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Anthony Milledge

**THE MUSIC OF
DYRICKE GERARDE**

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Volume Three

Bibliography and Appendices



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- S'en (3) *S'ensuivent plusieurs belles chansons nouvelles* (Paris, 152? or 153?).
- S'en (4) *S'ensuivent diz sept belles chansons nouvelles* (Paris, 152? or 153?).
- S'en (5) *S'ensuivent quatorze belles chansons nouvelles* (Paris, 152? or 153?).
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III: GERARDE AND ASSOCIATED MANUSCRIPTS AND PRINTED BOOKS

- A: Lbl Royal Mss, Appendix 23-25.
B: Lbl Royal Mss, Appendix 31-35.
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E: Lbl Royal Mss, Appendix 17-22.
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G: Och Ms 979-983
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K: Lbl Royal Mss, Appendix 55.
L: Lbl Royal Mss, Appendix 56.
M: Lbl Royal Mss, Appendix 59-62.
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O: Lbl K.3.a.12.
P: Lbl K.3.a.15.

IV: OTHER MANUSCRIPT MUSIC

- Lbl Royal Mss, Appendix 36-40
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Lbl Add Mss 11582, 11583, 11584 and 11588, compiled by Charles Burney
Lbl Add Mss 12532 and 31406, compiled by John Immyns
Lbl Add Ms 22597
Lbl Add Ms 29247
Lbl Add Mss 30016-21 compiled by W. Clark
Lbl Add Ms 32377
Lbl Add Ms 34071 compiled by Edward Thomas Warren
Lbl Egerton 2009-12
Lbl Egerton 3665 compiled by Sir Francis Tregian
Lbl Harley 5242
Cp Mss 485-91
DRc Mss A1, A3, C3, C8, C12v, C13, C26, C31, C32, C33 and E11a

V: SIXTEENTH- AND SEVENTEENTH-CENTURY PRINTED MUSIC

The first column gives the RISM reference(s). Additionally, Phalèse prints are listed with the catalogue number from Vanhulst, and Attaignant prints with the catalogue number from Heartz.

- 1519¹ *Motetti de la corona libro secondo* (Venice, O.Petrucchi, 1519)
Lbl K.1.d.14.
- 1519² *Motetti de la corona libro terzo* (Venice, O.Petrucchi, 1519)
Lbl K.1.d.15.
- 1519³ *Motetti de la corona libro quarto* (Venice, O.Petrucchi, 1519)
Lbl K.1.d.16.
- 1537³;
Hartz 78 *Second livre contenant XXX chansons vieilles esleves de plusieurs livres...* (Paris, P.Attaignant et H.Jullet, 1537)
Och Mus 515-6(3)
- 1537⁴;
Hartz 79 *Tiers livre contenant XXX. chansons vieilles esleves de plusieurs livres: naguères réimprimées en ung volume et en deux* (Paris, P.Attaignant et H.Jullet, 1537)
Och Mus 515-6(4)
- 1538¹⁰;
Hartz 80 *Premier livre contenant XXV chansons nouvelles a quatre parties en ung livre et en deux...* (Paris, P.Attaignant et H.Jullet, 1538)
Och Mus 515-6(1)
- 1538¹¹;
Hartz 81 *Second livre contenant XXVII chansons nouvelles a quatre parties en ung livre et en deux...* (Paris, P.Attaignant et H.Jullet, 1538)
Och Mus 515-6(2)
- 1538¹⁵ *Le Parangon des chansons contenant plusieurs nouvelles et delectables chansons que oncques ne furent imprimées au singulier prouffit et delectation des musiciens* (Lyon, J.Moderne (no date))
Lbl K.10.a.9.(1.)
- 1538¹⁷ *Le Parangon des chansons Tiers livre contenant XXVI chansons nouvelles au singulier prouffit et delectation des musiciens* (Lyon, J.Moderne, 1538)
Lbl K.10.a.9.(3.)
- 1539¹⁸ *Le Parangon des chansons Quart livre contenant XVI chansons a troys parties: que oncques ne furent imprimées au singulier prouffit et delectation des musiciens* (Lyon, J.Moderne, 1539)
Lbl K.10.a.9.(4.)1. and K.4.d.3.
- 1539¹⁹ *Le Parangon des chansons Quart livre contenant XXXII chansons a deux et a troys parties: que oncques ne furent imprimées au singulier prouffit et delectation des musiciens* (Lyon, J.Moderne, 1539)
Lbl K.10.a.9.(4.)2. and K.3.d.3.
- [1539]²⁰ *Le Parangon des chansons Cinquiesme livre contenant XXVIII chansons nouvelles au singulier prouffit et delectation des musiciens* (Lyon, J.Moderne, no date)
Lbl K.10.a.9.(5.)

- 1540¹³;
Heartz 89 *Septiesme livre contenant XXX chansons nouvelles a quatre parties, en ung volume et en deux...* (Paris, P. Attaignant et H. Jullet, 1540)
Lbl K.8.b.5.(5.)
- 1540 J445 *Huitiesme livre contenant XIX Chansons Nouvelles a quatre parties de la facture et composition de maistre Clement lennequin en deux volumes...* (Paris, P. Attaignant, 1540)
Lbl K.8.b.5.(1.),
- 1540 not in RISM
Heartz 90 *Huitiesme livre contenant XIX Chansons Nouvelles a quatre parties de la facture et composition de maistre Cletmet lennequin en deux volumes...* (Paris, P. Attaignant et H. Jullet, 1540)
Och Mus 515-6(5),
- 1540¹⁵ *Le Parangon des chansons. Second livre contenant XXXI chansons nouvelles au singulier prouffit et delectation des musiciens. Reimprimé et recorgié* (Lyon, J. Moderne, 1540)
Lbl K.10.a.9.(2.)
- 1540¹⁶ *Le Parangon des chansons Sixiesme livre contenant XXV chansons nouvelles au singulier prouffit et delectation des musiciens* (Lyon, J. Moderne, 1540)
Lbl K.10.a.9.(6.)
- 1540¹⁷ *Le Parangon des chansons Septiesme livre contenant XXVII chansons nouvelles au singulier prouffit et delectation des musiciens. Reimprimées et recorgié* (Lyon, J. Moderne, 1540)
Lbl K.10.a.9.(7.)
- 1541³=G2982 *Nicolai Gomberti Musici excellentissimi Pentaphthagos harmonica, que quinque vocum motecta vulgo nominantur, ... Liber primus* (Venice, G. Scotto, 1541)
Lbl A.215.
- 1541⁷ *Le Parangon des chansons Huytiesme livre contenant XXX chansons nouvelles au singulier prouffit et delectation des musiciens. Imprimé nouvellement* (Lyon, J. Moderne, 1541)
Lbl K.10.a.9.(8.)
- 1541⁸ *Le Parangon des chansons Neufviesme livre contenant XXXI chansons nouvelles au singulier prouffit et delectation des musiciens. Imprimé nouvellement* (Lyon, J. Moderne, 1541)
Lbl K.10.a.9.(9.)
- 1541⁹ *Il primo libro dei madrigali d'Archadelt a quatro...* (Venice, A. Gardane, 1541)
Lbl K.2.h.3.
- 1541 A1370 Arcadelt, Jacobus: *Il secundo libro di madrigali ... novamente ristampato* (Venice, Antonio Gardano, 1541)
Lbl K.2.h.4.

- 1541 G2977 Gombert, Nicolas: *Excellentissimi, et inventione in hac Arte facile principis, chori CAROLI Quinti Imperiatoris Magistri, Musica quatuor vocum, (vulgo motecta nuncupator), lyris maioribus,... liber primus* (Venice, G.Scotto, 1541)
Lbl A.215.(c.)
- 1541 G2984 Nicolai Gomberti, *Musici solertissimi, motectorum quinque vocum, liber secundus* (Venice, G.Scotto, 1541)
Lbl A.215.(a.)
- 1541 G2987 Nicolai Gomberti *Musici imperatorii Motectorum nuperrime maxima diligentia lucem aeditorum. Libe secundus* (Venice, G.Scotto, 1541)
Lbl A.215.(d.)
- 1541¹¹ *Il terzo libro dei madrigali novissimi d'Archadelt a quattro voci...* (Venice, A.Gardano, 1541)
Lbl K.2.h.5.
- 1541¹² *Il quatro libro dei madrigali d'Archadelt; a quatro voci...* (Venice, A.Gardane, 1541)
Lbl K.2.h.6.
- 1541 G1628 Gero, Jhan: *Il primo libro di madrigali italiani...* (Venice, Antonio Gardano, 1541)
Lbl K.3.b.10.
- 1542¹³;
Heartz 106 *Neufiesme livre contenant XXVIII chansons nouvelles a quatre parties, en ung volume et en deux* (Paris, P.Attaignant & H.Jullet, 1542)
Lbl K.8.b.5.(2.)
- 1542¹⁵
Heartz 107 *Unziesme livre contenant XXVIII chansons nouvelles a quatre parties, en ung volume et en deux* (Paris, P.Attaignant & H.Jullet, 1542)
Lbl K.4.g.1.
- 1542¹⁴
Heartz 108 *Unziesme livre contenant XXVIII chansons nouvelles a quatre parties, en deux volumes* (Paris, P.Attaignant, 1542)
Lbl K.8.b.5.(3.)
- 1542 G2988 *Quatuor vocum...Motteti secondi di gombert a4* (Venice, A Gardano, 1542)
Lbl A.215.(g.)
- 1542 R3047 Vicento Ruffo: *Il primo libre de motetti a cinque voci...* (Milan, Giovanni Antonio Castilliano, 1542)
Lbl K.3.f.6.
- [1543]¹⁵ *Vingt et six chansons musicales & nouvelles a cinq parties, convenables tant a la voix comme aussi propices a jouer de divers instruments nouvellement imprimées...* (Antwerp, T.Susato, no date)
Lbl K.4.g.2.
- 1543¹⁶ *Premier livre des chansons a quatre parties auquel sont contenues trent et une nouvelles chansons, convenables tant a la voix comme aux instruments...* (Antwerp, T.Susato 1543)
Lbl K.3.a.1.

- 1544⁶ *Cipriani musici eccellentissimi eum quibusdam aliis doctis authoribus... liber primus quinque vocum* (Venice, A.Gardane, 1544)
Lbl A.70.
- 1544⁷ *Quinziesme livre contenant XXX chansons nouvelles a quatre parties, en deux volumes* (Paris, P.Attaignant, 1544)
Lbl K.8.b.5.(4.)
- 1544¹⁰ *Le second livre des chansons a quatre parties auquel sont contenues trent et une nouvelles chansons, convenables tant a la voix comme aux instruments* (Antwerp T.Susato 1543)
Lbl K.3.a.2.
- [1544]¹¹ *Le tiers livre de chansons a quatre parties (composees par Maistre Thomas Cricquillon maistre de la chapelle de l'empereur) contenant XXXVII. chansons musicales et convenables tant a la voix comme aux instrumentz...* (Antwerp, T.Susato no date)
Lbl K.3.a.3.
- 1544¹² *Le quatriesme livre des chansons a quatre parties auquel sont contenues trent et quatre nouvelles chansons convenables tant a la voix comme aux instruments* (Antwerp T.Susato 1543)
Lbl K.3.a.4.
- 1544¹⁷ *Di cipriani il secondo libro de madregali a cinque voci...* (Venice, A.Gardane, 1544)
Lbl A.70.b.
- 1544¹³ *Le cinquiesme livre contenant trente et deux chansons a cinq et a six parties composées par maistre Nicolas Gombert et aultres excellens auteurs convenables et propices a jouer de tous instrumentz* (Antwerp, T.Susato, 1544)
Lbl K.3.a.5.
- 1545¹⁴ *Le sixiesme livre contenant trente et une chansons a cinq et a six parties auteurs convenables et propices a jouer de tous instrumentz nouvellement imprimés* (Antwerp, T.Susato, 1545)
Lbl K.3.a.6.
- 1545¹⁵ *Le septiesme livre contenant vingt et quatre chansons a cinq et a six parties composées par feu de bonne memoire et tres excellent en musique Josquin des Pres, avecq troix epitaphes dudict Josquin, composez par divers aucteurs...* (Antwerp, T.Susato, 1545)
Lbl K.3.a.7.
- 1545¹⁶ *Le huitiesme livre des chansons a quatre parties auquel sont contenues trente et deux chansons convenables tant a la voix comme aux instrumentz...* (Antwerp, T.Susato, 1545)
Lbl K.3.a.8.
- 1545 M270 *Le neufiesme livre de chansons a quatre parties auquel sont contenues vingt et neuf chansons nouvelles convenables tant a la voix comme aux instruments...* (Antwerp, T.Susato, 1545)
Lbl K.3.a.9.

- 1545¹⁷ *Le dixieseme livre contenant la Bataille a quatre de Clement Jannequin, avecq la cinquiesme partie de Phili. Verdelot si placet, et deux Chasses de lievre a quatre parties, et le chant des oyseaux a troix, nouvellement imprimé* (Antwerp, T.Susato, 1545)
Lbl K.3.a.10.
- 1545 G1628 *Il primo libro de madrigali italiani, et canzon francese, a due voci...* (Venice, [Antonio Gardano] 1545)
Lbl K.3.b.10.
- 1546⁶ *Liber primus sacrarum cantionum, quinque vocum, vulgo moteta vocant, ex optimis quibusque huius actatis musicis selectarum* (Antwerp, T.Susato, 1546)
Lbl K.3.k.1.(1.)
- 1546⁷ *Liber secundus sacrarum cantionum, quinque vocum, vulgo moteta vocant, ex optimis quibusque huius actatis musicis selectarum* (Antwerp, T.Susato, 1546)
Lbl K.3.k.1.(2.)
- 1546¹⁶=A1321 *Il primo libro di madrigali d'Archadelt a quatro voci con nuova gionta ultimamente impressi* (Venice, [Gardano], 1546)
Lbl K.2.h.7.
- 1546¹⁹ *Madrigali de verdelot de altri autori a sei voci novamente con alcuni madrigali novi ristampi & corretti* (Venice, A.Gardano, 1546)
Lbl A.443.c.
- 1546 B4187 Boyleau, Simon: *Madrigali a quatro voci...novamente composte & coretti & posti in luce...* (no place of publication, no publisher's name, 1546)
Lbl K.3.b.2.
- 1547¹ Glareani: *Dodecachordon* (Bâle, H.Petrus, 1547)
Lbl 785.m.6.(1.)
- 1547⁵ *Liber tertius sacrarum cantionum, quinque vocum, vulgo moteta vocant, ex optimis quibusque huius actatis musicis selectarum* (Antwerp, T.Susato, 1546)
Lbl K.3.k.1.(3.)
- 1547⁶ *Liber quartus sacrarum cantionum, quinque vocum, vulgo moteta vocant, ex optimis quibusque huius actatis musicis selectarum* (Antwerp, T.Susato, 1546)
Lbl K.3.k.1.(4.)
- 1549²⁹ *L'unziesme livre contenant vingt et neuf chansons amoureuses a quatre parties, propices a tous instrumentz musicaulx, avecq deux prieres ou oraisons qui se pouvent chanter devant et apres le repas...* (Antwerp, T.Susato, 1549)
Lbl K.3.a.11.
- 1549³⁴ *Fantesie, et recerchari a tre voci, accomodate da cantare et sonare per ogni instrumenti, composto da M.Giuliano Tiburtino da Tievoli...* (Venice, G.Scotto, 1549)
Lbl K.3.b.4.

- 1549: S2616 Scotto, Girolamo: *I madrigali a tre voci con alcuni alla misura breve* (Venice, Girolamo Scotto, 1549)
Lbl K.3.f.7.
- 1549 T775 Tiburtino, Giuliano: *Musica diversa a tre voci, novamente composta...di novo posta in luce & corretti* (Venice, Girolamo Scotto, 1549)
Lbl K.3.b.5.
- 1550¹³ *Le douzieisme livre contenant trente chansons a cinq parties. Propices a tous instrumentz musicaulx nouvellement composées par divers auteurs* (Antwerp, T.Susato, 1550)
Lbl K.3.a.12.
- 1550¹⁴ *Le treziesme livre contenant vingt et deux chansons nouvelles a six et a huyt parties. Propices a tous instrumentz musicaulx. Composées par divers auteurs. Nouvellement imprimé* (Antwerp, T.Susato, 1550)
D.Mbs Mus.g.201.
- 1551 C552 *Di Perissine Cambio le Canzon villanesche alla Napolitana a Quatro voci...* (Venice, Antonio Gardano, 1551)
Lbl K.3.1.6.
- 1551 G1772 *Di Heliseo Ghibellini Il primo libro di madrigali a tre voci a Note Negre...* (Venice, Girolamo Scotto, 1551)
Lbl K.4.c.12.
- 1551 G2980 *Nicolai Gomberti, Musica imperatorii Maxima diligentia In lucem aeditorum, liber primus* (Venice, A.Gardano, 1551)
Lbl A.215.(e.)
- 1552² = G2986 *Nicolai Gomberti Musici excellentissimi cum quinque vocum. Liber secundus* (Venice, A.Gardano, 1552)
Lbl A.215.(b.)
- 1552 (not in RISM), possibly confused with G2983
Nicolai Gomberti Musici Excellentissimi cum quinque vocibus liber primus (Venice, A.Gardano)
Lbl A.215.(f.)
- [1552]⁷ *La fleur de chansons et premier livre a quatre parties, contenant XXXI nouvelles chansons, propices a tous instrumentz musicaulx, composées - la plus part - par maistre Thomas Crecquillon & aultres bons maistres musiciens...* (Antwerp, T.Susato no date)
Lbl K.8.i.4.(7.)
- [1552]⁸ *La fleur de chansons et second livre a quatre parties, contenant XXXI nouvelles chansons, propices a tous instrumentz musicaulx, composées par plusieurs bons maistres musiciens...* (Antwerp, T.Susato no date)
Lbl K.8.i.4.(8.)
- [1552] S7239 *Tiers livre contenant XXX nouvelles chansons a deux ou a trois parties, convenables tant aux instrumentz comme a la voix, composées & imprimées par Tielman Susato* ([Antwerp], T.Susato, no date)
Lbl K.8.i.4.(9.)

- [1552]⁹ *La fleur de chansons et quatriesme livre a quatre parties, contenant XXVII nouvelles chansons, propices a tous instrumentz musicaulx, composées par plusieurs bons maistres musiciens...* (Antwerp, T.Susato no date)
Lbl K.8.i.4.(10.)
- 1552¹⁰ *La fleur de chanson et cinquiesme livre à trois parties, contenant XXVI nouvelles chansons, propices a tous instrumentz musicaulx, composées par plusieurs bons maistres musiciens...* (Antwerp, T.Susato, 1552)
Lbl K.8.i.4.(11.)
- [1552]¹¹ *La fleur de chanson et sixiesme livre à troix parties, contenant XXIII nouvelles chansons, propices a tous instrumentz musicaulx, composées par plusieurs bons maistres musiciens...* (Antwerp, T.Susato no date)
Lbl K.8.i.4.(12.)
- 1553⁸ *Liber primus ecclesiastiarum cantionum quatuor vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Antea nunquam excusus* (Antwerp, T.Susato, 1553)
Lbl K.3.d.9.
- 1553⁹ *Liber secundus ecclesiastiarum cantionum quatuor vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Antea nunquam excusus* (Antwerp, T.Susato, 1553)
Lbl K.3.d.10.
- 1553¹⁰ *Liber tertius ecclesiastiarum cantionum quatuor vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum antea nunquam excusus* (Antwerp, T.Susato, 1553)
Lbl K.3.d.11.
- 1553¹¹
Vanhulst 21 *Liber quartus ecclesiastiarum cantionum, (vulgo moteta vocant) quinque et sex vocum ex optimis quibus que musicis selectarum* (Louvain, P.Phalèse, 1553)
Lbl Add.31438.
- 1553¹² *Liber quintus ecclesiastiarum cantionum quinque vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Omnes primi toni. Antea nunquam excusus* (Antwerp, T.Susato, 1553)
Lbl K.3.e.1.
- 1553¹³ *Liber sextus ecclesiastiarum cantionum quinque vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Omnes primi toni. Antea nunquam excusus* (Antwerp, T.Susato, 1553)
Lbl K.3.e.2.

- 1553¹⁴ *Liber septimus ecclesiastiarum cantionum quinque vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositorum, Antea nunquam excusus* (Antwerp, T.Susato, 1553)
Lbl K.3.e.3.
- 1553¹⁵ *Liber octavus ecclesiastiarum cantionum quinque vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositorum. Omnes de uno tono. Antea nunquam excusus.* (Antwerp, T.Susato, 1553)
Lbl K.3.e.4.
- 1553²³ *Quart livre de chansons, composées à quatre parties par bons et excellents musiciens, imprimées en quatre volumes* (Paris, A.LeRoy et R.Ballard, 1553)
Lbl K.2.b.4*(4.)
- 1553²⁴
Vanhulst 14 *Premier livre des chansons à cinq et six parties nouvellement composez & mises en musique, convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1553)
Lbl Add.31438(2)
- 1553²⁵
Vanhulst 15 *Second livre des chansons à cinq et six parties nouvellement composez & mises en musique, convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1553)
Lbl Add.31438(3)
- 1554²
Vanhulst 19 *Liber secundus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocum ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1554)
Och Mus 508-9(2)
- 1554³
Vanhulst 20 *Liber tertius cantionum sacrarum vulgo moteta vocant, quinque et sex vocum ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1554)
Lbl K.3.e.10., Och Mus 508-9(3)
- 1554⁴
Vanhulst 21 *Liber quartus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocum ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1554)
Lbl Add.31438
- 1554⁶ *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum ad veram harmoniam concentumque ab optimis quibusque musicis in philomusorum gratiam compositorum. Liber primus* (Antwerp, H.Waelrant & J.Laet, 1554)
Lbl A.103.(1.)
- 1554⁸ *Liber quartus ecclesiastiarum cantionum quatuor vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositorum. Omnes de uno tono. Antea nunquam excusus* (Antwerp, T.Susato, 1554)
Lbl K.3.d.12.

- 1554⁹ *Liber nonus ecclesiastiarum cantionum quatuor vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Omnes quasi de uno tono antea nunquam excusus* (Antwerp, T.Susato, 1554)
Lbl K.3.e.5.
- 1554²⁴
Vanhulst 25 *Tiers livre des chansons a quatre parties nouvellement composez & mises en musique, convenables tant aux instrumentz comme a la voix* (Louvain, P.Phalèse, 1554)
Lbl K.3.a.15.(1.)
- 1554²⁵ *Premier recueil de chansons, composées a quatre parties par bons et excellents musiciens imprimées en quatre volumes* (Paris, A.LeRoy et R.Ballard, 1554)
Lbl K.2.b.4*.(1.), Lbl K.8.i.4.(1.)1.
- 1554 B3816 *Pseaulmes LXXXIII de David, le cantique de Simeon,...le tout à quatre parties par Louys Bourgeois* (Lyon, Godefroy Berigen, 1554)
Lbl K.8.i.4.(16.)
- 1555²
Vanhulst 26 *Liber primus cantionum sacrarum, (vulgo moteta vocant) quinque vocum ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1555)
Lbl K.3.e.8., Och Mus 508-9(1)
- 1555³
Vanhulst 27 *Liber secundus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocum ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1555)
Lbl K.3.e.9.
- 1555⁶ *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum ad veram harmoniam concentumque ab optimis quibusque musicis in philomusorum gratiam compositarum. Liber secundus* (Antwerp, H.Waelrant & J.Laet, 1555)
Lbl A.103.(2.)
- 1555⁷ *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum ad veram harmoniam concentumque ab optimis quibusque musicis in philomusorum gratiam compositarum. Liber tertius* (Antwerp, H.Waelrant & J.Laet, 1555)
Lbl A.103.(3.)
- 1555⁸ *Liber decimus ecclesiasticarum cantionum quinque vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Unius toni omnes antea nunquam excusus* (Antwerp, T.Susato, 1555)
Lbl K.3.e.6.
- 1555⁹ *Liber undecimus ecclesiasticarum cantionum quinque vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Unius toni omnes antea nunquam excusus* (Antwerp, T.Susato, 1555)
Lbl K.3.e.7.

- 1555¹⁶ *Le second livre des Pseaulmes et Sentences, tirées tant du Psalmiste royal que des autres saints prophetes: mis en musique en forme de motetz, par divers excellens musiciens* ([Geneva], S.Du Bosc & G.Guérout, 1555)
Lbl K.h.i.10.
- 1555¹⁷ *Tiers livre, ou sont contenues plueieurs chansons tirées du recueils Le tout à quatre parties & en quatre livres* ([Geneva], S.Du Bosc & G.Guérout, 1555)
Lbl K.8.i.10.
- 1555¹⁹ *Le quatoirsiesme livre a quatre parties contenant dixhuyct chansons italiennes, six chansons francoises, & six motetz faicts (a la nouvelle composition d'aucuns d'Italie) par Rolando di Lassus nouvellement imprimé...* (Antwerp, T.Susato, 1555)
Lbl K.3.a.13.
- L 1061(1555)
Vanhulst 31 *Latre, Claude Petit Jean de: Sixiesme livre des chansons à quatre parties nouvellement composez et mises en musique... convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1555)
Lbl K.3.a.15.(4.)
- 1555²⁰
Vanhulst 32 *Quatresme livre des chansons a quatre parties nouvellement composez & mises en musique, convenables tant aux instrumentz comme a la voix* (Louvain, P.Phalèse, 1555)
Lbl K.3.a.15.(2.)
- 1555²¹
Vanhulst 33 *Cinquiesme livre des chansons a quatre parties nouvellement composez & mises en musique, convenables tant aux instrumentz comme a la voix* (Louvain, P.Phalèse, 1555)
Lbl K.3.a.15.(3.)
- 1555²³ *Second recueil de chansons composées a quatre parties, par bons et excellens musiciens, Imprimées en quatre volumes* (Paris, A.le Roy & R.Ballard, 1555)
Lbl K.2.b.4*. (2.), Lbl K.8.i.4.(1.)2.
- 1555²⁵ *Il primo libro de le Muse a cinque voci composto da diversi excellentissimi musici novamenti per Antonio Gardano stampati & corretti con la giota d'una canzon & uno madregale a otto voci* (Venice, A.Gardane, 1555)
Lbl A.342.
- [1556]⁴ *Sacrarum cantionum (vulgo hodie moteta vocant) quatuor vocum, ad veram harmoniam concentumque ab optimis quibusque musicis, in philomusorum gratiam compositarum. Liber primus* (Antwerp, H.Waelrant & J.Laet, no date)
Lbl A.103.a.(1.)
- [1556]⁵ *Sacrarum cantionum (vulgo hodie moteta vocant) quatuor vocum, ad veram harmoniam concentumque ab optimis quibusque musicis, in philomusorum gratiam compositarum. Liber secundus* (Antwerp, H.Waelrant & J.Laet, no date)
Lbl A.103.a.(2.)

- 1556⁶ *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocom, ad veram harmoniam concentumque ab optimis quibusque musicis, in philomusorum gratiam compositarum. Liber quartus* (Antwerp, H.Waelrant & J.Laet, 1556)
Lbl A.103.(4.)
- [1556]⁷ *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocom, ad veram harmoniam concentumque ab optimis quibusque musicis, in philomusorum gratiam compositarum. Liber quintus* (Antwerp, H.Waelrant & J.Laet, no date)
Lbl A.103.(5.), A.103.b.
- 1556¹³
Vanhulst 37 *Premier livre des chansons a cinq et six parties nouvellement composez et mises en musique, convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1556)
Lbl K.3.a.16., Och 508-9(9)
- 1556¹⁴ *Cinquiesme livre de chansons, Nouvellement composées en musique, à quatre parties, par plusieurs auteurs, imprimée en quatre volumes* (Paris, A.LeRoy & R.Ballard, 1556)
Lbl K.2.b.4*(5.)
- [1556]¹⁷ *Jardin musical, contenant belle fleurs de chansons.... Le premier livre* (Antwerp, H.Waelrant & S Laet, no date)
Lbl A.431.(1.)
- [1556]¹⁸ *Jardin musical, contenant belle fleurs de chansons.... Livre second* (Antwerp, H.Waelrant & S Laet, no date)
Lbl A.431.(2.)
- [1556]¹⁹ *Jardin musical, contenant belle fleurs de chansons.... Le tiers livre* (Antwerp, H.Waelrant & S Laet, no date)
Lbl A.431.(3.)
- 1556²⁰ *Premier livre de chansons, nouvellement mises en musique par bons & scavantz musiciens à quatre parties, en quatre volumes* (Paris, M.Fezandat, 1556)
Lbl K.8.i.4.(2.)1.
- 1556²¹ *Second livre de chansons, nouvellement mises en musique par bons & scavantz musiciens à quatre parties, en quatre volumes* (Paris, M.Fezandat, 1556)
Lbl K.8.i.4.(2.)2.
- 1557⁵
Vanhulst 45 *Liber quartus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocom ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1557)
Lbl K.3.e.11.
- 1557⁹ *Premier livre de chansons nouvellement mises en musique, par bons et excellents auteurs* (Paris, N.de Chemin, 1557)
Lbl K.8.i.4.(3.)1.

- 1557¹⁰ *Second livre de chansons, nouvellement mises en musique, à quatre parties, par bons et excellents auteurs* (Paris, N.de Chemin, 1557)
Lbl K.8.i.4.(3.)2.
- 1557¹³ *Tiers livre de chansons nouvellement composées en musique à trois & à quatre parties, par plueieurs auteurs, imprimées en quatre volumes* (Paris, A.LeRoy et R.Ballard, 1557)
Lbl K.2.b.4*.(3.)
- 1557¹⁴ *Septiesme livre de chansons nouvellement composées en musique à quatre parties par bons & excellens musiciens, imprimé en quatre volumes* (Paris, A.LeRoy et R.Ballard, 1557)
Lbl K.2.b.4*.(7.)
- 1557 C1372 *Vingt et une chansons nouvellement composées à trois parties par M.Antoine Cartier, imprimées en trois volumes* (Paris, Adrian LeRoy & Robert Balard, 1557)
Lbl K.8.i.4.(15.)
- 1558 M273
Vanhulst 51 *Pierre de Manchicourt; Liber quintus cantionum sacrarum vulgo moteta vocant, quinque et sex vocum, ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1558)
Lbl K.3.e.12.
- 1558⁵
Vanhulst 52 *Liber sextus cantionum sacrarum vulgo moteta vocant, quinque et sex vocum, ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1558)
Lbl K.3.e.13., Och Mus 508-9(6)
- 1558⁶
Vanhulst 53 *Liber septimus cantionum sacrarum vulgo moteta vocant, quinque et sex vocum, ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1558)
Lbl K.3.e.14., Och Mus 508-9(7)
- 1558⁷
Vanhulst 54 *Liber octavus cantionum sacrarum vulgo moteta vocant, quinque sex septem et octo vocum, ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1558)
Lbl K.3.e.15., Och Mus 508-9(8)
- 1558¹⁰
Vanhulst 55 *Premier livre des chansons a quatre parties nouvellement composez et mises en musicque, convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1558)
Lbl K.3.a.14.(1.)
- 1558¹⁵ *Di Baldassara Donato il primo libro di Canzon villanexche alla napolitana a quatro voci novamente ristampate...* (Venice, A.Gardano, 1558)
Lbl K.3.1.7.
- 1558: J455 *Proverbs de Salomon mis en Cantiques, & rime Françoise, selon la verité Hebraique: nouvellement composés en Musique à quatre parties, par M.Clement Ianequin, imprimées en quatre volumes* (Paris, Adrian LeRoy & Robert Balard, 1558)
Lbl K.8.i.4.(17.)

1559 (not found in RISM)

Catechesis numeris musicis inclusa...a Matthaeo le meistre Belga
(Nuremberg, J.Berg & U.Neuber, 1559)
Lbl K.8.i.4.(18.)

1559³
Vanhulst 67 *Liber quartus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocom ex optimis quibusque musicis selectarum* (Louvain, P.Phalèse, 1559)

Och Mus 508-9(4)

1559⁷
Vanhulst 68 *Second livre des chansons a quatre parties nouvellement composez et mises en musique, convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1559)
Lbl K.3.a.14.(2.)

1559⁸ *Sixiesme livre de chansons nouvellement composées en musique à trois, & quatre parties, par plusieurs auteurs, imprimées en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1559)
Lbl K.2.b.4*.(6.)

1559⁹ *Huitiesme livre de chansons nouvellement composées en musique à quatre parties, par plusieurs auteurs, imprimées en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1559)
Lbl K.2.b.4.(7.), Lbl K.2.b.4*.(8.)

1559¹⁰ *Neufiesme livre de chansons nouvellement composées en musique à quatre, cinq, & six parties, par plusieurs auteurs, imprimées en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1559)
Lbl K.2.b.4*.(9.)

1559¹¹ *Unxiesme livre de chansons nouvellement composées en musique à 4. & 5. parties, par plusieurs auteurs,... imprimé en 4. vol.* (Paris, A.Le Roy et R.Ballard, 1559)
Lbl K.2.b.4*.(11.)

1559¹² *Douzième livre de chansons nouvellement composées en musique à trois, quatre, & cinq parties, par plusieurs auteurs, imprimées en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1559)
Lbl K.2.b.4*.(12.)

1559¹³ *Treziesme livre de chansons nouvellement composées en musique à quatre parties, par plusieurs auteurs, imprimées en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1559)
Lbl K.2.b.4*.(13.)

1559¹⁴ *Le premier trophée de musique,... le tout à quatre parties, en quatre volumes* (Lyon, R.Granjon, 1559)
Lbl K.8.i.4.(5.)

1559¹⁶ *Il secondo libro de la Muse a cinque voci composto da diversi eccellentissimi musici con uno madredale a sei di Giovan Nasco, et con doi dialoghi a otto, novamente stampato & dato in luce* (Venice, A.Gardano, 1559)
Lbl A.342.a., A.342.b.

- 1559 B1446 *Mottetz nouvellement mis en musique à quatre, cinq, six, sept et huit parties, en quatre livres: par Barthelemy Beaulegue excellens musicien* (Lyon, Robert Granjon, 1559)
Lbl K.8.i.4.(19.), K.8.i.8.
- 1559 B1447 *Chansons nouvelles, mises en Musique à quatre parties, et en quatre livres* (Lyon, Robert Granjon, 1559 - given in RISM as 1558)
Lbl K.8.i.4.(6.)
- 1559 C3188 Cléreau, Pierre: *Premier livre de chansons tant Françoises qu'Italiennes nouvellement composées en trois parties...imprimées en trois volumes* (Paris, A.LeRoy & Robert Ballard, 1559)
Lbl K.8.i.4.(4.)
- 1559 C3189 Cléreau, Pierre: *Dixiesme livre de chansons tant Françoises qu'Italiennes nouvellement composées en quatre parties...imprimées en trois volumes* (Paris, A.LeRoy & Robert Ballard, 1559)
Lbl K.2.b.4*.(10.)
- 1559 J456 Clément Ianequin: *Verger de Musique contenant partie des plusieurs labours da M.C.Janequin, à 4. & 5. parties, nouvellement imprimé en 4 volumes, revuez & corrigez par luy mesme. Premier livre* (Paris, A.LeRoy & R.Ballard, 1559)
Lbl K.8.i.4.(4.)
- 1560: L764
Vanhulst 73 Lassus: *Tiers livre des chansons a quatre cinq et six parties....* (Louvain, P.Phalèse, 1560)
Och Mus 508-9(11)
- 1560^s
Vanhulst 76 *Second livre des chansons a cinq et six parties nouvellement composez & mises en musique, convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1560)
Och Mus 508-9(10)
- 1560^e
Vanhulst 77 *Septesme livre des chansons a quatre parties convenables tant aux instrumentz comme à la voix* (Louvain, P.Phalèse, 1560)
Och Mus 508-9(12)
- 1560^r
Vanhulst 75 *Premier livre du recueil des fleurs produictes de la divine musicque a trois parties de par Clemens non Papa Thomas Cricquillon & aultres excellens musichiens* (Louvain, P.Phalèse, 1560)
Och Mus 508-9(13)
- 1560²⁶ *Certaine notes set forth in foure and three parts to be song at the morning communion, and evening praier...* (London, John Day, 1560)
Lbl K.7.e.7.
- 1564¹ *Thesaurus musicus continens selectissimas octo, septem, sex, quinque et quatuor vocom.... Tomi primi continens cantiones octo vocom...* (Nuremberg, J.Berg & U.Neuber, 1564)
Lbl A.144.(1.), A.144.a.(1.), A.144.b.(1.)
- 1564² *Thesauri musici tomus secundus continens optimas septem vocom cantiones ex variis autoribus collectas* (Nuremberg, J.Berg & U.Neuber, 1564)
Lbl A.144.(2.), A.144.a.(2.), A.144.b.(2.)

- 1564³ *Thesauri musici tomus tertius cantiones sacras, quas vulgo Motetas vocant, ex optimis musicis selectas. Sex vocum* (Nuremberg, J.Berg & U.Neuber, 1564)
Lbl A.144.(3.), A.144.a.(3.), A.144.b.(3.)
- 1564⁴ *Thesauri musici tomus quartus continens selectissimas quinque vocum harmonias, quas vulgo Motets vocant...* (Nuremberg, J.Berg & U.Neuber, 1564)
Lbl A.144.(4.), A.144.a.(4.)
- 1564⁵ *Thesauri musici tomus quintus, et ultimus, continens sacras harmonias quatuor vocibus compositas. Quatuor vocum...* (Nuremberg, J.Berg & U.Neuber, 1564)
Lbl A.144.(5.), A.144.a.(5.)
- 1565⁴ *Certaine notes set forth in foure and three parts to be song at the morning communion, and evening praier...* (London, John Day, 1565)
Lbl K.7.e.8.
- 1565⁵ *Setieme livre de chansons a quatre parties par plusieurs auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1565)
Lbl K.2.b.4.(6.)
- 1567⁴ *Tiers livre de chansons nouvellement composé à quatre parties, par M. Arcadelt & autres auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1565)
Lbl K.2.b.4.(2.)
- 1567⁵ *Quatrieme livre de chansons nouvellement composé à quatre parties, par M. Arcadelt & autres auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1565)
Lbl K.2.b.4.(3.)
- 1567⁶ *Cinquieme livre de chansons nouvellement composé à quatre parties, par M. Arcadelt & autres auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1565)
Lbl K.2.b.4.(4.)
- 1567⁷ *Unzieme livre de chansons à quatre parties, par plusieurs auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1565)
Lbl K.2.b.4.(10.)
- 1567²⁰ *Premier recueil des recueils composé à quatre parties de plusieurs auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1567)
Lbl K.2.b.4.(20.)
- 1569⁴ *Selectissimarum sacrarum cantionum (qua vulgo Moteta vocant) flores, trium vocum Liber primus* (Louvain, P.Phalèse, 1569)
Och Mus 318-9(1)
- 1569⁵ *Selectissimarum sacrarum cantionum (qua vulgo Moteta vocant) flores, trium vocum Liber secundus* (Louvain, P.Phalèse, 1569)
Och Mus 318-9(3)
- Vanhulst 131
- Vanhulst 132

- 1569⁶
Vanhulst 133 *Selectissimarum sacrarum cantionum (qua vulgo Moteta vocant) flores, trium vocum Liber tertius* (Louvain, P.Phalsè, 1569)
Och Mus 318-9(5)
- 1569⁹
Vanhulst 135 *Receuil des fleurs produictes de la divine musique a trois parties, par Clemens non papa, Thomas Cricquillon & autres excellens musiciens. Premier livre* (Louvain, P.Phalsè, 1569)
Och Mus 318-9(2)
- 1569¹⁰
Vanhulst 136 *Receuil des fleurs produictes de la divine musique a trois parties, par Clemens non papa, Thomas Cricquillon & autres excellens musiciens. Second livre* (Louvain, P.Phalsè, 1569)
Och Mus 318-9(4)
- 1569¹¹
Vanhulst 137 *Receuil des fleurs produictes de la divine musique a trois parties par Clemens non papa, Thomas Cricquillon & autres excellens musiciens. Tiers livre* (Louvain, P.Phalsè, 1569)
Och Mus 318-9(6)
- 1569¹² *Second livre de chansons composé à quatre parties du plusieurs auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1569)
Lbl K.2.b.4.(1.)
- 1569¹³ *Sixieme livre de chansons à quatre & cinq parties, de I.Arcadet & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1569)
Lbl K.2.b.4.(5.)
- 1569¹⁴ *Neufieme livre de chansons à quatre cinq & six parties, de I.Arcadet & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1569)
Lbl K.2.b.4.(8.)
- 1569¹⁵ *Dousieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus, & autres auteurs. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1569)
Lbl K.2.b.4.(11.)
- 1570⁹ *Disiesme livre de chansons à quatre parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1570)
Lbl K.2.b.4.(9.)
- 1570¹⁰ *Tresieme livre de chansons à quatre parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1570)
Lbl K.2.b.4.(12.)
- 1570¹² *Dixsetieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1570)
Lbl K.2.b.4.(16.)
- 1570 L839 *Dixhuictieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1570)
Lbl K.2.b.4.(17.)

- 1570¹³ *Dixneuvieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1570)
Lbl K.2.b.4.(18.)
- 1570: L834 *Mellange d'Orlande de Lassus contenant plusieurs chansons, tant en vers Latins qu'en ryme Françoise, à quatre, cinq, six, huit, dix, parties* (Paris, Adrian Le Roy & Robert Ballard, 1570)
Lbl A.336.b., A.337.(d.)
- 1571¹ *Quatorsieme livre de chansons, à quatre, & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1571)
Lbl K.2.b.4.(13.)
- 1571² *Quinzieme livre de chansons, à quatre, cinq & six parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1571)
Lbl K.2.b.4.(14.)
- 1571³ *Vingtieme livre de chansons, à quatre, cinq & six parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1571)
Lbl K.2.b.4.(19.)
- 1571⁴ *Second recueil des recueils, de chansons. composé à quatre parties de plusieurs auteurs* (Paris, Adrian Le Roy et R.Ballard, 1571)
Lbl K.2.b.4.(21.)
- 1571 L843 *Moduli quinis vocibus nunquam hactenus editi monachii boioariae composti, Orlando Lasso auctore* (Paris, Adrian Le Roy et R.Ballard, 1571)
Lbl A336,a,(1.), A.337.d.(3.)
- 1571 L848 *Livre de chansons nouvelles a cinq parties, avec deux dialogues: a huict. D'orlande de Lassus* (Paris, Adrian Le Roy & Robert Ballard, 1571)
Lbl A.337.d.(2.)
- 1572² *Mellange de chansons tant des vieux auteurs que des modernes, a cinq, six, sept, et huict parties* (Paris, A.Le Roy et R.Ballard, 1572)
Seen in modern edition only: Lbl D.789.w.(ed. C. Jacobs, 1982)
- 1572⁴ *Dousieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1572)
Lbl K.2.h.9.(3.)
- 1573⁹ *Onzieme livre de chansons à quatre & cinq parties, de plusieurs auteurs* (Paris, A.Le Roy et R.Ballard, 1573)
Lbl K.2.h.9.(2.)
- 1573¹¹ *Sesieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1573)
Lbl K.2.b.4.(15.)

- 1573¹³ *Dixneufieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1573)
Lbl K.2.h.9.(1.)
- 1573 L865 *Dixhuictieme livre de chansons à quatre & cinq parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes* (Paris, A.Le Roy et R.Ballard, 1573)
Lbl K.2.h.9.(4.)
- 1575³ *Cantiones, quae ab argumento sacrae vocantur, quinque et sex partium, autoribus Thoma Tallisio et Guilielmo Birdo anglis...* (London, T.Vautrollier, 1575)
Lbl K.3.f.9.
- 1578¹⁸ *Airs mis en musique a quatre parties par Fabrice Marin Caietain sur les poësie de P.de Ronsard, et autres excelens poëtes. Premier livre* (Paris, A.Le Roy et R.Ballard, 1578)
Lbl K.2.b.5.
- 1605⁵ *Livre septieme des chansons vulgaires, de diverse auteurs à quatre parties...* (Antwerp, P.Phalèse, 1608)
Lbl A.315.a.
- 1608¹⁰ *Airs de différents auteurs, mis en tablature de luth par Gabriel Bataille* (Paris, P.Ballard, 1608)
Lbl K.3.g.9.
- 1608¹¹ *Livre septieme des chansons vulgaires, de diverse auteurs a quatre parties...* (Amsterdam, C.Claesson, 1608)
Lbl A.315.b.
- 1609¹² *Livre septieme des chansons vulgaires, de diverse auteurs a quatre parties...* (Antwerp, P.Phalèse, 1609)
Lbl K.7.b.1.

VI: MODERN PRINTED EDITIONS

ABBREVIATIONS:

BA	Bärenreiter
CMM	Corpus Mensurabilis Musicae; American Institute of Musicology
LPM DM	London Pro Musica Edition, Dance Music of the Middle Ages and Renaissance
MB	Musica Britannica; London

EDITORS' NAMES:

Bergquist	Bergquist, Peter: <i>Orlando di Lasso, Neue Reihe</i> (BA, 1956-, in progress)
Bernstein (3)	Bernstein, Jane: <i>The Sixteenth-Century Chanson</i> (New York and London, 30 volumes, 1987-95)

-
- Bernstein (4) Bernstein, Jane: *French Chansons of the Sixteenth Century* (Pennsylvania, 1985)
- Blackburn (2) Blackburn, Bonnie J.: *Johannes Lupi: Opera Omnia* (CMM 84, 3 volumes 1980-89)
- Blezzard Blezzard, Judith: *The Tudor Church Music of the Lumley Books* (Wisconsin, 1985)
- Bragard Bragard, Anne-Marie: *Philippe Verdelot: Opera Omnia* (CMM 28, 3 volumes, 1966-79)
- Doe (4) Doe, Paul: *Elizabethan Consort Music I* (MB XLIV, London, 1979)
- Höfler & Jacob Hofler, Janus & Jacob, Roger: *Dominique Phinot: Omnia Opera*, (CMM 59, 4 volumes, 1972-82)
- Jacobs Jacobs, Charles: *Le Roy & Ballard's 1572 Mellange de Chansons* (Pennsylvania, 1982)
- Kempers Kempers, K.Ph.Bernet: *Jacob Clemens: Opera Omnia* (CMM 4 21 volumes 1951-76)
- Morrow Morrow, Michael: *Italian Dances of the Sixteenth Century* (LPM DM2 and DM3, 2 volumes, 1976)
- Schmidt-Görg Schmidt-Görg, Joseph: *Nicolas Gombert: Opera Omnia* (CMM 6, 11 volumes, 1951-75)
- Seay Seay, Albertus: *Jacob Arcadelt: Opera Omnia* (CMM 31, 10 volumes, 1965-70)
- Warren (4) Warren, Charles W.: *Dericke Gerarde, Ceste belle petite bouche* (Colorado, 1667)

Appendix One

Dyricke Gerarde - List of Works

Column 1: The incipits of second and later parts of multi-sectional works are given after the first set of foliations, and are further listed in the same alphabetical sequence, distinguished by being in italic type. *Porte nitent margaritis*, the third part of *Urbs beata Jerusalem*, is given in square parentheses, as no voice part of this section has survived. 'Later copy' invariably means also a revision. More thorough compositions are listed as different versions, whereas independent settings of the same text are listed separately.

Column 2: The number of voices is given in parentheses if incomplete in the Gerarde manuscripts; the parentheses are round if the number of voices is known, square if conjectural.

Column 3: The manuscript sources are given, in sequence. Square parentheses indicate conjectured sources. Sources for contrafacta are shown in round parentheses.

Columns 4-9: With exceptions noted below all manuscripts are in the British Library, Appendix to the Royal Manuscripts. For reasons of space, Library sigla are omitted and shelf marks are abbreviated. Thus Lbl Royal Ms, Appendix 17 is abbreviated to **17** (bold face). The exceptions are Och Mus 979-983, which are abbreviated to **979**, etc, and Cu Ms D.d.2.11., which is abbreviated to **2.11**. The names at the column heads are those of the partbooks, or where the original labels are missing, those labels assumed for convenience (see Chapter Two). N.B. These names are not necessarily those of the voice parts themselves. Where two parts share one partbook the foliations are listed separately.

Columns 10 and 11: These give respectively the Volume and Page number in the Critical Edition.

Additional information is provided elsewhere as follows:

- (a) The original clefs and (assumed) type of voice associated with each part is given in the critical notes, together with any discussion of inconsistencies; the original clef is also shown in the prefatory staves in the Critical Edition.
- (b) The range of each part will be found in Appendix Five.
- (c) Different versions are shown in parallel scores in the Critical Edition.

