

CANTUS FIRMUS CHANSONS BY ALEXANDER AGRICOLA

By

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B. Mus., The University of British Columbia, 1969

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES  
(Department of Music)

We accept this thesis as conforming  
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

October 1983

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## ABSTRACT

The secular works of Alexander Agricola have received little attention from musicologists, particularly those secular works which adopt a voice part from another composer's work.

The thesis investigates not only the style of Agricola's cantus firmus chansons but compares that composer's cantus firmus techniques with those of his contemporaries. In addition, an inquiry is made into possible influence of the model (aside from the borrowed voice itself) on the non-cantus firmus parts of such settings.

Selection is limited to four cantus firmus families, representing all but one of those families for which Agricola made more than one setting of the same cantus firmus.

Allusions to aspects of a model's structure or melody (apart from the borrowed line) are comparatively minor in the settings examined here. They are apt to be small quotations, often of the incipit, with conventional references to the musical structure of the model chanson.

The stylistic features of Agricola revealed in these settings are similar to those found in his works in other genres. And while the cantus firmus techniques that this composer used resemble those of his contemporaries, two works by Agricola, a four-part Tout a par moy and a three-voice D'ung aultre amer, present a transitional stage from arrangements of a cantus prius factus (newly-composed voices unrelated to the borrowed part)

to parody (incorporation of melodies and structure of the model). These two settings by Agricola progress beyond even the more forward-looking cantus firmus techniques found in chansons by Japart, Ghiselin/Verbonnet and Josquin.

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## ACKNOWLEDGEMENTS

This thesis would not have been — or have continued — without the support of Dr. J. Evan Kreider, whose extensive knowledge of this field was indispensable. Over the years of preparation, he has been exceptionally patient and approachable; his quiet, dry humour was a welcome bonus. Also, I would like to express gratitude to Dr. John Sawyer for having read this thesis with such care and thoughtfulness.

Recognition, and thanks, should be made to Hans Burndorfer, Music Librarian, and his staff. Mr. Burndorfer, particularly, provided materials and information with unusual generosity and good humour.

I am especially indebted to Stephen Ockwell, whose calm, unfailing support and steady encouragement made completion of this thesis truly possible.

Acknowledgement should also be made to the staff of International House, U.B.C.: Rorri McBlane, Grace Allen, Betsy (Beau) Henderson; their aid, forbearance and understanding is greatly appreciated.

Special thanks are also due to Thomas Quigley, Ernest de Beaupré, Gary Marjerrison, Kathryn Boytzun and Iris Boytzun for their help and optimism; and to John R. Burgess for his beautiful music copying.

I should like, too, to note the contributions of the other members of my casual, but important, 'Thesis Encouragement Committee': Jerry Andersen, Judy Rose, Brian Armstrong, Ross Dickson, Horst Loeschmann, Sharie Atley, Patricia Unruh, Susanne Lloyd and Jean Hodgins. Their considerate inquiries were invaluable. Some of those who helped and encouraged this study are now secure in the knowledge that Agricola is not a beverage.

## CHAPTER ONE

## INTRODUCTION

Though the sacred music of Alexander Agricola has been studied in detail,<sup>1</sup> the secular works of this Flemish composer have received little attention.<sup>2</sup> Moreover, despite the publication of important studies on the cantus firmus chanson,<sup>3</sup> no systematic examination has been made of those secular works by Agricola which adopt a voice part from another composer's work. There are twenty-four cantus firmus chansons by Agricola, employing thirteen different cantus firmi.

The purpose of this paper is not only to investigate the style of Agricola's cantus firmus chansons but to determine the influence (if any) of the cantus prius factus on the other (added) voices of these compositions. That is, a comparison is to be made between Agricola's methods for

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<sup>1</sup>Edward R. Lerner, "The Sacred Music of Alexander Agricola" (Ph.D. dissertation, Yale University, 1958).

<sup>2</sup>They have been edited in Edward R. Lerner, Alexandri Agricola (1446-1506). Opera Omnia, Corpus Mensurabilis Musicae 22 (American Institute of Musicology, 1961-1970), Volume V.

<sup>3</sup>See especially Helen Hewitt, "For seusement and the Cantus Firmus Technique of the Fifteenth Century," in Essays in Musicology in Honor of Dragan Plamenac on His 70th Birthday, ed. G. Reese and R.J. Snow (University of Pittsburgh Press, 1969), pp. 91-126; Martin Picker, "Polyphonic Settings c. 1500 of the Flemish Tune *In minem sin*," Journal of the American Musicological Society 12 (1959): 94-95; idem, "Newly Discovered Sources for *In Minen Sin*," Journal of the American Musicological Society 17 (1964): 130-143; idem, "The Cantus Firmus in Binchois's *Files a Marier*," Journal of the American Musicological Society 18 (1965): 235-236; Edward E. Lowinsky, "The Goddess Fortuna in Music. With a Special Study of Josquin's *Fortuna dun gran tempo*," The Musical Quarterly 29 (1943): 45-77; the catalogues of cantus firmus settings in Howard Mayer Brown, Music in the French Secular

setting a cantus firmus and the methods of his contemporaries in order to expand our knowledge of Agricola's style and how it may have differed from that used by other composers who set the same cantus firmus. In addition, it seems plausible that aspects of the cantus firmus or of the rest of the model chanson may have (consciously or unconsciously) been integrated into the non-cantus firmus parts of a later setting. This would entail, then, more than an arrangement of a popular melody.<sup>4</sup> It would not, of course, be parody, but perhaps a forerunner of that technique<sup>5</sup> or a type of imitatio<sup>6</sup> which might indicate that composers of the late fifteenth century were beginning to vary the cantus firmus in secular works or to adapt it or other aspects of the model of their newly-composed parts. By examining each song in a cantus firmus family of settings, not only stylistic features of Agricola and his contemporaries but also the presence of 'pre-parodic' elements will be determined.<sup>7</sup>

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Theater 1400-1500 (Cambridge: Harvard University Press, 1963). Studies by Levy, Hertz, Dobbins and Bernstein (see Bibliography) deal with cantus firmus chanson generally post-dating those of Agricola.

<sup>4</sup>See especially the thought-provoking article by Howard Mayer Brown, "Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance," Journal of the American Musicological Society 35 (1982): 1-48; particularly, pp. 10-11, where Brown refers to a cantus firmus 'arrangement' as one in which the added parts are unrelated to the cantus prius factus.

<sup>5</sup>Lewis Lockwood, "On 'Parody' as Term and Concept in 16th Century Music," in Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese, ed. Jan LaRue (New York: W.W. Norton, 1966), pp. 560-575.

<sup>6</sup>See Brown, "Emulation, Competition, and Homage," p. 35ff.

<sup>7</sup>For biographical information on Agricola, see Lerner, "Sacred Music of Alexander Agricola,"; idem, "The 'German' Works of Alexander Agricola," The Musical Quarterly 46 (1960): 56-66; Martin Picker, "A Letter of Charles

For this study selection has been limited to four cantus firmus families, representing all but one<sup>8</sup> of those families for which Agricola made more than one setting of the same cantus firmus. Thus, a comparison could be made of the variety of Agricola's cantus firmus techniques within one group of settings, as well as an examination of what relationships exist between the other settings by Agricola's contemporaries. Generally, only those works available in modern edition were examined.<sup>9</sup> Besides an analysis of the model chansons, a survey of each available setting includes a short description of its stylistic characteristics, the manner in which the cantus firmus is used, and whether any influence of the model can be found in the non-cantus firmus voices.<sup>10</sup>

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VIII of France Concerning Alexander Agricola," in Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese, ed. Jan LaRue (New York: W.W. Norton, 1966): 665-672; and Alan Atlas, "Alexander Agricola and Ferrante I of Naples," Journal of the American Musicological Society 30 (1977): 313-319. See also Edward Lerner's article for Agricola in The New Grove.

<sup>8</sup>Agricola made two settings of O Venus bant.

<sup>9</sup>The Tables of Settings in each Chapter are listed in chronological order determined by MS dates, with the Agricola works listed (also chronologically) immediately after the model chanson. (Bibliographical references are in short form for the Tables only.) MS chronology was determined by consulting the appropriate MS studies and by reference to the first two volumes of Charles Hamm and Herbert Kellman, eds., Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550 (Neuhausen-Stuttgart: American Institute of Musicology/Hänssler Verlag, 1979 and 1982). MSS and early printed books are cited by sigla in this study; see the Appendix for a key to the sigla.

<sup>10</sup>The issue of MS variants was not addressed, except in the works by Agricola — and there the differences were not significant.

## CHAPTER TWO

### COMME FEMME

#### The Model

The model for the family of Comme femme settings (see Table 1) is Binchois's rondeau for three voices.<sup>1</sup> Text appears in the top voice only and follows the customary rondeau scheme, the musical structure of which comprises two sections, the first being the refrain. The untexted Tenor and Contratenor are probably instrumental accompaniments to the Superius; they cross ranges frequently and often cadence together. Though one voice always continues while the others cadence (except, of course, at the end of each section), the basic lyrical character is enhanced by the note-against-note setting in which even the Superius is rarely elaborately decorated. Although Binchois includes imitative writing in the initial two measures (Tenor and Superius), he does not use that technique in the rest of the piece. The Tenor does not stand apart from the other voices either melodically or rhythmically, but is intertwined with the Contratenor. Binchois's Tenor is the only part that is incorporated into the settings examined below and, in those later chansons, the Tenor does indeed stand

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<sup>1</sup>For commentary and full text with translation, see Leeman L. Perkins and Howard Garey, eds., The Mellon Chansonier (New Haven: Yale University Press, 1979), II, pp. 292-297.

## T A B L E 1

Settings Based on 'Comme femme desconfortée'

1. Binchois, à 3; edited in:<sup>a</sup>
  - a) Droz, Thibault and Rokseth, Trois Chansonniers, No. 35;
  - b) Rehm, Die Chansons, No. 56, pp. 53-54;
  - c) Gottwald, Ghiselin-Verbonnet, I, pp. 50-51;
  - d) Perkins and Garey, Mellon Chansonnier, No. 27, I, pp. 100-101; commentary, II, pp. 292-297.
  
2. Agricola, à 3; Lerner, No. 50. Also edited in Ambros, Geschichte der Musik, V, pp. 180-182. Adopts the Tenor of Binchois's chanson.  
Sources:
  - a) Florence 2439, ff. 74v-76r;
  - b) Berlin 40021, ff. 131v-132r, Virgo sub ethereis;
  - c) Formschneider, 1538, No. 26;
  - d) Paris 1597, ff. 29v-30r;
  - e) Canti C, ff. 146v-147r;
  - f) Rome 2856, ff. 126v-128r;
  - g) Rome XIII, 27, ff. 102v-104r;
  - h) Spinacino, Intabulatura de Lauto, I (1507), No. 4.
  
3. Agricola, à 4; Lerner, No. 49. Adopts the Tenor of Binchois's chanson.  
Sources:
  - a) Florence 2439, ff. 42v-44r;
  - b) Berlin 40021, ff. 134v-135r, Ave que sublimaris [Tenor omitted];
  - c) Canti C, ff. 107v-109r.
  
4. Agricola, à 2; Lerner, No. 51. Adopts the Tenor of Binchois's chanson.  
Source:
  - a) Segovia, s.n., f. 201v.

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<sup>a</sup>Bibliographical references for Tables (only) are in short form. The works cited in the Tables are listed in chronological order determined by MS dates; see Chapter One, n. 9.

Table 1 (Continued)

5. Tinctoris, à 2; edited in Melin, Opera Omnia, pp. 144-146. Adopts the Tenor of Binchois's chanson.
6. Anon., à 4; ((in Munich 328-331); edited in Bernoulli, Aus Liederbüchern, No. 3, pp. 59-62. Adopts the Tenor of Binchois's chanson.
7. Anon., à 5, A moy seulle qui tant ayme vous; in Vienna 18746, f. 21v. Uses only the first phrase of Binchois's Tenor, first in note values four times as long as the original, and then twice as long.

- - -

- A. Ghiselin-Verbonnet, Inviolata, integra et casta et casta, à 4; edited in Gottwald, Opera Omnia, I, pp. 31-36. Adopts the Tenor of Binchois's chanson.
- B. Ghiselin-Verbonnet, Regina caeli laetare, à 4; edited in Gottwald, Opera Omnia, I, pp. 28-31. Adopts the Tenor of Binchois's chanson.
- C. Isaac, Missa Comme femme desconfortee, à 4. Uses portions of each of Binchois's voice parts. For information and analysis of this Mass, see Staehelin, Die Messen, I-Suppl., pp. 16-17; I, pp. 31-32; and III, pp. 81-86.
- D. Josquin, Stabat mater, à 5; edited in Smijers, Josquin Werken, Afl. 21, Bd. 8, pp. 51-57. Adopts the Tenor of Binchois's chanson.
- E. Senfl, Ave rosa sine spinis, à 5; edited in Gerstenberg, Sämtliche Werke, XI, pp. 38-47. Uses the Tenor of Binchois's chanson.

apart from the other voices.

### Cantus Firmus Treatment and General Characteristics

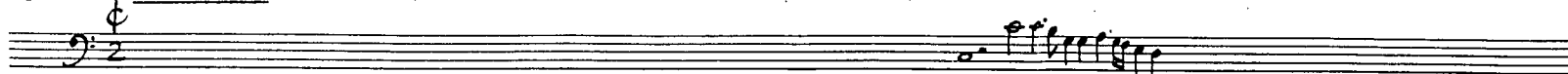
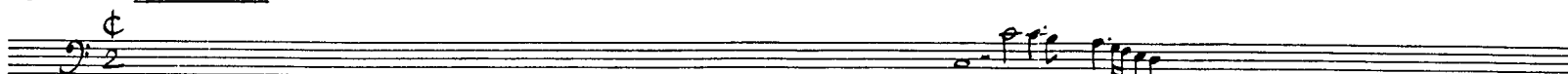
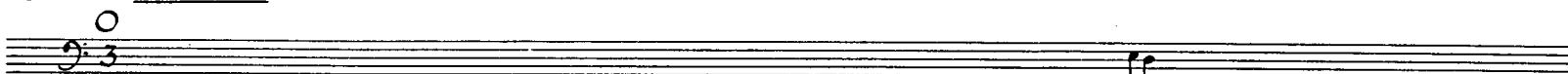
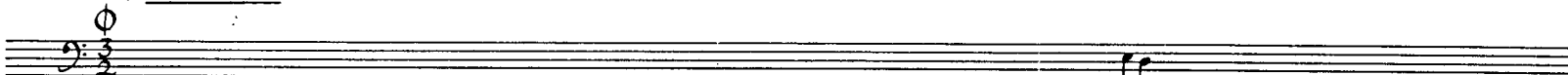
All but one of the six secular works based on Binchois's Tenor (see Table 1) incorporate a few minor differences in the cantus firmus.<sup>2</sup> As Example 1 indicates, these differences are usually only small changes in rhythm or the addition of an extra note (e.g., Example 1, m. 11). Even the Comme femme setting in Vienna 18746, which uses only the first phrase of Binchois's Tenor, quotes that phrase without change.

Although the melodic changes may be negligible, the mensural adaptations of Binchois's voice are more important. All six of the settings expand the model's original time values in the same manner so that many more notes (in the other voices) can be set against each note of the cantus firmus (see Example 2). More significantly, only two of the chansons retain the triple meter of the original Tenor (Agricola à 2, and Tintoris, also à 2). The other four settings are all in duple meter.<sup>3</sup> Although this seems initially to violate the character of the model and suggests that these composers were unconcerned with duplicating the rhythmic proportion of the original, when set in such large note values this change is not audible.

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<sup>2</sup>For a discussion of variants in Binchois's rondeau, see Alan Atlas, The Cappella Giulia Chansonier (New York: Institute of Medieval Music, 1975), I, pp. 183-185.

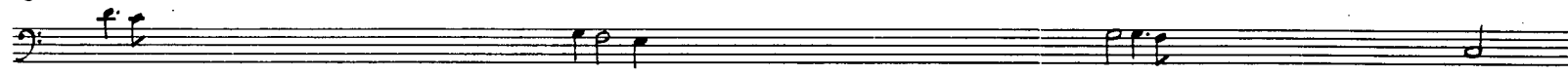
<sup>3</sup>Of the seven sources for Agricola's setting à 3 (Lerner, No. 50), five are notated in tempus perfectum (the exceptions being Florence 2439 and Formschneider, 1538). Also discussed in Atlas, Cappella Giulia, I, p. 214.

Example 1. Comme femme, Tenor, with five variants.Binchois, Comme femmeAgricola, Comme femme à 4 (Lerner, No. 49)Agricola, Comme femme à 3 (Lerner, No. 50)Agricola, Comme femme à 2 (Lerner, No. 51)Tintoris, Comme femme [editorial addition]Anon., A moy seulle à 4 (Munich 328-331) [Transposed down a fourth]

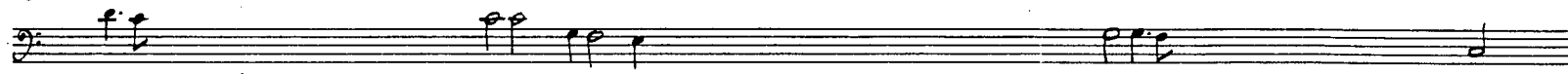
Binchois



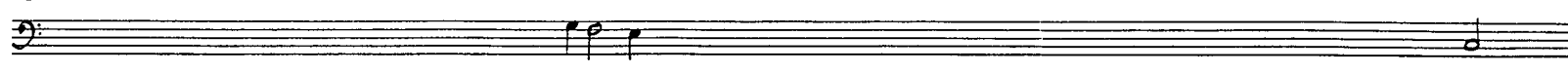
Agricola, à 4 (No. 49)



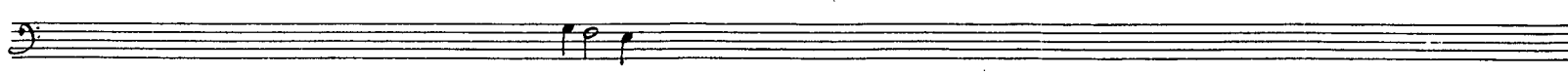
Agricola, à 3 (No. 50)



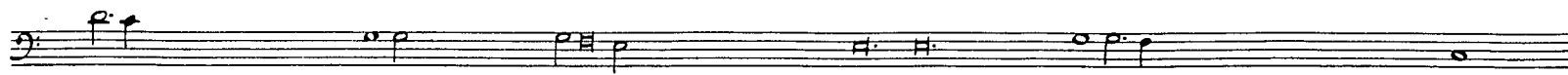
Agricola, à 2 (No. 51)



Tintoris



Anon., à 4 (Munich 328-331)



Example 2. Comme femme, initial segment from seven settings.

♢ = ♩

Binchois, Comme femme

S

CT

T

This musical score is for a three-part setting by Binchois. It features three staves: Soprano (S), Contralto (CT), and Tenor (T). The key signature has one sharp (F#) and the time signature is 3/4. The Soprano part begins with a whole note rest, followed by a series of eighth and quarter notes, ending with a half note. The Contralto and Tenor parts enter with a half note on the first measure, followed by a series of quarter and eighth notes. The Tenor part has a final fermata on the last note.

♢ = ♩

Agricola, Comme femme à 3 (Lerner, No. 50)

S

T

B

This musical score is for a three-part setting by Agricola. It features three staves: Soprano (S), Tenor (T), and Bass (B). The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part begins with a half note, followed by a series of eighth and quarter notes, ending with a half note. The Tenor part begins with a half note, followed by a series of quarter and eighth notes. The Bass part begins with a half note, followed by a series of quarter and eighth notes. The Tenor and Bass parts have a final fermata on the last note.

♢ = ♩

Agricola, Comme femme à 4 (Lerner, No. 49)

S

CT

T

B

This musical score is for a four-part setting by Agricola. It features four staves: Soprano (S), Contralto (CT), Tenor (T), and Bass (B). The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part begins with a half note, followed by a series of eighth and quarter notes, ending with a half note. The Contralto part begins with a half note, followed by a series of quarter and eighth notes. The Tenor part begins with a half note, followed by a series of quarter and eighth notes. The Bass part begins with a half note, followed by a series of quarter and eighth notes. The Contralto and Bass parts have a final fermata on the last note.

Example 2 (Continued). Comme femme, initial segment from seven settings.

S  
T

$\diamond = d$

Agricola, Comme femme à 2 (Lerner, No. 51)

S

$\diamond = d$

Tinctoris, Comme femme à 2

Anon., Comme femme à 4 (Munich 328-331)

S  
CT  
T  
B

$\diamond = d$  Anon., A moy seulle qui tant ayme vous à 5 (Vienna 18746)

S  
CT  
T  
B<sub>1</sub>  
B<sub>2</sub>

Pitch levels of the family of settings remain the same except in the Munich 328-331 and Vienna 18746 settings, where the Tenor is transposed down a fourth and up a third, respectively. These two pieces seem to form a later branch of the Comme femme family, using stylistic techniques different from the chansons of Agricola and Tinctoris.


As Example 1 indicates, two of Agricola's settings (à 4, Lerner, No. 49; and à 3, Lerner, No. 50)<sup>4</sup> together with the Munich 328-331 setting<sup>5</sup> use versions of the cantus firmus which closely resemble each other. Also, the two-voice Agricola work (Lerner, No. 51) and the Tinctoris setting (à 2), both from the Segovia MS,<sup>6</sup> probably shared a similar version of the model Tenor. The folio on which the Tenor (and the remainder of the Superius) of the Tinctoris work was written is lost, but the editor, William Melin, has taken the version of the Tenor found in the Agricola piece from the same MS to complete the work.<sup>7</sup> In the Vienna 18746 setting, only the first phrase of the model is adopted, and this phrase is first stated in four-fold augmentation and then in rhythmic values twice those found in Binchois's setting. However, the part as written in the MS lacks several measures, and the work can not be performed successfully without editorial emendations.

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<sup>4</sup>The only change in these two Agricola works is at m. 20 (referring to the measure numbers of the model).

<sup>5</sup>The differences here are at m. 19 and mm. 24-25.

<sup>6</sup>Segovia, sine numero.

<sup>7</sup>Melin does indicate that at m. 32 (m. 16 of the Binchois) the pattern  of the other settings would be better, to avoid the accented dissonance of c' against b'.

Agricola, 'Comme femme' à 3 (Lerner, No. 50)

Generally, the non-Tenor voices of the six settings have no extensive thematic relationship to the Binchois model. Occasionally, however, certain ideas used in the chansons suggest characteristics which were featured in the model. In Agricola's Comme femme à 3 there are a few interesting suggestions of the Binchois Tenor in the Superius. At mm. 3-4 of the Superius, the outline of the first three measures of the cantus firmus can be formed (see Example 2). Also, mm. 14-15 of the model are imitated by the Superius of Agricola's setting à 3, at mm. 20-22 (Example 3). As

The image displays two musical systems. The top system, labeled with measure 12, features three staves. The top staff is the Superius voice, containing the lyrics "náy— jour — de — ma — vi - e — es - poir I". It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The middle and bottom staves are for other voices. The bottom system, labeled with measure 20, shows a similar three-staff arrangement. Asterisks (\*) are placed above certain notes in both systems to highlight melodic similarities between the two settings.

Example 3. Melodic similarities between Binchois, Comme femme, mm. 12-15, and Agricola, Comme femme à 3 (Lerner, No. 50), mm. 20-23.

well, there is a hint of the opening of the Tenor further on in Agricola's

piece (Example 4).

The image displays three systems of musical notation, likely from a Renaissance lute book. Each system consists of three staves. The first system shows a vocal line with the lyrics 'Comme' and 'femme' and five asterisks above the first staff. The second system shows three staves with the lyrics 'Comme femme' and five asterisks above the first staff. The third system shows three staves with the lyrics 'Comme femme' and a sequence of asterisks above the first staff, ending with the number 35.

Example 4. Use of Binchois, Comme femme, mm. 1-3, in Agricola, Comme femme à 3 (Lerner, No. 50), mm. 1-2 and 32-35.

