Franco-Flemish School (1st generation)

Between the years 1400 and 1600, a large number of composers were active in Europe in what is now called the Franco-Flemish school. The earliest of them were born in the Duchy of Burgundy, which is why the first generations are sometimes referred to as the Burgundian school. Their work area extended throughout the whole of Europe.

In general, the Franco-Flemish polyphonists are divided into five generations. Best known are Johannes Ockeghem, Josquin des Prez and Orlando di Lasso. Below is a list of all their works that can be found in renaissance lute literature. This includes about seventy composers and several hundred titles. Some works, such as “Anchor che col partire” or “Susanne un jour”, live on in dozens of lute versions that are written down in multiple sources. Sometimes it concerns works of which only a single lute version or intabulation exists.

There are no composers from the first generation in the surviving literature for renaissance lute, however there is a surviving lute version of a composition of Johannes Ciconia (ca.1370-1412) who is considered part of the so-called “zero generation”, the forerunners of the Franco-Flemish school. We find an intabulation that is dated around 1460 from a work by him in the lute tablature of Wolfenbüttel (D-Wa cod.VII B Hs Nr.264, fol.Ar; described in LSAJ 2013/p.6, LSAJ 2013/p.41, LSAJ 2013/p.42, LSAJ 2013/p.47 and LSAQ 2016 no.1/p.15,)[1].

Tom Van Eygen, August 2024 (revision of October 2026).

[1] References to publications in journals of The Lute Society (LN, LSJ, LZ), The Lute Society of America (LSAJ, LSAQ) and the Belgian Lute Academy (BL Yearbook, Geluit).

Franco-Flemish School (2nd generation)

Johannes Ockeghem is undoubtedly the best-known exponent of the second generation of Franco-Flemish composers. The artificiality of dividing into generations immediately becomes clear: Ockeghem was about a generation older than, for example, Hayne van Ghizeghem; Unlike van Ghizeghem he was not affiliated with the Burgundian but with the French court. Both died at the end of the fifteenth century.
In Italy the Capirola Manuscript and the two books by Francesco Spinacino[2], both dating from the beginning of the sixteenth century, contain many intabulations from second and third generation Franco-Flemish composers. The books from Spinacino contain more than 10 compositions we also find in the Leuven Chansonnier (B-AF Ms.1). In Germany intabulations can be found in the many prints by Hans Judenkünig, Hans Neusidler and Hans Gerle between 1532 and 1552.
The Burgundian song “de tous biens plaine” by Hayne van Ghizhegem is one of the best-known songs from this generation. Robert Morton, as his name suggests, either came from England or was born in Burgundy to English parents.

[2] US-Cn Case VM 140.C25 (Capirola)(ca.1517), Petrucci 1507 (Spinacino I) and Petrucci 1507 (Spinacino II)

Busnoys, Antoine (ca.1430-1492)

[Fortuna desperata][3] Fortuna

I-PESo Ms.1144, f.1r

cfr.F-Pn n.a.fr.4379, f.40v

Publications in one of the Lute Societies:

LSJ vol.22/part 2 p.81; LSAQ 2014 no.2-3/p.11

[Je ne fay plus, ne je dis ne escrips][4] Gene fay plus

F-Pn Rés.Vmd Ms.27 (Thibault), f.16v

[Je ne fay plus, ne je dis ne escrips] Gene fay plus tenor et contra

F-Pn Rés.Vmd Ms.27 (Thibault), f.54r

[Je ne fay plus, ne je dis ne escrips] Je ne fay

Petrucci 1507 (Spinacino I), f.21r

duet

Publications in one of the Lute Societies:

LN 57/p.23

[Je ne fay plus, ne je dis ne escrips] Secunda pars

Petrucci 1507 (Spinacino I), f.22v

duet

[Cent mille escus quant je voldroie] Cent mil escus

Petrucci 1507 (Spinacino II), f.17v

also attributed to Firminus Caron (see further)

Je ne demande

Petrucci 1507 (Spinacino II), f.9r

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[3] There are three solo versions for lute and one duet. Fortuna desperata was probably an anonymous polyphonic composition, later used by i.e. Antoine Busnoys and Josquin des Prez. The solo versions in I-PESo Ms.1144, f.1r, I-PESo Ms.1144, f.4r and F-Pn Rés.Vmd Ms.27 (Thibault), f.52r have the superius as cantus firmus, whereas the version for duo in Petrucci 1507 (Spinacino II), f.38v uses the tenor as cantus firmus.

[4] Je ne fay plus, ne je dis ne escrips is the same song as Au joli mois de may. The authorship is doubted. In the printed source Harmonice Musices Odhecaton A, Venice 1501 (Petrucci) it is anonymous. In manuscripts we find three possible authors: Gilles Mureau (1450-1512), Loyset Compère (see further) or Antoine Busnoys.

Morton, Robert (ca.1430-1479)

Le sovenir

Petrucci 1507 (Spinacino II), f.14v

Publications in one of the Lute Societies:

LSAQ 2024 no.3/p.19; LSAQ 2024 suppl.24/p.54; LSAQ 2024 suppl.24/p.59

Ockeghem, Johannes (ca.1420-1497)

[Dung aultre amer] Dung autramer

Petrucci 1507 (Spinacino II), f.20v

[Ma bouche rit] Ma buche rit

Petrucci 1507 (Spinacino I), f.31r

[Malheur me bat] Malor me bat

Petrucci 1507 (Spinacino II), f.18v

van Ghizeghem, Hayne (ca.1445-1497)

[Allez regretz] Ales regres[5]

US-Cn Case VM 140.C25 (Capirola), f.37v

[Allez regretz] Ale regres

Gerle 1533, f.43v

not the same as Petrucci 1507 (Spinacino II), f.21v (Alexander Agricola)

[Amours amours] Tenor et contra de mor amors

F-Pn Rés.Vmd Ms.27 (Thibault), f.53v

Publications in one of the Lute Societies:

LN 86/text p.16; LSJ vol.22/part 2 p.86

Amours amours

Petrucci 1507 (Spinacino II), f.22v

Publications in one of the Lute Societies:

LN 86/text p.16

[De tous biens plaine] de tus bienſe

I-PESo Ms.1144, f.21r

Publications in one of the Lute Societies:

LSAQ 2008 no.3/p.24

[De tous biens plaine] De tous biens

Petrucci 1507 (Spinacino I), f.16r

duet

Recercare de tous biens

Petrucci 1507 (Spinacino I), f.37v

158 Early Cinquecento Preludes and Recercars, no.52; Spinacino Recercar 1

Publications in one of the Lute Societies:

LZ 108/p.23

[5] another version of Allez regretz by Alexander Agricola in Petrucci 1507 (Spinacino II), f.21v (see further)

[De tous biens plaine]

CH-Fcu Cap.Rés.527, f.2r

A single sheet with Italian tablature for the 6-course lute from the library of Peter Falk, Fribourg (1468–1519), written before 1513/14

Publications in one of the Lute Societies:

LSAQ 2008 no.1/p.30

[De tous biens plaine] Detobiens plaene nel ton del primo recerchar

US-Cn Case VM 140.C25 (Capirola), f.20v

Publications in one of the Lute Societies:

LSAQ 2008 no.3/p.26; LSAQ 2018 suppl.6/p.6

[Mon souvenir] Dou sovenir

Petrucci 1507 (Spinacino I), f.35v

Publications in one of the Lute Societies:

LSAQ 2024 suppl.24/p.64-69

Franco-Flemish School (3rd generation)

The best-known names from the third generation are undoubtedly Josquin des Prez and Heinrich Isaac. The first worked mainly in Italy, the second at the Habsburg court in Vienna and Innsbruck. “Mille Regrets” and “Innsbruck ich muss dich lassen” are undoubtedly their most famous works. We even find an arrangement of the latter for baroque lute in 1645 and 1678[6]. when it becomes “O Welt ich muss dich lassen”. “Mille Regrets” lives on as a lute intabulation in twelve editions and manuscripts.
In addition to songs, masses or parts of masses are intabulated. The fourth edition of Melchior Barberiis from 1546, for example, is almost entirely devoted to Antoine Févin's missa sopra Ave Maria.
The same lutenists as for the previous generation made the intabulations and arrangements: The three Hanses in Germany: Hans Gerle, Hans Neusidler and Hans Judenkünig, whose “Ain Schön kunstliche Underweisung” already appeared in 1523. In Italy we have Francesco da Milano and Marco dall'Aquila. Of the latter only manuscripts have been preserved. Alberto da Ripa, also from Italy, worked at the French court, among other places. His oeuvre was printed posthumously in the years 1550-1560 by Fezandat and Leroy & Ballard, both working in Paris.
“Een vrolic wesen” by Jacob Barbireau (+1491) was even used many years later in a music-theoretical work from Antwerp, (Vorsterman 1529, Dutch reprint by van Ghelen in 1568), which indicates the lasting popularity of this Burgundian song.

[6] Musikalischer Lustengarten, Esaias Reusner The Elder, 1645; Hundert Geistliche Melodien Evangelischer Lieder, Esaias reusner The Younger, 1678

Agricola, Alexander (Alexander Ackerman, ca.1445-1506)

A le regretz[7]

Petrucci 1507 (Spinacino II), f.21v

Alexander Agricola. Ave sanctissima der erste theil

Neusidler II 1536, sig.I2v

[Ave sanctissima] Der ander theil

Neusidler II 1536, sig.K1r

[Cecus non iudicat de coloribus] Alexan. Agricola der erste theil

Neusidler II 1536, sig.P2r

[Cecus non iudicat de coloribus] Alexan. Agricola der ander theil

Neusidler II 1536, sig.Q3r

[Cecus non iudicat de coloribus] Alexander agricola

Neusidler I 1536, sig.G4v

= D-LEm Ms.II.6.7, sig.G4v; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

[Cecus non iudicat de coloribus] Alexander der ander theyl

Neusidler I 1536, sig.H2v

= D-LEm Ms.II.6.7, sig.H2v; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

[Cecus non iudicat de coloribus] Alexander agricola

S-SK Ms.S.226, f.23r

cfr.Neusidler I 1536, sig.G4v; cfr.D-LEm Ms.II.6.7, sig.G4v; cfr.D-Mbs 4 Mus.pr.439
handwritten incipit of Cecus non iudicat de coloribus at bottom of f.23v; continues at bottom of f.24r

[Cecus non iudicat de coloribus] Der ander theyl

S-SK Ms.S.226, f.25v

cfr.Neusidler I 1536, sig.H2v; cfr.D-LEm Ms.II.6.7, sig.H2v; cfr.D-Mbs 4 Mus.pr.439

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[7] another version of Allez regretz by Hayne van Ghizeghem in US-Cn Case VM 140.C25 (Capirola), f.37v (see above)

[Comme femme] Come feme

Petrucci 1507 (Spinacino I), f.6v

another version exists by Gilles Binchois

Publications in one of the Lute Societies:

LSAQ 2008 no.4/p.26

[J'ay bien a huer] Alexander Agricola. Jay vien ahur

Neusidler II 1536, sig.E3r

[L'heure est venue] Leure et venue

Petrucci 1507 (Spinacino II), f.10v

[l'homme banni] Lome bani Bordon descordato

Petrucci 1507 (Spinacino II), f.35r

with scordatura

[Mignonne de fortune] La Mignonne con lo bordon descordato

Petrucci 1507 (Spinacino II), f.43v

[Oublier veuil] Canto seguita nel ton del primo recerchar Oblivier

US-Cn Case VM 140.C25 (Capirola), f.6v

[Si dedero somnum oculis meis] Si dedero

Petrucci 1507 (Spinacino II), f.29v

motet

[Si dedero somnum oculis meis] Si dedero

US-Cn Case VM 140.C25 (Capirola), f.58r

Ja: Obrecht. Si dedero

Neusidler II 1536, sig.Ff2v

by Neusidler attributed to Jacob Obrecht, but more probably by Alexander Agricola

[Si je fais bien] Si fays viey

Petrucci 1507 (Spinacino II), f.41v

Tandernaken

Petrucci 1507 (Spinacino II), f.7r

Publications in one of the Lute Societies:

LZ 146/T2

[Tandernaken] Alex.Agricola. Ander nacken up dem Rhin

Neusidler II 1536, sig.O2v

Publications in one of the Lute Societies:

LZ 146/T3

Barbireau, Jacob (ca.1455-1491)

Een vrolic wesen[8]

Vorsterman 1529, sig.G2v

explanation of organ- and lute tablature; modern staff notation on p.xvi and p.xviii; mensural notation on sig.D1r; organ tablature on sig.D4r; cfr.van Ghelen 1568 (see further)

Publications in one of the Lute Societies:

BL Yearbook 2009/p.7; LZ 149/I10

[Een vrolic wesen] Ein frolich wesenn

D-ROu Ms.Med 3, f.157v (PDF p.322)

Publications in one of the Lute Societies:

LN 149/I10a

[Een vrolic wesen] Ein frölich wesen

Gerle 1533, f.19v

Publications in one of the Lute Societies:

LN 149/I10b

Een vrolic wesen

Phalèse 1545, p.30

= Phalèse I 1547, sig.D1v

[Een vrolic wesen] Een vrolick wesen

Phalèse I 1547, sig.D1v

= Carminum quae chely vel testudine canuntur vol.1, 1547; = Phalèse 1545, p.30

[Een vrolic wesen] Ein frölich wesen

Heckel I 1556, p.23

= Heckel I 1562; duet

[Een vrolic wesen] Ein frölich wesen

Heckel II 1556, p.23

= Heckel II 1562

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[8] Een vrolic wesen is also linked to Jacob Obrecht or Heinrich Isaac (Missa Een vrolic wesen). The version in the Henry VIII Manuscript, GB-Lbl Add.Ms.31922, f.6v (En frolyk weson) is attributed to Jacob Barbireau (Musica Brittanica XVIII, Music at the Court of Henry VIII).

Een vrolic wesen

van Ghelen 1568, sig.H3r

explanation of organ- and lute tablature; modern staff notation on p.xvi and p.xviii; mensural notation on sig.D4r; organ tablature on sig.E2r; Dutch translation of Vorsterman 1529 (see above)

Brumel, Antoine (ca.1460-1512)

[Missa Ut re mi fa sol la] Agnus de Ut re mi fa sol la
Petrucci 1507 (Spinacino II), f.5v

[Missa Ut re mi fa sol la] Agnus dei
US-Cn Case VM 140.C25 (Capirola), f.39r

Publications in one of the Lute Societies:

LSAQ 2018 suppl.6/p.8

Antonius Brumel. Laudate dominum de celis. Der erste theyl
Neusidler II 1536, sig.U1r

Antonius Brumel. Laudate dominum de celis. Der ander theyl
Neusidler II 1536, sig.X1r

[Missa Ut re mi fa sol la] Benedictus de bru.
US-Cn Case VM 140.C25 (Capirola), f.60r

Publications in one of the Lute Societies:

LSAQ 2018 suppl.6/p.10

Mater patris et filia
Petrucci 1507 (Spinacino II), f.33v

Publications in one of the Lute Societies:

LSAQ 2024 suppl.23/p.48

Trium A.Brumel Mater patris
Neusidler II 1536, sig.B4v

[Una maistresse] Una maistres
Petrucci 1507 (Spinacino I), f.9r

French Renaissance Chanson

Caron, Firminus (15th century)

[Le despourveu infortune] Le desproveu infortune
Petrucci 1507 (Spinacino I), f.5r

[Cent mille escus quant je voldroie] Cent mil escus
Petrucci 1507 (Spinacino II), f.17v

also attributed to Antoine Busnoys (see above)

Compère, Loyset (ca.1445-1518)[9]

[Disant adieu à madame et maistresse] Disant adiu madame

Neusidler II 1536, sig.B3r

[Je suiz amie du fourrier, or alez] Je suis ami aux

Neusidler I 1544, sig.F2v

= Neusidler, Das erste Buch 1544, no.31 (modern edition The Lute Society); French Renaissance Chanson

[Je suiz amie du fourrier, or alez] Je suis ami aux

Neusidler 1547, sig.F3v

revised second edition of Neusidler I 1544

[Je suiz amie du fourrier, or alez] Je suis amy

Heckel I 1556, p.33

= Heckel I 1562 (Je suis ayme); duet

[Je suiz amie du fourrier, or alez] Je suis aymes Wolff Heckl:

Heckel II 1556, p.30

= Heckel II 1562; arrangement by Wolff Heckel

[Je suiz amie du fourrier, or alez] Je suis aymes

NL-At 208.A.27, f.3v

arrangement by Wolff Heckel; nr.53

Compere. Mes pensees

Neusidler II 1536, sig.F3r

[Ne doibt on prendre quant on donne] Compere.Medobt

Neusidler II 1536, sig.C4v

O bone Iesu

da Milano 1536 (Marcolini), f.33v

motet; same content as Brown 154?[4]; Ness 111

O bone Iesu

da Milano 1536 (Sulzbach I), f.31r

Tree Edition: wrongly put in da Milano (Sulzbach II)

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[9] The song Ha! traytre amours (see under Johannes de Stokem) is also attributed to Loyset Compère.

O bone Iesu

da Milano 154?, f.36v

same content as da Milano 1536 (Marcolini); Ness 111; Brown 154?[4] = Brown 1536[3]

Publications in one of the Lute Societies:

LN 130/p.44

O vos omnes qui transitis per viam

I-Gu Ms.F.VII.1, f.33r

Craen, Nicolas (+ 1507)

[Ecce video caelos apertos] Ecce vidy Muteta mit 3 stimme

A-Wn Mus.Hs.41950 (Blindhamer), f.9v

Publications in one of the Lute Societies:

LZ 149/I14 ii b

[Si dormiero] [Ecce video caelos apertos] Der ander teyl

Gerle 1533, f.66v

see also Heinnrich Isaac

Publications in one of the Lute Societies:

LZ 149/I14 ii a

[Ecce video caelos apertos] N.Croen. Ecce video celos apertos. Der dritt theil

Neusidler II 1536, sig.L4v

[Si ascendero] Trium si ascendero

Neusidler II 1536, sig.B1r

Tota pulchra es amicha mea. bel moteto

US-Cn Case VM 140.C25 (Capirola), f.72v

Publications in one of the Lute Societies:

LSAQ 2024 nos.1-2/p.35

There are other intabulations of Tota pulchra by Nicolas Gombert (see further), Georg Lange (Krengel 1584, f.16v-17r), Clement Morel (F-VE Ms.698, no.24) and anonymous composers (Judenkünig II 1523, sig.G2v-sig.G4r).

de Févin, Antoine (ca.1470-1512)[10] and [11]

[Kyrie] Chirie
Barberiis IV 1546, f.2r

Christe
Barberiis IV 1546, f.2v

[Kyrie] Chirie
Barberiis IV 1546, f.3v

Domine deus in duo
Barberiis IV 1546, f.4r

Et in terra pax
Barberiis IV 1546, f.4v

Qui tollis peccata mundi
Barberiis IV 1546, f.5v

patrem omnipotentem
Barberiis IV 1546, f.7r

Et incarnatus est
Barberiis IV 1546, f.8v

Crucifixus
Barberiis IV 1546, f.9r

Et resurrexit
Barberiis IV 1546, f.9v

Et iterum venturus est
Barberiis IV 1546, f.10v

Et in spiritum sanctum
Barberiis IV 1546, f.11r

Sanctus
Barberiis IV 1546, f.12

pleni sunt celi in duo
Barberiis IV 1546, f.13r

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[10] Barberiis IV 1546 (Scotto IV) mostly contains parts of the Missa sopra Ave Maria by Antoine de Févin.

[11] Fors seulement is attributed to both Antoine de Févin and Josquin des Prez (see further under Josquin des Prez).

Osana

Barberiis IV 1546, f.13v

Benedictus qui venit

Barberiis IV 1546, f.14r

Agnus Dei

Barberiis IV 1546, f.15r

Agnus Dei

Barberiis IV 1546, f.16r

Sancta Trinitas

US-Cn Case VM 140.C25 (Capirola), f.22v

Sancta Trinitas. IIII.Vocum. Antoni Fevin

Ochsenkhun 1558, f.33v

cfr.D-W Druck 5 (2).Mus.fol.

de la Rue, Pierre (1452-1518)

[Ce n'est pas jeu] Cenespas

Gerle 1532, sig.Q1v

cfr.Gerle 1537

Publications in one of the Lute Societies:

LZ 136/G2

[Incessament mon pauvre cueur lamente] Incessament

Phalèse 1552, p.54

French Renaissance Chanson

[Incessament mon pauvre cueur lamente] Incesament

Heckel I 1556, p.186

= Heckel I 1562 (Incessament); duet

[Incessament mon pauvre cueur lamente] Incessament mon povre cueur

Phalèse 1553, sig.C4r

with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.121

[Mijn hert heeft altijt verlangen] Mein hertz all dit

Judenkünig II 1523, sig.H4v

Judenkünig, Ain schone kunstliche underweisung..., 1523 (Nederlandse Luit Vereniging), nr.3

[Mijn hert heeft altijt verlangen] Mein hertz thut alezeit verlangen

Gerle 1533, f.23r

arrangement by Hans Gerle

[Mijn hert heeft altijt verlangen] Mein hertz alzeyt hat gross verlangen

Neusidler II 1536, sig.Ff1r

[Mijn hert heeft altijt verlangen] Myn hert heeft altyt verlangen

Phalèse 1545, p.39

arrangement by Hans Gerle

Mijn hert heeft altijt verlangen
Phalèse I 1547, sig.E1v

arrangement by Hans Gerle; = Carminum quae chely vel testudine canuntur vol.1, 1547

[Trop plus secret] Tropolus secret
Judenkünig II 1523, sig.H3r

Priamel-Preambel and Preambulum for Renaissance Lute from the lute books of Judenkünig, Gerle, Neusidler, Heckel and Waissel, p.7; Judenkünig, Ain schone kunstliche underweisung…, 1523 (Nederlandse Luit Vereniging), nr.31
French Renaissance Chanson

[Trop plus secret] Trop plus fin secret
A-Wn Mus.Hs.18688 (Craus), f.30v

de Stokem, Johannes (ca.1445-1487)

[Ha! traytre amours] Haray tre amours
Petrucci 1507 (Spinacino II), f.15v

possibly by Johannes de Stokem, but also attributed to Loyset Compère

Publications in one of the Lute Societies:

LSAQ 2008 no.3/p.35; LSAQ 2023 no.3/p.14; LSAQ 2023 suppl.21/p.84-88

[Ha! traytre amours] Harraytre amours
Neusidler II 1536, sig.B3v

de Urrede, Juan (Johannes Vreede, 15th century)

Nunquam fuit pena maior
Petrucci 1507 (Spinacino I), f.33v

Publications in one of the Lute Societies:

LSAQ 2008 no.1/p.22

[Nunquam fuit pena maior] Nonquam fuit pena magior
US-Cn Case VM 140.C25 (Capirola), f.51v

Publications in one of the Lute Societies:

LSAQ 2008 no.1/p.23

des Prez, Josquin (ca.1450-1521)[12]

Absolon fili mi. IIII.Vocum Iosquin de Pres

Ochsenkhun 1558, f.30r

cfr.D-W Druck 5 (2).Mus.fol.

Publications in one of the Lute Societies:

LN 143/J27

[Adieu mes amours] Adiu mes amours

Petrucci 1507 (Spinacino I), f.32v

French Renaissance Chanson

[Adieu mes amours] Adymes Morss Yosquin

A-Wn Mus.Hs.41950 (Blindhamer), f.5r

arrangement by Adolf Blindhamer

[Adieu mes Amours][Fantasia] AB

A-Wn Mus.Hs.41950 (Blindhamer), f.5r

Adieu mes amours

Gerle 1533, f.39r

Publications in one of the Lute Societies:

LN 132/J2

[Adieu mes amours] Adiu mes amours

Neusidler I 1536, sig.P4v

= D-LEm Ms.II.6.7, sig.P4v; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

[Adieu mes amours] Joss Quin. Adiu mes amours

Neusidler II 1536, sig.X3v

[Adieu mes amours] Fantasia

Barberiis V 1546, f.9v

Scotto V

Publications in one of the Lute Societies:

LZ 105/6a

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[12] The song N'a vous point vue mal assenée/ Mala senea is attributed to Josquin des Prez in Borrono 1548, f.32r and Borrono 1563, f.32r (another version in da Milano/Borrono 1548, f.36v) but probably by Jean Lebrun.

Adieu mes amours
D-Mbs Mus.Ms.272, f.52v

[Adieu mes amours] Adiu mes amours
S-SK Ms.S.226, f.76r

cfr.Neusidler I 1536, sig.P4v; cfr.D-LEm Ms.II.6.7, sig.P4v; cfr.D-Mbs 4 Mus.pr.439

[Adieu mes amours] Adiu mes amours
Drusina 1556, sig.C3v

Publications in one of the Lute Societies:

LZ 105/6b

[Adieu mes amours] franzese
B-Br II 275 (Cavalcanti), f.32r

Publications in one of the Lute Societies:

Geluit 32/p.9

[Allegies moy doulce plaisant brunette] Alleges moy. Superius
Phalèse 1552, p.94

duet in equal pitch; Duets from the Phalèse anthologies no.1; French Renaissance Chanson

[Allegies moy doulce plaisant brunette] Alleges moy. Bassus
Phalèse 1552, p.95

duet in equal pitch; Duets from the Phalèse anthologies no.1

Ave Maria
Petrucci 1507 (Spinacino I), f.3r

motet

Publications in one of the Lute Societies:

LN 138/J16

[Pater noster] [Secunda pars] Ave Maria a sey
da Milano 154?, f.29v

same content as da Milano 1536 (Marcolini); Ness 108b; Brown 154?[4] = Brown 1536[3]

[Pater noster] [Secunda pars] Ave Maria a sei di Iusquin
da Milano 1536 (Sulzbach I), f.26r

Ness 108b

[Pater noster] [Secunda pars] Ave Maria a sey

da Milano 1536 (Marcolini), f.26v

same content as Brown 154?[4]; Ness 108b

[Pater noster] [Secunda pars] Ave Maria di a sei Iusquin

da Milano II 1546, sig.A4r

cfr.Da Milano 1561, no.2; cfr.da Milano II 1563, no.2; Ness 108b; edited by Gardane [=Gardano](Brown 1546[7])

Publications in one of the Lute Societies:

LN 129/p.33

[Pater noster] [Secunda pars] Ave maria

Gintzler 1547, sig.C3r

arrangement by Francesco da Milano; Ness 108b

Publications in one of the Lute Societies:

LN 138/J19b

[Pater noster] [Secunda pars] Ave Maria

Phalèse III 1547, sig.Gg4r

[2a pars]; arrangement by Pierre de Teghi; = Phalèse II 1573, sig.Gg4r; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Gg4r; Ness 108b

[Pater noster] [Secunda pars] Ave Maria

Phalèse 1552, p.76

arrangement by Simon Gintzler

[Pater noster] Secunda pars Ave Maria

Ochsenkhun 1558, f.3r

cfr.D-W Druck 5 (2).Mus.fol.

[Pater noster] [Secunda pars] Ave Maria

Phalèse 1563, f.52v

[Bayses moi] Bessemoi

PL-Kj Mus.Ms.40154, f.3v

French Renaissance Chanson; starts at last line of f.3v, continues at f.3r and ends at f.4v; cfr.PL-Kj Mus.Ms.40154, f.31v (Byses moi Felix lutenist)

Publications in one of the Lute Societies:

LN 132/J3

Bayses moi Felix lutenist

PL-Kj Mus.Ms.40154, f.31v

starts at last line of f.31v; continues on f.11v and ends on first two lines of f.11r; Felix Hungersberg; cfr.PL-Kj Mus.Ms.40154, f.3v (Bessemoi)

Publications in one of the Lute Societies:

Geluit 37/p.5; Geluit 38/p.9

Benedicta es coelorum/5 vocum/Josquin

D-Mbs Mus.Ms.267, f.6v

[Benedicta es] Sec.da Pars. Per illud ave

D-Mbs Mus.Ms.267, f.7v

[Benedicta es] Tertia pars. Nunc mater

D-Mbs Mus.Ms.267, f.8r

Benedicta A 6

Phalèse III 1547, sig.Hh2r

arrangement by Pierre di Teghi; = Phalèse II 1573, sig.Hh2r; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Hh2r

Benedicta es

Gintzler 1547, sig.C4v

[Benedicta es] [Per illud Ave] Segunda pars

Gintzler 1547, sig.D2v

[Benedicta es] Tertia pars nunc mater

Gintzler 1547, sig.D3v

[Benedicta es] [Seconda pars] Per illud ave

Phalèse III 1547, sig.Ii1r

[2a pars]; arrangement by Pierre de Teghi; = Phalèse II 1573, sig.Ii1r; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Ii1r

[Benedicta es] Tertia pars. Nunc mater

Phalèse III 1547, sig.Ii2r

[3a pars]; arrangement by Pierre de Teghi; = Phalèse II 1573, sig.Ii2r; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Ii2r

[Benedicta es] [Seconda pars] [Per illud ave] Parille davit

D-Mbs Mus.Ms.266, f.41v

Benedicta es

Phalèse 1552, p.78

[Benedicta es] Per illud ave. Secunda pars. Duo

Phalèse 1552, p.80

duet

[Benedicta es] Nunc mater. Tertia pars

Phalèse 1552, p.80

Benedicta es

Phalèse 1553, sig.D3v

with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.133; LSAQ 2019 suppl.9/p.138

[Benedicta es] [Seconda pars] Per illud ave

Phalèse 1553, sig.D4v

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.136; LSAQ 2019 suppl.9/p.137; LSAQ 2019 suppl.9/p.141; LSAQ 2019 suppl.9/p.142; LSAQ 2019 suppl.9/p.143

[Benedicta es] [Seconda pars] [Per illud ave] Per yllud Ave ein Dum

Heckel I 1556, p.10

= Heckel I 1562 (Per illud Ave, ein Duo); duet

[Benedicta es] [Seconda pars] Per illud Ave ein Duum

Heckel II 1556, p.12

= Heckel II 1562

[Benedicta es] [Seconda pars] Per illud ave

Drusina 1556, sig.M1v

Benedicta es coelorum Regina

de Rippe VI 1558, f.7v

Fezandat VI; posthumously edited by Guillaume Morlaye; Brown 1558[6]

Publications in one of the Lute Societies:

LN 138/J17a

[Benedicta es] Secunda pars/Per illud ave

de Rippe VI 1558, f.10v

Fezandat VI; posthumously edited by Guillaume Morlaye; Brown 1558[6]

Publications in one of the Lute Societies:

LN 138/J17b

[Benedicta es][Tertia pars] Nunc Mater exora natum

Phalèse 1553, sig.D4v

with mensural notation and text

[Benedicta es] Tertia pars Nunc Mater exora natum

de Rippe VI 1558, f.12r

Fezandat VI; posthumously edited by Guillaume Morlaye; Brown 1558[6]

Publications in one of the Lute Societies:

LN 138/J17c

Benedicta es coelorum. VI vocum. Iosquin de Pres

Ochsenkhun 1558, f.7r

cfr.D-W Druck 5 (2).Mus.fol.

[Benedicta es][Per illud ave] Secunda pars

Ochsenkhun 1558, f.8v

cfr.D-W Druck 5 (2).Mus.fol.

[Benedicta es][Nunc mater exora natum] Tertia pars

Ochsenkhun 1558, f.9r

cfr.D-W Druck 5 (2).Mus.fol.

Benedicta es

de Rippe V 1562, f.2r

Le Roy & Ballard V; reprint of the early 1550's; Brown 1562[11]

[Benedicta es][Per illud Ave] Seconda pars

de Rippe V 1562, f.4v

Le Roy & Ballard V; reprint of the early 1550's; Brown 1562[11]

[Benedicta es][Nunc mater] Tertia pars

de Rippe V 1562, f.5r

Le Roy & Ballard V; reprint of the early 1550's; Brown 1562[11]

Benedicta es
Phalèse 1563, f.53v

[Benedicta es] Per illud ave
Phalèse 1563, f.54v

[Benedicta es] Tertia pars. Nunc mater
Phalèse 1563, f.54v

Benedicta es regina p.VI vocum.Josquin
D-B Mus.Ms.40632, f.5v

[Benedicta es] Per illud ave II
D-B Mus.Ms.40632, f.7v

[Benedicta es] [Nunc mater exora natum] [tertia pars]
D-B Mus.Ms.40632, f.8r

Benedicta es
Phalèse 1568, f.57v

arrangement by Simon Gintzler

[Benedicta es] Per illud ave Secunda pars
Phalèse 1568, f.58v

arrangement by Simon Gintzler

[Benedicta es] Nunc mater Tertia pars
Phalèse 1568, f.58v

arrangement by Simon Gintzler

Benedicta, a Six
Phalèse 1571, f.95v

[Benedicta es] Secunda pars. Per illud ave
Phalèse 1571, f.96v

[Benedicta es] Tertia pars. Nunc mater
Phalèse 1571, f.96v

Benedicta es celorum. sex Vocum. Prima pars. Iosquin de pres
Neusidler 1574, sig.A1r

[Benedicta es] [Per illud ave] Per ilud ave. Duum Vocum. Secunda Pars
Neusidler 1574, sig.A3r

[Benedicta es] Nunc mater exora natum. Tertia Pars
Neusidler 1574, sig.A4r

[Benedicta es] Per Illud Ave Wolffgang Heck:

NL-At 208.A.27, f.24r

nr.88; arrangement by Wolff Heckel

Benedicta

PL-Kj Mus.Ms.40032 (Barberini), p.58

[Benedicta es][Seconda pars] Per illud ave

PL-Kj Mus.Ms.40032 (Barberini), p.60

[Benedicta es Coelorum Regina]

GB-Eu Dc.5.125 (Thisstllethwaite), f.47v

cfr.F-Pn Rés.429, f.38v

[Benedicta es][Per illud ave]

GB-Eu Dc.5.125 (Thisstllethwaite), f.50v

cfr.F-Pn Rés.429, f.44r

[Benedicta es][Nunc mater]

GB-Eu Dc.5.125 (Thisstllethwaite), f.51v

cfr.F-Pn Rés.429, f.46r

Benedicta

GB-Eu Dc.5.125 (Thisstllethwaite), f.81v

Duo. Benedictus

Phalèse 1552, p.73

duet (cfr.Phalèse 1552, p.75); arrangement by Enriquez de Valderrabano

Benedictus

Phalèse 1552, p.75

duet (cfr.Phalèse 1552, p.73); arrangement by Enriquez de Valderrabano

[Bergerette savoyenne/Savoysienne] Bergirette savoyene

Petrucci 1507 (Spinacino II), f.2r

different from the version by Josquin des Prez in Harmonice Musices Odhecaton A, Venice 1501 (Petrucci) but similar to the version in S-SE Ms.s.s. (Segovia Codex)(?)

[Circumdederunt me viri mendaces] Circundederunt

Gintzler 1547, sig.F1r

Publications in one of the Lute Societies:

LN 138/J21

[Circumdederunt me viri mendaces] Josquin Circund dederund me 6 vocum

D-Mbs Mus.Ms.266, f.137v

[Comment peult haver joye] Coment peult avoir Joye

Petrucci 1507 (Spinacino II), f.19v

French Renaissance Chanson

Publications in one of the Lute Societies:

LN 132/J4; LSAQ 2024 nos.1-2/p.32; LSAQ 2024 suppl.23/p.43

[Comment peult haver joye] Comment peult avoir ioye per Francesco Spinakino

IRL-Dtc 410/I (Dallis), p.168

arrangement by Francesco Spinacino

[Cueur langoreulx qui ne fais que penser] Chuor languor

D-Mbs Mus.Ms.266, f.43v

French Renaissance Chanson

Publications in one of the Lute Societies:

LN 132/J5

[Missa Beata Virgine] Joss Quin. Cum Sancto spiritu

Neusidler II 1536, sig.Z4r

cfr.NL-At 208.A.27, f.24v

[Missa Beata Virgine] Cum Sancto Spiritu

D-Mbs Mus.Ms.272, f.73v

[Missa Beata Virgine] Cum Sancto Spiritu

Phalèse 1552, p.57

[Missa Beata Virgine] Cum sancte spiritu Josqum

Heckel I 1556, p.207

= Heckel I 1562 (Cum Sancto Spiritu Josquin); solo

[Missa Beata Virgine] Cum Sancto spiritu. IIII.Vocum. Iosquin de Pres

Ochsenkhun 1558, f.31v

cfr.D-W Druck 5 (2).Mus.fol.

[Missa Beata Virgine] Cum Sancto Spiritu Joss Qum

NL-At 208.A.27, f.24v

nr.89; cfr.Neusidler II 1536, sig.Z4r

[En l'ombre d'ung buissonnet] En lombre

Gerle 1533, f.45r

French Renaissance Chanson

Publications in one of the Lute Societies:

LN 132/J6

Et in spiritum Sanctum

PL-Kj Mus.Ms.40032 (Barberini), p.58

[Faulte d'argent c'est douleur non pareille] Faulte dargent Cest douleur non pareille

Bakfark 1565, sig.F3r

= Bakfark 1569; both editions are in Italian tablature; Bakfark, Opera Omnia II, no.32; French Renaissance Chanson

Publications in one of the Lute Societies:

LN 132/J7

[Faulte d'argent c'est douleur non pareille] Faulte d'argent

Phalèse 1574, f.59r

[Fors seulement la mort sans nul autre attente] Fort. Se lament[13]

da Milano 154?, f.21v

also attributed to Antoine de Févin; same content as da Milano 1536 (Marcolini); Ness 100; Brown 154?[4] = Brown 1536[3]; French Renaissance Chanson

[Fors seulement la mort sans nul autre attente] Fors seulement

Gerle 1533, f.52r

[Fors seulement la mort sans nul autre attente] Fort se lament

da Milano 1536 (Sulzbach I), f.16r

Ness 100

[Fors seulement la mort sans nul autre attente] Fort. Se lament

da Milano 1536 (Marcolini), f.19r

same content as Brown 154?[4]; Ness 100

[Fors seulement la mort sans nul autre attente] Fors seulament

Neusidler 1540, sig.H1r

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[13] Fors seulement is also attributed to Antoine de Févin (see above).

[Fors seulement la mort sans nul autre attente] Fors seulement

Phalèse II 1546, sig.e1v

= Carminum quae chely vel testudine canuntur vol.2, 1546

[Fors seulement la mort sans nul autre attente] Fort seulement

da Milano/Perino 1547, sig.F1v

same content as da Milano/Perino 1562, da Milano/Perino 1563 and da Milano/Perino 1566; Ness 100

Publications in one of the Lute Societies:

LN 120/p.38

[Fors seulement la mort sans nul autre attente] Fors seulement

Neusidler 1549, sig.S2v

[Fors seulement la mort sans nul autre attente] For seulement

D-Mbs Mus.Ms.272, f.57v

[Fors seulement la mort sans nul autre attente] Fors seulement

de Rippe II 1554, f.13v

Fezandat II; edited by Guillaume Morlaye; Brown 1554[6]

[Fors seulement la mort sans nul autre attente] Fors seulement

de Rippe II 1562, f.9r

Le Roy & Ballard II; reprint of the early 1550's; Brown 1562[9]; content mostly same as Fezandat I to III

[Fors seulement la mort sans nul autre attente] Fort seulement

da Milano/Perino 1562, no.22

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1566; Ness 100; Canzoni Francese; Brown 1562[1]

[Fors seulement la mort sans nul autre attente] Fort seulement

da Milano/Perino 1563, no.22

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1566; Ness 100

[Fors seulement la mort sans nul autre attente] Sors chalamendt

D-B Mus.Ms.40632, f.14v

[Fors seulement la mort sans nul autre attente] Fors seullement

Phalèse 1574, f.26v

Fortuna dun gran tempo

Petrucci 1507 (Spinacino I), f.8r

Publications in one of the Lute Societies:
LN 132/J8

Haec dicit dominus/6 vocum/Josquin

D-Mbs Mus.Ms.267, f.26v

motet

[Psalm 113] [In exitu Israel de Egypto] In Exitu Israeli

D-Mbs Mus.Ms.272, f.82v

Publications in one of the Lute Societies:

LN 143/J25 i

[In exitu Israel de Egypto] [Deus autem] Sec.Pars

D-Mbs Mus.Ms.272, f.83v

Publications in one of the Lute Societies:

LN 143/J25 ii

[In exitu Israel de Egypto] [Dominus menor] Tertia Pars

D-Mbs Mus.Ms.272, f.84v

Publications in one of the Lute Societies:

LN 143/J25 iii

[In exitu Israel de Egypto]

RUS-KA Stadtbibliothek Ms. Gen.2.150 (Donhna-Lauk Stammbuch), no.36a

manuscript is lost

[In exitu Israel de Egypto] [Deus autem noster in celo]

RUS-KA Stadtbibliothek Ms. Gen.2.150 (RUS-KA Stadtbibliothek Ms. Gen.2.150 (Donhna-Lauk Stammbuch), no.36b

manuscript is lost

[Psalm 113] In exitu Israel de Egipto. IIII.Vocum.Iosquin de Pres

Ochsenkhun 1558, f.22v

cfr.D-W Druck 5 (2).Mus.fol.

[In exitu Israel de Egypto] [Deus autem noster in celo] Secunda pars

Ochsenkhun 1558, f.24r

cfr.D-W Druck 5 (2).Mus.fol.

[In exitu Israel de Egypto] [Dominus memor fuit nostri] Tertia pars

Ochsenkhun 1558, f.26r

cfr.D-W Druck 5 (2).Mus.fol.

In te domine speravi

Petrucci 1509 (Bossinensis I), f.38v

motet; Bossinensis I, cat.F

Publications in one of the Lute Societies:

LSAQ 2001 no.2/p.18; LSAQ 2007 no.3/p.29

In te Domine speravi

PL-WRk Ms.352, f.30r

arrangement by Marco dall'Aquila; The Collected Music of Marco dall'Aquila, no.38; Aquila 55

Publications in one of the Lute Societies:

LN 96/p.34; LSAQ 2007 no.3/p.32

In te domine speravi

Neusidler I 1544, sig.F3v

= Neusidler, Das erste Buch 1544, no.33 (modern edition The Lute Society)

In te Domine speravi

RUS-KA Stadtbibliothek Ms. Gen.2.150 (Donhna-Lauk Stammbuch), no.9

manuscript is lost

In te domine speravi

D-MÜwl 439 (Schenckinck), f.109v

Publications in one of the Lute Societies:

LSAQ 2007 no.3/p.31

Inviolata

Gerle 1533, f.90v

Im abzug (sixth course on tone lower)

Publications in one of the Lute Societies:

LN 138/J18a

[Inviolata] Der ander teil. Nostra ut pura

Gerle 1533, f.92v

Publications in one of the Lute Societies:

LN 138/J18b

[Inviolata] Der drit teil. O benigna
Gerle 1533, f.93v

Publications in one of the Lute Societies:

LN 138/J18c

Inviolata Josquin quinque vocum
D-Mbs Mus.Ms.267, f.2v

[Inviolata] Seconda Pars. Nostra ut pura
D-Mbs Mus.Ms.267, f.3r

[Inviolata] Tertia pars. O Beningna
D-Mbs Mus.Ms.267, f.3v

Inviolata integra. V.Vocum. Iosquin de Pres
Ochsenkhun 1558, f.12r

cfr.D-W Druck 5 (2).Mus.fol.

[Inviolata] Secunda pars Nostra ut pura pectora. V.Vocum. Iosquin de Pres
Ochsenkhun 1558, f.13r

cfr.D-W Druck 5 (2).Mus.fol.

[Inviolata] Tertia pars O benigna O Regina O Maria
Ochsenkhun 1558, f.13v

cfr.D-W Druck 5 (2).Mus.fol.

[Je ne me puys tenir d'aymer][14] Je ne me puis Josquin
GB-Lbl Add.Ms.29247 (Paston), f.35v

French Renaissance Chanson

[Missa L'homme armé] Et Resurrexit
US-Cn Case VM 140.C25 (Capirola), f.53v

La bernardina de Josquin
Petrucci 1507 (Spinacino I), f.19r

duet

[14] Also attributed to i.e.Nicolas Gombert, Claudin de Sermisy, Benedictus Appenzeller (D-Mbs Mus.Ms.1627, f.5v). Respice me in Deus de Gomberth in Mudarra III 1546, f.4r (vihuela), is actually a contrafact based on Je ne me puys tenir d'aymer by Josquin des Prez and wrongly attributed to Nicolas Gombert (see also LZ 155/p.99). The Moteto a cinco de Gombert.F. in Fuenllana 1554, f.65v (vihuela) is also a contrafact (Lauda Sion), wrongly attributed to Nicolas Gombert.

La bernardina de Josquin

Petrucci 1507 (Spinacino I), f.27v

solo

Publications in one of the Lute Societies:

LSAQ 2010 no.4/p.32; LSAQ 2023 suppl.22/p.44

Joss quin. La Bernardina

Neusidler II 1536, sig.E2r

Publications in one of the Lute Societies:

LN 132/J1

[La plus des plus] Joss quin. La plus te plus

Neusidler II 1536, sig.C3r

French Renaissance Chanson

Publications in one of the Lute Societies:

LN 132/J9

[Regina caeli laetare Alleluia] Letare de Iusquino

da Crema I 1546, sig.F4r

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; Gardane; motet

[Regina caeli laetare Alleluia] [Resurrexit sicut dixit Alleluia] Secunda pars de letare

da Crema I 1546, sig.G1r

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; Gardane; motet

[Regina caeli laetare Alleluia] Letare de Iusquino

da Crema III 1546, f.24r

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto; motet

[Regina caeli laetare Alleluia] [Resurrexit sicut dixit Alleluia] Seconda pars de letare

da Crema III 1546, f.25v

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto; motet

Marguerit

Petrucci 1507 (Spinacino II), f.26r

Possibly Josquin des Prez

[Memor esto verbi tui] Joss quin de press. Memor esto

Neusidler II 1536, sig.S3r

motet

Publications in one of the Lute Societies:

LN 143/J26 i

[Memor esto verbi tui] [Portia mea Domine] Memor esto der ander theyl

Neusidler II 1536, sig.T2r

Publications in one of the Lute Societies:

LN 143/J26 ii

[Mille regretz de vous avoir abandonner] Mille regres[15]

Gerle 1533, f.40v

French renaissance Chanson

Publications in one of the Lute Societies:

LSAJ 1993-1994/p.36

[Mille regretz de vous avoir abandonner] Mille regretz

Neusidler II 1536, sig.Ee3v

Publications in one of the Lute Societies:

LSAJ 1993-1994/p.36; LSAQ 1978 no.3/p.5

32. [Mille regretz de vous avoir abandonner] Mille regres

PL-WRk Ms.352, f.54v

followed by a “Nachlewfel” on f.56r [Nachläuflein]

Publications in one of the Lute Societies:

LN 132/J10

[Mille regretz de vous avoir abandonner] Mille regres

Phalèse II 1546, sig.e3v

= Carminum quae chely vel testudine canuntur vol.2, 1546

[Mille regretz de vous avoir abandonner] Mille Regres mit 4 stimmen Sequitur

D-Mbs Mus.Ms.272, f.47v

Publications in one of the Lute Societies:

LSAJ 1993-1994/p.36

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[15] Mille regretz is alo attributed to Jean Lemaire.

[Mille regretz de vous avoir abandonner] Mille Regres
D-Mbs Mus.Ms.266, f.41r

[Mille regretz de vous avoir abandonner] Mille regrez
Phalèse 1552, p.52

Publications in one of the Lute Societies:

LSAJ 1993-1994/p.36; LSAQ 1978 no.3/p.5; LSAQ 1978 no.1/p.8

[Mille regretz de vous avoir abandonner] Mille Regres
Heckel I 1556, p.66

= Heckel I 1562; duet

[Mille regretz de vous avoir abandonner] Mille Regres
Heckel II 1556, p.55

= Heckel II 1562; duet

[Mille regretz de vous avoir abandonner] Mille regres
Phalèse 1563, f.22r

[Mille regretz de vous avoir abandonner] Mille Regres Wolff Heckels
NL-At 208.A.27, f.27v

arrangement by Wolff Heckel; nr.95

[Mon mari ma diffamée] Mo mari ma defame
Petrucci 1507 (Spinacino II), f.23v

French Renaissance Chanson

Publications in one of the Lute Societies:

LN 132/J13

Motetto o dulcis Jesu de sopra el pater nostro
Petrucci 1507 (Spinacino II), f.27v

Publications in one of the Lute Societies:

LSAQ 2024 suppl.23/p.60

[Missa Pange lingua] Et in terra pax
US-Cn Case VM 140.C25 (Capirola), f.65r

[Missa Pange lingua] Qui tollis pechata mondi. chosa belisima
US-Cn Case VM 140.C25 (Capirola), f.66v

Pater Noster a sey
da Milano 154?, f.27r

same content as da Milano 1536 (Marcolini); Ness 108a; Brown 154?[4] = Brown 1536[3]

Pater noster a sei di Iusquin
da Milano 1536 (Sulzbach I), f.23r

Ness 108a

Publications in one of the Lute Societies:

LN 127/p.34

Pater Noster a sey
da Milano 1536 (Marcolini), f.24v

same content as Brown 154?[4]; Ness 108a

Pater Noster a sei di Iusquin
da Milano II 1546, sig.A1v

cfr.Da Milano 1561, no.1; cfr.da Milano II 1563, no.1; Ness 108a; edited by Gardane [=Gardano](Brown 1546[7])

Pater noster
Gintzler 1547, sig.C1v

arrangement by Francesco da Milano; Ness 108a

Publications in one of the Lute Societies:

LN 138/J19a

Pater noster A 6
Phalèse III 1547, sig.Gg1v

arrangement by Pierre di Teghi; = Phalèse II 1573, sig.Gg1v; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Gg1v; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Gg1v

Pater noster.VI.Vocum. Iosquin de Pres
Phalèse 1552, p.74

arrangement by Simon Gintzler

Pater noster
Ochsenkhun 1558, f.1r

cfr.D-W Druck 5 (2).Mus.fol.

Pater noster
Phalèse 1563, f.51v

[Plus nulz regretz grans, moyens ne menuz] Plus mile regres
Gerle 1533, f.41v

French Renaissance Chanson

[Plus nulz regretz grans, moyens ne menuz] Joss Quin. Plus mültz regres
Neusidler II 1536, sig.Z2r

[Plus nulz regretz grans, moyens ne menuz] Plus mil regres
D-Mbs Mus.Ms.1511d, f.11v

Publications in one of the Lute Societies:
LN 132/J11

[Plus nulz regretz grans, moyens ne menuz] Plus Mille regres
Heckel I 1556, p.17

= Heckel I 1562; duet

[Plus nulz regretz grans, moyens ne menuz] Plus Mille regres
Heckel II 1556, p.19

= Heckel II 1562; duet

[Plus nulz regretz grans, moyens ne menuz] Plus mil Regres
D-Mbs Mus.Ms.266, f.55r

The Collected Music of Marco dall'Aquila, no.43; Aquila 54

Publications in one of the Lute Societies:

LN 96/p.32

[Praeter rerum] Preter rerum seriem 6 vocum
PL-WRk Ms.352, f.3r

[Praeter rerum] Preter rerum
Gintzler 1547, sig.E2r

[Praeter rerum] Segunda pars - Virtus sancti spiritus
Gintzler 1547, sig.E3v

[Praeter rerum] Preter Rerum mit 6 Stimen
D-Mbs Mus.Ms.272, f.80v

[Praeter rerum] [Virtus sancti spiritus] Sec.Pars
D-Mbs Mus.Ms.272, f.81v

Praeter rerum seriem
de Rippe V 1555, f.8r

Fezandat V; posthumously edited by Guillaume Morlaye; Brown 1555[4]

[Praeter rerum] Secunda pars Virtus sancti spiritus
de Rippe V 1555, f.10v

Fezandat V; posthumously edited by Guillaume Morlaye; Brown 1555[4]

Praeter rerum seriem. VI.vocum. Iosquin de Pres
Ochsenkhun 1558, f.4v

cfr.D-W Druck 5 (2).Mus.fol.

[Praeter rerum] Secunda pars Virtus Sancti Spiritus
Ochsenkhun 1558, f.5v

cfr.D-W Druck 5 (2).Mus.fol.

[Quaeramus cum pastoribus][16] Quaeramus de iusquino
da Crema I 1546, sig.F1v

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; Gardane

[Quaeramus cum pastoribus] [Ubi pascas, ubi cubes] Seconda pars
da Crema I 1546, sig.F2r

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; Gardane

[Quaeramus cum pastoribus] Tertia pars
da Crema I 1546, sig.F3r

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; Gardane

[Quaeramus cum pastoribus] Quaeramus de Iusquino
da Crema III 1546, f.22r

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

[Quaeramus cum pastoribus] [Ubi pascas, ubi cubes] Seconda pars
da Crema III 1546, f.22v

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

[Quaeramus cum pastoribus] Tertia pars
da Crema III 1546, f.23r

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

[Quaeramus cum pastoribus] Queramus. Prima pars a 4
I-CFVd w.s.(Castelfranco), f.50r

[16] Quaeramus cum pastoribus has lute version of both Josquin des Prez and Jean Mouton (see further).

[Quaeramus cum pastoribus] [Ubi pascas, ubi cubes] [seconda pars]

I-CFVd w.s.(Castelfranco), f.50v

[Quaeramus cum pastoribus] [tertia pars]

I-CFVd w.s.(Castelfranco), f.50v

[Que vous madame/In pace in idipsum] In pace in idipsum

Petrucci 1507 (Spinacino II), f.45v

motet; French Renaissance Chanson; the French text is a love song; the Latin text is probably a religious song for Saint Mary

Publications in one of the Lute Societies:

LZ 137/p.10; LN 138/J22

[Qui belles amours/Ach unfal was zichstu mich] Ach unfal was czeystu mit mit 3 stimme

A-Wn Mus.Hs.41950 (Blindhamer), f.8v

[Qui belles amours/Ach unfal was zichstu mich] Ach unfall wes zeihest du mich

Neusidler I 1536, sig.O1r

= D-LEm Ms.II.6.7, sig.O1r; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

Publications in one of the Lute Societies:

LN 132/J12

[Qui belles amours/Ach unfal was zichstu mich] Ach unfall wes zeihest du mich

S-SK Ms.S.226, f.66v

cfr.Neusidler I 1536, sig.O1r; cfr.D-LEm Ms.II.6.7, sig.O1r; cfr.D-Mbs 4 Mus.pr.439

Publications in one of the Lute Societies:

LN 132/J12

[Qui belles amours/Ach unfal was zichstu mich] Ach unfal wes zeigstu mich

Neusidler II 1536, sig.Ee1v

[Qui habitat in adiutorio altissimi] Qui habitat

Gerle 1533, f.74v

motet

Publications in one of the Lute Societies:

LN 143/J24 i c

[Qui habitat in adiutorio altissimi] [Non accedat ad te malum] Der ander teil. Non accedat

Gerle 1533, f.78r

Publications in one of the Lute Societies:
LN 143/J2 ii c

Qui habitat in adiutorio altissimi Iosquini

D-Lr Mus.Ms.ant.pract.1196, f.3v

bars 1-22; Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet, p.481

Publications in one of the Lute Societies:

LZ 143/J24 i f

[Qui habitat in adiutorio altissimi] Qui habitat/4or vocum/Josquin

D-Mbs Mus.Ms.267, f.14v

Publications in one of the Lute Societies:

LZ 143/J24 i a

[Qui habitat in adiutorio altissimi] [Non accedat ad te malum] Seconda Pars. Non accedatt

D-Mbs Mus.Ms.267, f.16r

Publications in one of the Lute Societies:

LZ 143/J24 ii a

[Qui habitat in adiutorio altissimi] Qui habitat

D-Mbs Mus.Ms.272, f.77v

Publications in one of the Lute Societies:

LZ 143/J24 i b

[Qui habitat in adiutorio altissimi] [Non accedat ad te malum] Zweiter Teil.

