

**Zeitschrift:** Publikationen der Schweizerischen Musikforschenden Gesellschaft.  
Serie 2 = Publications de la Société Suisse de Musicologie. Série 2

**Herausgeber:** Schweizerische Musikforschende Gesellschaft

**Band:** 35 (1995)

**Artikel:** The sixteenth-century Basel songbooks : origins, contents and contexts

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**Kapitel:** III: Manuscript Inventories

**DOI:** <https://doi.org/10.5169/seals-858817>

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### Part III Manuscript Inventories

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

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

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

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

x, x, -3, x

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

x, -, II, x

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



## Prefatory Note

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

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

x, -, tt, x

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

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

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

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

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

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

# General Abbreviations

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

## Sigla for Modern Editions, Catalogues and Literature

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

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

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

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

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

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

# Inventory A

## Basel University Library MS F X 1-4

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
	[Blank] D, B: Ir-IIv; A: Ir-IVv; T: Ir				
	[Alphabetical Index, incomplete] T: Iv				
	[Blank] T: IIr-1r				
1	<b>Ach frowelzart zart lieplich von artt</b> D: 1r; A, B: 1r-1v; T: 1r-2v x,x,x3,x C: CH-Bu FX21, no.24: [Anonymous]. D-W 292, fol.7: [Anonymous].	[Sixt]. D[ietrich].	8	<b>Ach gutter gsell von wannen her</b> [Anonymous] D: 5r-5v; A: 6r-6v; T: 15r-16v; B: 5v x,x,x3,x C: 1512 <sup>1</sup> , no.30: [Anonymous]. E: PÄMw IX, no.30.	
2	<b>Nit lang by nacht hett mich bedacht</b> D: 1v; A, B: 1v-2r; T: 2v-3v x,x,x3,x C: none. E: EDM 55.2, no.34.	M. Ioan [=Magister Iohann Buchner]	9	<b>Cupido hat im yetz erdacht</b> [Anonymous] D: 5v-6v; A: 6v-7r; T: 17r-18v; B: 6r x,x,x3,x C: 1512 <sup>1</sup> , no.5: [Anonymous]. [1519] <sup>5</sup> , no.25: [Anonymous]. CH-Bu FX17-20, no.72: [Anonymous]. CH-SGs 462, fol.34v: [Anonymous]. CH-SGs 463, no.65: [Anonymous]. E: SMD 5, no.38; AichLB, no.24.	