The above correspondences, however, are incidental and are not structurally significant. Although the cantus firmus Tenor provides a framework or scaffolding for this piece, it is the Bassus which seems to provide much of the work's melodic material. Indeed, many of the ideas upon which the accompanying voices have been built are derived from the

initial three measures of the Bassus (see Example 4, mm. 1-2). This voice is undoubtedly the most interesting and unusual part in Agricola's three Comme femme settings. From it, Agricola has extracted several ideas which then permeate the other voices: a melodic motive, sequential patterns, and disjunct melodic motion. The Bassus consists of a series of short repeated motives, and what is reflected in the Superius is the sequential patterns of the Bassus as well as the prominence of disjunct melodic motion. While sequential patterns are found in all of Agricola's settings at the point where the Tenor holds a long 'pedal' e (corresponding to mm. 24-25 in the model), in this particular setting the sequences occur sooner and more frequently, e.g., mm. 21-24 (Bassus), and also mm. 28-30, where the Superius and Bassus are heard together in the same pattern, in parallel tenths, a favorite device of the composer.<sup>8</sup> The Tenor is even made to participate in a similar sequence (one of Agricola's few modifications of the Tenor; Example 5). It seems fitting that the Bassus cadences last in this work.<sup>9</sup>



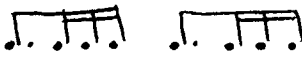
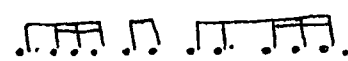
Example 5. Sequential exchange, Agricola, Comme femme à 3 (Lerner, No. 50), mm. 16-19.

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<sup>8</sup>Gaffuri cited Agricola as one of the finest composers to use parallel tenths between outer voices; see Franchino Gaffuri, Practica Musice, III (Milan, 1496), f. 122, translated in Clement A. Miller, ed., Franchinus Gaffurius. Practica Musicae (American Institute of Musicology, 1968).

<sup>9</sup>Additional commentary on the style of this chanson is found in Atlas, Cappella Giulia, I, p. 214.

Agricola, 'Comme femme' à 4 (Lerner, No. 49)

In Agricola's four-voice setting the Contratenor's opening motive, imitated by Superius and Bassus, derives its melodic outline from the Tenor and from Binchois's imitative opening (Tenor and Superius; see Example 2). Though this motive is not used anywhere else in Agricola's setting à 4, some ideas were taken from this motive and used throughout, e.g., the rhythmic pattern  (most noticeable in the sequential section of mm. 34-39; Example 6). A further derivation of the rhythmic pattern is first seen in the Contratenor, mm. 5-7: .<sup>10</sup>



Example 6. Derivation of motives, Agricola, Comme femme à 4 (Lerner, No. 49), mm. 1, 4 and 7.

These are rhythmic motives which tend to unify the freely-composed voices. Instead of motivic imitation, melodic shapes and patterns recur, often where the voices seem to echo or parallel each other, as in mm. 9-12 (Example 7) and in mm. 33 and 41-42 (both Superius and Contratenor), where they are heard together in thirds or tenths.

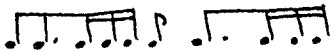
Agricola, 'Comme femme' à 2 (Lerner, No. 51)

The opening of this chanson appears to recall the Binchois chanson,

<sup>10</sup>This particular pattern is found in mm. 29-30 (Superius and Bassus); also, mm. 22-23 of the Contratenor is quite similar to the Contratenor at mm. 25-27.



Example 7. Recurring melodic shapes, Agricola, *Comme femme à 4* (Lerner, No. 49), mm. 8-15.

as did Agricola's setting à 4 (Lerner, No. 49), only in this case it is the same rhythm and contrary motion of the first measure of Binchois's Contratenor and Tenor that is being reflected (see Example 2). Once again, there is no further correspondence to the model's voices, nor is material from the Tenor used in the Superius. Some rhythmic patterns do recur, e.g., . As in the other two Agricola settings, sequential writing in the parts surrounds the Tenor's pedal e (mm. 24-25). There is otherwise no use of imitative motives, and the mensural changes in the Superius are not related to any important structural point in the Tenor nor do they have a melodic character particularly different from the rest of the work. Even for a two-voice work the harmony often sounds weak, e.g., the parallel thirds of m. 7, the repetitive octaves of m. 10 and (particularly) m. 21, as well as the inevitable thinness resulting from passagework

sounding against long-held notes in the Tenor. Consequently, this composition appears to spring from the style of writing favoured by the improvisors of keyboard music during the late fifteenth century rather than from the learned two-part counterpoint found in the Duo sections of Masses by Netherlands composers.

Tinctoris, 'Comme femme' à 2

As mentioned above, the Tinctoris Comme femme is incomplete, lacking not only the Tenor, but missing about eight to ten measures of the Superius.<sup>11</sup> This work is dull and rambling, and seems too thinly-textured, like Agricola's two-voice setting. The Superius has one quote from the Tenor (Example 8) which is heralded by a rest, occurs over a long-held Tenor note, and anticipates the appearance of the same passage in the Tenor. Rather than continuing to share melodic material with the Tenor, the upper

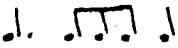


Example 8. Anticipation of cantus firmus in Superius, Tinctoris, Comme femme, mm. 19-25.

voice immediately returns to its characteristic ornamental passagework of

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<sup>11</sup> The editor has fitted in the Tenor from Agricola's setting à 2, up to m. 26 of the model.

eighth notes. Frequent changes in mensuration provide some relief from the stereotyped melodic figures and dull rhythms characteristic of this work, by giving the Superius a slower pace and altering its melodic patterns. The upper voice is not well-defined cadentially; the internal cadences, such as they are, sometimes have a vague correlation to the phrasing of the Tenor (e.g., m. 8 or m. 19). None of the work's melodic material closely resembles any of the other settings in the family. There is a superficial resemblance to Agricola's Comme femme à 2 from the same MS: both settings include passagework outlining triads and octaves, alternation of divisions with larger note values, and dramatic changes of mensuration (which, however, do not occur in the same places against the cantus firmus). The only noticeable rhythmic pattern in the Tinctoris work occurs at m. 47ff, , which is developing sequentially at the point where the MS breaks off. This pattern begins where the Tenor has the pedal e, which, as has been noted above, was the prime location for sequential treatment of motives.

#### Anon, 'Comme femme' à 4 (Munich 328-331)

The anonymous Comme femme from Munich 328-331, together with the setting (also anonymous) from Vienna 18746, marks a different and probably later branch of the Comme femme family. The Tenors in each are no longer at the same pitch level as the Binchois Tenor, and no ideas from the Tenor appear in the other voices.

In the Munich setting à 4, there are no clear cadential breaks in the non-Tenor parts. The work consists, instead, of overlapping short phrases constructed of a series of motives, most of which are derived from

the first motive of the Bass at m. 2. There is really only one main idea to the phrases, an often-varied rhythmic pattern (Example 9) combined with a descending fourth which almost always incorporates a syncopated repetition of the upper note of the interval. Even when the melodic pattern is not the



Example 9. Rhythmic patterns, Anon., Comme femme à 4 (Munich 328-331).

same, the rhythmic pattern may still dominate, e.g., m. 30 of the Contratenor. The rhythm of the main idea may be traced to that of the Tenor beginning ("A" in Example 9) and the motive's melodic shape exhibits an intervallic relationship (especially the fourth) with the cantus firmus. The motives overlap closely, at times no more than a quarter-note separating them (e.g., Superius and Bassus, mm. 33-34). Some variety is obtained from sequential treatment of the motive (e.g., m. 20ff in all non-Tenor voices). Often, however, the treatment is more ostinato than sequential (e.g., Bassus at mm. 30, 33 and 33-37).<sup>12</sup> In the first part of the piece the motive goes through several transformations but later usually remains faith-

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<sup>12</sup>There are two places where the imitation/ostinato is particularly intense, where the three non-Tenor voices are heard together, usually two of the three in parallel motion: mm. 22-25 and 35-38. There are long-held notes in the Tenor at these points.

ful to the motive as it first appeared in the Bassus (Example 10). A motive

The image displays three staves of musical notation in G minor (three flats). The first staff shows the Bass part (m. 2) and the Contratenor part (m. 4). The second staff shows the Superius part (mm. 5-6) and the Superius part (mm. 10-11). The third staff shows the Superius part (mm. 7-8). Arrows indicate the flow of the motive from Bass to Contratenor, then to Superius (mm. 5-6), then to Superius (mm. 10-11), and finally to Superius (mm. 7-8).

Example 10. Motivic development, Anon., *Comme femme à 4* (Munich 328-331), from mm. 2, 4, 5-8, 10-11.

of secondary importance, presented sequentially in the Superius (mm. 7-8), is derived from the Superius's variant of the main motive (see Example 10, mm. 5-6). It recurs one other time in the Contratenor (mm. 17-18) in a somewhat varied guise.

The Munich MS setting has a closer affinity with the opening Bassus motive of Agricola's *Comme femme à 3* (Lerner, No. 50), which, while outlining a fifth as often as a fourth, has the same characteristic descending motion combined with a syncopated beginning. The resemblance is clear if the Bassus motive of Agricola's piece is rewritten in the pattern as it appears in the Munich setting (Example 11). While both works may have taken their opening Bassus motive from Binchois's cantus firmus, the similarity between the two chansons is further evident in a passage from the Agricola piece which emphasizes melodic fourths like the Munich setting (Example 12). The distinctive motivic treatments of Agricola's setting à 3 have become, in the Munich MS setting, one single idea treated relentlessly

The image displays musical notation for a comparison of two settings. The top system consists of a single staff with a bass clef. The middle system contains four staves, each with a different clef (soprano, alto, tenor, and bass) and a different key signature (one sharp). The bottom system contains three staves (soprano, alto, and bass) with a different key signature (one sharp). The score includes various musical notations such as notes, rests, and bar lines.

Example 11. Agricola, Comme femme à 3 (Lerner, No. 50), opening of the Bassus, rearranged to compare with Anon., Comme femme à 4 (Munich 328-331), mm. 1-6.

not just in one voice but in all the non-Tenor parts. What was an unusual feature of Agricola's Comme femme settings is here the *raison d'être* of the anonymous work. But there appears to be no other thematic connection with either the Agricola settings or with the Binchois model. As already noted, the version of the Tenor in the Munich MS is closer to those of Agricola than that of the Binchois (see Example 1).

Anon., 'Aumoy seulle qui tant ayme vous' à 5 (Vienna 18746)

Like the Munich work, the setting of Comme femme in Vienna 18746 is

Bass, mm. 4-5                      mm. 6-7

Example 12. Emphasis of melodic fourths in *Agricola*, *Comme femme à 3* (Lerner, No. 50), Bassus, mm. 4-5 and 6-7, and in Anon., *Comme femme à 4* (Munich 328-331), mm. 4-9.

an imitative piece, but it avoids sequential treatment and does not apply its motives with any consistency. It adopts only the first phrase of the model Tenor (transposed down a third and stated twice, in four-fold and two-fold augmentation), but employs nothing of that phrase's character in its other voices. There is no noticeable cadence in the parts at the end of a statement of the Tenor phrase. The piece is constructed of short overlapping phrases, often with two voices imitating each other or stating an idea

in parallel motion. The motives are often no more than an interval (e.g., a fourth) outlined and repeated. Because the effective range of each voice part is very small, e.g., the second Bassus rarely exceeds G to d, the Contratenor a to e', a voice's handling of motivic material has almost an ostinato effect.

### Summary

The compositions by Agricola using the Tenor from Binchois's rondeau, Comme femme, provide an illustration of the variety supplied by one composer to the newly-composed voices of three quite different works. While they all share common Agricola stylistic features such as long, restless phrases, and rhythmic complexities, each setting has its own distinct characteristics and sonorities. Except for the suggestions of Binchois's Tenor in Agricola's newly-composed parts, there is no thematic or structural tie to the model other than the adoption of the Tenor itself. This is due less to the very different style of the younger composer than to Agricola's choosing to avoid the features which characterized Binchois's work, i.e., short, clear phrasing, lyrical note-against-note setting, regular cadences, and close range and interplay between its two accompanying voices. In the Agricola settings, the overlapping of phrases deliberately obscures any of the phrase structure of the model that the Tenor might have suggested. For example, the important structural cadence in the middle of the Binchois rondeau (at m. 15) is ignored in the Agricola works. The motion of Agricola's non-Tenor voices is continuous; in fact, whenever the Tenor has long-held notes, the

other voices become even busier; e.g., the long pedal e of the Tenor (Binchois's mm. 24-25) seems to prompt Agricola to create close sequential interplay between the other voices. In Agricola's settings, no two voices cadence at the same time.<sup>13</sup> In Binchois's main cadences, all the voices cadence together; but in the Agricola setting à 4, for example, the Superius extends a cadential figure (mm. 43-44) signaling a drive to the cadence, while the Contratenor cadences two measures after the other voices, sounding first the third of the final chord and then reverting at last to the open fifth. In the three-voice work, Agricola composed a Bassus which exhibits shorter phrases and is motivically constructed, a part quite different from its companions which, at the end, cadence a measure before the Bassus does.

The avoidance of sectionalization, the overlapping of the lengthy phrases, and the lack of clear cadences between parts point to the distinctly instrumental character of Agricola's settings. In the Binchois work the Superius is texted with a rondeau requiring specific repetitions of text and music, and while the two accompanying voices lack text, they at least share the regular, short-phrased quality of the upper voice. No text underlay is present in any of the Agricola works, and it is difficult to describe many of the phrases, such as the one in the Superius of the setting à 4 at mm. 32-46, as having a vocal character. The melody and rhythm found in these three works is no longer that of a chanson intended for vocal performance.

Besides this change of medium, there is also a difference in sonority

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<sup>13</sup> Exceptions are the Superius and Tenor of the setting à 4 at m. 7; the Tenor and Bassus of the three-voice work at mm. 33-34; and perhaps at m. 10 in the setting à 2.

and voicing. In the Binchois model the Tenor and Contratenor share the same ambitus. Being part of the Netherlands tradition, Agricola separated his parts more clearly; the Bassus is the lowest part and there is little of the voice crossing which is so characteristic of the Burgundian chanson. Where there is a fourth voice, the Contratenor is melodically related as much to the Superius as to the Tenor or Bassus. While both the Binchois and Agricola parts extend over their full ranges, Agricola will sometimes shape the part around the range of a few notes or keep returning to a set few, such as a and c in the setting à 4 (see Example 7).<sup>14</sup>

Agricola's treatment of the Comme femme cantus firmus exhibits the same attitude found in the other settings of the family, i.e., the model Tenor is a part to which other newly-composed voices may be set but which provides few ideas — whether melodic, rhythmic or structural — upon which those other voices could amplify. In each of the six settings, the Tenor stands apart as an obvious cantus firmus, though in the later anonymous works the note values of the cantus firmus become extremely large. None of the works has text underlay and they were undoubtedly intended for instrumental performance. Of the six pieces, only one appears to have any extra-Tenor relationship with another of the family: the anonymous Comme femme from Munich 328-331 seems to share the same variant of the Tenor as Agricola's chansons à 3 and à 4 as well as a motive (and motivic treatment) somewhat like that of the Bassus of Agricola's setting à 3.

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<sup>14</sup>Also in the setting à 4: mm. 3-4 in the Contratenor; m. 13 in the Bassus, 14 in the Superius, and 23-24 in the Contratenor; m. 30 in all voices; mm. 32-33 in the Contratenor; mm. 43-44 in the Superius. The interval of a third, a to c, is heard right at the beginning of the Tenor.

## CHAPTER THREE

## TOUT A PAR MOY

The Model

Once again, a rondeau serves as the model for a group of settings. In the case of Tout a par moy, however, the number of related settings is small (see Table 2). The ascription for the rondeau, while usually made to Wälder Frye, is in some doubt.<sup>1</sup> Only the upper part is texted; the Tenor and Contratenor were probably performed instrumentally. Imitation is not uncommon in Frye's chanson (e.g., Tenor and Superius at mm. 14-17 and 33-35), and one of the imitative entries helps to emphasize, as in Ockeghem's D'ung aultre amer, the binary musical structure of the chanson (Example 13; see the imitation at the beginning of the section section).

The writing for the Contratenor is generally shorter-phrased and more continuous than that for the other two voices, and although the Contratenor does occasionally cadence with the other parts, it is the Superius and

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<sup>1</sup>See Perkins and Garey, Mellon Chansonnier, II, pp. 337-338, for a discussion of ascription and for full text and translation of the poem. For more on the attribution, including a discussion of MS variants, see Allan W. Atlas, "Conflicting Attributions in Italian Sources of the Franco-Netherlandish Chanson, c. 1465- c. 1505: A Progress Report on a New Hypothesis", in Medieval and Early Modern Europe, ed. Iain Fenlon (Cambridge: Cambridge University Press, 1981), pp. 268-271. We will hereafter consider its author to be Frye.

## T A B L E 2

Settings Based on 'Tout a par moy'

1. Frye [Binchois?], à 3; edited in:
    - a) Plamenac, "A Reconstruction", pp. 530-531;
    - b) Wallner, Buxheimer Orgelbuch, p. 410 (tablature);
    - c) Rehm, Die Chansons, No. 58, p. 55;
    - d) Kenney, Collected Works, pp. 1-2;
    - e) Perkins and Garey, Mellon Chansonnier, No. 35, I, ff. 45v-46r and pp. 126-127; II, pp. 335-343.
  
  2. Agricola, à 4; Lerner, No. 63. Also edited in: Smijers, Josquin Werken; Missen III, pp. 56-59; and Smijers, Van Ockeghem, pp. 107-110. Adopts the Tenor of Frye's chanson.  
 Sources:
    - a) Florence 2439, ff. 5v-7r;
    - b) Augsburg 142A, ff. 51v-53r;
    - c) Canti C, ff. 18v-20r.
  
  3. Agricola, à 3; Lerner, No. 64. Adopts the Tenor of Frye's chanson.  
 Source:
    - a) Florence 2439, ff. 68v-70r.
  
  4. Tinctoris, à 2; edited in Melin, Opera Omnia, pp. 138-140. Adopts the Tenor of Frye's chanson.
  
  5. Anon., à 5; in Vienna 18746, No. 25, f. 24v, with Tenor Circumdederunt me. No musical relation to Frye's chanson.
- - -
- A. Josquin, Missa Faisant regretz, à 4; edited in Smijers, Josquin Werken, Missen III, pp. 33-55. Uses the Tenor and part of the Superius of the second part of Frye's chanson.



Example 13. Binary division and imitative re-entries, Frye, Tout a par moy, mm. 19-24.

Tenor which always cadence together and which are more interrelated rhythmically and melodically. In the initial portion of the rondeau, a rhythmic pattern (♩ ♪ ♩ ♪) recurs frequently,<sup>2</sup> sometimes in imitative or parallel motion in two voices. For the first twenty measures the phrases in the Superius tend to outline the same three or four notes (Example 14); consequently, the Superius does not possess a wide range. Simi-



Example 14. Phrase shaping in Superius, Frye, Tout a par moy, mm. 3, 5, 9-10, 11-14, 16, 17-18 and 20.

<sup>2</sup>Superius, at mm. 3, 9, 16, 18 and 24; Tenor, at mm. 9, 11 and 15; Contratenor at m. 14.

larly, the Contratenor continually outlines g to d, or a to d,<sup>3</sup> especially at phrase endings. This desire for melodic repetition is likewise seen in the Tenor, in which one melodic gesture seems to echo the ending of the previous phrase (Example 15). The quasi-sequential passage in the Tenor at



Example 15. Phrase patterns, Frye, Tout a par moy, Tenor, mm. 4-6, 7-10 and 11-14.

mm. 29-33, which will be significant in the later cantus firmus settings, may be related to this type of phrase shaping (Example 16). In an analogous

The image shows three staves of musical notation. The top staff is labeled 'S' and contains the lyrics 'tu - ne, qu'ain - si - fort... me - guer - roy'. The middle staff is labeled 'T' and has asterisks and crosses above it. The bottom staff is labeled 'CT' and has a treble clef and a key signature of one sharp. A measure number '30' is written above the top staff. The notation includes various note values and rests, with a treble clef and a key signature of one sharp.

Example 16. Quasi-sequential passage, Frye, Tout a par moy, Tenor, mm. 29-32.

<sup>3</sup>See mm. 1, 3, 4-5, 5-6, 9, 9-10, 12-13, 13-14, 18-19, 26-27, 30, and 33-36.

example, the opening of the Superius is reflected in the imitative passage between Superius and Tenor that concludes the work (see Examples 17 and 18).



Example 17. Imitative conclusion, Frye, Tout a par moy, mm. 33-36.

Such phrase relationships help to offset the weaknesses of Frye's chanson which, while not without appeal, suffers from dull rhythm and an adherence to a restricted melodic range.

#### Cantus Firmus Treatment and General Characteristics

Of the four other chansons with the title Tout a par moy, the anonymous settings à 5 in Vienna 18746 has no apparent musical relationships to Frye's piece and will therefore not be given any further consideration. The remaining three settings incorporate the whole of Frye's Tenor as the cantus firmus and adopt it with even fewer changes than in the other chanson groups under examination. As before, any differences are minor alterations in note or rhythmic values, and they usually occur at the same measures of the Tenor (see Example 19). The modality is always consistent with that in the model, as is the use of triple meter — even though the non-Tenor voices of each of

Frye, Tout a par moyExample 18. Tout a par moy, initial segment from four settings.

Musical score for Frye's 'Tout a par moy'. It features three staves: Soprano (S), Tenor (T), and Contralto (CT). The key signature has one flat (B-flat). The time signature is 3/4. A diamond symbol with a dot is defined as a dotted quarter note (♢ = 1/2). The Soprano part begins with a treble clef and a key signature of one flat. The Tenor part begins with a treble clef and a key signature of one flat. The Contralto part begins with a bass clef and a key signature of one flat.

Agricola, Tout a par moy à 4 (Lerner, No. 63)

Musical score for Agricola's 'Tout a par moy' à 4. It features four staves: Soprano (S), Tenor (T), Contralto (CT), and Bass (B). The key signature has one flat (B-flat). The time signature is 4/4. A diamond symbol with a dot is defined as a dotted quarter note (♢ = 1/2). The Soprano part begins with a treble clef and a key signature of one flat. The Tenor part begins with a treble clef and a key signature of one flat. The Contralto part begins with a bass clef and a key signature of one flat. The Bass part begins with a bass clef and a key signature of one flat.

Agricola, Tout a par moy à 3 (Lerner, No. 64)

Musical score for Agricola's 'Tout a par moy' à 3. It features three staves: Soprano (S), Tenor (T), and Bass (B). The key signature has one flat (B-flat). The time signature is 3/4. A diamond symbol with a dot is defined as a dotted quarter note (♢ = 1/2). The Soprano part begins with a treble clef and a key signature of one flat. The Tenor part begins with a treble clef and a key signature of one flat. The Bass part begins with a bass clef and a key signature of one flat.

Tintoris, Tout a par moy à 2

Musical score for Tintoris's 'Tout a par moy' à 2. It features two staves: Soprano (S) and Tenor (T). The key signature has one flat (B-flat). The time signature is 3/2. A diamond symbol with a dot is defined as a dotted quarter note (♢ = 1/2). The Soprano part begins with a treble clef and a key signature of one flat. The Tenor part begins with a bass clef and a key signature of one flat.

Example 19. Tout a par moy, Tenor with three variants.

Frye, Tout a par moy 5 10 15

Agricola, Tout a par moy à 4 (Lerner, No. 63)

Agricola, Tout a par moy à 3 (Lerner, No. 64)

Tinctoris, Tout a par moy à 2

Frye 20 25 30 35

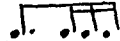
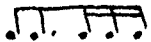

Agricola, à 4 (No. 63)

Agricola, à 3 (No. 64)

Tinctoris

the new settings are composed in duple meter.

Agricola, 'Tout a par moy' à 4 (Lerner, No. 63)

In both of Agricola's Tout a par moy chansons the composer has set the borrowed voice, as in his other cantus firmus settings, in values that are in larger proportion to the surrounding voices than those in the model rondeau. In the setting à 4, the borrowed Tenor provides no cadential or phrasal influence on the other parts, which constantly overlap — only once (at m. 11) do even three of the four parts cadence together. The Tenor and Contratenor are contrasted with the Superius and Bassus, the latter two having more activity. However, a clear relationship to the model chanson is evident. For instance, Frye's tendency to revolve material within a restricted range is reflected occasionally in Agricola's chanson à 4.<sup>4</sup> Similarly, an immediate repetition of alike phrases in a voice part can be found.<sup>5</sup> Agricola also retains the model's musical division into two parts, providing a full cadence at the end of the first part and labelling the second "Residium" (Example 23); within sections, however, structural features of the model are not apparent. Rhythmic patterns (  or  ) are fairly common in all non-Tenor voices.<sup>6</sup> Another pattern (  ) occurs frequently<sup>7</sup> in a section where there is a sequential passage in the cantus firmus (mm. 44-49; see Example 16 for the model).

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<sup>4</sup>For example, the opening of the Bassus (see Example 18), the Bassus from mm. 36-40 (especially m. 38; see Example 23), or in the Superius at mm. 22-25.

