Recht ursach pringt*; *So gluck und stund*; *Unfal wann ist dinss wesens*; *Wann ich des morgen frue*; *Was all myn tag*; *Was wird es doch*; *Wi wol vil horter*; *Wol kompt der May*; *Wolauf wir wollens wecken*; *Zwen gesellen gut*
 Sermisy, Claudin de; 63, 87, 109, 119, 146, 159, 217, 224
 see also *Amour volant*; *Amy souffrez*; *Au pres de vous*; *Cest a grand tort*; *Comment puis*; *De retourner*; *Dont vient cela*; *Il est jour*; *Jattens secours*; *Jay fait pour vous*; *Je nay point*; *Je ne fays*; *Joyssance vous donneray*; *Languir me fais*; *Le coeur de vous*; *Le content est riche*; *Mon cueur volut*; *Par ton regard*; *Se jai pour vous*; *Secourez moy*; *Si vous m'aymez*; *Tant que vivray*; *Vivray je tousjours*; *Vivre ne puis*
Si jay du bien (Sandrin); 200, 264, 276
Si mon travail (Sandrin); 260
Si pour t'aimer et desirer (Sandrin/Manchicourt); 200, 275
Si vous m'aymez donnez (Sermisy); 263
Sia vil agl'altri; 201, 277
Sicut malus (Moulu); 38n
 Sieber, Ludwig; 259
 Sigriswil (Bern); 86
 Silva, Andreas de; 87, 95, 256
Singend mit freuden überlaut; 200, 276

So gluck und stund (Senfl); 248
So lang ich leb in dieser welt; 202, 277
So trinckhen wir alle (Von Bruck); 168, 263, 268
So wünsch ich ir ein guete nacht (Wolff/Stoltzer); 168, 268
 spinet; 134
 Stehelin, Bartlin; 133n
 Stimmer, Tobias; 4
 Stoltzer, Thomas; 87, 159
 see also *Ich klag den tag*; *So wünsch ich ir ein guete nacht*
 Strassburg; 26, 134, 136
 Strus, Franciscus; 24, 26
 see also *O werder mund*; *Patris sapientia*
 Stuttgart: Württemberg court; 25-26, 36, 38, 46, 77n, 136, 226
Super flumina Babilonis (La Fage); 118, 253
Surrexit pastor bonus (Lasso); 201, 208, 217n, 277
Susanna ung jour (Didier Lupi Second); 168, 200, 256, 270, 276
 (Sandrin); 264
Susanna zart, die fromm; 200, 276
Tant plus je metz (Maillard); 264
Tant que nostre argent / Amours fait moult / El est de bonne heure ne (La Rue/Japart); 249
Tant que vivray (Sermisy); 146, 164, 168, 202, 217n, 223, 260, 263, 267, 277
 Terenz; 132
 theorbo; 134
 Tibullus, Albius; 64
Tous les regretz (La Rue/Josquin); 249
Tout ce qu'on peult; 201, 277
Traditora (Anon.); 267
Traurig, traurig do muss ich seyn; 202, 278
Troestlicher lieb (Anon.); 180
 (Hofhaimer); 168, 267
Trop plus secret (La Rue); 249
 Tschudi, Aegidius; 44n
 Uebelin, Samuel; 105n
 Ulmann, Hans; 10n
 Ulrich, Duke of Württemberg; see Stuttgart: Württemberg court
Un gay bergier (Crecquillon); 148, 204n, 266
Unfal wann ist dinn wesens genug (Senfl); 245
Unfal wie tust (Anon.); 251
Ung doux nenny; 200, 276
Ung franc archier (Compère); 75, 77, 252
 Unterholtzer, Rupert; 24, 26, 248
Ursach thut will (Othmayr); 269
Ursach zwingst mich (Wüst); 248
Us hertzen grund (Anon); 54n, 250
Uss tiefer not (Walter); 255
 Vannius; see Wannenmacher, Johannes
 Varro, Marcus Terrentius; 68
Vater unser in Himmelreich; 224n
Veni electa mea (Alder); 80, 253
Veni in hortum (Lasso); 201, 217n, 277
Venus ich clag (Anon.); 250
 Verdelot, Philippe; 146, 212
 see also *Fedel e bel cagnuolo*; *Fuggi fuggi cor mio*; *Madonna qual certezza*; *O gri hor per voi suspiro*
Vergangen ist mir glück; 201, 277
 (Forster); 159, 165, 168, 271
 (Hagenbach); 146, 153, 156, 262
Vernunfft begierd des hertzen; 199, 202, 211n, 274, 278
Viate tansionis; see *Vivray je tousjours* (Sermisy)
 Vienna; 25, 46
Vil freud ernert mich (Eytelwein); 168, 270

