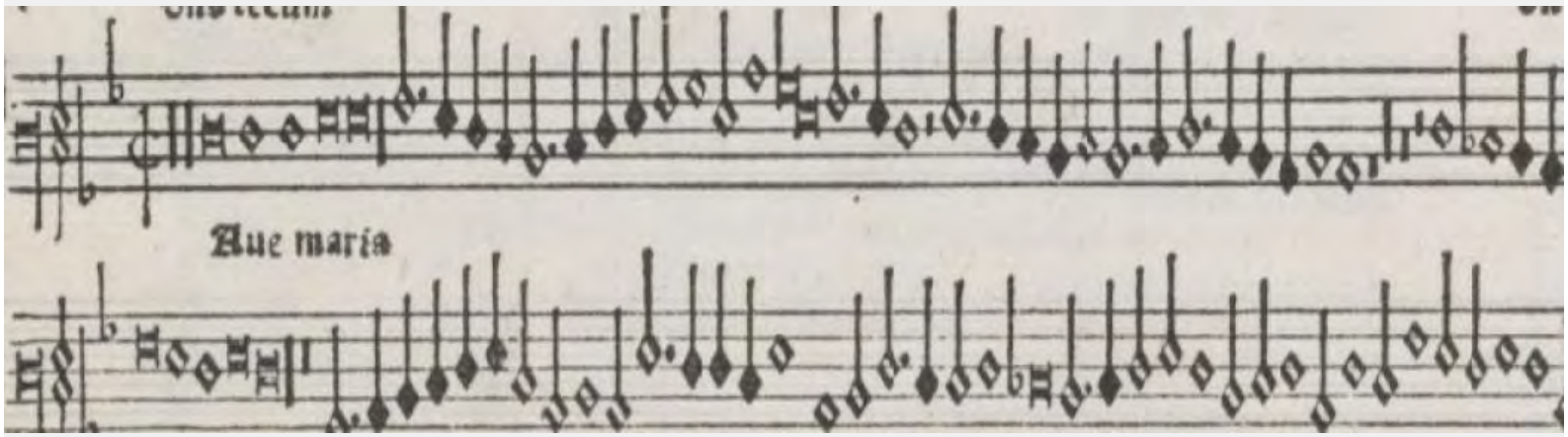
A PRINTED BOOK STUDY: HARMONICE MUSICES ODHECATON

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Home

(Edit)

Harmonice Musices Odhecaton A

This website explores the creation of the *Harmonice Musices Odhecaton A,* a musical score printed by Ottaviano Petrucci in Venice (1504).

Context and Content

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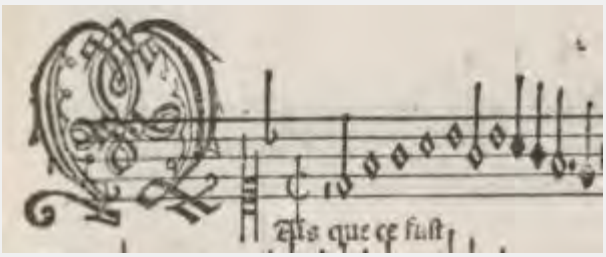
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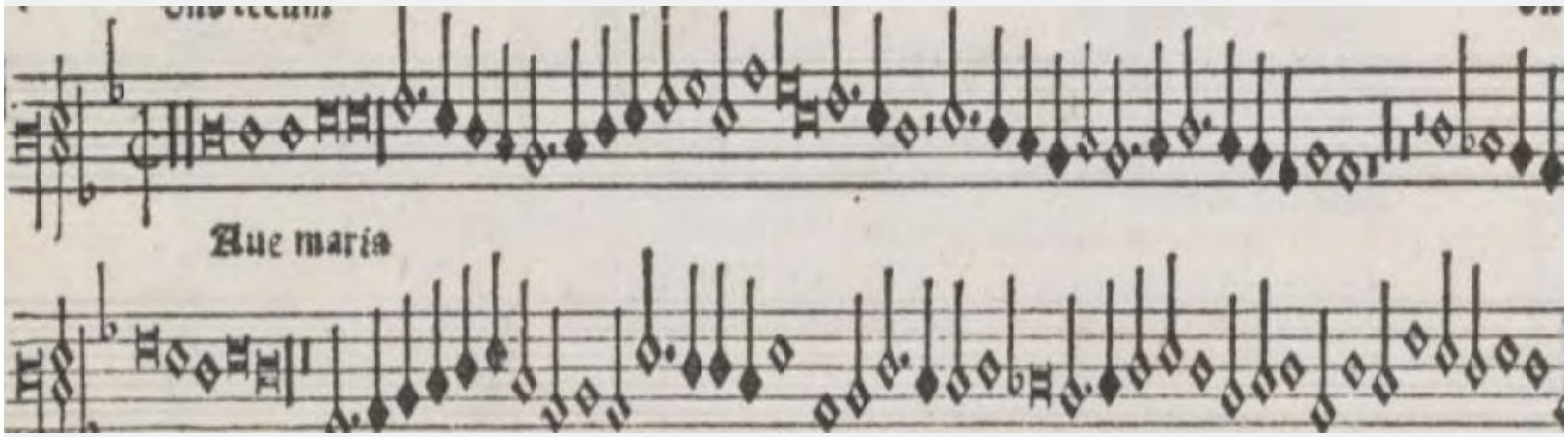
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Context and Content

(Edit)

The following pages include information about where and when the *Harmonice Musices Odhecaton* was created, the authors, printers, and publishers involved, and the historical context and the book's contents.
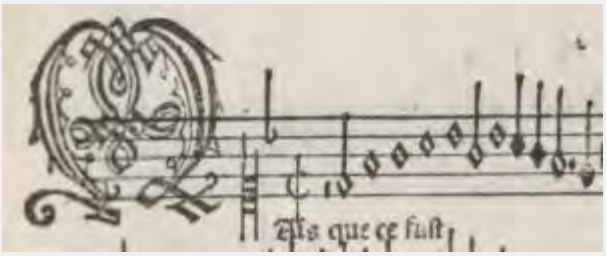
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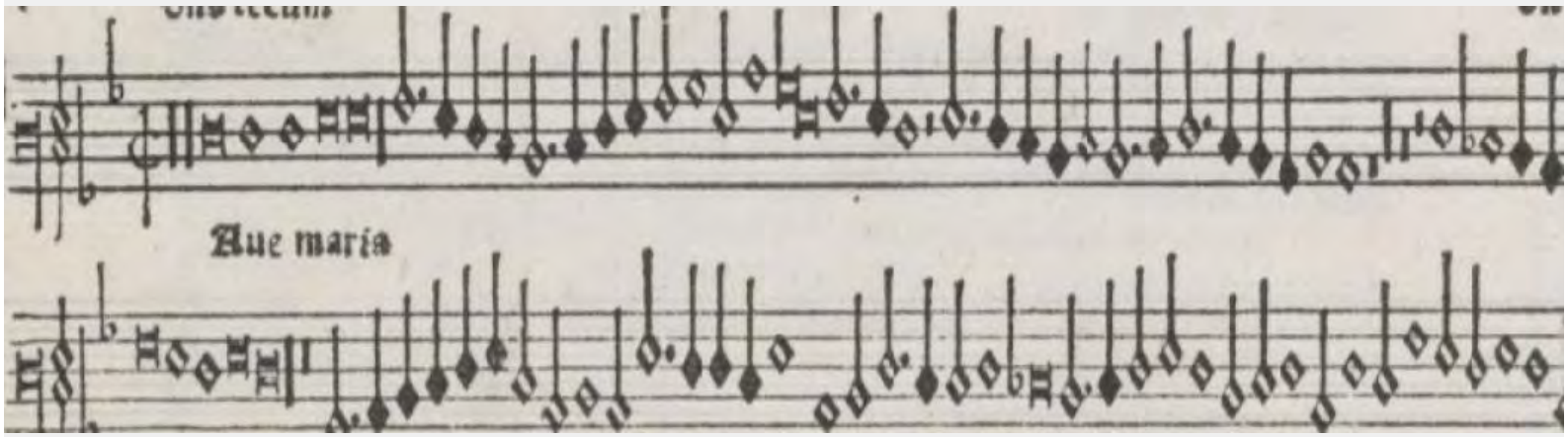
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Content

(Edit)

The *Harmonice Musices Odhecaton* (One Hundred Songs of Harmonic Music) was first issued in 1501. It is a musical score compendium that includes 96 secular songs in 3 or 4 parts. The songs are mostly French *chansons* by popular contemporary composers: Josquin, Heinrich Isaac, Johannes Ockeghem, Jacob Obrecht, Alexander Agricola, and others, as well as many anonymous pieces.

The Table of Contents page on this site provides a description of the song list that was developed by the IMSLP Petrucci Music Library. I also worked through the song list and translated each title, which I inserted into the chart provided by IMSLP.

Ave Maria

These songs have been reprinted many times, and some are still sung today. The first song in the book is an excellent example of this: *Ave Maria*, composed by Marbrianus d'Orto.

