A study of the British Museum manuscripts
Royal Appendix 17-22, 23-25, 26-30, 31-35, 49-54 & 57
with particular reference to the life and works
of that composer

by

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Abbreviations used in the text

DNB Dictionary of National Biography
LU Liber Usualis
MB Musica Britannica
MGG Die Musik in Geschichte und Gegenwart
MR Reese: Music in the Renaissance
PRMA Proceedings of the Royal Musical Association
RISM Répertoire international des sources musicales
B Howard Mayer Brown: Music in the French Secular Theater, 1400-1550 - Catalogue
BM British Museum
C Coussemaker: Notice sur les collections musicales de la Bibliothèque de Cambrai...
Ch. Ch. Christ Church library, Oxford
L Leures: Bibliographie des éditions d’Adrian Le Roy et Robert Ballard, 1551-1598
NC Non Concordant
OU Other settings unexamined
OS Other settings
17 Royal Appendix MS 17-22 (i.e. the whole set)
17.3 The third piece from this set, using Hughes-Hughes numbering
i, ii Volume i or ii of Hughes-Hughes catalogue of BM MSS
LI Psalme LI (Roman numbering)
( ) Second pars of a composition
[ ] Editorial insertions
1554* The fourth publication listed for 1554 in RISM
1554* Refers to footnote 4
The object of the present study is to present a preliminary survey of the manuscripts listed on the title-page, to investigate what is known of Derick Gerarde's life and to discuss his known compositions. So far as is known these manuscripts have received little attention and the compositions of Gerarde have not hitherto been transcribed. Many questions raised here are of necessity left unanswered; further research may produce the answer to some of them, but in the nature of this type of survey satisfactory answers can not always be expected.

Mention is made of Gerarde in several standard works of reference, in particular those of Eitner, Vannes and Grove; they are listed in full in the bibliography to this study. More important are Hughes-Hughes catalogue of Manuscripts in the British Museum and the article on Gerarde by Denis Arnold in Die Musik in Geschichte und Gegenwart.

My biggest debt is, however, to Charles van den Borren's book 'Les musiciens belges en Angleterre...' and to Reese's monumental work 'Music in the Renaissance' which is quoted extensively.

The importance of Gerarde is closely connected with the fact that he was, it may be assumed, a Fleming who was at work in England at about the time that the Flemish style was being adopted by English composers. The influence of continental music and musicians on English composers of the early sixteenth century is a fascinating subject which has received only a little attention so far. It is hoped that this study may help to reduce the extent of the unexplored areas of the period, if only by a small amount.
I. THE MANUSCRIPTS

PHYSICAL DESCRIPTION

All the manuscripts considered here are written on paper and date from the second half of the sixteenth century. With the exception of Roy. App. 17-22, which is oblong quarto, their format is oblong octavo. The original binding has been retained only in the case of Roy. App. 49-54 (see below).

Royal Appendix 17-22

The six part books are labelled SUPERIUS, CONTRA-TENOR, TENOR, BASS, QUINTUS and SEXTUS, and contain 52, 53, 66, 51, 63 and 42 folios respectively. The watermark present is that of Nicolas Lebé (c. 1560-90).

Royal Appendix 23-25

Originally this was a set of five part books. These that survive are labelled SUPERIUS, CONTRA-TENOR and TENOR, and contain 44, 42 and 43 folios respectively.

Royal Appendix 26-30

The five part books are labelled SUPERIUS, CONTRA-TENOR, TENOR, BASSUS and QUINTUS, and contain 67, 66, 67, 63 and 72 folios respectively.

Royal Appendix 31-35

The five part books are labelled CANTUS, ALTUS, TENOR, BASSUS and QUINTUS and contain 67, 66, 67, 63 and 72 folios respectively.

Royal Appendix 49-54

The six part books are labelled 1st. SUPERIUS, 2nd. SUPERIUS, CONTRA-TENOR, TENOR, 1st. BASSUS and 2nd. BASSUS, and contain 24, 24, 24, 23, 23 and 23 folios respectively. The watermark is that of Edmon Denise, and the original vellum binding has survived.

Royal Appendix 57

The bass part book has survived from a set which originally probably comprised six. It has 28 folios. Unlike the other sets this has printed staves and borders (not engraved as Warner has it).


2) Four books according to the 1609 Lumley Catalogue (see next section)
SUMMARY OF CONTENTS

Appendix B gives a detailed list of the contents of each manuscript; a summary is given below.

Royal Appendix 17-22

These part books contain only sacred compositions, more being found in this MS than in any of the others. They are ordered according to the number of voices (from 6 to 10). An index is given on recto and verso of 17f.52, 18f.53, 19f.66 and 21f.63, which observes this division into the number of voice parts and is alphabetical within it. Secunda partes are given below the prima partes and not indexed separately.

41 motets are included, 20 of which have a secunda pars. (A figure given in brackets in this section will indicate how many of the compositions have this secunda pars. E.g. the statement above will thus appear as 41 (20) motets.) These are divided as follows - 22 (14) à 6, 5 (2) à 7, 11 (3) à 8, 1 à 9 and 1 à 10. Part of Derelinquat impius verbum is missing from 20, and from 22 all motets up to Aspice Domine are missing as well as parts of those from Cognovimus, Domine to the end. Of the 9 (5) compositions affected 4 (4) appear in other MS complete.

No composers are named in any of these books but, by derivation, 6 (5) are by Gerarde and none by any other composer.

Royal Appendix 23-25

The number of voice parts is not given for any of these pieces, though by implication, from the musical style and from concordances, some are à 5 and à 6. If the set was originally one of four books the missing book (Bassus, though a bassus part of Je suis aimez is given in 24 instead of a contra-tenor) must have contained three voice parts, which is unlikely even if the number of pieces à 6 is small. The set was then either incomplete when it passed into the collection of Lumley or, more likely, one book had been lost by the time Lumley's 1609 catalogue was made. In this the collection is described as Fower settes of Musick Bookes, of Derick Gerrardes, Written, vz......One of fower Bookes. The entry almost certainly applies to this set.

1) The differences between these figures and those given by Denis Arnold in MGG (reproduced below) arise from his non-inclusion of carols &c, compositions which prove to be secundae partes and works not included in Hughes-Hughes Catalogue.

17: 22 à 6, 5 à 7, 7 à 8, 1 à 9, 1 à 10; 23: 14; 26: 1 à 4, 6 à 5, 5 à 6, 3 à 8; 31: 4 à 4, 14 à 5, 10 à 6, 1 à 7, 4 à 8; 42: 8 à 6, 2 à 7, 1 à 8, 1 à 10. Secular 23: 23; 26: 1 à 4, 8 à 5, 4 à 6; 31: 37 à 5-8; 42: 4; 57: 3. Graices 31: 2 à 5.

2) Cf. Lumley Catalogue of 1609 f.148
There are 17 (1) motets, and anthem (Lorde be my Judge), 21 chansons; 1 madrigal and 1 secular piece to a text in gibberish(?). 23 and 25 also contain some scored fragments of instrumental (?) music. 1 motet (Levavi occlus) and one chanson (Le bergier) appear complete in other MSS; the remainder are incomplete. No composers names are given.

Royal Appendix 26-30

There are 15 (10) motets: 1 (1) à 4, 6 (2) à 5, 4 (4) à 6, 4 (3) à 8. The secular compositions comprise 5 chansons à 5 and à 6, 1 (1) madrigal à 4 and 3 (3) à 5, and a secular motet (Dulces exuviae) à 5 and in two parts. Gerarde's name or initials appear against one or both parts of 3 (3) motets; 1 (1) madrigal and 2 chansons. No other names appear, and none can be derived from the other MSS.

Royal Appendix 31-35

This has the largest collection of secular compositions and the second largest number of sacred pieces. The arrangement is basically by the number of voices, though there are several exceptions. No distinction is made in the grouping of sacred and secular pieces. The collection consists of 4 (1) motets à 4, 14 (6) à 5, 9 (4) à 6, 1 à 7 and 6 à 8; 21 chansons à 5, 11 à 6 and 2 à 8; 1 (1) secular motet à 4 and 1 (1) à 5 (all partes - Fortem vocamus); 1 madrigal à 5; 1 English text à 5 (If Phoeus stormes); and 2 French graces (0 Souverain Fasteur and Père éternel).

The initials D.G. are found after 3 of the chansons and after the prima pars of one motet. By derivation and from concordances 5 more chansons and the secunda pars of the motet (Ad te levavi) can be ascribed to Gerarde. No other composer's name is present.

Royal Appendix 49-54

The arrangement of pieces here again appears haphazard, though groups of pieces by the same composer do occur together. There are 7 (6) motets à 6, 2 (1) à 7, 2 (1) à 8 and 1 à 10. The secular pieces are all chansons: 19 (1) à 6, 2 à 7 and 1 à 8.

Only 4 (2) motets can not be readily identified and 1 chanson (J'ay mis mon coeur). All the other pieces have the composer's name against at least one pars. The named compositions are as follows: motets: Gerarde 4 (3), Phinot 2 (1), Latreuf 1 (1), George Pau (7) 1, Noe TRUE 1 (1); chansons, Gombert 10, Gerarde 4 (1), Damianus Hauericc 2, Latreuf 1, Clemens 1, Crecuillen 1, Morel 1, Nicolaus de Wisses 1.

1) Identified by Howard Mayer Brown (Music in the French Secular Theater, 1400-1550) as being by Pierre Moulu.
Royal Appendix 57

This MS. contains two hymns of 4 and 5 partes respectively (in each case one pars is missing from this part book), followed by 18 (1) chansons à 6. At the end is a fragment of a madrigal and another complete one, but these are in a later hand and have been bound into the book (there are 28 folios and these start on f.114 of the original numbering).

The final pars of each hymn has the composer's name - Lassus and Gerarde. Two chansons have no ascription; the madrigals are by Lassus. The other chansons are ascribed as follows: Gerarde 8 (1, by implication), Damianus Hauericq 2, Latfeur 1, Clemens 1, Caron 1, Nicolaus de Wismes 1, Christianus Hollander 1, Jo. Lupi 1.

Concordances

Concordances between these MSS are given in tabular form as Appendix C. There are no sacred concordances with 57 and, since 17 contains only sacred compositions, no secular concordances with it. With one exception (Levavi oculos) all the concordances are with 17; 6(5) are by Gerarde and the remaining 21(8) are anonymous. The secular concordances are fewer. Most occur in 57 with all but 5 (1) of these duplicated in 11; 8 (1) are by Gerarde, 2 are anonymous and one each by Latfeur, by Nicolaus de Wismes, and by Hauericq.

Arrangement

Apart from 17 and 11 the arrangement of these MSS appears to be haphazard. Presumably pieces were included as and when required, or when they became available.

The common practice of arrangement by Tones 1) is not followed; nor are they arranged by genre, number of voices or, in the case of sacred compositions, by liturgical function or season.

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OWNERS

With the exception of Royal Appendix 57, which will be considered later, all these MSS (17-35 and 49-54) are listed in the Lumley library catalogue of 1609, made shortly after Lumley's death. The library passed to Henry, Prince of Wales, and became, at his death, part of the Royal collection which was subsequently given to the British Museum.

Lumley

John, 6th Baron Lumley 'succeeded to the title at the age of three, when his father was executed for taking part in Aske's insurrection. By his marriage to a daughter of Henry, 1 Earl of Arundel, he strengthened his ties with the Catholic party; and with his father-in-law he was deeply implicated in the Ridolfi plot [the plot 'to marry his brother-in-law to Mary Queen of Scots'], with the result that he was imprisoned in the Marshalsea. In later years he was restored to favour, and he entertained Queen Elizabeth at Lewes in 1591. He died in 1609 in his house on Tower Hill.

Lumley was a great patron of the arts. His collection of paintings, part of which came from his father-in-law Arundel, was next in size to the Royal Collection. The inventory of 1590 shows them to be largely portraits and religious subjects by Flemish artists. Lumley was patron, too, of Byrd's second book of Cantiones Sacrae, published in 1591. At his death, some time after 11th April, Bull wrote a 'funeral' pavan in his memory.

According to the 1609 catalogue the music section of the Lumley library contained 16 sets of MS part books (as well as some imperfect books), 18 printed collections of sacred music (and some imperfect ones?) and 11 printed collections of secular music (again with some imperfect ones?). Amongst these are the MSS here being considered. Lumley received about 1000 printed books from Arundel, and about 150 MSS, but added considerably to this collection and left about three times as many to Prince Henry. This was in fact the largest private library of the time.

Some of the MSS listed have not yet been identified; these are numbers 30, 38-40 and 42-43 of the original catalogue. Number 43 is listed as 'A roll of Cannons of Dethick Gerrarde', and is presumably lost.

1) The biographical information comes largely from the Dictionary of National Biography xxxiv, 272; on the library see Sears R. Jayne and Francis R. Johnson: The Lumley Library (London, 1956)
2) Fellowes: William Byrd, 2nd ed. (London, 1946) 71; Elizabeth Cole: Seven problems of The Fitzwilliam Virginal Book (PRM VII) 53
4) Reprinted in John Bull Keyboard Music II (Musica Britannica XIX) 181
The name 'Lumley', written by his secretary\(^1\), appears on \(18\) f.52, \(19\) f.65, \(21\) f.62, \(23\) f.1, \(24\) f.1; \(26\) f.26, \(27\) f.26, \(28\) f.26, \(29\) f. 25v, \(30\) f.26v, and in \(49-54\)' on the front covers. These folios are in fact title pages which have been placed at the end of the books when they were rebound.

\[\text{Arundel}^2\]

Henry Fitzalan, 12th\(^3\) Earl of Arundel, was born in \(?1511\). He held the post of Lord Chamberlain under both Henry VIII and Edward VI until, in \(?50\), he was put on trial for enriching himself and his friends from 'the King's stuff'. He betrayed Northumberland, and led the rebellion to put Mary on the throne. Subsequently Mary made him Steward of her household. Just before her death he resigned from this post, but was restored to it by Elizabeth. He was in fact regarded as one of the most eligible of her suitors, in spite of his recusant activities.

In \(566\) 'for the sake of his health' he made a trip to Italy where he sought a cure for his gout at the baths of Padua. On his return he received a royal reception at Canterbury and at Blackheath and an escort to his palace in the Strand. There is some doubt as to how long he spent in Italy; probably about 14 months\(^4\). He died in \(590\).

As has been mentioned above, many of the paintings in the Lumley collection came from Arundel. Inigo Jones, when in Italy, was commissioned by the Earl of Arundel and by the Lords Pembroke and Danvers to buy works of art for them.\(^5\) Arundel was also one of the founder members of the first ever(?) Antiquarian Society in England.

Sears Jayne suggests that Arundel's books were 'more for display than perusal' and that the richness of the music collection was due largely to the interests of his daughters Mary and Jane. That is probably so; but, while in Italy, he certainly purchased many printed collections of madrigals and church music besides commissioning a set of 'Galliardes and Neapolitane songses' and a set of madrigals from Innocenzo Alberti (Royal Appendix \(59-62\) and \(36-40\))\(^6\).

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\(^{1}\) An example of Lumley's writing (from Roy. 17 A xxiv f.1v) is shown in Warner and Gilson \(\text{Op. cit.}\) Vol.IV, plate 124. The name Lumley, both autograph and in his secretary's hand, are shown as plate VII in Sears R. Jayne: The Lumley Library...

\(^{2}\) See DNB xxxiv, 272 and Alfredo Obertello: Villanelle e Madrigali inediti in Inghilterra in Italian Studies III (Cambridge, 1947)

\(^{3}\) Hughes-Hughes: Catalogue...II, 129 and 135 has 18th.-wrongly.

Elsewhere he is also called 11th, 14th, 21st or 24th!

\(^{4}\) See Obertello \(\text{Op. cit.}\) p. 104

\(^{5}\) Lewis Einstein: The Italian Renaissance in England (New York, 1902) 206-7

\(^{6}\) See Obertello \(\text{Op. cit.}\)
The only set of part books certainly in Arundel's possession was 31: on 32 f.1 are two of Arundel's book stamps.

**Crouder**

25 f.43 - the end of the MS - has a faded inscription, 'quod Crouder of Crouder's Hill...'. Crouder may have been an early owner of the book, as Hughes-Hughes suggests, or this may be just an idle memorandum or scribble. Fairly extensive research in gazetteers and biographical works of reference trying many different spellings has shed no light on Crouder or Crouder's Hill. Perhaps the most likely place for Crouder's Hill is in Sussex, possibly near Arundel; but this is mere surmise.

**Iverner/Jenner**

On 25 f.32v. appears the conclusion of the motet *Vias tuas* and the beginning of 'Lorde be my judge', a metrical psalm setting which is discussed later. At the top of the folio is a faded inscription read by Hughes-Hughes as 'Robert Jenner', who he assumes to be the composer of Lorde be my judge. More likely the name is Robert Iverner: this is Warner's suggested reading. It is most unlikely that he owned the book at any time; very probably the inscription is no more than an idle jotting.

**Redford**

33 f.67v. has the inscription read by Hughes-Hughes as 'finis q'd master Redford', but again he certainly did not own these books.

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1) Hughes-Hughes: Catalogue...I, 267
2) Ibid. I, 4
3) Warner: Catalogue...II, 393
4) Hughes-Hughes: Catalogue...II, 194
Before any definite conclusions can be reached on how many scribes were involved in the production of these part books, more intensive investigation will be necessary. The conclusions reached here are based on little more than a cursory glance through each set and a rapid comparison of the sets with each other. Opinions expressed now may well need to be modified, since the manuscripts resemble each other closely in many respects but have significant differences that might or might not indicate different scribes.

According to Hughes-Hughes \(^1\) 23 is autograph; 26 is apparently in the hand of Derick Gerarde; 31 certainly belonged to him; 49 is autograph? and 57 is apparently in the hand of Derick Gerarde. He gives reasons for some of these judgements though, in themselves, they are not conclusive. It does seem certain however, as can be seen from the next section, that Gerarde was the scribe for 31.

A brief examination of note forms, clefs, key signatures, the barred circle time signatures and final double bars and flourishes suggests that the manuscripts could be by one and the same scribe - that is to say Gerarde. The handwriting is however less obviously similar, in particular that of 26.

Allowance must also be made for the fact that handwriting changes in small details with time, and that some of these manuscripts have been prepared with more obvious care than others. 17 and 49 are both very neat, and 26 though neat has a different look about it.

As has already been noted, the last folios of 57 are in a much later hand and from a different manuscript originally. The writing is more thorny and the paper has no printed staves.

**Redford**

For the sake of completeness it can be observed that Hughes-Hughes disposes of his own unlikely comment that the manuscript 31 could be in Redford's hand \(^2\), on the basis of the inscription mentioned earlier and in the next section.

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1) Catalogue of Manuscript Music.... *passim*
2) *Ibid....* "finis q d master Redford". [John?] Redford, though apparently a contemporary of Derick Gerarde, could hardly have been the composer of the works in this MS., as some of them are evidently autograph and in a hand quite different from Redford's (cf.Add.29996, *passim*); moreover, the only composition to English words would appear to be set by a foreigner.'
Gerarde

Besides the name or initials of Gerarde after many compositions, the following inscriptions are to be found. 13 f.52 CONTRA/Dyricke Gerarde/Lumley, 12 f.65 TENOR/Dyricke Gerard/Lumley, 21 f.62 QUINTA/Dyricke Gerard/Lumley; 23 f.44 dirirke gerarde ..., 24 f.1 dyricke gerrard/Lumley; 26 f.26 Dyricke Gerard/Superius/Lumley, 27 f.26 Dyricke Gerard/Contra Tenor/Lumley, 28 f.26 Dyricke Gerard/Contra Tenor/Lumley, 29 f.27 Gerarde/3, 22 f.25v Dyricke Gerard/Bassus/Lumley, 30 f.26v Dyricke Gerard/Quintus/Lumley, 30 f.27v Derike Gerard/5; 31 f.1 seven signatures of Gerarde with various spellings, including Dyricke Gerarde is boke to..., 32 f.1 Derrick gerrard, 32 f.67v several signatures and attempts at a rebus [?] and including finis direck gerrard, 33 f.67v John Theodoricu.../finis q'd finis q'd [mayster Redford?] 2).

PURPOSE

Although 17 appears to be some sort of collected set of sacred works, arranged according to the number of voices needed, all the part books were almost certainly prepared for use rather than designed to lay on library shelves. The books provide a varied repertoire of sacred and secular compositions suited to a large Catholic household's needs. Further evidence of their use is provided by the ficta insertions that occur in some of the pieces. That books with Latin motets were still in use is frequently forgotten, in spite of the publication of Byrd's Gradualia and the two books of Sacrarum Cantionum. A brief review of the progress of the Reformation in England therefore follows.

The Reformation in England

The landmarks in the establishment of an English church can be seen to have two phases leading up to and away from the Six Articles of Henry VIII. The break with the papal authority had taken place in 1534 and the dissolution of the monasteries in 1536 and 1539. It can be seen that these were personal and political decisions and not doctrinal ones. Although the English bible was put in all churches in 1536 doctrinal issues were not a major issue till the later years of the sixteenth century. Admittedly there was uncertainty and confusion until Elizabeth's accession in 1558 and even beyond this time, but it would appear that Elizabeth was far closer to Henry VIII's ideas of Catholicism, which reaffirmed the main tenets of Catholicism in the Six Articles of 1539 whilst rejecting the supremacy of the Pope, than has hitherto been thought. Certainly this would explain many of the vacillations of her policy.

1) These are shown in Appendix A
2) See previous comments under the headings OWNERS and SCRIBES
With the accession of Edward VI the progress of Protestantism was accelerated. In 1549, two years after his accession, the English liturgy was established, but on Mary's accession in 1553 the ritual was once again restored and the breach with Rome was healed. Elizabeth's ideals have already been noted, though certainly she was forced into some repressive measures, such as the infliction of severe penalties for the singing of Mass, for political reasons and against her own will. Somewhat ironically she became identified as the defender of Protestantism after the defeat of Philip II's Armada - a largely political event designed to end England's rising dominance of the sea, and only partly as a protest to persecution of Catholics.

The Use of Latin

It can be seen that up till 1558 English was only used in English church services for four years, and even Elizabeth supported the Latin Prayer Book and approved services in Latin on special occasions and in places where it would be understood. All the same the use of English did exercise composers, some far more than others. As Lang puts it, '...the Reformation forced a complete reorientation at the very moment when the Flemish style of Polyphony came to be accepted by the tank and file of English musicians'. This led to the simpler types of music such as the metrical psalm, which is discussed later.