D-Mbs Mus.Ms.272, f.78r

Publications in one of the Lute Societies:

LZ 143/J24 ii b

[Qui habitat in adiutorio altissimi] Qui habitat. IIII.Vocum

Ochsenkhun 1558, f.27r

cfr.D-W Druck 5 (2).Mus.fol.

Publications in one of the Lute Societies:
LZ 143/J24 i d

[Qui habitat in adiutorio altissimi][Non accedit ad te malum][Seconda pars]

Ochsenkhun 1558, f.29r

cfr.D-W Druck 5 (2).Mus.fol.

Publications in one of the Lute Societies:

LZ 143/J24 ii d

Qui habitat in adiutorio altissimi

Bakfark 1565, sig.E3r

= Bakfark 1569; both editions are in Italian tablature

Publications in one of the Lute Societies:

LZ 143/J24 i e

[Qui habitat in adiutorio altissimi] Non accedat ad te malum, secunda pars

Bakfark 1565, sig.F1r

= Bakfark 1569; both editions are in Italian tablature

Publications in one of the Lute Societies:

LZ 143/J24 ii e

[Qui habitat in adiutorio altissimi] Qui habitat in adiutorio

Bakfark 1565, sig.A3r

= Bakfark 1569

Salve regina de Jusquino

Barberiis VI 1546, f.13r

Scotto VI

Scaramella

Gerle 1532, sig.O4r

Scaramella

Neusidler I 1544, sig.B4v

Publications in one of the Lute Societies:

LN 132/App.1b; LSAQ 2024 suppl.23/p.4

Scaramella

Gerle 1546, sig.CC1v

The Scaramella is probably not by Josquin des Prez, but based on a pre-existing Italian song.

Stabat Mater dolorosa
da Milano 154?, f.31v

same content as da Milano 1536 (Marcolini); Ness 109; Brown 154?[4] = Brown 1536[3]

Stabat Mater dolorosa
da Milano 1536 (Marcolini), f.28r

same content as Brown 154?[4] Ness 109

Stabat mater dolorosa
da Milano 1536 (Sulzbach I), f.28r

Tree Edition: wrongly put in da Milano (Sulzbach II); Ness 109

Stabat Mater di Iusquin
da Milano II 1546, sig.B1v

cfr.Da Milano 1561, no.3; cfr.da Milano II 1563, no.3; Ness 109; edited by Gardane [=Gardano](Brown 1546[7])

Publications in one of the Lute Societies:

LN 129/p.37

Stabat mater
Gintzler 1547, sig.G1r

arrangement by Francesco da Milano; Ness 109

[Stabat mater] Segunda pars
Gintzler 1547, sig.G2v

Stabat mater dolorosa
Phalèse 1552, p.68

arrangement by Simon Gintzler

[Stabat mater] Eya mater. Secunda pars
Phalèse 1552, p.70

Stabat mater dolorosa Iosquin de pres
Phalèse 1553, sig.D1v

with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.126

[Stabat mater] Secunda pars. Eya mater

Phalèse 1553, sig.D2v

with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.129

Stabat mater dolorosa. V.Vocum. Iosquin de Pres

Ochsenkhun 1558, f.9v

arrangement by Francesco da MIlano; cfr.D-W Druck 5 (2).Mus.fol.; Ness 109

[Stabat mater] Secunda pars - Eya mater fons amoris me

Ochsenkhun 1558, f.10v

cfr.D-W Druck 5 (2).Mus.fol.

Stabat mater dolorosa prima pars

F-Pn Rés.429, f.30r

[Stabat mater dolorosa] Eija mater secunda pars

F-Pn Rés.429, f.34r

Stabat mater dolorosa

Phalèse 1563, f.49v

[Stabat mater] Secunda pars. Eya mater

Phalèse 1563, f.50v

Stabat mater dolorosa

Phalèse 1568, f.56v

arrangement by Simon Gintzler

Stabat mater dolorosa 5 voc.Josquin V.B. 1.Pars

PL-Kj Mus.Ms.40598, f.150v

arrangement by Valentin Bakfark; Bakfark, Opera Omnia III, no.37

[Stabat mater dolorosa] Pia mater 2a pars V.B.

PL-Kj Mus.Ms.40598, f.151v

arrangement by Valentin Bakfark; Bakfark, Opera Omnia III, no.37

Stabat mater dolorosa a 5

Phalèse 1571, f.94v

[Stabat Mater]
GB-Eu Dc.5.125 (Thisstllethwaite), f.44v

arrangement by Francesco da Milano; Ness 109

Stabat mater, à 5, Josquin des Prés
F-VE Ms.698, no.89

manuscript is lost; Brenet, f.138; Meyer F-VE 698, 96

[Vray dieu d'amors] Vray dieu damors Iosquin
Barberiis IX 1549, sig.F4r

Scotto IX; French Renaissance Chanson

Ghiselin, Johannes (ca.1460-1507)[17]

Ghiselin. Favus distillans[18]
Neusidler II 1536, sig.G1r

[Joli amours] Iuli amours
Petrucci 1507 (Spinacino I), f.11r

duet

[Joli amours] Secunda pars
Petrucci 1507 (Spinacino I), f.13r

duet

[Joli amours] Ghiselin. Juli amors
Neusidler II 1536, sig.H1v

[Joli amours] Recercare a Iuli amours
Petrucci 1507 (Spinacino I), f.13r

Francesco Spinacino; 158 Early Cinquecento Preludes and Recercars, no.95

Publications in one of the Lute Societies:

LZ 108/p.60

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[17] Jay pris amours is ascribed to Ghiselin in Neusidler II 1536, sig.E4v (Ghiselin. Jay pris amors), but probably by Jean Japart.

[18] There is a Favus distillans Mr Mundy in GB-Lbl Add.Ms.29246 (Paston), f.4v by William Mundy.

[Missa De les armes] Kyrie delez armes
Petrucci 1507 (Spinacino II), f.25r

Ghiselin. La alfonsina
Neusidler II 1536, sig.F1v

O florens rosa
US-Cn Case VM 140.C25 (Capirola), f.55v

Ghiselin.Tus biens
Neusidler II 1536, sig.D2r

Vostre a jamays
Petrucci 1507 (Spinacino I), f.10r

[Vostre a jamays] Ghiselin.Vostre a Jamais
Neusidler II 1536, sig.E2r

Godebrye, Jacob (ca.1450-1529)

Michael arcangelle Iacotin
Barberiis VI 1546, f.16v

Scotto VI

[Michael arcangelle] [In conspectu angelorum] quinta pars
Barberiis VI 1546, f.18v

“quinta pars” in the title should be secunda pars; Scotto VI

Isaac, Heinrich (ca.1450-1517)

Alma redemptoris

Gerle 1533, f.58v

[Alma redemptoris] Der ander teil

Gerle 1533, f.61v

[Missa Quant j'ai au coeur] Recerchar del Benedictus

F-Pn Rés.Vmd Ms.27 (Thibault), f.20v

based on the Benedictus from the Missa Quant j'ai au coeur; 158 Early Cinquecento Preludes and Recercars, no.115

Publications in one of the Lute Societies:

LN 104/16; LSJ vol.22/part 2 p.82; LSAQ 2010 no.4/p.11

[Missa Quant j'ai au coeur] Benedictus

F-Pn Rés.Vmd Ms.27 (Thibault), f.21r

Publications in one of the Lute Societies:

LN 149/I6a

[Missa Quant j'ai au coeur] Tenor et contra de Benedictus

F-Pn Rés.Vmd Ms.27 (Thibault), f.55r

cfr. A-Wn Mus.Hs.18688 (Craus), f.31v; cfr. Heckel II 1556, p.39

Publications in one of the Lute Societies:

LZ 149/I6

[Missa Quant j'ai au coeur] Benedictus de Isach

Petrucci 1507 (Spinacino I), f.4r

[Missa Quant j'ai au coeur; Benedictus] Benedituss

PL-Kj Mus.Ms.40154, f.18r

continues on f.19r and f.19v; only bars 1 – 26; cfr.Musica Britannica XVIII, Music at the Court of Henry VIII, no.1

[Missa Quant j'ai au coeur] Benedictus

A-Wn Mus.Hs.18688 (Craus), f.31v

= Heckel II 1556, p.39; cfr. F-Pn Rés.Vmd Ms.27 (Thibault), f.55r; cfr.Heckel I 1562

Publications in one of the Lute Societies:

LN 149/I6b

[Missa Quant j'ai au coeur] Benedictus
Neusidler I 1536, sig.P3r

= D-LEm Ms.II.6.7, sig.P3r; cfr.D-Mbs 4 Mus.pr.439 (different layout); = NL-DHnmi Kluis 48, f.2v; cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

[Missa Quant j'ai au coeur] Benedictus
S-SK Ms.S.226, f.74r

cfr.Neusidler I 1536, sig.P3r; cfr.D-LEm Ms.II.6.7, sig.P3r; cfr.D-Mbs 4 Mus.pr.439

[Missa Quant j'ai au coeur] Benedictus
D-Mbs Mus.Ms.272, f.71v

[Missa Quant j'ai au coeur] Benedictus
F-Pn Rés.429, f.120v

[Missa Quant j'ai au coeur] Benedictus Daniel Lindenman
NL-DHnmi Kluis 48, f.2v

= Neusidler I 1536, sig.P3r (S-Sk Ms.S 226, f.74r)

[Missa Quant j'ai au coeur] Benedictus
Heckel II 1556, p.39

= A-Wn Mus.Hs.18688 (Craus), f.31v; cfr. F-Pn Rés.Vmd Ms.27 (Thibault), f.55r;
cfr.Heckel II 1562

[Missa Quant j'ai au coeur] Benedictus III
D-B Mus.Ms.40632, f.16v

[Die Brünlein die da fliessen] Die Brünlein die do fliessen
Gerle 1532, sig.M2r

[Die Brünlein die da fliessen] Die prinlein die da fliessen
Neusidler I 1536, sig.O4v

Publications in one of the Lute Societies:

LN 149/I9

[Die Brünlein die da fliessen] Die prünlein die da fliessen
Neusidler II 1536, sig.DD2v

[Die Brünlein die da fliessen] Die Brunleinn die da fliessen
D-Mbs Mus.Ms.1512, f.7v

[Die Brünlein die da fliessen] Die Brunleinn die da fliessen
D-Mbs Mus.Ms.1512, f.22v

[Die Brünlein die da fliessen] Die prinlein die da fliessen
PL-WRk Ms.352, f.48v

[Die Brünlein die da fliessen] Die brunlein die da fliessenn
S-Sk Ms.S 226, f.70v

[Die Brünlein die da fliessen] Die prundlein die da fliessen III
D-B Mus.Ms.40632, f.15v

The very similar versions of Die Brünlein die da fliessen in Heckel I 1556, p.212, Heckel I 1562, p.212 and NL-At 208.A.27, f.21v are mostly attributed to Ludwig Senfl.

Fortuna desperata
Petrucci 1507 (Spinacino II), f.38v

duet; Heinrich Isaac (?)

Helogeron nous
Petrucci 1507 (Spinacino II), f.24v

Publications in one of the Lute Societies:

LN 149/I13

[Innsbruck ich muss dich lassen] Herr Gott lass dich erbarmen Heinrich Isaac
Ochsenkhun 1558, f.58v

= D-LEm Ms.II.2.45, f.55r; cfr.D-W Druck 5 (2).Mus.fol.; with text

Publications in one of the Lute Societies:

LSAQ 1975 no.3/p.8; LN 149/I7

[Innsbruck ich muss dich lassen] Isbruck ich muss
A-Wn Mus.Hs.19259, f.4r

[Innsbruck ich muss dich lassen] Issbruck ich muss dich lasse
PL-Kj Mus.ant.pract.W.510, f.12v

[Innsbruck ich muss dich lassen] Ins Bruckh ich mues dich lassen
D-B Mus.Ms.40632, f.1r

[Innsbruck ich muss dich lassen] Innsbrückh ich müss dich lassenn LXXVIII

CH-Bu Ms.F.IX.70 (Wurstisen), p.263

Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

Publications in one of the Lute Societies:

LSAQ 2013 no.4/p.31

[Innsbruck ich muss dich lassen] O Weldt ich muss dich lassen

Reusner 1645, sig.E1v

arrangement by Esaias Reusner the Elder

[Innsbruck ich muss dich lassen] O Weldt ich muss dich lassen

Reusner 1678, no.96

baroque arrangement by Esaias Reusner the Younger

[La mora] Mora

F-Pn Rés.Vmd Ms.27 (Thibault), f.14v

Publications in one of the Lute Societies:

LSAQ 2010 no.4/p.8

La mora

Petrucci 1507 (Spinacino I), f.26r

[La mora] Muteta Ysacc met 3 stimme

A-Wn Mus.Hs.41950 (Blindhamer), f.6r

Publications in one of the Lute Societies:

LN 149/I2

La mora Isaac

Neusidler I 1536, sig.G3r

= D-LEm Ms.II.6.7, sig.G3r; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

La mora Isaac

S-SK Ms.S.226, f.21r

cfr.Neusidler I 1536, sig.G3r; cfr.D-LEm Ms.II.6.7, sig.G3r; cfr.D-Mbs 4 Mus.pr.439
handwritten incipit of La mora at bottom of f.21v

La mora Isaac

S-SK Ms.S.226, f.72r

cfr.Neusidler I 1536, sig.P1v; cfr.D-LEm Ms.II.6.7, sig.P1v; cfr.D-Mbs 4 Mus.pr.439

La mora Isaac

Neusidler I 1536, sig.P1v

= D-LEm Ms.II.6.7, sig.P1v; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

[La Mora] Benedictus Isaac

Phalèse 1545, p.8

wrong title; = Neusidler I 1536, sig.G3r (S-Sk Ms.S 226, f.21r)

[La mora] La Amora

D-Mbs Mus.Ms.272, f.72v

Mein Freud allain

D-Mbs Mus.Ms.1512, f.8v

Mein Freud allain

D-Mbs Mus.Ms.1512, f.25v

Mein freud allein in aller welt

Neusidler 1549, sig.F1v

Publications in one of the Lute Societies:

LN 149/I1

Mein freidt allein im abzug

Heckel I 1556, p.224

= Heckel I 1562 (Mein freude allein im abzug); solo

Mein freüd allein Heinrich Isaac

Ochsenkhun 1558, f.72v

= D-LEm Ms.II.2.45, f.72v; cfr.D-W Druck 5 (2).Mus.fol.

Metzkin isack

Schlick 1512, p.68

or Jacob Obrecht, or Jean Japart; Tmeiskin was jonck

Publications in one of the Lute Societies:

LN 149/I15

O Maria mater Christi

Gerle 1533, f.84v

Motet

Publications in one of the Lute Societies:

LN 149/I16; LZ149/I16 i

[O Maria mater Christi] Der ander teil. Ave domina

Gerle 1533, f.86v

Publications in one of the Lute Societies:

LZ149/I16 ii

[O Maria mater Christi] Der drit teil. O iocunda

Gerle 1533, f.87v

Publications in one of the Lute Societies:

LZ149/I16 iii

[O Maria mater Christi] Der viert teil. Ave sanctissima

Gerle 1533, f.89r

Publications in one of the Lute Societies:

LZ149/I16 iv

[O weiblich art] Weyplich art

Judenkünig II 1523, sig.F3v

O weiblich art

Neusidler I 1536, sig.F4v

= D-LEm Ms.II.6.7, sig.F4v; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

O weiblich art

S-SK Ms.S.226, f.18r

cfr.Neusidler I 1536, sig.F4v; cfr.D-LEm Ms.II.6.7, sig.F4v; cfr.D-Mbs 4 Mus.pr.439

Publications in one of the Lute Societies:

LN 149/I5

Palle de ysach

Petrucci 1507 (Spinacino II), f.16r

Italian for balls, cfr. the Medici coat of arms

Publications in one of the Lute Societies:

LN 149/I3

[Fille vous avez mal gardé] Philomusa mit 4 stimme im abzug

A-Wn Mus.Hs.41950 (Blindhamer), f.6v

goes together with La morra of f.6r

Publications in one of the Lute Societies:

LSAQ 2005 no.4/p.16; LSAQ 2007 no.4/p.44; LN 149/I11

[Fille vous avez mal gardé]

PL-Kj Mus.Ms.40154, f.30r

continues on f.8v and f.8r, ends on f.6v

Publications in one of the Lute Societies:

LZ 149/I11

Si dormiero

PL-Kj Mus.Ms.40154, f.6r

starts on f.6r and continues on f.22r and f.22v, ends on f.24r; also attributed to Alexander Agricola, Pierre de la Rue, Heinrich Finck; see also Nicolas Craen for part two

Publications in one of the Lute Societies:

LN 149/I14

Si dormiero

Gerle 1533, f.64r

Publications in one of the Lute Societies:

LZ 149/I14 i b

Hainricus Finck. Si dormiero. Der erste theil

Neusidler II 1536, sig.K3v

[Si dormiero] [Si bibero] Der drit teil

Gerle 1533, f.69r

not ascribed to Heinrich Isaac

[Si dormiero] [Si bibero] Der ander theil
Neusidler II 1536, sig.L2r

not ascribed to Heinrich Isaac

Publications in one of the Lute Societies:

LZ 149/I14 iii

Henricus Isaac.Tartara
Neusidler II 1536, sig.G3r

tune in the tenor

Publications in one of the Lute Societies:

LN 149/I4

[Tristitia vestra] Tristicia vestra
Neusidler III 1544, sig.M3r

[Tristitia vestra] Tristitia
Drusina 1556, sig.L4v

Publications in one of the Lute Societies:

LN 149/I12

[Tristitia vestra] Tristitia obsedit me
Phalèse 1568, f.54v

Wann ich des Morgens frü auffsteh
Neusidler 1574, sig.K3v

also attributed to Ludwig Senfl

[Wann ich des Morgens frü auffsteh] Volget der Hupffauff
Neusidler 1574, sig.K3v

[Zwischen Berg und tiefental] Zwischen berg und dipfental
A-Wn Mus.Hs.41950 (Blindhamer), f.12v

Publications in one of the Lute Societies:

LN 149/I8

[Zwischen Berg und tiefental] Pschissen perg und leckh die tall
A-Wn Mus.Hs.18688 (Craus), f.29r

Lapicida, Erasmus (ca.1440-1547)

[Tandernaken] Hie folgt der Tannernack

Neusidler I 1536, sig.H4v

= D-LEm Ms.II.6.7, sig.H4v; cfr.D-Mbs 4 Mus.pr.439 (different layout); cfr.S-Sk Ms.S 226 (handwritten copy of Neusidler 1536 I)

Publications in one of the Lute Societies:

LZ 146/T5

Tandernack

S-SK Ms.S.226, f.28v

cfr.Neusidler I 1536, sig.H4v; cfr.D-LEm Ms.II.6.7, sig.H4v; cfr.D-Mbs 4 Mus.pr.439

Lupi, Jean (1506-1539)

[Apparens Christus] Apparens Christi
Neusidler 1549, sig.X3v

[Apparens Christus] [Et convescens precepit] Der Ander Teyl
Neusidler 1549, sig.Y2v

[Au joly bois sur la verdure] Au joli bois
GB-Cu Dd.2.11 (Holmes I), f.61v

French Renaissance Chanson

[Au joly bois sur la verdure] Au Joly bois
NL-Lu 1666 (Thysius), f.375v

Thysius no.627

Benedictus dominus deus israel
Gintzler 1547, sig.K2v

[Benedictus dominus deus israel] Honor virtus Secunda pars
Gintzler 1547, sig.K3v

Benedictus Dominus Deus Israel
Phalèse 1552, p.63

Benedictus dominus deus Israel - Hans Gerle 1545 zü nürnberg -p.parte
F-Pn Rés.429, f.97r

arrangement by Hans Gerle

Publications in one of the Lute Societies:

LZ 136/G4a

[Benedictus dominus deus Israel] [Honor virtus] Honor 2a pars
F-Pn Rés.429, f.99r

arrangement by Hans Gerle

Publications in one of the Lute Societies:

LZ 136/G4b

[Changer ne puis et aultre ne désire] Changer ne puys
D-Mbs Mus.Ms.266, f.61v

[Doeul double doeul renfort de desplaisir] Deuil double deuil[19]
de Rippe III 1562, f.13r

Le Roy & Ballard III; reprint of the early 1550's; Brown 1562[10]; French Renaissance Chanson

[Doeul double doeul renfort de desplaisir] Deul double deul
Barberiis X 1549, sig.A4r

Scotto X

[Doeul double doeul renfort de desplaisir] Deul deuble deul
Drusina 1556, sig.D4v

[Doeul double doeul renfort de desplaisir] Doeul double doeull
Heckel I 1556, p.139

= Heckel I 1562 (Doeul double doeul); solo

[Doeul double doeul renfort de desplaisir] Duel double dueul
Phalèse 1552, p.41

[Doeul double doeul renfort de desplaisir] Duel double dueul
Phalèse 1563, f.23v

[Doeul double doeul renfort de desplaisir] Deul dobble duel
Phalèse II 1546, sig.i1v

= Carminum quae chely vel testudine canuntur vol.2, 1546

Deus canticum novum
Gintzler 1547, sig.L3v

Honor virtus. Secunda pars
Phalèse 1552, p.64

Deus canticum novum
Phalèse 1552, p.65

[En revenant de Noyon] En revenant
Gerle 1546, sig.R4v

[Il n'est trésor quy de lyesse] Il nest tresor
Gerle 1546, sig.S2v

In te Domine Speravi quinq.Vocum. Prima Pars. Iohan Lupus
Neusidler 1574, sig.C1r

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[19] Doeul double doeul renfort de desplaisir was only attributed to Jean Lupi by Susato in 1544. According to Attaingnant (1530), Nicolas Hesdin is the composer.

[In te Domine speravi] [Quoniam fortitudo] Et propter nomen tuum Secunda pars
Neusidler 1574, sig.C2v

[Plus revenir ne puis vers toy ma dame] Pus revenir. Response [sic]
Phalèse 1552, p.45

French Renaissance Chanson; response to Reviens vers moy qui suis tant desolée/Revenez vers moy

Plus revenir ne puis vers toy ma dame
Morlaye III 1558, f.15v

Trois Livres de Tabulature de Leut (Tree Edition)

[Puis que j'ay perdu mes amours] Puis que jai IIII
D-B Mus.Ms.40632, f.13v

French Renaissance Chanson

[Puis que j'ay perdu mes amours] Puis que jay Johan Lupi 4 vocum
PL-Kj Mus.Ms.40598, f.110v

[Reviens vers moy qui suis tant desolée][20] Reviens vers moy
Drusina 1556, sig.F2v

French Renaissance Chanson; Jean Lupi or Thomas Crecquillon

[Reviens vers moy qui suis tant desolée] Reviens vers moy, qui je suis tant desolée Lupi
Morlaye III 1558, f.13v

Trois Livres de Tabulature de Leut (Tree Edition)

Spes salutis
Gerle 1546, sig.Y3v

[Spes salutis] Tu es enim/Secunda pars
Gerle 1546, sig.Z1r

[20] The song Reviens vers moy is also attributed to Thomas Crecquillon in Phalèse 1552, p.44 (Revenez vers moy).

Mouton, Jean (1459-1522)

Alleluia Confitemini. IIII.Vocum

Ochsenkhun 1558, f.36r

cfr.D-W Druck 5 (2).Mus.fol., f.2

[Alleluia Confitemini] [Stetit Iesu in medio] Secunda pars

Ochsenkhun 1558, f.37r

cfr.D-W Druck 5 (2).Mus.fol.

Beati omnes/Der Erste Teyl

Neusidler III 1544, sig.C2v

[Beati omnes] Der ander Teyl

Neusidler III 1544, sig.C4v

De profundis. IIII.Vocum Ioann Mouton

Ochsenkhun 1558, f.46r

cfr.D-W Druck 5 (2).Mus.fol.

[De profundis] [Sustinuit anima mea] Secunda pars

Ochsenkhun 1558, f.46v

cfr.D-W Druck 5 (2).Mus.fol.

Impetum Inimicorum. IIII.Vocum. Ioann Mouton

Ochsenkhun 1558, f.52v

cfr.D-W Druck 5 (2).Mus.fol.

In illo tempore accesserunt

Gerle 1533, f.53v

[In illo tempore] Der ander teil. Propter hoc

Gerle 1533, f.55r

In illo tempore

Rotta 1546, f.24v

= Rotta 1546 (Scotto I), f.31v (In illo tempore Io:monton); edited by both Gardane [=Gardano] and Scotto

In illo tempore

Phalèse V 1547, sig.F4v

[In illo tempore] Propter hoc relinquet. Secunda pars

Phalèse V 1547, sig.G2r

Jamais naymeray masson
Phalèse 1545, p.53

French Renaissance Chanson; probably by Jean Mouton

Jamais naymeray masson
Phalèse I 1547, sig.F4r

= Carminum quae chely vel testudine canuntur vol.1, 1547

[Jamais n'aymeray masson] Jamays jaymera
Phalèse 1549, sig.F4v

[Jamais n'aymeray masson] Jamais je maymeray mason
US-NHub Osborn Music MS 31, f.16v

[Jamais n'aymeray masson] Jamais naymera masson
Phalèse 1563, f.47r

[Je le lerray puis qu'il me bat][21] Ie le laray
da Crema I 1546, sig.D3v

[Je le lerray puis qu'il me bat] Elle larax
da Crema III 1546, f.16r

[Je le lerray puis qu'il me bat] Elle lara
Phalèse V 1547, sig.B4v

[La la la l'oysillon du bois] La loysillon
NL-At 208.A.27, f.25v

nr.91; French Renaissance Chanson

Noe noe noe psallite noe Hierusalem a4. Io. Moton
Borrono 1548, f.33v

same content as da Milano/Borrono 1548; Brown 1548[2] = Brown 1548[3]

Noe noe noe puer nobis nascitur. Io.Moton a.4.
Borrono 1548, f.35v

same content as da Milano/Borrono 1548; Brown 1548[2] = Brown 1548[3]

Noe noe noe psallite noe Iherusalem
da Milano/Borrono 1548, f.38r

Borrono, Collected Works for Lute, p.129; same content as Borrono 1548; Brown 1548[3] = Brown 1548[2]

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[21] The song Je le lerray puis qu'il me bat is sometimes attributed to Jean Mouton. There are three lute versions that maybe based on this song, but their melody is not completely identical.

Noe noe noe puer nobis nascitur

da Milano/Borrono 1548, f.40r

Borrono, Collected Works for Lute, p.132; same content as Borrono 1548; Brown 1548[3] = Brown 1548[2]

Noe Noe psallité

de Rippe V 1562, f.13v

Le Roy & Ballard V; reprint of the early 1550's; Brown 1562[11]

Noe noe noe puer nobis nascitur. Io.Moton a.4.

Borrono 1563, p.45

= Borrono 1548, f.35v

[Quaeramus cum pastoribus] Queramus cum pastoribus

Phalèse III 1547, sig.Dd2v

arrangement by Pierre di Teghi; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Dd2v; = Phalèse II 1573, sig.Dd2v

[Quaeramus cum pastoribus][Ubi pascas, ubi cubes] II pars. Ubi pascas ubi cubes

Phalèse III 1547, sig.Dd4r

arrangement by Pierre di Teghi; = Phalèse II 1573, sig.Dd4r; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Dd4r

Quaeramus cum pastoribus

Barberiis X 1549, sig.B2r

in Tree Editions wrongly transcribed as Sacer domus cum pastoribus; Scotto X

[Quaeramus cum pastoribus][Ubi pascas, ubi cubes] Seconda parte

Barberiis X 1549, sig.B3r

Scotto X

Quam pulchra es

Phalèse 1552, p.59

[Quam pulchra es] Labia tua. Seconda pars

Phalèse 1552, p.60

Quam pulchra es

Phalèse 1563, f.47v

[Quam pulchra es] Secunda pars. Labia tua

Phalèse 1563, f.48r

[Resionit/Resjouissez vous bourgeoises] Resionit
da Milano 154?, f.25r

same content as da Milano 1536 (Marcolini); Ness 105; Brown 154?[4] = Brown 1536[3]; French Renaissance Chanson

Publications in one of the Lute Societies:

LN 126/p.38

[Resionit/Resjouissez vous bourgeoises] Resionit
da Milano 1536 (Marcolini), f.22v

arrangement by Francesco da Milano; same content as Brown 154?[4] Ness 105

[Resionit/Resjouissez vous bourgeoises] Rousignol
da Milano 1536 (Sulzbach I), f.20v

Ness 105

Jo: muton. Sancta trinitas
Neusidler II 1536, sig.Y2v

[Spiritus Domini replevit] Spiritus domin 4vocum
PL-WRk Ms.352, f.8r

[Spiritus Domini replevit] Spiritus Domini
D-Mbs Mus.Ms.272, f.44v

[fragments of Spiritus Domini replevit]
D-Mbs Mus.Ms.272, f.45v

[Spiritus Domini replevit] Spiritus Domini. IIII.Vocum. Ioann Mouton
Ochsenkhun 1558, f.32v

cfr.D-W Druck 5 (2).Mus.fol.

[Spiritus Domini replevit] Spiritus meus mottetto
A-Wn Mus.Hs.18790 (Georg Fugger), f.1r

[Spiritus Domini replevit] Recercar ad imitatio del mottetto primo
A-Wn Mus.Hs.18790 (Georg Fugger), f.4r

based on Jean Mouton

Tua est potentia 5 vocum
PL-WRk Ms.352, f.6r

Tua est potentia
Gintzler 1547, sig.H4r

Tua est potentia

Phalèse 1552, p.72

Tua est potentia. V.Vocum. Iosquin de Pres

Ochsenkhun 1558, f.16v

cfr.D-W Druck 5 (2).Mus.fol.

Tua est potentia quinq.Vocum. Ioannes Mouton

Neusidler 1574, sig.A4v

Tua est Potentia

Barbetta I 1582, f.41v

= Barbetta II 1582, f.39v (Tua est potentia A 5 Ioh.Mouton); Barbetta, Collected Works for Lute Part III, p.56

Obrecht, Jacob (1457-1505)

[Missa Si dedero] Christe de si dedero

Petrucci 1507 (Spinacino II), f.4v

[Missa Si dedero] Christe de Si Dedero nel ton del recerchar sesto belo

US-Cn Case VM 140.C25 (Capirola), f.35v

[Tandernaken] Der alt Tandernack

Gerle 1533, f.34r

Publications in one of the Lute Societies:

LZ 146/T6

[Tandernaken] Ja.Obrecht. Ander nacken up dem Rhin

Neusidler II 1536, sig.N3r

Publications in one of the Lute Societies:

LZ 146/T7

Jacobus Obrecht. Si sumpsero

Neusidler II 1536, sig.H4r

Pipelare, Matthaeus (ca.1450-1515)

Mijns liefkens bruyn oogen

Phalèse 1545, p.41

Mijns liefkens bruyn ooghen

Phalèse I 1547, sig.E2v

= Carminum quae chely vel testudine canuntur vol.1, 1547

Prioris, Johannes (ca.1460-1514)

[Dulcis amica Dei rosa vernans stella] Sit nomen domini benedictum nel ton del recerchar terzo coe o dulcis amica mea

US-Cn Case VM 140.C25 (Capirola), f.16r

[Dulcis amica Dei rosa vernans stella] Dulcis amica dei

PL-Kj Mus.Ms.40154, f.4v

[Dulcis amica Dei rosa vernans stella] Dulcis amica

Attaingnant 1529, f.7v

Richafort, Jean (1480-1547)

[Cuidez vous que Dieu nous faille] Cuidez de Dieu nous faille

Phalèse 1552, p.58

[De mon triste et desplaisir a vous belle][22] De mon triste

da Milano/Perino 1547, sig.B3v

same content as da Milano/Perino 1562, da Milano/Perino 1563 and da Milano/Perino 1566; Ness 121; French Renaissance Chanson

Publications in one of the Lute Societies:

LSAQ 2008 no.2/p.12; LN 148/p.39; LZ 148/p.21

[De mon triste et desplaisir a vous belle] Fantasia de mon triste di Francesco da Milano

da Milano/Perino 1547, sig.B4v

same content as da Milano/Perino 1562, da Milano/Perino 1563 and da Milano/Perino 1566; based on de mon triste by Jean Richafort; arrangement by Francesco da Milano; Ness 36

Publications in one of the Lute Societies:

LSAQ 2008 no.2/p.13; LZ 148/p.22

[De mon triste et desplaisir a vous belle] De mon triste

Phalèse I 1547, sig.G4v

= Carminum quae chely vel testudine canuntur vol.1, 1547

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[22] Pastyme with good company in GB-Lbl Roy.App.58, f.55r (Pastyme) and Barberiis X 1549, sig.E3v (Pas de mi bon compagni) are both based on de mon triste by Jean Richafort (cfr.publications in one of the Lute Societies: LN 38/p.18).

[De mon triste et desplaisir a vous belle] De mon triste F.de Milan

Phalèse V 1547, sig.B1v

Ness 121; arrangement by Francesco da Milano

[De mon triste et desplaisir a vous belle] Fantasia de mon triste, de F.de Milan

Phalèse V 1547, sig.A4v

based on de mon triste by Jean Richafort; Francesco da Milano; Ness 36

[De mon triste et desplaisir a vous belle] De mon triste

da Milano/Perino 1562, no.7

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1566; Ness 121; Recercari; Brown 1562[1]

[De mon triste et desplaisir a vous belle] Fantasia de mon triste di Francesco da Milano

da Milano/Perino 1562, no.8

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1566; based on de mon triste by Jean Richafort; arrangement by Francesco da Milano; Ness 36; Recercari; Brown 1562[1]

[De mon triste et desplaisir a vous belle] Di mon triste di F.da M.

da Milano/Perino 1563, sig.B3v

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1566; Ness 121

[De mon triste et desplaisir a vous belle] De mon triste

Phalèse 1563, f.17r

[De mon triste et desplaisir a vous belle] Fantasia di mon triste di F.da M.

da Milano/Perino 1563, sig.B4v

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1566; based on de mon triste by Jean Richafort; arrangement by Francesco da Milano; Ness 36

[De mon triste et desplaisir a vous belle] De mon triste di M.Francesco Milanese

da Milano/Perino 1566, sig.C1r (lost)

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1563; Ness 121; Dorico

[De mon triste et desplaisir a vous belle] Fantasia de mon triste di M.Francesco Milanese

da Milano/Perino 1566, sig.C1v (lost)

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1563; based on de mon triste by Jean Richafort; arrangement by Francesco da Milano; Ness 36; Dorico

[De mon triste et desplaisir a vous belle][Fantasia] Perino

NL-DHnmi Ms.A20 (Siena Lute Book), f.7r

arrangement probably by Perino Fiorentino; Ness App.32; parody fantasia based on de mon triste by Jean Richafort; Fiorentino degli Organi

[De mon triste et desplaisir a vous belle][Fantasia]

NL-DHnmi Ms.A20 (Siena Lute Book), f.20v

based on de mon triste by Jean Richafort; arrangement by Francesco da Milano; Ness 35

Publications in one of the Lute Societies:

LN 81/p.34

[Gentil galans companons du raisin] Gentül galans

Neusidler II 1544, sig.F2v

different from the anonymous Gentil galans in da Milano and Valderrabano

[Hierusalem luge] Jerusalem luge der Erste Teyl.6.ierusalem luge A 5

Neusidler III 1544, sig.H2r

Possibly by Lupus Hellinc

[Hierusalem luge][Deduc quasi torrente] Der ander Teyl

Neusidler III 1544, sig.H4v

Possibly by Lupus Hellinc

Hierusalem luge A 5

Phalèse III 1547, sig.Ff2v

arrangement by Pierre di Teghi; = Phalèse II 1573, sig.Ff2v; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Ff2v

[Hierusalem luge][Deduc quasi tormentum] Deduc quasi torren A 5

Phalèse III 1547, sig.Ff3v

[2a pars]; arrangement by Pierre de Teghi; = Phalèse II 1573, sig.Ff3v; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Ff3v

[Hierusalem luge] Gierusalem Luge

D-Mbs Mus.Ms.1627, f.26v

[Hierusalem luge] Secunda pars. Deduc quasi torrentem lachrimas
D-Mbs Mus.Ms.1627, f.27r

[Hierusalem luge] Hierusalem Quinque vocum. Prima pars Iohanes Richafort
Bakfark 1553, sig.E4v

Bakfark, Opera Omnia I, no.8; Bakfark, Opera Omnia I, supp. 11

[Hierusalem luge] Deduc quastuorrentem Iachrimas. Secunda pars
Bakfark 1553, sig.F1v

Bakfark, Opera Omnia I, no.8; Jacques Moderne; motet

Hierusalem luge
Morlaye III 1558, f.7r

Trois Livres de Tabulature de Leut (Tree Edition)

[Hierusalem luge][Deduc quasi tormentum] 2a pars
Morlaye III 1558, f.8v

Trois Livres de Tabulature de Leut (Tree Edition)

Hierusalem luge V.Vocum. Hadrianus Caen
Ochsenkhun 1558, f.14v

attributed by Ochsenkhun to Adrianus Caen

[Hierusalem luge] Secunda pars Deduc quasi torrentem lachrymas
Ochsenkhun 1558, f.15r

attributed by Ochsenkhun to Adrianus Caen

Hierusalem luge quinq.Vocum. Adrianus Kein. Prima Pars
Neusidler 1574, sig.D4v

attributed by Neusidler to Adrianus Caen

[Hierusalem luge] Deduc quasi torrentem Secunda pars
Neusidler 1574, sig.E1v

attributed by Neusidler to Adrianus Caen

[Hors de plaisir et ceduict en lieu saulvaige] Hors de plaisir
Gerle 1546, sig.C3v (viol)

different from Gerle 1546, sig.P2r; French Renaissance Chanson

[Hors de plaisir et ceduict en lieu saulvaige] Hors de Plaisir
Gerle 1546, sig.P2r

German renaissance Lute Music Volume 1, 17 Pieces by Hans Gerle, p.7; different from Gerle 1546, sig.C3v (viol)

Peccata mea
D-Mbs Mus.Ms.267, f.46r

Quem dicunt homines
D-Mbs Mus.Ms.1511c, f.16r

Qui tollis peccata mundi
Barberiis IV 1546, f.17r

cfr.Bianchini 1546, sig.A4r (Bianchini 1554, sig.A4v (Ricercar Quarto); cfr.Bianchini 1563); Scotto IV

Publications in one of the Lute Societies:

LZ 105/27a; LZ 119/B4b

[Sur tous regretz les miens plus piteulz pleurent] Sur tous regres
Phalèse 1545, p.56

French Renaissance Chanson; = Phalèse I 1547, sig.G1v

[Sur tous regretz les miens plus piteulz pleurent] Sur tous regres
Gerle 1546, sig.D1v (viol)

[Sur tous regretz les miens plus piteulz pleurent] Sur tous regres
Phalèse I 1547, sig.G1v

= Carminum quae chely vel testudine canuntur vol.1, 1547; = Phalèse 1545, p.56

[Sur tous regretz les miens plus piteulz pleurent] Sur tous regres
Phalèse 1552, p.52

= Phalèse 1563, f.21v

[Sur tous regretz les miens plus piteulz pleurent] Sur tous regres
Phalèse 1563, f.21v

= Phalèse 1552, p.52

There is another version of Sur tous regretz by Orlando di Lasso in Phalèse 1571, f.70r and F-VE Ms.711, no.103 (lost).

van Weerbeke, Gaspar (ca.1445-1517)

O venus banth

Petrucci 1507 (Spinacino I), f.27r

Josquin des Prez (?)

Publications in one of the Lute Societies:

LN 132/J14; LSAQ 2023 suppl.22/p.37

La stanghetta

Petrucci 1507 (Spinacino II), f.37v

Jacob Obrecht (?)

La stangeta

Neusidler II 1536, sig.C1v

Jacob Obrecht (?)

Franco-Flemish School (4th generation)

The centre of gravity has slowly but surely shifted to Italy. From the earliest generation on many musicians from the Low Countries worked and lived in Italy and thus influenced Italian composers such as Giovanni Pierluigi da Palestrina, Alessandro Striggio, Orazio Vecchi and many others.
In the Low Countries the printer Petrus Phalesius (ca.1500/05-1577) started with a small printing house in Leuven publishing songbooks for students. Together with his son Petrus Junior (1545/50-1629), he put Antwerp in the forefront of Europe's music printing cities from the 1570's onwards. Lutenist Pierre de Teghi, from Padua, is responsible for most of the lute intabulations.
From the fourth generation on we find Franco-Flemish polyphonists in English lute manuscripts. "Erravi sicut ovis" by Jacob Clemens non Papa, for example, can be found in a dozen sources, including several Antwerp editions. In three English manuscripts it is also the basis for a fantasia by Alfonso Ferrabosco the Elder.
In this overview about the Franco-Flemish School in renaissance lute literature many names are only mentioned once or twice. For some of them, nothing about their life is known, just the name and the composition. Others may be more associated with the Paris Chanson School: Mittantier, Nollet, Abrahan, Jean Maillard, Jacob Meiland, even a De bussy[23], Pierre Moulu, Philip van Wilder etcetera.

[23] Le Roy 1559 (Sixiesme Livre de Luth), f.5r (Qui souhaittés)

Appenzeller, Benedictus (ca.1480-1558)

[Arousez vous volier] Arouses. Superius. Benedictus

Phalèse 1552, p.106

Duet; French Renaissance Chanson

[Arousez vous volier] Arouses. Bassus. Benedictus

Phalèse 1552, p.107

duet

[Je ne me puys tenir d'aymer] Je ne me puis tenir d'aimer

D-Mbs Mus.Ms.1627, f.5v

other versions by e.g. Josquin des Prez or Claudin de Sermisy…

Pour quoy languir

Phalèse 1552, p.55

[Si dire je l'osoye qu'il y fault tant souffrir]

PL-WRk Ms.352, f.73v

[Si dire je l'osoye qu'il y fault tant souffrir] Se dire laso

Drusina 1556, sig.F3v

[Si dire je l'osoye qu'il y fault tant souffrir] Se dire Je Lo Soie

D-Mbs Mus.Ms.1627, f.13v

[Si dire je l'osoye qu'il y fault tant souffrir] Si dire je losoye

Phalèse 1563, f.26v

[Si dire je l'osoye qu'il y fault tant souffrir] Sedire le io soie dont IIII Benedictus

D-B Mus.Ms.40632, f.20v

Arcadelt, Jacob (1507-1568)

[Ahime, ahime dov'è'l bel viso] Ahime Archadelt

Ochsenkhun 1558, f.83r

cfr.D-W Druck 5 (2).Mus.fol.

[Ahime, ahime dov'è'l bel viso] Aime aime

Phalèse III 1547, sig.Dd1r

arrangement by Pierre di Teghi; = Phalèse II 1573, sig.Dd1r; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Dd1r

[Ahi se la donna mia] Ai se la donna mia Darchadelt

S-Uu Vok.mus.i Hs.87, f.7v

[Ahi se la donna mia] Archadelt

GB-Cu Dd.2.11 (Holmes I), f.63r

[Alma perche si trist'ogn'hor ti duoli] Alma perche

Neusidler 1549, sig.P3v

or Francesco Corteccia

At trepida

Phalèse 1568, f.47v

[Ayant fuy pour aymer fermement] Aiant fui pour aimer fermement darchadet

S-Uu Vok.mus.i Hs.87, f.4v

French Renaissance Chanson

[Amour est un grand maitre] Amour est ung

S-Uu Vok.mus.i Hs.76b, f.50r

only staff notation; French Renaissance Chanson

Amour est un grand maitre

B-Br Ms.II 2801, f.9r

Amour tu le scais bien Arcadet

Morlaye II 1558, f.16r

Trois Livres de Tabulature de Leut (Tree Edition); French Renaissance Chanson

[Ancidetemi pur grievi martiri] Ancidetemi pur

Vindella 1546, sig.C3v

madrigal

[Au temps heureux que ma jeune ignorance] Autemps heureux archadelt a 5.voc

D-Mbs Mus.Ms.266, f.100v

French Renaissance Chanson

[Au temps heureux que ma jeune ignorance] Au temps heureux

de Rippe IV 1554, f.18v

Fezandat IV; edited by Guillaume Morlaye; Brown 1554[8]

[Au temps heureux que ma jeune ignorance] Au temps heureux Arcadet

Le Roy 1559, f.23r

[Au temps heureux que ma jeune ignorance] Au temps heureux

de Rippe III 1562, f.19v

Le Roy & Ballard III; reprint of the early 1550's; Brown 1562[10]

[Au temps heureux que ma jeune ignorance] Au temps heureux

Phalèse 1574, f.42r

Bella fioreta

Vindella 1546, sig.E2v

[Ce n'est bien ny plaisir] Ce n'est bien ne plaisir

Le Roy 1568, f.12v

first sentence has strong resemblance to [Wilhelmuslied/The Prince's Almain][Allemande]

[Ce n'est bien ny plaisir] Ce n'est bien ne plaisir

Le Roy 1574, f.71r

[Chiare fresche et dolci acque] Chare fresch'e dolci ague Darchadet

S-Uu Vok.mus.i Hs.87, f.13v

[Chiare fresche et dolci acque] Chiare fresche dolci acque

Galilei 1563, p.15

[Che piu foco al mio foco] Che piu foco

Vindella 1546, sig.D2v

Che piu foco al mio foco. 4.vocum. Archadelt

Bakfark 1553, sig.I2r

Bakfark, Opera Omnia I, no.17; Jacques Moderne; madrigal

[Che piu foco al mio foco] Che piu foc al mio foco Archadet

Bakfark 1564, f.23r

[Che piu foco al mio foco] Che piu foco Bacfarc
Phalèse 1571, f.63r

[Comment, mes yeulx, avez vous entrepris] Comant mes yeus ave vos antrepris Darchadet
S-Uu Vok.mus.i Hs.87, f.8v

French Renaissance Chanson

Con lei fuss'io[24]
Bianchini 1546, sig.B1r

in D; = Bianchini 1554, sig.B1r; cfr.Bianchini 1563, sig.B1r (Con lei fusse io); 1546 and 1554 versions: Gardane [=Gardano]; 1563 version: Scotto. Arcadelt not ascertained

Cosí mi guida amor
Abondante 1548, no.10

Cosí mi guida Amore
D-Mbs Mus.Ms.268, f.8v

Cosí mi guida amore
D-Mbs Mus.Ms.271, f.16v

[Cosí mi guida amore]
D-Mbs Mus.Ms.269, f.7r

[Cosí mi guida amore] 2da pars
D-Mbs Mus.Ms.271, f.16v

[Cosí mi guida amore] Chosí mi guid'amore Darchadelt
S-Uu Vok.mus.i Hs.87, f.28v

Da bei rami scendea
Abondante 1548, no.11

Da be'rami scendea Darchadet
S-Uu Vok.mus.i Hs.87, f.13v

Da bei rami scendea
Galilei 1563, p.2

De mes ennuys
Belin 1556, sig.B4r

French Renaissance Chanson

[24] The song Con Lei fuss'io is known in different versions by Francesco Corteccia, Giaches de Ponte, Jacquet Berchem, Jacob Arcadelt and Orlando di Lasso.

[De mes ennuys] De mes ennuis Darcadet

S-Uu Vok.mus.i Hs.87, f.29v

[De mes ennuys] Fantasia VB

PL-Kj Mus.Ms.40598, f.7v

Fantasia by Valentin Bakfark based on De mes ennuys; Fantasias and Ricercars for Renaissance Lute, Volume 2, p.38

[De son cueur et du mien mon amy fait eschange] De son cueur et du mien mon amy fit eschange

S-Uu Instr.mus.i hs.412, f.9v

also attributed to Pierre Certon

Deh fuggite o mortali

Vindella 1546, sig.E3v

[Dieu des amants qui mon feu] Dieu des Amants

NL-DHnmi Ms.A20 (Siena Lute Book), f.52r

French Renaissance Chanson

Dieu des amants qui mon feu Darcadet

S-Uu Vok.mus.i Hs.87, f.23v

Dolci rime leggiadre

Vindella 1546, sig.A3r

Domine deus omnipotens

Gintzler 1547, sig.L4v

Dominus Deus omnipotens

Phalèse 1552, p.66

Dum complerentur quinq Vocum

Drusina 1556, sig.O2v

Dum complerentur 5 Vocum 38

PL-Kj Mus.Ms.40598, f.81v

En lieu du bien darcadet

S-Uu Vok.mus.i Hs.87, f.5r

French Renaissance Chanson

Est il douleur cruelle Arcadet

Morlaye II 1558, f.11v

Trois Livres de Tabulature de Leut (Tree Edition); French Renaissance Chanson

Exaltabo te Domine
Bakfark 1565, sig.E1r

= Bakfark 1569; both editions are in Italian tablature

[Exaltabo te Domine] Domine in voluntate tua, secunda pars
Bakfark 1565, sig.E2r

= Bakfark 1569; both editions are in Italian tablature

[Fato son esca de la donna mia] Fato son esca
Vindella 1546, sig.E1v

[Fato son esca de la donna mia] Fato son esca Archadelt
Morlaye I 1552, f.21v

Fra piu bei fiori
Vindella 1546, sig.C4v

Gaudent in celis
Gintzler 1547, sig.I3r

Gioveneta real madrigal A 4 Archadelt
Barbetta I 1582, f.18r

= Barbetta II 1582, f.16r; Barbetta, Collected Works for Lute Part III, p.8

Hec est dies quam fecit dominus
Neusidler II 1544, sig.N3v

Elas ami que ta longue demeure darcadet
S-Uu Vok.mus.i Hs.87, f.31r

French Renaissance Chanson

Il bianco e dolce cigno XV
Wecker II 1552, sig.D2v

[Il bianco e dulce cigno] Il bianco e dultze cigno
Heckel I 1556, p.76

= Heckel I 1562 (Il bianco e dulce cigno); duet

[Il bianco e dulce cigno] Il bianco e dolce cigno
Heckel II 1556, p.61

= Heckel II 1562; duet

[Il bianco e dulce cigno] El bianco e dolce cingnio cantando muore
S-Uu Vok.mus.i Hs.87, f.43v

Il ciel che rado
Gintzler 1547, sig.O1v

Il ciel che rado
D-Mbs Mus.Ms.266, f.132v

[Il ciel che rado] El ciel de rado virtu tanta nostra
A-Wn Mus.Hs.18790 (Georg Fugger), f.7r

Il ciel che rado 4.vocum. Archadelt
Bakfark 1553, sig.I1r

Bakfark, Opera Omnia I, no.16; madrigal; Jacques Moderne

Il ciel che rado Archadet
Bakfark 1564, f.22r

Il ciel che rado virtu. quatuor vocum. Archedelt
Neusidler 1574, sig.H3r

Il ciel che rado, Arcadet
Phalèse 1574, f.45r

In un boschetto
Rotta 1546, f.30v

= Rotta 1546 (Scotto I), f.39r (In un boschetto adorno:); edited by both Gardane [=Gardano] and Scotto

Io mi rivolgo indietro
Vindella 1546, sig.D3v

[J'ay tant bon credit qu'on vouldra] J'e tan bon credit con vouldra
S-Uu Vok.mus.i Hs.87, f.3r

French Renaissance Chanson

Je me repute bien heureux Arcadet
Morlaye III 1558, f.19r

Trois Livres de Tabulature de Leut (Tree Edition); French Renaissance Chanson

Je ne me confesseray point darcadet
S-Uu Vok.mus.i Hs.87, f.2r

French Renaissance Chanson

[Je ne scay que c'est qu'il me faut] Je ne scay
S-Uu Vok.mus.i Hs.76b, f.14r

cfr.S-Uu Vok.mus.i Hs.76b, f.146v; French Renaissance Chanson

[Je ne scay que c'est qu'il me faut] Je ne scay arcad

S-Uu Vok.mus.i Hs.76b, f.146v

cfr.S-Uu Vok.mus.i Hs.76b, f.14r; upside down

[L'hiver sera et l'esté variable] L'yeur sera Arcadet

Le Roy 1559, f.21v

French Renaissance Chanson

[Psalm 117] Laudate dominum omnes gentes Arcadet

Morlaye III 1558, f.11r

Trois Livres de Tabulature de Leut (Tree Edition)

La pastorella

S-Uu Vok.mus.i Hs.76b, f.162v

La pastorella mia senz'altra compania

S-Uu Vok.mus.i Hs.87, f.2r

with text

La pastorella mia

Phalèse 1568, f.32r

also attributed to Nicola Vincentino

La pastorella mia

Phalèse 1571, f.61r

[L'affection si long temps prisonniere] Laffection si long temps prisonniere Arcadet

Morlaye II 1558, f.13r

Trois Livres de Tabulature de Leut (Tree Edition); French Renaissance Chanson

Lasciar il velo

da Crema I 1546, sig.H1v

= da Crema III 1546; Brown 1546[10] = Brown 1546[11] ; Gardane

Lasiar il velo

da Crema III 1546, f.29v

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

Lasciar il velo

Gintzler 1547, sig.N4r

Lasciar il velo o per sol o per ombra Darcadet

S-Uu Vok.mus.i Hs.87, f.13r

Les yeux qui me sçeurent prendre Arcadet
Le Roy 1559, f.19v

French Renaissance Chanson

[Les yeux qui me sçeurent] Les yeus que me sceurprendre Darcadet
S-Uu Vok.mus.i Hs.87, f.24r

[Les yeux qui me sçeurent] Les yeux qui me sceurent prendre
S-Uu Instr.mus.i hs.412, f.10v

[Les yeux qui me sçeurent] Les yeux qui mes sceurent: Harchadelt
Kargel 1586, sig.K2v

[Lodar voi donn'ingrate] Lodar voi
Neusidler 1549, sig.N4v

[Mais de quoy sert le desirer] Mais dequoy sert le desirer Arcadet
Morlaye III 1558, f.20v

Trois Livres de Tabulature de Leut (Tree Edition); French Renaissance Chanson

Non ch'io non voglio
Wecker II 1552

Non chi non voglio
Heckel I 1556, p.79

= Heckel I 1562; duet

Non chi io non voglio
Heckel I 1556, p.64

= Heckel II 1562; duet for lutes a fourth apart

Non ch'io non voglio mai altro pesiero Darchadet
S-Uu Vok.mus.i Hs.87, f.6v

Non chi non voglio W:H:
NL-At 208.A.27, f.29v

arrangement by Wolff Heckel; nr.98

Non so per qual cagion. 4 vocum. Archadelt
Neusidler 1574, sig.H1v

probably by Francesco Corteccia

[Non v'accorgete] Naur acorgete
Neusidler II 1544, sig.M3v

Non v'accorgete Amanti
Vindella 1546, sig.C2v

[Nous voyons que les hommes] Nous voions que les hommes
S-Uu Vok.mus.i Hs.87, f.6r

French Renaissance Chanson

Nova donna
Vindella 1546, sig.C1r

[Nova donna] Nuova donna m'apparve Darcadet
S-Uu Vok.mus.i Hs.87, f.7r

O Felici occhi miei
da Crema I 1546, sig.H4v

da Crema III 1546; Brown 1546[10] = Brown 1546[11]; madrigal; Scotto

Publications in one of the Lute Societies:

LZ 126/App.3

[O felici occhi miei] Felici ochi mei
da Crema III 1546, f.32v

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

O felici ochi miei de P.F.
da Milano/Perino 1547, sig.E1v

same content as da Milano/Perino 1562, da Milano/Perino 1563 and da Milano/Perino 1566; arrangement by Perino Fiorentino; Perino Fiorentino, Opere per Liuto, p.26; Madrigali

Publications in one of the Lute Societies:

LZ 126/App.2; LSAQ 2008 no.2/p.14

O felici occhi miei di P.Fior.
da Milano/Perino 1562, sig.E1v

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1566; arrangement by Perino Fiorentino; Perino Fiorentino, Opere per Liuto, p.26; Madrigali; Brown 1562[1]

[O felici occhi miei] O felici occhij mei di Pe. Fior.
da Milano/Perino 1563, sig.E1v

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1566; arrangement by Perino Fiorentino; Perino Fiorentino, Opere per Liuto, p.26

[O felici occhi miei] occhi miei di M.Peri

da Milano/Perino 1566, sig.E3v (lost)

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1563; arrangement by Perino Fiorentino; Perino Fiorentino, Opere per Liuto, p.26; Dorico

[O felici occhi miei] O felici oichi miei. quatuor Vocum. Archadelt

Neusidler 1574, sig.H3v

Publications in one of the Lute Societies:

LZ 126/MN1b

[O felici occhi miei] [fragment]

GB-Eu Dc.5.125 (Thisstllethwaite), f.3r

O felici occhi miei

D-W Guelf 18.7 (Hainhofer) II, f.23v

O le grand bien si un moment Darcadet

S-Uu Vok.mus.i Hs.87, f.12v

French Renaissance Chanson

Occhi miei lasci

da Crema I 1546, sig.I1r

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; Gardane

Ochi mei lassi

da Crema III 1546, f.33r

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

Occhi miei lassi

Gintzler 1547, sig.N1r

[Occhi miei Lassi] Ochi mei lassi

Phalèse 1552, p.33

Occhi miei Lassi Archadelt

Ochsenkhun 1558, f.84v

cfr.D-W Druck 5 (2).Mus.fol.