The full title is: *Ave maria gratia plena dominus tecum*

This is Latin for "Hail Mary full of grace the Lord is with thee."
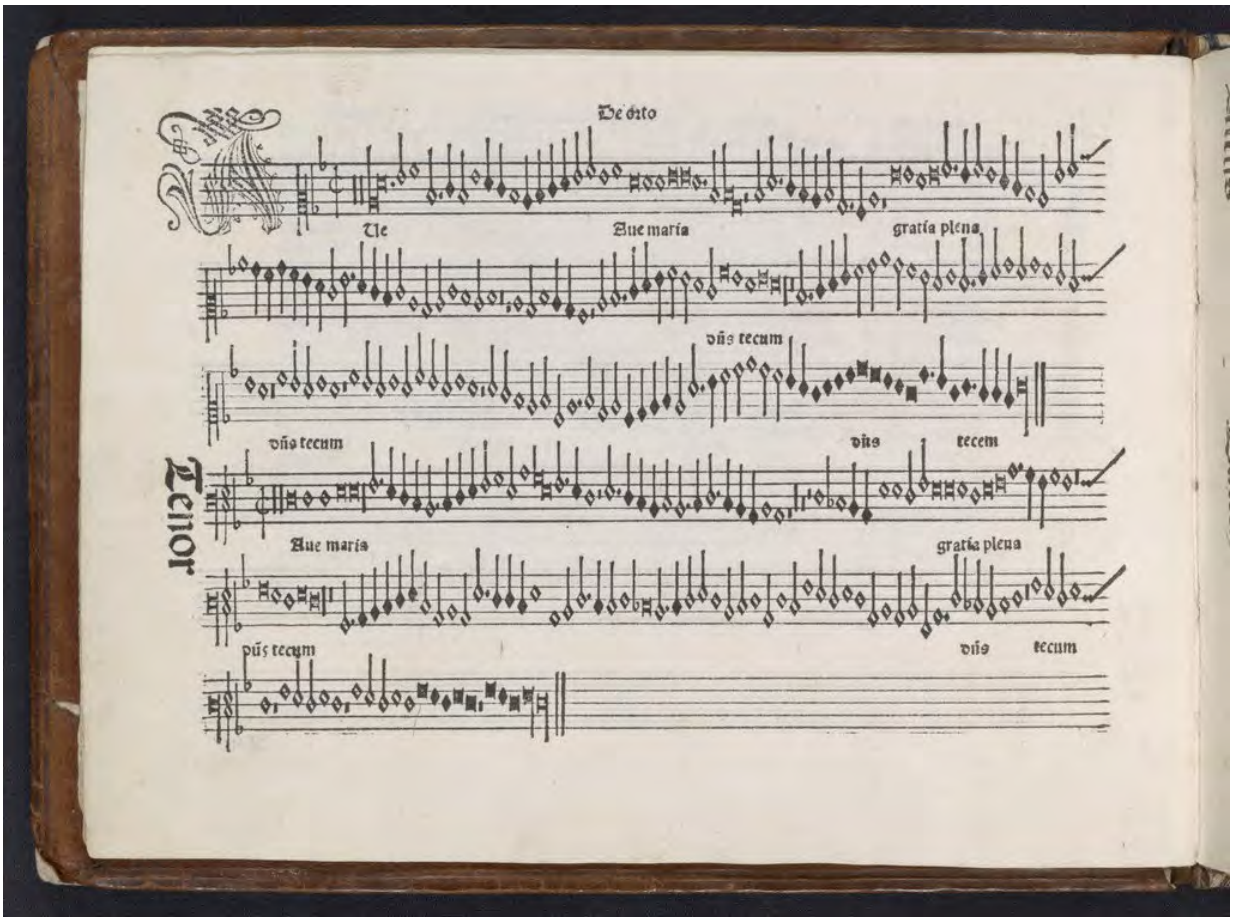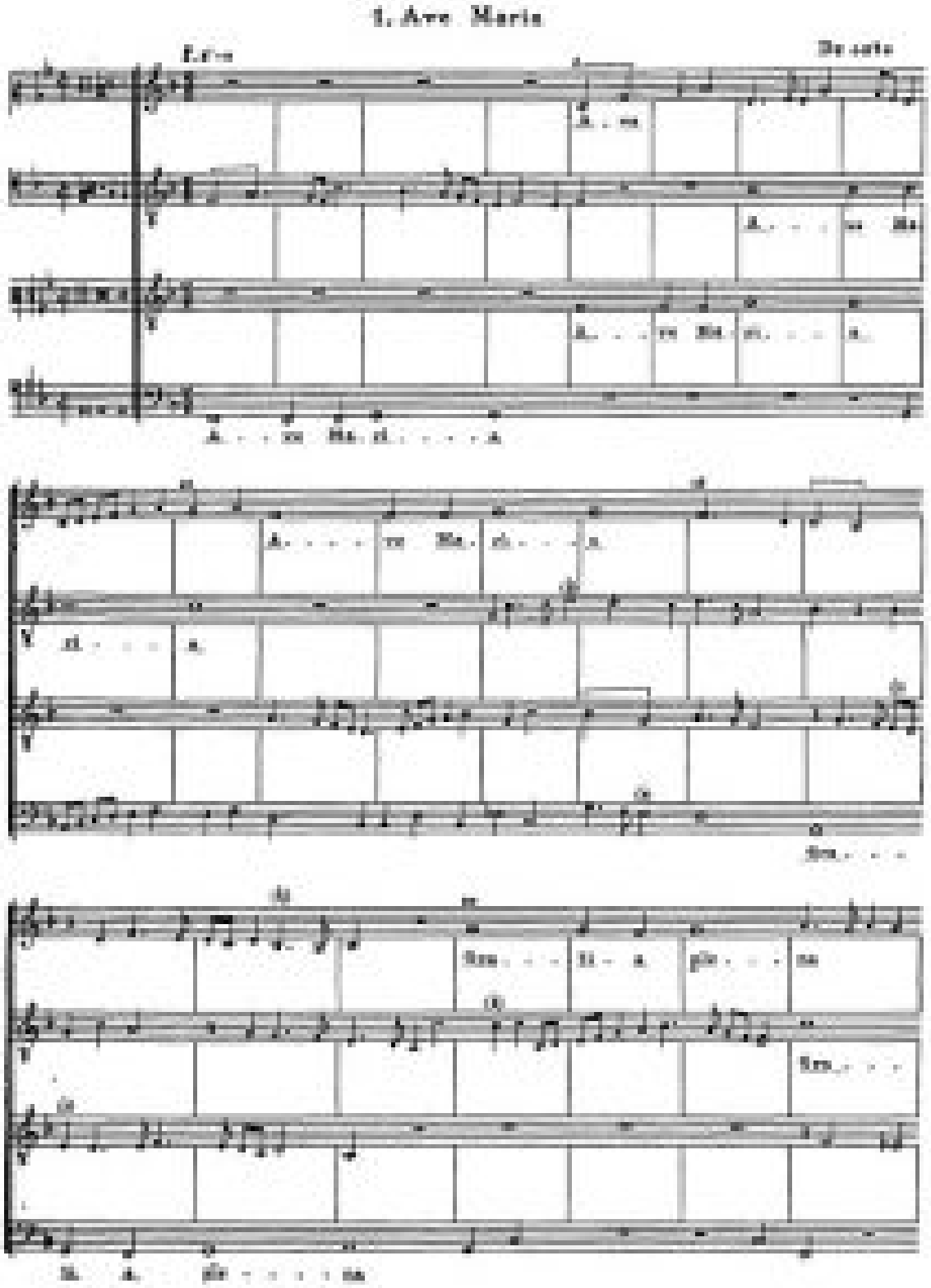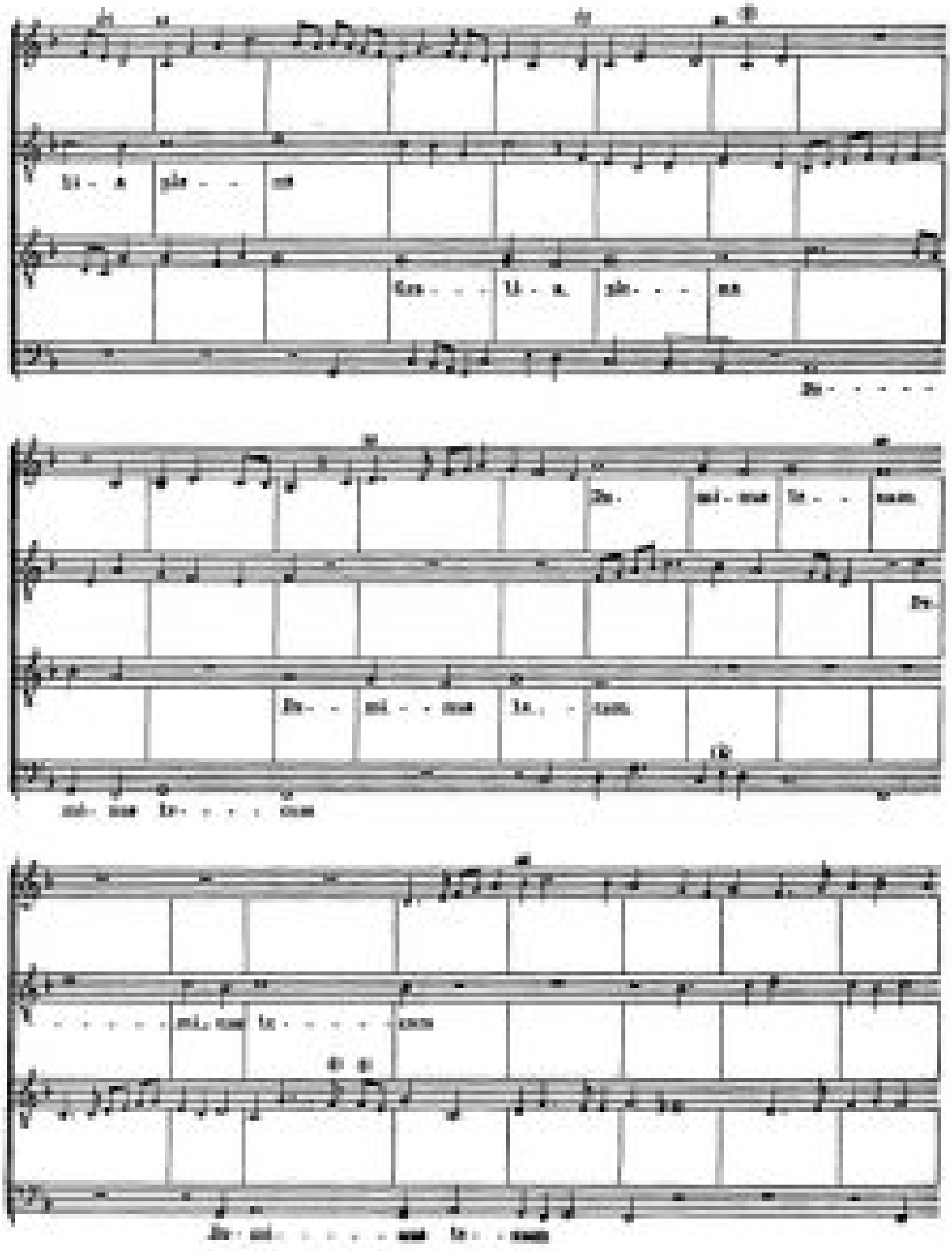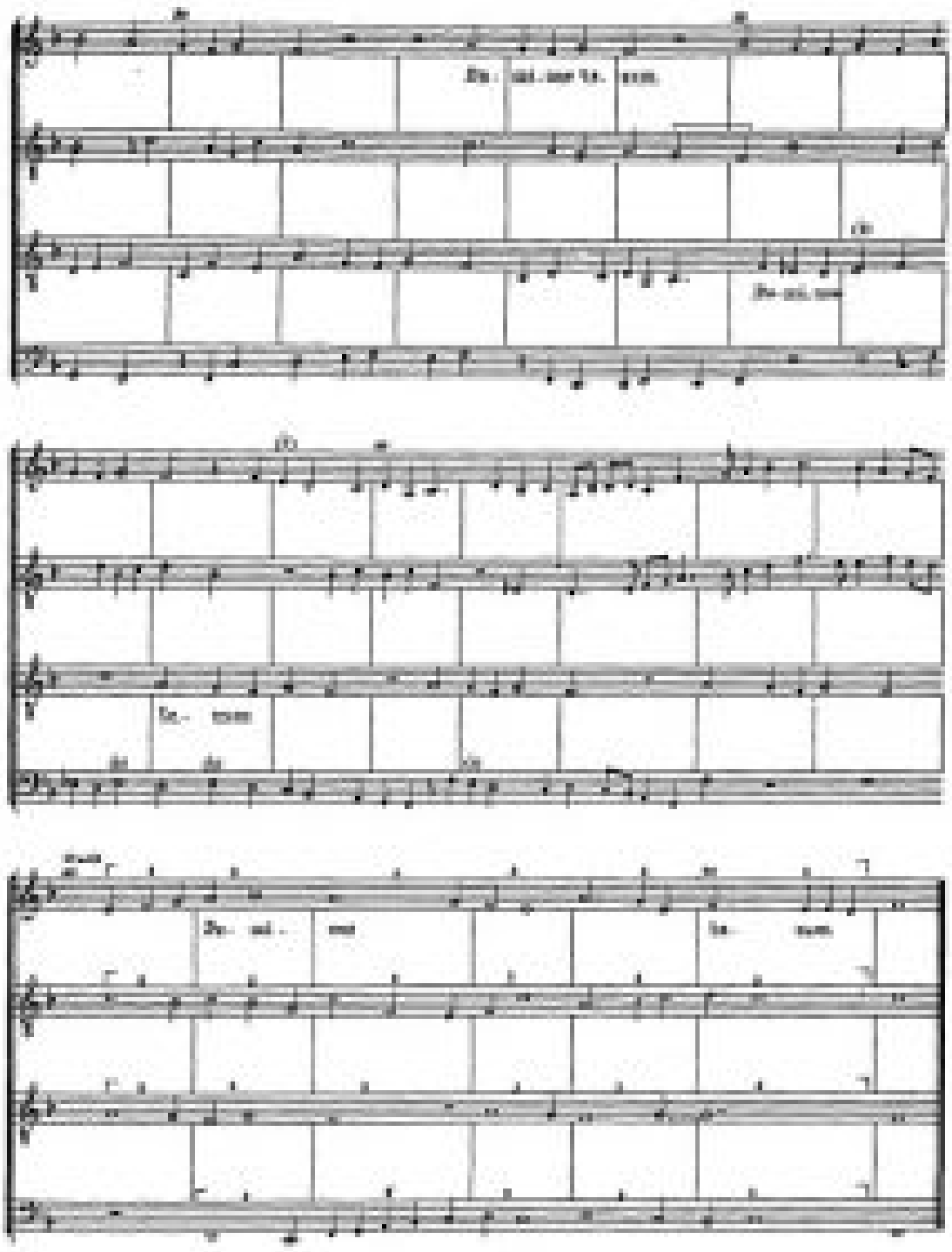