<sup>5</sup>For example, Superius, mm. 15-17 with mm. 18-19.

<sup>6</sup>For example, at mm. 2-3, 4-5, 6, 7, 11-14, 25-26, 28, etc.

<sup>7</sup>At mm. 45, 46, 48 and 53; it is also found in the Superius at m. 22.

A more systematic melodic relationship to the model chanson is evident right from the beginning of Agricola's four-voice work. The outline of the Tenor's opening is visible in the initial measures of the Superius (see Example 18), and the Contratenor takes the first two and a half measures of the Superius and repeats it (with minor changes) until m. 14, after which it adopts the first four notes of the Tenor and repeats them in ostinato until the end of the first section (Example 20). The descending fifth of



Example 20. Use of ostinato, Agricola, Tout a par moy à 4 (Lerner, No. 63), mm. 17-20.

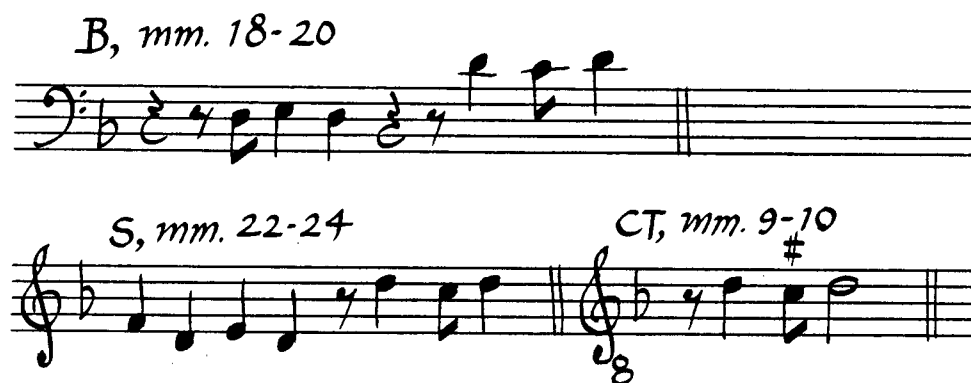
the Contratenor at m. 11, briefly echoed by the Bassus (in sequential treatment), follows the rhythmically different Tenor of m. 10 (Example 21). Also,



Example 21. Corresponding outlines, Agricola, Tout a par moy à 4 (Lerner, No. 63), mm. 9-12.

a portion of the Bassus at mm. 18-20 (seen in Example 20) resembles the

Superius of the model at mm. 22-24, or even the Contratenor of the rondeau at mm. 9-10 (Example 22). The opening of the "Residium" of Agricola's work



Example 22. Agricola, Tout a par moy à 4 (Lerner, No. 63), Bassus, mm. 18-20, compared with Frye's Tout a par moy, Superius, mm. 22-24, and Contratenor, mm. 9-10.

follows Frye's structure, and though the outline of several measures of the Tenor can be traced in the Superius (Example 23), it is obviously the beginning four-note motive which Agricola chose to emphasize by making it an ostinato subject for the Contratenor for the remainder of the chanson. To conclude his chanson, Agricola chose to emulate Frye's imitative finish while varying it by having the cantus firmus and the Superius imitate the Bassus (Example 24).

#### Agricola, 'Tout a par moy' à 3 (Lerner, No. 64)

Agricola has likewise constructed his three-voice Tout a par moy setting in two sections with a full cadence separating each. As in the chanson à 4, the cantus firmus has no cadential influence on the composition; only once is there a common inner cadence (at m. 38). But, in contrast to the previous Agricola setting, no melodic influence from the cantus firmus can be found in the other two parts — the suggestion of Frye's second-

## a) Frye

20 25

y - - e Fai - sant re - gret de ma do - len - te vy -

This musical score for Frye's setting shows a tenor part with lyrics. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "y - - e Fai - sant re - gret de ma do - len - te vy -". There are measure numbers 20 and 25 indicated. Various musical markings such as 'x' and '\*' are present above the notes.

## b) Agricola

Residium: x

35

Tout a par moy

Tout a par moy

Tout a par moy

40

This musical score for Agricola's setting shows a tenor part with lyrics. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "Tout a par moy". There are measure numbers 35 and 40 indicated. Various musical markings such as 'x', 'x'', and '\*' are present above the notes. The word "Residium:" is written above the first measure.

Example 23. Use of material from Frye, Tout a par moy; Tenor, mm. 23-26, in Agricola, Tout a par moy à 4 (Lerner, No. 63), mm. 33-40.

section four-note motive in Agricola's Bassus (at mm. 38-39) is probably coincidental. However, the conclusion of Agricola's work once again exhibits sequential treatment at the point where the cantus firmus is sequential (Example 25), and the ascending four-note motive of the Bassus (from m. 49) suggests the method this composer employed to conclude his other Tout a par moy setting.

## a) Frye



## b) Agricola



Example 24. Imitative conclusions, in Frye, *Tout a par moy*, mm. 33-36; and in Agricola, *Tout a par moy à 4* (Lerner, No. 63), mm. 50-54.

### Tintoris, 'Tout a par moy' à 2

While the pitch level of Tintoris's Tenor is the same as that of the original cantus firmus, the MS (Segovia, s.n.) does not indicate a  $\underline{B}^b$  for either voice part.<sup>8</sup> The upper part is well-varied despite an abundance of scale passages. Stepwise motion is the most prevalent, there being no octaves or even jumps of a fifth. Accented sevenths are frequent,<sup>9</sup> and two

<sup>8</sup>The editor, William Melin, adds a  $\underline{B}^b$  occasionally as ficta alterations.

<sup>9</sup>At mm. 1, 2, 7, 12, 21, 29, 35; (the measures are numbered according to the Tenor's triple meter).



Example 25. Melodic sequences, Agricola, Tout a par moy à 3  
(Lerner, No. 64), mm. 42-53.

of the inner cadences occur on the interval of a sixth (mm. 11, 28). Although the Superius and Tenor often cadence simultaneously, overlapping is also common. Like the other settings in the Tout a par moy family, Tinctoris's piece retains a binary musical form, but the beginning of the second section lacks the imitative opening of the model chanson.<sup>10</sup> Once again, the sequential passage in the cantus firmus<sup>11</sup> is paralleled by a sequential phrase in the Superius (Tinctoris, mm. 30-31). Where there are fragmentary suggestions of the model in the upper part of Tinctoris's

<sup>10</sup>The Segovia MS is short one measure; the editor, following the other settings based on this cantus firmus, has added a rest at the start of Tinctoris's section section.

<sup>11</sup>Frye, mm. 29-33; see Example 16.

chanson, they recall only Frye's Superius and not his Tenor (Examples 26 and 27).<sup>12</sup> But the most definite (though brief) emulation of the model chanson

a) Frye

b) Tinctoris

Example 26. Suggestion of Frye, Tout a par moy, mm. 1-4, in Tinctoris, Tout a par moy à 2, mm. 1-5.

occurs at the end of Tinctoris's work where the Superius anticipates the ascending a, b, c, d of the cantus firmus (Example 28; see Example 17 for

<sup>12</sup> These resemblances do occur, however, at the analogous position of the Tenor.

## a) Frye



## b) Tintoris



Example 27. Resemblance between Frye, Tout a par moy, mm. 19-21, and Tintoris, Tout a par moy, à 2, mm. 19-21.



Example 28. Imitative conclusion, Tintoris, Tout a par moy à 2, mm. 32-35.

Frye's chanson).

### Summary

In the three works which adopt the Tenor of Frye's Tout a par moy, the triple mensuration of the cantus firmus is retained even though the voices composed around it are set in duple meter. As in other cantus firmus families, the note values of the Tenor are larger in comparison to the values of the newly-composed parts. All three settings follow the main musical divisions of Frye's rondeau, and while only Agricola's settings à 4 (Lerner, No. 63) copies the imitative opening of the second section, each of these works suggests the imitative conclusion to Frye's piece, as well as including sequential treatment where the cantus firmus does (at mm. 29-33 of the model).

Characteristics evident in Agricola's other cantus firmus chansons recur in his two Tout a par moy settings, e.g., overlapping of long phrases with little or no relation to the cadential structure of the cantus firmus; generally minor use of imitation; and restless, complex rhythmic activity — this time, however, with more proportional changes than have been apparent so far. Yet despite these similarities, the two works by Agricola are quite different. The chanson à 3 (Lerner, No. 64) has a tightly-knit construction, with the lines comparatively narrow and confined in range (the Superius even descends below the Bassus, at mm. 15-16). On the other hand, the voices of the chanson à 4 (No. 63) are polarized, the Superius and Bassus being set in distinct contrast to the Tenor and the Contratenor (which is

essentially an ostinato Tenor). Aside from the cantus firmus itself, there is little in No. 64 to suggest extra relationships to Frye's chanson; in No. 63, however, Agricola clearly wished to reflect melodic material from the cantus firmus in his other parts and also to match melodic and formal techniques of the model at points corresponding to where these procedures occur in the original work.<sup>13</sup>

Tintoris's Tout a par moy, the most successful of his cantus firmus settings examined in this study, may be related as much to Agricola's setting à 4 (or even the three-voice work) as to the original Frye chanson: the conclusion of Tintoris's work, with its ascending a, b, c, d, is more closely aligned with the writing Agricola uses to complete his two settings, especially the four-voice work, than to the end of the model itself (compare Examples 24 and 25 with Example 28).

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<sup>13</sup> Agricola's four-voice Tout a par moy appears to fulfill two criteria for the emulation defined in Brown, "Emulation, Competition, and Homage", p. 15; i.e., structural dependence, and reworking of borrowed melodic material. Brown refers to Agricola's three-part setting (p. 11) as an example of adding new voices to a precomposed part, but he does not mention Agricola's setting for four voices.

## CHAPTER FOUR

## D'UNG AULTRE AMER

The Model

The popularity of Ockeghem's rondeau for three parts, D'ung aultre amer, is evident from the fifteen existing secular settings for which this chanson served as an exemplar. In keeping with the older Burgundian style, this rondeau consists of a texted top voice accompanied by two instrumental parts (see Table 3).<sup>1</sup> The cadences of the accompanying parts do not correspond to those of the Superius, except at two points, mm. 8 and 19, where phrases of the Tenor reach a momentary conclusion (though there are no rests in the whole of the Tenor). Despite the instrumental character of the lower voices, the setting is generally homophonic, even at the more ornamented close. The Tenor and Contratenor occasionally move in parallel thirds and overlap in range.

The binary musical structure of the rondeau is especially apparent in this work because of an imitative passage between Tenor and Superius, beginning in the Tenor at m. 20 (Example 29), which opens the second section of the music. This imitative exchange does not recur even when the same

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<sup>1</sup>See Table 3 for modern editions; a translation of the text appears in Helen Hewitt, ed., Ottaviano Petrucci. Canti B. Numero Cinquanta. Venice, 1502 (Chicago & London: University of Chicago Press, 1967), pp. 52-53.

## T A B L E 3

Settings Based on 'D'ung aultre amer'

1. Ockeghem, à 3; edited in:
  - a) Droz, Thibault and Rokseth, Trois Chansonniers, No. 36, p. 72;
  - b) Jeppesen, Kopenhagener Chansonnier, No. 28, pp. 52-53 (fasc., Plate VII);
  - c) Smijers, Josquin Werken, Missen, II, pp. 140-141;
  - d) Smijers, Van Ockeghem, p. 17.
  
2. Agricola, à 3; Lerner, No. 60. Adopts the Tenor of Ockeghem's chanson.  
 Source:
  - a) Segovia, s.n., f. 160v.
  
3. Agricola, à 4; Lerner, No. 57. Also edited in Newton, Manuscript Basevis 2439, II, pp. 20-21. Adopts the Tenor of Ockeghem's chanson.  
 Sources:
  - a) Florence 2439, ff. 7v-8r;
  - b) Augsburg 142A, ff. 53v-54r.
  
4. Agricola, à 4; Lerner, No. 58. Also edited in Newton, Manuscript Basevi 2439, II, pp. 22-23. Adopts the Tenor of Ockeghem's chanson.  
 Sources:
  - a) Florence 2439, ff. 8v-9r;
  - b) Augsburg 142A, ff. 57v & 46r.
  
5. Agricola, à 3; Lerner, No. 59. Adapts the Superius of Ockeghem's chanson.  
 Source:
  - a) Florence 2439, ff. 70v-71r.

Table 3 (Continued)

6. Basiron, à 4; edited in Smijers, Van Ockeghem, pp. 30-32. Adopts the Superius of Ockeghem's chanson, as well as L'homme armé as the Tenor.
7. Anon., à 2; in Seville 5-1-43, No. 160, f. 132v; edited in Moerk, "The Seville," p. 398. Adopts the Superius of Ockeghem's chanson.
8. Anon., à 2; in Seville 5-1-43, No. 161, f. 133r; edited in Moerk, "The Seville," p. 399. Adopts the Tenor of Ockeghem's chanson.
9. Tinctoris, à 2; edited in Melin, Opera Omnia, p. 143. Adopts the Tenor of Ockeghem's chanson.
10. De Orto, à 4; edited in Hewitt, Canti B, No. 24, pp. 159-161 and pp. 52-54. Adopts the Superius of Ockeghem's chanson.
11. Anon., à 3; in Bologna Q17, No. 41, ff. 46v-47v. Adopts the Superius of Ockeghem's chanson.
12. 'Philipon', à 3; in Bologna Q17, No. 50, ff. 55v-56r. Adopts the Superius of Ockeghem's chanson.
13. Anon., à 3; in Bologna Q17, No. 51, ff. 56v-57r. Adopts the Superius of Ockeghem's chanson.
14. Anon., à 3, D'ung plus amer; edited in Pease, Pixérécourt Manuscript, pp. 337-340. Adopts the first five measures only of Ockeghem's chanson.
15. Lebrun, à 5; in Vienna 18746, f. 19v. Adopts the Superius of Ockeghem's chanson.
16. La Rue, à 5; in Vienna 18746, f. 20r. Adopts the Tenor of Ockeghem's chanson.

Table 3 (Continued)

- A. Josquin, Missa D'ung aultre amer, à 4; edited in Smijers, Josquin Werken, Missen, II, pp. 121-135. Borrows the Superius and Tenor of Ockeghem's chanson.
- B. Josquin, Sanctus D'ung aultre amer, à 4; edited in Smijers, Josquin Werken, Missen, II, pp. 136-138. Adopts the Superius of Ockeghem's chanson.
- C. Josquin, Victimae paschali laudes, à 4; edited in Smijers, Josquin Werken, Motetten, I, pp. 136-139. Uses the Superius of Ockeghem's chanson in the prima pars, and the Superius of Hayne's De tous biens plaine in the secunda pars.
- D. Josquin, Tu solus qui faci mirabilia, à 4; edited in Smijers, Josquin Werken, Motetten, II, pp. 56-58. Quotes the opening phrase of the Superius (and of the opening of the second part) of Ockeghem's chanson in the secunda pars.



Example 29. Imitation, Ockeghem, D'ung aultre amer, mm. 17-25.

rhythm (  $\circ$   $\circ$   $\circ$  ) appears at the beginning of the Superius's next phrase. Of more significance is the recurring motive (thirteen times in forty-five measures) based on a descending fourth, first heard in the opening measures of the Contratenor. This motive appears in several rhythmic forms, and at one point (Superius, mm. 26-28) is treated sequentially (Example 30).



Example 30. Ockeghem, D'ung aultre amer, motives from the Contratenor, mm. 1-2; Superius, mm. 3-4, 12-14 and 26-28.

### Cantus Firmus Treatment and General Characteristics

In the D'ung aultre amer family of settings, the comparisons become more involved than in the Comme femme or Tout a par moy groups since there are two voices from Ockeghem's chanson that are adopted instead of one. Of

the fifteen settings, eight borrow the Superius of the rondeau and six use the Tenor (see Example 31); the anonymous Paris 15123 setting incorporates all three of Ockeghem's parts in parody, but only the first five measures are utilized before proceeding with material unrelated to the model.

In general, no substantial changes were made to the cantus firmus by the composers of the later D'ung aultre amer settings. The sequences of pitch and rhythm are usually the same as the model, and any differences are minor alterations in note values, or the deletion, addition or simplifying of an ornament. The same mode, meter, and the entirety of the model voice is adopted in each of the subsequent settings. Alterations tend to be made at the same point, e.g., mm. 7 and 35 of Ockeghem's Tenor are often simplified (as in the Tinctoris and two of the Agricola works) by deleting the two ornamental minimas heard in passing. However, consistency of change is not apparent in works in which the borrowed voice is the Superius. The only modification that is important is at mm. 20-21 of the Ockeghem Tenor, where, in the two settings by Agricola à 4 (Lerner, Nos. 57 and 58), the rhythm (  $\circ \circ^1 \circ^1$  ) of the original is modified to the equivalent of two breves, and avoids any imitative dialogue between voice parts. (The La Rue work interpolates extra rests at several points in the Tenor, including the beginning, but does not significantly alter the melody itself.) All of the settings incorporating Ockeghem's Tenor retain that part as a Tenor. Similarly, Ockeghem's Superius becomes the upper part in those settings; the one exception is Agricola's three-voice setting (Lerner, No. 59) which employs the model Superius as a Tenor transposed down an octave. This particular chanson is even more exceptional since it is the only setting in the D'ung aultre amer family which elaborates the model with additional notes and

Example 31a. D'ung aultre amer, Tenor, with seven variants.Ockeghem, D'ung aultre amerAgricola, D'ung aultre amer à 3  
(Lerner, No. 60)Agricola, D'ung aultre amer à 4  
(Lerner, No. 57)Agricola, D'ung aultre amer à 4  
(Lerner, No. 58)Anon., D'ung aultre amer à 2  
(Seville 5-1-43; f. 133r)Tinctoris, D'ung aultre amer à 2Anon., D'ung plus amer (Paris 15123)La Rue, D'ung aultre amer à 5

The musical notation for Example 31a consists of seven staves, each representing a different variant of the Tenor part for the piece "D'ung aultre amer".  
 - The first staff (Ockeghem) is in G major (one sharp) and 4/4 time. It shows a continuous melodic line with measure numbers 5, 10, 15, and 20 indicated.  
 - The second staff (Agricola, à 3) shows a more fragmented melodic line with rests.  
 - The third staff (Agricola, à 4) shows a similar fragmented line with rests.  
 - The fourth staff (Agricola, à 4) shows another variation of the fragmented line.  
 - The fifth staff (Anon., à 2) shows a line with a triplet of eighth notes in measure 5.  
 - The sixth staff (Tinctoris, à 2) shows a line with a single note in measure 5.  
 - The seventh staff (La Rue, à 5) shows a line with a single note in measure 5, preceded by five breve rests as indicated by the text "[Tenor preceded by five breve rests]".

Example 31a (Continued). D'ung aultre amer, Tenor, with seven variants.

Ockeghem, D'ung aultre amer 

Agricola, D'ung aultre amer à 3 (No. 60) 

Agricola, D'ung aultre amer à 4 (No. 57) 

Agricola, D'ung aultre amer à 4 (No. 58) 

Anon., D'ung aultre amer à 2 (Seville 5-1-43) 

Tintoris, D'ung aultre amer 

La Rue, D'ung aultre amer 

Example 31b. D'ung aultre amer, Superius, with nine variants.

Ockeghem, D'ung aultre amer

Agricola, D'ung aultre amer à 3  
(Lerner, No. 59)

Basiron, D'ung aultre amer à 4

Anon., D'ung aultre amer à 2  
(Seville 5-1-43; f. 132v)

De Orto, D'ung aultre amer à 4

Anon., D'ung aultre amer à 3  
(Bologna Q17; ff. 46v-47r)

'Philipon', D'ung aultre amer à 3  
(Bologna Q17; ff. 55v-56r)

Anon., D'ung aultre amer à 3  
(Bologna Q17; ff. 56v-57r)

Anon., D'ung plus amer (Paris 15123)

Lebrun, D'ung aultre amer à 5  
(Vienna 18746)

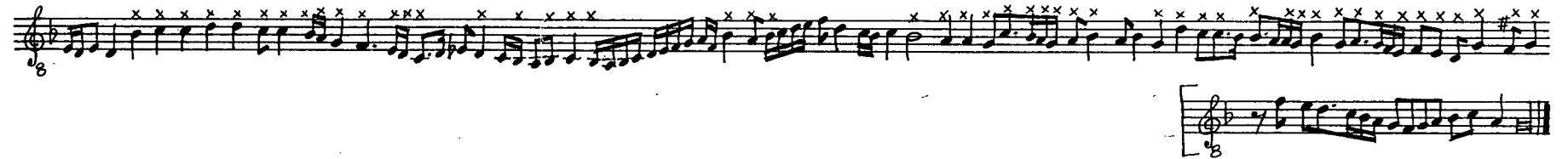
The image displays nine staves of musical notation, each representing a different variant of the song 'D'ung aultre amer' in the Superius part. The notation is written in a historical style, likely from a 16th-century manuscript. The first staff (Ockeghem) is in G-clef, 4/4 time, and features a complex melody with many accidentals and a key signature of one sharp (F#). The subsequent staves (Agricola, Basiron, Anon., De Orto, Anon., 'Philipon', Anon., Anon., Lebrun) are also in G-clef, 4/4 time, but show varying degrees of complexity and ornamentation. Some staves have a key signature of one flat (Bb), while others have one sharp (F#). The notation includes various note values, rests, and accidentals, reflecting the historical context of the music.

Example 31b (Continued). D'ung aultre amer, Superius, with nine variants.

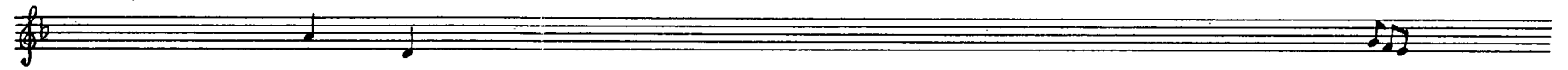
Ockeghem, D'ung aultre amer



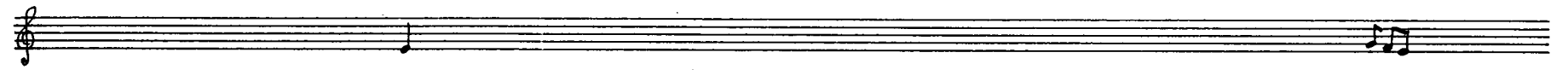
Agricola, D'ung aultre amer à 3 (No. 59)



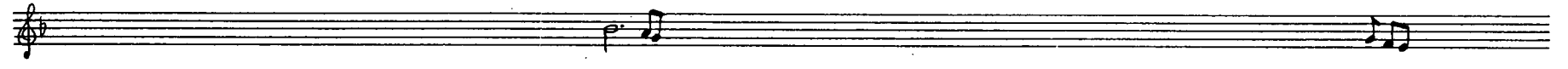
Basiron, D'ung aultre amer



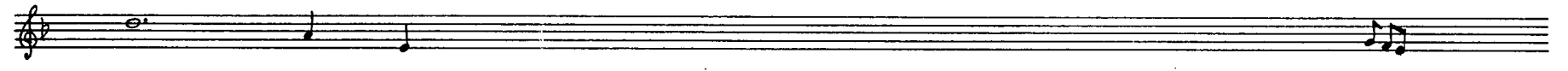
Anon., D'ung aultre amer (Seville  
5-1-43)



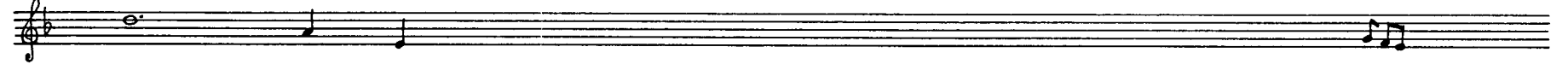
De Orto, D'ung aultre amer



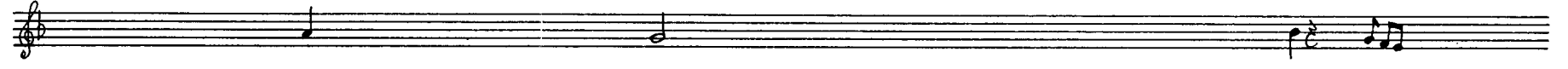
Anon., D'ung aultre amer (Bologna Q17;  
ff. 46v-47r)



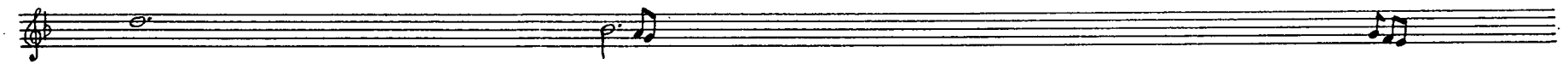
'Philipon', D'ung aultre amer



Anon., D'ung aultre amer (Bologna Q17;  
ff. 56v-57r)



Lebrun, D'ung aultre amer



changes of rhythm and octave.