Clearly English did not have such an attraction for the composer as did Latin, and this reason coupled with the use of Latin at some of the larger musical establishments meant that many Protestant composers wrote music to Latin words. That Byrd, who was a staunch and avowed Catholic all his life, was allowed to write Latin works extensively by Elizabeth sprang from a variety of reasons, not the least of which were musical. Merbecke's crimes were of a higher order, and anyway he was not such a great composer! For 'the noblest and most profoundly religious Services for the Church of England were written by Byrd, not because he was a staunch Catholic, but because he was still imbued with the sheer devotional grandeur of polyphonic church music'. His motets, Gradualia, and Masses show him to be the kind of stalwart Catholic entirely content to compose music for a liturgy no longer current in his own country, though, we may add, being used by his own patrons who expected and hoped for its eventual restoration.

1) Denis Stevens: Tudor Church Music...p.43
2) Lang: Music in Western Civilization...p.274
There are, of course, many lesser composers than Byrd who were in a similar situation, though most of them composed more English works. It seems unreasonable to conclude that all the Latin works were written earlier than the English ones, and that the Latin works must be pre-Reformation. This is slender evidence for dating the works and I doubt the validity of Denis Arnold's statement that this applies to Gerarde's work\(^1\), or indeed to anyone's.

\(^{1}\) Article on Gerarde in Die MÜSik in Geschichte und Gegenwart
II THE COMPOSERS

PRINTED COLLECTIONS

A rough guide to the relative popularity of the composers named in these MSS can be obtained by examining the frequency with which their compositions were printed in the many collections of chansons, motets and madrigals of the period. With lesser known composers (Gerardus Turnhout is a good example) the publications may only reflect a localised interest; but the works of the more famous were, of course, more widely circulated.

The limits of this analysis are fixed as from 1529 (the date of the first known publication) with a composition by one of the composers here being considered and 1590 (the date when the few pieces printed by these composers appear mainly as arrangements for organ or lute rather than in their original form).

Over this period the following approximate numbers of pieces were printed or re-printed: Crequillon 600, Clemens 570, Gombert 395, Lupi 105, Phinot 95, Christianus Hollandre 45 (and a possible 5 or 6 by Hollandre/Hollandus which might be by him or by J. or S. Hollandre, whose works were also published), Morel 35, N. de Wisses 15, Hauericq 10, Caron 1 and Noe (who may just be Noe T Rufia) 1.

Lassus works were frequently printed, the first publication being in 1555. The numerous Gerarde publications (probably none by Dericke) total 28 pieces (16 are by Gerardus Turnhout from the years 1570-77) and are considered later.

NICOLAS GOMBERT (between 1480 and 1500 - 1556 or later)

Probably born in southern Flanders and possibly a pupil of Josquin. In 1526 his name appears on the rolls of the imperial chapel singers; from c.1529 on, he was magister puerorum to Charles V.

He composed some 170 motets, slightly over one half of which have two partes. They are mostly à 4 or, more often, à 5. He ranks as perhaps the greatest motet writer of his generation. Besides these works and eight magnificats there are many chansons.

A large proportion of his printed pieces come between the years 1532-1552, with about 95 printed from 1538-1541. Even outside these limits, however, a large proportion of publications between 1523, (the earliest publication of his is probably of this date) and 1590 contain at least one piece by him.

1) See François Lesure: Répertoire international des sources musicales (Munich, 1960)

2) Much of the biographical information for this section is taken from Reese: Music in the Renaissance. See also Fétis: Mémoire..., and for Gombert, Josef Schmidt-Görg: Nicolas Gombert
In these MSS the following chansons (à 6, except for the last one) appear:

**Au joly bois** 49.5  
NC Claudin  
OU L165 Lupi; L218 Penet; L313  
Chansons propres 49.6  
The text is by Marot (1495-1544)  
OU L219 Sermisy  
**Mon petit ceur** 49.7  
OU L69, C141.86 & 87 Willaert; C131.39 Gheerkin  
**Raison le veult** 1) 49.9  
**Pains et travail** 49.11  
**Qui pouldroit dire** 2) 49.12  
OU L13, 14, 35, 169 Arcadelt 3)  
**Joissance vous donneray** 49.14  
The text is by Marot, and the setting paraphrases the tenor of Claudin de Sermisy's setting à 4 4)  
NC L69, 165 Willaert  
**Mille rezzarella** 49.15  
NC Josquin  
**Si mon travail vous peult-2** 49.16  
The text is as used by Sandrin in Attaignant II Chansons à 4, ff.7-3 5)  
**Je prens conge** 49.17 à 8  

PIERRE MOULU (Probably born late 15th.)  

Ronsard in a preface to a Livre des meslanges mentions him as having been a pupil of Josquin. He is also mentioned in a list of musicians known to the composer in a noël by Jean Daniel, organist at Angers in about 1530.  

Several of his compositions were popular. There is a parody mass by Palestrina on Moulu's In illo tempore, many keyboard transcriptions were made of his Sicut malus, and his Parce domine appears in Attaignant's seventh volume of 'Treze Motets'.

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1) Schmidt-Görg, Op. cit. gives à 4 in his catalogue  
2) Qui pourra in Schmidt-Görg catalogue  
3) Again, qui pourra  
5) See Heinrich Eitner: 60 Chansons (1899)
The following chanson by him occurs in these MSS:  
Jay mis mon cœur à 7  
The cantus prius factus is given as a canon 2 in 1. 42 has a signum. The triplet grouping 3 is used.

DOMINIQUE PHINOT (Before 1510 - after 1555?)

Not a lot is known of this composer's life. He was active in southern France and Northern Italy (Lyons and Pessaro?). His compositions comprise some 90 motets (mostly à 5), two masses and 25 chansons. Finck in his Practica Musica of 1556 ranks him with Crequillon, Gombert and Clemens. An anonymous writer from Graz links his name with those of Rore and Willaert, one from Milan sums up all contemporary music in his name, and Cerone, even more enthusiastically, says that but for Phinot there would not have followed Palestrina who wrote in his style.

The most striking of his compositions are his 5 motets for two choruses à 4. They were published in 1543 (and reprinted in many later collections), thus antedating the polychoral motets of Willaert, published two years later. Editions of his music span the years 1539-35, with 11 pieces in 1543, 12 in 1549 and 41 from 1555-69.

The following motets appear in these MSS:
Sancta Trinitas 49.3 à 8
Published in 'Evangelia', 'Vrriot' and 'Thesaurus' and reprinted in Commer (see footnote 2).
NC Pévin; Roy.8.c.vii, anon
OU 6143.36; ii.259 (1519-33)
Stella ista (Apertis thesauris) 49.6 à 6
Printed in 'Novum et insign...Montanus', 1558 (RISM).

1) Anonymously here, but identified by Howard Mayer Brown: Op. cit. No.194 of his catalogue. It was printed by Le Roy and Ballard in Livre de Meslanges, 1560 f.38, and in Mellanges, 1572 f.74
2) See P. Hansen in Renaissance News III (1950), 35. There are also two dissertations on Phinot by Hansen which are unpublished (see Reese bibliography, p.912). Modern reprints of the works for double choir are to be found in Commer's Collectio operum musicorum Batavorum saeculi XVI, Vol.VIII 49, 59, 65 and IX 99
3) Hughes-Hughes: Catalogue...overlooks the names 'Phinot' in 52 and 'finot' in 54
4) See Eitner: Bibliographie...
THOMAS CREQUILLON (died c.1557)  

Crequillon worked with Gombert as director of Charles V's chapel c.1540. He later held prebends at Louvain, Namur, Termonde and at Béthune where he died.

Besides his numerous chansons he composed masses, motets and some lamentations. In the field of sacred music he stands with Clemens and Gombert as unrivalled in their generation.

More of his works were published, it would seem, than of the other two, and over a rather shorter period. The publications span 1543-1589, building to a climax of some 95 pieces in 1552, with a gradual falling away thereafter.

The following chanson appears in these MSS:

Retirer il me fault 42.10 à 6

CLEMENT MOREL (Early sixteenth century)

This is probably the identity of the composer whose name is given in these MSS as 'Morel', though there are other possibilities. In the British Museum MS Royal 8 G VII a puzzle canon is given on f.1iv. with the inscription 'Morel viro praecarissimo domino comiti de Arundell'. Possibly he too was for some time in the employment of the Fitzalan family and certainly must have spent some time in England. The Lumley catalogue of 1609 has the entry 'A songe of the Garter' which probably refers to this MS (Roy. 8 G VII) which is dedicated to 'Arundel' but unsigned.

Morel's printed works were published between 1536 and 1559, and number 33 pieces in all if a possible composition by him in a publication of 1534 is included. These are mainly chansons, but the motet in the collection of 1559 also contains four concordances with pieces from Roy. 8 G VII.

The chanson in these MSS is:

Bon jour, bon an 49.2 à 7

1) See also MGG II, 1781ff.
2) It was Cornelius Canis who succeeded Gombert (in 1547) not (as Fétis: Mémoire...pp.39-40 says) Crequillon - see Reese p.350
3) For example Nicolas de Marle (see Reese p.341) or Morales. An organ maker Morel is given in the DNB (Belge) XV, 250, and a Morell in the DNB (Dutch) XVI, 125. Albert Jacquot: Essai... p.651 mentions a Morille 'qualifié comme chantre ducal, au rôle des habitants de Nancy, en 1551-1552'. But Clément seems the most likely choice.
4) See Sears R. Jayne and Francis R. Johnson: The Lumley Library, No. 2607 of the catalogue
5) The same conclusions are to be found in Toni Lisbeth Vogel's unpublished thesis on Roy. 8 G VII
Nothing is known of this man. The name 'Truye' is that of a Belgian poet of the sixteenth century, but I have not traced it elsewhere. Possibly he is identical with Noe Balduin - the scribe may have been deceived by the sixteenth-century Flemish letter forms (unless the scribe was himself Flemish) - or possibly the inscription, which occurs after a carol, though where the composer's name is given for other pieces, just means a 'true nowell'.

A publication of 1545 includes a composition by 'Noe' which may, or may not, be the same man.

The carol to be found in these MSS is:

Hodie nobis colorum rex-2 (Gloria in excelsis) 49,A à S

This is the first respond at Matins on Christmas Day, which was often given special treatment. Taverner set the verse 'Gloria in excelsis', and a setting of the complete text by Gerarde appears in 17 and 26.

NOE TRUIE

Again no information is available on this man. The name could be an ill-written form of Rhau, though in this MS the letters are perfectly clear. More likely it corresponds to the modern name Powell, or possibly Paul. There are many references to the name Pauw or Pauwels in the DNB (Belge), and to (St.) Mahu - another possibility - elsewhere. Jacquot mentions a singer, Paul, 'attaché à la musique du duc Antoine, en 1510', and a Jehan Paul who was a 'joueur de luth du duc de Lorraine, en 1544'.

In these MSS one motet is ascribed to him:

Domine, quinque talenta 49,1 à 10

OU ii.318, Rossi; (Euge, serve bone - ii.267, Lassus; ii.300-1, mid-XVIII)

1) See DNB (Belge) XXV, 700
2) Perhaps Truie as opposed to Noel 'Faignient'?
3) See Frank Ll. Harrison: Music in Medieval Britain, 107
4) See Index p.285, and also Index to Van der Straeten: La Musique aux Pays-Bas...
5) E.g. Kiesewetter: Die Verdienste der Niederländer... p.57
6) Essai de répertoire... pp.652 and 667
JACOBUS CLEMENS (c.1516-1557/9)¹)

The form Clemens 'non Papa' was probably used to distinguish the musician from the poet Jacobus Papa. Most likely born on the island of Walcheren, he spent his early creative years in Paris and returned to the Netherlands in about 1545, living probably in Ypres and Dixmude at the end of his life.

Besides his many chansons Clemens wrote many Souterliedekens (Little Psalter Songs), 15 Masses and 230 odd motets, many of which have two partes. We have already seen his name linked by Finck with those of Gombert and Crecouillon (and Phinot).

Publications of his music cover the period 1537-1589; two publications of 1529 and 1536 may also each contain one of his compositions. As with Crecquillon the publications build up to a climax with about 85 pieces in 1554, and die away thereafter.

Two chansons appear in these MSS:
Comme le cerf 49.9 & 6
A qui me dois retirer 57.6 & 6
Part of the text reprinted in Gérol²) from the 1557 Haupt-Toblet publication.

DAMIANUS HAUERIQC

Nothing is known of this man, who was presumably Flemish. The surname is to be found in the DNB (Belge)³).

Ten of his compositions are found in publications between 1539 and 1557. Five of them were printed in four collections probably dating from 1556.

Two chansons are to be found in these MSS:
C'est grand plaisir-1 49.3 & 57.2 &
Si mon travail vous peult-1 42.4 & 57.3 & 6
Text as in Combert's setting (see above)

NICOLAU DE WISMES

So far no trace of this name has been found in any contemporary records. Presumably he was Flemish.

Thirteen of his works were published between 1552 and 1564, and spaced fairly evenly over the period.

In these MSS one chanson appears:
Vivre ne puis-5 42.18 & 57.3 & 6

¹) See MGG II,1476ff. According to Fétils (Mémoire,35-6) Charles V's first
²) Theodore Gérol: Chansons populaires... /Maître de chapelle.
³) Vol. VIII, 779
LATF

The name appears in this form four times in these MSS, but there is no trace of it in other records. It could possibly be a mis-reading of Guillaume Le Heurteur, whose name appears in Attaignant's motet publications. More likely it could be a form of the name Lafleur or Ladfoeur. There was, indeed, a Michel de Ladfoeur at Lille, who was 'maître de chant de Soignies'.

None of the surviving publications from this period includes any of his compositions.

In these MSS the following pieces appear:

J'attens secours 49.1 & 52.4 à 6

Gabriel angelus (Erit enim magnus) 49.7 à 6

In both partes two of the voices sing a 'Canon a fronte et a tergo'. Possibly this is based on a plainsong:

Et mul-ti in na-ti-vi-ta-te e-ius gau-de-bunt

NC Crequillon:Verdelot

ORLANDO DE LASSUS (prob. 1532-1594)

He was born at Mons and travelled early in his life to Italy, England, France and Holland. He settled in Munich in 1556, entering the Duke of Bavaria's service. From 1571-4 he had a post as chamber musician to Charles IX of France. After this he returned to the Bavarian court till his death.

His compositions number about 1,250 and comprise masses, motets, chansons and many other types of work.

Mention has already been made above of Lassus inclusion in numerous publications of the period.

In these MSS the following pieces appear:

Jesu corona (Quocumque: - : Laus, honôr) 57.1 à 59 & 6

This motet was printed in 1576.

...com' ancie 57.12

The end of a madrigal. Written in a later hand (see above).

Tra bei rubin 57.20

Another later addition to the MSS.

1) Van der Straeten: La Musique aux Pays-Bas...Vol.III cites a seventeenth century musician of this name.

2) Van der Straeten: ibid. Vol.VIII, 75
CARON

The most famous composer of this name is Philippe (or Firmin) Caron\(^1\), a contemporary of Ockeghem and Busnois who was admired by Tinctoris (c.1446-1511)\(^2\). He lived at Cambrai and probably also spent some time in Italy.

He wrote several masses as well as motets and chansons. *Rosa plaveant* which is probably by him is printed in Petrucci's 1504 collection *Canti C*.

A composition by Caron (? the same one) in 1560\(^3\) of RISM. In these MSS the following chanson by 'Caron' appears:

*Auen noues* 57.7 \& 6

CHRISTIAN HOLLANDER (d. before 1570)\(^3\)

He was choirmaster at St. Walburg's church at Oudenarde in 1549 and from 1559 was a singer in the Imperial Chapel in Vienna. Two other Hollanders are known - Jan, a Dutch composer who was successor in Bruges in 1541\(^4\), and Sebastien\(^5\).

He wrote many motets, chansons and secular German songs.

His works were published between 1549 and 1559, though a publication of 1546 may also contain a piece by him.\(^6\) In 1568 no less than 20 of his compositions were published.

In these MSS the following chanson appears:

*Quant je voi son coeur* 57.11 \& 6

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1) Not the same as Jehan Caron, as implied in the index to the New Oxford History of Music, Vol. III, and elsewhere; for his identity see, for instance, Reese: MR, p. 110 note 74.


4) 7 of his chansons appear in printed collections between 1543 and 1553.


6) Some, if not all, of the pieces by Hollandre/Hollandus, printed 1553-1556, are probably by him. Modern reprints are given in Chorwerk 30 and Commer: *Collectio... Vol. I, IV-VI and IX*. 
JOHANnes LuPi (c.1510-1539)\textsuperscript{1)}

The difficulties in deciding which of the many composers of this name is included in these MSS are partially resolved by the form of the name given - Jo. Lupi. The choice is narrowed down to three possibilities - Johannes Lupi who worked at the church of Our Lady at Antwerp and died c.1547, Johannes Lupi who was organist at Nivel\`e in 1502 and probably the one mentioned by Galilei as having gone to Italy in 1513, and Johannes Lupi of Cambrai whose dates are shown above. Possibly Lupi of Amsterdam was not a composer, but it is likely that works written by a J. Lupi which are too early to have been written by Lupi of Cambrai were, in fact, by Lupi of Nivel\`e. A printed collection of 1559 distinguishes between 'Lupus' and 'Lupi Second'; but there were many more. The most likely choice for the work given here seems the composer described below, bearing in mind that Lupi of Nivel\`e is another distinct possibility.

The real name of Lupi (or Lupus) of Cambrai was Jennet or Jehan Le Leu. He was a choirboy at Cambrai till c.1526.

Though there is difficulty in ascribing compositions to one or other Lupus, it is certain that Lupi of Cambrai wrote many fine chansons and some motets.

Works by Jo. Lupi were printed between 1532 and 1599, 11 appearing in 1559 and 10 in 1543. In an Attaignant collection of 1542 the Cambrai musician is named - Jo. Lupi, Chori sacre Virginis Maria Cameracensia [of Cambrai] Magistri Musicae Cantiones. The famous chanson Je suis déshéritée if by 'Lupus', as stated in the 1533 Attaignant collection, is probably by him.\textsuperscript{2)}

The following chanson appears in these MSS:

\textit{Dueil, double dueil}\textsuperscript{a} \textsuperscript{b} \textsuperscript{c} \textsuperscript{d} \textsuperscript{e} \textsuperscript{f} \textsuperscript{g} \textsuperscript{h}
\textsuperscript{1)} ROBERT IVERNER/JENNER

As mentioned above, Hughes-Hughes assumes that Jenner was the composer of the metrical psalm setting in one of the MSS:

\texttt{(Lorde be my judge 23:0)}\textsuperscript{3)}

Admittedly the piece is the only one with English (or rather Scottish) words in the MS, and the name Jenner (or Iverner even more) could be that of the composer, but the evidence seems very slight. Though this is not conclusive I have found no trace of the name of this composer\textsuperscript{4)} and believe that the inscription is more likely an idle jotting or memo.

\textsuperscript{1)} See Fétis: Mémoire... pp.40-41, and particularly Reese: MR, 306ff & 341ff.
\textsuperscript{2)} In Attaignant's 1539 collection it appears with the name 'Pierre Cadac'. This chanson was the basis for many parody masses.
\textsuperscript{3)} The composition is discussed later.
\textsuperscript{4)} In for instance D. Baptie: Musical Scotland (Paisley, 1994); Grove; MGG; MB XV &c.
The name Gerarde, with its numerous variant spellings, is such a common Flemish one and occurs so frequently in MSS and printed collections of music that sorting out the separate men involved is as troublesome as Reese's 'wolf-pack'\(^1\) (the various men called Lupi).

Some attempt is here made to collate the information available on the various Gerardes, though this is not intended as an exhaustive or definitive treatment. A start is made with those mentioned by Van den Borren in 'Les musiciens belges en Angleterre...'\(^2\).

Jean Gérard\(^3\)

A singer in the chapel of Charles V and Philip II. He was pensionned off on the 25th of February 1575, after 'bons et longz services'.

The following compositions of Jan Geraert or Jan Gerard are to be found in various publications. Eitner and Van den Borren assume the names to be variants of Jean Gérard.

Toutes les nuictes je ne pense - II Chansons à 4, Phalèse 1554\(^4\)

Est il possible que l'on puisse trouver

Sans liberté qu'un bon

1555

Goovaerts mentions the name Jan Gérard appearing in Een Duytsch Musyck boek...Phalèse 1572.

Eitner and Van den Borren include Gerardus and Geerhart, with no first name, as variants of Gérard. The following compositions occur under those names, or under the name Gerard.

Mectons fin a tous - IV Chansons à 4, Phalèse 1544

Adieu celle que jay servy - XII Chansons à 5, Phalèse 1550

Het was van te voren gheseyt - Het ierste musyck boexhen, 1551

Chera la fountayne - BM Add. MS 31590\(^5\)

\(^1\) Reese: Music in the Renaissance, 305-7

\(^2\) Pp. 62-9

\(^3\) See Eitner: Bibliographie der Musik-Sammelwerke...; Goovaerts: Histoire et bibliographie de la typographie musicale dans les Pays-Bas; Van der Straeten: La Musique aux Pays-Bas, III, 164

\(^4\) This method of abbreviation is used for all the collections, and here means 'Deuxième livre des Chansons à quatre parties'.

\(^5\) Attributed by some to Derick Gerarde
Agnifer (O charitas) - XIV Ecclesiastical songs, 1557 (n5)
0 decus vestrum - ibid. (n5)

Van Duyse notes that Het was van te voren gheseyt appears in a Cambrai manuscript of 1542 with the name Gheerkin (diminutive of Geeraert). The same manuscript contains three other compositions signed Gheerkin, Gheerkin de Hondt and Gheerkin de Wale. He assumes therefore that Geerhart is identical with one of the two composers next considered.

Various other publications which include works by these composers are cited in RISM as follows: Gerardus, 155316; Gerard, 155215 (two pieces); Geerhardt, 155212 (two pieces); Gheerkin, 4) 155324.

Gheerkin de Hondt

Master of the singing at Bois-le-Duc in 1539. Some of his compositions are listed in the Cambrai catalogue.

Gheerkin de Wale

Nothing is known of this composer, some of whose works are again to be found listed in the Cambrai catalogue.