Image 12

Transposed

Helen Hewitt transposed the book into modern musical notation. This is her transposition of *Ave Maria*.


1. Ave Maria
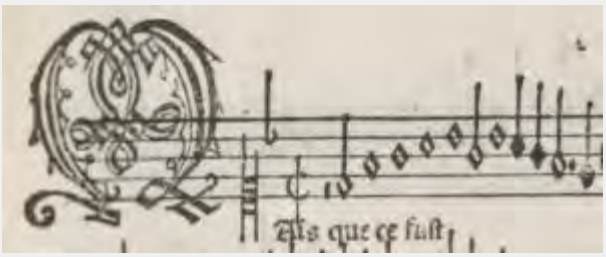




Listening Today

Musicians are still performing these songs, honoring a musical tradition that has spanned generations. The band Fretwork produced some songs in an album, which can be listened to on Spotify.

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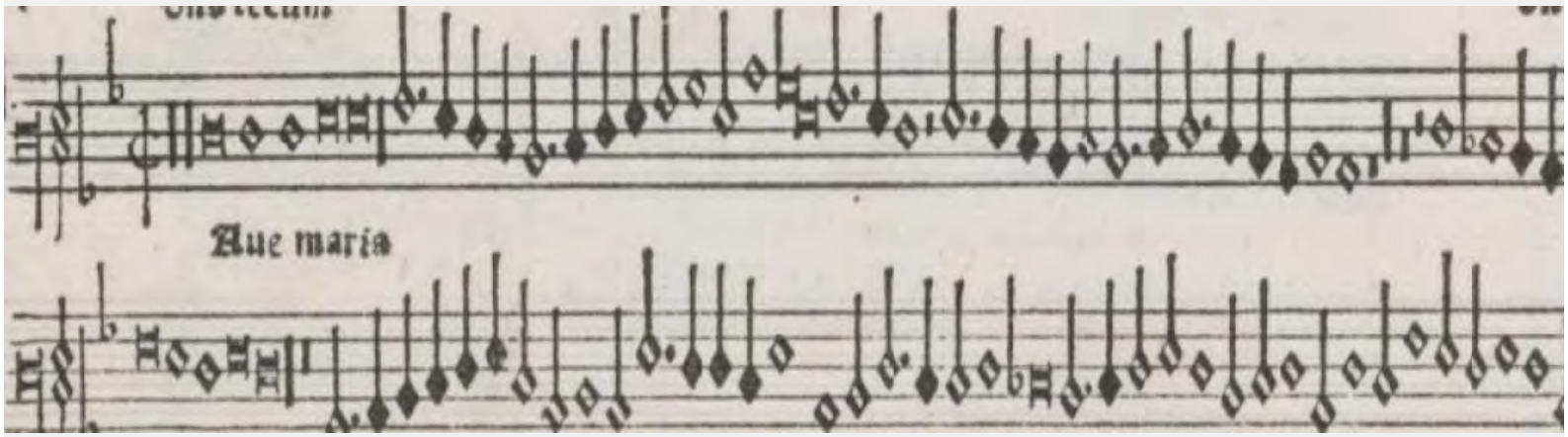
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Author and Printer

(Edit)

Ottaviano Petrucci (1466 – 1539) was a vital figure in the history of the music; he was an Italian printer who helped pioneer the publication of music printed from moveable type. Petrucci produced the *Harmonice Musices Odhecaton,* the first known example of printed polyphonic music. Due to his pioneering in the printing industry, he is now known as the father of modern music printing.

Ottaviano Petrucci

Petrucci was born in Fossombrone near Urbino, which is 120 miles due south of Venice near the Adriatic coast. Historians think Petrucci was educated at the court of Guidobaldo da Montefeltro (1472 – 1508) who was Duke of Urbino. Petrucci arrived in Venice in his 20s, where he learned to be a typesetter.

In 1498, Agostino Barbarigo, the Doge of Venice, granted Petrucci the exclusive right to print music in Venice for twenty years. Petrucci printed dozen of books on the topics of both sacred and secular music genres. Besides the *Odhecaton*, he printed two books of lute tablature in 1507; he also printed a Giovanni Maria Allemani collection that is now lost, and Allemani's *Intabulotura de Lauto Libro Quarto*, featuring music by Joanambrosio Dalza of Milan. These are just a few examples of the many books printed by Petrucci.

Bartolomeo Budrio

Bartolomeo Budrio was a printer in Venice, where he arrived around 1491. He worked under Petrucci, printing many musical books.

Girolamo Donato

There are two letters written to Girolamo Donato in the beginning of the book, between the title page and the table of contents. Gustave Reese translated Petrucci's dedication and Bartolomeo's dedication. Donato was a Venetian diplomat and humanist who provided the funding for Petrucci's printing company. Donato played many roles in Italy, including being governor of four cities (Ravenna (1492), Brescia (1495–97), Cremona (1503–04) and Crete (1506–08)); and ambassador to six countries (Republic of Genoa (1484), Kingdom of Portugal (1486); Maximilian I, elected Holy Roman Emperor (1488); Duchy of Milan (1489–90); the Holy See (1491–92); and the Kingdom of France (1501–02).

Petrus Castellanus

The *Harmonice Musices Odhecaton* was edited by Petrus Castellanus, a Dominican friar. The letters to Donato provide the little information known about this friar, with Bartolomeo dedicating the book to the friar for his dedicated work in the editing process.
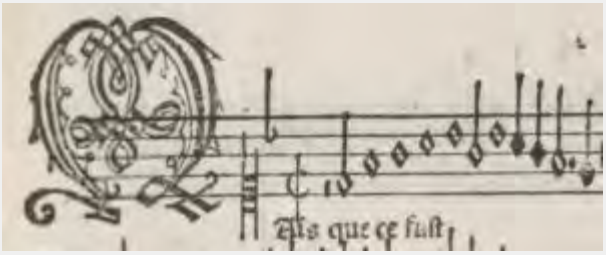
Composers

The songs in the *Harmonice Musices Odhecaton* were composed by Josquin, Heinrich Isaac, Johannes Ockeghem, Jacob Obrecht, Alexander Agricola, and others, as well as many anonymous pieces.

The Table of Contents page on this site provides a description of the song list, including identified composers. This list was developed by the IMSLP Petrucci Music Library. I also worked through the song list and translated each title, which I inserted into the chart provided by IMSLP.

An example of a press for printing music.