For *Urbs beata Jerusalem*, this being the only one of Gerarde's extant pieces in which different sections are for different numbers of voices, the pagination in the only surviving partbook is given separately for each *pars*.

Title	Voices	Superius Source(s)	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
Ad te levavi oculos (2da pars: Miserere nostri Domine)	6	C ₂	26,ff23 ^v ,24 ^v 26,ff24,25	27,ff24 ^v -25	28,ff24 ^v -25	29,ff24-24 ^v	30,ff24 ^v -25		
Later copy:		E	17,ff27 ^v -29	18,ff25 ^v -27	19,ff27 ^v -29	20,ff27 ^v -29	21,ff28 ^v -29,27 ^v -28	6	221
Adhesit pavimento anima mea (2da pars - Dormitavit anima mea)	5	B ₃	31,ff32 ^v -33 ^v	32,ff32 ^v -33 ^v	33,ff32 ^v -33 ^v	34,ff30 ^v -31 ^v	35,32 ^v -33 ^v	5	39
Adieu celle qui j'ai servi	[5]	A ₃	23,ff24 ^v -25	24,ff24 ^v -25	25,ff24 ^v -25	[missing]	[missing]	10	878
Adieu l'espoir	5	B ₁	31,f15	32,f15	33,f15	34,f14	35,f14	10	882
Adieu mon esperance I	5	B ₁	31,f15 ^v	32,f15 ^v	33,f15 ^v	34,f14 ^v	35,f14 ^v	10	887
Adieu mon esperance II	6	C ₂	26,f17	27,ff17,16 ^v	28,ff18,17 ^v	29,f17	30,f17 ^v 30,f18		
Later copy:		F	[missing]	[missing]	[missing]	[missing]	[missing]	57,f9 (inc.)	11 1,070
<i>Adiuva nos</i> - see <i>Domine ne memineris</i>								6	311
Aiez pitie de votre amant	5	[X ₁],B ₃	31,f29	32,f29	33,f29	34,f27	35,f29	10	892
Amor piangeva (2da pars: E la banda era molle)	5	C ₁	26,ff1 ^v -2 ^v	27,ff1 ^v -2 ^v	28,ff1 ^v -2 ^v	29,ff1 ^v -2 ^v	30,ff1 ^v -2 ^v	9	819
Amour au cœur I	[5]	A ₁	23,ff17 ^v -18	24,ff13 ^v -14	[missing]	[missing]	[missing]	10	896
Amour au cœur II	5	B ₂	31,f18 ^v	32,f18 ^v	33,f18 ^v	34,f17 ^v	35,f17 ^v	10	900
Amy soufrez	5	C ₂	26,f12 ^v	27,f12 ^v	28,f13	29,f12	30,f12 ^v	10	904
Angelus ad pastores ait	8	[X ₃],E	17,ff45-45 ^v	18,ff43-43 ^v	19,ff50 ^v ,51 ^v 19,ff51,52	20,ff45-45 ^v	21,ff47 ^v ,48 ^v 21,ff48,49	22,ff35-35 ^v	8 613
Angelus Domini decendit <i>Anima mea</i> - see <i>Heu michi Domine</i>	[5]	A ₂	23,ff3 ^v -4 ^v	24,ff3 ^v -5	25,ff2 ^v -3 ^v	[missing]	[missing]	5 50	
Animam meam dilectam								5	22
(2da pars: Congregamini et properate)	6	C ₂	26,ff17 ^v ,17*,18	27,ff18,18*,19 27,ff17 ^v ,17*,18 ^v	28,ff18 ^v ,18*,19	29,ff17 ^v ,17*,18	30,ff,18 ^v ,18*,19		
Later copy:		E	17,ff8 ^v -10	18,ff8 ^v -10	19,ff8 ^v -10	20,ff8 ^v -10	21,ff8 ^v -10	[missing]	6 233
Ascendens Christus (2da pars: Ascendo ad patrem meum)	5	C ₁	26,ff10 ^v -11 ^v	27,ff10 ^v -12	28,ff10 ^v -12	29,ff10 ^v -11	30,ff10 ^v -11 ^v	5 55	
<i>Ascendo ad patrem meum</i> - see <i>Ascendens Christus</i>								5 60	
Aspice Domine	6								
original version		B ₂	31,f16*	32,f16*	33,f16*	34,f15*	35,f15 ^v 35,f15*		
intermediary version		B ₃	31,f16	32,f16	33,f16	34,f15	35,f28 35,f27 ^v		
final version		E	17,ff10 ^v -11	18,ff11 ^v -12	19,ff10 ^v -11	20,ff10 ^v -11	21,ff10 ^v -11 22,f1(inc.)	6 262	

Title	Voices	Superius Source(s)	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
Avecques vous mon amour finera	8	(B ₁),B ₃ 31,f65	32,f61 ^v 32,f62	33,f61 ^v 33,f62	34,f61	35,f68 ^v 35,f69		11	1,209
Beati omnes (2da pars: Ecce sic benedicetur homo)	5	B ₃ 31,ff38 ^v -40	32,ff39-40	33,ff38 ^v -40	34,ff36 ^v -38	35,ff38 ^v -40		5	65
Benedictus Dominus (2da pars: Honor, virtus et potestas)	5	B ₁ 31,ff9 ^v -11	32,ff9 ^v -11	33,ff9 ^v -11	34,ff8 ^v -10	35,ff8 ^v -10		5	76
Bonjour m'amy	5	C ₂ 26,f15	27,f15 ^v	28,f16	29,f15 ^v	30,f15		10	909
<i>Car ce jourdhuy - see Or est venu le printemps</i>								11	1,159
Ce mois de may I	[4]	A ₂ 23,ff9 ^v -10	24,ff9 ^v -10	25,ff8 ^v -9	[missing]			9	846
Ce mois de may II	5	B ₂ 31,ff24 ^v -25	32,f25	33,ff24 ^v -25	34,f23	35,ff23 ^v -24		10	913
C'est grand plaisir	6	D ₁ 50,f21	51,f21 ^v	52,f20	53,f21	54,f20 ^v	49,f21	11	1,078
Ceste belle petite bouche	6	C ₂ 26,f14 ^v	27,f14 ^v 27,f15	28,f15 ^v	29,f15	30,f14 ^v		11	1,085
Christus factus est (2da pars: Propter quod et Deus)	5	B ₁ 31,ff2 ^v -4	32,ff2 ^v -4	33,ff2 ^v -4	34,ff1 ^v -3	35,ff1 ^v -3		5	84
Cognovi Domine (2da pars: Veniant mihi)	8	C ₂							
<i>prima pars</i>		26,f19 ^v 26,f20	27,f20	28,f20	29,f19 ^v 29,f20	30,f20 ^v 30,f21			
<i>secunda pars</i>		26,f20 ^v	27,f20 ^v 27,f21	28,f20 ^v 28,f21	29,f20 ^v 29,f21	30,f21 ^v			
Later copy:	E	17,ff50-50 ^v	18,ff48-48 ^v	19,ff60 ^v ,61 ^v 19,ff61,62	20,ff50-50 ^v	21,ff57 ^v ,58 ^v 21,ff58,59	22,ff40-40 ^v	8	619
<i>Congregamini et properate - see Animam meam dilectam</i>								6	246
Congregati sunt	5	B ₂ 31,ff21-21 ^v	32,ff21-21 ^v	33,ff21-21 ^v	34,ff20-20 ^v	35,ff20-20 ^v		5	91
<i>Convertere Domine - see Miserere mei Domine</i>								5	153
Creator omnium	[5]	A ₄ 23,ff40 ^v -41	24,ff40 ^v -41	25,ff40 ^v -41	[missing]	[missing]		5	97
<i>Cumque intuerentur in celum - see Viri Galilei</i>								7	545
<i>Cutis mea denigrata est - see Versa est in luctum</i>								7	530
Da mihi Domine	6	[X ₄],E 17,ff15 ^v -16	18,ff15 ^v -16	19,ff15 ^v -16	20,ff15 ^v -16	21,ff15 ^v -16	22,ff5 ^v -6	6	276
Da pacem Domine	5	C ₂ 26,f21	27,f21 ^v	28,f21 ^v	29,f21 ^v	30,f22;		5	101
Derelinquat impius viam I	6	B ₂ 31,f18*	32,f18*	33,f18*	34,f17*	35,f16 ^v 35,f17*		6	280
Contrafactum - <i>Derelinquat impius viam I</i> and <i>Oncques amour II</i>								11	1,245
Derelinquat impius viam II	6	B ₃ 31,f32	32,f32	33,f32	34,f29 ^v 34,f30	35,f32		6	286

Title	Voices	Superius Source(s)	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
Derelinquat impius viam III Deus in nomine tuo (2da pars: Ecce enim Deus)	[6]	[X ₃],E	17,ff1-1 ^v	18,ff1-1 ^v	19,ff1-1 ^v	[missing]	21,ff1-1 ^v	[missing]	6 290
<i>Deus in nomine tuo</i> - see <i>Peccantem me quotidie</i>	4	B ₁	31,ff57 ^v -59	32,ff56 ^v -58	33,ff55 ^v -57	34,ff53 ^v -55			5 1
Deus qui superbis resistis	7	D ₂	50,f23 ^v	51,ff23 ^v -24	52,f23	53,f23 ^v	54,f23	49,f23 ^v 49,f24 22,ff31-31 ^v	7 453
Later copy:		E	17,ff41-41 ^v	18,ff39-39 ^v	19,ff42 ^v ,43 ^v 19,ff43,44	20,ff41-41 ^v	21,ff41-41 ^v		
Dictes pour quoy	5	B ₁	31,f14	32,f14	33,f14	34,f13	35,ff12 ^v -13		8 560
Die lume un tempo al cieco (2da pars: Questi ad un col natio)	5	C ₁	26,ff1-1 ^v	27,ff1-1 ^v	28,ff1-1 ^v	29,ff1-1 ^v	30,ff1-1 ^v		10 916
Domine clamavi ad te (2da pars: Vide humilitatem meam)	6	B ₃	31,ff40 ^v -41	32,ff40 ^v -41	33,ff40 ^v -41	34,ff38 ^v -39	35,ff40 ^v ,41 ^v 35,ff41,42		9 828
Later copy:		E	17,ff6 ^v -8	18,ff6 ^v -8	19,ff6 ^v -8	20,ff6 ^v -8	21,ff6 ^v -8	[missing]	
Domine da mihi animum purum	7	[X ₄],E	17,ff36 ^v -37	18,ff34 ^v -35	19,ff36 ^v ,37 ^v 19,ff37,38	20,ff36 ^v -37	21,ff36 ^v -37	22,ff26 ^v -27	6 295
Domine ne memineris (2da pars: Adiuvā nos)	6	B ₄	31,ff47 ^v -48	32,ff48 ^v -49	33,ff48 ^v -49	34,ff46 ^v -47	35,ff56 ^v ,57 ^v 35,ff57,58		8 569
Later copy:		E	17,ff25 ^v -27	18,ff23 ^v -25	19,ff25 ^v -27	20,ff25 ^v -27	21,ff25 ^v -27	22,ff15 ^v -17	
<i>Dominus dedit, Dominus abstulit</i> - see <i>Sī bona suscepimus</i>									6 306
Donez secours	[4]	A ₂	23,f20 ^v	24,f20	25,f20	[missing]			5 196
<i>Dormitavit anima mea</i> - see <i>Adhesit pavimento anima mea</i>									9 849
Dulces exuviae (Secunda pars: Urbem preclaram statui)	5	C ₁	26,ff5-5 ^v	27,ff5-5 ^v	28,ff5-5 ^v	29,ff5-5 ^v	30,ff5-5 ^v		5 43
Dum transisset Sabatum (2da pars: Et valde mane)	6	D ₁	50,ff17-17 ^v	51,ff17 ^v -18	52,ff16 ^v -17	53,ff17-17 ^v	54,ff16 ^v -17	49,ff17-17 ^v	9 764
Later copy:		E	17,ff18 ^v -20	18,ff16 ^v -18	19,ff18 ^v -20	20,ff18 ^v -20	21,ff18 ^v -20	22,ff8 ^v -10	
<i>E la banda era molle</i> - see <i>Amor piangeva</i>									6 316
<i>E quando io spero</i> - see <i>Il foco ch'io sentia</i>									9 823
<i>E sī miseramente i me piango</i> - see <i>Già piansi</i>									9 811
<i>Ecce enim Deus</i> - see <i>Deus in nomine tuo</i>									9 842
<i>Ecce sic benedicetur homo</i> - see <i>Beati omnes</i>									5 7
									5 71

Title	Voices	Superius	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
Ego autem cantabo I	5 B ₂	31,f17 ^v	32,f17 ^v	33,f17 ^v	34,f16 ^v	35,f16		5	104
Ego autem cantabo II	7								
Original version	B ₁	31,f66 ^v 31,f67	32,f66	33,f66	34,f62 ^v 34,f63	35,f72 ^v			
Final version	E	17,ff41 ^v -21	18,ff39 ^v -40	19,f44 ^v 19,f45	20,ff41 ^v -42	21,ff41 ^v -42	22,ff31 ^v -32		
Ego Dominus	[5] A ₂	23,ff4 ^v -5 ^v	24,ff5 ^v -6	25,ff4-4 ^v	[missing]	[missing]		8	579
Ego flos campi	[5] A ₄	23,ff33 ^v -34	24,ff33 ^v -34	25,ff33 ^v -34	[missing]	[missing]		5	109
Egrediente Domino	5							5	114
Original version	C ₁	26,f4 ^v	27,f4 ^v	28,f4 ^v	29,f4 ^v	30,f4 ^v			
Final version	C ₂	26,f4 ^{*v}	27,f4 ^{*v}	28,f4 ^{*v}	29,f4 ^{*v}	30,f4 ^v		5	118
En attendant d'amour I	[4] A ₂	23,f20	24,f19 ^v	25,f19	[missing]			9	852
En attendant d'amour II	8 B ₁	31,f66 ^v 31,f66*	32,f65 ^v	33,f65 ^v	34,f62 ^v 34,f62*	35,f72 ^v 35,f72*		11	1,209
En attendant secours	5 B ₂	31,ff20 ^v -21	32,ff20 ^v -21	33,ff20 ^v -21	34,ff19 ^v	35,ff19 ^v -20		10	920
Est il possible	5 C ₂	26,ff15 ^v -16	27,f16	28,ff16 ^v -17	29,f16	30,ff15 ^v -16		10	924
<i>Et factus est - see Nunquid adheret tibi</i>								7	396
<i>Et valde mane - see Dum transisset Sabatum</i>								6	330
Ex animo cuncti	[5] A ₄	23,ff37 ^v -38	24,ff37 ^v -38	25,ff37 ^v -38	[missing]	[missing]		9	774
<i>Exaudi Deus - see Timor et tremor I</i>								8	697
<i>Exaudi Deus - see Timor et tremor II</i>								8	706
Fidem refondens									
(2da pars: Opus stupent angelli)	4 C ₂	26,ff11 ^v -12		28,ff12-12 ^v	29,ff11 ^v -12	30,ff11 ^v -12		5	13
Fortem vocemus I									
(2da pars: Fortem vocemus cuius ...)	4 B ₁	31,ff59 ^v -60	32,ff58 ^v -59	33,ff57 ^v -58	34,ff55 ^v -56			9	757
Fortem vocemus II									
(2da pars: Fortem vocemus cuius ...)	5 B ₁	31,ff4 ^v -6	32,ff4 ^v -6	33,ff4 ^v -6	34,ff3 ^v -5	35,ff3 ^v -5		9	778
<i>Fortem vocemus cuius horrentes - see Fortem vocemus I</i>								9	760
<i>Fortem vocemus cuius horrentes - see Fortem vocemus II</i>								9	781
Fremuit Spiritus Jhesus	[5] A ₃	23,ff29 ^v -30	24,ff29 ^v -30	25,ff29 ^v -30	[missing]	[missing]		5	129
Già piansi									
(2da pars: E si miseramente i me piango)	5 C ₁	26,ff3-3 ^v	27,ff3-3 ^v	28,ff3-3 ^v	29,ff3-3 ^v	30,ff3-3 ^v		9	837
<i>Gloria et honor Deo - see Urbs beata Jerusalem</i>								8	756
<i>Gloria in excelsis Deo - see Hodie nobis celorum rex</i>								8	648
Gloria tibi Trinitas	[6] [X ₃],E	17,f2	18,f2	19,f2	20,f2	21,f2	[missing]	6	341

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		Source(s)	Tenor						
Gratia vobis	9	[X ₄],E 17,f51	18,ff49,49 ^v 18,ff49,50	19,f62 ^v 19,f63	20,f51	21,f59 ^v 21,f60	22,f41	8	711
Hatez vous	6	D ₁ 50,f21 ^v	51,f22	52,f21	53,f21 ^v	54,f21	49,f21 ^v	11	1,093
Hellas quel jour	6	B ₄ 31,f50 ^v	32,f50 ^v	33,f50 ^v	34,f48 ^v	35,f60 ^v 35,f61		11	1,099
Heu michi Domine (2da pars: Anima mea)	[4]	A ₄ 23,ff38 ^v -40	24,ff38 ^v -40	25,ff38 ^v -40	[missing]			5	19
<i>Hic precursor</i> - see <i>Puer qui natus est</i>								7	467
Hodie Christus natus est	8	B ₃ 31,f63 ^v 31,f64	32,f65 ^v	33,f65 ^v	34,f59 ^v 34,f60	35,f67 ^v 35,f68			
Later copy:	E	17,ff45 ^v -46	18,ff43 ^v -44	19,ff52 ^v ,53 ^v 19,ff53,54	20,ff45 ^v -46	21,ff49 ^v ,50 ^v 21,ff50,51	22,ff35 ^v -36	8	630
Hodie nobis celorum rex (2da pars: Gloria in excelsis Deo)	8	C ₁ 26,ff9,9 ^v 26,ff9,10	27,ff10-10 ^v	28,ff10-10 ^v	29,ff9-9 ^v 29,ff9,10	30,ff8 ^v ,9 ^v 30,ff9,10			
Later copy:	E	17,ff43 ^v -44 ^v	18,ff41 ^v -42 ^v	19,ff47 ^v ,48 ^v ,49 ^v 19,ff48,49,50	20,ff43 ^v -44 ^v	21,ff44 ^v ,45 ^v ,46 ^v 21,ff45,46,47	22,ff33 ^v -34 ^v	8	637
Hodie nobis de celo	5	B ₂ 31,f16 ^{*v}	32,f16 ^{*v}	33,f16 ^{*v}	34,f15 ^{*v}	35,f15		5	133
Honor virtus et potestas (2da pars: Trinitati lux perhennis)	7	[X ₄],E 17,ff37 ^v -39	18,ff35 ^v -37	19,ff38 ^v -39	20,ff37 ^v ,38 ^v 20,ff38,39	21,ff37 ^v -39	22,ff27 ^v -29	8	590
<i>Honor virtus et potestas</i> - see <i>Benedictus Dominus Deus Israel</i>								5	80
Il foco ch'io sentia (2da pars: E quando io spero)	4	C ₁ 26,ff7 ^v -8 ^v ,8 [*]	27,ff8 ^v -9 ^v ,9 [*]	28,ff8 ^v -9 ^v ,9 [*]	29,ff7 ^v -8 ^v ,8 [*]			9	805
Illuminare Jerusalem	8	C ₂ 26,f18 ^v 26,f19	27,f19 ^v	28,f19 ^v	29,f18 ^v 29,f19	30,f19 ^v 30,f20			
Later copy:	E	17,f49 ^v	18,f47 ^v	19,f59 ^v 19,f60	20,f49 ^v	21,f56 ^v 21,f57	22,f39 ^v	8	656
<i>In die tribulationis mee</i> - see <i>Voce mea ad Dominum clamavi</i>								5	218
In monte Oliveti (2da pars: Verumptamen non sicut ...)	7	[X ₄],E 17,ff39 ^v -40 ^v	18,ff37 ^v -38 ^v	19,ff39 ^v ,40 ^v 19,ff40,41	20,ff39 ^v -40 ^v	21,ff39 ^v -40 ^v	22,ff29 ^v -30 ^v	8	601
In patientia vestra	4	B ₁ 31,f60 ^v	32,f59 ^v	33,f58 ^v	34,f56 ^v			5	26
In tribulatione mea	8	B ₃ 31,f62 ^v	32,f61 31,f63	33,f60 ^v 33,f61	34,f59	35,f66 ^v 35,f67			
Later copy:	E	17,f47 ^v	18,f45 ^v	19,f55 ^v 19,f56	20,f47 ^v	21,f52 ^v 21,f53	22,f37 ^v	8	664

Title	Voices	Superius	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
	Source(s)								
<i>Interrogabat magos Herodes - see Magi veniunt</i>									
J'attens secours I	[5]	[X ₃],H	2.11,f29 (all parts - lute tablature)					6	364
J'attens secours II	6	C ₂	26,f16 ^v	27,f16 ^v	28,f17 ^v	29,f16 ^v	30,f16 ^v	10	928
J'ay si fort bataillez	5	B ₂	31,ff19 ^v -20	32,ff19 ^v -20	33,ff19 ^v -20	34,ff18 ^v -19	30,f17	11	1,105
J'ay tant chasse	8	B ₃	31,f65 ^v	32,f64 ^v	33,f64 ^v	34,f61 ^v	35,ff18 ^v -19	10	934
				32,f65	33,f65	35,f72	35,f71 ^v		
J'ay veu le temps	5	C ₂	26,f15 ^v	27,ff15 ^v -16	28,f16 ^v	29,ff15 ^v -16	30,f15 ^v	11	1,222
Je l'aime bien	5	C ₂	26,f21 ^v	27,ff21 ^v -22	28,ff21 ^v -22	29,ff21 ^v -22	30,f22 ^v	10	939
Je ne desire que la mort	[5]	A ₃	23,ff23 ^v -24	24,ff23 ^v -24	25,ff23 ^v -24	[missing]	[missing]	10	943
Je ne me puis tenir	5	[X ₁],B ₃	31,f31 ^v	32,f31 ^v	33,f31 ^v	34,f29 ^v	35,f31 ^v	10	953
Je ne scay pas coment I	[5]	A ₃	23,ff22 ^v -23	24,ff22 ^v -23	25,ff22 ^v -23	[missing]	[missing]	10	957
Je ne scay pas coment II	5	B ₁	31,ff8 ^v -9	32,ff8 ^v -9	33,ff8 ^v -9	34,ff7 ^v -8	35,ff7 ^v -8	10	961
Je ne suis pas de ses gens la I	[4]	A ₂	23,ff11 ^v -12	24,ff15 ^v -16	25,ff10 ^v -11	[missing]		10	965
Je ne suis pas de ses gens la II	5	B ₂	31,ff23 ^v -24	32,ff24 ^v -25	33,ff23 ^v -24	34,f22	35,ff22 ^v -23	9	855
Je suis aimez	[5]	A ₃	23,ff25 ^v -26	24,ff25 ^v -26	25,ff25 ^v -26	[missing]	[missing]	10	969
Je suis amoureuxx	5	B ₃	31,f37	32,f37	33,f37	34,f35	35,f37	10	982
Je suis desheritee	6	B ₄	31,f43	32,f43	33,f43	34,f41	35,f45 ^v	10	986
						35,f46			
Later copy:		F	[missing]	[missing]	[missing]	[missing]	[missing]		
Joieusement il faict	[4]	A ₂	23,ff6 ^v -7	24,ff7-7 ^v	25,ff5 ^v -6	[missing]	57,ff24 ^v -25	11	1,113
La neve i monti	[4]	A ₄	23,ff34 ^v -35 ^v	24,ff34 ^v -35 ^v	25,ff34 ^v -35 ^v	[missing]		9	858
Las voulez vous	6	D ₁	50,f20 ^v	51,f21	52,f19 ^v	53,f20 ^v	54,f20 ^v	9	815
Laudate Dominum omnes gentes I	4	B ₂	31,ff55 ^v -56	32,ff54 ^v -55	33,ff53 ^v -54	34,ff51 ^v -52	49,f20 ^v	11	1,120
Laudate Dominum omnes gentes II	5	B ₃	31,f34	32,ff33 ^v -34	33,ff33 ^v -34	34,ff31 ^v -32	35,ff33 ^v -34	5	29
Laudate Dominum in Sanctis	8	B ₃	31,f61 ^v	32,f60 ^v	33,f59 ^v	34,f58 ^v	35,f65 ^v	5	138
			31,f62		33,f60		35,f66		
Later copy:		E	17,f48	18,f46	19,f56 ^v	20,f48	21,f54	22,f38	
					19,f57	21,f53 ^v			
Laudemus omnes	8	B ₄	31,f53 ^v	32,f53 ^v	33,f53	34,f57	35,f63 ^v	8	670
			31,f54	32,f54			35,f64		
Later copy:		E	17,f49; M2	18,f47	19,f58 ^v	20,f49	21,f55 ^v	22,f39	
					19,f59		21,f56	8	679

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Laus Deo Patri	10	[X ₄],E 17,f51 ^v	18,f50 ^v 18,f51	19,f63 ^v 19,f64	20,f51 ^v	21,f60 ^v 21,f61	22,f41 ^v 22,f42	8	722
Le bergier et la bergierre	5								
First version		A ₂ 23,ff7 ^v -8	24,ff7 ^v -8	25,ff6 ^v -7	[missing]	[missing]			
Revised version		B ₃ 31,f28 ^v	32,ff28 ^v -29	33,ff28 ^v -29	34,f26 ^v	35,f28 ^v		10	989
Le rossignol plaisant	6	B ₄ 31,ff51 ^v -52	32,ff51 ^v -52	33,ff51 ^v -52	34,ff49 ^v -50	35,f61 ^v 35,f62		11	1,127
Le souvenir d'aimer	5	B ₃ 31,f38	32,f38 ^v	33,f38	34,f36	35,f38		10	1,003
Letare Jherusalem	6	D ₂ 50,f23	51,f23 ^v	52,f22 ^v	53,f23	54,f22 ^v	49,f23		
Later copy:		E 17,ff10 ^v -11	18,ff11 ^v -12	19,ff11 ^v -12	20,ff11 ^v -12	21,ff11 ^v -12	22,ff1 ^v -2	6	346
Levavi oculos meos	5	A ₃ 23,ff30 ^v -31	24,ff30 ^v -31	25,ff30 ^v -31	[missing]	[missing]			
Later copy		B ₁ 31,f13 ^v	32,f13 ^v	33,f13 ^v	34,f12 ^v	35,f11 ^v		5	141
Lorde be my judge	[4]	A ₄ 23,ff32 ^v -33	24,ff32 ^v -33	25,ff32 ^v -33	[missing]			8	733
Magi veniunt									
(2da pars: Interrogabat magos Herodes)	6	D ₁ 50,ff18 ^v -19	51,ff19-19 ^v	52,ff18-18 ^v	53,ff18 ^v -19	54,ff18-18 ^v	49,ff18 ^v -19	6	353
Later copy:		E 17,ff34 ^v -36	18,ff32 ^v -34	19,ff34 ^v -36	20,ff34 ^v -36	21,ff34 ^v -36	22,ff24 ^v -26	5	145
Miserere mei Deus	[5]	A ₂ 23,f10 ^v	24,f10 ^v	25,f9 ^v	[missing]	[missing]			
Miserere mei Domine									
(2da pars: Convertere Domine)	5	B ₁ 31,ff11 ^v -12 ^v	32,ff11 ^v -12 ^v	33,ff11 ^v -12 ^v	34,ff10 ^v -11 ^v	35,ff10 ^v -11 ^v		5	149
<i>Miserere nostri Domine</i> - see <i>Ad te levavi oculos</i>								6	228
Misericordia et veritas	6	B ₂ 31,ff22 ^v -23	32,ff22 ^v -23	33,ff22 ^v -23	34,f21 ^v	35,ff21 ^v -22 35,f22		6	379
Misit me vivens Pater	[5]	A ₂ 23,ff12 ^v -13	24,ff16 ^v -17	25,ff11 ^v -12	[missing]	[missing]		5	157
Mon ceur chante I	[4]	A ₃ 23,ff31-31 ^v	24,ff31-31 ^v	25,ff31-31 ^v	[missing]			9	862
Mon ceur chante II	5	B ₂ 31,ff26 ^v -27	32,ff26 ^v -27	33,ff26 ^v -27	34,ff24 ^v -25	35,ff25 ^v -26		10	1,007
Mon ceur chante III	6	B ₄ 31,ff49 ^v -50	32,f49 ^v 32,f50	33,ff49 ^v -50	34,ff47 ^v -48	35,ff58 ^v -59		11	1,134
Multiplicati sunt									
(2da pars: Ne quando dicat inimicus)	5	C ₁ 26,ff6-6 ^v	27,ff6-6 ^v	28,ff6-6 ^v	29,ff6-6 ^v	30,ff6-6 ^v		5	160
Murus Æneus	8	B ₃ 31,f64 ^v	32,f62 ^v 32,f63	33,f62 ^v 33,f63	34,f60 ^v	35,f69 ^v 35,f70			
Later copy:		E 17,ff46 ^v -47	18,ff44 ^v -45	19,ff53 ^v ,54 ^v 19,ff54,55	20,ff46 ^v -47	21,ff50 ^v ,51 ^v 21,ff51,52	22,ff36 ^v -37	9	789
<i>Ne quando dicat inimicus meus</i> - see <i>Multiplicati sunt</i>								5	165

Title	Voices	Superius Source(s)	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
Noe, Noe, Exultemus	8	B ₄	31,f54 ^v 31,f55	32,f60	33,f59	34,f57 ^v 34,f58	35,f64 ^v 35,f65		
Later copy:		E	17,f48 ^v	18,f46 ^v	19,f57 ^v 19,f58	20,f48 ^v	21,f55 21,f54 ^v	22,f58 ^v	
Non me vincat deus	6	[X ₄],E	17,ff31v-32	18,ff29 ^v -30	19,ff31 ^v -32	20,ff31 ^v -32	21,ff31 ^v -32	22,ff21 ^v -22	8 684
<i>Nova veniens e celo</i> - see <i>Urbs beata Jerusalem</i>									7 385
Nunquid adheret tibi									8 754
2da pars: Et factus es	6	[X ₃],E	17,ff2 ^v -4	18,ff2 ^v -4	19,ff2 ^v -4	20,ff2 ^v -4	21,ff2 ^v -4	[missing]	7 391
O Maria vernans rosa	5	B ₁	31,ff12 ^v -13	32,ff12 ^v -13	33,ff12 ^v -13	34,ff11 ^v -12	35,f11 ^v		5 170
O souverain Pasteur	5	[X ₁],B ₃	31,ff36-36 ^v	32,ff36-36 ^v	33,ff36-36 ^v	34,ff34-34 ^v	35,ff36-36 ^v		8 736
Occurrerunt Maria et Martha									
(2da pars: Videns Jesus)	6								
Original version, <i>Prima pars</i>		C ₂	26,f22*	27,f22 ^v 27,f23*	28,f22 ^v	29,f22 ^v	30,f23		
Intermediary version, <i>1^a pars</i>		C ₂	26,f22 ^v	27,f23* ^v 27,f24	28,f23	29,f23	30,f23		
Intermediary version, <i>2^a pars</i>		C ₂	26,f23	27,f23	28,f23 ^v 28,f24	29,f23 ^v	30,f23		
Final version		E	17,ff16 ^v -18	18,f16	19,ff16 ^v -18	20,ff16 ^v -18	21,ff16 ^v -18	22,ff6 ^v -8	7 404
Omnibus in rebus	[5]	A ₄	23,ff36 ^v -37	24,ff36 ^v -37	25,ff36 ^v -37	[missing]	[missing]		9 785
Omnis caro foenum	6	[X ₃],E	17,ff32 ^v -34	18,ff30 ^v -32	19,ff32 ^v -34	20,ff32 ^v -34	21,ff32 ^v -34	22,ff22 ^v -24	7 435
(2da pars: Vere foenum)									
Oncques amour ne fust I	[5]	A ₁	23,ff15 ^v -16	24,ff11 ^v -12	25,ff13 ^v -14	[missing]	[missing]		10 1,012
Oncques amour ne fust II	6	(B ₂),B ₃	31,f18	32,f18	33,f18	34,f17	35,f16 ^v 35,f17		11 1,142
Contrafactum - <i>Derelinquat impius viam I</i> and <i>Oncques amour II</i>									11 1,245
<i>Opus stupent angelli</i> - see <i>Fidem refondens</i>									5 16
Or est venu le printemps									
(2da pars: Car ce jourdhuy)	6	D ₁	50,ff22-22 ^v	51,ff22 ^v -23	52,ff21 ^v -22	53,ff22-22 ^v	54,ff21 ^v -22	49,ff22-22 ^v	
Later copy:		F	[missing]	[missing]	[missing]	[missing]	[missing]	57,ff16 ^v -18	11 1,148
Pandalidon flaxos	[4]	A ₁	23,ff2 ^v -3 ^v	24,ff2 ^v -3 ^v	25,ff2 ^v -3 ^v	[missing]			9 795
Par vous seule	[5]	A ₁	23,ff18 ^v -19	[missing]	25,ff16 ^v -17	[missing]			10 1,016
Parvulus filius hodie natus est	[5]	A ₃	23,ff28 ^v -29	24,ff28 ^v -29	25,ff28 ^v -29	[missing]	[missing]		5 174
Peccantem me quotidie									
(2da pars: Deus in nomine tuo)	6	B ₃	31,ff41 ^v -42	32,ff41 ^v -42	33,ff41 ^v -42	34,ff39 ^v -40	35,ff42 ^v ,43 ^v 35,ff43,44		
Later copy:		E	17,ff23 ^v -25	18,ff21 ^v -23	19,ff23 ^v -25	20,ff23 ^v -25	21,ff23 ^v -25	22,ff13 ^v -15	7 446

Title	Voices	Superius Source(s)	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
Peccata mea Domine	[5]	A ₂ 23,ff8 ^v -9	24,ff8 ^v -9	25,ff7 ^v -8	[missing]	[missing]		5	178
Pere eternel	5	[X ₁],B ₃ 31,ff29 ^v -30 ^v	32,ff29 ^v -30 ^v	33,ff29 ^v -30 ^v	34,ff27 ^v -28 ^v	35,ff29 ^v -30 ^v		8	743
Petite fleur	6	C ₂ 26,ff13 ^v -14	27,f14	28,f14 ^v	29,f14 ^v	30,f14			
				28,f15				11	1,167
Plaisir n'ay plus	6	B ₄ 31,ff45 ^v -46	32,ff45 ^v -46	33,ff45 ^v -46	34,ff43 ^v -44	35,ff50 ^v ,51 ^v 35,ff51,52		11	1,172
[Porte nitent margaritis] - see <i>Urbs beata Jerusalem</i>									
Pour une, las, j'endure	6	B ₄ 31,f44	32,f44	33,f44	34,f42	35,f47 ^v 35,f48		8	754
Later copy:		F [missing]	[missing]	[missing]	[missing]	[missing]	57,ff22 ^v -23	11	1,178
Pour une seulle	5	B ₂ 31,ff24-24 ^v	32,ff23 ^v -24	33,ff24-24 ^v	34,f22 ^v	35,ff23-23 ^v		10	1,020
Prenez plaisir	[4]	A ₂ 23,f14 ^v	24,f18 ^v	25,f17 ^v	[missing]			9	865
Proba me Domine	[5]	A ₂ 23,ff13 ^v -14	24,ff17 ^v -18	25,ff12 ^v -13	[missing]	[missing]		5	183
<i>Propter quod et Deus</i> - see <i>Christus factus est</i>									
Puer qui natus est								5	87
(2da pars: Hic precursor dilectus)	6	C ₂ 26,ff13-13 ^v	27,ff13-13 ^v	28,ff13 ^v -14	29,f12 ^v ,13 ^v 29,ff13,14	30,f13-13 ^v			
Later copy:		E 17,ff4 ^v -6	18,ff4 ^v -6	19,ff4 ^v -6	20,ff4 ^v -6	21,ff4 ^v -6	[missing]	7	460
Puis que fortune	6	B ₄ 31,f43 ^v	32,f43 ^v	33,f43 ^v	34,f41 ^v	35,f46 ^v 35,f47			
Later copy:		F [missing]	[missing]	[missing]	[missing]	[missing]	57,ff25 ^v -26	11	1,185
Puis qu'elle a mis a deulx son amitie	5	B ₂ 31,ff25 ^v -26	32,ff25 ^v -26	33,ff25 ^v -26	34,ff23 ^v -24	35,ff24 ^v -25		10	1,025
Quare fremuerunt gentes	6	C ₁ 26,f4	27,f4	28,f4	29,f4	30,f4		5	188
Quare tristis es	6	C ₂ 26,f22	27,f22 ^{*v}	28,f22 ^{*v}	29,f22 ^{*v}	30,f23 ^v 30,f24			
Later copy:		E 17,ff12 ^v -13	18,ff12 ^v -13	19,ff12 ^v -13	20,ff12 ^v -13	21,ff12 ^v -13	22,ff2 ^v -3	7	474
<i>Questi ad un col natio</i> - see <i>Die lume un tempo</i>									
Resiouissons nous	6	B ₄ 31,ff44 ^v -45	32,ff44 ^v -45	33,ff44 ^v -45	34,ff42 ^v -43	35,ff48 ^v ,49 ^v 35,ff49,50		9	833
Later copy:		F [missing]	[missing]	[missing]	[missing]	[missing]	57,ff26 ^v -27	11	1,191
Respice in me	4	B ₁ 31,ff56 ^v -57	32,ff55 ^v -56	33,ff54 ^v -55	34,ff52 ^v -53			5	34
Resveillez vous	6	B ₃ 31,f42 ^v	32,f42 ^v	33,f42 ^v	34,f40 ^v	35,f44 ^v 35,f45			
Later copy:		F [missing]	[missing]	[missing]	[missing]	[missing]	57,ff12 ^v -13	11	1,197

Title	Voices	Superius	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
Reviens vers moy	[4] A ₁	23,ff2-2 ^v	24,ff2-2 ^v	25,ff1-1 ^v	[missing]			9	868
Se dire ie l'oseye	5 B ₁	31,ff6 ^v -7	32,ff6 ^v -7	33,ff6 ^v -7	34,ff5 ^v -6	35,ff6 ^v -7		10	1,030
Si j'ay du mal	[4] A ₂	23,f19 ^v	24,f19 ^v	25,f19 ^v	[missing]			9	871
Si bona suscepimus (2da pars: Dominus dedit, Dominus ...)	[5] A ₃	23,ff26 ^v -28	24,ff26 ^v -28	25,ff26 ^v -28	[missing]	[missing]		5	193
Sic Deus dilexit mundum (2da pars: Venite ad me)	6								
<i>prima pars</i>									
working quasi-score fragments	X ₂		32,f65*	33,f65* ^v rev					
full version	B ₃	31,f37 ^v	32,f37 ^v 32,f38	33,f37 ^v	34,f37 ^v	35,f37 ^v			
<i>secunda pars</i>	B ₄	31,f48 ^v	32,f47 ^v	33,f47 ^v	34,f45 ^v	35,f54 ^v 35,f55			
Later copy:									
<i>prima pars</i>	E	17,ff22 ^v -23	18,f20 ^v -21	19,ff22 ^v -23	20,ff22 ^v -23	21,ff22 ^v -23	22,ff12 ^v -13		
<i>secunda pars</i>	E	17,ff21 ^v -22	18,ff19 ^v -20	19,ff21 ^v -22	20,ff21 ^v -22	21,ff21 ^v -22	22,ff11 ^v -12	7	489
Sive vigilem	[6] [X ₃],G	979,ff148-149	980,ff148-149	981ff148 ^v -149	[missing]	982,ff148-149	983,ff148-148 ^v	7	501
Soions joyeux joyeulxement	[4] A ₂	23,ff5 ^v -6	24,f6 ^v	25,f5	[missing]			9	874
Soions joyeux sur la plaisant	8 B ₃	31,f65 ^v	32,f63 ^v 32,f64	33,f63 ^v 33,f64	34,f62	35,f70 ^v 35,f71		11	1,227
Ta bonne grace	[5] A ₃	23,ff21 ^v -22	24,ff21 ^v -22	25,ff21 ^v -22	[missing]	[missing]		10	1,035
Tant ay souffert	6 B ₄	31,ff46 ^v -47	32,ff46 ^v -47	33,ff46 ^v -47	34,ff44 ^v -45	35,ff52 ^v ,53 ^v 35,ff53,54			
Later copy:	F	[missing]	[missing]	[missing]	[missing]	[missing]	57,ff23 ^v -24	11	1,202
Tant qu'en amour	[5] A ₁	23,ff16 ^v -17	24,ff12 ^v -13	25,ff15 ^v -16	[missing]	[missing]		10	1,040
Timor et tremor I (2da pars: Exaudi Deus)	8 C ₁	26,ff7-7 ^v	27,ff7,7 ^v ,8 ^v 27,ff7,8,9	28,ff7,7 ^v ,8 ^v 28,ff7,8,9	29,ff7-7 ^v	30,ff7,7 ^v ,8 ^v 30,ff7,8,9		8	690
Timor et tremor II (2da pars: Exaudi Deus)	8 [X ₄],E	17,ff42 ^v -43	18,ff42 ^v -43	19,ff45 ^v ,46 ^v 19,ff46,47	20,ff42 ^v -43	21,ff42 ^v ,43 ^v 21,ff43,44	22,ff32 ^v -33	8	702
<i>Tonsionibus pressuris</i> - see <i>Urbs beata Jerusalem</i>								8	754
Tous mes amis	5								
Early version:	A ₃	23,ff21-21 ^v	24,ff20 ^v -21	25,ff20 ^v -21	[missing]	[missing]			
Revised version:	B ₃	31,f34 ^v	32,ff34-34 ^v	33,ff34-34 ^v	34,ff32-32 ^v	35,ff34-34 ^v		10	1,044

Title	Voices	Superius	ContraTenor	Tenor	Bassus	Quintus/ Quinta	Sextus/ Sexta	Vol.	Page
	Source(s)								
Tribulationem nostram	6 B ₄	31,f49	32,f48	33,f48	34,f46	35,f55 ^v 35,f56			
Later copy:	E	17,ff20 ^v -21	18,ff18 ^v -19	19,ff20 ^v -21	20,ff20 ^v -21	21,ff20 ^v -21	22,ff10 ^v -11	7	511
<i>Trinitati lux perhennis</i> - see <i>Honor virtus et potestas</i>								8	596
Tu Bethlehem terra Juda	5 B ₂	31,f19	32,f19	33,f19	34,f18	35,f18		5	201
Tua est potentia	5 B ₂	31,ff21 ^v -22 ^v	32,ff21 ^v -22 ^v	33,ff21 ^v -22 ^v	34,ff20 ^v -21 ^v	35,ff20 ^v -21 ^v		5	206
<i>Urbem preclaram statui</i> - see <i>Dulces exuviae</i>								9	769
Urbs beata Jerusalem	[6] F	[missing]	[missing]	[missing]	[missing]	[missing]	57,ff4 ^v -5		
(2da pars: Nova veniens e celo)	[6] F	[missing]	[missing]	[missing]	[missing]	[missing]	57,ff5 ^v -6		
(3tia pars: [Porte nitent margaritis])	(5) F	[missing]	[missing]	[missing]	[missing]	[missing]			
(4ta pars: Tonsionibus pressuris)	(6) F	[missing]	[missing]	[missing]	[missing]	[missing]			
(5ta pars: Gloria et honor Deo)	(7) F	[missing]	[missing]	[missing]	[missing]	[missing]	57,ff6 ^v -7		
							57,ff7 ^v ,8 ^v		
<i>Veniant mihi</i> - see <i>Cognovi Domine</i>							57,f8	8	753
<i>Venite ad me</i> - see <i>Sic Deus dilexit mundum</i>								8	624
<i>Vere fœnum</i> - see <i>Omnis caro fœnum</i>								7	496
Versa est in luctum								7	441
(2da pars: Cutis mea denigrata est)	6 D ₁	50ff19 ^v -20	51ff20-20 ^v	52ff19,20 ^v	53ff19 ^v -20	54ff19-19 ^v	49ff19 ^v -20		
Later copy:	E	17ff13 ^v -15	18ff13 ^v -15	19ff13 ^v -15	20ff13 ^v -15	21ff14 ^v -15,13 ^v -14	22ff3 ^v -5	7	517
<i>Verumptamen non sicut ego volo</i> - see <i>In monte Oliveti</i>								8	608
Vias tuas Domine	[5] A ₃	23,ff31 ^v -32	24,ff31 ^v -32	25,ff31 ^v -32	[missing]	[missing]		5	212
<i>Vide humilitatem nostram</i> - see <i>Domine clamavi ad te</i>								6	301
<i>Videns Jesus</i> - see <i>Occurrerunt Maria et Martha</i>								7	420
Viri Galilei									
(2da pars: Cumque intuerentur)	6 [X ₃],E	17,ff29 ^v -31	18,ff27 ^v -29	19,ff29 ^v -31	20,ff29 ^v -31	21,ff29 ^v -31	22,ff19 ^v -21	7	539
Vivere vis recte	6 B ₂	31,f17	32,f17	33,f17	34,f16	35,f15 ^v		7	553
Vivons joyeusement	5 B ₁	31,f14 ^v	32,f14 ^v	33,f14 ^v	34,f13 ^v	35,f13 ^v		10	1,057
Vivre ne puis sur terre I	5 B ₁	31,ff7 ^v -8	32,ff7 ^v -8	33,ff7 ^v -8	34,ff6 ^v -7	35,ff5 ^v -6		10	1,061
Vivre ne puis sur terre II	5 [X ₁],B ₃	31,ff30 ^v -31	32,ff30 ^v -31	33,ff30 ^v -31	34,f29	35,f31		10	1,065
Voce mea ad Dominum clamavi									
(2da pars: In die tribulationis mee)	5 B ₃	31,ff35-35 ^v	32,ff35-35 ^v	33,ff35-35 ^v	34,ff3-33 ^v	35,ff35-35 ^v		5	216
Yf Phebus stormes	5								
First draft:	B ₃	31,f27 ^v	32,f27 ^v	33,f27 ^v	34,f25 ^v	35,f26 ^v			
Final version:	B ₃	31,ff27 ^{*v} -28	32,ff27 ^{*v} -28	33,ff27 ^{*v} -28	34,ff25 ^{*v} -26	35,ff26 ^{*v} -27		9	799

Appendix 2

Texts, Sources, Concordances and Translations

Where possible, other appearances of the texts in musical settings found at Nonsuch are listed, together with variants in the texts. Liturgical texts have been searched for in the sources listed below.

ABBREVIATIONS

(1) Liturgical sources:

Bibliographic reference:

CS	<i>Carmina Scripturarum</i> (used as a reference to the Roman Rite)	Marbach
LU	<i>Liber Usualis</i>	Soleşmes
RB	<i>Breviarum Romanum</i>	Breviarum R.
RM	<i>Missale Romanum</i>	Lippe
SB	<i>Breviarum ad usum Insignis Ecclesiae Sarum</i>	Proctor
SM	<i>The Sarum Missal</i>	Wickham Legg (1)
WM	<i>Missale ad usum Ecclesie Westmonasteriensis</i>	Wickham Legg (2)

(2) Liturgical forms

A = Antiphon; Al = Alleluia verse; C = Communion; G = Gradual; H = Hymn; I = Introit
 O = Offertorium, P = Prayer; Ps = Psalm (Psalms and verses are numbered according to the Vulgate Bible);
 (Ps) = Psalm extract; T = Tract
 RrVr = (Parts of) Responsory, as follows: R = Respond; V = Versus; r = repetitio;
 the complete text would be RrVr, usually matched in the music with an ABCB structure.

(3) Library references

NL = Nonsuch Library; catalogue references are in the form:
 Music section number, followed by tract number in parentheses, eg M1(8).¹
 Additionally, the five principal series discussed in Chapter Four are listed as
 S_M (M5, M42), P_M (M1), S_C (M4, [M42]), P_C (M27) and BN_M (M2), with the volume number: S_M(1) etc.
 Lbl = London, British Library
 Och = Oxford, Christ Church Library
 Cu = Cambridge University Library

¹ See Chapter Four.