[Occhi miei Lassi] Ochi mei lassi

Phalèse 1563, f.32v

Occhi miei lasci mentre ch'io vi giro
I-CFVd w.s.(Castelfranco), f.11v

arrangement by Giovanni Maria da Crema

Perche la vita breve
Neusidler 1566, p.8

Perche la vita breve
Neusidler 1573, sig.C1r

Perche la vita breve
Phalèse 1571, f.62r

Pour heur en amour demander Arcadet
Morlaye II 1558, f.8v

Trois Livres de Tabulature de Leut (Tree Edition); French Renaissance Chanson

[Pour heur en amour demander] Pour huer en amour demander
S-Uu Vok.mus.i Hs.87, f.23v

Quand'io penso al martire[25]
Vindella 1546, sig.A4v

arrangement by Francesco da Milano; madrigal

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quand'io penso al martir di F.Milanese
da Milano/Perino 1547, sig.E4v

same content as da Milano/Perino 1562, da Milano/Perino 1563 and da Milano/Perino 1566; arrangement by Francesco da Milano; Ness 123

Publications in one of the Lute Societies:

LN 146/p.32; LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quanto penso
D-Mbs Mus.Ms.266, f.98v

arrangement by Francesco da Milano; Ness 123

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[25] Two versions of *quando io penso al martire* are attributed to Cypriano de Rore (in A-Wn Mus.Hs.19259; see under de Rore).

Quand'io penso al martire

D-Mbs Mus.Ms.266, f.130v

arrangement by Francesco da Milano

[Quand'io penso al martire] Quando io pensal martire

UKR-LVu 1400/I, f.24v

arrangement by Francesco da Milano

[Quand'io penso al martire] Quand'io penso al martir Archadelt

Morlaye I 1552, f.22v

arrangement by Francesco da Milano; Ness 123; French Renaissance Chanson

Publications in one of the Lute Societies:

LZ 111/p.65; LN 112/p.32; LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quand'io pens'ai martire. 4.Vocum. Archadelt

Bakfark 1553, sig.I3r

arrangement by Francesco da Milano; Bakfark, Opera Omnia I, no.18; Jacques Moderne; madrigal; Ness 123; Quand'io penso al martire

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando penso al martire

de Rippe IV 1553, f.16

Le Roy & Ballard IV; Brown 1553[9]

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando io pens al martire

Drusina 1556, sig.G1v

arrangement by Francesco da Milano

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando io penso alli martirio

Heckel I 1556, p.133

= Heckel I 1562; solo; arrangement by Francesco da Milano

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando io pens ala martire Archadelt

Ochsenkhun 1558, f.82v

arrangement by Francesco da Milano; cfr.D-W Druck 5 (2).Mus.fol.

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quanto io penso al martire

F-Pn Rés.429, f.122v

Ness 123

[Quand'io penso al martire] Quand'io penso al martir

Paladin 1560, f.14v

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13; LSAQ 2019 suppl.7/p.97

[Quand'io penso al martire] Fantasia sopra la detto Madrigal

Paladin 1560, f.16r

Arrangement by Jean-Paul Paladin

[Quand'io penso al martire] Quand'io penso al martire di F.da Milano

da Milano/Perino 1562, sig.D3r

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1566; arrangement by Francesco da Milano; Ness 123; Madrigali; Brown 1562[1]

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando io penso al martir di F.da M.

da Milano/Perino 1563, sig.E4v

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1566; Ness 123

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando ie penso al martire

Phalèse 1563, f.34v

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando io pensasi al Martire

I-CFVd w.s.(Castelfranco), f.23v

[Quand'io penso al martire] [fragment] Quando io pense al martire

I-CFVd w.s.(Castelfranco), f.53v

[Quand'io penso al martire] Quando penso al martirie

A-Wn S.M.8967, f.1v

[Quand'io penso al martire] Quando io penso al martir

da Milano/Perino 1566, sig.E2v (lost)

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1563; Ness 123; Dorico

[Quand'io penso al martire] Quando ie penso al martire

Phalèse 1568, f.29v

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando pens'io el martir'

Phalèse 1571, f.78v

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quand io pens a la martire

Jobin 1572, sig.B3v

arrangement by Francesco da Milano

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quand'io pense

Waissel 1573, sig.D4v

arrangement by Francesco da Milano

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quando io Penso al martire. 4.vocum. Archadele

Neusidler 1574, sig.G4v

Publications in one of the Lute Societies:

LSAQ 2009 no.4/p.13

[Quand'io penso al martire] Quand io penso al martire

GB-Ym M 91 S, f.41r

only few bars of beginning

Publications in one of the Lute Societies:

LSJ vol.40/p.36

quando io penso al martire

IRL-Dtc 410/I (Dallis), p.114

arrangement by Francesco da Milano

Quando cor dolce

Neusidler 1549, sig.O1v

Quando vostri belli occhi

Barberiis V 1546, f.22r

Scotto V

[Quanto sia lieto il giorno] Quant sia liet 4 vocum Archadet

PL-Kj Mus.Ms.40598, f.75v

this is a madrigal composed by Philippe Verdelot, wrongly attributed here to Jacob Arcadelt

Quanta belta di F.Milanese

da Milano/Perino 1547, sig.D3r

same content as da Milano/Perino 1562, da Milano/Perino 1563 and da Milano/Perino 1566; arrangement by Francesco da Milano; Ness 122: Madrigali

Quanta bella quanta grati e splendore

S-Uu Vok.mus.i Hs.87, f.7v

Ness 122

Quanta belta di F.da Milano

da Milano/Perino 1562, sig.D3r

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1566; Ness 122: Madrigali; Brown 1562[1]

Quanta belta di F.da M.

da Milano/Perino 1563, sig.D2v

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1566; Ness 122

Quanta beltà M.Francesco Milanese

da Milano/Perino 1566, sig.E1v (lost)

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1563; Ness 122; Quanta belta; Dorico

Quante volte diss'io

Galilei 1563, p.22

Quanti travagli di P.F.

da Milano/Perino 1547, sig.E3v

same content as da Milano/Perino 1562, da Milano/Perino 1563 and da Milano/Perino 1566; arrangement by Perino Fiorentino; Perino Fiorentino, Opere per Liuto, p.28; Madrigali

Quanti travagli di Perino Fior.

da Milano/Perino 1562, sig.E3v

same content as da Milano/Perino 1547, da Milano/Perino 1563 and da Milano/Perino 1566; arrangement by Perino Fiorentino; Perino Fiorentino, Opere per Liuto, p.28; Madrigali; Brown 1562[1]

Quanti travaglii di Perino Fio.

da Milano/Perino 1563, sig.E3v
same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1566; arrangement by Perino Fiorentino

Quanti travalgi: e pene

I-CFVd w.s.(Castelfranco), f.34v

Quanti travaglii di M.Perino F.

da Milano/Perino 1566, sig.E4r (lost)

same content as da Milano/Perino 1547, da Milano/Perino 1562 and da Milano/Perino 1563; arrangement by Perino Fiorentino; Dorico

[Quant'è madonna mia] Quanto o madona

Drusina 1556, sig.G3v

[Quant'è madonna mia] Quanto o madona

UKR-LVu 1400/I, f.9r

Quant'è madonna mia

Waissel 1573, sig.C3v

Quant'è madonna mia M:W:

NL-At 208.A.27, f.31v

Quant'è madonna mia MW
D-DEl BB 12150, f.39v

Quel si grave dolore
Wecker II 1552, sig.B2v

[Qui veult du ciel et de nature] Qui veult du ciel, 4 vocum Harchadelt
Kargel 1586, sig.K3r

French Renaissance Chanson

Se glie per mio destino el ciel Darchadet
S-Uu Vok.mus.i Hs.87, f.14r

[Se la dura durezza in a mia donna dura] Se la dura durezza
Vindella 1546, sig.D1v

[Se la dura durezza in a mia donna dura] Si la dureza Orlando
Phalèse 1568, f.44r

wrongly attributed to Orlando di Lasso

Segli e pur mio destino
Galilei 1563, p.17

Se'l tuo partir mi spiaque
Vindella 1546, sig.B2r

[Si grande la pieta] Si grand'e la pieta
Vindella 1546, sig.A2v

Si grande la pieta
Phalèse 1552, p.53

Si grande la pieta. 4.vocum. Archadelt
Bakfark 1553, sig.H4r

Bakfark, Opera Omnia I, no.15; Jacques Moderne; madrigal

[Si grande la pieta] Si grande lapieta Archadet
Bakfark 1564, f.20v

Si grande la pieta 4 v. Arcadelt
PL-Kj Mus.Ms.40598, f.76v

Si grande la pieta
Kargel 1574, sig.D2r

Si grande la pieta Archadet
Phalèse 1574, f.44r

Si le bien qui au plus grand bien Transposition or alternation of the first tune

Le Roy 1574, f.14v

French Renaissance Chanson; with staff notation

[Si le bien qui au plus grand bien] The ioynyng of twoo partes together: Treble, and Countertenour

Le Roy 1574, f.15v

with staff notation

[Si le bien qui au plus grand bien] The ioynyng of three partes, Treble, Countertenour, and Tenour

Le Roy 1574, f.17v

with staff notation

[Si le bien qui au plus grand bien] The ioynyng of fower partes together

Le Roy 1574, f.19r

with staff notation

[Si le bien qui au plus grand bien] Si le bien bui tu plus grand bien More finely handled

Le Roy 1574, f.20v

[Si vous voulez estre aymée et servie] Si vous voulez

de Rippe III 1554, f.14v

Fezandat III; edited by Guillaume Morlaye; Brown 1554[7]; French Renaissance Chanson

[Souspirs ardens] Sau spir ardens

D-Mbs Mus.Ms.266, f.104v

French Renaissance Chanson

[Souspirs ardens] Sousspirs ardans

D-Mbs Mus.Ms.266, f.7v

arrangement by Melchior Neusidler

Publications in one of the Lute Societies:

LZ 134/MN8b

[Fragment] Souspirs ardens

S-Uu Instr.mus.i hs.412, f.29v

Souspirs ardens par dinton

S-Uu Instr.mus.i hs.412, f.9v

arrangement by Charles Edinthon (?)

Publications in one of the Lute Societies:

LN 134/E6

[Souspirs ardens] Souspirs ardans Darchadelt

S-Uu Vok.mus.i Hs.87, f.34r

arrangement by Melchior Neusidler

Publications in one of the Lute Societies:

LZ 134/MN8 App.

[Souspirs ardens] Soupirs ardans Arcadet

Le Roy 1559, f.3r

[Souspirs ardens] Suspiris ardens

Neusidler I 1566, p.14

= Neusidler 1573, sig.C3v; cfr.Drusina 1573

[Souspirs ardens] Suspirs ardans Arcadet

Phalèse 1568, f.43v

[Souspirs ardens] Souspiers ardans

Phalèse 1571, f.42v

[Souspirs ardens] Suspirs ardans

Neusidler 1573, sig.C3v

= Neusidler I 1566, p.14; cfr.Drusina 1573

[Ta privauté d'amour m'enflamme] Ta privaulté Arcadet

Morlaye II 1558, f.14v

Trois Livres de Tabulature de Leut (Tree Edition); French Renaissance Chanson

[Tant que mon oeil le vostre excellent voit] Tant que mon oeille Darcadet

S-Uu Vok.mus.i Hs.87, f.24v

French Renaissance Chanson

Tempo verra ancor forse

Galilei 1563, p.19

Ver inferno al mio petto
Paladin 1560, f.18v

Publications in one of the Lute Societies:

LSAQ 2019 suppl.7/p.103

Ver inferno al mio petto
Phalèse 1563, f.40v

[Voulant Amour, soubz parler gracieux] Voulant amour Darcadet
S-Uu Vok.mus.i Hs.87, f.4r

*-104French Renaissance Chanson

[Vous perdez temps de me dire mail d'elle][26] Vous perdes temps
Paladin 1549, f.4

French Renaissance Chanson

Baston, Josquin (ca.1515-1576)

[Craincte et espoir me font en amour force] Craite et Spoir
Galilei I 1568, p.55

only in 1585 attributed to Pedro Guerrero

[Craincte et espoir me font en amour force] Craite et Spoir
Galilei I 1584, p.112

[Morir me fault, c'est chose clere] Si mon languir. Response de Morir me fault
Phalèse 1552, p.26

French Renaissance Chanson

[Je prens en gré la dure mort][27] Je prens en gre.Superius
Phalèse 1552, p.98

French Renaissance Chanson

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[26] The version by Claudin de Sermisy is more common for lute (Phalèse, Neusidler, Heckel…)

[27] Other versions of Je prens en gré exist by Jacob Clemens non Papa (see further) or Clement Janequin.

[Je prens en gré la dure mort] Je prens en gre. Bassus

Phalèse 1552, p.99

duet

Le bon espoir Iosquin baston

Phalèse 1553, sig.C2r

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p7.113

Vostre par heritage

Phalèse 1563, f.41v

French Renaissance Chanson

Berchem, Jacquet (1505-1567)

Amar un solo amante a4 Madrigal Iachet Berchen

Barbetta I 1582, f.19v

= Barbetta II 1582, f.17v; Barbetta, Collected Works for Lute Part III, p.12

[Con lei fuss'io] Con llej fussio di giachet berchen

S-Uu Vok.mus.i Hs.87, f.42r

different versions by Francesco Corteccia, Giaches de Ponte, Jacquet Berchem, Jacob Arcadelt and Orlando di Lasso; with text; in E

[Jean de Lagny mon bel amy] Jhean de lagny mon belamy

D-Mbs Mus.Ms.267, f.31v

French Renaissance Chanson

[Jean de Lagny mon bel amy] Ian de Lany

D-Mbs Mus.Ms.267, f.41r

O s'io potessi donna

Vindella 1546, sig.B4r

O s'io potessi donna

Bianchini 1546, sig.E1v

= Bianchini 1554, sig.E1v; cfr.Bianchini 1563; 1546 and 1554 versions: Gardane [=Gardano]; 1563 version: Scotto

[O s'io potessi donna] O sio potesse donna

Barberiis V 1546, f.6r

Scotto V

O s'io potessi donna

Gintzler 1547, sig.N2v

[O s'io potessi donna]

D-Mbs Mus.Ms.269, f.18v

[O s'io potessi donna]

D-Mbs Mus.Ms.271, f.2v

[O s'io potessi donna] Osio potesi

UKR-LVu 1400/I, f.11v

[O s'io potessi donna] O sia potesi Tanna

Heckel I 1556, p.193

= Heckel I 1562; solo

[O s'io potessi donna] O sio potessi donna
Drusina 1556, sig.D1r

[O s'io potessi donna] O scio potessi dona
Phalèse 1563, f.33v

[O s'io potessi donna] Io si potessi donna
D-B Mus.Ms.40632, f.35v

O s'io potessi donna
Neusidler I 1566, p.2

= Neusidler 1573, sig.B2r; cfr.Drusina 1573

Publications in one of the Lute Societies:

LSAJ 1987-1988/p.117

[O s'io potessi donna] O Sio potesta donna
Phalèse 1568, f.31v

[O s'io potessi donna] Osio potessi Dona 4 voc Archadelt
PL-Kj Mus.Ms.40598, f.67v

wrongly attributed to Jacob Arcadelt

[O s'io potessi donna] O sio potessi donna
Phalèse 1571, f.55v

[O s'io potessi donna] O sio potessi donna
Jobin 1572, sig.B2v

O s'io potessi donna
Neusidler 1573, sig.B2r

= Neusidler I 1566, p.2; cfr.Drusina 1573

[O s'io potessi donna] Osio potessi donna
Waissel 1573, sig.D2v

[O s'io potessi donna] Osi potessi
D-W Druck 5 (2).Mus.fol., f.2r

[O s'io potessi donna] o Sio potessa
IRL-Dtc 410/I (Dallis), p.188

O s'io potessi donna
Adriaenssen 1584, f.12v

A quattro

[O s'io potessi donna] [fragment] Osio potessi o donna

S-Skma Sackska samlingen, f.10v

[O s'io potessi donna]

GB-Eu Dc.5.125 (Thisstllethwaite), f.53v

O s'io potessi donna XXXV

CH-Bu Ms.F.IX.70 (Wurstisen), p.97

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

O s'io potessi donna

NL-Lu 1666 (Thysius), f.188r

Thysius no.303

[O s'io potessi donna] Ossoxaissi dona

CZ-Pnm XIII.B.237 (Jacobides), f.26v

Pongente Dardo

Vindella 1546, sig.B3r

Pongente dardo

Bianchini 1546, sig.E3v

= Bianchini 1554, sig.E3v; cfr.Bianchini 1563; 1546 and 1554 versions: Gardane [=Gardano]; 1563 version: Scotto

Pongente dardo

Phalèse 1552, p.32

Pongente dardo XVII

Wecker II 1552, sig.D4v

Pongente Dardo

Heckel I 1556, p.82

= Heckel I 1562; duet

Pongente Dardo

Heckel II 1556, p.66

= Heckel II 1562; duet

[Pongente dardo] Pungente dardo ch'el mio cor

S-Uu Vok.mus.i Hs.87, f.12v

[Pongente dardo] Pon

I-CFVd w.s.(Castelfranco), f.11r

Qual anima ignorante
Abondante 1548, no.9

[Qual anima ignorante] Madrigal primo Qual anim' ignorante
Paladin 1560, f.10r

Publications in one of the Lute Societies:

LSAQ 2019 suppl.7/p.89

[Qual anima ignorante] Qual anima
Phalèse 1563, f.35v

= Phalèse 1568, f.49v

[Qual anima ignorante] Qual anima
Phalèse 1568, f.49v

= Phalèse 1563, f.35v

[Qual anima ignorante][28] Qual anim'engniorante over piu saggia
S-Uu Vok.mus.i Hs.87, f.27r

with text

Quando son piu lontan da bej vostro
S-Uu Vok.mus.i Hs.87, f.42v

S-Uu Vok.mus.i Hs.87, f.6v Vostra fui, vostra fui e saro Digiachet berchene
S-Uu Vok.mus.i Hs.87, f.6v

[28] qual anima ignorante attributed bot to Nollet and Jacques Berchem in the vocal printed sources and reprints. There is another version by Adriaen Willaert (see further).

Buus, Jacob (Giaches organista, ca.1500-1565)

Recercar sopre la sol fa re mi giaches organista

S-Uu Vok.mus.i Hs.87, f.60v

Canis, Cornelius (Cornelius De Hondt, 1510-1561)

[Super salutem] [Dixi sapientiae soror mea es] Secunda pars

Gerle 1546, sig.Y2r

In Selectissimae Symphoniae, s.l. 1546 (D-Mbs 4 Mus.pr.161) Super salute is attributed to Janin; the second part is attributed to Cornelius Canis.

[M'amye a eu de Dieu le don] Mamie a eut 4 vocum Cor:Canis

PL-Kj Mus.Ms.40598, f.108v

response to "Ung gay bergier" by Thomas Crecquillon, French Renaissance Chanson

[M'amye a eu de Dieu le don] Mamie a eut Respons ad Un gay Bergier

D-Sl G.I.4 II (Donaueschingen), f.39v

French Renaissance Chanson

Clemens non Papa, Jacob (1510-1556)

[A demy mort par maladie navrez je suis] Clem:non papa Ade mi mort 4.voc.

PL-Kj Mus.Ms.40598, f.50v

French Renaissance Chanson

[A demy mort par maladie navrez je suis] A demy mort

Phalèse V 1547, sig.F2v

[A demy mort par maladie navrez je suis] A demy mort

Phalèse 1568, f.33v

[A demy mort par maladie navrez je suis] A Demy mort, a 4

Phalèse 1571, f.33v

[Adieu mon esperance, adieu mon souvenir] Adieu mon esperance. Superius

Phalèse 1552, p.96

duet in equal pitch; Duets from the Phalèse anthologies no.8; French Renaissance Chanson

[Adieu mon esperance, adieu mon souvenir] Adieu mon esperance. Bassus

Phalèse 1552, p.97

duet in equal pitch; Duets from the Phalèse anthologies no.8

[Adieu mon esperance, adieu mon souvenir] Adieu mon esperance, a 6. Clemens non Papa

Phalèse 1571, f.77r

Cle: non: papa Ascendit deus

GB-Lcm Ms.2089, f.10v

[Ascendit deus] Secunda pars

GB-Lcm Ms.2089, f.11v

Au fait damour a 4

Phalèse 1571, f.41r

French Renaissance Chanson

[Aymer est ma vie, en despit d'envye] Aymer est ma vie Clemens non papa

Phalèse 1553, sig.C2v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.115

[Aymer est ma vie, en despit d'envye] Aymer est ma vie, a 5. Clemens non Papa

Phalèse 1571, f.76r

Bewar mich Herr a 4 C.non Papa

Barbetta I 1582, f.40v

= Barbetta II 1582, f.38v; Barbetta, Collected Works for Lute Part III, p.52;
Stephan Zirler, probably wrongly attributed to Clemens non Papa

[Circumdederunt me viri mendaces] Circudederunt me viri mendaces

Bakfark 1565, sig.B4r

= Bakfark 1569; both editions are in Italian tablature

[Circumdederunt me viri mendaces] Quoniam tribulatio proxima est, secunda pars

Bakfark 1565, sig.C1r

= Bakfark 1569; both editions are in Italian tablature

[Circumdederunt me viri mendaces] Circundederunt me viri mendaces, a 4 . Clemens non Papa

Phalèse 1571, f.81v

[Circumdederunt me viri mendaces] Quoniam tribulatio proxima est. Seconda pars

Phalèse 1571, f.82r

Cle:non: papa: Discite a me

GB-Lcm Ms.2089, f.20v

Saltarello donna mi fai morire

Gorzanis 1579, f.31v

Based on Donna mi fai morire by Arcadelt (?)

[Passemezzo] [Donna mi fai morire] Pass'e mezo sopra le presigne de Gorzanis

Gorzanis 1579, f.32v

based on Donna mi fai morire by Jacob Arcadelt (?)

Ego flos campi Clemens non papa

GB-Lbl Add.Ms.29247 (Paston), f.73v

Erravi sicut Ovis quae periit

Bakfark 1565, sig.B2v

= Bakfark 1569; both editions are in Italian tablature

[Erravi sicut Ovis quae periit] Delicta iuventutis meae, secunda pars

Bakfark 1565, sig.B3r

= Bakfark 1569; both editions are in Italian tablature

Erravi sicut ovis a 4. Clemens non Papa

Phalèse 1571, f.80v

[Erravi sicut Ovis quae periit] Delicta iuventutis mea. Secunda pars

Phalèse 1571, f.81r

Erravi Sicut Ovis.4.Vo: I.Pars Val: Bac:

NL-At 208.A.27, f.12v

arrangement by Valentin Bakfark; nr.64

[Erravi sicut Ovis quae periit] Delicta Iuventutis meae. Secun:Pars

NL-At 208.A.27, f.13v

nr.65

[Erravi sicut Ovis quae periit] [Fantasia]

GB-Cu Dd.5.78.3 (Holmes II), f.58v

Fantasia on Erravi sicut ovis by Alfonso Ferrabosco I the Elder

[Erravi sicut Ovis quae periit] Alfonso his fantasie

GB-Lbl Add.Ms.31392, f.40v

Fantasia on Erravi sicut ovis by Alfonso Ferrabosco I the Elder

[Erravi sicut Ovis quae periit] Phantasia 77

Mertel 1615, p.219

Fantasia on Erravi sicut ovis by Alfonso Ferrabosco I the Elder

[Erravi sicut Ovis quae periit] Fantasia
GB-Lam Ms.603 (Board), no.98, f.29v

Fantasia on Erravi sicut ovis by Alfonso Ferrabosco I the Elder

[Erravi sicut Ovis quae periit] Fantasia
Mylius 1622, p.38

Fantasia on Erravi sicut ovis by Alfonso Ferrabosco I the Elder

[Frisque & gaillard] Frisque gaillart
D-Mbs Mus.Ms.267, f.29v

French Renaissance Chanson

[Frisque & gaillard] Frisque et gaillar ung ior
S-Uu Vok.mus.i Hs.87, f.5v

[Frisque & gaillard] Fraus et galliard
Drusina 1556, sig.G4v

[Frisque & gaillard] Frisque et gallard
Phalèse 1563, f.38v

[Frisque & gaillard] Frisque et gaillard
Phalèse 1568, f.32v

[Frisque & gaillard] Frisque et gaillard
Phalèse 1571, f.32v

[Frisque & gaillard] Frisque et gaillard
Waissel 1573, sig.D3v

[Frisque & gaillard] Frais et galiarte. quatuor Vocum. Clemens non Papa
Neusidler 1574, sig.G1r

[Frisque & gaillard] Frisque et gaillard Matth:Wais:
NL-At 208.A.27, f.28v

arrangement by Matthias Waissel

[Frisque & gaillard] Frais et gaillard, Canzone Francese a quattro di Clemens non papa Intavolata dal Molinaro
Molinaro 1599, p.139

arrangement by Simone Molinaro

[Frisque & gaillard] Frais et Gaillard
Gardano 1611, f.59

Godt es mijn licht
Phalèse 1563, f.36r

Godt es mein licht
A-Wn Mus.Hs.19259, f.10v

Godt is mijn licht
Phalèse 1568, f.26v

[Godt is mijn licht] [Door Gods bystant] Responce
Phalèse 1568, f.26v

Clemens non papa Gott ist mein licht
PL-Kj Mus.Ms.40598, f.58v

Godt es mijn licht
Phalèse 1571, f.32r

Gott ist mein licht
Waissel 1573, sig.B2v

cfr.Schall, p.8 (French tablature)

Gott ist mein Lichtt
S-Skma Sackska samlingen, f.9v

Gott ist mein Liecht VI
CH-Bu Ms.F.IX.70 (Wurstisen), p.70

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[fragment] Godt is mijn licht
NL-Lu 1666 (Thysius), f.155v

Thysius no.259

Iesu nomen sanctissimum
Bakfark 1565, sig.B1r

= Bakfark 1569; both editions are in Italian tablature

[Iesu nomen sanctissimum] Sit nomen Domini benedictum, Secunda pars
Bakfark 1565, sig.B2r

= Bakfark 1569; both editions are in Italian tablature

Iesu nomen sanctissimum, a 4. Clemens non Papa
Phalèse 1571, f.79v

[Iesu nomen sanctissimum] Secunda pars. Sit nomen Domini benedictum, a 4. Clemens non Papa
Phalèse 1571, f.80r

[Iesu nomen sanctissimum] Jesu Nomen Sanctis: I Pars: Val:Back:LIIII
NL-At 208.A.27, f.3v

nr.54; arrangement by Valentin Bakfark

[Iesu nomen sanctissimum] Sit Nomen Domini: Secunda Pars
NL-At 208.A.27, f.4v

nr.55

[Je prens en gré la dure mort][29] Je prens en gre la dure mort
Phalèse 1545, p.62

also attributed to Clement Janequin; French Renaissance Chanson

[Je prens en gré la dure mort] Je prens en gre
Phalèse III 1547, sig.Aa2r

Phalèse 1568, f.19v; = Phalèse II 1573, sig.Aa2r; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Aa2r

[Je prens en gré la dure mort] Je prens engre
Phalèse 1549, sig.Ev

[Je prens en gré la dure mort] Je prens en gré
RUS-KA Stadtbibliothek Ms. Gen.2.150 (Donhna-Lauk Stammbuch), no.41 [f.48r]

manuscript is lost

[Je prens en gré la dure mort] Je prens en grez
Phalèse 1552, p.23

[Je prens en gré la dure mort] Je prens en gre
Phalèse 1563, f.13v

[Je prens en gré] Ie prens en gré
Phalèse 1568, f.19v

[Je prens en gré] Je prens en gre
Phalèse 1571, f.27v

[29] There is also a version of Je prens en gré for two lutes by Josquin Baston (see above).

[Je prens en gré] Je prens engre IIII
CH-Bu Ms.F.IX.70 (Wurstisen), p.67

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

Jour desiré
GB-Cu Dd.2.11 (Holmes I), f.27r

French Renaissance Chanson; bandora

Publications in one of the Lute Societies:

LN 27/p.22; LZ 145/(27)5a; LZ 145/(27)5b

[Las, si je n'ay aultre secours] Las si je nay autre secours
Phalèse 1552, p.42

French Renaissance Chanson

[Le departir est sans departement] Le departir
Neusidler I 1544, sig.H2v

= Neusidler, Das erste Buch 1544, no.42 (modern edition The Lute Society); French Renaissance Chanson

[Le departir est sans departement] Le departir
Neusidler 1547, sig.H2v

[Le departir est sans departement] Lede partir
Heckel I 1556, p.164

[Le departir est sans departement] Le departir
Heckel I 1562, p.164

[Mais languiray je tousjours] Mais languiray je toutesjours
Phalèse 1552, p.46

French Renaissance Chanson; = Phalèse 1563, f.21r

[Mais languiray je tousjours] Mais languiraige
Phalèse 1563, f.21r

= Phalèse 1552, P.46

[Mais languiray je tousjours] Mais languyray-je
Phalèse 1568, f.17r

Maria Magdalenae quinq.Vocum. Clemens non Papa Prima pars
Neusidler 1574, sig.E3r

[Maria Magdalenae] Cito euntes. Secunda pars
Neusidler 1574, sig.F1r

Maria Magdalena et altera Maria 48
PL-Kj Mus.Ms.40598, f.95v

[Maria Magdalenae] Cito euntes dicite 2da pars
PL-Kj Mus.Ms.40598, f.98v

Martin menoit Clemens non papa
Phalèse 1568, f.30v

French Renaissance Chanson

Martin menoit. Clemens non Papa
Phalèse 1571, f.34r

Misericorde au martir amoureulx Clemens non papa
Phalèse 1553, sig.A4v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.89

[Misericorde au martyr amoureulx] Misericorde
Phalèse 1563, f.33r

[Misericorde au martyr amoureulx] Misericorde
Phalèse 1568, f.35v

[Morir my fault, c'est chose clere] Morir me fault
Phalèse 1552, p.24

French Renaissance Chanson

Musiciens regardez devant vous, a 5. Clemens non Papa
Phalèse 1571, f.76v

French Renaissance Chanson

Clemens non papa. O souverain Pasteur et Maistre
NL-Lu 1666 (Thysius), f.209v

Thysius no.324; French Renaissance Chanson

[O souverain Pasteur et Maistre]
NL-Lu 1666 (Thysius), f.210r

Thysius no.325

Or il ne m'est possible
Phalèse 1568, f.35r

French Renaissance Chanson

Or il ne m'est possible
Phalèse 1571, f.29r

[Or puisqu'il est si noble damoiselle] Or puis quil est Clemens non papa
Phalèse 1553, sig.A4r

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.87

[Or puisqu'il est si noble damoiselle] Or puis quil est C.G.
Phalèse 1563, f.39v

Pater peccavi[30]
Drusina 1556, sig.M4v

[Pater peccavi] [Quanti mercenarii] Quanti Mercenarij. Secunda Pars
Drusina 1556, sig.N1v

Pater peccavi
Phalèse 1563, f.48v

Pater peccavi
Phalèse 1568, f.55v

[Pater peccavi] [Quanti mercenarii] Quanti mercenarij secunda pars
Phalèse 1568, f.56r

Peterken 4 Voc. H.S.
PL-Kj Mus.Ms.40598, f.66v

Peterken
PL-Kj Mus.Ms.40598, f.69v

Peterken Clemens non papa
S-Skma Sackska samlingen, f.4v

[30] Pater Peccavi is attributed to Pierre de Manchicourt (Selectissimae Symphoniae, Nürnberg 1546), but to Clemens non Papa in i.e. Liber Tertius Sacrarum Cantionum, Antwerp 1547.

[Pour une helas, j'endure][31] Pour une helas, a 4

Phalèse 1568, f.29r

French Renaissance Chanson

[Pour une helas, j'endure] Pour une helas, a 4

Phalèse 1571, f.33r

[Puisque voulez que je vous laisse, adieu soulas] Puis que voulez Clemens non papa

Phalèse 1553, sig.B2v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.97

[Puisque voulez que je vous laisse, adieu soulas] Puisque voules

Phalèse 1563, f.26r

Quam dilecta tabernacula

Phalèse 1563, f.49r

[Rossignolet][32] Rosignolet 35

PL-Kj Mus.Ms.40598, f.77v

French Renaissance Chanson

[Rossignolet] Rossignollet qui chantez a 4. Clemens

Phalèse 1571, f.40v

Publications in one of the Lute Societies

LZ 151/App.13

[Rossignolet] Rossignolet, Canzone Francese a quattro di Clemens non papa Intavolata dal Molinaro

Molinaro 1599, p.137

arrangement by Simone Molinaro

[Si mon amour ne vous peult resjouyr] Si mon amour

Phalèse 1563, f.40r

French Renaissance Chanson

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[31] cfr. the version of Thomas Crecquillon (Pour ung helas, j'endure).

[32] Melchior Neusidler and Valentin Bakfark both made a Fantasia super Rossignolet (PL-Kj Mus.Ms.40598, f.20v (LZ 151/MN15a) and PL-Kj Mus.Ms.40598, f.21v (LZ 102/10); I-CFVd w.s.(Castelfranco), f.42v).

[Sur la verdure du pré florissant, m'amye ouy] Sur la verdure

Phalèse 1563, f.30v

French Renaissance Chanson; = Phalèse 1568, f.25r

[Sur la verdure du pré florissant, m'amye ouy] Sur le verdure

Phalèse 1568, f.25r

= Phalèse 1563, f.30v

Timor et Tremor 4 vocum Clemens non papa

PL-Kj Mus.Ms.40598, f.120v

cfr.Orlando di Lasso

[Une fillette bien gorriere] Une fillette bien goriere embrassa vert Vestu

D-Mbs Mus.Ms.1627, f.31r

French Renaissance Chanson; also attributed to Clement Janequin

[Ung jour passé bien escoutoye] Ung jour passe bien ascoutez

Phalèse 1552, p.48

French Renaissance Chanson

[Ung jour passé bien escoutoye] Ung jour passe

GB-Cu Dd.2.11 (Holmes I), f.20v

[Venés, mes serfs, et Bachus adorans] Venes mes serfs Clemens non papa

Phalèse 1553, sig.B2r

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.95

Venit vox de coelo. Clemens non Papa. V.Vocum. Prima pars

D-B Mus.Ms.40632, f.49v

[Venit vox de coelo] Respondit miles. Secunda pars

D-B Mus.Ms.40632, f.50v

Courtois, Jean (16th century)

[Petit Jacquet estoit en la cuisine][33] Petit giachet Crequillon a 4

Barbetta I 1582, f.36v

= Barbetta II 1582, f.34v; Barbetta, Collected Works for Lute Part III, p.41; probably wrongly attributed to Thomas Crecquillon; French Renaissance Chanson

[Petit Jacquet estoit en la cuisine] Peti Jacquet

NL-DHnmi Ms.A20 (Siena Lute Book), f.47v

[Si par souffrir] Si par son fre

Neusidler II 1544, sig.K2v

cfr.Claudin de Sermisy; French Renaissance Chanson

[Si par souffrir] Si par sofrir

Gerle 1546, sig.E1v (viol)

cfr.Claudin de Sermisy

Publications in one of the Lute Societies:

Geluit 12/p.13

[Si par souffrir] Si par son fre

Neusidler 1549, sig.S2r

cfr.Claudin de Sermisy

[Si par souffrir] Sy par soufrir

Heckel I 1556, p.142

= Heckel I 1562 (Si par soufrir); solo; cfr.Claudin de Sermisy

Si par souffrir. IIII.Voc Joan:Courtois

D-B Mus.Ms.40632, f.48v

cfr.Claudin de Sermisy

Domine quis habitabit in tabernaculo tuo

Barberiis VI 1546, f.15r

not the same melody as GB-Lbl Add.Ms.29247 (Paston), f.31v (Thomas Tallis); Scotto VI

[33] There is also a version for two lutes of Petit Jacquet estoit en la cuisine by Claudio Merulo in Terzi 1599, f.43-44

Crecquillon, Thomas (1505-1557)

[A vous en est de me pouvoir guarrir] A vous en est Crequillon

Phalèse 1553, sig.B4v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.107

[Adieu l'espoir où mon coeur aspiroit][34] Response. Adieu lespoir

Phalèse 1563, f.33v

Alix avoit

Phalèse 1571, f.38v

French Renaissance Chanson

Alix avoit

Rude II 1600, sig.EE1v

Rude II, no.46

[Amour au cuer me poingt] Amour au coeur

Phalèse 1563, f.18r

French Renaissance Chanson; = Phalèse 1568, f.34r; = Phalèse 1571, f.39r

[Amour au cuer me poingt] Amour au cuer

Phalèse 1568, f.34r

= Phalèse 1563, f.18r; = Phalèse 1571, f.39r

[Amour au cuer me poingt] Amour au cueur

Phalèse 1571, f.39r

= Phalèse 1563, f.18r; = Phalèse 1568, f.34r

[Amour, crainte et esperance] Amour crainte et esperance sont ensamble

Phalèse V 1547, sig.F1v

French Renaissance Chanson

[Amour, crainte et esperance] Amour et Crainste 4 Vocum Tho:Crequil:

PL-Kj Mus.Ms.40598, f.45v

[34] Response to Misericorde au martyr amoureulx by Jacob Clemens non papa (Phalèse 1563, f.33r)

[Amour partez, je vous donne la chasse] Amour partez
Phalèse 1571, f.39v

French Renaissance Chanson

[Amour partez, je vous donne la chasse] Amour partes, quatuor vocum
Kargel 1586, sig.K1v

[Amour partez, je vous donne la chasse] Amours pts
F-VE Ms.698, no.90

manuscript is lost; Brenet, f.143v; Meyer F-VE 698, 97; French Renaissance Chanson

Andreas christi Criquillon
GB-Lbl Add.Ms.29247 (Paston), f.74v

[Andreas christi] [Dilexit Andream Dominus] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.75v

[C'est à grand tort qu'on dict que le penser][35] Cest a grant tort Crequillon
Phalèse 1553, sig.B1v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.93

[C'est à grand tort qu'on dict que le penser] Cest a grand tort
Phalèse 1563, f.18v

= Phalèse 1568, f.14v; = Phalèse 1571, f.24v

[C'est à grand tort qu'on dict que le penser] Cest a grand tort
Phalèse 1568, f.14v

= Phalèse 1563, f.18v; = Phalèse 1571, f.24v

[C'est à grand tort qu'on dict que le penser] C'est à grand tort
Phalèse 1571, f.14v

= Phalèse 1563, f.18v; = Phalèse 1568, f.14v

[C'est à grand tort qu'on dict que le penser] C'est à grant tort R.2
F-VE Ms.698, no.58

manuscript is lost; Brenet, f.78v-104v; Meyer F-VE 698, 65; probably a ricercar on C'est à grand tort

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35 There is also a version of C'est à grand tort by Claudin de Sermisy.

Caesaris auspitijs Criquillon La.p: vasio
GB-Lbl Add.Ms.31992 (Paston), f.74v

[Cessez, mes yeulx, de tant vous tormenter] Cessez mes yeulx. Criquillon
Phalèse 1552, p.42

French Renaissance Chanson

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.77; LSAQ 2019 suppl.9/p.79; LSAQ 2019 no.1/p.15

[Cessez, mes yeulx, de tant vous tormenter] Cessez mes yeulx. Crequillon
Phalèse 1553, sig.A2r

with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.77; LSAQ 2019 suppl.9/p.79; LSAQ 2019 no.1/p.15

[Cessez, mes yeulx, de tant vous tormenter] Cessez mes yeulx
Phalèse 1563, f.16v

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.77; LSAQ 2019 suppl.9/p.79; LSAQ 2019 no.1/p.15

[Cessez, mes yeulx, de tant vous tormenter] Cessez mes yeux
Phalèse 1568, f.18v

[Cessez, mes yeulx, de tant vous tormenter] Crequillon Cesses mes H.S.
PL-Kj Mus.Ms.40598, f.141v

[Cessez, mes yeulx, de tant vous tormenter] Cessez mes yeux
Phalèse 1571, f.29v

[Crainte & espoir m'oppressent grandement] 5.vocum Tho.Crecquil: Crainte et Spoir
PL-Kj Mus.Ms.40598, f.38v

Domine da nobis Criquillon
GB-Lbl Add.Ms.29247 (Paston), f.55v

[Domine da nobis] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.56r

Domine ne memineris Criquillon La.p.al.3.t.
GB-Lbl Add.Ms.31992 (Paston), f.65v

Domine ne memineris Criquillon
GB-Lbl Add.Ms.29246 (Paston), f.34v

[Dung seul regard mort et toi] Dung seul regard

Phalèse 1563, f.19r

French Renaissance Chanson

[En attendant d'amour la jouissance] En attendant

Phalèse 1552, p.46

French Renaissance Chanson

Expurgate 5 vocum Crequilon

Kargel 1586, sig.H1r

[Fortune helas, tu feis mal ton debvoir] Fortune helas

Phalèse 1563, f.23r

French Renaissance Chanson

[Il me suffit de tous mes maulx] Il me souffit

Phalèse II 1546, sig.h4v

= Carminum quae chely vel testudine canuntur vol.2, 1546; French Renaissance Chanson; there is another version by Claudin de Sermisy (Il me souffit de tous mes maulx)

[Je ne desire aymer aultre personne] Je ne desir aymer auter

Phalèse II 1546, sig.I4v

= Carminum quae chely vel testudine canuntur vol.2, 1546; French Renaissance Chanson

[Je ne desire aymer aultre personne] Je ne desire aymer

Phalèse 1568, f.54r

[Je suis aymé de la plus belle] Je suis ayme Crequillon

Phalèse 1553, sig.C1r

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.109

[L'ardant amour souvent me veult contredire] Lardant amour Crequillon

Phalèse 1553, sig.B3v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.103

[Las, je congnoys qu'il est trop veritable] Las je cognois
Phalèse 1563, f.45r

French Renaissance Chanson

[Le corps absent cause en amour martire] Le corps absent cause en amoureux. Quatuor vocum. T.Criquillon
Bakfark 1553, sig.F3r

Bakfark, Opera Omnia I, no.9; Jacques Moderne; French Renaissance Chanson

[Le corps absent cause en amour martire] Le cors absent a quatre T.Crequillon
Bakfark 1564, f.15r

[Le coeur, le corps, le sens, l'entendement] Le ceueur le corps
Phalèse II 1546, sig.I3v

= Carminum quae chely vel testudine canuntur vol.2, 1546; French Renaissance Chanson

[Les yeux fichez vers ta tres douce face] Les yeulx ficez. Thom. Criquillon
Phalèse 1552, p.49

French Renaissance Chanson

Criquillon Nigra Sum
GB-Lcm Ms.2089, f.4v

[Nigra sum] Secunda pars
GB-Lcm Ms.2089, f.5v

Nigra sum Criquillon
GB-Lbl Add.Ms.29247 (Paston), f.28v

[Nigra sum] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.29v

Nigra sum
GB-Lbl Add.Ms.29246 (Paston), f.35r

[Nigra sum] Secunda pars
GB-Lbl Add.Ms.29246 (Paston), f.35v

[Oncques amour ne fut sans grant langueur] Oucqude amorus
D-Mbs Mus.Ms.266, f.102v

French Renaissance Chanson

[Oncques amour ne fut sans grant langueur] Oncques amour me fut
Phalèse 1552, p.22

Publications in one of the Lute Societies:

BL Yearbook 2022/p.13

[Oncques amour ne fut sans grant langueur] Oncques amour
Phalèse 1563, f.35r

[Oncques amour ne fut sans grant langueur] Oncques amour
Neusidler II 1566, p.24

[Oncques amour ne fut sans grant langueur] Oncques amour Cricquillon
Phalèse 1571, f.63v

[Oncques amour ne fut sans grant langueur] Onques amour
Neusidler 1573, sig.I3v

= Neusidler II 1566, p.24; cfr.Drusina 1573

[Orsus a coup qu'on se resveille] Or sus a coup
Phalèse 1545, p.64

French Renaissance Chanson

[Orsus a coup qu'on se resveille] Or sus a coup
Phalèse I 1547, sig.G3v

= Carminum quae chely vel testudine canuntur vol.1, 1547

[Orsus a coup qu'on se resveille] Orsus, à coup
NL-Lu 1666 (Thysius), f.176v

[Petite fleur coincte et jolye, las, dictes moy] Petite fleur Crequillon
Ochsenkhun 1558, f.84r

cfr.D-W Druck 5 (2).Mus.fol.; French Renaissance Chanson

[Petite fleur coincte et jolye, las, dictes moy] Petit fleur Th:Crequillon à 4
D-Sl G.I.4 III (Donaueschingen), f.8v

French Renaissance Chanson

Pis ne me peult venir a 5 Criquillon
D-Mbs Mus.Ms.266, f.5v

French Renaissance Chanson

Pis ne me peult venir. Superius
Phalèse 1552, p.104

duet

Pis ne me peult venir. Bassus
Phalèse 1552, p.105

duet

Pis ne me peult venir
Phalèse 1563, f.46v

Pis ne me peult venir. Ad quintam
Phalèse 1563, f.55v

duet

Pis ne me peult venir. Bassus
Phalèse 1563, f.56r

duet

[Pis ne me peult venir] Pis ne peult venir
Phalèse 1568, f.52r

5.vocum Thoma:Crecquil: Pis ne me peult venir
PL-Kj Mus.Ms.40598, f.40r

Pis ne me peult venir, a 5
Phalèse 1571, f.75v

[Pis ne me peult venir] Puis ne me peult venir
Jobin 1572, sig.D4r

[Pis ne me peult venir] Pis ne me peult
Phalèse 1574, f.56r

[Pis ne me peult venir] Criquillon Pis ne me puit
GB-Lcm Ms.2089, f.73r

[Pis ne me peult venir] Prie non me voult venier a 5
PL-Kj Mus.Ms.40032 (Barberini), p.92

[Pis ne me peult venir] Pis ne me peult Venire
D-BSstb C39 2°, f.21r

Pis ne me peult venir, Canzone Francese a quattro di Thomas Crecquillon Intavolata dal Gostena
Molinaro 1599, p.128

arrangement by Giovanni Battista dalla Gostena

[Pis ne me peult venir] Puis né me puer à 5 voc
Rude II 1600, sig.DD3r

[Pis ne me peult venir] Pis ne me puit Criquillon
GB-Lbl Add.Ms.29247 (Paston), f.40v

[Pis ne me peult venir] Plus ne me peult M.D.L.
S-Skma Sackska samlingen, f.11r

French Renaissance Chanson

[Plaisir nay plus mais vis en desconfort] Plaisir nay plus Crequillon
Phalèse 1553, sig.C3v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.119

Pour parvenir Thom:Crequil: 4 V:
PL-Kj Mus.Ms.40598, f.115v

French Renaissance Chanson

Pour parvenir
Jobin 1572, sig.D3r

[Pour ung helas, j'endure][36] Pour Ung Helas Crequillon
Ochsenkhun 1558, f.86r

cfr.D-W Druck 5 (2).Mus.fol.; French Renaissance Chanson

[Pour ung plaisir qui si peu dure][37] Pour ung plaisir
Phalèse II 1546, sig.G4v

= Carminum quae chely vel testudine canuntur vol.2, 1546; French Renaissance Chanson

[Pour ung plaisir qui si peu dure] Pour ung plaisir
PL-LZu Ms.M 6983, f.77v

[36] cfr. the version by Jacob Clemens non Papa (Pour une helas, j'endure).

[37] The Phantasia in S-B Ms.PB fil.172 (Per Brahe), f.23v has the same beginning as Pour un plaisir.

[Pour ung plaisir qui si peu dure] Pour ung plaisir
Phalèse 1552, p.47

[Pour ung plaisir qui si peu dure] Pour Ung plasier
Heckel I 1556, p.127

= Heckel I 1562; solo

[Pour ung plaisir qui si peu dure] Pour un plaisir Crequillon
Ochsenkhun 1558, f.87r

cfr.D-W Druck 5 (2).Mus.fol.

[Pour ung plaisir qui si peu dure] Fantasia
F-Pn Rés.429, f.113r

Master Newman; “sehr schliecht und zimlich gueth”

[Pour ung plaisir qui si peu dure] [fragment] Pour un plaisir
F-Pn Rés.429, f.113r

only the beginning; cfr.F-Pn Rés.429, f.115v

[Pour ung plaisir qui si peu dure] Pour un plaisir
F-Pn Rés.429, f.115v

cfr.F-Pn Rés.429, f.113r

Publications in one of the Lute Societies:

LN 38/1d

[Pour ung plaisir qui si peu dure]
NL-DHnmi Ms.A20 (Siena Lute Book), f.57v

[Pour ung plaisir qui si peu dure] Pour ung plaisir
Phalèse 1563, f.17r

[Pour ung plaisir qui si peu dure] Pour un plaisir
A-Wn Mus.Hs.19259, f.5r

[Pour ung plaisir qui si peu dure] Pour ung plaisier
I-CFVd w.s.(Castelfranco), f.22r

[Pour ung plaisir qui si peu dure] Pour ung pläsier
D-B Mus.Ms.40632, f.3v

[Pour ung plaisir qui si peu dure] Pour un plaisir
Phalèse 1568, f.21r

Phalèse II 1546, sig.g4v

[Pour ung plaisir qui si peu dure] Pour un plaisir, Alio modo
Phalèse 1568, f.21v

[Pour ung plaisir qui si peu dure] Pour un plaisir
Phalèse 1571, f.27r

[Pour ung plaisir qui si peu dure] Lobet den Herren alle Heiden
CZ-Pu Ms.59r.469 (Strialy), f.135r [PDF p.67]

[Pour ung plaisir qui si peu dure] Pour un plaisir
NL-Lu 1666 (Thysius), f.175v

Thysius no.283

[Pour ung plaisir qui si peu dure] Schoon lief ghij sijt prijs waert alleyne/Mr David
NL-Lu 1666 (Thysius), f.330r

setting probably by David Janszoon Padbrué; Thysius no.502

Publications in one of the Lute Societies:

LN 77/Padbrué 10

[Pour ung plaisir qui si peu dure] ung sier
H-Bn Bártfa Mus.pr.19, sig.K4v

title torn of; "...et nobis"

[Pour ung plaisir qui si peu dure] Pour un plaisir
Rude II 1600, sig.EE3r

Rude II, no.48

Puis que malheur me tient Crequillon
Phalèse 1553, sig.B3r

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.99; LSAQ 2019 suppl.9/p.101

Quand me souvient Crequillon
Phalèse 1553, sig.A3r

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.83

[Toutes les nuictz que sans vous je me couche/ Qu'est-il besoin chercher toutes les nuicts] Quest il besoing. Response de Toutes les nuyct
Phalèse 1568, f.17v

French Renaissance Chanson

[Toutes les nuictz que sans vous je me couche/ Qu'est-il besoin chercher toutes les nuicts] Response. Quest il besoingne
Phalèse 1552, p.20

French Renaissance Chanson

[Toutes les nuictz que sans vous je me couche/ Qu'est-il besoin chercher toutes les nuicts] Responce Quest'il besoing
D-Mbs Mus.Ms.266, f.134v

[Toutes les nuictz que sans vous je me couche/ Qu'est-il besoin chercher toutes les nuicts] Response. Quest il besoing
Phalèse 1563, f.13r

Criquillon Quis te victorem
GB-Lcm Ms.2089, f.8v

[Quis te victorem] 2da pars
GB-Lcm Ms.2089, f.9v

[Reviens vers moy qui suis tant desolée] Revenez vers moy. Criquellon
Phalèse 1552, p.44

also attributed to Jean Lupi; French Renaissance Chanson

[Si j'ay l'amour] Si iay Lamour
Bianchini 1549, f.10r

f.14r in the index; Jacques Moderne; French Renaissance Chanson

[Si me tenez tant de rigueur, ma dame] Si me tenez, a 3
Phalèse 1568, f.34v

French Renaissance Chanson

[Si me tenez tant de rigueur, ma dame] 6 vocum Si me tenez Thom: Crequillon
PL-Kj Mus.Ms.40598, f.131v

[Si me tenez tant de rigueur, ma dame] Si me tenez
Phalèse 1571, f.35v

Si natem Presces. quatuor vocum. Thomas Quequillon [sic]
Neusidler 1574, sig.G3r

[Toutes les nuictz que sans vous je me couche] Toutes les nuyt
Phalèse II 1546, sig.k4v

= Carminum quae chely vel testudine canuntur vol.2, 1546; French Renaissance Chanson

[Toutes les nuictz que sans vous je me couche] Toutte le nuict
Phalèse 1549, sig.E3v

[Toutes les nuictz que sans vous je me couche] Toutes les nuicts
D-Mbs Mus.Ms.266, f.133v

[Toutes les nuictz que sans vous je me couche] Tutte la Nuit
D-Mbs Mus.Ms.1627, f.8v

[Toutes les nuictz que sans vous je me couche] Toute la nuyt
Phalèse 1552, p.19

[Toutes les nuictz que sans vous je me couche] Toutes les nuyct
Phalèse 1563, f.12v

[Toutes les nuictz que sans vous je me couche] Toutes les nuyct
Phalèse 1568, f.16v

[Toutes les nuictz que sans vous je me couche] Toutes les nuyct
Phalèse 1571, f.26v

[Ung doulx nenny avec un doulx soubrire][38] Un doulx nenny, a 4.Cricquillon
Phalèse 1571, f.34v

another version in Phalèse 1571, f.46v is attributed to Orlando (see further); French Renaissance Chanson

[Ung gay bergier prioit une bergiere] Ung gay bergier
Phalèse 1545, p.46

French Renaissance Chanson

Publications in one of the Lute Societies:

LZ 129/App.2a

[Ung gay bergier prioit une bergiere] Ung gay bergier
Phalèse I 1547, sig.F1v

= Carminum quae chely vel testudine canuntur vol.1, 1547

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[38] Un doulx nenny avec un doulx soubrire is attributed to both Thomas Crecquillon and Orlando di Lasso. Here is a version by Crecquillon. For the other versions, see further under di Lasso.

