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Prefatory Note

The inventories which follow are based on the original foliation of the manuscripts. In some cases, however, the foliation has been altered by the editor, and the original sequence of parts has been disturbed. In such cases, the original sequence is indicated by brackets, and the new sequence is indicated by numbers.

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 contains 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 stamponion 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 voices 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 liebstes 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.

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 liebstes 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, -, 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.

In the case of Mass settings by Paul Hindemith (Ex. 1-4, no. 4), the following

x, x, -x

implies that the composition is for four voices, that the Descantus, Alto and Bassus possess only a text incipit, and that the Tenor voice, while intoned, does not sing three parts of text: either at the end of the voice part. While two voices were copied in the stripbook (i.e., a prime and secunda), both voices are recorded together. For example,

x, II, -x

suggests that the composition is for five voices, that the Descantus and Bassus intone only a text incipit, the Alto on text to II, and that there are two parts in the Tenor part, both with a full text incipit.

General Abbreviations

A	Altus	MS	Manuscript	ARM
B	Bassus	Mt	Motet	Merritt and F. Le-
Bd.	Band (= volume)	no.	Number	wM
C	Concordance	Orig.	Original	Württembergischen Geistes- und
Ch	Chanson	p.	page	Stadtarchiv Stuttgart
cft.	contrafactum	Q	Quintus	Württembergische Landesbibliothek
D	Discant	r	recto	Stuttgart
Diss.	Dissertation	t	text underlaid	Katalog der Logos-Archivie
E	Edition	T	Tenor	Universitätsbibliothek
fol.	folio	Tl	Tenorlied	Stuttgart
Inst.	Instrument(al)	trs.	translation	Staats- und Universitätsbibliothek
Intab.	Intabulation	v	verso	Stuttgart
L	Literature	vol.	volume	Staats- und Universitätsbibliothek Tübingen
Md	Madrigal	x	text incipit only	Schweizer
Mod.	Modern	-	textless	Universitätsbibliothek
LevySUJ	.0801-0001-0001-0001			Böhlau
Mba1516	.0801-0001-0001-0001			Brown-PfL
MerianQWd	bis 1550			Brown-PfL
MfM	Monatsschrift für Musikwissenschaft			Brown-PfL
MoserAvd	1928-1930			Catalogue des Musées
PickerCA	1935			Staatl. Akademie für Alte Kunst
PoggenPfM	1920-1921			Denkschriften der Preußischen Akademie der Wissenschaften
Richter	Julius Richter, Katalog der Musik-Sammlung der Universität Bonn			Universitäts-Bibliothek in
RheuMD	Georg Rheu, Musiknoten aus den Jahren 1520-1530			Denkschriften der Preußischen Akademie der Wissenschaften
RittervdK	1931			DDI
RRM	Recent Researches in the Music of the Renaissance			Denkschriften der Preußischen Akademie der Wissenschaften
SeayTC	Albert Seay (ed.), Thirty Compositions by Polyphemus			DB
ScidFC	1840-1841			Denkschriften der Preußischen Akademie der Wissenschaften
SCMd	1987			DBPfCA
SchoellerL	1935			Denkschriften der Preußischen Akademie der Wissenschaften
SenfIGA	1940-1941			EDW
ShawGMM	H. Caine Shaw (ed.), A Gift of Madrigals and Motets			Præterita
SilberM	1930-1931			Geoffrey Gage
	Piemont chansons			Geoffrey Gage
Söderqvist	1930-1931			Geoffrey Gage
StachelinH	1929-1930			Geoffrey Gage

Sigla for Modern Editions, Catalogues and Literature

With regard to the international repertory, 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.

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

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

ThürlingsIB	Adolf Thürlings. "Insbruck ich muss dich lassen," <i>Festschrift zum 2. Kongress der internat. Musikgesellschaft</i> (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, <i>Sämtliche Werke</i> . Edited by Otto Schröder. Vol. Iff., 1953-.
Wüst	Alfred Quellmalz, "Der Spielmann, Komponist und Schulmeister Paul Wüst (um 1470 – um 1540)." <i>Zum 70. Geburtstag von Joseph Müller-Blattau</i> , 1966, 221ff.
AKM	
AMw	
AH	
Arnold	
Bernoulli	Eduard Bernoulli. <i>Geometrische Disputationes</i> . Basel 1720.
Ann. Mus.	
BenteNW	Marijn Bente. <i>Nieuw-Nederlandse Muziekgeschiedenis</i> . Haarlem 1970.
BernC	Karl Bernhard. <i>Handbuch der Musikgeschichte</i> . Berlin 1911-1915.
BernHZ	Eduard Bernoulli (ed.), <i>Aus Liederbüchern der Habsburgerzeit</i> 1910.
Bernsteins	Klaus Bernsteins. <i>Die Entwicklung des österreichischen Musiklebens im 19. Jahrhundert</i> . Wien 1960.
Böhme	Frans Böhme. <i>Music in the Netherlands 1500-1700</i> . Cambridge 1981.
BSK	Albert Brondum. <i>Die Entwicklung der italienischen Chanson</i> . Florence 1910.
Brown	Howard Mayer Brown. <i>Music in Early America</i> . New York 1950.
Certone	"Certone, Girolamo", <i>Die Musik in Geschichte und Gegenwart</i> . Edited by Kurt Moser. 1952.
CMM	<i>Corpus Mensurabilis Musicae</i> . The Early Manuscript Sources of Western Music. Vol. III. 1400-1499. In 10 Volumes. The Hague 1951-1964.
Cresques	<i>Cresques</i> . <i>Manuskripte der Musik des Mittelalters</i> . Überlieferung 1200-1500. Vol. 1-25. Salzburg 1963-1983.
Cw	Wolfgang Cwirko. <i>Die Entwicklung der österreichischen Musik im 19. Jahrhundert</i> . Wien 1929.
Dagobert	Dagobert Peipers. <i>Die Entwicklung der österreichischen Musik im 19. Jahrhundert</i> . Wien 1929.
Literatur	Literarische Quellen und Bibliographie." Die Rheinische Friedrich-Wilhelms-Universität Bonn 1963.
Ruffler	Julius Ruffler. <i>Verzeichnis der Wiener-Schubert-Gesellschafts-Bibliothek</i> .
DTI	<i>Denkmäler der Tonkunst in Österreich</i> . Edited by Eduard Mörike. Vienna 1822-1830.
DTO	<i>Denkmäler der Tonkunst in Österreich</i> . Edited by Eduard Mörike et al. Vol. III. Vienna 1885.
DöbICa	<i>DöbICa</i> . <i>Die österreichische Musikgeschichte</i> . Vienna 1890-1900.
EDM	Das Erste österreichische Jahrbuch für Österreichische Musik. Edited by Hans Hög. 1929-1930.
Eitner	Robert Eitner. <i>Bibliographie der Musik des 19. Jahrhunderts</i> . Vienna 1890-1900.
Geering	Geering, Adolf. <i>Die österreichische Musikgeschichte</i> . Vienna 1929-1930.
GeeringS	Geering, Adolf. <i>Die österreichische Musikgeschichte</i> . Vienna 1929-1930.
Gesamtübersicht	Gesamtübersicht über die österreichische Musikgeschichte. Vienna 1929-1930.
Switzerland	Switzerland. <i>Die österreichische Musikgeschichte</i> . Vienna 1929-1930.

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
	[Blank]	
	D, B: Ir-IIv; A: Ir-IVv; T: Ir	
	[Alphabetical Index, incomplete]	
	T: Iv	
	[Blank]	
	T: IIr-Ir	
1	Ach frowelin zart lieplich von artt	S[ixt]. D[ietrich].
	D: Ir; A: Br-1v; T: 1r-2v	
	x,x,x,x	
	C: CH-Bu FX21, no.24: [Anonymous].	
	D-W 292, fol.7: [Anonymous].	
2	Nit lang by nacht hett mich bedacht	M. Ioan [=Ma- gister Iohann Buchner]
	D: 1v; A, B: 1v-2r; T: 2v-3v	
	x,x,x,x	
	C: none.	
	E: EDM 55.2, no.34.	
3	Min hertz hat sich mit lieb	[Anonymous]
	D, B: 2r-2v; A: 2r-3v; T: 4r-5r	
	x,x,x,x	
	C: 1512 ¹ , no.20: [Anonymous].	
	CH-Bu FX17-20, no.62: [Anonymous].	
	CH-Bu FX21, no.60: [Anonymous].	
	CH-Bu FX25-26, no.24a: [Anonymous].	
	D-As 142a, fol.35: [Anonymous].	
	D-Mbs 3155, fol.21: [Anonymous].	
	E: EDM 20, no.78.	
4	Hertz liebstes pild beweis dich milt	[Paul Hofheimer]
	D, B: 2v-3r; A: 3r-3v; T: 5v-6v	
	x,x,-3,x	
	C: 1512 ¹ , no.37: Paul Hoffmayr.	
	CH-Bu FIX32-35, no.15: [Anonymous].	
	D-Mbs 3155, fol.43: [Anonymous].	
	E: HofheimerGA, p.52; EDM 20, no.63.	
5	Früntlich und milt zart raines pild	[Heinrich Isaac]
	D: 3r-3v; A: 3v-4v; T: 7r-8v; B: 3v-4r	
	x,x,13,x	
	C: 1512 ¹ , no.33: [Anonymous].	
	1544 ²⁰ , no.72: Heinrich Isaac.	
	D-W 292, fol.11v: [Anonymous].	
	E: DT-XIV/1, p.10.	
6	Zucht er und lob	[Paul Hofheimer]
	D: 3v-4v; A: 4v-5r; T: 8v-13r; B: 4r-4v	
	x,x,18,x	
	C: 1512 ¹ , no.39: [Anonymous].	
	[1515] ³ , no.36: [Anonymous].	
	1539 ²⁷ , no.30: Paulus Hoffheimer.	
	CH-Bu FX17-20, no.74: [Anonymous].	
	CH-SAMp M30/31.	
	CH-SGs 463, no.174: [Anonymous].	
	E: EDM 20, no.30; PÄM IX, no.39;	
	HofheimerGA, p.99.	
7	Früntlicher grus mit pus ward mir	[Anonymous]
	D, B: 4v-5r; A: 5v-6r; T: 13v-14v	
	x,x,x,x	
	C: 1512 ¹ , no.14: [Anonymous].	
	1539 ²⁷ , no.68: [Anonymous].	
	CH-Bu FX21, no.37: [Anonymous].	
	D-Mbs 3155, fol.76: [Anonymous].	
	D-Usch 236A-D, no.69: [Anonymous].	
	E: EDM 20, no.30; PÄM IX, no.14.	