- Vil sorg ich trag* (Lausser); 246
- Villiers, P.de; 87, 119, 146
 see also *Languissant suys; Lheur et malheur; Rien est plus*
 viol: 134
- Vitam que faciunt* (Arcadelt); 169, 263, 271, 278
- Vivray je tousjours* (Sermisy), 154, 263
- Vivre ne puis* (Sermisy), 123, 259
- Von edler art* (Othmayr); 268
 (Schönfelder); 168, 180, 270
- Von erst so well wir loben* (Dietrich); 247
- Von Flachslanden, Hans; 70n
- Von Schallen, Johannes; 85, 133
- Von suftzen tief* (Anon.); 250
- Von tausend hertzleyd*; 200, 275
- Vostre bon* (Anon); 261
- Voulant honneur* (Sandrin); 264
- Vray Dieu disoit*; 200, 276
- Wach auf du allerschoenste*; 224n
- Wach auf mein hochster hort* (Finck); 269
- Wach auff mein trost ohn sorgen*; 200, 275
- Wagenrieder, Lukas; 44n
- Walter, Johann; 87, 119, 258
 see also *Din armer huff herr; Frölich wellen wir Alleluia singen; Gelobet systu Jesu Christ; Herr Christ der*
einig gottes sun; Jesaia Propheten; Uss tiefer not
- Wan ander lyt lügen und schlaffen | Elselin | Es taget | Gryner zancker* (Greiter); 246
- Wan ich betracht mein leiden*; 199, 274
- Wann ich des morgen frue uff stand* (Senfl); 248
 see also *Es taget vor dem Walde*
- Wann ich gedanck* (Anon.); 270
- Wan ich mit künsten, kreutern*; 201, 276
- Wand wir aber sygen* (Anon.); 250
- Wannenmacher, Johannes; 62, 85, 116
 see also *Grates domino; Invidie telum; Salve magnificum genus*
- Was all myn tag erlitt myn hertz* (Senfl); 247
- Was da ja*; see *Joseph lieber zimmerman*
- Was frewet mich* (Isaac); 246
- Was mir beschehret war vom Gott*; 200, 276
- Was wird es doch* (Senfl); 168, 180, 268
- Wat willen wij metten budel spelen* (Obrecht); 252
- watermarks
- anchor; 72
 - Basel crozier: 112, 144, 148, 191
 - Basel crozier on a shield; 88
 - Basel crozier and gryphons; 72, 87-88, 112, 116, 119
 - bear running; 26, 147, 170
 - crown; 170
 - foolscap; 72, 116
 - grape cluster; 52
 - Heussler device; 188-191
 - Kaufbeuren device; 159
 - oxhead-tau; 70-72
 - Strassburg bend; 72, 119
- Weck, Johann; 8, 9, 34
 see also *Men gemüt und blüth*
- Wecker, Johann Jakob; 85, 133n, 135-136
- Wellen wir ietz von hinnen wandren*; 202, 278
- Welser, Heronymus*; 43n
- Wen gelt gebrist*; see *Ergib mich der*
- Wen ich gedenck* (Anon.); 250
- Wer auss Holder ihm machen kan*; 201, 277

Wer das ellend büwen wel (Anon.); 250
Wie Joseph in Eigpten landt (?Alder); 63n, 254
Wie kompt der May; see *Wol kompt der May*
Wie Noe vom Wein überwunden (Hans von Rüti); 80
Wie wol vil horter orden send (Senfl); 248
Wiest, Paul; see Wüst, Paul
Willaert, Adrian; 63, 118, 254
Willig und trüw min meysche sy (Forster); 105n, 256
Winterthur; 60
Wir sagen dir her lob (Anon.); 254
Wissenburg, Wolfgang; 188n
Witz, Johannes; 3n
Wol kompt der May (Grefinger/Senfl); 168, 246, 268
Wol auf wir wollens wecken (Senfl); 248
Wolff, Martin; 87, 159
 see also *Glück mir der zit; So wünsch ihr ir ein guete nacht*
Wolkenstein, Oswald von; 224
Woltz, Johann; 140n
Wüst, Jan (= S2 of chapter 2); 30, 40-42, 46, 225
Wüst, Paul; 23, 25, 40
 see also *Anfang mine lieb; Elslin liepstes Elselin; Endlin; Hör zu von nuwen sachen; Ich armer man; Mement;*
 Offt wünsch ich dir; Ursach zwingst mich
Wyssberger, Christoffel; 132n
Zabern; 26
Zarte liepste frucht (Isaac); 246
Zart schöne fraw (Anon.); 180
 (Anon.); 267
Zasius, Ulrich; 6, 9
Zessingen (family name); 70n
zink, 7
Zirler, Stephan; 146, 148, 266
Zu trost erweilt (Anon.); 250
Zucht er und lob (Hofhaimer), 168, 244, 270
Zum Abendtrunck was wollen wir guts; 202, 277
Zum feur, zum feur; 200, 276
Zum zwire zum zware; 159, 165, 169, 262, 271
Zurich; 60
Zwen gesellen gut (Senfl); 248
Zwinger, Johannes; 18, 46, 58, 122, 183-185
Zwingli, Ulrich; 60, 84, 114