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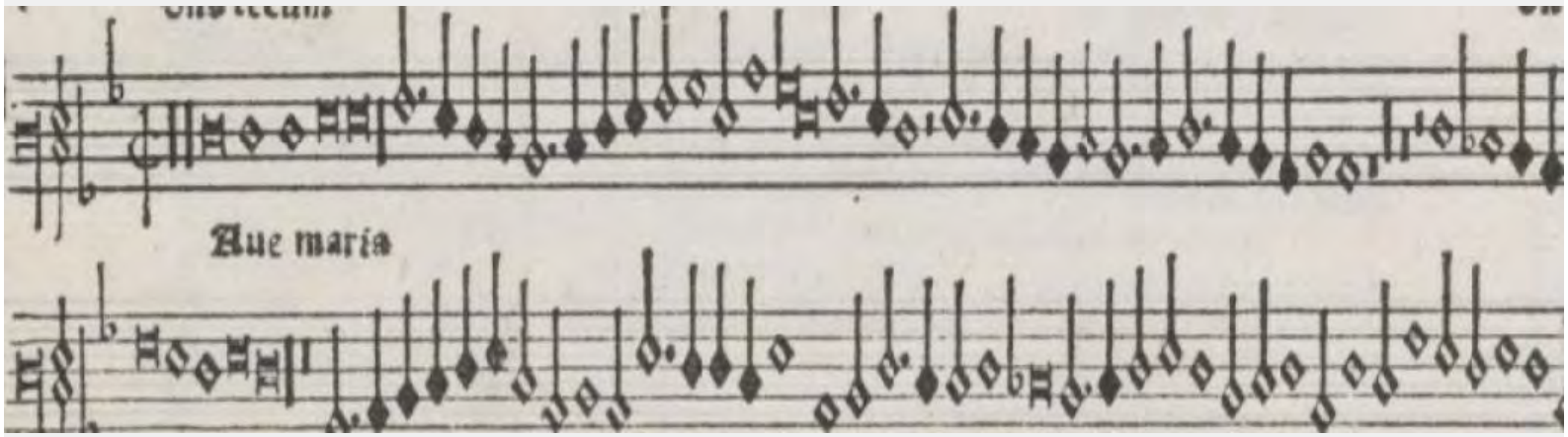
References

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Place of publication

(Edit)

The *Harmonice Musices Odhecaton* was published in Venice, a hub of advanced printing for Italians in the 1500s.

Venice
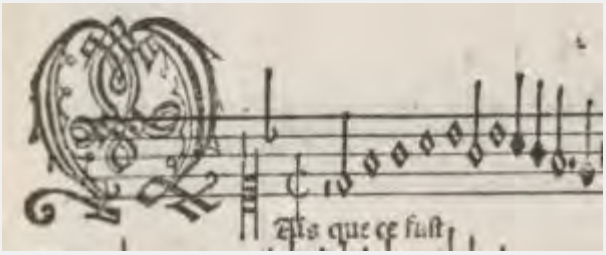
Due to the convenience and low cost of sea transport in Venice, the book industry experienced a boom with the establishment of printing presses in this beautiful city.

At its height, there were more than 200 printing companies in Venice, with approximately two million books being printed there between 1470 and 1500. Printers and booksellers could be found between the Rialto and San Marco.



Venice, circa 1500

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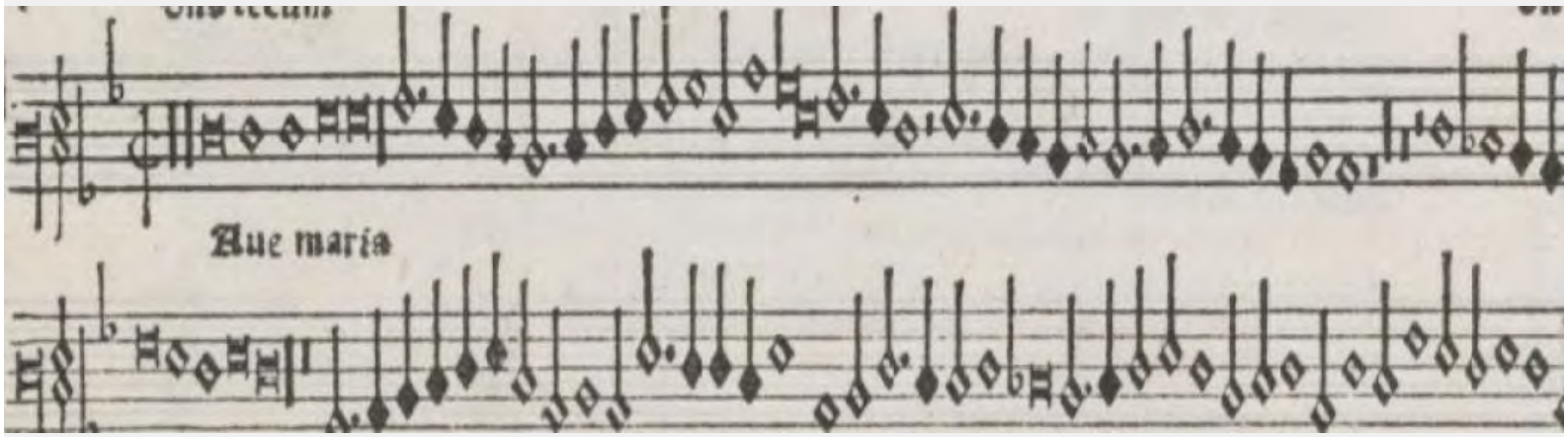
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Title Page

(Edit)

Ottaviano Petrucci used a title page in the *Harmonice Musices Odhecaton.*

The Title Page

The title page includes a frontispiece and the Latin title. The title translates to “One Hundred Songs of Harmonic Music.”

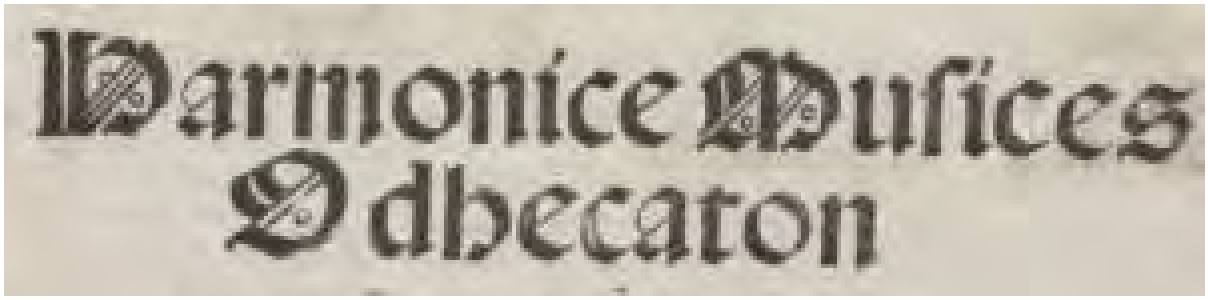


Image 7

Handwritten Note

Above the title is a handwritten note in Ancient Greek. I completed a translation of this note.

The note roughly translates to:
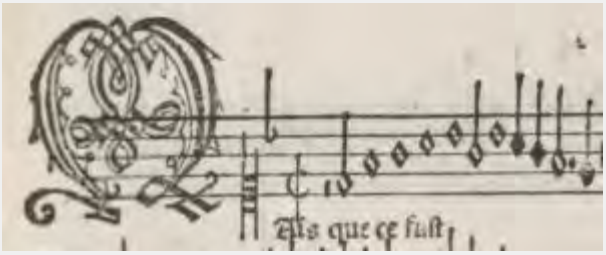
“The psychology to collapse, the Baphomet, use the chalice to endure the psychology of Calaris, therefore Baphomet, be friends.”

Baphomet is a gnostic diety that the Templars were accused of worshipping. This note appears to be a prayer to Baphomet, asking the deity to be friends while the writer gets drunk, fearing collapse of Calaris (also known as Cagliari).





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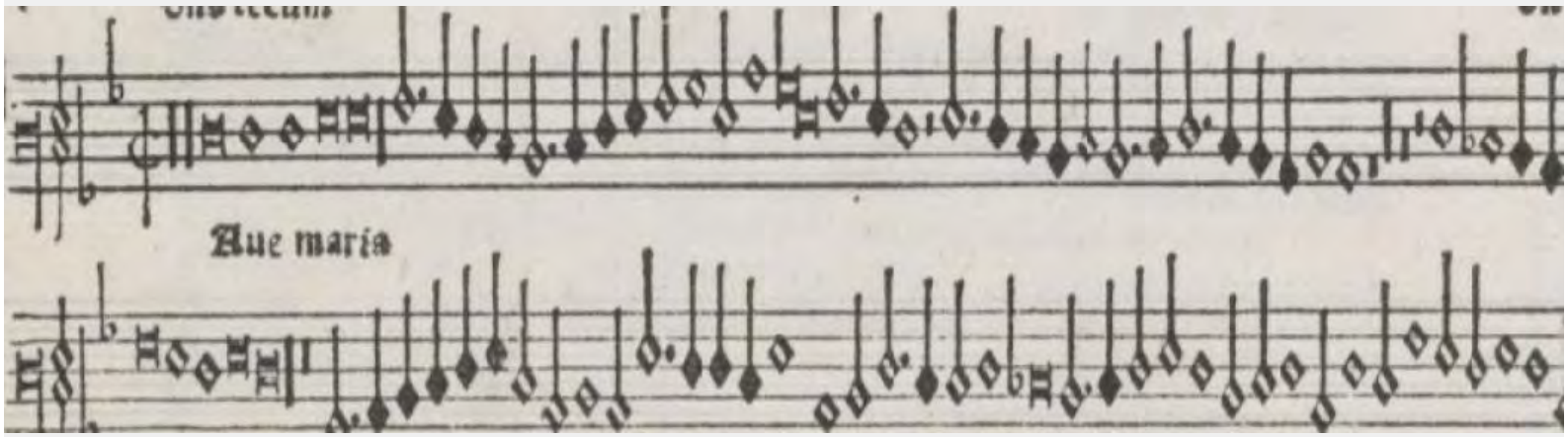
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Physical Description

(Edit)

The following pages describe the physical details of the Harmonice Musices Odhecaton, including details about size and format, paper, printer's devices, type, binding, and printing techniques.