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8	Ach gutter gsell von wannen her	[Anonymous]
	D: 5r-5v; A: 6r-6v; T: 15r-16v; B: 5v	
	x,x,x,x	
	C: 1512 ¹ , no.30: [Anonymous].	
	E: PÄM IX, no.30.	
9	Cupido hat im yetz erdacht	[Anonymous]
	D: 5v-6v; A: 6v-7r; T: 17r-18v; B: 6r	
	x,x,x,x	
	C: 1512 ¹ , no.5: [Anonymous].	
	[1519] ⁵ , no.25: [Anonymous].	
	CH-Bu FX17-20, no.72: [Anonymous].	
	CH-SGs 462, fol.34v: [Anonymous].	
	CH-SGs 463, no.65: [Anonymous].	
	E: SMD 5, no.38; AichLB, no.24.	
10	Es wült ein meitlin nussen gan	[Anonymous]
	D, B: 6v-7r; A: 7r-7v; T: 19r-21r	
	x,x,x,x	
	C: none.	
	Lüg für dich	[Anonymous]
	B: 7r	
	Text incipit only.	
11	Ach höchster hort	[Anonymous]
	D, A, B: 7v-8r; T: 21v	
	x,x,x,x	
	C: [1519] ⁵ , no.53: [Anonymous].	
	1539 ²⁷ , no.45: [Anonymous].	
	E: EDM 20, no.45; AichLB, no.51.	
	[Blank and unruled]	
	T: 22r-22v	
12	Min freud allein	[Heinrich Isaac]
	D, B: 8r-8v; A: 8v-9r; T: 23r	
	x,x,x,x	
	C: 1540 ⁷ , no.77: [Anonymous].	
	1544 ²⁰ , no.3: H. Isaac.	
	CH-Bu FX21, no.45: [Anonymous].	
	E: DTÖ XIV/1, p.17.	
	[Blank and unruled]	
	T: 23v-24r	
13	Mütterlin ich bin uff der schul gelegen	[Anonymous]
	Mütterlin ich bin uff der pulschaft gesest (A)	
	D: 13r-13v; A: 10r-10v; T: 24v-25r; B: 9v-10r	
	x,x,x,x	
	C: CH-SGs 463, no.72: [Anonymous].	
	E: TschudiLB 2, no.72.	
	[Blank and unruled]	
	T: 25v	
14	Ein junckfrow bild	[Anonymous]
	D, A: 9r-9v; T: 26r; B: 8v-9v	
	x,x,x,x	
	C: [1513] ³ , fol.5: [Anonymous].	
	[Blank and unruled]	
	T: 26v-27r	
15	Dich als mich selbs	[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	

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

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

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

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82	Wie wol vil horter orden send D, B: 46v; A: 47v; T: 73v x,x,x C: D-Mbs 3155, no.53: [Anonymous]. E: SenflGA II, no.24.	L[udwig]. S[enfl].	93	Es taget vor dem walde D, B: 53r; A: 54r; T: 78v-79r x,x,xx,x C: 1556 ²⁹ , no.43: Ludivicus Senfl. D-B 40092, fol.8: [Anonymous]. D-Mbs 3155, no.78: [Anonymous]. D-Mu 328-331, no.65: [Anonymous]. E: SenflGA II, no.30.	L[udwig]. S[enfl]. W[wolfgang]. G[refinger?]. (B)
83	Zwen gesellen gut D, B: 47r; A: 48r; T: 74r x,x,x,x C: D-Mbs 3155, no.27: [Anonymous]. 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: [Anonymous]. D-Mu 328-331, no.66: [Anonymous]. I-Rvat Lat. 11953, fol.45: [Anonymous]. 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: [Anonymous]. 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: [Anonymous]. D-Mbs 3155, no.67: [Anonymous]. D-Mu 328-331, no.55: [Anonymous]. D-Rp C120, p.20: [Anonymous]. 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: [Anonymous]. D-Mu 328-331, no.32: [Anonymous]. E: SenflGA II, no.27.	L[udwig]. S[enfl].	96	Wann ich des morgen frue uff stand D, B: 54v; A: 55v; T: 82v-83r x,x,xt,x C: 1534 ¹⁷ , no.68: Ludouicus Senflius. D-B 40092, fol.9: [Anonymous]. D-Mbs 3155, no.68: [Anonymous]. D-Mu 328-331, no.57: [Anonymous]. I-Rvat Lat. 11953, fol.24: [Anonymous]. 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: [Anonymous]. E: SenflGA II, no.28.	L[udwig]. S[enfl].	97	Wolauf wir wollens wecken D, B: 55r; A: 56r; T: 81v-82r t,t,tt,x T (at the end of T2): "Vertensendo [sic] folio invenies septuagesimum modulamen / scilicet Wan ich des morgens frie auf stand". C: 1534 ¹⁷ , no.92: Ludouicus Senflius. CH-Bu FX21, no.78: [Anonymous]. D-Mbs 3155, no.66: [Anonymous]. D-Mu 328-331, no.67: [Anonymous]. E: SenflGA IV, no.72.	L[udwig]. S[enfl].
87	Noch bin ich din (=Mich wundert hart) D: 49r; A: 50r; T: 76r; B: 49r-48v x,x,x,x C: 1544 ²⁰ , no.33 (Mich wundert): Heinricus Isaac. D-Mbs 3155, no.2 (Mich wundert): [Anonymous]. 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 holdseligs 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[paul]. W[üst].
89	Parce domine populo tuo D, B: 50r; A: 51r; T: 77r x,x,t,t C: 1538 ⁸ , no.46: Heinricus Isaac. D-SGs 463, no.129: Heinricus Isaac. D-Mu 328-331, no.112: [Anonymous]. 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[paul]. 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 incipit 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: [Anonymous].	S[sixtus]. T[heodoricus]. [= Sixt Dietrich]
91	Patris sapientia veritas divina D, B: 51r; A: 52r; T: 77v t,t,t,t C: none.	Georgius Cesar Vindelicus	102	Crist ist erstanden Cristus surrexit (A, T2, B) D, A: 58v; T: 86v-87r; B: 57v t,t,tt,t C: none.	M[athias]. G[reiter].
92	Domine fili (D) D, B: 51v; A: 52v x,x,x C: none. [Remark:] "Quinque sequuntur" (T); "Quinque" (D, A, B) D, B: 52r; A: 53r; T: 78r [Blank] D: 52v; A: 53v [Ruled, otherwise blank] B: 52v	S[sixtus]. 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: [Anonymous].	L[upus]. H[ellinck?].

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

- 104 Geduld um huld L[udwig]. S[enfl].
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: SenflGA II, no.6.
- 105 Cela zons plus Io[hannes]. cardinalis de Medicis, Leo papa decimus.
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.
- 106 Es taget vor dem walde L[udwig]. S[enfl].
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: SenflGA II, no.32.
- 107 Ich weiss mir ein freye maget Georgius Cesar Vindelicus (A)
D: 61v-62r; A: 61r; T: 91v-92r; B: 60r
xx,x,xx,x
C: none.
- 108 Tropius secret Pirson [=Pierre de la Rue]
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.
- 109 Toussles regres Pirson alias Pe. de la Rue /[=Josquin]
(= Tous les regretz)
D: 63r; A: 62r; T: 93r; B: 61r
x,x,x,x
T: The composer's name is spelled with a rebus.
B (above the first system): "4^{or} et sic deinceps".
C: 1502², 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.
- 110 Pour quoi non Pirson [=Pierre de la Rue]
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.
- 111 Tant que nostre argent Pirson [=Pierre de la Rue / Japart]
[Amours fait moult]
[El est de bonne heure ne]
D: 64r; A: 63r; T: 94r; B: 62r
x,x,x,x
C: 1501, fol.33v-34: [Anonymous].
D-Rp C120, p.214-215: [Anonymous].
I-Rvat. Lat.11953, fol.9-9v: [Anonymous].
E: HewO, no.31; MRM VII, no.157.
- 112 Mement P[aul]. W[üst].
D: 64v; A: 63v; T: 94v; B: 62v
x,x,x,x
C: none.

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

- 113 Plus nultz reges Josquin
D: 64v-65r; A: 63v-64r; T: 94v-95r; B: 62v-63r
x,x,x,x
C: [1535]¹⁴, no.3: [Anonymous].
1540⁷, 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.
- 114 Lome arme Falsum (?) (D)
D: 65v; A: 64v; T: 95v; B: 63v
x,x,x,x
C: none.
- 115 Mon seul plaisir Josquin [/Ninot le Petit]
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.
- 116 Adieu amours [Jean]. Mouton
D: 66v; A: 65v; T: 96v; B: 64v
x,x,x,x
A: "Altus ex cantu fugat ad semibrevis in / subdialesseron Adieu etc."
B: "Bassus ad semibrevis fugat in subdialesseron / Adieu amours. Io Mouton. In tenore".
C: none.
E: BernHZ, p.66.
- 117 Dentelore S[sixtus].
D: 67r; A: 65v-66r; T: 97r; B: 64v-65r
x,x,x,x
C: none.
- 118 Fors seulement Mathias Pipelare [/Pierre de la Rue]
D: 67v; A: 66v; T: 97v; B: 65v
x,x,x,x
C: 1502², fol.31v-32: Pe. de la Rue.
[1519]⁵, no.73: [Anonymous].
[1535]¹⁴, no.31: [Anonymous].
CH-SGs 461, p.8-9: M. Pipelare.
D-Rp C120, p.336-337: Pipelare.
E: PickerCA, p.233; MRM II, no.28; AichLB, no.72.
- 119 Lordault Josquin
D: 68r; A: 67r; T: 97v-99r; B: 66r
x,x,x,x
C: 1502², 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

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

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	[Magnificat primi toni] Et exultavit (Verse 2) Fecit (Verse 6) Esurientes (Verse 8) A: Ir x C: Magnificat octo tonorum (Strassburg: Schöffer, 1535). [Rastrum trials, otherwise blank] A: Iv-IIv; B: Ir-Iv; B: Ir-IIv [Ex Libris:] "Sum Basili Amerbachii". D: Ir [Title page:] "Der alt ghört jungen gesellen zu / Die lauffen uf und ab on rhu. / Sum Basilii Amerbachii." A: 1r C: 1539 ²⁷ , Title page of the altus partbook. CH-Bu FIX34, fol.1r. [Ex Libris:] "Bonifacius Amerbach". T: Ir [Greek Inscription:] "to kalon dia autou aireton". [Blank and unruled] D: A: 1v; B: 1v-2v [Ruled, otherwise blank] A: 2r-3v [Pen drawings, see Chapter 3: miniatures] D: 2r; T: 1v-2r [Ruled, otherwise blank] T: 2v-3v; B: 3r-4v [Blank and unruled] D: 2v	[Sixt Dietrich]	2d	[Textless] T, B: 5r -- Bass copied in the Tenor partbook; Tenor in the Bass partbook. C: none.	[Anonymous]
1a	Ach werder mund	[Anonymous]	3	Es wolt ein meidlin grasen gan D: 5r; A: 4r; T, B: 5v x,x,t,x	Heinrich Isaac (B)
1b	Ach werder mund	[Anonymous]	4	In nemem sin D: 5v; T: 6r; B: 5v-6r x,x,x	H[einrich]. I[saac].
2a	[Maria zart von edler art]	[Anonymous]	5	In nemem sin D: 6r-6v; T, B: 6v x,x,x	Heinrich Isaac
2b	[Ich seufftz und klag]	[Anonymous]	6	[Wat willen wij metten budel spelen] D: 6v-7v; T, B: 7r-7v x,x,x	Jacob Obrecht
2c	[Textless]	[Anonymous]	7	Ong franc [=Un franc archier] D, T: 7v; B: 7v-8r x,x,-	[Loyset Compère]
	D: 4v - C: none.		8	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.	[Anonymous]
				Ein pur gab (D) [=Ein bauer sucht] D: 8r; B: 8r-8v x,x	
				C: [1519] ⁵ , no.32: [Anonymous]. E: AichLB, no.32. [Ruled, otherwise blank] D: 8v; B: 9r-9v	