3	<b>Min hertz hat sich mit lieb</b> D, B: 2r-2v; A: 2r-3v; T: 4r-5r x,x,x3,x C: 1512 <sup>1</sup> , no.20: [Anonymous]. CH-Bu FX17-20, no.62: [Anonymous]. CH-Bu FX21, no.60: [Anonymous]. CH-Bu FX25-26, no.24a: [Anonymous]. D-As 142a, fol.35: [Anonymous]. D-Mbs 3155, fol.21: [Anonymous]. E: EDM 20, no.78.	[Anonymous]	10	<b>Es wült ein meitlin nussen gan</b> [Anonymous] D, B: 6v-7r; A: 7r-7v; T: 19r-21r x,x,x7,x C: none. <b>Lüg für dich</b> [Anonymous] B: 7r Text incipit only.	
4	<b>Hertz liebstes bild beweis dich milt</b> [Paul Hofhaimer] D, B: 2v-3r; A: 3r-3v; T: 5v-6v x,x,x-3,x C: 1512 <sup>1</sup> , no.37: Paul Hoffhaymer. CH-Bu FIX32-35, no.15: [Anonymous]. D-Mbs 3155, fol.43: [Anonymous]. E: HofhaimerGA, p.52; EDM 20, no.63.		11	<b>Ach höchster hort</b> [Anonymous] D, A, B: 7v-8r; T: 21v x,x,x,x C: [1519] <sup>5</sup> , no.53: [Anonymous]. 1539 <sup>27</sup> , no.45: [Anonymous]. E: EDM 20, no.45; AichLB, no.51. [Blank and unruled] T: 22r-22v	
5	<b>Früntlich und milt zart raines bild</b> [Heinrich Isaac] D: 3r-3v; A: 3v-4v; T: 7r-8v; B: 3v-4r x,x,x13,x C: 1512 <sup>1</sup> , no.33: [Anonymous]. 1544 <sup>20</sup> , no.72: Heinrich Isaac. D-W 292, fol.11v: [Anonymous]. E: DT- XIV/1, p.10.		12	<b>Min freud allein</b> [Heinrich Isaac] D, B: 8r-8v; A: 8v-9r; T: 23r x,x,x,x C: 1540 <sup>7</sup> , no.77: [Anonymous]. 1544 <sup>20</sup> , no.3: H. Isaac. CH-Bu FX21, no.45: [Anonymous]. E: DTÖ XIV/1, p.17. [Blank and unruled] T: 23v-24r	
6	<b>Zucht er und lob</b> [Paul Hofhaimer] D: 3v-4v; A: 4v-5r; T: 8v-13r; B: 4r-4v x,x,x18,x C: 1512 <sup>1</sup> , no.39: [Anonymous]. [1515] <sup>3</sup> , no.36: [Anonymous]. 1539 <sup>27</sup> , no.30: Paulus Hoffheimer. CH-Bu FX17-20, no.74: [Anonymous]. CH-SAMp M30/31. CH-SGs 463, no.174: [Anonymous]. E: EDM 20, no.30; PÄM IX, no.39; HofhaimerGA, p.99.		13	<b>Mütterlin ich bin uff der schul gelegen</b> [Anonymous] <b>Mütterlin ich bin uff der pulschafft geset (A)</b> D: 13r-13v; A: 10r-10v; T: 24v-25r; B: 9v-10r x,x,x,x C: CH-SGs 463, no.72: [Anonymous]. E: TschudiLB 2, no.72. [Blank and unruled] T: 25v	
7	<b>Früntlicher grus mit pus ward mir</b> [Anonymous] D, B: 4v-5r; A: 5v-6r; T: 13v-14v x,x,x3,x C: 1512 <sup>1</sup> , no.14: [Anonymous]. 1539 <sup>27</sup> , no.68: [Anonymous]. CH-Bu FX21, no.37: [Anonymous]. D-Mbs 3155, fol.76: [Anonymous]. D-Usch 236A-D, no.69: [Anonymous]. E: EDM 20, no.30; PÄMx IX, no.14.		14	<b>Ein junckfrow bild</b> [Anonymous] D, A: 9r-9v; T: 26r; B: 8v-9v x,x,x,x C: [1513] <sup>3</sup> , fol.5: [Anonymous]. [Blank and unruled] T: 26v-27r	
			15	<b>Dich als mich selbs</b> [Anonymous] D: 9v-10r; A: 11r-11v; T: 27v; B: 10v-11r x,x,x,x C: D-W 292, fol.5: [Anonymous]. [Blank and unruled] T: 28r-28v	