1 LATIN TEXTS, SACRED AND SECULAR

1 Ad te levavi oculos
Secunda pars: Miserere nostri Domine

Ps/T

Setting a 6 in C and E: 26,ff23^v-25; 27,ff24^v-25; 28,ff24^v-25; 29,ff24-24^v; 30,ff24^v-25;
17,ff27^v-29; 18,ff25^v-27; 19,ff27^v-29; 20,ff27^v-29; 21,ff28^v-29,27^v-28; 22,ff17^v-19

Psalm cxii:

1	Ad te levavi oculos meos, qui habitas in celis.	I have lifted my eyes to you, who reside in the heavens.
2	Ecce sicut oculi servorum in manibus dominorum suorum.	Behold as the eyes of slaves in the hands of their lords.
3	Sicut oculi ancille in manibus domine sue; ita oculi nostri ad Dominum Deum nostrum, donec misereatur nostri.	As the eyes of slave-women in the hands of their mistress; so are our eyes to the Lord our God, while he has pity on us

Secunda pars

4	Miserere nostri Domine, miserere nostri; quia multum repleti sumus despexione.	Take pity on us, Lord, take pity on us; for we are very full of contempt.
5	Quia multum repleta est anima nostra; opprobrium abundantibus et despexio superbis.	For our soul is very full of the scorn of the rich and the contempt of the proud.

LU, 285: Tuesdays - Vesper Psalm.

LU, 1,733: November 2nd, Commemoration of All the Faithful Departed - at Compline.

RM, 1,57: Psalm set for Monday after First Sunday in Lent

CS, 233: (*Prima pars* only) Tract for Third Sunday in Lent

No other settings known to have been in the Nonsuch Library.

2 Adhesit pavimento anima mea
Secunda pars: Dormitavit anima mea

Ps

Setting a 5 in B: 31,f32^v; 32,f32^v; 33,f32^v 34,f30^v; 35,f32^v

Psalm cxviii, Daleth, 25-32

25	Adhesit pavimento anima mea; vivifica me secundum verbum tuum.	My soul cleaves to the pavement; revive me according to your word.
26	Vias tuas enuntiavi et exaudisti me; doce me iustificationes tuas.	I have declared my ways and you heard me; teach me your statutes.
27	Viam iustificationem tuarum instrue me; et exercebor in mirabilis tuis.	Instruct me in the way of your statutes and I will consider your wonders.

Secunda pars

28	Dormitavit anima mea pretedio; confirma me in verbis tuis.	My soul has slumbered through heaviness; strengthen me in your words.
29	Viam iniquitatis amove a me; et de lege tua miserere mei.	Remove the way of iniquity from me and have mercy on me out of your law.
30	Viam veritatis elegi; iudicia tua non sum oblitus.	I have chosen the way of truth; I have not forgotten your judgement.
31	Adhesi testimoniis tuis Domine; noli me confundere.	I have adhered to your testimonies, Lord; do not confound me
32	Viam mandatorum tuorum cucurri; cum dilitasti cor meum.	I have run the way of your commandments when you enlarged my heart.

LU, 226-7: Sunday at Prime, except on Privileged Vigils, and on all Feasts of which the Office may be celebrated on Sunday, no matter on what day the Feast itself should fall.

LU, 1,826: from the service for the Burial of Very Young Children: Psalm cxviii, 1-32.

No other settings known to have been in the Nonsuch Library.

3 Angelus ad pastores ait

A

Setting a 8 in E: 17,f45; 18,f43; 19,ff50^v-51; 20,f45; 21,ff47^v-48; 22,f35

Angelus ad pastores ait:
Annuncio vobis gaudium magnum
quia natus est vobis hodie salvator mundi.
Alleluia.

The angel said to the shepherds:
I announce great joy to you
for the saviour of the world is born to you today.
Alleluia.

CS, 435; LU, 397; SB, III, clxxxix: Christmas Day, Lauds, Antiphon to Psalm lxii (Deus Deus meus).

One other setting known to have been in the Nonsuch Library:

NL Georgius Prenner a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy). Here the above text is the *Secunda pars* of *Genuit puerpera regem*, given in LU as the Antiphon to Psalm xci (Jubilate Deo), which precedes Deus Deus meus in the Christmas Day Lauds service. Thus the Prenner motet sets two consecutive Antiphons:

Genuit puerpera regem, cui nomen æternum, et gaudem* matris habens cum virginitas honore:
nec primam similem visa est, nec hebere sequentem. Alleluia.

At *, LU has *gaudia*.

4 Angelus Domini descendit

Al/Rr

Setting a [5] in A: 23,f3^v; 24,f3^v; 25,f2^v

Based on Matthew, xxviii, 2:

R Angelus Domini descendit de celo
et accedens revolvit lapidem,
et super eum sedit et dixit mulieribus:
r Nolite timere, scio enim quia crucifixum
queritis, iam surrexit* et videte locum
ubi positus fuerat Dominus.

The angel of the Lord came down from heaven
and, arriving, rolled away the stone,
and sat upon it, and said to the women:
Do not fear, for I know that you seek the
crucified; he has now risen; [come] and see
the place where the Lord was laid.

LU, 774-5; CS, 413; : Easter Day, Matins, First Nocturn, Responsory 1. Versicle not set. LU has *venite* at * and *Alleluia* at the end.

SM, 145; WM 324: First Sunday after Easter: a similar text is given as an Alleluia verse.

Two other settings known to have been in the Nonsuch Library:

NL Iacobus Clemens non Papa a4, in M5(1) = S_M(1), RISM 1553⁸, Lbl K.3.d.9.

This has the text:

R Angelus Dominus descendit de coelo
et accedens revolvit lapidem,
et super eum sedit et dixit mulieribus:
r Nolite timere, scio enim quia crucifixum
queritis, iam surrexit venite et videte locum
ubi positus erat Dominus. Alleluya.

Secunda pars

Angelus Domini locutus est mulieribus dicens
quem queritis ad Iesum
iam surrexit venite et videte. Alleluya.
Ecce procedet vos in Galileam
ibi eum videbitis sicut dixit vobis. Alleluya.

NL Adrianus Willaert a4, in M10(5), RISM W 1106 (1539), Lbl K.1.e.16.

This sets a text identical with that set by Gerarde, except for the spelling *celo* and the addition of *Alleluya* at the end.

5 Animam meam dilectam
***Secunda pars:* Congregamini et properate**

Rr

Setting a 6 in C and E: 26,f17v; 27,ff17v-18; 28,f18v; 29,f17v; 30,f18v;
 17,f8v; 18,f8v; 19,f8v; 20,f8v; 21,f8v; 22,-

Mostly from Jeremiah xii, second half of 7, 8-10:

R	Animam meam dilectam tradidi in manus iniquorum, et facta est mihi hereditas mea sicut leo in silva: dedit contra me voces adversarius dicens:	I have given my beloved soul into the hands of enemies, and my heritage is become to me like a lion in the forest: it has lifted hostile voices against me,saying
---	---	--

Secunda pars

r	Congregamini et properate ad devorandum illum: et* posuerunt me in deserto solitudinis et luxit super me omnis terra. Quia non est inventus qui me agnosceret et faceret bene.	Assemble and hasten to devour him: and they put me in a lonely wilderness and the whole land laments over me. For there is no-one who would recognise me and do good.
---	--	---

CS, 334; LU, 681-2: Good Friday, Matins, Second Nocturn, Responsory 6.

* *et* not present in either.

No other settings known to have been in the Nonsuch Library.

6 Ascendens Christus in altum
***Secunda pars:* Ascendo ad Patrem meum**

A/A1/R/V

Setting a 5 in C: 26,f10v; 27,f10v; 28,f10v; 29,f10v; 30,f10v

Based on Ephesians iv, 8:

Ascendens Christus in altum. Alleluia. Captivam duxit captivitatem, Dedit dona hominibus.*	As Christ rose on high, Alleluia, He lead captivity captive, And gave gifts to men. Alleluia.
--	---

Secunda pars

Ascendo ad Patrem meum et Patrem vestrum, Alleluia. Deum meum et Deum vestrum. Alleluia.	I ascend to my father and your father, Alleluia, To my God and your God. Alleluia.
--	--

CS, 151: (*Prima pars*) Ascension, Responsory 6

LU, 845: (*Secunda pars*) Ascension, Lauds, Antiphon to Benedictus.

LU, 850: (*Complete*) Ascension, Sext, Short response.

LU, 850: (*Complete*) Sunday within the Octave of Ascension, Sext, Short response.

* This clause not in LU.

SB, III, dccccxv: (*Prima pars*) Vigil of the Ascension, None, R and V after Hymn. (*Secunda pars*)
 Ascension, Versicle before Lauds (without Alleluia) and Response (with Alleluia)

SB, II, 235: Vigil of the Ascension, Antiphon to Nunc Dimittis.

SM, 156: (*Prima pars*) Ascension, Alleluia verse.

WM, 341: (*Prima pars*) Ascension, Versicle (*dona* omitted).

Two other settings known to have been in the Nonsuch Library.

NL Jacobus Clemens non Papa a5, in M1(3) = P_M(3), RISM 1554³, Lbl K.3.e.10. This has part of the above text:
 Ascendit Deus in iubilatione. Alleluya.
 et Dominus in voce tube. Alleluya.

Secunda pars

Ascendens Christus in altum.

Captivam duxit captivitatem.

Dedit dona hominibus. Alleluya.

LU, 846: Ascension, Terce, short Response.

The *prima pars* only appears in the Ascension liturgies in a variety of functions.

NL Iacobus Clemens non Papa, a5, in M42(2) = S_M(10), RISM 1555⁸, Lbl K.3.e.6.

This has a text very similar to that used by Gerarde:

Ascendens Christus in altum. Alleluya. Captivam duxit captivitatem. Dedit dona hominibus. Alleluya.

Secunda pars

Ascendo ad Patrem meum et Deum vestrum, Deum meum et Deum vestrum. Alleluya.

7 Aspice Domine

A/R

Setting a 6 in B and E: 31,ff16,16*; 32,ff16,16*; 33,ff16,16*; 34,ff15,15*; 35,ff15^v,15*,27^v,28
17,ff10^v-11; 18,ff11^v-12; 19,ff10^v-11; 20,ff10^v-11; 21,ff10^v-11; 22,f1

From Lamentations, i,1

Aspice Domine quia facta est desolata civitas
plena divitiis:
sedet in tristitia Domine* gentium.
Non est qui consoletur eam,
nisi tu Deus noster**.

Consider Lord why the city which was full of
riches is made desolate:
The Queen of the people sits in sorrow.
There is no-one to comfort her,
except you, our God.

LU, 996; CS, 340: Saturday before the Second Sunday of November [LU: when there are five Sundays],
Antiphon to Magnificat.

SB, I, mccccxxvii: First Sunday after 28th October, First Nocturn, Responsory 3 (set without Versicle).

* 17: *Dominas, Dominae*; 18: *Domine*; 19,20,21: *Dominae*.

SB has *Domina*, as has Lamentations.

** *noster* not in SB.

Three other settings known to have been in the Nonsuch Library.

NL Orlando di Lassus a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3) (not the Nonsuch copy).
This sets the Sarum text.

NL Wuillaert a6, in M3, RISM W1126(1559), Lbl K.3.m.14.

This also sets the Sarum text, with Versicle and response.

R Aspice Domine quia facta est desolata civitas plena divitiis:
sedet in tristitia Domina gentium.

r Non est qui consoletur eam, nisi tu Deus noster.

V Plorans ploravit in nocte, et lachrymae eius in maxillis eius:

r Non est qui consoletur eam, nisi tu Deus noster.

NL Benedictus Appenzeller a5, in M42, S_M(11), RISM 1555⁹, Lbl K.3.e.7.

This has the same text as above (Wuillart), except for the spelling *lachryme*.

8 Beati omnes

Ps

Secunda pars: Ecce sic benedicetur homo

Setting a 5 in B: 31,f38^v; 32,f39; 33,f38^v; 34,f36^v; 35,f38^v

Psalm cxxvii:

1 Beati omnes qui timent Dominum;
qui ambulant in viis eius.

2 Labores manuum tuarum quia manducabis;
beatus es et bene tibi erit.

3 Uxor tua sicut vitis abundans in lateribus
domus tue; filii tui sicut novelle olivarum
in circuitu mense tue.

Blessed are all who fear the Lord,
who walk in his way.

For you will eat the fruits of your hands;
you are blessed and it will be well with you.

Your wife like a fruitful vine on the
walls of your house, your sons are like olives
around your table.

Secunda pars

- | | | |
|---|---|--|
| 4 | Ecce sic benedicetur homo;
qui timet Dominum. | Behold, so is the man blessed
that fears the Lord. |
| 5 | Benedicat tibi Dominus ex Sion;
et videas bona Ierusalem
omnibus diebus vite tue. | May the Lord bless you from Sion,
and may you see good of Jerusalem
all the days of your life. |
| 6 | Et videas filios filiorum tuorum;
pacem super Israel. | And may you see your children's children,
and peace over Israel. |

LU 177-8, 290, Wednesday at Vespers.

WM, iii, 1236: Psalm appointed for matrimony.

Three other settings known to have been in the Nonsuch Library.

NL Nicolas Gombert a 5, in M1(2) = P_M(2), RISM 1555³, Lbl K.3.e.9.

This sets a text identical with that set by Gerarde, except: Verse 5: *Syon, vitæ tuæ*.

NL Iacobus Meilandus a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy).

This sets a text identical with that set by Gerarde, except again: Verse 5: *Syon, vitæ tuæ*.

NL Benedictus Appenzeller a4, in M5(4), RISM 1554⁸, Lbl K.3.d.12.

This sets a text identical with that set by Gerarde, except: After verses 2 and 6: *Alleluya*

9 Benedictus Dominus Deus Israel
Secunda pars: Honor virtus et potestas

R

Setting a5 in B: 31,f9^v; 32,f9^v; 33,f9^v; 34,f8^v; 35,f8^v

Benedictus Dominus Deus Israel,
Trinus et unus qui facit mirabilia solus,
et benedictum nomen eius in eternum.

Blessed is the Lord god of Israel,
Three and one, who alone works wonders,
and blessed is his name for ever.

Secunda pars

Honor virtus et potestas
sit trinitati in Unitate,
et benedictum nomen eius in eternum.

Honour, virtue and power
be to the Trinity in Unity,
and blessed is his name for ever.

SB, I, mxlix: A similar text is for Trinity Sunday, First Nocturn, Responsory 2. The *secunda pars* is from Second Nocturn, Responsory 6.

No other settings known to have been in the Nonsuch Library.

10 Christus factus est
Secunda pars: Propter quod et Deus

A/G

Setting a6 in B: 31,f2^v; 32,2^v; 33,2^v; 34,1^v; 35,1^v

Based on Phillipians ii, 8-9.

G Christus factus est pro nobis
obediens Patri usque ad mortem,
mortem autem crucis.

Christ was made for us
obedient to the father to death,
death or the cross.

Secunda pars

V Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.

Therefore God exalted him
and gave him the name.
which is above all names.

LU, 653, Maundy Thursday (line 1), Good Friday (lines 1 and 2) and Holy Saturday (all), Lauds, after Antiphon to Benedictus; line 1: **Patri* not in LU.

LU, 655-6, Maundy Thursday, Mass, Gradual; **Patri* not in LU.

CS, 512; RM, i, 157; SM, 104: Good Friday, Gradual.

SB, I, dclxxxiii: (*Prima pars*) Good Friday, Antiphon to Psalm 53 (Deus in nomine tuo); (*Secunda pars*) Holy Saturday, Antiphon to Psalm 4 (Cum invocarem).

SM, 386: Holy Cross, Gradual.

One other setting known to have been in the Nonsuch Library.

NL Anonymous a5, in M5(5) = S_M(5), RISM 1553¹², Lbl K.3.e.1.

This has a text identical to the above.

11 **Cognovi Domine**

(I)

Secunda pars: **Veniant mihi**

Setting a 8 in C and E: 26,ff19^v-20^v; 27,ff20-21; 28,ff20-20^v; 29,ff19^v-21; 30,ff20^v-21^v; 17,ff50-50^v; 18,48-48^v; 19,ff60^v-62; 20,50-50^v; 21,57^v-59; 22,ff40-40^v

Psalm cxviii, vv 75 and 77:

Cognovi Domine quia equitas iudicia tua
et in veritate tua humiliasti me.

I recognise, Lord, that your judgements
are equitable and in your rectitude you have humbled me.

Secunda pars

Veniant mihi miserationes tue,
et vivam quia lex tua meditatio mea est.

May your compassion come to me
and may I live, for your law is my study.

Veniant... given as *Secunda pars* in 19 only.

SM, 315, WM, ii, 931: (*Prima pars*) from Missa da Sancta Sabina, first half of Introit.

WM, ii, 1,097: (*Prima pars*) from Missa in natali unius virginis, first half of Introit.

No other settings known to have been in the Nonsuch Library.

12 **Congregati sunt inimichi nostri**

Rr

Setting a 5 in B: 31,f21; 32,f21; 33,f21; 34,f20; 35,f20

R Congregati sunt inimichi nostri
et gloreantur in virtute sua.
Contere fortitudinem illorum Domine*,
r Ut cognoscant quia non est alius qui pugnet
pro nobis, nisi tu Deus noster.

Our enemies are assembled
and glory in their courage.
Scatter their strength, Lord,
that they should know that there is no other
who would fight for us, except you our God.

SB, I, mccccxxviii: First Sunday after 27th September, Second Nocturn, Responsory 4. this text has *et disperge illos* after *Domine*, and a further versicle and response.

Three other settings known to have been in the Nonsuch Library.

NL Thomas Crecquillon a6, in M1(7) = P_M(7), RISM 1558⁶, Lbl K.3.e.14.

This sets the following text (see also *Creator omnium*, *Da pacem Domine* and *Tua est potentia*):

Congregati sunt inimichi nostri et gloreantur in virtute sua

Contere fortitudinem illorum Domine, et disperge illos,

Ut cognoscant quia non est alius qui pugnet pro nobis, nisi tu Deus noster.

Secunda pars

Tua est potentia tuum regnum Domine, tu es super omnes gentes. Da pacem Domine in diebus nostris.

Creator omnium Deus terribilis et fortis, justus et misericors, Da pacem Domine in diebus nostris.

NL Iosquin Baston a6, in M1(8) = P_M(8), RISM 15587, Lbl K.3.e.15.:
 Congregati sunt inimichi nostri et gloreantur in virtute sua
 Contere Domine fortitudinem illorum, et disperge illos,
 Ut cognoscant quia non est alius qui pugnet pro nobis, nisi tu Deus noster.

NL Leonardus Barre a5, in M10(5), RISM 1544⁶, Lbl A.70.
 This sets the text of Gerarde's motet.

13 Creator omnium

Vr

Setting a[5] in A: 23,ff40^v-41; 24,ff40^v-41; 25,ff40^v-41

from II Maccabees i, 24:

Creator omnium Deus,
 terribilis et fortis, justus et misericors.
 Da pacem Domine in diebus nostris.

God, creator of all things,
 terrifying and strong, just and merciful,
 Give peace, Lord, in our time.

This is the second part of the text of *Tua est potentia* (q.v.), which is given (i.e. both parts) in SB, mccccxxviii, First Sunday after 27th September, First Nocturn, as Responsory 3. (see also *Congregati sunt, Da pacem Domine* and *Tua est potentia*).

Two other settings known to have been in the Nonsuch Library.

NL Vuillart a6, in M1(6) = P_M(1), RISM 1558⁶, Lbl K.3.e.13.
 This sets a text identical with that set by Gerarde.

NL Thomas Crecquillon a6, in M1(7) = P_M(1), RISM 1558⁶, Lbl K.3.e.14.
 This is a setting of *Congregati sunt* - see above.

14 Da mihi Domine

P

Setting a6 in E: 17,ff15^v-16; 18,ff15^v-16; 19,ff15^v-16; 20,ff15^v-16; 21,ff15^v-16; 22,ff5^v-6

Da mihi Domine in omni tribulatione
 consilium rectum,
 De preteritis in omni tempore veniam,
 De presentibus emendationem,
 De futuris quoque largire custodiam
 et felicem conservationem.

Lord, give me good counsel in all trouble,
 Forgiveness for all time past,
 Improvement for the present,
 And in the future, grant protection
 and safe-keeping.

Prayer.

No other settings known to have been in the Nonsuch Library.

15 Da pacem Domine

A/P/(R)

Setting a5 in C: 26,f21; 27,f21^v; 28,f21^v; 29,f21^v; 30,f22

Da pacem Domine in diebus nostris,
 quia non est alius qui pugnet pro nobis,
 nisi tu Deus noster.

Give peace, Lord, in our time,
 for there is no other who would fight for us
 except you, our God.

CS, 36, 374: First Sunday after 27th September, from Responsory 6.

SB, I, xi: Advent Sunday, Prayer for peace.

SB, I, mccccxxv: First Sunday after 27th September, First Vespers, Antipon to Magnificat.

Five other settings known to have been in the Nonsuch Library.

NL Benedictus Appenzeller a5 in M1(7) = P_M(7), RISM 1558⁶, Lbl K.3.e.14. This sets the text:
Da pacem Domine in diebus nostris, quia non est alius qui pugnet pro nobis, nisi tu Deus noster,
et abundantia in turribus tuis.

NL Stephanus Mahu a8 in M2(1) = BN_M(1), RISM 1564¹, Lbl A.144.b.(1.).
This sets a text identical with that set by Gerarde.

NL Orlando di Lassus a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy).
This sets a text identical with that set by Gerarde.

NL Vuillart a4, in M5(2) = S_M(2), RISM 1553⁹, Lbl K.3.d.10.
This sets a text identical with that set by Gerarde.

This text also appears as part of several longer motets:

NL Thomas Crecquillon a6, in M1(7) = P_M(1), RISM 1558⁶, Lbl K.3.e.14. This is a setting of *Congregati sunt* - see above. (see also *Congregati sunt*, *Creator omnium* and *Tua est potentia*).

16 Derelinquat impius viam

I/R

Three settings a6, in B, B and E:

- 1: 31,f18*; 32,f18*; 33,f18*; 34,f17* 35,ff16^v,17*
- 2: 31,f32; 32,f32; 33,f32; 34,ff29^v,30; 35,f32;
- 3: 17,f1; 18,f1; 19,f1; 20 (missing) 21,f1; 22 (missing)

Isaiah lv, from verse 9:

Derelinquat impius viam suam
et vir iniquus cogitationes suas
et revertatur ad Dominum
et miserebitur eius.

May the wicked abandon his way
and the unjust man his thoughts
and may he return to the Lord
and he will have mercy on him.

line 1: 17 has *Derillinguat*

CS, 360 (BR Verna, 321): Lent 1, part of Responsory 5.

SB, I, dxci: Monday after Lent 1: Sexts - Introit.

Two other settings known to have been in the Nonsuch Library.

NL Ioannes Schelvius a5, in M42, S_M(10), RISM 1555⁸, Lbl K.3.e.6.

This sets the above text as the *Secunda pars* of *Scindite corda vestra*:

[R] Scindite corda vestra et non vestimenta vestra et convertimini ad Dominum Deum

[r] Quia benignus et misericors est.

Secunda pars

[V] Derelinquat impius viam suam et vir iniquus cogitationes suas et revertatur ad Dominum et miserebitur eius.

[r] Quia benignus et misericors est.

NL Thomas Tallis 15, in M8, RISM 1575³, seen at Lbl K.3.f.9. (not the Nonsuch copy)

This sets a text identical to that set by Gerarde, continuing:

Quia benignus et misericors et prestabilis super malitia Dominus Deus noster.

17 **Deus in nomine tuo**
Secunda pars: **Ecce enim Deus**

Ps

Setting a 4 in B: 31,ff57v-59; 32,ff56v-58; 33,ff55v-57; 34,ff53v-55

Psalm liii

- | | |
|---|---|
| 1 Deus in nomine tuo saluum me fac;
et in virtute tua iudica me. | God, in your name, save me;
and judge me in your excellence. |
| 2 Deus exaudi orationem meam;
auribus percipe verba oris me. | God, hear my prayer,
receive the words of my mouth with your ears. |
| 3 Quoniam alieni insurrexerunt adversum me,
et fortes quesierunt animam meam; et non
proposuerunt deum ante conspectum suum. | For strangers have risen against me,
and the strong have sought my soul; and they
have not set God before their eyes. |

Secunda pars

- | | |
|---|--|
| 4 Ecce enim Deus adiuvat me;
et Dominus susceptor est anime mee. | For behold, God gives me help,
and the Lord is the support of my soul. |
| 5 Averte mala inimicis meis;
et in veritate tua disperde illos. | Dispel the evils to my enemies,
and in your truth destroy them. |
| 6 Voluntarie sacrificabo tibi
et confitebor nomini tuo, Domine;
quoniam bonum est. | I will freely sacrifice to you
and will praise your name, Lord;
for it is good. |
| 7 Quoniam ex omni tribulatione eripuisti me;
et super inimicos meos despexit oculos meus. | For you have delivered me from all trouble,
and my eye has looked down upon my enemies. |

LU, 226-7: Sunday at Prime, on Privileged Vigils, and on all Feasts of which the Office may be celebrated on Sunday, no matter on what day the Feast itself should fall, Psalm 53, *Deus in nomine tuo*, is said as below in place of Psalm 117.

LU, 678: Good Friday, Matins, Second Nocturn.

LU, 729: Holy Saturday, Matins, Third Nocturn.

WM, iii, 1,285: Psalm appointed for burial service.

Three other settings or part settings known to have been in the Nonsuch Library.

NL The first verse forms part of *Peccavi, quid faciam tibi*, by Ludovicus Loys a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy):

[R] *Peccavi, quid faciam tibi occultos hominum?*

Ubi fugiam? nisi ad te Deus meus.

[r] *Miserere mei Deus et salva me.*

[V] *Deus in nomine tuo saluum me fac;*
et in virtute tua iudica me.

[r] *Miserere mei Deus et salva me.*

cf also *Peccantem me quotidie*.

NL Certon a5, in M5(7) = S_M(8), RISM 1553¹⁵, Lbl K.3.e.4.

This has the text of the complete Psalm, as in Gerarde's setting, with the *Secunda pars* starting at *Averte mala*.

NL: Anon a4, in M14(9), RISM 1519³, Lbl K.1.d.16.

This sets a text identical with that set by Gerarde, except:

Verse 4: *adiuva* (sic)

End: adds *Gloria Patri...*

18 Deus qui superbis resistis**P**

Setting a7 in D and E: 49,f23v; 50,f23v; 51,ff23v-24; 52,f23; 53,f23v; 54,f23;
17,ff41-41v; 18,ff39-39v; 19,42v-44; 20,ff41-41v; 21,ff41-41v; 22,ff31-31v.

Deus qui superbis resistis et gratiam prestis
humilibus, auge in nobis vere humilitatis
virtutem cuius in se formam fidelibus
unigenitus tuus exhibuit,
ut nunquam indignationem tuam provocemus elati
*sed propitiationis tue capiamus dona subiecti.

God, you who resist the proud and show grace
to the humble, increase in us truly the virtue
of humility, as your only-begotten son showed
in himself to the faithful,
so that we, with our pride, may never provoke
your indignation, but may submissively receive
the gifts of your propitiation.

RM, i, 478: Missa ad postulandem humilitatem, Prayer. This has at *: *sed potius semper pieta tue...*

No other settings known to have been in the Nonsuch Library.

18 Domine clamavi ad te**(R)***Secunda pars: Vide humilitatem*

Setting a6 in B and E: 31,ff40v-41; 32,ff40v-41; 33,ff40v-41; 34,ff38v-39; 35,ff40v-42;
17,ff6v-8; 18,ff6v-8; 19,ff6v-8; 20,ff6v-8; 21,ff6v-8; 22 (missing).

(Excerpts from various psalms:)

Domine clamavi ad te et exaudisti me
intende voci mee dum clamavero ad te.
Quoniam irritavi iram tuam et malum
coram te feci.

O Lord, I have cried to you and you have heard me.
Listen to my voice when I cry unto you.
For I have awoken your wrath, and I have
done ill in your sight.

Secunda pars

Vide humilitatem meam et laborem meum
et dimite universa delicta mea.
Quoniam irritavi iram tuam et malum
coram te feci.

See my humility and my labour and the abandonment
of all my pleasures.
For I have awoken your wrath, and I have
done ill in your sight.

Function unknown, though the form is that of a Responsory.

One other setting known to have been in the Nonsuch Library.

NL Iacobus Clemens non Papa a4, in M9(4), RISM 1547⁶, Lbl K.8.k.1.(4.).

This sets a text identical with that set by Gerarde except for the spelling of *meae* and *dimitte*.

20 Domine da mihi animum purum**P**

Setting a7 in E: 17,ff36v-37; 18,ff36v-37; 19,ff36v-38; 20,ff36v-37; 21,ff36v-37; 22,ff26v-27.

Domine da mihi animum purum et sincerum
ad bona scienda, et ad mala evitanda;
Da mihi intellectum et gratiam tuam
ut tua precepta custodiam
omnibus vite mee diebus;
Da sapientiam ut omnia cum iusticia,
et equitate faciam;
Da mihi mentem nihil mali cogitantem.

Lord, give me a pure sincere heart
to know good and avoid evil;
Give me understanding and your grace
that I may keep your precepts
all the days of my life;
Give wisdom so that I may behave
with all justice and equity;
Give me a mind that knows no evil.

Prayer.

No other settings known to have been in the Nonsuch Library.

21 Domine ne memineris**T****Secunda pars: Adiuva nos**

Setting a6 in B and E: 31,ff47^v-48; 32,ff48^v-49; 33,ff48^v-49; 34,ff46^v-47; 35,ff56^v-58;
17,ff25^v-27; 18,ff23^v-25; 19,ff25^v-27; 20,ff25^v-27; 21,ff25^v-27; 22,ff15^v-17.

Based on Psalm lxxviii, 8-9:

Domine ne memineris iniquitatum nostrarum
antiquarum,
cito anticipent nos misericordie tue,
quia pauperes facti sumus nimis.

Lord, do not remember our former crimes,
may your mercies come speedily to us,
for we poor ones are brought to nothing.

Secunda pars

Adiuva nos Deus salutaris noster et propter
gloriam nominis tui Domine libera nos;
et propitius esto peccatis nostris,
propter nomen tuum.

Aid us, God our salvation and through
the glory of your name, Lord, free us;
and be gracious to our sins,
for your name's sake.

CS, 169; RM, i, 49; SM, 52 WM, i, 94: Ash Wednesday: Tract - two versicles make up the text of this motet.

Two other settings known to have been in the Nonsuch Library.

NL Christianus Hollander a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy).
The text is as above except:

line 2: *tuae*

line 7: *propter nomen sanctum tuum*.

NL Anon. a5, in M(1) = P_M(1), RISM 1546⁶, Lbl K.8.k.1.(1.).
This sets a text identical with that set by Gerarde.

22 Dulces exuviae**Secular motet****Secunda pars: Urbem preclaram**

Setting a5 in C: 26,ff5-5^v; 27,ff5-5^v; 28,ff5-5^v; 29,ff5-5^v; 30,ff5-5^v

Virgil: Aeneid, IV, lines 651-658; Dido's final speech:

Dulces exuviae dum fata Deusque sinebant,
Accipite hanc animam meque his exolvite curis.

Sweet relics, sweet as long as destiny and God allowed,
Now receive my spirit and set me free from these
sufferings.

Vixi et quem dederat cursum fortuna peregi,

I have lived my life and pursued the course which
Fortune gave me

Et nunc magna mei terras ibit imago.

And now my mighty shade shall pass to the underworld.

Secunda pars

Urbem preclaram statui, mea menia vidi,

I have founded a famous city, I have seen my own
fortifications,

Ultra virum poenas inimico a fratre recepi,

Having avenged my husband and received atonement
from [my] hostile brother.

Foelix, heu nimium foelix, si littora tantum
Nunquam Dardinae tettigissent nostra carine.

Happy, all too happy, should I have been
If only the Trojan ships had never reached our coast.

One other setting known to have been in the Nonsuch Library.

NL Vuillart a4, in M9(4), RISM 1547⁶, Lbl K.8.k.1.(4.)

This sets a text identical with that set by Gerarde, though not divided into two parts, and with the spelling variants:

line 1: *exuvie*

line 5: *præclarum, moenia*

line 8: *Dardinie, carinae*.

23 Dum transisset Sabatum**RrVr***Secunda pars:* **Et valde mane**

Setting a 6 in D and E: 49,ff17-17^v; 50,ff17-17^v; 51,ff17^v-18; 52,ff16^v-17; 53,ff17-17^v; 54,ff16^v-17; 17,ff18^v-20; 18,ff16^v-18; 19,ff18^v-20; 20,ff18^v-20; 21,ff18^v-20; 22,ff8^v-10.

Based on Mark xvi, 1-2

R Dum transisset Sabatum,
Maria Magdalena et Maria Jacobi
et Salome emerunt aromata
r ut venientes ungerunt Iesum. Alleluia.

When the Sabbath was past, Mary
Magdalene and Mary [the mother] of Jacob
and Salome bought spices
that they might come to anoint Jesus. Alleluia.

Secunda pars

V Et valde mane una Sabatorum, veniunt
ad monumentum orto iam sole.
r Ut venientes ungerunt Iesum. Alleluia.

And very early in the morning on the first day
after the Sabbath they came to the sepulchre at sunrise.
That they might come to anoint Jesus. Alleluia.

LU, 775-6, CS, 419: Easter Day, Nocturn, Responsory 2. LU and the passage in Mark start *Cum transisset...*
SB, I, dcccxiv: Easter Day, Nocturn, Responsory 3 (which starts *Dum transisset...*).

Four other settings known to have been in the Nonsuch Library.

NL Christianus Hollander a5, in M1(1) = P_M(1), RISM 1555², Lbl K.3.e.8., and in M42, S_M(10), RISM 1555⁸, Lbl K.3.e.6.

R Dum transisset Sabatum, K.3.e.6. has *Sabbatum*
Maria Magdalena et Maria Iacobi et Salome emerunt aromata
r Ut venientes ungerunt Iesum. Alleluia.

Secunda pars

V Et valde mane una Sabatorum, veniunt K.3.e.6. has *Sabbatorum*
ad monumentum orto iam sole.
r Ut venientes ungerunt Iesum. Alleluia.

In K.3.e.6. *Alleluia*, when divided, appears as *Alleluia*.

NL Ioannes de Bachi a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy):

R Dum transisset Sabbatum, Maria Magdalena et altera Maria emerunt aromata
r ut venientes ungerunt Iesum. Alleluia.

The *secunda pars* is as Vr above except for the spelling of *Alleluia*.

NL Ioannes Baston a5, in M5(5) = S_M(5), RISM 1553¹², Lbl K.3.e.1.

This has the same text as the Bachi setting, but with the spelling *Alleluia*.

NL Thomas Tallis a5, in M8, RISM 1575³, seen at Lbl K.3.f.9. (Not the Nonsuch copy).

This sets a text identical to that set by Gerarde, except for the spelling of *Alleluia*.

24 Ego autem cantabo**A1**

Setting a5 in B: 31,f17^v; 32,f17^v; 33,f17^v; 34,f16^v; 35,f16;
Setting a7 in B and E: 31,ff66^v-67; 32,f66; 33,f66; 34,ff62^v-63 35,f62^v;
17,ff41^v-42; 18,ff39^v-40; 19,ff44^v-45; 20,ff41^v-42; 21,f41^v-42; 22,ff31^v-32

Psalm lviii, 17:

Ego autem cantabo fortitudinem tuam
et exaltabo mane misericordiam tuam.
Quia factus es susceptor meus et refugium meum
in die tribulationis mee.

But I will sing of thy power:
Yea I will sing aloud of thy mercy in the morning.
For thou hast been my defence and refuge
in the day of my trouble.

CS, 142: Mass in time of war, Alleluia verse.

No other settings known to have been in the Nonsuch Library.

25 Ego Dominus, hoc est nomen meum

Setting a[5] in A: 23,ff4^v-5^v; 24,ff5^v-6; 25,ff4-4^v.

from Isaiah xlii, 8 (Up to *dabo*), Acts iv, 12 and Acts ii, 21:

Ego Dominus, hoc est nomen meum;	I am the Lord, that is my name;
gloriam meam alteri non dabo	I will not give my glory to another,
nec aliud nomen in quo oporteat	neither would it be right for you
vos salvos fieri.	saved in another name,
Quicumque autem invocaverit nomen meum	but whoever calls my name
hic salvus erit.	will be saved.

line 5: *nomen* missing in Superius.

Function unknown

Two other known settings in the Nonsuch Library.

NL Iacobus Vaet a4, in M2(5) = BN_M(5), RISM 1564⁵, seen at Lbl A.144.(5.) (not the Nonsuch copy) and as Anonymous a4, in M5(4) = S_M(4), RISM 1554⁸, Lbl K.3.d.12.

This has a much longer text, identical to that set by Gerarde as far as *fieri*.

NL Ioannes Louuys a5, in M5(8) = S_M(9), RISM 1554⁹, Lbl K.3.e.5.

This sets a text identical to that used by Gerarde for its *Prima pars*.

26 Ego flos campi

Setting a[5] in A: 23,ff33^v-34; 24,ff33^v-34; 25,ff33^v-34.

Song of Songs ii, 1-2; iv, 15.

ii,1 Ego flos campi et lillium convallium.	I am the flower of the field and the lily of the valley.
ii,2 Sicut lillium inter spinas,	As a lily among thorns,
sic anima mea inter filias.	so is my soul among the daughters.
iv,15 Fons ortorum et puteus aquarum	The fountain of the gardens and well
viventium que fluunt impetu de Libano.	of living waters flowing down from Lebanon.

line 4: the Bible does not have *et* here.

Function unknown

Three other settings known to have been in the Nonsuch Library.

NL Nicolas Gombert a5, in M1(2) = P_M(2), RISM 1555³, Lbl K.3.e.9.

This has as its text a much longer extract from Chapter ii, and omits the verse from Chapter iv.

NL Iacobus Clemens non Papa a7, in M1(8) = P_M(8), RISM 1558⁷, Lbl K.3.e.15., and in M2(2) = BN_M(2), RISM 1564², seen at Lbl A.144.b.(2) (not the Nonsuch copy). This has a text identical to that in Gerarde's setting, except for the spelling *lilium* in verses 1 and 2. In particular the word *et* is present in iv, 15.

NL Ioannes de Bachi a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4) (not the Nonsuch copy), with the text:

Ego flos campi et lilium convallium. Sicut lilium inter spinas, sic anima mea inter filias.
Sicut malus inter ligna sylvarum, sic filius meus inter filios,
Sub umbra illius quem desidera verum sedi, Se et fructus eius dulcis gutteri meo.

27 Egrediente Domino**Rr**

Setting a5 in C: 26,ff4v,4*v; 27,ff4v,4*v; 28,ff4v,4*v; 29,ff4v,4*v; 30,ff4v,4*v.

Source unknown:

R	Egrediente Domino in sanctam civitatem, Hebreorum pueri, resurexionem pronunciantes,	At the Lord's going out into the holy city the sons of the Hebrews, proclaiming the resurrection,
r	Cum ramis palmorum Osana clamabant in excelsis.	with palm branches, cried Hosanna in the Highest.

LU, 590, RM, i, 134: Palm Sunday, Processional Responsory (Set here without Versicle).

SM, 96: Palm Sunday, Third Nocturn, Responsory after Responsory 9. A similar text is used as the Introit.

line 1: Both LU and SM have *Ingrediente*.

line 2: Both LU and SM have *vita* after *resurexionem*.

28 Ex animo cuncti**Secular motet**

Setting a[5] in A: 23,ff37v-38; 24,ff37v-38; 25,ff37v-38;

Source unknown:

Ex animo cuncti rogitemus cunctipotentem omnibus ut constans semper adesse velit, ut cum sit presens que nobis biblia sacra gaudia promittunt requirat ea.	From the bottom of our hearts let us entreat the Almighty constantly to be present to us, so that, given his presence, himself to reveal the joys promised to us by holy scripture.
---	--

No other settings known to have been in the Nonsuch Library.

29 Fidem refondens
Secunda pars: Opus stupent angelli

Setting a4 in C: 26,ff11v-12; 28,ff12-12v; 29,ff11v-12; 30,ff11v-12.

Source unknown:

Fidem refondens perditis celosque visu illuminas Que non gravi solvit metu latronis obsolucio.	Restoring faith to the lost and illuminating heaven with the sight, the robber's absolution [which] releases us from deepest fear.
---	---

Secunda pars

Opus stupent [hoc] angelli penam videntes corporis [Et] Christo aderentem reum vitam beatam carpere.	Angels marvel at this deed, seeing bodily punishment [and] the criminal who clings to Christ receiving blessed life.
---	--

Text corrupt. Words in [] added by David McKie to complete the sense and metre, are not used in the edition.

Function unknown.

No other settings known to have been in the Nonsuch Library.

30 Fortem vocemus**Secular motet****Secunda pars: Fortem vocemus cuius horrentes come**Setting a4 in B: 31,ff59^v-60; 32,ff58^v-59; 33,ff57^v-58; 34,ff55^v-56Setting a5 in B: 31,ff4^v-6; 32,ff4^v-6; 33,ff4^v-6; 34,ff3^v-5; 35,ff3^v-5Seneca: Hercules furens, lines 465-471:²

Fortem vocemus cuius ex humeris leo,
donum puelle factus, et clava exidit
fulsitque pictum veste sidonia latus.

Are we to call him brave from whose shoulders
the lionskin and club fell, a gift to the maid,
whose side shone resplendant, decked out in Tyrian
robes?

Secunda pars

Fortem vocemus cuius horrentes come
maduere nardo, laude qui notas manus
ad non virilem timpani movet sonum,
mitra ferocem barbara frontem premens.

Call him brave, whose bristling locks
dripped with perfume, who clapped his famous hands
to the effeminate sound of the tambourine,
veiling his fierce forehead with a barbarian snood?

No other settings known to have been in the Nonsuch Library.

31 Fremuit spiritus JhesusSetting a[5] in A: 23,ff29^v-30; 24,ff29^v-30; 25,ff29^v-30.

Based on John xi, parts of 33-35:

Fremuit spiritus Jhesus
et turbavit se ipsum,
et dixit Judeis Ubi posuistis Lazarum?
Dicunt ei, Domine, veni et vide,
et lachrymatus est Jhesus.

Jesus' spirit was troubled
and threw itself into confusion,
and he said to the Jews, Where have you laid Lazarus?
They said to him, Come and see,
and Jesus wept.

Function unknown.

Two other known settings in the Nonsuch Library.

NL Iacobus Clemens non Papa a 6, in M1(2) = P_M(2), RISM 1555³, Lbl K.3.e.9.Fremuit spiritu Ihesu et turbavit se ipsum, *Ihesu* in all parts.

et dixit Iudeis Ubi posuistis Lazarum?

Dicunt ei, Domine, veni et vide, et lachrymatus est Ihesus.

Secunda pars

Videns Dominus flentes sorores Lazari ad monumentum lachrymatus est coram Iudeis et clamabat: Lazare,
Lazare veni foras.

The Sexta Pars (Mean 2) has the shorter text: *Lazare veni foras*, set as a repeating *cantus firmus*, written out eleven times (Seven in the *Prima pars*, four in the *Secunda pars*) at different pitches and with differing rhythms. cf Gerarde: *Occurrerunt Maria et Martha*, which also deals with the story of Lazarus, and has a much stricter repeating *cantus firmus*, also to the text *Lazare veni foras*). Gerarde's *cantus firmus* is a solmization canon; Clemens' is not.

NL Lassus a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3) (not the Nonsuch copy).This sets the same text as Gombert's setting (without a *cantus firmus*), except:Line 1: *Iesus*Line 4: *lachrymatus*Line 6: *Iudæis*

² Identified by David McKie, in a private communication.

32 Gloria tibi Trinitas

A

Setting a6 in E: 17,f2; 18,f2; 19,f2; 20,f2; 21,f2; 22 (missing).

Gloria tibi trinitas
Equalis, una deitas,
Et ante omnia secula.*
Alleluia.

Glory to you, Trinity,
Equal, one Godhead,
And for all ages.
Alleluia.

LU, 914: Trinity Sunday, Second Vespers, Antiphon to Psalm cxii (Laudate pueri).

SB, I, mxlv: Trinity Sunday, Prime, Antiphon to Athanasian Creed.

* LU and SB continue with *Et nunc et in perpetuum*. Neither has the *Alleluia*.

One other setting known to have been in the Nonsuch Library.

NL Franciscus de Rivulo a 8, in M2(1) = BN_M(1), RISM 1564¹, Lbl A.144.b.(1.).

This sets exactly the same text as above, with the spelling *Aequalis* in kine 2, and *saecula* in line 3.

33 Gratia vobis

Setting a9 in E: 17,f51; 18,ff49-50; 19,ff62^v-63; 20,f51; 21,ff59^v-60; 22,f41.

Source unknown:

Gratia vobis et pax a Deo Patre
et Domino nostro Jesu Christo,
qui dedit se ipsum pro peccatis nostris
ut eriperet nos ex prescuto seculo malo,
juxta voluntate Dei et Patris nostri,
cui gloria in secula seculorum. Amen.

Grace and peace be with you from God the Father
and our Lord Jesus Christ,
who gave himself for our sins
so that he might save us from the present evil age,
according to the will of our God and Father,
to whom may there be glory for ever and ever. Amen.

Function unknown.

No other settings known to have been in the Nonsuch Library.

34 Heu michi Domine

R

[*Secunda pars*]: Anima mea

Setting a[4] in A: 23,ff38^v-40; 24,ff38^v-40; 25,ff38^v-40.

Source unknown:

Heu michi Domine quia peccavi nimis
in vita mea quid faciam miser?
Ubi fugiam nisi ad te Deus meus?

Alas Lord, for I have sinned much
in my life: what shall I do, poor me?
Where shall I flee if not to you, my God?

[*Secunda pars*]

Anima mea turbata est valde
sed tu Domine succurre michi
dum veneris in novissimo die.

My soul is deeply troubled,
but you, Lord, succour me
when you come on the last day.

The [*Secunda pars*] is not so labelled in any book.

LU, 1,791-2; SB, II, 276; WM, iii, 1317: Office for the dead, Second Nocturn, Responsory 5.

Version in LU:

- R Hei mihi Domine, quia peccavi nimis in vita mea: quid faciam miser? Ubi fugiam, nisi ad te Deus meus?
r Miserere mei, dum veneris in novissimo die.
V Anima mea turbata est valde, sed tu Domine, succurre ei.
r Miserere mei, dum veneris in novissimo die.

Three other settings known to have been in the Nonsuch Library.

NL Orlando di Lassus a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy). This sets R and r from the LU version above.

NL Iacobus Clemens non Papa a4, in M5(1) = S_M(1), RISM 1553⁸, Lbl K.3.d.9.
This sets a text identical with that set by Gerarde.

NL Anon. a5, in M5(7) = S_M(8), RISM 1553¹⁵, Lbl K.3.e.4.

This has the shorter text:

Heu michi Domine quia peccavi nimisin vita mea quid faciam miser? Ubi fugiam nisi ad te Deus meus?
Miserere me Domine dum veneris in novissime die.

35 Hodie Christus natus est

A

Setting a8 in B and E: 31,ff63^v-64; 32,f65^{*v}; 33,f65^{*v}; 34,ff59^v-60; 35,ff67^v-68;
17,ff45^v-46; 18,ff43^v-44; 19,ff52^v-53; 20,ff45^v-46; 21,f59^v-51; 22,ff35^v-36.

Hodie Christus natus est.

Hodie salvator apparuit.

Hodie *canunt angeli, letantur archangeli.

Hodie exultant iusti dicentes:

Gloria in excelsis Deo. Alleluia.

Today Christ is born.

Today the saviour appears.

Today the angels sing, the archangels rejoice.

Today the just rejoice greatly saying:

Glory to God on the highest. Alleluia.

LU, 413; CS, 436; SB, I, exciv: Christmas Day, Second Vespers, Antiphon to Magnificat.

SM, 28: Christmas Day, Processional Antiphon.

SM, 30: St Stephen's Day, Processional Antiphon.

SM, 6th day of Christmas, Processional Antiphon.

* LU has *in terra* here.

One other setting known to have been in the Nonsuch Library.

NL Vincentio Ruffo a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy), and in M6(1), RISM 1542: R 3047, Lbl K.3.f.6.

This sets a text identical with that set by Gerarde (i.e. omitting *in terra*). Spelling variants:

A.144.(4.): *Lætentur, Alleluia*

K.3.f.6.: *Letantur, Alleluya*

36 Hodie nobis celorum rex

RrVr

Secunda pars: Gloria in excelsis Deo

Setting a8 in C and E: 26,ff9-10; 27,ff10-10^v; 28,ff10-10^v; 29,9-10; 30,ff8^v-10;
17,ff43^v-44^v; 18,ff41^v-42^v; 19,ff47^v-50; 20,ff43^v-44^v; 21,ff44^v-47; 22,ff33^v-34^v.

R Hodie nobis celorum rex
de virgine nasci dignatus est,
ut hominem perditum ad regna
celestia revocaret*;

r Gaudet exercitus angelorum;
quia salus eterna humano generi apparuit.