[Iung gay bergier prioit une bergiere] Ung gay bergiere
Phalèse III 1547, sig.Bb3v

arrangement by Pierre di Teghi; Phalèse 1568, f.20r; = Phalèse II 1573, sig.Bb3v; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Bb3v

[Iung gay bergier prioit une bergiere] Ung gay bergier
Phalèse 1549, sig.G3v

[Iung gay bergier prioit une bergiere] Ungey Bergier
D-Mbs Mus.Ms.266, f.126r

[Iung gay bergier prioit une bergiere] Ung gay bergiere
Phalèse 1552, p.30

[Iung gay bergier prioit une bergiere] Un gay bergier. 4.Vocum. Ienequin
Bakfark 1553, sig.H2v

wrongly attributed to Clement Janequin; Bakfark, Opera Omnia I, no.14; Jacques Moderne

[Iung gay bergier prioit une bergiere] Ungoi berger
UKR-LVu 1400/I, f.59r

[Iung gay bergier prioit une bergiere] Ung gay bergiere Crequillon
Ochsenkhun 1558, f.86v

cfr.D-W Druck 5 (2).Mus.fol.

[Iung gay bergier prioit une bergiere] Ung gay bergier
Phalèse 1563, f.22v

[Iung gay bergier prioit une bergiere] Ung gay bergier
PL-Kj Mus.ant.pract.W.510, f.60r

[Iung gay bergier prioit une bergiere]
PL-Kj Mus.ant.pract.W.510, f.32r

crossed out

[Iung gay bergier prioit une bergiere] Ung gay Bergiers
I-CFVd w.s.(Castelfranco), f.56v

[Iung gay bergier prioit une bergiere] Unggai bergier
D-B Mus.Ms.40632, f.2v

[Iung gay bergier prioit une bergiere] Ung gay bergier
Phalèse 1568, f.20r

Phalèse III 1547, sig.Bb4v (Ung gay bergiere)

Publications in one of the Lute Societies:

LSAQ 2010 no.2/p.28

[Iung gay bergier prioit une bergiere] Ung gay bergier, Alio modo
Phalèse 1568, f.20v

[Iung gay bergier prioit une bergiere] Un gai bargier
Becchi 1568, p.72

[Iung gay bergier prioit une bergiere] Ung gay bergier. Alio modo
Phalèse 1571, f.30v

[Iung gay bergier prioit une bergiere] Un gay bergier
Phalèse 1571, f.30r

[Iung gay bergier prioit une bergiere] Ung gay bergier G.M.
Waissel 1573, sig.D1v

[Iung gay bergier prioit une bergiere] Ung gai Bergier. auatuor vocum. Tomas Qriquillon
Neusidler 1574, sig.G2r

Publications in one of the Lute Societies:

LZ 129/MN4b; LSAQ 2010 no.2/p.26

[Iung gay bergier prioit une bergiere] El canto fermo di Un gay bergier Canzon francese
PL-Kj Mus.Ms.40032 (Barbarini), p.52

[Iung gay bergier prioit une bergiere] Contrapunt sobre il Madrigal Un gay Bergier
PL-Kj Mus.Ms.40032 (Barbarini), p.54

[Iung gay bergier prioit une bergiere] Ungay Bergier Chanson francois
PL-Kj Mus.Ms.40032 (Barbarini), p.74

[Iung gay bergier prioit une bergiere] Ungay bergier Canzon francese
PL-Kj Mus.Ms.40032 (Barbarini), p.118

[Iung gay bergier prioit une bergiere] Un gaij bergier
PL-Kj Mus.Ms.40032 (Barbarini), p.128

[Ung gay bergier prioit une bergiere] Ungay Bergier a 4 C.Ianequim
Barbetta I 1582, f.32v

= Barbetta II 1582, f.30v; Barbetta, Collected Works for Lute Part III, p.29
wrongly attributed to Clement Janequin

[Ung gay bergier prioit une bergiere] Ung gay bergier
IRL-Dtc 410/I (Dallis), p.248

[Ung gay bergier prioit une bergiere] Galbergieri Franzesse
B-Br II 275 (Cavalcanti), f.32v

[Ung gay bergier prioit une bergiere] Galbergieri in altro tuono Franz
B-Br II 275 (Cavalcanti), f.33v

[Ung gay bergier prioit une bergiere] Ung gai bergier
D-Sl G.I.4 II (Donaueschingen), f.56v

[Ung gay bergier prioit une bergiere] Una altra Canzone
CDN-Mc w.s., f.92v

[Ung gay bergier prioit une bergiere] Ung gay berger
NL-Lu 1666 (Thysius), f.174v

Thysius no.282

[Ung gay bergier prioit une bergiere] Ung gaij bergier, Canzone Francese a quattro di Thomas Crecquillon Intavolata dal Molinaro
Molinaro 1599, p.135

arrangement by Simone Molinaro

[Ung gay bergier prioit une bergiere] Ung gai Bergiere
Gardano 1611, f.57

[Ung triste coeur remply de fantasie] Ung trist coeur. Response. Crequillon
Phalèse 1553, sig.A3v

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.85

[Ung triste coeur remply de fantasie][39] Ung triste ceur
Phalèse 1563, f.43v

[39] There is another version of Ung triste coeur remply de fantasie by Orlando di Lasso.

de Bisschop, Lodewijk (ca.1520-1595)

Gequest ben ick

Phalèse I 1547, sig.H1v

= Carminum quae chely vel testudine canuntur vol.1, 1547
Gequest ben ick [(table:) van minnen]

Gequest ben ick

Phalèse 1563, f.44r

[Ick seg adieu] Ic segadin

Neusidler I 1544, sig.F1r

= Neusidler, Das erste Buch 1544, no.29 (modern edition The Lute Society);

[Ick seg adieu] Ic sege adiu

Neusidler II 1544, sig.L3v

Publications in one of the Lute Societies:

LSAQ 1978 no.3/p.10

[Ick seg adieu] Ic seg adiu.27.

Neusidler 1547, sig.F2r

revised second edition of Neusidler I 1544

Ick seg adieu

Phalèse I 1547, sig.F1r

= Carminum quae chely vel testudine canuntur vol.1, 1547
cfr.NL-At 208.A.27, f.16v

[Ick seg adieu] Sego dein

D-Mbs Mus.Ms.272, f.50v

[Ick seg adieu] Ick sege din

Heckel I 1556, p.185

= Heckel I 1562 (Ick sege adieu); solo

Publications in one of the Lute Societies:

LSAQ 2012 no.1/p.36

[Ick seg adieu] Ic Seg adiu

D-B Mus.Ms.40632, f.23v

[Ick seg adieu] Ic seghe adieu

NL-Uu Hs.AA-fol-28 Rariora, f.2v

manuscript addition; cfr.Phalèse 1563 (Editions Minkoff)

[Ick seg adieu] Ic seghe adieu

NL-At 208.A.27, f.16v

cfr.Phalèse I 1547, sig.F1r

de Bruck, Arnoldus (ca.1500-1554)

Ellend ich rüff

Gerle 1533, f.16v

de La Fage, Jean (16th century)

Ave virgo singularis

Barberiis VI 1546, f.9r

Scotto VI

Elisabet Zacharie

Barberiis VI 1546, f.24v

Scotto VI

[Elisabet Zacharie] [Inter natos mulierum] quinta pars

Barberiis VI 1546, f.26r

“quinta pars” in the title should be secunda pars; Scotto VI

Elisabet Zacharie

D-Mbs Mus.Ms.266, f.119r

Super flumina Babilonis La Fage a 5

D-Mbs Mus.Ms.267, f.38v

Or Pierre de la Fage (Pierre La Fage)

Anthonius Rota Super flumina Babilonis de Le Fage

D-Mbs Mus.Ms.267, f.38v

arrangement by Antonio Rotta

[Super flumina Babilonis] A.Rotta. S.parte Si oblitus fuero

D-Mbs Mus.Ms.267, f.39v

arrangement by Antonio Rotta

Publications in one of the Lute Societies:

LSAQ 2009 no.3/p.38

de Latre, Olivier (ca.1510-1568/69)

[Fault il qui soit ma doulce amye] Fault il que soit

Phalèse 1568, f.18r

French Renaissance Chanson

[Fault il qui soit ma doulce amye] Fault il qui soit ma doulce amye C.G.

Phalèse 1563, f.39

de Latre, Jean (Petit Jehan de Latre, 1505-1569)

[Comme la rose se per en peu d'espasse] Comme la rosa. Petit Jan

Phalèse 1552, p.28

French Renaissance Chanson

[Comme la rose se per en peu d'espasse] Comme la rose

Phalèse 1563, f.24r

[Vivray-je tousjours en telle peine/ Sans plourer et gemir, vous diray mon plaisir] Response. Sans plourer

Phalèse 1552, p.22

French Renaissance Chanson

[Vivray-je tousjours en telle peine/ Sans plourer et gemir, vous diray mon plaisir] Response. Sans plourer

Phalèse 1563, f.20v

[Vivray-je tousjours en telle peine] Vivray je tousjours en soucy

Phalèse 1549, sig.Fv

[Vivray-je tousjours en telle peine] Vivray je tout jour en telle peyne

Phalèse 1552, p.21

[Vivray-je tousjours en telle peine] Vivray je tout jour en telle peine

Phalèse 1563, f.20r

de Manchicourt, Pierre (1510-1564)

[Psalm 42] [fragment] Ainsi

NL-Lu 1666 (Thysius), f.213v

texted intabulation of a Genevan Psalm (Ainsi qu'on oit le cerf bruire); Thysius no.332

[J'ai vu le cerf du bois sallir et boir] I'ay veu le cerf du boys sallir

Adriaenssen 1584, f.61r

cfr.D-Sl G.I.4 III (Donaueschingen), f.28r; Adriaenssen 1600, f.80r; Cantiones Napolit. a 3
French Renaissance Chanson

[J'ai vu le cerf du bois sallir et boir] La medesimo il tenor al ottava

Adriaenssen 1584, f.61r

cfr.D-Sl G.I.4 III (Donaueschingen), f.28r; Adriaenssen 1600, f.80r

J'ai vu le cerf du bois sallir et boir à la fontaine Em.Hadri.

D-Sl G.I.4 III (Donaueschingen), f.28r

cfr.Adriaenssen 1584, f.61r; Adriaenssen 1600, f.80r

[J'ai vu le cerf du bois sallir et boir] La medesima, il tenor al ottava

D-Sl G.I.4 III (Donaueschingen), f.28r

cfr.Adriaenssen 1584, f.61r

[J'ai vu le cerf du bois sallir et boir] I'ay veu le cerf du boys sallir

Adriaenssen 1600, f.80r

cfr.Adriaenssen 1584, f.61r; D-Sl G.I.4 III (Donaueschingen), f.28r

Proba me Domine[40]

Paladin 1560, f.30r

or Jacob Godebrye

Publications in one of the Lute Societies:

LSAQ 2019 suppl.7/p.121

[40] The Fantasia sopra al detto (Paladin 1560, f.31v) is based on Proba me Domine by Pierre de Manchicourt or Jacob Godebrye.

De Wisme, Nicholas (16th century)

Mon cueur chante ioyeusement, a 4

Phelèse 1571, f.28r

Gero, Giovanni (Jhan Gero, 1518-1583)

IO felici pensier, felici giorno] O felici

Gerle 1546, sig.O2v

German renaissance Lute Music Volume 1, 17 Pieces by Hans Gerle, p.8

O mort ultimo fin di giovan gero

S-Uu Vok.mus.i Hs.87, f.15v

Vel pur giurar Amor

Galilei 1563, p.13

Gombert, Nicolas (ca.1495-1560)

[A bien grant tort vous m'avez prins en hayne] A bien gran tort

Barberiis V 1546, f.4r

Scotto V; French Renaissance Chanson

[Aspice Domine] Aspice

D-Mbs Mus.Ms.1511c, f.1r and f.13v

Aspice Domine. A quatre N.Gombert

Bakfark 1564, f.6r

[Aspice Domine] Seconde partie

Bakfark 1564, f.8v

Aspice domine, quatuor vocum, Nicolaus Gombert

Bakfark 1553, sig.C2v

Bakfark, Opera Omnia I, no.5; motet; Jacques Moderne

[Aspice domine] Secunda pars, Muro tuo inexpugnabili. Quatuor vocum

Bakfark 1553, sig.D1r

Bakfark, Opera Omnia I, no.5; motet; Jacques Moderne

[O beata Maria] [Secunda pars] Assiste parata. Superius

Phalèse 1552, p.82

duet in equal pitch; Duets from the Phalèse anthologies no.2

[O beata Maria] [Secunda pars] Assiste parata. Bassus

Phalèse 1552, p.83

duet in equal pitch; Duets from the Phalèse anthologies no.2

Audi filia Gombert

D-Mbs Mus.Ms.267, f.18v

[Audi filia] Sec.da Pars. Specie tua

D-Mbs Mus.Ms.267, f.19v

[Audi filia]

D-Mbs Mus.Ms.1511c, f.8r

Ave Sanctissima

Bianchini 1546, sig.C2v

= Bianchini 1554, sig.C2v; cfr.Bianchini 1563; 1546 and 1554 versions: Gardane [=Gardano]; 1563 version: Scotto

Ave sanctissima A 4

Phalèse III 1547, sig.Ee1v

arrangement by Pierre di Teghi; = Phalèse II 1573, sig.Ee1v; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Ee1v

Beati omnes qui timet

Barberiis VI 1546, f.2r

Scotto VI

[Beati omnes qui timet] 5 pars

Barberiis VI 1546, f.3v

quinta pars in title should be secunda pars; Scotto VI

Cantibus Organicis, Christi Cecilia sponsa

Bakfark 1565, sig.C1v

= Bakfark 1569; both editions are in Italian tablature

[Cantibus Organicis] Fundite cantores, secunda pars

Bakfark 1565, sig.C3v

= Bakfark 1569; both editions are in Italian tablature

Dignare me laudare te

Barberiis VI 1546, f.22r

Scotto VI

[Dignare me laudare te][O regina poli] Secunda pars

Barberiis VI 1546, f.23r

Scotto VI

Domine si tu es, iube me venire ad te

Bakfark 1565, sig.C4v

= Bakfark 1569; both editions are in Italian tablature

[Domine si tu es, iube me venire ad te] Cumque vidisset ventum, secunda pars

Bakfark 1565, sig.D1v

= Bakfark 1569; both editions are in Italian tablature

[En attendant l'espoir de ma maistresse] En attendant. Superius

Phalèse 1552, p.100

duet; French Renaissance Chanson

[En attendant l'espoir de ma maistresse] En attendant. Bassus
Phalèse 1552, p.101

duet

[En espoir davoir mieulx il faut avoir souffrance] En espoir
Phalèse II 1546, sig.f2v

Pierre Cadéac; D.Petri; = Carminum quae chely vel testudine canuntur vol.2, 1546; French Renaissance Chanson

[En espoir davoir mieulx il faut avoir souffrance] En espoir
Phalèse 1552, p.104

duet

[En espoir davoir mieulx il faut avoir souffrance] En espoir
Phalèse 1552, p.105

duet

[Hors envieulx retires vous d'ici] Hors envies retires vous
da Milano/Borrono 1546, f.37v

arrangement by Francesco da Milano; Ness 114; edited by Scotto; Brown 1546[8]; French Renaissance Chanson

[Hors envieulx retires vous d'ici] Hors envies retires vous
Phalèse II 1546, sig.l2v

da Milano/Borrono 1546, f.37v; Ness 114; = Carminum quae chely vel testudine canuntur vol.2, 1546

[Hors envieulx retires vous d'ici] Hors envieulx retires vous
da Milano I 1546, sig.C3v

Ness 114; Brown 1546[6]

Publications in one of the Lute Societies:

LN 138/p.36

[Hors envieulx retires vous d'ici] Hors envieulx retires vous
da Milano 1556, f.11v

same content as da Milano I 1546; Ness 114

[Hors envieulx retires vous d'ici] Or ennvieux retire vous dici ghonbert
S-Uu Vok.mus.i Hs.87, f.30v

[Hors envieulx retires vous d'ici] Hors envieulx retires vous
da Milano I 1563, sig.C3v

[Hors envieulx retires vous d'ici] Hors envieulx 4 Vocum
PL-Kj Mus.Ms.40598, f.83v

Levavi oculos meos Gomb.

Rotta 1546, f.28r

= Rotta 1546 (Scotto I), f.35v; edited by both Gardane [=Gardano] and Scotto

[Levavi oculos meos] Dominus custodit te secunda pars

Rotta 1546, f.29r

= Rotta 1546 (Scotto I), f.37r; edited by both Gardane [=Gardano] and Scotto

[Mon amy n'a plus que faire de venir en ma maison] Mon amy

da Crema I 1546, sig.E3r

= da Crema III 1546, f.19v; also ascribed to Mathieu Gascongne; French Renaissance Chanson

[Mon amy n'a plus que faire de venir en ma maison] Mon amy

Phalèse V 1547, sig.C4r

[Mon amy n'a plus que faire de venir en ma maison] Mon amy, alio modo

Phalèse 1571, f.75r

or Mathieu Gascongne

[Mon pensement ne gist qu'en vostre faict] Mon pensement

de Rippe II 1562, f.12r

Le Roy & Ballard II; reprint of the early 1550's; Brown 1562[9]; content mostly same as Fezandat I to III
French Renaissance Chanson

[Mon pensement ne gist qu'en vostre faict] Mon pensement

de Rippe III 1554, f.11v

Fezandat III; edited by Guillaume Morlaye; Brown 1554[7]

[Mon pensement ne gist qu'en vostre faict] Mon pensement

Phalèse 1574, f.29r

Peccata mea Gombert

GB-Lbl Add.Ms.29247 (Paston), f.60v

[Peccata mea] Secunda pars

GB-Lbl Add.Ms.29247 (Paston), f.61r

Peccata mea Gomberte La Secunda vasio

GB-Lbl Add.Ms.31992 (Paston), f.72v

[Peccata mea] [Quoniam iniquitatem meam ego conosco] Secunda pars

GB-Lbl Add.Ms.31992 (Paston), f.73v

Plus oultre Gombert. Superius

Phalèse 1552, p.92

duet in equal pitch; Duets from the Phalèse anthologies no.7; French Renaissance Chanson

Plus oultre. Bassus

Phalèse 1552, p.93

duet in equal pitch; Duets from the Phalèse anthologies no.7

Que est ista de gombert

da Crema I 1546, sig.G2v

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; Gardane

Que est ista de gombert

da Crema III 1546, f.26v

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

Sancta Maria. IIII.Vocum. Gombert

Ochsenkhun 1558, f.48r

cfr.D-W Druck 5 (2).Mus.fol.

Super flumina babilonis

Barberiis VI 1546, f.27v

Scotto VI

[Tota pulchra es amica mea] tota pulcra

D-Mbs Mus.Ms.271, f.7v

There are other intabulations of Tota pulchra by Nicolas Craen (see above), Georg Lange (Krengel 1584, f.16v-17r), Clement Morel (F-VE Ms.698, no.24) and anonymous composers (Judenkünig II 1523, sig.G2v-sig.G4r).

Tulerunt Dominum meum

Adriaenssen 1592, f.49v

Moteta

Venite filii audite me

Bakfark 1565, sig.D2v

= Bakfark 1569; both editions are in Italian tablature

[Venite filii audite me] Servite Domino, secunda pars

Bakfark 1565, sig.D4r

= Bakfark 1569; both editions are in Italian tablature

Vostre beaulte

Gerle 1546, sig.X1r

German renaissance Lute Music Volume 1, 17 Pieces by Hans Gerle, p.11; French Renaissance Chanson

Vostre Beaulte

Neusidler 1549, sig.X3v

Vostre Beaulte

D-B Mus.Ms.40632, f.11v

Hellinc, Lupus (1493-1541)

(Lupo Fiammengo, linked with Ferrara)

Agnus Dei
Barberiis IV 1546, f.18v

Scotto IV

[Herre Gott] Capitan
Gerle 1533, f.24v

Glück eer und gut
Gerle 1533, f.25r

[Honneur sans plus en noble cueur prent place] Henneur sons plus
Neusidler II 1544, sig.M4v

French Renaissance Chanson

In te Domine speravi
Neusidler 1547, sig.F4r

revised second edition of Neusidler I 1544

Publications in one of the Lute Societies:

LSAQ 2007 no.3/p.30

In te Domine speravi
Phalèse 1553, sig.C4v

with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.123

In te Domine speravi
Phalèse 1571, f.92v

[In te Domine speravi] [Quoniam fortitudo] Secunda pars
Phalèse 1571, f.93v

In te Domine speravi
Adriaenssen 1592, f.41r

Moteta

[In te Domine speravi] Quoniam fortitudo (seconda pars)
Adriaenssen 1592, f.43r

[Je suis desheritée][41] Je suys desherite

Phalèse II 1546, sig.f1v

= Carminum quae chely vel testudine canuntur vol.2, 1546; French Renaissance Chanson

[Je suis desheritée] Je suis desheritee

de Rippe 1552, f.20v

cfr.de Rippe I 1553, f.20v; Fezandat I; edited by Guillaume Morlaye; content is de Rippe I 1553; Brown 1552[8]

[Je suis desheritée] Je su desheritee

Heckel II 1556, p.17

= Heckel II 1562 (je suis desheritee, puis que jay perdu mon amy); duet

[Je suis desheritée] Je suis desheritte

Heckel I 1556, p.14

= Heckel I 1562 (Je suis desheritee); duet; arrangement by Albert de Rippe (da Ripa)

[Je suis desheritée] Je suis desheritee puisque j'ai perdu DeCadeac

S-Uu Vok.mus.i Hs.87, f.30r

arrangement by Albert de Rippe (da Ripa)

[Je suis desheritée] Ie suis desheritée

de Rippe II 1562, f.3v

Le Roy & Ballard II; reprint of the early 1550's; Brown 1562[9]; content mostly same as Fezandat I to III

[Je suis desheritée] Je suis desheritee

Phalèse 1563, f.43r

Je suis desheritée

Phalèse 1568, f.23r

[Je suis desheritée] Je suis descheritte

PL-Kj Mus.Ms.40598, f.51v

[Je suis desheritée] Je suis desheritée

Phalèse 1571, f.31r

Je suis desheritée

Phalèse 1574, f.21r

[41] The song Je suis desheritée is also attributed to Pierre Cadéac.

[Je suis desheritée] Je suis desheritee
NL-At 208.A.27, f.26v

arrangement by Albert de Rippe (da Ripa); nr.93

[Je suis desheritée] Je suis desherite
IRL-Dtc 410/I (Dallis), p.112

arrangement by Albert de Rippe (da Ripa)

Je suis desheritée Chanson
IRL-Dm Z.3.2.13 (Marsh), no.36, p.74

arrangement by Albert de Rippe (da Ripa); Vaccaro II.121

Nisi dominum. IIII.Vocum. Lupus
Ochsenkhun 1558, f.54r

= D-LEm Ms.II.2.45, f.54r; cfr.D-W Druck 5 (2).Mus.fol.

[Nisi dominum] Secunda pars Cum dederit dilectis
Ochsenkhun 1558, f.55r

= D-LEm Ms.II.2.45, f.55r; cfr.D-W Druck 5 (2).Mus.fol.

Panis quem ego dabo. IIII.Voc.Lupus
D-B Mus.Ms.40632, f.29v

Postquam consumati sunt
Barberiis VI 1546, f.11v

Scotto VI

Hollander, Christian (ca.1512-1569)

Dum transisset Sabbathum Prima Pars Christian: Plate
Waissel 1573, sig.E3r

[Dum transisset Sabbathum] Et valde mane. Secunda Pars
Waissel 1573, sig.E4v

Dum Transisset Sabba: I.Pars.Mat:W:
NL-At 208.A.27, f.5v

arrangement by Mathias Waissel; nr.57

[Dum Transisset Sabba] Et Valde mane Secunda Pars
NL-At 208.A.27, f.6v

arrangement by Mathias Waissel; nr.58

[Dum Transisset Sabba] Cum transisset sabbathum Chr.Plate
D-DEl BB 12150, f.40v

[Dum Transisset Sabba][Secunda pars] Et valde mane Scda pars.
D-DEl BB 12150, f.41v

[Onse Vader] Cristian: Holland: Vater unser im Himel Reich 5 vocum
PL-Kj Mus.Ms.40598, f.62v

Sebastian or Christian Hollander

Naich, Hubert (1513-1546)

Canti di voi lodi
Wecker II 1552, sig.A4v

lute solo

Canti di voi ladi
Phalèse 1568, f.59r

duet a tone apart

Publications in one of the Lute Societies:

Geluit 54/p.13

Canti di voi ladi
Phalèse 1571, f.97r

duet; Ad secundam

[Che giova settar un che si more] Che giova saettar un che si muore
S-Uu Vok.mus.i Hs.87, f.43r

with text

[Che giova settar un che si more]
GB-Eu Dc.5.125 (Thisstllethwaite), f.52v

Nasco, Giovanni (Jan Nasco; ca.1510-1561)

Dove tocca costei
Galilei 1563, p.30

Di Gian Nasco. In bianco letto
Galilei I 1568, p.79

Laura celeste che si dolcemente
Van den Hove 1601, f.10v

Joachim Van den Hove, Life and Works..., p.95

Et io sempre desio, Seconda parte
Van den Hove 1601, f.11v

Joachim Van den Hove, Life and Works..., p.97

Nasce la gioia mia
Galilei 1563, p.28

O bella sopra tutte l'altre bella
A-Wn Mus.Hs.18821 (Oktavian Fugger), f.25r

continues in a different handwriting; with text

Di Gioan Nasco. Solo, e pensoso
Galilei II 1568, p.139

[Solo, e pensoso] Seconda parte. Si ch'io mi credo homai
Galilei II 1568, p.140

Vorria che tu cantassi una canzone. 4 Voc Gio Nasco
D-Sl G.I.4 II (Donaueschingen), f.61r

different from Claudin Le Jeune (Van den Hove 1601, f.17v)

Pathie, Rogier (1510-1565)

[Cesse, mon oeil, de la plus regarder] Cessez mon yeul Rogier
Phalèse 1553, sig.B1r

French Renaissance Chanson; with mensural notation and text

Publications in one of the Lute Societies:

LSAQ 2019 suppl.9/p.91

[D'amour me plains et non de vous mamye] Damour me plains
Phalèse 1545, p.48

French Renaissance Chanson

[D'amour me plains et non de vous mamye] Damour me plains
Gerle 1546, sig.F1v (viol)

[D'amour me plains et non de vous mamye] Damour me plains
Phalèse III 1547, sig.Aa3v

arrangement by Pierre di Teghi; Phalèse 1568, f.23v; Phalèse II 1573, sig.Aa3v; Carminum ad testudinis usum compositorum vol.3, 1547, sig.Aa3v; Descendat uno tono maior nervus

[D'amour me plains et non de vous mamye] Damours me plains
Phalèse 1549, sig.E2v

[D'amour me plains et non de vous mamye]
D-Mbs Mus.Ms.266, f.71v

[D'amour me plains et non de vous mamye] D'amour me plains
D-Mbs Mus.Ms.266, f.107v

[D'amour me plains et non de vous mamye] Da mor me plans
D-Mbs Mus.Ms.266, f.124r

[D'amour me plains et non de vous mamye] Damour me plains
Phalèse 1552, p.27

arrangement by Pierre di Teghi

[D'amour me plains et non de vous mamye] Damour me plains. Superius

Phalèse 1552, p.86

duet in equal pitch; Fredericus Larchier (?); Duets from the Phalèse anthologies no.6

[D'amour me plains et non de vous mamye] Damour me plains. Bassus

Phalèse 1552, p.87

duet in equal pitch; Fredericus Larchier (?); Duets from the Phalèse anthologies no.6

[D'amour me plains et non de vous mamye] Damour me plains 4.vocum. Rogier

Bakfark 1553, sig.G1r

Bakfark, Opera Omnia I, no.11; Jacques Moderne

[D'amour me plains et non de vous mamye] D'amour me plains

de Rippe III 1554, f.10v

Fezandat III; edited by Guillaume Morlaye; Brown 1554[7]

[D'amour me plains et non de vous mamye] D'amour me plains

Belin 1556, sig.C2v

[D'amour me plains et non de vous mamye] Damor me plais

Heckel I 1556, p.172

= Heckel I 1562 (Damour me plais); solo

[D'amour me plains et non de vous mamye] Damours me plains

Drusina 1556, sig.E1v

[D'amour me plains et non de vous mamye] D'amour me plains

de Rippe II 1562, f.11r

Le Roy & Ballard II; reprint of the early 1550's; Brown 1562[9]; content mostly same as Fezandat I to III

[D'amour me plains et non de vous mamye] Damour me plains

Phalèse 1563, f.17

[D'amour me plains et non de vous mamye] D'amours me plains Roger

Bakfark 1564, f.17r

[D'amour me plains et non de vous mamye] D'Amor mi Plains

NL-DHnmi Ms.A20 (Siena Lute Book), f.25r

[D'amour me plains et non de vous mamye] Supra il Medesimo B.M.

NL-DHnmi Ms.A20 (Siena Lute Book), f.25v

[D'amour me plains et non de vous mamye] Damour me planns.IIII voc
D-B Mus.Ms.40632, f.19v

[D'amour me plains et non de vous mamye] Damour me plains
Phalèse 1568, f.23v

arrangement by Pierre di Teghi; Phalèse III 1547, sig.Aa3v

[D'amour me plains et non de vous mamye]
Damour me plains Rogier 4 V
PL-Kj Mus.Ms.40598, f.46v

[D'amour me plains et non de vous mamye] D'amour me plains,
Vallentin Bacfarc
Phalèse 1571, f.41v

[D'amour me plains et non de vous mamye] Damour me plains
Phalèse 1571, f.28v

[D'amour me plains et non de vous mamye] Damour me plains
Waissel 1573, sig.C4v

[D'amour me plains et non de vous mamye] Damour me Plains. quatuor
Vocum. Rogier
Neusidler 1574, sig.F4r

[D'amour me plains et non de vous mamye] Damour me plains
Phalèse 1574, f.28r

[En vous voyant j'ay liberté perdue] En vous voyant
Belin 1556, sig.D2r

French Renaissance Chanson

Si pur ti guardo appears in many lute sources and is probably wrongly attributed to Rogier Pathie (cfr. Phalèse 1553, sig.B4r). Its first appearance in a printed vocal source is around 1550 (Il primo Libro di canzon Villanesche alla Napolitana A quattro Voci insieme con alcuni madrigali, Baldissera Donato 1551 (the 1550 version is incomplete). The first lute version is in Rotta 1546, f.35r (Se pur ti guardo; = Rotta 1546 (Scotto I), f.44v).

Payen, Nicolas (Nicolas Pais; 1512-1569)

[Fringotes jeunes fillettes] Fringotes ieunes filletes

Rotta 1546, f.21v

= Rotta 1546 (Scotto I), f.27v (Fringotes ieunes fillettes); edited by both Gardane [=Gardano] and Scotto
French Renaissance Chanson

[Fringotes jeunes fillettes] Fringotes iunes filetes

Phalèse V 1547, sig.E1v

[Fringotes jeunes fillettes] Fringotes

Abondante 1548, no.15

[Fringotes jeunes fillettes] fringotes ieusnes

A-Wn Mus.Hs.18790 (Georg Fugger), f.8v

[Il y a de l'ongnon] Mia de lognon

Abondante 1548, no.14

French Renaissance Chanson

Susato, Tielman (ca.1510-post 1570)

[Pour ung plaisir qui si peu dure] Response. Si de present

Phalèse 1568, f.21v

French Renaissance Chanson; cfr."Pour ung plaisir", Thomas Crecquillon (Phalèse 1568, f.21r)

Tantz

DK-Kk Thott 841, 4° (Fabricius), f.83r

Werrecore, Mathias (Matthias Werrecorrensis, Matthias Fiammengo; ...-1574)

Ave regina celorum Motetto a 5 di her Matthias Wer[recorrensis]

S-Uu Vok.mus.i Hs.87, f.58v

Willaert, Adriaen (1490-1562)

[A l'aventure j'entrepris] A la venture

Gerle 1533, f.49r

French Renaissance Chanson

[A l'aventure j'entrepris] Canzon Francese A l'aventure

da Milano/Borrono 1548, sig.A3r

Borrono 27

[A l'aventure j'entrepris] Canzone Francese Ala venture

da Milano/Borrono 1548, f.35v

same content as Borrono 1548; Borrono, Collected Works for Lute, p.124; Brown 1548^{3} = Brown 1548^{2}

[A l'aventure j'entrepris] Canzone Francese Ala venture

Borrono 1548, f.31r

same content as da Milano/Borrono 1548; Brown 1548^{2} = Brown 1548^{3}

[A l'aventure j'entrepris] A la ventura

D-Mbs Mus.Ms.266, f.51r

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Publications in one of the Lute Societies:

LN 97/p.28

[A l'aventure j'entrepris] Canzone Francese Ala venture

Borrono 1563, p.40

= Borrono 1548, f.31r

A quando et quando havea

Abondante 1548, no.28

Publications in one of the Lute Societies:

LSAQ 2019 suppl.8/p.6; LSAQ 2019 suppl.8/p.11

[Aller my fault sur la verdure] Canzone Francese Alermifault à Cinque Voci di Adriano per suonar à due Liutti unisoni. Liutto primo

Terzi 1599, f.46

duet for unisono lutes; Canzon Francese; French Renaissance Chanson

Publications in one of the Lute Societies:

LSAQ 2020 suppl.13 (part 1)/p.112; LSAQ 2020 suppl.13 (part 1)/p.116; LSAQ 2020 suppl.13 (part 1)/p.118

[Canzone Francese Aller my fault sur la verdure] Secondo Liutto
Terzi 1599, f.49

duet for unisono lutes; Canzon Francese

Publications in one of the Lute Societies:

LSAQ 2020 suppl.13 (part 1)/p.120; LSAQ 2020 suppl.13 (part 1)/p.118

[Allons gay gayement ma mignonne] Allons allons
da Crema I 1546, sig.F1r

= da Crema III 1546; Brown 1546[10] = Brown 1546[11]; French Renaissance Chanson; Gardane

[Allons gay gayement ma mignonne] Alons alons
da Crema III 1546, f.21r

= da Crema I 1546; Brown 1546[11] = Brown 1546[10]; Scotto

[Allons gay gayement ma mignonne] Allons allons
Phalèse V 1547, sig.D2r

[Aspro core e selvaggio] D'Adriano Villahert.A sei voci. Aspro core e seluaggio
Galilei II 1568, p.149

[Aspro core e selvaggio] Seconda parte. Vivo sil di speranza
Galilei II 1568, p.150

[C'est donc par moy que ainsi suis fortunée] Cest donc par moy
Phalèse 1545, p.34

most probably by Adriaen Willaert but also attributed to Ninot le Petit or Clement Janequin; French Renaissance Chanson

[C'est donc pour moy que ainsi suis fortunée] Cest donc par moy
Phalèse I 1547, sig.D3v

= Carminum quae chely vel testudine canuntur vol.1, 1547

[C'est donc pour moy que ainsi suis fortunée] Cest doncq pour moy
Phalèse 1549, sig.C3v

Creator omnium quinq.Vocum. Adrianus Willart
Neusidler 1574, sig.B4r

Creator omnium. 5 Voc.Adrian Willart.Domino Rossetto
D-Sl G.I.4 II (Donaueschingen), f.53v

Domenico Bianchini, il Rossetto

[Dessus le marché d'Arras] De su monsue de Rois
D-Mbs Mus.Ms.267, f.52v

French Renaissance Chanson

[Helas ma mère, helas maman] Helas mamert
Abondante 1548, no.13

French Renaissance Chanson

Adriano Villahert. A cinque voci. I begli occhi ond'io fui
Galilei I 1568, p.100

[I begli occhi ond'io fui] Seconda parte. Questo son que begli occhi
Galilei I 1568, p.101

[Jouyssance vous donneray mon amy][42] Jouy sanca
D-Mbs Mus.Ms.266, f.81v

French Renaissance Chanson

[Jouyssance vous donneray mon amy] Joisance di adriani Willart
D-Mbs Mus.Ms.1627, f.7r

[Jouyssance vous donneray mon amy] Jouissance
Neusidler II 1566, p.22

[Jouyssance vous donneray mon amy] Ioyssance
Jobin 1572, sig.E2v

[Jouyssance vous donneray mon amy] Jouissance
Neusidler 1573, sig.I2v

[Jouyssance vous donneray mon amy] Iouisans Canzon Francesa di Adriano
Terzi 1599, f.14

[La rousée du moys de may] La rousee du moys de may
D-Mbs Mus.Ms.266, f.56r

also attributed to e.g. Jean Rousée, Jean Richafort...; arrangement probably by Marco dall'Aquila; French Renaissance Chanson

[42] There is another version of Jouyssance vous donneray mon amy attributed to Claudin de Sermisy (e.g.D-Mbs Mus.Ms.266, f.82v).

[Le dur traveil où mon cueur est confit] Le dur travail

Bianchini 1546, sig.D3v

= Bianchini 1554, sig.D3v; cfr.Bianchini 1563; 1546 and 1554 versions: Gardane [=Gardano]; 1563 version: Scotto; French Renaissance Chanson

[Le dur traveil où mon cueur est confit] Le dur travail

Gerle 1546, sig.O3v

[Le dur traveil où mon cueur est confit] Le dur travail

Phalèse V 1547, sig.E2v

Madonna io no lo so perche lo fai

Abondante 1548, no.30

Publications in one of the Lute Societies:

LSAQ 2019 suppl.8/p.8; LSAQ 2019 suppl.8/p.15

[Napolitana] Madonna io non lo so

Bianchini 1546, sig.B2v

= Bianchini 1554, sig.B2v (Madonn'io non lo so); cfr.Bianchini 1563; 1546 and 1554 versions: Gardane [=Gardano]; 1563 version: Scotto

Madonna mia fami bona offerta

Abondante 1548, no.27

Publications in one of the Lute Societies:

LSAQ 2019 suppl.8/p.5; LSAQ 2019 suppl.8/p.9

Madonna s'io v'amai

Galilei I 1568, p.103

Magnum hereditatis

Gintzler 1547, sig.K1r

Magnum haereditatis

Phalèse 1552, p.60

[mon cuor mon corps] Mon cuor corps

Neusidler 1549, sig.R2r

French Renaissance Chanson

[Mon petit cueur] Mon petit Nose

Neusidler I 1544, sig.H1v

French Renaissance Chanson

[Mon petit cueur] Mon petit Nose
Neusidler 1547, sig.H1v

[Mon petit cueur] Mon petit
Heckel I 1556, p.171

[Mon petit cueur] Mon petit
Heckel I 1562, p.171

[Mon petit cueur] Mon petit
NL-At 208.A.27, f.28r

Ne proíjcias nos
Gintzler 1547, sig.I1v

O dolce vitta mia di Adriano.A.4.V.
D-Mbs Mus.Ms.266, f.118r

[Or suis-je bien au pire] Or suis je bien. Superius
Phalèse 1552, p.108

duet; French Renaissance Chanson

[Or suis-je bien au pire] Or suis je bien. Bassus
Phalèse 1552, p.109

duet

Pater Noster a quatro
Mudarra III 1546, f.1r (vihuela)

Publications in one of the Lute Societies:

LZ 155/p.94

Pater Noster M.Adriano
Abondante 1548, no.21

Qual dolcezza giamai m.Adriano vilaert
Abondante 1548, no.1

[Et la dolce armonia][Qual dolcezza giamai; secunda parte]
Abondante 1548, no.2

title is omitted

Qual'animal ignorante[43]
Galilei I 1584, p.14

Qual'anim' ignorante
D-Sl G.I.4 III (Donaueschingen), f.43v

[Quand j'estoie à marier] Can gieto fu marie
da Milano 1536 (Marcolini), f.20v

same content as Brown 154?[4] Ness 102; French Renaissance Chanson

[Quand j'estoie à marier] Can gieto fu marie
da Milano 154?, f.23r

same content as da Milano 1536 (Marcolini); Ness 102; Brown 154?[4] = Brown 1536[3]

[Quand j'estoie à marier] Ioliet est marie
da Milano 1536 (Sulzbach I), f.18r

Quando fra l'altre donne
Galilei I 1568, p.102

[Quando fra l'altre donne] Seconda parte. Da lei ti vien
Galilei I 1568, p.102

[Qui la dira la peine de mon cueur]
PL-Kj Mus.Ms.40032 (Barbarini), p.56

French Renaissance Chanson ; with Spanish text

[Qui la dira la peine de mon cueur] Chi la dira
I-PESalb Ms.P XVII.215, f.3r

counterpoint

Sancte paule apostole
Gintzler 1547, sig.L2r

Sancte paule Adriano
Rotta 1546, f.27r

= Rotta 1546 (Scotto I), f.34v (Sancte Paule: Adr.vuilgiar); edited by both Gardane [=Gardano] and Scotto

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[43] There is another version of Qual'anim' ignorante attributed to both Nollet and Jacquet Berchem.

Vechie retrose

Abondante 1548, no.29

Publications in one of the Lute Societies:

LSAQ 2019 suppl.8/p.7; LSAQ 2019 suppl.8/p.13

Franco-Flemish School (5th generation)

The most famous name in this generation and probably for all Franco-Flemish composers is Orlando di Lasso. Most of this overview is also devoted to him. Four different lute editions by Phalesius contain di Lasso's version of the popular “Susanne un jour”. The editions of 1568 and 1571 also print a version by Didier Lupi Second[44]. In England we mainly find di Lasso in the Paston collection, next to lute intabulations of the slightly younger William Byrd. In Italy, in 1581 Vincenzo Galilei published his “Dialogo della musica antica et della moderna” in which he presented his vision of music. In the same manner how people thought music was played in ancient Greek theatre, they wanted to move away from the predominant polyphony and back to a text sung in unison with simple instrumental accompaniment. In the Camerata Fiorentina, Galilei met with other composers such as Giulio Caccini and Jacopo Peri to discuss this subject. The monody and later the Italian opera was born. A new era entered and polyphony faded into the background.

[44] The works of Didier Lupi Second are not included in this overview.

Cambio, Perissone (ca.1520-ca.1562)

Madona madona l'arte nostra' e di cantare
I-Tn Ms.Ris.Mus.IV.43.2, f.22r

with text

Bem para che dame. Vilanesche
Phalèse 1571, f.53r

Cornet, Severin (1530-1582)

Che t'aggio fatto o latra traditor
S-Uu Vok.mus.i Hs.87, f.69v

with text

Dolci sospiri
Phalèse 1568, f.21r

O faccia puita mia
Phalèse 1568, f.30r

Si tu non mi voi
Phalèse 1568, f.31r

de Castro, Jean (1540-1600)

[Chiara Luce d'Amore] Chara Luce d'Amore. a. 3.J. a Castro
NL-Lu 1666 (Thysius), f.205v

Si traviato il folle mio desio. a. 3. J.Castro pars 1ma
NL-Lu 1666 (Thysius), f.206v

de Kerle, Jacobus (1531-1591)

Laudans invocabo Jaco: de Kerle La.p.all.2.t.

GB-Lbl Add.Ms.31992 (Paston), f.71v

de Liège, Jehan (Giovan de Luge; 16th century)

[Le rossignol plaisant et gracieulx] Le Rossignoel plaisant et gratieulx Jehan dú Liege

PL-Kj Mus.Ms.40032 (Barbarini), p.91

French Renaissance Chanson; very similar to "Le rossignol plaisant et gracieulx" by Orlando di Lasso

[Un doulx nenny avec un doulx soubrire] Ung doulx nenni du mesme dú Liege

PL-Kj Mus.Ms.40032 (Barbarini), p.94

French Renaissance Chanson; Jehan de Liège; similar to "Ung doulx nenny avec un doulx soubrire" by Orlando di Lasso

[Helas quel jour] Hela quel jour sera per Jehan dú Liège

PL-Kj Mus.Ms.40032 (Barbarini), p.87

French Renaissance Chanson; very similar to "Helas quel jour" by Orlando di Lasso

[Elle s'en va de moy la mieulx aimée] Elle sen ba de moy du Jehan de Liège

PL-Kj Mus.Ms.40032 (Barbarini), p.94

French Renaissance Chanson; very similar to "Elle s'en va de moy la mieulx aimée" by Orlando di Lasso

de Macque, Giovanni (1548-1614)

Amor io sent'un respirar à 6 Giovanni di Macque

Rude I 1600, sig.D6v

Rude I, no.28

Bascami vita mia à 6 Giovanni di Macque

Rude I 1600, sig.F2r

Rude I, no.39

Basciami vita mia à 6 Giovanni di Macque

Rude I 1600, sig.I3v

Rude I, no.65

E sopra gl'arbuscelli Gio de Macque

Verovio 1595, f.8r

Moriro di dolor à 6 Giovanni di Macque

Rude I 1600, sig.D4r

Rude I, no.24

Nei vostri dolci baci A 5 Giovani de Macque

Van den Hove 1612, f.17r

Joachim Van den Hove, Life and Works..., p.224

Se d'altro mai non vivo A 4 Giovan de Macque

Van den Hove 1612, f.5v

Joachim Van den Hove, Life and Works..., p.198

Se dunque il dolce Canto Gio de Macque

Verovio 1595, f.10r

Si travagliati amanti Gio Macque

Verovio 1595, f.9r

Sposso il Canto Gio: de Macque

Verovio 1595, f.7r

Tre gratiosi amanti

Adriaenssen 1584, f.44v

duet in equal pitch; Carmina duabus Testudinibus accomoda

Tre gratiosi amanti a 6

Adriaenssen 1584, f.45r

duet in equal pitch; Carmina duabus Testudinibus accomoda

Tre gratiosi amanti à 6 Dialogo Giovanni di Macque

Rude I 1600, sig.I2r

Rude I, no.62

de Monte, Philippe (1521-1603)

Adiutorium nostrum Phillipp: de Monte La.p.all.2.t.
GB-Lbl Add.Ms.31992 (Paston), f.61r

[Ahi chi mi rompe il sonno] Ahi chi mi rompe à 5. Filippo de Monte
Rude I 1600, sig.C3r

Rude I, no.17a

[Ahi chi mi rompe il sonno] [Di ch'ella mossa] Seconda parte
Rude I 1600, sig.C4r

Rude I, no.17b

Ahi chi mi rompe il sonno a 5. Filip. De Monte:
Terzi 1593, f.93

Madrigali diversi a 5

[Ahi chi mi rompe il sonno] [Seconda pars] Di ch'ella mossa seconda parte
Terzi 1593, f.94

Madrigali diversi a 5

[Ahi chi mi rompe il sonno] Ahi chi mi romp il sonno
D-Sl G.I.4 III (Donaueschingen), f.35v

[Ahi chi mi rompe il sonno] [Di ch'ella mossa] 2.da Parte
D-Sl G.I.4 III (Donaueschingen), f.35v

Amincia poi che Phi: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.49r

[Amincia poi che] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.49v

Amor me acende Phi: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.48r

Amorosi pensieri Filippo de Monte
Rude II 1600, sig.DD2r

Rude II, no.35

[Avant l'aymer je l'ay voulu congnoistre]
F-VE Ms.698, no.12

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 12; French Renaissance Chanson; cfr."Triste coeur"

Beati qui habitant Phi: de Monte La.p.all.3.t.
GB-Lbl Add.Ms.31992 (Paston), f.68r

Beati qui habitant Phi: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.35v

[Ben ho da maledir] Be ho da maledir Phi: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.4r

[Come havrà vita amor] Come havra vit.amor. Phil:di Monte a 6
D-Sl G.I.4 III (Donaueschingen), f.30v

[Come havrà vita amor] Come havra vit'amor.A 6 C T D
D-Sl G.I.4 III (Donaueschingen), f.6v

C.Toldius (?)

Comme la Tourterelle
Adriaenssen 1584, f.31v

A cinque; French Renaissance Chanson

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.52; LSAQ 2021 suppl.15/p.81

Comme la tourterelle a 5 Ph di Monte
D-Sl G.I.4 III (Donaueschingen), f.27v

Como havera Phi: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.60r

Como vago augeli Phi: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.48v

Crouned with flours Phi: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.76r

cfr.GB-Lbl Add.Ms.29247 (Paston), f.76v (version by William Byrd)

Phi:Monte De si cocente
GB-Lcm Ms.2089, f.48v

De si cocente Ph: Monte
GB-Lbl Add.Ms.29247 (Paston), f.5v

Phi: de: Monte Deus deus meus
GB-Lcm Ms.2089, f.27v

Deus deus meus Phi: de Monte La.p.all.5.t.
GB-Lbl Add.Ms.31992 (Paston), f.83v

Domine Jesu Christe a 4 P.demonte
Barbetta I 1582, f.38v

= Barbetta II 1582, f.36v; Barbetta, Collected Works for Lute Part III, p.48

Ecce che io Ph: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.61v

[Ecce che io] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.61v

[Ecce che io] Tertia pars
GB-Lbl Add.Ms.29247 (Paston), f.62r

[Ecce che io] Quarta pars
GB-Lbl Add.Ms.29247 (Paston), f.62v

[Ecce che io] Quinta pars
GB-Lbl Add.Ms.29247 (Paston), f.62v

[Ecce che io] Sexta pars
GB-Lbl Add.Ms.29247 (Paston), f.63r

[Ecce che io] Septima pars
GB-Lbl Add.Ms.29247 (Paston), f.63v

Ill piu forte Ph: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.67r

In me tanto l'ardore di Filippo de Monte A 4
Fallamero 1584, p.4

In qual parte del Cielo
Galilei I 1584, p.150

[In qual parte del Cielo] Per divina bellezza Seconda parte
Galilei I 1584, p.150

In qual parte del Cielo
D-Sl G.I.4 III (Donaueschingen), f.41v

[In qual parte del Cielo] [Per divina bellezza] 2.da Parte
D-Sl G.I.4 III (Donaueschingen), f.42r

In veder che mia donna
PL-Kj Mus.Ms.40032 (Barbarini), p.113

La dolce vista a me si dolcemente
Van den Hove 1601, f.59v

Joachim Van den Hove, Life and Works…, p.164

La dolce vista Ph: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.65v

Leggiadre Ninfe à 6 Filippo de Monte
Rude II 1600, sig.AA1r

Rude II, no.2a

[Leggiadre Ninfe] Seconda partita
Rude II 1600, sig.AA2r

Rude II, no.2b

Meror cuncta tenet Phi: de Monte
GB-Lbl Add.Ms.31992 (Paston), f.93v

Occhi leggiadri
Van den Hove 1601, f.50v

Joachim Van den Hove, Life and Works…, p.152

Ochi vaghi amorosi à 5 voc Filippo de Monte
Rude I 1600, sig.E4v

Rude I, no.35

Occhi vaghi amorosi ove risplende
Van den Hove 1601, f.49v

Joachim Van den Hove, Life and Works…, p.150

[Poi ch'el mio largo pianto] Poi che il mio largo pianto à 6 Filippo de Monte
Rude I 1600, sig.G5r

Rude I, no.50

[Poi ch'el mio largo pianto] Poi chel mio largo pianto A 6 Philippe de Monte
Van den Hove 1612, f.31v

Joachim Van den Hove, Life and Works…, p.256; on f.30r is a version of the same song by Giulio Eremita

Que me servent
Denss 1594, f.50r

Madrigales quinque vocum

Se le longue Ph: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.5v

Solo e pensoso i piu diserti campi a 4 Phil:di Monte
D-Sl G.I.4 III (Donaueschingen), f.52v

[Solo e pensoso][Secunda parte] Si ch'io mi credo homai Phil:di Monte
D-Sl G.I.4 III (Donaueschingen), f.52v

[Sortez mes pleurs, hastez-vous de descendre][45] Surte me plus Canzon frances Contrapunteado
PL-Kj Mus.Ms.40032 (Barbarini), p.106

French Renaissance Chanson

[Triste coeur, Réponse]
F-VE Ms.698, no.13

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 13; French Renaissance Chanson; reponse to "Avant l'aymer je l'ay voulu congnoistre"

Unir non puo Ph: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.4v

Verament'in amore
Denss 1594, f.55r

Madrigales quinque vocum

Veramente in amor Filippo de Monte
Rude II 1600, sig.EE3v

Rude II, no.49

Phi: de: Monte Voj sette occhj
GB-Lcm Ms.2089, f.48v

Voi sette occh Ph: de Monte
GB-Lbl Add.Ms.29247 (Paston), f.4v

[fragment] Philippo di monte Maestro di Capella della corte Cesarea
PL-Kj Mus.Ms.40032 (Barbarini), p.146

[45] In Morlaye I 1552, f.14v there is a different piece with the same title "Sortez mes pleurs Mornable", attributed to Antoine Mornable.

de Rans, Nicolas (pre 1548- post 1618)

[Passemezzo] Passemezo Nicolas Rans

Phalèse 1568, f.67v

Publications in one of the Lute Societies:

LSAQ 2022 suppl.17/p.33; BL Yearbook 2009/p.12; BL Yearbook 2009/p.13

Galliarda de Nic.de Rans

Phalèse 1568, f.70r

Publications in one of the Lute Societies:

LSAQ 2022 suppl.17/p.37; BL Yearbook 2009/p.12

Branles de N. Rans

Phalèse 1568, f.90r

9 branles

Publications in one of the Lute Societies:

BL Yearbook 2009/p.14

[Wie möcht ich frölich werden] Tantz Wie Mecht ich frölich warden

PL-Kj Mus.Ms.40598, f.128v

duet for lutes a tone apart; Nicolas de Rans (?); German Dance Tune (Hudson 14)

Publications in one of the Lute Societies:

LZ 128/H14i i; Geluit 49/p.4

[Wie möcht ich frölich werden] Tantz Wie Mecht ich frölich warden

PL-Kj Mus.Ms.40598, f.128v

duet for lutes a tone apart; upside down; Nicolas de Rans (?); German Dance Tune (Hudson 14)

Publications in one of the Lute Societies:

LZ 128/H14i ii; Geluit 49/p.4

Branles de N.Rans

Jobin 1573, sig.E4v

Publications in one of the Lute Societies:

LZ 143/B5

[Passemezzo d'Italie]

IRL-Dm Z.3.2.13 (Marsh), no.3, p.14

only divisions 6 and 9 by Nicolas de Rans, divisions 7 and 8 by Anthony Mark

de Rore, Cypriano (1515-1556)

Alma Susanna
Galilei I 1568, p.114

[Alma Susanna] Alma Sussanna
I-Gu Ms.F.VII.1, f.2v

Alcun non puo saper
Paladin 1560, f.12v

not the same as Galilei 1563, p.27

Publications in one of the Lute Societies:

LSAQ 2019 suppl.7/p.93

[Alcun non puo saper] Fantasia sur la detto chanson
Paladin 1560, f.13r

arrangement by Jean-Paul Paladin

Alla dolc'ombra Cipriano de Rore Hieronymo Calidonio Vicentino intabulati prima stanza
D-Sl G.I.4 II (Donaueschingen), f.40r

intabulated by Hieronymo Caledonio Vicentino

[Alla dolc'ombra][seconda pars] Non vidde 'l mondo Cipr:Rore
D-Sl G.I.4 II (Donaueschingen), f.40v

[Alla dolc'ombra] Un lauro mi diffese Cipr. 3.stanza
D-Sl G.I.4 II (Donaueschingen), f.40v

[Alla dolc'ombra] Però piu ferm'ogni hor. Cuarta stanza
D-Sl G.I.4 II (Donaueschingen), f.41r

[Alla dolc'ombra] Selve sassi campagne. Cipr: Cuinta stanza
D-Sl G.I.4 II (Donaueschingen), f.41v

[Alla dolc'ombra] Tanto mi piacque. Cipr: Sesta stanza
D-Sl G.I.4 II (Donaueschingen), f.41v

Prima parte. Alla dolc'ombra
Galilei I 1568, p.62

[Alla dolc'ombra] Seconda parte. Non ved'il mondo
Galilei I 1568, p.63

[Alla dolc'ombra] Terza parte. Un lauro mi disese
Galilei I 1568, p.64

[Alla dolc'ombra] Quarta parte. Però più ferm'ogn'hor
Galilei I 1568, p.64

[Alla dolc'ombra] Quinta parte. Selue sassi campagne
Galilei I 1568, p.65

[Alla dolc'ombra] Sesta et ultima parte. Tanto mi piacque
Galilei I 1568, p.66

Alla dolce Ombra de Cipriano A 4
D-Mbs Mus.Ms.266, f.1v

[Alla dolc'ombra] Alla dolci ombra delle belle frondj Dicipriandero
S-Uu Vok.mus.i Hs.87, f.37v

six stanzas; with text

Amor ben mi credevo Cipr:
D-Sl G.I.4 II (Donaueschingen), f.44v

Hieronymo Calidonio Vicentino

Amor che vedi ogni pensioro aperto m.cipriano rore
Abondante 1548, no.3

[Amor che vedi][seconda pars] Sechonda pars. Ben veggio di lontano il dolce lume
Abondante 1548, no.4

[Anchor che col partire][46] Anchore Colpartire Ciprian de Roro
D-Mbs Mus.Ms.266, f.101r

Anchor che col partire a 4 voci Cipriano di Rorra
D-Mbs Mus.Ms.1627, f.14v

arrangement by Melchior Neusidler

Publications in one of the Lute Societies:

LZ 135/MN9b

[46] There is an alternative version of Anchor che col partir with only at the beginning the same melody and with different text by Gasparo Fiorino (Fiorino 1571, p.52 and Fallamero 1584, p.79).