### Settings Based on Ockeghem's Tenor

#### Agricola, 'D'ung aultre amer' à 3 (Lerner, No. 60)

This work is the most active of Agricola's four settings of D'ung aultre amer. Both Superius and Bassus open and close the chanson with extended ascending and descending scale passages. None of the voices cadence together; rests in the parts are rare. After m. 4, the Superius continues without pause in a line which builds constantly in pervasive syncopation, and it concludes in another extended scale passage. The Bassus shares the upper part's characteristics — its own unbroken line begins from m. 8 to the end (m. 23) — and carries on a sequential dialogue with the Superius which is first suggested in the opening measures (see Example 32). Material from the opening measure of the Bassus is repeated sequentially in its next measures; its descending passage has a close relationship to the opening of the Superius, as shown in Example 33. These descending figures



Example 33. Agricola, D'ung aultre amer à 3 (Lerner, No. 60), Bassus, mm. 1-2, compared with Superius, m. 1.

Ockegehenn, D'ung aultre amer

Musical notation for Soprano (S), Tenor (T), and Contralto (CT) parts of the Ockegehenn setting. The notation is in 4/4 time and features a variety of note values and rests.

Agricola, D'ung aultre amer à 3  
(Lerner, No. 59)

Musical notation for Soprano (S), Tenor (T), and Bass (B) parts of the Agricola setting. The notation is in 4/4 time and includes a variety of note values and rests.

Basiron, D'ung aultre  
amer à 4

Musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts of the Basiron setting. The notation is in 4/4 time and includes a variety of note values and rests.

Anon., D'ung aultre amer à 2 (Seville)  
5-1-43; f. 132v)

Musical notation for Soprano (S) and Contralto (CT) parts of the Anon. setting. The notation is in 4/4 time and includes a variety of note values and rests.

De Orto, D'ung aultre amer à 4

Musical notation for Soprano (S), Contralto (CT), Tenor (T), and Bass (B) parts of the De Orto setting. The notation is in 4/4 time and includes a variety of note values and rests.

Example 32 (Continued). D'ung aultre amer, initial segment from ten settings.

Agricola, D'ung aultre amer à 3  
(Lerner, No. 60)

Three staves of music. The top staff is labeled 'S' and contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is labeled 'T' and contains a simpler line with mostly quarter and eighth notes. The bottom staff is labeled 'B' and contains a line with many sixteenth and thirty-second notes, mirroring the complexity of the 'S' staff. The key signature has one flat (B-flat) and the time signature is 2/4.

Agricola, D'ung aultre amer à 4  
(Lerner, No. 57)

Three staves of music. The top staff is labeled 'S' and contains a complex melodic line. The middle staff is labeled 'CT' and contains a line with many sixteenth and thirty-second notes. The bottom staff is labeled 'B' and contains a line with many sixteenth and thirty-second notes. The key signature has one flat (B-flat) and the time signature is 2/4.

Agricola, D'ung aultre amer à 4  
(Lerner, No. 58)

Three staves of music. The top staff is labeled 'S' and contains a complex melodic line. The middle staff is labeled 'CT' and contains a line with many sixteenth and thirty-second notes. The bottom staff is labeled 'B' and contains a line with many sixteenth and thirty-second notes. The key signature has one flat (B-flat) and the time signature is 2/4.

Anon., D'ung aultre amer à 2 (Seville)  
5-1-43; f. 133r

Two staves of music. The top staff contains a complex melodic line. The bottom staff contains a line with many sixteenth and thirty-second notes. The key signature has one flat (B-flat) and the time signature is 2/4.

Tinctoris, D'ung aultre amer à 2

Two staves of music. The top staff contains a complex melodic line. The bottom staff contains a line with many sixteenth and thirty-second notes. The key signature has one flat (B-flat) and the time signature is 2/4.

are later used in sequential interplay (often in tenths) between Superius and Bassus at mm. 10-12 (Example 34) at the point where, in the Ockeghem



Example 34. Sequential phrases at mid-point, Agricola, D'ung aultre amer à 3 (Lerner, No. 60), mm. 8-15.

chanson, imitation between Tenor and Superius introduced the second half of Ockeghem's musical structure (see Example 29). Sequence takes the place of imitation in this Agricola piece. The phrasing of the model Tenor is not followed in the upper parts, and there is no melodic relationship between the Tenor and the outer voices.

#### Agricola, 'D'ung aultre amer' à 4 (Lerner, No. 57)

Greater equality of voice parts typifies the character of this four-voice work. Instead of being set apart, the Tenor is integrated into the texture, not in terms of similar motives but of pacing, i.e., long notes in the Tenor have correspondingly long notes in the other parts (e.g., mm. 3, 5, 8, 10, 15-17). Bassus and Tenor often share similar phrase lengths, and homophonic writing is characteristic of this work. Breaks in the lines are frequent, and cadential formulae — not normally obvious in Agricola's

cantus firmus settings — are frequent.<sup>2</sup> Cadences do not, however, correspond to those in Ockeghem's rondeau,<sup>3</sup> and Agricola's parts seldom cadence together. Imitation or sequence is not present in this setting, nor are there any consistent melodic or rhythmic patterns. The only important change made to the model Tenor appears at mm. 10-11 where the pattern of the Ockeghem passage (o o l d) is avoided by Agricola in favour of a steady succession of breves (Example 35). While the original rhythmic pattern is present in the Superius at m. 10, the only noteworthy feature of this section



Example 35. Mid-point of Agricola, D'ung aultre amer à 4 (Lerner, No. 57), mm. 8-15.

is a phrase for Superius and Bassus in parallel tenths (see Example 35, m. 11). No melodic material from Ockeghem's chanson is found in this setting.

<sup>2</sup>For example, Superius, mm. 9-10, and 12; Contratenor, mm. 13-14.

<sup>3</sup>Except, perhaps, at Agricola's m. 10 in the Superius, which compares to the Superius of Ockeghem's song at mm. 19-20.

Agricola, 'D'ung aultre amer' à 4 (Lerner, No. 58)

Some suggestion of the Tenor model appears in the other voices of this work, the first example occurring at the opening of the chanson where a motive, employed in all of the non-Tenor parts, has a resemblance to the first measure of the Tenor (see Example 32). This motive is not found again after m. 9. As in Agricola's other setting à 4 in the D'ung aultre amer family, the linear and rhythmic design has been changed: the ascending line of the Tenor<sup>4</sup> is imitated by Superius and Bassus, providing a structural division (produced by textural change) where Ockeghem has begun the second part of his musical form (see Example 36). There are other points where the



Example 36. Imitative entries at mid-point, Agricola, D'ung aultre amer à 4 (Lerner, No. 58), mm. 8-15.

Tenor has been successfully integrated into the texture of the other parts

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<sup>4</sup>Also found in mm. 18-20, corresponding to Ockeghem's Tenor at mm. 36-39.

(e.g., Bassus and Tenor at mm. 18-19), and the varied interesting lines, aided by the motivic interplay at the beginning, are set within an integral whole. Integration among parts is unusual for Agricola's cantus firmus settings which are more often melodically independent of one another. However, cadences, as expected, overlap; even in the final cadence the Bassus and Contratenor conclude two measures after the Superius and Tenor.

Anon., 'D'ung aultre amer' à 2 (Seville 5-1-43; f. 133r)

In this Duo and its Seville companion (discussed below), the added voice consists of short phrases, each one repeated before the next phrase, much like the Tenor part of the anonymous De tous biens plaine setting in Rome XIII, 27 (ff. 64v-65r) or like the Contratenor and Bassus of De Orto's D'ung aultre amer (both discussed below). The upper voice here is not very distinctive and it gives the work a didactic character. No extra-Tenor relationships to the model are apparent.

Tinctoris, 'D'ung aultre amer' à 2

Though Tinctoris's chanson is for only two parts, the voicing is better handled than in the same composer's setting of Comme femme. Any thinness of texture is alleviated by the use of sixths and thirds at major points of a measure, and contrary motion provides relief from the inevitable sameness of direction. This work's cadential structure follows that of Ockeghem's chanson: the cadence at m. 10 corresponds to Ockeghem's mm. 19-20, and that of m. 17 to Ockeghem's mm. 33-35. At these points, Tinctoris's upper part suggests material from the model: at mm. 10-13, both Ockeghem's Tenor and Superius can be approximated (see Example 37, as well as Example



## a) Ockeghem

35 \*

ge. Car mon hon -

37 \*

neur en

## b) Tinctoris

16 \*

neur en

20 \*

neur en

Example 38. Melodic resemblance of Ockeghem, D'ung aultre amer, mm. 33-39, in Tinctoris, D'ung aultre amer à 2, mm. 16-23.

notes added at a time; the outline of the original is always clear. Despite considerable distortion,<sup>5</sup> the reworked cantus firmus retains the melodic, rhythmic and structural properties of the model: the opening is quoted accurately for the first two measures (see Example 32); the descending fourth motive so prevalent in the Ockeghem rondeau is abundant in Agricola's part; the cadences are at points similar to those in the model. The younger composer has also extended the range of the cantus firmus and set it an octave lower than the original part, except at mm. 7-10 where the pitch of the common notes is the same.<sup>6</sup> There is no consistency to the notes inserted into the cantus firmus. Of varying values and patterns, these additions are often decorative passagework, though not always (e.g., mm. 4-5).<sup>7</sup> There are two major divergences from the cantus firmus. The first is a false lead at mm. 10-11 of Agricola's Tenor, where the first four notes of its new phrase do not trace the outline of the cantus firmus but correspond instead to the imitative entries of Ockeghem's Tenor and Superius (i.e., mm. 20-25); Agricola preserves this Tenor-Superius imitation in his work (see Example 39). The second main deviation from the model occurs in the last two measures of Agricola's chanson which do not contain material from Ockeghem's Superius; this music, placed in parallel thirds with the Bassus, has an outline similar to the closing of Ockeghem's Tenor (Example 40).

The section of the Agricola chanson, from m. 10, referred to above (Example 39), also provides abundant examples of other features which are

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<sup>5</sup>For example, mm. 4-6 in Agricola's chanson.

<sup>6</sup>Corresponding to mm. 14-20 in Ockeghem's work.

<sup>7</sup>Two of these insertions occur just before cadential points: mm. 9 and 17-18.



Example 39. Imitative exchanges, Agricola, D'ung aultre amer à 3 (Lerner, No. 59), mm. 8-16.

a) Ockeghem



b) Agricola



Example 40. Suggestion of Tenor of Ockeghem, D'ung aultre amer, mm. 42-45, in Agricola, D'ung aultre amer à 3 (Lerner, No. 59), mm. 21-25.

characteristic of this outstanding work. Imitation is more frequent than is usual in the Agricola D'ung aultre amer settings: between Superius and Tenor, e.g., mm. 4-6 or 10-13; and occasionally between Bassus and Superius or Tenor, e.g., mm. 7-8, 10-11 and 12. In Example 41, Agricola not only follows Ockeghem's precedent of imitative Tenor and Superius entries, but



Example 41. Imitated phrase, Agricola, D'ung aultre amer à 3 (Lerner, No. 59), mm. 8-16.

goes further with a whole phrase of the reworked cantus firmus, imitated by the Superius. The descending fourth motive which permeates this piece<sup>8</sup> in varied rhythmic guises<sup>9</sup> is also treated imitatively, e.g., at m. 9 for Bassus and Superius. Moreover, Agricola has taken the sequential idea from Ockeghem's Superius at mm. 26-28 (see Example 30) and adapted it for his Tenor (mm. 14-15) as well as for the Bassus (mm. 11-13; both found in Example 41). The outline of another motive, marked  $\text{—}^a\text{—}$  in Example 39,

<sup>8</sup>The motive occurs in Agricola's Tenor at mm. 2, 4, 12, 14 and 15; in the Superius at mm. 4, 9, 11, 13, 15, 16-17, 20 and 25; and in the Bassus at mm. 4, 9, 11, 12, 13, 17, 18-19 and 20.

<sup>9</sup> $\text{. . .}$  or  $\text{. . .}$  or  $\text{. . .}$ .

is found elsewhere, e.g., at mm. 7-8 in the Superius. Though imitative or sequential material is not found after m. 15, it is clear that in this setting by Agricola the relationship to Ockeghem's chanson is closer than has been customary for these cantus firmus settings. An additional link to Ockeghem's rondeau may be found in the opening measure of Agricola's Superius which closely resembles the opening measure of Ockeghem's Tenor (see Example 32) — a kinship that was also found in Agricola's setting à 4 (Lerner, No. 58; Example 42).<sup>10</sup>

a) Ockeghem

b) Agricola

Example 42. Resemblance of Ockeghem, D'ung aultre amer, Tenor, mm. 1-5, to Agricola, D'ung aultre amer à 3 (Lerner, No. 59), mm. 1-3.

<sup>10</sup> See especially the Contratenor of Lerner, No. 58, at mm. 2-3, in Example 32.

Finally, despite a texture more dense than usual, the only one of Agricola's D'ung aultre amer settings to borrow Ockeghem's Superius is characterized by exceptional integration among its three voices, all parts being of equal interest, and no one voice dominant or standing apart. Such coalescence is due in part to motivic interrelationships or to imitative or sequential writing, and it produces a melodic style less rambling than that prevailing in Agricola's cantus firmus chanson settings. For once, the parts have cadences in common: m. 7 between Superius and Tenor; mm. 9-10, all three voices with the Bassus supplying a sort of deceptive cadence (see Example 41); and m. 18 for all three parts.

#### Basiron, 'D'ung aultre amer' à 4

Basiron's chanson, though employing the Superius of Ockeghem's rondeau as its upper part, is less a D'ung aultre amer setting than a L'homme armé work. Though rhythmically altered, the L'homme armé melody is easily recognizable. It supplies material that is used in the other (non-Superius voices, particularly the descending fifth from the first section of the tune. Basiron makes effective use of this intervallic unit in imitation; e.g., mm. 11-15 (Example 43), and, at the end of the piece. Although Basiron's composition is in duple meter, the triple meter of the L'homme armé melody can still be found, as in the pattern ( o d o d o ) at mm. 15-25. The Ockeghem cantus firmus holds attention because of its position as the uppermost part. However, the other voices of the work have no motivic or rhythmic relationship to it;<sup>11</sup> at the conclusion, the Superius

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<sup>11</sup>The three lower voices overlap in range — the Contratenor and Tenor having exactly the same range.

10  
bes - se - roit, Il ne fault pas  
ter, doit on doub - ter.

15  
pen - ser que je l'es -  
On a fait par tout cri -

Example 43. Imitative use of L'homme armé material in Basiron, D'ung aultre amer à 4, mm. 10-19.

cadences six measures before the other three voices. As a whole, this combinative chanson, despite overlapping of phrases and cadences, does not have the more heavily ornamented and dense texture of most of the other D'ung aultre amer works, but maintains instead a shorter-phrased and more homophonic character.

Anon., 'D'ung aultre amer' à 2 (Seville 5-1-43; f. 132v)

Short phrases, usually equalling the value of a longa, dominate this two-voiced work. Like the other D'ung aultre amer setting in Seville 5-1-43, it is an exercise piece in which the added part consists of short phrases (or notes) each immediately repeated. This part likewise lacks any

non-cantus firmus relationship to Ockeghem's song, though it does share similarity of direction (mm. 1-2) and pacing (mm. 5-6) with the Superius (see Example 32).

De Orto, 'D'ung aultre amer' à 4

Superficially, De Orto's setting resembles Basiron's with its cantus firmus in the Superius and its short-phrased character. But De Orto's chanson establishes some associations to Ockeghem's work (aside from cantus firmus adoption), whereas Basiron's Superius is overwhelmed by L'homme armé. Two of De Orto's voices, Contratenor and Bassus are constructed from canons written in the MS above each part,<sup>12</sup> causing each voice to state a short phrase and then immediately repeat it a fifth higher. Imitation extraneous to the canonic writing is also present, e.g., Tenor and Superius, mm. 6-7; Contratenor and Bassus, mm. 8, 22-24. The non-cantus firmus voices are unrelated cadentially and are probably accompaniment for the upper part. In this work, Tenor and Contratenor occasionally have material which is similar to the cantus firmus, the first instance occurring in the Tenor at m. 1, which approximates the opening phrase of the Superius (see Example 32). As in Agricola's D'ung aultre amer à 3 (Lerner, No. 59), the sequential phrase of Ockeghem's Superius at mm. 26-28 (see Example 30), is reflected in De Orto's Tenor at mm. 5-8 (Example 44). Further, phrase shapes in the Contratenor, one of the canonic voices, call to mind outlines from both Superius and Bassus of the Ockeghem model (Example 45).

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<sup>12</sup>See Hewitt, Canti B, pp. 53-54, for an explanation of the canons; a facsimile of the chanson itself is reproduced there on pp. 54-55.

## a) Ockeghem

Tran-ge, Ne que pour rien de ce pro-pos  
me chan-ge. Car mon hon-

Measure numbers: 20, 25, 30, 35. Asterisks (\*) indicate specific notes or groups of notes.

## b) De Orto

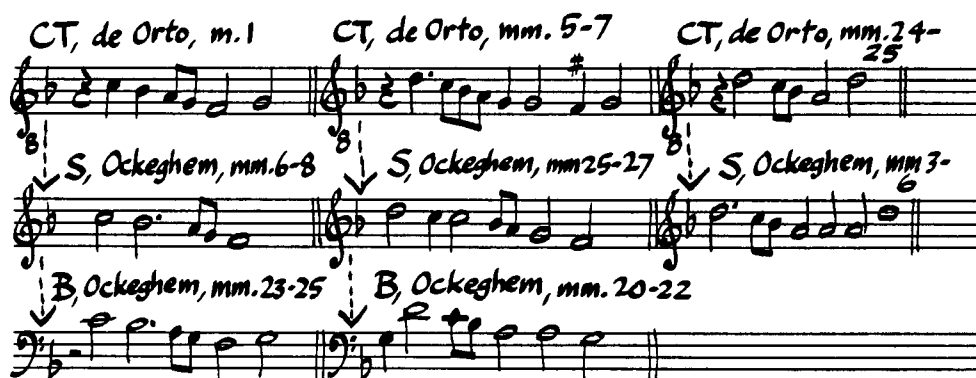
Superius  
Contra  
Tenor  
Bassus

2) D'un aul-tre a-mer mon cuer s'a-  
Obelus quinis sedibus ip(s)e volat  
D'un aultre amer  
Quartus confortatus  
D'un aultre amer  
Obelus quinis sedibus ip(s)e volat

bes-se-roit, Il ne fault

Measure numbers: 5, 10. Asterisks (\*) indicate specific notes or groups of notes.

Example 44. Sequential phrase in Ockeghem, D'un aultre amer, mm. 17-36, and De Orto, D'un aultre amer à 4, mm. 1-10.



Example 45. Ockeghem, D'ung aultre amer, and De Orto, D'ung aultre amer; Superius and Bassus phrase shapes compared.

Anon., 'D'ung plus amer' à 3 (Paris 15123)

The anonymous chanson from Paris 15123<sup>13</sup> begins with each voice of Ockeghem's chanson, but after five measures, continues with material that has no resemblance to Ockeghem's work, despite similarity of mode and melodic shapes. The Superius and Tenor usually cadence together and treat the same melodic material imitatively,<sup>14</sup> while the Contratenor generally maintains a line independent of the other two voices. No connection with any of the other D'ung aultre amer settings can be found.

Summary

Agricola's four settings in the D'ung aultre amer group show, like his chansons built on Comme femme, a considerable amount of variety within

<sup>13</sup>Edited in Edward Joseph Pease, "An Edition of the Pixérécourt Manuscript: Paris, Bibliothèque nationale, Fonds, fr. 15123" (Ph.D. dissertation, University of Indiana, 1960), pp. 337-340.

<sup>14</sup>For example, mm. 13-16, 29-34 and 39-48.

a distinctive style. Even so, one general impression about the pieces based on Ockeghem's rondeau is readily apparent: the cantus firmus — whatever and wherever it might be — is not as isolated from the musical texture as a whole. Each voice is integrated into the larger unit, and is more likely than Agricola's other cantus firmus works to share a cadence or motivic material with another voice. Only in the second setting à 3 (Lerner, No. 60) does the cantus firmus appear to be set apart from the other lines, though even in this chanson the Tenor shares some of its neighbours' direction and motion. The original sources for these works have no text underlay, and these chansons continue to exhibit an instrumental character, particularly the setting à 3 (Lerner, No. 60).

In almost every analytical category the three-voiced chanson (Lerner, No. 59) presents exceptions to the observations which have been made about the other three Agricola settings.<sup>15</sup> For instance, imitation is present only in No. 59, though No. 60 has brief sections of sequential material, and No. 58 substitutes interplay of motives for imitative exchange. Where No. 60 contains few rests or phrasal breaks, Nos. 57 and 58 have shorter phrases, and No. 59 the greatest variety of phrase lengths. Agricola's lines often appear to be independent of one another, but in No. 59 there are instead strong interrelationships among the parts. It is not uncommon in these particular works for the individual non-Superius lines to overlap each other's range, but despite comparatively close ranges, the voices of No. 59 overlap only twice. Cadences between two or more parts

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<sup>15</sup>The texture of the four Agricola D'un aultre amer's does not vary greatly from piece to piece, but again, that of No. 59 is comparatively dense, and that of No. 58 more varied.

rarely occur in Nos. 57 and 58 — and not at all in No. 60 — while No. 59, unlike its siblings, follows the structure of the Ockeghem model consistently.


Along with Agricola's Tout a par moy à 4 (Lerner, No. 63), the D'ung aultre amer chansons by this composer differ from his usual secular cantus firmus settings in one fundamental application: the Ockeghem model has had more influence on the rhythmic, melodic and organizational components of the later works, including the important structural cadence and imitative re-entry at mm. 19 through 25 of the Ockeghem chanson (see Example 29). Though Nos. 60 and 57 bear no clear relationship to the model (other than the cantus firmus), No. 58 contains motives related to the model as well as suggesting Ockeghem's framework; and No. 59, besides reworking the cantus firmus, follows the model's construction and peculiar characteristics (such as the numerous descending fourth motives), and includes hints of Ockeghem's Tenor.<sup>16</sup>

Few useful generalizations can be made about the other settings in this cantus firmus family. While they all use the same mode as the original work and are apt to have their voice parts cadence independently, each of these works possesses a remarkable individuality. Of course, the choice of voice for the cantus firmus presents one level of distinction, yet if Ockeghem's Superius is adopted, it is placed in the new work's upper part, and, if the model Tenor, in the new Tenor — Agricola's chanson à 3 (Lerner, No. 59) being the exception. However, there is no stylistic difference

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<sup>16</sup> It is interesting that, in the Agricola settings that contain any imitative or sequential material, these devices do not recur after the place corresponding to the midpoint of Ockeghem's musical form.

between works based on the Superius and those based on the Tenor, though the Superius settings tend to use more imitative material. Only two of the family exhibit any influence of the cantus firmus on its other voices: the work by Basiron, employing L'homme armé material; and De Orto's, which hints at parts of the Ockeghem work other than the cantus firmus. (Agricola's setting à 3 (Lerner, No. 59) is at times almost a thematic and structural gloss of the model.)

As a final test of whether aspects of Ockeghem's musical structure, and not just one of his voice lines, are adapted in the D'ung aultre amer settings, it is worthwhile to examine how each work handles the mid-point of Ockeghem's chanson, at mm. 19-25 (see Example 29). In De Orto's chanson, there is no treatment different from the rest of the work; Basiron's piece contains an imitative Contratenor entry, but neither Tenor nor Bassus participate, and similar imitative entries are found throughout that chanson. Tinctoris follows Ockeghem's cadential pattern clearly even though Tinctoris's upper voice is not obviously imitative. In Agricola's setting à 3 (Lerner, No. 60) sequential interplay between Superius and Bassus replaces imitation. The setting à 4 (Lerner, No. 57) includes neither imitation nor sequence; Superius and Bassus, prefaced by a pattern (  ) in the Superius, are heard together in parallel tenths. The setting à 4 (Lerner, No. 58) approaches the model's construction with slower-moving, homophonic entries for all parts, causing an audible textural change which a cadence (in three of the parts) accentuates. In the fourth Agricola setting (à 3; Lerner, No. 59), Ockeghem's framework is not only copied but the imitation is extended throughout a whole phrase (not just the four-note motive of the model) while including motivic exchange for all three parts.