Secunda pars

V Gloria in excelsis Deo,
et in terra pax hominibus bone voluntatis.

r **Quia salus eterna humano generi apparuit.

Today for us the King of the heavens
has deigned to be born of a virgin,
so that he might call lost humanity
back to the celestial kingdom;

The army of angels rejoices;
for eternal salvation has appeared to mankind.

Glory to God in the highest,
and on earth peace to men of goodwill.

For eternal salvation has appeared to mankind.

LU, 375-6; SB, I, clxxiv: Christmas Day, First Nocturn, Responsory 1.

LU and SB both have *ad celestia regna revocaret*. at * and *Gaudet exercitus angelorum* at **.

One other setting known to have been in the Nonsuch Library.

NL Noë Truie a8, in Source D, Lbl Royal Mss, Appendix 49-54, in Gerarde's hand.

37 Hodie nobis de celo

Rr

Setting a5 in B: 31,f16^v; 32,f16^v; 33,f16^v; 34,f15^v; 35,f15^v.

R	Hodie nobis de celo pax vera descendit:	Today true peace descends to us from heaven:
r	*per totum mundum melliflui facti sunt celi.	All over the world the heavens are running with honey.

LU, 376-7; SB, I, clxxv: Christmas Day, from First Nocturn, Responsory 2.

* LU and SB both have *Hodie* here.

One other setting known to have been in the Nonsuch Library.

NL Beaulaigue a8, in M2(1) = S_M(1), RISM 1564¹, Lbl A.144.b.(1.). This sets the text:

R	Hodie nobis de celo pax vera descendit:
r	Hodie per totum mundum melliflui facti sunt coeli.

38 Honor virtus et potestas *Secunda pars:* Trinitati lux perhennis

RrVr

Setting a7 in E: 17,ff37^v-39; 18,ff35^v-37; 19,ff38^v-39; 20,ff37^v-39; 21,ff37^v-39; 22,ff27^v-29.

R	Honor virtus et potestas et imperium sit Trinitati in Unitate, Unitati in Trinitate.	May honor, virtue, power and sovereignty be the Trinity in Unity, Unity in Trinity.
r	In perenni seculorum tempore. Alleluia.	For all generations. Alleluia.
V	Trinitati lux perhennis*, Unitati sit decus perpetim.	Perpetual light of the Trinity, be united in ceaseless grace.
r	In perenni seculorum tempore. Alleluia.	For all generations. Alleluia.

N.B.spellings: *perenni*, but *perhennis*.

SB, I, mli: Trinity Sunday, Second Nocturn, Responsory 6. SB has *Trinitati laus per(h)ennis*.

SM, 170: Trinity Sunday, Processional Responsory (this has also a second Versicle: *Sit nomen Domini benedictum in seculum*).

One other known setting in the Nonsuch Library.

NL Virtus, honor et potestas, by Thomas Tallis, in M8, RISM 1575³, seen at Lbl K.3.1.9. (not the Nonsuch copy). This sets a text identical to Gerarde's *prima pars*, but without the *Alleluia*.

39 Illuminare Jerusalem

R

Setting a8 in C and E: 26,ff18^v-19; 27,f19^v; 28,f19^v; 29,ff18^v-19; 30,ff19^v-20;
17,f49^v; 18,f47^v; 19,ff59^v-60; 20,f49^v; 21,ff56^v-57; 22,f39^v.

From Isaiah, lx, 1,2:

R	Illuminare Jerusalem quia venit lumen tuum,	For your light comes to light up Jerusalem,
r	et gloria Domini super te orta est	and the glory of the Lord is risen over you
V	et ambulabant gentes in lumine tuo,	and people walk in your light,
r	et reges in splendore ortus tui.	and kings in the splendour of your dawn.

CS, 326: Epiphany, Responsory 4.

SB, I, cccxxi: Epiphany, First Nocturn, Responsory 1.

Both have the text:

R Illuminare illuminare Hierusalem quia venit lux tua,
 r et gloria Domini super te orta est
 V et ambulabant gentes in lumine tuo, et reges in splendore ortus tui.
 r et gloria Domini super te orta est.

Two other settings known to have been in the Nonsuch Library.

NL Manchicourt a6, in M1(5) = P_M(5), RISM M273(1557), Lbl K.3.e.12.:

Illuminare Iherusalem quia venit lumen tuum, et gloria Domini super te orta est et ambulabant gentes in lumine tuo, et reges in splendore ortus tui.

Secunda pars

Filii tui de longe veniet, et filie tue de latere tuo consurgent, omnes de Saba venient, aurum at thus deferentes, et laudum domino annunciantes.

NL Ioannes Bachi a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy):

Illuminare Jerusalem quia venit lumen tuum, et gloria Domini super te orta est, Alleluia.

Et ambulabant gentes in lumine tuo, et reges in splendore ortus tui. Alleluia.

40 In monte Oliveti

Secunda pars: Verumptamen non sicut ego

C/R/V

Setting a7 in E: 17,ff39^v-40^v; 18,ff37^v-38^v; 19,ff39^v-42; 20,ff39^v-40^v; 21,ff39^v-40^v; 22,ff29^v-30^v.

From Matthew xxvi, from 39:

In Monte Oliveti oravit ad Patrem:
 Pater si fieri potest, transeat a me calix iste.
 Spiritus quidem promptus est,
 caro autem infirma:
 fiat voluntas tua.

On the Mount of Olives, he prayed to the Father:
 Father, if it be possible, let this cup pass from me.
 The spirit indeed is willing,
 but the flesh is weak:
 May your will be done.

Secunda pars

Verumptamen non sicut ego volo sed sicut tu vis.
 fiat voluntas tua.

Nevertheless not as I wish but as you wish.
 May your will be done.

LU, 580-1; CS, 409: Palm Sunday, Terce, Responsory in place of the Gradual: instead of *Verumptamen...*, this has:

V Vigilate, et orate, ut non intretis in tentationem.
 Spiritus quidem promptus est, caro autem infirma: fiat voluntas tua.

RM, i, 129: Saturday before Palm Sunday, Benediction of Palms, Responsory (versicle not set).

SB, I, dclxxv: Good Friday, First Nocturn, Responsory 1 (exact).

SM, 106: Good Friday, Responsory.

WM, i, 240: A similar text is given for the Communion.

No other settings known to have been in the Nonsuch Library.

41 In patientia vestra

A

Setting a4 in B: 31,f60^v; 32,f59^v; 33,f58^v; 34,f56^v

Luke xxi, 19:

In patientia vestra possidebitis animas vestras. By your endurance you will gain your lives.

Common of Apostles and Evangelists, out of Pascal time,

LU, 1,112: Antiphon to Psalm cxvi.

CS, 455: First Vespers, Antiphon 5.

SB, II, 368: Lauds, Antiphon to Psalm clxviii.

One other setting known to have been in the Nonsuch Library.

NL Ioan. Loys a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy).
This sets a text identical with that set by Gerarde.

42 In tribulatione mea

Setting a8 in B and E: 31,ff62^v-63; 32,f61; 33,ff60^v-61; 34,f59; 35,ff66^v-67;
17,f47^v; 18,f45^v; 19,ff55^v-56; 20,f47^v; 21,ff52^v-53; 22,f37^v.

Psalm xvii, part of 7:

In tribulatione mea invocavi Dominum
et ad Deum meum clamavi.

In my tribulation I called to the Lord
and to my God I cried out.

Function unknown.

One other known setting in the Nonsuch Library.

NL Cornelius Canis, a5, in M(7), RISM 1553¹⁴, Lbl K.3.e.3.

This sets a text identical with that set by Gerarde as the *Tertia pars* of *Invocavi nomen tuum Domine*.

Invocavi nomen tuum Domine
ne avertis faciem tuam a clamore meo.

Secunda pars

Per singulos dies benedicam tibi
et laudabo nomen tuum.

Tertia pars

In tribulatione mea invocavi Dominum
et ad Deum meum clamavi.

43 Laudate Dominum in sanctis

Ps

Setting a8 in B and E: 31,ff61^v-62; 32,f60^v; 33,ff59^v-60; 34,f58^v; 35,ff65^v-66;
17,f48; 18,f46; 19,ff56^v-57; 20,f48; 21,ff53^v-54; 22,f38.

Palm cl:

- 1 Laudate Dominum in sanctis eius;
laudate eum in firmamento virtutis eius.
- 2 Laudate eum in virtutibus eius;
laudate eum secundum multitudinem
magnitudinis eius.
- 3 Laudate eum in sone tube;
laudate eum in psalterio et cithara.
- 4 Laudate eum in timpano et choro;
laudate eum in chordis et organo.
- 5 Laudate eum in cimbali benesonantibus;
laudate eum in cimbali jubilationis;
omnis spiritus laudet Dominum.

O praise god in his holiness;
Praise him in the firmament of his power.
Praise him in his mighty acts;
Praise him according to his excellent greatness.

Praise him in the sound of the trumpet;
Praise upon the harp and lute.
Praise him upon the timbrels and dances;
Praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals;
Praise him upon the loud cymbals;
Let everything that hath breath praise the Lord.

LU, 737-8: Holy Saturday, Lauds.

LU, 1,804: Office for the dead, Lauds.

No other settings known to have been in the Nonsuch Library.

44 **Laudate Dominum omnes gentes****Ps**Setting a4 in B: 31,ff55^v-56;32,ff54^v-55; 33,ff53^v-54; 34,ff51^v-52Setting a5 in B: 31,f34; 32,ff33^v-34; 33,ff33^v-34; 34,ff31^v-32; 35,ff33^v-34

Psalm cxvi

- | | | |
|---|---|---|
| 1 | Laudate Dominum omnes gentes;
laudate eum omnes populi. | Praise the Lord, all nations;
Praise him all people. |
| 2 | Quoniam confirmata est super nos
misericordia eius;
et veritas Domini manet in eternum. | For his mercy is secure over us

and the Lord's truth endures for ever. |

LU, 166-9; SB, II, 197: Vesper Psalm.

LU, 1,853: Chant after the blessing At Benediction of the Blessed Sacrament.

One other setting known to have been in the Nonsuch Library.

NL Vincentio Ruffo a5, in M6(1), RISM R 3047 (1542), Lbl K.3.f.6.

This has the somewhat different text:

- | | |
|---|--|
| 1 | Laudate Dominum omnes gentes; et collaudate eum omnes populi. |
| 2 | Quam confirmata est super nos misericordia eius; et veritas Domini manet in eternum. |

45 **Laudemus omnes****R**Setting a8 in B and E: 31,ff53^v-54; 32,ff53^v-54; 33,f53; 34,f57; 35,ff63^v-64;
17,f49; 18,f47; 19,ff58^v-59; 20,f49; 21,ff55^v-56; 22,f39.

Source unknown:

- | | |
|--|--|
| Laudemus omnes Dominum
qui Mariam replenit gratia.
Ut mediatrix hominum apud Deum.
esset* propitia. Alleluia.** | Let us all praise the Lord
who filled Mary with grace.
That she should be a favourable mediator for men before
God. Alleluia. |
|--|--|

SB, II, 342: Presentation of BVM, Third Nocturn, Responsory and Versicle after Responsory 10.

* SB has *sit et*.** No *Alleluia* in SB.

One other setting known to have been in the Nonsuch Library.

NL Gallus, a4, in M9(3), RISM 1547⁵, Lbl K.8.k.1.(3.).This sets an identical text, apart from the spelling of *Alleluya*, and adds a *Secunda pars*, giving a complete responsory form:

- | | |
|-----|---|
| [R] | Laudemus omnes Dominum qui Mariam replenit gratia. |
| [r] | Ut mediatrix hominum apud Deum esset propitia. Alleluia. |
| [V] | Hic est mater misericordiae per quam venit ad nos rex gloria. |
| [r] | Ut mediatrix hominum apud Deum esset propitia. Alleluya. |

46 **Laus Deo Patri****A**Setting a10 in E: 17,f51^v; 18,ff50^v-51; 19,ff63^v-64; 20,f51^v 21,ff60^v-61; 22,ff41^v-42.

Laus Deo Patri, parilique proli,
et tibi semper studio perenni
spiritus nostro resonet ab ore
omne per evum.

Praise to God, and to the co-equal Son,
and may the breath of our enduring zeal
resound to you from every mouth eternally.

LU, 914-5: Trinity Sunday, Second Vespers, Antiphon to Psalm cxii (Laudate pueri).

Line 2: *et tibi Sancte studio...*

SB, I, mxlv: Trinity Sunday, First Vespers, Antiphon to Psalm cxlvi (Laudate Dominum).

Line 1: *genitique* for *parilique*.

Line 2: *et tibi Sancte studio...*

One other setting known to have been in the Nonsuch Library.

NL Wuillaert a7, in M3, RISM W1126(1559), Lbl K.3.m.14.

The above text is the *Secunda pars* of *Te Deum Patrem*.

Te Deum Patrem ingenitum, te Filium unigenitum, te Spiritum Sanctum paraclitum, sanctam, et individuum trinitatem, toto corde et ore confitemur, laudamus, atque benedicimus: tibi gloria in secula.

Secunda pars

Laus Deo Patri, parilique proli, et tibi semper studio perenni spiritus, nostro resonet ab ore omne per aevum.

N.B. apart from spelling of *aevum*, this is an identical text to that used by Gerarde.

LU: *Prima pars* of the above text: Trinity Sunday, Second Vespers, Antiphon to Magnificat.

47 Letare Jherusalem

I

Setting a6 in D and E: 49,f23; 50,f23; 51,f23v; 52,22v; 53,f23; 54,f22v;
17,ff11v-12; 18,ff10v-11; 19,ff11v-12; 20,ff11v-12; 21,ff11v-12; 22,ff1v-2.

Letare Jerusalem et conventum
facite omnes qui diligitis eam;
gaudete cum letitia, qui in tristitia fuistis:
ut exultetis et satiemin
ab uberibus consolationis vestre.

Let Jerusalem be glad and assemble
together all who treasure her;
Rejoice with joy, you who have been in sorrow,
so that you may exalt and may be filled
from the breasts of your consolation.

LU, 559-60; RM, i, 99; SM, 79; WM, i, 180: Fourth Sunday in Lent, Introit.

(In SM, the last word in line 2 is *Dominum*).

CS, 331: Fourth Sunday in Lent, part of Introit.

One other setting known to have been in the Nonsuch Library.

NL Anon. a4, in M5(3) = S_M(3), RISM 1553¹⁰, Lbl K.3.d.11.

This has the shorter text:

Letare Jerusalem et conventum facite omnesqui diligitis Deum.

48 Levavi oculos meos

(Ps)

Setting a 5 in A and B: 23,ff30v-31; 24,ff30v-31; 25,ff30v-31; 31,f13v; 32,f13v; 33,f13v; 34,f12v; 35,f11v.

Psalm cxx, 1-2:

1 Levavi oculos meos in montes
unde veniet auxilium michi.
2 Auxilium meum a Domino
qui fecit celum et terram.

I have raised my eyes to the mountains,
whence my help shall come.
My help [shall come] from the Lord
who made heaven and earth.

Function unknown, though LU, 282, cites the complete psalm for Monday at Vespers,
LU, 1773 and WM, iii, 1,311, give the psalm for the Office of the dead, LU at Vespers.

One other setting known to have been in the Nonsuch Library.

NL Iacobus Clemens non Papa a5, in M1(3) = P_M(3), RISM 1554³, Lbl K.3.e.10.

This has the above text as its *Prima pars*.

49 **Magi veniunt ab oriente** **R**
Secunda pars: **Interrogabat magos Herodes**

Setting a6 in D and E: 49,ff18^v-19; 50,ff18^v-19; 51,ff19-19^v; 52,f18-18^v; 53,ff18^v-19; 54,ff18-18^v; 17,ff34^v-36; 18,ff32^v-34; 19,ff34^v-36; 20,ff34^v-36; 21,ff34^v-36; 22,ff24^v-26.

From Matthew II, 1,2:

Magi veniunt ab oriente Jerosolimam querentes et dicentes:	Wise men came from the east seeking Jerusalem and saying:
Ubi est qui natus est cuius stellam vidimus?	Where is he that is born, whose star we see?
Et venimus adorare eum.	We have come to worship him.

Secunda pars

Interrogabat magos Herodes quod signum vidissent.	Herod questioned the wise men about the sign they had seen.
Stellam magnam fulgentem cuius splendor illuminat mundum et nos cognovimus.	A great star shining brightly whose splendour lights the world. And we understood,
Et venimus adorare eum.	and have come to worship him.

Prima Pars: CS, a similar text is for Epiphany, Second Nocturn, Responsory 6.

Prima Pars: SB, I, cccxxiii: Epiphany, Second Nocturn, Responsory 4.

Secunda pars: SB, I, cccxxiv: Epiphany, Second Nocturn, Responsory 5 (but see below).

Last word of both parts: SB has *Dominum* for *eum*.

Secunda pars: SB has *Interrogabat magos Herodes quod signum vidistis super natum regem?*, also *Dominum* for *eum*.

All twelve partbooks give *Interrogabat...* as *Secunda pars*.

One other setting known to have been in the Nonsuch Library.

NL Larchier a4, in M9(4), RISM 1547⁶, Lbl K.8.k.1.(4.).

This sets the following text. N.B. The extra phrase *super natum regem?* is included, but the ending are both *eum*, as in the Gerarde setting.

[R] Magi veniunt ab oriente Ierosolimam querentes et dicentes:

Ubi est qui natus est cuius stellam vidimus?

[r] Et venimus adorare eum.

Secunda pars

[V] Interrogabat magos Herodes quod signum vidissent super natum regem?

Stellam magnam fulgentem cuius splendor illuminat mundum et nos cognovimus.

[r] Et venimus adorare eum.

50 **Miserere mei Deus**

Setting a[5] in A: 23,ff10^v-11; 24,ff10^v-11; 25,ff9^v-10.

Psalms 1, 1-2:

1 Miserere mei deus, secundum magnam
misericordiam tuam.

2 Et secundum multitudinem miserationum
tuarum, dele iniquitatem meam.

Have pity on me, God, according to
your great mercy.

And according to your abundant compassion
erase my transgressions.

Exact function unknown.

Four other settings known to have been in the Nonsuch Library.

NL Guilhemus Formellis a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy). This sets a text identical to the above.

NL Jacobus Vaet a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy), and in M5(8) = S_M(9), RISM 1554⁹, Lbl K.3.e.5.

This sets a text identical to the above. There is also a *Secunda pars*:

Ecce enim in iniquitatibus conceptus sum, et in peccatis concepit me mater mea. (Psalm 1, 6)
Miserere mei Deus.

NL Iosquin des Pres a5, in M14(8), RISM 1519², Lbl K.1.d.15.

This sets the entire psalm, in three very long sections, ending each with *Miserere mei Deus*.

NL Carpentras a4, in M14(9), RISM 1519³, Lbl K.1.d.16.

Again this sets the entire psalm.

51 Miserere mei Domine

G/O

Secunda pars: Convertere Domine

Setting a5 in B: 31,ff11^v-12^v; 32,ff11^v-12^v; 33,ff11^v-12^v; 34,ff10^v-11^v; 35,ff10^v-11^v.

Psalm vi, 3 and 5:

3	Miserere mei Domine quoniam infirmus sum, sana me Domine quoniam conturbata sunt ossa mea.	Have pity on me, Lord, for I am weak, heal me, Lord, for my bones are troubled. <i>Secunda pars</i>
5	Convertere Domine et eripe animam meam; salvum me fac propter misericordiam tuam.	Turn, Lord, and deliver my soul; save me for your mercy's sake.

SB, II, 555, WM, i, 164: A similar text is given for Missa pro Febribus, Gradual and Offertory.
CS, 66: Wednesday after Third Sunday in Lent, Gradual.

One other setting known to have been in the Nonsuch Library.

NL Ioannes Louvys a5, in M5(8) = S_M(9), RISM 1554⁹, Lbl K.3.e.5.

This sets a text identical to that set by Gerarde, with the *Secunda pars* also starting at *Convertere*.

52 Misericordia et veritas

Setting a6 in B: 31,ff22^v-23; 32,ff22^v-23; 33,ff22^v-23; 34,f21^v; 35,ff21^v-22.

Psalm lxxxiv, 11:

Misericordia et veritas obviaverunt sibi; iustitia et pax osculate sunt.	Mercy and truth have met; justice and peace have kissed.
---	---

No other settings known to have been in the Nonsuch Library.

53 Misit me vivens Pater

Rr

Setting a[5] in A: 23,ff12^v-13; 24,ff16^v-17; 25,ff11^v-12.

From John, vi, 57:

R	Misit me vivens Pater, et ego vivo propter Patrem;	The living father sent me, and I live because of the Father;
r	Et qui manducat me, vivet propter me.	And he who eats me will live because of me.

LU, 938-9: Corpus Christi, Third Nocturn, Responsory 8 (opening only). This continues:

V	Cibavit illum Dominus pane vitae et intellectus.
r	Et qui manducat me, vivet propter me. Gloria Patri, et Filio, et Spiritui Sancto.
r	Et qui manducat me, vivet propter me.

CS, 466: Corpus Christi, Third Nocturn, Responsory 8

SB, I, mxxi: Corpus Christi, Third Nocturn, Responsory 8 which starts: Misit me Pater vivens,...

Two other settings known to have been in the Nonsuch Library.

NL Iacobus Clemens non Papa a5, in M1(4) = P_M(4), RISM 1557⁵, Lbl K.3.e.11.

This has the text:

R Misit me vivens Pater, et ego vivo propter Patrem;

r Et qui manducat me, vivet propter me.

V Cibavit illum Dominus pane vite et intellectus.

r Et qui manducat me, vivet propter me.

NL Goesen Ionckers a4, in M3(3), RISM 1553¹⁰, Lbl K.3.d.11.

This has the same text.

54 Multiplicati sunt *Secunda pars: Ne quando dicat*

RrVr

Setting a5 in C; 26,ff56-6^v; 27,ff56-6^v; 28,ff56-6^v; 29,ff56-6^v; 30,ff56-6^v

From Psalm iii, 2,3 and 7, and Psalm xii, 5:

R Multiplicati sunt qui tribulant me et dicunt
Non est salus illi in Dei eius.

r Exurge Domine salvum me fac Deus meus.

Secunda pars

V Ne quando dicat inimicus meus
prevalui adversus eum.

r Exurge Domine salvum me fac Deus meus.

Those who afflict me have increased in number, and say:
There is no help for him in his God.

Arise, Lord, and save me, my God.

Lest my enemy should ever say:
I have prevailed against him.

Arise, Lord, and save me, my God.

CS, 62, SB, I, dccxix: Passion Sunday, from Responsory 2.

No other settings known to have been in the Nonsuch Library.

55 Murus æneus

Secular motet

Setting a8 in B and E: 31,f64^v; 32,ff62^v-32; 33,ff62^v-63; 34,f60^v; 35,ff69^v-70;
17,ff46^v-47; 18,ff44^v-45; 19,ff53^v-55; 20,ff46^v-47; 21,ff50^v-52; 22,ff36^v-37.

Lumley's family motto, with the third and fourth words interchanged:

Murus æneus sana conscientia.

A clean conscience is a wall of brass.

Precise function unknown.

No other settings known to have been in the Nonsuch Library.

56 Noe, Noe, Exultemus

Setting a8 in B and E: 31,ff54^v-55; 32,f60; 33,f59; 34,ff57^v-58; 35,ff64^v-65;
17,f48^v; 18,f46^v; 19,ff57^v-58; 20,f48^v; 21,ff54^v-55; 22,f38^v.

Noel! Noel! Exultemus et letemur
quia natus est nobis Salvator mundi
ex Maria Virgine,
iacet in presepio et in celis regnat.
Venite adoremus. Noel! Noel!

Noel! Noel! Let us rejoice and be glad
for the saviour of the world is born to us
from the Virgin Mary,
he lies in a manger and reigns in heaven.
Come, let us adore [him]. Noel! Noel!

Function unknown.

One other setting known to have been in the Nonsuch Library.

NL Antonius Scandellus a8, in M2(1) = BN_M(1), RISM 1564¹, Lbl A.144.b.(1.).

This sets a text identical to that used by Gerarde, except for the spelling *laetetur* in line 1.

57 Non me vincat deus meus

P

Setting a6 in E: 17,ff31^v-32; 18,ff29^v-30; 19,ff31^v-32; 20,ff31^v-32; 21,ff31^v-32; 22,ff21^v-22.

Non me vincat Deus meus.	May the Lord not overcome me,
Non me vincat caro et sanguis.	May flesh and blood not overcome me,
Non me decipiat mundus et brevis gloria eius.	May the world and its brief glory not ensnare me,
Non me supplantet diabolus et astutia eius.	May the devil and his cunning not trip me up.
Da mihi fortitudinem resistendi, patientiam	Grant me strength in resisting, patience
tollerandi, constantiam perpenerandi.	in enduring, constancy in judging.

Prayer.

No other settings known to have been in the Nonsuch Library.

58 Nunquid adheret tibi *Secunda pars* Et factus es

Setting a6 in E: 17,ff2^v-4; 18,ff2^v-4; 19,ff2^v-4; 20,ff2^v-4; 21,f 2^v-4;22 (missing).

Psalm scilicet, 20-23:

20 Nunquid adheret tibi sedes iniquitatis qui fingis laborem in precepto?	Surely wicked rulers cannot be allied with you who feign action by statute?
21 Captabunt in animam iusti et sanguinem innocentem condemnabunt.	They will entrap the just of heart and will condemn innocent blood.
<i>Secunda pars</i>	
22 Et factus est mihi Dominus in refugium et Deus meus in adiutorium spei mee.	But the Lord has been made a refuge for me and my God help for my hope.
23 Et reddet illis iniquitatem ipsorum et in malitia disperdet eos: disperdet illos Dominus Deus noster.	And he returns their iniquity to them and destroys them in their vice: The Lord our God destroys them.

Function unknown.

No other settings known to have been in the Nonsuch Library.

59 Occurrerunt Maria et Martha *Secunda pars:* Videns Jesus

(R)

Setting a6 in C and E: 26,ff22^{*},22^v-23; 27,ff22^v,23^{*},23^v,23,24; 28,ff22^v,23-23^v,24; 29,ff22^v,23-23^v; 30,f23;
17,ff16^v-18; 18,f16; 19,ff16^v-18; 20,ff16^v-18; 21,ff16^v-18; 22,ff6^v-8.

Based on part of John, xi:

Occurrerunt Maria et Martha ad Jesum dicentes:	Mary and Martha came to Jesus saying:
Domine si hic fuisses Lazarus non esset mortuus.	Lord, if you had been here, Lazarus would not be dead.
Respondens Jesus: Martha si credideris	Jesus replied: Martha, if you believe
videbis gloriam Dei.	you will see the glory of God.

Secunda pars

Videns Jesus turbam flentem infremuit spiritus
 lachrimatus et veniens ad locum
 clamavit voce magna:
 LAZARE VENI FORAS
 et revexit qui erat mortuus.
 Martha si credideris videbis gloria Dei.

When Jesus saw the weeping crowd he was
 moved to tears and arriving at the place he
 cried out with a loud voice:
 Lazarus, come out,
 and the man who had died came back to life.
 Martha, if you believe you will see the glory of God.

The passage in capitals recurs as a repeating Cantus Firmus.

Function unknown.

No other settings known to have been in the Nonsuch Library.

60 O Maria vernans rosa**(H)**

Setting a5 in B: 31,ff12^v-13: 32,ff12^v-13: 33,ff12^v-13: 34,ff11^v-12: 35,f11^v

Unidentified Marian hymn:

O Maria vernans rosa,
 Porta celi speciosa,
 Clarior sideribus,

O Mary, flowering rose,
 Beautiful gate of Heaven.
 Brighter than the stars,

Me gubernare, me conforta,
 Me descende, me supporta,
 Me vincare ab hostibus.

Direct me, strengthen me,
 Descend to me, support me,
 So that I may not be overcome by my enemies.

SANCTA MARIA, ORA PRO NOBIS.

Holy Mary, intercede for us.

The passage in capitals recurs as a repeating Cantus Firmus.

One other setting known to have been in the Nonsuch Library.

NL Iacobus Clemens non Papa a5, M1(1) = P_M(1), RISM 1555², Lbl K.3.e.8., and in M5(8) = S_M(11), RISM 1555⁹, Lbl K.3.e.7., which has a *Secunda pars* as below. The *Prima pars* in K.3.e.7. is exactly as that set by Gerarde, except:

line 3: *Clarior fidelibus*

line 5: *supporta*

There is no cantus firmus, nor inclusion of *Sancta Maria, ora pro nobis*.

K.3.e.8. has more variants. The full text is as below (the two versions of the *Secunda pars* agree except as shown):

O Maria vernans rosa,
 Porta coeli speciosa,
 Clarior syderibus,
 Me gubernare, me supporta,
 me defende, me conforta,
 Ne vincare ab hostibus.

Superius has *Clarior fidelibus*.

S. has *me conforta, me defende*; line missing in CT.

Secunda pars

Tu lux pulchra tu medala
 Tu pax vera, tu tutela,
 Inimichi frange tela
 Succure cadentibus.
 Amen.

K.3.e.7. has *medulla*

61 Omnis caro fœnum*Secunda pars:* **Vere fœnum**Setting a6 in E: 17,ff32^v-34; 18,ff30^v-32; 19,ff32^v-34; 20,ff32^v-34; 21,ff32^v-34; 22,ff22^v-24;

From Isaiah xl. 7-8:

Omnis caro fœnum et omnis gloria eius
quasi flos agri.

Exiccatum est fœnum et cecidit flos.

Quia spiritus Domini sufflavit in eo.

All flesh is grass and all its glory
like the flower of the field.

The grass is dried and the flower faded.

For the breath of the Lord has blown on it.

Secunda pars

Vere fœnum est populus.

Exiccatum est fœnum et cecidit flos.

Verbum autem Domini nostri manet in eternum.

Truly the people are grass.

The grass has dried and the flower has faded.

But the word of our Lord remains for ever.

Function unknown

No other settings known to have been in the Nonsuch Library.

62 Omnibus in rebus**Secular motet**Setting a[5] in A: 23,ff36^v-37; 24,ff36^v-37; 25,ff36^v-37

Source unknown:

Omnibus in rebus laudatur maxime constans,
et constans agitur quicquid adesse debet.Ipse licet merces vendat mercator opimas,
sin constans adsit nil perecsisse* putet.Et nam sub celo sine quid constante requiris
cum salus ex ipso pendeat usque vivo.In all things constancy is of most high praise,
And in all circumstances it is right that constancy ought
to be present.Though a merchant sells the richest of his wares,
But if constancy be present, he would consider nothing
to have been lost.For under heaven in vain do you seek constancy,
Since salvation depends on the man himself.line 2: 23 has *quidquid*.

line 4: * should surely be perisise.

63 Parvulus filius hodie natus est**A**Setting a[5] in A: 23,ff28^v-29; 24,ff28^v-29; 25,ff28^v-29.Parvulus filius hodie natus est,
et vocabitur Deus fortis.Propterea letamini, omnes
clamantes et dicentes: Noe.A tiny little son has been born today,
and he shall be called mighty God.Therefore let us rejoice, all of us
shouting and saying: Noel.

CS, 306: Christmas day, Lauds, Antiphon 5.

SB, I, clxxxix: Christmas day, Lauds, Antiphon to Psalm clxviii (Laudate Dominum de caelis).

Two other settings known to have been in the Nonsuch Library.

NL Iacobus Clemens non Papa a5, M1(1) = P_M(1), RISM 1555², Lbl K.3.e.8., and M5(5) = S_M(5), RISM 1553¹², Lbl K.3.e.1. as *Secunda pars* of *Angelus Domini ad pastores ait*.

Angelus Domini ad pastores ait,
Annuntio vobis gaudium magnum,
quia natus est salvator mundi,
propterea letamini omnes
clamantes et dicentes: Noe, noe.

Secunda pars

Parvulus filius hodie natus est,
et vocabitur Deus fortis.
Propterea letamini, omnes
clamantes et dicentes: Noe.

NL Iacobus Clemens non Papa a4, in M5(1) = S_M(1), RISM 1553⁸, Lbl K.3.d.9.

This has the same text (with two parts) as above, but apparently without line 4: *propterea letamini omnes*.

64 Peccantem me quotidie
Secunda pars: Deus in nomine tuo

RrVr

Setting a6 in B and E: 31,ff41^v-42; 32,ff41^v-42; 33,ff41^v-42; 34,ff39^v-40; 35,ff42^v-44;
17,ff23^v-25; 18,ff21^v-23; 19,ff23^v-25; 20,ff23^v-25; 21,ff23^v-25; 22,ff13^v-15.

R	Peccantem me quotidie et non me penitentem, timor mortis conturbat me.	Sinning every day and not repenting, I am troubled by fear of death.
r	Quia in inferno nulla est redemptio, miserere mei Deus et salva me.	For there is no redemption in hell, take pity on me, God, and save me.

Secunda pars

V	Deus in nomine tuo saluum me fac, et in virtute tua libera me.	Save me, God, in your name, and free me, in your goodness.
r	Quia in inferno nulla est redemptio, miserere mei Deus et salva me.	For there is no redemption in hell, take pity on me, God, and save me.

LU, 1,797, SB, II, 278, WM, iii, 1,318: Office for the dead, Third Nocturn, Responsory 7.
WM: line 1: *cotidie*, line 5: *iudica* instead of *libera*.

Six other known settings in the Nonsuch Library.

NL Ioan. Loys a5, in M2(4) = BN_M(4), RISM 1564⁴, seen at Lbl A.144.(4.) (not the Nonsuch copy).
This has an identical text to the above.
cf also *Deus in nomine tuo*.

NL Georgius Prenner a4, in M2(5), RISM 1564⁵, seen at Lbl A.144.(5.) (not the Nonsuch copy).
This has the text:

[R] Peccantem me quotidie et non me penitentem, timor mortis conturbat me. Quia in inferno nulla est redemptio,
[r] miserere mei Deus et salva me.

Secunda pars

[V] Commissa mea pavesco, et ante te erubesco, dum veneris iudicare, noli me condemnare.
[r] Miserere mei Deus et salva me.

NL Anon. a4, in M5(2) = S_M(2), RISM 1553⁹, Lbl K.3.d.10.
This has a text identical to that set by Gerarde, except:
line 2: *timor mortis perterbat me*.

NL Vincentio Ruffo a5, in M6(1), RISM R 3047 (1542), Lbl K.3.f.6.

This has the text:

R Peccantem me quotidie et non me penitentem, timor mortis conturbat me.

r Quia in inferno nulla est redemptio, miserere mei Deus et salva me.

Quia in inferno nulla est redemptio.

NL Iacobus Clemen non Papa a4, in M9(4), RISM 1547⁶, Lbl K.8.k.1.(4.).

This sets a text identical to that set by Gerarde.

NL William Byrd a5, in M8, RISM 1575³, seen at Lbl K.3.f.9. (not the Nonsuch copy). This sets a text identical to the *prima pars* of Gerarde's setting.

65 Peccata mea Domine

A

Setting a[5] in A: 23,ff8^v-9; 24,ff8^v-9; 25,ff7^v-8.

Peccata mea Domine sicut sagitte infixae sunt in me, Lord, my sins are stuck into me like arrows;
sed antequam vulnera generent in me; but before wounds breed in me,
sana me Domine meditamentum penitentiae Deus. heal me Lord God through practising penitence.

SB, I, ccciv: First Sunday past Octave of Epiphany, First Vespers, Antiphon to Magnificat.

Line 3: SB has *meditamento*.

Three other settings known to have been in the Nonsuch Library.

NL Wuillaert a6, in M3, RISM W1126(1559), Lbl K.3.m.14.

This has the text:

[R] Peccata mea Domine sicut sagittae infixae sunt mihi: sed antequam vulnera generent in me,

[r] miserere mei et sana me Domine Deus meus.

[V] Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper tibi foli? peccavi, et malum coram te feci:

[r] miserere mei, et sana me Domine Deus meus.

NL Tyelman Susato a5, in M3(9), RISM 1554⁹, Lbl K.3.e.5.

This sets a text identical to that used by Gerarde; there is also a *Secunda pars*.

Quoniam iniquitatem meam ego cognosco

et dilectum meum coram me est semper tibi soli peccavi.

NL Mouton a4, in M14(7), RISM 1519¹, Lbl K.1.d.14.

This sets a text identical with that set by Gerarde, except for the spelling *antiquam* (sic) and *meditamento*, i.e. it follows the Sarum version.

66 Proba me Domine

(Ps)

Setting a[5] in A: 23,ff13^v-14; 24,ff17^v-18; 25,ff12^v-13.

from Psalm cxxxviii, 23, 24 and part of 4.

23 Proba me Domine et scito cor meum,
interroga me, et cognosce semitas meas.

24 Et deduc me in via eterna.

Memento mei

(4) quia non est sermo in lingua mea.

Test me, Lord, and know my heart,
question me and know my ways
and lead me in the everlasting path.

Remember me

for there is no word on my tongue.

Function unknown.

No other settings known to have been in the Nonsuch Library.

67 **Puer qui natus est**
Secunda pars: **Hic precursor**

A

Setting a6 in C and E: 26,ff13-13^v; 27,ff13-13^v; 28,ff13^v-14; 29,ff12^v-14; 30,ff13-13^v
 17,ff4^v-6; 18,ff4^v-6; 19,ff4^v-6; 20,ff4^v-6; 21,ff4^v-6; 22 (missing).

From Matthew xi, 9-11:

Puer qui natus est plusquam propheta est.
 Hic est de quo salvator ait.
 Inter natos mulierum non surrexit maior
 Johanne Baptista.

The child who has been born is more than a prophet.
 He is the one called the saviour.
 No-one born of woman has arisen greater than
 John the Baptist.

Secunda pars

Hic precursor dilectus
 et lucerna lucens ante Dominum;
 ipse est enim Johannes
 qui viam Domino preparavit in heremo.

He is the chosen forerunner
 and the lamp shining before the Lord,
 truly he is John,
 who prepared the way of the Lord in the wilderness.

LU, 1,505-6, CS, 392: *Prima pars*, Nativity of St John the Baptist (June 24th), Second Vespers, Antiphon to Magnificat.

CS, 392: *Secunda pars*, Nativity of St John the Baptist, Antiphon 4. SB, III, 353: Nativity of St John the Baptist, second day (June 25th), Lauds, Antiphon 3.

Three other settings known to have been in the Nonsuch Library.

NL Manchicourt a5, in M1(5) = P_M(5), RISM M 273 (1557), Lbl K.3.e.12. This has an identical text, except:
 Lines 4 and 7: *Iohanne, Iohannes*.

NL *Secunda pars* only: Thomas Crecquillon a4, in M3(1), RISM 1553⁸, Lbl K.3.d.9., as the *secunda pars* of *Gabriel Angelus*.

NL Vincentio Ruffo a5, in M6(1), RISM R 3047 (1542), Lbl K.3.f.6.

This has the Responsory-like text:

[R] Puer qui natus est plusquam propheta est.

[r] Hic est enim de quo salvator ait. Inter natos mulierum non surrexit maior Johanne Baptista.

Secunda pars

[V] Hic est enim propheta est,

[r] Hic est enim de quo salvator ait. Inter natos mulierum non surrexit maior Johanne Baptista.

68 **Quare fremuerunt gentes**

(R)

Setting a5 in C: 26,f4; 27,f4; 28,f4; 29,f4; 30,f4.

Psalms ii, 1,2,13

- 1 Quare fremuerunt gentes
 et populi meditati sunt inania?
- 2 Astiterunt reges terre et principes
 convenerunt in unum, adversus Dominum,
 et adversus Christum eius.
- 13 Cum exarcerit in brevi ira eius,
 beati omnes qui confidunt in eo.

Why do the nations so furiously rage together.
 and why do the people imagine a vain thing?
 The kings of the earth rise up and the princes
 take counsel together against the Lord,
 and against his Christ.
 When his wrath is kindled but a little,
 Blessed are all they that put their trust in him.

LU, 732, CS, 61: Holy Saturday, Third Nocturn, Responsory 7:

- R Astiterunt reges terre et principes convenerunt in unum,
 r adversus Dominum, et adversus Christum christum eius.
 V Quare fremuerunt gentes et populi meditati sunt inania?
 r Adversus Dominum, et adversus Christum christum eius.

No other settings known to have been in the Nonsuch Library.

69

Quare tristis es

(Ps)

Setting a6 in C and E: 26,f22; 27,f22*v; 28,f22*v; 29,f22*v; 30,ff23v,24;
17,ff12v-13; 18,ff12v-13; 19,ff12v-13; 20,ff12v-13; 21,ff12v-13; 22,ff2v-3.

from Psalm xli, 5,8 (also xlii, 5):

Quare tristis es anima mea
et quare conturbas me?

Spera in Deo. Quoniam in die mandavit Dominus
misericordiam suam, et nocte canticum eius.

Why are you so sad, O my soul,
and why do you confuse me?

Trust in God. For the Lord has commanded
his mercy by day, and his song by night.

Function unknown.

No other settings known to have been in the Nonsuch Library.

70

Respite in me

(Ps)

Setting a 4 in B: 31,ff56v-57; 32,ff55v-56; 33,ff54v-55; 34,ff52v-53

Based on Psalm xxiv, 16-17:

16 Respite in me, et miserere mei;
quia unicus et pauper sum ego.

17 Tribulationes cordis mei multiplicatae sunt;
de necessitatibus meis erue me Domine.

Consider me, and have mercy on me;
for I am alone and poor.

My heart's troubles have multiplied;
Bring me away from my needs.

The final *Domine* is not in the Psalm.

Function unknown.

Two other settings known to have been in the Nonsuch Library.

NL Iacobus Clemens non Papa a4, in M2(5) = BN_M(5), RISM 1564⁵, seen at Lbl A.144.(5.) (not the Nonsuch copy). This has a different continuation after *ego*.

NL Vincentio Ruffo a5, in M6(1), RISM R 3047 (1542) ,Lbl K.3.f.6. This also has a different continuation after *ego*.

71

Si bona suscepimus

R

[*Secunda pars*]: Dominus dedit, Dominus abstulit

Setting a[5] in A: 23,ff26v-28; 24,ff26v-28; 25,ff26v-28.

From Job ii, 10 and i, 21:

Si bona suscepimus de manu Domini,
mala autem quare non sustinueramus?
Nudus egressus sum de utero matris mee
et nudus revertar illuc.*

If we accept good things from the Lord's hand,
why then should we not we not endure misfortune?
I came naked from my mother's womb
and naked I will return.

[*Secunda pars*]

Dominus dedit, Dominus abstulit:
sicut Domino placuit, ita factum est;
sit nomen Domini benedictum,
ex hoc nunc et usque in seculum.

The Lord gave and the Lord has taken away:
as God pleased, so it was done.
Blessed be the name of the Lord,
from now and for ever.

* All partbooks have have *finis* at this point. *Dominus dedit...* follows on the next opening in each partbook.

CS, 55: First Sunday in September, Similar text to First Nocturn, Reponsory 1.

SB, I, mclxxx: First Sunday after 28th August, Similar text to First Nocturn, Reponsory 1 (see below).

Four other settings known to have been in the Nonsuch Library.

NL Manchicourt a5, in M1(5) = P_M(5), RISM M 273 (1557), Lbl K.3.e.12. This sets the text exactly as Gerarde does as the *Prima pars*, the last word being *seculum*. The *Secunda pars* starts:

Tribularer si nescirem misericordia tua

NL Georgius Prenner a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy). This sets the Sarum version:

R Si bona suscepimus de manu Domini, mala autem quare non sustinueramus?

r Dominus dedit, Dominus abstulit: sicut Domino placuit, ita factum est; sit nomen Domini benedictum.

V Nudus egressus sum de utero matris mee et nudus revertar illuc.

r Dominus dedit, Dominus abstulit: sicut Domino placuit, ita factum est; sit nomen Domini benedictum.

NL Iacobus Clemens non Papa a4, in M2(5), RISM 1564⁵, seen at Lbl A.144.(5.) (not the Nonsuch copy). This sets the text:

Si bona suscepimus de manu Domini, mala autem quare non sustinueramus?

Dominus dedit, Dominus abstulit: sicut Domino placuit, ita factum est;

Secunda pars

sit nomen Domini benedictum.

Nudus egressus sum de utero matris mee et nudus revertar illuc.

NL Iacobus Clemens non Papa a5, in M5(8) = S_M(9), RISM 1554⁹, Lbl K.3.e.5.

This sets a different *Prima pars*:

Iob tonso capite corruens in terram, adoravit et dixit: (Job, i, 20)

Nudus egressus sum de utero matris mee et nudus revertar illuc.

Secunda pars

Dominus dedit, Dominus abstulit: sicut Domino placuit, ita factum est;

sit nomen Domini benedictum, ex hoc nunc et usque in seculum.

72 Sic Deus dilexit mundum

A/A1

Secunda pars: Venite ad me

Setting a6 in B and E:

Prima pars: 31,f37^v; 32,ff37^v,38,65*; 33,ff37^v,65*^vrev.; 34,f37^v; 35,f37^v;
17,ff22^v-23; 18,ff20^v-21 19,ff22^v-23; 20,ff22^v-23; 21,ff22^v-23; 22,ff12^v-13.

Secunda pars: 31,f48^v; 32,f47^v; 33,f47^v; 34,f45^v; 35,ff54^v,55;

17,ff21^v-22; 18,ff19^v-20; 19,ff21^v-22; 20,ff21^v-22; 21,ff21^v-22; 22,ff11^v-12.

From John iii, 16 and Matthew xi, 28:

Sic Deus dilexit mundum ut filium suum
unigenitum daret ut omnis qui credit
in ipsum non pereat: sed habeat vitam eternam.
Alleluia.

God so loved the world that he gave his
only-begotten Son, that all who believe in him
will not perish, but have everlasting life.
Alleluia.

Secunda pars

Venite ad me omnis qui laboratis et onerati
estis et ego reficiam vos. Alleluia.

Come unto me all who labour and are burdened,
and I will restore you. Alleluia.

*Prima pars:*CS, 463, SB, I, mxiv: Monday after Pentecost, Lauds, Antiphon to Benedictus.

*Secunda pars:*RM, i, 396: All Saints, Versicle after Gradual.

Two other settings known to have been in the Nonsuch Library.

NL Iosquin des Pres a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.(b.) (not the Nonsuch copy). This has the text:

Sic Deus dilexit mundum ut filium suum unigenitum daret ut omnis qui credit in eum non pereat: sed habeat vitam æternam.

NL Franciscus de Rivulo a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy). This has the text:

Sic Deus dilexit mundum ut filium suum unigenitum daret ut omnis qui crederit in eum non pereat: sed habeat vitam æternam. Alleluia.

Secunda pars

Venite ad me omnis qui laboratis et onerati estis et ego reficiam vos. Alleluia.

73 Sive vigilem

Setting a[6] in G: 979,ff148-149; 980,ff148-149; 981,ffff148^v-149; 982,ff148-149; 983,ff148-148^v.

Source unknown:

Sive vigilem, sive dormiam,
sive edam aut bibam,
semper videor mihi audire sonum
tube et vocem angeli
clamantis et dicentis:
Surgite mortui et venite ad iudicium,
Vigilemus et oremus, quia nescimus diem
neque horam quam Dominus veniet.

Whether awake or sleeping,
whether eating or drinking,
it always seems to me that I hear the sound
of a trumpet and the voice of an angel
shouting and saying:
Wake O ye dead and come to the judgement,
Let us watch and pray, for we know not the day
nor the hour when the Lord will come.

Function unknown.

No other settings known to have been in the Nonsuch Library.

74 Timor et tremor

Secunda pars: Exaudi Deus

Setting a8 in C: 26,ff7-7^v; 27,ff7-9; 28,ff7-9; 29,ff7-7^v; 30,7-9.

(Different) setting a8 in E: 17,ff42^v-43; 18,ff40^v-41; 19,ff45^v-47; 20,ff42^v-43; 21,ff42^v-44; 22,ff32^v-33.

Based on extracts from various psalms:

Timor et tremor venerunt super me
et caligo cecidit super me.
Miserere mei Domine
quoniam in te confidit anima mea.

Fear and trembling have come over me
and mist has fallen upon me.
Have mercy upon me, O Lord,
for my spirit trusts in you.

Secunda pars

Exaudi Deus deprecationem meam quia
refugium meum es tu et adiutor fortis.
Domine invocavi te non confundar.

Lord, hear my prayer because
you are my refuge and a strong help.
O Lord, I have called unto you; may I not be confounded

One other setting known to have been in the Nonsuch Library.

NL Orlando di Lassus a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy). This sets a text identical with that set by Gerarde, though line 2 is not set in the Superius, and so far this is the only part available to check.