Jacques (Jacobus) Gerardi

A singer in the Netherlands. He entered the Chapel Royal of Madrid on 15th June 1572, and died in Madrid on 20th August 1585.

Ghirardo

A collection published by Gardano (Venice 1557) includes the composition Patrone, belle patron by him. Either believes him to be identical with Jan Geraert, but Van den Borren doubts this.

Gerardus Turnhout

A study of this man has been written by Van Doorslaer. The following publications listed in RISM have compositions by him: 15701, 157115, 157211 (four pieces), 15743, 15772 (seven pieces), 15773 (two pieces), making a total of 16 published compositions in eight years.

1) Van Duyse: Introduction to Uitgave XXIX de la Vereeniging voor Noord-Nederlands Muziekgeschiedenis.
2) See Coussemaker: Notice sur les collections musicales de la Bibliothèque de Cambrai...
3) François Lesure: Répertoire internationale des sources musicales (Munich, 1960)
4) Reese: Music in the Renaissance, Plate V shows part of a mass setting by Gheerkin from MS Cambrai 124
5) G. Van Doorslaer: Jean van Turnhout, compositeur, maître de chapelle à Malines et à Bruxelles (1545? -après 1619), in Musica Belge Sacra (Malines, 1935); see also Seyn: Dictionnaire des Beaux Arts, p.491
Ambros\(^1\) says that the Gerard named in Susato's fourth and twelfth book of chansons is in fact this man.

**Gerardus à Salice**  
Fétis\(^2\) says that this is the same man as Gerardus Turnhout. A biography can be found in the *Dictionnaire Nationale Belge*\(^3\). A piece of his printed in Glarean's *Dodecachordon* of 1547.

**Other Gerardes**

Typical of the many other musicians named Gerarde is Sébastien Gérard, a sixteenth century singer and clerk in the chapel of the Marquis of Pont, son of Duke Charles III, in Lorraine. He is recorded as having been there in 1580\(^4\). A glance through the Lille archives\(^5\) shows further proof of the frequency with which the name recurs.

**Gerardes in England**

The *Returns of Aliens dwelling in the City and Suburbs of London* again shows a great number of Gerardes\(^6\). These range in spelling from Gerard, Gerardes, Gerards, Gerrard, Geerard, Geeraert, Gerrardes and Gerrartes to Gerardson, Geerhaerdt and Geeraedtson. Dericke Gerarde does not appear in these lists, though such a distinguished personage as Marcus Geeraerts the Elder, painter to Her Majesty and, it is thought, of the celebrated picture showing courtiers of Queen Elizabeth, is.\(^7\) Nearest in name are John Gerardson\(^8\) and Dierick Geeraedtson\(^9\). Noteworthy too is Father Gerard whose autobiography shows him to have been well acquainted with members of the Catholic nobility\(^10\).

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1) A. W. Ambros: *Geschichte der Musik*, 5 vols. (Leipzig, 1887) III, 313  
2) F. J. Fétis: *Mémoire*..., pp. 40-41  
3) Vol. VI, p. 370  
4) Albert Jacquot: *Essai de répertoire des artistes Lorrains*, p. 647; see also pp. 693 and 701  
5) Coussenmaker: *Inventaire analytique...à Lille*, Index  
8) Vol. ii: 413; vol. iii: 504  
9) Vol. i: 206, 213  
10) See for instance Elizabeth Cole: *Seven problems of the Fitzwilliam Virginal Book in PRMA 79*, (1953) p. 55
Concordant titles

Van den Borren\(^1\) draws attention to various compositions of Jan Geraert, the titles of which reappear in BM manuscripts, and wonders whether they may be concordant and thus show Jan and Dericke Gerarde to be one and the same person.

Adieu celle que jay servi, from Susato's c.1550 collection, was copied into score by Burney in BM Add. MS 11583 f.36v, with the name 'Gerardus' added. BM Add. MS 34071 f.20 has the same chanson with the inscription 'Gerardus 1550'. The chanson is not concordant with that in Royal Appendix 23-25.

Sans libert4 eu'un bon, from Phalése's 15th. book of chansons of 1555, was copied into score by Burney in BM Add. MS 11584 f.28, with the name 'Jan Gerard' added. The chanson does not occur in the Royal Appendix MSS. Another non-concordant setting, by Magdelain (à 4), is given as No. 38 from Attaignant first book of chansons.

Est il possible, from the Phalése collection of 1555, is not concordant with the chanson in Royal Appendix 26-30.

Dericke Gerarde

Hughes-Hughes, in one reference, calls him 'Dericke (sc. John Theodoricus) Gerarde'.\(^2\) Theodoricus occurs many times in \(^3\), but John (Theodoricus) only once\(^3\). There seems therefore to be no identity between Jan and Dericke.

Van den Borren later suggests that, even if they were not one and the same man, there could well be some relationship between them. Perhaps, he says, as Jan was attached to the Spanish Court, and Dericke seems to have lived in England at the time of Mary Tudorb and Philip II, he could have entered England under favour of this kinship, at a time when, because of the marriage of the future king of Spain with the queen of England, musicians protected by the Spanish court had the best opportunity to enter England and make a brilliant career there. This is, of course, possible but with Vannes\(^4\) I consider it unlikely.

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1) Musiciens belges en Angleterre....
2) Catalogue...iii, 202
3) Catalogue...i, 269; and see Roy. App. 33 f.67v
4) René Vannes: Dictionnaire des Musiciens-compositeurs. (Brussels, 1946), under Dericke Gerarde
It would seem to me far more likely that Gerarde was a freelance Roman Catholic musician that Arundel picked up on his travels through France, Belgium and Italy. The manuscripts contain a high proportion of compositions by French and Belgian composers, such as a Flemish composer living in that area could be expected to know. His names suggest that he was Flemish or, possibly, Dutch. Again says Van den Borren, an Englishman of the time would not have written to French texts.\(^1\)

Clearly Gerarde must have spent some time in England in order to have completed these MSS. Possibly, though once more this is unlikely, he was one of the 'recusant' copyists employed by Catholic families - in this case by Arundel.\(^2\) Unfortunately the extensive archives at Arundel Castle, which might give some lead on this point, are still in process of being sorted and listed. So far (1964) the 16th century accounts that have been examined deal wholly with estate matters, and household or personal accounts have not yet come to light.

Information on the Arundel chapel music establishment is slight. There is no evidence for any earlier music than the 'chantry establishment' which was dissolved in 1547. Perhaps there was no music after this, or did Arundel then give the musicians places in his chapel or household? At the moment these questions remain unresolved.

Perhaps all that can be said by way of summary is that Gerarde 'like many contemporary natives of the Low Countries, made their real careers abroad. In 1569, the repressive measures of Philip II precipitated the Eighty Years' War - partly religious, partly political - for freedom from Spain. While musical life in the Low Countries was by no means extinguished, Netherlandish musicians, having long been visitors in foreign countries, now tended, in greater number, to go abroad and not return.'\(^3\)

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1) Cp. John Stevens: Music at the Court of Henry VIII (MB XVIII), xx-xxi
2) See Philip Brett: The English Consort Song, 1570-1625, PRMA 99. In this context it is interesting to note that Paston, whose household forms part of the subject of this article, at one time purchased some land from Arundel.
3) See Reese: Music in the Renaissance... p.396
COMPOSITIONS

In these MSS there are 7(6) motets, 1 incomplete motet of five partes, 1(1) carol, 14(1) chansons and 1(1) madrigal with Gerarde's name or initials attached. A tabular analysis of finals, bars, clefs and ranges is given in Appendix D, section 3.

Motets

1. Deus qui superbia resistis 17.26 & 49.12 M 7

...et gratiam prestas humilibus... in nobis vero humilitatis pre...uiibus performam fideltieum unigenitus tuus exibiit ut numquam indignationum tuam provocemus elati... sed propitiationis tuae capiamus dona subieci.

(op. James 4:6; I Peter 5:5)

This is the only piece à 7. The texture is generally imitative, with characteristic non-stopping cadences.

There are short homophonic passages.

Other Settings  ii.115 Rahel

2. Domine, ne memineris (Adjuva nos) 17.17 & 31.22 à 6

...iniquitatum nostrarum antiquarum: cito anticipent nos misericordiae tuae, quia pauperes facti sumus nimirum.

(...Deus salutaris nobis et propter gloriam nominis tui, Domine, libera nos: et propitius esto peccatis nostris, propter nomen tuum.)

Psalm LXXVIII:8,9. LU 527-8.

Tract for Ash Wednesday.

Others Unexamined ii.306 Crequillon?

(OS de Cleve

OU ii.306 Crequillon; ii.361 Leo; Attaignant-Smijs IV.
p.75 Verdelot; John IV; L15 Cadac; L159 Kerle)

3. Dum transisset sabbatum (Et valde mane) 17.13 & 49.8 à 6

...Maria Magdalene et Maria Jacobi, et Salome emerunt aromata ut venientes ungerent Jesum, alleluia.

(...una sabbatorum, veniunt ad monumentum, orto jam sole.

Mark 16:1,2. LU 775-6.

The third respond at Easter Matins.

The earlier tradition of leaving the beginning of the respond and the verse section to be sung by a soloist to the plainsong tune, as in the settings by Taverner, is here abandoned. The respond structure has influenced that of the music, in which bars 492 of pars 2 onwards are a repetition of bars 642 onwards of pars 1 with IV 62-4 expanded in pars 2, and I and II reversed. The continuous flow of
polyphony is again at variance with the earlier tradition, which can be seen in the setting by Barber¹), where the flow is broken for the repetition of the respond after the verse section (in this case the words *ut venientes*). Robert Barber’s setting also shows the plainsong in a monorhythmic disposition, typical of respond settings from the Office during the last decades of the Sarum rite. Here there is, in fact, no trace of the plainsong in any of the motives used.

Further study of the many other settings listed below is likely to yield some interesting comparisons, and will be undertaken at a later date.

OS
Add.31390f6 Shepherd (also Ch.Ch.979-83)
Add.31390f53 Tye
Add.31390f68 Tye
Add.31390f69 Tye
Add.31390f71 Tye
Add.31390f84 Tallis (also Ch.Ch.979-83 and Cantiones Sacrae, 1575)
Add.31390f91 Sebastian Hollandre
Add.31390f107 Taverner (also Add.11586f5)
Ch.Ch.979-83, 93-4-8 Taverner - two further settings
Add.17802-5 Robert Johnson
Add.11586f7 Robert Johnson? - another setting
Ch.Ch.979-83 Shepherd - another setting
CMM p.41 Clemens
Ch.Ch.979-83 Lassus (?Tallis)
Ch.Ch.979-83 Strabridge
Add.32377f7lv. Anonymous
Add.11792-6 Anonymous
BM ii.271-2 Barber
BM ii.354 Anerio
BM ii.258, 264 16th. century
BM ii.282 after 16th. century
Maldeghem? de Cleve

4. *Magi veniunt* (Interrogabat Magos) 17.22 & 49.2 *a 6*

...ab oriente Hierosolimam querentes et dicentes. Ubi est qui natus est cuius stellam vidimus et venimus adorare eum.

(...Herodes, Quod signum vidissent. Stellam magnam fulgentem, cuius splendor illuminat mundum et nos cognovimus et venimus adorare eum).

Sarum cccxxiii-iv. Matthew 2:1. (LU 482; Processionale 42)
Lesson for Epiphany Matins (Mag.Ant.4th.day of Epiphany)

¹) See Frank Ll. Harrison: Music in Medieval Britain, 369
Bars 534 onwards of pars 2 are a repetition of bars 404 onwards of pars 1, with voices IV and V interchanged. From 81 of pars 2 (64 of pars 1) the cadence bars are extended so as to close on a final of D instead of A.

5. Multiplicati sunt qui tribulant (Ne quando dicat) 26.3 (26.4) à 5

... me: et dicunt non est salus illi in Deo eius. Exurge, Domine, salum me fac, Deus meus.

(... inimicus meus, prevalui adversus eum. Exurge, Domine, salum me fac, Deus meus.)

Sarum. docxix. Psalm III:1, 2, 6

Respond for Passion Sunday Matins.

The respond structure is followed in the music, where bars 414 of pars 2 are an exact repetition on bars 422 onwards of pars 1, but with voices II and III interchanged.

OU ii.290-1, after 1613

6. Timor et tremor-2(Exaudi, Deus, deprecationem - 2) 26.5 à 8

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

(... mean, quia refugium meam et adiutor fortis. Domine invocavi te, non confondari).

The bass is more functional than some, but the texture is prevailingy imitative in spite of the large number of voice parts.

OU 11.280-1, after 1613

7. Versa est in luctum (Cutis mea) 17.10 & 49.10 à 6

... cythara mea et organa mea. In vore flentu, parce mihi, Domine, nihil enim sunt diebus mei.

(... designata est super me, et ossa mea arruerunt, parce mihi, Domine, nihil enim sunt diebus mei.)

Job 38:31; 7:16; 30:30

Office for the Dead.

The respond structure is followed in the music, where bars 29 onwards of pars 2 are an exact repetition of bars 47 onwards of pars 1, but with voices IV and V interchanged and the cadence extended so as to end on a final of E instead of A.

OU Victoria
Appx. 1. Urbs beata (Nova veniens) [Portae nitent] (Tonsionibus)

(Gloria et honor) 57.2 à 5 - 7

... Jerusalem, dicta pacis visio:
quae construitur in celis vivis ex lapidibus,
Et angelis coornata ut sponsata comite.
(... e celo nuptiali thalamo
Praeparata ut sponsata copuletur Domino
Plateae et muri eius ex auro purissimo)
[...margaritis, aditis patentibus;
Et virtute meritorum illuc introdiuntur
Omnis qui pro Christi nomine hic in mundo premitur.]
(... pressuris expolite lapides
Suis coaptan:ur lotis per manus artificis;
Disponuntur permansuri sacris aedificiis.)
(... Deo usquequo Altissimo:
Una Patri Filioque incito Paraclito,
Cui laus est et potestas per aeterna secula.)

Sarum mcceexiix.
Vesper hymn for the Feast of the Dedication of a Church

Pars 3 is missing (tacet) in the only remaining part book
of this set; the words are supplied from the Sarum text. The
number of voice parts varies from pars to pars. Being largely
missing the piece is not considered here from a musical point
of view, though some of the motives used appear amongst the
transcriptions.

OS Dufay; Add.30361-6 f.35v; Victoria; C106 (MS17, No.35)

Carol

3. Hodie nobis celorum rex - 1 (Gloria in excelsis - 1) 17.A & 26.A à 8

... de Virgine nasci dignatus est, ut hominem perditum
ad caelestia veneraret. Noe gaudet exercitus Angelorum:
quia salus aeterna humano generi apparuit. Noe.
(... Deo. et in terra pac nominibus bonae voluntatis:
quia salus aeterna humano generi apparuit. Noe.)

LU 375-6
Respond for Christmas Day Matins

The writing is again largely imitative, though there is
rather more antiphonal and homophonic writing than usual,
especially in pars 2. The respond structure is shown in the
repetition of bars 42 onwards from pars 1 as bars 28 onwards
of pars 2, but with voices III and IV interchanged.

OS Gombert; Add.30361-6 f.49
Chansons

9. Adieu mon espoir - 1 26.12 & 57.1 à 6

... Adieu mon souvenir.
Adieu ma confidence
Jusques au revenir.
Las bons manez laisses
Et si ne scay pour quoy
Si a grand tort je suis blasmez
Las pardones les moy.

The music of lines 1 and 2 is repeated for lines 3 and 4 (bars 1 - 24, 25 - 48) the opening being modified to effect a join.

OS C167.11 (marked unius soni)

10. C'est grand plaisir - 2 49.20 à 6

... destre amoureux
Quant on jouis de ses amours
Mais ceux qui les ont a rebours
N'ont pas souvent le ceur joyeulx.

The words are the same as those in the first setting (by Hauericq).

11. Est il possible 26.10 à 5

... que l'on puisse trouver
Aucun moyen pour avoir votre grace
Quen dictes bons en pourroit en finir
Dictes ou mon ceur se trespasse.

OS The setting from Phalèse, 1555 has already been discussed

12. Hatez vous 49.21 à 6

... de me faire grace
Sans poinct oser de cruaulte
Car si mon amitie se passe
Adieu command votre beaute.

OS L218 Crequillon; L128, 141 &c Lassus

13. Hellas, hellas 31-33 à 6

... quel jour seray je a mon vouloir
Ayant amour du tout a mon souhait
Jamais si tost que mon ceur le desire
Mais je ne lose dire.

The opening is chordal and the imitation at the beginning
is to a certain extent disguised.

OS L 74, 105 &c. Lassus; L217 Le Blanc
14. Je suis deshérite 31.26 & 57.16 à 6

... Puisque jay perdu mon ami;
Seule il ma laissée
Pleine de pleurs et de souci.
Rossignol du bois joli,
Sans point faire demeurée,
Va-t'en dire à mon ami
Que pour lui je suis tourmentée.

Only one strophe of this text is known though, from the many settings of it, it must have been a popular one. 1)

OS Attaignant IV à 4, 1540 f.7, Cadéac - reprinted by Bellere; Anvers 1597, Phalèse Recueil des Fleurs 1560, Schering-Geschichte No. 116 and Eitner; - this setting was also used by Palestrina as a basis for one of his sine nomine masses 2); Schering Geschichtte No.117 Jacotin; Goudinel, Gombert, Orlande 3); L68 Certon; L68 Nicolas; L165 Le Jeune.

15. Las, voulez vous 49.12 à 6

... qu'une personne chante
A qui le cœur ne fait que soupirer.
Laisser chanter celui qui se contente
Et me laisse mon seul mal endurer.

There is a short musical repetition at the end of the composition: bars 422 onwards correspond to bars 494 onwards, with slight modifications, and with the cadence extended so as to close with A as the final.

OS 4) Attaignant Chansons 1523 &c Vermont; Moderne Le Parangon IV 1539 &c Gardane; Du Chemin Meslanges 1570 Certon; Lassus; L165 Nicolas; L164 Castro; Phalèse Recueil 1569 Faignient; Tregnion’s Anthology Ferabosco 5).

1) See Gerold: Chansons populaires....
2) See Reese: Music in the Renaissance...p.541
4) See Howard Mayer Brown: Music in the French Secular Theatre... pp.250-251
5) One of the four chansons he wrote. See Kerman: Yhe Elizabethan Madrigal, pp. 91-2
16. Mon coeur chante — 3 à 6
... joiesusement quant il me souvient de la belle
Tout mon plaisir se renouvelle
De bien en mieux certainement en esperant que briefement
J'auray quelques nouvelles.
The text is the same as that for the other two settings.
Here the first two lines are not repeated as a refrain as in
setting 1 (23.22). The imitation at the opening is very close
and in short note values. The poem is by Charles d'Orléans.

17. Gr est venu (Car ce jour) 49.22 & 57.9 à 6
... le printemps gracieux
Le doux avril auquel la belle fleur
Les prés herbus diversement colorés
Rejouissant et nos cœurs et nos yeux.
Mais celui la qui gouverne les cieux
Autre tel don vont encore contenter
Le cœur et loeul des invites qui ore(?)
Des doux amants sont contents et joyeux.
(...dhuy chacun de nous contemple
En lung et lautre ung vray et vif exemple
De ne qu'au monde on appele beaute.
Laquelle en eux tant des autres sesloigne
Qu'impossible est qu'elle auray me ternoigne (?)
D'ung noble coeur le feroe loyauté.)

18. Pour une,las, j'endure 31.28 & 57.14 à 6
...Pourtant de mieux avoir
La chose mest trop dure
Lon peult aperchevoir.
Le mal en a souffrance
Lequel me fault souffrir.
Si je nay allegeance
Je me fauldra morir.

19. Puis que fortune 31.27 & 57.17 à 6
... a sur moi entrepris
Las me doit on de tout plaisir banir,
Et sans secours incessament tenir
Mieux me vouldroit de la mort estre pris.
OS Pylois; Claudin
OU L108, 126 &c Lassus; C145.50
20. Rejouissons nous 31.22 & 57.10 à 6
a cette heure
À ce joli mois de may.
Le rossignol demeure au bois,
Chantant si gay.
Sans quelques lay liray chanter (?)
Et voir la belle figure que je veux aimer.
In general a more chordal setting with frottola-like repeated notes, quick opening imitation and some rhythmic complexity.

21. Réveillez vous tous 31.25 & 57.5 à 6
plaisans amoureux.
Vive convient me soyes endormis.
Réveillez vous, montrez vous vrais amys.
Soyez toujours en amour gratieulx.
OU L79, 123, 222 Formantin

22. Tant av souffert 31.31 & 57.15 à 6
pour parvenir
Et journellement souffert pour advenir
Avecque de long temps ai desire
Vivant en espoir que mon mal sera allegé.
OS Add.3407lf51 (Jacques le Roy XII, 1550)

Madrigal

23. Il foco (E quando) 26.4 à 4
ch'io sentia prima si leve
Drento di me je fatto hor si gagliardo dentro di me
E si possente ch'io n'avampo et ardo
Feraventura più che non ai deu
Si sparge in terra copiosa neve
Il freddo Borea o s'el lucente sguardo
Del sol più caldo il giorno fa più tardo
Quel medesmo ... si mostra o' ancor più greve.
(... io spero che maggior non pessa farai m'accor...)
Go lasso (x 3) che concente
Vie più m'inceneriscei nerui el' essa
Ma schara a dimattar sempre ardente
La fiam c'ha nel coe bal desio mossa
Cresca in eterno ch,egli lo consente.

This madrigal is quite unlike any of the chanson settings. There is more homophonic writing, the motives are short and the melodic lines leap around over a bigger range, the rhythm is more complex and there are several short rests. A prominent feature is the use of antiphonal duet passages. The style is frottola-like but has many archaic features.
The motet Sive vigilem appears in Christ Church, Oxford, MS 979-83 - a set of part books bound up with Tallis and Byrd's Cantiones Sacrae of 1575, with the Tenor book missing. The work by Gerarde is à 6, and is not here considered in detail because too many other issues are involved. The same title occurs in Montanus Novum et innigne, 1553; Add. 32377f.29v Anon; i.264 (c1584) Jeffreys; ii.283-4.