Size and Format

Paper
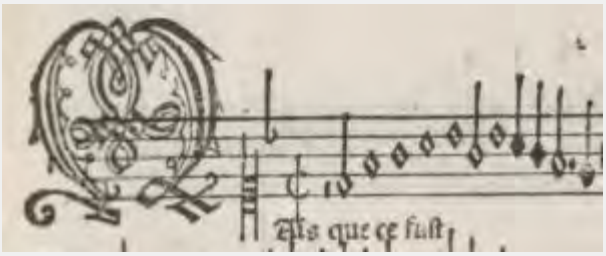
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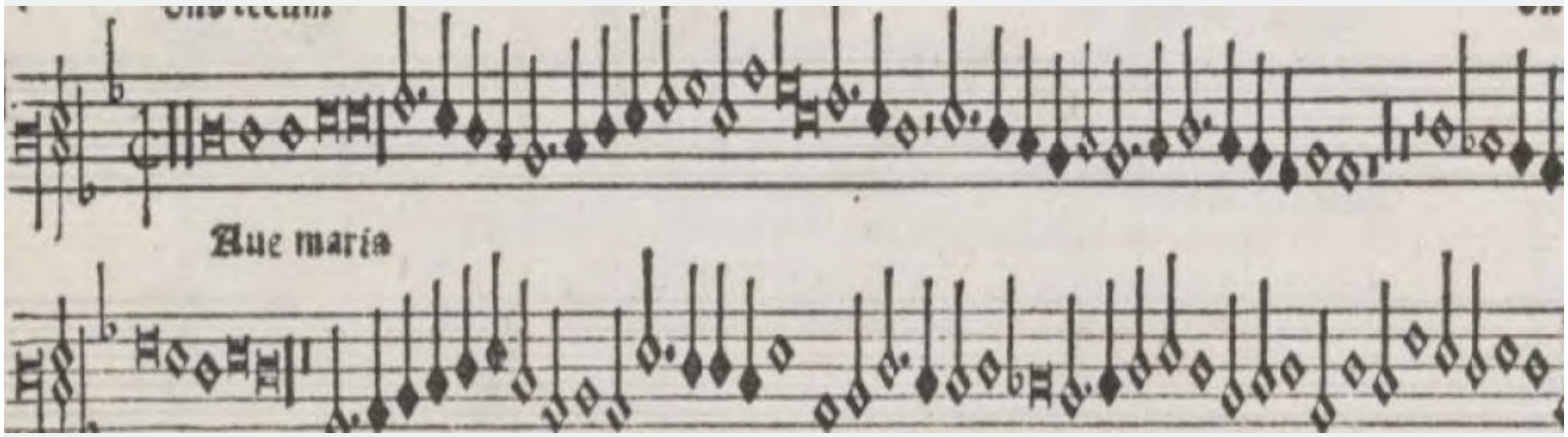
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Size and Format

(Edit)

The size and format of the *Harmonice Musices Odhecaton* is standard.

Size

This book includes 103 leaves of music and measures at 18 x 24 cm.
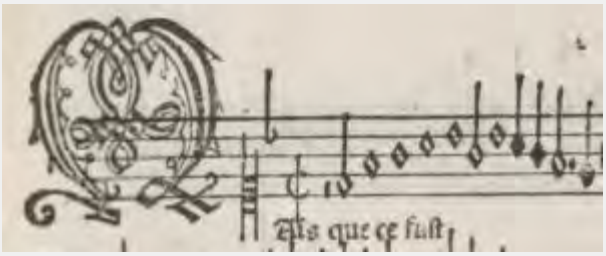
Petrucci's preferred paper was in landscape format, and was probably measured at 347 x 482 mm (34.7 x 48.2 cm).

Format

Since the original paper likely measured double the final book size, then the book format is a folio. Specifically, it is an oblong quarto.



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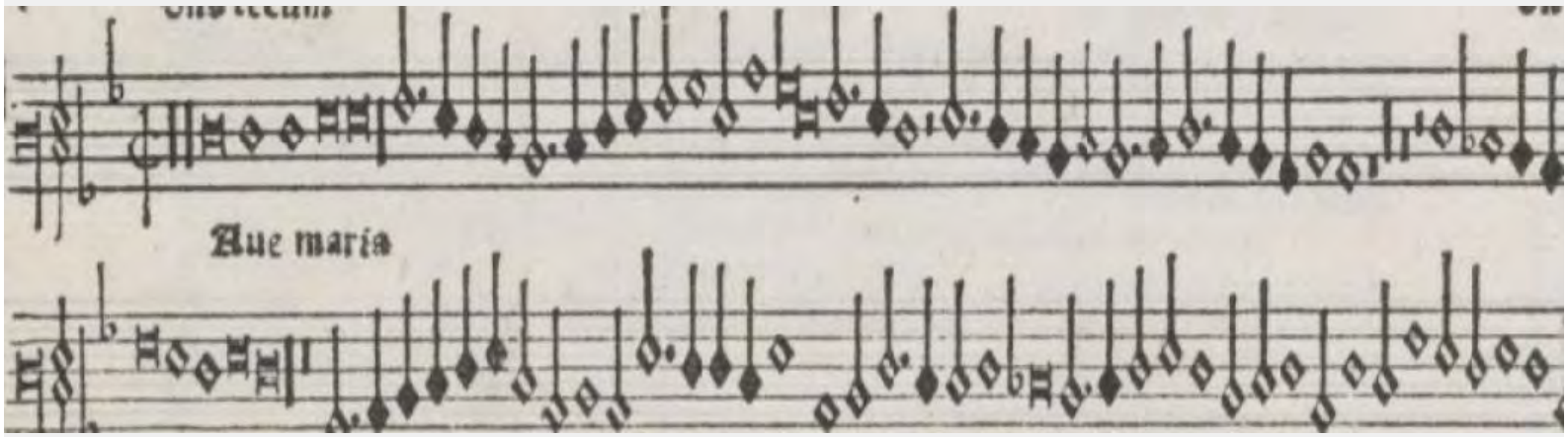
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Paper

(Edit)

A main watermark is normally found in oblong quarto at the top of two pages which were originally conjugate while a countermark, if it exists, will be found at the lower outer comer of another page. Trimming of the pages during binding cuts some of the watermarks off.

Paper

There are three basic paper types distributed in blocks (folio sections) throughout the *Harmonice Musices Odhecaton.* Petrucci operated multiple presses and books were printed in teams. As one paper type was finished, the printers moved to the next paper type. The blocks are lettered and numbered in the book (A – M).

Watermarks

The basic design of each watermark:

1. a group of common marks within a circle, possibly representing a man drawing a bow
2. marks showing crossed arrows
3. a simple form of the letter A.

All three of these marks are reported as common in Italy in the early 1500s.
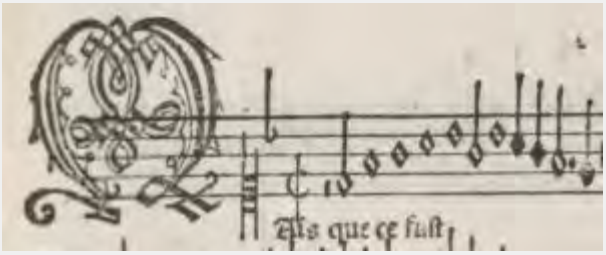
Stanley Boorman provides a table of watermarks, which also shows which sheets do not have any watermark.

TABLE 1

Folios	Mark	Signature	Staff inset?	Tenor text?	Longer staves?	Edition
A 1, 2, 7, 8	1	None	Yes	Yes	No	1
A 3–6	1	Lc. / 5	Yes	Yes	No	1
B 1, 2, 7, 8	3	Cap. / 6	No	Yes	Yes	2
B 3–6	3	Cap. / 6	No	Yes	Yes	2
C 1, 2, 7, 8	2	Lc. / 5	Yes	Yes	No	1
C 3–6	2	Lc. / 5	Yes	Yes	No	1
D 1	None	Lc. / 5	Yes	Yes	No	1
D 2, 7, 8	Lost					
D 3–6	2	Lc. / 5	Yes	Yes	No	1
E 1, 2, 7, 8	2	Cap. / 5	Yes*	Yes	No	1a
E 3–6	1	Cap. / 5	Yes	Yes	No	1a
F 1, 2, 7, 8	1	Lc. / 5	Yes*	Yes	No	1
F 3–6	1	Lc. / 5	Yes*	Yes	No	1
G 1, 2, 7, 8	Lost					
G 3–6	1	Lc. / 5	Yes	Yes	No	1
H 1, 8	Lost					
H 2, 7	2	Lc. / 5	Yes	Yes	No	1
H 3–6	2	Lc. / 5	Yes	Yes	No	1
J 1, 2, 7, 8	2	Lc. / 5	Yes	Yes	No	1
J 3–6	2	Lc. / 5	Yes	Yes	No	1
K 1, 2, 7, 8	1	Lc. / 5	Yes	Yes	No	1
K 3–6	None	Cap. / 6	No	No	No	1b
L 1, 2, 7, 8	None	Cap. / 6	No	No	No	1b
L 3–6	3	Cap. / 6	No	Yes	Yes	2
M 1, 2, 7	None	Cap. / 6	No	Yes	Yes	2
M 8	Lost					
M 3–6	3	Cap. / 6	No	Yes	Yes	2
N 1, 2, 7, 8	Lost					
N 3–6	Lost					

While this example is helpful in the investigation that watermarks do exist in some editions of the *Harmonice Musices Odhecaton,* finding the actual watermarks in images of the book proved challenging. A higher resolution might result in better analysis; looking at the item physically would likely get the best results. Boorman analyzed a later edition (1505-06).