## CHAPTER FIVE

## DE TOUS BIENS PLAINE

The Model

Hayne's De tous biens plaine survives in twenty-three sources,<sup>1</sup> but the chanson's popularity is further attested by the thirty-five secular settings subsequently based on one or more of its voices (see Table 4). Only one other fifteenth-century chanson, Fors seulement, enjoyed such a wide-spread dissemination.<sup>2</sup> Hayne's work is a rondeau, texted in the top voice only and divided musically into two parts.

An exceptionally long-breathed quality characterizes both the vocalized Superius and its accompanying Tenor; the Bassus is, predictably, more independent stylistically and less interesting than its companions.<sup>3</sup> The chanson possesses an unusually coherent texture created by overlapping of lines and thus avoids interrupting the flow of the work. Except for the

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<sup>1</sup>See Barton Hudson, ed., Hayne van Ghizeghem. Opera Omnia. Corpus Mensurabilis Musicae 74 (American Institute of Musicology, 1977), pp. xxxvii-xxxviii, for a list of sources. See also Perkins and Garey, Mellon Chansonier, II, pp. 321-325.

<sup>2</sup>See Hewitt, "Fors seulement", pp. 91-126. Thirty secular settings of For seulement survive.

<sup>3</sup>One source for Hayne's chanson, Odhecaton A, includes a Contratenor which may or may not be composed by Hayne. This part has more syncopation and is more fragmented than the other voices but does not alter the basic character of the piece other than adding a predictably fuller sonority.

## T A B L E 4

Settings Based on 'De Tous Biens Plaine'

1. Hayne van Ghizeghem, à 3; edited in:
  - a) Ambros, Geschichte der Musik, II, appendix, pp. 20-21;
  - b) Gombosi, Obrecht, suppl., No. 14, pp. 24-25;
  - c) Droz, Thibault and Rokseth, Trois Chansonniers, No. 11, p. 20;
  - d) Jeppesen, Kopenhagener Chansonnier, No. 5, pp. 7-8;
  - e) Smijers, Van Ockeghem, pp. 144-145;
  - f) Hewitt, Odhecaton, No. 20, pp. 263-264; commentary, pp. 83-84; (à 4, si placet altus);
  - g) Hughes and Abraham, NOHM, III, pp. 247-248;
  - h) Lenaerts, Art of the Netherlanders, pp. 24-25;
  - i) Smijers, Josquin Werken, Suppl., IV, pp. 29-30;
  - j) Pease, Pixérécourt, III, No. 90, pp. 303-305;
  - k) Hudson, Opera Omnia, pp. xxxvii-xli; pp. 14-15 and 16-17 (à 4);
  - l) Perkins and Garey, Mellon Chansonnier, No. 32, I, pp. 120-121; commentary, II, pp. 321-325.
  
2. Agricola, à 4; Lerner, No. 52. Also edited in Gombosi, Obrecht, No. 18, pp. 32-33. Adopts the Tenor of Hayne's chanson.
 

Sources:

  - a) Canti C, ff. 83v-84r [Contratenor unique to this source];
  - b) Rome XIII, 27, ff. 70v-71r;
  - c) Verona 757, ff. 42r-43r.
  
3. Agricola, à 3; Lerner, No. 55. Adopts the Tenor of Hayne's chanson.
 

Source:

  - a) Segovia, s.n., ff. 180v-181r.

Table 4 (Continued)

4. Agricola, à 3; Lerner, No. 56. Adopts the Tenor of Hayne's chanson.  
Source:  
a) Segovia, s.n., ff. 194v-195r.
  
5. Agricola, à 3; Lerner, No. 53. Also edited in Newton, Manuscript Basevi 2439, II, pp. 197-199. Adopts the Tenor of Hayne's chanson.  
Source:  
a) Florence 2439, ff. 67v-68r.
  
6. Agricola, à 3; Lerner, No. 54. Also edited in Newton, Manuscript Basevi 2439, II, pp. 193-196. Adopts the Tenor of Hayne's chanson.  
Sources:  
a) Florence 2439, ff. 66v-67r;  
b) Perugia 1013, ff. 136v-137r.
  
7. Anon., à 3; in Rome XIII, 27, ff. 22v-24r. Edited in Atlas, Cappella Giulia, II, No. 15, pp. 9-14; commentary, I, pp. 136-139. Adopts the Tenor of Hayne's chanson.
  
8. Anon., à 3; in Canti C, f. 143. Edited in Gombosi, Obrecht, No. 17, pp. 30-31. Adopts the Tenor of Hayne's chanson. (For concordances, see Rome XIII, 27, ff. 24v-25r, and Formschneider 1538, No. 60.)
  
9. Bactio [Bartolomeo degli Organi], à 3; in Bologna Q17, ff. 26v-27r. Adopts the Tenor of Hayne's chanson.
  
10. Anon., à 3; in Verona 757, ff. 43v-44r. Adopts the Tenor of Hayne's chanson.
  
11. Roellrin, à 2; edited in Feldman, "Zwei weltliche Stücke", pp. 263-264. Adopts the Tenor of Hayne's chanson.
  
12. Bourdon, à 3; edited in Hewitt, Odhecaton, No. 73, pp. 373-374; in Gombosi, Obrecht, No. 16, pp. 28-29; and in Lerner, No. 78, pp. 123-124. Adopts the Tenor of Hayne's chanson.

Table 4 (Continued)

13. Japart, Jay pris amours/De tous biens plaine, à 4; edited in Hewitt, Odhecaton, No. 6, pp. 230-232; and in Disertori, "Il Manoscritto 1947-4", p. 10. Adapts the Tenor of Hayne's chanson and the Superius of Jay pris amours.
14. Anon., à 4; in Bologna Q18, ff. 51v-52r. Adopts the Tenor of Hayne's chanson, transposed up a fifth, as a Superius.
15. Japart, Je cuide/De tous biens, à 4; edited in Hewitt, Canti B, No. 31, pp. 64 and 176-178; and in Maniates, "Combinative Techniques", II, pp. 268-270. Adapts the Tenor of Hayne's chanson and the Superius of Japart's Je cuide.
16. Adam, à 2; edited in Bernstein, "Cantus Firmus", No. 13, pp. 588-589. Adopts the Tenor of Hayne's chanson.
17. Tinctoris, à 2; edited in Melin, Opera Omnia, pp. 141-142. Adopts the Tenor of Hayne's chanson.
18. Agricola, à 2; in Segovia, s.n., f. 188v.<sup>a</sup> Adopts the Tenor of Hayne's chanson.
19. Japart, à 4; edited in Gombosi, Obrecht, No. 19, pp. 34-35. Hayne's Tenor is inverted in the Contratenor.
20. Anon., à 3; in Basel F.X. 22-24, no. 43.<sup>b</sup> Only two parts survive, the Tenor adopted from Hayne's chanson.

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<sup>a</sup>This reference is obtained from citations by Patricia Ann Myers, particularly her review of the Hayne Opera Omnia edition, in Notes 36 (1979): 188. According to Higini Anglès, "Un manuscrit inconnu avec polyphonie du XV<sup>e</sup> siècle conservé à la cathédrale de Ségovie (Espagne)," Acta Musicologica 8 (1936): 14, folio 188 contains a work by Obrecht and Agricola's O Venus bant. The De tous biens plaine settings by Agricola found in Segovia have all been edited by Edward Lerner. The MS was unavailable for study.

<sup>b</sup>The MS was unavailable for study.

Table 4 (Continued)

21. Anon., Venez, venez, venez trotons, à 3; in Copenhagen 1848,<sup>c</sup> pp. 200-201. Quodlibet incorporating the Tenor of Hayne's chanson.
22. Anon., Jayme bien qui sens va, à 2; in Copenhagen 1848,<sup>c</sup> p. 188. Quodlibet using the Tenor of Hayne's chanson.
23. D'Oude Schuere, à 4; edited in Maldeghem, Profane, XIX (1883), No. 5, pp. 9-10. Adapts the Tenor of Hayne's chanson.
24. Anon., à 3; in Munich 3154, ff. 49v-50r.<sup>d</sup> Adopts the Superius of Hayne's chanson.
25. Compère, Au travail suis, à 3; edited in Finscher, Opera Omnia, V, p. 11; and in Plamenac, Ockeghem, I, p. 43. Quodlibet, quoting the opening of Hayne's Superius.
26. Anon., à 3; in Rome XIII, 27, ff. 64v-65r. Edited in Atlas, Cappella Giulia, No. 52b, II, pp. 43-45 and I, pp. 137-139. Adopts the Superius of Hayne's chanson.
27. Ghiselin/Verbonnet, à 3; edited in Gottwald, Opera Omnia, IV, No. 3, pp. 6-8; and in Hewitt, Canti B, No. 42, pp. 77 and 212. Adopts the Superius of Hayne's chanson.
28. Josquin, à 3; edited in Osthoff, Josquin, II, pp. 395-396. Adopts the Superius of Hayne's chanson.
29. Isaac, De tous biens playne/Et qui lui dira, à 2; edited in Bernstein, "Cantus Firmus", No. 12, pp. 585-587; and in Kovarik, "The French Quodlibet", No. 5. Uses the Superius of Hayne's chanson, the lower voice a quodlibet.
30. Anon., à 4; in Canti C, ff. 88v-89r. Adopts the Superius of Hayne's chanson.

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<sup>c</sup>The MS was unavailable for study.

<sup>d</sup>The MS was unavailable for study.

Table 4 (Continued)

31. Anon., à 4; in Canti C, ff. 110v-111r. Adapts the Superius of Hayne's chanson.
32. Anon., à 3; in Florence 229, ff. 187v-188r. Edited in Brown, Florentine Chansonnier.<sup>e</sup> Adopts both the Superius and Tenor of Hayne's chanson.
33. De Planquard, à 4; in Florence 229, ff. 188v-189r. Edited in Brown, Florentine Chansonnier.<sup>e</sup> Adopts both the Superius and Tenor of Hayne's chanson.
34. Josquin, à 4; edited in Smijers, Josquin Werken, IV, pp. 31-33; in Hewitt, Odhecaton, No. 95, pp. 418-420; in Disertori, "Il Manoscritto 1947-4", p. 17; in Bohn, Dodecachordon, pp. 408-409; and in Miller, Dodecachordon, II, pp. 529-531. Adopts both the Superius and Tenor of Hayne's chanson.
35. Anon., à 3; in Panciaticchi 27, f. 25r. Adopts both the Superius and Tenor of Hayne's chanson.
36. Anon., à 3; in Canti C, ff. 143v-144r. Edited in Gombosi, Obrecht, No. 15, pp. 26-27. Adopts both the Superius and Tenor of Hayne's chanson.

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- A. Obrecht, Missa Sine nomine, à 3; edited in Wolf, Opera Omnia, V, pp. 157-184. Adopts the Tenor of Hayne's chanson, with quotations from the Superius in the Gloria.
- B. Anon., Missa Tube plene, à 4; in Munich 3154, ff. 215-224. Uses material from both the Superius and Tenor of Hayne's chanson.
- C. Gafurius, Missa De tous biens pleinea, à 4; edited in Finscher, Opera Omnia, II, pp. 59-86. Uses the Tenor of Hayne's chanson.

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<sup>e</sup>This edition was unavailable for study.

Table 4 (Continued)

- D. J. Noten, Missa De tous biens, à 4; in Dresden I/D/506, pp. 45-59; in Vienna 11883, ff. 190v-193r; and in Milan 2267, ff. 73-78. Adopts the Tenor of Hayne's chanson.
- E. Anon., Missa Sine nomine, à 4; in Bologna San Petronio A. XXIX, ff. 1-8. Uses both the Superius and Tenor of Hayne's chanson.
- F. Compère, Missa Dubiplen; in Berlin 40634. Lost.
- G. Anon., Missa De tous biens plainea, à 4; in Bologna San Petronio A. XXXVII. Lost.
- H. Josquin, Credo super De tous biens, à 4; edited in Smijers, Josquin Werken, Afl. 44, Fragmenta, No. 2, pp. 94-102. Adopts the Tenor of Hayne's chanson.
- I. De Penalosa, Missa del Ave Maria, à 4; edited in Anglès, Monumentos de la Musica Espanola, I, pp. 94-98. Uses Hayne's Tenor in the Agnus II.
- J. Festa, Missa Diversorum Tenorum, à 4; edited in Main, Opera Omnia, I, pp. 34-36. Quodlibet Mass, using Hayne's Tenor in the Agnus III.
- K. Compère, Omnium bonorum plena, à 4; edited in Finscher, Opera Omnia, IV, pp. 32-38; and in Adler and Koller, Trienter Codices, pp. 111-119. Uses the Tenor of Hayne's chanson.
- L. De Stappen, Beati pacifici, à 4; in Canti C, ff. 20v-21r. Uses the Tenor of Hayne's chanson.
- M. Josquin, Victimae paschali laudes, à 4; edited in Smijers, Josquin Werken, Motetten, I, pp. 136-139; and in Smijers, Van Ockeghem, Afl. 4, pp. 140-143. Uses the Superius of Hayne's chanson in the secunda pars as well as the Superius of Ockeghem's D'ung aultre amer in the prima pars.

Table 4 (Continued)

- N. Josquin [attributed], Scimus quoniam diligentibus Deum, à 4; in Dresden 1/D/506. First seven measures only edited in Osthoff, Josquin, II, p. 102. The Superius of Hayne's chanson is combined with a chant melody, Per omnia saecula saeculorum, in the Tenor.

main division at m. 28, all phrases overlap, one voice successively completing a phrase while another is already beginning the next (Example 46). Each

se, Chas - cun luy doit tri - but d'hon - neur;  
 se, Que c'est pa - ra - dis en mon cuer.  
 se, Si non d'es - tre son ser - vi - teur.

Example 46. Overlapping of voice parts, Hayne, De tous biens plaine, mm. 14-20.

part shares the same cadence tone, except at m. 28; Superius and Tenor nearly always cadence together.<sup>4</sup> In tandem with this continuity, the chanson has a chordal texture which places emphasis on the sonorities of the vertical triads.

The long-breathed character of the Superius is a result of that part's tendency to hold or pause in its flow without actually breaking the line; this is achieved by following notes of shorter value with a long-held note, often several times in succession to make a pattern (Example 47).

S mm. 7-15

X X' X<sup>2</sup>

Example 47. Phrase design, Superius, Hayne, De tous biens plaine, mm. 7-15.

<sup>4</sup>One exception to this occurs at m. 35, where the Superius has a phrasal break but the Tenor does not.

However, sparing use of this technique prevents the line from stumbling. In the second half of the chanson a similar yet extended patterning, with a quasi-sequential character, achieves continuity and direction over an elongated line (Example 48). Rhythmic design also contributes to the work's



Example 48. Phrase patterning in the Superius, Hayne, De tous biens plaine, mm. 30-41

cohesiveness, particularly in the first Tenor phrase where the symmetrical pacing compliments the rhythmic designs found in the upper part (Example 49; compare also with Example 48). Throughout the chanson, both Superius and



Example 49. Rhythmic design of Tenor opening, Hayne, De tous biens plaine, mm. 1-16.

Tenor contain series of semibreves, often of repeated notes,<sup>5</sup> but always well-varied in artful avoidance of monotony. The attractive, cohesive quality of the Superius and Tenor made those parts especially appealing for cantus firmus treatment.

<sup>5</sup>For example, mm. 5 (Superius), 51 (Tenor), 2 and 5 (Bassus).

Unlike some of the other popular cantus firmus chanson, Hayne's song contains no conventional imitation between voices. Instead, consecutive entries and similarity of rhythms serve the purpose (see Example 46). Corresponding direction and intervals can also create the appearance of imitative entries. In Example 50, at mm. 48-50, the Tenor follows the shape of the Superius (prefigured at mm. 42ff). Composers of cantus firmus works

The musical score for Example 50 consists of three staves: Superius (top), Tenor (middle), and Bass (bottom). The Superius staff has a melisma 'x' above measures 45-48 and a measure number '45' above measure 49. The lyrics for the Superius are: 'Au - tant que ja - mais fut', 'En mon mot por - te - ray sans'. The Tenor staff has a melisma 'x¹' above measures 50-53. The lyrics for the Tenor are: 'dr - es - ces -'. The Bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Example 50. Quasi-imitative passage, Hayne, De tous biens plaine, mm. 42-54.

often liked to adopt the imitative portions of their model (as in Tout a par moy and D'ung aultre amer), and the passage illustrated in Example 50 came to fulfill a similar purpose.

### Cantus Firmus Treatment and General Characteristics

The chansons which incorporate material from Hayne's De tous biens plaine can be divided into three groups: the first, settings adopting Hayne's Tenor, comprises the most numerous (twenty-two settings); the other groups, settings using Hayne's Superius (eight settings), and those borrowing both Tenor and Superius (five compositions), are fewer in number (see Table 4). Compère's chanson is a more distant family member as it uses only the first seven measures of Hayne's Superius. In the remainder of the settings, the chosen cantus firmus is adopted in its entirety, and the mensuration is always the same. Pitch levels follow the model, except in two chansons: Japart's De tous biens plaine à 4 (the cantus firmus, beginning on d, is inverted); and D'Oude Scheure's piece (set a tone higher than the model).

In all three groups of settings any changes made to the chosen cantus firmus are usually minor ones such as: deletion of ornamental notes (particularly at cadences); variation in cadential approaches; very minor alterations in a rhythm or passing note; or, substitution of two repeated notes for one longer note (see Example 51). However, three chansons modify considerably the melodic character, phrasing and rhythmic shape of the cantus firmus: Japart's Jay pris amours and Je cuide; and D'Oude Scheure's De tous biens plaine.<sup>6</sup> These are Tenor settings; those employing Hayne's

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<sup>6</sup>One of Agricola's settings à 3 (Lerner, No. 53) adds two measures of extraneous material to its Tenor — which itself is only slightly altered.

Example 51a. De tous biens plaine, Tenor, with twenty-three variants.

Hayne, De tous biens plaine

Agricola, De tous biens plaine à 4  
(Lerner, No. 52)

Agricola, De tous biens plaine à 3  
(Lerner, No. 55)

Agricola, De tous biens plaine à 3  
(Lerner, No. 56)

Agricola, De tous biens plaine à 3  
(Lerner, No. 53)

Agricola, De tous biens plaine à 3  
(Lerner, No. 54)

Anon., De tous biens plaine à 3 (Rome  
XIII, 27; ff. 22v-24r)

Anon., De tous biens plaine à 3 (Canti C;  
f. 143)

Bactio, De tous biens plaine à 3  
(Bologna Q17; ff. 26v-27r)

Anon., De tous biens plaine à 3  
(Verona 757; ff. 43v-44r)

Roellrin, De tous biens plaine à 2

Bourdon, De tous biens plaine à 3

Japart, Jay pris amours/De tous biens à 4

Anon., De tous biens plaine à 3  
(Bologna Q18; ff. 51v-52r)

Japart, Je cuide/De tous biens à 4

Hayne, De tous biens plaine

Agricola, De tous biens plaine à 4 (No. 52)

Agricola, De tous biens plaine à 3 (No. 55)

Agricola, De tous biens plaine à 3 (No. 56)

Agricola, De tous biens plaine à 3 (No. 53)

Agricola, De tous biens plaine à 3 (No. 54)

Anon., De tous biens plaine à 3  
(Rome XIII, 27; ff. 22v-24r)

Anon., De tous biens plaine à 3 (Canti C;  
f. 143)

Bactio, De tous biens plaine

Anon., De tous biens plaine à 3 (Verona 757)

Roellrin, De tous biens plaine

Bourdon, De tous biens plaine

Japart, Jay pris amours/De tous biens

Anon., De tous biens plaine à 3  
(Bologna Q18)

Japart, Je cuide/De tous biens

Example 51a (Continued). De tous biens plaine, Tenor, with twenty-three variants.

Hayne, De tous biens plaine

Adam, De tous biens playne à 2

Tinctoris, De tous biens playne à 2

Japart, De tous biens plaine à 4

D'Oude Schuere, De tous biens playne à 4

Anon., De tous biens plaine à 3  
(Florence 229; ff. 187v-188r)

De Planquard, De tous biens plaine à 4  
(Florence 229; ff. 188v-189r)

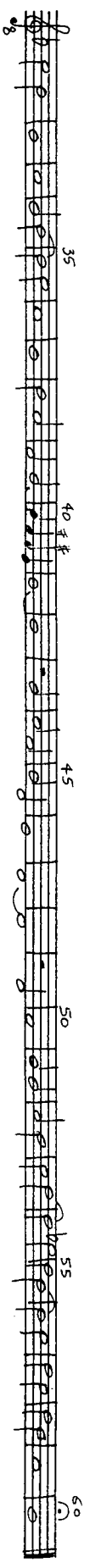
Josquin, De tous biens playne à 4

Anon., De tous biens plaine à 3  
(Panciatichi 27, f. 25r)

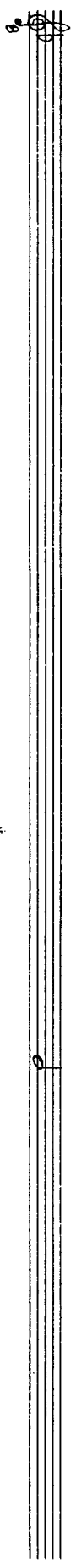
Anon., De tous biens plaine à 3  
(Canti C; ff. 143v-144r)

Example 51a (Continued). De tous biens plaine, Tenor, with twenty-three variants.

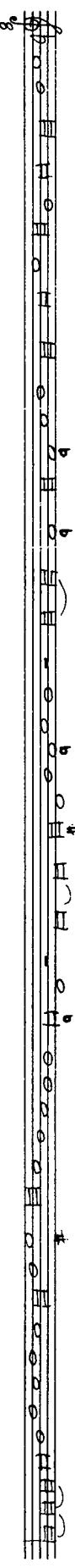
Hayne, De tous biens plaine



Tinctoris, De tous biens playne



Japart, De tous biens plaine

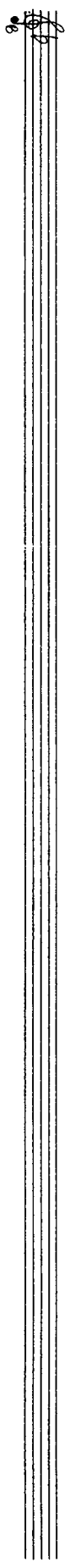


D'Oude Schuere, De tous biens playne

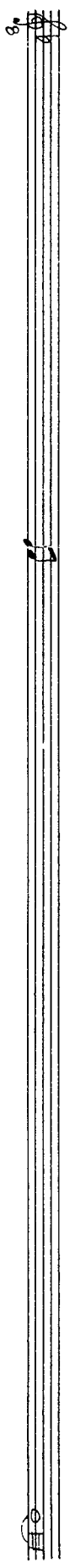


Anon., De tous biens plaine à 3  
(Florence 229; ff. 187v-188r)

De Planquard, De tous biens plaine



Josquin, De tous biens playne à 4



Anon., De tous biens plaine à 3  
(Panciatichi 27)



Anon., De tous biens plaine à 3  
(Canti C; ff. 143v-144r)



Example 51b. De tous biens plaine, Superius, with twelve variants.

Hayne, De tous biens plaine

Compère, Au travail suis à 3

Anon., De tous biens plaine à 3 (Rome  
XIII, 27; ff. 64v-65r)

Ghiselin/Verbonnet, De tous biens playne  
à 3

Josquin, De tous biens à 3

Isaac, De tous biens playne à 2

Anon., De tous biens plaine à 4 (Canti C;  
ff. 88v-89r)

Anon., De tous biens plaine à 4 (Canti C;  
ff. 110v-111r)

Anon., De tous biens plaine à 3  
(Florence 229; ff. 187v-188r)

De Planquard, De tous biens plaine à 4  
(Florence 229; ff. 188v-189r)

Josquin, De tous biens playne à 4

Anon., De tous biens plaine à 3  
(Panciaticchi 27; f. 25r)

Anon., De tous biens plaine à 3 (Canti C;  
ff. 143v-144r)

The musical score displays twelve variants of the 'De tous biens plaine' melody in the Superius part. Each variant is written on a single staff with a treble clef and a key signature of one flat (B-flat). The first staff (Hayne) includes measure numbers 5, 10, 15, 20, and 25. The subsequent staves (Compère, Anon., Ghiselin/Verbonnet, Josquin, Isaac, Anon., Anon., Anon., De Planquard, Josquin, Anon., Anon.) show the beginning of each variant, with some including measure numbers 5, 10, 15, 20, and 25. The notation includes various rhythmic values such as minims, crotchets, and quavers, as well as rests and accidentals.

Example 51b (Continued). De tous biens plaine, Superius, with twelve variants.