In Add. 31390f.30 there is an instrumental setting of Chere la fountayne à 5 by Gerarde, which has been mentioned earlier. This may be connected with the chanson A la fontaine du presz which was based on a folk song and also used by Clemens as the basis for one of his parody mass settings. Or it may be related to Ferrabosco's setting à 5 of Petrarch's canzone Standomi un giorno the fourth parte of which is Chiara fontana. This setting occurs in Christ Church MS 78-82 (No.23) and in Ch. Ch. 465-7, Egerton 3665 and the "Filmer Partbooks" Yale University Library.

The instrumental fragments from Royal Appendix 23-25 (See Appendix A) are here also not considered in detail.

2) See Reese: Music in the Renaissance...pp.351-2
3) See Kerman: The Elizabethan Madrigal...Table XII, p.90
MUSICAL STYLE

A detailed investigation of this seems undesirable at this stage, and is therefore not attempted. The following survey is a brief consideration of the transcriptions attached to this study with particular reference to technical features that serve to distinguish Gerarde's style.

Melody

A few of the pieces have an overall compass which exceeds Morley's advice to students to keep within a three octave range, but most of them keep within it (1). In general the individual voice parts lie on the stave and have an average range of a tenth. The inclusive ranges, according to the clefs used, for the pieces considered here are G: c'-g", 12th; Soprano: b-f", 12th; Mezzo-soprano: f-c", 12th; Alto: d-bb', 13th; Tenor: c-g', 12th; Baritone: A-d', 11th; Bass: D-c', 14th. As would be expected the biggest ranges for individual pieces occur in counter-tenor and bass parts while the smallest, sometimes only a 7th, are in the upper parts (e.g. 7ths. in 2'.Alto, 7.Tenor, 12.Soprano, 15.Soprano, 20.). A particularly restricted melody can be seen in the opening bars of 20, especially in voice IV.

Most of the writing is diatonic and conservative, but there are a few instances of chromatic lines such as eb-d-e'-d (1.III.44-5; 2'.III.17) or bb-a-g#-a (4.I.19). Awkward intervals such as the augmented 4th. or diminished 5th. taken by leap or as part of a melodic line (2'.III.23-4; 5.I.45-7; 5'.I.45-7; 7'.III.29; 8.V.3-4; 9.IV.20-21, 44-5, 68; 13.III.33-4) are common, and many of these can not be reckoned as dead intervals. Angular lines are also frequent (1.V.30-2; 2.IV.3-5; 5'.III.18-19; 6.VI.10-12; 7'.V.11-14; 8'.V.3-4, 36-7; 9.I.56-8; 9.IV.58-60; 13.VI.3-6; 14.III.22-3; 17.III.50-2; 23 throughout).

A few examples of large leaps can be given: Major 6th. (21.IV.31), falling 8ve. (8.VI.53; 14.II.61), rising 8ve. (8.II.31-2) and rising quaver 8ve. formula, often cadential (1.IV.104; 3'.I.33; 4'.I.37; 4'.II.85).

1). See Morley: Plains and Easy Introduction...p.166; Edward E. Lowinsky: The Principle of Physical and Musical Space in the Renaissance. Papers of the American Musicological Society, 1941, pp.57-84; Kerman: The Elizabethan Madrigal...p.103n.2

2). In this section references are made in the following form:

   2'.III.17 means composition 2' from the previous section (i.e. Adjuva nos), IIIrd. voice, bar 17, second beat.
Large or awkward composite intervals occur far more frequently, and a few examples are listed below.¹)

<table>
<thead>
<tr>
<th>Min.6</th>
<th>5-2</th>
<th>R 17'.IV. 27</th>
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<tr>
<td>Maj.6</td>
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<td>7th.</td>
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<td>R 22.III.33</td>
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<td>R 4'</td>
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| 7th.  | 5-3 | R 1. III.74  | 5' | R 5. | IV. 59 |
|       |     | R 2. IV. 3-4 | 7th. | 3-3-3 | F 3. | IV. 69-70 |
|       |     | R 4'. III.51-5 |     |       | F 3'. IV. 54-5 |
|       |     | R 4. III.51-2 |     |       | F 16. VI. 5-6 |
|       |     | R 5. V. 56-7 |     |       | F 16. VI. 5-6 |
|       |     | R 6. VII.25-6 |     |       | F 16. VI. 5-6 |
|       |     | R 7. III.51 |     |       | F 16. VI. 5-6 |
|       |     | R 7'. III.33 |     |       | F 16. VI. 5-6 |
|       |     | R 11. II. | 7th. | 3-3-3 | F 3. | IV. 69-70 |
|       |     | R 11. IV. 5 |     |       | F 3. III.33-4 |
|       |     | R 13. IV. 31 |     |       | F 5. III.56-8 |
|       |     | R 15. III. | 7th. | 2-2-5 | F 4. | V. 31 |
|       |     | R 17. I. 23-4 | 7th. | 2-2-5 | F 4. | V. 31 |
|       |     | R 17'. I. 14-15 | 7th. | 5-2-2 | F 4. | V. 31 |
|       |     | R 19. V. 20-1 | 7th. | 5-2-2 | F 4. | V. 31 |
|       |     | R 21. V. 37-8 | 7th. | 5-2-2 | F 4. | V. 31 |
|       |     | F 5. V. 13-14 | 7th. | 5-2-2 | F 4. | V. 31 |
|       |     | F 6'. III.41-2 | 7th. | 5-2-2 | F 4. | V. 31 |
|       |     | F 11. IV. 14-15 | 7th. | 5-2-2 | F 4. | V. 31 |
|       |     | F 13. III.51-5 | 7th. | 5-2-2 | F 4. | V. 31 |
|       |     | F 15. IV. 6 | 7th. | 5-2-2 | F 4. | V. 31 |

| 7th.  | 3-5 | R 15. IV. 18 | 8ve. | 6-3 | R 1. | IV. 12-13 |
|       |     | F 6. IV. 11-12 |     |     | R 3. | IV. 12-13 |
|       |     | F 8. IV. 55-6 | 8ve. | 5-3-2 | R 1. | III.4-7 |
|       |     | VII.58-9 | 8ve. | 5-3-2 | R 1. | III.4-7 |
|       |     | F 9. V. 40 | 8ve. | 5-3-2 | R 1. | III.4-7 |
|       |     | F 11. VI. 37 | 9th. | 3-2 | F 11. IV. 84 |
|       |     | F 21. II. 35-1 | 9th. | 3-2 | F 11. IV. 84 |

| 7th.  | 2-6 | R 1. IV. 54 | 9th. | 2-8 | R 5. | I. 19-20 |
|       |     | F 8. IV. 52-3 |     |     | F 8. IV. 52-3 |

¹) Columns show composite interval, how made up and whether Rising or Falling. Dead intervals are included.
²) The interval is taken very quickly
³) An awkward figure
⁴) An 11th. by line (bars 8-9)
It can be seen that angular lines are by no means uncommon, especially those outlining the interval of a seventh. This interval can even appear as part of an imitative point, as in Deus qui superbias resistis. Of course though the frequency of its appearance is noteworthy the interval is to be found in composers such as Wert and Merulo and, as a melodic outline, in plainsong melodies such as the sequence for Easter Sunday Victimae paschali laudes 1). It should be noted that several of the intervals cited above are 'dead', though still awkward to sing in many instances.

On pages 138-9 of the transcriptions can be seen all the imitative points from these pieces. Though mostly not very individualistic there is a surprising variety amongst them. There seems to be a slight predilection for rising motives and motives with some note repetition; naturally there is more of this note repetition in the chansons than in the motets. Particularly short points can be seen in the madrigal Il fisco ch'io sentia.

Another feature of melodic interest is Gerarde's use of the cambiata and related melodic formulae. Some examples are listed below:

4'.II.26; 19'.II.36-7; 20'.I.7; 23'.II.55 - classic form.
3'.III.32 - quaver resolution.
4'.II.55; 5'.II.7-3; 15'.III.19 - unresolved cambiata.
3'.VI.43-4; 47-8; 3'.V.39; 3'.IV.23; 4'.V.47; 4'.IV.65-6; 4'.V.27 - strong beat cambiata figure, often unresolved.
3'.IV.57, 59 - strong beat quaver cambiata.

Rhythm.

With the exception of the madrigal and a few moments in the chansons there are not many moments of rhythmical excitement. There are, nevertheless, several syncopated figures and triplet microrhythms such as the following:

1'.I.100; 1'.VI.55-7; 3'.III.42; 4'.III.30; 6'.V.20-24; 6'.VI.11; 11'.II.33; 13'.all parts.24-31;13'.III.9-10, 16; 16'.II.41-3; 17'.IV.22-5; 20.V. throughout; 23.throughout, and especially 37-9.

Another interesting feature is the use of a triplet crotchet 1)

See LU 780 to the words Dice nobis Maria and Angelicos testes, and on Wert and Merulo see Reese: Music in the Renaissance... pp. 410 and 417.
figure against duplet crotchets in the other parts; in *Pour une las, j'endure* (18.V.13). As was mentioned earlier, this same feature appears in the seven-voice setting of *J'ay mis mon coeur* by Pierre Moulau in Royal Appendix 49-54.

Apart from the common semibreve-semibreve (*cum opposita proprietate*) ligature only one other example occurs. This is the breve-breve ligature (*cum proprietate et sine perfectione*) which appears in 1.III.85.

**Harmony.**

Before considering the general harmonic style various small features can be mentioned:

1. **4. bar 52; 5. bars 6, 47** - chords with no third
2. **4. bar 15** - dissonant fourth introduced over a pedal bass
3. **19. bar 36** - passing six-four chord over pedal bass used as preparation for a suspension
4. **4.5. bar 55 ?; 7. bar 59** - augmented triads
5. **21. bars 10, 34** - 13mod.7 chords
6. **13. bar 38** - odd double suspension
7. **4. bar 50; 5. bar 21, 7.V.25** - odd dissonance treatment
8. **1.II.9-10; 2.II.53; 3.III.24; 3.IV.V.59; 10.II.3** - collisions between the parts, usually as part of accepted formulae

There are many instances of six-three progressions, particularly at phrygian-type cadences (e.g. VI-V in a 'minor' mode). A few examples follow:

1. **2. bars 17 & 19; 4. bars 19 & 21, 42-3; 4.49 onwards.**

One of the most interesting features of these pieces is the frequency with which Gerarde uses the false relation and the so-called 'English' cadence. Just how peculiarly English these devices are has, I believe, been exaggerated - though there is no doubt that they were exploited by some members of the 'English school'. Our knowledge of the continental repertoire is still not great enough to say just how common they in fact were. Certainly they are to be found frequently in the works of Vaez for instance and were inveighed against by Morley. The list of examples which follows indicates a pronounced liking for these effects which is typical of Gerarde even if not typically English necessarily.

1) These can be compared with the well-known example in Gibbons, *The Silver Swan*
4) See Reese: *Ibid.* 824 n.34
The most common type occurs obliquely; with this type can be linked those where the false relation occurs obliquely but is introduced by a fresh entry in another voice.

<table>
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<th>Oblique with new entry</th>
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<td>1. bars 16-18</td>
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<td>1. 61-2</td>
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<td>3°. 53</td>
<td>9. 13, 23</td>
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<td>4. 19, 53, 60-2</td>
<td>12. 7, 15</td>
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<td>5. 15</td>
<td>14. 26</td>
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<td>5°. 26</td>
<td>15. 7</td>
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<td>6. 35</td>
<td>16. 10, 26</td>
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<tr>
<td>6°. 23, 29</td>
<td>18. 16</td>
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</table>

Less frequently there is a simultaneous false relation, often as part of a cadence, using the flattened or raised seventh degree, and in one example at least being introduced by a fresh entry of another voice.

<table>
<thead>
<tr>
<th>Oblique</th>
<th>Oblique with new entry</th>
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<td>3. 54</td>
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<td>23. 40</td>
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In addition to the usual imitative techniques which apply to the bass part a harmonic approach is evident in many of the bass lines. Short motives in the bass, often based on plagal harmony, occur in the eight-part composition *Timor et tremor* (6 and 6° "towards the end"); but also in six-part pieces such as 3, 3°, 15 and 21. Functional bass lines can also be seen in 6, VII and 10. V and VI. Often two bass parts will alternate with short ostinato-like figures, as in some of the examples above, somewhat reminiscent of Lassus.

Another device that is evident is the madrigalian technique, also to be seen in some frottole, of ending with several plagal cadences, often with the cantus of other voices holding their notes while the others gradually come to rest. Examples of this are 1. bars 100-105, 5. bars 73-7, 7°. bars 46-53, 9. bars 84-7, 15. bars 55-60.

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1) See Reese: *Music in the Renaissance*...p.392
Throughout these pieces the harmonic speed is fairly consistent and regular, though in spite of all pieces having the same time-signature (barred C) occasionally a piece such as Rejouissons nous appears to move throughout at twice the speed due to the reduced note values of the original. There are also occasional patches of quickly changing harmony such as 12. bars 16, 18 and 17. bars 10-15.

Familiar features of the chanson such as the 'narrative' opening and the rapid parlando style can be seen in C'est grand plaisir and Hâtez vous respectively.

Texture and General Style

In many ways the general style of these works recalls that of Gombert. The use of motives and of pervading imitation, a technique that was established in England by the early sixteenth century and is to be seen in the works of Taverner, is a leading characteristic of Gombert's work, whereas it is far less characteristic of, say, the madrigals of Lassus. This technique is displayed in all of these pieces, even those in as many as eight voice parts.

In some cases another characteristic usage of Gombert is evident - that of imitation at a very close time interval. Examples of this are 13. bars 22-5, and the openings of 16 and 20.

Yet another device is shown in the opening of 13: the imitative point begins after the first word, at quel jour seray je, and thus is buried in the rest of the texture. This is, however, a rarity. The opening of 5 shows two points being used freely and interchangeably in a most interesting way.

Usually Gerarde uses real answers for his points of imitation, but Deus, qui superbis opens with a series of tonal answers - a practice that was becoming increasingly popular, though far from usual, during the first half of the sixteenth century, as the last tenuous links of the modal system were being snapped.

Together with the pervasive imitation goes a somewhat dense texture and the use of overlapping or non-stopping cadences. These can be seen in, for instance, 1. bars 12-13, 18-19, and throughout most of the other pieces. The texture is further thickened by an infrequent use of rests, except where voices pause for some while. This characteristic is not so pronounced as it is in the works of Gombert, of whom Hermann Finck says in
his Practica Musica of 1566, 'In enia vitat pausas'. An unusual number of short rests occur in 20 and 23.

Chordal textures, though seldom found in Gombert or Clemens, are used by Geraerde for contrast and for effect. Some examples can be seen in 2. bars 20–26 and 3. bars 15–20, or by reference to the list of motives given with the transcriptions. Varied voice groupings and antiphonal effects appear in such places as 1. bars 37–49, 61–93; 6. throughout; 8. bars 17–32; 17 & 17. passim; and the opening of 18, though these are of course not on the same scale or of the same brilliance as those of the Venetian school. Pairing of voices I & II, III & IV can be seen particularly in 23.

In the homophonic sections there is a tendency, which can be seen in Clemens though not in Gombert, to give the highest voice a more melodic part than the others.

Structure

All the motets are on a fairly substantial scale - there are 2 à 3, 1 à 7, 4 à 6 and 1 à 5, all except the one à 7 has two partes and they are between 105 and 153 bars long. The secular works are also fairly extensive - there are 13 à 6, 1 à 5 and 1 madrigal à 4, the madrigal and one of the chansons have two partes and they are between 39 and 108 bars long, except for the madrigal which has 125 bars.

As in many large scale motets the responsory form is used for some of them. This form, which can be represented as ABcB, was rare before about 1520 but became very common thereafter. In some cases here the second B section is extended so as to cadence on the proper final. The structure is to be seen in 3, 4, 5, 7 and 8. Adieu mon espérance shows an AABC structure and Las, voulez vous has a few bars of repetition at the end.

1) An interesting comparison can be made with Gombert and Byrd. '... most of his sacred music is in the form of 169 motets.... Slightly over half of these motets are in two partes; the great majority are à 4 or à 5, there being a small preference for writing à 5.' Reese: Music in the Renaissance...p.344. 'The contents of the Lib. I Sacrarum cantionum (1589), all à 5, reveal a liking for large dimensions: six motets consist of a single pars, but 8 are in two partes, one is in three partes, and one in four.' Reese: Ibid...p.798
A typical example of Gerarde's motet style is *Dum transisset*; it shows both his strength and his weaknesses. As a typical chanson *Hatez vous* could be chosen; it comes between the motet style which is used for many of them and the more rapid parlando style used for others. The strength of Gerarde lies partly in a quite assured technique. It is interesting to consider therefore a few small but important technical features to be found in these pieces.

Some awkward sounding passages are occasionally found, often in connection with short note values. In 3. bar 30 the individual parts move well in conjunction with the bass, but from a harmonic point of view the total effect sounds strained. In 15. bars 41-2 voice IV wriggles about, presumably to avoid faulty progressions that might otherwise result. There is also a rather knotty problem of *musica ficta* here; presumably the singer would be inclined to add G#'s in the top part, whilst G's in voice IV would create a highly improbable line.

Other harmonic collisions occur which are most effective, and in the 'English' manner. There are however continental examples of the same nature. Here they occur in 4. II, III & IV. 24 and 6°. I, III & IV. 12.

The technique is a little less assured in passages such as the following:

2°. II & V. 45 - short note values used to save consecutive octaves

8°. II & VIII. 9-10 - genuine consecutive octaves

8°. V & VI. 10 - consecutive octaves saved by the insertion of a rest in one part

3°. IV & V. 44 - consecutive fifths arising out of the use of short note values

4°. I & II. 26 - cadential consecutive fifths, such as can be found in la Rue and in many cadences of the Baroque

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1) One example (by Costeley) can be seen in Reese; *Music in the Renaissance...* p.388, example 89 - from the chanson of Ron- sard *Mignonne, allon voir* (bar 12 in this transcription)
Among the works of the Flemish composers the motets rank as second in importance only when compared with their settings of the Ordinary of the Mass. Indeed there are composers who confined themselves almost exclusively to compositions in these two genres, either from inclination or from the nature of their employment.

The earlier motets were frequently Marian - antiphons, hymns and sequences for use at Vespers chiefly. Later the context for the motet became less specifically liturgical and texts from the Bible, and in particular from the psalms, were selected. Reese has observed that more than a quarter of Gombert's motets are Marian, and Denis Stevens has commented on the frequency with which Fayrfax and his contemporaries set such texts.

Of the various forms which the longer type of motet could take, one of the most common is that of the respond. This can be represented schematically as ABAB. Often this type of structure would divide down the middle into the two partes of a motet. The form rarely appears before c.1520 but is common thereafter.

Apel has provided a useful contrast between two styles of motet writing: the one he characterises as 'strictly polyphonic, continuous, non-cadential, uniform sonority', and the other as 'partly chordal, sectional, cadential, using contrasting sonorities'.

The first type, with its points of imitation, has been called by some the 'classical motet style' and is to be seen in the works of Ockeghem, Isaac, La Rue, de Monte and Palestrina. The pervading imitation of Gombert is even more noteworthy than the works of Joaquin which are more frequently mentioned in this connection. 'Whereas Joaquin generally uses a motif only once in each part Gombert often reworks it several times before proceeding to the next'.

The second type is to be found in the works of Obrecht, Joaquin, Willaert and Giovanni Gabrieli. This type in its later form is that known as the 'Venetian motet', and as a rule postulates a large number of voice parts. The polyphoral motet reached its greatest splendour in the Venetian school but did not originate there. Examples are to be found in Italy from the fifteenth century.

1) The term is used loosely, for convenience, to cover the various liturgical forms such as respond and antiphon; these are noted in Appendix B.
2) See Struk: Some Motet Types of the 16th Century, PANUS (1944), 155
3) Harvard Dictionary, 269
In the present study the 'classical' motet is the more important and requires a little further examination. The use of the canto fermo, originally of prime importance, became increasingly rare during the period under discussion. Admittedly it is to be found as late as in the works of Josquin, though here it provides a startling contrast to the imitative texture that surrounds it, and also it is found in works of a partly pedagogic nature later still; but, in general, the method was made irrelevant by the technique of pervading imitation.

An even more important stylistic change is to be seen taking place between the years 1540-1550. The prevailing unity of mood and evenness of movement to be found in the style of Gombert is disturbed by the growing emphasis on the text and its meaning. The texture becomes more fragmented and less homogeneous as isolated moments in a motet are given special treatment because of their emotional and not merely musical importance.

The influence of the 'madrigal approach' can be seen clearly in the works of Lassus. The 'Antwerp Motet Book' of 1556 has many examples of this more pictorial language in it. Lassus style shows a rhythmic independence rather than the melodic independence of Gombert's style. The texture is more harmonically conceived and the bass is a functional one that supports the harmony. The approach to the text is changed and the style of the music alters rapidly.