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9	Ich armes meitlin klag D: 9r-9v; A: 8r; B: 10r t,x,t,x T (at the close of the text:) "Hie Schwitz/ hie Basel". C: 1549 ³⁷ , no.31 : Ludo. Senfl. CH-Bu FX21, no.110 (only Text). E: SenflGA 6/4, p.14.	[Ludwig Senfl]	19	Super flumina Babilonis D: 15r-16v; A: 14r-15r; T: 13v-15r; B: 15v-17r; Q: 1r-2r x,t,x,x,x Si oblitus fuero tui Hierusalem (A, pars 2) D: 16v-18r; A: 15v-17r; T: 15r-16v; B: 17r-18v; Q: 2v-4r x,x,x,x,x T (at the end:) "Laus XPO". C: 1534 ⁵ , fol.18: La Fage. 1539 ⁹ , no.37: La Fage. D-Rp 940/41, no.306: La Fage. D-Rp B211-15, no.32: [Anonymous].	[Jean de la Fage]
10	Ich weiss mir ein stoltze mullerin D: 9v-10r; A: 8v; B: 10v t,x,x,x A (inscription:) "Die mullerin". C: none.	[Anonymous]	20	Chorea D: 18v; A: 17r-17v; T: 17r; B: 19r x,x,x,x C: none. E: GeeringBS, p.111.	[Anonymous]
11	Grates domino iugiter referamus D: 10r-10v; A: 9r; T: 8v-9r; B: 11r t,x,t,x C: none. E: MerianGW, no.2.	Vannius faciebat [=Johannes Wannenmacher]	21	Et pariet filium D: 19r; A: 18r; T: 17v; B: 19v x,x,t,x C: none.	[Anonymous]
12	Sy says [=Je suis?] D: 10v; A: 9v; T: 9r; B: 11r x,x,x,x C: none.	[Anonymous]	22	Resonet in laudibus D: 19v; A: 18v-19r; T: 18r-18v; B: 19v-20r x,x,t,x C: none.	[Anonymous]
13	A desiuener labelle (A) D: 10v; A: 9v; B: 11v x,x,x,x C: [1528] ⁸ , no.2: [Anonymous]. E: CMM 20, p.51.	[Anonymous]	23	Proportio D: 20r; A: 19r; T: 18v; B: 20v x,x,x,x C: none. E: GeeringBS, p.113.	[Anonymous]
14	Amour et mort D: 11r; A: 10r; T: 9v; B: 11v-12r x,x,x,x T (at the end:) "Hie Schwitz". C: 1529 ³ , no.13: [Anonymous]. CH-Bu FX22-24, no.17: [Anonymous]. D-Mbs 1516, no.42: [Anonymous]. E: SeayTC, no.7.	[Anonymous]	24	Veni electa mea D: 20r-21v; A: 19v-20r; T: 19r; B: 20v-21r; Q: 4v-5r t,x,x,x,x T: "Cosmas Alderinus faciebat uf pusunen Berne / 1546 in actu Noe". C: none. E: GeeringPS no.5. L: GeeringVM, p.85 and 170.	Cosmas Alder
15	Es het ein biderman ein weib (D) D: 11r; A: 10r; B: 12r t,x,x,x C: 1549 ³⁶ , no.XXV: L. Senfl. E: SenflGA 5, no.2.	[Ludwig Senfl]	25	O Jesu christ O Jesu Christ der mechtigest (D) O Jesu Christ der heiligest (A) O Jesu Christ dornoch du bist (B) D: 21r; A: 20r-20v; T: 19v; B: 21v t,t,x,x D is incomplete. C: [1513] ³ , no.67: [Anonymous]. [1519] ⁵ , no.31: [Anonymous]. E: AichLB, no.30.	[Anonymous]
16	Martin menoit D: 11v-12r; A: 10v; T: 10r-10v; B: 12r-13r x,x,x,x A is incomplete. C: 1535 ⁶ , no.21: Jennequin. E: JanequinCP 2, no.61.	[Clément Janequin]	26	Salve magnificum genus ac veneranda D, A: 21v-22r; T: 20r-20v; B: 22r-22v; Q: 5r-6v t,x,t,x,x T (over the first system:) "Fuga in diapen- tem". Q (over the first system:) "Encomium urbis Berne"; in another hand and ink "Berne" is altered to "Basilee". Qua te mente feram (pars 2) Tu bonitate deos (D)	[Anonymous]
17	Misterium ecclesie hymnum D: 12r-12v; A: 11r-11v; T: 11r; B: 13r t,t,t [Textless, pars 2] D: 12v-13r; A: 11v-12r; T: 11r-11v; B: 13r -, -, -, - C: none.	[Anonymous]		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.	Johannes Wannenmacher
18	De profundis clamavi ad te Domine D: 13r-14v; A: 12r-13r; T: 11v-12r; B: 13v-14r t,t,t A custodia matutina usque ad noctem (D; pars 2) D: 14r-15r; A: 132r-14r; 12v-13v; B: 14v-15v t,t,t C: 1539 ⁹ , no.30: Josquin. D-KI 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	De profundis D: 23v-24r; A: 23v-24r; T: 21v-22v; B: 23v-24v; [Josquin] Q: 7r-8r t,x,t,x,x Q (at the end:) solmisation syllables A custodia matutina (pars 2) D, B: 24v-25r; A: 24r-24v; T: 22v-23r; Q: 8r-8v C: 1537 ¹ , no.30. D-B 40013: fol.181v: Senfl. D-DI 1/D/3, fol.29: Josquin/Senfl. E: SenflGA 3, p.86.	Lud[wig]. Senfl/ [Josquin]	33	Wie Joseph in Egipten landt D, A: 31r; T, B: 30r-30v x,x,t,- C: none. E: GeeringPS, no.6. L: GeeringVM, p.173.	[Cosmas Alder?]
27a	[Textless] T: 23v-24r xx Discant and Altus parts are in the Tenor and are incomplete. Discant is crossed out. C: none.	Petrus	34	Floreat Ursine gentis D, A: 31v-32v; T, B: 30v-31v x,x,x,x D, A, T (over the first system:) "Musicorum Bernensium catalogus et eorundem encomium"; (Names of the musicians are not given). Splendeat o gracilis (pars 2) D, A: 32v-33v; T: 31v-33r; B: 31v-32v x,x,x,x B (at the end:) "finis das ist uss, das do lauft / das ist ein muss". C: none. L: GeeringVM, p.172.	[Cosmas Alder?]
28	Innsbruck muss ich dich lossen D: 25r-25v; A: 25r; T: 24v; B: 25v x,x,x,x A: underlaid text erased. C: none. E: ThürlingsIB, p.84. L: GeeringVM, p.158 and 176.	Cos[mas]. Ald[er]. (A)	35	Ich weiss ein stoltze müllerin Ein stoltze müllerin (D, B) D: 33v-34r; A: 34r-34v; T, B: 33r-33v t,t,t D (at the end:) "1545 Juni". C: D-Rp A.R. 940/41, no.259: Cosmas Alderius. L: GeeringVM, p.183.	Cosmas]. Ald[er]. (B)
29	Rex autem David D, B: 25v-26r; A: 25v; T: 25r t,x,t,x C: 1538 ⁸ , no.43: [Anonymous]. CH-SGs 463, no.108: Adrianus Villaert. D-Mu 326, fol.18v: [Anonymous]. D-Rp A.R. 940/41, no.29: [Anonymous]. D-Rp B 220-222, no.49: [Anonymous]. E: RauhMD 3, no.43.	[Adrian Willaert]	36	Wir sagen dir her lob D, A: 35r-35v; T, B: 34r-34v t,t,t A (Inscription:) "Gratias 4° [=4 vocum]". C: none.	[Anonymous]
30	Invidie telum D, A, B: 26r-26v; T: 25v-26r t,t,t 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[johannes]. Vannius [=Wannen- macher]	37	In jamers thal lid ich gross D, A: 35v-36r; T: 34v; B: 34v-35r t,t,t B (above the first system:) "1545 Junio facieb[at]. Xistus Dieterich". C: none.	Sixtus Theodoricus [=Sixt Dietrich]
31	In diebus illis D, A: 26v-27v; T: 26r-27r; B: 27r-27v; Q: 8v-9r Willae[r]t (D) t,x,t,-x Et senos (T, B: pars 2) Susanna aliquando (D, A, Q) D, A: 28r-28v; T: 27r-27v; B: 27v-28r; Q: 9r-9v t,x,t,x,x Deus qui absconditorum (pars 3) D, B: 28v-29r; A: 29r-29v; T: 28r-28v; Q: 9v t,x,t,x,x Q (at the end:) Solmisation syllables. C: 1537 ¹ . D-Mu 326-327. E: CMM 3/4, p.67.	A[drian]. Willae[r]t (D)	38	Joseph lieber zimmerman (D, A) Was da was da ja ja (T, B) D, A: 36v; T: 35r; B: 35v t,t,t C: none.	[Anonymous]
32	[Ruled, otherwise blank] Q: 10r-26r [Blank] Q: 26v Da Jacob nun das kleid ansach (B) D, A: 30r-30v; T: 29r-29v; B: 29v-30r x,x,t,x B: "C. Alderinus 4° [=4 vocum]." C: 1544 ²¹ , no.CXX: ludo. Senffel. E: HAM, no.110; AERM, no.18; SenflGA 6/4, no.20. L: KmetzDJ.	Cosmas Alder [/] Ludwig Senfl]	39	Dont vientzela (=Dont vient cela) D, A: 37r; T: 35v; B: 36r x,x,x,x C: 1528 ³ , fol.3v: Claudio. 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.	[Claudin de Sermisy]
				[Stamp of the University Library of Basel] D, A: 37v; B: 36v [Blank] A: 38r [Latin words with German translations] A: 38v	

Inventory D

Basel University Library MS F IX 32-35

D: 1539 ²⁷ , A: 1r, B: 1v	v.01-06 B, T 2121 A, XI
T (at the close of the mass) "Wie Salvator heil' Basili"	A, B, C, D, E, F, G, H, I, J
C: 1540 ²⁷ , no.31 Ludo, Basili	I, M, V, G, R, S, T
[Titlepage] v.1-2, no.10 (only Titlepage and J. versum)	B, C, D, E, F, G, H, I, J
B: 1539 ²⁷ , p.14 v.1-10 B, T 2121 A, XI	J
B: 1539 ²⁷ , p.15 v.1-10 B, T 2121 A, XI	J
B: 1539 ²⁷ , p.16 v.1-10 B, T 2121 A, XI	J
B: 1539 ²⁷ , p.17 v.1-10 B, T 2121 A, XI	J

Nr. Text Incipit/Content: foliation, number of Attribution
 Mod. voices/disposition of text, concordances, Attribution
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[Titlepage, Discant, fol.1r:] "I T 1547 / Qui non vestitur tene-
 ras 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 Basilii Amerbachii Basiliensis /
 Anno domini 1547 / die 13 Novembris / B[asilius] A[merbach]."
 C: 1539²⁷, Titlepage, Discant (only the German verse).

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

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

[Titlepage, Tenor, fol.1r:] "Quatuor hec inter medium discrimina
 vocum / Sola tenet reliqua posthabere modum. / Min arth
 und wiss in mittelmos / Gen andren stimmen ist min stross /
 Die habent acht uff mine stim / Den männeren ich fär ander
 zim / Sum Basilii Amerbachii Basiliensis / Anno 15 46 13 die
 Nove- / bris. / Trahit sua quemque voluptas".

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

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

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

[Blank]

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

[Lessons outlining the rudiments of music:]

Quid est Musica?

Quid est clavis?

Quott sund claves?

T: fol.5r

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

Quid est Scala?

Quid est vox Musicalibus?

Quid sunt voces?

Quid est voces mutatio?

Quot vocibus fit?

T: fol.5v

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

Scala cum suis clavibus

T: fol.6r

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

Quott ex prodictis clavibus dicuntur signatae?

Cur vocantur signatae

Quam ob ratione

Quae autem potissimum signatur?

T: fol.6v

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

[Three vocal exercises]

T: 7r

Quott sunt Notarum species Octo?

T: 7v

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

Nr. Text Incipit/Content: foliation, number of Attribution
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Quid est Pausa?

T: 8r

Tabula qua cuius slibet notae quatitas pro signorum varietate
 explicatur.

T: 8v

[Natural, soft and hard hexachords]

T: 9r

[Blank]

T: 9v-11v

1 Gott geb üch hint ein gute nacht [Anonymous]

Ein gutt nacht (D, A, B)

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

x,x,x,x

C: none.

2 Labor

(=Laboret dominus laborett)

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

x,x,x,x

C: 1535¹¹, no.3: [Anonymous].

3 Es wolt ein [jäger jagen] [Anonymous]

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

x,x,x,x

C: [1535]¹³, no.7: [Anonymous].

4 Gelobet systu Jesu Christ [Johann Walter]

D: 4r; A, B: 5r; T: 13r [gelobet systu Jesu Christ]

t,x,x,t

C: 1544⁷¹, no.13: Johann Walter.

E: WalterSW 1, no.13.