75 Tribulationem nostram

Setting a6 in B and E: 31,f49; 32,f48; 33,f48; 34,f46; 35,ff55^v-56;
17,ff20^v-21; 18,ff18^v-19; 19,ff20^v-21; 20,ff20^v-21; 21,ff20^v-21; 22,f10^v-11.

Source unknown:

Tribulationem nostram quesumus Domine
propitius respice et iram tue indignationis
quam iuste meremur averte. Amen.

We implore you Lord, regard our affliction with
favour and avert the anger of your displeasure
which we justly deserve. Amen.

Function unknown.

One other setting known to have been in the Nonsuch Library.

NL Petit Ian a4, in M9(3), RISM 1547⁵, Lbl K.8.k.1.(3.).

This sets a text identical with that set by Gerarde, except for the spelling of *quæsumus*.

76 Tu Bethlehem terra Juda**A**

Setting a5 in B: 31,f19; 32,f19; 33,f19; 34,f18; 35,f18.

From Matthew ii, 6 (after Micah, v, ii)

Tu Bethlehem terra Juda
non eris minima;
ex te enim exiet dux
qui regat populum meum Israel.

You, Bethlehem, in the land of Judah,
will not be the least,
for out of you will come a leader
who will rule my people Israel.

CS, 361: Wednesday after Third Sunday in Advent, Lauds, Antiphon to Benedictus.

No other settings known to have been in the Nonsuch Library.

77 Tua est potentia**RrVr**

Setting a5 in B: 31,ff21^v-22^v; 32,ff21^v-22^v; 33,ff21^v-22^v; 34,ff20^v-21^v; 35,ff20^v-21^v.

partly from I Chronicles, xxix. 11 and II Maccabees, i, 24:

R	Tua est potentia tuum regnum Domine, Tu es super omnes gentes.	You have power over your kingdom, Lord, You are above all nations.
r	Da pacem Domine in diebus nostris.	Give peace in our days, Lord.
V	Creator omnium Deus terribilis et fortis, justus et misericors,	Creator of all, awesome and strong god, Just and merciful,
r	Da pacem Domine in diebus nostris.	Give peace in our days, Lord.

SB, I, mccccxxxviii: First Sunday after 27th September, First Nocturn, Responsory 4.

One other setting known to have been in the Nonsuch Library.

NL Thomas Crecquillon a6, in M1(7) = P_M(7), RISM 1558⁶, Lbl K.3.e.14. This sets the following text (see also *Congregati sunt*, *Creator omnium* and *Da pacem Domine*).

Congregati sunt inimichi nostri et gloreantur in virtute sua contere fortitudinem illorum Domine, et disperge illos, Ut cognoscant quia non est alius qui pugnet pro nobis, nisi tu Deus noster.

Secunda pars

Tua est potentia tuum regnum Domine, Tu es super omnes gentes. Da pacem Domine in diebus nostris.
Creator omnium Deus terribilis et fortis, justus et misericors. Da pacem Domine in diebus nostris.

- 78** **Urbs beata Jherusalem**
Secunda pars: **Nova veniens**
 [*Tertia pars:* **Portae nitent margaritis]**
Quarta pars: **Tonsionibus pressuris**
Quinta pars: **Gloria et honor Deo**

H

Setting (incomplete, a5, 6 and 7) in F: 57,ff4v-8v

- | | |
|---|--|
| <p>1 Urbs beata Jherusalem dicta pacis visio,
 Que construitur in celis vivis ex lapidibus,
 Et angelis coronata ut sponsata comite.</p> <p><i>Secunda pars</i></p> <p>2 Nova veniens e celo nuptiali thalamo
 Preparata ut sponsata copuletur Domino.
 Platee et muri eius ex auro purissimo,</p> <p><i>Tertia pars</i></p> <p>3 Portae nitent margaritis, aditis patentibus
 Et virtute meritorum illuc introducitur
 Omnis qui pro Christi nomine hic in mundo
 premitur.</p> <p><i>Quarta pars</i></p> <p>4 Tonsionibus, pressuris expoliti lapides
 Suisque aptantur locis permanus artificis
 Disponuntur permansuri sacris edificiis.</p> <p><i>Quinta et ultima pars</i></p> <p>5 Gloria et honor Deo usquequo Altissimo:
 Una Patri Filioque inclito Paraclito,
 Cui laus est et potestas per eterna secula.</p> | <p>Blessed city of Jerusalem, whose meaning is Vision of
 Peace, which is built in heaven of living stones,
 and adorned with angels as is a bride by her companion,</p> <p>the new Jerusalem coming from heaven, the bride pre-
 pared to be joined in the nuptial chamber with the Lord.
 Her streets and walls glisten with purest gold,</p> <p>Her gates with pearls lying open with an entrance,
 and by virtue of the deserving,
 everyone is there admitted who is oppressed
 in Christ's name here in the world.</p> <p>Stones polished by turning, by pressure, are
 fitted by the hand of the craftsman,
 placed to stand in the sacred edifice for ever.</p> <p>Glory and honour for all time to God on high, to the
 Father alone and to the Son and to the illustrious
 Paraclete, to whom is praise and power over the eternal
 centuries.</p> |
|---|--|

SB, I, mccccxlix: In Festo Dedicationis Ecclesiae, First Vespers, Hymn.

Verse 3, which is missing in the single surviving partbook, punctuation and some capitalization from SB.

Differences in SB (apart from spelling, *Hierusalem* for *Jherusalem*, *ælis* for *celis*, *plateae* for *platee*, etc):

Verse 1, line 3: SB has *coornata* for *coronata*.

Verse 4, line 2: SB has *Suis coaptantur* for *Suisque aptantur*.

No other settings known to have been in the Nonsuch Library.

- 79** **Versa est in luctum**
Secunda pars: **Cutis mea denigrata est**

RrVr

Setting a6 in D and E: 49,ff19v-20; 50,ff19v-20; 51,ff20-20v; 52,ff19,20v; 53,ff19v-20; 54,ff19-19v;
 17,ff13v-15; 18,ff13v-14; 19,ff13v-15; 20,ff13v-15; 21,ff14v-15,13v-14; 22,ff3v-5.

From Job xxx, 31,30, See also Job vii, 16:

- | | |
|--|---|
| <p>R Versa est in luctum cythara mea
 et organum meum in voce* flentium.</p> <p>r Parce mihi Domine nihil enim sunt dies mei.</p> <p><i>Secunda pars</i></p> <p>V Cutis mea denigrata est super me
 et ossa me arruerunt.**</p> <p>r Parce mihi Domine nihil enim sunt dies mei.</p> | <p>My heart is turned to mourning
 and my music into the voice of those that weep.</p> <p>Spare me Lord, for my days are nothing.</p> <p>My skin has blackened upon me
 and my bones have dried out.</p> <p>Spare me Lord, for my days are nothing.</p> |
|--|---|

* This word should be *vocem*.

** The Bible has also *pre caumete* here.

CS, 59: Monday after First Sunday in September, First Nocturn, Responsory 1.

One other setting known to have been in the Nonsuch Library.

NL Anon a4, in M9(3), RISM 1547⁵, Lbl K.8.k.1.(3.).

This sets a text identical with that set by Gerarde, except for the spelling of *cithara* and *aruerunt*.

80 Vias tuas Domine

Setting a[5] in A: 23,ff31^v-32^v; 24,ff31^v-32^v; 25,ff31^v-32^v.

From Psalm xxiv, 4, Psalm cxviii, IX, 69, and Psalm xvi, 5.

Vias tuas Domine demonstra michi	Lord, explain your ways to me
et semitas tuas edoce me.	and teach me your paths.
Gressus meos dirige secundum eloquium tuum	Direct my steps according to your eloquence
ut non moveantur (in me)* vestigia mea.	so my feet do not slip.
Dirige me in semitis tuis	Direct me in your paths
ut non moveatur in me omnis iusticia.	so that all fairness is not dislodged in me.

* line 4: Superius book - *ut non moveantur in me* (possibly erroneously taking part of the text of line 8); in the contratenor and tenor books - the line is *ut non moveantur* only.

Function unknown. However:

SM, 451: Missa pro iter agentibus: Sentence.

Vias tuas dominus demonstret vobis et semitas suas doceat vos.

WM, i, 5: Advent Sunday: Versicle after Gradual:

Vias tuas Domine notas tue michi et semitas tuas edoce me. Alleluia.

Three other settings known to have been in the Nonsuch Library.

NL Nicolas Gombert a5, in M1(2) = P_M(2), RISM 1555³, Lbl K.3.e.9. Text as above, with the variants:

Line 1: Superius (only) has *Vias tuas Domine demonstra mihi*

Line 4: definitely *ut non moveantur in me* EXCEPT Quintus (in C2) which omits *in me*.

Line 6: *omnis iniusticia* in all parts.

There is a *Secunda pars*: Trahe me post te ad portum maris tu qui ventus imperas deduc nos ad portum salutis qui super mare ambulans iter para totum qui es benedictus in secula seculorum. Amen.

NL Franciscus de Rivulo a6, in M2(3) = BN_M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy). This has the shorter text (see WM above): Vias tuas Domine demonstra michi et semitas tuas edoce me.

NL Franciscus de Rivulo a4, in M2(5) = BN_M(5), RISM 1564⁵, seen at Lbl A.144.(5.) (not the Nonsuch copy). This also has the shorter text: Vias tuas Domine demonstra michi et semitas tuas edoce me.

81 Viri Galilei *Secunda pars*: Cumque intuerentur in celum

I/RrVr

Setting a6 in E: 17,ff29^v-31; 18,ff27^v-29; 19,ff29^v-31; 20,ff29^v-31; 21,ff29^v-31; 22,ff19^v-21.

From Acts. i, 11:

R Viri Galilei quid admiramini aspirantes	Men of Galilee, what are you wondering at,
in celum. Alleluia.	looking up into the sky? Alleluia.
r Quemadmodum vidistis eum ascendentem	Just as you saw him ascending
in celum ita veniet. Alleluia.	into heaven, so shall he come. Alleluia.

Secunda pars

V Cumque intuerentur in celum euntem illum,	As they gazed into heaven at his going,
ecce duo viri astiterunt juxta illos in	behold two men were standing by them
vestibus albis qui et dixerunt.	in white clothing and they said:
r Quemadmodum vidistis eum ascendentem	Just as you saw him ascending
in celum ita veniet.* Alleluia.	into heaven, so shall he come. Alleluia.

LU, 846-7, (*prima pars* only) CS, 489, RM, i, 231; SM 155: Ascension, Introit to Mass.
 SB, I, dccccxii: Ascension, First Nocturn, Responsory 3; *Secunda pars*: responsory before Lauds.

No other settings known to have been in the Nonsuch Library.

82 Vivere vis recte

Setting a6 in B: 31,f17; 32,f17; 33,f17; 34,f16; 35,f15*^v.

Based on the First Commandment:

Vivere vis recte: Dominum cole pectore toto,	You wish to live rightly: worship the Lord in all your heart;
ingeniū atque animi, cura sit illa tui.	let that be the care of your mind and spirit.
Lex hec precipua est et prodita summa prophetis,	This is the principal law and the greatest handed down by the prophets,
divina Mosi tradita prima manu.	first given to Moses by the hand of God.

Function unknown.

One other setting known to have been in the Nonsuch Library.

NL Nicolas de Vuismes a6, in M(3), RISM 1564³, seen at Lbl A.144.b.(3.) (not the Nonsuch copy).

This sets an identical text, except for *hæc præcipua* in line 3, with explicit punctuation as above. There is also a *secunda pars*:

Proxima sed deinceps ut ames genus omne tuorum et facias aliis quæ cupis ipse pati,
 reque iuves miseros, verbis solere dolentes, gratia que afflicti sit tua prompta viris.

83 Voce mea ad Dominum clamavi

(Ps)

Secunda pars: In die tribulationis

Setting a5 in B: 31,ff35-35^v; 32,ff35-35^v; 33,ff35-35^v; 34,ff33-33^v; 35,ff35-35^v.

Psalm lxxvi, 2-3:

1 Voce mea ad Dominum clamavi;	I have cried with my voice to the Lord;
voce mea a Deum, et intendit mihi.	with my voice to God, and he has heard me.

Secunda pars

2 In die tribulationis mee Deum exquisivi	In my day of trouble I have sought God
manibus meis nocte contra eum;	with my hands at night;
et non sum deceptus.	and I was not deceived.

Function unknown.

No other settings known to have been in the Nonsuch Library.

2 ENGLISH TEXTS, SACRED AND SECULAR

84 Lorde be my judge

Anthem

Setting a[4] in A: 23,ff32^v-33; 24,ff32^v-33; 25,ff32^v-33

Psalm 26, first two strophes, in Hopkin's metrical translation, published in the English Psalter of 1561, and the Scottish Psalter of 1566:

Lorde be my judge and thou shalt see
My pathes be ryght and plaine.
I trust in God and hop that he
Woult strength me to remayne.

Prove me my God, I the desire,
My ways too serche and try,
As men doo prove there gould with fyre,
My reynes and harte espye.

Specific function unknown.

No other settings known to have been in the Nonsuch Library.

85 Yf Phebus stormes

Part-song

Setting a5 in B: 31ff27^v,27^{*v}-28; 32ff27^v,27^{*v}-28; 33ff27^v,27^{*v}-28; 34ff25^v,25^{*v}-26; 35ff26^v,26^{*v}-27

Source unknown:

Yf Phebus' stormes by Cupid's yre,
Had powre to perce his hevvenlie hart,
And mortal sparks of Daphne's fyre
Had force to frame his dulfull smart,

Yf ladies' love Orpheus' care
By wanndring steppes could long detaine,
Yf he as woundid brest do fare
In wofull teres could still remaine,

Yea force the cures of Pluto's kinde
What erneffull times to spend therre terres,
When heare they might his morneffull mynde
And paineffull plainte with hellish eares.

line 9: *the* spelled with a *y* used as a thorn substitute.
The original has no punctuation anywhere, in particular no apostrophes.

No other settings known.

3 ITALIAN MADRIGAL TEXTS

86 Amor piangeva
Secunda pars: E la banda'era molleSetting a5 in C: 26:ff1^v-2^v; 27:ff1^v-2^v; 28:ff1^v-2^v; 29:ff1^v-2^v; 30:ff1^v-2^v

Sonnet, source unknown:

Amor piangeva, e l'arco e le saette
 Che già ferito mille e mille cori
 E lui fregiato d'altrettanto honori
 In disparte giacean crette e neglette
 Le faci'arme da lui tanto dilette
 Minacciavan di spegner loro ardori.
 Egli le mani havea che trasser fuori
 Già tant'alme di petti unite e strette.

Secunda pars

E la banda'era molle e'il seno e l'ali
 Dal lagrimoso suo souverchio pianto
 E uscean da lui singulti al duolo eguali
 Che dicea sospirando: O miser quanto
 Sprezato poter fia da mortali
 Se morte al mondo toglie il viso santo.

Love wept, and the bow and arrows
 Which had wounded a thousand thousand hearts
 And honoured him with as many triumphs,
 Lay round about him broken and neglected.
 The flaming arrows beloved of him
 Threatened to lose their fire.
 He had hands which had often pierced
 Many a soul within united and close-knit breasts.

Slack was his belt, his breast and his wings
 From the tears of his excessive weeping
 And from the painful sobs which shook his frame
 As sighing he cried: Ah, woe is me, How
 scorned is my power amongst mortals
 If from the world death takes away the holy face.

No other known settings.

87 Die lume un tempo il cieco mondo il sole
Secunda pars: Questi ad un col natioSetting a5 in C: 26:ff1-1^v; 27:ff1-1^v; 28:ff1-1^v; 29:ff1-1^v; 30:ff1-1^v

Sonnet, source unknown:

Die lume un tempo al cieco mondo il sole
 Che partito da me piango e sospiro
 Da quel diverso'onde la terra suole
 Allumar l'altro dal celeste giro.
 Dal mio bel sole ardente raggi uscìro
 Degnatti honesti sguardi alte parole
 Ch'ogni mortal di reverenza empiro
 Qual santa cosa che s'adora e cole.

Secunda pars

Questi ad un col natio dolce splendore
 E degli occhi e del volto a noi mostraro
 La via d'uscir d'ogni mondano errore,
 Ma lasso, spense così vivo e chiaro
 Lume adra nebbia poi su le prime hore
 Ne potea farsi al nostro mal riparo.

The sun once gave its light to the blind world
 And I weep and sigh because it has departed from me
 To that other side of the globe where it is wont
 To illumine that other shore in its celestial orbit.
 Bright rays of light my lovely sun gave out
 Deeming us worthy of honest looks and high words
 Which filled each mortal with a reverence
 For that holy thing which one adores and seeks.

This man with native gentle splendour
 And with those eyes and countenance
 Showed us the way to break away from all worldly sin
 But alas! a black cloud then descended in the early hours
 Eclipsing that clear and living light,
 Nor could he do anything to save us from our ills.

No other known settings.

88 **Già piansi**
Secunda pars: **E sí miseramente i me piango**

Setting a5 in C: 26:ff3-3^v; 27:ff3-3^v; 28:ff3-3^v; 29:ff3-3^v; 30:ff3-3^v

Sonnet, source unknown:

Già piansi: hor piango ancor, ma di quel pianto

Che già te gli occhi miei dolenti e molli
 Pur cagion bassi ohime pensieri e folli
 Di questo e'ntention alta e desio santo.
 Già piansi: ne sperai che riso o canto
 Mi recasse l'haver quel c'haver volli
 Hor ch'io ne sento i desir miei satolli
 Quanto gia lo cercai lo fuggo tanto.

Secunda pars

E sí miseramente i me ne piango
 De l'haver perso in sí vil feccia il piede
 Che' perche'l brami uscir non può del fango

Come che'l dimandar a Dio mercede
 Non opri ch'indi parta ov'io rimango
 Ne'mpetri il cor quel c'humilmente chiede.

Long have I wept: and now I weep again,
 but in such a flood of tears
 That these eyes of mine aching and wet
 Give rise alas to foolish and base thoughts
 Of high intent and holy desire.
 Long have I wept: I had once hoped that laughter or song
 Would have given me all that I had ever wanted
 But now that my desires are satiated
 I flee from all that I had most pursued.

And so wretchedly do I lament
 To have sunk in so foul a mire
 That though I yearn to free myself from the mud,
 I cannot,
 Just as asking God for mercy
 Is of no avail in escaping from where I am
 Nor is my heart granted what it so humbly asks.

No other known settings.

89 **Il foco ch'io sentia**
Secunda pars: **E quando'io spero**

Setting a4 in C: 26:ff7^v-8^v; 27:ff8^v-9^v; 28:ff8^v-9^v; 29:ff7^v-8^v

Sonnet, source unknown:

Il foco ch'io sentia prima sì leve
 Dentro di me s'è fatto hor si gagliardo
 E sì possente ch'io n'avampo et ardo
 Per aventura più che non si deve
 Se sparge in terra copiosa neve
 Il freddo Borea, o se'l lucente sguardo
 Del sol, più caldo il giorno fa, più tardo
 Quel medesimo ei si mostra o'ancor più greve.

Secunda pars

E quando'io spero che maggio i non possa
 Farsi m'accorgo lasso, che con cente
 Vie più m'incenerisce i nervi e l'ossa
 Ma s'have a diventar più sempre ardente
 La fiamma c'ha nel cor bel desio mossa
 Cresca in eterno ch'egli lo consente.

The fire I first felt stir within me so mildly
 Has now grown so intense
 And so powerful that I burst into flames and burn
 Perhaps more surely than were
 A great snow storm to cover the earth,
 An icy North wind blow, or the Sun's shining eye
 Make the day more hot, that self-same fire slowly
 Becoming ever more oppressive.

And when I hope there may be no greater increase
 I realise, O unhappy me, that in yet a hundred
 More ways can it incinerate my bones and sinews.
 Yet if that flame which moved
 The heart to love is to be always blazing
 May it grow in eternity for he consents to it.

No other known settings.

90

La neve i monti

Setting a4 in A: 23:ff34v-35v; 24:ff34v-35v; 25:ff34v-35v

Source unknown:

La neve i monti intorno
La carchi, et io pur tardo, e fermo il passo
Con speme di trovar nel vivo sasso
Ancor pietate un giorno
Al mio lungo servir alla mia fede.
Cosi speme possiede
Dell'alma stanca la più interna parte.
Quest'è l'uso d'amor la legge, e l'arte
Con quest'huomini, e Dei
Vins'egli ond'io torrei
Altrettante per dar, e'n l'hore estreme
Pascar del frutte de cotanta speme.

The mountains round about are laden with snow
And I, with halting footsteps, stop a while
With the hope that I might one day
Find comfort once more within the living rock
For my long service to my faith.
Thus hope possesses
The innermost recesses of the weary soul.
This is the way and law of love and of art
Amongst mankind, and God himself
Won for me a place to which I also shall return
So that in my last hours
I might feed upon the fruits of everlasting hope.

No other known settings.

4 FRENCH TEXTS

91 Adieu celle que j'ay servi

Setting a[5] in A: 23,f24v; 24,f24v; 25,f24v

Adieu celle que j'ay servi
A mon pouvoir tout mon vivant,
A qui je m'estois aservy
Plus que nul aultre paravant.

Farewell to her whom I have served
To the best of my ability all my life,
to whom I have enslaved myself
More than anyone ever before.

A vous comme humble servant
Du tout m'estois abandonez.
Si j'ay mal faict en vous servant
Pour Dieu qu'il me soit pardonez.

To you as a humble servant
I have completely abandoned myself.
If I have done wrong in serving you
May God forgive me.

line 1: 23 has quy; 24 has qui; 25 has que;
line 4: 23 has Plus que a nul;
line 6 is missing in 23.

Three other settings known to have been in the Nonsuch Library.

NL Manchicourt a4 in M4(2) = S_C(2), RISM 1550¹⁰, Lbl K.3.a.2.

line 1: t'ay servi (but see below)
line 3: asservi
line 4: nulz

NL Barbion in M4(12) = S_C(12), RISM 1550¹³, Lbl K.3.a.12., transcribed by Burney in Lbl Add Ms 34071):

line 4: Plus que' a nulle auparavant
line 6: ...habandonne
line 8: ...pardonne

NL Gerardus (Jan Gerard) a4, also in M4(12) = S_C(12), RISM 1550¹³, Lbl K.3.a.12.
text identical to Barbion text.

Other setting:

Hollande in S_C(13), RISM 1550¹⁴, not established as having been at Nonsuch)

92 Adieu l'espoir

Setting a5 in B: 31,f15; 32,f15; 33,f15; 34,f14; 35,f14

Adieu l'espoir ou mon ceur aspiroit,
Adieu le fruit que tant il eseroit,
Las ie crains fort que triste desplaisir
Ne vienne en brief ce povre ceur saisir.
Et toutes fois il ne peult nullement
Vous* mectre hors de son entendement.

Farewell hope to which my heart aspired,
Farewell the goal it so desired,
Alas I fear greatly that sad displeasure
Should come suddenly to strike this poor heart.
In any case it could not
Move you away from [my heart's] understanding.

* vous x 5, de x 5.

One other setting known to have been in the Nonsuch Library

Crecquillon a4 in RISM [1552]⁸, Lbl K.8.i.4.(8.), and

NL in M27(1) = P_C(I:1), RISM 1558¹⁰, Lbl K.3.a.14.(1.). The latter has an identical text, even to the spelling (the last line has *vous* in all parts). [1552]⁸ (Bassus only) has the variants:

line 3: the first four words are not set,

line 4: viegne and cuer

line 6: mettre in line 6

93 **Adieu mon esperance**

Setting a5 in B: B: 31,f15v; 32,f15v; 33,f15v; 34,f14v; 35,f14v;

Setting a6 in C and F: 26,f17; 27,f17; 28,f18; 29,f17v; 30,ff17v,18; 57,f9.

Adieu mon esperance,

Adieu mon souvenir,

Adieu ma confidence,

Jusques au revenir.

Las vous m'avez laissez

Et si ne scay pourquoi.

Si a grand tort ie suis blasmee

Las pardonez-le(s) moy.

Farewell my expectation,

Farewell remembrance,

Farewell intimacy,

Until your return.

Alas you have left me

And indeed I do not know why.

Truly I have been unjustly condemned.

Ah, forgive me.

line 6: Cotgrave: si = surely.

line 7: 31, 32, 34: no *ia*

line 7: blasme x 4, blasmee x 8, blasmez x 4 (to ensure e acute?)

line 8: B: le moy; C: les moi; F: les moi.

Two other settings known to have been in the Nonsuch Library.

NL Clemens non Papa a6 in M27(7) = P_C(II:1), RISM 1553²⁴ = 1556¹³, Lbl K.3.a.16.); this has the same text as above, except:

line 5: laisee, set clearly as only two syllables, and

line 6: sy

line 7: Sy a grant tort suis blasmee

line 8: Las pardones le moy.

NL Rogier a4 in M27(2) = P_C(I:2), RISM 1559⁷, Lbl K.3.a.14.(2), which has the same text as Gerarde's, except:

line 7: Si a tort suys blasmee

line 8: Las pardones le moy.

S'ensuyt plusieurs belles chansons nouvelles, Lotrian, Paris, 1542,

Reprinted by Gray, Geneva, 1867, Lbl 12234.dd.10(4) pp62-63:

Aultre chanson/ Sur la chant: Dames de France.

Adieu mon esperance,

Adieu mon souvenir,

Adieu ma confidence,

Jusques au revenir.

Vous m'avez delaissee,

Et si ne scay pourquoi;

Se a tort suis blasmee

Las pardonez-le moy.

(more verses overleaf)

- | | |
|--|--|
| <p>2 J'ay faict, pour vous complaine,
Tout vostre bon plaisir.
Sans en rien vous desplaie,
Oncques n'en eut désir.
Je suis habandonnée
Et si ne scay pourquoi;
Se a tort suis blasmée
Las pardonez-le moy.</p> | <p>5 Se à vostre départie
Vous m'eussiez dict adieu,
Mais j'estoye endormie
Près de vous en ce lieu,
Pensant estre embrassée
Ce vos bras tout dray
Se a tort suis blasmée
Las pardonez-le moy.</p> |
| <p>3 Ne vous souvient-il mie
Que un jour entre vos bras,
Me tenant embrassée
Me dictes plusieurs cas,
Faisant maintes promesses
En jurant vostre foy:
Se a tort suis blasmée
Las pardonez-le moy.</p> | <p>6 Je pleure et souspire
Sans consolation;
De danser ni de rire
Je n'ay dévotion,
Craignant que n'ayez prins
D'aultres amours que moy;
Se a tort suis blasmée
Las pardonez-le moy.</p> |
| <p>4 C'est faulte de prudence
De croire de legier;
Il en vient morale offence
Comme pouvez juger
Mon amy, ie vous prie,
N'en soyez en esmoy;
Se a tort suis blasmée
Las pardonez-le moy.</p> | <p>7 Faictes-moy donc certaine
Se voulez revenir;
Car en souffrant telle peine
Me conviendra mourir,
Du me mandez nouvelles
Et la cause pourquoi;
Se a tort suis blasmée
Las pardonez-le moy</p> |

The same text, with all seven verses, appears in Arnoullet, the text identical, except:

All verses, line 7: Se a grand tort ie sui blasmee

v1: line 6: pourquoi

v2: line 2: complaire

line 3: desplaie

line 4: eu

v3: line 1: mye

line 2: ung iour entre voz

v4: line 3: Il en vient mainte offence

line 4: povez iuger

v6: line 5: prins

Poulaille gives a version in modern French, citing *Recueil gothique de Jehan Bartons*, 1548 and *Recueil Lotrian*, 1452. From line 5 he has:

Vous m'avez délaissée,

Et je ne sais pourquoi;

A tort je suis blâmée,

Las! pardonnez-le-moi.

He also gives 6 more verses.

94 Aiez pitie de votre amant

Setting a5 in B: 31,f29; 32,f29; 33,f29; 34,f27; 35,f29

Aiez pitie de votre amant
Qui pour vous a le cœur transi.
Si le laissez en ce tourment
Morir lui convient sans merci.

Take pity upon your lover
Whose heart is pierced for your sake.
If you leave him in this torment
He must die without clemency.

One other setting known to have been in the Nonsuch Library

NL Havericq a4 in M4(8) = S_C(8), RISM 1545¹⁶, Lbl K.3.a.8., which has the same text, except:
 line 1: Ayez, vostre
 line 2: cueur
 line 4: luy

Other setting:

Claudin a2 in RISM 1539¹⁸.

95 Amour au cœur me poincte

Setting a[5] in A: 23,f17^v; 24,f13

Setting a5 in B: 31,f18^v; 32,f18^v; 33,f18^v; 34,f17^v; 35,f17^v

Clement Marot:

Version in B:

Amour au cœur me poincte
 Quant bien aimez ie suis;
 Mais aimez ne le puis
 Quant on ne m'aime poincte.

Love pierces my heart
 When I am truly loved;
 But love I cannot
 When I am not loved at all.

Chescung soit adverti
 De faire comme moy:
 Car d'aimer sans partie,
 C'est ung trop grand esmoy.

May everyone be warned
 To follow my example:
 For unrequited love
 Is too great a sorrow.

line 1: 31: cœur

line 7: 31, 32, 35: partie; 33, 34: party

Version in A:

Amour au cœur me point
 Quant bien aimez je suis;
 Mais aimez je ne puis
 Quant on ne m'aime point.

23: aimmer
 23: m'aimme

Chescung soit adverti
 De faire come moy:
 Car d'aimer sans partie,
 C'est ung trop grand esmoy.

24: party

One other setting known to have been in the Nonsuch Library.

NL Vualrant a4 in M27(2) = P_C(I:2), RISM 1559⁷, Lbl K.3.a.14.(2.), which has the following text:

Amour au cœur me point
 Quand bien ayme ie suys;
 Mais aymer ie ne puis
 Quand on me m'ayme point.

bassus: quant; superius: suis

Chascung soyt adverty
 De faire comme moy:
 Car aymer sans partye
 C'est ung tres grand esmoy.

superius: soit

superius: partie

Other settings:

Clemens non Papa in S_C(13), RISM 1550¹⁴, not established as being at Nonsuch. This starts (cf the Crecquillon setting):

Amour au cueur me poingt
Quant bien ayme je suis...

Clemens non Papa a8 in RISM 1572², seen in a modern edition at Lbl d.789.w.(1982.)

Crequillon a4 in RISM [1552]⁷, Lbl K.8.i.4.(7.) This has the same text as that set by Gerarde, except:

line 1: cueur, poingt
line 2: aimez
line 3: aimer ie ne puis
line 4: m'ayme point
line 5: chescung
line 7: d'aymer, party

Words by Clément Marot, Chanson, 1524, in *Adolescence de Clémentine*, 1532:

line 1: cueur, point;
line 2: ayez;
line 3: aymer;
line 4: point;
line 5: chascun;
line 7: d'aymer, party.

96

Amy souffrez

Setting a5 in C: 26,f12^v; 27,f12^v; 28,f13; 29,f12; 30,f12^v

Amy souffrez que ie vous aime,
Et ne me tenez la rigeur
De mon dire que votre cueur
Souffre pour moy douleur extreme

Friend, permit me to love you,
And do not be severe with me
For my saying that your heart
Suffers great affliction for me.

One other setting known to have been in the Nonsuch Library

NL Gombert a5 in M4(12) = S_C(12), RISM 1550¹³, Lbl K.3.a.12., which has an identical text.

Text quoted in Jeffrey, Brian: Chanson verse of the early Renaissance:

S'ensuivent/ seize belles chansons nouvel/les ... no date (though probably c.1512-1530), no place, no publisher known; anon chanson, as above, but line 4 is *Souffre pour moy douleur et peine*.

Additional verses:

Si pour moy avez de la peine
Je ay pour vous moult de douleurs,
Mais je le repute à vailleurs,
Pensant d'amy estre certaine.

Je pense maintz jours la sepmaine
A vostre bruyt, grace et veleur,
Dieu vous en fut large donneur,
Qui grande ioye au cueur me maine.

97 Avecques vous mon amour finera

Setting a8 in B: 31,f65; 32,ff61^v,62; 33,ff61^v,62; 34,f61; 35,ff68^v,69.

Fleur de poesie, 1543-8:

Avecques vous mon amour finera	With you my love will end
Puis que mon cuer est en vous seulement.	For my heart dwells in you only.
Plaise vous donc avoir contentement	May you therefore take comfort
Car le cors mort l'esprit vous servira.	For when the body dies my spirit will serve you.

Two other settings known to have been in the Nonsuch Library.

NL N.Payin (or Payen) a4, in M4(20 = S_C(2), RISM 1544¹⁰, Lbl K.3.a.2., which has an identical text to that set by Gerarde, except:

line 3: S, CT, T have *Car les corps mort....*; B has *le*

NL Lassus a4, in M4(4) = S_C(14), RISM 1555¹⁹, Lbl K.3.a.13, also in RISM 1559¹², Lbl K.2.b.4*(12), CT only, and RISM 1565⁶ = 1569¹⁵, Lbl K.2.b.4.(11), T only = 1572⁴, Lbl K.2.h.9.(3), CT only. 1555¹⁹ has an identical text to that set by Gerarde, except:
line 2: cuer
1559¹², 1569¹² and 1572⁴ each has an identical text to that set by Gerarde, except:
line 1: finira
line 2: cuer

Other settings:

Lassus a4, RISM 1560⁶, Och MSS 508-9(11);

Lhuyllier a4, RISM 1542¹³, Lbl K.8.b.5.(2.), which has the following differences:

line 1: finira
line 2: cuer, seullement
line 4: car mort le corps...

Nicolas a5, RISM 1572², seen in modern print in Lbl D.789.w.

98 Bonjour m'amy

Setting a5 in C: 26,f15; 27,f15^v; 28,f16; 29,f15^v; 30,f15^v.

Bonjour m'amy,	Good morning, my friend,
Bonjour et bon an.	Good morning and good year.
Souvent ie souspire	I often sigh
Quant de toy me souvient,	When I remember you,
Et par grand martire	And because of my great suffering
Retire me convient.	I must take my leave.
Bonjour m'amy,	Good morning, my friend,
Bonjour et bon an.	Good morning and good year.

One other setting known to have been in the Nonsuch Library.

Setting attributed to Claudin le Jeune a4 in 1531 (not seen), ?=

NL setting in M27(2) = P_C(1:2), RISM 1559⁷, Lbl K.3.a.14.(2.), which has the following differences:

line 1: superius (only) has m'amie
 line 2: iour
 line 3: Souvent en souspire (superius has *sorspire*)
 line 4: Quand
 line 5: grant
 line 6: my
 line 8: iour.
 See also Lbl Add Ms 11584 and RISM 1552¹².

99 C'est grand plaisir

Setting a 6 in D: 49,f21; 50,f21; 51,f21v; 52,f20; 53,f21; 54,f20v.

C'est grand plaisir d'estre amoureux	It is a great delight to be in love
Quant on jouis de ses amours,	When one rejoices in one's love,
Mais ceulx qui les ont a rebours	But those who have obstacles to their love
N'ont pas souvent le cuer joyeux.	Are seldom glad at heart.

line 2: 52 has *jouist* as well as *jouis*

No other printed settings known to have been in the Nonsuch Library, but one in manuscript:

NL Havericq a6, in Lbl Royal Appendix 49-54 and 57, undated, in Gerarde's hand. Variants:
 line 2, for *jouis*, 49, 50, 51 and 53 have *joys*, 52, 54 and 57 have *jois*

Other setting:

Anonymous a3, in RISM 1569⁹, Och Mus 318-9(2).

100 Ce mois de may

Setting a[4] in A: 23,ff9v-10; 24,ff9v-10; 25,ff8v-9.

Setting a5 in B: 31,ff24v-25; 32,f25; 33,ff23v-24; 34,f23, 35,ff23v-24.

Ce mois de may sur la rousee	In this month of May let us go and play
Jouer irons pour ceuillier vert,	in the dew and gather greenery,
M'amie et moy sur la rasmee	my love and I on a carpet of branches,
Regardant la feuille a l'envers.	looking up at the leaves.
Puis s'elle crainct le descouvert,	Then if she fears discovery,
Des genoux sentant la froidure,	feeling a chill round her knees,
Par moy si seront recouvert,	then I shall cover them -
Mais ie seray la couverture.	but I myself shall be the coverlet!

line 3: 23, 31, 32, 35; m'amy (34 altered from m'ami); 33: m'ami; 24, 25: m'amie
 line 3; 34 has *rasmez* altered to *rasmee*
 line 5: A: crait; B: crainct.

One other setting probably in the Nonsuch Library.

[NL]Goddart a4, in [M42], S_C(4), RISM 1544¹², Lbl K.3.a.4., RISM 1560⁷, Och Mus 508-9(12), RISM 1589⁵ = 1592⁸ = 1601⁴ = 1605⁵, Lbl A315a, = 1609¹², Lbl K.7.b.1., and 1608¹¹, Lbl A315b.

1544¹² (Superius missing) has an identical text, except:

line 3: M'amy
 line 5: crait

101 Ceste belle petite bouche

Setting a6 in C: 26,f14^v; 27,ff14^v and 15; 28,f15^v; 29,f15; 30,f14^v.

Ceste belle petite bouche
Que tant a baiser ie desire
Ma faict en nuict bien cent fois dire
Qu'il est bien heureux qui la touche,
Ceste belle petite bouche.
Incessamment mon ceur souspire
Toutes les nuicts quant le touche,
En disant, Vray Dieu, mon doux sire,
Faictes la venir en ma couche,
Ceste belle petite bouche.

This lovely little mouth
Which I so desire to kiss
Makes me say a hundred times nightly
That he is truly happy who touches it,
This lovely little mouth.
My heart sighs constantly
Every night when I touch it,
Saying, True God, my sweet Lord,
Make it come into my bed,
This lovely little mouth.

One other setting known to have been in the Nonsuch Library.

NL Anonymous a4, in M27(3) = P_C(I:3), RISM 1554²⁴, Lbl K.3.a.15.(1.), which has the same text, except:
line 3: nuyct
line 7: nuyctz
line 8: S and CT: syre, (T and B have *sire*)

Other setting:

Barius a3, in RISM 1569⁹, Och Mus 318-9(2).

Text from *Le jardin de plaisance*, Paris 1502, published by Verard, Anonymous collection.

102 Dictes pour quoy

Setting a 5 in B: 31,f14; 32,f14; 33,f14; 34,f13; 35,ff12^v-13.

Dictes pour quoy votre amitie s'efface,
O ceur ingrat soubz angelique face,
Dictes les moy car scavoir ne le puis,
Tousiours loyal ay este et le suis.

Tell me why your friendship fades,
Ungrateful heart beneath an angelic face,
Tell me now for I cannot understand,
I have always been loyal and I am still.

line 3: 33 has *dictes le moy* as well as *dictes les moy*.

One other setting known to have been in the Nonsuch Library.

NL Manchicourt a4, in M4(9) = S_C(9), RISM 1545¹⁷, Lbl K.3.a.9., which has an identical text except:
line 1: vostre
line 2: cueur
line 3: dictes le moy

Other settings:

Maille a4, in RISM 1540¹⁷, Lbl K.10.a.9., which has an identical text to that set by Manchicourt.

Crecquillon a5, in RISM 1553²⁵, Lbl Add Ms 31438.(3.) = 1560⁵, Och Mus 508-9(10).

Rondeau from *Le Jardin de Plaisance*, Paris, 1502, anonymous collection, published by Verard.

103 **Donez secours**

Setting a[4] in A: 23,f29v; 24,f20; 25,f20.

Donez secours ma doulx amye
A votre amant tant languissant.
Or doncq amye venez moy secourir
De votre amour, ou sans mentir,
Adieu petit Ian s'en va mourir.

My sweet friend, help
Your lover who languishes so.
Come, then, friend, assist me
With your love, or for certain
It's *Adieu* - your little John will go away and die.

line 5: all books have *iam*, presumed a miscopy. *Ian* = *Jean* and also, according to Cotgrave, = a cuckold.

Two other settings known to have been in the Nonsuch Library.

NL Petitjean de Latre (see again the last line) a4, in M27(1) = P_C(I:1), RISM 1554²² = 1558¹⁰, Lbl K.3.a.14.(1.), copied by Burney in Lbl Add.11584, f15v. This has six lines:

Donnes secours ma douce amye
A vostre aimant tant languissant,
Craindant de brief perdre la vie.
Or donc amye venez moy secourir
De votre bien, ou sans mentir,
Adieu petit Jan s'en va mourir.

NL Petitjean de Latre a4, M27(3) = P_C(I:3), RISM 1554²⁴, Lbl K.3.a.15.(1.). This has an identical text to that set by Gerarde, except:

line 1: Donnez, douce amye
line 2: vostr', languissant
line 3: venes (S and B; A and T have both *venes* and *venez*)
line 4: vostr'

This is followed by the *Response* below:

I'a ne mourez mon chier amant
A m'aimer s'il m'est possible
Ne languisses portant
De vostr' amye infallible.
En mon ceur iamais n'entrera
Le iour que Dieu me donera
Autre que vous en ce monde.
Riens ne se faict sans son vouloir;
En Dieu ie mettz tout mon espoir.

Other setting:

Barius a3 in RISM 1569⁹, Och Mus. 318-9(2).

104 **En attendant d'amour**

Setting a [4] in A: 23,f20; 24,f19v; 25,f19

Setting a 8 in B: 31,ff66v,66*; 32,f65v; 33,f65v; 34,ff62v,62*; 35,ff72v,72*

En attendant d'amour la jouissance
Mon bien, m'amour et ma seule fiance,
Considere le mal en quoy puis estre,
Mon palle tainct bien le donez a cognoistre,
Si vous daignes en avoir cognoissance
En attendant.

While waiting to enjoy love
My blessing, my love and my only assurance,
Consider the hardship in which I may be,
My pallor shows it clearly,
If you deign to notice,
While waiting.

Line 2: 24 and B have *esperance* for *seule fiance*.
 Line 4: B has *Mon passe temps bien donne a cognoistre*.
 Line 6 not in B.

Two other settings known to have been in the Nonsuch Library.

Clemens non Papa a4, in RISM [1552]⁸, Lbl K.8.i.4.(8.), and
 NL M27(2) = P_C(I:2), RISM 1559⁷, Lbl K.3.a.14.(2.). These have the text:
 En attendant d'amour la ioyissance (ioyissance in [1552]⁸)
 Mon bien, m'amour et ma seulle' esperance, (no apostrophe in 1559⁷)
 Considere le mal en quoy puis estre, (considerez in [1552]⁸)
 Mon palle temps bien le donne a cognoistre, (*Mon passe* ... in 1559⁷)
 Si vous daignes en avoir cognoissance.
 En attendant.
 (In the Superius book, line 5 is wrongly substituted for line 3.)

In [1552]⁸ there follows a *Response*:
 En attendant,
 En attendant vous perdez vostre paine;
 Ce n'est pas d'huy ne de l'autre sepmaine
 Que tout aplast i'ay faict de vous refus.
 De vostre mal iamais oncques cause ne fus.
 C'est folle amour qui ainsi vous permaine
 En attendant.

NL Crecquillon a4, in M27(1) = P_C(I:1), 1558¹⁰, Lbl K.3.a.14.(1.), which has the text:

En attendant d'amour la ioyissance	ioyissance (CT)
Mon bien, m'amour et ma seulle fiance,	seule (B)
Considerez le mal en quoy puis estre,	consideres (S)
Mon palle tainct bien le donn'a cognoistre.	pal (S)
Si vous daignes en avoir cognoissance,	dignes (B)
En attendant.	

105 En attendant secours

Setting a 5 in B: 31,ff20^v-21; 32,ff20^v-21; 33,ff20^v-21; 34,f19^v; 35,ff19^v-20.

En attendant secours
 Belle ie vous salue,
 A Dieu priant tousiours
 Pour votre revenue.

While waiting for help
 Beautiful lady, I greet you,
 Praying always to God
 For your return.

Tant que vivray
 Vous serviray;
 Aultre n'auray,
 Mais souffriray
 La dure mort
 Pour reconfort.

As long as I live
 I will serve you;
 I will have no other,
 But I will undergo
 Harsh death
 For relief.

Last line: pour x 4, me x 7.

One other setting known to have been in the Nonsuch Library.

NL Crecquillon a4, in M27(5) = P_C(I:5), RISM 1555²¹, Lbl K.3.a.15.(3.), which has an identical text, except:

line 4: vostre revenue (in Bassus) is *vostre revenir* in CT and T.

106 **Est il possible**

Setting a 5 in C: 26,ff15^v-16; 27,f16; 28,ff16^v-17; 29,f16; 30,ff15^v-16.

Est il possible que l'on puisse trouver
Aulcun moyen pour avoir votre grace?
Qu'en dictes vous, en pourroit on finer?
Dictes Ouy, ou mon ceur se trespasse.

Is it possible that one might find
Any means to have your grace?
What do you say? Could one achieve it?
Say Yes, or my heart dies.

One other setting known to have been in the Nonsuch Library.

NL Jan Gerard a4, in M27(5) = P_C(I:5), RISM 1555²¹, Lbl K.3.a.15.(3.), which has an identical text to that set by Gerarde, except:
line 2: vostre

Other settings:

Morel a4, in RISM 1538¹¹, Och Mus 515-6(2).

Lassus a5, in RISM 1565⁶ = 1569¹⁵, Lbl K.2.b.4.(11.), T only, = 1572⁴, Lbl K.2.h.9.(3.), CT only, and 1560⁶, Och 508-9(11). 1569¹⁵ and 1572⁴ have the text:

Est-il possible a moy povoir trouver	(1569 ¹⁵ , T has à)
Aucun moyen pour avoir votre grace?	
Qu'en dites vous, en pourray-je finer?	(1569 ¹⁵ , T1 and T2 have dittes)
Dittes oüy ou mon coeur se trespasse.	

107 **Hatez vous**

Setting a6 in D: 49,f21^v; 50,f21^v; 51,f22; 52,f21; 53,f21^v; 54,f21.

Hatez vous de me faire grace
Sans point use de cruauté.
Car si mon amitié se passe
A Dieu comand votre beaulte.

Make haste to release me
Without using any more cruelty.
For if my love for you must come to nothing
To God I commend your beauty.

No other settings known to have been in the Nonsuch Library.

Other settings:

Crecquillon a3, in RISM 1552¹⁰, Lbl K.8.i.4.(11.). This has the text:
Hatez vous de moy faire grace
Sans point use de cruauté.
Car se mon amitié se passe
Adieu command vostre beaulte. (here *Adieu* is one word.)

Crecquillon a3, in RISM 1569⁹, Och Mus 318-9(2),

Lassus a4, in RISM 1567¹¹ = 1570¹³, Lbl K.2.b.4.(18.), T only, and K.2.h.9.(1.), CT only = 1573¹³ = 1577⁵ = 1581². 1570¹³ (CT and T) has the following:

line 2: Sans point user de cruauté

line 3: amytié

line 4: Adieu command votre beauté. (*Adieu* is here unequivocally one word.)

108 **Hellas quel jour**

Setting a6 in B: 31,f50v; 32,f50v; 33,f50v; 34,f48v; 35,ff60v,61.

Hellas quel jour seray ie a mon vouloir,
Aiant amour du tout a mon souhait?
Jamais si tost que mon ceur le desire,
Mais je ne l'ose dire.

Alas, when shall I achieve my wish,
And have the love that I most desire?
[It will] never [be] as soon as my heart desires,
But I dare not declare myself.

No other setting known to have been in the Nonsuch Library

Other settings:

Lassus a5, in RISM 1560⁶, Och Mus 508-9(11),
and RISM 1565⁶ = 1569¹⁵, Lbl K.2.b.4.(11.), T only, = 1572⁴, Lbl K.2.h.9.(3.), CT only.
1569¹⁵ and 1572⁴ each has an identical text to that set by Gerarde, except:
line 1: seray-je à (1569¹⁵ has Helas)
line 2: Ayant
line 3: Jamais, coeur

Verdoncq a5, copied by Tregian, in Lbl Egerton 3665, f482.

109 **J'attens secours**

These words assumed for lute transcription in H, reconstructed a[5].

Setting a 6 in C: 26,f16v; 27,f16v; 28,f17v; 29,f16v; 30,ff16v,17.

Clément Marot:

J'attens secours de ma seulle pensée;
J'attens le jour que l'on m'esconduira
Ou que du tout la belle me dira:
Amis, t'amour sera récompensée.

I await the help of her who occupies all my thoughts
I await the day when I will be refused
Or, above all, the beautiful Lady will say to me:
Friend, your love will be rewarded.

One other printed setting known to have been in the Nonsuch Library, and one other in manuscript, in Gerarde's hand.