In these MSS there are 72 (26) motets that are anonymous:

1) Di Orlando di Lassus il primo libro de mottetti a cinque & a sei voci....
2) The term here excludes carols with latin text, but includes miserere settings, unlike Hughes-Hughes catalogue. The figures given include alternative settings of the same text but count concordant settings as one and the same.
Ad te levavi oculos (Miserere nostrri) 17.18 à 6
Text CXXI:1-3 (4,5)
NC Tallis; Monte; Gombert; (Tallis; Guami; Gombert)
OU Rore; Peterhouse, Dec. MSS 35, 37; Cant. 43, 36, Anon;
ii.291-2
1), Dumont, Ch. Ch. 979-83, White; (L168, Lassus;
ii.281, 306 Damas)

Adhesit pavimento anima (Dormitavit) 31.15 à 5
Text CXVIII:25-27 (29-32)
OU Ch. Ch. 979-83, Mundy

Angelus Domini descendit 23.1
Text Matthew 28:2, 5-6
NC Lassus; L'Heritier; Lupus; Zielewski; Byrd;
Add.30361 f.51v
OU Clemens; ii.273-4

Animam meam dilectam tradidi (Congregamini sunt inimici) 17.6 à 6
Text LU 681
NC Victoria
OU L94, 167, Lassus

Ascendens Christus (Ascendo ad Patrem) 26.6 à 5
Text Epesians 4:8, and LU 850
NC Palestrina (ii.304, Palestrina; ii.279, Tye; Evangelia 1556,
Phinot)
OU Clemens; ii.300, 303, 325, Victoria; (Add.31390 f.108, Maillart;
also L16, 96; L159, Kerle)

Aspice Domine, quia facta est 17.17 & 31.6 à 6
Text LU 996
NC Phinot; Gombert; Jaquet of Mantua; Morari; Bacourius; Byrd;
Add.31390 Phillips [Van Wilder]; Add.11584 f.45, Adriano;
Add.30810-15 f.21v, 22v, 34v
OU Peterhouse MSS 40:70, 41:67, 31:78, 32:63, Lupus Italus;
Monte; Sermisy; Vaeht; 1260 Planson

Beati omnes qui timent (Ecce sic benedicetur) 31.19 à 5
Text CXXVII:1-4 (5-7)
NC Vuer; L94, 167, 194 Lassus
OU Gombert; L249 Boni; L15 Cadéac; L148 Caietain

1) The small roman numeral refers to the relevant volume of
Hughes-Hughes catalogue
Benedictus Dominus Deus Israel (Honor, virtus-2) 31.2 à 5
Text LXXI, 18,19
NC Tallis
OU Corteccia; Févin; Pérez; Vecchi; ii.305 Mouton; C136.56 mass by Gheerkin de Hondt based on C136.63 motet of Jean Lupi; C166.4; L267 anon

Christus factus est (Propter quod es Deus) 31.1 à 5
Text Philippians 2:8 (9)
NC Crequillon; Anerio; Asola

Cognovi, Domine (Veniant mihi) 17.34 & 26.11 à 8
Text CXVIII:75 (77)
NC Lassus

Congregati sunt imimici 31.11 à 5
Text I Machabees 1:18
NC Lassus; Baston; Crequillon
OU C142.7; L166, Boni; L96, Maillard

Creator omnium 23.14
...Deus terribilis et fortis, justus et misericors,
Da pacem, Domine, in diebus nostris.
NC Lassus
OU Willaert

Da mihi, Domine 17.11 à 6
...in omnis tribulationibus consolia(?)...
OU Ferrabosco

Da pacem, Domine 26.12 à 5
Text LU 1967
NC Willaert; Lassus; Rore; Clemens; Caron; Add.32377 f.46v-47 (some affinity)
OU Gombert; C124.6, Benedictus Ducis; L99 Certon; L98 Sermisy; L159 Kerle; L16 Mouton (twice); ii.264, c.1584; Ch.Ch.79-82 & 463-7

Derelinquat impius viam suam-2 31.14 à 6
As above

Deus in nomine tuo-2 (Ecce enim Deus) 31.28 à 4
Text LIII:1
NC Lassus; Phinot
OU Josquin; L249 Boni; ii.279 Victoria; ii.265; (ii.331 Verdelot; ii.259, c.1516)
Domine clamavi ad te (Vide humilitatem) 17.2 & 31.20 à 6
Text CXL:1 (XXIV:19)
17 f.6v & 7 has a signum; 18 f.6v has Canon ad lungum; 31 f.40v & 35 f.40v have Canon ad lungum; 35 f.41 has ad lungum; (17 f.7v has signum and Canon in diapente; 18 ff.7v-8 has Canon ad lungum; 31 f.41 has signum; 35 f.41v & 42 have ad lungum.)
NC Lassus

Domine, da mihi animum purum 17.23 à 7
Text LI:9

Dominus dedit 23.7
Text Job I:21

Ego autem cantabo-1 17.27 & 31.31 à 7
Text LVIII:17

Ego autem cantabo-2 31.9 à 5
As above

Ego Dominus, hoc est nomen meum 23.2
... gloriae meae alteri non dabo, nec aliud nomen in quo oporteat vos salvas fieri. Quicumque autem invocaverit nomen meum hic salus erit.
NC Masserus

Ego flos campi 23.11a
Text Song of Songs 2:1, 2 & 4:15
NC Monteverdi
OU L99, Clemens; Gallus; Gombert; Ch. Ch. 877-80; ii.354, Anerio

Egregiente Domino 26.2 à 5
Text LU 590
The plainsong CF is given in ligatures in 30 (see LU)

Estote fortes in bello (Vos, amici mei estis) 49.5 à 6
Text LU 1118 & 1111
52 f.7v has De sancto Georgio. St. George was, of course, the patron saint of England, and there are many chapels in England, for example the one at Windsor, dedicated to him. But, in itself, this is not sufficient evidence for suggesting an English provenance for the manuscript. Note however the appearance of Laudem dicite Deo in this MS and also with an ascription to St. George 1).
NC Victoria; Rore
OU L148 Caistain; Peterhouse Dec. MSS 37, Can. 36; Marenzio; ii.270; ii.354, Anerio

1) See Bukofzer: Studies in Medieval and Renaissance Music...114,118
Vides refondens perditia (Opus stupent angelli) 26.7 à 4
Text Chevalier III.222 (No.26331) - he gives refundens
Besides the common S-S ligature (cum opposita proprietate)
the descending B-B ligature is used (cum proprietate et
sine perfectione)

Preamuit spiritus Jesus 23.8
Text John 11:33-35
NC Lassus; Clemens
OU L166, Boni

Gloria tibi. Trinitas aequalis 17.2 à 6
Text LU 914
17 f.2 has ou(m) paribus vocibus
NC Tallis
OU Ch. Ch. 878

Gratia vobis et pac a Deo 17.35 à 9
Text Galatians 1:3-5
Polychoral writing

Heu michi, Domine, quia peccavi [Anima mea] 23.12 & 23.13
Text LU 1791-2
NC Lassus; Clemens; Ch. Ch. 877-90
OU Add. 31390 f.126 (as 2nd. pars of Ad Dominum cum tribularer);
Byrd; Add. 31417, Ferrabosco; ii.276, 281, Lupo; ii.279-30,
Morley; L166, Boni; L96, Maillard

Honor, virtus et potestas-1 (Trinitati lux) 17.24 à 7
...et imperium sit trinitate in unitate, unitate in trinitate,
in perenni seculorum tempore alleluia. (...perennis Unitati
sit decus perpetiss...) In perenni seculorum temporum alleluia.)
19 f.38v has Canon ad lunsum; 20 f.37v has Trinitatis in unitate 7
[voices] Canon in diapente, f.38 has Canon ad lunsum; (19 f.39 and
20 f.39v have Canon ad lunsum; 20 f.39 has Canon and a signum).
NC Tallis 2)
OU 0166.5

Illuminare Jerusalem 17.33 & 26.10 à 8
Text Isaiah 60:1, 3
NC Mouton; MB IV, 54

1) In the superius he has a soggetto6) for the words Lazare veni
foras. The soggetto is discussed under the motet Occurre-
runt Maria et Martha.
2) See Denis Stevens: Tudor Church Music...pp.43-44
In monte Olivetti (Verumtamen non sicut ego) 17.25 à 7

Text Matthew 26:39, 41, 42 (39, 42)
The plainsong CF is given in ligatures in 21 (see LU 580)
NC Ingegneri; Add. 30361-6 ff.46v, 47v; Add. 30810-15 ff. 19v, 20v & 29338-92 f. 18; Groce
OU Lassus

In patientia vestra 31.22 à 4
Text LU 1112
OU Gombert

In tribulatione mea 17.30 & 31.31 à 8
Text XVII:5

Laudate Dominum in sanctis 17.31 & 31.30 à 8
Text CL:1-5
Polychoral writing
OU Peterhouse MSS Dec. 37; L150, Lassus

Laudate Dominum, omnes gentes-1 31.16 à 5
Text CXVI:1, 2
NC Lassus; Jachet Berchem; Tallis; Victoria; Brumel; Byrd
OU L16, 96, Maillard; Las Infantas; Palestrina

Laudate Dominum, omnes gentes-2 31.26 à 4
As above

Laudem dicite Deo nostro (Memores nostri estote) 49.2 à 7
Text Apocalypse XIX:5-7
53 f.5v has De pio sanctu¹)
NC Clemens; Christianus Hollander (some affinity); Add. 30361 f.5v, 6v; Add. 30810-15 f.3v
OU ii.270, 273, 274

Laudamus omnes Dominum 17.32 & 31.25 à 8
... qui Mariam plenuit gratia et mediatrix hominum apud Deus esset propitia, alleluia.

Laus Deo Patri 17.36 à 10
Text LU 914
OU L99, Certon

¹) See note on Estote fortes
Letare Jerusalem 17.8 & 49.11 à 6
Text LU 559
OU ii.299, 361, Leo

Levavi oculos meos 21.2 & 31.5 à 5
Text CXX:1, 2
NC Gombert
OU L249, Boni; L99, Boyvin; Ll5, 31, Cadac; Ll48, Caietain;
Ll60, 297 (twice), Lassus; ii.324, More

Miserere mei, Deus 23.4
Text L:1
NC Josquin; Tye
OU Lassus; G. Gabrieli

Miserere mei, Domine (Convertere Domine) 31.3 à 5
Text VI:2, 4
NC Lupus; L287, Lassus;
OU Guami; Byrd; (L249, Boni; Ll60, 297 (twice), Lassus; -converts
Ch. Ch. 979-83, Patrick Douglas 'priste scotte borne').

Misericordia et veritas 31.13 à 6
Text LXXXIV:11
OU Clemens

Misit me vivens pater 23.4
Text LU 938

Murus aneus 17.22 à 8
... Gnaxus[?] aneus sana conscientia.

Non me vincat Deus 17.20 à 6
... meus, non me vincat caro et sanguis,
Non me deripiat mundus et frenis[?] gloria eis,
Non me supplantet diabolus et astutia eis.
Da mihi fortitudinem resistendi, patientiam tollerandi,
constantius[?] perseverandi.

Nunquid adheret tibi (Et factus est mihi) 17.3 à 6
... sedes iniquitatus[?]... (.. Dominus in refugium...)
O Maria, vernans rosa 31.4 à 5

...Porta celi speciosa

Clarior sideribus
Me guberna, me conforta,
Me defende, me scus orta
Me ne vincat ab hostibus
OU ?Ch. Ch. 877-80

Occurrerunt Maria et Martha (Videns Jesus) 17.12 & 26.14 à 6
Text John 11:32, 40 (33, 35, 43, 40)
The following soggetto1 is used for both partes (18 f.16 & 30 f.23 have seconda pars ut supra to show this):

La-za-re ve-ni fo-ras La-za-re ve-ni fo-ras

It is repeated, and used in the soft and natural hexachords.
NC (Phinot) OU (Lassus)
Omnis caro (Vere foenum est) 17.21 à 6
Text Isaiah XL:6, 7

Pecantem me quotidiem (Deus in nomine tuo-1) 17.16 & 31.21 à 6
Text LU 1797
NC Ferrabosco; Vuerescus; Mouton; Benedictus; Clemens; Byrd; Palestrina
OU L93, Crequillon; L160, 288, 297 (twice), Lassus; ii.262;
ii.341, Bai; ii.318 Rossi; ii.276-7, G. Gabrieli; ii.230,
Perez; ii.279-80, Victoria

Pecantem me 23.3
Text Processionale 50
NC Lassus
OU L16 (twice), Mouton; L19, Richafort; Gombert; Ch. Ch. 78-82

Proba me Domine 23.5
Text CXXXVIII:22, 23
NC Lassus

1) The use of hexachord syllables for the construction of a theme to fit a text (Soggetto cavato dalle vocali) is at least as old as Josquin, and is mentioned by Zarlino in his Istituzioni harmoniche of 1588. Others examples were by Lupus, Rore, Vaet and de Cleve. On this see Reese:Music in the Renaissance...234, 236, 343, 375 and 701, and compare Clemens setting of these words in Fremuit spiritus Jesus (see Reese...353, 510 on Clemens and Lassus setting of this text).
Fuer qui natus est (Hic precursor) 17.4 & 26.3 & 6

Text LU 1505
NC Gombert
OU C166.3; \textit{\textquotesingle\textquotesingle}he Palestine

Quare fremuerunt gentes 26.1 & 5

Text IV:1, 2, 13
\textit{OU} \textit{n.255-6; n.85, \textit{Kehle}; n.293, 294, \textit{W.}}

Quare tristis es 17.2 & 26.15 & 6

Text XLI:6, 7, 11
NC Lassus (some affinity)
OU \textit{n.177, \textit{Kehle}}

Respice in me 31.27 & 4

Text XXIV:17, 18
OU L167 Lassus (twice, respice me); Gombert

Sancta Maria virgo 49.4 & 6

...virginum, sancta trinitatis sacrarum

Scala sanctorum omnium, tu peccatorum refugium

Cerne pia meum periculum,

Et da mihi tuum placatisissimum filium

NC Roy 8 G vii, No. 31. The text here is political:

O Sancta Maria, virgo virginum, sancte limitas speculum,

Angelorum mirabile speculum, ste\textquotesingle la sanctorum omnium,

Tu peccatorum refugium

Cerne piissima famuli tui Caroli \textit{[Charles V]}

Various settings of the antiphon Sancta Maria Virgo intercede, for the memoria of the Virgin from the Purification to Ash Wednesday and after Trinity\textdaggerbrace{}.

Earlier settings of the \textit{pote\textquotesingle t} Sancta Maria Virgo appear in the Pembroke fragment and the Selden MS\textdaggerbrace{}.

Verdelot; Victoria; G. Gabrieli

OU Festa; ii.258, 275; L99 Cerfou

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1) See Frank Ll. Harrison: \textit{Music in Medieval Britain}, 84-85, 296 & passim on this antiphon and the votive antiphon in general

Si bona suscepimus 23.6
... de manum domini, mala autem quare non sustineamus... Nudus egressus de utero matris meae, et nudus revertar illuc.
NC Lassus; Verdelot; Verrecorem;
OU Gombert; Claudiu; Cl.143.34

Sic Deus dilexit mundum (Venite ad me) 17.15 & 31.18 à 6
Text John 3:16; Matthew 11:28
NC Athesinus; Ferdinand de Lassus; Jaquet; (Gombert)
OU Joaquin; (L151 Lassus; ii.355 Anerio; ii.431 Dumont)

Timor et tremor-1 (Exaudí Deus) 17.28 à 8
... venerunt super me et caligo cecidit super me. Miserere mei Domine quoniam in te confidit anima mea.
(... deprecationem meam quia refugium meam es et adjutor fortis Domine invocavi te non confondar)
NC Clemens; Ferrabosco; G. Gabrieli
OU L94, 201 Lassus; ii.275; ii.283-4 Jeffreys

Tribulationem nostram 17.14 & 31.24 à 6
... quossumus dominus propitius respiro et iram tuo indignationis quam justo moremus amerte Amen
NC Chastelain

Tu Bethleem 31.10 à 5
Text Matthew 2:6

Tua est potentia 31.12 à 5
Text LU995
NC Mouton
OU Cl.143.38 (basis for Mouton mass); Cl.166.9

Vias tuas 23.10
Text XXIV:4
NC Lassus; Gombert
OU ii.357 Palestrina; Bod. Mus. Sch. E 423 (tenor) à 5

Viri Galilei (Cumque intuerentur) 17.19 à 6
Text Acts 1:10, 11
NC Monte; Sweelinck; Theodor Riccius; Couillart; Palestrina;
Byrd; Add.30810-15f.11b Anon
OU ii.271-2, 274

Vivere vis recte 31.8 à 6
... Dominum vole! pectore tot de Angemii[?] atque animi... 31 has (canon); 35f.15v has Canon and 3 signums

Voce mea ad Dominum clamavi (In die tribulationis) 31.17 à 5
Text LXXVI:1,2
OU New York; Teibung, Add. 29388-92; Add.3147, RCM, Ferrabosco I; Anon: Jaquet & Martin
Two and three part carols are preserved which date from the first half of the fifteenth century. Originally songs for Christmas, the genre later included songs for other festivals. By the mid-sixteenth century the form comprised a number of strophes and a burden (the essential part of the medieval carol structure) but could appear in a variety of forms depending on musical or textual variations. But the carol which had been 'popular by destination' rather than 'popular by origin' in both words and music later was sometimes replaced by many-voiced polyphonic carols. These are little different from the motet but for the 'burden' of nee or alleluia which may be used.

There are five such carols in these MSS:

Angelus ad pastores 17.B à 8
Text LU 397
NC A. Gabrieli; Gombert; Add.22597f.16v; Add.30361-6f.26v
OU L32, 149 Lassus
Hodie Christus natus est 17.C & 31.B à 8
Text LU 413
NC Gombert; Nanino; Add.30361-6f.49
OU Rore; Palestrina
Hodie nobis detevo 31.7 à 5
Text LU 376
NC Guami; Clemens; Lestainnier
OU Compère; ii.237, 289 Reggio; ii.310-11 Philips; ii.357 Perez
Noe, noe, exultemus 17.D & 31.A à 8
...et letemus quia natus est nobis salvator mundi ex Maria virgine. Jacet in presepio et in celis regnat. Venite ador- emus. Noe...
34f.58 (Bassus part) has de nativitate domini
Parvulus filius hodie natus est 23.B
Text LU 399
NC Add.30361-6f.34v

METRICAL PSALM

In England and Scotland, as elsewhere, one of the significant results of the Reformation was the appearance of many psalters containing, like their Genevan prototype, rhymed metrical versions of selected psalms. Early examples were monophonic, but by 1563 Day had added to the sixty five tunes contained in his first edition of the previous year (those of Sternhold and Hopkins psalter) thirty settings in four-part harmony by such men as Causton and William Parsons. The Scottish Psalter of 1564 was again monophonic, the polyphonic version not being published till 1635. In these mss. one metrical psalm setting appears.

Lorde be my judge 23.0

Text:metrical version of Psalm 26 (English numbering) 1-2
(cp. Psalm 7, vv. 8-9)
'Lorde be my judge and thou shalt see
My pathes be right and plaine.
I trust in God and hop that He
Wyl strength me (give?) too remayne.
Prouve me my God to thy (?) desire
My wavyes too serche and try
As men doo prove there gould in(?) fyre
My reynes and harte espys.

NC Add. 35933)

GRACES

Four 2) graces appear in these mss.

Cibus in rebus 23.11b
...ludatuer maxime constans...
Ex animo cuncti rogitemus 23.11c
...cunctipotentem...

Père éternel, qui nous ordonne 31.c à 5

...n'avoir souci du lendemain...
31.f.29v, 32.f.29v, 34.f.27v, and 35.f.29v have Apres le repas;
36 f.29v has Apres le repaste
NC Add 11585 f.42v (Susato XI chansons à 4, Anvers 1549)
OU L.7 (Evreux), Cartou, L.7, 7.774, Couthrel.
O Souverain Pasteur 31.D à 5
...et maistre regarde ce tropeau petit...
31, 32, 33, 35, f.36, and 34 f.34 have priere devant le repas
NC Add 11585 f.42 (Susato XI chansons à 4, Anvers 1549)
OU L.7 (Evreux), Cartou, L.7, 7.774, Couthrel.

1) This is the St. Andrews/Wood's Psalter of 1566, the anonymous one mentioned by Hughes-Hughes: Catalogue... i, 600. He states that the text given above is to be found there, but this is in fact not the case. The contra-tenor part-book is in the British Museum and the others in Edinburgh and Dublin. The arguments against Iverner/Jenner's authorship or ownership have already been given - his name appears at the head of 25 f.32v.

2) 31.11b & c do not appear in Hughes-Hughes: Catalogue...
The emergence of the polyphonic chanson can be dated from the beginning of the sixteenth century. The style was derived from that of the contemporary motet, but with certain leavening characteristics. The texture is lighter and the rhythm quicker and more lively; homophonic sections are more frequent and the minim-crotchet-crotchet opening pattern of the 'narrative chanson' is established; sections become shorter and more self-contained.

The publication that heralded the new style was Petrucci's Odhecaton of 1501. Most of the compositions are by Josquin, Compère, La Rue, de Orto and similar composers. About four-fifths of the pieces are French chansons by these Franco-Flemish masters, and they demonstrate the appearance of the characteristics mentioned above, when compared with the works of Ockeghem, although still retaining many Burgundian traits.

Another potent influence came from Italy. As the armies of Francis I campaigned in Italy, so Italian humanism invaded France. One feature of this was the growing awareness of popular art as shown in music, for instance, by the frottola.1) The simplicity of this form was replaced by a courtly elegance and a large step was taken towards the creation of the fully developed Renaissance chanson of Jannequin (c.1485-c.1560), Claudin (c.1490-1562) and Certon (d.1572).

In about 1520 a split can be seen between composers of the 'Northern' school and those from Paris. The Northerners - Gombert, Crecquillon, Clemens and Richafort,- admittedly chose similar texts to the Paris school, for most of them were French-speaking, but they broke from the French tradition and treated them in the more serious motet-style of Josquin. The prints of Susato, beginning with his Premier livre des chansons à quatre parties, published at Antwerp in 1543, show this. By about 1540, indeed, chansons were being written with 5 or even more voice parts.

The 'Paris' school of Jannequin, Claudin, Certon, Passereau and Sandrin showed their unwillingness to adopt an imitative style, and concentrated more on rhythmic precision, together with a subtle alternation between binary and ternary metres which stemmed from their allegiance to the poetry and their syllabic word treatment.

These composers are represented2) in the French publications of Attaignant (between 1528 and 1552 he produced some 1500 chansons, 35 chanson collections appearing in the years 1535-49) and in Moderne's Paragon des chansons, 1538-43.3) This is the chanson parisienne.

1) The importance of this influence awaits investigation. See Everett Helms: The Sixteenth-Century French Chanson....
2) Many pieces are reprinted in Expert: Maîtres Musiciens....
3) Eleven volumes - see Reese: Music in the Renaissance...p.290n.7
In spite of this divergence, however, it should be remembered that both groups 'in the main avoided involved rhythmic and contrapuntal devices, including canon - whether crab, mirror, mensuration or ordinary. In fact, there was a reaction against complexity, and this, technically, is the chief significance of the second quarter of the century in the field of music. The complications once present in some quantity, such as difficult notation, puzzles, etc., begin to vanish. Ligatures are much less frequently used. Mensuration becomes very simple: alla breve meter (tempus imperfectum diminutum) is by far the commonest. \(^1\)

Jannequin is perhaps best-known nowadays for his many programme chansons. When written they were, of course, highly successful and widely imitated (an 8-part 'battaglia' by Andrea Gabrieli, published by Gardano in 1587, may well be modelled on the celebrated battle of Marignan by Jannequin). The rapid parlando effects are an extension of the syllabic and rhythmic emphasis of the Paris school. More important than this, however, is the frequent use of musical structures such as ABA. Many of his songs are laid out in this form.