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

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

x,x,x,x

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

L: JennyGGB, p.192.

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

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

x,x,x,x

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

L: JennyGGB, p.193.

7 Uss tiefer not

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

x,x,x,x

C: 1524⁷¹, no.4: Johann Walter.

1544⁷¹, no.15: Johann Walter.

E: WalterSW 1, no.15.

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

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

x,x,x,x

C: 1524⁷¹, no.25: Johann Walter.

1544⁷¹, no.17: Johann Walter.

E: WalterSW 1, no.17.

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

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

x,x,x,x

C: 1524⁷¹, no.7: Johann Walter.

1544⁷¹, no.5: Johann Walter.

E: WalterSW 1, no.5.

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10	Ich klag den tag D: 7r; A, B: 8r; T: 16r x,x,x,x C: 1539 ²⁷ , no.33: Thomas Stoltzer. CH-Bu FX17-20, no.22: [Anonymous]. CH-Bu FX21, no.80: [Anonymous]. CH-Bu FX25-26, no.18: [Anonymous]. E: EDM 20, no.33.	[Thomas Stolzer]	20	Hört zu mit schal on lidens qual (D) D: 12r-12v; A, B: 13v-14r; T: 22r x,x,x,x C: CH-Bu FX21, no.75: [Anonymous]. [Tipped in Leaf, Discant, fols.13r-13v:] Historical notes on the years 1587 and 1588 copied by Ludwig Iselin.	[Anonymous]
11	Herr Christ der einig gottes sun D: 7v; A, B: 8v; T: 16v x,x,x,x C: 1544 ⁷¹ , no.19: Johann Walter. CH-Bu FX21, no.72: [Anonymous]. CH-Bu FX25-26, no.9: [Anonymous]. CH-Bu FX25-26, no.22: [Anonymous]. E: WalterSW 1, no.19.	[Johann Walter]	21	Bywonus macht zum narren mich	[Anonymous]
12a	Kum heiliger geist herre got D: 8r-8v; A, B: 9r-9v; T: 17r-17v t,t,x,t D: "Eadem vox ad reliquam canitur compositionem". A: "Sequitur aliud eiusdem authoris." C: 1544 ⁷¹ , no.1 (only Discant).	[Anonymous]	22	Des künigs lied. Est il conclud (=Est-il conelu par un arret d'amour)	[Anonymous]
12b	Kum heiliger geist herre gott D: 8v-9r; A, B: 10r-10v; T: 18r-18v t,x,x,x C: 1544 ⁷¹ , no.1 (only Discant).	[Anonymous]	23	In dulci jubilo wir singen	[Anonymous]
13	Ach her vernim min kleglich stim (B) D: 8v-9r; A, B: 10r-10v; T: 18r-18v t,t,t C: none. E: GeeringPS, p.52.	[Cosmas Alder?]	24	Glück mit der zit	[Martin Wolff]
14	Mein gemüt und blüth D: 9v; A, B: 11r; T: 18v x,x,x,x C: 1535 ¹⁰ , no.11: Andreas Siluanus. 1539 ²⁷ , no.85: M. Johan. Wenck. CH-Bu FV126c, fol.8v (Intab.): [Anonymous]. E: EDM 20, no.85.	[Andreas Siluanus / Johann Weck]	25	Willig und truw min meysche sy	[Georg Forster]
15	Hertzliebtestes bild (D) D: 10r; A, B: 11v; T: 19r x,x,x,x C: 1512 ¹ , no.37: Paul Hoffhaymer. CH-Bu FX1-4, no.4: [Anonymous]. D-Mbs 3155, fol.43: [Anonymous]. E: HofhaimerGA, p.52; EDM 20, no.63.	[Paul Hofhaimer]	26	Dont vien cela	
16	Lheur et malheur D: 10v; A, B: 12r; T: 19v-20r x,x,x,x C: 1538 ¹⁷ , fol.29: Villiers. D-Rp A.R. 940/41, no.141: [Anonymous] E: PogueJM, p.357.	[P. de Villiers]		A: 17v; T: 25v; B: 26v x,x,x C: 1528 ³ , fol.3v: Claudio. CH-Bu FX5-9, no.26: [Anonymous]. CH-Bu FX17-20, no.15: [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-Mbs 1516, no.20: [Anonymous]. D-Rp A.R. 940/41, no.110: [Anonymous]. E: CMM 52/3, no.43.	
17	Mon cuer uolut D: 11r; A, B: 12v; T: 20r-20v x,x,x,x C: 1538 ¹³ , fol.10: Claudio. D-Rp A.R. 940/41, no.140: [Anonymous]. E: CMM 52/4, no.108.	[Claudin de Sermisy]	27	Dames	[Didier Lupi Second?]
18	Amour brusle D: 11v; A, B: 13r; T: 20v-21r x,x,x,x C: 1538 ¹⁷ , fol.23: Maillart.	[Jean Maillard]		T: 26r x At the end of the part, the lines and spaces of a system are identified.	
19	Do ich min lieb von erst ansach D: 12r; A, B: 13v; T: 22r x,x,x,x C: 1513 ² , no.3: Joerg Schoenfelder	[Georg Schönfelder]	28	Susanna (=Susanna ung jour)	[Didier Lupi Second?]
				x C: Lupi, <i>Premier livre de chansons spirituelles</i> 1548. CH-Bu FIX59-62, no.45: [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.49: [Anonymous]. D-Usch 235A-D, no.26: [Anonymous]. E: LevySUJ, p.403.	

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]	D, A, T, B, Q: I ^r -IV ^v .		2	Das gsatz gottes D, A, T, B: 2r x,x,x,x C: none. [Ruled, otherwise blank]	[Anonymous]
Johan Walter, <u>Wittenbergisch deudsche geistlich Gesangbüchlein</u> , Wittenberg: Georg Rhaw, 1544 (= DKL 1544 ¹²); and Gaspar Otmaier, <u>Epitaphium D. Martini Lutheri</u> , Nürnberg: Montanus und Neuber, 1546.	D, A, T, B, Q: 1r-1v		D, A, T, B: 2v-3r		
[Blank]	1 An einem Sabath morgens fru (D)	[Anonymous]	[Blank]	D, A, T, B: 3v-16v; Q: 3v-4v	
D, A, T, B: 2r t,x,x,x C: none.					

Inventory F Basel University Library MS F X 22-24

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
	[Inscription:] "Ne quid nimis" D: fol.I ^r C: CH-Bu FX7, fol.1v.	
	[Stamp of the University Library of Basel, otherwise blank] B: fol.I ^r	
	[Blank]	
	D: I ^r ; B: I ^r -VII ^r [Ex Libris:] "Basilij Amer- / bachij 15.51 / Quodcumque attigerit, sive est stu- / diosa sinistra / Ad uitum mores instructu inde suos". D: fol.II ^r	
	[Blank]	
	D: fols.III ^r -VII ^r [Notes by Ludwig Sieber, University librarian 1871-1891] D, B: fol.VII ^r	
	Reutterliedlin, Frankfurt a.M., C. Egenolff: 1535 (=1535 ¹¹)	
	[Titlepage:] "BASSUS / Accipit horronda hec vox a murmu- / re nomen, / Quare sten- toreum gutture prome / sonum / .15.47." C: CH-Bu FIX 35, fol.I ^r	
	[Blank]	
	B: fol.25r	
1	Her durch din blute	Lud[wig]. Senfli
	D, B: 16r; A: 25r	
	x,x,x	
	C: 1534 ¹⁷ , no.101: Ludouicus Senflius. E: SenflGA 4, p.134.	
2	Ja choisi	[Anonymous]
	D: 26r-v; A: 25v; B: 26v	
	x,x,x	
	C: none.	
3	Vivre ne puis	[Claudin de Sermisy]
	D, B: 26v-27r; A: 25v-26r	
	x,x,x	
	C: 1536 ³ , no.9: Claudio. D-Rp A.R.940/41, no.18: [Anonymous]. E: CMM 52/4, no.165.	
4	Mein fliss und muhe	Ludovicus Senflius (B)
	D, B: 27r-v; A: 26r-v	
	x,x,x	
	C: 1534 ¹⁷ , no.40: Ludouicus Senflius. 1539 ²⁷ , no.105: Ludo. Senfl. CH-Bu FX17-20, no.12: [Anonymous]. CH-Zz Q901, no.6: [Anonymous]. E: SenflGA 4, no.19; EDM 20, no.105.	
5	I spruck muss ich dich lassen	Heinrichus Isaac (D)
	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.	

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
6	Paduaner	[Anonymous]
	D, B: 28r; A: 27r-v	
	x,x,x	
	C: none.	
7	Ob allem werdt	Sixt Dieterich (D)
	D: 28v; A: 27v-28r; B: 28r-v	
	x,x,x	
	C: none.	
8	Bolendisch giger liedlin	Otmaier (D) [=Caspar Othmayer?]
	D: 29r; A: 28r-v; B: 28v-29r	
	x,x,x	
	C: none.	
9	Paduaner	[Anonymous]
	D: 29v; A: 28v-29r; B: 29r-v	
	x,x,x	
	C: none.	
10	Damour ie suis	[Anonymous]
	D: 30r; A: 29r; B: 29v-30v	
	x,x,x	
	C: none.	
11	Ave verum corpus (D)	Josquin (D, B)
	Ecce panis angelorum (A)	
	O salutaris hostia (B)	
	D, B: 30r-v; A: 29v	
	x,x,x	
	C: D-Mbs 1516, no.170: [Anonymous]. E: Mbs1516, no.170.	
12	Languir me faict	[Sermisy/ Mouton]
	(=Languir me fais)	
	D: 31r; A: 30r; B: 30v-31r	
	x,x,x	
	C: 1528 ³ , fol.21v: Claudio. 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.	
13	Dont vien cela	[Claudin de Sermisy]
	D: 31v; A: 30v; B: 31r-v	
	x,x,x	
	A (above the first system): "Tenor". C: 1528 ³ , fol.3v: Claudio. 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.	
14	Dont vien cela	[Claudin de Sermisy]
	D: 32r; A: 31r; B: 31v-32r	
	x,x,x	
	C: see above, no.13. E: see above, no.13.	

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

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- 34 **Le iaune** [Anonymous]
D: 43r-v; A: 40r-v; B: 41v-42r
x,x,x
C: [1528]⁷, fol.11v: [Anonymous].
D-Mbs 1516, no.96: [Anonymous].
E: CMM 20, p.108.
- 35 **Vostre bon (B)** [Anonymous]
(=Vostre bon bruyt bonheurme?)
D: 43v; A: 40v; B: 42r
x,x,x
C: none.
- 36 **Iay deul (A)** [Anonymous]
(=Jay double duell que?)
D: 44r; A: 41r; B: 42r
x,x,x
C: none.
- 37 **Deul** [Hesdin/Lupi]
(=Dueil, double dueil)
D: 44r-v; A: 41v; B: 43r
x,x,x
C: 1530⁴, fol.v: [Anonymous].
1536³, no.11: Hesdin.
D-Mbs 1501, no.39: [Anonymous].
E: Cw 15, p.4.
- 38 **Or myrende** [Anonymous]
(=Or my rendez)
D: 44v-45v; A: 42r-v; B: 43v-44r
x,x,x
C: none.
- 39 **Ales nous (B)** [Anonymous]
D: 45v-46r; A: 42v-43r; B: 44r-v
x,x,x
C: none.
- 40 **Dues vons labiche (A)** [Anonymous]
D: 46r-47r; A: 43r-v; B: 45r-v
x,x,x
D, A, B (above the first system): "Ein welsche schlacht".
C: none.
- 41 **Ie ne scay** [Anonymous]
(=Je ne scay pas comment)
D: 47r; B: 45v
x,x
C: 1529⁴, fol.5v: [Anonymous].
CH-Sitten, Kapitalarchiv Tir.87-4,
fol.17 : [Anonymous].
D-Mbs 1516, no.33: [Anonymous].
D-Rp A.R.940/41, no.114: [Anonymous].
E: CMM 20, p.37.
- 42 **Ie ne fays** [Claudin de Sermisy]
D: 47v; B: 46r
x,x
C: 1528⁴, fol.2: [Anonymous].
1536², no.27: Cladin.
E: CMM 20, p.157; CMM 52/3, no.77.