Hayne, De tous biens plaine

Anon., De tous biens plaine à 3 (Rome XIII, 27; ff. 64v-65r)

Ghiselin/Verbonnet, De tous biens playne

Josquin, De tous biens

Isaac, De tous biens playne

Anon., De tous biens plaine à 4 (Canti C; ff. 88v-89r)

Anon., De tous biens plaine à 4 (Canti C; ff. 110v-111r)

Anon., De tous biens plaine à 3 (Florence 229; ff. 187v-188r)

De Planquard, De tous biens plaine

Josquin, De tous biens playne à 4

Anon., De tous biens plaine à 3 (Panciaticchi 27)

Anon., De tous biens plaine à 3 (Canti C; ff. 143v-144r)

The musical score displays twelve variants of the 'De tous biens plaine' melody for the Superius part. The first staff (Hayne) is a long, continuous line with measure numbers 30, 35, 40, 45, 50, 55, and 60. The subsequent eleven staves (Anon., Ghiselin/Verbonnet, Josquin, Isaac, Anon., Anon., Anon., De Planquard, Josquin, Anon., Anon.) show shorter, fragmented versions of the melody, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals.

Superius (or both Superius and Tenor) lack major changes.<sup>7</sup> As in previous cantus firmus families, alterations tend to occur at the same points in Hayne's parts, e.g., mm. 13-14 or 35-36. Agricola's cantus firmus modifications are quite consistent with the other De tous biens plaine settings. In all of the settings of this family, the adopted cantus firmus is always recognizable even when changes are substantial. The borrowed cantus firmus always retains the voice position it held in the original Hayne chanson.

#### Settings Based on Hayne's Tenor

##### Agricola, 'De tous biens plaine' à 4 (Lerner, No. 52)

This work illustrates one of Agricola's cantus firmus techniques: while quoting Hayne's Tenor accurately,<sup>8</sup> it sets that voice apart. The other three voices have no stylistic relationship to the model Tenor which is here an anchor surrounded by an active constantly overlapping accompaniment. What distinguishes this chanson is its consistent motivic treatment of that accompaniment. Two related melodic/rhythmic ideas, found at the beginning of the piece (see Example 52) are varied or developed, separately or together, throughout the work (Example 53). Unlike some of Agricola's cantus firmus chansons, the motives can be traced throughout, not just in the first ten or fifteen measures. Motivic exchange occurs between Superius and Bassus, with the Contratenor (filling in as another Bassus) paralleling

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<sup>7</sup>In all settings adopting the model's Superius as cantus firmus, the semibreve rest at m. 36 is deleted and the preceding c is lengthened to a breve. This of course alters the model's phrasing by joining two separate phrases into one long one.

<sup>8</sup>There are only two very minor changes — see Example 51.

Hayne, De tous biens plaine

S 
  
 T 
  
 CT

Agricola, De tous biens plaine à 4  
(Lerner, No. 52)

S 
  
 T 
  
 CT 
  
 B

Agricola, De tous biens plaine à 3  
(Lerner, No. 55)

S 
  
 T 
  
 B

Agricola, De tous biens plaine à 3  
(Lerner, No. 56)

S 
  
 T 
  
 B

Agricola, De tous biens plaine à 3  
(Lerner, No. 53)

S 
  
 T 
  
 B

Example 52. De tous biens plaine, initial segment from twenty-two settings.

Agricola, De tous biens plaine à 3  
(Lerner, No. 54)

Score for Agricola's 'De tous biens plaine' (Lerner, No. 54). The score is for three voices: Soprano (S), Tenor (T), and Bass (B). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The Soprano part begins with a treble clef and a key signature change to one flat. The Tenor and Bass parts begin with a bass clef and a key signature change to one flat. The music is in a simple, homophonic style with a clear melody and accompaniment.

Anon., De tous biens plaine à 3 (Rome XIII,  
27; ff. 22v-24r)

Score for Anonymous's 'De tous biens plaine' (Rome XIII, 27; ff. 22v-24r). The score is for three voices: Soprano (S), Tenor (T), and Bass (B). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The Soprano part begins with a treble clef and a key signature change to one flat. The Tenor and Bass parts begin with a bass clef and a key signature change to one flat. The music is in a simple, homophonic style with a clear melody and accompaniment.

Anon., De tous biens plaine à 3 (Canti C;  
f. 143)

Score for Anonymous's 'De tous biens plaine' (Canti C, f. 143). The score is for three voices: Soprano (S), Tenor (T), and Contralto (CT). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The Soprano part begins with a treble clef and a key signature change to one flat. The Tenor and Contralto parts begin with a bass clef and a key signature change to one flat. The music is in a simple, homophonic style with a clear melody and accompaniment.

Roellrin, De tous biens plaine à 2

Score for Roellrin's 'De tous biens plaine'. The score is for two voices: Tenor (T) and Bass (B). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The Tenor part begins with a treble clef and a key signature change to one flat. The Bass part begins with a bass clef and a key signature change to one flat. The music is in a simple, homophonic style with a clear melody and accompaniment.

Bourdon, De tous biens plaine à 3

Score for Bourdon's 'De tous biens plaine'. The score is for three voices: Soprano (S), Tenor (T), and Bass (B). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The Soprano part begins with a treble clef and a key signature change to one flat. The Tenor and Bass parts begin with a bass clef and a key signature change to one flat. The music is in a simple, homophonic style with a clear melody and accompaniment.

Example 52 (Continued). De tous biens plaine, initial segment from twenty-two settings.

Japart, Jay pris amours/De tous biens à 4

Score for Japart's setting of "De tous biens plaine". The score is in 4/4 time and features four staves: Soprano (S), Contralto (CT), Tenor (T), and Bass (B). The key signature is one flat (B-flat). The Soprano part begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The other parts enter with various rhythmic patterns, including quarter and eighth notes.

Japart,  
Je cuide/  
De tous biens à 4

Score for Japart's setting of "Je cuide/De tous biens". The score is in 4/4 time and features four staves: Soprano (S), Contralto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat). The Soprano part begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The other parts enter with various rhythmic patterns, including quarter and eighth notes.

Adam, De tous biens playne à 2

Score for Adam's setting of "De tous biens playne". The score is in 4/4 time and features two staves: Soprano (S) and Tenor (T). The key signature is one flat (B-flat). The Soprano part begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The Tenor part enters with a series of eighth and sixteenth notes.

Tincoris, De tous biens playne à 2

Score for Tincoris's setting of "De tous biens playne". The score is in 4/4 time and features two staves: Soprano (S) and Tenor (T). The key signature is one flat (B-flat). The Soprano part begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The Tenor part enters with a series of eighth and sixteenth notes.

Example 52 (Continued). De tous biens plaine, initial segment from twenty-two settings.

Japart, De tous biens plaine à 4

Musical score for Japart's setting of "De tous biens plaine" (à 4). The score is written for Soprano (S), Contralto (CT), Tenor (T), and Bass (B). The key signature is one flat (B-flat). The time signature is common time (C). The Soprano part begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Contralto part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Tenor part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Bass part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. There are asterisks (\*) above the Tenor and Bass staves in the first measure, indicating a specific performance instruction.

D'Oude Schuere, De tous biens playne à 4

Musical score for D'Oude Schuere's setting of "De tous biens playne" (à 4). The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat). The time signature is common time (C). The Soprano part begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Alto part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Tenor part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Bass part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes.

Anon., De tous biens plaine à 3 (Rome XIII, 27; ff. 64v-65r)

Musical score for the anonymous setting of "De tous biens plaine" (à 3). The score is written for Soprano (S), Tenor (T), and Bass (B). The key signature is one flat (B-flat). The time signature is common time (C). The Soprano part begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Tenor part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Bass part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes.

Ghiselin/Verbonnet, De tous biens playne à 3

Musical score for Ghiselin/Verbonnet's setting of "De tous biens playne" (à 3). The score is written for Soprano (S), Tenor (T), and Bass (B). The key signature is one flat (B-flat). The time signature is common time (C). The Soprano part begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Tenor part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Bass part has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes.

Example 52 (Continued). De tous biens plaine, initial segment from  
twenty-two settings.

Josquin, De tous biens à 3

Isaac, De tous biens playne à 2

Josquin, De tous biens playne à 4

Anon., De tous biens plaine à 3 (Canti C;  
ff. 143v-144r)



but rarely participating in the exchanges.<sup>9</sup> As Example 53 shows, these imitative exchanges are as much rhythmic as melodic. Imitative treatment of motivic material disappears after m. 15 (see Example 54), to be replaced by



Example 54. Imitative exchange, Agricola, De tous biens plaine à 4 (Lerner, No. 52), mm. 4-11.

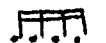
parallel motivic development. There are no sequential passages in the song.

#### Agricola, 'De tous biens plaine' à 3 (Lerner, No. 55)

While the cantus firmus in this chanson is also isolated from its companion parts, the style of the accompaniment is quite different. Unceasing activity created by numerous scale passages of semiminimas characterizes the Bassus and particularly the Superius which contains only one minima rest in its whole length. Despite the lack of clear breaks, there are several

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<sup>9</sup>Only one of the three sources for this work (Canti C) contains a Contratenor; it would seem that, even if Agricola composed this part, the work was probably conceived à 3.

points within the work where all three voices cadence together.<sup>10</sup> A common pattern, first heard in the Superius at m. 2 (see Example 52), provides the chanson some cohesiveness. This rhythm () almost always begins on the same pitch, g;<sup>11</sup> indeed, the tendency to revolve phrases around the same tone is characteristic of Agricola's cantus firmus technique. Scale passages are also the subject of imitative exchanges between Superius and Bassus,<sup>12</sup> sometimes accompanied by parallel material in tenths (see Example 55). However, contrast from the bustling sixteenth-notes is pro-



Example 55. Imitation, mensural change and sequence in Agricola, De tous biens plaine à 3 (Lerner, No. 55), mm. 20-27.

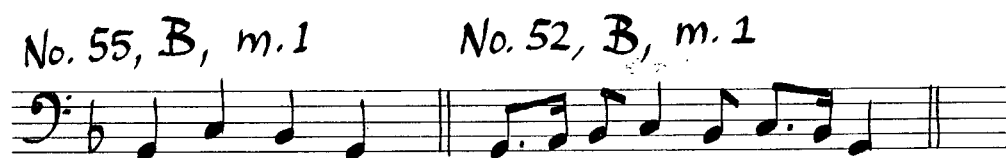
vided by a passage set in triplets (Superius) and by jagged ascending fourths set in sequence for both Bassus and Superius (Example 55, mm. 26-27). The flourish of the Bassus after the other voices have finished seems

<sup>10</sup>At mm. 14, 20 and (possibly) 24.

<sup>11</sup>The pattern occurs at mm. 2, 3, 6, 8-9, 10, 17-18, and except for m. 6, always begins on g.

<sup>12</sup>For example, see mm. 3, 5-6, 17 or 24.

to accentuate the prevalence of rhythmic activity in this work; such a Bassus flourish occurs in several other Agricola De tous biens plaine settings. Another affinity between these chansons can be seen in the similarity of outline between the present work and the more ornamental opening Bassus measure of the chanson à 4 (Lerner, No. 52; Example 56).



Example 56. Opening Bassus measures, Agricola, De tous biens plaine, à 4 (Lerner, No. 52) and à 3 (Lerner, No. 55).

Agricola, 'De tous biens plaine' à 3 (Lerner, No. 56)

The apparent kinships between Agricola's De tous biens plaine settings is reinforced by this chanson. The Superius begins in like manner to the upper part of No. 55 (see Example 52), and the opening measures of the Bassus in Nos. 52 and 56 are obviously siblings (Example 57). Constant

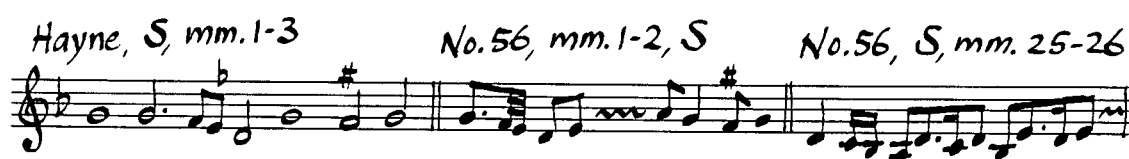


Example 57. Opening Bassus measures, Agricola, De tous biens plaine, à 4 (Lerner, No. 52) and à 3 (Lerner, No. 56).

activity is once again characteristic. Melodic material, cadential treatment, use and placement of sequences are all similar to No. 55. Once again, Superius and Bassus are differentiated stylistically from the isolated

cantus firmus.<sup>13</sup>

Relationships to Hayne's chanson, on the other hand, are vague; the opening of the model's Superius can perhaps be traced in the shape and direction of the Superius of Agricola's chanson (Lerner, No. 56), in the opening measures and in the descending/ascending fourths of the sequence at mm. 24-27 (Example 58).



Example 58. Superius of Hayne, De tous biens plaine, mm. 1-3, compared with the Superius of Agricola, De tous biens plaine à 3 (Lerner, No. 56), mm. 1-2 and 25-26.

While the construction of No. 56 is not motivic, the initial measure of the Bassus provides a pattern which appears to evolve, affecting, by m. 8, the Superius as well (Example 59).<sup>14</sup> No imitation is present in this work. However, sequential passages occur twice (mm. 21-23,<sup>15</sup> and 24-27)<sup>16</sup> at a point analogous to the sequence in No. 55 (see Examples 55 and 60). In each of these sections both Superius and Bassus present the material in

<sup>13</sup>The cantus firmus has one minor note and rhythm change (at Hayne's m. 45), see Example 51, probably to avoid dissonance with the other voices.

<sup>14</sup>By m. 8 the motive is almost identical to the initial measure of the Bassus in No. 52.

<sup>15</sup>The rhythmic pattern for this passage is also found in the Bassus, at mm. 13, 15, 19-20, 28 and 29.

<sup>16</sup>The rhythmic pattern of this sequence is also found in the Bassus and Superius at mm. 9-10, 16, 20 and 21.

B m.1 → m.6

Example 59. Development of Bassus pattern in Agricola, De tous biens plaine à 3 (Lerner, No. 56), mm. 1, 6, and 8-11.

Example 60. Sequential passages, Agricola, De tous biens plaine à 3 (Lerner, No. 56), mm. 20-30.

parallel tenths.

Agricola, 'De tous biens plaine' à 3 (Lerner, No. 53)

Restless movement of a different kind distinguishes this chanson. Instead of scale passages and rhythmic patterns, disjointed lines of wide range and extensive leaps impart much energy, underscoring its instrumental conception (see Example 52). No other work in this study treats the cantus firmus in this manner. The adopted Tenor, quoted fairly accurately,<sup>17</sup> has two measures of unrelated material appended to the end, but it is the Bassus which concludes the work. Inner cadences are non-existent. The breaks in the lines have no cadential purpose. Strangely, no imitative or sequential material is employed, nor do the outer parts have any relationships to the model chanson. Even though the surrounding parts are in constant motion, their textural consistency and contrasting style paradoxically allow the cantus firmus to be clearly heard.

Agricola, 'De tous biens plaine' à 3 (Lerner, No. 54)

From the initial measures of this work a quality slightly calmer than that in Agricola's other De tous biens plaine settings is evident. Scale passages are scarce, being replaced by the frequent use of syncopated semibreves. And though they are often written in imitation<sup>18</sup> or move in parallel motion, the outer voices do not share cadences. These parts, furthermore, are set in triple meter, which contrasts, at least superfi-

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<sup>17</sup>Changes to the cantus firmus delete Hayne's ornaments or repeated notes to give the line a steadiness to contrast with the upper parts' activity.

<sup>18</sup>For example, at mm. 28 and 29 (used in parallel motion at mm. 35-36), and possibly mm. 15-17.

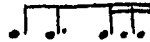
cially, to the cantus firmus's duple meter.<sup>19</sup> But certain traits observed in other Agricola cantus firmus settings are still present here, including common rhythmic patterns and the conclusions of the song by the Bassus. A motive first heard in the Bassus evolves throughout the piece (Example 61)

B m.11 → mm. 16-17 → mm. 19-20 → S mm. 41 ff

↓ S mm. 15-16

? ↑ S m. 8

Example 61. Motivic development, Agricola, De tous biens plaine à 3 (Lerner, No. 54).

and is later combined with a pattern (  from mm. 2-3; Example 52) to form a sequence (mm. 43-46; Example 62) in which the Bassus does not parallel the Superius exactly. The slight resemblance between the above

Example 62. Sequential section, Agricola, De tous biens plaine à 3 (Lerner, No. 54), mm. 41-46.

<sup>19</sup>The editor has numbered the measures according to the outer voices, i.e., three semibreves to a measure.

motives and the corresponding portions of the model chanson suggests that Agricola received his inspiration for these ideas from the polyphonic model (Example 63).



Example 63. Motivic outlines, Hayne, *De tous biens plaine*, Superius, mm. 42-44 and Tenor, mm. 1-7; and Agricola, *De tous biens plaine* à 3 (Lerner, No. 54), Superius, mm. 42-44.

Anon., 'De tous biens plaine' à 3 (Rome XIII, 27; ff. 22v-24r)

A canon in the MS source for this chanson requires doubling of the cantus firmus note values;<sup>20</sup> a great deal of melodic material is placed against long-held Tenor notes, much like the anonymous *Comme femme* settings. The accompanying Superius and Bassus proceed in parallel motion through much of the piece and generally cadence with the cantus firmus. The chanson's melodic material is repetitive, quickly becoming pedantic and its rhythms predictable. Imitation is absent, but sequential treatment of melodic/rhythmic patterns occurs frequently, e.g., a series of sequences from mm. 93 to 106 (Example 64). Motivic treatment of material from the beginning of

<sup>20</sup> In m. 62 (or m. 31 of the Hayne work) the b<sup>b</sup> in the cantus firmus is replaced by an a, perhaps to avoid dissonance with the Superius.



Example 64. Sequential patterns, Anon., *De tous biens plaine* à 3 (Rome XIII, 27; ff. 22v-24r), mm. 96-107.

the Superius can be found throughout (Example 65);<sup>21</sup> this initial phrase is obviously derived from Hayne's Superius (see Example 52).

Anon., 'De tous biens plaine' à 3 (Canti C; f. 143)

Though this anonymous work also includes repetitive use of sequence and imitation, its interesting structure is based upon brief imitative exchange and variation of pattern or motive. Imitative material both begins the chanson and, unusually for these settings, concludes it as well (the final note of the cantus firmus being extended to allow for this final

<sup>21</sup> Further examples of this motivic treatment occur in the Superius at mm. 19, 100, 102 and 108; and in the Bassus, at mm. 12, 19, 100 and 102.

S mm. 1-4 → mm. 29-34

S mm. 51-52 mm. 66-67 mm. 91-92

m. 12 m. 15 m. 56

Hayne, S, mm. 1-5

Example 65. Motivic development, Anon., De tous biens plaine à 3 (Rome XIII, 27; ff. 22v-24r).

interchange). Occasionally, imitative exchange and sequence are combined in the same section (Example 66). Overlapping of phrases is common; only once do all three parts share an inner cadence. A motivic quality is evident throughout, the motive based more on a rhythmic (♩. ♩. ♩. ♩. ♩.) than

20 25 30

a b x x<sup>2</sup>

Example 66. Imitation with sequence, Anon., De tous biens plaine à 3 (Canti C; f. 143), mm. 20-31.

on a melodic shape (Example 67);<sup>22</sup> therefore, it is melodically varied rather than developed. The Bassus is more interesting than is usual for



Example 67. Motives, Anon., De tous biens plaine à 3 (Canti C; f. 143).

these works since it participates consistently in these exchanges. Once again, the cantus firmus is set apart from the outer voices, in which no relationship to Hayne's model can be discerned.

#### Roellrin, 'De tous biens plaine' à 2

Most of the De tous biens plaine settings were probably intended for ensemble performance. Roellrin's setting, however, is a keyboard piece and appears to have been originally conceived as such. It consists of long uninterrupted scale passages of wide range, some of which are arranged sequentially (Example 68). There is no cadential or melodic relationship between the cantus firmus and its companion voice which continues for two extra measures after the Tenor has concluded.

#### Bourdon, 'De tous biens plaine' à 3

Of all the settings in the De tous biens plaine family, Bourdon's cantus firmus is the closest to Hayne's Tenor: only one change — a minor rhythmic modification — occurs at Hayne's m. 56 (Example 51). The cantus firmus is also less isolated from the texture as a whole. Two sources exist

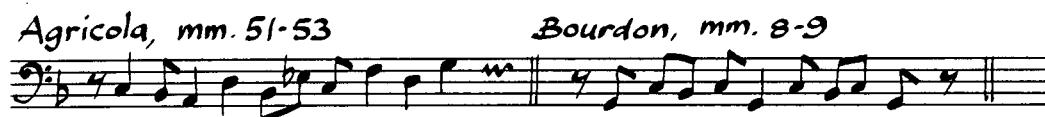
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<sup>22</sup>Motive 'c' from Example 67 recurs most frequently of the four: at mm. 5-6, 31-32, 34-35 and 49-50 (Bassus); and at mm. 13, 16, 28, 44-46 and 49 (Superius).



Example 68. Phrasing, Roellrin, De tous biens plaine à 2, mm. 7-23.

for this composition, Odhecaton A and Segovia, s.n., with conflicting attributions. As Example 69 indicates, Bourdon's rhythmic treatment lacks the skill and variety found in Agricola's works on the same cantus firmus.<sup>23</sup>



Example 69. Rhythmic treatment of melodic fourths, Agricola, De tous biens plaine à 3 (Lerner, No. 54), mm. 51-53; and Bourdon, De tous biens plaine à 3, mm. 8-9.

<sup>23</sup>Characteristics of this composition that suggest attribution to Agricola are: fairly complex rhythmic treatment, use of parallel tenths, extensive syncopation patterns, overlapping phrases, avoidance of clear cadencing, short fragmentary Bassus phrases. However, the rhythmic patterns — and use of rhythm in general — are weak and unvaried; phrasing, melodic intervals are often awkward (e.g., mm. 4-5 and 13 in the Superius; m. 16 in the Bassus); generally, the lines lack interest and force of direction.

Bourdon was undoubtedly following aspects of the Hayne model in his own work. Thus, the cadence tones for both Superius and Bassus are the same as in Hayne at the equivalent points, and imitative passages in Bourdon's work occur very close to the points where comparable imitation occurs in the model (compare Example 50 with Example 70). As in many De tous biens plaine



Example 70. Imitation, Bourdon, De tous biens plaine à 3, mm. 18-25.

settings based on Hayne's Tenor, the initial phrase of the model's Superius is suggested in Bourdon's Superius (Example 52). And several phrases, particularly those in imitation, resemble portions of the model chanson (Example 71).

#### Japart, 'Jay pris amours/De tous biens' à 4

Though the source for this chanson (Odhecaton A) lacks an attribution, the work has now been ascribed to Japart.<sup>24</sup> It is one of two works

<sup>24</sup>See Ralph W. Buxton, "Johannes Japart: A Fifteenth-Century Chanson Composer," Current Musicology 31 (1981): 31. Buxton does not, however, note that the De tous biens plaine Tenor is adapted for this work; see his discussion of the chanson on p. 17 of the article.

Example 71. Phrasing similarities, Hayne, *De tous biens plaine*, mm. 29-31 and 48-52; and Bourdon, *De tous biens plaine* à 3, mm. 14-15 and 24-25.