Fantasia super anchor che col partire di M:Melchior Neusidler
D-Mbs Mus.Ms.1627, f.15v

Melchior Neusidler

Publications in one of the Lute Societies:

LZ 135/MN9a

Anchor che col partire di cipriano
S-Uu Vok.mus.i Hs.87, f.14v

Anchor che col partire
Paladin 1560, f.11v

arrangement by Melchior Neusidler; almost identical to I-CFVd w.s.(Castelfranco), f.40v

Publications in one of the Lute Societies:

LZ 135/MN9 App.2; LSAQ 2019 suppl.7/p.91

[Anchor che col partire] Anchor che col partir
Phalèse 1563, f.42v

Fantasia sop'ancor che col partire
I-CFVd w.s.(Castelfranco), f.39v

Melchior Neusidler

[Anchor che col partire] Ancor che col partire de Cipriano
I-CFVd w.s.(Castelfranco), f.40v

almost identical to Paladin 1560, f.11v

Anchor che col partire
Phalèse 1568, f.31r

[Anchor che col partire] Anchor che col partir
Galilei I 1568, p.66

Chilesotti, Lautenspieler des 16.Jahrhunderts 1891, p.60

Fantasia Seconda. Sopra, Anchor che col partire
Galilei I 1568, p.94

[Anchor che col partire] Ancor che col partire
Becchi 1568, p.71

[Anchor che col partire] 4 vocum Anchor che chol partir
PL-Kj Mus.Ms.40598, f.109v

[Anchor che col partire] Anchor quel partir
Phalèse 1571, f.62v

Anchor che col partire. quatuor vocum. Cipriano Rore
Neusidler 1574, sig.H4r

Fantasia super Anchor che Col partire
Neusidler 1574, sig.N3v

Melchior Neusidler; Fantasias and Ricercars for Renaissance Lute, Volume 1, p.54

Ancor che col partire
I-MOe C311 (Bottegari), f.34v

Publications in one of the Lute Societies:

LSAQ 1982 no.3/p.7

El Canto fermo di Anchor que col partire di Cipriano di Rore a 6
PL-Kj Mus.Ms.40032 (Barbarini), p.96

Anchor che col partire senza molta Glossa
PL-Kj Mus.Ms.40032 (Barbarini), p.142

arrangement by Melchior Neusidler

Publications in one of the Lute Societies:

LZ 135/MN9 App.1

[Anchor che col partire] [fragment]
PL-Kj Mus.Ms.40032 (Barbarini), p.149

beginning is missing due lacking pages

[Anchor che col partire] Anchor che chol partir di Cipriano rore a 4
I-Fn Magl.XIX.168, f.20v

Anchor che col partire
Adriaenssen 1584, f.7v

Adriaenssen 1600, f.7v; A quattro

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.31; LSAQ 2021 suppl.15/p.69

[Anchor che col partire]
GB-Eu Dc.5.125 (Thisstllethwaite), f.55v

[Anchor che col partire]
I-Ra Mus.Ms.1608, f.7v

Anchor che col partire
B-Br II 275 (Cavalcanti), f.53v

with text

Publications in one of the Lute Societies:

LN 56/p.18; LN 58/text p.8

Anchor che col partire
Adriaenssen 1592, f.7r

Madrigali

[Anchor che col partire] Ancor che col partire
I-Gu Ms.F.VII.1, f.22r

[Anchor che col partire]
CDN-Mc w.s., f.65r

Anchor che col partire
Adriaenssen 1600, f.7v

Adriaenssen 1584, f.7v

Contrapunto sopra Anchor che col partire
I-PESalb Ms.P XVII.215, f.14v

Anchor che col partire a 4 di Cypriano
I-PESalb Ms.P XVII.216, f.45v

[Anchor che col partire] Il suo contrapunto
I-PESalb Ms.P XVII.216, f.47v

Cypriano de Rore

[Anchor che col partire] Ancor che col partire Cipriano Rore
Rude II 1600, sig.CC5v

Rude II, no.31

Anchor che col partire
Besard 1603, f.38v

[Beato mi direi] Beato me direi Cipr.
D-Sl G.I.4 II (Donaueschingen), f.71v

Beatus homo qui invenit sapientiam A cinque Voci di Cipriano
Terzi 1599, f.102

Motetti de diversi

[Cantai mentre ch'i arsi] Cantai mentre chio arsi del mio fuoco
Abondante 1548, no.8

[Cantai mentre ch'i arsi]
Galilei I 1568, p.104

[Cantai mentre ch'i arsi] Cantai mentre chi arsi
Adriaenssen 1592, f.15v

Madrigali

Cantantibus organis M.Cipriano Rorre
Abondante 1548, no.19

[Cantantibus organis] Secunda pars Biduanis ac triduanis
Abondante 1548, no.20

Chi non sa com'amor Cipr
D-Sl G.I.4 II (Donaueschingen), f.71v

[Com'avran fin] Ricercar
B-Br II 275 (Cavalcanti), f.40r

Ness 76

[Com'avran fin] Come haran fin le dolorose tempre
Galilei I 1568, p.66

[Com'avran fin] Come havran fin
Galilei I 1584, p.138

[Com'avran fin] Com'hauran fin
D-Sl G.I.4 II (Donaueschingen), f.69v

[Da le belle contrade d'oriente] Dalle belle contrade
D-Sl G.I.4 III (Donaueschingen), f.44v

[Da le belle contrade d'oriente] Dalle belle contrade d'oriente
I-Gu Ms.F.VII.1, f.1v

Datemi pace Cipr:
D-Sl G.I.4 II (Donaueschingen), f.72v

Deh ferma amor costui che cosi sciolto Dicipriano[47]
S-Uu Vok.mus.i Hs.87, f.14v

[47] There is an anonymous version in S-Uu Vok.mus.i Hs.87, f.72r. Deh Ferma amor is attributed to both Orlando di Lasso and Domenico Maria Ferrabosco (Neusidler I 1566, p.1, Phalèse 1571, f.54v, Neusidler 1573, sig.B1r). There is also an aria called Deh ferma amor by Cosimo Bottegari (I-MOe C311 (Bottegari), f.22r (Altra Aria nuova da stanza da C.B. Deh ferma, Amor, costui che così sciolto). The text comes from Ludovico Arioso, Orlando Furioso XXXII, 20-21.

Deh hor foss'io
Galilei I 1568, p.115

Di tempo in tempo
Phalèse 1568, f.45v

cfr.Mertel 1615, p.138 [Fantasia] 8

Di temp'in tempo Cipr
D-Sl G.I.4 II (Donaueschingen), f.68r

Donna ch'ornata fete
Phalèse 1568, f.41v

Donna ch'ornata sete Cipr:
D-Sl G.I.4 II (Donaueschingen), f.67v

[En voz adieux, dames, cessés vos pleurs] Canzon Francese. En voz adieux Cipr:
D-Sl G.I.4 II (Donaueschingen), f.69v

French Renaissance Chanson

Fera Gentil di Cipriano. A 5
Fallamero 1584, p.18

[Fera Gentil] [Perche si stretto e il nodo] Per che si streto il nodo seconda parte
Fallamero 1584, p.19

Fera gentil
D-Sl G.I.4 III (Donaueschingen), f.45v

[Fera gentil] [Perche si stretto e il nodo] 2.da Parte
D-Sl G.I.4 III (Donaueschingen), f.45v

Fera gentil a 5, prima parte
Terzi 1593, f.92

Madrigali diversi a 5

[Fera gentil] Perche si stretto e il nodo seconda parte
Terzi 1593, f.92

Madrigali diversi a 5

Fera gentil
I-Gu Ms.F.VII.1, f.3v

[Fera gentil] [Perche si stretto e il nodo]

I-Gu Ms.F.VII.1, f.3v

Fontana di dolore

D-Sl G.I.4 II (Donaueschingen), f.72v

[Galliard] Gagliarda Cypriana

Waissel 1573, sig.M1r

probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place

[Galliard] Gagliarda Cypriana Math: Wai:

NL-At 208.A.27, f.43v

probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place; Mathias Waissel; nr.19

[Galliard] Gagliarda di Cipriano

PL-Kj Mus.Ms.40032 (Barbarini), p.313

probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place

Publications in one of the Lute Societies:

LZ 115/App.1; LZ 147/66

[Galliard] Ciprian: Gal:

D-Z Mus.115.3 (Arpinus), p.28

probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place; = CZ-Pu Ms.59r.469 (Strialy), f.21v [p.28; PDF p.20]

[Galliard] Cyprian.Gal.Vide fol: 28

D-Z Mus.115.3 (Arpinus), p.43

probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place; = CZ-Pu Ms.59r.469 (Strialy), f.34r [p.49; PDF p.32]

Cypryanska Galliarda

CZ-Pu Ms.59r.469 (Strialy), f.34r [p.49; PDF p.32]

vide fol.28; probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place; = D-Z Mus.115.3 (Arpinus), p.43

[Galliard] Ciprian Gal

CZ-Pu Ms.59r.469 (Strialy), f.21v [p.28; PDF p.20]

probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place; = D-Z Mus.115.3 (Arpinus), p.28

[Galliard] Gagliarda Cypriana
DK-Kk Thott 841, 4° (Fabricius), f.109r

probably not by Cypriano de Rore; could be an unknown composer of the same name or could be named after a place

[Hélas comment voulés-vous que que nos yeulx] Hellas comment Cipr:
D-Sl G.I.4 II (Donaueschingen), f.70r

Hor ch'il cielo la terra
Galilei I 1568, p.105

[Hor ch'il cielo la terra] Seconda parte. Cosí sol d'una chiara
Galilei I 1568, p.106

[Io canterei d'amor] Io cantarei d'amor
Phalèse 1568, f.45r

Publications in one of the Lute Societies:

LSAQ 2012 no.1/p.27

[Io canterei d'amor] Io cantarei d'amora Cipriano de Rore
Kargel 1586, sig.M1r

[Io canterei d'amor] Io canterei d'amor
D-Sl G.I.4 II (Donaueschingen), f.42v

[Io credea che'l morire] Io credea ch'il morire Cip:
D-Sl G.I.4 II (Donaueschingen), f.44v

Hieronymo Calidonio Vicentino

Io piango ed ella volto is attributed to Cypriano de Rore in I-Gu Ms.F.VII.1, f.19r (Io Piango di cipriano a 5). However in de Rore's Il Quinto Libro di Madrigali a Cinque Voci (Venice 1564) it is anonymous. Vincenzo Galilei attributes Io Piango to Annibal Padouano (Galilei II 1568, p.138 and Galilei I 1584, p.153)

[L'inconstantia che seco han] L'inconstantia channo
Phalèse 1568, f.42r

[L'inconstantia che seco han] L'inconstantia c'hanno Cip de Rore
D-Sl G.I.4 II (Donaueschingen), f.67v

Ite rime dolenti
Galilei I 1568, p.113

[Ite rime dolenti] Seconda parte. E se qualche pietà
Galilei I 1568, p.113

[La bella netta ignuda e bianco mano] La bella mita
Phalèse 1568, f.49r

[La bella netta ignuda e bianco mano] La bella netta
Kargel 1574, sig.D1r

[La bella netta ignuda e bianco mano] La bella nett'ignuda è bianca mano
D-Sl G.I.4 II (Donaueschingen), f.43v

Hieronymo Calidonio Vicentino

La giustitia immortate
Phalèse 1568, f.41r

La giustitia immortale
D-Sl G.I.4 II (Donaueschingen), f.44r

Hieronymo Calidonio Vicentino

Lieta vivo e contenta de Autore incerto
I-MOe C311 (Bottegari), f.25v

with text and single staff notation; (in Bottegari) dedicated to Isabella de Medici (?)

[Mentre la prima mia novella etade] Mentre la prima mia Cipr.
D-Sl G.I.4 II (Donaueschingen), f.74r

Mia benigna fortuna Cipr.
D-Sl G.I.4 II (Donaueschingen), f.74v

[Mia benigna fortuna] Seconda parte. Crudel'acerba
D-Sl G.I.4 II (Donaueschingen), f.74v

Non e chi'il duol mi scenna
Phalèse 1568, f.47r

Non è ch'il duol mi scema
D-Sl G.I.4 II (Donaueschingen), f.42v

Hieronymo Calidonio Vicentino

[Non è lasso martire] Non e lasso martire
Kargel 1574, sig.C3v

[Non è lasso martire] Non e lasso martire a 5. di Cipriano di Rore
PL-Kj Mus.Ms.40032 (Barbarini), p.84

[Non gemme, non fin'oro] Non gemme non fin ore Cypriano
Phalèse 1568, f.43r

[Non gemme, non fin'oro] Non gemme non fin oro
D-Sl G.I.4 II (Donaueschingen), f.68v

O sonno
D-Sl G.I.4 II (Donaueschingen), f.72r

[O sonno] [Ov'è 'l silentio] [seconda pars]
D-Sl G.I.4 II (Donaueschingen), f.72r

O sonno
D-Sl G.I.4 III (Donaueschingen), f.41r

[O sonno] [Ov'è 'l silentio] Seconda parte
D-Sl G.I.4 III (Donaueschingen), f.41r

O sonno di cipriano a 4
I-Gu Ms.F.VII.1, f.4v

[O sonno] [Ov'è 'l silentio] Ov'il silentio seconda parte
I-Gu Ms.F.VII.1, f.5r

[Poi che m'invita Amore] Poi che m'invita amor Tranpositio Laurencini
Besard 1603, f.37v

[Poi che m'invita Amore] [E se pur mi mantiene] Secunda pars
Besard 1603, f.38r

Quando fra l'altre donne
Galilei I 1568, p.110

[Quando fra l'altre donne] Seconda parte. Da lei ti vien
Galilei I 1568, p.110

[Qual'è più grand'o amore] Qual e piu grand'o amore
Phalèse 1568, f.46v

[Qual'è più grand'o amore] Qual è più grand amor Cipr:
D-Sl G.I.4 II (Donaueschingen), f.69r

[Quand'io penso al martire] Quando ie penso al martire à 4
A-Wn Mus.Hs.19259, f.1r

arrangement by Francesco da Milano; French Renaissance Chanson
see also "Quand'io penso al martire" by Jacob Arcadelt

[Quand'io penso al martire] Quando ie penso al martire à 4
A-Wn Mus.Hs.19259, f.5v

arrangement by Francesco da Milano; see also “Quand’io penso al martire” by Jacob Arcadelt

Quel foco che tant'anni Cipr.
D-Sl G.I.4 II (Donaueschingen), f.45r

Hieronymo Calidonio Vicentino

Scarco di doglia
Galilei I 1568, p.111

[Scarco di doglia] Seconda parte. Ma'l bel pensier
Galilei I 1568, p.111

Schiet’arbuscel
D-Sl G.I.4 II (Donaueschingen), f.71r

Se'l mio sempre per voi
Phalèse 1568, f.42v

Se 'l mio sempre per voi Cipr:
D-Sl G.I.4 II (Donaueschingen), f.68v

[Se voi poteste per turbar i segni] Se voi potessi per turbar i segni
Galilei I 1568, p.107

[Se voi poteste per turbar i segni] Seconda parte. Che gentil pianta
Galilei I 1568, p.108

S'amor la viva fiamma
Galilei I 1568, p.108

[S'amor la viva fiamma] Seconda parte. Novo, consiglio
Galilei I 1568, p.109

Signor mio Caro di Cipriano A 4
D-Mbs Mus.Ms.266, f.2v

[Signor mio Caro][secunda parte] Carita di Signore: A 4 di Cipriano
D-Mbs Mus.Ms.266, f.3v

Signor mio caro
Galilei 1563, p.25

Signor mio caro
Neusidler I 1566, p.9

= Neusidler 1573, sig.C1v; cfr.Drusina 1573

[Signor mio Caro] [secunda parte] Carita di signore
Neusidler I 1566, p.11

= Neusidler 1573, sig.C2v; cfr.Drusina 1573

Publications in one of the Lute Societies:

LZ 128/MN3b

Signor mio caro
Phalèse 1568, f.46r

[Signor mio Caro] [secunda parte] Carita di signore
Phalèse 1568, f.44v

Signor mio caro
Phalèse 1571, f.60v

[Signor mio Caro] [secunda parte] Carita di signore
Phalèse 1571, f.61v

Signor mio Caro
Neusidler 1573, sig.C1v

= Neusidler I 1566, p.9.; cfr.Drusina 1573

[Signor mio Caro] [secunda parte] Carita di signore
Neusidler 1573, sig.C2v

= Neusidler I 1566, p.11.; cfr.Drusina 1573

Signor mio caro
D-Sl G.I.4 II (Donaueschingen), f.42v

only the title

[Tout ce qu'on peut en elle voir] Tout ce qu'on peut Ciprian Rore
Le Roy 1559, f.1v

French Renaissance Chanson

[Tout ce qu'on peut en elle voir] Tout ce qu'on peut. Cyprian Rore
Phalèse 1571, f.51v

Un'altra volta la germania stride Cipr.
D-Sl G.I.4 II (Donaueschingen), f.70v

de Vento, Ivo (ca.1540-1575)

[Ach meidlein fein] A M F Ivo de Vento
PL-Kj Mus.Ms.40598, f.137v

Ach meidlein fein, ich bin dir von herzen hold Ivo di Vento
D-Sl G.I.4 III (Donaueschingen), f.2v

The version of Ein Maidlein zu dem Brunnen gieng in D-DEl BB 12150, f.81v (Ein medlin zu dem Brunen gieng 5 Voc. Ivo d Vento/Das medlin tregt Pantoffel ahn 2.pars) is possibly wrongly attributed to Ivo de Vento, but probably by Orlando di Lasso (see further).

Frisch ist mein sinn Ivo di Vento 4 Voc
D-Sl G.I.4 III (Donaueschingen), f.3v

Gross leidt ich klag
S-Skma Sackska samlingen, f.2r

Hor pensat al mio mal
Denss 1594, f.54r

Madrigales quinque vocum; not the same as Galilei I 1584, p.159 ([Per pianto la mia carne][secunda pars] Hor pensate al mio mal), by Ippolito Baccusi

Ich soll ein mal spazieren gehn Ivo di Vento
D-Sl G.I.4 III (Donaueschingen), f.1v

Ich stund an einem morgen Ivo di Vento
D-Sl G.I.4 III (Donaueschingen), f.1v

Ich stünd an einem Morgen Ivo de Vento
S-Skma Sackska samlingen, f.1v

Ich waiss mir ein feins brauns megedlein Ivo di Vento
D-Sl G.I.4 III (Donaueschingen), f.2v

Iovo Gott dein wortt mich getrostett hatt
D-Mbs Mus.Ms.266, f.97r

Mir ist ein feins brauns magedlein J.di Vent.5.Voc
D-DEl BB 12150, f.78r

Mir ist ein feins Brauns Megedlein Ivo di Vento 5 Voc
D-Sl G.I.4 III (Donaueschingen), f.3v

[Wo soll ich mich hinkehren] Wo soll ich mich hin keheren? Ivo di Vento 3 Voc

D-Sl G.I.4 III (Donaueschingen), f.4r

de Wert, Giaches (1535-1596)

[A caso un giorno mi guido la sorte][Vaga d'udir, com' ogni donna suole] A cas' un giorno la seconda parte
I-Fn Landau-F Mus.Ms.2, f.3r

[A caso un giorno mi guido la sorte] A caso un giorno
Galilei I 1584, p.170

[A caso un giorno mi guido la sorte] A caso un giorno
I-SGc Fondo San Martino Ms.31, f.22r

[A caso un giorno mi guido la sorte] A Caso Un' giorno
F-Pn Rés.Vmd Ms.28, f.2r

Cara la vita mia
PL-Kj Mus.Ms.40032 (Barbarini), p.108

[Cara la vita mia] La seconda parte
PL-Kj Mus.Ms.40032 (Barbarini), p.108

Cara la vita mia
Adriaenssen 1584, f.23v

Adriaenssen 1600, f.25v; A cinque

[Cara la vita mia] Poiche con: Seconda parte
Adriaenssen 1584, f.23v

A cinque

Cara la vita mia di Giaches Wert A 5
Terzi 1599, f.97

Madrigali diversi

[Cara la vita mia] Seconda parte
Terzi 1599, f.97

Cara la vita mia
Adriaenssen 1600, f.25v

Adriaenssen 1584, f.23v

Che giova posseder Cancon a 4 di giacoches Wert prima parte
Barbetta I 1582, f.22v

= Barbetta II 1582, f.20v; Barbetta, Collected Works for Lute Part III, p.19

[Che giova posseder]Seconda parte] Fenda parte Mache non giov'haver

Barbetta I 1582, f.23r

= Barbetta II 1582, f.21r; Barbetta, Collected Works for Lute Part III, p.21

[Che giova posseder] Tertia parte quant esser vid'car

Barbetta I 1582, f.23r

= Barbetta II 1582, f.21r; Barbetta, Collected Works for Lute Part III, p.22

[Che giova posseder] Quarta et ultima parte Pero che voi vo sete

Barbetta I 1582, f.34v

= Barbetta II 1582, f.21v; Barbetta, Collected Works for Lute Part III, p.23

Chi salira per me

Galilei I 1584, p.123

D'un si bel fuoco

Adriaenssen 1584, f.32v

Adriaenssen 1600, f.20v; A cinque

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.55; LSAQ 2021 suppl.15/p.82

[D'un si bel fuoco] Scorgo tant'alte il lume. Seconda parte

Adriaenssen 1584, f.33v

Adriaenssen 1600, f.22v; A cinque

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.57; LSAQ 2021 suppl.15/p.83

D'un si bel fuoco, Prima parte a 5: di Giaches Vuert

Terzi 1593, f.84

Madrigali diversi a 5

[D'un si bel fuoco] Scorgo tant'alto. 2a parte

Terzi 1593, f.86

Madrigali diversi a 5

D'un si bel fuoco

Adriaenssen 1600, f.20v

wrong page number; Adriaenssen 1584, f.32v

[D'un si bel fuoco] Scorgo tant'alte il lume. Seconda parte
Adriaenssen 1600, f.22v

Adriaenssen 1584, f.33v

[D'un si bel fuoco] Di'un si bel fucho à 5 voc Giache de Wert
Rude I 1600, sig.I5v

Rude I, no.67a

[D'un si bel fuoco][Scorgo tant'alto] Seconda parte
Rude I 1600, sig.I6r

Rude I, no.67b

[Era il bel viso] Era il bel
Rude II 1600, sig.DD5r

Rude II, no.40

Gia mi risi d'amor
B-Br II 275 (Cavalcanti), f.62r

with text; "Napolitana"; villanella

Giunt'alla tomba Giaches de Wert a 5
D-Sl G.I.4 III (Donaueschingen), f.31r

[Giunt'alla tomba] Non di morte 2.Parte
D-Sl G.I.4 III (Donaueschingen), f.31v

[M'ha punto amor con velenoso dardo] M'ha punto amor chon velenoso dardo[48]
B-Br II 275 (Cavalcanti), f.78v

[Mi parto, hai, sorte ria] Mi parto hai sorte[49]
B-Br II 275 (Cavalcanti), f.78r

[Mi parto, hai, sorte ria] Mi parto Ahi sorte
PL-Kj Mus.Ms.40143 (Richard), f.90v

[La Spagnoletta][Mi parto, hai, sorte ria] Mi parto
CZ-Pu XXIII.F.174 (Schmall), f.47v

[48] There is a piece titled M'ha punto amor in I-Lg Ms.774, f.43v by Ruggiero Giovannelli (?).

[49] There is a piece titled Mi parto, hai, sorte ria by Ruggiero Giovannelli that has three voices (I-MOe C311 (Bottegari), f.2v, Terzi 1599, f.53 and Besard 1603, f.55v).

[Mi parto, hai, sorte ria] Jungfrewelein. Mi parto
D-Kub Ms.4° Mus.108 I (Montbuysson), f.29v

Jungfrewelein. Mi parto
D-Kub Ms.4° Mus.108 I (Montbuysson), f.29v

O sacrum convivium Di Jiaches Wert a 5
I-MOe C311 (Bottegari), f.18r

Omnis homo primum bonum vinum ponit 5 Voc Jacqet Wert
D-Sl G.I.4 II (Donaueschingen), f.36v

[Napolitana] Partisti ahi dura sorte
B-Br II 275 (Cavalcanti), f.74r

with text

[Napolitana] Se la mia vita e triste
B-Br II 275 (Cavalcanti), f.75r

with text

Speremus Jaches Wert La.Secunda.al.1.t.
GB-Lbl Add.Ms.31992 (Paston), f.67v

Valle che d'lamenti miei
F-Pn Rés.Vmd Ms.28, f.22v

[Vorrei sapere da tuoi occhi immortali] Vilanella
I-SGc Fondo San Martino Ms.31, f.25r

[Napolitana] Vorei saper da voi
B-Br II 275 (Cavalcanti), f.54r

with text; one tone lower than B-Br II 275 (Cavalcanti), f.76v; Aria da Cantare

Vorei saper da voi occhi mortali spostato
B-Br II 275 (Cavalcanti), f.76v

with text; end on bottom of f.77r; one tone higher than B-Br II 275 (Cavalcanti), f.54r

del Mel, Rinaldo (1554-1598)

Deh lasciam dunque Rinaldo del Mel
Verovio 1586, p.11

Deh lasciam dunque
Verovio 1592, f.15v

E le celesti sfere Rinaldo del Mel
Verovio 1595, f.17r

Io veggio che sei bella à 6. Madrigaletto alla Napolitana
Rude I 1600, sig.D4v

Quand'il fido Pastore Rinaldo del Mel
Verovio 1595, f.14r

Se questa valle Rinaldo del Mel
Verovio 1586, p.9

Se questa valle
Verovio 1592, f.14v

di Lasso, Orlando (1532-1594)

[A ce matin ce seroit bonne estreine] Gott ist mein Schutz
Kargel 1586, sig.N1v

[A ce matin ce seroit bonne estreine] A ce matin
F-VE Ms.711, no.100

manuscript is lost; Brenet, f.70v-80v; French Renaissance Chanson

[Ad te levavi animam meam] Ad te levavi 6 voc Orlandj H.F.D.
D-Sl G.I.4 II (Donaueschingen), f.34v

[Agimus tibi gratia] Agimus
S-Uu Vok.mus.i Hs.76b, f.154r

upside down

[Agimus tibi gratia] [Part 2]
S-Uu Vok.mus.i Hs.76b, f.154r

upside down

[Agimus tibi gratia] [Part 3]
S-Uu Vok.mus.i Hs.76b, f.154r

upside down

Alleluia Orl: a 5
Krengel 1584, f.12v

can be played as a duet three tones apart

[Alleluia]
Krengel 1584, f.13r

can be played as a duet three tones apart

[Alleluia] Secunda pars
Krengel 1584, f.13v

can be played as a duet three tones apart

[Alleluia] [seconda pars]
Krengel 1584, f.14r

can be played as a duet three tones apart

[Alleluia vox laeta personat] Alleluja Orlandy
D-KA Mus.Bd.A678, f.38v

Am abend spät beim kühlen wein
D-Sl G.I.4 II (Donaueschingen), f.49v

Amor mi strugge il cor
Galilei II 1568, p.130

Angelus ad pastores a 5 Orlando
PL-Kj Mus.Ms.40598, f.135v

Angelus ad Pastores. Orlando a 5
D-DEl BB 12150, f.43r

Angelus ad pastores, 5 vocum Orlando Lassus
Kargel 1586, sig.E1v

Animam meam dilectam di Rolando. A 5
Fallamero 1584, p.62

[Animam meam dilectam] Congregamini seconda parte
Fallamero 1584, p.64

Anni nostri Orlando
GB-Lbl Add.Ms.29247 (Paston), f.64v

d'Orlando Appariran per me le stelle in cielo
Galilei I 1568, p.69

Appariran per me le stell'in cielo d'Orlando Lasso
I-MOe C311 (Bottegari), f.29r

Appariran per me
Adriaenssen 1584, f.10v

A quattro

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.33; LSAQ 2021 suppl.15/p.70

[Appariran per me] Apariram p me le stelle in cielo di Rolando. A 4
Fallamero 1584, p.5

[Appariran per me] Madrigale d'horlando a 4
I-Tn Ms.Ris.Mus.IV.43.2, f.33v

Appariran per me
Adriaenssen 1600, f.10v

Adriaenssen 1584, f.10v

[Ardant amour souvent me fait instance] Ardant amour Orlando
Phalèse 1568, f.36v

French Renaissance Chanson

[Ardant amour souvent me fait instance] Ardant amour a 5, Orlando
Phalèse 1571, f.66v

[Ardant amour souvent me fait instance] Ardant amour. Orlando
Phalèse 1571, f.49r

[Ardant amour souvent me fait instance] Ardant amour
F-VE Ms.711, no.99

manuscript is lost; Brenet, f.70v-80v

Ave Regina Orlando
GB-Lbl Add.Ms.29246 (Paston), f.20v

Ave Regina
GB-Lbl Add.Ms.31992 (Paston), f.89v

[Avec vous mon amour finira] Avecque vous Orlando
A-Wn Mus.Hs.19259, f.6v

French Renaissance Chanson

[Avec vous mon amour finira] Avecque vous Orlando
A-Wn Mus.Hs.19259, f.9v

[Avec vous mon amour finira] Avecque vous Canzon Francese
Neusidler I 1566, p.12

= Neusidler 1573, sig.C3r; cfr.Drusina 1573

[Avec vous mon amour finira] Avecque vous Orlando
Phalèse 1568, f.36r

[Avec vous mon amour finira] Avecque vous, Orlando
Phalèse 1571, f.46r

[Avec vous mon amour finira] Avecque vous
Neusidler 1573, sig.C3r

= Neusidler I 1566, p.12; cfr.Drusina 1573

[Avec vous mon amour finira] Avecque vous d'Orlando
PL-Kj Mus.Ms.40032 (Barbarini), p.93

[Avec vous mon amour finira] Avecque vous

Adriaenssen 1584, f.15v

A quattro

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.39; LSAQ 2021 suppl.15/p.73

[Avec vous mon amour finira] Avecques vous Orlando

GB-Cu Dd.2.11 (Holmes I), f.20r

[Avec vous mon amour finira] Avecques vous. Orland XXV

CH-Bu Ms.F.IX.70 (Wurstisen), p.88

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[Avec vous mon amour finira] Avecques vous. Orland XXVI

CH-Bu Ms.F.IX.70 (Wurstisen), p.89

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[Avec vous mon amour finira] Avec vous mon amour

F-VE Ms.711, no.51

manuscript is lost; Brenet, f.23v-38v

Avris bona est A 5 Orlando di Lassus

Van den Hove 1612, f.22v

Joachim Van den Hove, Life and Works…, p.236

Beati omnes. Orl. 5 Voc.

D-DEl BB 12150, f.17v

[Beati omnes] Ecce sic bene dicetur. 2da pars

D-DEl BB 12150, f.18v

Beati pauperes a 4 d'orlande

S-Uu Vok.mus.i Hs.76b, f.156v

upside down

[Beatus vir qui timet Dominum] Beatus vir d'Orl. [1]

S-Uu Vok.mus.i Hs.76b, f.156r
upside down

[Beatus vir qui timet Dominum , Pars 2/Potens in terra] potens

S-Uu Vok.mus.i Hs.76b, f.156r

upside down

[Beatus vir qui timet Dominum, Pars 3/Gloria et divitiae] Gloria

S-Uu Vok.mus.i Hs.76b, f.156r

upside down

[Beatus vir qui timet Dominum, pars 4/Exortum est] Exortum

S-Uu Vok.mus.i Hs.76b, f.155v

upside down

[Beatus vir qui timet Dominum, pars 5/Iucundus homo] Jocundus

S-Uu Vok.mus.i Hs.76b, f.155v

upside down, crossed out

[Beatus vir qui timet Dominum, pars 6/In memoria aeterna] In memoria duo

S-Uu Vok.mus.i Hs.76b, f.155v

upside down

[Beatus vir qui timet Dominum, pars 7/Paratum cor eius] Paratny trio

S-Uu Vok.mus.i Hs.76b, f.155r

upside down

[Beatus vir qui timet Dominum, pars 8/Dispersit dedit pauperibus] Dispersit (?)

S-Uu Vok.mus.i Hs.76b, f.155r

upside down; title illegible

[Beatus vir qui timet Dominum, pars 9/Peccator videbit] Peccator

S-Uu Vok.mus.i Hs.76b, f.155r

upside down; continued in two parts on next page

[Beatus vir qui timet Dominum, pars 10] Gloria patri

S-Uu Vok.mus.i Hs.76b, f.154v

upside down

[Beatus vir qui timet Dominum, pars 11] Sicut erat

S-Uu Vok.mus.i Hs.76b, f.154v

upside down

[Beatus vir qui timet Dominum, pars 11a] Et in secula

S-Uu Vok.mus.i Hs.76b, f.154v

upside down

[Beatus vir qui inventus est] Beatus vir Orlando La.p.al.5.t.
GB-Lbl Add.Ms.31992 (Paston), f.64r

There are other settings of Beatus vir in Neusidler III 1544, sig.B2v-C1r (maybe by Jacques de Mantua) and in Besard 1603, f.66r (psalm 128 [?]. Beatus vir. Transpositio Besardi).

Benedicam Dominum
D-Mbs Mus.Ms.1511c, f.12r

[Benedicam Dominum] Bene Dicam Dominum. Prima pars
D-Mbs Mus.Ms.1627, f.3v

[Benedicam Dominum] In Domino. Secunta pars
D-Mbs Mus.Ms.1627, f.4v

Benedicam Dominum. Prima pars
Neusidler II 1566, p.10

[Benedicam Dominum] In domino. Secunda pars
Neusidler II 1566, p.12

Benedicam Dominum Orland di Lass: V Vocum
PL-Kj Mus.Ms.40598, f.147v

[Benedicam Dominum] In Domino 2da pars
PL-Kj Mus.Ms.40598, f.148v

Benedicam Dominum, a 5
Phalèse 1571, f.89v

[Benedicam Dominum] In Domino. Secunda pars
Phalèse 1571, f.90v

Benedicam Dominum, 5 Vocum: Orlando Lassus
Kargel 1586, sig.F4v

[Benedicam Dominum] In Domino laudabitur, secunda pars
Kargel 1586, sig.G1v

Benedicam Dominum, auss einem andern thon
Kargel 1586, sig.G2v

[Benedicam Dominum] In Domino laudabitur, Secunda pars
Kargel 1586, sig.G4r

Orland. Benedicam Dominum.Prima Pars I

CH-Bu Ms.F.IX.70 (Wurstisen), p.20

Das ander Buch der Lautten Stücken, in welchen etliche Muteten begriffen werden; motetten

[Benedicam Dominum] In domino laudabitur. Secunda Pars II

CH-Bu Ms.F.IX.70 (Wurstisen), p.21

Das ander Buch der Lautten Stücken, in welchen etliche Muteten begriffen werden; motetten

Beschaffens glück ist unversammpt

Neusidler 1574, sig.L2r

cfr.Missa super Beschaffens glück by Orlando di Lasso (missa super Il me suffit); very similar to Il me souffit de tous mes maulx by Claudin de Sermisy

[Beschaffens glück ist unversammpt] Volget der Hupffauff

Neusidler 1574, sig.L2r

[Bon Jour mon coeur] Bon jour bon ceur [sic]

Phalèse 1568, f.38r

French Renaissance Chanson

Bon jour mon coeur. Orlando

Phalèse 1571, f.50v

Bon jour mon coeur

Phalèse 1574, f.53r

Bon Jour mon Coeur. quatuor vocum. Orlando Lassus

Neusidler 1574, sig.G4r

[Bon Jour mon coeur] Bon Iour mon Ceur

Kargel 1574, sig.B3v

Bon jour mon coeur a 4 di Orlando

PL-Kj Mus.Ms.40032 (Barbarini), p.79

[Bon jour mon coeur] Bon Iuor mon coeur 4 vocum. Orlande Lassus. M.N. XXI

CH-Bu Ms.F.IX.70 (Wurstisen), p.85

arrangement by Melchior Neusidler; Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

Bon Jour mon coeur Orland XXII

CH-Bu Ms.F.IX.70 (Wurstisen), p.86

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[Bon jour mon coeur] Boniour mon coeur. Orland. XX
CH-Bu Ms.F.IX.70 (Wurstisen), p.84

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

Bon Jour mon coeur. a.4 d'Orlando
NL-Lu 1666 (Thysius), f.191r

Thysius no.306

Publications in one of the Lute Societies:

Geluit 4/p.8

[Bon Jour mon coeur] Bon Jour mon cuer
NL-Lu 1666 (Thysius), f.194r

Thysius no.308

Bon jour mon coeur
F-VE Ms.711, no.45

manuscript is lost; Brenet, f.23v-38v

[Bon jour mon coeur] Bonjour mon coeur
F-VE Ms.698, no.17

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 19

[Bon Jour mon coeur] Bonjour mon cueur
Besard 1603, f.64v

Bon Jour mon ceur
D-B Mus.Ms.Hove 1 (autogr.), f.22v

Joachim Van den Hove, Life and Works..., p.272

[Cantate domino] Cantate. 5 Voc.Orl.Christ.Th.
D-DEl BB 12150, f.15v

[Cantate domino][Viderunt omnes] Viderunt, 2da pars
D-DEl BB 12150, f.16v

[Cantate Domino et benedicte][Secunda pars]
Cantate domino di Orlando 3
GB-Cu Ms.Add.10355, p.12

first part is missing; olim GB-HAdolmetsch Ms.II.C.23

Cantati hor piango di Rolando. A 5
Fallamero 1584, p.20

[Cantati hor piango] Tengan donque verme seconda parte
Fallamero 1584, p.22

Catin Orlando
GB-Cu Dd.2.11 (Holmes I), f.50v

unidentified vocal intabulation

[Ce faux amour d'arc et de flesches s'arme] Ce faux amour Orlando
Phalèse 1568, f.40r

French Renaissance Chanson

[Ce faux amour d'arc et de flesches s'arme] Ce faux amour a 4. Orlando
Phalèse 1571, f.49v

[Ce faux amour d'arc et de flesches s'arme] Ce faux amour
Le Roy 1574, f.55r

[Ce faux amour d'arc et de flesches s'arme] Ce faux amour. More finelier handeled
Le Roy 1574, f.55v

[Ce faux amour d'arc et de flesches s'arme] Ce faux amour 4 vocum Orlando di Lassus
Kargel 1586, sig.K4v

[Ce faux amour d'arc et de flesches s'arme] Ce faulx amour
F-VE Ms.711, no.47

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

[Ce faux amour d'arc et de flesches s'arme] Ce faulx amour
Besard 1603, f.60v

Chil cre il sole
Phalèse 1571, f.54r

Chil cre il sole
Jobin 1572, sig.C4r

[Con lei fuss'io] Con lei fuss'io
Neusidler I 1566, p.5

= Neusidler 1573, sig.B3v; cfr.Drusina 1573; = Phalèse 1571, f.59r; different versions by Francesco Corteccia, Giaches de Ponte, Jacquet Berchem, Jacob Arcadelt and Orlando di Lasso; in Fm

[Con lei fuss'io] Con lei fussio. Orlando

Phalèse 1571, f.59r

= Neusidler I 1566, p.5; = Neusidler 1573, sig.B3v; different versions by Francesco Corteccia, Giaches de Ponte, Jacquet Berchem, Jacob Arcadelt and Orlando di Lasso; in Fm

[Con lei fuss'io] Con lei fussio. Orlando

Neusidle 1573, sig.B3v

= Neusidler I 1566, p.5; = Phalèse 1571, f.59r; different versions by Francesco Corteccia, Giaches de Ponte, Jacquet Berchem, Jacob Arcadelt and Orlando di Lasso; in Fm

Concupiscendo concupiscit anima mea. Orl. A 6 1.pars HFD

D-Sl G.I.4 II (Donaueschingen), f.23av

Hieronymus Faber; with text

[Concupiscendo concupiscit anima mea] 2.pars

D-Sl G.I.4 II (Donaueschingen), f.23ac

Hieronymus Faber; with text

Confitemini Domino Orland:

PL-Kj Mus.Ms.40598, f.78v

[Confitemini Domino] [seconda pars] Narrate omnia

PL-Kj Mus.Ms.40598, f.79v

Confitemini Domino

Jobin 1572, sig.I1v

[Confitemini Domino] Narrate. Secunda pars

Jobin 1572, sig.I2v

Confitemini Domino quinq: vocum Orlando Lassus prima pars

Kargel 1586, sig.I3r

[Confitemini Domino] Narrate Secunda pars

Kargel 1586, sig.I4r

Confitemini Domino A.S.N.

S-Skma Sackska samlingen, f.12r

[Confitemini Domini] Secunda pars

S-Skma Sackska samlingen, f.12v

Confundantur

Jobin 1572, sig.H3v

[Confundantur] Fiat cor meum. Secunda pars
Jobin 1572, sig.H4v

[Credidi propter quod loquitur] Credidi pp. Quod Locutus sum. 5 Voc. Orl.
D-DEl BB 12150, f.80v

[Credidi propter quod loquitur] [Quod Locutus sum] Vota mea redam domino. 2da pars
D-DEl BB 12150, f.80v

[Credidi propter quod loquitur] Credidi propter quod loquilut Orl. a 5
Krengel 1584, f.14v

can be played as a duet one tone apart

[Credidi propter quod loquitur]
Krengel 1584, f.15r

can be played as a duet one tone apart

[Credidi propter quod loquitur] secunda pars Vota mea
Krengel 1584, f.15v

can be played as a duet one tone apart

[Credidi propter quod loquitur] [seconda pars] [Vota mea]
Krengel 1584, f.16r

can be played as a duet one tone apart

Orlando Cum natus esset Jesus
GB-Lcm Ms.2089, f.76v

[Cum natus esset Jesus] Secunda pars
GB-Lcm Ms.2089, f.77v

Cum natus esset Jesus Orlando
GB-Lbl Add.Ms.29247 (Paston), f.58v

[Cum natus esset Jesus] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.59v

[De tout mon coeur j'ayme la Marguerite] De tout mon cueur, Orlando
Phalèse 1571, f.68r

French renaissance Chanson

[De tout mon coeur j'ayme la Marguerite] De tout mon coeur Orlandi
D-Sl G.I.4 III (Donaueschingen), f.28v

De ore prudentis. 5 vocum Orlando Lassus
Kargel 1586, sig.D4v

[De plusieurs choses Dieu nous garde] De plusieurs choses
Jobin 1572, sig.F3r

French renaissance Chanson

Decantabat populus Orlando
GB-Lbl Add.Ms.29247 (Paston), f.71v

[Del freddo rheno] Del freddo Rhenno. Madrigali
Phalèse 1571, f.58v

[Del freddo rheno] Del freddo rhenno
Jobin 1572, sig.C3v

Dell'auro crin
Denss 1594, f.52r

Madrigales quinque vocum

[Dell'auro crin] Con le stelle (seconda pars)
Denss 1594, f.53r

Madrigales quinque vocum

Die Fassnacht ist eine schöne zeit Orl.
D-Sl G.I.4 II (Donaueschingen), f.45v

Der may bringt uns Blümlein Orl.
D-Sl G.I.4 I (Donaueschingen), f.71v

Der Tag der ist so freudenreich 5 Voc.Orl
D-Sl G.I.4 I (Donaueschingen), f.70v

Der tag der ist so freudenreich Orl: a 4
D-Sl G.I.4 II (Donaueschingen), f.25v

[Der tag der ist so freudenreich] 2.Pars
D-Sl G.I.4 II (Donaueschingen), f.25v

[Der tag der ist so freudenreich] 3.Pars
D-Sl G.I.4 II (Donaueschingen), f.26r

[Der tag der ist so freudenreich] 4.Pars A 3
D-Sl G.I.4 II (Donaueschingen), f.26r

[Der tag der ist so freudenreich] 5.Pars 5 Vocum
D-Sl G.I.4 II (Donaueschingen), f.26v

Der wein der schmeckt mir also wol
Jobin 1572, sig.G2r

Der wein der schmäckt mir also wol
D-Sl G.I.4 II (Donaueschingen), f.46v

Deus canticum novum. Prima pars
Neusidler II 1566, p.1

[Deus canticum novum] Quia delectasti. Seconda pars
Neusidler II 1566, p.2

Deus canticum novum. a 5. Orlando
Phalèse 1571, f.83v

[Deus canticum novum] Quia delectasti. Secunda pars
Phalèse 1571, f.84r

Deus Canticum novum. 1 Pars
Neusidler 1573, sig.F3r

= Neusidler II 1566, p.1; cfr.Drusina 1573

[Deus Canticum novum] Quia delectasti. 2 Pars
Neusidler 1573, sig.F3v

= Neusidler II 1566, p.2; cfr.Drusina 1573

Deus Canticum novum, 5 vocum. Prima pars Orlando Lassus
Kargel 1586, sig.F1v

[Deus Canticum novum] Quia delectasti, secunda pars
Kargel 1586, sig.F2v

Deus misereatur nostri 8 Voc Orl.I G Brencker D
D-Sl G.I.4 II (Donaueschingen), f.9v

Deus qui bomun vinum
F-VE Ms.711, no.99

manuscript is lost; Brenet, f.70v-80v

Deus Tu scis Orlando
GB-Lbl Add.Ms.29246 (Paston), f.21v

Domine Dominus noster Orlan. A 6
PL-Kj Mus.Ms.40583, f.2v

Domine Dominus noster. 6 Voc Orl
D-Sl G.I.4 II (Donaueschingen), f.51v

title in Hebrew

Domine Dominus noster. A 6 I G B D
D-Sl G.I.4 II (Donaueschingen), f.50v

Johann G.Brengger

Domine Iesu
GB-Lbl Add.Ms.29247 (Paston), f.27v

Domine quinque talenta tradidisti mihi. 5 Vocum. Orlando Lassus
Neusidler 1574, sig.F2v

[Du corps absent le cueur je te presente] Du corps absent Orlando
Phalèse 1568, f.37v

French Renaissance Chanson

[Du corps absent le cueur je te presente] Du corps absent
Le Roy 1574, f.41r

[Du corps absent le cueur je te presente] Du corps absent
Le Roy 1574, f.41v

[Du corps absent le cueur je te presente] Du corps absent
F-VE Ms.711, no.35

manuscript is lost; Brenet, f.23v-38v

Du Fond de ma Pensee. Quatuor Vocum. Orlando di Lassus
Neusidler 1574, sig.F3v

French Renaissance Chanson

Publications in one of the Lute Societies:

LZ 130/MN5b

Ego dixi Domine Orlando
GB-Lbl Add.Ms.29246 (Paston), f.16v

[Ego dixi Domine] Secunda pars
GB-Lbl Add.Ms.29246 (Paston), f.17r

Ein güter wein ist lobenswert Orlandj
D-Sl G.I.4 I (Donaueschingen), f.72v

[Ein Maidlein zu dem Brunnen gieng] Ein Maidlein zu dem Brünnen gingk Orlandi di Lassus
PL-Kj Mus.Ms.40598, f.99v

with text

[Ein Maidlein zu dem Brunnen gieng] 2da pars Das Meidlein trag Pantoffeln an
PL-Kj Mus.Ms.40598, f.100v

with text

[Ein Maidlein zu dem Brunnen gieng] Ein medlin zu dem Brunen gieng 5 Voc. Ivo d Vento
D-DEl BB 12150, f.81v

wrongly attributed to Ivo de Vento (?)

[Ein Maidlein zu dem Brunnen gieng] Das medlin tregt Pantoffel ahn 2.pars
D-DEl BB 12150, f.81v

wrongly attributed to Ivo de Vento (?)

Ein Megdlein zu dem brunnen gieng 5 Voc.Orl:di Lasso
D-Sl G.I.4 I (Donaueschingen), f.63v

[Ein Megdlein zu dem brunnen gieng] Das medlein tregt pantoffel an 2.Pars
D-Sl G.I.4 I (Donaueschingen), f.63v

Ein Medlein Jung am Laden stund und war Orland V Voc:
D-KA Mus.Bd.A678, f.38v

very probably not by di Lasso

Einmal gieng ich spatzieren aus a 5 Orl.
D-Sl G.I.4 I (Donaueschingen), f.64v

[Einmal gieng ich spatzieren aus] Ich sprach, O Fraw, mein Herz das brinnt 2.Pars
D-Sl G.I.4 I (Donaueschingen), f.64v

[Einmal gieng ich spatzieren aus] Die Frau gantz frölich antwort mir 3.Pars
D-Sl G.I.4 I (Donaueschingen), f.64v

[Einmal gieng ich spatzieren aus] So danck ich Gott der mir hat gunt 4.Pars
D-Sl G.I.4 I (Donaueschingen), f.65r

[Elle s'en va de moy la mieulx aimée] Elle s'en va. Orlando
Phalèse 1571, f.73r

[Elle s'en va de moy la mieulx aimée] Elle s'en va
Denss 1594, f.55r

Madrigales quinque vocum; with text

[Elle s'en va de moy la mieulx aimée] Elle se n va Orlando
GB-Lbl Add.Ms.29247 (Paston), f.38v

Emenendus. Orland. 5 Voc.
D-DEl BB 12150, f.21r

[Emenendus] Tristis est anima mea. Orl. 5 Voc.
D-DEl BB 12150, f.22v

Tristis est Anima
GB-Lbl Add.Ms.31992 (Paston), f.65v

[En espoir viz et crainte me tourmente] En espoir vis Orlando
Phalèse 1568, f.37v

French Renaissance Chanson

[En espoir viz et crainte me tourmente] En espoir vis, Orlando
Phalèse 1571, f.51r

[En espoir viz et crainte me tourmente] En espoir vy
Le Roy 1574, f.38v

[En espoir viz et crainte me tourmente] More finelier handeled
Le Roy 1574, f.39r

[En espoir viz et crainte me tourmente] En espoir vis
F-VE Ms.711, no.101

manuscript is lost; Brenet, f.70v-80v

[En m'oyant chanter quelque fois] En m'oyant chanter
F-VE Ms.711, no.48

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

[En un lieu où l'on ne voit goutte] En un lieu Orlando
Phalèse 1568, f.38r

French Renaissance Chanson

[En un lieu où l'on ne voit goutte] En un lieu
Phalèse 1571, f.47

[En un lieu où l'on ne voit goutte] En un lieu
Le Roy 1574, f.49r

[En un lieu où l'on ne voit goutte] En un lieu
Le Roy 1574, f.50r

[En un lieu où l'on ne voit goutte] En un lieu ou l'on ne voit goutte
F-VE Ms.711, no.50

manuscript is lost; Brenet, f.23v-38v

Es sein doch selig alle die Orl.
D-Sl G.I.4 I (Donaueschingen), f.70v

[Est-il possible à moy pouvoir trouver] Est il possible Orland:
PL-Kj Mus.Ms.40598, f.48v

French Renaissance Chanson

[Est-il possible à moy pouvoir trouver] Est il possible, a 5
Phalèse 1571, f.71r

[Est-il possible à moy pouvoir trouver] Est il possibile
Kargel 1574, sig.C3r

[Est-il possible à moy pouvoir trouver] Est il possible
D-Sl G.I.4 II (Donaueschingen), f.59v

[Est-il possible à moy pouvoir trouver] Est il possible
Denss 1594, f.51r

Madrigales quinque vocum

[Est-il possible à moy pouvoir trouver]
F-VE Ms.698, no.11

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 11

[Et d'ou venés-vous, madame Lucette] Et d'ou venez vous, a 5. Orlando
Phalèse 1571, f.73v

French Renaissance Chanson

[Et d'ou venés-vous, madame Lucette] Et d'ou venez vous
Adriaenssen 1584, f.26v

A cinque

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.43; LSAQ 2021 suppl.15/p.75

[Et d'ou venés-vous, madame Lucette] Dou venez vous Madame Orlando di Lasso
Rude II 1600, sig.CC2v

Rude II, no.27

Et io qual fui
Kargel 1574, sig.D3r

Et io qual fui
Phalèse 1571, f.59v

[Euro gentil se d'amoroso ardore] Euro gentil
I-Gu Ms.F.VII.1, f.23r

[Euro gentil se d'amoroso ardore] [Et in sembiante riverente] Seconda parte
I-Gu Ms.F.VII.1, f.23r

[Euro gentil se d'amoroso ardore] Euro gentil
D-Sl G.I.4 III (Donaueschingen), f.39v

[Euro gentil se d'amoroso ardore] [Et in sembiante riverente] 2.da Parte
D-Sl G.I.4 III (Donaueschingen), f.39v

Exaltabo Domine A 4 Orlando di Lassus
Van den Hove 1612, f.11v

Joachim Van den Hove, Life and Works..., p.212

[Fera stella] Fiera stella
Galilei II 1568, p.129

Publications in one of the Lute Societies:

LSAQ 2021 no.2-3/p.9; Geluit 14/p.7

[Fera stella] Seconda parte. Ma tu prendi a diletto
Galilei II 1568, p.129

[Fera stella] Fiera stella
I-Fn Landau-F Mus.Ms.2, f.8v

with text

Publications in one of the Lute Societies:

Geluit 14/p.4; Geluit 14/p.7

[Fera stella] [Ma tu mi prendi diletto] [Secunda parte] Ma tu prend'
I-Fn Landau-F Mus.Ms.2, f.9v

Fera stella
B-Br II 275 (Cavalcanti), f.52v

with text

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.92; Geluit 4/p.8

[Fera stella] Fera stella
I-Gu Ms.F.VII.1, f.25v

Publications in one of the Lute Societies:

LSAQ 2021 no.2-3/p.9; LSAQ 2021 suppl.15/p.92

[Fera stella] [Ma tu mi prendi diletto] Seconda parte
I-Gu Ms.F.VII.1, f.26r

Fera stella
D-Sl G.I.4 III (Donaueschingen), f.38v

[Fera stella] 2.da parte
D-Sl G.I.4 III (Donaueschingen), f.38v

Fleur de quinze ans
Kargel 1574, sig.B2r

French Renaissance Chanson

[Fleur de quinze ans] Mein hoffnung stehet zi dir allein. 4 vocum
Kargel 1586, sig.N2r

Fraw ich bin euch von hertzen hold
D-Sl G.I.4 II (Donaueschingen), f.49v

Fuyons tous d'amour le jeu

F-VE Ms.711, no.41

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

[Gustate et videte] Gustate e videte.Prima pars

D-Mbs Mus.Ms.1627, f.1r

[Gustate et videte] Divites Eguerunt.Segunda pars

D-Mbs Mus.Ms.1627, f.2r

[Gustate et videte] Gustate et videte. Prima pars

Neusidler II 1566, p.14

[Gustate et videte] Divites eguerunt. Secunda pars

Neusidler II 1566, p.16

Gustate et videte, a 5.Orlando

Phalèse 1571, f.87v

[Gustate et videte] Divites eguerunt. Secunda pars

Phalèse 1571, f.88v

[Gustate et videte] Gustate e videte

Neusidler 1573, sig.H2r

= Neusidler II 1566, p.14; cfr.Drusina 1573

[Gustate et videte] Divites eguerunt. 2 Pars

Neusidler 1573, sig.H3r

= Neusidler II 1566, p.16; cfr.Drusina 1573

Gustate et videte Orlan.