The next stage in the development of the chanson was due to yet another manifestation of Renaissance ideals. Preoccupation with classical ideals and literature led Baïf, a leader of the Pléiade, to write his vers mesurés à l'antique. French syllables were assigned long and short quantities and poems were then written in classic metres. The Académie de poésie et musique was founded by him and Joachim Thibaut in 1570 with Charles IX as one of the noble patrons. It was created for the composition, performance and teaching of musique mesurée, in which long syllables were allotted notes twice the value of those for short syllables. This led to fascinating fluctuating rhythms though, but for the invention of Le Jeune (1528-1600), it would have produced little of value on its own. By using little melismas and interesting harmonies Le Jeune was able to produce attractive chansons in musique mesurée such as his setting of Revecy venit du printans. Some of his chansons are for as many as eight voice parts.

Costeley (1531-1606) is another composer of the period who frequently employs the ABA structure of Jannequin in his fine chansons. Ronsard too was associated with the Pléiade movement, and many of his vers mesurés à la lyre (not Baïf's type) were set to music then and later. The vers mesurés ideal of chanson is somewhat akin to Cranmer's ideal for the setting of the liturgy, and again has its roots in a respect for the words.

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1) Reese: Music in the Renaissance...p.294
The crowning glory of the chanson is reached with Lassus, and with him the wheel turns full circle to the Flemish origins of the genre. The later chansons had increasingly supple melodic lines due to their free rhythms and these led to the air de cour. And yet in spite of this and the increasing skill in laying out the voice-parts the chanson was dying on its feet, overshadowed by the madrigal.

The influence of the chanson in England is difficult to assess though, as early as 1568, Adrien Le Roy's instruction book for the lute (1557?) was translated into English. It contained many chanson transcriptions which must have made their impact on lute players. In Scotland many French chansons by such as Claudinard Lasso appear in the song-books 1).

Adieu celle que jay servi 23.20
... adieu a mon pouvoir...
NC Add 34071f30, Barabion 1550

Adieu les poir 31.6 à 5
... ou mon coeur aspiroit...

Adieu mon esperance 31.7 à 5
Text as Gerarde

Aies pitie de votre amant 31.19 à 5
... qui pour vous...

Amour au coeur 23.11
... me point quibien aimez je suis...
OU L68, 165, Clemen

Amour au coeur 23.2 à 5
Text as above
OU L68, 165, Clemen

Amy, soufres que je vous ains 26.5 à 5
NC Gardano 1550 (Hortus Musicus 5)

OU Gombert: L165, Vaudre; L218, Nou

Avecques vous mon amour finera 31.25 à 8
NC Add 34071f6, Cayen 1544

OU L63, 165, Lassus; L217, le Blanc; L165, Nicolas

Bonjour, Mamy 26.8 à 5
... Bon jour et bon an...[ABA]
NC Add 11584f24v, Le Jeune 1559 IibII

Ce mois de May 23.6
Text as Godard, Attaignant lib IV (Eitner: 60 Chansons)
NC Jannequin (Expert p. 72); Dufay (Stainer: Bodleian 105)

1) See Kenneth Elliott: Scottish Song, 1500-1700 (PRMA 84, 1957/8), 5
Ce mois de May-2 31.14 à 5
Text as above
Canon 2 in 1 between superius and tenor. 31 has 'canon ad lungum' and 33 has a signum.
NC as above

Celle qui ma tant pourmenez 57.10 à 6
...a eu pitie de ma langeur...
OU L17, 158 Sermisy

Ceste belle petite bouche 26.7 à 6
...que tant...

Dictes pour quoy 31.14 à 5
...votre amitie sefface...

Donez secours ma doulx amye 23.15
...A vostre amant tant languissant...
OU L33, 69, 113 Goudimel

En attendant damour la joissance 23.14
...mon bien mamour et ma seule esperance...
OU C166.37, 167.14 ('ad quartam')

En attendant secours 31.11 à 5
...belle je vous salue adieu...
OU as above

Jattens secours 26.11 à 6
...de ma seule pensee... (as Latfeur)

Jay ei fort bataillez 31.10 à 5
...dedens mon povre coeur...

Jay tant chasse 31.36 à 8
...que plus me suis courir...
OU L9, 72, 121, 174 Certon

Jay veu le temps 26.9 à 5
...que javoye jouissance...
OU Jaunquin (Chorwerk 73) à 4 and different words

Je laime bien 26.13 à 5
...et laimeray...
OU L63, 74 &c. Lassus

Je ne desire que la mort 23.19
...pues que je vis en desconfort...

Je ne me puis tenir 31.21 à 5
...daimer celle qui poinct ne maime...
OU L68, 165 Josquin
Je ne scay pas comment... en mon entendement... Marot
NC Add 11588f62v Benedictus; Add 34071f11; see also B212
Je ne scay pas comment... en mon entendement... Marot
NC Add 11588f62v Benedictus; Add 34071f11; see also B212

As above

Je ne suis pas de ces gens la... qui font deulx ou trois fois...

Je ne suis pas de ces gens la... qui font deulx ou trois fois...

As above

Je suis aimez... de la plus belle que jamais fust...
OU C169.15 Crecquillon

Je suis amoureulx... d'une fille. Et ay ne l'ose dire...
OU see B220

Joieusement il fait bon vivre... aient force...

Le bergier et la bergerie... sont en lombre d'un buisson...
NC Add 31390f102v, f103 and Add32377f5v Gallus (Susato)
OU L165 Gombert; L68, 165 Mouton

Le rossignol plaisant... et gratieux...
OU L184 Castro; L75, 90 &c. Lassus; L217 Le Blanc; L142, 189, 261 Millot

Le souvenir daimer... me tient quant de la belle' il me souvient...
OU C169.19; L128, 147 &c. Millot; see also B265 (different text)

Me retirer d'elle... ne m'est possible...

Mon coeur chante... Text Charles d'Orléans
OU Binchois

Mon coeur chante... Text Charles d'Orléans
OU Binchois

As above

Oncques amour ne fust... sans grand langueur...
NC Grenier (as Jamais amour) in Attaignant IV à 4
OU C164.5 Crecquillon (Phalèse 1552&3 voice and lute); L34 Cartier

Oncques amour ne fust... sans grand langueur...
NC Grenier (as Jamais amour) in Attaignant IV à 4
OU C164.5 Crecquillon (Phalèse 1552&3 voice and lute); L34 Cartier

As above
Par vous seule la mort m'assuait 23.12
...Hellas et si ne scay pourquoi...

Petite fleur 26.6 à 6
Text Marguerite de Navarre (see B358)
NC C124.9 Benedictus Ducis (earlier text)
OU L309

Plaisir nav plus 31.30 à 6
...mais vis en descomfort...
NC Add 3407f31 C. Hollandre (similar point); Gombert (à 5)
OU C169.20 Crecquillon

Pour une seule que j'aime tant 31.13 à 5
...las on me fait grand tort...

Prenez plaisir 23.8
...coeurs langoureux, allons ensemble...

Puisquelle a mis a deuus 31.15 à 5
...som amitie, et quen laissant je nay aultre' avantage...

Reviens vers moy 23.1
...qui suis tant desolee...
NC C136.69 Jean Lupi; L1, 91 Luppi; Attaignant VII à 4 Lupi (Hellinck)
OU C166.34 (Revenez vers); L165 Certon; L165 Millot; L68 Nicolas; L70, 217 Villiers; L187 Monte

Se dire le l'osoie 31.1 à 5
...dou me vient le souffrir...
NC Roy. App. 41-44f7v
OU C124.13 Benedictus Ducis; Gombert

Si jay du mal 23.13
...maulgre moi je le porte...

Soyons joyeux-1 23.3
...joieusement et puis chantons la chansonette...
OU L108, 126 &c. Lassus; L274, 296, 304 Planson

Soyons joyeux-2 31.37 à 8
...sur la plaisant verdure...
As above

Ta bonne grace et maintien 23.17
...gracieulx et le regard de tes deuus riant ieuux...
OU Corneille Canis (Burney History III, 309); see Reese:MR301n.47

Tant que en amour 23.10
...tu seras ma maistresse...
SONG

There is one song to English words in these MSS:

Yf Phæbus stormes 31.17 à 5

...by rapids...had pourre to perce his hevenlie hart and mortal sparks and Daphnes pyre had force to frame his dulfull smart... (?)

The words are difficult to read and quite possibly by a scribe not very familiar with the language.

The music, at first glance, seems no different from the style of many of the chansons in the collection.

I have found no trace of this song or others with similar words anywhere1). Its purpose in this collection, like that of Pandalidon (discussed later) is a mystery.

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1) In Rimbau]: Bibliotheca Madrigaliana (London, 1847) for instance
Two main ingredients of the madrigal, a form derived from the frottola, but with elements of the motet, chanson, carnival song and lauda too, have yet to be considered. Fifteenth century Italian poets, after the loss of Petrarch, turned to the imitation of Latin authors such as Lucretius, Quintilian and Ovid. It was not till the end of the century that Italian re-emerged as a poetic language. This was due, in part, to Lorenzo de' Medici who both encouraged and wrote poetry for the magnificent carnivals - the canti carnascialeschi.

This forthright open-air music was paralleled by the contemporary Mantuan frottola. This had begun around 1480 and in Isabella d'Este, who came to Mantua as wife of the Marchese Francesco Gonzaga in 1490, found a patron to compare with Lorenzo the Magnificent in Florence. The popularity of the frottola, with its simple, chordal, dance-like texture and treble-dominated four-part writing, is testified to by the eleven publications of frottola that Petrucci produced between 1504 and 1514.

The most important literary figure connected with the frottola was Cardinal Pietro Bembo (1470-1574). He aimed to restore to the Italian tongue the prestige it had lost after the passing of Dante and Petrarch, and to place it once more on a level with Latin. To a large extent he was successful, and when Petrucci's eleventh book of frottola appeared (the tenth is unfortunately no longer extant) a startling change in the literary quality is evident - six well-known poets are included, amongst whom are Petrarch and Bembo.

It has been seen already that Italy was dominated by Franco-Flemish musicians (Petrucci's Odhecaton shows this as does the fact that the Papal chapel registers show hardly any Italian names, but only French, Flemish and even German and Spanish). It was the association of the contrapuntal thinking of the Netherland composers with the frottola and the literary circle of Bembo and his disciples that led to the madrigal in its earliest forms.

The first revival of the word 'madrigal' is found in the 1533 publication Madrigali de diversi musici libro primo of Valerio Dorico at Rome. The interaction of chanson and madrigal can be seen not only in the many chanson collections that flowed into Italy, but also in the appearance of many chansons in Italian collections of the 1530's and the many collections of Moderne that close with a madrigal.

1) For this section see particularly Helm: Heralds... and Kerman: The El.mad.
4) Which had no musical and only faint literary kinship with the fourteenth century madrigal.
The early madrigal was, then, the product of Netherlands composers. The main composers in this form were Verdelot and Arcadelt and the one Italian composer of note Festa. To this group may be added Willaert, a slightly later composer. In general the madrigals are restrained and to a large extent in what Einstein has defined as 'Polyphonically animated homophony'. They are usually in three or four voice parts, though Verdelot wrote large numbers in five or even six parts.

The classic period of the madrigal is about 1550-80. Again the Netherlands composers - Rore, Lasso, Monte and, later, Wert - played a large part in its development; but Palestrina and Andrea Gabrieli point to the Italian's increasing share in the mature madrigal. The usual number of voice parts is from four to six, with five usually favoured as the ideal. Lasso, however did write on occasion for eight or even more voices. Polyphony and imitation are increasingly important, though the lightness of the earlier madrigal is often sufficiently evident to prevent it becoming as weighty as the motet in spite of the increased expressiveness. Stylistic changes in this period and later were fairly rapid.

The late Renaissance madrigal developed in the hands of Marenzio, Gesualdo and Monteverdi. A more mannered and intense approach and an increasingly soloistic and dramatic style of writing led towards, on the one hand, the basso continuo song and, on the other, the blowing-up of the madrigal.

In England the madrigal was a far more potent force than was the chanson. The early Tudor court had favoured French and Flemish musicians; indeed no Italian compositions are to be found in the surviving repertory of the period.1) Around 1530-1540 the Italian culture began to oust the prevailing culture of French chivalry.

The Fellows Library at Winchester College contains a set of part books dated 1564 that contain four part compositions, madrigals by Willaert, Lassus and Arcadelt and chansons, about ninety pieces in all. No later than this date Richard Edward's 'In going to my naked bed' appeared. The Lumley library contained eight publications of madrigals and three of chansons, mainly, if not all, collected by Arundel, and the Paston library had 'many setts of lattin ffrench and Italian songs some of three, foure, fiue, six, seavenous, and eight parts...whereof many are prickt songs and not printed and many songs printed and not prickt'. 2) Another MS -BM Add. 31390 - of about 1578 contains six madrigals, two possibly by Verdelot.3)

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1) See John Stevens: Music and Poetry... and preface to MB XVIII
2) His Will - Prerogative Court of Canterbury, Scroope 43 - reprinted Brett: The English Consort Song... PRMA 88, p. 88
3) See Noble: Le Répertoire Instrumental... pp. 91-114
Another factor in the cult of the madrigal in England was the presence of Alfonso Ferrabosco I, who received a pension from the Queen in 1562 and may well have been a resident from about the middle of the century. Also to be mentioned are composers such as Whythorne who travelled and brought back their knowledge of foreign music.

In 1568, the year that saw the Armada and Byrd's Psalms, Sonnets, & Songs (many of which are included in a Christ Church MS of 1581), saw also the publication of Nicholas Yonge's Musica Transalpina, a collection of madrigals by Marenzio, Palestrina, Ferrabosco, Lassus, Monte and Byrd, amongst others. This collection was produced as it were by popular request, and Yonge's preface tells how popular the custom of singing such madrigals was.

The most popular of the Italian composers, as attested by reprints of their works, were Croce, Ferrabosco and Marenzio. The second volume of Musica Transalpina of 1597, for instance, has twenty-eight pieces, twenty-three of which are by Marenzio. An interesting list of English Publications of Foreign music 1568-1628 is given by Kerman. The influence of such composers on the English ones is only now being appreciated when considering what was indeed a very late flowering of the madrigal in England.

1) The Elizabethan Madrigal, Table IV, p.47
2) For instance the influence of the madrigal (and the chanson) on the style of Byrd. See also Denis Arnold: Croce and the English Madrigal, in Music and Letters,XXXV (1954), 309-19.
3) I have found none of these texts in Einstein: The Italian Madrigal, nor in Obertello: Madrigali italiani in Inghilterra. I have made a brief but not thorough search of Vogel-Einstein: Bibliography of Italian Secular Vocal Music...with no resulting identifications.
The preoccupation of the humanist scholars and poets with classical writers led naturally to settings of classical texts by composers associated with the humanists. Earlier secular motets were often political; but now settings of the more popular authors (Lucretius, Quintilian, Ovid and Vergil), as well as imitations of their style by the humanists, largely took their place.

By far the most common choice of text was Dulces exuviae by Vergil; this is discussed below. Other choices include the ode Calami sonum ferentes (Rore), the opening of Vergil's first eclogue Tityre, tu patulae (Lassus), lines 174-177 from the fourth book of the Aeneid (British Museum MS Roy. 8 C vii) by Josquin, five Latin texts by Vergil, Martial and Horace - one of these is Dulces exuviae, but beginning nine lines before this - (Arcadelt, sixth book of chansons), the texts shown below, and many macaronic style texts. There is also a text in classical Greek to be found in Wert's Primo Libro delle Canzonette Vilanelle a cinque voci of 1589.

Four settings of secular classical texts are to be found in these MSS.

2) Modern reprints in Burney: History III, 519; Commen: Collectio...batavorum...XII, 119 and J. Musiol: Cyprian de Rore (1932), App. 19
3) Lassus: Collected Works, XIX, 69
4) A study of this MS, which was acquired by Henry VIII between 1519 and c.1528 and later passed into the collection of the Arundel household, is the subject of an unpublished thesis by Toni Lisbeth Vogel. The music is by Franco-Netherlandish composers, many of whom have been identified by her.
5) This is on f.15v. and is reprinted in Das Chorwerk 54, p.1. A very similar one is given by Maldeghem from Brussels MS 229 f. 31v with no composer named.
Dulces exuviae (Urbem preclarum) 26.4

Text Vergil, Aeneid IV, 651-3 (Dido's parting words)

Most of the known settings are 4, including the five in Roy. 8 G vii

NC Roy. 8 G vii f.50v. Anon. The upward leap of a fifth in
the superius also occurs in Roy. App. 26.

Roy. 8 G vii f.52v. Anon. Also in Brussels 228 f.24v.
which Maldeghem ascribes to Pierre de la Rue.

Roy. 8 G vii f.54v. Josquin. Also in Arcadelt sixth book
of chansons (see above) and reprinted in Das Chorwerk 54,
p. 5

Roy. 8 G vii f.54 Mouton. Also in Tertia pars Magni Operis:
Montanus 1559, No.14. The setting is an elaboration of
that by Josquin and the superius is the same.1)

Roy. 8 G vii f.55v. Verbonnet (Johannes Ghiselin). Also
in St. Gallen Stiftsbibl. Cod.463 p.133 (T & B lacking)
and in Selectissimae...Kriessten 1540 No.27.

Florence, Bibl. del Conserv. 2459 Mabriano de Orto. Also
4 and in Brussels 228 where it is wrongly ascribed to
Josquin.

Anon. Antico...Chansons a trois...Venice 1520
Rhaw: Symphoniae jucundae...1538, and Tricinia...1542
have an anonymous three-part setting.

OU L141, 199, 279 Lassus. Reprinted Lassus: Complete Works XI, 59
Willaeert: Complete Works I, 133
Cl42.10 Anon. [probably Willaert or one of the others above].
Stefano Rossetti (see Strunk).
L63, 74, 134 Entraignes. A setting of Urbem preclarum.

1) The endings of both are reprinted in Strunk: Vergil in Music.
2) See Tilman Merritt's article in Archiv fur Musikwissenschaft
XI (1934), 98-94, and L. de Burbure: Etude sur un ms. du 16ème
siècle. Mémoires publiés par l'Académie royale des Sciences,
des Lettres et des Beaux-Arts de Belgique XXXIII (1882).
At first sight this text appears to be gibberish. Various texts in gibberish do occur in mystery plays at the turn of the fifteenth century ¹), but this is unlikely to be such a one. Word forms have a classical appearance and the language is presumably an inflected one. More significant still is the fact that the text has the classical hexameter scansion. Allowing for transliteration errors and the scribes probable ignorance of the original language, the text may well be in Greek ²). Its presence in the MS remains, however, a mystery.


²) Probably Byzantine Greek.
Though there is little positive evidence to support these statements it can be assumed that Gerarde was a Flemish musician who spent at least a few years in England, possibly in the employment of the Arundel family. His name is Flemish and if these manuscripts were written by him, as seems likely, they were probably written in England over a fairly long period of time.

Almost certainly the books were for use, not merely display. From the list of concordances it is not possible to deduce whether say 17 was compiled from 26, 31 and 40 as well as other manuscripts, or whether 17 was designed as a 'collected edition' of Gerarde's sacred compositions. It seems quite likely that 17, 27, 26 and 31 have compositions only by him, but a great deal more collation with other sources would be necessary to establish this fact with any degree of certainty. 23 may well have had its two concordances copied from 31 rather than vice versa.

The composers named in 40 and 57 flourished, in the main, around the middle of the sixteenth century. They are mostly Flemish, though some of the lesser known ones could well have been English or resident in England.

From the few facts available such as Lebè's water mark, the date of the first metrical psalm collections and Arundel's visit to Italy in 1566 and death in 1580 it would seem that the manuscripts date from around 1560-80. The musical style tends to support this, for though the style seems to look backward to the 1540's and the repertoire is from the Gombert period this must be regarded as an old repertoire which lasted in view of several hints at a later style to be seen in some of Gerarde's compositions for instance. Such features as the large number of voices and some of the passages of polychoral-style writing would seem to indicate this. Two further points of interest are the unusual choice of Marian texts and the 'Englishness' of some of the music.