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- 43 **De tous bien** [Anonymous]
(=De tous biens plaine)
D: 47v-48r; B: 46r-v
C: cf. BrownFST, p.204, no.73.
- 44 **Ein tantz** [Anonymous]
D: 48r; B: 46v
x,x
D, B: "Trium".
C: none.
- 45 **Ein tantz** [Anonymous]
D: 48v; B: 46v-47r
x,x
D, B: "Trium".
C: none.
- 46 **Escoutes** [Clément Janequin]
(=La guerre)
D: 48v-49r; B: 47r-48r
x,x
(Inscription: "Weilender schlacht").
Fan fan frylaren (pars 2)
D: 49v-51v; B: 48r-50r
x,-
C: Chansons de maistre Clément Janequin (1528).
E: JanequinCP 1, no.3.
- 47 **In te domine speravi** [Josquin des Prez]
D: 52r; B: 50v
x,x
C: 1504⁴, fol.50: Josquin Dascanio.
1538⁸, no.1: Joskin Dascanio.
CH-Bu FX17-20, no.68: [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.
- 48 **Ging gang glogen (B)** [Anonymous]
D: 52r-v; B: 50v-51r
x,x
C: none.
- 49 **[Jesaja dem Propheten]** [Johann Walter]
B: 51v-52v
C: 1534⁷¹,no.35: Johann Walter.
1544⁷¹, no.48: Johann Walter.
E: WalterSW 1, no.52.
- [Notational pen trials]**
B: 53r-54r
(on folio.53r under the second system):
"Nostre viceaire".
[Blank]
D: 53r-65v; B: 54v-63v
- 50 **Dieu me sauve** [Attributed to Johann Walter]
D: 53v; B: 52v
x,x
C: CH-Bu FX17-20, no.12: [Attributed to Johann Walter].
D-Mu 326, no.15: [Attributed to Johann Walter].
D-Rp A.R. 940/41, no.10: [Attributed to Johann Walter].
E: WalterSW 1, no.73.
F: see above, no.52.
- 51 **Dieu me sauve** [Attributed to Johann Walter]
D: 53v; B: 52v
x,x
C: CH-Bu FX17-20, no.12: [Attributed to Johann Walter].
D-Mu 326, no.15: [Attributed to Johann Walter].
D-Rp A.R. 940/41, no.10: [Attributed to Johann Walter].
E: WalterSW 1, no.73.
- 52 **Dieu me sauve** [Attributed to Johann Walter]
D: 53v; B: 52v
x,x
C: CH-Bu FX17-20, no.12: [Attributed to Johann Walter].
D-Mu 326, no.15: [Attributed to Johann Walter].
D-Rp A.R. 940/41, no.10: [Attributed to Johann Walter].
E: WalterSW 1, no.73.
- 53 **Dieu me sauve** [Attributed to Johann Walter]
D: 53v; B: 52v
x,x
C: CH-Bu FX17-20, no.12: [Attributed to Johann Walter].
D-Mu 326, no.15: [Attributed to Johann Walter].
D-Rp A.R. 940/41, no.10: [Attributed to Johann Walter].
E: WalterSW 1, no.73.
- 54 **Dieu me sauve** [Attributed to Johann Walter]
D: 53v; B: 52v
x,x
C: CH-Bu FX17-20, no.12: [Attributed to Johann Walter].
D-Mu 326, no.15: [Attributed to Johann Walter].
D-Rp A.R. 940/41, no.10: [Attributed to Johann Walter].
E: WalterSW 1, no.73.

Inventory G

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

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16	Vitam que D, A, T, B: 9v-10r x,x,x,x C: 1556 ¹⁵ , no.55: Archadelt CH-Bu FX17-20, no.87: [Anonymous]. CH-Bu FX21, no.107a (Text only): [Anonymous]. E: CMM 31/8, no.55.	[Jacques Arcadelt]	26	Domour me plaiis (=D'amour me plains) D, A, T, B: 14v-15r x,x,x,x C: 1539 ¹⁵⁻¹⁶ , no.15: Rogier. D-Mbs 1501, no.12 [Anonymous]. E: PAM 23, no.49.	[Rogier Pathie]
17	Celle qui D, A, T, B: 10v x,x,x,x C: none.	[Anonymous]	27	Tant que vivray D, A, T, B: 15r x,x,x,x C: 1528 ³ , fol.2v: [Anonymous]. 1535 ⁷ , no.6: Claudio. CH-Bu FX17-20, no.4: [Anonymous]. CH-Bu FX22-24, no.19: [Anonymous]. D-Mbs 1501, no.1: [Anonymous]. D-Rp A.R.940/41, no.108: [Anonymous]. E: CMM 52/4, no.150.	[Claudin de Sermisy]
18	Ne veueille amy D, T: 10v-11r; A, B: 11r x,x,x,x C: none.	[Anonymous]	28	No ch'io D, A, T, B: 15v x,x,x,x C: 1539 ²² , no.5: Archadelt. D-Rp A.R.940/41, no.93: Archadelt. E: CMM 31/2, no.32.	[Jacques Arcadelt]
19	Au temps D, A, T, B: 11v-12r x,x,x,x C: 1539 ¹⁵ , no.17: Archadelt E: CMM 31/8, no.4.	[Jacques Arcadelt]	29	Deb dinimus (=Deb dimm'amor se l'alma) D, A, T, B: 12r x,x,x,x A (over the first system): "Der Alt ist im Bass". B (over the first system): "Der Bass ist im Alt". C: 1532 ¹² , fol.9v: Claudio. E: CMM 52/4, no.148.	[Jacques Arcadelt]
20	Mon dieu (=Si vous m'aymez donnez) D, A, T, B: 12r x,x,x,x A (over the first system): "Der Alt ist im Bass". B (over the first system): "Der Bass ist im Alt". C: 1532 ¹² , fol.9v: Claudio. E: CMM 52/4, no.148.	[Claudin de Sermisy]	30	Io dico D, A, T, B: 16v x,x,x,x C: 1539 ²² , no.36: Archadelt. D-Rp A.R.940/41, no.95: Archadelt. E: CMM 31/2, no.23.	[Jacques Arcadelt]
21	Viate tansionis (=Vivray je tousjours) D, A, T, B: 12v x,x,x,x C: 1531 ² , fol.7r: Claudio. D-DZs 4003 Bk.1, no.40: [Anonymous]. D-Rp A.R.940/41, no.11: [Anonymous]. E: CMM 52/4, no.164.	[Claudin de Sermisy]	31	Die schlacht in kurtz Die kurtz schlacht (D,A,B) D, A, T, B: 17r x,x,x,x C: Brown 154 ⁷⁶ , no.33: [Anonymous]. CH-Bu FX17-20, no.5: [Anonymous]. E: Fröhliche Musik, edited by F. J. Giesbert (Kassel, 1965), no.19.	[Anonymous]
22	En seupirant (=En soupirant les griefz) D, A, T, B: 12v-13r x,x,x,x C: (1528) ⁸ , no.9: [Anonymous].	[Anonymous]	32	Languir [me fais] D, A, T, B: 17v x,x,x,x C: 1528 ³ , fol.21v: Claudio. CH-Bu FX17-20, no.9: [Anonymous]. CH-Bu FX22-24, no.12: [Anonymous]. D-Mbs 1501, no.2: [Anonymous]. D-Rp A.R.940/41, no.102: [Anonymous]. E: CMM 52/3, no.87.	[Sermisy/ Mouton]
23	Poi chio vedo D, A, T, B: 13r x,x,x,x C: 1520 ⁷ , fols. 24v-25v: Carra. CH-Bu FX21, no.7: [Anonymous].	[Marcheto Carra]	33	Ces fascheux sotz D, A, T, B: 18r x,x,x,x C: 1529 ⁴ , no.8: [Anonymous]. CH-Bu FX17-20, no.88: [Anonymous]. D-Mbs 1516, no.19: [Anonymous]. D-Rp A.R.940/41, no.103: [Anonymous]. E: CMM 20, p.131.	[Anonymous]
24	Jay fays (=J'ay fait pour vous) D, A, T, B: 13v x,x,x,x C: 1530 ³ , fol.11r: Claudio. E: CMM 52/3, no.63.	[Claudin de Sermisy]	34	So trinckhen wir alle D, A, T, B: 18v xx,x,x,x C: 1536 ⁹ , no.45: Arnoldus de Bruck. CH-Bu FX17-20, no.29: [Anonymous].	[Arnold von Bruck]
25	Ami suffre (=Amy souffrez) D, A, T, B: 14r x,x,x,x C: 1529 ⁴ , fol.6v: [Anonymous]. <i>Premier livre de chanson</i> , Paris, Le Roy and Ballard, fol.18: Moulu. 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/ Moulu]			