NL Latfeur a6, copied by Gerarde, in D and F. This has a text identical to that set by Gerarde, except:

line 1: (49 has *seulle*) 50, 51, 52, 53, 54 and 57 have *seule*
line 3: *O que ...* in all books, D and F
line 4: *Amy* in D, *Ami* in F

NL Claude Petitjean de Lattre a4, M27(6) = P_C(I:6), RISM L1061 (1551), Lbl K.3.a.15.(4.). which has an identical text, except:

line 1: I'attens
line 2: I'attens, iour, m'escondira
N.B. the following are as Gerarde's setting:
line 1: seulle
line 3: Ou
line 4: Amis (cf the Latfeur copy in Gerarde's hand)

Other setting:

Sermisy a4, 1527, published by Attaignant (not seen).

Text in Arnoullet, as that set by Gerarde, except:

line 2: iour, m'escondira
line 3: my
line 4: Amy

Words by Clement Marot, published in *Adolescence de Clémentine*, 1532, but clearly earlier than that date.

Additional verses:

Mon alliance est fort bien commencée,
Mais je ne sçay comment il en ira;
Car s'elle veult ma vie perira,
Quoy qu'en amour s'attend d'estre avancée.

Si j'ai refus, vienne Mort insensée,
A son plaisir de mon cuer jouyra;
Si j'ay mercy, adonc s'esjouyra
Celui qui point n'a sa Dame offensée.

110 J'ay si fort bataillez

Setting a5 in B: 31,ff19v-20; 32,ff19v-20; 33,ff19v-20; 34,ff18v-19; 35,ff18v-19.

J'ay si fort bataillez
Dedens mon povre cuer,
Verite veult qu'il faille
D'endurer telle douleur,

So hard have I battled
Within my poor heart,
Truth demands that I must
Endure such pain,

Fortune tant m'opresse
De user aultrement,
Que ie demeure sans cesse
En ce desbatement.

Fortune presses me
to do otherwise,
That I remain without respite
In this dilemma.

One other setting probably in the Nonsuch Library.

[NL]Susato a 4, in [M42], S_C(4), RISM 1544¹³, Lbl K.3.a.4., which has an identical text, except:

line 2: cuer
line 4: tel
line 6: D'en user

111 J'ay tant chasse

Setting a8 in B: 31,f65v; 32,f64v-65; 33,f64v-65; 34,f61v; 35,f71v-72.

J'ay tant chasse que plus ne puis courir
Pour acquerir le don de votre grace.
Je ne voy rien si ne voy votre face;
Vueilles moy donc au besoin secourir.

I have pursued you for so long that I can run no more.
To obtain the gift of your favour.
I can see nothing if I do not see your face;
I beg you, help me in my need.

No other setting known to have been in the Nonsuch Library.

Other settings:

Certon a4, in RISM 1553²³, Lbl K.2.b.4*(4.), CT only, and in 1567⁵, Lbl K.2.b.4.(3.), T only. Each has an identical text to that set by Gerarde, except:

line 1: chassé

Giovanni Gero a2, copied in Lbl Add Ms 31406.

112 J'ay veu le temps

Setting a 5 in C: 26,f15v; 27,ff15v-16; 28,f16v; 29,ff15v-16; 30,f15v.

J'ay veu le temps que j'avoye jouissance,
De mes amours sans nul empechement,
Mais a present pour recompense
Aultre jouist par nouvelle aliance,
La fin d'amours ne que paine et tourment.

I have known a time when I enjoyed
my love without hindrance,
But now my reward is that someone else is
enjoying an affair [with her].
The end of love is only affliction and torment.

Line 2: *de* x 4, *et* x 1.

One other setting known to have been in the Nonsuch Library.

- NL Crecquillon a4, in M27(4) = P_C(I:4), RISM 1550²⁰, Lbl K.3.a.15.(2.), which has a identical text, except:
line 1: iouyssance
line 4: iouist, S. only: D'aultr'en iouist par novelle aliance; T. only: ...aliance nouvelle
line 5: n'est instead of ne; S. only has d'amour.

113 Je l'aime bien et l'aimeray

Setting a5 in C: 26,f21v; 27,ff21v-22; 28,ff21v-22; 29,ff21v-22; 30,f22v.

Je l'aime bien et l'aimeray,
A ce propos suis et seray,
Et demouray toutte ma vie,
Quoy qu'on en die par envie.
Je l'aime bien et l'aimeray.

I love her and will go on loving her,
I am and will be resolute,
And will remain so all my life,
Whatever people might say out of jealousy.
I love her and will go on loving her.

Two other settings known to have been in the Nonsuch Library

- NL Castileti a 4, in M4(11) = S_C(4), RISM 1549²⁹, Lbl K.3.a.11., which has the same text, except:
line 1: l'ayme, l'aymeray
line 4: Et quoy qu'on m'en die par envie.
line 5: l'ayme.
line 5: l'aymeray (CT, T, B); S has l'aimeray.

- NL Lassus in M4(4) = S_C(14), RISM 1555¹⁹, Lbl K.3.a.13.,
and RISM 1559¹², Lbl K.2.b.4*(12.), CT only,
and RISM 1560⁶, Och Mus 508-9(11), SB only,
and RISM 1565⁶ = 1569¹⁵, Lbl K.2.b.4.(11.), T only = 1572⁴, Lbl K.2.h.9.(3.), CT only.
1555¹⁹ has an identical text to that set by Gerarde, except:
line 1: Je
line 2: serai (S and T - CT and B have seray)
line 4: S has quoi
line 5: Je
1559¹², 1569¹⁵ and 1572⁴ have the text:
Je l'ayme bien et l'aymeray,
En ce propos suis et seray
Et demourray toute ma vie,
Et quoy qu'on l'on me porte envie.
Je l'ayme bien et l'aymeray.

(1572⁴ has toutte)
(1559¹² has quoi que l'on...)

114 Je ne desire que la mort

Setting a[5] in A: 23,ff23^v-24; 24,ff23^v-24; 25,ff23^v-24.

Je ne desire que la mort
Puis que je vis en desconfort,
N'ayant que tristesse et douleur,
Sans espoir d'avoir reconfort.
Meilleur doncq me seroit la mort
Que la vie en telle langleur.

I desire only death
Since I live in discomfort,
Having only sadness and pain,
Without hope of having comfort.
Death would be better to me
Than life in such langour.

Line 5: me x 2, ne x 1.

One other setting known to have been in the Nonsuch Library

Setting by Chastellain a5, in RISM 1553²⁴, Lbl Add Ms 311138.(2.) =

NL M27(7) = P_C(II:1), RISM 1556¹³, Lbl K.3.a.16. and Och Mus 508-9(9).

1556¹³ has an identical text to that set by Gerarde, except:
line 2: ie.

115 Je ne me puis tenir

Setting a 5 in B: 31,f31^v; 32,f31^v; 33,f31^v; 34,f29^v; 35,f31^v.

Je ne me puis tenir d'aimer
Celle qui poinct ne m'aime.
Je me dois bien desconforter,
Car j'ay perdu ma peine.

I cannot maintain my love
For her who loves me not at all.
I must not grieve,
For I have lost my pain.

line 4: 31 and 34 have paine

Two other settings known to have been in the Nonsuch Library

NL Appenzeller a5, in M4(5) = S_C(5), RISM 1544¹³, Lbl K.3.a.5., copied by Warren in Lbl Add Mss 34071., which has an identical text, except:

line 1: d'aymer
line 2: point
line 4: i'ay, peine

NL Ihan Gero a2, in M6(4), RISM G 1628 (1545), Lbl K.3.b.10., which has the text:

Je ne me puis tenir d'aimer
Celle qui point ne m'aime.
Je ne dois bien desconforter,
Car j'ay perdu ma paine.

Madame souveraine,
Receves nostre amy
Par vostre bonte plaine,
Ou mort est a demy.

116 **Je ne scay pas coment**

Setting a[5] in A: 23,ff22^v-23; 24,ff22^v-23; 25,ff22^v-23.

Setting a5 in B: 31,ff8^v-9; 32,ff8^v-9; 33,ff8^v-9; 34,ff7^v-8; 35,ff7^v-8.

Je ne scay pas coment	I do not know
A mon entendement	In my mind
Plus fort je vous amasse,	I treasure you more dearly,
Car mon cueur avez tant	For you have my heart so completely
Que bien ne me sont riens,	That riches are nothing to me
Puisque i'ay votre grace.	Since I have your favour.

The above text is as it appears in A. The later setting, in B, has:
line 5: riens in stave 2, otherwise rien.

Two other settings known to have been in the Nonsuch Library

NL Appenzeller (Benedictus) a6, in M4(5) = S_C(5), RISM 1544¹³, Lbl K.3.a.5., copied by Burney into Lbl Add Ms 11588, in which it is attributed to Willaert in the contents, but to Benedictus on f122,

NL Gombert a5, also in 1544¹³ (Lbl K.3.a.5. Ex NL: M4; S_C(5)) copied by Warren in Lbl Add Ms 34071. These settings have identical texts, also identical to Gerarde's, except:

line 1: comment
line 3: ie vous aymasse,
line 6: vostre
N.B. in line 5, both have riens.

Text in Arnoullet:

Je ne scay pas comment	Je pense bien souvent	Il me dist doucement
A mon entendement	A grief departement	Attendez allegemens
Plus fort je vous aymasse,	Dont si grant dueil amasse	Car en brief malheur passe
Car a mon tusement	Qua' peu mon cueur ne fent	Mais ce m'est ung tourment
Je voys mon sens pensant	Mais espoir ne content	Et ennuy si tres grant
Si ie n'ay vostre grace.	Que si tost ie trespasse.	Que tous les aultres passe.

117 **Je ne suis pas de ses gens la**

Setting a [4] in A: 23,ff11^v-12; 24,ff15^v-16; 25,ff10^v-11.

Setting a 5 in B: 31,ff23^v-24; 32,ff24^v-25; 33,ff23^v-24; 34,f22; 35,ff22^v-23.

Je ne suis pas de ces gens la	I am not one of those people
Qui font deulx ou trois fois cela	Who do it two or three times
Quant il sont avecq une dame,	When they are with a lady,
Craignant de demourer infame;	Fearful of their reputations;
Je fais ung coup et puis: hola!	I do it once and - that's it!
Je ne suis pas de ces gens la	I am not one of those people
Qui font deulx ou trois fois cela.	Who do it two or three times.

Line 1: 31 and 32 have ses for ces
Line 6: 32, 33 and 35 have ses for ces.

One other setting probably in the Nonsuch Library

[NL]Anonymous a4, in [M42], S_C(4), RISM 1544¹², Lbl K.3.a.4., (Superius missing), which has an identical text, except:

line 2: deux, trois
line 3: ilz
line 5: CT and B: cop for coup
line 7: deux, trois

Text: Rondel from La chasse et le départ, 1509.

118 Je suis aimez de la plus belle

Setting a[5] in A: 23,ff25^v-26; 24,ff25^v-26; 25,ff25^v-26.

Clément Marot:

Je suis aimez de la plus belle
Que jamais fust dessoubz les cieulx;
Encontre tous faulx envieulx
Je la soustiendray estre telle.

I am loved by the most beautiful lady
There has ever been beneath the heavens;
Against all false enviers
I will uphold her to be so.

One other setting known to have been, plus one probably, in the Nonsuch Library

[NL]Canis a4, in [M42], S_C(4), RISM 1544¹², Lbl K.3.a.4., (Superius missing), which has an identical text, except:

line 1: ayme
line 2: Qui soit vivant dessoubz les cieulx;

NL Crecquillon a5, in M4(6) = S_C(6), RISM 1545¹⁴, Lbl K.3.a.6., which has an identical text to that set by Gerarde, except:
line 1: ayme
line 2: iamais

Other settings:

Crecquillon a3, in 1552¹⁰, Lbl K.8.i.4.(11.)

Crecquillon a3 (another setting), also in 1552¹⁰, Lbl K.8.i.4.(11.), and 1569¹⁰, Och Mus 318-9(4).

These two have identical texts to that of the five-voice Crecquillon setting.

Text by Clement Marot (Yve-Plessis: Chanson X), published in *Adolescence de Clémentine*, 1532.

Quoted in Rollin:

Je suis aymé de la plus belle
Qui soit vivons dessoubz les cieulx;
Encontre tous faulx envieulx
Je la soustiendray estre telle.

Si cupido doulx et rebelle
Avoit desbendé ses deux yeulx
Pour veoir son maintien gracieux
Je croy qu'amoureux seroit d'elle

Venus, la déesie immortelle
Tu as faict mon cuer bien heureux,
De l'avoir faict estre amoureux
D'une si noble damoyelle.

119 Je suis amoureux

Setting a5 in B: 31,f37; 32,f37; 33,f37; 34,f35; 35,f37.

Je suis amoureux d'une fille,
Mais je ne l'ose dire.
Elle a les yeulx vert et riant
Et la couleur resplendissant,
Da sa beaulte mon cuer souspire,
Mais ie ne l'ose dire.

I am in love with a girl,
But I dare not say so.
She has green and laughing eyes
And her complexion is radiant,
My heart sighs for her beauty,
But I dare not say so.

One other setting known to have been in the Nonsuch Library

NL Earliest known dated setting by Castileti a4, in 1549²⁹ (Lbl K.3.a.11. Ex NL: M4; S_C(11)), which has the following text:

Je suis amoureux d'une fille,	
Mais je ne l'ose dire.	
Va t'en garila turlura,	(or gari la)
Mais je ne l'ose dire.	
Elle a les yeux vert et riant,	
Va t'en garila turlura,	
Et la couleur resplendissant,	(T has couleur)
Va t'en garila turlura,	
Da sa beaultez mon cuer souspire,	
Mais ie ne l'ose dire.	
Va t'en garila turlura.	
Mais ie ne l'ose dire.	

120 Je suis desheritee

Setting a6 in B and F: 31,f43; 32,f43; 33,f43, 34,f41; 35,ff45^v,46; 57,ff24^v-25

Je suis desheritee	I am desolate
Puis que j'ay perdu mon ami.	Because I have lost my love.
Seulette m'a laissee,	He has left me all alone
Plaine de pleurs et de souci.	Full of tears and cares.
 Rossignol du bois joli	 Pretty nightingale in the greenwood
Sans plus faire demeuree	Without any more delay
Va t'en dire a mon ami	Go and tell my love
Que pour lui suis tourmentee.	That for him I live in torment.

Line 4: 57 has: Plaine de dueil et de souci.

No other settings known to have been in the Nonsuch Library.

Other settings:

Cadeac/Lupus a4, in RISM 1537⁴,
and 1554²⁵, Lbl K.2.b.4^{*}.(1.), CT only, and K.8.i.4.(1.),
and 1559¹⁴, Lbl K.8.i.4.(5.),
and 1560⁷, Och Mus 508-9(12),
and 1561⁷ = 1567¹², Lbl K.2.b.4.(20.), T only, = 1573¹⁴,
and 1589⁵ = 1592⁸ = 1597⁹ = 1601⁴ = 1605⁵, Lbl A.315.a. = 1609¹², Lbl K.7.b.1.,
and 1608¹¹, Lbl A.315.b.

1554²⁵ has an identical text to that set by Gerarde, except:

line 1: desheritee
line 2: amy
line 3: Seulette il m'a laissée,
line 4: Pleine, soucy
line 5: ioly
line 6: Sans point faire demeuree
line 7: à, amy
line 8: ...luy suys tourmenté;

1567¹² has an identical text to that in 1554²⁵, except:

line 3: no *ll*,

line 5: *joly*

line 6: *plus*, for *point* (as Gerarde).

line 8: *suis* (as Gerarde) *tourmentée*.

Anonymous a3, in RISM 1569⁹, Och Mus 318-9(2),

Giovanni Gero a2, copied in Lbl Add Ms 31406,

Claude le Jeune a6, in RISM 1572² (seen in a modern edition at Lbl d.789.w.(1982.))

121 Joieusement il faict bon vivre

Setting a[4] in A: 23,ff6^v-7; 24,ff7-7^v; 25,ff5^v-6.

Joieusement il faict bon vivre,
Aiant force, escu, au soleil,
Et dame qui d'esprit soit libre
Avec ce gentil vin vermeille.

It is good to live merrily,
Having strength, money, in the sun,
And a woman who would be free-spirited
With this fine ruby wine.

Et si volez croire conseil,
Soudainement faicte lui feste;
S'elle refuse ung telle travail,
Dicte que je suis ung beste.

And if you wish to take advice,
Suddenly give her a special welcome;
If she refuses such a task
Then say I am a fool.

No other setting known to have been in the Nonsuch Library

No other known settings.

122 Las voulez vous

Setting a6 in D: 49,f20^v; 50,f20^v; 51,f21; 52,f19^v; 53,f20^v; 54,f20.

Las voulez vous qu'une personne chante
A qui le coeur ne faict que sospirer?
Laissez chanter celui qui se contente
Et me laissez mon seul mal endurer.

Alas, do you want to hear the song of someone
Whose heart can only sigh?
Let him who is happy sing,
And leave me to endure the pain which is mine alone.

One other setting known to have been in the Nonsuch Library.

NL Lassus a4, in M4(4) = S_C(14), RISM 1555¹⁹, Lbl K.3.a.13. = 1555²⁹ = 1560⁴,
and 1557¹⁰, Lbl K.8.i.4.(3.).2.,
and 1559¹², Lbl K.2.b.4*(12.), CT only,
and 1560⁶, Och Mus 508-9(11),
and 1565⁶ = 1569¹⁵, Lbl K.2.b.4.(11.), T only = 1572⁴, Lbl K.2.h.9.(3.), (copied by John Immyns, in Lbl Add Ms 12532).

This setting appears in many other printed and manuscript sources.

1555¹⁹ has an identical text to that set by Gerarde, except;

line 1: *volez*

lines 3 and 4: *laisses*;

1557¹⁰ and 1559¹² each has an identical text to that set by Gerarde, except:

line 1: 1559¹² has *voulés*

line 2: *cueur*, *fait*

line 3: *laissés*, *celuy*

line 4: *laissés*;

1569¹⁵ has an identical text to that set by Gerarde, except:

line 1: voulés

line 2: fait

line 3: celuy;

1572⁴ has an identical text to that set by Gerarde, except;

line 3: celuy.

Other settings:

Gardane a2, in RISM 1539¹⁸, Lbl K.10.a.9.

de Castro a3, in RISM 1569¹⁰, Och Mus 318-9(4),

Faignient a3, in RISM 1569¹¹, Och Mus 318-9(6),

Ferrabosco a5, in Lbl Eg. 2009-12., and copied by Tregian in Lbl Eg 3665.,

Lassus a5, in RISM 1560⁶, Och Mus 508-9(11),

Nicolas a5, in RISM 1572², Lbl d.789.w.(1982.).

123 Le bergier et la bergierre

Setting a[5] in A: 23,ff7^v-8; 24,ff7^v-8; 25,ff6^v-7, being recomposed as:

Setting a5 in B: 31,f28^v; 32,ff28^v-29; 33,ff28^v-29; 34,f26^v; 35,f28.

Text in A:

Le bergier et la bergierre
Sont en l'ombre d'ung buisson;
Il sont si pres l'ung et l'autre
Que a grand peine les voit on

The shepherd and the shepherdess
Were in the shade of a bush;
They were so close together
You could scarcely tell them apart.

La dame a dict a son mignon:
Reprennons notre alaine,
Le loup emporte nous mouton,
Mon compaignon,
Pour Dieu saulvons la laine!

She said to her sweetheart:
Let's take a breather,
The wolf is carrying off our sheep,
My dear,
For God's sake let's save the wool!

line 1: 24 has Le bergierre at la bergiere, also Le bergier et la bergiere

Text in B:

Le bergier et la bergierre
Sont en l'ombre d'ung buisson;
Il sont si pres l'ung et l'autre
Que a grand paine les voit on.

La dame a dicte a son mignon:
Reprennons notre aleine,
Le loup emporte nous moutons,
Mon compaignon,
Pour Dieu saulvons la leine!

33 has alaine

One other setting known to have been in the Nonsuch Library.

- NL Gombert a 5, in M4(5) = S_C(5), RISM 1544¹³, Lbl K.3.a.5., which has an identical text, except:
 line 1: Le bergier et la bergiere
 line 3: ilz
 line 4: Qu'a grant peine
 line 5: dict
 line 6: Reprenons nostre'allaine,
 line 7: noz mouton,
 line 9: saulvez la leine!

Other settings:

Anonymous a3, in RISM 1569⁹, Och Mus 318-9(2),

Gallus a5, in RISM [1543]¹⁵, Lbl K.4.g.2., copied in Add Ms 31390, 22957 and 32377,

Canis a3, in RISM [1552]¹¹, Lbl K.8.i.4.(12.), which has the text:

Le bergier at la bergiere
 Sont affis ores d'ung buisson;
 Ilz sont si pres l'ung de l'autre
 Qu'a grant peine les voit on.

La dame a dict a son mignon:
 Reprenons nostre' alleine,
 Le loup enporte mon mouton,
 Mon compaignon,
 Por Dieu saulvons la leyne.

S'ensuivent plusieurs chansons nouvelles, 1535, Paris.

124 Le rossignol plaisant

Setting a6 in B: 31,ff51^v-52; 32,ff51^v-52; 33,ff51^v-52; 34,ff49^v-50; 35,ff61^v,62.

Le rossignol plaisant et gracieux
 Habiter veut tousiours au vert bocage,
 Aux champs voler et par tous autres lieux;
 Sa liberte aimant mieux que sa cage.

The graceful and agreeable nightingale
 Prefers to live in the green hedgerow,
 To fly over the fields, over everywhere;
 Loving its freedom better than its cage.

Mais le mien ceur que demeure en otage
 Sous triste dueil que le tien en ses lacs
 Du rossignol ne cherche l'avantage,
 Ne de son chant recevoir le soulas.

But my heart, which lives as a hostage
 To the doleful mourning which holds it in its trap,
 Seeks no benefit from the nightingale,
 Nor receive any solace from its song.

No other setting known to have been in the Nonsuch Library

Other settings:

Mintantier a4, in 1539¹⁵, 1539¹⁶ and 1540¹⁷, Lbl K.10.a.9.

Ferrabosco a5, copied in Lbl Add Ms 29247, Lbl Eg. 3665, f88, Lbl. Eg 2009-12, possibly also in 1588²⁹,

Lassus a, copied in Lbl Egerton 3665, Lbl Add. Ms 12532, Lbl Add. 30016-21;

Lassus a5, in RISM 1571¹, Lbl K.2.b.4.(13.), CT and T only = 1567⁸ = 1575⁸,
 and 1560⁶ (Och Mus 508-9(11))

1571¹ has an identical text to that set by Gerarde, except:

line 2: tousjours, bocaige
 line 3: chams, voller (CT only, which also ha voler)
 line 4: liberté, ayment
 line 5: coeur
 line 8: recevoir

Millot a4, in RISM 1570⁹, Lbl K.2.b.4.(9.), CT and T only. This has an identical text to that set by Gerarde, except:

line 2: tousjours
 line 3: chams, voller
 line 4: liberté, ayment
 line 5: coeur
 line 6: soubz, las (for lacs)

Also, the settings by Lassus and Millot are printed with capital Rs on all instances of *Rassignol*.

125 Le souvenir d'aimer

Setting a 5 in B: 31,f38; 32,f38v; 33,f38; 34,f36; 35,f38

Le souvenir d'aimer me tient
 Quant de la belle il me souvient
 Et du joli temps qui verdoye.

The memory of love sustains me
 Whenever I think of that lovely lady
 And of the pretty springtime.

No other setting known to have been in the Nonsuch Library

Other setting:

Millot a4, in RISM 1567¹¹ = 1570¹³, Lbl K.2.b.4.(18.), and Lbl K.2.h.9.(1.), CT only = 1573¹³, Lbl K.2.b.4.(18), T only) = 1577⁵ = 1581².

1570¹³ has an identical text to that set by Gerarde, except:

line 1: d'aymer
 line 3: verdoye and verdoie

1573¹³ has an identical text to that set by Gerarde, except:

line 1: d'aymer
 line 2: quand
 line 3: tems (x2)

126 Mon cœur chante

Setting a[4] in A: 23,ff31-31v; 24,ff31-31v; 25,ff31-31v.

Setting a5 in B: 31,ff26v-27; 32,ff26v-27; 33,ff26v-27; 34,ff24v-25; 35,ff25v-26.

Setting a6 in B: 31,ff49v-50; 32,ff49v-50; 33,ff49v-50; 34,ff47v-48; 35,ff58v-59.

Mon cœur chante joieusement
 Quant il me souvent de la belle.
 Tout mon plaisir se renouvelle
 De bien en myeux certainement
 En esperant que briefement
 J'avray quelque bonne nouvelle.

My heart sings joyously
 When I think of that lovely lady.
 All my pleasure is renewed -
 Indeed, it is better than before -
 Hoping that shortly
 I shall have good news.

One other setting known to have been in the Nonsuch Library

- NL de Vuismes a4, in M27(2) = P_C(I:2) RISM 1559⁷, Lbl K.3.a.14.(2.). This has nearly the same text:
 line 1: CT and T have joyeusement
 line 3: Quant il my* soubvient... (* luy in Superius; my in ContraTenor and Bassus, me in Tenor)
 line 4: en mieulx; (ContraTenor has envieulx)

Other setting:

Anonymous a4, in Lbl Royal Mss, Appendix 41-44,
 This sets the first four lines only, with the variants:
 line 1: joyeusement
 line 2: luy, instead of me
 line 3: son, instead of mon; reveille/reneille
 line 4: mieulx and myeulx.

127 Oncques amour ne fust

Setting a[4] in A: 23,ff15^v-16; 24,ff11^v-12; 25,ff13^v-14.

Setting a6 in B: 31,f18; 32,f18; 33,f18; 34,f17; 35,ff16^{*v},17.

Oncques amour ne fust sans grand langueur,
 Langueur ne fust jamais sans esperance.
 Voilla le point ou gist tout les malheurs:
 Qu'on voit souvent espoir sans jouissance.

There has never been love without great longing,
 There has never been longing without hope.
 Therein lies that truth whence all ills spring:
 That we often see hope without rejoicing.

line 4: A has jouissance

Three other settings known to have been in the Nonsuch Library

- NL Crecquillon a 4, in M4(3) = S_C(3), RISM 1544¹¹, Lbl K.3.a.3., which has the same text as that set by Gerarde, except:
 line 1: Superius has fut for fust
 line 2: iamais
 line 3: Vela, le malheur
 line 4: tousiours (instead of souvent), ioyssance

- NL Clemens non Papa a4, in M4(11) = S_C(11), RISM 1549²⁹, Lbl K.3.a.11., which also has the same text as that set by Gerarde, except:
 line 1: fut, grant langueur
 line 2: Langueur ne fut iamays (last word missing in Tenor)
 line 3: vela, le malheur
 line 4: ioyssance
 This setting is followed in 1549²⁹ by a *Response*, also set by Clemens non Papa:

Puis que malheur me tient rigueur
 Et seulle scaves mon indigence
 Pour donner ordre' a ma langleur
 Secours moy en diligence
 Hellas Ayez intelligence
 Du mal qu'on a en amitye
 Ung patient prent allegeance
 Quant samye prent a pitye.

- NL Crecquillon a4, in M27(4) = P_C(I:4), RISM 1555⁷, Lbl K.3.a.15.(2.), which has the same text, except:
 line 1: fut
 line 2: fut iamais
 line 3: Voyla le point, ou gist tout le malheur
 line 4: iouyssance

ContraTenor has fust
 Tenor has Vois la...; Bassus has Voila...

Other settings:

Cartier a3, in Lbl K.8.i.4.(15.) (unidentified in RISM), f7, Superius missing) which has the same text as that set by Gerarde, except:

line 1: fut
line 2: fut iamais
line 3: Voila le int ou gist tout le malheur
line 4: iouissance

Caulery a4, in RISM 1556¹⁹, Lbl A.431.(3.),

Crecquillon a5, in RISM 1554²⁵, Lbl Add Ms 31438.(3.) = 1560⁵, Och Mus 508-9(10),

Crecquillon a4, in RISM [1552]⁸, Lbl K.8.i.4.(8.) which differs as follows:

line 1: grant
line 2: iamais
line 3: Vela le point ... le malheur
line 4: ioysance

128 **Or est venu le printemps gracieulx**
Secunda pars: **Car de jourdhuy**

Setting in D and F: 49,ff22-22v; 50,ff22-22v; 51,ff22v-23; 52,ff21v-22; 53,ff22-22v; 54,ff21v-22; 57,ff16v-18

Or est venu le printemps gracieulx,
Le doulx Avril auquel la belle flore,
Les pres herbus diversement colore
Resiouissant et nos coeurs et nos yeulx.
Maus cestui la qui gouverne les cieulx
Oultre tel don veut contenter encore
Le coeur et l'oeil des invitez qui ore
Des deux amants sont contents et joyeuxl.

Secunda pars (Response:)

Car ce jourdhuy chacun de nous contemple
En l'ing et l'autre ung vray et vif exemple
De ce qu'au monde on appelle beaute,
Laquelle en eux tant des autres s'esloigne
Qu'impossible est qu'elle a vray ne tesmoigne
D'ung noble coeur la ferme loyaulte.

Now is come the gracious spring-time,
Sweet April, which beautiful flowers,
And the grassy meadows diversely colour,
Gladdening our hearts and eyes.
But he that rules the heavens
As well as this gift, wishes to gratify even more
The hearts and eyes of the guests, who hear that
The two lovers are happy and joyful.

For today each of us observe
In both of them a true and living example
Of what the world calls beauty -
Which in these two so far surpasses others'
That it cannot but bear witness
To the unshakeable loyalty of a noble heart.

No other setting known to have been in Nonsuch Library
No other setting known.

Sonnet, set complete. Source of words unknown.

129 **O souverain Pasteur (Prière devant le repas)**

Setting a5 in B: 31,ff36-36v; 32,ff36-36v; 33,ff36-36v; 34,ff34-34v; 35,ff36-36v,

Clément Marot:

O souverain Pasteur et maistre,
Regarde ce troupeau petit,
Et de tes biens souffre le paistre,
Sans desordonne apetit,

O supreme shepherd and master,
Look on this little flock,
And in your goodness allow it to graze
Without immodest appetite,

Nourissant petit a petit
A ce iourd'hui ta creature
Par celui qui pour nous vestit
Ung corps subiect a nouriture.

Feeding little by little
Your creature today
For the sake of him who for us
Took on a body which needed food.

Punctuation from Yves-Plessis,
line 4: 34 has *appetit*.

One other setting known to have been in the Nonsuch Library

NL Susato a4, in M4(11) = S_C(11), RISM 1549²⁹, Lbl K.3.a.11. This has the same text, except:
line 2: troppeau
line 3: seuffre
line 4: appetit
line 7: ce luy

Other settings by:

B. de Bel, in RISM 1555¹⁶, Lbl K.8.i.10.(1.),

Clemens non Papa a4, in RISM 1589⁵ = 1592⁸ = 1597⁹ = 1601⁴ = 1605⁵, Lbl A.315.a., = 1609¹², Lbl K.7.b.1.

Text by Clément Marot, (Oraisons, VII) in Yves-Plessis, 421: text as above, except:

line 4: appetit
line 6: jourd'huy
line 7: celuy
line 8: subject

In addition, Yves-Plessis has lines 6 and 7 exchanged.

130 Par vous seule

Setting a[5] in A: 23,ff18^v-19; [missing in 24]; 25,ff16^v-17.

Par vous seule la mort m'assault;
Hellas et si ne scay pourquoi.
Vous plaist il doncq ie devie,
Et que fortune ainsi confonde
Le plus vostre de tout le monde?

By you alone death assails me;
Alas and I do not know why.
Does it then please you, I surmise,
That fortune should so confound
Him who is most yours?

Line 5: 25 has ...du tout le monde.

One other setting known to have been in Nonsuch Library

NL Canis a4 in M4(1) = S_C(1), RISM 1543¹¹, Lbl K.3.a.1., (Superius missing):

Par vous seulle la mort m'assault;
Hellas et se ne vous en chault.
Vous plaist il donc que ie devie,
Et que fortune ainsi confonde
Le plus vostre de tout le monde.

Tenor has de vye (or devye)

131 Pere eternel (Prière après le repas)

Setting a5 in B: 31,ff29^v-30^v; 32,ff29^v-30^v; 33,ff29^v-30^v; 34,ff27^v-28^v; 35,ff29^v-30^v.

Pere eternel, qui nous ordonnes
N'avoir souci du lendemain,
Des biens que pour ce jour nous donnes
Te mercions de ceur humain.

Eternal father, who orders us
Not to worry about tomorrow,
For the good things which you give us today
We thank you from our human hearts.

Or puis qu'il ta pleu de ta main
Donner au corps mengier et boire,
Plaise toy du celeste pain
Paistre nous ames, a ta gloire.

Since it has pleased you with your hand
To give food and drink to our bodies,
May it please you with bread of heaven
To feed our souls, for your glory's sake.

Punctuation from Yves-Plessis.

One other setting known to have been in the Nonsuch Library

NL Susato a4, in M4(11) = S_C(11), RISM 1549²⁹, Lbl K.3.a.11., which has an identical text, except:

line 2: soucy
line 4: cueur
line 6: menger
line 8: noz (i.e. nous)

Other settings by:

B. de Bel, in RISM 1555¹⁶, Lbl K.8.i.10.(1.),

Clemens non Papa a4, in RISM 1589⁵ = 1592⁸ = 1597⁹ = 1601⁴ = 1605⁵, Lbl A.315.a. = 1609¹², Lbl K.7.b.1.

Text by Clément Marot (Oraisons, IX), in Yves-Plessis, 422: text as above, except:

line 2: soucy
line 4: cueur
line 8: noz (i.e. nous)
Original ends with *Amen*.

A piece by Crispel a4, in M27(4) = P_C(I:4), RISM 1555²⁰, Lbl K.3.a.15.(2.) Ex NL, titled *La grace*, and starting *Pere eternel*, is of an otherwise different text.

132 Petite fleur

Setting a6 in C: 26,ff13^v-14; 27,f14; 28,ff14^v-15; 29,f14^v; 30,f14.

Petite fleur, coincte et jolie,
Las dictes moy si vous m'aimes.
Avecque moy plus n'attendes
Car il m'ennuie ma douce amye.

Little flower, dainty and pretty -
Oh tell me if you love me.
Don't keep me waiting any longer
For it tires me, my sweet friend.

One other settings known to have appeared twice in the Nonsuch Library.

NL Crecquillon a4, in M4(11) = S_C(11), RISM 1549²⁹, Lbl K.3.a.11., and in M27(5) = P_C(I:5), RISM 1555²¹, Lbl K.3.a.15.(3.). The former has an identical text to that set by Gerarde, except:

line 1: petite, iolye
line 4: m'ennuye

and the latter has an identical text to that set by Gerarde, except:

line 1: petite, iolye
line 2: m'aimez
line 3: Avecques
line 4: m'ennuict

Other settings:

Anonymous a3 in RISM 1535¹⁴ and Lbl Harl.5242,

Appenzeller a4, in RISM A1292 (1542), Lbl K.4.f.5., which has the text:

Petite fleur, cointe et iolye,
Las dictes moy si vous m'aymes,
Despeschez vous plus n'attendez
Car il m'ennuye ne doubtez mye.

S has ...n'en doubtes mye.

Susato a4, in Lbl K.8.i.4.(9), 1552, not found in RISM.

Text in *Chansons/ La fleur de plusieurs belles chan/sons nouvelles ...*, seen in Arnoullet:

Petite fleur, cointe et jolye
Las dictes moy se vous m'aymez
Depechez vous plus n'attendez
Car il m'ennuye ma douce amye.

Je n'aymeray iour de ma vie
Aille selie n'est a mon plaisir
Je l'yray veoir faus contredit
De iour en iour n'en doubtez mye
Ma douce amye

De cupido tant il m'ennuye
Las donnez moy aulcun confort
Du de brief mon cueur sera mort
N'en doubtes mye
Ma douce amye.

133 Plaisir n'ay plus

Setting a6 in B: 31,ff45^v-46; 32,ff45^v-46; 33,ff45^v-46; 34,ff43^v-44; 35,ff50^v-52.

Clément Marot:

Plaisir n'ay plus mais viz en desconfort;
Fortune m'a remis en grand doleur.
L'heur que i'avois est tourne en malheur,
Mal heureux est qui n'a aucun confort.

I know pleasure no more but live in distress;
Fortune has sent me away in great pain.
The luck I had has turned to misery,
Unhappy is he who has no consolation.

line 1: 32 has vis

line 2: 34 and 35 have remys

One other setting known to have been in the Nonsuch Library

NL Hollander a4, in M4(11) = S_C(11), RISM 1549²⁹, Lbl K.3.a.11., copied by Warren in Lbl Add Mss 34071, and which has an identical text to that set by Gerarde, except:

line 1: vyz

line 2: grant

Other settings:

Anonymous a5, in RISM 1543¹¹, Lbl K.4.g.2.,

Gombert a5, in RISM 1543¹³ (not seen).

Words by Clement Marot, *Adolescence de Clémentine*, 1532, quoted in Yve-Plessis, V, 173, and as below in Rollin:

1 Plaisir n'ay plus, mais vy en desconfort;
Fortune m'a remis en grand'doleur.
L'heur que j'avois est tourné en malheur,
Malheureux est qui n'a aucun confort.

3 Valoir ne puis, en ce monde suis mort;
Morte est m'amour, dont suis en grand'langueur
Langoureux suis, plein d'amere liqueur;
Le cueur me part pour sa dolente mort.

2 Fort suis dolent, et regret me remord;
Mort m'a osté ma dame de valeur;
L'heur que j'avois est tourné en malheur,
Malheureux est qui n'a aucun confort.

Text in *Chansons/ La fleur de plusieurs belles chansons nouvelles ...*, seen in Arnoullet:

- | | |
|---|--|
| <p>1 Plaisir n'est plus te vis en desconfort
Fortune ma bien mis en grans douleurs
L'heur que i'avois m'est tourne en malheur
Malheurs
Malheureulx est qui n'a d'amours suport. (bis)</p> | <p>4 Par terre et mere ou iamais prendre port
Port te seray contre tous faulx rapport
Porte mon cueur sans en faire transport
Transport
Transporte toy faisant ung bon accord. (bis)</p> |
| <p>2 La feurete n'est plus ne le confort
Confortez moy m'amyte ou ie suis mort
Mort ou mercy en languissant cy fort
Cy fort
Fort que de toy de chascun au suport. (bis)</p> | <p>5 Accordez vous me prenez nulz discors
Ne descordez vers amours les supports
Support aurez de moy iusques a la mort
La mort
La mort ne'me suyt attendant son confort. (bis)</p> |
| <p>3 Supportez moy faisant ung bon rapportez
Rapportez bien que i'ayme loyaulment
Leal ie suis et ne veulx aultrement
Aultre
Aultre ne veulx pour me donner support. (bis)</p> | |

134 Pour une, las, j'endure

Setting a6 in B nd F: 31,f44; 32,f44; 33,f44; 34,f42; 35,ff47^v,48; 57,ff22^v-23.

Pour une, las, j'endure
Pensant de mieulx avoir,
La chose m'est trop dure
L'on peult aperchevoir.

For one lady, alas, I suffer,
Thinking I can do better.
This is too much for me -
One may see that.

Le mal en a souffrance
Lequel me fault souffrir.
Si ie n'ay allegeance,
Il me fauldra morir.

The pain brings suffering
Which I must endure.
If I get no relief
I will have to die.

Two other settings known to have been in the Nonsuch Library

NL Clemens non Papa a4, in M4(11) = S_C(11), RISM 1549²⁹, Lbl K.3.a.11., which has an identical text, except:
line 1: i'endure

NL Crecquillon a4, in M27(2) = P_C(2), RISM 1559⁷, Lbl K.3.a.14.(2.), which also appears attributed to Susato in RISM [1552]⁸, Lbl K.8.i.4.(8.). 1559⁷ has the text:

Pour unge, helas, i'endure
Pensant de mieulx avoir,
Ce m'est chose fort dure
On le peult 'perchevoir.

CT has *trop* for *fort*. (N.B. Gerarde's text).

Ie vis en desplaisance
Car trop my faict languir.
Brief si n'ay allegeance,
Mi conviendra a mourir.

[1552]⁸ has the same text as that set by Gerarde, except:

line 1: i'endure
line 7: alleance
line 8: mourir

135 Pour une seulle

Setting a 5 in B: 31, ff24-24^v; 32, ff23^v-24; 33, ff24-24^v; 34, f22^v; 35, ff23-23^v.

Pour une seulle que j'aime tant,
Las, on me faict grand tort,
Je suis maintenant ung povre amant
Rempli de desconforte
Iusques a la morte.

Because of the one lady whom I love so much,
Alas, I am greatly wronged.
Now I am a wretched lover,
Filled with distress
To the point of death.

line 3: 31 has also aimant

One other setting probably in the Nonsuch Library

[NL] Gallus a4, in [M42], S_C(4), RISM 1544¹¹, Lbl K.3.a.4. (Superius book missing), which has an identical text, except:

line 1: i'ayme
line 2: grant (this line not set in Bassus)
line 3: aymant
line 4: Remply de desconfort (ContaTenor and Tenor also have Rempli)
line 5: mort

136 Prenez plaisir

Setting in A a[4]: 23, f14^v; 24, f18^v; 25, f17^v.

Prenez plaisir coeurs langoureux,
Allons ensauble soions joieux et gay.
Ou de coustume vont loiaux amoureux,
Sur la verdure du joli mois de may.

Take your pleasure, langourous hearts,
Let's go together and be merry and joyful
Where faithful lovers usually go,
On the green in the pretty month of May.

One other setting known to have been in the Nonsuch Library

NL Anonymous a4, in M4(1) = S_C(1), RISM 1543¹⁶, Lbl K.3.a.1. (Superius missing), with an identical text, except:

line 1: cueurs
line 2: ...ensamble soyons ioieux...
line 3: loiaux
line 4: ioly moys

137 Puis que fortune

Setting a6 in B and F: 31, f43^v; 32, f43^v; 33, f43^v; 34, f41^v; 35, ff46^v, 47; 57, 25^v-26.

Puis que fortune a sur moi entrepris
Las me doit on de tout plaisir banir,
Et sans secours incessament tenir,
Mieux me vouldroit de la mort estre pris.

Since fortune has set her sights on me
Alas, I must be banished from all pleasure,
And be kept ceaselessly without consolation,
It would be better [for me] if death were to take me

One other setting known to have been in the Nonsuch Library

NL Gallus (leCocq) a4, in M4(2) = S_C(2), RISM 1544¹⁰, Lbl K.3.a.2., which has an identical text to that set by Gerarde, except:

line 1: moy
line 2: doibt, bannir
line 4: vauldroit

Other settings:

Mittantier a4, in RISM 1542¹⁴, Lbl K.8.b.5.(3.), CT and B only, = 1542¹⁵, Lbl K.4.g.1. 1542¹⁴ has an identical text to that set by Gerarde, except:

line 1: moy

line 2: CT has La my doubt...; B has Las my doubt...

Lassus a5, in RISM 1565⁹ = 1567¹⁰ = 1570¹², Lbl K.2.b.4.(16.), CT and T only = 1573¹².

1570¹² has an identical text to that set by Gerarde, except:

line 1: à, moy (CT has also *fortun*)

line 2: las is followed by ! (two occurrences) in Tenor, not in CT

Text in *Chansons/ La fleur de plusieurs belles chan/sons nouvelles* ..., seen by Arnoullet:

Puis que fortune a sur moy entrepris
Las my doit on de tout plaisir bannir,
Et sans secours incessamment tenir,
Mieux me vaudroit de la mort estre prins.

Rossingnolet tu te fats bien ouyz
Au ioly bois tu prens tous les plaisirs
Ie te supply va dire a mon amy
Qui biengue a moy oustien iray a luy.

Oncques iamais te ne fus si surprins
Du dard d'aymer qui ne greve si fort
Et sans secours ie n'atens que la mort
Par ma follye te suis mis hors du pris.

138 Puis qu'elle a mis a deulx son amitie

Setting a 5 in B: 31,ff25^v-26; 32,ff25^v-26; 33,ff25^v-26; 34,ff23^v-24; 35,ff24^v-25.

Puis qu'elle a mis a deulx son amitie
Et qu'en l'aiment je n'ay aultre'avantaige
Fors seulement de son cuer ung portaige;
Si ie n'ay tout ie quite toute la moitie.

Since she has split her love in two
And in loving her, I have nothing more
Than just a portion of her heart,
If I may not have all her heart, I shall forgo the half.

line 4: 33 has tout e (separated by a rest!); 34 has tout

One other setting probably in the Nonsuch Library

[NL]Crecquillon a4, in [M42], S_C(4), RISM 1544¹², Lbl K.3.a.4., (Superius book missing), which has an identical text, except:

line 2: l'ayment ie n'ay aultre'

line 3: seullement, cuer

line 4: Se si n'ay tout ie quite la moitie.

139 Resiouisons nous

Setting a6 in B and F: 31,ff44^v-45; 32,ff44^v-45; 33,ff44^v-45; 34,ff42^v-43; 35,ff48^v-50; 57,ff26^v-27

Resiouissons nos a ceste heure
A ce joli mois de may;
Le rossignol demeure
Au bois chantant si gay.
Sans quelque lay
L'iray ouir chanter
Et veoir la belle figure
Que je veulx aimer.

Let us rejoice now
In this pretty month of May;
The nightingale passes its time
In the wood, singing so merrily.
Without any complaint
I will go there to hear the singing
And to see the beautiful face
That I wish to love.

line 5: 31 has Le rossignol.

One other setting known to have been in the Nonsuch Library

NL de Rore a4, in M4(8) = S_C(8), RISM 1545¹⁶, Lbl K.3.a.8., which has the same text, except:

line 1: reiouyssons

line 2: ioly moys

line 6: ouyr

line 8: ie, aymer.

N.B. the spelling of *veoir* in line 7 is identical to that used by Gerarde.

140 Resveillez vous

Setting a6 in B and F: 31,f42v; 32,42v; 33,42v; 34,f40v; 35, 57,ff44v,45.

Resveillez vous tous plaisans amoureux!

Rire convient, ne soyés endormis.

Resveillez vous! montrez vous vrais amys,

Soyés tousiours en amour gratieux.

Awake, all you good-natured lovers!

You should be laughing, not lying asleep,

Wake up! Show yourselves to be true friends,

And always be gracious in love.

Lines 1 and 3: B has Reveillez; F has Resveillez.

Lines 3 and 4: B has montrez, amys, soyés; F has monstres, amis, soies.

No other settings known to have been in the Nonsuch Library

Other settings:

Jannequin a4, in RISM 1538¹¹, Och Mus 515-6(2),

Formentin (Fourmentin) a 5, in RISM 1562⁴ = 1567⁷, Lbl K.2.b.4.(10.), T only, which has an identical text to that set by Gerarde, except:

line 1: Reveillez, amoureux

line 2: soyez

line 3: Reveillez, amis

line 4: Soies tousjours.

141 Reviens vers moy

Setting a[4] in A: 23,f2; 24,f2; 25,f2.

Reviens vers moy qui suis tant desolee,

Et tu verras le nuict et le torment

Que j'ay souffert attendant longuement

Le tien retour dont seray consolee.

Come back to me, who am so desolate,

And you will see the gloom and the torment

Which I have suffered while long awaiting

Your return, by which I shall be consoled.

line 1: desolee x 3, desolez x 2.

line 4: consolee x 2, consolez x 3.

One other setting known to have been in the Nonsuch Library.

NL Lupi a4, in M4(1) = S_C(1), RISM 1543¹⁶, Lbl K.3.a.1., also in RISM 1540¹³, Lbl K.8.b.5.(1.) and 1554²⁵, Lbl K.2.b.4.(1.), CT only, and K.8.i.4.(1.).

Text in 1543¹⁶ identical to that set by Gerarde, except:

line 2: l'ennuy; CT and B have tourment

line 3: i'ay

line 5 added: Reviens vers moy

Text in 1554²⁵ :

Reviens vers moy qui suis tant desolée
Et tu verras l'ennuy, et le tourment
Que i'ay souffert tousiours en atendant
Le tien retour, dont seray consolée
Reviens vers moy.

N.B. in Gerarde's text, *l'ennuy* has become *le nuict*.

Other settings:

Certon a7, in 1572², seen at Lbl d.789.w.(1982.)

Millot a5, in 1572², seen at Lbl d.789.w.(1982.)

142 Se dire ie l'osoye

Setting a 5 in B: 31,ff6^v-7; 32,ff6^v-7; 33,ff6^v-7 34,ff5^v-6; 35,ff6^v-7.

Se dire ie l'osoye
D'ou me vient le souffrir,
Mon mal allegeroie
Sans en getter souspir.