(the other being *Je cuide*) in which Japart has made major changes to Hayne's Tenor. All of the cantus firmus notes have been adopted with a few extraneous notes which function as auxiliary tones. Major alterations occur, however, in the rhythm and phrasing of the model: notes which formerly served as important components of the melodic line are now often compressed in length and presented merely as ornamental notes (e.g., mm. 13-14; see Example 51). Large groups of breve rests are inserted between sections of the cantus firmus, often without regard to Hayne's melodic shaping, e.g., Japart's mm. 20-23. Conversely, a melodic phrase will be fused with a small portion of the next phrase, the intent perhaps being to compliment the surrounding parts rather than to emulate the model (Example 72). The alterations in the cantus firmus, however, appear to have no relation to the cadential structure of the other voices. Despite the strange phrase placement, the general shape of the cantus firmus's material survives; i.e., the

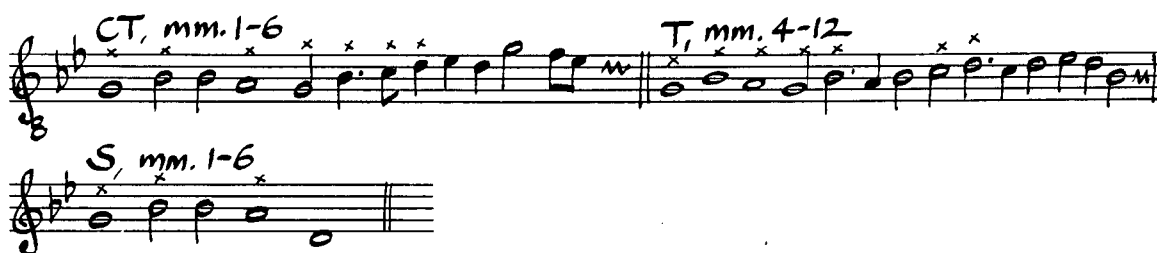
Hayne, T, mm. 22-35

Example 72. Alteration of cantus firmus within Japart, Jay pris amours/De tous biens à 4, mm. 24-39; compared with Hayne, De tous biens plaine, Tenor, mm. 22-35.

melodic intervals usually remain the same.<sup>25</sup>

<sup>25</sup>The rhythmic form in which the intervals (phrases) occur appear to be shaped in correspondence to the form the accompanying parts are taking; e.g., at m. 28 of Japart's chanson, the descending fourth of the Tenor is matched to a fourth in the Contratenor (see also mm. 48-49).

In spite of the cantus firmus manipulation, the accompanying voices have little relation to the Tenor. Common inner cadences among parts are rare. Though a motive (  $\text{d} \text{d} \cdot \text{d} \text{o}$  ) occurs frequently,<sup>26</sup> and phrases tend to  $\underline{\text{g}}$  to  $\underline{\text{d}}$  or  $\underline{\text{d}}$  to  $\underline{\text{G}}$  outlines,<sup>27</sup> imitation is minimal and sequence absent entirely. This chanson has little connection with Japart's other Jay pris amours (also in Odhecaton A), other than the Superius borrowed from an anonymous model.<sup>28</sup> Although the first few notes of Japart's Superius are the same as those of the cantus firmus, the only resemblance to Hayne's chanson is found in the initial measures of the Contratenor (Example 73).



Example 73. Opening measures of Superius, Contratenor and Tenor, Japart, Jay pris amours/De tous biens à 4.

#### Japart, 'Je cuide/De tous biens' à 4

Japart has again altered the shape of the cantus firmus in this four-part chanson. The cantus firmus is certainly recognizable, and the

<sup>26</sup> See mm. 9-10, 13-14, 64-67 (Tenor); mm. 24, 61, 62-63, 67-68 (Contratenor); m. 6 (Bassus).

<sup>27</sup> For example, see mm. 1-4, 5-7, 13-14, 43-47, 52-54 and 64-68.

<sup>28</sup> Printed in Eugénie Droz, Geneviève Thibault, and Yvonne Rokseth, eds., Trois Chansonniers français du XVe siècle (Paris, 1927), p. 3, and in Johannes Wolf, ed., Werken van Jacob Obrecht, Wereldlijke Werken (Amsterdam & Leipzig: G. Alsbach and Breitkopf, 1918), p. 94.

main cadential points of Hayne's Tenor are followed. Some additional notes are included,<sup>29</sup> rhythms and note values are changed, and series of breve rests separate phrases. There are fewer breve rests than in Japart's Jay pris amours/De tous biens setting, and the rhythmic choices also differ from that work. More importantly, the cantus firmus now participates regularly in cadences. Note values are sometimes reduced (e.g., breve to semibreve) to match the pace of the accompanying parts. Thus, the cantus firmus becomes an active part of the composition and not merely a separate unrelated layer. Alterations to the cantus firmus allow the Tenor to enhance the compositional design. For example, at one cadential point, m. 14, the Tenor proceeds through the cadence yet participates in it; but had Hayne's original note values been used, the passage would sound much thinner with Superius and Tenor in breves against a rest in the Altus (Example 74). Similarly, note values are changed to provide the Tenor with rhythmic compatibility to the other voices. Had the cantus firmus's original proportions been retained at mm. 41-42, a more homogeneous but plodding quality would have resulted; as Japart re-sets it, the Tenor participates in the syncopated entries of the new phrase (Example 75).

Occasionally, Japart's cadential structure corresponds to the model's.<sup>30</sup> Common internal cadences are frequent, though the Bassus usually has a rest at the cadence point — a procedure which quickly becomes man-

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<sup>29</sup>These notes sometimes serve to match the phrasing of another part (e.g., m. 20, with the Altus), to enrich the sonority (e.g., m. 12), or to avoid parallel notes with another line (e.g., m. 19, with the Superius).

<sup>30</sup>For example, mm. 25 or 37.



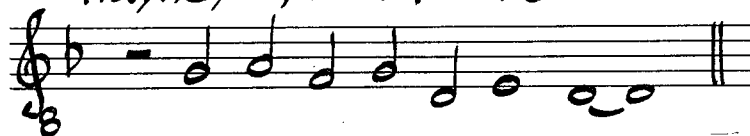
Hayne, T, mm. 8-16



Example 74. Alteration of cantus firmus (Tenor), Japart, Je cuide/De tous biens à 4, mm. 12-17; with Hayne, De tous biens plaine, Tenor, mm. 8-16.



Hayne, T, mm. 43-48



Example 75. Alteration of cantus firmus (Tenor), Japart, Je cuide/De tous biens à 4, mm. 40-44; with Hayne, De tous biens plaine, Tenor, mm. 43-48.

nered. The thinness of the final cadence belies the full triadic sonority of the composition, which, however, has little imitation or sequence.<sup>31</sup> A quotation found in the initial measures of the Bassus is unusual in that it is from the Superius of the model chanson (Example 52).<sup>32</sup> The start of the Altus part also copies the outline of the cantus firmus (Example 76).<sup>33</sup>



Example 76. Similarity of outline, Hayne, De tous biens plaine, Tenor, mm. 1-9; and Japart, Je cuide/De tous biens à 4, Altus, mm. 1-6.

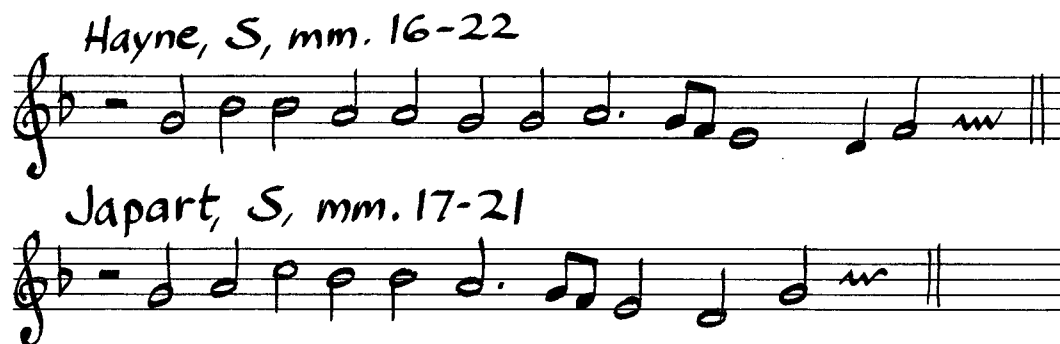
More curious yet is the similarity between the line of the Superius at mm. 17-21 and that of the Hayne Superius at mm. 16-22 (Example 77). Although the Superius is also a cantus prius factus,<sup>34</sup> coincidence may be discounted since this portion of Japart's Superius is placed under the same Tenor material under which the analogous section of Hayne's Superius is heard,

<sup>31</sup> Sequential passages are found at mm. 39-42 (Superius) and mm. 38-42 (Bassus). The one instance of imitation, at mm. 47-50, is interesting in that the cantus firmus is made to imitate the Superius.

<sup>32</sup> The beginning of the Superius in the anonymous De tous biens plaine à 3 from Rome XIII, 27 (ff. 22v-24r) is very close to Japart's Bassus beginning (see Example 52).

<sup>33</sup> Note that the initial outlines of this Altus and that of Japart's Jay pris amours/De tous biens are very much alike (Example 52).

<sup>34</sup> From an anonymous Je cuide found in Odhecaton A, No. 2.



Example 77. Similarity of outline, Hayne, De tous biens plaine, Superius, mm. 16-22; and Japart, Je cuide/De tous biens à 4, Superius, mm. 17-21.

and no material from Japart's Superius is imitated in the accompanying voices.

Adam, 'De tous biens playne' à 2

An exercise piece, Adam's setting demonstrates proportional writing (triple to sesquioctava). It adopts only the first half of the cantus firmus but quotes it without change. Some scale passages and sequential writing can be found, but imitation is not used. The upper part has no relation to the cantus firmus nor to the rest of the model chanson.

Tinctoris, 'De tous biens playne' à 2

Tinctoris's setting is somewhat bland, but its vertical intervals are well-handled and the frequent proportional changes give the work variety. Imitation is lacking, but a few sequential phrases are evident. Cadential points in the cantus firmus are mirrored in the upper part and they are determined by melodic direction and cadential formulae rather than phrasal

stops. In comparison to the note values of the upper part, those of the cantus firmus are comparatively smaller, resulting in a more equal pacing. Only at the beginning of the upper voice is there any resemblance to the Hayne model (Example 78).

The image displays two staves of musical notation. The top staff is a single melodic line in G-clef, 2/4 time, with lyrics underneath. The bottom staff is a two-part setting in G-clef and F-clef, 2/4 time, with lyrics underneath. Both staves feature a cantus firmus line with note values and a treble line with lyrics. The top staff has a key signature of one flat and a common time signature. The bottom staff has a key signature of one flat and a common time signature. The lyrics for the top staff are: '1. 4. 7. De tous biens plai - ne est ma mais - 3. En la voi - ant j'ay tel lé - 5. Je n'ay cu - re d'aul - tre rich -'. The lyrics for the bottom staff are: '[D]e tous biens playne f. 202 De tous biens playne'. The bottom staff also includes a tempo marking 'fol. 202' and a tempo marking 'f. 202'.

Example 78. Initial measures of Hayne, De tous biens plaine, Superius, and Tintoris, De tous biens playne à 2, Superius.

#### Japart, 'De tous biens plaine' à 4

Like Japart's other settings incorporating the De tous biens plaine Tenor, this work presents the cantus firmus in altered form. But it is a modification seldom used in secular cantus firmus settings: the Tenor is placed a fifth higher and inverted. In addition, the cantus firmus is employed as a Contratenor (or Altus) rather than as a Tenor. Deletion of cadential formulae and repeated notes has further recast the melody.<sup>35</sup> It has little connection with the workings of the surrounding voices. The

<sup>35</sup>The final note of the line is extended for two extra measures.

chanson contains fairly long phrases and a thick texture.<sup>36</sup> Rhythmic design is dull. Syncopation is prevalent, for all non-cantus firmus voices often begin phrases on the off-beat. The inversion of the cantus firmus has not inspired melodic resemblances in any of the other voices, although the exceptionally active Tenor begins in a form similar to that of Hayne's *Superius* (Example 52).

D'Oude Schuere, 'De tous biens playne' à 4

Another well-elaborated cantus firmus is contained in this chanson. Although additional notes have been included in Hayne's melody, D'Oude Schuere's Tenor remains rhythmically close to the model. That is, the model's natural phrasing survives the elaborate disguise. Agricola's treatment of the *Superius* from Ockeghem's D'ung aultre amer (Lerner, No. 59) resembles the present work, but the rhythmic shaping of the cantus firmus diverges far more in Agricola's piece. Similarly, Japart's De tous biens plaine settings are more a variation of note values and rhythms rather than the addition of new notes. All of the model Tenor here is adopted, but the pitch is set a tone higher. Alterations in the cantus firmus often parallel the melodic material of the other voices, making it of equal importance to the work's texture (Example 79).<sup>37</sup> In fact, parallel phrasing, with no imitative or sequential usage, is characteristic of this busy but dull work. Unlike Agricola's D'ung aultre amer (Lerner, No. 59), there are no references to the model chanson in the non-cantus firmus voices.

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<sup>36</sup>No sequential material is evident; there is no imitative exchange except for mm. 43-46 (Contratenor by *Superius*).

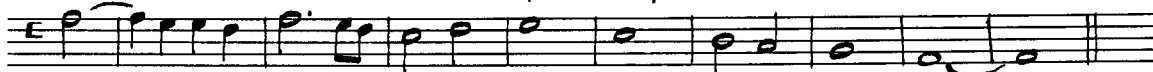
<sup>37</sup>Similar examples can be found at mm. 13-14 (with *Superius* and *Bassus*) and m. 15 (with *Altus*).

25.

The musical score consists of four staves. The top staff is for the voice, with lyrics written below it. The bottom three staves are for the piano accompaniment, featuring chords and melodic lines. The key signature has one flat (B-flat), and the time signature is common time (C). The music is in French. The lyrics are: "és les bois de peur des Loups; Je ne son-ge qu'à Cé-li-me-ne, des Loups; Je ne son-ge qu'à Cé-li-me-ne, je ne son-ge qu'à ne son-ge qu'à Cé-li-me-ne, qu'à Cé-li-me-ne, les bois de peur des Loups; Je ne son-ge qu'à Cé-li-me-ne, je ne sau-".

és les bois de peur des Loups; Je ne son-ge qu'à Cé-li-me-ne,  
des Loups; Je ne son-ge qu'à Cé-li-me-ne, je ne son-ge qu'à  
ne son-ge qu'à Cé-li-me-ne, qu'à Cé-li-me-ne,  
les bois de peur des Loups; Je ne son-ge qu'à Cé-li-me-ne, je ne sau-

Hayne, T, mm. 20-29 (transposed up one tone)



Example 79. Elaboration of Tenor (transposed up a tone) of Hayne,  
De tous biens plaine, mm. 20-29, in D'Oude Schuere,  
De tous biens playne à 4, mm. 21-28.

## Settings Based on Hayne's Superius

Compère, 'Au travail suis' à 3

Compère has included in his quodlibet a quotation from the opening measures of Hayne's Superius. It is interesting that during this portion the accompanying parts suggest the outline of that citation (Example 80).

17

x x x x x x x x x x

de tous — biens — plai — ne,

(x) (x)(x)(x)

Example 80. Quotation of Hayne, De tous biens plaine, Superius, in  
Compère, Au travail suis à 3, mm. 17-19.

Anon., 'De tous biens plaine' à 3 (Rome XIII, 27; ff. 64v-65r)

Even though the cantus firmus is now entrusted to the upper part in this setting, it has little structural influence on the accompanying parts. Their vertical sonorities support the cadences of the Superius, but the voices are not cadentially relevant to the cantus firmus. Sequence is minimal<sup>38</sup> and imitation is not used. The Tenor consists of repeated phrases<sup>39</sup> in a technique similar to that in De Orto's D'ung aultre amer.<sup>40</sup> These ideas share similarities of pattern (Example 81). Repetition, this



Example 81. Similarities of pattern, Anon., De tous biens plaine à 3 (Rome XIII, 27; ff. 64v-65r), Tenor, mm. 1, 3-4, 31-33 and 49-50.

time of alternating notes, characterizes portions of the Bassus. The melodic material of this part often parallels that of the Superius,<sup>41</sup> implying some cantus firmus influence. As well, one phrase in the Tenor

<sup>38</sup>In the Bassus at mm. 42-47.

<sup>39</sup>See Atlas, Cappella Giulia, I, pp. 137-139, for a discussion of the arrangement of the Tenor in the MS, and of the mistaken amalgamation of this work with the original Hayne chanson.

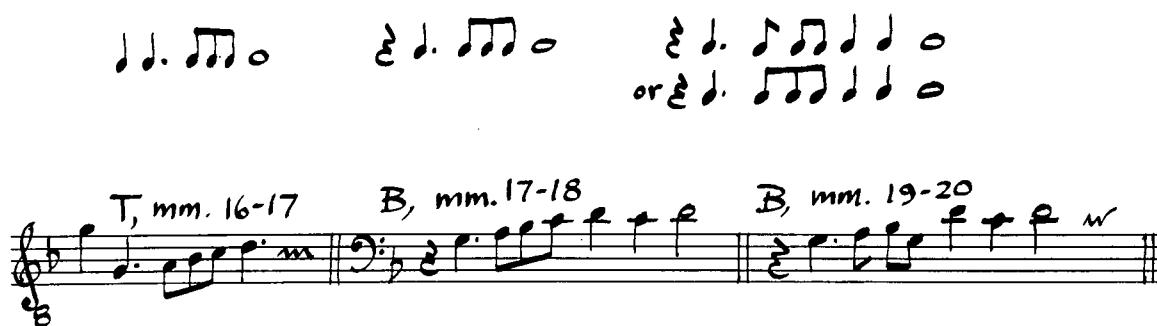
<sup>40</sup>The work by De Orto is also a setting of a Superius prius factus.

<sup>41</sup>For example, mm. 7, 22-23, 25, 30-31 and 42-47.

recalls the Superius (Tenor, mm. 17-18).

Ghiselin/Verbonnet, 'De tous biens playne' à 3

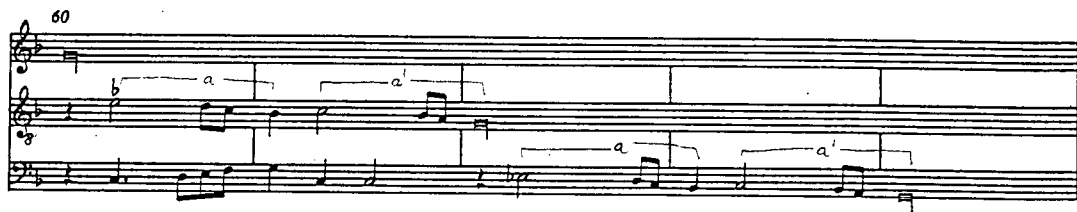
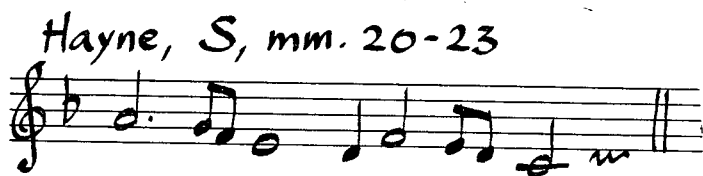
Like the previous setting, the Bassus and Tenor in Ghiselin/Verbonnet's chanson have little cadential affiliation with the borrowed Superius. Instead, they proceed in close, unceasing, imitatively overlapping exchanges which are often in exact imitation (especially at the beginning; Example 52). Though the Superius is melodically dominant, not once do the three parts have a common inner cadence. In the accompanying parts, cadential formulae may suggest that a cadence is near, but the voice will not resolve. The best example of this occurs in the Tenor from m. 15, where a cadence is anticipated three times yet the part comes to a rest only at m. 24. Several motivic ideas are developed throughout the work, frequently in sequence (see Example 84). A motive heard near the beginning of the piece proceeds only to m. 10; more prevalent is a motive which always ascends, outlining the interval of a fifth (Examples 82 and 84).<sup>42</sup> The



Example 82. Motivic phrases with associated rhythmic patterns, Ghiselin/Verbonnet, De tous biens playne à 3.

<sup>42</sup> In the Bassus this motive appears so often on d or g it seems like an ostinato; e.g., mm. 30-34, 48-52, 55-56.





Example 85. Phrase patterns, Ghiselin/Verbonnet, De tous biens playne à 3, mm. 60-64; and Hayne, De tous biens plaine, Superius, mm. 20-23.

song is quoted with little change,<sup>43</sup> the accompanying Tenor and Contratenor are set canonically, Contratenor following Tenor a fifth above at a distance of a semibreve. In Josquin's hands this rigid technique paradoxically strengthens the composer's intended design. The canon's 'imposed' imitation and sequence is shaped into a quasi-imitative relationship with the Superius. That is, the melodic material of the supporting parts consistently reflects the character of the cantus firmus at a given point, so that a series of roughly imitative exchanges (usually begun by the Tenor) occur among the three voices (Examples 86 and 87). In Example 86 even the sequence of descending fourths in the underlying parts finds its analogue in the Superius (mm. 20-23). Example 87 illustrates some phrase exchange that is more complimentary than imitative, i.e., the long descending Superius lines,

<sup>43</sup>There is one note change made to the cantus firmus, at m. 51, where the first a is substituted by a g, perhaps to avoid accented dissonance with other voices.

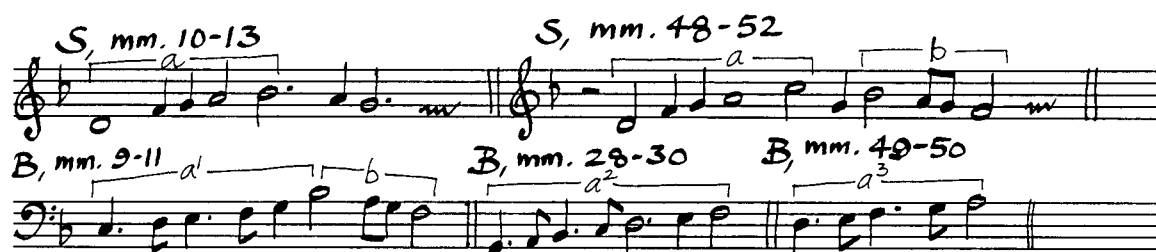
Example 86 shows imitative phrasing in Josquin's *De tous biens* à 3, measures 7-24. The score is presented in three systems, each with a treble and bass staff. Measure numbers 10, 15, and 20 are indicated. Pitch labels *a*, *a'*, *b*, *b'*, *c*, and *c'* are placed above the notes to indicate specific pitches.

Example 86. Imitative phrasing, Josquin, *De tous biens* à 3, mm. 7-24.

Example 87 shows imitative and complimentary exchanges in Josquin's *De tous biens* à 3, measures 30-47. The score is presented in three systems, each with a treble and bass staff. Measure numbers 30, 35, 40, and 45 are indicated. Pitch labels *d*, *e*, *e'*, *f*, and *f'* are placed above the notes to indicate specific pitches.

Example 87. Imitative and complimentary exchanges, Josquin, *De tous biens* à 3, mm. 30-47.

broadly outlining a fifth, are echoed in the quickly ascending melodic fifths of the other lines (mm. 30-41; see also Example 48). Tenor and Contratenor outline motivic ascending fifths or descending fourths.<sup>44</sup> Some of these patterns are developed yet retain their affiliation with cantus firmus phrasing (Example 88). Josquin's intent to incorporate aspects of Hayne's chanson is clear from the beginning: Tenor and Contratenor follow the outline of the Superius, but the Tenor's first measures also reproduce those of Hayne's Bassus (see Example 52).



Example 88. Motivic development, Josquin, De tous biens à 3.

#### Isaac, 'De tous biens playne' à 2

Isaac's quodlibet adopts the whole of Hayne's Superius<sup>45</sup> and sets fragments of other popular chansons against it. These aptly chosen fragments frequently compliment in imitation the forms of the cantus firmus above them (Example 89).<sup>46</sup> Occasionally, the likeness occurs in parallel motion (e.g., mm. 9 or 54). The model's cadential structure is respected,

<sup>44</sup> Descending fourths motives are never found in the Tenor or in the Contratenor.

<sup>45</sup> At m. 41 of the cantus firmus, the g is changed to f to fit the accompanying melody.

<sup>46</sup> Other examples are found at mm. 6-7, 10-11, 41-43 and 48-50.

The image shows a musical score for a setting of 'De tous biens playne'. It consists of two systems of staves. The first system has two staves with lyrics 'teur. Je n'ay deul.' and measure numbers 30 and 35. The second system has two staves with lyrics 'Ma bou-ch[e] nit. A-dieu'. The score includes various musical notations such as slurs, accidentals, and measure numbers.

Example 89. Similarity of phrasing, Isaac, De tous biens playne à 2, mm. 28-35.

marking another instance of Isaac's care in making the quodlibet voice compatible with the cantus firmus.

#### Settings Based on Hayne's Superius and Tenor

##### Josquin, 'De tous biens playne' à 4

While employing two faithfully quoted parts from Hayne's chanson, Josquin has again specified a canon as part of his treatment of a De tous biens plaine setting.<sup>47</sup> This time, however, the setting possesses a dual nature: the long melodic line of the cantus firmus voices versus the motivic, closely-spaced Bassus lines. Set at the same pitch, at the short

<sup>47</sup>The differences to the cantus firmi are unusually minimal, even for this family of settings: several changes in cadential decoration and the substitution of one longer note for two repeated ones. The final notes of each cantus firmus are extended one measure to accommodate the completion of the Bassus parts.



(Example 91).<sup>48</sup>

The image displays two systems of musical notation, each consisting of four staves. The first system begins at measure 40, and the second system begins at measure 45. The notation is written in a style typical of early printed music, featuring a key signature of one flat (B-flat) and a common time signature. The staves contain various musical symbols, including notes, rests, and slurs, indicating a complex melodic and harmonic structure.