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

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

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

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

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

# Inventory B

## Basel University Library MS F X 10

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

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

# Inventory C

## Basel University Library MS F X 5-9

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
1	<b>[Magnificat primi toni]</b> Et exultavit (Verse 2) Fecit (Verse 6) Esurientes (Verse 8) A: 1r x C: Magnificat octo tonorum (Strassburg: Schöffler, 1535). <b>[Rastrum trials, otherwise blank]</b> A: 1v-IIv; B: 1r-Iv; B: 1r-IIv <b>[Ex Libris:]</b> "Sum Basiliæ Amerbachii". D: 1r <b>[Title page:]</b> "Der alt ghört jungen gesellen zu / Die lauffen uf und ab on rhu. / Sum Basiliæ Amerbachii." A: 1r C: 1539 <sup>27</sup> , Title page of the altus partbook. CH-Bu FIX34, fol.1r. <b>[Ex Libris:]</b> "Bonifacius Amerbach". T: 1r <b>[Greek Inscription:]</b> "to kalon dia autou aireton". <b>[Blank and unruled]</b> D, A: 1v; B: 1v-2v <b>[Ruled, otherwise blank]</b> A: 2r-3v <b>[Pen drawings, see Chapter 3: miniatures]</b> D: 2r; T: 1v-2r <b>[Ruled, otherwise blank]</b> T: 2v-3v; B: 3r-4v <b>[Blank and unruled]</b> D: 2v	<b>[Sixt Dietrich]</b>	2d	<b>[Textless]</b> T, B: 5r -- Bass copied in the Tenor partbook; Tenor in the Bass partbook. C: none.	<b>[Anonymous]</b>
			3	<b>Es wolt ein meidlin grasen gan</b> D: 5r; A: 4r; T, B: 5v x,x,t,x Bass copied in the Tenor partbook; Tenor in the Bass partbook. C: 1513 <sup>2</sup> , no.61: [Anonymous]. 1540 <sup>21</sup> , no.XLIII: [Anonymous]. CH-Bu FX21, no.62: Ysaac. D-Mu 328-331, no.44: [Anonymous]. E: DTÖ XIV/1, p.9; EDM 60, no.44. <b>[Ruled, otherwise blank]</b> A: 4v-7v	<b>Heinrich Isaac (B)</b>
			4	<b>In minem sin</b> D: 5v; T: 6r; B: 5v-6r x,x,x Bass in the Tenor partbook; Tenor in the Bass partbook. C: D-Mu 328-331, no.45: [Anonymous]. D-Rp C120, p.290: Ysaac. E: DTÖ XIV/1, p.81.	<b>H[einrich]. I[saac].</b>
			5	<b>In minem sin</b> D: 6r-6v; T, B: 6v x,x,x D: "eiusdem" [=Heinrich Isaac]. Bass in the Tenor partbook; Tenor in the Bass partbook. C: D-Mu 328-331, no.46: [Anonymous]. D-Rp C120, p.292: Ysaac. E: DTÖ XIV/1, p.82.	<b>Heinrich Isaac</b>
1a	<b>Ach werder mund</b> D: 3r; T: 4r x Bass copied in the Tenor partbook. C: none.	<b>[Anonymous]</b>	6	<b>[Wat willen wij metten budel spelen]</b> D: 6v-7v; T, B: 7r-7v x,x,x Bass in the Tenor partbook; Tenor in the Bass partbook. -- C: 1502 <sup>2</sup> , fol. 38v-39v: Obrecht. E: MRM 2, p.188.	<b>Jacob Obrecht</b>
1b	<b>Ach werder mund</b> D: 3r-3v x C: [1519] <sup>5</sup> , no.16: [Anonymous]. CH-Bu FIX59, no.69: [Anonymous]. CH-SGs 463, no.68: [Anonymous]. E: AichLB, no.16	<b>[Anonymous]</b>	7	<b>Ong franck</b> <b>[=Un franc archier]</b> D, T: 7v; B: 7v-8r x,x,- Bass in the Tenor partbook and incomplete; Tenor in the Bass partbook. C: 1501, fol.30v: Compere. E: CMM 15/5, p.57; HewO, no.28.	<b>[Loyset Compère]</b>
2a	<b>[Maria zart von edler art]</b> D: 3v-4r; T: 4v -- Bass copied in the Tenor partbook. C: D-Es 345, fol.509: [Anonymous].	<b>[Anonymous]</b>	8	<b>Ein pur gab (D)</b> <b>[=Ein bauer sucht]</b> D: 8r; B: 8r-8v x,x C: [1519] <sup>5</sup> , no.32: [Anonymous]. E: AichLB, no.32. <b>[Ruled, otherwise blank]</b> D: 8v; B: 9r-9v	<b>[Anonymous]</b>
2b	<b>[Ich seufftz und klag]</b> D: 4r; T: 4r-4v -- Bass copied in the Tenor partbook. C: [1540] <sup>8</sup> , no.25: [Anonymous].	<b>[Anonymous]</b>			
2c	<b>[Textless]</b> D: 4v - C: none.	<b>[Anonymous]</b>			

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

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

# Inventory D

## Basel University Library MS F IX 32-35

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

C: 1539<sup>27</sup>, Titlepage, Discant (only the German verse).

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

C: 1539<sup>27</sup>, Titlepage, Altus (only the German verse). CH-Bu FX6, fol.1r (only the German verse).

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

C: 1539<sup>27</sup>, Titlepage, Tenor (only the German verse).

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

C: 1539<sup>27</sup>, Title page, Bassus (only the German verse). CH-Bu FX24, fol.25r (only the Latin verse).

[Blank]

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

[Lessons outlining the rudiments of music:]

Quid est Musica?

Quid est clavis?

Quott sund claves?

T: fol.5r

C: Lampadius, *Compendium musices* (Berne: M. Apiarius, 1537), fols.B<sup>r</sup>-B<sup>y</sup>.

Quid est Scala?

Quid est vox Musicalibus?

Quid sunt voces?

Quid est voces mutatio?

Quot vocibus fit?