D-DEl BB 12150, f.65v

[Gustate et videte] Divites eguerunt 2da pars

D-DEl BB 12150, f.66v

Gustate et videte, 5 vocum Orlando Lassus

Kargel 1586, sig.H2v

[Gustate et videte] Divites eguerunt, Secunda pars

Kargel 1586, sig.H4r

[Gustate et videte] Gustate e videte

Denss 1594, f.6r

motet

[Gustate et videte] Divites eguerunt (secunda pars)
Denss 1594, f.9r

motet

[Hastez vous de me faire grace] Haste-vous de me faire grace
F-VE Ms.711, no.42

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

[Hastez vous de me faire grace]
F-VE Ms.698, no.6

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 6

[Hastez vous de me faire grace] Hastes vous de me faire grace
Besard 1603, f.58v

[Helas quel jour] Hay Lass A.4 di Orlando
D-Mbs Mus.Ms.266, f.13r

French Renaissance Chanson

[Helas quel jour] E Las
D-Mbs Mus.Ms.2986, f.1v and f.2r

The D-Mbs Mus.Ms.2986 manuscript only contains this single work by Orlando di Lasso, both in tablature and staff notation.

[Helas quel jour] Hellas quel jour
Neusidler I 1566, p.17

= Neusidler 1573, sig.D1r; cfr.Drusina 1573

Helas quel jour a 4. Orlando
Phalèse 1571, f.50r

Helas quel iour
Jobin 1572, sig.F1r

[Helas quel jour] Hela quel Jou d'Orlando a 4
PL-Kj Mus.Ms.40032 (Barbarini), p.17

Helas quel Jour
D-DEl BB 12150, f.82r

Hélas quel jour
F-VE Ms.711, no.92

manuscript is lost; Brenet, f.70v-80v

Heu mihi Domine, a 5. Orlando

Phalèse 1571, f.82v

Homo cum in honore A 6 Orlando di Lassus

Van den Hove 1612, f.35v

Joachim Van den Hove, Life and Works…, p.266

[Il estoit une religieuse] Une religieuse

A-Wn Mus.Hs.19259, f.7r

French Renaissance Chanson

Il estoit une religieuse

F-VE Ms.711, no.38

manuscript is lost; Brenet, f.23v-38v; cfr.A-Wn Mus.Hs.19259, f.7r (?)

Im land zu Wirtenberg. Prima pars

D-Sl G.I.4 II (Donaueschingen), f.48r

[Im land zu Wirtenberg] Da das der Herr des Weins ersach. 2.pars

D-Sl G.I.4 II (Donaueschingen), f.48v

[Im land zu Wirtenberg] Der Richter lacht und sprach. 3.pars

D-Sl G.I.4 II (Donaueschingen), f.48v

[Im Meyen hört man die Hane kreen] Im Meyen

Jobin 1572, sig.G4r

[Im Meyen hört man die Hane kreen] Im Mayen hortt man di hanen krehen Orland.

S-Skma Sackska samlingen, f.20r

[Im Meyen hört man die Hane kreen] Im meyen VIIII

CH-Bu Ms.F.IX.70 (Wurstisen), p.73

[Im Meyen hört man die Hane kreen] Alio modo. Im Meyenn X

CH-Bu Ms.F.IX.70 (Wurstisen), p.75

[Im Meyen hört man die Hane kreen] Im Meijen hört man die Hanen kreien

CH-Bu Ms.F.IX.70 (Wurstisen), p.103

[Im Meyen hört man die Hane kreen] Ym Meyen Scandelli

CZ-Pu Ms.59r.469 (Strialy), f.125v [p.24; PDF p.68]

Antonio Scandello

[Im Meyen hört man die Hane kreen] In Meyen. Orland.
D-LEm Ms.II.6.15 (Dlugoraj) XI, f.17v

Dlugoraj 468

In dubio de mio stato a 4 Madrigal Orland delaso
Barbetta I 1582, f.20v

= Barbetta II 1582, f.18v; Barbetta, Collected Works for Lute Part III, p.14

In dubio di mio stato
Galilei I 1584, p.175

In dubio di mio stato
Galilei I 1584, p.176

another setting

In dubio de mio stato a 4 Orland di Lasso
D-Sl G.I.4 II (Donaueschingen), f.58v

[In dubio di mio stato]
I-Fgalileo Ms.Gal.8, f.38v

In me transierunt
Neusidler II 1566, p.6

= Neusidler 1573, sig.G1v

In me transierunt, a 5. Orlando
Phalèse 1571, f.85v

In me transierunt
Neusidler 1573, sig.G1v

= Neusidler II 1566, p.6

[In me transierunt] Il mio francese giruffuum M.N. 92
PL-Kj Mus.Ms.40598, f.154r

In me transierunt. Orland. IIII
CH-Bu Ms.F.IX.70 (Wurstisen), p.26

Das ander Buch der Lautten Stücken, in welchen etliche Muteten begriffen werden; motetten

In mitten unsers lebens zeit 4 Voc.Orl
D-Sl G.I.4 II (Donaueschingen), f.35v

In monte oliveti Orlando La.p.all.3.t.
GB-Lbl Add.Ms.31992 (Paston), f.79v

duet (?)

In principio erat verbum Orlando
GB-Lbl Add.Ms.29247 (Paston), f.67v

[In principio erat verbum][tertia pars] In propria venit Orlando
GB-Lbl Add.Ms.29247 (Paston), f.70v

[In principio erat verbum] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.71r

[In te Domine speravi] In te domine speravy
D-Mbs Mus.Ms.266, f.88v

[In te Domine speravi][Quoniam fortitudo] In te domine speravy II. Quoniam fortudo mea
D-Mbs Mus.Ms.266, f.89v

In te Domine speravi, sex vocum: prima pars Orlando Lassus
Kargel 1586, sig.B2r

[In te Domine speravi] Quoniam fortitudo, Secunda Pars
Kargel 1586, sig.B3v

In te Domine speravi. 6 vocum: prima pars Orlando Lassus
Kargel 1586, sig.C1v

cfr.Kargel 1586, sig.B2r (one tone lower)

[In te Domine speravi] Quoniam fortitudo, Secunda Pars
Kargel 1586, sig.C3r

In te Domine speravi
Adriaenssen 1592, f.43v

Moteta

In te Domine speravi Quoniam fortitudo (seconda pars)
Adriaenssen 1592, f.47r

Moteta

In te domine speravi Orlando
GB-Lbl Add.Ms.29247 (Paston), f.65v

[In te domine speravi][Quoniam fortitudo] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.66v

[Incline Domine aurem tuam] Inclina d'Orlande
S-Uu Vok.mus.i Hs.76b, f.150r

end at bottom of f.149v

De S Joh.Baptista Inter natos mulierum Orlandi a 5 HFD
D-Sl G.I.4 I (Donaueschingen), f.58v

Hieronymus Faber

[Iesu nostra redemptio; tertia pars: Ipsa te cogat pietas] Ipsa te cogat Orland. 2 Voc.
D-DEl BB 12150, f.15r

Ist keiner hie der spricht zu mir
Jobin 1572, sig.G3r

Ist keiner hier der spricht zu mir
D-Sl G.I.4 II (Donaueschingen), f.45v

Jay ung mary 15
PL-Kj Mus.Ms.40598, f.52v

[Jay ung mary] Iay Un mary
Kargel 1574, sig.C1r

[Jay ung mary] Jay un mary
D-Sl G.I.4 II (Donaueschingen), f.59r

J'ai cherché la science
F-VE Ms.711, no.36

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

[J'attens le temps ayant ferme esperance] Jattens le temps Orland
PL-Kj Mus.Ms.40598, f.53v

French Renaissance Chanson

[J'attens le temps ayant ferme esperance] Jattens le temps, Orlando
Phalèse 1571, f.66r

[J'attens le temps ayant ferme esperance] Iattens le temps
Kargel 1574, sig.C2v

[Je l'ayme bien et l'aymeray] Je l'ayme bien. Orlando
Phalèse 1571, f.44v

French Renaissance Chanson

Je l'ayme bien et l'aymeray] Je l'ayme bien
Le Roy 1574, f.23r

with staff notation

Je l'ayme bien et l'aymeray] The ioynyng of twoo partes, Treble and Countertenour
Le Roy 1574, f.24r

with staff notation

Je l'ayme bien et l'aymeray] The ioynyng of three partes together, Treble, Countertenour, and Tenour
Le Roy 1574, f.25v

with staff notation

Je l'ayme bien et l'aymeray] The ioynyng of fower partes together
Le Roy 1574, f.26v

with staff notation

Je l'ayme bien et l'aymeray] Je l'ayme bien
Le Roy 1574, f.28r

Je l'ayme bien et l'aymeray] Je l'aime bien
F-VE Ms.711, no.52

manuscript is lost; Brenet, f.23v-38v

Je l'ayme bien et l'aymeray] Je l'ayme bien
Rude II 1600, sig.DD5v

Rude II, no.42

Je ne veux plus a mon mal consentir
Le Roy 1568, f.7v

French Renaissance Chanson

Je ne veux plus a mon mal consentir
Le Roy 1574, f.67r

Je ne veux rien qu'un baiser de sa bouche] Je ne veux riens a 4. Orlando
Phalèse 1571, f.48v

French Renaissance Chanson

Je ne veux rien qu'un baiser de sa bouche] Iene Veulx rien
Kargel 1574, sig.B2v

[Je ne veux rien qu'un baiser de sa bouche] Je ne veux rien
Le Roy 1574, f.52r

[Je ne veux rien qu'un baiser de sa bouche] Je ne veux rien. More finelier handeled
Le Roy 1574, f.53r

[Je ne veux rien qu'un baiser de sa bouche] Je ne veulx rien
D-Sl G.I.4 II (Donaueschingen), f.57v

[Je ne veux rien qu'un baiser de sa bouche] Je ne veux rien
F-VE Ms.711, no.49

manuscript is lost; Brenet, f.23v-38v

[Je suis quasi prest d'enrager] Je suis quasi
F-VE Ms.711, no.93

manuscript is lost; Brenet, f.70v-80v

Orlando Jesu nostra redemptio
GB-Lcm Ms.2089, f.75v

Jesu nostra redemptio ORLANDO
GB-Lbl Add.Ms.29247 (Paston), f.56v

[Jesu nostra redemptio] Secunda pars
GB-Lbl Add.Ms.29247 (Paston), f.56v

[Jesu nostra redemptio] 3.pars
GB-Lbl Add.Ms.29247 (Paston), f.57r

Jesu nostra redemptio La.p. vasio
GB-Lbl Add.Ms.31992 (Paston), f.74r

Kombt her zu mir spricht Gottes Sohn Orlandj
D-Sl G.I.4 I (Donaueschingen), f.71v

Komm heiliger Gaist Orl.4 Voc
D-Sl G.I.4 II (Donaueschingen), f.25v

La cortesia. Orlando
Phalèse 1571, f.52v

La cortesia
Kargel 1574, sig.D4v

La Cortesia voi donne predicate
PL-Kj Mus.Ms.40032 (Barbarini), p.73

La Cortesia Orlandi VIII

CH-Bu Ms.F.IX.70 (Wurstisen), p.73

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

La Cortesia d.Orlando

NL-Lu 1666 (Thysius), f.372r

Thysius no.614

La Cortesia

Besard 1603, f.42r

[La mort (la morre) est jeu pire qu'aux quilles] La mort est ieu

F-VE Ms.711, no.37

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

La notte che segui

Galilei I 1584, p.132

[La notte che segui] Riconosci colei Secunda parte

Galilei I 1584, p.133

[La notte che segui] Come non conosco io Terza parte et ultima

Galilei I 1584, p.133

Canzone con sette parti. Prima parte. La ver l'aurora

Galilei II 1568, p.122

[Canzone con sette parti] Quarta parte. Huomini, et Dei

Galilei II 1568, p.123

[Canzone con sette parti] Quinta parte. A l'ultimo bisogno

Galilei II 1568, p.124

[Canzone con sette parti] Seconda parte. Temprar potess'io in si

Galilei II 1568, p.122

[Canzone con sette parti] Sesta parte. Ridon hor per le piagge

Galilei II 1568, p.125

[Canzone con sette parti] Settima et ultima parte. In rete accolgo l'aura

Galilei II 1568, p.125

[Canzone con sette parti] Terza parte. Quanta lagrim

Galilei II 1568, p.123

[Canzone con tre parti] Seconda parte. Riconosci colei

Galilei II 1568, p.126

[Canzone con tre parti] Terza et ultima parte. Come non conosco io
Galilei II 1568, p.127

Canzone con tre parti. La notte che seguì l'horribil caso
Galilei II 1568, p.126

Laetentur coelj Orland
PL-Kj Mus.Ms.40598, f.111v

[Laetentur coeli] Tunc Exultabunt Secunda pars
PL-Kj Mus.Ms.40598, f.112v

[Laetentur Coeli] Letaentur Coeli
Kargel 1574, sig.E1r

[Laetentur Coeli] Tunc Exultabunt. Secunda pars
Kargel 1574, sig.E1r

Laetentur Coeli.Orl.
D-DEl BB 12150, f.77r

[Laetentur Coeli] Tunc exultabant. 2da Pars
D-DEl BB 12150, f.77v

Laetentur coeli A 4 Orlandi.S.Kargel
D-Sl G.I.4 II (Donaueschingen), f.21v

Sixtus Kargel (?)

[Laetentur Coeli] Tunc exultabunt. 2. Pars
D-Sl G.I.4 II (Donaueschingen), f.22r

Laisse-moy vous faire un plaisir
F-VE Ms.698, no.16

French Renaissance Chanson; manuscript is lost; not identified by Brenet; Meyer F-VE 698, 18; French Renaissance Chanson

[Las, me fault-il tant de mal supporter] Las me fault il, a 5. Orlando
Phalèse 1571, f.74r

French Renaissance Chanson; there is also a version of "Las, me fault-il tant de mal supporter" by Maille in Gerle 1546, sig.P1v

[Las, me fault-il tant de mal supporter] Las me faut
F-VE Ms.711, no.104

manuscript is lost; Brenet, f.70v-80v

[Las, me fault-il tant de mal supporter] Las me faut
F-VE Ms.698, no.15

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 16

[Las voulez-vous qu'une personne chante][50] Las voulez vous Orlando
Phalèse 1568, f.38r

French Renaissance Chanson

[Las voulez-vous qu'une personne chante] Las voulez vous Alio modo Orlando
Phalèse 1568, f.39r

[Las voulez-vous qu'une personne chante] Las voulez vous. Orlando
Phalèse 1571, f.45r

[Las voulez-vous qu'une personne chante] Las voulez vous. Alio modo
Phalèse 1571, f.45v

[Las voulez-vous qu'une personne chante] Las Voulez vous
Kargel 1574, sig.B1v

[Las voulez-vous qu'une personne chante] Las Voulez Vous
Le Roy 1574, f.58r

[Las voulez-vous qu'une personne chante] Las voulez vous
Le Roy 1574, f.59r

[Las voulez-vous qu'une personne chante] Les voules vous J.
PL-Kj Mus.Ms.40032 (Barbarini), p.88

[Las voulez-vous qu'une personne chante] Las voules vous
F-VE Ms.711, no.54

manuscript is lost; Brenet, f.23v-38v

[Las voulez-vous qu'une personne chante] Las voulez vous
F-VE Ms.698, no.10

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 10

[50] There is another version of Las voulez-vous qu'une personne chante by Pierre Vermont in D-Mbs Mus.Ms.266, f.51r.

Lectiones cum Job

in D-Sl G.I.4 II (Donaueschingen) olim ab Orl.Compostae 4 Voc: Anno 1576 Intabulatae per D.H.Fabrum
intabulated by Hieronymus Faber, all intabulations are accompanied with text
cfr.S-Uu Vok.mus.i Hs.76b

[Parce mihi Domine] Lectio 1

D-Sl G.I.4 II (Donaueschingen), f.11r

[Tí parti cor mio caro] 2.Pars

D-Sl G.I.4 II (Donaueschingen), f.11v

[Taedet animam meam] 2.Lectio

D-Sl G.I.4 II (Donaueschingen), f.12r

[Taedet animam meam] 2.Pars

D-Sl G.I.4 II (Donaueschingen), f.12v

[Taedet animam meam] 3.Pars

D-Sl G.I.4 II (Donaueschingen), f.13r

[Manus tuae Domine] 3.Lectio

D-Sl G.I.4 II (Donaueschingen), f.13v

[Manus tuae Domine] 2.Pars

D-Sl G.I.4 II (Donaueschingen), f.13v

[Responde mihi quantas] 4.Lectio

D-Sl G.I.4 II (Donaueschingen), f.14v

[Responde mihi quantas] 2.Pars

D-Sl G.I.4 II (Donaueschingen), f.14v

[Homo natus de muliere] 5.Lectio

D-Sl G.I.4 II (Donaueschingen), f.15v

[Homo natus de muliere] 2.Pars

D-Sl G.I.4 II (Donaueschingen), f.15v

[Homo natus de muliere] 3.Pars

D-Sl G.I.4 II (Donaueschingen), f.16r

[Quis mihi hoc tribuat] 6.Lectio

D-Sl G.I.4 II (Donaueschingen), f.16v

[Quis mihi hoc tribuat] 2.Pars

D-Sl G.I.4 II (Donaueschingen), f.16v

[Spiritus meum] 7.Lectio

D-Sl G.I.4 II (Donaueschingen), f.17r

[Spiritus meum] 2.Pars
D-Sl G.I.4 II (Donaueschingen), f.17v

[Spiritus meum] 3.Pars
D-Sl G.I.4 II (Donaueschingen), f.17v

[Pelli meae consumptis] 8.Lectio
D-Sl G.I.4 II (Donaueschingen), f.18r

[Pelli meae consumptis] 2.Pars
D-Sl G.I.4 II (Donaueschingen), f.18v

[Pelli meae consumptis] 3.Pars
D-Sl G.I.4 II (Donaueschingen), f.18v

[Quare de vulva] 9.Lectio
D-Sl G.I.4 II (Donaueschingen), f.19r

[Quare de vulva] 2.Pars
D-Sl G.I.4 II (Donaueschingen), f.19v

[Manus tuae Domine] Man
S-Uu Vok.mus.i Hs.76b, f.146v

Lectio 3

[Manus tuae Domine][Nonne sicut lac] Secunda pars (?)
S-Uu Vok.mus.i Hs.76b, f.147r

Lectio 3; title illegible

[Homo natus de muliere] Homo natus d'orlande
S-Uu Vok.mus.i Hs.76b, f.147v

Lectio 5

[Homo natus de muliere][seconda pars]
S-Uu Vok.mus.i Hs.76b, f.148r

continued on f.149v

[Parce mihi Domine] Parce Orlando
S-Uu Vok.mus.i Hs.76b, f.148v

Lectio 1

[Homo natus de muliere] [Tertia pars] Constituisti 3.pars di homo natus d'Orlando

S-Uu Vok.mus.i Hs.76b, f.149v

Lectio 5; title illegible

Legem pone mihi Domine

Jobin 1572, sig.G4r

[Legem pone mihi Domine] Da mihi intellectum.Secunda pars

Jobin 1572, sig.H1v

[Le departir est sans elongnement] Le departir

Neusidler II 1566, p.28

French Renaissance Chanson

[Le departir est sans elongnement] Le departir, a 5. Orlando

Phalèse 1571, f.72v

[Le departir est sans elongnement] Le departir

Jobin 1572, sig.E1r

[Le departir est sans elongnement] Le departir

Neusidler 1573, sig.K1v

[Le rossignol plaisant et gracieulx][51] La rossignol à 5. Orlando

Phalèse 1571, f.64v

French Renaissance Chanson; = Jobin 1572, sig.F2r

[Le rossignol plaisant et gracieulx] Le rosignol

Jobin 1572, sig.F2r

= Phalèse 1571, f.64v

[Le rossignol plaisant et gracieulx] Orlando Le Rosignol

GB-Lcm Ms.2089, f.69v

[Le rossignol plaisant et gracieulx] Le Rossignol

Adriaenssen 1584, f.27v

A cinque; = Adriaenssen 1592, f.19v

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.46; LSAQ 2021 suppl.15/p.76

[51] GB-Lbl Add.Ms.29247 (Paston), f.39v has a different setting of Le rossignol plaisant et gracieulx by Alfonso Ferrabosco I the Elder. There is a version attributed to Jehan de Liège (PL-Kj Mus.Ms.40032 (Barbarini), p.91) that is very similar to that by Orlando di Lasso.

[Le rossignol plaisant et gracieulx] Le Rossignol
Adriaenssen 1592, f.19v

Madrigali; = Adriaenssen 1584, f.27v

[Le rossignol plaisant et gracieulx] Le rossignol
F-VE Ms.711, no.105

manuscript is lost; Brenet, f.70v-80v

[Le rossignol plaisant et gracieulx] Le Rossignol
Besard 1603, f.63v

[Le rossignol plaisant et gracieulx] Le Rosignol Orlando
GB-Lbl Add.Ms.29247 (Paston), f.38v

[Le temps passée je soupire] Le temps passé
F-VE Ms.711, no.29

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

Le temps peult rien. a 4. Orlando
Phalèse 1574, f.48v

French Renaissance Chanson

[Le temps peult rien] Le temps puit bien
Kargel 1574, sig.B4r

[Le temps peult rien] Le temps peut bien
F-VE Ms.711, no.44

manuscript is lost; Brenet, f.23v-38v

[Le vray amy ne s'estonne de rien] Herr jesu Christ, 4 vocum
Kargel 1586, sig.N1v

[Le vray amy ne s'estonne de rien] Le vrai ami
F-VE Ms.711, no.28

manuscript is lost; Brenet, f.23v-38v

Orlando Locutum sum
GB-Lcm Ms.2089, f.31v

[Locutum sum] 2da pars
GB-Lcm Ms.2089, f.31v

Madonna ma pieta

NL-Uu Hs.AA-fol-28 Rariora, f.2r

manuscript addition; cfr.Phalèse 1563 (Editions Minkoff)

[Madonna mia pieta] Madonna ma pieta. Orlando

Phalèse 1571, f.52r

Madonna mia pieta

Kargel 1574, sig.D4r

Madonna mia pieta

Adriaenssen 1584, f.13v

A quattro

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.35; LSAQ 2021 suppl.15/p.71

Madonna mia pieta

Adriaenssen 1584, f.48v

trio; Canto; Carmina 3 Testud.

Madonna mia pieta

Adriaenssen 1584, f.49r

trio; Alto; Carmina 3 Testud.

Madonna mia pieta

Adriaenssen 1584, f.49r

trio; Basso; Carmina 3 Testud.

[Madonna mia pieta] Madona ma pieta

D-Sl G.I.4 II (Donaueschingen), f.57r

Madonna mia pieta XXXVIIII

CH-Bu Ms.F.IX.70 (Wurstisen), p.100

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

Madonna mia pieta. Orland. XXIII

CH-Bu Ms.F.IX.70 (Wurstisen), p.87

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

Margot labourés les vignes

F-VE Ms.711, no.46

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

Memor esto verbi tui 6 Voc Orlandi di Lasso

D-Sl G.I.4 II (Donaueschingen), f.34v

Mentre che il cor

Galilei II 1568, p.130

[Mentre che il cor] Seconda parte. Quel fuoco è morto

Galilei II 1568, p.131

[Mes pas semés et loing allés] Mes pas semes

F-VE Ms.711, no.43

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

Miserere orl: HFD

D-Sl G.I.4 I (Donaueschingen), f.48r

Hieronymus Faber; with text

[Mon cueur se recommande a vous] Mon cueur se recommand, à corde avalée. Orlando

Phalèse 1571, f.69r

French Renaissance Chanson

[Mon cueur se recommande a vous] Mon cueur se recommand, alio modo. Orlando

Phalèse 1571, f.69v

[Mon cueur se recommande a vous] Mon coeur se recommande a Vous a 5 Orland Lass

Kargel 1586, sig.L3r

[Mon cueur se recommande a vous] Mon cueur ravi d'amour, Orlando

Phalèse 1571, f.67v

French Renaissance Chanson

[Monsieur l'Abé et monsieur son valet/Maistre Robin et monsieur son valet] Mosieur Labe [sic]

Neusidler I 1566, p.15

= Neusidler 1573, sig.C4r; cfr.Drusina 1573; French Renaissance Chanson

[Monsieur l'Abé et monsieur son valet/Maistre Robin et monsieur son valet] Monsieur Robbin. Orlando

Phalèse 1571, f.48r

French Renaissance Chanson

[Monsieur l'Abé et monsieur son valet/Maistre Robin et monsieur son valet] Monsieur Labe

Neusidler 1573, sig.4r

[Monsieur l'Abé et monsieur son valet/Maistre Robin et monsieur son valet] Ich ruff zu dirr hilff mir O trewer Gott 4.vocum

Kargel 1586, sig.M4v

[Monsieur l'Abé et monsieur son valet/Maistre Robin et monsieur son valet] Monsieur l'Abbé

D-Sl G.I.4 II (Donaueschinger), f.55v

[Monsieur l'Abé et monsieur son valet/Maistre Robin et monsieur son valet] Monsieur l'Abbé

F-VE Ms.711, no.97

manuscript is lost; Brenet, f.70v-80v

Orlando Mors tua

GB-Lcm Ms.2089, f.67v

[Mors tua] Secunda pars

GB-Lcm Ms.2089, f.68v

Mors tua Orlando

GB-Lbl Add.Ms.29247 (Paston), f.26r

[Mors tua] Secunda pars

GB-Lbl Add.Ms.29247 (Paston), f.27r

Non vos me elegistis orl.A 5 HFD

D-Sl G.I.4 I (Donaueschingen), f.58v

Hieronymus Faber

Notte felice e care
D-Sl G.I.4 III (Donaueschingen), f.39r

Nuncium vobis fero
Jobin 1572, sig.K1r

[Nuncium vobis fero] Thus do myrrham, Secunda pars
Jobin 1572, sig.K1v

Nuncium vobis fero de supernis
Kargel 1574, sig.E3v

[Nuncium vobis fero] Thus Deo mirrham, Secunda pars
Kargel 1574, sig.E4v

[Un doulx nenny avec un doulx soubrire][52] O comme heureux La response d'un doux nenny Orlando
Phalèse 1568, f.40v

O d'amarissim'onde
Becchi 1568, p.68

O Invidia
D-Sl G.I.4 III (Donaueschingen), f.37v

[O Invidia] 2.da Parte
D-Sl G.I.4 III (Donaueschingen), f.37v

O invidia nemica di virtude
I-Gu Ms.F.VII.1, f.29v

[O invidia] [Ne però che non atti] Seconda parte
I-Gu Ms.F.VII.1, f.30r

[O temps divers qui me deffend de voir]
F-VE Ms.698, no.7

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 7

[O temps divers qui me deffend de voir] O temps divers
F-VE Ms.711, no.34

manuscript is lost; Brenet, f.23v-38v; French Renaissance Chanson

[52] there is also a version by Pierre Certon in de Rippe VI 1558, f.16r and de Rippe III 1562, f.3v

Omnia quae fecisti. V.Vocum.Orland di Lasso
D-B Mus.Ms.40632, f.43v

Omnia que fecisti
Neusidler II 1566, p.3

Omnia quae fecisti, a 5. Orlando
Phalèse 1571, f.84v

Omnia quae fecisti 5.vocum Orlando di Lassus
Kargel 1586, sig.D2v

Omnia quae fecisti. Orland. III
CH-Bu Ms.F.IX.70 (Wurstisen), p.23

Das ander Buch der Lautten Stücken, in welchen etliche Muteten begriffen werden; motetten

Omnis enim homo 6 Voc Orl
D-Sl G.I.4 II (Donaueschingen), f.36v

[On ne peut le fol amour souler] On me peulte Orlande a 4
IRL-Dtc 410/I (Dallis), p.78

Villanella O ochi Manza mia Orland 4.
D-KA Mus.Bd.A678, f.20r

Pater Abraham orl.Ar.HFD
D-Sl G.I.4 I (Donaueschingen), f.53v

Hieronymus Faber

[Pater Abraham] Fili recordare 2da pars
D-Sl G.I.4 I (Donaueschingen), f.53v

Pater Noster d'Orlande
S-Uu Vok.mus.i Hs.76b, f.151v

Per pianto la mia carne Orlando
Phalèse 1568, f.44v

Per pianto. Orlando
Phalèse 1571, f.57r

Per pianto la mia carne se distilla de Rolando. A 4
Fallamero 1584, p.13

Per pianto Orlandus
Kargel 1586, sig.M2r

Per pianto la mia carne
Denss 1594, f.40r

or Gasparo Costa; Neapolitanae et Madrigales Quatuor Vocum

Per pianto la mia carne
F-VE Ms.698, no.18

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 20

There are other versions of by Per pianto la mia carne (arranged) by different composers in I-MOe C311 (Bottegari), f.5v and f.7v. (Cosimo Bottegari/Leonora Orsini) and in Galilei I 1584, p.158 (Ippolito Baccusi).

[Petite folle, estes-vous pas contente] Petite folle
Neusidler I 1566, p.22

= Neusidler 1573, sig.D3r; cfr.Drusina 1573; French Renaissance Chanson

[Petite folle, estes-vous pas contente] Petite folle. Orlando
Phalèse 1571, f.47v

[Petite folle, estes-vous pas contente] Petite folle
Neusidler 1573, sig.D3r

= Neusidler I 1566, p.22; cfr.Drusina 1573

[Petite folle, estes-vous pas contente] Petite folle. Orlando XXX
CH-Bu Ms.F.IX.70 (Wurstisen), p.93

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[Petite folle, estes-vous pas contente] Petite folle a 4. d'Orlando
NL-Lu 1666 (Thysius), f.199v

Thysius no.314

[Petite folle, estes-vous pas contente] Petite folle
F-VE Ms.711, no.32

or Constanzo Antegnati; manuscript is lost; Brenet, f.23v-38v

Pien d'un vago pensier
Galilei II 1568, p.160

last piece in the book, some prints don't have this piece

[Poi ch'el mio largo pianto] Poi ch'el mio largo pianto
Adriaenssen 1584, f.6v

wrong page number (double page number 6); Adriaenssen 1600, f.6v; A quattro

[Poi ch'el mio largo pianto] Poich'el mio largo pianto a 4 Orl.di Lasso
D-Sl G.I.4 III (Donaueschingen), f.28r

[Poi ch'el mio largo pianto] Poi ch'el mio largo pianto
Adriaenssen 1600, f.6v

Adriaenssen 1584, f.7r (wrong page number)

Pon freno al gran dolor
Galilei II 1568, p.128

Pon freno
I-Gu Ms.F.VII.1, f.9v

Pon freno
D-Sl G.I.4 III (Donaueschingen), f.38r

[Quand mon mary vient de dehors]
A-Wn Mus.Hs.19259, f.12r

"Bassus" crossed out; French Renaissance Chanson

[fragment] Quand mon mary vient de dehors
A-Wn Mus.Hs.19259, f.12v

staff notation

[Quand mon mary vient de dehors] Quant mon mari
PL-Kj Mus.Ms.40598, f.53r

[Quand mon mary vient de dehors] Quand mon mary. Orlando
Phalèse 1571, f.51r

[Quand mon mary vient de dehors] Quant mon mari
Phalèse 1574, f.55v

[Quand mon mary vient de dehors] Quant mon mary
Kargel 1574, sig.B4v

[Quand mon mary vient de dehors] Quand mon mary
Le Roy 1574, f.5r

with staff notation

[Quand mon mary vient de dehors] The ioynyng of the Treble with the Countertenour
Le Roy 1574, f.6v

with staff notation

[Quand mon mary vient de dehors] Examples of three partes
Le Roy 1574, f.8r

with staff notation

[Quand mon mary vient de dehors] The ioynyng of three partes
Le Roy 1574, f.8v

with staff notation

[Quand mon mary vient de dehors] Quand mon mary The ioynyng of fower partes together
Le Roy 1574, f.10v

with staff notation

[Quand mon mary vient de dehors] The former song finely handled
Le Roy 1574, f.12v

[Quand mon mary vient de dehors] Quand mon marij d'Orlando
PL-Kj Mus.Ms.40032 (Barbarini), p.83

Publications in one of the Lute Societies:

BL Yearbook 2015/p.22

Quand mon mary vien de dehors
I-Tn Ms.Ris.Mus.IV.43.2, f.12v

Quant mon Mary a. 4. Orlando
NL-Lu 1666 (Thysius), f.204v

Thysius no.319

Quant mon mary
Besard 1603, f.59v

Quand mon mari alloit à la guerre
I-BDG (Chilesotti), p.82

French Renaissance Chanson

Quando la sera scai a il chiaro giorno di Rolando. A 5
Fallamero 1584, p.14

Quanto il mio duol senza conforto sia. quatuor vocum. Orlando Lassus

Neusidler 1574, sig.I1r

Orlando Quare tristis es

GB-Lcm Ms.2089, f.30v

Quasi Cedrus Exaltata Sum a 4 Orlando

Barbetta I 1582, f.39v

= Barbetta II 1582, f.37v; Barbetta, Collected Works for Lute Part III, p.49

Quem vidistis pastores dicite. Orl. 5 Voc.

D-DEl BB 12150, f.23v

Queste non son piu Lagrime a 4 Orlando Lassus

Kargel 1586, sig.L4v

Questi ch'inditio fan del mio torm Orl.a 5

D-Sl G.I.4 III (Donaueschingen), f.40r

[Quia vidisti me Thomas]

F-VE Ms.698, no.25

manuscript is lost; not idetified by Brenet, Meyer F-VE 698, 30

[Qui bien se mire] Quis (?) Inde (?) se mire

S-Uu Vok.mus.i Hs.76b, f.159r

upside down; title illegible; cfr.S-Uu Vok.mus.i Hs.76b, f.154v; French Renaissance Chanson

[Qui bien se mire] quibus (?) idem (?) peru (?)

S-Uu Vok.mus.i Hs.76b, f.154v

upside down; title illegible; cfr.S-Uu Vok.mus.i Hs.76b, f.159r; French Renaissance Chanson

Quid facies A 4 Orlando di Lassus

Van den Hove 1612, f.12v

Joachim Van den Hove, Life and Works…, p.214

[Rend moy mon coeur]

F-VE Ms.698, no.4

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 4; French Renaissance Chanson

[Rend moy mon coeur]
F-VE Ms.698, no.29

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 36

[Rend moy mon coeur]
F-VE Ms.698, no.30

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 37; one tone lower

Ricercar d'Orlando lasso due voci
CDN-Mc w.s., f.112r

[S'io fusse ciaul] Sio fusse 4 vocum
Kargel 1586, sig.M4v

S'io esca vivo A 6 Orlando di Lassus
Van den Hove 1612, f.28r

Joachim Van den Hove, Life and Works…, p.248

[Cum invocarem; secunda pars: Sacrificate sacrificium iustitiae] Sacrificate Orl. 3 voc. CTH
D-DEl BB 12150, f.14v

[Cum invocarem; secunda pars: Sacrificate sacrificium iustitiae] Sacrificate Orlando
GB-Lbl Add.Ms.29246 (Paston), f.21v

Salve Regina Orlando
GB-Lbl Add.Ms.29247 (Paston), f.73r

Scapulis suis A 4 Orlando di Lassus
Van den Hove 1612, f.10v

Joachim Van den Hove, Life and Works…, p.210

Se ben lempia mia sorte
Phalèse 1571, f.56v

Se ben l'empia mia sorte Orlandus
Kargel 1586, sig.M3r

[Secourez-moy, ma dame, par amours][53] Secoures moy
Neusidler II 1566, p.21

French Renaissance Chanson

[Secourez-moy, ma dame, par amours] Secourez moy, a 5. Orlando
Phalèse 1571, f.65v

[Secourez-moy, ma dame, par amours] Secoures moy
Neusidler 1573, sig.I1v

Si fe cristallo
Phalèse 1571, f.53v

fourth part of "del freddo Rheno"

[Si fe cristallo] So fe cristalo a 4 Vocum Orlandus
Kargel 1586, sig.M3v

[Si froid & chault mis ensamble ne dure] Si froid et chault
F-VE Ms.711, no.39

manuscript is lost; Brenet, f.23-38v; French Renaissance Chanson

[Si le long temps à moy trop rigoureux] Si le long temps
F-VE Ms.711, no.65

manuscript is lost; Brenet, f.45; French Renaissance Chanson

[Si le long temps à moy trop rigoureux]
F-VE Ms.698, no.9

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 9

[Si par souhait je vous tenoye] Si par estant Orlandj
PL-Kj Mus.Ms.40598, f.49r

French Renaissance Chanson

[Si par souhait je vous tenoye] Si part O haitt
S-Skma Sackska samlingen, f.20v

Si par souhait
F-VE Ms.711, no.94

manuscript is lost; Brenet, f.70v-80v

[53] The song Secourez-moy, ma dame, par amours is also attributed to Philippe de Monte.

[Si par souhait je vous tenoye] Si par son Orlando di Lasso
Rude II 1600, sig.DD4v

Rude II, no.39; French Renaissance Chanson

[Si vous nestes en bon poinct, bien a poinct] Si vous nestes en bon point
F-VE Ms.711, no.102

manuscript is lost; Brenet, f.70v-80v; French Renaissance Chanson

Sicut mater consolatur
Jobin 1572, sig.H2v

Sicut mater a 5 Orl.HFD
D-Sl G.I.4 I (Donaueschingen), f.59v

Hieronymus Faber

Signor mi Caro
Jobin 1572, sig.B4v

[Soyons joyeulx sur la plaisant' verdure] Soyons yoieux. Orlando
Phalèse 1574, f.47v

French Renaissance Chanson

[Soyons joyeulx sur la plaisant' verdure] Soyons joyeux
F-VE Ms.711, no.98

manuscript is lost; Brenet, f.70v-80v

Canzone d'Orlando, con sei parti. Prima parte. Standomi un giorno
Galilei I 1568, p.116

[Standomi un giorno] Seconda parte. Indi per alto mar
Galilei I 1568, p.117

[Standomi un giorno] Terza parte. In un boschetto novo
Galilei I 1568, p.118 ii

[Standomi un giorno] Quarta parte. Chiara fontana
Galilei I 1568, p.118 ii

[Standomi un giorno] Quinta parte. Una strania fenice
Galilei I 1568, p.119

[Standomi un giorno] Sesta et ultima parte. Al fin ud'io
Galilei I 1568, p.120

Standomi un giorno solo alla finestra di Rolando. A 5
Fallamero 1584, p.48

[Standomi un giorno] Indi per alto mar seconda parte
Fallamero 1584, p.49

[Standomi un giorno] In un boscheto terza parte
Fallamero 1584, p.51

[Standomi un giorno] Chiara fontana quarta parte
Fallamero 1584, p.53

[Standomi un giorno] Una strana Fenice quinta parte
Fallamero 1584, p.55

[Standomi un giorno] Al fin vid io - 6.parte a 6
Fallamero 1584, p.56

Sestina dorlando - Standomi un giorno
I-Gu Ms.F.VII.1, f.11r

[Standomi un giorno] [Indi per alto mar] [secunda parte] Indi p[er] alto mar
I-Gu Ms.F.VII.1, f.11v

[Standomi un giorno] 3a parte/In un boschetto nuovo
I-Gu Ms.F.VII.1, f.12v

[Standomi un giorno] 4a parte/Chiara fontana
I-Gu Ms.F.VII.1, f.13v

[Standomi un giorno] 5a parte/Una strana fenice
I-Gu Ms.F.VII.1, f.14v

[Standomi un giorno] 6a parte ultima/Al fin vid'io
I-Gu Ms.F.VII.1, f.15v

Sto core mio, Orlando
Phalèse 1571, f.52v

Sto core mio se fussse da diamante
S-Uu Vok.mus.i.Hs.87, f.67v

Sto core mio. Orlando XXIIII
CH-Bu Ms.F.IX.70 (Wurstisen), p.87

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[Sur tous regretz le mien plus piteulx pleure] Sur tous regrez, a 5. Orlando

Phalèse 1571, f.70r

French Renaissance Chanson

[Sur tous regretz le mien plus piteulx pleure] Sur tous regrets

F-VE Ms.711, no.103

manuscript is lost; Brenet, f.70v-80v

There is another version of Sur tous regretz by Jean Richafort (see under Richafort).

Surge propera A 6 Prima Parte

Van den Hove 1612, f.34r

Joachim Van den Hove, Life and Works..., p.262

Surge propera A 6 Seconda Pars Orlando di Lassus

Van den Hove 1612, f.34v

Joachim Van den Hove, Life and Works..., p.264

Surge propera Orl.A 6 H Faber D

D-Sl G.I.4 II (Donaueschingen), f.23v

Hieronymus Faber; with text

[Surge propera] Surge amica mea 2.pars

D-Sl G.I.4 II (Donaueschingen), f.23v

Hieronymus Faber; with text

Surgens Jesus. V.Voc.Orland di Lasso

D-B Mus.Ms.40632, f.42v

Surgens Iesus. Orland. 5 Voc

D-DEl BB 12150, f.19v

Surgens Jesus 5 Voc.Orlandj CN

D-Sl G.I.4 II (Donaueschingen), f.52v

Conrad Neusidler (?)

Surgens Jesus 5 Voc.Orlandj

D-Sl G.I.4 II (Donaueschingen), f.7v

Surrexit Pastor bonus

Neusidler II 1566, p.8

Surrexit pastor bonus a 5 Orland: MN
PL-Kj Mus.Ms.40598, f.94v

arrangement by Melchior Neusidler

Surrexit pastor bonus. a 5. Orlando
Phalèse 1571, f.86v

Surrexit Pastor bonus
Neusidler 1573, sig.G3r

= Neusidler II 1566, p.8; cfr.Drusina 1573

Surrexit pastor bonus, 5 vocum Orlando Lassus
Kargel 1586, sig.E2v

Surrexit pastor bonus, auff einen andern thon
Kargel 1586, sig.E4r

[Surrexit pastor bonus] Pastor bonus di Orlando
PL-Kj Mus.Ms.40032 (Barbarini), p.114

There is a Galliard on Susanne un jour in CH-Bu Ms.F.IX.70 (Wurstisen), p.92 (Gaillairde seu Madrigalle XXVIII).

[Susanne un jour] Susanna ung jour A 5. di Orlando
D-Mbs Mus.Ms.266, f.13v

French Renaissance Chanson

Publications in one of the Lute Societies:

LZ 131/MN6 bii

[Susanne un jour] Susanna
D-Mbs Mus.Ms.266, f.120v

[Susanne un jour] [fragment]
S-SK Ms.S 226, f.38v

different handwriting; not in Neusidler 1536

[Susanne un jour] Susanna ung jori
UKR-LVu 1400/I, f.60v

[Susanne un jour] Susanne ung jour
Phalèse 1563, f.45v

[fragment] Orlando. Susanne un jour
A-Wn Mus.Hs.19259, f.1v

Orlando. Susanne un jour
A-Wn Mus.Hs.19259, f.10r

[Susanne un jour] Canzon Francese a 5. Susanne ung jour
Neusidler II 1566, p.18

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27

Susanne un jour, a 5 Orlando
Phalèse 1568, f.52v

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27

Susanne un jour a 5
Phalèse 1568, f.53r

Susanne un jour a 5. plus diminuée
Phalèse 1568, f.53v

Publications in one of the Lute Societies:
LSAQ 2002 no.1/p.27; LSAQ 2002 no.1/p.30

[Susanne un jour] Susanni 5 vocum Or:La:
PL-Kj Mus.Ms.40598, f.35v

[Susanne un jour] Susanne un jour, a 5. Orlando
Phalèse 1571, f.70v

[Susanne un jour] Susanne un jour, alio modo
Phalèse 1571, f.71v

[Susanne un jour] Susanne ung Iour
Jobin 1572, sig.C4v

[Susanne un jour] Susanne ung iour
Waissel 1573, sig.E1v

Publications in one of the Lute Societies:
LSAQ 2002 no.1/p.27

[Susanne un jour] Susanne ung jour
Neusidler 1573, sig.H4r

= Neusidler II 1566, p.18; cfr.Drusina 1573

Publications in one of the Lute Societies:

LZ 131/MN6c

[Susanne un jour] Susann Ung Iour
Kargel 1574, sig.C1v

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.32; LSAQ 2002 no.1/p.27

[Susanne un jour] Susanna un giour
I-MOe C311 (Bottegari), f.3v

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27

[Susanne un jour] [fragment] Susanna di Orlando Lasso a quatro per Canta senza molta glosa
PL-Kj Mus.Ms.40032 (Barbarini), p.38

[Susanne un jour] [fragment] Susanna di Orlando Lassus senza glosa
PL-Kj Mus.Ms.40032 (Barbarini), p.46

Only the beginning and the end (starting on p.49) due to missing pages

[Susanne un jour] Susanne un guir a 5 voci
PL-Kj Mus.Ms.40032 (Barbarini), p.70

[Susanne un jour] Susana
PL-Kj Mus.Ms.40032 (Barbarini), p.120

arrangement by Lorenzino Tracetti

Publications in one of the Lute Societies:

LZ 132/C6b

[Susanne un jour] Madrigale
PL-Kj Mus.Ms.40032 (Barbarini), p.290

The Naples Lute Book (PL-Kj Mus.Ms.40032 (Barbarini)) contains five clausula that provide different endings for Susanne un jour.

Clausola di Susanna
PL-Kj Mus.Ms.40032 (Barbarini), p.50

Clausola di Susanna
PL-Kj Mus.Ms.40032 (Barbarini), p.51

Clausola de Susanna
PL-Kj Mus.Ms.40032 (Barbarini), p.105

two different clausula but only one title

untitled
PL-Kj Mus.Ms.40032 (Barbarini), p.105

two different clausula but only one title (see above)

Clausola di Susanna
PL-Kj Mus.Ms.40032 (Barbarini), p.107

Susanna frumb. Orl. V.voc.
D-DEl BB 12150, f.24v

[Susanne un jour] Recercar
D-DEl BB 12150, f.30v

Melchior Neusidler; Fantasias and Ricercars for Renaissance Lute, Volume 2, p.104

[Susanne un jour] Susana un jour M.D.H.
D-DEl BB 12150, f.68v

[Susanne un jour] Susana ung jour
D-DEl BB 12150, f.79r

[Susanne un jour] Susanne ungiour Orlando A 5
Barbetta I 1582, f.37v

= Barbetta II 1582, f.29v; Barbetta, Collected Works for Lute Part III, p.44

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27

Susanne un jour
Adriaenssen 1584, f.29v

A cinque

Publications in one of the Lute Societies:

LSAQ 2021 suppl.15/p.79; LSAQ 2002 no.1/p.27

Susanne un jour
GB-Cu Dd.2.11 (Holmes I), f.23v

arrangement possibly by John Johnson; US-NHub Music Deposit I (Wickhambrook), f.13v

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27

[Susanne un jour] Susanna 5 vocum
S-Skma Sackska samlingen, f.3r

[Susanne un jour]
GB-Eu Dc.5.125 (Thisstllethwaite), f.37v

[Susanne un jour] Susanne ung iour à cinq. Orland. XVI
CH-Bu Ms.F.IX.70 (Wurstisen), p.80

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[Susanne un jour] Susanne ung iour. Orlando di Lasso XXVII
CH-Bu Ms.F.IX.70 (Wurstisen), p.91

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

Susanne un jour
Adriaenssen 1592, f.17r

Madrigali

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27; BL Yearbook 2023/p.8

[Susanne un jour] Susanne un iour: Canzon Francese a la quarta, per sonar solo & a doi liutti:
Terzi 1593, f.38

duet for lutes a fourth apart; Canzoni Francese, & Italiane

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27; LSAQ 2019 suppl.11 (part 1)/p.85; LSAQ 2019 suppl.11 (part 1)/p.90

[Susanne un jour] Contraponto sopra Susanne un iour di Orlando a 5. per suonar a doi liutti in quarta, & in Concerto
Terzi 1593, f.39

duet for lutes a fourth apart; Canzoni Francese, & Italiane

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27; LSAQ 2019 suppl.11 (part 1)/p.87

[Susanne un jour] Susanna Un gioür gecoloriret auss dem Basso
D-BSstb C39 2°, f.17v

[Susanne un jour] Susanna Un gioür gecoloriret auss dem discant Orland.
D-BSstb C39 2°, f.16r

[Susanne un jour]

US-NHub Music Deposit I (Wickhambrook), f.13v

arrangement possibly by John Johnson, of the 5-part vocal setting from Le Roy & Ballard, Livre de Melanges (1560); = GB-Cu Dd.2.11 (Holmes I), f.23v

[Susanne un jour] Susanne ung jour. a.5.

NL-Lu 1666 (Thysius), f.178r

Thysius no.285

[Susanne un jour] Susanne ung jour. a.5. in Contratenor

NL-Lu 1666 (Thysius), f.180r

arrangement possibly by John Johnson; Thysius no.286

Susanne un jour, Canzone Francese a Cinque di Orlando Lasso Intavolata dal Gostena

Molinaro 1599, p.130

arrangement by Giovanni Battista dalla Gostena

Publications in one of the Lute Societies:
LSAQ 2002 no.1/p.27

Susanne un jour d'orlande

Francisque 1600, f.2r

[Susanne un jour] Susanna del Cavaglieri

I-Coc 1.1.20 (Raimondi), f.58v

arrangement by Lorenzino Tracetti

[Susanne un jour] Contrapunto di sussanna del signor Cavaliere

I-PESalb Ms.P XVII.216, f.1r

Virtuosic contrapunto setting by Vincenzo Pinti; around bar 56 reminiscent of Francesco da Milano's Ness 33 Fantasia

Publications in one of the Lute Societies:

LN 144/C98

[Susanne un jour] Sussanna

I-PESalb Ms.P XVII.216, f.51r

[Susanne un jour] Susanne un iour alterius toni

Besard 1603, f.61r

Publications in one of the Lute Societies:

LSAQ 2002 no.1/p.27

[Susanne un jour] Susanne un iour Transpositio Laurencini
Besard 1603, f.57v

Publications in one of the Lute Societies:

LZ 132/C6c; LSAQ 2002 no.1/p.27

[Susanne un jour] Susan un jour
D-W Guelf 18.7 (Hainhofer) II, f.31v

[Susanne un jour]
I-PESo Albani 6-42, f.72v

Te spectant Reginalde poeli
F-VE Ms.711, no.30

manuscript is lost; Brenet, f.23-38v

Timor et tremor venerunt Di Orlando Lasso a 6
I-MOe C311 (Bottegari), f.17r

[Timor et tremor] Secunda parte
I-MOe C311 (Bottegari), f.17v

Timor et tremor La.p.all.3.t.
GB-Lbl Add.Ms.31992 (Paston), f.79r

[Timor et tremor] [Exaudi Deus deprecationem meam] Secunda pars
GB-Lbl Add.Ms.31992 (Paston), f.79v

Titire tu patulae
Kargel 1574, sig.F1r

[Ton feu s'estaint de ce que le mien ard]
F-VE Ms.698, no.8

manuscript is lost; not identified by Brenet; Meyer F-VE 698, 8; French Renaissance Chanson

Tribus miraculis Orl
D-Sl G.I.4 I (Donaueschingen), f.52v

Tristis est Anima Orlando La.p.al.10.t.
GB-Lbl Add.Ms.31992 (Paston), f.65v

Trit auf den rigel von der thür Orland.
D-Sl G.I.4 I (Donaueschingen), f.73v

[Trop endurer sans avoir allegeance] Trop endurer
Le Roy 1574, f.43v

French Renaissance Chanson

[Trop endurer sans avoir allegeance] Trop endurer
Le Roy 1574, f.44r

[Trop endurer sans avoir allegeance] Trop endurer
F-VE Ms.711, no.33

manuscript is lost; Brenet, f.23-38v

Tu sai madona
Phalèse 1571, f.52r

Tu traditore. Orlando
Phalèse 1571, f.53r

[Ung advocat dist à sa femme/ Sus, m'amye] Un advocat
F-VE Ms.711, no.91

manuscript is lost; Brenet, f.70v-80v; French Renaissance Chanson

[Un doulx nenny avec un doulx soubrire] Ung doulx nenni
Phalèse 1563, f.29r

French Renaissance Chanson

[Un doulx nenny avec un doulx soubrire] Un doulx nenny
Neusidler I 1566, p.18

= Neusidler 1573, sig.D1v; cfr.Drusina 1573

[Un doulx nenny avec un doulx soubrire] Un doulx nenny Orlando
Phalèse 1568, f.39v

[Un doulx nenny avec un doulx soubrire] Ung doulx nenny. Orlando
Phalèse 1571, f.46v

Melchior Neusidler; cfr.Phalèse 1571, f.34v, a version by Thomas Crecquillon

[Un doulx nenny avec un doulx soubrire] Un doulx nenny
Jobin 1572, sig.E3v

[Un doulx nenny avec un doulx soubrire] Ung doulx nenny
Neusidler 1573, sig.D1v

= Neusidler I 1566, p.18; cfr.Drusina 1573

[Un doulx nenny avec un doulx soubrire] un deux Nennin
Le Roy 1574, f.30r

with staff notation

[Un doux Nenny avec un doulx soubrire] The ioynyng of the Countertenour with the Treble
Le Roy 1574, f.31r

with staff notation

[Un doulx nenny avec un doulx soubrire] The ioynyng together of three partes, Treble, Countertenour, and Tenour
Le Roy 1574, f.32r

with staff notation

[Un doulx nenny avec un doulx soubrire] The ioynyng of iiij partes together
Le Roy 1574, f.34r

with staff notation

[Un doulx nenny avec un doulx soubrire] Un doux Nennin
Le Roy 1574, f.35v

[Un doulx nenny avec un doulx soubrire] Un doux nenny
Phalèse 1574, f.53v

[Un doulx nenny avec un doulx soubrire] Un doux nenni d'Orlando a 4
PL-Kj Mus.Ms.40032 (Barbarini), p.78

[Un doulx nenny avec un doulx soubrire] La Dolce Nenne
GB-Cu Dd.3.18, f.53r

consort part

[Un doulx nenny avec un doulx soubrire] Un doux nenny. a. 4
NL-Lu 1666 (Thysius), f.201v

Thysius no.316

[Un doulx nenny avec un doulx soubrire] Un doux nenny
F-VE Ms.711, no.95

manuscript is lost; Brenet, f.70v-80v

[Un doulx nenny avec un doulx soubrire] Un doux nenny
Besard 1603, f.62

[Un jour vis un foullon qui foulloit]
GB-AB Ms.27 (Brogyntyn), p.134

French Renaissance Chanson

Publications in one of the Lute Societies:

LN 79/text p.22

[Un jour vis un foullon qui foulloit] Un jour vis un foulon
F-VE Ms.711, no.53

manuscript is lost; Brenet, f.23-38v

[Ung triste coeur remply de fantasie] Ung triste coeur a Orlandus 5
PL-Kj Mus.Ms.40598, f.155v

French Renaissance Chanson

[Ung triste coeur remply de fantasie] Un triste cueur a 5, Orlando
Phalèse 1571, f.67r

[Ung triste coeur remply de fantasie] Ung triste cueur
S-Uu Vok.mus.i Hs.76c, f.102v

[Ung triste coeur remply de fantasie] Ung triste cueur
S-Uu Vok.mus.i Hs.76c, f.103r

There is another version of Ung triste coeur remply de fantasie by Thomas Crecquillon.