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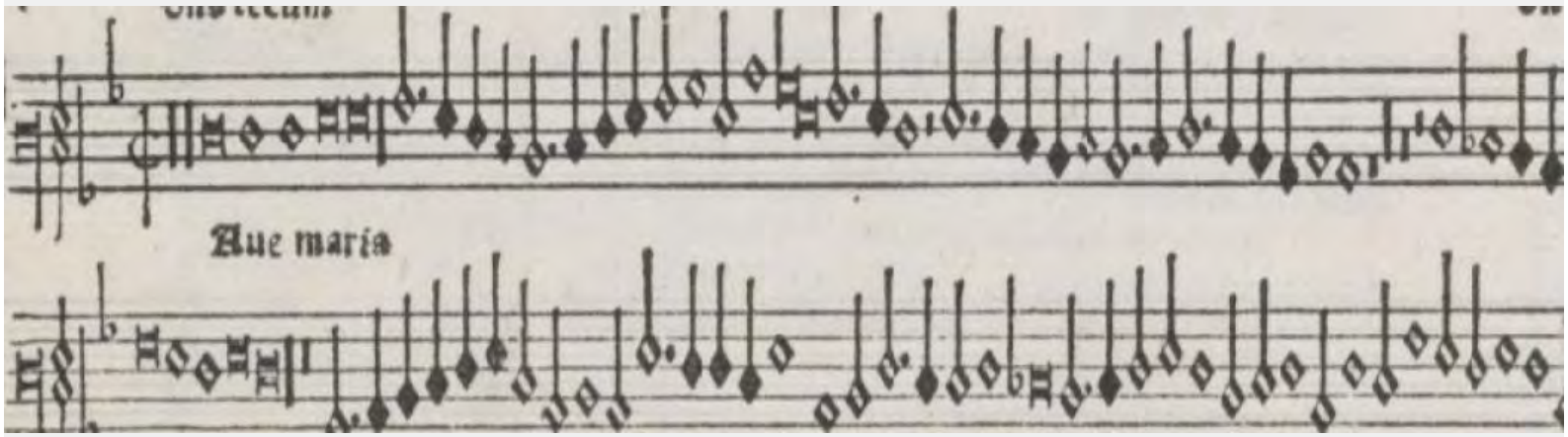
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Foliation and Pagination

(Edit)

The *Harmonice Musices Odhecaton* contains foliation and pagination.

Foliation

The paper blocks are lettered and numbered in the book, on the recto side of the paper (but not on every recto), on the lower right corner.

Folio A
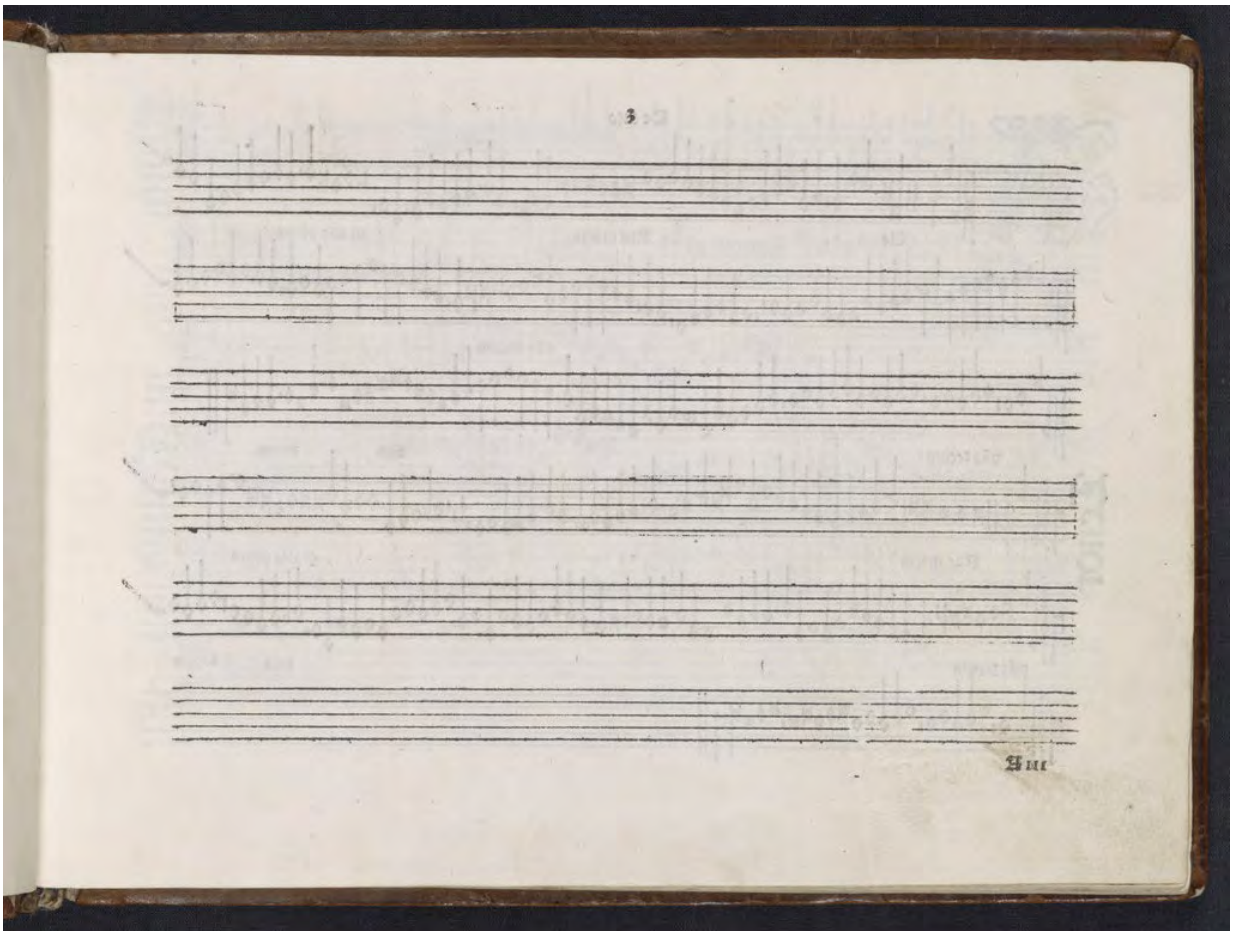
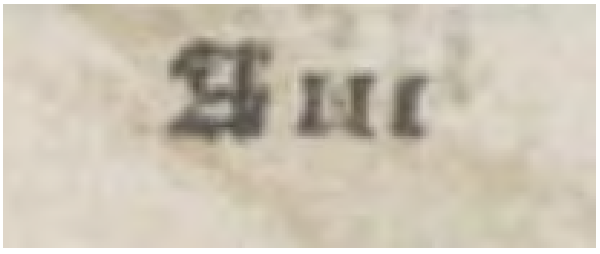




Image 11

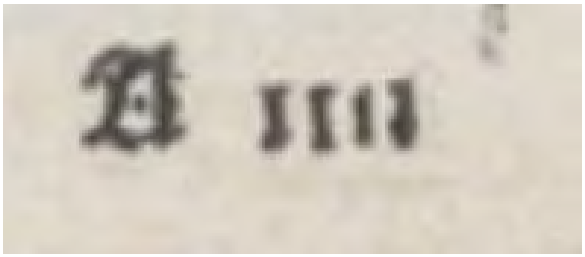


Image 13

Folio B

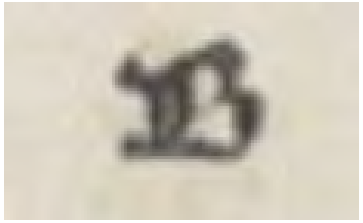


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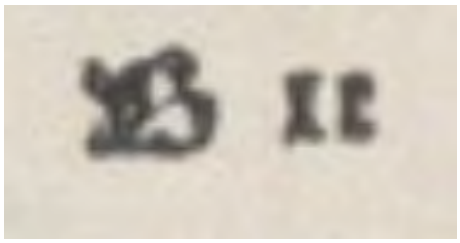


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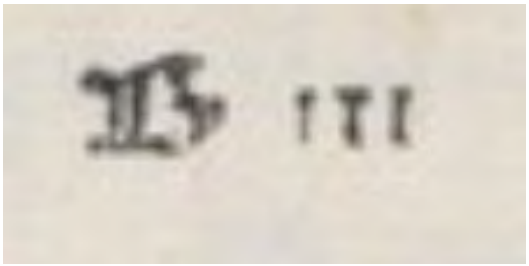


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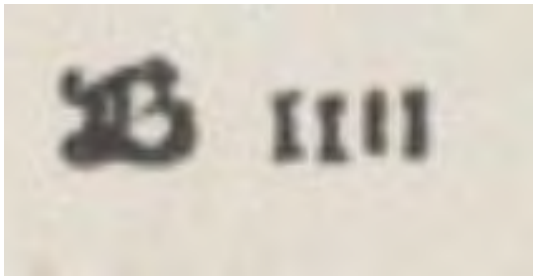


Image 29

The Beginning of the Remaining Folios

C

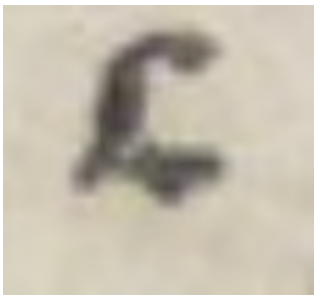


Image 39

D

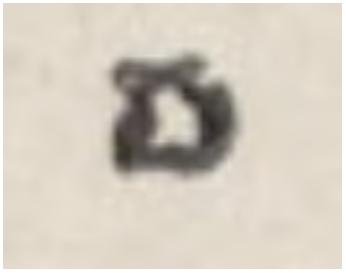


Image 55

E

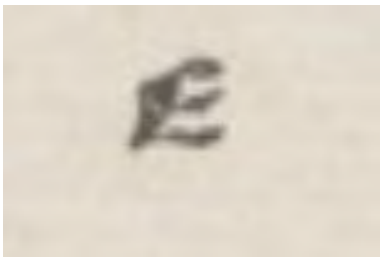


Image 71

F



Image 87

G

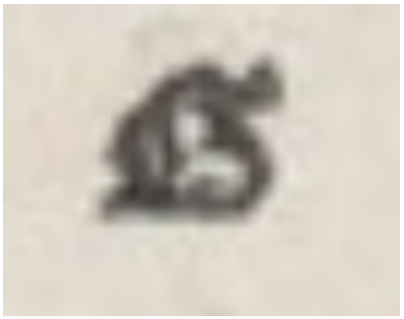


Image 103

H

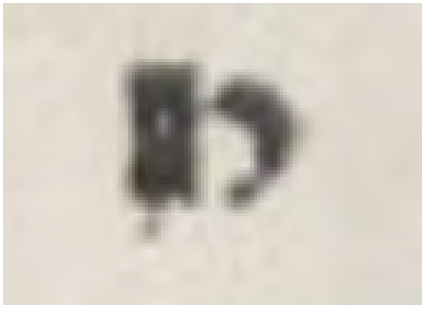


Image 119

I

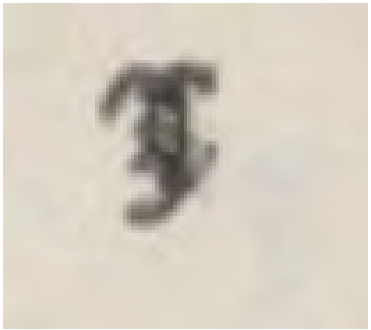


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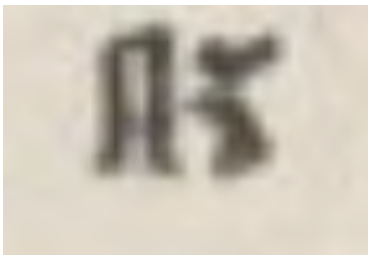