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

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
55	Veâlant honneur (=Voulant honneur) D, A, T, B: 27r x,x,x,x C: 1545 ¹² , no.8: Sandrin. 1549 ¹⁸ , no.12: Sandrin. E: CMM 47, no.36.	[Pierre Sandrin]	63	Ich schwing min horn D, A, T, B: 32v x,x,x,x C: 1544 ²⁰ , no.57: Ludovicus Senfflius. 1549 ³⁷ , no.9: Ludo. Senfl. CH-Bu FX17-20, no.57 : [Anonymous]. E: SenflGA 5, no.44; EDM 61, no.9.	[Ludwig Senfl]
56	Ill es jour D, A, T, B: 27v x,x,x,x C: 1528 ³ , no.7: Claudin. CH-Bu FX17-20, no.78: [Anonymous]. CH-Bu FX22-24, no.20: [Anonymous]. D-Mbs 1501, no.4: [Anonymous]. D-Rp A.R.940/41, no.118: [Anonymous]. D-Usch 235A-D, no.38 (Gehab euch wol): [Anonymous]. E: CMM 52/3, no.59.	[Claudin de Sermisy]	64	Gravi pene in amor D, T, B: 32v-33r x,x,x C: 1542 ¹⁸ , no. 60: Archadelt CH-Bu FX17-20, no.81: [Anonymous]. E: CMM 31/7, no.60.	[Jacques Arcadelt]
57	Qui demeourt (=Qu'esse d'amour) D, A, T, B: 28r x,x,x,x C: [1528] ⁶ , no.6: [Anonymous]. 1529 ³ , no.6: [Anonymous]. D-Mbs 1516, no.44: [Anonymous]. E: Mbs1516, p.127.	[Anonymous]	65	In giustissimus amor D, T, B: 33v-34r x,x,x C: 1537 ⁷ , no.58: [Anonymous]. 1542 ¹⁸ , no.58: Archadelt. CH-Bu FX17-20, no.82: [Anonymous]. E: CMM 31/7, no.58.	[Jacques Arcadelt]
58	Dulce memori (=Douce memoire) D, A, T, B: 28v-29r x,x,x,x C: 1538 ¹¹ , no.7: Sandrin. CH-Bu FX17-20, no.54: [Anonymous]. CH-Bu FX22-24, no.25: [Anonymous]. CH-Sitten, Kapitalarchiv Tir 87-4, fol.8v-9r: [Anonymous]. D-Mbs 1501, no.24: [Anonymous]. D-Rp A.R.940/41, no.25: Manchicourt. D-Usch 235A-D, no.12 (Buess wierscht): [Anonymous]. D-Usch 236A-D, no.33: [Anonymous]. E: CMM 47, no.4.	[Sandrin/ Manchicourt]	66	Ampre de vous (=Au pres de vous) D, T, B: 34v; A: 32v-33r x,x,x,x C: 1528 ³ , no.22: [Anonymous]. (1528) ⁶ , no.3: Claudio. 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: Clau- din's Chanson and the Commerce of Publishers' Arrangements," <i>JAMS</i> XXIV (1971), pp.193-225.	[Sermisy/ Jacotin]
59	Mille regres D, A, T, B: 29r x,x,x,x C: 1549 ²⁹ , fol.9v: Io. de Pres. CH-Bu FX17-20, no.21: [Anonymous]. D-Mbs 1501, no.40: [Anonymous]. D-Mbs 1516, no.22: [Anonymous]. E: JosquinGA WW 3, no.24.	[Josquin Desprez]	67	Laus deo D, T, B: 35r; A: 33r x,x,x,x C: 1538 ⁸ , no.52: [Anonymous]. CH-Bu FX17-20, no.60: [Anonymous]. E: RhaumD 3, no.52.	[Anonymous]
60	Ille humiliis (Pars. 1) D, A, T, B: 29v-30r x,x,x,x A: "Der Alt ist im Tenor". T: "Der Tenor ist im Alt". C: CH-Bu FIX63, no.1: [Anonymous].	[Anonymous]	68	Nie noch nimer D, T, B: 35r; A: 33v x,x,x,x C: [1513] ³ , fol.6r: [Anonymous]. [1519] ⁵ , no.3: [Anonymous]. CH-Bu FX17-20, no.27: [Anonymous]. CH-Bu FX10, no.27: [Anonymous]. CH-SGs 463, fol.58, 116: [Anonymous]. E: AichLB, no.6.	[Anonymous]
61	Stetit acer im armis (Pars.2) D, A, T, B: 30v-31r x,x,x,x C: CH-Bu FIX63, no.2: [Anonymous].	[Anonymous]	69	O werder mundt D, T, B: 35v; A: 33v-34r x,x,x,x C: [1519] ⁵ , no.16 (Tenor only): [Anony- mous]. CH-Bu FX21, no.11: [Anonymous]. CH-Bu FX 1-4, no.50 (Tenor only): Franciscus Strus. CH-SGs 463, no.68 (Tenor only): [Anonymous]. E: AichLB, no.16.	[F. Strus]
62	Quand'io pens al martire D, A, T, B: 31v-32r x,x,x,x C: 1539 ²² , no.60: Archadelt. D-Mbs 1501, no.42: [Anonymous]. D-Rp A.R.940/41, no.79: [Anonymous]. E: CMM 31/2. no.44.	[Jacques Arcadelt]	70	Fuggi fuggi [cor mio] D, A, T, B: 35v-36r x,x,x,x C: 1537 ⁹ , no.6: Verdelot. D-Dlb 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,x,x C: none. [Blank] D: 37v-40r; A: 36r-41r; T: 37v-38r; B: 37r-41r	[Anonymous]	73	Vngay bergier D: 41v-42r; A,B: 42v-43r; T: 39v-40r x,x,x,x C: 1543 ¹⁶ ; Crecquillon. D-Usch 236A-D, no.119 (Wach auf); [Anonymous]. [Blank] D: 42v-43r; T: 40v; B: 43r	[Thomas Crecquillon]
72	Bewar mich herr D: 40v-41r; A: 41v-42r; T: 38v-39r; B: 41v-42r x,x,x,x C: 1578 ⁷¹ , no.16: [Anonymous]. CH-Sitten, Kapitalarchiv, Tir. 87-5: [Anonymous]. CH-Sitten, Kapitalarchiv, Tir.87-4, no.7: St. Zirler. CH-Zz T410-413, no.2: [Anonymous].	[Stephan Zirler]		[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

Basel University Library MS F X 17-20

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

- [Blank and unruled]
T: 1r-1v.
3 Mein selbs bin ich nit gewalltig [Ludwig Senfl]
D: 1r; A: 1r; T: 2r; B: 1r.
x,x,x,x
C: 1549³⁷, no.20; Ludwig Senfl.
E: SenflGA 4, p.12; EDM 61, no.21.
4 Danque uiuere (=Tant que vivray) [Claudin de Sermisy]
D: 1v; A: 1v; T: 2v; B: 2v.
x,x,x,x
C: 1528³, fol.2v: [Anonymous].
1537⁷, no.6: Cladin.
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.
5 Die schlacht [Anonymous]
D: 2r; A:1v-2r; T: 3r; B: 2r
x,x,x,x
C: Brown 1547⁶, no.33: [Anonymous].
CH-Bu FIX59-62, no.31 [Anonymous].
E: Fröhliche Musik, edited by F.J. Giesbert (Kassel, 1965), no.19.
6 Ain Padoaner [Anonymous]
D: 2v; A: 2v; T: 3v-4r; B: 2v
x,x,x,x
C: none.
[Ruled, otherwise blank]
A: 3r; B: 3r
7 Cesta granndt dort [= C'est a grant tort] [Sermisy/ Jacobin]
D: 3r; A: 3v; T: 4v; B: 3v
x,x,x,x
C: 1528³, fol.23v: Cladin.
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.
8 Ampres [=Au pres de vous] [Sermisy/ Jacobin]
x,x,x,x
C: 1528³, fol.24v: [Anonymous].
(1528)⁶, no.3: Cladin.
1536², no.18: Jacobin.
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:
Cladin's Chanson and the Commerce
of Publishers' Arrangements," *JAMS*
XXIV (1971), 193ff.

Nr. Text Incipit/Content: foliation, number of
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editions, literature

- 9 Languir [me fais] [Sermisy/ Mouton]
D: 4r; A: 4v; T: 5v; B: 4v
x,x,x
C: 1528³, fol.21v: Cladin.
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.
10 Traditora [Anonymous]
D: 4r; A: 4v; T: 5v; B: 4v
x,x,x,x
T: Text und music incipit only;
B: Text incipit only.
C: none.
11 Pacientia [Ludwig Senfl]
D: 5r; A: 5v; T: 6v; B: 5v
x,x,x,x
C: 1534¹⁷, no.84: Ludovicus Senflius.
1539²⁷, no.104: Ludo.Senfl.
E: SenflGA 4, no.65; EDM 20, 104.
12 Mein vleiss vnd mühe [Ludwig Senfl]
D: 5v; A: 6r; T: 7r; B: 6r
x,x,x,x
C: 1534¹⁷, no.39: Ludovicus Senflius.
1539²⁷, 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.
13 Tröstlicher lieb [Paul Hof- haimer].
D: 6r; A: 6v; T: 7v; B: 6v
x,x,x,x
C: 1512¹, no.8: [Anonymous].
1539²⁷, no.123: Paulus Hoffheymer.
CH-Bu FX21, no.18: [Anonymous].
E: HofheimerGA, p.86; EDM 20, no.123.
14 Zart schöne frau [Anonymous]
D: 6v; A: 7r; T: 8r; B: 7r
x,x,x,x
C: 1513², no.46: [Anonymous].
1535¹⁰, no.26: [Anonymous].
E: Cw 29, no.28.
15 Dant vienczelä [Claudin de Sermisy]
(=Dont vient cela)
D: 7r; A: 7v; T: 8v; B: 7v
x,x,x,x
C: 1528³, fol.3v: Cladin.
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.

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- 16 So wünsch ich ir ein guete nacht [Wolff/Stolzer]
D: 7v; A: 8r; T: 9v; B: 8r
x,x,x,x
C: 1513², no.32: [Anonymous].
1535¹⁰, no.25: Martin Wolff.
1539²⁷, no.130: [Anonymous].
CH-SGs 463, no.90: [Anonymous].
E: EDM 20, no.130.
- 17 Ker wider gläckh mit freiden [Anonymous]
D: 8r; A: 8v; T: 9v; B: 8v
x,x,x,x
C: 1513², no.51: [Anonymous].
1535¹⁰, no.27: [Anonymous].
CH-Bu FX21, no.77: [Anonymous].
E: EDM 61, no.25.
- 18 Der unfaal reit mich ganz vnd gar [Anonymous]
D: 8v; A: 9r; T: 10r; B: 9r
x,x,x,x
C: [1519]⁵, no.57: [Anonymous].
CH-SGs 463, no.71: [Anonymous].
E: AichLB, no.55.
- 19 Mag ich unglückh mit widerstan [Ludwig Senfl]
D: 9r; A: 9v; T: 10v; B: 9v
x,x,x,x
C: 1539²⁷, no.102: Ludou. Senfl.
E: SenflGA 5, no.13; EDM 20, no.102.
- 20 Ich rew und clag [Georg Brack]
D: 9v; A: 10r; T: 11r; B: 10r
x,x,x,x
C: [1519]⁵, no.52: [Anonymous].
1535¹⁰, no.33: [Anonymous].
1539²⁷, no.121: [Anonymous].
CH-SGs 463, no.66: [Anonymous].
E: EDM 20, no.121; AichLB, no.50.
- 21 Mille regres [Josquin Desprez]
D: 10r; A: 10v; T: 11v; B: 10v
x,x,x,x
C: 1549²⁹, 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.
- 22 Ich clag den tag [Thomas Stoltzer]
D: 10v; A: 11r; T: 12r; B: 11r
x,x,x,x
C: 1539²⁷, 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.
- 23 Der Ludl und der Jänsl [Heidenhamer/Finck]
D: 11r; A: 11v; T: 12v; B: 11v
x,x,x,x
C: 1536⁹, no.10: Heinrich Finck.
1549³⁶, no.63: L. Heidenhamer.
- 24 Wolf khumbt der May [Senfl/Grefinger]
D: 11v; A: 12r; T: 13r; B: 12r
x,x,x,x
C: 1534¹⁷, no.56: Ludovicus Senflius.
1539²⁷, no.66: Wolff Grefinger.
CH-Bu FX1-4, no.41: [Anonymous].
E: SenflGA 4, no.36; EDM 20, no.66.
- 25 Nach willen dein [Paul Hofhaimer]
D: 12r; A: 12v; T: 13v; B: 12v
x,x,x,x
C: 1512¹, no.26: [Anonymous].
1539²⁷, 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.

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- 26 Was wird es doch [Ludwig Senfl]
D: 12v; A: 13r; T: 14r; B: 13r
x,x,x,x
C: 1534¹⁷, no.46: Ludovicus Senflius.
1539²⁷, 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.
- 27 Nie noch nimmer [Anonymous]
D: 13r; A: 13v; T: 14v; B: 13v
x,x,x,x
C: [1513]³, fol.6r: [Anonymous].
[1519]⁵, no.3: [Anonymous].
CH-Bu FIX59-62, no.68: [Anonymous].
CH-Bu FX10, no.27: [Anonymous].
CH-SGs 463, no.49: [Anonymous].
E: AichLB, no.3.
- 28 Mein ainigs A [Anonymous]
D: 13v; A: 14r; T: 15r; B: 14r
x,x,x,x
C: [1519]⁵, no.6: [Anonymous].
1535¹⁰, no.32: [Anonymous].
E: AichLB, no.6.
- 29 So trinckhen wir alle [Arnoldus de Bruck]
D: 14; A: 14v; T: 15v; B: 14v
x,x,x,x
C: 1536⁹, no.45: Arnoldus de Bruck.
CH-Bu FIX59-62, no.34: [Anonymous].
- 30 Von edler art [Caspar Othmayr]
D: 14v-15r; A: 15r; T: 16r; B: 15r
x,x,x,x
C: 1549⁷¹, no.14: Caspar Othmayr.
- 31 Ich soll und muss ein bulen han [Othmayr/Senfl]
D: 15v; A: 15v; T: 16v; B: 15v
x,x,x,x
C: 1544²⁰, no.7: Ludovicus Senflius.
1549³⁷, no.60: G. Othmayr.
E: EDM 61, no.60.
- 32a Geduld solt han [Caspar Othmayr]
D: 16r; A: 16r-16v; T: 17r; B: 16r
x,x,x,x
T: "Fuga in diapente".
C: 1549⁷¹, no.32: Caspar Othmayr.
L: JennyGGS, p.252.
- 32b O werder mund [Caspar Othmayr]
D: 16v; A: 17r; T: 17v; B: 16v
x,x,x,x
C: 1549⁷¹, no.49: Caspar Othmayr.
E: BernHZ, p.102.
- 33 Mit lust thet ich ausreitten [Othmayr/Senfl]
D: 17r; A: 17v; T: 18r; B: 17r
x,x,x,x
C: 1544²⁰, no.25: Ludovicus Senflius.
1549³⁷, no.30: G. Othmayr.
E: EDM 61, no.30.
- 34 Baur, baur was tregst im sackhe [Caspar Othmayr]
D: 17v; A: 18r; T: 18v; B: 17v
x,x,x,x
C: 1549⁷¹, no.10: Caspar Othmayr.
- 35 Ich armer boss [Caspar Othmayr]
D: 18r; A: 18v; T: 19r; B: 18r
x,x,x,x
C: 1549⁷¹, no.11: Caspar Othmayr.
- 36 Ich armer boss [Caspar Othmayr]
D: 18v; A: 19r; T: 19v; B: 18v
x,x,x,x
C: 1549⁷¹, no.17: Caspar Othmayr.