Ut radios
F-VE Ms.711, no.31

manuscript is lost; Brenet, f.23-38v

Vatena lieta homani
Phalèse 1571, f.60r

Orlando Veni creator
GB-Lcm Ms.2089, f.39v

Veni creator La.p: vasio
GB-Lbl Add.Ms.31992 (Paston), f.78v

Veni domine Orlando La.p.all.Secunda.te
GB-Lbl Add.Ms.31992 (Paston), f.71r

Veni in hortum meum Orlando
A-Wn Mus.Hs.19259, f.4v

Veni in hortum meum. V.Voc.Orland de Lasso
D-B Mus.Ms.40632, f.30v

Veni in hortum
PL-Kj Mus.Ms.40598, f.37r

Veni in hortum meum, Orlando
Phalèse 1571, f.89r

[Veni in hortum meum] Veni in hortum
Jobin 1572, sig.I3v

Veni in hortum meum soror mea Valentin: Backvart
Waissel 1573, sig.F3v

arrangement by Valentin Bakfark

Veni in hortum meum
Adriaenssen 1584, f.21v

wrong page number (double page number 21); A cinque

Veni in hortum meum Orland.
S-Skma Sackska samlingen, f.22v

Veni in hortum meum
Adriaenssen 1592, f.39r

Moteta

Veni in hortum meum A Cinque di Orlando Lasso
Terzi 1593, f.14

Mottetti a 4. & a 5.

[Veni in hortum meum]
F-VE Ms.698, no.28

manuscript is lost; not identified by Brenet; Brenet, f.25-28; Meyer F-VE 698, 35

Veux tu ton mal, Orlando
Phalèse 1571, f.68v

French Renaissance Chanson

[Veux tu ton mal] Le voulez vous. Orlando. Response
Phalèse 1571, f.68v

Veux tu ton mal
Denss 1594, f.48r

Madrigales quinque vocum

[Veux tu ton mal] Le voulez vous responce
Denss 1594, f.49r

Madrigales quinque vocum

Veux tu ton mal. a. 5. d'Orlando. Prima pars
NL-Lu 1666 (Thysius), f.200v

Thysius no.315

Veux tu ton mal
Besard 1603, f.59r

Vexilla Regis.Sex vocum di Orlando Lasso.Prima pars
D-Mbs Mus.Ms.1627, f.17v

[Vexilla Regis] Beata cuius Brachijs.Duum vocii.Tertia pars
D-Mbs Mus.Ms.1627, f.19v

[Vexilla Regis] In pleta sunt.Secunda pars
D-Mbs Mus.Ms.1627, f.18v

[Vexilla Regis] O crux Ave spes unica.Quarta pars
D-Mbs Mus.Ms.1627, f.20v

Viva la speranza di Orlando a 4[54]
GB-Cu Ms.Add.10355, p.10

olim GB-HAdolmetsch Ms.II.C.23 (Medici); Orlando di Lasso (?); with text

Volgi cor mio
D-Sl G.I.4 III (Donaueschingen), f.40v

[Volgi cor mio] [Et a noi restera] 2.da Parte
D-Sl G.I.4 III (Donaueschingen), f.40v

[Volgi cor mio] Volgo cor mio
I-Gu Ms.F.VII.1, f.6v

[Volgi cor mio] [Et a noi restera] Seconda parte
I-Gu Ms.F.VII.1, f.7r

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[54] Vivo sol di speranza is anonymous in Il Primo Libro di Madrigali d'Orlando di Lassus et Altri Eccelentissimi Musici a Quattro Voci, Rome 1560 (Valerio Dorico) but is attributed to Giovanni Domenico da Nola in I-MOe C311 (Bottegari).

Vor Zeiten was ich lieb und wehrt

D-Sl G.I.4 II (Donaueschingen), f.47v

Vous qui aymez les dames, Orlando

Phalèse 1571, f.65r

French Renaissance Chanson

[Vray Dieu, disoit une fillette] Vray di en disois A 4 Orlando

D-Mbs Mus.Ms.266, f.6v

French Renaissance Chanson

[Vray Dieu, disoit une fillette] Vray dieu disois une fillete Orlando

D-Mbs Mus.Ms.266, f.105r

[Vray Dieu, disoit une fillette] Vray Dieu disoit. Orlando di Lassus

Phalèse 1563, f.30r

[Vray Dieu, disoit une fillette] Vraij Dieu disoit Orlando

A-Wn Mus.Hs.19259, f.6r

[Vray Dieu, disoit une fillette] Vrai dieu disois

Neusidler I 1566, p.20

= Neusidler 1573, sig.D2v; cfr.Drusina 1573; cfr.Phalèse 1571, f.43v

[Vray Dieu, disoit une fillette] Vray Dieu disoit Orlando

Phalèse 1568, f.37r

= Phalèse 1571, f.44r

[Vray Dieu, disoit une fillette] Vray Dieu disoit. Orlando

Phalèse 1571, f.43v

arrangement by Melchior Neusidler; cfr.Neusidler I 1566, p.20; cfr.Neusidler 1573, sig.D2v

[Vray Dieu, disoit une fillette] Vray Dieu disoit, alio modo. Orlando

Phalèse 1571, f.44r

= Phalèse 1568, f.37r

[Vray Dieu, disoit une fillette] Vray dieu disoit une fillette

Jobin 1572, sig.E4v

[Vray Dieu, disoit une fillette] Vray dieu disois

Neusidler 1573, sig.D2v

= Neusidler I 1566, p.20; cfr.Drusina 1573; cfr.Phalèse 1571, f.43v

[Vray Dieu, disoit une fillette] Vray dieu disoit

Le Roy 1574, f.48r

[Vray Dieu, disoit une fillette] Vray dieu disoit More finelier handeled
Le Roy 1574, f.48v

[Vray Dieu, disoit une fillette] Vray dieu disoyt Une fillette
PL-Kj Mus.Ms.40032 (Barbarini), p.90

[Vray Dieu, disoit une fillette] Vray Dieu disoit. Orlando XXXIII
CH-Bu Ms.F.IX.70 (Wurstisen), p.95

Das vierte Buch der Lautten Stücken, in welchen etliche Madrigalen begriffen werden

[Vray Dieu, disoit une fillette] Vray Dieu disoit une fillet
Denss 1594, f.93v

Neapolitanae et Madrigales Quatuor Vocum; Orlandus

[Vray Dieu, disoit une fillette] Vray Dieu disoit une fillette, a 4. d'Orlando
NL-Lu 1666 (Thysius), f.197v

Thysius no.312

[Vray Dieu, disoit une fillette] Vrai Dieu disoit une fillette
F-VE Ms.711, no.40

manuscript is lost; Brenet, f.23-38v

[Vray Dieu, disoit une fillette]
F-VE Ms.698, no.5

manuscript is lost; not identified by Brenet; Brenet, ff.9-12; Meyer F-VE 698, 5

[Vray Dieu, disoit une fillette] VVray Dieu disoit une fillette
D-Dl Mus.Ms.1/V/8 (Loss), f.91v

The song Will uns das Maidelein nimmer han in D-Sl G.I.4 III (Donaueschingen),f.45r (Will uns das mädlein nimmer han Orl.a 5 AW) is attributed to Orlando di Lasso, but was written by his student Leonhard Lechner.

Orlandy Wo gott der herr nicht bey uns hellt/wan unsere Feinde thoben unser un[ser sach]
D-Mbs Mus.Ms.266, f.96v

Wo Gott der Herr nicht bey uns helt. quatuor vocum. Orlando Lassus
Neusidler 1574, sig.K1v

Faignient, Noë (ca.1540-ca.1600)

[Adieu Anvers, adieu la noble ville] Adieu Anvers
Phalèse 1574, f.57r

French Renaissance Chanson

[Adieu celle que j'ay servy] Adieu celle
Phalèse 1574, f.58r

French Renaissance Chanson

Basciami vita mia
Adriaenssen 1600, f.9v

Basciami vita mia
Van den Hove 1601, f.14r

Joachim Van den Hove, Life and Works..., p.102

Cest de vous ô ma valentine
Phalèse 1574, f.51r

French Renaissance Chanson

Chi per voi
Adriaenssen 1584, f.41r

duet one tone apart; Carmina duabus Testudinibus accomoda

Chi per voi non sospira
Adriaenssen 1584, f.40v

duet one tone apart; Carmina duabus Testudinibus accomoda

Chi per voi non sospira a 5 di Noe Faignent
PL-Kj Mus.Ms.40032 (Barbarini), p.82

[Chi per voi non sospir] Chi per voi non sospira à 5 Noë Faignient
Rude I 1600, sig.B2r

Rude I, no.9

L'Homme qui n'est point amoureux
Phalèse 1574, f.46r

French Renaissance Chanson

Non al suo amante
Adriaenssen 1592, f.15r

Madrigali

Noë Faignient.Cantic[um] 4:16.End 5:1 [Ryst, o gy Noordenwindt]

NL-Lu 1666 (Thysius), f.224v

Noë Faignient.Canticum 4:16.End 5:1; texted intabulation of a madrigal (Ogn'un sap'hormai la pena mia) by Noë Faignient; Thysius no.361

Par mi vedere à 5 Noë Faignient

Rude I 1600, sig.E5r

Rude I, no.36

Primum potum

Adriaenssen 1584, f.25v

A cinque

Questi ch'inditio fan del mio tormento

I-Gu Ms.F.VII.1, f.24v

Questi ch'inditio fan del mio tormento

Van den Hove 1601, f.21v

Joachim Van den Hove, Life and Works…, p.112

[Soyons plaisans tous gallans] Soyons plaisans. a 4

Phalèse 1574, f.50v

French Renaissance Chanson

[Sus, prens ton luth, nymphete mignonnette] Sus prens ton lut

Phalèse 1574, f.54v

French Renaissance Chanson

[Tout doulcement Marionette] Tout doucement

Phalèse 1574, f.52v

French Renaissance Chanson

Goudimel, Claude (1514-1572)

[Psalm 17] Exaudi Domine

Goudimel 1567, f.?

Psalm 29

Goudimel 1567, f.21r

Psalm 31

Goudimel 1567, f.22r

Psalm 35

Goudimel 1567, f.24r

Psalm 36

Goudimel 1567, f.24v

Psalm 37

Goudimel 1567, f.25r

Psalm 38

Goudimel 1567, f.25v

Psalm 40

Goudimel 1567, f.26v

Psalm 42

Goudimel 1567, f.27v

Psalm 43

Goudimel 1567, f.28r

Psalm 51

Goudimel 1567, f.32v

Psalm 50

Goudimel 1567, f.33r

Psalm 61

Goudimel 1567, f.38r

Psalm 5

Goudimel 1567, f.39v

Psalm 68

Goudimel 1567, f.41v

Psalm 51
Goudimel 1567, f.42r

Psalm 73
Goudimel 1567, f.44r

Psalm 74
Goudimel 1567, f.44v

Psalm 77
Goudimel 1567, f.46r

Psalm 79
Goudimel 1567, f.46v

Psalm 86
Goudimel 1567, f.51v

Psalm 89
Goudimel 1567, f.53r

Psalm 91
Goudimel 1567, f.54r

Psalm 97
Goudimel 1567, f.57r

Psalm 100
Goudimel 1567, f.58v

Psalm 103
Goudimel 1567, f.60r

Psalm 116
Goudimel 1567, f.67r

Psalm 117
Goudimel 1567, f.67v

Psalm 119
Goudimel 1567, f.68v

Psalm 127
Goudimel 1567, f.72v

Psalm 128
Goudimel 1567, f.73r

Psalm 129
Goudimel 1567, f.73v

Psalm 130
Goudimel 1567, f.74r

Psalm 100
Goudimel 1567, f.74v

Psalm 132
Goudimel 1567, f.75r

Psalm 133
Goudimel 1567, f.75v

Les commandements de Dieu
Goudimel 1567, f.85v

[Psalm 2] Psal[m] 2.Goudimel
NL-Lu 1666 (Thysius), f.235v

Thysius no.368

[Psalm 2] Psal[m] 2.Goudimel
NL-Lu 1666 (Thysius), f.236r

Thysius no.369

[Psalm 17] Psal[m] 17
NL-Lu 1666 (Thysius), f.245r

Thysius no.385

[Psalm 17/63]
NL-Lu 1666 (Thysius), f.245r

Thysius no.386

[Psalm 23]
NL-Lu 1666 (Thysius), f.248r

Thysius no.393

[Psalm 23]
NL-Lu 1666 (Thysius), f.248r

Thysius no.394

[Psalm 23] Psal[m] 23
NL-Lu 1666 (Thysius), f.250r

Thysius no.398

[Psalm 31] Psal[m] 31. 71

NL-Lu 1666 (Thysius), f.255r

Thysius no.405

[Psalm 31/71]

NL-Lu 1666 (Thysius), f.255r

Thysius no.406

[Psalm 38]

NL-Lu 1666 (Thysius), f.258r

Thysius no.410

[Psalm 38]

NL-Lu 1666 (Thysius), f.258r

Thysius no.411

[Psalm 51]

NL-Lu 1666 (Thysius), f.261v

Thysius no.417

[Psalm 51]

NL-Lu 1666 (Thysius), f.262v

Thysius no.419

[Psalm 61] Psal[m] 61

NL-Lu 1666 (Thysius), f.264r

Thysius no.422

[Psalm 61] Psal[m] 61

NL-Lu 1666 (Thysius), f.264r

Thysius no.424

[Psalm 61] Psal[m] 61

NL-Lu 1666 (Thysius), f.264v

Thysius no.425

[Psalm 103] Psal[m] 103

NL-Lu 1666 (Thysius), f.279v

Thysius no.433

[Psalm 103] Psal[m] 103
NL-Lu 1666 (Thysius), f.280r

Thysius no.434

[Psalm 103] Psal[m] 103
NL-Lu 1666 (Thysius), f.280v

Thysius no.435

[Psalm 124] Psal[m] 124
NL-Lu 1666 (Thysius), f.285v

Thysius no.437

[Psalm 123] Psal[m] 123
NL-Lu 1666 (Thysius), f.287r

Thysius no.438

[Psalm 124] Psal[m] 124
NL-Lu 1666 (Thysius), f.287r

Thysius no.439

[Psalm 132] Psal[m] 132
NL-Lu 1666 (Thysius), f.295v

Thysius no.453

[Psalm 132]
NL-Lu 1666 (Thysius), f.296r

Thysius no.455

[Psalm 128] goudimel. à 4
NL-Lu 1666 (Thysius), f.300r

Thysius no.464

Le Jeune, Claudin (1528-1600)

Amanti miei

Adriaenssen 1584, f.52v

Adriaenssen 1600, f.43v; Cantiones Napolit. a 3

Amanti miei

Fallamero 1584, p.37

Publications in one of the Lute Societies:

LN 111/text p.13

[Amanti miei] Amanti mei. a.3.

NL-Lu 1666 (Thysius), f.183r

Thysius no.288

Amanti miei

Adriaenssen 1600, f.43v

Adriaenssen 1584, f.52v

Amanti miei voi che scontenti state

Van den Hove 1601, f.58v

Joachim Van den Hove, Life and Works..., p.163

Ch'io canteria per accordar

Van den Hove 1601, f.19v

Joachim Van den Hove, Life and Works..., p.109

Elle n'eust sceu la chaleur

Van den Hove 1601, f.63v

Joachim Van den Hove, Life and Works..., p.169; French Renaissance Chanson

Madonna un Eremit'haggio trovato

Van den Hove 1601, f.43v

Joachim Van den Hove, Life and Works..., p.143

[psalm 22] Psal[m] 22. Claudin Le Jeusne

NL-Lu 1666 (Thysius), f.248v

Thysius no.395

[psalm 23] Psal[m] 23. Claudin
NL-Lu 1666 (Thysius), f.254v

Thysius no.404

[Psalm 132] Claudijn
NL-Lu 1666 (Thysius), f.295v

Thysius no.454

[Psalm 132]
NL-Lu 1666 (Thysius), f.296r

Thysius no.456

[Psalm 132] Claudin a 3
NL-Lu 1666 (Thysius), f.296v

Thysius no.457

[Psalm 132]
NL-Lu 1666 (Thysius), f.296v

Thysius no.458

[psalm 42] Psal[m] 42. Claud[in] a .3.
NL-Lu 1666 (Thysius), f.298v

Thysius no.459

[Psalm 42]
NL-Lu 1666 (Thysius), f.298v

Thysius no.460

[Psalm 42]
NL-Lu 1666 (Thysius), f.299r

Thysius no.461

[psalm 128] Psal[m] 128. Claudin a .3.
NL-Lu 1666 (Thysius), f.299v

Thysius no.462

[Psalm 128] Claudin à 4
NL-Lu 1666 (Thysius), f.300r

Thysius no.465

[Psalm 5]
NL-Lu 1666 (Thysius), f.300v

Thysius no.466

[psalm 129] Psal[m] 129. Claudin. a. 3.
NL-Lu 1666 (Thysius), f.302r

Thysius no.467

[psalm 151] A ton bras droit 5.verset du Psaume.iio C.L.J.
Vallet 1618, p.22

5th verset of psalm 151; cfr.Secretum Musarum I [STIMU & Dutch Lute Society]; also Vallet 1615

Quand on arrestera la course coutumiere de Claude le Jeune A 4
Vallet 1618, p.21

cfr.Secretum Musarum I [STIMU & Dutch Lute Society]; also Vallet 1615; French Renaissance Chanson

Raggi dov'è il mio bene
Van den Hove 1601, f.42v

Joachim Van den Hove, Life and Works…, p.142

Stella crudel
Adriaenssen 1584, f.53r

Adriaenssen 1600, f.44r; Cantiones Napolit. a 3

Stella crudel
Adriaenssen 1600, f.44r

Adriaenssen 1584, f.53r

Stella crudel per che fuor non mi guidi
Van den Hove 1601, f.57v

Joachim Van den Hove, Life and Works…, p.161

Su su su ch'el giorno
Adriaenssen 1592, f.9r

Madrigali

Susanne un jour
Adriaenssen 1592, f.23v

two voices and lute; Madrigali; French Renaissance Chanson

Susanne un jour d'amour sollicitée

Van den Hove 1601, f.30v

Joachim Van den Hove, Life and Works…, p.125

Vorria che tu cantassi una canzona

Van den Hove 1601, f.17v

Joachim Van den Hove, Life and Works…, p.106; different from Giovanni Nasco (D-Sl G.I.4 II (Donaueschingen), f.61r)

[Vorria che tu cantassi] Vorria tocassi sempre di bordone. Seconda parte

Van den Hove 1601, f.18v

Joachim Van den Hove, Life and Works…, p.107

Matelart, Giovanni (Johannes Matelart; 1538-1607)

Phantasia settima a voci pari

D-Sl G.I.4 II (Donaueschingen), f.31v

second lute part; Francesco da Milano, Giulio Segni da Modena; cfr.Matelart 1559, f.12r; Ness.App.23a

Phantasia Jo:Matelart Flamengo

D-Sl G.I.4 II (Donaueschingen), f.60v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.8

Phantasia Seconda

D-Sl G.I.4 II (Donaueschingen), f.60v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.10

3.Phantasia Jo Matelart

D-Sl G.I.4 II (Donaueschingen), f.61v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.12

4.Phantasia Jo M.

D-Sl G.I.4 II (Donaueschingen), f.61v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.7

6.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.62r

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.15

5.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.62v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.14

7.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.62v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.16

8.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.63r

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.18

9.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.63v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.19

10.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.63v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.20

11.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.64r

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.22

12.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.64v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.23

14.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.64v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.24

15.Phantasía Jo M.

D-Sl G.I.4 II (Donaueschingen), f.65r

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.25

13.Phantasia Jo M

D-Sl G.I.4 II (Donaueschingen), f.65v

Fantasias and Ricercars for Renaissance Lute, Volume 3, Part 1, p.26

Fantasía Prima

Matelart 1559, f.2r

Chilesotti, Lautenspieler des 16.Jahrhunderts 1891, p.26

Publications in one of the Lute Societies:

LSAQ 2020 no.1-2/p.31; LSAQ 2020 suppl.12/p.6; LSAQ 2020 suppl.12/p.23

Fantasía Secunda

Matelart 1559, f.2v

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.7; LSAQ 2020 suppl.12/p.24

Fantasía Terza

Matelart 1559, f.3r

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.8; LSAQ 2020 suppl.12/p.25

Fantasía Quarta

Matelart 1559, f.3v

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.9; LSAQ 2020 suppl.12/p.26

Fantasía Quinta

Matelart 1559, f.3v

cfr.Ness 40

Publications in one of the Lute Societies:

LN 43/p.13; LSAQ 2020 suppl.12/p.10; LSAQ 2020 suppl.12/p.27; BL Yearbook 2011/p.5

Fantasía Sesta

Matelart 1559, f.4r

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.11; LSAQ 2020 suppl.12/p.28

Fantasia Settima

Matelart 1559, f.4v

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.12; LSAQ 2020 suppl.12/p.29

Fantasia Ottava

Matelart 1559, f.5r

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.13; LSAQ 2020 suppl.12/p.30

Fantasia Nona

Matelart 1559, f.5r

Publications in one of the Lute Societies:

LSAQ 1995 no.4/p.20; LSAQ 2020 suppl.12/p.14; LSAQ 2020 suppl.12/p.31; BL Yearbook 2011/p.6

Fantasia Decima

Matelart 1559, f.5v

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.15; LSAQ 2020 suppl.12/p.32

Fantasia Undecima

Matelart 1559, f.6r

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.16; LSAQ 2020 suppl.12/p.33

Fantasia Duodecima

Matelart 1559, f.6r

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.17; LSAQ 2020 suppl.12/p.34

Fantasia Tertiadecima

Matelart 1559, f.6v

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.18; LSAQ 2020 suppl.12/p.35; LSAQ 2020 suppl.13 (part 1)/p.124; BL Yearbook 2011/p.7

Fantasia Quatuordecima

Matelart 1559, f.7v

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.19; LSAQ 2020 suppl.12/p.36

Fantasia [Quintadecima]

Matelart 1559, f.7v

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.20; LSAQ 2020 suppl.12/p.37

Il Benedictus de la missa Benedicta de Morales

Matelart 1559, f.8r

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.22; LSAQ 2020 suppl.12/p.38

[Missa Benedicta] L'Osanna de la medesima missa

Matelart 1559, f.8r

from the Missa Benedicta, Cristobal de Morales

Publications in one of the Lute Societies:

LSAQ 2020 suppl.12/p.23; LSAQ 2020 suppl.12/p.39

De Io.Matelart. Questo lauto vuol esser'accordato una voce piu alta del compagno

Matelart 1559, f.9r

Duets by Francesco da Milano and Joanne Matelart, no.1; Ness 31; see also Ness App.16; da Milano recercars with second voice by Matelart

[De Io.Matelart. Questo lauto vuol esser'accordato una voce piu alta del compagno][La Seconda]

Matelart 1559, f.9r

Duets by Francesco da Milano and Joanne Matelart, no.2; Ness 41; see also Ness App.18; da Milano recercars with second voice by Matelart

Qui deve cambiare il lauto con il compagno

Matelart 1559, f.9r

Duets by Francesco da Milano and Joanne Matelart, no.3; Ness App.22; da Milano recercars with second voice by Matelart

Di Io.Matelart una voce piu alta

Matelart 1559, f.10r

Duets by Francesco da Milano and Joanne Matelart, no.4; Chilesotti, Lautenspieler des 16.Jahrhunderts 1891, p.28; Ness 32; see also Ness App.19; da Milano recercars with second voice by Matelart

Di Io.Matelart una voce piu alta

Matelart 1559, f.10r

Duets by Francesco da Milano and Joanne Matelart, no.5; Ness 40; see also Ness App.20

De Io.Matelart. Questo lauto vole esser'accordato una voce pari

Matelart 1559, f.11r

Duets by Francesco da Milano and Joanne Matelart, no.6; Ness 67; see also Ness App.21; da Milano recercars with second voice by Matelart

[Fantasia] De Io.Matelart a voce pari

Matelart 1559, f.12r

Giulio Segni da Modena; Duets by Francesco da Milano and Joanne Matelart, no.7; lute II; cfr.D-Sl G.I.4 II (Donaueschingen), f.31v; Ness App.23a & App.23b; da Milano recercars with second voice by Matelart

Publications in one of the Lute Societies:

LZ 124/da Crema 5d ii

Pevernage, Andreas (1534-1591)

[La nuit le jour] La nuit le iour

Adriaenssen 1592, f.35r

Madrigali; French Renaissance Chanson

[La nuit le jour] Haste le pas (Seconde partie)

Adriaenssen 1592, f.35v

Madrigali; French Renaissance Chanson

Haec dies Pevernage

GB-Lbl Add.Ms.29247 (Paston), f.74r

Haec dies Pevernage La.p.al.3.t.

GB-Lbl Add.Ms.31992 (Paston), f.86r

Iam non estis Pevernage

GB-Lbl Add.Ms.31992 (Paston), f.94r

[Iam non estis] [In quo omnis aedificatio constructa] Secunda pars
GB-Lbl Add.Ms.31992 (Paston), f.94v

O com'è gran martire
Van den Hove 1601, f.12v

Joachim Van den Hove, Life and Works…, p.98

Pater noster
Adriaenssen 1592, f.51v

Moteta

Quando la voce A 4
Van den Hove 1601, f.7v

Joachim Van den Hove, Life and Works…, p.91

[Quando la voce] Con humilatto, Seconda parte
Van den Hove 1601, f.8v

Joachim Van den Hove, Life and Works…, p.92

Salvatorem Pevernage
GB-Lbl Add.Ms.31992 (Paston), f.94v

[Salvatorem] [Sobrie et juste] Secunda pars
GB-Lbl Add.Ms.31992 (Paston), f.95v

Regnart, Jacob (1540-1599)

[Alarm', alarm' o fidi miei pensieri] A lerm a lerm

Krengel 1584, f.9v

can be played as a duet a quart apart

[Alarm', alarm' o fidi miei pensieri]

Krengel 1584, f.10r

can be played as a duet a quart apart

[Ach weh mir ist durchschossen] Ach wehe mir ist durchschossen das iunge hertze mein CXXV

CH-Bu Ms.F.IX.70 (Wurstisen), p.280

[Ach weh mir ist durchschossen] Ach wehe mir ist durchschossen

D-KNh Ms.R242 (Elysabeth Romer), f.65v

Ach weh mir ist durchschossen

DK-Kk Thott 841, 4° (Fabricius), f.9r

staff notation; only voice; Annamaria

Amor lasciami stare

Krengel 1584, f.3v

can be played as a duet one tone apart

[Amor lasciami stare]

Krengel 1584, f.4r

can be played as a duet one tone apart

Coelestium

CZ-Pnm XIII.B.237 (Jacobides), f.25v

[Del crudel amor] Del crud'amor

I-Fn Magl.XIX.168, f.18v

[Del crudel amor] Del crud'amor

PL-Kj Mus.Ms.40583, f.8r

[Del crudel amor] Del crud amor

Krengel 1584, f.1v

can be played as a duet one tone apart

[Del crudel amor]

Krengel 1584, f.2r

can be played as a duet one tone apart

[Del crudel amor] Del crud'amor

Adriaenssen 1584, f.54v

Adriaenssen 1600, f.45v; D-Sl G.I.4 III (Donaueschingen), f.27v; Cantiones Napolit. a 3

[Del crudel amor] Del crud'amor Emanuel Hadrianum Antuerpiensis

D-Sl G.I.4 III (Donaueschingen), f.27v

Adriaenssen 1584, f.54v; Adriaenssen 1600, f.45v

[Del crudel amor] Del crud Amor

NL-Lu 1666 (Thysius), f.186r

Thysius no.301

[Del crudel amor] Del crud'amor

Adriaenssen 1600, f.45v

Adriaenssen 1584, f.54v; D-Sl G.I.4 III (Donaueschingen), f.27v

[Del crudel amor] Del crudo amor Iacobino Regniardo

Rude I 1600, sig.L1r

Rude I, no.83

Dies ist die zeit, die mich erfreut

Krengel 1584, f.20v

handwritten addition in the Krakow copy

Dipensire

Krengel 1584, f.6v

can be played as a duet one tone apart

[Dipensire]

Krengel 1584, f.7r

can be played as a duet one tone apart

[Dolci sospiri] Dolsi sospir

Krengel 1584, f.5v

can be played as a duet one tone apart

[Dolci sospiri]
Krengel 1584, f.6r

can be played as a duet one tone apart

[Dolci sospiri]
Rude I 1600, sig.L1r

Rude I, no.82

Donna ben posso
Krengel 1584, f.11v

can be played as a duet one tone apart

[Donna ben posso]
Krengel 1584, f.12r

can be played as a duet one tone apart

[Donna ben posso] Villanella
D-Sl G.I.4 II (Donaueschingen), f.44r

with text

Ein süsser traum
A-Wwilczek w.s.

manuscript is lost; some items are copied by Wilhelm Tappert in the 19th century

Endt hatt der streitt
D-KNh Ms.R242 (Elysabeth Romer), f.65v

Endt hatt der streidt
D-KNu K.16a 6745 qu, p.14

[Es müht ir viel mein zugestanden Glück] Někoho obtězuge me sstěstij
CZ-Pnm XIII.B.237 (Jacobides), f.30v

Glaube nicht das ich köndt ein
Krengel 1584, f.22v

can be played as a duet one tone apart

Glaub nicht
Krengel 1584, f.23r

can be played as a duet one tone apart

Ich bin gen Baden zögen
Krengel 1584, f.23v

can be played as a duet one tone apart

Ich bin gen Baden zögen
Krengel 1584, f.24r

can be played as a duet one tone apart

Ich hab ein lange Zeyt umb dich mägedlin (?) VIII
CH-Bu Ms.F.IX.70 (Wurstisen), p.239

Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

Ich hab so lange zeit magdlein unb dich
D-KNu K.16a 6745 qu, p.14

[Ich hab vermeint, ich sey zum besten dran] Ich hab vermeint, ich se zum besten dran
CZ-Pnm XIII.B.237 (Jacobides), f.31r

Ich wollt wer mir mein glück nie günnt
Krengel 1584, f.21r

handwritten addition in the Krakow copy

[Irs gleichen lebt auff Erden nicht] Ihrs gleich lebt uff Erdenn nicht II
CH-Bu Ms.F.IX.70 (Wurstisen), p.236

Io voglio
Krengel 1584, f.4v

can be played as a duet one tone apart

[Io voglio]
Krengel 1584, f.5r

can be played as a duet one tone apart

Jesu tu nobis influas
CZ-Pnm XIII.B.237 (Jacobides), f.25r

[Jungfrau, eur scharpffe Augen] Jungfrauw euwere scharpfe augenn die haben gwaltig lieb VII
CH-Bu Ms.F.IX.70 (Wurstisen), p.238

[Jungfrau eur Wanckel Mut] Jungfrauw ewer wanckelmuth
Krengel 1584, f.23v

can be played as a duet one tone apart

[Jungfrau eur Wanckel Mut] Jungfrau ewer wanckelmuth
Krengel 1584, f.24r

can be played as a duet one tone apart

[Jungfrau eur Wanckel Mut] Jac: Reg Jungfraw eur wanckel mit/Panno wrtkawost twa
CZ-Pnm XIII.B.237 (Jacobides), f.32r

[Jungfrau eur Wanckel Mut] Jungkfrauw euer wanckel mudt
D-KNu K.16a 6745 qu, p.13

[Jungfrau eur Wanckel Mut] Jungkfrauw euer wanckel mudt
D-KNu K.16a 6745 qu, p.13

[Kein grösser freud kan sein auff dieser erden] [fragment] Kein grosser freudt di.Ja Reg a 3 voc.
PL-Kj Mus.Ms.40583, f.10r

[Kein grösser freud kan sein auff dieser erden] Kein grösser freud
Krengel 1584, f.22v

can be played as a duet one tone apart

[Kein grösser freud kan sein auff dieser erden] Kein grösser freud
Krengel 1584, f.23r

can be played as a duet one tone apart

[Kein grösser freud kan sein auff dieser erden] [villanella] Vilan.
D-KNu K.16a 6745 qu, p.14

[Kein grösser freud kan sein auff dieser erden] Kein grosser freud mag sein auff dieser Erden
DK-Kk Thott 841, 4° (Fabricius), f.46r

Jac: Regnardi Chce mi se wdati. Lib mich als ich dich
CZ-Pnm XIII.B.237 (Jacobides), f.32r

Mirate che mi fa crudel
Krengel 1584, f.10v

can be played as a duet one tone apart

[Mirate che mi fa crudel]
Krengel 1584, f.11r

can be played as a duet one tone apart

Nach lass ich mich nich
CZ-Pu Ms.59r.469 (Strialy), f.124r [p.21; PDF p.56]

Nach meiner lieb viel hundert knaben trachten
Krengel 1584, f.24v

can be played as a duet one tone apart

Nach meiner
Krengel 1584, f.25r

can be played as a duet one tone apart

Non è dolor
Krengel 1584, f.2v

can be played as a duet one tone apart

[Non è dolor]
Krengel 1584,f.3r

can be played as a duet one tone apart

[Nun bin ich einmal frey] Nun bin ich einmal freij CI
CH-Bu Ms.F.IX.70 (Wurstisen), p.272

Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

[Nun bin ich einmal frey] Nun bin ich einmal freij CXXXV
CH-Bu Ms.F.IX.70 (Wurstisen), p.285

Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

[Nun bin ich einmal frey] Nu bin Ich ein mahl frey
Waissel I 1592, sig.F4v

[Nun bin ich einmal frey] Nun bin ich ein mahl frey
D-KNh Ms.R242 (Elysabeth Romer), f.58v

[Nun bin ich einmal frey] Jac: Regnardi Nu bin ich
CZ-Pnm XIII.B.237 (Jacobides), f.32v

[Nun bin ich einmal frey] Nun bin ich ainmahl
D-W Guelf 18.7 (Hainhofer) II, f.36v

[Nun bin ich einmal frey] Pol.Villa.Nun bin ich einmahl freij
D-KNu K.16a 6745 qu, p.8

Nun bin ich einmal frey
DK-Kk Thott 841, 4° (Fabricius), f.50r

[Nun bin ich einmal frey] Aliter
DK-Kk Thott 841, 4° (Fabricius), f.50r

[Nun bin ich einmal frey] Nun bin Ich einmahl frey 3.voc Regnard
D-B Mus.40141 (Nauclerus), f.264v

[Nun bin ich einmal frey] Nun Bin Ick ein Mall frey
D-B Mus.40141 (Nauclerus), f.93v

Nun hab ich ain mahl
D-KNh Ms.R242 (Elysabeth Romer), f.59v

Nun hab ich doch einmahl
D-KNu K.16a 6745 qu, p.13

Nun hab ich doch einmal erlebt die stund
DK-Kk Thott 841, 4° (Fabricius), f.49r

[Ohn dich mus ich mich aller freuden massen] Ohne dich mus ich mich aller freude massen
Krengel 1584, f.20v

can be played as a duet one tone apart

[Ohn dich mus ich mich aller freuden massen] Ohne dich mus ich mich aller freude massen
Krengel 1584, f.21r

can be played as a duet one tone apart

[Ohn dich mus ich mich aller freuden massen] Ohn dich muss ich mich aller Freuden massen
Waissel I 1592, sig.F4v

[Ohn dich mus ich mich aller freuden massen] Ohn dich muss ich
D-KNh Ms.R242 (Elysabeth Romer), f.59r

[Ohn dich mus ich mich aller freuden massen] Ohn dich muss ich mich
D-KNh Ms.R242 (Elysabeth Romer), f.65r

[Ohn dich mus ich mich aller freuden massen] Regnarti Bez tebe bywam wssi radosti zbawen Ohn dich ich mus mich aller freuden massen J: R:
CZ-Pnm XIII.B.237 (Jacobides), f.30v

[Ohn dich mus ich mich aller freuden massen] [Villanella] Vilan: Ohn dich muss ich mich aller freuden massen
D-KNu K.16a 6745 qu, p.5

[Ohn dich mus ich mich aller freuden massen] Ohn dich muss ich mich aller freuden massen
DK-Kk Thott 841, 4° (Fabricius), f.49v

[Sagt mir, Jungfrau, wo here] Sagt mir Jungfraw rechter
Krengel 1584, f.24v

can be played as a duet one tone apart

[Sagt mir, Jungfrau, wo here] Sagt mir
Krengel 1584, f.25r

can be played as a duet one tone apart

[Se notte e giorno] Senot è giorno
Krengel 1584, f.7v

can be played as a duet one tone apart

[Se notte e giorno]
Krengel 1584, f.8r

can be played as a duet one tone apart

[Se notte e giorno] Sen ot è giorno Zu dir Herr Christe
D-Z Mus.115.3 (Arpinus), p.4 [p.68]

[Se notte e giorno] Sen ot è giorno Drobet ginacze nez Prwnij
D-Z Mus.115.3 (Arpinus), p.5 [p.69]

= CZ-Pu Ms.59r.469 (Strialy), f.122r [p.17; PDF p.54]

[Se notte e giorno] Senot è giorno
CZ-Pu Ms.59r.469 (Strialy), f.122r [p.17; PDF p.54]

Zu dir herr Christe setz ich all mein Vertrawen; = D-Z Mus.115.3 (Arpinus), p.5 [p.69]

Se notte e giorno
Besard 1603, f.47v

[Se notte e giorno] Zue Dir Her Christe
D-B Mus.40141 (Nauclerus), f.100r

Servite fedelment
Krengel 1584, f.8v

can be played as a duet a quart apart

Servite fedelment
Krengel 1584, f.9r

can be played as a duet a quart apart

Tutto lo giorno
Krengel 1584, f.0v

can be played as a duet a tone apart

[Tutto lo giorno]
Krengel 1584, f.1r

can be played as a duet a tone apart

[Tutto lo giorno] Tutto logiorno
CZ-Pu Ms.59r.469 (Strialy), f.126v [p.26; PDF p.59]

[Tutto lo giorno] Tutti i giorno Iacomo Regnardo
Rude II 1600, sig.BB3v

Rude II, no.17

Venus du und dein Kind
I-MOe C311 (Bottegari), f.14r

Venus du und dein Kind
I-MOe C311 (Bottegari), f.47v

Venus du und dein Kind - Krasny byl Absolon
CZ-Pu Ms.59r.469 (Strialy), f.32v [p.46; PDF p.31]

Venus du und dein kind - nachtanz
D-Sl G.I.4 I (Donaueschingen), f.39v

Melchior Neusidler

Publications in one of the Lute Societies:

LZ 136/MN10c

[Venus du und dein kind] Venus du und dein Khindt Tenor
A-Wwilczek w.s.

manuscript is lost; some items are copied by Wilhelm Tappert in the 19th century

Venus du und dein kind LXXX

CH-Bu Ms.F.IX.70 (Wurstisen), p.266

arrangement by Melchior Neusidler; Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

Publications in one of the Lute Societies:

LZ 136/MN10c App. Iv

[Venus du und dein kind] Alio modo LXXXI

CH-Bu Ms.F.IX.70 (Wurstisen), p.266

arrangement by Melchior Neusidler; Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

Publications in one of the Lute Societies:

LZ 136/MN10c App. V

[Venus du und dein kind] Alio modo LXXXII

CH-Bu Ms.F.IX.70 (Wurstisen), p.266

arrangement by Melchior Neusidler; Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

Publications in one of the Lute Societies:

LZ 136/MN10c App. i

[Venus du und dein kind] Nachdantz

CH-Bu Ms.F.IX.70 (Wurstisen), p.266

arrangement by Melchior Neusidler; Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

Publications in one of the Lute Societies:

LZ 136/MN10c App. i

[Venus du und dein kind] Venus du und dem kind CIV

CH-Bu Ms.F.IX.70 (Wurstisen), p.272

arrangement by Melchior Neusidler; Das sechste Buch der Lautten Stücken, in welchen mancherlei Tänz begriffen werden

Publications in one of the Lute Societies:

LZ 136/MN10c App. Vi

Venus du und dein Kind

Waissel I 1592, sig.G1r

arrangement by Melchior Neusidler

Publications in one of the Lute Societies:

LZ 136/MN10c App. iii

[Venus du und dein kind] Venus du un dein kind

DK-Kk Thott 841, 4° (Fabricius), f.54v

[Venus du und dein kind] Venus du und deinn kindt

D-B Mus.40141 (Nauclerus), f.85r

arrangement by Melchior Neusidler

Publications in one of the Lute Societies:

LZ 136/MN10c App. Ii

[Von nöthen ist das ich itz trag gedult] Altus Von nöthen ist, dz ich jetzt trag geduldt

A-Wwilczek w.s., f.53r

manuscript is lost; some items are copied by Wilhelm Tappert in the 19th century

[Von nöthen ist das ich itz trag gedult] Von nöten ist

D-Sl G.I.4 I (Donaueschingen), f.36r

[Von nöthen ist das ich itz trag gedult] Von nöten ist das ich itzt trag gedult Jacob regnardt

CZ-Pu Ms.59r.469 (Strialy), f.33r [p.47; PDF p.31]

[Von nöthen ist das ich itz trag gedult] Von nöthen ist

Waissel I 1592, sig.G1r

[Von nöthen ist das ich itz trag gedult] Von noten ist das ichs

D-KNh Ms.R242 (Elysabeth Romer), f.65r

[Von nöthen ist das ich itz trag gedult] Nachdantz

D-W Guelf 18.8 (Hainhofer) IV, f.35r

Deutscher Dantz - Von nöthen ist dass ich iezt trag gedult

D-W Guelf 18.8 (Hainhofer) IV, f.34v

[Von nöthen ist das ich itz trag gedult] Alio modo

DK-Kk Thott 841, 4° (Fabricius), f.49r

Von nöthen ist das ich itz trag gedultt

DK-Kk Thott 841, 4° (Fabricius), f.49r

[Von nöthen ist das ich itz trag gedult] Von nheten ist als ich itz trag
D-B Mus.40141 (Nauclerus), f.186v

arrangement by Mathias Waissel

[Von nöthen ist das ich itz trag gedult] Von Noten ist das ich itz drage gedult
D-B Mus.40141 (Nauclerus), f.83r

[Von nöthen ist das ich itz trag gedult] Von nöten ist ds Ich itz drag ged. Eiusd.3v
D-B Mus.40141 (Nauclerus), f.264v

[Wann ich den gantzen tag] Wan ich den gantzen tag
PL-Kj Mus.Ms.40161, f.1r

[Wann ich den gantzen tag] Wen ich den gantz tag
D-KNh Ms.R242 (Elysabeth Romer), f.61r

[Wann ich den gantzen tag] Von Nothen is dass
D-KNu K.16a 6745 qu, p.14

(wrong) title is crossed out

[Wann ich den gantzen tag] Wen ich den gantz tag
CZ-Pu Ms.29r.259 (Strialy), f.124r [p.21; PDF p.56]

Wann ich den gantzen tag gefuhret hab mein klag
DK-Kk Thott 841, 4° (Fabricius), f.46r

Wann ich gedencke der stundt
Krengel 1584, f.21v

can be played as a duet a tone apart

[Wann ich gedencke der stundt] Wann ich gedenck der stunde
Krengel 1584, f.22r

can be played as a duet a tone apart

[Wann ich gedencke der stundt] Wen Ich gedenck der Stund
Waissel I 1592, sig.F4v

[Wann ich gedencke der stundt] Wann ich gedenck
D-KNh Ms.R242 (Elysabeth Romer), f.62v

[Wann ich gedencke der stundt][Villanella] Polo: Vilanell
D-KNu K.16a 6745 qu, p.8

[Wann ich gedencke der stundt] J: R Wan ich gedenck Jacob Regnart
CZ-Pnm XIII.B.237 (Jacobides), f.32v

[Wenn Wer sehen will zwenn lebendige Brunnen] Wenn sehen will zwenn lebendige Brunnen
CZ-Pnm XIII.B.237 (Jacobides), f.31r

Wer wird denn trösten mich
Waissel I 1592, sig.G1r

[Wer wirdet trösten mich wenn ich verlüre verleure dich] Wer wirdet troesten wenn ich verlüre dich
CZ-Pnm XIII.B.237 (Jacobides), f.31v

Wer wirdt dan trösten mich
DK-Kk Thott 841, 4° (Fabricius), f.55r

Utendal, Alexander (1543-1581)

Plangent eum
GB-Lbl Add.Ms.31992 (Paston), f.92v

[Plangent eum] [Mulieres stantes et flentes lamentabantur] Secunda pars
GB-Lbl Add.Ms.31992 (Paston), f.92v

Vaet, Jacob (1529-1567)

Aspice domine Jacobus Vaet La Secunda al.3.t.

GB-Lbl Add.Ms.31992 (Paston), f.84v

Huc me siderio Jacobus Vaet

GB-Lbl Add.Ms.31992 (Paston), f.95v

[Huc me siderio] [felle sitim magni regis] Secunda pars

GB-Lbl Add.Ms.31992 (Paston), f.96v

In tenebris Jacobus Vaet

GB-Lbl Add.Ms.31992 (Paston), f.91v

Salve regina Jacobus Vaet La.p.al.7.t.

GB-Lbl Add.Ms.31992 (Paston), f.77r

Verius, Joannes (16th century)

En regardant la beauté. Verius

Phalèse 1571, f.36v

French Renaissance Chanson

[Que plent à Dieu que je peusse] Que pleust a Dieu. Verius

Phalèse 1568, f.28

French Renaissance Chanson

[Que plent à Dieu que je peusse] Que pleust a Dieu. Verius

Phalèse 1571, f.37r

Si de nouveau Verius

Phalèse 1568, f.28v

French Renaissance Chanson

Waelrant, Hubertus (1516-1595)

[Als ick u winde/Als ick u vinde] Als ick u vinde

Adriaenssen 1584, f.50v

quartet; Canto; different intabulation in F-Pn Rés.Vmd Ms.28, f.20r and Rude I 1600, sig.E3v; Carmina 4 Testud

[Als ick u winde/Als ick u vinde] Als ick u vinde

Adriaenssen 1584, f.50v

quartet; Tenore; Carmina 4 Testud

[Als ick u winde/Als ick u vinde] Als ick u vinde

Adriaenssen 1584, f.51r

quartet; Alto; Carmina 4 Testud

[Als ick u winde/Als ick u vinde] Als ick u vinde

Adriaenssen 1584, f.51r

quartet; Basso; Carmina 4 Testud

[Als ick u winde/Als ick u vinde] Vorria morire à 6 Uberto Warant

Rude I 1600, sig.E3v

different intabulation from Adriaenssen 1584; Rude I, no.34

Vorria morire

F-Pn Rés.Vmd Ms.28, f.20r

Mi voglio fare à 6 Uberto Vuarant

Rude I 1600, sig.F2v

Rude I, no.40

Publications in one of the Lute Societies:

LSAQ 2016 no.1/p.15; LSAJ 2013/p.6; LSAJ 2013/p.41; LSAJ 2013/p.42; LSAJ 2013/p.47

O vilanella

Adriaenssen 1584, f.49v

quartet; Canto; Carmina 4 Testud

Publications in one of the Lute Societies:

LSAJ 1989/p.43

O vilanella

Adriaenssen 1584, f.49v

quartet; Tenore; Carmina 4 Testud

Publications in one of the Lute Societies:

LSAJ 1989/p.43

O vilanella

Adriaenssen 1584, f.50r

quartet; Alto; Carmina 4 Testud

Publications in one of the Lute Societies:

LSAJ 1989/p.43

O vilanella

Adriaenssen 1584, f.50r

quartet; Basso; Carmina 4 Testud

Publications in one of the Lute Societies:

LSAJ 1989/p.43

PRIMARY SOURCES:

A-Wn Mus.Hs.18688 (Craus), 1526 - 1540; Craus, Stephan. "Lautentabulatur des Stephan Craus." (Ebenfurth? [Austria])[RISM B/VII p. 352; SMT III/1 p. 125]

A-Wn Mus.Hs.18790 (Georg Fugger), 1560 - 1565; "Georg Fugger Lute Book" (Germany?)[RISM B/VII p. 353; SMT III/1 p. 130]

A-Wn Mus.Hs.18821 (Oktavian Fugger), 1562; Fugger, Octavianus. Bologna, (Italy and Augsburg, Germany)[RISM B/VII p. 354; SMT III/1 p. 131]

A-Wn Mus.Hs.19259, 1564; (Germany?)[RISM B/VII p. 355; SMT III/1 p. 135]

A-Wn Mus.Ms.41950 (Blindhamer), 1525; "Blindhamers Lautentabulatur." (South Germany?)[SMT II p. 301 (in D-WERl)]

A-Wn S.M.8967, 1565; (Germany)[SMT III/1 p. 145]

A-Wwilczek w.s., 1590 - 1600; Privatbibliothek Graf Wilczeck, manuscript is now lost but some items are copied by Wilhelm Tappert in the 19th century. [RISM B/VII p. 360; SMT III/1 p. 146]

Abondante 1548; Abondante, Julio. Intabolatura di lautto libro secondo. Madrigali a cinque, & a quattro, canzoni franzese a cinque & a quattro. Motteti a cinque, & a quattro, recercari di fantasia, napolitane a quattro intabulati & accomodati per sonar di lautto (Venice, [Italy]: Girolamo Scotto)

Adriaenssen 1584; Adriaenssen [Adriansen], Emanuel. Pratum musicum longe amoenissimum, cuius spatiosissimo, eoque iucundissimo ambitu, (praeter varii generis automata seu phantasias) comprehenduntur . . . Omnia ad testudinis tabulaturam fideliter redacta, per . . . Emanuelem Hadrianium . . . Adiuncta est singulis carminibus, in gratiam eorum, qui vivae vocis concentu oblectantur, distincta vocibus aliquot notularum descriptio . . . Opus novum (Antwerp, [Belgium]: Pierre Phalèse)

Adriaenssen 1592; Adriaenssen [Adriansen], Emanuel. Novum pratum musicum longe amoenissimum, cuius spatiosissimo, eoque iucundissimo ambitu (praeter varii generis aytomata, seu phantasias) comprehenduntur selectissimi diversorum autorum et idiomatum madrigales, cantiones, & moduli 4, 5 & 6 vocum . . . Omnia ad testudinis tabulaturam fideliter redacta, per id genus musices experientissimum artificem Emanuelem Hadrianum, anverpiensem . . . Tum etiam methodus ad omnes omnium tonorum cantiones, in gratiam illorum, qui in hac arte mediocriter versati . . . Opus plane novum, nec hactenus editum. (Antwerp, [Belgium]: Pierre Phalèse and Jean Bellère)

Adriaenssen 1600; Adriaenssen [Adriansen], Emanuel. Pratum musicum longe amoenissimum, cuius spatiosissimo, eoque incundissimo ambitu (praeter varii generis aytomata, seu phantasias) comprehenduntur . . . Editio nova priori locupletior (Antwerp, [Belgium]: Pierre Phalèse)

Attaingnant 1529; Attaingnant, Pierre, publisher. Tres breve et familiere introduction pour entendre et apprendre par soy mesmes a jouer toutes chansons reduictes en la tabulature du lutz, avec la maniere d'accorder le dict lutz (Paris, [France]: Pierre Attaingnant).

B-Br II 275 (Cavalcanti), ca.1590; Cavalcanti, Raffaelo. "Raffaelo Cavalcanti MS" (Florence, Italy)[RISM B/VII p. 57]

B-Br Ms.II 2801, ca.1600; RISM B/VII p. 59; 65 French Chansons; 6 Chansons and one dance have French tablature (ca.1617). G. Huybens, 'Brussel, Koninklijke Bibliotheek, Hss. 19997 & II 2801 Mus.', in *Volkskunde*, 121/2 (2020), p. 171-190.

Bakfark 1553; Bakfark, Valentin. Intabulatura Valentini Bacfarc transilvani coronensis liber primus (Lyon, [France]: Jacques Moderne)

Bakfark 1564; Bakfark, Valentin. Premier livre de tabelature de luth contenant plusieurs fantasies, motetz, chansons françoises, et madrigalz par Vallentin Bacfarc (Paris, [France]: Adrian Le Roy and Robert Ballard)

Bakfark 1565; Bakfark, Valentin. Harmoniarum musicarum in usum testudinis factarum, tomus primus . . . (Kraków, [Poland]: Lazarus Andreae)

Barberiis IV 1546; Barberiis, Melchiore de. Intabulatura di lautto, libro quarto, de la messa di A. Fevino, sopra Ave Maria. Intabulata & accomodata per sonare sopra il lautto dal reverendo messer pre Marchiore [sic] de Barberijs da Padova . . . da lui . . . posta in luce, di ditta messa. Agiontovi il nuovo modo di acordare il lautto, . . . (Venice, [Italy]: s.n.)