Example 91. Cadential bridges, Josquin, De tous biens playne à 4, mm. 40-49.

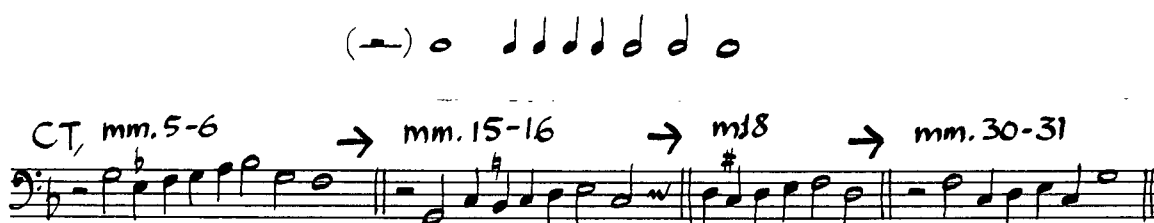
Anon., 'De tous biens plaine' à 3 (Canti C; ff. 143v-144r)

As in the previous work, this piece has taken the model chanson and substituted a motivically-permeated Contratenor for Hayne's Bassus, providing substantial contrast to Hayne's very different voices.<sup>49</sup> The newly-composed part supports the model's cadential structure, but contains short rests at the cadence tone, somewhat like Japart's Je cuide/De tous biens

<sup>48</sup> The Bassus bridge passages also serve to prefigure each Superius entry by outlining the initial harmonic compass of the top voice, e.g., mm. 42-43.

<sup>49</sup> Once again, the alterations to the model's voices are unusually minimal, even for this family of settings.

(see page 115f). It forms no imitation with the cantus firmi, but usually treats its own motives sequentially. The opening motive does not recur, but the subsequent idea appears in various forms throughout (Example 92).<sup>50</sup>



Example 92. Motivic variation, Anon., De tous biens plaine à 3 (Canti C; ff. 143v-144r).

Additional motives are not as frequent (Example 93). These motives rarely last for more than a measure, but their sequential treatment soon becomes tedious (Example 94). This work is similar in style to the other Canti C chanson examined in this chapter, and like that piece, its newly-composed voice is unrelated to the cantus firmi.<sup>51</sup>

### Summary

Agricola's five De tous biens plaine chansons have common characteristics, such as three-part setting and similarity of mode. Each setting incorporates Hayne's Tenor only, adopting it in its entirety without signif-

<sup>50</sup>Other examples occur at mm. 38-40.

<sup>51</sup>The resemblance of the Contratenor phrase (at mm. 13-14) to Hayne's Superius is probably more a melodic continuation of the Contratenor's previous phrase (mm. 11-12) than a 'direct quote' (see Example 94).



Example 93. Additional motives; Anon., De tous biens plaine à 3 (Canti C; ff. 143v-144r).



Example 94. Motivic treatment, Anon., De tous biens plaine à 3 (Canti C; ff. 143v-144r), mm. 13-23.

icant alteration. One chanson, Lerner No. 53, appends several measures of unrelated material onto the end of its Tenor, but the cantus firmus itself is unaffected. Mensuration of the cantus firmus reproduces the duple meter of the model chanson; the non-cantus firmus voices of Lerner, No. 54 are in triple meter, however. In each of these settings, the newly-composed voices

have little stylistic interdependence. The cantus firmus here is always set apart from its companions. All five works are written in an instrumental style; their sources include only a textual incipit.

A De tous biens plaine setting by Agricola retains that composer's typical scale passages, rhythmic complexity and often seamless line, yet each chanson can be separately characterized by generalizing the works by their dominant techniques. For instance, No. 52 is distinguished by motivic exchange.<sup>52</sup> No. 55 possesses unceasing activity with some sequence, mensural change and patterning to relieve its restlessness. Stylistically close to the previous work, No. 56 is modified by more sequential treatment and parallel movement between Superius and Bassus. Somewhat inbetween the others, No. 54 progresses more calmly with semibreves rather than minimas, and yet employs some sequential, motivic and parallel writing. No. 53 is unique to this group of settings: in fact, no other cantus firmus setting examined in this study surrounds a cantus firmus with notes so incessant and arpeggio-like, and with melodic intervals so widely-spaced and disjointed.

Structurally, Agricola's De tous biens plaine settings owe little to the model chanson. Two of the pieces, Nos. 55 and 56, contain some sort of cadence at what would be the mid-point in Hayne's work (mm. 28-29). But more often Agricola's newly-composed voices avoid common inner cadences, preferring to maintain a continuous overlapping texture. In fact, the Bassus and Superius of No. 54 are not cadentially related at all, and the voice arrangement in No. 53 precludes internal cadences entirely.

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<sup>52</sup> A more consistently treated motivic exchange is found in the Ghiselin/Verbonnet and the two Josquin settings.

While three of the five settings contain imitation,<sup>53</sup> only No. 52 employs it in a clear, audible manner.<sup>54</sup> Only No. 55 has any imitative treatment after the first half of the work. Sequential material does not always coincide with imitation in these works. For example, No. 52 contains no sequence, but No. 56 does. When sequential passages do occur, they are found in the latter portion of Agricola's settings, in two cases (Nos. 55 and 56) corresponding to the quasi-imitative passage of the model (compare Example 50 with Examples 55 or 60). These passages, of course, provide valuable contrast and relief for Agricola's often dense sonorities.

To avoid sameness of texture, Agricola may develop a pattern or motive even when such treatment is not characteristic of the setting as a whole. The initial Bassus material in No. 56 is developed somewhat (see Example 59). A more extensive elaboration occurs in the Bassus of No. 54 (Example 61). Parallel motion, often in tenths, between Bassus and Superius contrasts with the overlapping of voice parts so prevalent in Agricola's cantus firmus style. That and the composer's tendency to revolve around restricted ranges<sup>55</sup> saves the chansons from turbidity.

Apart from the use of a cantus firmus, Agricola's De tous biens plaine settings exhibit no obvious references to melodic material from any of Hayne's parts. In only two of these works can even a similar outline be found: the phrase shapes of the opening Bassus and Superius of No. 56

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<sup>53</sup>Nos. 53 and 56 have no imitation.

<sup>54</sup>The imitation used in No. 55 occurs in less audible scale passages whose same material is often immediately treated in parallel fashion as well.

<sup>55</sup>For example, see the scale passages in No. 55 which constantly return to g and then reascend.

(Example 58), and a portion of the Superius in No. 54 (Example 63). Several of the other settings in this cantus firmus family may contain, at the least, a reference to the opening outline of Hayne's song, but Agricola's settings remain independent from the spirit of their model.

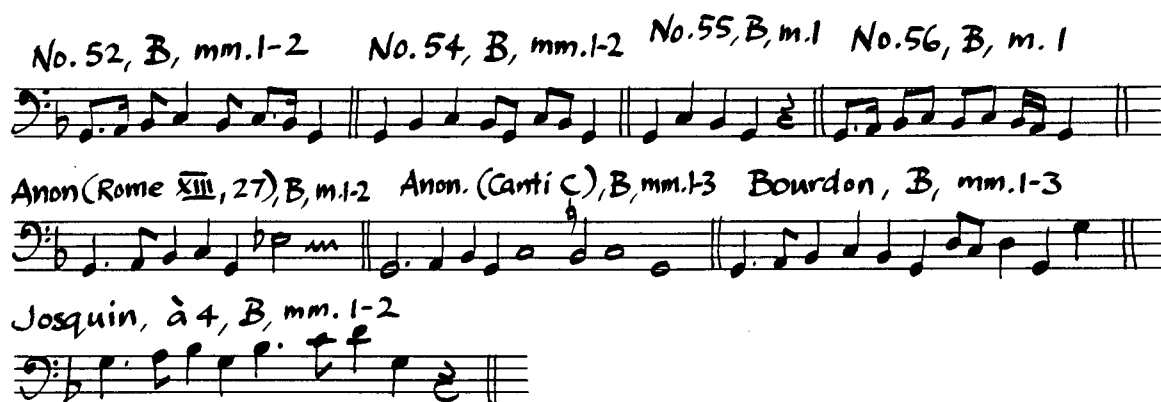
In a cantus firmus family as numerous as this one, similarities in treatment are bound to occur. Some settings are, of course, related by composer, number of new voices added, source and choice of cantus firmus. The initial measures of these settings often reveal interesting relationships. Of Agricola's five settings, three (Nos. 54, 55 and 56) share similar outline, direction or phrase shapes in their top voices (see Example 52).<sup>56</sup> Bourdon's Superius opening can be added to these. Each of these pieces cited, especially Bourdon's line, briefly suggests the outline of Hayne's Superius. Common Bassus beginnings occur in eight settings, four of them by Agricola (Example 95).<sup>57</sup> A comparable relationship is found between the Bassus in Japart's Je cuide/De tous biens which not only corresponds to the initial portion of Hayne's Superius, but which is almost exactly like the Superius of the anonymous De tous biens plaine from Rome XIII, 27 (ff. 22v-24r); see Example 52. Also, several settings have their lowest voice cadence after the other parts stop, four of the five examples descending from e<sup>b</sup> to g.<sup>58</sup>

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<sup>56</sup>No. 53 does use the same range of initial tones as the others mentioned, but the compositional technique is very different.

<sup>57</sup>See Atlas, Cappella Giulia, I, p. 77, for musical examples comparing No. 52 with the anonymous De tous biens plaine à 3 from Rome XIII, 27 (ff. 24v-25r).

<sup>58</sup>See Lerner, Nos. 53, 54, 55, the setting by Ghiselin/Verbonnet (Example 85), and Anon., à 3 (Canti C; ff. 143v-144r).



Example 95. Bassus openings from De tous biens plaine settings by Agricola à 4 and à 3 (Lerner, Nos. 52, 54, 55, 56); Anon., à 3 (Rome XIII, 27; ff. 22v-24r); Anon., à 3 (Canti C; f. 143); Bourdon à 3; and, Josquin à 4.


In non-Agricola De tous biens plaine settings which adopt Hayne's Tenor, the cantus firmus is either set apart melodically and texturally (e.g., anonymous chanson from Rome XIII, 27; Bourdon), or is made an active voice in the composition (e.g., Japart's De tous biens plaine à 4). Of these works, only a small portion consistently follow the model's form or its cadential structure. Imitative material appears in only three chansons.<sup>59</sup> But sequential material, often considerable, is found in six works.<sup>60</sup> As noted earlier in this chapter, these cantus firmus settings often use sequence at the quasi-imitative section of Hayne's chanson (see Example 50). Only one of the Tenor settings that contain sequences does not

<sup>59</sup> Anon., à 3 (Canti C; f. 143), Bourdon, and Japart's Je cuide/De tous biens.

<sup>60</sup> Anon., à 3 (Rome XIII, 27; ff. 22v-24r), Anon., à 3 (Canti C; f. 143), Roellrin, Bourdon, Japart's Je cuide/De tous biens, and Tinctoris.

place a sequence at this point.<sup>61</sup> Two of the pieces which adopt the model's Tenor employ motivic treatment: Anon., à 3 (Rome XIII, 27; ff. 22v-24r), and Anon., à 3 (Canti C; f. 143).

The Tenor settings in this cantus firmus family do not often borrow much of Hayne's song other than the cantus firmus. Unlike the settings by Agricola, however, they will often clearly suggest not the Tenor but the beginning of Hayne's Superius in their newly-composed parts.<sup>62</sup> Bourdon's piece is one such example, and it adapts some of the model's material for imitation and similar phrase shaping, placed at analogous points, as well as utilizing the same cadence tones at points equivalent to those in the model. Although Japart's Jay pris amours/De tous biens alters Hayne's Tenor considerably, only the initial measures of the Contratenor resemble the cantus firmus. On the other hand, Japart's Je cuide/De tous biens includes several reminiscences of Hayne's melodies and phrasing.

Generally, the techniques used in those settings which borrow Hayne's Superius correspond to those found in the Tenor settings. There is, perhaps, more frequent regular use of imitation, and sequence is very common<sup>63</sup> throughout the whole of a work. Some rhythmic patterns recur more often than coincidence might allow; e.g.,  is found frequently

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<sup>61</sup>Tinctoris's chanson.

<sup>62</sup>See for example Tinctoris's setting, or Japart's De tous biens plaine à 4.

<sup>63</sup>Of the four Superius settings examined, only the Isaac piece — a quodlibet — lacks sequential material.

in parallel motion for Superius and Bassus<sup>64</sup> in five settings<sup>65</sup> in addition to several by Agricola. Voice ranges tend to cross each other more in the Superius settings. Voice parts are also closely integrated, their importance more or less equal. The Bassus particularly has gained interest, and, unlike the Hayne Bassus, the low parts here serve more than a harmonic function.

Those works adopting Hayne's Superius never alter the cantus firmus as the Japart works did, but their accompanying parts do have more melodic and formal awareness of the model chanson. References to the opening of the cantus firmus can be heard in the anonymous De tous biens plaine à 3 (Rome XIII, 27; ff. 64v-65r), but more importantly, the Bassus there frequently parallels the upper voice. Ghiselin/Verbonnet's chanson provides several instances of references to the borrowed part in addition to imitative exchanges which were planned with the cantus firmus in mind. Josquin's setting à 3 contains phrasal references to the cantus firmus throughout, and includes the only example of a quotation from Hayne's Bassus.

Of the two settings examined here which take both Superius and Tenor of the model, little needs to be added to the observations made above, except that each accompanying part is highly organized, motivically or by a canon. Josquin's setting, like his other De tous biens plaine chanson, overcomes the restrictions of the technical device and skillfully attains distinction for an accompanying voice without detracting from the qualities

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<sup>64</sup>Usually this rhythmic pattern, as in other common patterns, is also tied to recurring melodic shapes.

<sup>65</sup>Anon., à 3 (Rome XIII, 27; ff. 22v-24r), Anon., à 3 (Canti C; f. 143), Anon., à 3 (Rome XIII, 27; ff. 64v-65r), Josquin à 3, and Ghiselin/Verbonnet à 3.

of the borrowed lines.

Inevitably, the large group of De tous biens plaine settings has produced a variety of cantus firmus procedures. Their quality is also disparate, but the dullness of, for instance, the setting by Tinctoris or the anonymous chanson from Rome XIII, 27 (ff. 22v-24r) is offset by the tightly-knit work of Ghiselin/Verbonnet, the expert skill in Josquin's two pieces, and the intricate continuity of Agricola's five settings.

## CHAPTER SIX

## SUMMARY

Agricola's cantus firmus settings exhibit characteristics with which he has come to be identified in other genres: complexity of rhythm, and long, restless phrases often presented in parallel motion (especially in tenths). Despite their stylistic variety, Agricola's secular works employing pre-composed material reveal qualities that recur consistently and which the few exceptions only reinforce.

The first impression obtained from Agricola's cantus firmus chansons is the quality of continuous motion: independence of voicing, seamless lines, deliberately obscure phrasing. Rarely do all parts of a composition cadence together. Instead, phrase endings overlap, and the frequent absence of obvious cadential formulae enhances the breathless quality. These are, of course, instrumental works, but the lack of cadential agreement with the model chansons is remarkable — an impression reinforced by the few occasions when the model's phrase structure is imitated, as in D'ung aultre amer or Tout a par moy.

As in most of the other settings in these families, imitative material is rarely employed in Agricola's cantus firmus technique. In its place, sequential treatment of short motives occurs frequently, often at the same points in the cantus firmus. Motivic variation and recurring rhythmic-melodic patterns are sometimes evident as well, though continuous use of one

or more motives throughout a work is found more often in the cantus firmus works of Agricola's contemporaries. However, in each of the sets studied, there is one work by Agricola which utilizes some motivic treatment, although only No. 52 (De tous biens plaine) develops motives throughout the piece. Like sequential treatment, this procedure appears to have been a common cantus firmus technique for all late fifteenth-century composers. Whatever the style of a particular work, Agricola does not vary its texture. He tends to polarize his outer parts even more regularly than his contemporaries. Parallel Bassus and Superius phrases frequently overwhelm the inner parts, including the cantus firmus.

Though styles in these groups differ greatly, a consensus is evident in the adaptation of the chosen cantus firmus. All of the borrowed voice is adopted. Any changes made to the model part are minor alterations in note values, or deletion, addition or simplification of an ornament. These variants tend to be at the same points of the cantus firmus — Agricola's works are no different than the others in this regard. Also, Agricola consistently retains the modal cast of the models; exceptions to this are found in some of the contemporary settings. The meter of the cantus firmus is generally retained, but the surrounding voices can be set in a different meter. Only once (in D'ung aultre amer, No. 59) does Agricola borrow any voice other than a model's Tenor. This is remarkable in view of the variety of choice, especially apparent in the differing De tous biens plaine settings. One characteristic common to most of these works is their tendency to isolate the cantus firmus from the styles and techniques of the surrounding parts. Though the cantus firmus in his D'ung aultre amer settings is

more integrated into the works' textures, Agricola usually adheres to this custom even when, as in his Tout à par moy à 4 (No. 63), the voices are melodically interrelated.

Allusions to aspects of a model's structure or melody (apart from the borrowed voice) are comparatively minor in these cantus firmus settings. They are apt to be small quotations, often of the incipit of the model's upper part (even when the borrowed voice is the Tenor). Melodic references usually occur at the opening of a setting, or at a major division of the work. Structural similarities to the model are often at the same points of each work. Only in the De tous biens plaine family do rhythmic-melodic variation of the cantus firmus, or structural allusions to the model chanson, occur frequently enough to be noteworthy. Settings by Japart and D'Oude Scheure vary the borrowed voice considerably, although only one of Japart's chansons on De tous biens plaine has any references from the cantus firmus in its other parts. However, two three-voice works, by Josquin and Ghiselin/Verbonnet, illustrate what may be a transitional point towards parody: their accompanying parts consistently involve or reflect the structurally and melodic character of the cantus firmus.

In view of the few examples of 'pre-parody' just cited in the De tous biens plaine group, it is surprising that none of Agricola's chansons employing Hayne's Tenor show similar illustrations. Nevertheless, the cantus firmus settings of Agricola in general are both like the others in these groups and yet different from them. The same kinds of quotations and structural references can be found in many of Agricola's works examined in this paper. Yet two of Agricola's cantus firmus works progress beyond even

the more forward-looking cantus firmus techniques of Japart, Ghiselin/Verbonnet or Josquin. The non-cantus firmus voices of Agricola's four-part Tout a par moy (No. 63) consistently adapt whole phrases of Frye's chanson (not merely the borrowed Tenor), and material from the Tenor itself is varied, elaborated or employed in ostinato. Agricola's D'ung aultre amer à 3 (No. 59) possesses the most reshaped cantus firmus found in this study, though the borrowed voice is still recognizable. The use of Ockeghem's *Superius* as a Tenor is perhaps unprecedented; nor does the consistent re-working (with all three voices participating) of the main features of Ockeghem's chanson occur to such a degree in any other of the settings examined here. These two settings are not examples of genuine parody, but neither are they mere arrangements for an unrelated cantus firmus, and they suggest that Agricola's position as a composer of secular cantus firmus chansons may be a transitional one.

## APPENDIX

## LIST OF MANUSCRIPTS AND EARLY PRINTS CITED BY SIGLA

## A. Manuscripts

Augsburg 142A	Augsburg, Staats- und Stadtbibliothek, MS 142A.
Basel F.X. 22-24	Basel, Öffentliche Bibliothek der Universität, MSS F.X. 22-24.
Berlin 40021	Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, MS 40021.
Bologna A.XXIX	Bologna, Archivio Musicale della Fabbriceria di San Petronio, MS A.XXIX.
Bologna Q16	Bologna, Civico Museo Bibliografico Musicale, MS Q16.
Bologna Q17	Bologna, Civico Museo Bibliografico Musicale, MS Q17.
Bologna Q18	Bologna, Civico Museo Bibliografico Musicale, MS Q18.
Bologna Q19	Bologna, Civico Museo Bibliografico Musicale, MS Q19.
Breslau 2016	Breslau, Musikalisches Institut bei der Universi- tät Breslau, MS Mf. 2016.
Brussels 228	Brussels, Bibliothèque Royale, MS 228.
Brussels 9126	Brussels, Bibliothèque Royale, MS 9126.
Brussels 11239	Brussels, Bibliothèque Royale, MS 11239.
Cambrai 125-128	Cambrai, Bibliothèque Municipale, MSS 125-128.
Cape Town 3.b.12	Cape Town, South African Public Library, Grey Collection 3.b.12.
Copenhagen 1848	Copenhagen, Kongelige Bibliotek, MS NYKgl., Samling 1848-2°.
Cortona 95-96	Cortona, Biblioteca Comunale, MSS 95, 96.
Dijon 517	Dijon, Bibliothèque Municipale, MS 517.
Dresden 1/D/506	Dresden, Sächsische Landesbibliothek, MS Mus. 1/D/506.
Escorial IV.a.24	El Escorial, Biblioteca del Monasterio, MS IV.a.24.
Escorial V.III.24	El Escorial, Biblioteca del Monasterio, MS V.III.24.
Florence 27	Florence, Biblioteca Nazionale Centrale, MS Panciatichi 27.
Florence 121	Florence, Biblioteca Nazionale Centrale, MS Magl. XIX, 121.

## Appendix (Continued)

Florence 178	Florence, Biblioteca Nazionale Centrale, MS Magl. XIX,178.
Florence 229	Florence, Biblioteca Nazionale Centrale, MS Banco Rari 229 (olim Magl. XIX,59).
Florence 2356	Florence, Biblioteca Riccardiana, Codex 2356.
Florence 2439	Florence, Biblioteca del Conservatorio di Musica "L. Cherubini", MS Basevi 2439.
Florence 2442	Florence, Biblioteca del Conservatorio di Musica "L. Cherubini", MS Basevi 2442.
Florence 2794	Florence, Biblioteca Riccardiana, MS 2794.
London 20.A.XVI	London, British Library, Royal MS 20.A.XVI.
London 35087	London, British Library, Add. MS 35087.
Milan 2267	Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 3.
Munich 328-331	Munich, Universitätsbibliothek der Ludwig-Maximilians-Universität, MSS 8° 328-331.
Munich 3154	Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 3154 (= MaiM42).
NH 91	New Haven, Yale University, Beinecke Library, MS 91 ("Mellon Chansonnier").
Paris 1596	Paris, Bibliothèque Nationale, f. fr. MS 1596.
Paris 1597	Paris, Bibliothèque Nationale, f. fr. MS 1597.
Paris 1817	Paris, Bibliothèque Nationale, nouv. acq. fr. MS 1817.
Paris 2245	Paris, Bibliothèque Nationale, f. fr. MS 2245.
Paris 2973	Paris, Bibliothèque Nationale, Collection Rothschild, MS 2973.
Paris 4379	Paris, Bibliothèque Nationale, nouv. acq. fr. MS 4379.
Paris 15123	Paris, Bibliothèque Nationale, f. fr. MS 15123 ("Le Manuscrit Pixérécourt").
Perugia 431	Perugia, Biblioteca Comunale Augusta, MS 431 (G.20).
Perugia 1013	Perugia, Biblioteca Comunale Augusta, MS 1013 (M 36).
Regensburg C.120	Regensburg, Proske-Bibliothek, MS C.120 ("Pernner Codex").
Rome XIII, 27	Rome, Biblioteca Apostolica Vaticana, Cappella Giulia, XIII,27.
Rome 2856	Rome, Biblioteca Casanatense, Cod. 2856.
St. Gall 461	St. Gall, Stiftsbibliothek, Cod. 461 ("Fridolin Sicher Liederbuch").
St. Gall 462	St. Gall, Stiftsbibliothek, Cod. 462 ("Johannes Heers Liederbuch").
Segovia	Segovia, Cathedral, sine numero.
Seville 5-1-43	Seville, Biblioteca Colombina, MS 5-1-43.

Verona 757  
Vienna 18746

Verona, Biblioteca Capitolare, Cod. DCCLVII.  
Vienna, Nationalbibliothek, MS 18746.

## B. Early Prints

Canti B

Canti B. numero cinquanta. Venice: O. Petrucci,  
Feb. 5, 1501 [= 1502 n. st.].

Canti C

Canti C. N° cento cinquanta. Venice: O. Petrucci,  
Feb. 10, 1503 [= 1504 n. st.].

Formschneider, 1538

Hieronymus Formschneyder, Trium vocum carmina  
(Nuremberg, 1538).

Odhecaton A

Harmonice musices Odhecaton A. Venice: O.  
Petrucci, May 15, 1501.

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