Image 151

K



Image 167

L

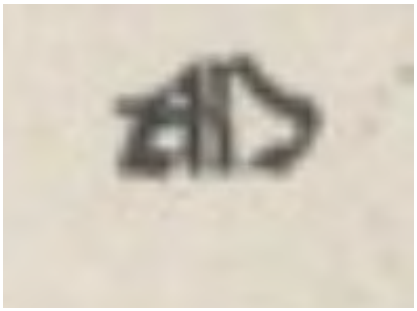


Image 183

M

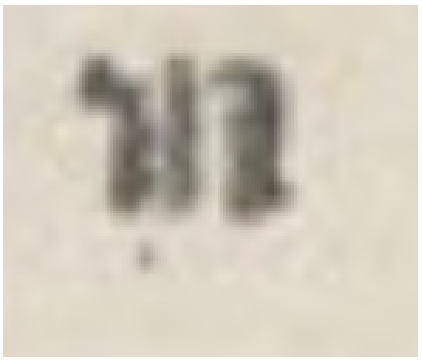


Image 199

Pagination

The book is also paginated with Latin numerals, on the recto side of each page.

Page 5



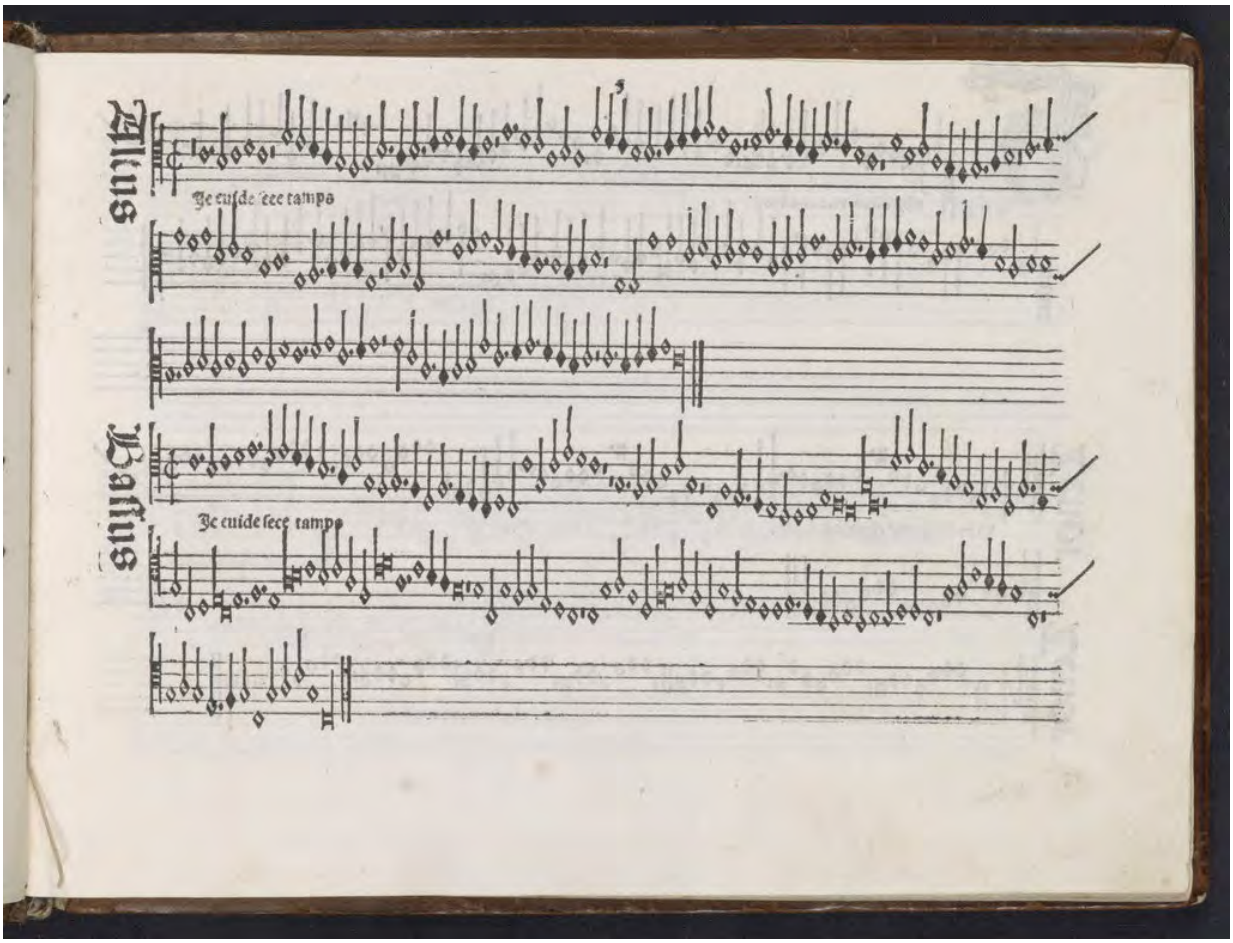


Image 15

Page 102
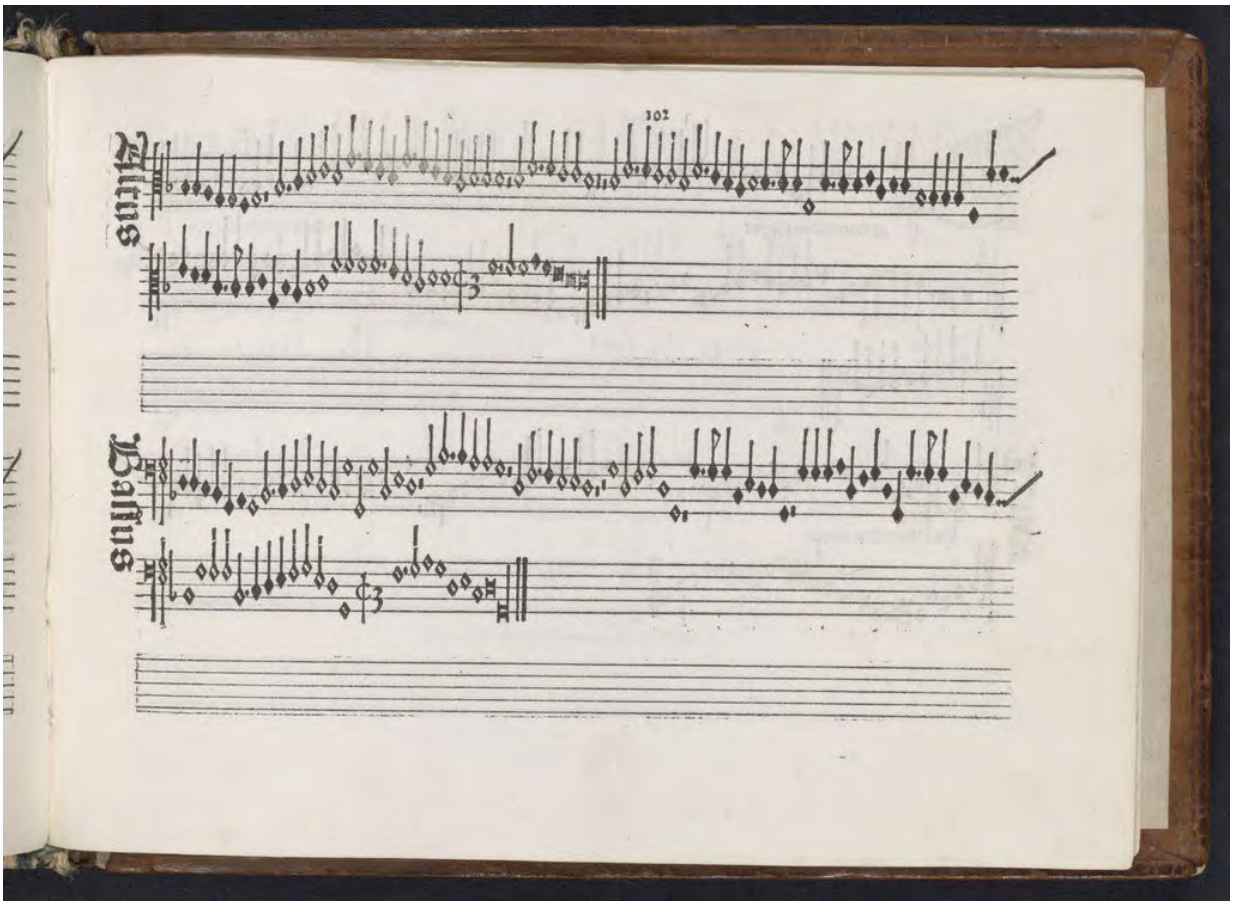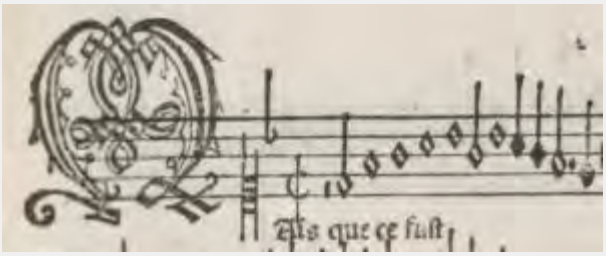