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

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

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
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- 75 Ein wechter guet [Anonymous]
D: 42v-43r; A: 41v-42r; T: 43v-44r; B: 42v-43r
x,x,x,x
C: 1539²⁷, no.32: [Anonymous].
E: EDM 20, no.32.
- 76 Ach medlin rein [Senfl/Grefinger]
D: 43v-44r; A: 42v-43r; T: 44v; B: 43v-44r
x,x,x,x
C: 1534¹⁷, no.102: Ludovicus Senflius.
1539²⁷, no.62: Wolff Grefinger.
CH-Bu FX1-4, no.72: [Ludwig]. S[enfl].
E: SenflGA 4, no.82; EDM 20, no.62.
- 77 Jetz scheiden bringt mir schwer [Anonymous]
D: 44r; A: 43v; T: 45r; B: 44r
x,x,x,x
C: [1519]⁵, no.2: [Anonymous].
1535¹⁰, no.29: [Anonymous].
CH-Bu FX21, no.112 (Text only): [Anonymous].
E: AichLB, no.2.
- 78 Il est jour [Claudin de Sermisy]
D: 44v-45r; A: 44v; T: 45v-46r; B: 44v-45r
x,x,x,x
C: 1528³, no.7: Claudio.
CH-Bu FIX59-62, no.56: [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 236A-D, no.38: [Anonymous].
E: CMM 52/3, no.59.
- 79 Ern wert uff erdt [Anonymous]
D: 45v; A: 44v; T: 46v; B: 45v
x,x,x,x
C: 1539²⁷, no.107: [Anonymous].
CH-Bu FX1-4, no.69: [Anonymous].
E: EDM 20, no.107.
- 80 Ich stöll licht ab von sollicher hab [Wolfgang Grefinger]
D: 46r; A: 45r; T: 47r; B: 46r
x,x,x,x
C: [1519]⁵, no.51: [Anonymous].
1539²⁷, no.18: Wolffg. Grefinger.
E: EDM 20, no.18; AichLB, no.49.
- 81 Gravi peni in amor [Jacques Arcadelt]
D: 46v-47r; T: 47v-48r; B: 46v-47r
x,x,x
C: 1542¹⁸, no.60: Archadelt.
CH-Bu FIX59-62, no.64: [Anonymous].
E: CMM 31/7, no.60.
- 82 In giustissimus amor [Jacques Arcadelt]
D: 47v-48r; T: 48v-49r; B: 47v-48r
x,x,x
C: 1537⁷, no.58: [Anonymous].
1542¹⁸, no.58: Archadelt.
CH-Bu FIX59-62, no.65: [Anonymous].
E: CMM 31/7, no.58.

Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution
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- 83 Vergangen ist mir glück und heyl (B) [Georg Forster]
D: 48v; A: 45v; T: 49v-50r; B: 48v
x,x,x1,x
T (at the end of the text): "Gott ist alle ding / möglich. Anno MDLX"; below the inscription a pen drawing of a rabbit and the words: "duk dich".
C: 1539²⁷, no.15: Georg Forster.
E: EDM 20, no.15.
- 84 Zum zwire zum zware [Anonymous]
D: 49r; A: 46r; T: 50v-51r; B: 49r
x,x,x1,x
C: CH-Bu FIX59-62, no.4: [Anonymous].
- 85 Je cerche autant amour [Boyvin/Crecquillon]
D: 49v-50r; A: 46v-47r; T: 51v-52r; B: 49v-50r
x,x,x,x
C: 1545¹², no.2: Boyvin.
CH-Bu FIX59-62, no.35: [Anonymous].
- 86 Je prens [Clemens non Papa/Baston/Janequin/Rogirius]
D: 50v-51r; A: 47v-48r; T: 52v-53r; B: 50v-51r
x,x,x,x
C: 1539¹⁶, no.11: Clemens.
1540¹⁶, fol.32: Janequin.
CH-Bu FIX59-62, no.12: [Anonymous].
D-Mbs 1501, no.13: [Anonymous].
D-Rp A.R.940/41, no.53: Rogirus.
E: CMM 4, p.14.
- 87 Vittam que [Jacques Arcadelt]
D: 51v-52r; A: 48v-49r; T: 53v-54r; B: 51v-52r
x,x,x,x
C: 1556¹⁵, no.55: Archadelt.
CH-Bu FIX59-62, no.16: [Anonymous].
E: CMM 31/8, no.55.
- 88 Ces fascheux sotz [Anonymous]
D: 52v-53r; T: 54v-55r; B: 52v-53r
x,x,x (Altus missing)
C: 1529⁴, no.8: Anonymous.
CH-Bu FIX59-62, no.33: [Anonymous].
D-Mbs 1516, no.19: [Anonymous].
D-Rp A.R.940/41, no.103: [Anonymous].
E: CMM 20, p.131.
- [Ruled, otherwise blank]
B: 53v-55r
[Blank]
D: 53v-88v; A: 49v-92v; T: 55v-74v; B: 55v-91v
[Alphabetical Index of Text Incipits]
T: 75r-90v
[Blank]
T: 91r-91v

Inventory I
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Inventory J

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Nr.	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature	Attribution	Text Incipit/Content: foliation, number of Mod. voices/disposition of text, concordances, editions, literature
73	Die wunder gret D, 42v-43r; A, 41v-42r; T: 42v-43r x,x,x,x C: 1530 ² , no.33; [Anonymous]. E: 1530 ² , no.33.	[Anonymous]	Die wunder gret und holt (1) D, 42v; A, 42r; T: 42v-43r; B: 42v x,x,x,x T (at the end of the text): "Kann ic alle dinge vermogen. Andre MESSIC"; below the inscrip- tion a pen drawing of a shield and the words "Von dene". C: 1530 ² , no.18; Georg Feyer. E: CMM 20, no.15.
74	Antimodell seie O-Antimodell A: 42v-43r; T: 42v-43r x,x,x,x C: 1534 ² , no.102; Luthersche Gedichte	[Anonymous]	Zum Antimodell seie D, 43v; A, 44v-45r; T: 43v-44r; B: 43v-44r x,x,x,x C: CH-Bu FIX59-62, no.102; [Anonymous].
1	In dissem buechlyn fynt man LXXXV hubscher Lieder, Koeln, Arnt von Aich [= RISM [1519] ⁵ . E: AichLB. [Blank] D, A, T: 1r-2r; B: 1r-3r	[Anonymous]	In der buechlyn fynt man D, 1r-2r; A, 1r-2r; T: 1r-2r; B: 1r-2r x,x,x,x C: CH-Bu FIX59-62, no.60; [Anonymous].
	Ille humilis (pars 1) D, A, T: 2v-3r; B: 3v-4r x,x,x,x C: CH-Bu FIX59-62, no.61; [Anonymous].	[Anonymous]	Ille humilis (pars 1) D, 2v-3r; A, 2v-3r; T: 2v-3r; B: 2v-3r x,x,x,x C: 1545 ² , no.12; Beigabe zu MEL = 1481 num.1.1. CH-Bu FIX59-62, no.61; [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].	[Anonymous]	Stetit acer in armis (pars 2) D, 3v-4r; A, 3v-4r; T: 3v-4r; B: 4v-5r x,x,x,x C: 1545 ² , no.12; Beigabe zu MEL = 1481 num.1.1. CH-Bu FIX59-62, no.61; [Anonymous].
	[Blank] D, A: 4v-45v; T: 4v-30v; B: 5v-37v		Von der heiligen D, 4v-45v; A: 4v-45v; T: 4v-30v; B: 5v-37v x,x,x,x C: 1550 ² , no.100-101; A: 40v-41r; T: 40v-41r; B: 40v-41r x,x,x,x C: 1550 ² , no.102; [Anonymous]. E: CMM 31/2, no.9.
75	Die wunder gret D, 42v-43r; T: 42v-43r x,x,x,x C: 1530 ² , no.107; [Anonymous]. C: CH-Bu FIX59-62, no.62; [Anonymous]. E: CMM 31/2, no.107.	[Anonymous]	Die wunder gret D, 42v-43r; T: 42v-43r; B: 42v-43r x,x,x,x C: 1530 ² , no.107; [Anonymous]. C: CH-Bu FIX59-62, no.62; [Anonymous]. E: CMM 31/2, no.107.
80	Ich will nicht dir von edelheit hab D, 42v-43r; A: 42v-43r; T: 42v-43r x,x,x,x C: 1530 ² , no.31; [Anonymous]. E: 1530 ² , no.31; Georg Feyer.	[Anonymous]	Ich will nicht dir von edelheit hab D, 42v-43r; A: 42v-43r; T: 42v-43r; B: 42v-43r x,x,x,x C: 1530 ² , no.31; [Anonymous]. C: CH-Bu FIX59-62, no.31; [Anonymous]. E: 1530 ² , no.31; Georg Feyer.
82	Gret gret du arme D, 42v-43r; T: 42v-43r; B: 42v-43r x,x,x,x C: 1530 ² , no.32; [Anonymous]. C: CH-Bu FIX59-62, no.32; [Anonymous]. E: CMM 31/2, no.32.	[Anonymous]	Gret gret du arme D, 42v-43r; T: 42v-43r; B: 42v-43r x,x,x,x C: 1530 ² , no.32; [Anonymous]. C: CH-Bu FIX59-62, no.32; [Anonymous]. E: CMM 31/2, no.32.
83	Die ghetrouwheit wort D, 42v-43r; T: 42v-43r; B: 42v-43r x,x,x,x C: 1530 ² , no.33; [Anonymous]. E: 1530 ² , no.33; Georg Feyer.	[Anonymous]	Die ghetrouwheit wort D, 42v-43r; T: 42v-43r; B: 42v-43r x,x,x,x C: 1530 ² , no.33; [Anonymous]. E: 1530 ² , no.33; Georg Feyer.