It is tantalizing that, as in the case of so many lesser-known sixteenth century composers (such as Phinot, for instance), research yields so few facts about their lives, so in the case of Gerarde there can be little but conjecture as to who he was. We are left with his compositions, however, which perhaps is more important.
### Appendix A - INDEX OF COMPOSITIONS

#### 1. Sacred

<table>
<thead>
<tr>
<th>Title</th>
<th>Voices</th>
<th>Location</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ad te levavi oculos</strong></td>
<td>6</td>
<td>17.18&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>26.15&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Adhesit pavimento anima</strong></td>
<td>5</td>
<td>31.15&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Adjuva nos</strong></td>
<td>6</td>
<td>17.17&quot;</td>
<td>[Gerarde] [Gerarde]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>31.22&quot;</td>
<td>[Gerarde]</td>
</tr>
<tr>
<td><strong>Angelus ad pastores</strong></td>
<td>8</td>
<td>17.8</td>
<td></td>
</tr>
<tr>
<td><strong>Angelus domini descendit</strong></td>
<td>?</td>
<td>23.1</td>
<td></td>
</tr>
<tr>
<td><strong>Anima mea turbata est</strong></td>
<td>?</td>
<td>23.13</td>
<td>[12&quot;]</td>
</tr>
<tr>
<td><strong>Animam meam dilectam tradidi</strong></td>
<td>6</td>
<td>17.6&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>26.9&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Apertis thesauris</strong></td>
<td>6</td>
<td>49.6&quot;</td>
<td>[Phinot]</td>
</tr>
<tr>
<td><strong>Ascendens Christus</strong></td>
<td>5</td>
<td>26.6&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Ascendo ad Patrem meum</strong></td>
<td>5</td>
<td>26.6&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Aspice Domine, quia facta est</strong></td>
<td>6</td>
<td>17.7</td>
<td></td>
</tr>
<tr>
<td><strong>Beati omnes qui timent Dominum</strong></td>
<td>5</td>
<td>31.19&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Benedictus Dominus Deus Israel</strong></td>
<td>5</td>
<td>31.2&quot;</td>
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<tr>
<td><strong>Christus factus est</strong></td>
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<td>31.1&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Cibus in rebus</strong></td>
<td>3</td>
<td>23.11&quot;</td>
<td>[Gerarde] [Gerarde]</td>
</tr>
<tr>
<td><strong>Cognovit Domine</strong></td>
<td>5</td>
<td>26.11&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Congregamini, et properate</strong></td>
<td>6</td>
<td>17.6&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>26.9&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Congregati sunt inimici</strong></td>
<td>5</td>
<td>31.11</td>
<td></td>
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<tr>
<td><strong>Convertere Domine</strong></td>
<td>5</td>
<td>31.3&quot;</td>
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<td><strong>Creator omnium</strong></td>
<td>?</td>
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<td><strong>Cumque intuerentur</strong></td>
<td>6</td>
<td>17.19&quot;</td>
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<tr>
<td><strong>Cutis mea aruit</strong></td>
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<td>17.10&quot;</td>
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<td></td>
<td></td>
<td>49.10&quot;</td>
<td>[D.G.]</td>
</tr>
<tr>
<td><strong>Da mihi, Domine</strong></td>
<td>6</td>
<td>17.11</td>
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<tr>
<td><strong>Da pocem, Domine</strong></td>
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<td>26.12</td>
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</tr>
<tr>
<td><strong>Derelinquat impius viam suam [-2]</strong></td>
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<td></td>
<td>6</td>
<td>31.14</td>
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</tr>
<tr>
<td><strong>Deus in nomine tuo [-2]</strong></td>
<td>6</td>
<td>17.16&quot;</td>
<td>[Gerarde]</td>
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<tr>
<td></td>
<td>4</td>
<td>31.28&quot;</td>
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<td><strong>Deus, qui superbis resistis</strong></td>
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<td>17.26</td>
<td>[Gerarde]</td>
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<td>49.12</td>
<td>D(ericke) G(gerarde) (50)not 52</td>
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<tr>
<td>Domine, clamavi ad te</td>
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<td>Domine, da mihi animum purum</td>
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<td>17.23°</td>
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<td>Domine, ne memineris</td>
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<td>17.17°</td>
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</tr>
<tr>
<td>Domine, quinque talenta</td>
<td>10</td>
<td>49.1°</td>
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<tr>
<td>Dominus dedit</td>
<td>?</td>
<td>23.7°</td>
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<tr>
<td>Dormitavit anima</td>
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<td>31.15°</td>
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<td>Dum transisset sabathus</td>
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<tr>
<td>Ecce enim Deus</td>
<td>4</td>
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<td>Ecce sic benedictus</td>
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<td>31.19°</td>
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<tr>
<td>Ego autem cantabo-1</td>
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<td>17.27°</td>
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<td></td>
<td>31.33°</td>
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<td>31.9°</td>
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<td>Ego Dominus hoc est nomen meum</td>
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<td>23.2°</td>
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<tr>
<td>Ego flos campi</td>
<td>?</td>
<td>23.12°</td>
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<td>Egregiente Domino</td>
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<td>Erit enim magnus coram Domine</td>
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<td>49.7°</td>
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<tr>
<td>Estote fortes in bello</td>
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<td></td>
</tr>
<tr>
<td>Et factus est mihi</td>
<td>6</td>
<td>17.3°</td>
<td></td>
</tr>
<tr>
<td>Et valde mane una sabbatorum</td>
<td>6</td>
<td>17.13°</td>
<td></td>
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<td></td>
<td></td>
<td>49.8°</td>
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<tr>
<td>Ex animo cuncti rogitemus</td>
<td>?</td>
<td>20.1°</td>
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<tr>
<td>Exaudi, Deus, deprecationem             -2</td>
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<tr>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Fidem refondens perdita</td>
<td>4</td>
<td>26.7°</td>
<td></td>
</tr>
<tr>
<td>Fremuit spiritus Jesus</td>
<td>?</td>
<td>23.8°</td>
<td></td>
</tr>
<tr>
<td>Gabriel angelus apparuit</td>
<td>6</td>
<td>49.7°</td>
<td></td>
</tr>
<tr>
<td>Gloria et honor</td>
<td>7</td>
<td>57.2°</td>
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</tr>
<tr>
<td>Gloria in excelsis-17</td>
<td>8</td>
<td>17.8°</td>
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<td></td>
<td></td>
<td>26.8°</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>49.8°</td>
<td></td>
</tr>
<tr>
<td>Gloria tibi, Trinitas aequalis</td>
<td>6</td>
<td>17.2°</td>
<td></td>
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<tr>
<td>Gratia vobis et pax a Deo</td>
<td>9</td>
<td>17.35°</td>
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<tr>
<td>Heu mihi, Domine, quia peccavi</td>
<td>?</td>
<td>23.12°</td>
<td></td>
</tr>
<tr>
<td>Hic precursor dilectus</td>
<td>6</td>
<td>17.4°</td>
<td></td>
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<td></td>
<td></td>
<td>26.8°</td>
<td></td>
</tr>
<tr>
<td>Hodie Christus natus est</td>
<td>8</td>
<td>17.8°</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>31.8°</td>
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<tr>
<td>Hodie nobis celorum rex-1</td>
<td>8</td>
<td>17.8°</td>
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<td></td>
<td></td>
<td>26.8°</td>
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<tr>
<td></td>
<td></td>
<td>49.8°</td>
<td></td>
</tr>
</tbody>
</table>

Note: The text above is a transcription of a Latin text from a manuscript, likely a religious or liturgical text. The columns represent different hymns or sections, numbered consecutively. The text is in the Latin script, with column numbers and possibly musical notation indicated in Roman numerals.
<table>
<thead>
<tr>
<th>Latin Text</th>
<th>Measure</th>
<th>Measure</th>
<th>Measure</th>
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</thead>
<tbody>
<tr>
<td>Hodie nobis de celo</td>
<td>31.7</td>
<td>17.24&quot;</td>
<td>31.2&quot;</td>
</tr>
<tr>
<td>Honor, virtus et potestas</td>
<td>17.33</td>
<td>26.10</td>
<td></td>
</tr>
<tr>
<td>Illuminare, Jerusalem</td>
<td>17.31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In die tribulationis</td>
<td>31.17&quot;</td>
<td>17.25&quot;</td>
<td></td>
</tr>
<tr>
<td>In monte Olivetti</td>
<td>31.29</td>
<td></td>
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<tr>
<td>In patientia vestra</td>
<td>17.30</td>
<td></td>
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<tr>
<td>In tribulatione sae</td>
<td>31.31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interrogabat Magos Herodes</td>
<td>17.22&quot;</td>
<td>49.9&quot;</td>
<td></td>
</tr>
<tr>
<td>Jesu corona</td>
<td>57.1&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laetare Jerusalem</td>
<td>17.8</td>
<td>49.11</td>
<td></td>
</tr>
<tr>
<td>Laudate dominum in sanctis</td>
<td>17.31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laudate dominum, omnes gentes</td>
<td>31.16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laudem dico Deo nostro</td>
<td>49.2&quot;</td>
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<tr>
<td>Laudemus omnes Dominum</td>
<td>17.32</td>
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<tr>
<td>Laus Deo patri</td>
<td>31.25</td>
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<tr>
<td>Laus, honor</td>
<td>57.1&quot;</td>
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<tr>
<td>Levavi oculos meos</td>
<td>23.9</td>
<td>31.5</td>
<td></td>
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<tr>
<td>Lorde, be my judge</td>
<td>23.0</td>
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</tr>
<tr>
<td>Magi veniunt ab oriento</td>
<td>17.22&quot;</td>
<td>49.9&quot;</td>
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<tr>
<td>Memores nostri estote</td>
<td>49.2&quot;</td>
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<tr>
<td>Miserere mei, Deus</td>
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<tr>
<td>Miserere mei, Domine</td>
<td>31.3&quot;</td>
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<td>Miserere nostri, Domine</td>
<td>17.16&quot;</td>
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<tr>
<td>Misericordia et veritas</td>
<td>31.13</td>
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<tr>
<td>Missit me vivens pater</td>
<td>26.15&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multiplicati sunt qui tribulant</td>
<td>26.15&quot;</td>
<td></td>
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</tr>
<tr>
<td>Murus aneus</td>
<td>17.29</td>
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<td></td>
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<tr>
<td>Ne quando dicat inimicus</td>
<td>17.20</td>
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<tr>
<td>Noe, noe, exultemus</td>
<td>31.4</td>
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<tr>
<td>Non me vincat Deus</td>
<td>31.3</td>
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<tr>
<td>Orlando di Lassus</td>
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<td>[Gerarde]</td>
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<tr>
<td>[Gerarde]</td>
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<td>[Lassus]</td>
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<td>[Gerarde]</td>
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<tr>
<td>[D.G.]</td>
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<td>Latin Phrase</td>
<td>Measure</td>
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<tr>
<td>Nova veniens e celo</td>
<td>6</td>
<td>57.2''</td>
<td></td>
</tr>
<tr>
<td>Nunquid adheret tibi</td>
<td>6</td>
<td>17.3'</td>
<td></td>
</tr>
<tr>
<td>O Maria, vernans rosa</td>
<td>5</td>
<td>31.4'</td>
<td></td>
</tr>
<tr>
<td>O souverain pasteur</td>
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<td>31.1'</td>
<td></td>
</tr>
<tr>
<td>Occurrerunt Maria et Martha</td>
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<td>17.12'</td>
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</tr>
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<td></td>
<td></td>
<td>26.14'</td>
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<tr>
<td>Omnis caro</td>
<td>6</td>
<td>17.21'</td>
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<tr>
<td>Opus stupent angelli</td>
<td>4</td>
<td>26.7''</td>
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<tr>
<td>Pervulus filius hodie natus est</td>
<td>?</td>
<td>23.8'</td>
<td></td>
</tr>
<tr>
<td>Peccantem me quotidie</td>
<td>6</td>
<td>17.16'</td>
<td></td>
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<td></td>
<td></td>
<td>31.21'</td>
<td></td>
</tr>
<tr>
<td>Peccata mea</td>
<td>?</td>
<td>23.3'</td>
<td></td>
</tr>
<tr>
<td>Père éternel, qui nous ordonne</td>
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<td>31.0'</td>
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<tr>
<td>Proba me, Domine</td>
<td>?</td>
<td>23.5'</td>
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<tr>
<td>Propter quod es Deus</td>
<td>5</td>
<td>31.1''</td>
<td></td>
</tr>
<tr>
<td>Puer qui natus est</td>
<td>6</td>
<td>17.4'</td>
<td></td>
</tr>
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<td></td>
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<td>26.8'</td>
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<tr>
<td>Quare fremuerunt gentes</td>
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<td>26.1'</td>
<td></td>
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<tr>
<td>Quare tristis es</td>
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<td>17.9'</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>26.13'</td>
<td></td>
</tr>
<tr>
<td>Quocumque</td>
<td>6</td>
<td>57.1''</td>
<td></td>
</tr>
<tr>
<td>Respice in me</td>
<td>4</td>
<td>31.27'</td>
<td></td>
</tr>
<tr>
<td>Sancta Maria virgo</td>
<td>6</td>
<td>49.4'</td>
<td></td>
</tr>
<tr>
<td>Sancta Trinitas, unus Deus</td>
<td>8</td>
<td>49.3'</td>
<td></td>
</tr>
<tr>
<td>Si bona suscepimus</td>
<td>?</td>
<td>23.6'</td>
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<tr>
<td>Sic Deus dilexit mundum</td>
<td>67.15</td>
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<td>31.18'</td>
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<tr>
<td>Stella ista sicut flamma</td>
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<td>Timor et tremor-1</td>
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<td>-2</td>
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<td>26.5'</td>
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<td>Tensionibus pressurie</td>
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<td>Tribulationem nostram</td>
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<td>Trinitati lux</td>
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<td>Tu Bethleem</td>
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<td>31.10'</td>
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<tr>
<td>Tua est potentia</td>
<td>5</td>
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<td>Urbs beata, Jerusalem</td>
<td>6</td>
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<tr>
<td>Veniant mihi miserationes tuae</td>
<td>3</td>
<td>17.34''</td>
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<td>Venite ad me</td>
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<td>17.15''</td>
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<td>31.23'</td>
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</table>

1) Not noted in Hughes-Higgin catalogue
Vere foenum est
Versa est in luctum
Veruntamen non sicut ego
Vias tuas
Vide humilitatem
Videns Jesus
Viri Galilei
Vivere via recte
Voce mea ad Dominum clamavi
Vos, amici mei estis

2. Secular
A qui me doibs retirer
Adieu celle que jay servi
Adieu lespoir
Adieu mon esperance
Adieu soulas
Aies pitie de votre amant
Amor piangena
Amour au coeur
Amy, soufres que je vous aime
Au joly bois
Avecques vous mon amour finera
Bon jour, bon an
Bon jour, Manye
Car ce jour dhuy
Ce mois de May
Celle qui ma tant pourmenes
C'est grand plaisir

Clemens non Papa
D.G.26, 29, 30
Theodoricus Gerard
Caron
(N.)Gombert (not 52)
Morel
D.G.
Theodoricus Gerard
(D.)Hauericq (not 52-54)
Damianus Hauericq
<table>
<thead>
<tr>
<th>Title</th>
<th>Lines</th>
<th>Slope 1</th>
<th>Slope 2</th>
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<tr>
<td>Ceste belle petite bouche</td>
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<td>26.7</td>
<td>6</td>
<td>N. Gombert</td>
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<td>Changons propos</td>
<td>6</td>
<td>49.6</td>
<td>6</td>
<td>Jacobus Clemens</td>
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<td>Comme le cerf</td>
<td>6</td>
<td>49.8</td>
<td></td>
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<td>Dicest pour quoy</td>
<td>5</td>
<td>31.4</td>
<td></td>
<td></td>
</tr>
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<td>Die lume</td>
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<td>Jo. Lupi</td>
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<td>Doniez secours ma doux amye</td>
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<td>Dueil, double duel</td>
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<td>26.1°</td>
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<td>E la banda</td>
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<td>26.2°</td>
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<td>E quando io spero</td>
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<td>26.4°</td>
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<td>[Gerarde]</td>
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<tr>
<td>E si miseramente</td>
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<td>26.3°</td>
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<td>En attendant damour la joissance</td>
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<td>En attendant secours</td>
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<td>Est il possible que l'on puisse</td>
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<td>Fortem vocemus-1</td>
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<td>Gia pianisi</td>
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<td>26.3°</td>
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<td>Il foco ch'io sentia</td>
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<td>Latfeur 57</td>
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<td>Jay si fort bataillez</td>
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<td>[Moulin]°</td>
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<td>Jay veu le temps</td>
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<td>Je ne me puis tenir</td>
<td>5</td>
<td>31.21</td>
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<td>Je ne scay pas comment-1</td>
<td>5</td>
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<td>Je ne suis pas de ces gens la-1</td>
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<td>31.3</td>
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<td>?</td>
<td>23.21</td>
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<td>31.26</td>
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<td>Joieusement il fait bon vivre</td>
<td>?</td>
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<td></td>
<td>Gombert</td>
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<td>Joissance vous donneray</td>
<td>6</td>
<td>49.14</td>
<td></td>
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</table>
La neue i monti intorno
Les, voulez vous
Le bergier et la bergièr
Le rossignol plaisant
Le souvenir d'aimer
Me retirer d'elle
Mille regrets
Mon coeur chante-1
-2
-3
Mon petit coeur
Onques amour ne fust-1
-2
Or est venu le printemps
Paine et travail
Pandalidon flaxos
Par vous seule la mort massault
Petite fleur
Plaisir nay plus
Pour une, las, j'endure
Pour une seule que jaime tant
Prenez plaisir
Puis que fortune
Puisquelle a mis a deulx
Quant je voi son ceur
Questi ad un col
Qui pouldroit dire
Raison le veult
Rejouissons nous
Retirer il me fault
Reveillez vous tous
Reviens vers moy

23.23
49.19
23.5
31.18
31.54
31.24
57.13
49.15
32.22
31.16
31.32
49.7
23.9
31.8
49.22
57.9
49.11
23.2
23.12
26.6
31.30
31.28
57.14
31.13
23.8
31.27
57.17
31.15
57.11
26.1**
49.12
49.9
31.29
57.18
49.10
31.25
57.5
23.1

D.G.
Gombert
D.G.
(N.)Gombert (not 49)
D.G. 49
(Gerarde)
(N.)Gombert 54 (not 50, 52, 53)
(Gerarde)
Theodoricus Gerardj
(Gerarde)
Theodoricus Gerardj
Christianus Hollante
don
(N(icolas))Gombert
(49, 51(52))
N.G.49,(N.)Gombert
50-52, 54(not53)
D.G.
Theodoricus Gerardj
Thomas Criquillion
(Gerarde)
Theodoricus Gerardj
Se dire ie l'oscie 5 31.1
Si jay du mal 23.13
Si mon travail vous peut-1 6 49.4
-2 6 49.16
Soyons joyeulx-1 8 23.3
-2 8 31.37
Ta bonne grace et maintien 23.17
Tant ay souffert 6 31.31
Tant que en amour 23.10
Tous mes amis-1 5 31.16
-2 5 31.22
Tra bei rubin' e perle 57.20
Urbem preclarum 5 26.A'
Vivons joieussement 5 31.5
Vivre ne puis-1 5 31.2
-2 5 31.20
-3 6 49.18
57.8
Yf Phebus stormes 5 31.17
...com' ancide 57.19

3. Instrumental

Fragments of imitative writing in unaligned score occur in 23-25, f.42 et seq.

Notes. 1) The division into sacred and secular works follows that of Hughes-Hughes catalogue.
2) The 'Location' numbers are made up of the first book in each set followed by the number given to the work in Hughes-Hughes catalogue. Letters have been given by me to works he has not numbered. ' and " refer to first and second parts of works.
3) Composers names are given as they occur in the mss. Where part books differ in spelling this is noted (e.g. 'D(ericke G(erule) (50)not 52' means that D.G. is given in mss.49, 51, 53 and 54, that the name is given in full in 50, and does not occur at all in 52.
4) All material in square brackets I have derived by implication from the mss.
<table>
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<th>Text source</th>
<th>Type</th>
<th>Feast</th>
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<td>Derelinquat-1</td>
<td>6</td>
<td>Dorelinquat</td>
<td>Isaiah 55:17 (Sdxoi)</td>
<td>D</td>
<td>3 1 Quad (head)</td>
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<tr>
<td>Gloria tibi</td>
<td>6</td>
<td>Dorelinquat</td>
<td>(914) V.95</td>
<td>A</td>
<td>2V Trinity Sunday</td>
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<td>Nunquid adheret</td>
<td>6</td>
<td>Dorelinquat</td>
<td>(1505) V.343</td>
<td>A</td>
<td>2V John Baptist</td>
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<td>Et factus est</td>
<td>6</td>
<td>Dorelinquat</td>
<td>CXLVI (303) V.29</td>
<td>V</td>
<td>Friday</td>
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<td>Puer qui natus</td>
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<td>Dorelinquat</td>
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<td>M</td>
<td>Office for Dead</td>
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<tr>
<td>Hic precursor</td>
<td>6</td>
<td>Dorelinquat</td>
<td>(691)</td>
<td>R</td>
<td>Good Friday</td>
</tr>
<tr>
<td>Domine clamavi</td>
<td>6</td>
<td>Dorelinquat</td>
<td>(691)</td>
<td>R</td>
<td>Good Friday</td>
</tr>
<tr>
<td>Vide humilitatem</td>
<td>6</td>
<td>Dorelinquat</td>
<td>(996)</td>
<td>Am</td>
<td>Sa before 23 Nov.</td>
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<tr>
<td>Animan meam</td>
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<td>Dorelinquat</td>
<td>(559)</td>
<td>I</td>
<td>4 Quad</td>
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<td>Congregani</td>
<td>6</td>
<td>Dorelinquat</td>
<td>XLI:6,7,11 (930)</td>
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<td>Corpus Christi</td>
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<td>Aspice Domine</td>
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<td>Dorelinquat</td>
<td>Job 30:31 &amp; 7:16</td>
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<td>Dorelinquat</td>
<td>Job 30:30</td>
<td>Office for Dead</td>
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<td>Quare tristis</td>
<td>6</td>
<td>Dorelinquat</td>
<td>Gerarde Job 30:31</td>
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<td>Versa est</td>
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<td>John 11:32,40</td>
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<td>Cutis mea</td>
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<td>John 11:33,35,43,40</td>
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<td>Da mihi Domine</td>
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<td>Mark 16:1 (775)</td>
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<td>Gerarde</td>
<td>Matthew 11:28 (973/977)Av/A</td>
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<td>All Saints</td>
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<td>Dum transisset</td>
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<td>Gerarde</td>
<td>John 3:16 (994)</td>
<td>Av</td>
<td>Pentecost</td>
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<tr>
<td>Et valde mane</td>
<td>6</td>
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<td>(1797)</td>
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<tr>
<td>Tribulationem</td>
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<td>Gerarde</td>
<td>LIII:1</td>
<td>R</td>
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<td>Venite ad me</td>
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<td>Gerarde</td>
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<td>Gerarde</td>
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<td>2V Ascension</td>
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<td>Ad te levavi</td>
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<td>Gerarde</td>
<td>Acts 1:10 (851)</td>
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<td>2V Ascension</td>
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<td>Miserere</td>
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<td>Gerarde</td>
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<td>A</td>
<td>2V Ascension</td>
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<td>Viri Galilei</td>
<td>6</td>
<td>Gerarde</td>
<td>Acts 1:10 (851)</td>
<td>A</td>
<td>2V Ascension</td>
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<td>Cumque</td>
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<td>Gerarde</td>
<td>Acts 1:11 (850)</td>
<td>A</td>
<td>2V Ascension</td>
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<td>Non me vincat</td>
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<td>Gerarde</td>
<td>Acts 1:10 (851)</td>
<td>A</td>
<td>2V Ascension</td>
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<td>Omnis caro foenum</td>
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<td>Acts 1:11 (850)</td>
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<td>Matthew 2:1 (Sccxxiii)</td>
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<td>Epiphany</td>
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<td>Matthew 2:1 (Sccxxiii)</td>
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<td>Epiphany</td>
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<td>Matthew 2:1 (Sccxxiii)</td>
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<td>Matthew 2:1 (Sccxxiii)</td>
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<td>Matthew 2:1 (Sccxxiii)</td>
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In monte Oliveti 7
Matthew 26:39,41,42 (580/629)

Verumpamem 7
Matthew 26:42

Deus qui superbis 7
Gerarde (James 4:6, Peter 5:5)