Barberiis V 1546; Barberiis, Melchiore de. Intabulatura di lautto, libro quinto, de madrigali et canzon francese intabulati & accomodati per sonare sopra il lautto dal reverendo messer pre Merchiore de Barberiis da Padova sonatore eccellentissimo di Lautto da lui proprio nuovamenta à utilità di virtuosi posta in luce. Agiontovi il nuovo modo di accordare il lautto posto in fine (Venice, [Italy]: s.n.)

Barberiis IX 1549; Barberiis, Melchiore de. Intabolatura di lauto libro nono intitolato il Bembo. Di fantasie, balli, passi e mezi, e padoane gagliarde, composte per il reverendo M. pre Melchioro de Barberis Padoano, musico, & sonator di lauto eccellentissimo. Dedicato al signor Torquato Bembo (Venice, [Italy]: Girolamo Scotto)

Barberiis X 1549; Barberiis, Melchiore de. Opera intitolata Contina, intabolatura di lauto di fantasie, motetti, canzoni, discordate a varii modi, fantasie per sonar uno solo con uno lauto, & farsi tenore & soprano: madrigali per sonar a dui lauti: fantasie per sonar a dui lauti: fantasie per sonar sopra la chitara da sette corde. Composta per il reverendo M. pre Melchioro de Barberis Padoano, musico, & sonator di lauto eccellentissimo. Libro decimo (Venice, [Italy]: Girolamo Scotto)

Barbetta I 1582; Barbetta, Giulio Cesare. Novae tabulae musicae testudinariae hexachordae et heptachordae et heptachordae. Julij Caesaris Barbetti Paduani. Neu Lautenbuch auff sechs und siben Chorseyten gestellt durch Julium Caesarem Barbettum von Padua (Strasbourg, [France]: Bernhard Jobin)

Barbetta II 1582; Barbetta, Giulio Cesare. Il Terctio Libro de intavolatura de liuto di Iulio Caesaro Barbetto Padoano. Accomodato per sonar con sei, et sette ordeni de corde secondo l'uso antico & moderno, Novamente da lui Conposto ordato in luce Arcentina Appresso Bernardo Iobino (Strasbourg, [France]: Bernhard Jobin)

Becchi 1568; Becchi, Antonio di. Libro primo d'intabulatura da leuto, di M. Antonio di Becchi parmegiano. Composta da lui novamente, et data in luce, con alcuni balli, napolitane, madrigali, canzon francese, fantasie, recercari (Venice, [Italy]: Girolamo Scotto)

Belin 1556; Belin, Julien. Premier livre contenant plusieurs motetz, chansons, & fantasies: reduictz en tabulature de leut, par maistre Julien Belin. Nouvellement imprimé . . . (Paris, [France]: Nicolas du Chemin)

Besard 1603; Besard, Jean-Baptiste. Thesaurus harmonicus divini Laurencini Romani, nec non præstantissimorum musicorum, qui hoc seculo . . . excellunt, selectissima omnis generis cantus in testudine modulamina continens. Novum . . . opus . . . ex varijs authorum scriptis . . . in hoc volumen congestum, & decem libris . . . divisum . . . Additus est . . . De modo in testudine studendi libellus . . . ab eodem authore conscriptus, etc. (Cologne, [Germany]: Gerardus Greuenbruch)

Bianchini 1546; Bianchini, Dominico. Intabolatura de lauto di Dominico Bianchini ditto Rossetto di recercari motetti madrigali canzon francese napolitane et balli novamente stampati. Libro primo (Venice, [Italy]: Antonio Gardane)

Bianchini 1549; Bianchini, Francesco. Tabulature de lutz, en diverses formes de fantasie, bassedances, chansons, pavanes, pseaulmes, gaillardes. Composées par divers musiciens, & entablées, selon le jeu du lutz par M. Francescho Bianchini venetiano. Imprimées nouvellement (Lyon, [France]: Jacques Moderne)

Borrono 1548; Borrono, Pietro Paolo. Intavolatura di lauto del'eccellente Pitro Paolo Borrono da Milano, nuovamente pasta in luce, et con ogni diligentia corretta, opera perfettissima sopra qualunche altra intvolatura che da qua indrieto [sic] sia stampata. Libro ottavo (Venice, [Italy]: Girolamo Scotto)
Borrono 1563; Borrono, Pietro Paolo. La intabolatura de lauto . . . di saltarelli, padovane, balli, fantasie, et canzon francese . . . con ogni diligentia ristampata et corretta (Venice, [Italy]: Girolamo Scotto)

Brayssing 1553; Brayssing, Gregoire. Quart livre de tabulature de guiterre contenant plusieurs fantasies, pseaulmes, et chansons: avec l'Alouette, & la Guerre, composées par M. Gregoire Brayssing de Augusta (Paris, [France]: Adrian Le Roy and Robert Ballard)

CDN-Mc w.s., 1595 - 1610; Intavolatura di Liuto; Conservatoire de Musique et d'Art Dramatique, Montreal; Orazio Vecchi at alii; Intavolatura di liuto (Bergamo?, [Italy])

CH-Bu Ms.F.IX.56 (Amerbach), 1522-1525; Amerbach, Bonifacius. "Bonifacius Amerbach Lute Book." (Avignon, [France]). [RISM B/VII p. 13; SMT I p. 11]

CH-Bu Ms.F.IX.70 (Wurstisen), 1591 - 1594; 'Lautten Stückh ettlicher feiner Preamblenn, Muttetenn, Fantasienn . . .'; Emanuel Wurstisen lute book for 9-course lute in German tablature, compiled by Philipp Hainhofer from Dowland autograph manuscripts. (Basel, [Switzerland])[SMT I p.11]

CH-Fcu Cap.Rés.527, 1513; Falk, Peter. "Fribourg Manuscript." (Milan?, [Italy])[SMT I p. 31]

CH-SAM Ms.FP/M 1, 1563; (Basel, [Switzerland])[RISM B/VII p. 316; SMT I p. 31]

CZ-Pnm XIII.B.237 (Jacobides), 1600 - 1625; Codex Jacobides. RISM B/VII p. 290; SMT III/2 p. 36

CZ-Pu Ms.59r.469 (Strialy), 1592; Bohuslav Strialy a Pomnauss; many pieces are identical in cfr.D-Z Mus.115.3 (Arpinus). [SMT III/2 p. 74]

D-B Mus.40141 (Nauclerus), 1607 - 1620; Johannes Nauclerus's Lute Book' (northern Germany) for 6- and 7-course lute and cittern in French and German tablature; [RISM B/VII p. 23; SMT II p. 35]

D-B Mus.Ms.40632, 1565 - 1570; (South Germany) for 6-course lute in German tablature; [RISM B/VII p. 37; SMT II p. 65]

D-B Mus.Ms.Hove 1 (autogr.), 1615; for 7- and 8-course lute in French tablature; Joachim Van den Hove autograph. (Leiden, [Netherlands]) [RISM B/VII p. 18; SMT II p. 19]

D-BSstb C39 2°, 1594 - 1600; private library of Johann Camman (1584-1649); written by Nicolaus Ficcius (Filius), identifiable as Nicolaus von Vickens, a nobleman from Riga

D-DEl BB 12150, ca.1580; Agricola, Philippus. "Philippus Agricola Lute Book" (Tübingen, [Germany])[SMT II p. 77]

D-Dl Mus.Ms.1/V/8 (Loss), 1619; "Lautenbuch des Johann Joachim Loss" [olim Ms. Mus. B. 1030; RISM B/VII p. 87; SMT II p. 99]

D-KA Mus.Bd.A678, 1600 - 1625; manuscript additions to Ochsenkhun 1558 and Jobin 1572/1573; [RISM B/VII p. 136; SMT II p. 132; RISM A.II 453011205] (Germany)

D-KNh Ms.R242 (Elysabeth Romer), 1593 - 1610; "Elysabeth Romer's lutebook" (Germany)[SMT II p. 145]

D-KNu K.16a 6745 qu, 1605; for 6- and 7-course lute in French tablature. (Germany)[SMT II p. 151]

D-Kub Ms.4° Mus.108 I (Montbuysson), 1611; "Princess Elisabeth of Hesse, Lute Book" (Hesse, [Germany])[RISM B/VII p. 137; SMT II p. 137]
D-LEm Ms.II.6.15 (Dlugoraj), 1619; "Dlugorai Lute Book" (Germany)[RISM B/VII p. 164; SMT II p. 159; RISM A.II 225006513]

D-Lr Mus.Ms.ant.pract.1196, 1540 - 1549; RISM B/VII p. 197; SMT II p. 199; 6 instrumental pieces in German tablature; Lüneburg, Ratsbücherei; should be lost somewhere between 2001 and 2022; Lüdtke 2001

D-Mbs Mus.Ms.1511c, 1555 - 1580; (Italy?)[RISM B/VII p. 220; SMT II p. 223]

D-Mbs Mus.Ms.1511d, ca.1550; (Italy)[RISM B/VII p. 220; SMT II p. 224]

D-Mbs Mus.Ms.1512, 1533 - 1550; ([Germany?])[RISM B/VII p. 221; SMT II p. 225]

D-Mbs Mus.Ms.1627, 1550 - 1580; (Germany)[RISM B/VII p. 223; SMT II p. 229]

D-Mbs Mus.Ms.266, 1550 - 1570; Herwart, Johann Heinrich, Marco dall'Aquila, Melchior Neusidler, et al. (Augsburg, [Germany])[collection of loose pages; see: Arthur Ness, Neusidler Portraits and Autograph Manuscripts; RISM B/VII p. 214; SMT II p. 203]RISM B/VII p. 214; SMT II p. 203]

D-Mbs Mus.Ms.267, 1540 - 1560; (Germany)[RISM B/VII p. 215; SMT II p. 211]

D-Mbs Mus.Ms.268, ca.1550; (Augsburg?, [Germany])[RISM B/VII p. 215; SMT II p. 213]

D-Mbs Mus.Ms.269, ca.1550; (Augsburg?, [Germany])[RISM B/VII p. 216; SMT II p. 214]

D-Mbs Mus.Ms.271, ca.1550; (Augsburg?, [Germany])[RISM B/VII p. 217; SMT II p. 216]

D-Mbs Mus.Ms.272, 1549 - 1560; (Augsburg?, [Germany])[RISM B/VII p. 217; SMT II p. 217]

D-Mbs Mus.Ms.2986, ca.1565; (Augsburg?, [Germany])[RISM B/VII p. 223; SMT II p. 231]

D-Mu 40Cod.Ms.718, 1523; "Tabulaturbuch des Jorg Wiltzell." (Germany?). [RISM B/VII p. 226; SMT II p. 239]

D-Müwl 439 (Schenckinck), 1561 - 1582; "Das Stammbuch des Bernhard Schenckinck". (Münster, [Germany])

D-ROu Ms.Med 3, ca.1530; 65 lute solos in German tablature, copied into a handwritten apothecary dictionary "Dispensatorus apothecarii Wittenbergensis Alexandris Untzy". Not in RISM or SMT

D-Sl G.I.4 (Donaueschingen), 1590 - 1600; Donaueschingen MS' (Bavaria?) for 6- 7- and 8-course lute in German tablature; SMT II p. 80 (as D-DO); similar to CH-Bu Ms.F.IX.70 (Wurstisen), compiled by Philipp Hainhofer from Dowland autograph manuscripts

D-Usch Sign.Misc.131b, 1556; Lautenbuch Ulm, for 6-course lute in German tablature; [BOETTICHER 1979 p. 199; SMT II p. 295]

D-W Druck 5 (2).Mus.fol., ca.1575; (Germany)[manuscript additions to Ochsenkhun 1558; RISM B/VII p. 364; SMT II p. 317]

D-W Guelf 18.7 (Hainhofer) 1, 1603 - 1604; Hainhofer, Philipp. "Philip Hainhofer's Lute Book" (manuscript copy of Besard 1603 and other material) (Germany)[RISM B/VII p. 361; SMT II p. 302 and 307]

D-Wa cod.VII B Hs Nr.264, ca.1460; Wolffenbüttel Lute Tablature; facsimile in LSAJ 2013/p.6; cfr.D-Kl 20 Ms.Math.31

D-Z Mus.115.3 (Arpinus), 1590 - 1600; Arpin, Jan. "The Lute Book of Johannes Arpinus (1571-1606)" (Dornsdorf, [Czech Republic])[RISM B/VII p. 373; SMT II p. 318]; many pieces are identical in CZ-Pu Ms.59r.469 (Strialy)

da Crema I 1546; Giovanni Maria da Crema. Intabolatura de lauto di recercari, canzon francese, motetti, madrigali, padoane, e saltarelli . . . libro primo (Venice, [Italy]: Antonio Gardane)

da Crema III 1546; Giovanni Maria da Crema. Intabolatura di lauto di recerchari, canzon francese, motetti, madrigali, padoane, e saltarelli. . . libro terzo (Venice, [Italy]: s.n.)

da Milano 1536 (Sulzbach I), 1536; Francesco da Milano. Intavolatura de viola o vero lauto cioe recercate, canzone francese, mottete, composto per lo Eccellente et unico musico Francesco Milanese, non mai piu stampata. Libro primo della fortuna (Naples, [Italy]: Joannes Sulzbach)

da Milano 154?; Francesco da Milano. Intabolatura da leuto del divino Francesco da Milano novamente stanpata [cut of a crown]. Brown 154?[4]

da Milano 1556; Francesco da Milano. Intabolatura de lauto, novamente ristampata. Libro primo (Venice, [Italy]: Antonio Gardane)

da Milano I 1546; Francesco da Milano. Intabolatura de lauto di Francesco da Milano novamente ristampata, libro primo (Venice, [Italy]: Antonio Gardane)

da Milano I 1563; Francesco da Milano. La intabolatura de lauto di Francesco da Milano con la canzon de li uccelli, la Bataglia francese et altre cose . . . Novamente ristampate. Libro primo (Venice, [Italy]: Girolamo Scotto)

da Milano II 1546; Francesco da Milano. Intabolatura de lauto di Francesco da Milano de motetti recercari, et canzoni francese novamente ristampata. Libro segondo (Venice, [Italy]: Antonio Gardane)

da Milano/Borrono 1546; Francesco da Milano and Pietro Paolo Borrono. Intabolatura di lauto del divino Francesco da Milano, et dell'eccellente Pietro Paulo Borrono da Milano, nuovamente posta in luce, et con ogni diligentia corretta, opera nuova, & perfettissima sopra qualunche altra intavolature. Libro secondo (Venice, [Italy]: s.n. [Scotto?])

da Milano/Borrono 1548; Francesco da Milano and Pietro Paolo Borrono. Intavolatura di lauto divino Francesco da Milano, et dell'eccellente Pietro Paulo Borrono da Milano. Nuovamente posta in luce . . . libro secondo (Venice, [Italy]: s.n.)

da Milano/Perino 1547; Francesco da Milano and Perino Fiorentino. Intabolatura de lauto de M. Francesco Milanese et M. Perino Fiorentino suo discipulo di recercate madrigali, & canzone francese novamente ristampata & corretta. Libro terzo (Venice, [Italy]: Antonio Gardane)

da Milano/Perino 1562; Francesco da Milano and Perino Fiorentino. Intabolatura di liuto di M. Francesco da Milano et Perino Fiorentino suo discipulo. Di recercari, mardigali [sic], et canzoni francese. Novamente ristampata et corretta. Libro terzo (Venice, [Italy]: Antonio Gardano)

da Milano/Perino 1563; Francesco da Milano and Perino Fiorentino. La intabolatura de lauto di Francesco da Milano et M. Perino Fiorentino suo discepolo di recercate madrigali, et canzone francese. Novamente ristampata et corretta. Libro terzo (Venice, [Italy]: Girolamo Scotto)

da Milano/Perino 1566; lost in Brown; copy in Biblioteca Jagellonska in Krakow (PL-Kj); confusion about date (1546-1566); new edition of da Milano/Perino 1547

de Rippe 1552; Fezandat I; edited by Guillaume Morlaye; content is de Rippe I 1553; Brown 1552[8]

de Rippe II 1554; Fezandat II; edited by Guillaume Morlaye; Brown 1554[6]

de Rippe III 1554; Fezandat III; edited by Guillaume Morlaye; Brown 1554[7]

de Rippe IV 1554; Fezandat IV; edited by Guillaume Morlaye; Brown 1554[8]

de Rippe V 1555; Fezandat V; posthumously edited by Guillaume Morlaye; Brown 1555[4]

de Rippe VI 1558; Fezandat VI; posthumously edited by Guillaume Morlaye; Brown 1558[6]

de Rippe II 1562; Le Roy & Ballard II; reprint of the early 1550's; Brown 1562[9]; content mostly same as Fezandat I to III

de Rippe III 1562; Le Roy & Ballard III; reprint of the early 1550's; Brown 1562[10]

de Rippe IV 1553; Le Roy & Ballard IV; Brown 1553[9]

de Rippe V 1562; Le Roy & Ballard V; reprint of the early 1550's; Brown 1562[11]

Denss 1594; Denss, Adrian. Florilegium omnis fere generis cantionum suavissimarum ad testudinis tabulaturam accomodatarum, longe jucundissimum. In quo praeter fantasias lepidissimas, continentur diversorum authorum cantiones . . . redacta, per Adrianum Denss (Cologne? [Germany]: Gerardus Grevenbruch)

DK-Kk Thott 841, 4° (Fabricius), 1605 - 1607; "Peter Fabritius' Lute Book" (Germany)[RISM B/VII p. 148]

Drusina 1556; Drusina, Benedikt de. Tabulatura continens insignes et selectissimas quasdam fantasias: cantiones germanicas, italicas, ac gallicas: passemezo: choreas: & mutetas, iam primum in lucem aeditas. Per Benedictum de Drusina elbingensem . . . (Frankfurt, [Germany]: Joan. Eichorn)

F-Pn Rés.429, ca.1560; (Bavaria)[RISM B/VII p. 269; SMT I p. 71]

F-Pn Rés.Vmd Ms.27 (Thibault), ca.1500; "Thibault Manuscript." (Venice? [Italy])[RISM B/VII p. 228 (Ms. ohne Sig. IV); SMT I p. 113]

F-Pn Rés.Vmd Ms.28, 1615; (Venice? Italy)[RISM B/VII p. 229 (as Thibault V); SMT I p. 116]

F-VE Ms.698, ca.1598; (Italy)[RISM B/VII p. 342; SMT I p. 162]

F-VE Ms.711, ca.1598; (Germany)[lost since 1945; survives only in manuscript notes by M. Brenet in F-Pn Ms. nouv. acq. fr. 1141; RISM B/VII p. 343; SMT I p. 166]

Fallamero 1584; Fallamero, Gabriel. Il primo libro de intavolatura da liuto, de motetti ricercate madrigali, et canzonette alla napolitana, a tre et quattro voci, per cantare, et sonare composte per Gabriel Fallamero gentilhuomo allessandrino. Novamente posto in luce (Venice, [Italy]: Girolamo Scotto)

Francisque 1600; Francisque, Antoine. Le Tresor d'Orphée, Livre de Tablature de luth contenant une Susane un iour.(Paris, [France]: Robert Ballard

Galilei 1563; Galilei, Vincenzo. Intavolature de lauto di Vincenzo Galileo fiorentino, madrigali, e ricercate, libro primo (Rome, [Italy]: Valerio Dorico)

Galilei I 1568; Galilei, Vincenzo. Fronimo dialogo di Vincentio Galilei fiorentino, nel quale si contengono le vere, et necessarie regole del intavolare la musica nel liuto, posto nuovamente in luce & da ogni errore emendato (Venice, [Italy]: Girolamo Scotto)

Galilei I 1584; Galilei, Vincenzo. Fronimo dialogo di Vincentio Galilei nobile fiorentino. Sopra l'arte del bene intavolare et rettamente sonare la musica negli strumenti artificiali si di corde come fiato, et in particulare nel liuto. Nuovamente ristampato, et dall'autore istesse arrichito, et ornato di novità di concetti, et d'essempi (Venice, [Italy]: Girolamo Scotto)

Galilei II 1568; Galilei, Vincenzo. La seconda parte del dialogo di Vincentio Galilei fiorentino, della intavolatura di liuto. Posto nuovamente in luce, & corretto (Venice, [Italy]: Girolamo Scotto)

Gardano 1611; Gardano, Angelo [publisher]. Balletti moderni facili per sonar sopra il liuto, dove si contengono brandi, saltarelli, gagliarde, balletti francesi, tedeschi, Arie diverse, passamezi, padoane & canzoni francese . . .(Venice, [Italy]: Angelo Gardano)

GB-AB Ms.27 (Brogyntyn), 1595 - 1600; "Brogyntyn MS" (England)[RISM B/VII p. 3]

GB-Cu Dd.2.11 (Holmes I), 1588 - 1600; Holmes, Mathew. (England)[RISM B/VII p. 72]

GB-Eu Dc.5.125 (Thisstllethwaite), 1590 - 1605; "Thisstllethwaite Lute Book" (England)[RISM B/VII p. 105]

GB-Lbl Add.Ms.29246 (Paston), 1611 - 1650; White, Robert, and Robert Parsons. "Paston Manuscript" (England?)[RISM B/VII p. 177; RISM A/II (29246 only) 806045014-806045021, 806045023, and 806045025]

GB-Lbl Add.Ms.29247 (Paston), 1611 – 1650; "Paston Manuscript" (England?)[RISM B/VII p. 177]

GB-Lbl Add.Ms.31992 (Paston), 1585 - 1590; Paston Collection; Edward Paston (1550-1630); also known as the William Byrd Lute Book. [RISM B/VII p. 183]

GB-Lcm Ms.2089, 1580 - 1590; Paston collection; Edward Paston (1550-1630); music for lute and voice [RISM B/VII p. 194]

GB-Ym M 91 S, 1580; see Goodwin, Christopher. "Some Recent Discoveries in Elizabethan Song." Lute Society Journal (UK) XL (2000): 32-50.; York Minster Library; manuscript of polyphony; contains one partial lute intabulation. (England)

Gerle 1532; Gerle, Hans. Musica Teusch auf die Instrument der grossen unnd kleinen Geygen, auch Lautten, welcher massen die mit Grundt und Art irer Composicion auss dem Gesang in die Tabulatur zu ordnen und zu setzen ist, sampt verborgener Applicacion und Kunst . . . vormals im Truck ney und ytzo durch Hans Gerle Lutinist zu Nurenberg aussgangen (Nuremberg, [Germany]: Hieronymus Formschneider)

Gerle 1533; Gerle, Hans. Tabulatur auff die Laudten etlicher Preambel, Teutscher, Welscher und Francösischer stück, von Liedlein, Muteten, und schönen Psalmen, mit drey und vier stymmen (Nuremberg, [Germany]: Hieronymus Formschneider)

Gerle 1546; Gerle, Hans. Musica und Tabulatur, auff die Instrument der kleinen und großen Geygen, auch Lautten, welcher massen die mit Grundt und Art jrer Composition, aus dem gesang in die Tabulatur zu ordnen und zu setzen ist . . . Von newem corrigiert und durch auss gebessert, durch Hansen Gerle Lauttenmacher zu Nürnberg (Nuremberg, [Germany]: Hieronymus Formschneider)

Gintzler 1547; Gintzler, Simon. Intabolatura de lauto di Simon Gintzler musico del reverendissimo cardinale di Trento, de recercari motetti madrigali et canzon francese novamente posta in luce. Libro primo (Venice, [Italy]: Antonio Gardane)

Gorzanis 1563; Gorzanis, Giacomo de. Il secondo libro de intabolatura di liuto (Venice, [Italy]: Girolamo Scotto)

Goudimel 1567; Goudimel, Les Pseaumes de David… nouvellement mis en tablature sur le leut par Adrian Le Roy

H-Bn Mus.pr.19, ca.1600; Budapest, National Széchényi Library, Music Division; manuscript additions to a copy of Waissel 1573. [RISM B/VII p. 374; BOETTICHER 1979 p. 201]

Heckel I 1556; Heckel, Wolff. Discant. Lautten Buch von mancherley schönen und lieblichen Stucken mit zweyen Lautten zusamen zeschlagen, und auch sonst das mehrer Theyl, für sich selbs alleyn gehnt. Gute teutsche, lateinische, französische, itallienishe, Stuck oder Lieder. Auch vilfaltige newe Dentz, sampt manicherley Fantaseyen, Recercari, Pavana, Saltarelli, unnd Gassenhawer &c. Durch Wolffen Heckel von München Burger zu Strassburg . . . (Strasbourg, [France]: Urban Wyss)

Heckel II 1556; Heckel, Wolff. Tenor. Lautten Buch von mancherley schönen und lieblichen Stucken mit zweyen Lautten zusamen zeschlagen, und auch sonst das mehrer Theyl, für sich selbs alleyn gehnt. Gute teutsche, lateinische, französische, itallienishe, Stuck oder Lieder. Auch vilfaltige newe Dentz, sampt manicherley Fantaseyen, Recercari, Pavana, Saltarelli, unnd Gassenhawer &c. Durch Wolffen Heckel von München Burger zu Strassburg . . . (Strasbourg, [France]: Urban Wyss)

I-BDG (Chilesotti), SD; (Italy?)[RISM B/VII p. 14 (as I-BDGchilesotti)]

I-CFVd w.s.(Castelfranco), ca.1565; "Castelfranco Manuscript" (works by Giovanni Pacoloni, Valentin Bakfark, Francesco da Milano, et alii) (Padua, Italy)[newly discovered manuscript; see: Rossi, Franco. Intavolatura manoscritta per liuto del Duomo di Castelfranco Veneto. Bibliotheca musica Bononiensis, Sezione IV, n. 103. (Sala Bolognese: Arnaldo Forni Editore, 2012)]

I-Fgalileo Ms.Gal.8, s.d.; Antonio di Galileo Collection, one single lute piece on f.38v ascribed to Vincenzo Galilei; I-Fn Fondo Antonio di Galileo 8

I-Fn Magl.XIX.168, 1582 - 1585; (Italy)[RISM B/VII p. 113]

I-Gu Ms.F.VII.1, 1595; (Italy)[RISM B/VII p. 125]

I-MOe C311 (Bottegari), 1574; "Bottegari MS" (Italy)[RISM B/VII p. 212]

I-PESalb Ms.P XVII.216, 1600; Biblioteca Oliveriana Pesaro, Archivio digitale Albani Papa Clemente XI; = I-PESo Ms.P XVII.11 (2.27)

I-PESo Albani 6-42, s.d.; Biblioteca Oliveriana Pesaro, Archivio digitale Albani Papa Clemente XI

I-PESo Ms.1144, 1490 - 1511; Biblioteca Oliveriana Pesaro; Pesaro Heart-Shaped Manuscript.
for 6-course lute and some pieces for lira da braccio in French, Italian and Neapolitan tablature; (San Lorenzo in Campo?, [Italy])[RISM B/VII p. 283]

I-Ra Mus.Ms.1608, 1590 - 1615; (Rome, [Italy])[COELHO p. 140]

I-SGc Fondo San Martino Ms.31, 1584 - 1590; (Tuscany, [Italy])[COELHO p. 169]

I-Tn Ms.Ris.Mus.IV.43.2, 1590 - 1605; (Italy?)[RISM B/VII p. 332]

IRL-Dm Z.3.2.13 (Marsh), ca.1595; "Marsh Lute Book" (England)[RISM B/VII p. 97]

IRL-Dtc 410/1 (Dallis), 1583 post; "Dallis lute-book" (England)[RISM B/VII p. 96]

Jobin 1572; Jobin, Bernhard, publisher. Das erste Buch newerlessner fleissiger ettlicher viel schöner Lautenstück, von artlichen Fantaseyen, lieblichen teütschen, frantzösischen unnd italiänischen Liedern, künstlichen lateinischen Muteten, mit vier und fünff Stimmen, auch lustigen allerhand Passomezen: in die teutsche Tabulatur, zu nutz und gefallen allen diser Kunst lehrbegirigen fürnämlich den jenigen so der frembden welschen Tabulatur etwas unerfahrner auff das verständlichest und richtigest zusamen getragen geordnet und auch selber getruckt durch Bernhard Jobin, Burger zu Strassburg (Strasbourg, [France]: Bernhard Jobin)

Jobin 1573; Jobin, Bernhard, publisher. Das ander Buch newerlessner kunstlicher Lautenstück von allerhand musicartichen Passomezo Gailliarden Branlen und angenemen teutschen Däntzen zu dienst unnd gefallen den diser Kunst ubenden inn die teutsche gebräuchliche Tabulatur gericht und zusammen getruckt durch Bernhard Iobin Burger zu Strasburg (Strasbourg, [France]: Bernhard Jobin)

Judenkünig II 1523; Judenkünig, Hans. Ain schone kunstliche Underweisung in disem Büechlein, leychtlich zu begreyffen den rechten Grund zu lernen auff der Lautten und Geygen, mit Vleiss gemacht dürch Hans Judenkünig, pirtig von Schwebischen Gmünd, Lutenist, yetz zu Wien Osterreich (Vienna, [Austria]: Singriener)

Kargel 1574; Kargel, Sixt. Novae, elegantissimae, gallicae item et italica cantilenae, mutetae & passomezo, adjunctis suis saltarellis, mira dulcedinae in testudine canendae: in tabulaturam per M. Sixtum Kaergel lautenistam, . . . translatae, & typis excusae . . . (Strasbourg, [France]: Bernhard Jobin)

Kargel 1586; Kargel, Sixt. Lautenbuch, viler newerlessner fleissiger, schöner Lautenstück von artlichen Fantaseien, künstlichen music artlichen lateinischen Muteten, mit fünff und sechs Stimmen allerhand lieblichen teutschen . . . in die teutsch Tabulatur . . . geordnet, auff sechs und siben Chorseiten gericht durch Sixtum Kargel . . .(Strasbourg, [France]: Bernhard Jobin)

Krengel 1584; Krengel, Gregorius. Tabulatura nova continens selectissimas quasque cantiones ut sunt madrigalia, mutetae, paduanae et vilanellae, testudini sic aptatas, ut quilibet singulas duplici modo ludere et concinere possit iam recens edita per Gregorium Krengel . . . (Frankfurt, [Germany]: Andrea Eichorn)

Le Roy 1559; Le Roy, Adrian. Sixiesme livre de luth, contenant plusieurs chansons nouvellement mises en tabulature par Adrian Le Roy (Paris, [France]: Adrian Le Roy and Robert Ballard)

Le Roy 1568; Le Roy, Adrian. A briefe and easye instru[c]tion to learne the tablature, to conducte and dispose thy hande unto the lute englished by J. Alford Londenor (London, [England]: John Kyngston for James Roubothum [Rowbotham])

Le Roy 1574; Le Roy, Adrian. *A briefe and plaine instruction to set all musicke of eight divers tunes in tableture for the lute. With a briefe instruction how to play on the lute by tablature, to conduct and dispose they hand unto the lute, with certaine easie lessons for that purpose. All first written in French by Adrian Le Roy, and now translated into English by F. K., . . .* (London, [England]: James Rowbothome [Rowbotham]))

LT-Vs Ms.285-MF-LXXIX (Königsberg), 1605-1625- 'Königsberg Manuscript' (Königsberg/Kaliningrad) for 6- 7- 8- 9- and 10-course lute, consoer lute, bandora, lute duet, lute trio in French tablature
RISM B/VII p. 152 (as Ms. A 116); SMT III/2 p. 83

Marcolini 1536; da Milano, Intabolatura di liuto de diversi

Matelart 1559; Matelart, Jean. Intavolatura de leuto de Joanne Matelart fiamengo musico. Libro primo novamente da lui composto intabulato & corretto & posto in luce . . . (Rome, [Italy]: Valerio Dorico)

Molinaro 1599; Molinaro, Simone. Intavolatura di liuto di Simone Molinaro genovese. Libro primo nel quale si contengono saltarelli, pass'e mezi, gagliarde, e fantasie novamente composto et dato in luce (Venice, [Italy]: Ricciardo Amadino)

Morlaye I 1552; Morlaye, Guillaume. Premier livre de tabulature de leut, contenant plusieurs chansons, fantasies, pavanes et gaillardes, composées par maistre Guillaume Morlaye joueur de leut, et autres bons autheurs (Paris, [France]: Michel Fezandat)

Morlaye II 1558; Morlaye, Guillaume. Second livre de tabulature de leut, contenant plusieurs chansons, fantaisies, motetz, pavanes et gaillardes. Composées par maistre Guillaume Morlaye, joueur de leut, et autres bons autheurs (Paris, [France]: Michel Fezandat)

Morlaye III 1558; Morlaye, Guillaume. Troisiesme livre de tabulature de leut, contenant plusieurs chansons, fantasies, motetz, pavanes, et gaillardes. Composées par maistre Guillaume Morlaye, joueur de leut, et autres bons autheurs (Paris, [France]: Michel Fezandat)

Neusidler I 1536; Neusidler, Hans. Ein newgeordent künstlich Lautenbuch in zwen Theyl getheylt. Der erst für die anfahenden Schuler . . . Im andern Theyl sein begriffen vil ausserlesner kunstreicher Stuck von Fantaseyen Preambeln Psalmen und Muteten . . . auff die Lauten dargeben. Dergleichen vormals nie im Truck aber jetzo durch mich Hansen Neusidler Lutinisten . . . offenlich aussgangen (Nuremberg, [Germany]: Johannes Petreius)

Neusidler II 1536; Neusidler, Hans. Der ander Theil des Lautenbuchs. Darin sind begriffen vil ausserlesner kunstreycher Stuck von Fantaseyen, Preambeln, Psalmen, und Muteten die von den hochberümbten und besten Organisten als einem Schatz gehalten die sein mit sonderm Fleyss auff die organistisch Art gemacht und coloriert für di geübten unnd erfarnen diser Kunst auff die Lauten dargeben. Dergleichen vormals nie im Truck aber yetzo durch mich Hansen Neusidler Lutinisten und Bürger zu Nürnberg offenlich aussgangen (Nuremberg, [Germany]: Johannes Petreius)

Neusidler 1540; Neusidler, Hans. Ein newes Lautenbüchlein mit vil schönen Liedern, die gantz artlich und lieblich auch teutsch und welsche Tentz auch welsche und frantzösiche Stück mit sondern Fleyss verfasst und zusamen gebracht durch mich Hansen Neusidler Luttenisten und Burger zu Nürnberg (Nuremberg, [Germany]: Hans Guldenmundt)

Neusidler I 1544; Neusidler, Hans. Das erst Buch. Ein newes Lautenbüchlein mit vil feiner lieblichen Liedern für die jungen Schuler die fein leicht und gantz ring zu lernen seind auch etlich feine Tentz welisch und frantzösiche Stück die fein artlich und lieblich collerirt mit sünderm Fleys verfast und zusamen gebracht durch mich Hansen Neusidler Lutennisten und Burger zu Nürnberg offentlich aussgangen (Nuremberg, [Germany]: Hans Günther)

Neusidler II 1544; Neusidler, Hans. Das ander Buch. Ein new künstlich Lautten Buch für die anfahnenden Schuler die aus rechtem Grund und Kunst nach der Tabulatur gantz leicht ring zu lernen durch ein leicht Exempel dieser Pünbtlein . . . Mit vil schönen lieblichen Stücken teitscher und welscher Tentz auch vil artlicher guter welischer und frantzösischer Stück auch zwo Schlacht die vor Bafia und die frantzösisch die seind mit allem Fleys mit lieblicher Colloratur gemacht dies ein jeder zu seinem Lust gebrauchen mag. Durch mich Hansen Neusidler Lutinisten und Burger zu Nürnberg zusammen gebracht und offenlich aussgangen (Nuremberg, [Germany]: Hans Günther)

Neusidler III 1544; Neusidler, Hans. Das dritt Buch. Ein new künstlich Lautten Buch darin vil trefflicher grosser meisterlichen Kunst Stück von Psalmen und Muteten . . . vor der kein nye in Druck kumen aber jtzo durch mich Hansen Neusidler Lutenisten und Burger zu Nürnberg . . . zusamen gebracht und offentlich aussgangen (Nuremberg, [Germany]: Hans Günther)

Neusidler 1547; Neusidler, Hans. Das erst Buch. Ein newes Lautenbüchlein mit vil feiner lieblichen Liedern für die jungen Schuler . . . auch etlich feine Tentz welisch unnd frantzösiche Stück, die fein artlich unnd lieblich collerirt . . . verfast unnd zusamen gebracht durch mich Hansen Neusidler Lutenisten . . . offtentlich aussgangen (Nuremburg, [Germany]: Christoff Gutknecht)

Neusidler 1549; Neusidler, Hans. Das ander Buch. Ein new künstlich Lauten Buch erst yetzo von newem gemacht für junge und alte Schüler . . . mit vil schönen lieblichen teutschen, welschen, frantzösischen unnd lateynischen Stücken, Tentzen und Preamblen unnd die Schlacht vor Pavia . . . durch mich Hansen Neusidler . . . zusamen gebracht und offenlich aussgangen . . . (Nuremburg, [Germany]: Julius Paulus Fabritius)

Neusidler I 1566; Neusidler, Melchior. Il secondo libro intabolatura di liuto di Melchior Neysidler alemano, sonatore di liuto in Augusta, ove sono motetti, canzon francesi, pass'emezi, saltarelli & alcuni suoi ricercari, novamente da lui posti in luce (Venice, [Italy]: Antonio Gardano)

Neusidler II 1566; Neusidler, Melchior. Il primo libro intabolatura di liuto di Melchior Neysdler alemano, sonatore di liuto in Augusta, ove sono madrigali, canzon francesi, pass'emezi, saltarelli & alcuni suoi ricercari, novamente de lui posti in luce (Venice, [Italy]: Antonio Gardano)

Neusidler 1573; Neusidler, Melchior. Tabulatura continens praestantissimas et selectissimas quasque cantiones, in usum testudinis, à Melchiore Neusydler italicè invulgatas, nunc typis germanicis redditas, per Benedictum de Drusina (Frankfurt, [Germany]: Johannes Eichorn)

Neusidler 1574; Neusidler, Melchior. Teütsch Lautenbuch, darinnenn kunstliche Muteten, liebliche italianische, frantzösische, teütsche Stuck, fröliche teütsche Täntz, Passo e mezo, Saltarelle, und drei Fantaseien . . . aussgesetzt . . . durch Melchio Neusidler . . . (Strasbourg, [France]: Bernhard Jobin)

NL-At 208.A.27; originally this manuscript belonged together with CH-Bu Ms.F.IX.39; dated 1575 (Germany?)[RISM B/VII p. 6]

NL-DHnmi Kluis 48, 1550 - 1560; "Daniel Lindenman Lute Book" (Germany?) [RISM B/VII p. 85 (as NL-DHgm)], olim NL-DHnmi Ms.33.C.30

NL-DHnmi Ms.A20 (Siena Lutebook), 1560 - 1570; "Siena Lute Book" (Siena, [Italy])[RISM B/VII p. 84 (as NL-DHgm, Ms.28.B.39)]

NL-Lu 1666 (Thysius), 1595 - 1646; Smout, Adriaan Joriszoon [collector/copyist]. "Thysius MS" (Leiden, [Netherlands])[RISM B/VII p. 161]

NL-Uu Hs.AA-fol-28 Rariora, 1563; manuscript additions to a copy of Phalèse 1563

Ochsenkhun 1558; Ochsenkun, Sebastian. Tabulaturbuch auff die Lauten von Moteten frantzösischen-welschen und teütschen geystlichen und weltlichen Liedern, sampt etlichen jren Texten, mit vieren fünffen und sechs Stimmen dergleichen vor nie im Truck assgangen . . . durch Sebastian Ochsenkun . . . zusamen ordinirt und gelesen (Heidelberg, [Germany]: Johann Kholen)

Paladin 1549; Paladin, Jean-Paul. Tabulature de lutz en diverses sortes, comme chansons, pavanes, fantaisies, gaillardes, et la bataille le tout composé par M. Jean Paulo Paladin milanoys (Lyon, [France]: Jacques Moderne)

Paladin 1560; Paladin, Jean-Paul. Premier livre de tabulature de luth de M. Jean Paule Paladin, contenant fantasies, motetz, madrigales, chansons françoises, pavanes, & gaillardes: avec une briève instruction de la tablature dudit instrument, de nouveau adjoutée (Lyon, [France]: Simon Gorlier)

Petrucci 1507 (Spinacino I), 1507; Spinacino, Francesco. Intabulatura de lauto, libro primo (Venice, [Italy]: Ottaviano Petrucci).

Petrucci 1507 (Spinacino II), 1507; Spinacino, Francesco. Intabulatura de lauto, libro secondo (Venice, [Italy]: Ottaviano Petrucci).

Petrucci 1509 (Bossinensis I), 1509; Bossinensis, Franciscus. Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto Libro primo (Venice, [Italy]: Ottaviano Petrucci).

Phalèse 1545; Phalèse, Pierre, publisher. Des chansons reduictz en tablature de lut à deux, trois, et quatre parties. Avecq une briefve et familiaire introduction pour entendre et apprendre par soy mesmes à jouer dudict lut. Livre premier (Louvain, [Belgium]: Pierre Phalèse)

Phalèse II 1546; Phalèse, Pierre, publisher. Des chansons reduictz en tablature de luc à trois et quatre parties. Livre deuxieme (Louvain, [Belgium]: Pierre Phalèse)

Phalèse I 1547; Phalèse, Pierre, publisher. Des chansons reduictz en tabulature de lut à deux, trois, et quatre parties. Avec une briefue & familiaire introduction pour entendre & apprendre par soy mesmes à iouer dudict lut, Livre premier (Louvain, [Belgium]: Pierre Phalèse)

Phalèse III 1547; Teghi, Pietro. Des chansons & motetz reduictz en tablature de luc, à quatre, cincque et six parties, livre troixiesme. Composées par l'excellent maistre Pierre de Teghi paduan (Louvain, [Belgium]: Pierre Phalèse)

Phalèse V 1547; Phalèse, Pierre, publisher. Carminum pro testudine, in quo continentur excellentissima carmina, galliarda, paduana, ac moteta: composita per Franciscum Mediolanensem, A. Rota & Joannem Maria Cremens. ac alios in hac arte praestantissimos, liber quintus (Louvain, [Belgium]: Pierre Phalèse)

Phalèse 1549; Phalèse, Pierre, publisher. Carmina. Carminum quae chely vel testudine canuntur, liber primus. Cum brevi introductione in usum testudinis (Louvain, [Belgium]: Pierre Phalèse)

Phalèse 1552; Phalèse, Pierre, publisher. Hortus Musarum in quo tanquam flosculi quidam selectissimorum carminum collecti sunt ex optimis quibusque autoribus. Et primo ordine continentur ἀυτόματα, quae fantasiae dicuntur. Deinde cantica quatuor vocum. Post, carmina graviora, quae muteta appellantur, eaque quatuor, quinque, ac sex vocum. Demum addita sunt carmina longe elegantissima duabus testudinibus canenda, hactenus nunquam impressa. Collectore Petro Phalesio . . . (Louvain, [Belgium]: Pierre Phalèse)

Phalèse 1553; Phalèse, Pierre, publisher. Horti musarum secunda pars, continens selectissima quaedam ac iucundissima carmina testudine simul et voce humana, vel alterius instrumenti musici adminiculo modulanda. Iam recens collecta et impressa . . . (Louvain, [Belgium]: Pierre Phalèse)

Phalèse 1563; Phalèse, Pierre, publisher. Theatrum musicum in quo selectissima optimorum quorumlibet autorum ac excellentissimorum artificum cum veterum tum etiam novorum carmina summa diligentia ac industria expressa oculis proponuntur. Et primo ordine continentur ἀυτόματα, quae fantasiae dicuntur, secundo cantilenae quatuor & quinque vocum. Postea carmina difficiliora quae muteta appellantur, eaque quatuor quinque & sex vocum. Deinde succedunt carmina longa elegantissima duabus testudinibus canenda. Postremo habes & eius generis carmina quae tum festivitate tum facilitate sui discentibus primo maxime satissfacient ut sunt passemezo gaillarde branles, & caet: (Louvain, [Belgium]: Pierre Phalèse)

Phalèse 1568; Phalèse, Pierre, publisher. Luculentum theatrum musicum, in quo (demptis vetustate tritis cantionibus) selectissima optimorum quorumlibet autorum, ac excellentissimorum artificum cum veterum, tum praecipuè recentiorum carmina, . . . Et primo ordine continentur ἀυτόματα, quae fantasiae dicuntur, secundo cantilenae quatuor & quinque vocum. Postea carmina difficiliora quae muteta appellantur, eaque quatuor, quinque & sex vocum. Deinde succedunt carmina longe elegantissima duabus testudinibus ludenda. Postremo habes et eius generis carmina . . . ut sunt passomezo, gaillardes, branles, etc. (Louvain, [Belgium]: Phalèse)

Phalèse 1571; Phalèse, Pierre, and Jean Bellère, publishers. Theatrum musicum, longe amplissimum cui (demptis quae vetustate viluerant) authorum praestantiss. tum veterum, tum recentiorum carmina selectissima sunt inserta, maiori quam antehac fide et diligentia in usum publicum comparata. . . . Universa propemodum nunc recenter à peritissimis quibusque translatae in testudinis usum, velut Iulio Caesare paduano, Melchiore Nenslyder [sic] germano, et Sixto Kargl ac nonullis aliis quorum industria prae caeteris hodiè celebratur (Louvain, [Belgium]: Pierre Phalèse and Jean Bellère)

Phalèse 1574; Phalèse, Pierre, and Jean Bellère, publishers. Thesaurus musicus continens selectissima Alberti Ripae, Valentini Bacfarci, et aliorum praestantissimorum carmina ad usum Chelys, vel testudinis accomodata. Quibus adjectae sunt ingeniosae quaedam fantasiae, passomezi, alemandes, galliardae, branles, atque idgenus caetera, recens in lucem edita (Louvain, [Belgium]: Pierre Phalèse and Jean Bellère)

PL-Kj Mus.ant.pract.W.510, 1563; (Germany?)[manuscript copy of Wyssenbach 1563; RISM B/VII p. 40 (D-B); SMT III/2 p. 98]

PL-Kj Mus.Ms.40032 (Barbarini), 1580 - 1626; "Naples Lute Book" or "Barbarino MS" (Naples?, [Italy])[RISM B/VII p. 22 (D-B); SMT III/2 p. 102]

PL-Kj Mus.Ms.40154, ca.1520; "Deutsche Lautentabulatur." (Germany?)[RISM B/VII p. 28 (in D-B); SMT III/2 p. 128]

PL-Kj Mus.Ms.40583, 1582 - 1585; (Germany)[RISM B/VII p. 32 (D-B); SMT III/2 p. 133]

PL-Kj Mus.Ms.40598, 1570 - 1583; (Germany?)[RISM B/VII p. 34 (D-B); SMT III/2 p. 136]

PL-LZu Ms.M 6983, ca.1550; (Germany) for 7- and 8- course lute in German tablature; RISM B/VII p. 40 (as D-B Ms. 5102, lost); SMT III/2 p. 157

PL-WRk Ms.352, 1538 - 1544; (Vienna, [Austria])[RISM B/VII p. 370; SMT III/2 p. 232]

Reusner 1678; Hundert Geistliche Melodien Evangelischer Lieder welche auf die Fest- und andere Tage, so wol in der Christlichen Gemeine, als auch daheim gesungen werden (unidentified publisher, s.d.)

Rotta 1546; Rotta, Antonio. Intabolatura de lauto de l'eccellentissimo musicho M. Antonio Rotta di recercari, motetti, balli, madrigali, canzon francese da lui composti & intaboladi novamente posti in luce. Libro primo (Venice, [Italy]: Antonio Gardane)

Rude I 1600; Rude, Johann. Flores musicae, hoc est, suavissimae et lepidissimae cantiones, madrigalia vulgus nominat, una cum variis pavanis, paduanis, galliardis, intradiis, fantasiis & choriis, ex quam plurimis autoribus italicis, gallicis & germanicis magna industria collectae, et nunc primum ita descriptae, ut testudinis fidibus cani possint . . . (Heidelberg, [Germany]: Voegelin)

Rude II 1600; Rude, Johann. Florum musicae . . . collectorum liber secundus, qui non solum italicas sed etiam gallicas et germanicas cantiones complurium vocum, cum anglicis aliisque variis pavanis, paduanis, galliardis, intradis, fantasiis et choreis complectitur (Heidelberg, [Germany]: Voegelin)

RUS-KA Stadtbibliothek Ms. Gen.2.150 (Donhna-Lauk Stammbuch), 1550 - 1552; "Stammbuch des Burggrafen Achatius zu Dohna"; manuscript is lost. [RISM B/VII p. 154; SMT III/2 p. 241]

S-B Ms.PB fil. 172 (Per Brahe), 1610 - 1620; - 'Brahe Lute Book' (Germany and Sweden) for 10-course lute in French tablature; RISM B/VII p. 322 (as S-SKOKLOSTER, Slotts Biblioteket Ms. without Sign. A); see RUDÉN p. 44

S-Sk Ms.S 226, 1544 - 1560; (Sweden?) for 6-course lute in German tablature copied from Neusidler? RISM B/VII p. 325; see Rudén p. 42

S-Skma Sackska samlingen, 1590 - 1600; Tabulaturbok' [end of the 16th century] - (Germany) for 6-course lute in German tablature; see Rudén p. 35

S-Uu Instr.mus.i hs.412, 1560 - 1580; Morlaye, Guillaume? (France?)[RISM B/VII p. 335; RISM A/II

S-Uu Vok.mus.i Hs.76b, 1560 - 1580; Morlaye, Guillaume? (France?)[RISM B/VII p. 335; RISM A/II ; see Rudén p. 49]

S-Uu Vok.mus.i Hs.76c, 1560 – 1580 (?); Morlaye, Guillaume (?)? (France?)

S-Uu Vok.mus.i Hs.87, 1560 - 1580; Morlaye, Guillaume? "Codex Carminum Gallicorum" (southern France to Sweden)[RISM B/VII p. 336; see Rudén p. 46]

Schlick 1512; Schlick, Arnolt. Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten. Ein Theil mit zweien Stimmen zu zwicken und die drit dartzu singen etlich on Gesangk mit dreien von Arnolt Schlicken Pfaltz-gravischem Churfürstlichem Organisten tabulirt . . . (Mainz, [Germany]: Peter Schöffern).

Terzi 1593; Terzi, Giovanni Antonio. Di Gio. Antonio Terzi da Bergamo, intavolatura di liutto, accomodata con diversi passagi per suonar in concerti a duoi liutti, et solo. Libro primo. Il qual contiene, motetti, contraponti, canzoni italiane, et francese, madrigali, fantasie, et balli di diversi sorti, italiani, francesi, et alemani (Venice, [Italy]: Ricciardo Amadino)

Terzi 1599; Terzi, Giovanni Antonio. Il secondo libro de intavolatura di liuto di Gio. Antonio Terzi da Bergamo. Nella quale si contengono fantasie, motetti, canzoni, madrigali pass'e mezi, et balli di varie, et diverse sorti. Novamente da lui data in luce (Venice, [Italy]: Giacomo Vincenti)

UKR-LVu 1400/I, 1555 - 1595; "Hans Kernsthok's Lute Book" (Kraków, [Poland])[RISM B/VII p. 200; SMT III/2 p. 263]

US-Cn Case VM 140.C25 (Capirola), 1517; "Capirola Manuscript." (Venice? [Italy]). [RISM B/VII p. 79]

US-NHub Music Deposit I (Wickhambrook), ca.1594; "Wickhambrook Manuscript" [RISM B/VII p. 235]

US-Nhub Osborn Music MS 31, 1550-1575; Ms.J.Marshall Osborn [RISM B/VII p. 234-235]

Vallet 1618; Vallet, Nicolas. Paradisus musicus testudinis, in quo multae insignes et ante hunc diem inauditae, Gallicae, Germanicae, Anglicae, Hispanicae, Polonicae, cantiones; nec non varia praeludia, fantasiae, tripudia continentur . . . [Le secret des muses] (Amsterdam, [Netherlands]: Jan Janssz.)
cfr.Secretum Musarum I [STIMU & Dutch Lute Society]; also Vallet 1615

Van den Hove 1601; Hove, Joachim van den. Florida, sive cantiones, e quam plurimis praestantissimorum nostri aevi musicorum libris selectae, ad testudinis usum accomodatae (Utrecht, [Netherlands]: Salomon de Roy and Joannes Guilelmus de Rhenen)

Van den Hove 1612; Hove, Joachim van den. Delitiae musicae, sive cantiones, e quam plurimis praestantissimorum nostri aevi musicorum libris selectae, ad testudinis usum accommodatae (Utrecht, [Netherlands]: Salomon de Roy and Joannes Guilelmus de Rhenen)

Van Ghelen 1568; Ghelen, Jan van (the younger), publisher. Dit is een zeer schoon boecxken, om te leeren maken alderhande tabulatueren wten discante. Daer duer men lichtelijck mach leeren spelen opt clavecordium luyte end fluyte (Antwerp, [Belgium]: Jan van Ghelen)

Verovio 1586; Verovio, Simone. Diletto spirituale canzonette a tre et a quattro voci composte da diversi ecc.mi musici. Raccolte da Simone Verovio. Intagliate et stampate dal medesimo. Con l'intavolatura del cimbalo et liuto(Rome, [Italy]: Martin van Buyten)

Verovio 1592; Verovio, Simone. Diletto spirituale canzonette a tre et a quattro voci composte da diversi ecc.mi musici. Con l'intavolatura del cimbalo et liuto (Rome, [Italy]: s.n.)

Verovio 1595; Verovio, Simone. Lodi della musica a 3 voci. Composte da diversi ecc.ti musici con l'intavolat.a del cimbalo e' liuto Libro primo. Raccolto, intagliato et stampato da Simone Verovio (Rome, [Italy]: Simone Verovio)

Vindella 1546; Vindella, Francesco. Intavolatura di liuto . . . d'alcuni madrigali d'Archadelt . . . libro primo (Venice, [Italy]: Antonio Gardane)

Vorsterman 1529; Vorsterman, Guillaume, publisher. Livre plaisant et tres utile pour apprendre a faire et ordonner toutes tabulatures hors le discant dont et par lesquelles l'on peut facilement et legierement aprendre a jouer sur les manicordion, luc, et flutes (Antwerp, [Belgium]: Guillaume Vorsterman).

Waissel 1573; Waissel, Matthäus. Tabulatura continens insignes et selectissimas quasque cantiones, quatuor, quinque, et sex vocum, testudini aptatas, ut sunt: praeambula: phantasiae; cantiones germanicae, italica, gallicae, & latinae: passemesei: gagliarde: & choreae. In lucem aedita per Matthaeum Waisselium (Frankfurt an der Oder, [Germany]: Johan Eichorn)

Waissel I 1592; Waissel, Matthäus. Lautenbuch Darinn von der Tabulatur und Application der Lauten gründlicher und voller Unterricht: Sampt ausserlesenen Deudtschen und Polnischen Tentzen, Passamezen, Gaillarden . . . Auff der Lauten zu schlagen gantz fleissig zugerichtet (Frankfurt an der Oder, [Germany]: Andreas Eichorn)

Wecker II 1552; Wecker, Hans Jacob. Tenor Lautenbuch vonn mancherley schönen und lieblichen stucken mitt zwey lauten zusamen zu schlagen, Italienische lieder, Pass'emezi, Saltarelli, Paduane. Weiter Frantzösische, Teütsche, mit sampt mancherley däntzen, durch Hans Jacob Wecker von Basel auffs aller fleissigest auff zwo lauten züsamen gesetzt (Basel, [Switzerland]: Ludwig Lück)

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