Inventory K

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The Songtext Sheets

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

Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.
208 Wan ich betracht mein leiden Rubric: Quand'io pens al matire verteutscht. Title: Von schwären leiden eins liebabers. Verses: 1 Remarks: Arcadelt setting in CH- Bu F IX 59-62, no.62.	Md/trs.	[Arcadelt/Merulo/Wynant/Co- laianni/Castro]	210 Cupido ist darumb geboren blind Rubric: in der weiss Par ton regard Title: Was Cupido unnd Venus be- thtenten Verses: 3 Remarks: none of the settings found in any Basel songbooks; probably sung to Sermisy.	Ch/ctf.	[Sermisy/Gosse/ Buus]
208 Fleuch, fleuch mein hertz Rubric: Fuggi, fuggi cor mio ver- teutscht. Title: Das man die liebe fliechen soll. Verses: 1 Remarks: Verdelot setting in CH- Bu F IX 59-62, no.70.	Md/trs.	Verd. [= Phillippe Verdelot]	211 (Blank)	Ch/trs.-	[None]
208 Mein hertz das gnadet Rubric: Mon cœur recommande verteutscht. Title: Es gnadet seiner liebsten Verses: 1 Remarks: RISM 1564 is the ear- liest printed concordance for the Lasso setting.	Ch/trs.	Orl. [= Orlando di Lasso]	212 Vernunft, begird des herten -213 Rubric: Raison'de cœur l'affection verteutscht, in der wyss (piece ne- ver entered) Title: Wie der affechtung der liebe Verses: 20, each with a musical re- petition sign. Remarks: German translation of a French poem never set to music; translation was clearly intended to be sung: "in der wyss".	Ch/ctf.	
208 Mit euch mein lieb Rubric: Avecques vous mon amour verteutscht. Title: Er ver macht im Testament sein hertz die liebsten Verses: 1 Remarks: see Daschner, p.18 for further musical settings.	Ch/trs.	[Lassus/L'huyllier/Puy]	214 Ach Gott, dir will ichs klagen Rubric: Mon Dieu a toi s'adresse verteutschet, in der weiss La nuit qui me tourmente Gaillarde Title: Bitt zu Gott wider die an- fechtung der liebe Verses: 5 with a Reprise Remarks: German translation of a French poem never set to music before; translation is to be sung to this unknown Galliarde.	Ch/trs.-	[None]
208 Es taget, singt die Nachtigall -210 Rubric: Il est jour verteutscht. Title: Eine klage ab ihrem alten man Verses: 2 Remarks: Sermisy setting in CH- Bu F IX 59-62, no.36 and F X 17- 20, no.78.	Ch/trs.	[Sermisy/Certon]	214 Frisch, fröhlich und fromb Rubric: None Title: Courage Verses: 1 Remarks: No known musical set- ting with this text incipit.	Ch/ctf.	[None]
209 (Blank)			215 (Blank)	Ch/trs.-	[None]
210 Die erste liebe ist die best Rubric: in der weiss Jouissance. Title: Von bestendiger liebe. Verses: 2 Remarks: Sermisy setting in CH- Bu F IX 59-62, no.44.	Ch/ctf.	[Sermisy/Wil- laert/Gardane/ Turnhout]	216 Der mittlst buchstab im a b c Rubric: La lettre au milieu d'A B C verteutschet Title: Darin sich ein freutert so bald sol hochzeit han Verses: 8, each with a musical re- petition sign. Remarks: German translation of a French poem never set to music; probably intended as a contrafac- tum.	Ch/ctf.	[None]
210 Guten wein, geben die reben Rubric: in der weiss Margot labo- re les vignes Title: Wie mans ein anderen plegt zu bringen Verses: 1 Remarks: none of the settings found in any Basel songbooks; probably sung to either the Lasso or Arcadelt.	Ch/ctf.	[Lasso/Arcadelt/ de Castro]	217 (Blank)	Ch/ctf.	
			218 Dersich vernügt, ist reich auf erden Rubric: in der weiss Le content est riche Title: Der stich vermiegte sye Verses: 1 Remarks: Sermisy setting in CH- Bu F X 17-20, no.56.	Ch/ctf.	Claud. [= Clau- din de Sermisy]

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

Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	
232 Singend mit freuden überlaut Rubric: in Mais pourquoi weis ze- singen Title: Wie man den hochzeitleu- then vor der kammer singt. Verses: 2 Remarks: Sandrin setting not in the Basel songbooks.	Ch/ctf.	[Sandrin]	234 Susanna zart, die fromm Rubric: Susanne ung jour ver- teutsch Title: Historien von der Susanna keuschheit. Verses: 1 Remarks: Lupi setting is found in CH-Bu F IX 59-62, no.45 and F X 17-20, no.61.	Ch/trs.	[Bacchius/Las- so/Castro/Cer- ton/Faignant/ Rore/Turnhout/ Millot/Nicolas/ Lejeune/Cornet/ Roussel/Lupi II/ Monte/Le Blanc/La Grot- te/Sweelinck]	
232 Hab ich schon freud Rubric: Si iay du bien verteutschet Title: Von unriwigen treumun, wegen seiner liebsten. Verses: 1 Remarks: Sandrin setting in CH- Bu F IX 59-62, no.46.	Ch/trs.	[Sermisy/San- drin/Maille/Ger- vaise/Gardane]	235 (Blank)	236 Gut gsell, hast kein verstand Rubric: in d(er) weis Je sens l'a- fection Title: Wie einer einem frewlin auss der handt vorsagt. Verses: 1 Remarks: neither setting found in any of the Basel songbooks.	Ch/ctf.	[Boyvin/Goudi- mel]
232 Zum feur, zum feur Rubric: Au feu au feu verteutscht Title: Von der liebe so einen ver- brennen wil. Verses: 1 Remarks: Maillard setting in CH- Bu F IX 59-62, no.15.	Md/trs.	[Gardane/Mail- lard/de Villa]	236 Ein schöns frewlin sich klagt Rubric: in der weiss Je suis ung demy dieu Title: Wie ein Artzet eim frewlin rathet, wie ir zehlfen. Verses: 1 Remarks: neither setting found in any of the Basel songbooks.	Ch/ctf.	[Certon/ Bertrand]	
232 Der Liebe hab ich mich jetzund Rubric: in der weiss Je cherch' au- tant Title: Wider die unerlaubte liebe. Verses: 1 Remarks: Boyvin setting in CH- Bu F IX 59-62, no.35 and F X 17- 20, no. 85.	Ch/ctf.	[Gardane/ Boyvin]	236 Wan ich mit künsten, kreutern Rubric: in der weis Fedel & bel cagnuolo Title: Einer wünscht in seiner lieb- sten hündlin verwandlet zewerden. Verses: 1 Remarks: Verdelot setting not in the Basel songbooks.	Md/ctf.	[Verdelot]	
233 (Blank)			237 (Blank)			
234 Was mir beschehret war von Gott Rubric: Ce qui m'est Dieu & or- donné verteutscht Title: Klag über sein liebste, so sich verheurathen hatt. Verses: 1 Remarks: Sandrin setting in CH- Bu F IX 59-62, no.47.	Ch/trs.	[Sandrin]	238 Dido in liebe wütet Rubric: At trepida & caeptis im- manibus effera Dido verteutschet Title: Wie sich die keunegin Dido, von liebe wegen umgebracht hatt. Verses: 1 Remarks: Arcadelt setting not in the Basel songbooks.	Md/trs.	[Arcadelt]	
234 Ach Gott, sagt ein Jungfrewlin zart Rubric: Vray Dieu disoit verteutscht Title: Von unutzbarkeit dess Kus- sens. Verses: 1 Remarks: neither setting in any of the Basel songbooks, yet probably sung to the Lasso.	Ch/trs.	[Lasso/Castro]	238 Der Engel sach Rubric: Angelus ad Pastores ver- teutschet Title: Ein wienacht gesang. Verses: 1 Remarks: Lasso's famous setting appeared in print for the first time in 1562.	Mt/trs.	[Orl. [=Orlando di Lasso]]	
234 Ein lieblich nein Rubric: Un(g) doux nenny ver- teutscht Title: Vom abschlachen der iung- fuwen. Verses: 1 Remarks: none of the settings is in the Basel songbooks, yet probably sung to the Lasso.	Ch/trs.	[Lasso/Crecquil- lon/Turnhout]	238 Nüt liebers wolt ich jetz auff erden Rubric: in der weis O gri hor per voi susipro Title: Einer wünscht in ein floch verwandlet zewerden. Verses: 1 Remarks: RISM 1534 ¹⁶ is the first printed concordance for the Ver- delot setting.	Md/ctf.	[Verde- lot. [=Verde- lot]]	
234 Ein trunckner mann hat solche art Rubric: Quand mon mari ver- teutscht Title: Eins drunckenem mans be- schreibung. Verses: 1 Remarks: neither setting in the Basel songbooks, yet probably sung to the Lasso.	Ch/trs.	[Lasso/Castro]	238 In allem sterben singt der Schwan Rubric: in der weiss Il bianco & dolce cigno Title: Man solt im sterben mer freudt haben dan traurens. Verses: 1 Remarks: Arcadelt setting in CH- Bu F IX 59-62, no.5.	Md/ctf.	[Arcad. [=Arca- delt]]	
239 (Blank)						

Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.	Incipit/Rubric/Titles/ Pag. Nr. of Verses/Remarks	Poetic Form	Musical Setting of the Original Text.
240 (Printed Poem:) Der gmeine Mann Title: Was der Adel sei: und wie ein jeder der sich des Adels ruhmet Author: Esaiacekio Glogouensi			244 Dass Christus ist erstanden Rubric: Surrexit pastor bonus ver- teutschet Title: Ein ander Ostergesang, von der auferstheung Christi. Verses: 1 Remarks: [25] <i>Sacrae cantiones</i> (Nuremberg, 1562), is the first printed concordance for the Lasso setting.	Mt/trs.	Orl. [= Orlando di Lasso]
241 (Blank)			245 (Blank)		
242 Erlanget hab ich glück und heil Rubric: in der weiss Vergangen ist mir glück und heil Title: Einer schetz sich glickhaftig, dass er von der liebe ledig ist. Verses: 2 Remarks: Hagenbach setting in CH-Bu F IX 59-62, no. 1; Forster setting in CH-Bu F X 17-20, no. 83.	Tl/ctf.	[Hagenbach/ Forster]	246 Komm mit mir in den garten Rubric: Veni in hortum verteutschet Title: Von schönen gewegsten der gerten, die Gott ziert. Verses: 1 Remarks: [25] <i>Sacrae cantiones</i> (Nuremberg, 1562) is the first printed concordance for the Lasso setting.	Mt/trs.	Orl. [= Orlando di Lasso]
242 Brüstlin so weiss, so glatt Rubric: in der weis Deh ferm'amour Title: Von schönen brüstlenen. Verses: 1 Remarks: RISM 1555 ²⁷ , first printed concordance for the Barré setting.	Md/ctf.	Ant. Barré	246 Guten morgen, mein hertz, mein Rubric: Bon jour, mon cœur 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 Abendtrunk was wollen wir guts Rubric: in der weis Ace matin Title: Ein abendrunck, wol ange- stelt. 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/Certton/ Nicolas/Faig- nient/Millot]	246 So lang ich leb in dieser welt Rubric: in der weis Tant que vivray Title: Ein christenliches leben Verses: 1 Remarks: Sermisy setting in CH- Bu F IX 59-62, no.27 and F X 17- 20, no.4.	Ch/ctf.	[Sermisy/Cer- ton/Gero]
243 (Blank)			247 (Blank)		
244 Auff d'hochzeit kam gegangen Rubric: in der weis Madonna qual certezza Title: Von grober unzucht die ein hofman Verses: 1 Remarks: RISM 1540 ²⁰ is the first printed concordance for the Verdelot setting.	Md/ctf.	Verd. [= Verde- lot]	249		
244 Wer auss Holder ihm machen kan Rubric: in der weis D'amour me plains Title: Was arbeit sye von der lie- be abzeston. Verses: 1 Remarks: RISM 1539 ¹⁵⁻¹⁶ is the first printed concordance for the Pathie setting.	Ch/ctf.	Rog. [= Rogier Pathie]	250 Mir gliest im grünen Meyen Rubric: Au mois de Mai verteut- schet Title: Klag der liebe, da kein hof- nung ist. Verses: 1 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 schwé- ster Rubric: Maria Magdalene ver- teutscht Title: Ein Ostergesant, dass Christ sy erstang. Verses: 2 Remarks: RISM 1546 ⁶ is the first printed concordance for the Clemens setting.	Mt/trs.	Clemens n.[on] P.[apa]	251 (Blank)		
252 Mit lieb ist gantz umbfangen Rubric: D'amour suis environne verteutschet Title: Von grosser noth so ein lieb- haber leidet. Verses: 12, each marked with the sign for musical repetition. Remarks: no known musical set- ting for the French poem; probab- ly intended as a contrafactum.			252	Ch/trs.- (ctf.)	[None]

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

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