If I dared tell
Where my suffering came from,
My pain should be eased
Without further sighing.

Mal trop bien scay
Que mal me veult saisir,
Pour user on que soye
Ma vie en desplaisir.

But I know too well
That pain would overcome me,
So that I would spend
My life in misery.

One other setting known to have been in the Nonsuch Library

NL Gombert a5, in M4(5) = S_C(5), RISM 1544¹³, Lbl K.3.a.5., which has an identical text to that set by Gerarde, except:

line 6; saysir.

Other settings:

Appenzeller a4, in RISM 1534¹³,
and RISM A1291(1542), Lbl K.4.f.5.,
and RISM 1560⁷, Och Mus 508-9(12) (Unattributed),
and Lbl Royal Mss, Appendix 41-44 (Unattributed),
and RISM 1589⁵ = 1592³ = 1597⁹ = 1601⁴ = 1605⁵, Lbl A.315.a. = 1609¹², Lbl K.7.b.1.

Lbl Roy. App. 41-44 has the text:

Se dire ie l'ossoie
D'ont me vient le soucy
Mon mal allegoroie
Sans en geter soupris

Mais trop bien scay
Que mal est choisi
Pur user on que soit
Ma vie en despaisir.

RISM A1291(1542) has an identical text to that set by Gerarde, except:

line 1: l'osoie
line 3: allegoroie
line 4: gecter
line 6: choisir for saisir

Appenzeller a3, in RISM [1552]¹¹, Lbl K.8.i.4.(12.), Bassus only, which has an identical text to that set by Gerarde, except:

line 4: souspirs
line 6: Que mon mal est choisy

143 Si j'ay du mal

Setting a [4] in A: 23,f19; 24,f19; 25,f18.

Clément Marot:

Si j'ay du mal maulgre moy je le porte;
Puis qu'ainsi est que nul ne me conforte,
Son reconforte ma douleur point n'appaise;
Vela coment je languis en malaise,
Sans quelqz espoir de liesse plus forte.

If I suffer, I bear it despite myself;
Since it is the case that no-one comforts me,
No-one's consolation alleviates my pain;
Thus I languish in discomfort,
With no hope of stronger grace.

line 5: 23 and 24 have *conforte* for *forte*.

One other setting known to have been in the Nonsuch Library

NL Anonymous a5, in M27(7) = P_C(II:1), RISM 1556¹³, Lbl K.3.a.16, = RISM 1553²⁴, Lbl Add Mss 31438.(2.). This has an identical text except:

Line 1: *ie* for *je*,
Line 4: *voila* for *vela*,
Line 5: *lyesse* for *liesse*.

The text is adapted from Clement Marot, Rondeau XXVIII, *Du conflict en douleur*, stanza 1:

- | | |
|--|---|
| <p>1 Si j'ay du mal, maulgré moy je le porte;
Et s'ainsi est qu'aucun me reconforte,
Son reconfort ma douleur point n'appaise;
Voilà comment je languis en mal ayse,
Sans nul espoir de liesse plus forte.</p> <p>2 Et fault qu'ennuy jamais de moy ne forte,
Car mon estat fut faict de telle forte
Dès que fuz né; pourtant ne vous desplaise
Si j'ay du mal</p> | <p>3 Quant je mourray ma douleur sera morte;
Mais ce pendant mon povre cuer supporte
Mes tristes jours en fortune mauvaise,
Dont force m'est que mon ennuy me plaise
Et ne fault plus que je me desconforte
Si j'ay du mal.</p> |
|--|---|

Variants in stanza 1 (cited by Yve-Plessis):

Line 3: Son reconfort en rien mon dueil n'appaise;
Line 5: Sans quelque espoir de liesse plus forte.

144 Soions joyeux joyeusement

Setting a[4] in A: 23,ff5^v-6; 24,f6^v; 25,f5.

Soions joyeux joyeusement
Et puis chantons la chansonette
Pour resveiller l'esprit dormant
A che printemps qui tant souhette.

Let us be truly joyful
and sing our ditty
to awaken the sleeping spirit
to this spring which it so desires.

Le rossignol tant gaiement,
Nous resiouist de sa gorgette,
Chantant tant bien, tant doucement,
N'oubliez pas vous amourette.

The nightingale with its little throat
delights us so merrily,
singing so finely, so sweetly:
Don't forget your little love.

line 4: *tant* x 2, *temps* x 1;

line 8: *oubliez* x 2, *oubliez* x 2, *oublie* x 2

One other setting known to have been in the Nonsuch Library

- NL de Vuismes a4, in M27(5) = P_C(I:5), RISM 1555²¹, Lbl K.3.a.15.(3.), which has an identical text, except:
 line 1: ioyeux ioyeusement
 line 2: (CT only) chanchonette; *et* missing in B, added by hand
 line 3: resveillier
 line 4: souhaite
 line 5: Le rossignol tant gay, tant gayement (T has gray)
 line 7: doucement (Superius starts line: A chantant)
 line 8: amourettes.

The text of the Bassus has been altered in a hand similar to that of Gerarde, to make the part more in keeping with the other three.

145 Soions joyeux sur la plaisant verdure

Setting a8 in B: 31,ff65^v-66; 32,ff53^v-64; 33,ff63^v-64; 34,f62; 35,ff70^v-71.

Soions joyeux sur la plaisant verdure
 A ce beau may tant doulx, tant frez et gay,
 Il resiouist tout coeur qui dueil endure.
 Soions joyeux sur la plaisant verdure.

Let us be happy on the pleasant green
 In this lovely May, so gentle, so fresh, so merry,
 It gladdens every grieving heart.
 Let us be happy on the pleasant green.

No other settings known to have been in the Nonsuch Library

Other setting:

Lassus a4, in RISM 1565⁹ = 1567¹⁰ = 1570¹², Lbl K.2.b.4.(16.), CT and T only = 1573¹².
 1570¹² has an identical text to that set by Gerarde, except:
 line 1: Soyons joyeux
 line 3: resjouist
 line 4: Soyons joyeux

146 Ta bonne grace

Setting a[5] in A: 23,ff21^v-22; 24,ff21^v-22; 25,ff21^v-22.

Ta bonne grace et maintien gracieulx
 Et le regard de tes deulx rians ieulx,
 Mon transporte le coeur de telle sorte
 Que contrainct suis de crier a la porte,
 Misericorde au povre languoureux.

Your good grace and gracious presence
 And the look from your two laughing eyes
 So transport my heart
 That I am moved to cry at your door:
 Take pity on this poor languishing one.

line 1: 23 has bonne and bone; 24 has bone; 25 has bone and bonne

One other setting known to have been in the Nonsuch Library

- NL Canis a5, in M4(5) = S_C(5), RISM 1544¹³, Lbl K.3.a.5., copied in Add Ms 11582. This has an identical text to that set by Gerarde text, except:
 line 1: S and T have *bonne*; CT and B have *bone*
 line 1: gratieulx
 line 2; deux (missing in Tenor),
 line 2: S and T have *yeulx*; CT and B have *ieulx*
 line 3: cueur

Other settings:

Roquellez a4, in RISM 1538¹¹, Och Mus 515-6(2),

Crecquillon a4, in RISM [1552]⁸, Lbl K.8.i.4.(8.), Bassus only. This has the text:
 (first line not set in Bassus)
 Et le regart de tes doulx rians yeux,
 M'ont transperce le cueur de telle forte
 Que contrainct suis de crier a la porte,
 Misericord' au pouvre langoureux.

147 **Tant ay souffert**

Setting a6 in B and F: 31,ff46^v-47; 32,ff46^v-47; 33,ff46^v-47; 34,ff44^v-45; 35,ff52^v-54; 57,ff23^v-24.

Tant ay souffert pour parvenir	I have suffered so much in order to reach this point,
Et journelement seuffre pour advenir	And I suffer daily to attain
A ce que de long tamps ay desire,	That which I have so long desired,
Vivant en espoir que mon mal sera allege.	Living in the hope that my pain will be relieved.

One other setting known to have been in the Nonsuch Library

NL Jacques leRoy a5, in M4(12) = S_C(12), RISM 1550¹³, Lbl K.3.a.12., copied by Warren in Lbl Add Ms 34071.
 This has an identical text, except:
 line 2: iournelement souffre
 line 3: CT has long tamp.

148 **Tant qu'en amour**

Setting a[5] in A: 23,ff16^v-17; 24,ff12^v-13; 25,ff15^v-16.

Tant qu'en amour tu seras ma maistresse,	Since in love you are my mistress,
Et que mon coeur soubz ton pouvoir sera,	And that my heart will be under your power.
Il languira et pour devis aura:	It will languish will have for its motto:
Jamais joieulx mais tousiours en tristesse.	Never joyous but always in sadness.

One other setting known to have been in the Nonsuch Library

NL Crecquillon a4, in M4(3) = S_C(3), RISM 1544¹¹, Lbl K.3.a.3., which has an identical text, except:
 line 1: CT and T have *amours tu seras*, S and B have *amours tu sera*
 line 2: coeur soubz
 line 4: iamais, ioyeulx

149 **Tous mes amys**

Setting in A: 23,ff21-21^v; 24,ff20^v-21; 25,ff20^v-21, recomposed as:
 Setting in B: 31,f34^v; 32,ff34-34^v; 33,ff 34-34^v; 34,ff32-32^v; 35,ff34-34^v.

Text in A:

Tous mes amis venes ma plainte ouir;	All my friends, come and hear my plaint;
Venes a la plus desolee	Come to her who is the most wretched
Qu'au monde soit; car ie suis esseulee	In the world; for I am abandoned
De mon amy; doibs ie pourtant mourir.	By my love; so I must die.

line 2: 24 has venez

Possibly, to preserve the metre, line 2 should read: Venes, venes a la plus desolee

B has the following variants:

line 1: amys, plaincte
 line 4: morir

One known setting in the Nonsuch Library

- NL Canis a5, in M4(5) = S_C(5), RISM 1544¹³, Lbl K.3.a.5., copied in Lbl Add Ms 11584, and in RISM [1543]¹⁵, Lbl K.4.g.2. 1544¹³ has an identical text to that set by Gerarde in source A, except:
 line 1: venez ma plainte' ouyr
 line 2: Venez (venez)

150 Vivons joieusement

Setting a5 in B: 31,f14^v; 32,f14^v; 33,f14^v; 34,f13^v; 35,f13^v.

Vivons joieusement	Let us live happily
Sans plus grand soulci d'autre chose.	With no more cares.
Nous iours s'en vont legierement	Our days go by swiftly
Et se passent comme la rose	And fade like the rose
Qui d'espines est tout englose.	Which is surrounded with thorns.
Rions quant le temps nous avons.	Let us laugh while we have time.
Si conclud comme ie propose:	So end as I propose:
Joieusement vivons.	Happily let us live.

One other setting known to have been in the Nonsuch Library

- NL Morel a4, in M27(1) = P_C(I:1), RISM 1558¹⁰, Lbl K.3.a.14.(1.), copied by Burney in Add Ms 11584. 1558¹⁰ has an identical text to that set by Gerarde, except:
 line 1: joyeusement
 line 2: grant, soulcy
 line 5: enclose
 line 7: concludz come

This text is often catalogued as *Vivons, vivons, joyeusement*, or as *Vivions, vivions, joyeusement*.

151 Vivre ne puis sur terre

Setting I in B: 31,ff7^v-8; 32,ff7^v-8; 33,ff7^v-8; 34,ff6^v-7; 35,ff5^v-6.

Setting II in B: 31,ff30^v-31; 32,ff30^v-31; 33,ff30^v-31; 34,f29; 35,f31.(a different setting).

Vivre ne puis sur terre,	I can no longer live upon the earth,
Car mort suis a demi,	For I am half dead,
Plusieurs me font la guerre	Many are at war with me
Et me sont ennemye.	And are my enemy.
Mon ceur, mon corps my serre,	My body crushes my heart,
Tant suis rempli d'enuie.	So full am I of weariness.
O mort, venez moy querre	O death, come and take me
Sans moy faire merchi.	Without granting me mercy.

This is the text as it appears in setting II. Setting I has the following variants:

- line 2: domy;
- line 6: d'ennuy;
- line 8: merci.

Three other settings known to have been in the Nonsuch Library

NL De lattare a4, in M27(6) = P_C(I:6), RISM L 1061(1555), Lbl K.3.a.15.(4.), which has the same text as that set by Gerarde, except:

line 2: suys

line 4: ennemy; CT and B have a demy

line 5: Mon ceur au corps mi serre (*au* in all four partbooks); T has *my*

line 6: suys, d'ennuy

line 8: Sans moy prendr'a merchi.

Galli a6, in 1553²⁴ (Lbl Add Ms 31438(2) =

NL M27(7) = P_C(II:1), RISM 1556¹³, Lbl K.3.a.16. and Och Mus 508-9(9). 1556¹³ has the same text as that set by Gerarde, except:

line 2: ademy

line 4: S and B have ennemy, CT has ennye

line 5: 5th word is me

line 6: rempli;

line 6: S and 6 have d'ennuy; CT and T have d'enuye; B and Q have d'enuy

line 8: mercy

NL de Vuismes a6, in Sources D and F, Lbl Royal Mss, Appendix 49-54 and 57. This sets an identical text to that that set by Gerarde, except:

line 8: merchie

Other setting:

Certon a4, in RISM 1538¹⁴, 1540¹² and 1540¹⁶, Lbl K.10.a.9.

1540¹⁶ has the same text as that set by Gerarde, except:

line 4: ennemy

line 6: d'enuye

line 8: mercy.

5 MYSTERY TEXT

152 Pandalidon flaxos

Setting a[4] in A: 23,ff2^v-3^v; 24,ff2^v-3^v; 25,ff1^v-2^v

Pandalidon flaxos pera num pera calgala glonto
 arxiphaton blonitundar caracassacos eglon
 totsila tot sanbron sanbros gira totsila trisca
 taxar henim vaxo poloplistoni gandala riffon
 endos felga choni temblandon platta patonbe
 non irar dramoniar ha plexoni condila benbin.

Text unidentified. It appears to be nonsense and has proved so far untranslatable.
 Function unknown.

6 TRANSLATORS

	Text Numbers:
Justin Arundale	19, 35, 36, 49, 63
Peter Best	122, 128, 139, 141, 144, 147
Peter Best and Peggy Forsyth	95, 98, 100, 101, 109, 111, 117, 120, 123, 124, 126, 132, 137, 140, 145, 150
Peter best and Deborah Milledge	103, 106, 107, 134, 135, 136, 138, 146
English Bible	23, 24, 43, 68,
Janet Cowen	18, 57, 60, 74
Janet Cowen and Deborah Milledge	14
Frank Dobbins (revision)	100, 120, 134, 144
Peggy Forsyth	85, 86, 87, 88, 89, 102, 114, 119, 125, 127
Peggy Forsyth and Deborah Milledge	151
David McKie	28, 29, 30, 33, 61, 78, 82
Anthony Milledge	22, 55, 69, 73
Deborah Milledge	All the remaining Latin and Fench texts.

Appendix Three

THE NONSUCH LIBRARY AS A SOURCE FOR GERARDE

This appendix lists the music section of the Nonsuch Library and the text concordances for works by Gerarde found therein. Bold type shows the entry in the 1609 catalogue. Roman type indicates the actual (shortened) title of the book. Relevant text concordances are shown in italics. The identification of the contents of the items listed below, and the information concerning lost volumes relies heavily, but not exclusively on Milsom (1). The final column gives the current British Library shelfmarks. Untraceable volumes are indicated by 'lost' in the final column. References to items of the Nonsuch Library since lost, but viewed in other copies are in parentheses. Books conjectured to have been at Nonsuch are indicated by square parentheses. RA indicates Lbl, Royal Manuscripts, Appendix. The contents of the Gerarde manuscripts, RA 17-35 are not listed here, and of 49-54 and 57, only those not by Gerarde are given.

The first two columns give the catalogue references from the 1609 inventory (M) and Jayne and Johnson (J & J). Under each entry the relevant pieces are listed, together with the source code of the first appearance of a Gerarde setting of that text; these occur in A, B, C, D, and X, standing for the (presumed lost) originals of those motets that appear only in E, F, G and H.

M	J&J	Publisher	Collection	RISM/date		Lbl
		<i>Composer</i>	<i>Title</i>	<i>vv</i>	<i>Mss</i>	
1	2568	Liber cantionum sacrarum, vulgo moteta vocant, quinque vocom, /ex optimis quibusque musicis selectarum anno domini 1555, /Louvani, quinque libris seu voluminibus.				
		Phalèse	Liber 1 cantionum sacrarum a5	1555 ³		K.3.e.8.
		<i>Hollander</i>	<i>Dum transisset Sabatum</i>	<i>a5</i>	<i>D</i>	
		<i>Clemens non Papa</i>	<i>O Maria vernans rosa</i>	<i>a5</i>	<i>B</i>	
		<i>Clemens non Papa</i>	<i>Parvulus filius hodie natus est</i>	<i>a5</i>	<i>A</i>	
		Phalèse	Liber 2 cantionum sacrarum a5/6	1555 ³		K.3.e.9.
		<i>Gombert</i>	<i>Beati omnes</i>	<i>a5</i>	<i>B</i>	
		<i>Gombert</i>	<i>Ego flos campi</i>	<i>a5</i>	<i>A</i>	
		<i>Clemens non Papa</i>	<i>Fremuit spiritus Jesus</i>	<i>a6</i>	<i>A</i>	
		<i>Gombert</i>	<i>Vias tuas Domine</i>	<i>a5</i>	<i>A</i>	

M	J&J	Publisher	Collection		RISM/date		Lbl
			Composer	Title	vv	Mss	
		Phalèse		Liber 3 cantionum sacrarum a5/6	1554 ³		K.3.e.10.
			<i>Clemens non Papa</i>	<i>Ascendens Christus</i>	a5	C	
			<i>Clemens non Papa</i>	<i>Levavi oculos meos</i>	a5	A	
		Phalèse		Liber 4 cantionum sacrarum a5/6	1557 ⁵		K.3.e.11.
			<i>Clemens non Papa</i>	<i>Misit me vivens Pater</i>	a5	A	
		Phalèse		Liber 5 cantionum sacrarum a5/6	1557: M273		K.3.e.12.
			<i>Manchicourt</i>	<i>Illuminare Iherusalem</i>	a6	C	
				<i>Puer qui natus est</i>	a5	C	
				<i>Si bona suscepimus</i>	a5	A	
		Phalèse		Liber 6 cantionum sacrarum a5/6	1558 ⁵		K.3.e.13.
			<i>Villaert</i>	<i>Creator omnium</i>	a6	A	
		Phalèse		Liber 7 cantionum sacrarum a5/6	1558 ⁶		K.3.e.14.
			<i>Crecquillon</i>	<i>Congregati sunt inimici nostri</i>	a6	B	
			<i>Benedictus</i>	<i>Da pacem Domine</i>	a5	C	
		Phalèse		Liber 8 cantionum sacrarum a5/6/8	1558 ⁷		K.3.e.15.
			<i>Baston</i>	<i>Congregati sunt inimici nostri</i>	a6	B	
			<i>Clemens non Papa</i>	<i>Ego flos campi</i>	a7	A	

2 2569 Thesaurus Musicus, continens selectissimas, octo, septem, sex, quinque, /et quatuor vocum, anno Domini 1564. Norimbergiae. octo volum.

Berg & Neuber	Thesaurus musicus tom. 1 a 8		1564 ¹	A.144.b.(1.)
		<i>Mahu</i>	a8	C
		<i>Rivulo</i>	a8	X
		<i>Beaulaigue</i>	a8	B
		<i>Scandellus</i>	a8	B
Berg & Neuber	Thesaurus musicus tom. 2 a 7		1564 ²	A.144.b.(2.)
		<i>Clemens non Papa</i>	a7	A
Berg & Neuber	Thesaurus musicus tom. 3 a 6		1564 ³	A.144.b.(3.)
		<i>Vaet</i>	a6	B
		<i>Meilandus</i>	a6	B
		<i>Lassus</i>	a6	C
		<i>Lassus</i>	a6	A
		<i>Formellis</i>	a6	A
		<i>Prenner</i>	a6	A
		<i>Iosquin des Pres</i>	a6	B
		<i>Rivulo</i>	a6	B
		<i>Lassus</i>	a6	C
		<i>Rivulo</i>	a6	A
		<i>Vuismes</i>	a6	B

M	J&J	Publisher	Collection		RISM/date	Lbl	
			Composer	Title		vv	Mss
		Berg & Neuber		Thesaurus musicus tom. 4 a 5	1564 ⁴		(A.144.(4.))
			<i>Prenner</i>	<i>Angelus ad pastores ait</i>		a5	X
			<i>Loys</i>	<i>Deus in nomine tuo</i>		a5	B
			<i>Hollander</i>	<i>Domine ne memineris</i>		a5	B
			<i>Bachi</i>	<i>Dum transisset Sabatum</i>		a5	D
			<i>Bachi</i>	<i>Ego flos campi</i>		a5	A
			<i>Lassus</i>	<i>Heu michi Domine</i>		a5	A
			<i>Ruffus</i>	<i>Hodie Christus natus est</i>		a5	B
			<i>Vaet</i>	<i>Miserere mei Deus</i>		a5	A
			<i>Bachi</i>	<i>Surge Illuminare</i>		a5	C
			<i>Loys</i>	<i>In patientia vestra</i>		a5	B
			<i>Loys</i>	<i>Peccantem me quotidie</i>		a5	B

		Berg & Neuber		Thesaurus musicus tom. 5 a4	1564 ⁵		(A.144.(5.))
			<i>Vaet</i>	<i>Ego Dominus, hoc est nomen meum</i>		a4	A
			<i>Clemens non Papa</i>	<i>Gloria tibi Domine</i>		a4	X
			<i>Prenner</i>	<i>Peccantem me quotidie</i>		a4	B
			<i>Clemens non Papa</i>	<i>Respice in me</i>		a4	B
			<i>Clemens non Papa</i>	<i>Si bona suscepimus</i>		a4	A
			<i>Rivulo</i>	<i>Vias tuas Domine</i>		a4	A

3 2570 Musica nova d'Adriano Willart, anno domini 1559. /Venetiis, septem voluminibus.

	Gardano	Musica Nova d'Adriano Wuillaert	1559: W1126	K.3.m.14.
	<i>Willaert</i>	<i>Aspice Domine</i>	a6	B
		<i>Peccata mea</i>	a6	A
		<i>Laus Deo Patri</i>	a7	X

4 2571 Chansons a quatre parties imprimees en Anvers par /Tylman Susato, anno domini 1548, 5 volum.

(for volume 4, see catalogue reference 42)

	Susato	1 livre Chansons	1543 ¹⁶	K.3.a.1.
	<i>Canis</i>	<i>Par vous seulle</i>	a4	A
	<i>Anon(Baston)</i>	<i>Prenez plaisir</i>	a4	A
	<i>Lupi</i>	<i>Reviens vers moy</i>	a4	A
	Susato	2 livre Chansons	1544 ¹⁰	K.3.a.2
	<i>Manchicourt</i>	<i>A Dieu celle qui j'ay</i>	a4	A
	<i>Payin</i>	<i>Avecques vous</i>	a4	B
	<i>Gallus</i>	<i>Je ne desire que la mort</i>	a4	B
	<i>Le Cocq</i>	<i>Puis que fortune</i>	a4	B
	Susato	3 livre Chansons	[1544] ¹¹	K.3.a.3.
	<i>Crecquillon</i>	<i>Oncques amour</i>	a4	A
	<i>Crecquillon</i>	<i>Tant qu'en amour</i>	a4	B

M	J&J	Publisher	Collection	RISM/date	Lbl
		<i>Composer</i>	<i>Title</i>	<i>vv</i> <i>Mss</i>	
		Susato	14 livre Chansons	1555 ¹⁹	K.3.a.13.
		<i>Lassus</i>	<i>Avecques vous mon amour finera</i>	<i>a4</i> <i>B</i>	
			<i>Je l'aime bien</i>	<i>a4</i> <i>C</i>	
			<i>Las voulez vous</i>	<i>a4</i> <i>D</i>	
		Susato	5 livre Chansons	1544 ¹³	K.3.a.5.
		<i>Appenzeller</i>	<i>Je ne me puis tenir</i>	<i>a5</i> <i>B</i>	
		<i>Gombert</i>	<i>Je ne scay pas coment</i>	<i>a5</i> <i>A</i>	
		<i>Appenzeller</i>	<i>Je ne scay pas coment</i>	<i>a6</i> <i>A</i>	
		<i>Gombert</i>	<i>Le bergier et la bergierre</i>	<i>a5</i> <i>A</i>	
		<i>Gombert</i>	<i>Se dire ie l'osoye</i>	<i>a5</i> <i>B</i>	
		<i>Canis</i>	<i>Ta bonne grace</i>	<i>a5</i> <i>A</i>	
		<i>Canis</i>	<i>Tous mes amis</i>	<i>a5</i> <i>A</i>	
		Susato	6 livre Chansons	1545 ¹⁴	K.3.a.6.
		<i>Crecquillon</i>	<i>Je suis ayme</i>	<i>a4</i> <i>A</i>	
		Susato	7 livre Chansons	1545 ¹⁵	K.3.a.7.
		Susato	8 livre Chansons	1545 ¹⁶	K.3.a.8.
		<i>Havericq</i>	<i>Ayez pitie</i>	<i>a4</i> <i>B</i>	
		<i>de Rore</i>	<i>Resiouissons nous</i>	<i>a4</i> <i>B</i>	
		Susato	9 livre Chansons	1545 M270	K.3.a.9.
		<i>Manchicourt</i>	<i>Dictes pour quoy</i>	<i>a4</i> <i>B</i>	
		Susato	10 livre Chansons	1545 ¹⁷	K.3.a.10.
		Susato	11 livre Chansons	1549 ²⁹	K.3.a.11.
		<i>Castileti</i>	<i>Je l'aime bien</i>	<i>a4</i> <i>A</i>	
		<i>Castileti</i>	<i>Je suis amoureux</i>	<i>a4</i> <i>B</i>	
		<i>Clemens non Papa</i>	<i>Oncques amour</i>	<i>a4</i> <i>A</i>	
		<i>Susato</i>	<i>O sovereign Pasteur</i>	<i>a4</i> <i>B</i>	
		<i>Susato</i>	<i>Pere eternal</i>	<i>a4</i> <i>B</i>	
		<i>Crecquillon</i>	<i>Petite fleur</i>	<i>a4</i> <i>C</i>	
		<i>Hollandre</i>	<i>Plaisir n'ay plus</i>	<i>a4</i> <i>B</i>	
		<i>Clemens non Papa</i>	<i>Pour une,las,j'endure</i>	<i>a4</i> <i>B</i>	
		Susato	12 livre Chansons	1550 ¹³	K.3.a.12.
		<i>Barbion</i>	<i>A Dieu celle que j'ay servi</i>	<i>a5</i> <i>A</i>	
		<i>Gerard</i>	<i>A Dieu celle que j'ay servi</i>	<i>a5</i> <i>A</i>	
		<i>Gombert</i>	<i>Amys souffrez</i>	<i>a5</i> <i>C</i>	
		<i>Le Roy</i>	<i>Tant ay souffert</i>	<i>a5</i> <i>B</i>	
		Gardano	Cambio: Canzone	1551: C552	K.3.1.6.
		Gardano	Donato: Canzon[e]	1558 ¹⁵	K.3.1.7.

M	J&J	Publisher	Collection	RISM/date		Lbl	
		Composer	Title	vv	Mss		
5	2572	Ecclesiastice cantiones quatuor vorum, ex veteri et novo /testamento compositae anno 1553 Antwerp: 5 volum.					
		(for volumes 6, 10 and 11, see catalogue reference 42)					
		Susato	Liber 1 ecclesiasticarum cantionum a4	1553 ⁸		K.3.d.9.	
		<i>Clemens non Papa</i>	<i>Angelus Domini descendit</i>	<i>a4</i>	<i>A</i>		
		<i>Clemens non Papa</i>	<i>Heu michi Domine</i>	<i>a4</i>	<i>A</i>		
		<i>Crecquillon</i>	<i>Hic precursor (see Puer qui natus est)</i>	<i>a4</i>	<i>C</i>		
		<i>Clemens non Papa</i>	<i>Parvulus filius hodie natus est</i>	<i>a4</i>	<i>A</i>		
		Susato	Liber 2 ecclesiasticarum cantionum a4	1553 ⁹		K.3.d.10.	
		<i>Vuillart</i>	<i>Da pacem Domine</i>	<i>a4</i>	<i>C</i>		
		<i>Anon.</i>	<i>Peccantem me quotidie/</i>		<i>B</i>		
			<i>Deus in nomine tuo</i>	<i>a4</i>	<i>B</i>		
		Susato	Liber 3 ecclesiasticarum cantionum a4	1553 ¹⁰		K.3.d.11.	
		<i>Ionckers</i>	<i>Misit me vivens Pater</i>	<i>a4</i>	<i>A</i>		
		<i>Anon.</i>	<i>(Letare Ierusalem)</i>	<i>a4</i>	<i>D</i>		
		Susato	Liber 4 ecclesiasticarum cantionum a4	1554 ⁸		K.3.d.12.	
		<i>Benedictus</i>	<i>Beati omnes</i>	<i>a4</i>	<i>B</i>		
		<i>Anon.</i>	<i>Ego Dominus</i>	<i>a4</i>	<i>A</i>		
		Susato	Liber 5 ecclesiasticarum cantionum a5	1553 ¹²		K.3.e.1.	
		<i>Anon.</i>	<i>Christus factus est</i>	<i>a5</i>	<i>B</i>		
		<i>Baston</i>	<i>Dum transisset Sabatum</i>	<i>a5</i>	<i>D</i>		
		<i>Clemens non Papa</i>	<i>Parvulus filius hodie natus est</i>	<i>a5</i>	<i>A</i>		
		Susato	Liber 7 ecclesiasticarum cantionum a5	1553 ¹⁴		K.3.e.3.	
		<i>Canis</i>	<i>In tribulatione mea</i>	<i>a5</i>	<i>B</i>		
		Susato	Liber 8 ecclesiasticarum cantionum a5	1553 ¹⁵		K.3.e.4.	
		<i>Certon</i>	<i>Deus in nomine tuo</i>	<i>a5</i>	<i>B</i>		
		<i>Anon.</i>	<i>Heu michi Domine</i>	<i>a5</i>	<i>A</i>		
		Susato	Liber 9 ecclesiasticarum cantionum a5	1554 ⁹		K.3.e.5.	
		<i>Louuys</i>	<i>Ego Dominus</i>	<i>a5</i>	<i>A</i>		
		<i>Vaet</i>	<i>Miserere mei Deus</i>	<i>a5</i>	<i>A</i>		
		<i>Louuys</i>	<i>Miserere mei Domine</i>	<i>a5</i>	<i>B</i>		
		<i>Susato</i>	<i>Peccata mea Domine</i>	<i>a5</i>	<i>A</i>		

6 2573 Motteti a cinque voci d'egregio Vincentio Ruffo, /Mediolani anno domini 1542 5 voluminibus. /a.Et Madrigali a quattro voci de Simeon Boyleau /anno domini 1546.

Castillione	Ruffo: Il 1 lib. de motetti a5	1542: R3047	K.3.f.6.
<i>Ruffo</i>	<i>Hodie Christus natus est</i>	<i>a5</i>	<i>B</i>
	<i>Laudate Dominum omnes gentes</i>	<i>a5</i>	<i>B</i>
	<i>Peccantem me quotidie</i>	<i>a5</i>	<i>B</i>
	<i>Puer qui natus est</i>	<i>a5</i>	<i>C</i>
	<i>Respice in me</i>	<i>a5</i>	<i>B</i>

M	J&J	Publisher	Collection	RISM/date		Lbl
		Composer	Title	vv	Mss	
		[Fabriano & Bindoni]				
			Boyleau:madrigali a4	1546: B4187		K.3.b.2.
		Anon	Arcadelt: Il 1.lib. di madrigali a4	1545 ¹⁶ =A1321		K.2.h.7.
		Anon	Gero: 1 lib. de madrigali a2	1545: G1628		K.3.b.10.
		Gero	<i>Je ne me puis tenir</i>	2		
7	2574	Galliardes and Neapolitane songes of 3 and 4 partes, written /and bownde in blewe leather gilte, in 4 volumes.				
		MS		?		RA 59-62
8	2575	Cantiones sacrea, quinque et sex partium, Thoma Tallicio /et Guliemo Birdo anglis, autoribus. Londini 1575.				
		Vautrollier	as above	1575 ³		(K.3.f.9.)
		<i>Tallis</i>	<i>Derelinquat impius viam</i>	<i>a5</i>	<i>B</i>	
			<i>(Dum transisset) Sabatum</i>	<i>a5</i>	<i>D</i>	
			<i>Virtus, honor et potestas</i>	<i>a5</i>	<i>X</i>	
		<i>Byrd</i>	<i>Peccantem me quotidie</i>	<i>a5</i>	<i>B</i>	
			<i>Aspice Domine</i>	<i>a5</i>	<i>B</i>	
		[Vautrollier	Receuil du melange d'Orland de Lassus 1570: L835			-]
		<i>Lassus</i>	<i>Avecque vous mon amour finera</i>	<i>a4</i>	<i>B</i>	
			<i>Est il possible</i>	<i>a5</i>	<i>C</i>	
			<i>Hatez vous</i>	<i>a5</i>	<i>D</i>	
			<i>Hellas quel jour</i>	<i>a4</i>	<i>B</i>	
			<i>Je l'aime bien</i>	<i>a4</i>	<i>B</i>	
			<i>Las voulez vous</i>	<i>a4</i>	<i>B</i>	
			<i>Le rossignol plaisant</i>	<i>a4</i>	<i>B</i>	
			<i>Puis que fortune</i>	<i>a5</i>	<i>B</i>	
			<i>Soyons joyeux sur la plaisant verdure</i>	<i>a4</i>	<i>B</i>	
9	2576	Sacrae cantiones quinque vocom, vulgo moteta, cum optimis /selectae, 5 libris, Antuerpiae 1546. volum.				
		Susato	Liber 1 sacrarum cantionum a 5	1546 ⁶		K.8.k.1(1)
		<i>Anon.</i>	<i>Domine ne memineris</i>	<i>a5</i>	<i>B</i>	
		Susato	Liber 2 sacrarum cantionum a 5	1546 ⁷		K.8.k.1(2)

M	J&J	Publisher	Collection		RISM/date		Lbl
			Composer	Title	vv	Mss	
		Susato		Liber 3 sacrarum cantionum a 4	1547 ^s		K.8.k.1(3)
		<i>Vuillart</i>		<i>Dulces exuviae</i>	<i>a4</i>	<i>C</i>	
		<i>Gallus</i>		<i>Laudemus omnes</i>	<i>a4</i>	<i>B</i>	
		<i>Petit Ian</i>		<i>Tribulationem nostram</i>	<i>a4</i>	<i>B</i>	
		<i>Anon.</i>		<i>Versa est in luctum</i>	<i>a4</i>	<i>D</i>	
		Susato		Liber 4 sacrarum cantionum a 4	1547 ⁶		K.8.k.1(4)
		<i>Clemens non Papa</i>		<i>Domine clamavi ad te</i>	<i>a4</i>	<i>B</i>	
		<i>Larchier</i>		<i>Magi veniunt ab oriente</i>	<i>a4</i>	<i>D</i>	
		<i>Clemens non Papa</i>		<i>Peccantem me quotidie</i>	<i>a4</i>	<i>B</i>	

10 2577 Madrigali d'Archadelt a quatre, 5 libris et volum. /Venetiis 1541

Gardano	Il 1 lib.di i madrigali d'Archadelt a4	1541 ⁹	K.2.h.3.
Gardano	Il 2 libro...madrigali d'Arcadelt a4	1541: A1370	K.2.h.4.
Gardano	Il 3 libro...madrigali d'Archadelt a4	1541 ¹¹	K.2.h.5.
Gardano	Il 4 libro...madrigali d'Archadelt a4	1541 ¹²	K.2.h.6.
Gardano	Cipriani...motectorum...liber 1 a5	1544 ⁶	A.70.
<i>Barre</i>	<i>Congregati sunt inimici nostri</i>	<i>a5</i>	<i>B</i>
Gardano	Di Cipriani il 2 libro de madrigali a5	1544 ¹⁷	A.70.b.
[Scotto]	Famosissimi...Willaert...a4 liber 1	1539: W1106	K.1.e.16.
<i>Willart</i>	<i>Angelus domini descendit</i>	<i>a4</i>	<i>A</i>
Scotto	I Madrigali a3	1549: S2616	K.3.f.7.
Scotto	Fantasie et ricercare a3	1549 ³⁴	K.3.b.4.
Scotto	Tiburtino: Musica diversa a3	1549: T775	K.3.b.5.
Scotto	Ghibellini: Il 1 lib. di madrigali	1551: G1772	K.4.c.12.

11 2578 Madrigali a quatro voci de Gioseppe Laimo Milanese, /In Milano 1564. 4 volum.

Moscheni	Caimo: Il primo libro de madrigali a4	1564: C34	K.3.b.6.
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12 2579 Madrigali a quatro voci di Baltazar Donato /Venetiis 1568. 4 volum.

Gardano	Il secondo libro de madrigali a4	1568: D3414	lost
or			
Scotto	Il secondo libro de madrigali a4	1568: D3415	lost

M	J&J	Publisher	Collection	RISM/date	Lbl	
		<i>Composer</i>	<i>Title</i>	<i>vv</i> <i>Mss</i>		
13	2580	Madrigali a quatro voci, a note negre de diversi autori /in Venetia 1552. 5 volum.				
			possibly:			
		Gardano or Scotto....		1552 ¹⁷⁻²⁰		
14	2581	Missae Josquin Fore Sempronii 1515. 4 volum.				
		Petrucchi	Liber 1 missarum Josquin	1516: J668	K.1.d.13.	
		Petrucchi	Missarum liber 3	1514: J673	K.1.d.9.	
		Petrucchi	Misse Petri de la Rue	1503: L718	K.1.d.1.	
		Petrucchi	Misse Antonii de Fevin...	1515 ¹	K.1.d.12	
		Petrucchi	Mouton: Missarum...liber 11	1515: M4015	K.1.d.11.	
		Petrucchi	Missarum diversorum auctorum lib. 1	1509 ¹	K.1.d.8.	
		Petrucchi	Motetti de la corona lib. 2	1519 ¹	K.1.d.14.	
		<i>Mouton</i>	<i>Peccata mea Domine</i>	<i>a4</i> <i>A</i>		
		Petrucchi	Motetti de la corona lib. 3	1519 ²	K.1.d.15.	
		<i>Josquin</i>	<i>Miserere mei Deus</i>	<i>a5</i> <i>A</i>		
		Petrucchi	Motetti de la corona lib. 4	1519 ³	K.1.d.16.	
		<i>Anon.</i>	<i>Deus in nomine tuo</i>	<i>a4</i> <i>B</i>		
		<i>Carpentras</i>	<i>Miserere mei Deus</i>	<i>a4</i> <i>A</i>		
15	2582	Madrigali a cinque voci, di sper in Dio, Berthaldo, /Venitiis 1561. 5 volum.				
		Gardano	Bertoldo Sperinio:			
			Il primo libro di madrigali a5	1561: B2128	lost	
16	2583	Chansons nouvelles a 4 parties, composees par Clement /Janniquin a Lyon, anno Domini 1540, 4 volum.				
		[Moderne	Le difficile des chansons. Premier livre[1540]: J459		lost]	

M	J&J	Publisher	Collection	RISM/date	Lbl
		<i>Composer</i>	<i>Title</i>	<i>vv</i> <i>Mss</i>	
17	2584	Cantiones vulgo Motteta, 4, 5, et 6 vocum, per Orlandum /di Lassus, Norimbergiae 1568, 6 volum.			
		Gerlach	Selectissimas cantiones...cantiones...	1568 L815	lost
18	2585	Motteta 4 vocum Nicolai Gombertii, Venitiis 1541, 4 vol.			
		[Scotto	Gombert ... liber primus	1541 ⁴ =G2978	-]
			or		
		[Gardano	Gomberti ... liber primus	1541: G2979	A.215.(c.)
					A.215.(e.)]
		<i>Gombert</i>	<i>Aspice Domine</i>	<i>a4</i>	<i>B</i>
			<i>Hic precursor (see Puer qui natus est)</i>	<i>a4</i>	<i>C</i>
			<i>Levavi oculos meos</i>	<i>a4</i>	<i>A</i>
		[Scotto	Nicolai Gomberti ... liber secundus	1541: G2987	A.215.(d.)]
19	2586	Motteta trium vocum, a pluribus autoribus composita, /Venitiis 1543. 3 vol.			
		Gardano	Motetta trium vocum	1543 ⁶	K.3.d.7.
		Scotto	Motetti secondo de li motetti a3	1549 ¹⁴	K.3.d.8.
20	2587	Madrigali a cinque voci di Guliemo Textoris. /Venetiis 1566. 5 volum.			
		Merulo & Bethanio			
			Testore: Il primo libro de' madrigali a5 1566: T600		K.3.f.10.
21-24					
	2588	Fower settes of Musick Bookes of Derick Gerrardes, written, vz /21. one of six Bookes, /22. One of five Bookes, /23. One of five Bookes also. /24. One of fower Bookes.			
		MS	Gerarde manuscripts E, C, B and A	-	RA 17-35
25	2589	Sacrae cantiones quinque vocum Andrea Gabrielis, /Venetiis 1565, 5 volum.			
		Gardano	Sacrae cantiones...5 vocum liber 1	1565 G49	lost

M	J&J	Publisher	Collection	RISM/date	Lbl
		Composer	Title	vv	Mss
26	2590	Musica a cinque voci, da diversi musici composto, /Venetiis 1559. 5 vol.			
		Gardano	Il secondo libro de la Muse a 5 voci	1559 ¹⁶	A.342.a.
27	2591	Chansons a quat: parties, imprimees a Lovaine a° Domini 1558. 4 vol.			
		Phalèse	1 livre des chansons a4	1558 ¹⁰	K.3.a.14.(1.)
		<i>Crecquillon</i>	<i>Adieu l'espoir</i>	<i>a4</i>	<i>B</i>
		<i>de Latre</i>	<i>Dones secours</i>	<i>a4</i>	<i>A</i>
		<i>Crecquillon</i>	<i>En attendant d'amour</i>	<i>a4</i>	<i>A</i>
		<i>Morel</i>	<i>Vivons ioyeusement</i>	<i>a4</i>	<i>B</i>
		Phalèse	2 livre des chansons a4	1559 ⁷	K.3.a.14.(2.)
		<i>Rogier</i>	<i>Adieu mon esperance</i>	<i>a4</i>	<i>B</i>
		<i>Vuaelrant</i>	<i>Amour au ceur</i>	<i>a4</i>	<i>A</i>
		<i>Le Jeune</i>	<i>Bon iour m'amie</i>	<i>a4</i>	<i>B</i>
		<i>Clemens non Papa</i>	<i>En attendant d'amour</i>	<i>a4</i>	<i>A</i>
		<i>Vuismes</i>	<i>Mon ceur chante</i>	<i>a4</i>	<i>A</i>
		<i>Crecquillon</i>	<i>Pour une, helas, j'endure</i>	<i>a4</i>	<i>B</i>
		Phalèse	3 livre des chansons a4	1554 ²⁴	K.3.a.15.(1.)
		<i>Anon</i>	<i>Ceste belle petite bouche</i>	<i>a4</i>	<i>C</i>
		<i>de Latre</i>	<i>Donnes secours</i>	<i>a4</i>	<i>B</i>
		Phalèse	4 livre des chansons a4	1555 ²⁰	K.3.a.15.(2.)
		<i>Crecquillon</i>	<i>I'ay veu le temps</i>	<i>a4</i>	<i>C</i>
		<i>Crecquillon</i>	<i>Oncques amour</i>	<i>a4</i>	<i>A</i>
		Phalèse	5 livre des chansons a4	1555 ²¹	K.3.a.15.(3.)
		<i>Crecquillon</i>	<i>En attendant secours</i>	<i>a4</i>	<i>C</i>
		<i>Ian Gerard</i>	<i>Est il possible</i>	<i>a4</i>	<i>C</i>
		<i>Crecquillon</i>	<i>Petite fleur</i>	<i>a4</i>	<i>C</i>
		<i>Anon</i>	<i>Soions ioyeux ioyeulxement</i>	<i>a4</i>	<i>A</i>
		Phalèse	6 livre des chansons a4	1555: L1061	K.3.a.15.(4.)
		<i>de Latre</i>	<i>I'attens secours</i>	<i>a4</i>	<i>C</i>
		<i>de Latre</i>	<i>Vivre ne puis sur terre</i>	<i>a4</i>	<i>B</i>
		Phalèse	1 livre des chansons a 5/6	1556 ¹³	K.3.a.16.
		<i>Clemens non Papa</i>	<i>Adieu mon esperance</i>	<i>a5</i>	<i>B</i>
		<i>Chastillain</i>	<i>Je ne desire que la mort</i>	<i>a5</i>	<i>B</i>
		<i>Anon</i>	<i>Si j'ay du mal</i>	<i>a5</i>	<i>A</i>
		<i>Galli</i>	<i>Vivre ne puis sur terre</i>	<i>a5</i>	<i>B</i>
28	2592	A companie of Italian songes written, bowned /in red leather, in 5 volumes.			
		MS	(Innocentio Alberti - 5 part madrigals)	1568	RA 36-40

M	J&J	Publisher	Collection	RISM/date	Lbl
		<i>Composer</i>	<i>Title</i>	<i>vv</i> <i>Mss</i>	
29	2593	Il cicalamento del Donne all Buccato at la caccia di /Alessandro Striggio, con una lamento di Didone ad /Aenea per la sua partenza diCipriano Rore, a 4, 5, 6 /voci di nuvo poste in luce per Guilio Bonagionta da /san Genesi musico della illustries signoria di Venetia /in S: Marco in Venegia 1567. 7 vol.			
		Scotto	Il cicalamento delle donne al bucato	1567 ²³	(C.254.1.)
30	2594	Madrigali di diversi autori, 4 et 5 parte, manuscript Italice /5 volum.			
		?	?	?	lost
31	2595	Lamentationes Jeremiae prophetae, manuscript, 5 vol.			
		MS	(Anon: Lamentationes)	?	RA 12-16
32	2596	Sacrarum cantionum quinque vocum liber primus, autore /Guliero Birde organista regio, Dedicated to the /earle of Wurcester, anno 1589			
		Byrd	Liber primus sacrarum cantionum	1589: B5211	lost
33	2597	Sacrarum cantionum quinque et sex vocum, liber secundus, /Eiusdem, to the Lorde Lumley, anno 1591			
		Byrd	Liber secundus sacrarum cantionum	1591: B5216	lost
34	2598	Gradicalia, ac cantiones sacrae, 3,4, et 4 vocum, /Eiusdem, to my Lorde of Northampton, /anno d. 1605.			
		Byrd	First book of Graduals	1605: B5217	lost
		[and possibly	Second book of Graduals	1607: B5219	lost
The above publications, 32, 33 and 34, are too late to consider as Gerarde text sources.					
35	2599	His kyries of 3, 4, and 5 voices.			
		Byrd	Masses a3,4 and 5	[1592-5]: B5206-8	lost

M	J&J	Publisher	Collection	RISM/date	Lbl
		Composer	Title	vv	Mss
36	2600	A set of Musick bookes, in frenche, manuscript, /The first D.Haverique. 6 vol.			6
	MS	(Gerarde Source D)		-	RA 49-54
		Haveriq	C'est grand plaisir	a6	D
		Truie	Hodie nobis celorum rex	a8	C
		Latfeur	J'attens secours	a6	C
		de Vuismes	Vivre ne puis sur terre	a6	B
37	2601	A sett of 4 bookes in English, manuscript. /Litania. The first, Arise O Lorde, 4 volumes.			
	MS	('The Lumley Manuscripts')		c.1550	RA 74-76
		[Gerarde associated Source J]			
38	2602	A sett of 5 Bookes manuscript, in frenche, the first song /Que ce D'amours et c, 5 volum.			
	MS	?		?	lost
39	2603	A sett of 3 Bookes manuscript, the first in English /Alack my little finger, 9 volumes.			
	MS	?		?	lost
40	2604	An other sett of 3 Bookes manuscript, the first songe /Dulcis amica Dei, et c.			
	MS	?		?	lost
41	2605	A songe of fortie partes, made by Mr Tallys.			
	[MS]	Tallis: Spem in alium nunquam habui		?	lost
42	2606	Divers imperfect bookes of Musicke bothe printed /and written hande.			
	Susato	Liber 6 ecclesiasticarum cantionum a5		1553 ¹³	K.3.e.2.
	Susato	Liber 10 ecclesiasticarum cantionum a5		1555 ⁸	K.3.e.6.
		<i>Clemens non Papa</i>	<i>Ascendens Christus</i>	a5	C
		<i>Scheluius</i>	<i>Derelinquat impius viam</i>	a5	B
		<i>Hollandere</i>	<i>Dum transisset Sabatum</i>	a5	D
	Susato	Liber 11 ecclesiasticarum cantionum a5		1555 ⁹	K.3.e.7.
		<i>Benedictus</i>	<i>Aspice Domine</i>	a5	B
		<i>Clemens non Papa</i>	<i>O Maria vernans rosa</i>	a5	B

M	J&J	Publisher	Collection		RISM/date		Lbl
			Composer	Title	vv	Mss	
		[Susato	4 livre Chansons]		1544 ¹²		K.3.a.4.
		<i>Goddart</i>		<i>Ce mois de may</i>	<i>a4</i>	<i>A</i>	
		<i>Gerardus</i>		<i>Iay si fort bataillez</i>	<i>a4</i>	<i>B</i>	
		<i>Anon(Canis?)</i>		<i>Ie ne suis pas</i>	<i>a4</i>	<i>A</i>	
		<i>Canis</i>		<i>Ie suis ayme</i>	<i>a4</i>	<i>A</i>	
		<i>Gallus</i>		<i>Pour une seulle</i>	<i>a4</i>	<i>A</i>	
		<i>Crecquillon</i>		<i>Puis qu'elle a mis a deulx son amitie</i>	<i>a4</i>	<i>B</i>	
MS			(Keyboard and instrumental works)		?		RA 55
MS			Gerarde Source F		?		RA 57
		<i>Havericq</i>		<i>C'est grand plaisir</i>	<i>6</i>	<i>D</i>	
		<i>Latfeur</i>		<i>J'attens secours</i>	<i>6</i>	<i>C</i>	
		<i>de Vuismes</i>		<i>Vivre ne puis sur terre</i>	<i>6</i>	<i>B</i>	

43 2607 A rolle of Cannons of Dethick Gerrarde.