Ego autem-legalbeo 7
LVIII:17 (520)

Timor et tremor-l 8

Exaudi Deus 8

Hodie nobis-l 8
Gerarde (375) R M Nativity

Gloria-l 8
Gerarde (376) R M Nativity

Angelus ad 8
(397) A L Nativity

Hodie Christus 8
(413) Am 2V Nativity

Murus aneus 8

In tribulatione 8

Laudate Dominum 8

Noe, noe 9

Laudemus omnes 8

Illuminare 8

Cognovi Domine 8

Veniant mihi 8

Gratia vobis 9

Laus Deo Patri 10

Reviens vers moy
Pandalidon flaxos
Angelus Domini
Ego Dominus
Soyons joyeux-l
Joieusement
Le bergier 5
Peccatu mea
Ce mois de May-l
Misere mei Deus
Je ne suis pas-l
Misit me vivens
Proba me Domine
Prenez plaisir

Oncues amour-l 6
Tant que en amour
Amour au coeur-l 1
Par vous seule
Si jay du mal

Royal Appendix 23-25

Matthae Our Sunday

Maundy Thursday

Nehash Wednesday

Holy Saturday

Major Litany

Easter

3 Quad

Burial/Office for Dead/Y Tuesday

 Corpus Christi Y Friday
En attendant d'amour
Donez secours
Tous mes amis
Ta bonne grace
Je ne scay pas
Je ne desire
Adieu celle que
Je suis aimes
Si bona suscepimus
Dominus dedit
Parvulus filius
Fremuit spiritus
Levavi oculos
Mon coeur chante-
Vias tuas
Lorde be my judge
Ego flos campi
La neue i monti
Cibus in rebus
Ex animo cuncti
Heu michi Domine
[ ]Anima mea
Creator omnium

En attendant d'amour
Donez secours
Tous mes amis
Ta bonne grace
Je ne scay pas
Je ne desire
Adieu celle que
Je suis aimes
Si bona suscepimus
Dominus dedit
Parvulus filius
Fremuit spiritus
Levavi oculos
Mon coeur chante-
Vias tuas
Lorde be my judge
Ego flos campi
La neue i monti
Cibus in rebus
Ex animo cuncti
Heu michi Domine
[ ]Anima mea
Creator omnium

Instrumental fragments

Die lume
Questi ad un col
Amor piangena
E la banda
Gia pianni
E si miseramente
Quare fremuerunt
Egregiente Domino
Duolo exuviae
Urbem preclarum
Multiplicati sunt
[ ]Ne quando dicat
Timor at tremor-2
Exaudi Deus-2

Marot
Job 1:21
(399)(Leauk ix, 6)
A L Nativity
John 11:33-35
GXX:1,2 (282/1773)
V Monday/Office for Dead
Charles d'Orléans
XXVI:4 (1788)
XXVI:1:2 (metrical version)
M Office for Dead
Song of songs 2:1,2 &4:15

Royal Appendix 26-30

Die lume
Questi ad un col
Amor piangena
E la banda
Gia pianni
E si miseramente
Quare fremuerunt
Egregiente Domino
Duolo exuviae
Urbem preclarum
Multiplicati sunt
[ ]Ne quando dicat
Timor at tremor-2
Exaudi Deus-2

IV:1,2,13 (371)
(590)
Vergil:Aeneid4:651-4
Vergil:Aeneid4:655-8

M Nativity
R T Palm Sunday
M Passion Sunday
M Passion Sunday

R M Office for Dead
R M Office for Dead

(1791)
(1792)
<table>
<thead>
<tr>
<th>Il foco ch'io</th>
<th>Gerardo</th>
<th>R M Nativity</th>
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<tbody>
<tr>
<td>E quando io</td>
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<td>R M Nativity</td>
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<tr>
<td>Hodie nobis-i</td>
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<td>Amy soufrez</td>
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<td>Puer qui natus</td>
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<td>Am 2V John Baptist</td>
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<td>Petite fleur</td>
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<td>Ceste belle petite6</td>
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<td>Bonjour mamye</td>
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<td>Adieu mon-l</td>
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<tr>
<td>Animam meam</td>
<td>(681)</td>
<td>R M Good Friday</td>
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<tr>
<td>Congregamini</td>
<td>(681)</td>
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<tr>
<td>Illuminare</td>
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<td>Isaiah 60:1,3 (459)</td>
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<td>Cognovi Domine</td>
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<td>CVIII:75 (237)</td>
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<td>Veniant mihi</td>
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<td>CVIII:77 (237)</td>
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<tr>
<td>Da pacem Domine</td>
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<td>(1867)</td>
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<td>Je l'aime bien</td>
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<td>Quare</td>
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<tr>
<td>Occurrerunt Maria</td>
<td>John 11:32,40</td>
<td>C Fr 6 S 4 Quad</td>
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<tr>
<td>Videns Jesus</td>
<td>John 11:33,35,43,40</td>
<td>C (Ps a Lazari)</td>
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<td>Ad te levavi</td>
<td>CVIII:1-3 (285)</td>
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<td>Miserere</td>
<td>CVIII:4,5 (285)</td>
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<td>Royal Appendix 31-35</td>
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<td>Christus factus</td>
<td>Philippians 2:8 (655) G Maundy Thursday</td>
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<td>Propter quod</td>
<td>Philippians 2:9 (655) G Maundy Thursday</td>
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<td>Miserere moi</td>
<td>VI:2 (283/1783)</td>
<td>A S/M Monday/Office</td>
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<td>Convertere</td>
<td>VI:4 (283/1783)</td>
<td>( for Dead</td>
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O Maria vernans 5
Levi oculos 5
Dictes pour quoy 5
Vivons joiesusement 5
Adieu l'espoir 5
Adieu mon-2 5
Aspice Domine 6
Hodie nobis 5
Vivere vis recte 6
Ego autem-2 5
Onques amour-2 6
Amour au coeur-2 5
Tu Bethleem 5
Jay si fort 5
En attendant secours5
Congregati sunt 5
Tua est potentia 5
Misericordia 6
Je ne suis pas 5
Pour une seulle 5
Ce mois de May-2 5
Puisquelle a mis 5
Mon coeur chante-25
Yf Phebus stormes 5
Le bergier 5
Aiez pitie 5
Pere eternal 5
Vivre ne puis-2 5
Je ne meipuis 5
Dereliquat-2 6
Adhesit pavimento 5
Dormitavit 5
Laudate Dominum-1 5
Tous mes amis-2 5
Voce mea 5
In die 5
O souverain 5
Je suis amourieux 5
Sic deus dilexit 6
Le souvenir 5
Beati omnes 5
Ecce sic 5

CXXi,2 (282/1773) V Monday/Office For Dead
(996) Am Sa before 25 Nov.
(376) R M Nativity
LVIII:17 (520) II Ash Wednesday
Matthew 2:6 (Sxiv) A L Fer 3 Quat Temp(Adv-ct)
LXXXIV:11 (381) M Nativity

Charles d'Orléans

Isaiah 55:17 (Sdxoi) C S 1 Quad
CXVIII:25-27 (227) P Sunday
CXVIII:28-32 (227) P Sunday
CXVII:1,2 (166,V8) V Monday
LXXVI:1 (305) C Friday
LXXVI:2 (305) C Friday
John 3:16 (Siv) A 2 Pentecost
CXXVII:1-4 (290) V Wednesday
CXXVII:5-7 (290) V Wednesday
Domine clamavi 6  
Vide humilitatem 6  
Peccantem me 6  
Deus in-1 6  
Reveillez-vous 6 Gerarde
Je suis desheritee6 Gerarde
Puisque fortune 6 Gerarde
Pour une las 6 Gerarde
Rejouisons nous 6 Gerarde
Plaisir may plus 6 Gerarde
Tant ay souffert 6 Gerarde
Domine ne 6 Gerarde  
Adjuva nos 6 Gerarde
Venite ad me 6 Gerarde
Tribulationem 6  
Mon coeur-3 6 Gerarde
Hellas quel jour 6 Gerarde

Le rossignol 6  
Laudemus omnes 8  
Noe, noe 8  
Laudate Dominum-2 4  
Respice in me 4  
Deus in nomine-2 4  
Ecce enim Deus 4  
Fortem vocemus-2 4  
Fortem-2 4  
In patientia 4  

Laudate Dominum 8  
In tribulatione 8  
Avecques vous 8  
Hodie Christus 8  
Murus aneus 8  
Jay tant chasse 8  
Soyons Joyceulx-2 8  
Ego autem-1 7

CXL:1 (303) V.29  
XXIV:19 (1789)  
(1797)  
Matthew 11:28 (973/977) AV/A  
Sacred Heart (1726) AV All Saints

Y Friday  
M Office for Dead  
R M Office for Dead  
R M Office for Dead

T Ash Wednesday  
Ash Wednesday

Matthew 11:28 (973/977) AV/A  
Sacred Heart (1726) AV All Saints

Y Monday  
Sacred Heart/Office for Dead

L Holy Saturday  
Major Litany  
Am 2V Mativity

N Ash Wednesday
J'attends secours - 2 6 Latfeur
Bon jour, bon an 7 Morel
C'est grand-1 6 Hauericq
Hodie nobis-2 6 Truie (375)
Gloria in-2 8 Truie (376)
Domine quinque 10 Paou (1311)
Laudem diei 7 Apocalypse XIX:5-7
Memores nostri 7
Sancta trinitas 8 Phinot
Sancta Maria virgo 6
Estate fortes 6 (1118)
Vos amici 6 (1111)
Stella ista 6 Phinot (464)
Apertis 6 Phinot (463)
Gabriel angelus 6 Latfeur Luke 1:11-14
Erit enim 6 Latfeur Luke 1:15
Si mon travail-1 6 Hauericq
Au joly bois 6 Gombert
Changons propos 6 Gombert Marot
Mon petit coeur 6 Gombert
Comme le cerf 6 Clemens
Raison le veult 6 Gombert
Retirer il me faut6 Crequillon
Paine et travail 6 Gombert
Quiouldroit dire 6 Gombert
J'ay mis mon cœur 7 Molin
Joissance 6 Gombert Marot
Mille regres 6 Gombert
Si mon travail-2 6 Gombert
Je prens congé 8 Gombert
Dum transisset 6 Gerarde Mark 16:1 (775) R Easter
Et valde mane 6 Gerarde Mark 16:2 (776) R Easter
Vivre ne puis-3 6 de Wismes
Magi veniunt 6 Gerarde Matthew 2:1 (Scocxxiii) L Epiphany
Interrogabat 6 Gerarde (482/P42) Am/R V Epiphany
Versa est 6 Gerarde Job 30:31 & 7:16 Office for Dead
Cutis mea 6 Gerarde Job 30:30 Office for Dead
Las voulez vous 6 Gerarde
C'est grand-2 6 Gerarde
Hatez vous 6 Gerarde
Or est venu 6 Gerarde
Car ce jour- 6 Gerarde
Laetare Jerusalem 6 Gerarde (559) I 4 Quad
Deus qui superbis 7 Gerarde (James 4:6, I Peter 5:5)
Jesu corona 6 Lassus
Quocumque 6 Lassus
Laus, honor 6 Lassus
Urbs beata 5/6 Gerarde
Nova veniens 6 Gerarde
[Portae nitent] 5 Gerarde
Tonsionibus 6 Gerarde
Gloria et honor 7 Gerarde
Adieu mon espoirance 16 Gerarde
C'est grand 16 Mauericq
Si mon travail 16 Mauericq
J'attends secours 26 Latfeur
Reveillez vous 6 Gerarde
A qui me doibs 6 Clemens
Adieu soles 6 Caron
Vivre ne puis 3 6 de Wismes
Or est venu 6 Gerarde
Car ce jour 6 Gerarde
Celle qui me tant 6
Quand je voi 6 Hollander
Duel, double 6 Lupi
Me retirer 6
Pour une las 6 Gerarde
Tant ay souffert 6 Gerarde
Je suis desheritee 6 Gerarde
Puisque fortune 6 Gerarde
Rejoissions nous 6 Gerarde
...

Notes.
1) The order is that of the first part book in each set. The composer's name is given in its modern form and may not be present in the MS (see Appendix A).

2) Text source: Roman numerals are psalms (numbering as in LV). S is Sarum Breviary, P is Processionale, V is Vesperale. Other numbers in brackets refer to Liber Usualis.


4) Feasts: Mattins, Lauds, Prime, Terce, Sext, None, Vespers, Compline.
### Appendix C - Concordances in Manuscripts

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<thead>
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<th>Title</th>
<th>17-22</th>
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<td>Occurerunt/Videns</td>
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</table>
Appendix D - COMPOSITIONS BY GERARDE

1. Index to transcriptions

a) Motets

1. Deus, qui superbia resistis  page 3
2. Domine, ne memineris
   Adjuva nos  9
3. Dum transisset Sabbatum
   Et valde mane  17
4. Magi veniunt
   Interrogabat Magos  25
5. Multiplicati sunt qui tribulant me
   Ne quando dicat inimicus  33
6. Timor et tremor - 2
   Exaudi, Deus - 2  43
7. Versa est in luctum
   Cutis mea aruit  53

b) Carol

8. Hodie nobis celorum rex - 1  61
   Gloria in excelsis - 1  65

9. Adieu mon espérance - 1  69
10. C'est grand plaisir - 2  73
11. Est-il possible que l'on puisse trouver  78
12. Hatez vous de me faire grace  81
13. Hellas, hellas, quel jour  85
14. Je suis desheritée  89
15. Las voulez vous  93
16. Mon coeur chante - 3  97
17. Or est venu le printemps
   Car ce jour dhuy  103
18. Pour une las j'endure  109
19. Puisque fortune  113
20. Rejouissons nous

21. Reveillez vous tous

22. Tant ay souffert

d) Madrigal

23. Il foco ch'io sentia

E quando io spero

e) Miscellaneous

Table of ranges

Imitative points

2. Editorial method and notes

The conventional editorial markings have been used in the transcriptions. Note-values have been halved throughout and modern G and F clefs are used. Editorial accidentals are given on the stave in red.

The manuscript used for the transcription is shown at the top left hand corner of the page; if there is a concordant MS it is given in brackets thus [49.4]. In no cases have these concordances been used for the transcriptions. Part books are numbered in small roman numerals (e.g. Roy. App.17-25 appear as i-v). Original folio numbers are indicated (e.g. 7v means verso of folio 7), and bars are numbered in fives.

Words are not always given complete. The sign /// is used to indicate a verbal repeat.
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<th>Alt</th>
<th>Ten</th>
<th>Bar</th>
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<td>105</td>
<td>D</td>
<td>e'-e''</td>
<td>g - g'</td>
<td>c - d'</td>
<td>9</td>
<td>8</td>
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<td>d'-d''</td>
<td>g - a'</td>
<td>c - f'</td>
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Appendix E - Compositions by Other Composers

1. Index of transcribed incipits

a) Sacred

1. Domine, quinque talenta  
   George Paou

2. Gabriel angelus  
   Latfeur

   Erit enim magnus

3. Hodie nobis celorum rex - 2  
   Noe Truie

   Gloria in excelsis - 2

4. Jesu, corona  
   Lassus

   Quocumque  
   (Tacet)

   Laus, honor

5. Sancta trinitas  
   Phinot

6. Stella ista  
   Phinot

   Apertis thesauris

   (Lorde, be my judge  
   Robert Jenner??)

b) Secular

7. A qui me sola des retirer  
   Clemens

8. Adieu soulas  
   Caron

9. Au joly bois  
   Gombert

10. Bon jour, bon an  
    Morel

11. C'est grand plaisir - 1  
    Hauericq

12. Changons propos  
    Gombert

13. ...com' ancide  
    Lassus

14. Comme le cerf  
    Clemens

15. Dueil, double dueil  
    Jo. Lupi

    Latfeur

17. Jay mis mon cœur  
    [Pierre Moulu]

18. Je prens congie  
    Gombert

19. Joissance vous donneray  
    Gombert

20. Mille regres  
    Gombert
21. Mon petit cœur
22. Pains et travail
23. Quant je vois son cœur
24. Qui pouiroit dire
25. Raison le veult
26. Retirer il me fault
27. Si mon travail - 2
28. Si mon travail - 1
29. Tra bei rubin
30. Vivre ne puis - 3

2. Editorial method

The conventions of Appendix D apply, and the following ones in addition. In all cases the lowest numbered set of parts books is used (e.g., 23 rather than 49). The second pars is given opposite the first pars.

The transcription is designed to show the opening point of imitation, if there is one, and two voice parts are usually given. If there are two points of imitation used simultaneously, or a free voice or homophonic writing, this is indicated.

Dotted lines are used to show crossing of parts, and a line above a voice, like the first half of a ligature sign, is sometimes used to indicate an imitative point.
Appendix F - ANONYMOUS COMPOSITIONS

1. Index of transcribed incipits

a) Sacred

1. Ad te levavi oculos
   Miserere nostri, Domine

2. Adhestit pavimento
   Dormitavit anima

3. Angelus ad pastores ait

4. Angelus Domini descendit

5. Animam meam dilectam
   Congregamini, et properate

6. Ascendens Christus
   Ascendo ad patrem

7. Aspice, Domine

8. Ecce omnes qui timent
   Ecce sic benedicetur

9. Benedictus Dominus Deus Israel
   Honor, virtus - 2

10. Christus factus est
    Propter quod es Deus

11. Cibus in rebus

12. Cognovi, Domine
    Veniant mihi

13. Congregati sunt inimici

14. Creator omnium

15. Da mihi, Domine

16. Da pacem, Domine

17. Derelinquat impius viam suam - 1

18. Derelinquat impius viam suam - 2

19. Deus, in nomine tuo - 2
    Ecce enim Deus

20. Domine, clamavi ad te
    Vide humilitatem
21. Domine, da mihi animum purum
22. Dominus dedit
23. Ego autem cantabo - 1
24. Ego autem cantabo - 2
25. Ego, Dominus hoc est nomen meus
26. Ego, flos campi
27. Egrediente Domino
28. Estote fortis in bello
29. Vos, amici mei estis
29. Ex animo cuncti rogitemus
30. Fidem refondens perditis
   Opus stupent angelli
31. Fremuit spiritus Jesus
32. Gloria tibi trinitas
33. Gratia vobis
34. Heu mihi, Domine, quia peccavi
   Anima mea turbata est
35. Hodie Christus natus est
36. Hodie nobis de celo
37. Honor, virtus et potestas - 1
   Trinitati lux
38. Illuminare, Jerusalem
39. In monte Oliveti
   Verumptamen
40. In patientia vestra
41. In tribulatione mea
42. Laudate Dominum in sanctis
43. Laudate Dominum omnes - 1
44. Laudate Dominum omnes - 2
45. Laudem dicite Deo
   Memores nostri estote
46. Laudemus omnes
47. Laus Deo Patri
48. L(a)etare Jerusalem
49. Levavi oculos meos
50. Lorde, be my judge
51. Miserere mei, Deus
52. Miserere mei, Domine
     Convertere, Domine
53. Misericordia et veritas
54. Misit me vivens pater
55. Murus eneus
56. Noe, noe, exultemus
57. Non me vincat Deus
58. Nunquid adheret tibi
     Et factus est
59. O Maria, vernans rosa
60. O Souverain Pasteur
61. Occurrerunt Maria et Martha
     Videns Jesus
62. Omnis caro
     Vere foenum est
63. Parvulus filius Hodie natus est
64. Peccatem me quotidie
     Deus in nomine tuo
65. Peccata mea
66. Père éternel, qui nous ordonne
67. Proba me, Domine
68. Puer qui natus est
69. Hic precursor
70. Quare fremuerunt gentes
71. Respice in me
72. Sancta Maria virgo
73. Si bona suscepimus
74. Sic Deus dilexit mundum
     Venite ad me
75. Timor et tremor - 1
     Exaudi Deus
76. Tribulationem nostram
77. Tu Bethleem
78. Tua est potentia
79. Vias tuas
80. Viri Galilei
81. Cumque intuerentur
81. Vivere vis recte
82. Voce mea ad Dominum clamavi
       In die tribulationis

b) Secular
83. Adieu celle que jay servi
84. Adieu l'espoir
85. Adieu mon espérance - 2
86. Aies pitié de votre amant
87. Amor piangrena
       E la banda
88. Amour au coeur - 1
89. Amour au coeur - 2
90. Amy soufres que je vous aime
91. Avecques vous mon amour finera
92. Bon jour, Mamyè
93. Ce mois de May - 1
94. Ce mois de May - 2
95. Celle qui ma tant pourmenez
96. Ceste belle petite bouche
97. Dictes pour quoy
98. Die lume
       Questi ad un col
99. Donez secours ma doulx amye
100. Dulces exuviae
       Urbem preclarum
101. En attendant damour la joissance
102. En attendant secours
103. Portem vocemus - 1
   Portem vocemus - 1
104. Portem vocemus - 2
   Portem vocemus - 2
105. Gia piansi
   Et si miseramente
106. J'attens secours - 1
107. Jay si fort bataillez
108. Jay tant chasse
109. Jay veu le temps
110. Je l'aime bien
111. Je ne desire que la mort
112. Je ne me puis tenir
113. Je ne scay pas comment - 1
114. Je ne scay pas comment - 2
115. Je ne suis pas de ces gens la - 1
116. Je ne suis pas de ces gens la - 2
117. Je suis aimez
118. Je suis amoureulx
119. Joieusement il faict bon vivre
120. La neue i monti intorno
121. Le bergier et la bergière
122. Le rossignol plaisant
123. Le souvenir d'aimer
124. Me retirer d'elle
125. Mon coeur chante - 1
126. Mon coeur chante - 2
127. Oncques amour ne fust - 1
128. Oncques amour ne fust - 2
129. Pandalidon flaxos
130. Par vous seule la mort massault
131. Petite fleur
132. Plaisir nay plus
133. Pour une seule que jaime tant
134. Prenez plaisir
135. Puisquelle a mis a deulx
136. Reviens vers moy
137. Se dire je l'oscie
138. Si jay du mal
139. Soyons joyeux - 1
140. Soyons joyeux - 2
141. Ta bonne grace et maintien
142. Tant que en amour
143. Tous mes amis - 1
144. Tous mes amis - 2
145. Vivons joieusement
146. Vivre ne puis - 1
147. Vivre ne puis - 2
148. Yf Phebus stormes

2. Editorial method

As in Appendix E.
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