T: fol.5v

C: Lampadius, *Compendium*, fols.Biii<sup>r</sup>, Biiii<sup>r</sup>, and Bv<sup>r</sup>.

Scala cum suis clavibus

T: fol.6r

C: Lampadius, *Compendium*, fols.Biii<sup>r</sup>-Biiii<sup>r</sup>.

Quott ex predictis clavibus dicuntur signatae?

Cur vocantur signatae

Quam ob ratione

Quae autem potissimum signatur?

T: fol.6v

C: Lampadius, *Compendium*, fol.Biiii<sup>r</sup>

[Three vocal exercises]

T: 7r

Quott sunt Notarum species Octo?

T: 7v

C: Lampadius, *Compendium*, fol.Cviii<sup>r</sup>.

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Quid est Pausa?

T: 8r

Tabula qua cuis sliabet notae quatitas pro signorum varietate explicatur.

T: 8v

[Natural, soft and hard hexachords]

T: 9r

[Blank]

T: 9v-11v

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

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

x,x,x,x

C: none.

2 Labor [Anonymous]  
(= Laborett dominus laborette)

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

x,x,x,x

C: 1535<sup>11</sup>, no.3: [Anonymous].

3 Es wolt ein [jäger jagen] [Anonymous]

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

x,x,x,x

C: [1535]<sup>13</sup>, no.7: [Anonymous].

4 Gelobet systu Jesu Christ [Johann Walter]

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

t,x,x,t

C: 1544<sup>71</sup>, no.13: Johann Walter.

E: WalterSW 1, no.13.

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

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

x,x,x,x

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

L: JennyGGB, p.192.

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

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

x,x,x,x

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

L: JennyGGB, p.193.

7 Uss tiefer not [Johann Walter]

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

x,x,x,x

C: 1524<sup>71</sup>, no.4: Johann Walter.

1544<sup>71</sup>, no.15: Johann Walter.

E: WalterSW 1, no.15.

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

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

x,x,x,x

C: 1524<sup>71</sup>, no.25: Johann Walter.

1544<sup>71</sup>, no.17: Johann Walter.

E: WalterSW 1, no.17.

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

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

x,x,x,x

C: 1524<sup>71</sup>, no.7: Johann Walter.

1544<sup>71</sup>, no.5: Johann Walter.

E: WalterSW 1, no.5.

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

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

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

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

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

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

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

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

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

# Inventory E

## Basel University Library MS kk IV 23-27

Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Nr. Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
[Blank]		2 Das gsatz gottes	[Anonymous]
D, A, T, B, Q: I <sup>r</sup> -IV.		D, A, T, B: 2r	
<u>Johan Walter, Wittembergisch deutsch geistlich Gesangbüchlein, Wittenberg: Georg Rhaw, 1544 (=DKL 1544<sup>12</sup>); and Gaspar Otmaier, Epitaphium D. Martini Lutheri, Nürnberg: Montanus and Neuber, 1546.</u>		x,x,x,x	
[Blank]		C: none.	
D, A, T, B, Q: 1r-1v		[Ruled, otherwise blank]	
1 An einem Sabath morgens fru (D)	[Anonymous]	D, A, T, B, Q: 2v-3r	
D, A, T, B: 2r		[Blank]	
t,x,x,x		D, A, T, B: 3v-16v; Q: 3v-4v	
C: none.			

# Inventory F

## Basel University Library MS F X 22-24

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

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

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

# Inventory G

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

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

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

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

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

# Inventory H

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

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

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

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

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



# Inventory J

## Basel University Library F IX 63

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

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

E: AichLB.

[Blank]

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

**1 Ille humilis (pars 1) [Anonymous]**

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

x,x,x,x

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

**Stetit acer in armis (pars 2)**

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

x,x,x,x

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

[Blank]

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

# Inventory K

## Basel University Library MS AG V 30: The Songtext Sheets

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

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

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

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

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

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

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

- (s.d.) Obrecht: *Concentus harmonici quattuor missarum* (Basel: Mewes), *RISM O 8*, 72
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- 1510 *Canzoni nove* (Rome: Antico), *RISM 1510*; 7, 20, 64n
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- [1519] *In dissem buechlyn fint man LXXV hubscher Lieder* (Köln: Arnt von Aich), *RISM [1519]*<sup>5</sup>; 51-52, 144, 179, 273
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