(MS)	?	?	lost
[a candidate:	Psalm verses; Gerarde associated source I	?	RA 64]

44 2608 A songe of the garter.

MS	Morel: Honi soit qui mal y pense	?	in Royal 8.G.vii.
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45 2609 Libri 5 missarum, cum 4, 5 et 6 vocibus, autore Johanne /Petro Aloysio Praenestino. manuscript. 1591.

MS	?	?	lost
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APPENDIX FOUR

ANALYSIS OF VOCAL RANGES

A4.1 DEFINITIONS AND ABBREVIATIONS

As was stated in the introduction to the dissertation, Gerarde uses eight clefs, though not always consistently. Partbook names and voice names are labels of varying helpfulness, so partnames used in the edition are modern ones, aligned to the ranges and tessiture of the parts, and as far as possible to the clefs, as shown in the following table:

TABLE A4.1: Gerarde's clefs

Clef	Modern name	Normal range	Abbreviation
G2	Soprano/Treble	<i>d'-g'</i>	S
C1	Mezzo-soprano/Mean	<i>b-e'</i>	M
C2	Alto	<i>g-c'</i>	A
C3	high Tenor	<i>e-a'</i>	T
C4	low Tenor/Baritone	<i>c-f'</i>	Ba
F3	Bass-baritone	<i>A-d'</i>	Bba
F4	Bass	<i>F-b</i>	B
F5	Basso profundo	<i>D-g</i>	Bpr

Occasionally Gerarde uses what seems to be an inappropriate clef, that is, one inconsistent with the vocal tessitura. Thus, some Mean parts use the G2 clef, some Alto parts C3, some Tenor parts C4, some Baritone/low tenor parts F3 and some basso profundo parts F4.

A4.2 PART RANGES

In Table A4.2, the original clefs are shown, along with the range of each part tabulated according to voice. The aforementioned clef inconsistencies are marked with asterisks, and entered in columns appropriate to the ranges concerned.

Where one note lies outside the general tessitura of the part (usually an extra bass note in the final chord) it is given as outside the range, thus: *D,F-a* indicates a range of *F* to *a* with one extra *D* (at the end).

In the final column, + indicates alternative final notes in the bass part, in either the *prima* or *secunda pars*, ++ indicates alternative final bass notes in both sections.

TABLE A4.2: Ranges of voice parts

Motets for four voices	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Deus in nomine tuo	G2	$e'-g''$								
	C2			$g-d''$						
	C3				$g-a'$					
	C4					$G, c-e'$				+
Fidem refondens	C1		$c'-f''$							
	C2			$g-c''$						
	C3				$f(\sharp)-a'$					
	C4					$G, c-f'$				++
Heu michi Domine	G2	$f'-g''$								
	C2			$g-d''$						
	C3				$f-bb'$					
In patientia vestra	G2	$e'-g''$								
	G2	$f'-g''$								
	C1		$bb-d''$							
	C2			$g-g'$						
Laudate Dominum omnes gentes I	C1		$c'-f''$							
	C3				$f-a'$					
	C4					$c-g'$				
	F4							$G-bb$		
Respice in me	G2	$d'-f''$								
	C2			$c'-c''$						
	C3				$g-a'$					
	C4					$c-d''$				
Motets for five voices										
Adhesit pavimento anima mea	G2	$c'-g''$								
	C2			$f-c''$						
	C3				$f-a'$					
	C3				$f-a'$					
	F3							$Bb-d''$		
Angelus Domini decendit	G2	$f'-g''$								
	C2			$g-d''$						
	C3				$f-a'$					
Ascendens Christus	G2	$d'-g''$								
	G2	$d'-g''$								
	C2			$f-c''$						
	C3				$d-f'$					
	F4							$F-d'$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Beati omnes	C1		<i>b♭[♭]-e[♯]</i>							
	C3				<i>c-b♭[♭]</i>					
	C3				<i>f-a'</i>					
	C4					<i>c-f'</i>				
	F4							<i>F-b♭</i>		
Benedictus Dominus	G2	<i>f'-g[♯]</i>								
Deus Israel	C2			<i>f-d''</i>						
	C3				<i>d-a'</i>					
	C3				<i>d-a'</i>					
	F4							<i>F-b♭</i>		
Christus factus est	C1		<i>c'-f[♯]</i>							
	C3				<i>f-b♭[♭]</i>					
	C3				<i>e-a'</i>					
	C4					<i>c-e♭'</i>				
	F4							<i>F-g</i>		
Congregati sunt inimichi nostri	G2	<i>d'-g[♯]</i>								
	G2	<i>e'-g[♯]</i>								
	C2			<i>g-b♭[♭]</i>						
	C3				<i>d-a'</i>					
	F3						<i>G-d'</i>			
Creator omnium	C1		<i>e'-a[♯]</i>							
	C3				<i>a-a'</i>					
	C4					<i>d-f'</i>				
Da pacem Domine	G2	<i>g'-g[♯]</i>								
	C2			<i>c'-c[♯]</i>						
	C2			<i>g-c[♯]</i>						
	C3				<i>g-a'</i>					
	F3						<i>B♭-d'</i>			
Ego autem cantabo I	G2	<i>e'-g[♯]</i>								
	G2	<i>d'-g[♯]</i>								
	C2			<i>g-c[♯]</i>						
	C3				<i>f-f'</i>					
	F3						<i>(F)B♭-c'</i>		+	
Ego Dominus	C1		<i>c'-e[♯]</i>							
	C3				<i>f-b♭[♭]</i>					
	C4					<i>c-d'</i>				
Ego flos campi	C1		<i>f'-d''</i>							
	C3				<i>f-g'</i>					
	C4					<i>c-c'</i>				

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Egrediente Domino	G2	$d'-f''$								
	C2			$g-c''$						
	C2			$c'-a'$						
	C3				$c-d'$					
	F4	orig. final						$(D)F-a'$ $G-c'$		+
Fremuit Spiritus Jhesus	C1		$d'-d''$							
	C3			$f-a'$						
	C4					$c-d''$				
Hodie nobis de celo	C1		$e'-f''$							
	C2			$bb-c''$						
	C3				$f-bb'$					
	C3				$f-g'$					
	F3						$F, A-d''$			
Laudate dominum omnes gentes II	G2	$f\sharp'-g''$								
	C2			$bb-c''$						
	C3				$d-a'$					
	C3				$f-a'$					
	F3						$Bb-d''$			
Levavi oculos meos	C1		$d'-e''$							
	C3				$f-a'$					
	C3				$e-f''$					
	C4					$Bb-c'$				
	F4							$F-f$		
Miserere mei Deus	C1		$c'-d''$							
	C3				$e-a'$					
	C3				$f-a'$					
Miserere mei Domine	G2	$f'-g''$								
	C2			$g-d''$						
	C3				$c-bb'$					
	C4					$c-g'$				
	F4							$G-a$		
Misit me vivens Pater	C1		$c'-d''$							
	C3				$f-a'$					
	C4					$d-d'$				
Multiplicati sunt	C1		$d'-e''$							
	C3				$d-a'$					
	C3				$d-a'$					
	C4					$c-d'$				
	F4							$F-bb'$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
O Maria vernans rosa	G2	$c^1-g^{\#}$								
	G2	$e^1-d^{\#}$								
	C2			$g-c^{\#}$						
	C3				$f-f'$					
	F3						$Bb-c'$			
Parvulus filius hodie natus est	G2	$e^1-g^{\#}$								
	C2			$f-d^{\#}$						
	C3				$e-d'$					
Peccata mea Domine	C1		$c^1-e^{\#}$							
	C3				$e-a'$					
	C4					$c-d'$				
Proba me Domine	C1		$c^1-f^{\#}$							
	C3				$e-a'$					
	C4					$c-d'$				
Quare fremuerunt gentes	C1		$d^1-eb^{\#}$							
	C2			$bb-bb'$						
	C3				$d-g'$					
	C4					$c-d'$				
	F4							$(D)G-g$		+
Si bona suscepimus	G2	$f[\#]-g^{\#}$								
	C2			$g-c^{\#}$						
	C3				$c-f'$					
Tu Bethlehem terra Juda	G2	$f^1-g^{\#}$								
	C2			$f-c^{\#}$						
	C2			$g-c^{\#}$						
	C3				$e-f'$					
	F3						$F-d'$			
Tua est potentia	G2	$f^1-g^{\#}$								
	G2	$f^1-g^{\#}$								
	C2			$f-c^{\#}$						
	C3				$f-g'$					
	F3						$F-d'$			
Vias tuas Domine	C1		$b[\#]-e^{\#}$							
	C3				$e-a'$					
	C4					$Bb-d'$				

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Voce mea ad Dominum clamavi	G2 G2 C2 C3 F3	$f'-g''$ $e'-g''$		$bb-c''$	$f-g'$		$G-bb$			
Motets for six voices										
Ad te levavi oculos	C1 C3 C3 C4 F4 F4		$d'-e\flat''$		$g-a'$ $g-a'$	$d-f'$		$F-bb$ $F-bb$		
Animam meam dilectam	C1 C3 C4 C4 F3 F4		$d'-e''$		$g-a'$	$c-f'$ $c-f'$	$B\flat-c'$	$F-g$		
Aspice Domine	(original) G2 C2 C3 C4 F4 F4	$f'-g'$		$a-d''$	$f-a'$	$c-g'$		$B\flat-bb$ $F-a$		
	(final) C1 C2 C3 C4 F4 F4		$d'-e''$	$b-bb'$	$f-a'$	$c-f'$		$F-bb$ $F-a$		
Da mihi Domine	C1 C1 C3 C3 F4 F5	$d'-d''$ $d'-d''$			$f-f'$ $f-g'$		$B\flat-a$		$D-d$	

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Derelinquat impius viam I	C1		$c'-f''$							
	C3				$f-bb'$					
	C3				$e-a'$					
	C4					$c-d'$				
	F4							$F-a$		
	F4							$F-g$		
Derelinquat impius viam II	C1		$e'-c''$							
	C1		$e'-d''$							
	C3				$f-a'$					
	C4					$e-f'$				
	F4							$F-a$		
	F4							$F-a$		
Derelinquat impius viam III	C1		$c'-e''$							
	C3				$g-a'$					
	C4					$c-a'$				
	F4							$F-a$		
Domine clamavi ad te	G2	$g'-g''$								
	C2			$c'-c''$						
	C2			$g-b'$						
	C3				$c-e'$					
	C4					$c-c'$				
	F4							$F-a$		
Domine ne memineris	C1		$d'-d''$							
	C3				$f[\#]-g'$					
	C3				$g-g'$					
	C4					$c-f'$				
	F4							$F-bb$		F4
						$(D)F-g$		+		
Dum transisset sabbatum	G2	$c'-g''$								
	G2	$d'-g''$								
	C2			$g-bb'$						
	C3				$e-g'$					
	F3						$c-d'$			
	F4							$F-g$		
Gloria tibi Trinitas	G2	$g'-g''$								
	G2	$d'-g''$								
	C1		$c'-eb''$							
	C1*			$bb-bb'$						
	C2			$g-bb'$						

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Letare Jherusalem	C1		$c^{\sharp\prime}e^{\prime\prime}$							
	C1		$c^{\prime}e^{\prime\prime}$							
	C3				$g-a^{\prime}$					
	C4					$d-e^{\prime}$				
	F4							$A-bb$		
	F4							$G-a$		
Magi veniunt ab oriente	C1		$c^{\prime}d^{\prime\prime}$							
	C3				$e-a^{\prime}$					
	C3				$e-a^{\prime}$					
	C4					$c-f^{\prime}$				
	C4					$c-f^{\prime}$				
	F4							$F-a$		+
Misericordia et veritas	G2	$d^{\prime}g^{\prime\prime}$								
	G2	$f^{\prime}g^{\prime\prime}$								
	C2			$f-bb^{\prime}$						
	C3*				$d-f^{\prime}$					
	F4							$G-bb$		
	F4							$G-g$		
Non me vincat deus	C1		$a-d^{\prime\prime}$							
	C1		$c^{\sharp\prime}d^{\prime\prime}$							
	C3				$f-a^{\prime}$					
	C3*					$e-f^{\prime}$				
	F4							$A-a$		
	F5								$D-e$	
Nunquid adheret tibi	G2	$g^{\prime}g^{\prime\prime}$								
	C2			$c^{\prime}c^{\prime\prime}$						
	C3				$g-a^{\prime}$					
	C3				$g-a^{\prime}$					
	F4							$D, G-bb$		+
Occurrerunt Maria et Martha	C1		$c^{\prime}d^{\prime\prime}$							
	C1 orig		$d^{\prime}c^{\prime\prime}$							
	final		$d^{\prime}d^{\prime\prime}$							
	C3				$f-a^{\prime}$					
	C4					$c-d^{\prime}$				
	F4							$F-bb$		
	F4							$F-g$		
Omnis caro fenum	C1		$c^{\prime}e^{\prime\prime}$							
	C1		$c^{\prime}e^{\prime\prime}$							
	C3				$f-a^{\prime}$					
	C4					$c-e^{\prime}$				
	C4					$c-e^{\prime}$				
	F4							$F-c^{\prime}$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Peccantem me quotidie	C1		$d'-d''$							
	C3				$f\sharp-a'$					
	C3				$d-a'$					
	C4					$c-e'$				
	C4					$c-e'$				
	F4							$F-a$		
Puer qui natus est	G2	$d'-g''$								
	C1		$c'-f''$							
	C3				$f-bb'$					
	C4					$c-g'$				
	F4							$F-bb'$		
	F4							$G-bb'$		
Quare tristis es	C1		$c'-d''$							
	C1		$a-d''$							
	C3				$g-a'$					
	C4					$c-e'$				
	F4							$F-a$		
	F4							$F-a$		
Sic Deus dilexit mundum	C1		$c'-d''$							
	C3				$g-a'$					
	C3				$f-a'$					
	C4					$c-e'$				
	F4							$G-c'$		
	F4							$F-g$		
Sive vigilem	C1		$b-e''$							
	C1		$a-d''$							
	C3				$d-g'$					
	C4					$c-f'$				
	F5								$D-a$	
Tribulationem nostram	C1		$c'-e''$							
	C3				$g-a'$					
	C3				$f-g'$					
	C4					$c-d''$				
	F4							$F-a$		
	F4							$F-a$		
Versa est in luctum (original)	C1		$d'-d''$							
	C3				$d-a'$					
	C3				$e-a'$					
	C4					$c-e'$				
	C4					$d-d''$				
	F4							$F-a$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Versa est in luctum (final)	C1		<i>d'-e''</i>							
	C3				<i>f-a'</i>					
	C3				<i>e-a'</i>					
	C4					<i>c-e'</i>				
	C4					<i>d-e'</i>				
	F4							<i>F-a</i>		
Viri Galilei	C1		<i>d'-d''</i>							
	C3				<i>f-a'</i>					
	C3				<i>f-a'</i>					
	C4					<i>d-f'</i>				
	F3						<i>c-d'</i>			
	F4							<i>D,F-bb</i>		+
Vivere vis recte	G2	<i>e'-f''</i>								
	C2			<i>f-d''</i>						
	C2			<i>f-a'</i>						
	C3				<i>c-bb'</i>					
	[C4](resolution)					<i>Bb-d'</i>				
	F4							<i>F-g</i>		
Motets for seven voices										
Deus qui superbis resistis	C1		<i>c'-d''</i>							
	C1		<i>c'-eb'</i>							
	C3				<i>d-g'</i>					
	C3				<i>f-g'</i>					
	C4					<i>c-d'</i>				
	F4							<i>G-bb</i>		
	F4*								<i>D-a</i>	
Domine da mihi animum purum	C1		<i>d'-eb'</i>							
	C1		<i>d'-d''</i>							
	C3				<i>g-a'</i>					
	C3				<i>g-g'</i>					
	C4					<i>d-f'</i>				
	F4							<i>G-bb</i>		
	F4*								<i>D-g</i>	
Ego autem cantabo II (original)	G2	<i>e'-f''</i>								
	C1		<i>e'-c''</i>							
	C2			<i>f-bb'</i>						
	C3				<i>c-f'</i>					
	C4					<i>c-d'</i>				
	F4							<i>F-a</i>		
	F4							<i>F-f</i>		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Ego autem cantabo II (final)	G2	g^1-g''								
	C1		$e^1-e\flat''$							
	C2			$a-c''$						
	C3				$f-g'$					
	C4					$d-e\flat'$				
	F4							$F-b\flat$		
	F4							$F-a$		
Honor virtus et potestas	C1		c^1-d''							
	C1		c^1-d''							
	C3				$a-a'$					
	C4					$c-f'$				
	C4					$c-d'$				
	F4							$F-b\flat$		
	F4							$F-g$		
In Monte Oliveti	C1		c^1-e''							
	C1		c^1-d''							
	C3				$g-a'$					
	C3*					$f-d'$				
	C4					$c-f'$				
	F4							$F-a$		
	F4							$F-a$		
Motets for eight voices										
Angelus ad pastores	C1		c^1-d''							
	C1		c^1-d''							
	C3				$f-g'$					
	C3				$f-g'$					
	C4					$c-d'$				
	C4					$c-d'$				
	F4							$F-a$		
	F4							$F-a$		
Cognovi Domine	G2	g^1-a''								
	G2	g^1-g''								
	C2		$g-c''$							
	C2		$g-c''$							
	C3				$d-a'$					
	C4					$c-d'$				
	F4							$F-a$		
	F4							$F-g$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Hodie Christus natus est	G2	$f'-g''$								
	G2	$f'-g''$								
	C2			$bb-c''$						
	C3				$f-a'$					
	C3				$f-g'$					
	C4					$c-f'$				
	F4							$G-bb$		
	F4							$G-bb$		
Hodie nobis celorum rex	C1		$c'-e''$							
	C1		$c'-e''$							
	C3				$f-a'$					
	C3				$f-a'$					
	C4					$c-f'$				
	C4					$c-f'$				
	F4							$F-g$		
	F4							$F-g$		
Illuminare Jerusalem	C1		$e'-d''$							
	C1		$e'-e''$							
	C3				$b-a'$					
	C3				$b-g'$					
	C4					$c-e'$				
	C4					$c-f'$				
	F4							$G-g$		
	F4							$F-g$		
In tribulatione mea	C1		$d'-e''$							
	C1		$c'-d''$							
	C3				$f-a'$					
	C3				$f-a'$					
	C4					$c-eb'$				
	C4					$c-f'$				
	F4							$F-bb$		
	F4							$F-a$		
Laudate Dominum in Sanctis (original)	C1		$e'-eb''$							
	C1		$d'-d''$							
	C3				$a-a'$					
	C3				$a-g'$					
	C4					$d-f'$				
	C4					$e-d'$				
	F4							$F-a$		
	F4							$F-a$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Laudate Dominum in sanctis (final)	C1		$d'-e\flat'$							
	C1		$f'-d''$							
	C3				$a-a'$					
	C3				$a-a'$					
	C4					$d-f'$				
	C4					$e-e\flat'$				
	F4							$F-b\flat$		
	F4							$F-b\flat$		
Laudemus omnes	C1		$e'-e''$							
	C1		$d'-e''$							
	C3				$f-a'$					
	C3				$a-a'$					
	C4					$d-f'$				
	C4					$d-f'$				
	F4							$A-b$		
	F4							$G-b$		
Noe, Noe, Exultemus	G2	$f'-g'$								
	G2	$f'-g'$								
	C2			$g-c''$						
	C2			$c'-c''$						
	C3				$e-a'$					
	C3				$e-f'$					
	F4							$G-b\flat$		
	F4							$E-b[\flat]$		
Timor et tremor I	G2	$d'-g'$								
	G2	$d'-g'$								
	C2			$a-c''$						
	C3				$d-a'$					
	C4					$c-f'$				
	C4					$c-f'$				
	F4							$F-b\flat$		
	F4							$F-g$		
Timor et tremor II	C1		$d'-d''$							
	C1		$d'-d''$							
	C3				$f-g'$					
	C3				$f-a'$					
	C4					$c-f'$				
	C4					$c-f'$				
	F4							$F-b\flat$		
	F4							$C,F-b\flat$		+

Motet for nine voices	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Gratia vobis	M		<i>g'-e''</i>							
	M		<i>g'-e''</i>							
	A			<i>b-a'</i>						
	T				<i>f-a'</i>					
	T				<i>g-a'</i>					
	Ba					<i>c-e'</i>				
	Ba					<i>c-e'</i>				
	B							<i>G-b</i>		
	B							<i>F-g</i>		
Motet for ten voices										
Laus Deo Patri	G2	<i>g'-g''</i>								
	G2	<i>g'-g''</i>								
	C1		<i>e'-e'</i>							
	C2			<i>g-c''</i>						
	C3				<i>g-g'</i>					
	C3				<i>e-a'</i>					
	C4					<i>c-e'</i>				
	C4					<i>c-d'</i>				
	F4							<i>F-g</i>		
	F4							<i>F-g</i>		
Anthem for four voices										
Lorde be my judge	G2	<i>g'-f''</i>								
	C2			<i>b-c''</i>						
	C3				<i>c'-a''</i>					
Graces for five voices										
O souverain Pasteur	C1		<i>c'-d''</i>							
	C3				<i>f-a'</i>					
	C3				<i>e-a'</i>					
	C4					<i>c-d'</i>				
	F4							<i>G-g</i>		
Pere eternel	C1		<i>d'-e♭''</i>							
	C3				<i>g-a'</i>					
	C3				<i>f-a'</i>					
	C4					<i>c-e♭'</i>				
	F4							<i>F-b♭</i>		
Fragment										
Urbs beata Jerusalem	C4				<i>c-f''</i>					
	F4							<i>G-a</i>		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Secular motet for four voices										
Fortem vocemus I	G2	<i>f'-g''</i>								
	A			<i>f-d''</i>						
	T				<i>f-bb'</i>					
	Ba					<i>Bb-f'</i>				
Secular motets for five voices										
Dulces exuviae	G2	<i>d'-g''</i>								
	C2			<i>g-d''</i>						
	C3				<i>d-bb'</i>					
	C3				<i>d-a'</i>					
	F4							<i>F-d'</i>		
Ex animo cuncto	G2	<i>f[♯]'-g''</i>								
	C2			<i>g-c''</i>						
	C3				<i>f-f'</i>					
Fortem vocemus II	M		<i>c'-f''</i>							
	T				<i>f-bb'</i>					
	T				<i>d-bb'</i>					
	Ba					<i>c-d'</i>				
	B							<i>F-g</i>		
Omnibus in rebus	G2	<i>f[♯]'-g''</i>								
	C2			<i>c'-d''</i>						
	C3				<i>f-e'</i>					
Secular motet for eight voices										
Murus Æneus	G2	<i>f[♯]'-g''</i>								
	G2	<i>f'-f''</i>								
	C2			<i>bb-bb'</i>						
	C3				<i>f-a'</i>					
	C3				<i>f-g'</i>					
	C4					<i>c-d'</i>				
	F4							<i>G-a</i>		
	F4							<i>F-a</i>		
Part-song for four voices										
Pandalidon flaxos	C1		<i>c'-d''</i>							
	C3				<i>d-g'</i>					
	C4					<i>c-d'</i>				

Part-song for five voices	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Yf Phebus stormes	G2	<i>g'-g''</i>								
	C1		<i>c'-e''</i>							
	C3				<i>f-a'</i>					
	C3				<i>f-bb'</i>					
	F3						<i>G-d'</i>			
Madrigals for four voices										
Il foco ch'io sentia	C1		<i>b-e''</i>							
	C3				<i>e-a'</i>					
	C4					<i>c-g'</i>				
	F4							<i>F-c'</i>		
La neve i monti	G2	<i>f'-g''</i>								
	C2		<i>bb-d''</i>							
	C3				<i>g-a'</i>					
Madrigals for five voices										
Amor piangeva	C1		<i>c'-e''</i>							
	C3				<i>e-a'</i>					
	C4					<i>c-f'</i>				
	C4					<i>c-e'</i>				
	F4							<i>F-a</i>		
Die lume un tempo	C1		<i>d'-d''</i>							
	C3				<i>d-a'</i>					
	C3				<i>c-f'</i>					
	C4					<i>c-f'</i>				
	F4							<i>(D)F-Bb</i>	+	
Già piansi	C1		<i>bb-f'</i>							
	C1		<i>bb-d'</i>							
	C3				<i>c-g'</i>					
	C4					<i>c-f'</i>				
	F4							<i>F-g</i>		
Chansons for four voices										
Ce mois de may I	C1		<i>c'-d''</i>							
	C3				<i>g-a'</i>					
	C4					<i>c-f'</i>				
Donez secours	C3				<i>a-a'</i>					
	C4					<i>e-d'</i>				
	C4					<i>c-c'</i>				

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
En attendant d'amour I	C3				<i>a-g'</i>					
	C4					<i>c-d'</i>				
	C4					<i>c-d'</i>				
Je ne suis pas de ces gens là I	G2	<i>g'-g''</i>								
	C2			<i>c'-c''</i>						
	C3				<i>a-a'</i>					
Joieusement il faict	G2	<i>g'-g''</i>								
	C2			<i>c'-d''</i>						
	C3				<i>g-a'</i>					
Mon ceur chante I	G2	<i>g'-g''</i>								
	C2			<i>d'-c''</i>						
	C3				<i>b-b[b]'</i>					
Prenez plaisir	C3				<i>b[h]-a'</i>					
	C4					<i>c-d'</i>				
	C4					<i>c-bb</i>				
Reviens vers moy	C1		<i>d'-d''</i>							
	C3				<i>g-f'</i>					
	C4					<i>d-e'</i>				
Si j'ay du mal	C3				<i>g-a'</i>					
	C4					<i>d-d'</i>				
	C4					<i>c-d'</i>				
Soions joyeux joyeulxement	G2	<i>g'-g''</i>								
	C2			<i>c'-c''</i>						
	C3				<i>a-a'</i>					
Chansons for five voices										
Adieu celle qui j'ai servi	G2	<i>f[#]'-g''</i>								
	C2			<i>bb-c''</i>						
	C3				<i>f-f'</i>					
Adieu l'espoir	G2	<i>g'-g''</i>								
	C2			<i>c'-d''</i>						
	C3				<i>d-bb'</i>					
	C3				<i>eb-bb'</i>					
	F3							<i>G-d'</i>		
Adieu mon esperance I	G2	<i>f[#]'-g''</i>								
	C2			<i>g-c''</i>						
	C2			<i>c'-d''</i>						
	C3				<i>f-g'</i>					
	F4							<i>F-bb</i>		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Aiez pitie de votre amant	G2	$d^{\prime}-g^{\prime\prime}$								
	C2			$g-bb^{\prime}$						
	C3				$g-g^{\prime}$					
	C4					$d-d^{\prime}$				
	F4							$G-bb$		
Amour au cœur I	C1		$g^{\prime}-e^{\prime\prime}$							
	C3				$c-bb$					
Amour au cœur II	G2	$d^{\prime}-f^{\prime\prime}$								
	C2			$b-d^{\prime\prime}$						
	C3				$f-g^{\prime}$					
	C3				$e-a^{\prime}$					
	F3							$G-bb$		
Amy souffrez	G2	$d^{\prime}-g^{\prime\prime}$								
	G2	$d^{\prime}-g^{\prime\prime}$								
	C2			$g-c^{\prime\prime}$						
	C3				$f-f^{\prime}$					
	F3							$F-c^{\prime}$		+
Bonjour m'amy	G2	$d^{\prime}-g^{\prime\prime}$								
	C1		$d^{\prime}-d^{\prime\prime}$							
	C2			$g-bb^{\prime}$						
	C3				$g-g^{\prime}$					
	F3							$G-d^{\prime}$		
Ce mois de may II	M		$c^{\prime}-f^{\prime\prime}$							
	C3				$g-bb^{\prime}$					
	C3				$g-a^{\prime}$					
	C4					$c-f^{\prime}$				
	F4							$G-c^{\prime}$		
Dictes pour quoy	C1		$e^{\prime}-e^{\prime\prime}$							
	C3				$f-a^{\prime}$					
	C3				$f-g^{\prime}$					
	C4					$c-d^{\prime}$				
	F4							$F-f$		
En attendant secours	G2	$d^{\prime}-g^{\prime\prime}$								
	C2			$g-d^{\prime\prime}$						
	C3				$c-bb^{\prime}$					
	C3				$d-a^{\prime}$					
	F3*							$F-g$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Est il possible	G2	<i>d'-g''</i>								
	C1		<i>bb-d''</i>							
	C3				<i>f-g'</i>					
	C4					<i>c-f'</i>				
	F4							<i>F-g</i>		
J'attens secours I	N/A									
J'ay si fort bataillez	G2	<i>f[#]-g''</i>								
	C2			<i>g-d''</i>						
	C2			<i>g-d''</i>						
	C3				<i>d-d'</i>					
	F3						<i>G-bb'</i>			
J'ay veu le temps	G2	<i>f'-g''</i>								
	C1		<i>c'-d''</i>							
	C2			<i>g-a'</i>						
	C3				<i>c-g'</i>					
	F3						<i>G-d'</i>			
Je l'aime bien	C1		<i>c'-d''</i>							
	C3				<i>d-a'</i>					
	C3				<i>d-a'</i>					
	C4					<i>c-f'</i>				
	F4							<i>G-bb</i>		
Je ne desire que la mort	G2	<i>f'-g''</i>								
	C2			<i>g-d''</i>						
	C3				<i>f-g'</i>					
Je ne me puis tenir	C1		<i>e'-d''</i>							
	C1		<i>bb-c''</i>							
	C3				<i>f-g'</i>					
	C4					<i>c-f'</i>				
	F4							<i>F-c'</i>		
Je ne scay pas coment I	C1		<i>c'-f''</i>							
	C3				<i>g-bb'</i>					
	C4					<i>Bb-f'</i>				
Je ne scay pas coment II	C1		<i>c'-d''</i>							
	C1		<i>bb-e''</i>							
	C3				<i>f-a'</i>					
	C4					<i>c-d'</i>				
	F4							<i>F-g</i>		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Je ne suis pas de ses gens la II	G2	$f'-g''$								
	G2	$d'-f''$								
	C2			$bb-bb'$						
	C3				$g-g'$					
	F3						$G-d'$			
Je suis aimez	C2			$c'-c''$						
	C3				$f-f'$					
	C4					$Bb-d'$				
Je suis amouroux	C1		$f'-f''$							
	C2			$c'-d''$						
	C3				$f-bb'$					
	C4					$c-f'$				
	F4							$F-c'$		
Le bergier et la bergierre	(original)									
	G2	$f'-g''$								
	C2			$c'-d''$						
	C3				$g-g'$					
	(final)									
	G2	$g'-g''$								
	C2			$c'-d''$						
	C3				$g-bb'$					
	C3				$g-a'$					
	F3						$G-d'$			
Le souvenir d'aimer	C1		$d'-d''$							
	C3				$a-a'$					
	C3				$d-g'$					
	C4					$d-d'$				
	F4							$G-a$		
Mon ceur chante II	G2	$d'-f''$								
	C2			$g-c''$						
	C3				$g-a'$					
	C4					$c-f'$				
	F4							$F-c'$		
Oncques amour ne fust I	C1		$d'-d''$							
	C3				$c-a'$					
	C4					$c-d'$				
Par vous seule	G2	$d'-g''$								
	C3				$f-a'$					

	Clef	S	M	A	T	Ba	Bba	B	bpr	+
Pour une seule	G2	$e'-f''$								
	C2			$g-c''$						
	C3				$f-a'$					
	C4					$c-f'$				
	F4							$F-g$		
Puis qu'elle a mis a deulx son amitie	C1	$e'-d''$								
	C3				$g-a'$					
	C3				$g-a'$					
	C4					$c-d'$				
	F4							$G-g$		
Se dire ie l'osoye	C1	$c'-e''$								
	C1	$c'-e''$								
	C3				$e-g'$					
	C4					$Bb-f'$				
	F4							$F-g$		
Ta bonne grace	C1	$d'-eb''$								
	C3				$e-bb'$					
	C4					$Bb-d$				
Tant qu'en amour	C1	$c'-d''$								
	C3				$g-bb'$					
	C4					$c-f'$				
Tous mes amis (original)	C1	$c'-d''$								
	C3				$f-bb'$					
	C4					$c-d'$				
(final)	C1	$d'-d''$								
	C3				$f-a'$					
	C3				$f-a'$					
	C4					$c-d'$				
	F4							$(D)F-bb'$		
Vivons joyeusement	C1	$b[/f]/j-d''$								
	C3				$f-g'$					
	C3				$e-bb'$					
	C4					$c-c'$				
	F4							$F-f$		
Vivre ne puis sur terre I	C1	$c'-d''$								
	C1	$bb'-d''$								
	C3				$f-f'$					
	C4					$Bb-c'$				
	F4							$F-f$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Vivre ne puis sur terre II	C1 C3 C3 C4 F4		$d'-d''$		$f-a'$ $e-a'$	$c-f'$		$F-bb$		
Chansons for six voices										
Adieu mon esperance II	C1 C3* C4* C4 F3 F4		$d'-f''$	$f-bb'$	$c-g'$	$c-f'$		$A-c'$		$F-f$
C'est grand plaisir	C1 C3 C3 C4 F4 F4		$c'-d''$		$f-g'$ $e-g'$	$c-e'$		$G-c'$ $G-c'$		
Ceste belle petite bouche	G2 C1 C3 C3 F3 F4	$e'-g''$	$c'-d''$		$g-bb'$ $g-a'$		$c-d'$		$G-g$	
Hatez vous	C1 C3 C3 C4 F4 F4		$e'-e''$		$a-a'$ $g-a'$	$d-e'$		$A-a$ $F-a$		
Hellas quel jour	G2 C2 C2 C3 C3 F3	$f'-g''$		$(a)c'-c''$ $g-c''$	$f-g'$ $c-f'$		$Bb-c'$			
J'attens secours II	G2 C1 C2 C3 C4 F4		$d'-g''$	$d'-e''$	$f-bb'$ $g-a'$	$c-eb'$		$G-a$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Je suis desheritee	G2	$g'-g''$								
	C2			$g-c''$						
	C2			$a-c''$						
	C3				$e-g'$					
	C3				$f-g'$					
	F3						$c-c'$			
Las voulez vous	C1		$d'-d''$							
	C3				$e-g'$					
	C3				$f-a'$					
	C4					$d-e'$				
	F4							$A-a$		
	F4							$A-a$		
Le rossignol plaisant	G2	$f'-f''$								
	C2			$bb-c'$						
	C2			$a-c''$						
	C3				$f-g'$					
	C3				$f-g'$					
	F3						$(F)Bb-c'$		+	
Mon ceur chante III	G2	$f'-g'$								
	C2			$g-c''$						
	C2			$f-c''$						
	C3				$f-a'$					
	C3				$f-g'$					
	F3						$Bb-c'$			
Oncques amour II	C1		$c'-d''$							
	C3				$e-g'$					
	C3				$f-a'$					
	C4					$c-d'$				
	F4							$F-f$		
	F4							$F-a$		
Or est venu le printemps	G2	$f'-g''$								
	C1		$d'-d''$							
	C2			$bb-bb'$						
	C3				$f-a'$					
	C4					$d-f'$				
	F4							$F-bb$		
Petite fleur	G2	$a'-g''$								
	C1		$d'-d''$							
	C3				$f-a'$					
	C3				$f-bb'$					
	F3						$c-c'$			
	F4							$F-bb$		

	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Plaisir n'ay plus	C1		$c'-d''$							
	C3				$g-a'$					
	C3				$f-g'$					
	C4					$c-e'$				
	F4							$G-a$		
	F4							$G-bb$		
Pour une, las, j'endure	C1		$c'-e''$							
	C3				$f-a'$					
	C3				$g-g'$					
	C4					$c-d'$				
	F4							$G-bb$		
	F4							$G-a$		
Puis que fortune	G2	$f'-g''$								
	C2			$(a)c'-c''$						
	C2			$g-c''$						
	C3				$f-a'$					
	C3				$f-a'$					
	F3							$c-d'$		
Resiouissons nous	G2	$a'-g''$								
	C2			$b-c''$						
	C2			$b-c''$						
	C3				$f-g'$					
	C3				$f-a'$					
	F3							$c-d'$		
Resveillez vous	C1		$d'-d''$							
	C3				$f-a'$					
	C3				$f-g'$					
	C4					$c-d'$				
	F4							$F-f$		
	F4							$F-g$		
Tant ay souffert	C1		$d'-d''$							
	C3				$f-a'$					
	C3				$f-g'$					
	C4					$c-e'$				
	F4							$F-a$		
	F4							$F-a$		

Chansons for eight voices	Clef	S	M	A	T	Ba	Bba	B	Bpr	+
Avecques vous mon amour finera	C1		<i>e'-e''</i>							
	C1		<i>bb-d''</i>							
	C3				<i>f-a'</i>					
	C3				<i>f-a'</i>					
	C4					<i>c-f</i>				
	C4					<i>bb-f'</i>				
	F4							<i>F-bb</i>		
	F4							<i>F-g</i>		
En attendant d'amour II	C1		<i>d'-e''</i>							
	C1		<i>bb-e''</i>							
	C3				<i>f-a'</i>					
	C3				<i>f-bb'</i>					
	C4					<i>c-f'</i>				
	C4					<i>bb-f'</i>				
	F4							<i>F-c'</i>		
	F4							<i>F-g</i>		
J'ay tant chasse	C1		<i>e'-d''</i>							
	C1		<i>c'-d''</i>							
	C3				<i>g-f'</i>					
	C3				<i>a-f'</i>					
	C4					<i>c-d''</i>				
	C4					<i>c-d''</i>				
	F4							<i>F-f</i>		
	F4							<i>F-f</i>		
Soions joyeux sur la plaisant verdure	(original) C1		<i>c'-d''</i>							
	C1		<i>c'-d''</i>							
	C3				<i>f-a'</i>					
	C3				<i>f-a'</i>					
	C4					<i>c-d''</i>				
	C4					<i>c-c'</i>				
	F4							<i>F-bb</i>		
	F4							<i>F-g</i>		
	(final) C1		<i>c'-d''</i>							
	C1		<i>c'-d''</i>							
	C3				<i>f-g'</i>					
	C3				<i>f-g'</i>					
	C4					<i>c-d'</i>				
	C4					<i>c-d'</i>				
	F4							<i>F-bb</i>		
	F4							<i>F-g</i>		

Appendix Five

A NOTE ON VOICES AND PITCH

A5.1 VOICES AND PITCH

It would be extremely valuable were we to be able to ascertain the vocal colour that Gerarde wrote for. Unfortunately four questions arise, for none of which we have definite answers. These are:

- (a) Is the written pitch at all standardised?
- (b) How does the written pitch relate to modern pitch?; alternatively, what is the absolute value of that pitch?
- (c) Are the 'high clef' pieces intended to be transposed?
- (d) What sort of voices did he write for?

The answer to (a) and (b) can be only guessed at. However they are related, and there is a clue in the written ranges of the parts. Appendix Four shows the written clefs and ranges of every one of Gerarde's extant parts. It will be seen that each clef generally accommodates a vocal range of an eleventh, as is to be expected, avoiding leger lines, though of course some parts have a range less than or greater than an eleventh, and some appear to have been transcribed into an inappropriate clef. As there are a number of pieces utilising G2 and F4 clefs simultaneously, we can say definitely that a range of three octaves and a tone was expected of the ensemble, notated $F-g'$. To this we may add that *Cognovi Domine* requires $F-a'$ and several bass parts have additional final notes reaching to D or even C . There are some pieces with exceptionally low bass parts, some notated on F4, others on F5; these and the additional low notes are found only in pieces in which the top voice is on C1, except for one *Nunquid adheret tibi*, in which the *superius* is written in G2, reaching to g' , and the *bassus* is given an additional low D . As the comfortable range of a modern mixed choir is also $F-a'$, with some basses capable of C , we have some justification for assuming a pitch of approximately that of today, say $a' = 415$ to 465 Hz, at least for those pieces with a wide overall range.

Eight vocal ranges, associated with the eight clefs suggest themselves, as given in Appendix Four, Table A4.1, and these are remarkably similar to normal voices of today, soprano, mezzo-soprano, alto, tenor, baritone, bass-baritone, bass and basso profundo.

However, it would be glib to assume that these are the voices that Gerarde intended. The first additional factor is the difference between the sacred and secular music. Both require the whole range given above, and it is perhaps safe to assume that the sacred music was intended for an all male ensemble, while the secular music could justifiably be sung by a mixed group.

Most of Gerarde's pieces written for a narrower range of voices, and in common with so many of his contemporaries, he writes substantial numbers of pieces for an ensemble of four levels, either G2 C2 C3 F3/C4 or C1 C3 C4 F4. The latter group, in the edition listed as Mean, Tenor, Baritone, Bass, suggests an all-male adult group, with the top line sung by falsettists, as the range, nominally *b-e'* is ideal for such voices. All the pieces with a C1 part at the top can then practicably be sung by men only, with different ranges of tenors and baritones making subtle variations in the overall sound.¹ The question remains open as to whether the G2 C2 C3 F3/C4 (*chiavette*) pieces, whose range lies exactly a third higher than the previous group, including the presence of occasional additional deeper bass notes, should be transposed.² On one side, such a transposition makes those other pieces available to the men only group. Why not then write them at the lower pitch? Three alternative possible answers suggest themselves. Firstly it may be an issue of modal theory, though, as we have seen, Gerarde was not concerned to bow to such conventions. Secondly, if the transposition is by a third, rather than the expected fourth or fifth, it opens up a range of pitches and tonalities, effectively A major, B minor, D major, E major, E minor and F sharp minor, not normally available. Thirdly, Gerarde may simply have intended them to be sung by a group of high voices. There is evidence elsewhere that high voice groups were used - *In patientia vestra* is written for SSMA and *Gloria tibi Trinitas* for SS[M]MAA - possibly to be sung by boys only. We may speculate eternally on this matter. These pieces are perfectly practical at either pitch, and that is probably the closest we can reach to an answer - this is practical music, and whatever works is acceptable. In the edition therefore the pitch has been left unaltered. Questions of transposition and pitch become a matter for individual preference in a performance context.

The parts written in C2 introduce another factor, that of twin registers. We have seen³ that there are instances where C2 parts change register abruptly, and are used in adjacent passages in two different ways, as a high voice, alto range, and as a low voice, baritone range. In the high passages, the range and use of the part is normal for its tessitura, but in the low range Gerarde places this voice lower than the C3 (tenor) voice(s). This suggests another falsettist who can also sing in his chest voice as a baritone. The range of these parts (typically *f-* or

¹ Certainly the early twentieth-century convention, that of transposition of such pieces upwards by a minor third, would require a very different array of voices.

² This subject is covered comprehensively in Hermelink.

³ Chapter Seven, Section 7.11.3, Examples 7.30 to 7.36, and note 36.

g-d') is similar to that of the high tenors, written in C3, (typically *e-a'* but occasionally *d-b'*), but the use is quite different. The other C2 parts, which remain high, suggest the *haute-contre*, or naturally very high tenor.

Our eight voices, assuming no transposition, then are as below:

TABLE A5.1

Clef	Symbol	Voice
G2	S	Soprano or treble
C1	M	Mezzo-soprano, mean = falsettist, possibly treble
C2	A	Alto (female or boy), falsettist or <i>haute-contre</i> , according to context
C3	T	Tenor
C4	Ba	Baritone
F3	Bba	Bass-baritone
F4	B	Bass
F5	Bpr	Basso profundo

We now have workable answers to all four questions posed, though none of them can be put forward with certainty. If they have any basis, and there is sufficient similarity between a sixteenth-century voice and a modern voice, another open question, then we can build up an aural impression of the colours generated by any or all of Gerarde's pieces. As, in addition to the standard four-level groups discussed above,⁴ he writes for very high ensembles, as mentioned above,⁵ low ensembles (TBaBa[B]⁶) and extended groups (a wide variety including SATBaB⁷, SMATBaB⁸, SMTTBbaB⁹, SSATTBaBB¹⁰, SSAATTBB¹¹ and SSMATTBaBaBB¹²), vocal colour becomes another important factor in the effect of this music.

⁴ He expands the lower of the standard groups as far as eight voices MMTTBaBaBB relatively often, but the high grouping never reaches beyond six voices (SAATTBba).

⁵ SSMA: *In patienta vestra* is in Source B; SS[M]MAA: *Gloria tibi Trinitas* is in Source E.

⁶ TBaBa[B]: *Donez secours, En attendant d'amour I, Prenez plaisir* and *Si j'ay du mal* in Source A; MMTTBbpr: *Da mihi Domine* and *Non me vincat Deus meus* in Source E; MMTBaBBpr: *Sive vigilem* in Source G; MMTTBaBBpr: *Deus qui superbis resistis* in Sources D and E, *Domine da mihi* in Source E.

⁷ SATBaB: *Miserere mei Domine, Aiez pitie de votre amant, Mon ceur chante II* and *Pour une seulle* in Source B, *Est il possible* in Source C.

⁸ SMATBaB: *J'attens secours II* in source C and *Or est venu le printemps* in Sources D and F. These two chansons are among the few pieces he wrote for six levels.

⁹ SMTTBbaB: *Ceste belle petite bouche* and *Petite fleur* in Source C.

¹⁰ SSATTBaBB: *Hodie Christus natus est* and *Murus Aeneus* in Sources B and E, also *Timor et tremor I* in Source C.

¹¹ SSAATTBB: *Noe, Noe, Exultemus* in Sources B and E.

¹² SSMATTBaBaBB: *Laus Deo Patri* in Source E.

A5.2 ACCOMPANIMENT

A further question lies open: was this music sung unaccompanied, accompanied (by linear and/or chordal instruments), or were voices and instruments interchangeable? The extra low notes present in final chords, mentioned above and listed in Appendix Four, Table A4.2, could be for the benefit of accompanying instruments. Certainly if Gerarde was at Nonsuch a great variety of instruments was available to him,¹³ and we may speculate further on the huge palette of vocal and instrumental colour that graced that palace.

A5.3 PRONOUNCIATION OF THE WORD *ALLELUIA*

It is clear from Gerarde's occasionally very specific underlay, particularly from the motet *Ascendens Christus*, that Gerarde intends the word *Alleluia* to be pronounced as five syllables, *Al-le-lu-i-a*, except where only four notes are provided where it is to be pronounced *Al-le-lui-a*, not as *Al-le-lu-ia*. This suggests a liquid glide between the final two syllables, rather than a harder *-ya-* sound.¹⁴

¹³ The list of the instruments owned by Lumley is given in Chapter One, as note 42.

¹⁴ See Chapter Four, Section 4.2, Tables 4.1 and 4.2. Specific evidence is noted in the critical notes.