Image 209

Next: Printer's Device



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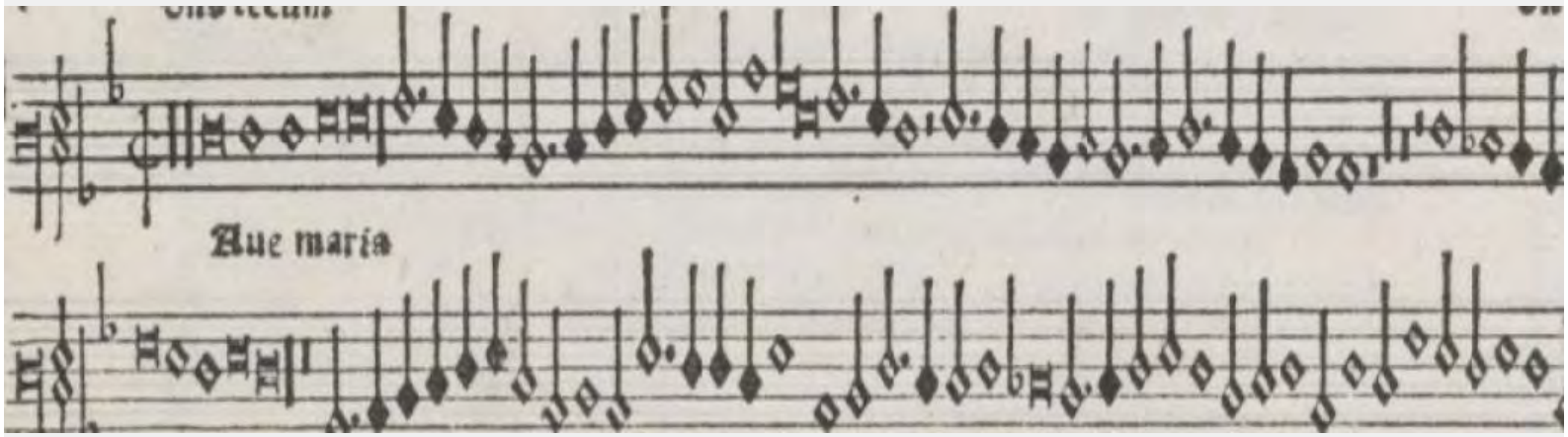
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Printer’s Device

(Edit)

A printer’s device is the name given to a symbol that is used by a printer.

Petrucci’s Printer Device

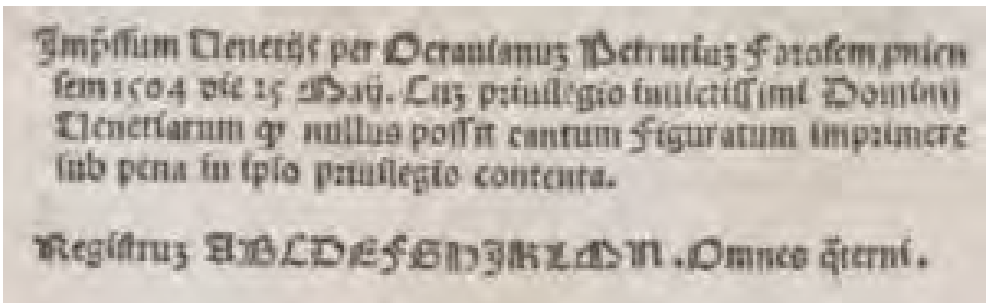
Petrucci’s printer device is found at the end of the *Harmonice Musices Odhecaton,* with the colophon, which is a statement at the end of a book giving information about its authorship and printing. I completed a rough translation of the Colophon.

The Printer Device

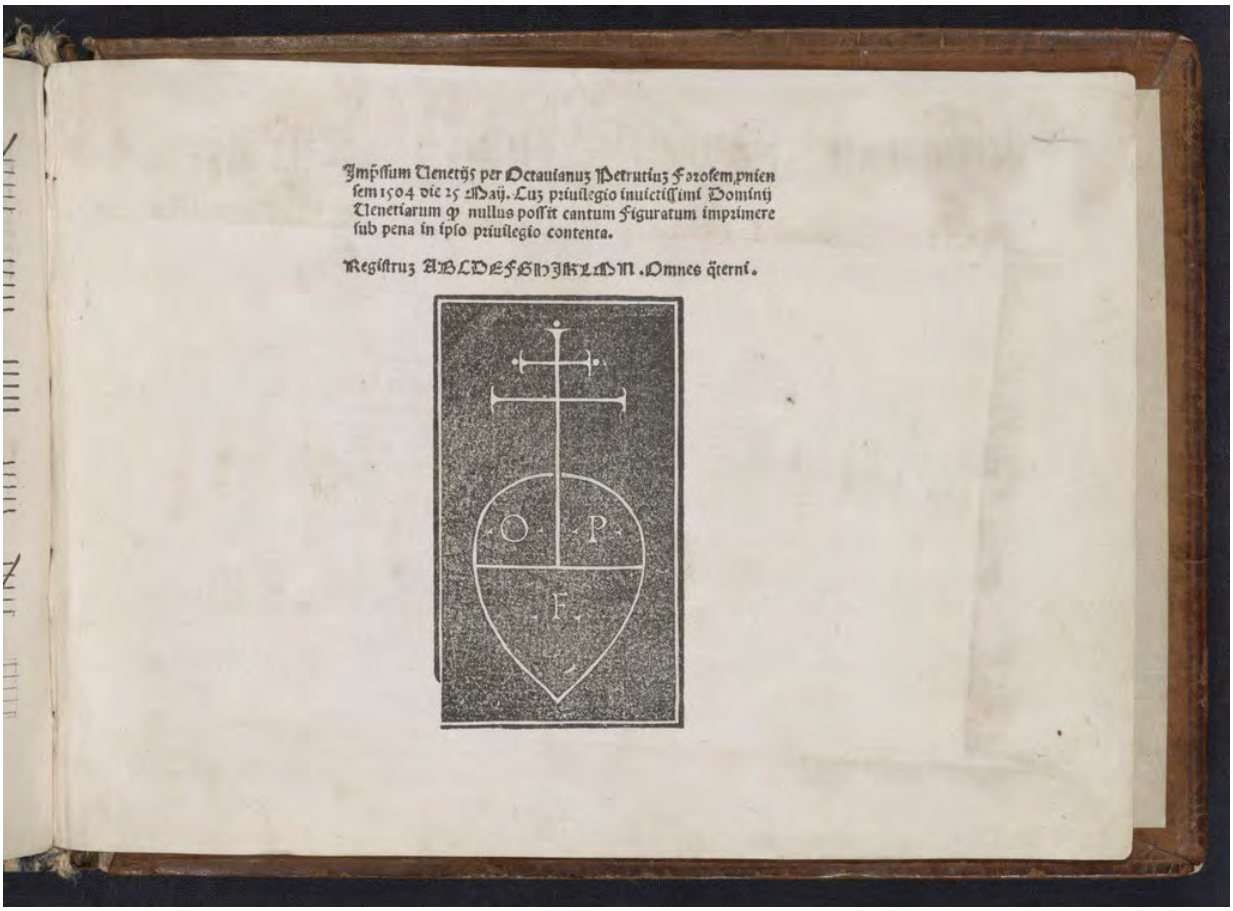


Image 213
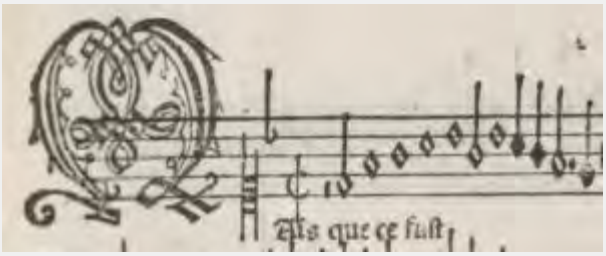
The Colophon


Impssum Venetijs per Octauianuz Petrutiaz Forosempronien sem 1504 die 25 Maij. Cuz priuilegio inuictiſſimi Dominij Venetiarum q nullus possit cantum Figuratum imprimere sub pena in ipso priuilegio contenta.

Registruz ABCDEFGHIKLMN. Omneo æterni.



Next: Type and Printing



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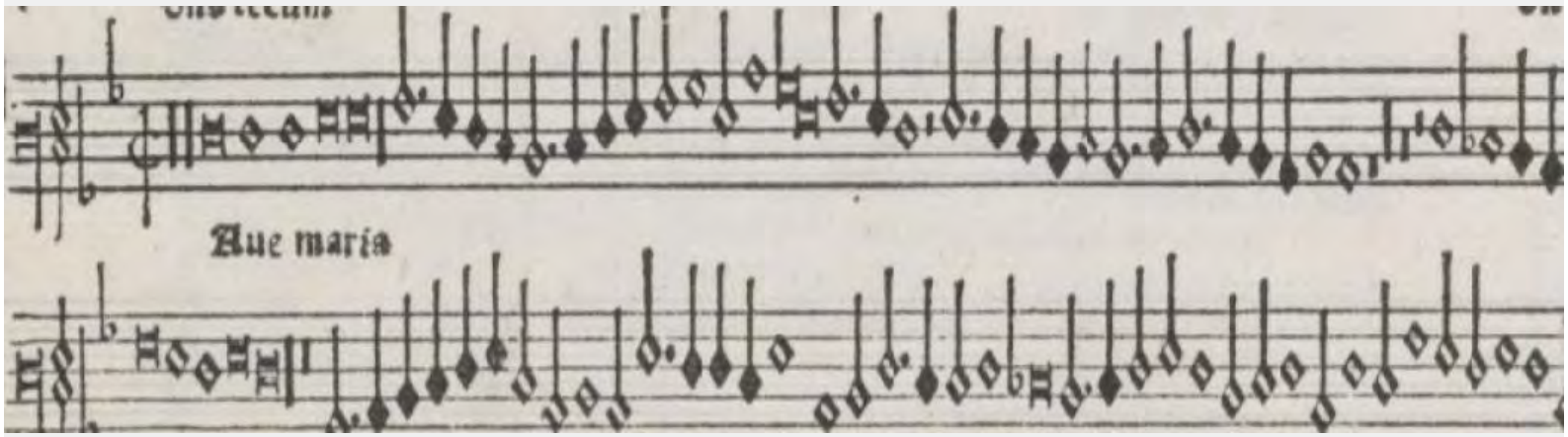
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Type and Printing

(Edit)

The *Harmonice Musices Odhecaton* uses a Roman typeface for the wording. Petrucci used a triple impression printing process. The music notation, ledger lines, and the written parts were imprinted with three different sets of type. The text is in a few languages, with Latin (title page and dedication letters) and French (table of contents and song titles) primarily used. The text is printed entirely in black ink.

Roman Type

Roman type has developed over time.



Comparing the chart to the text, this script looks like Protogothic:
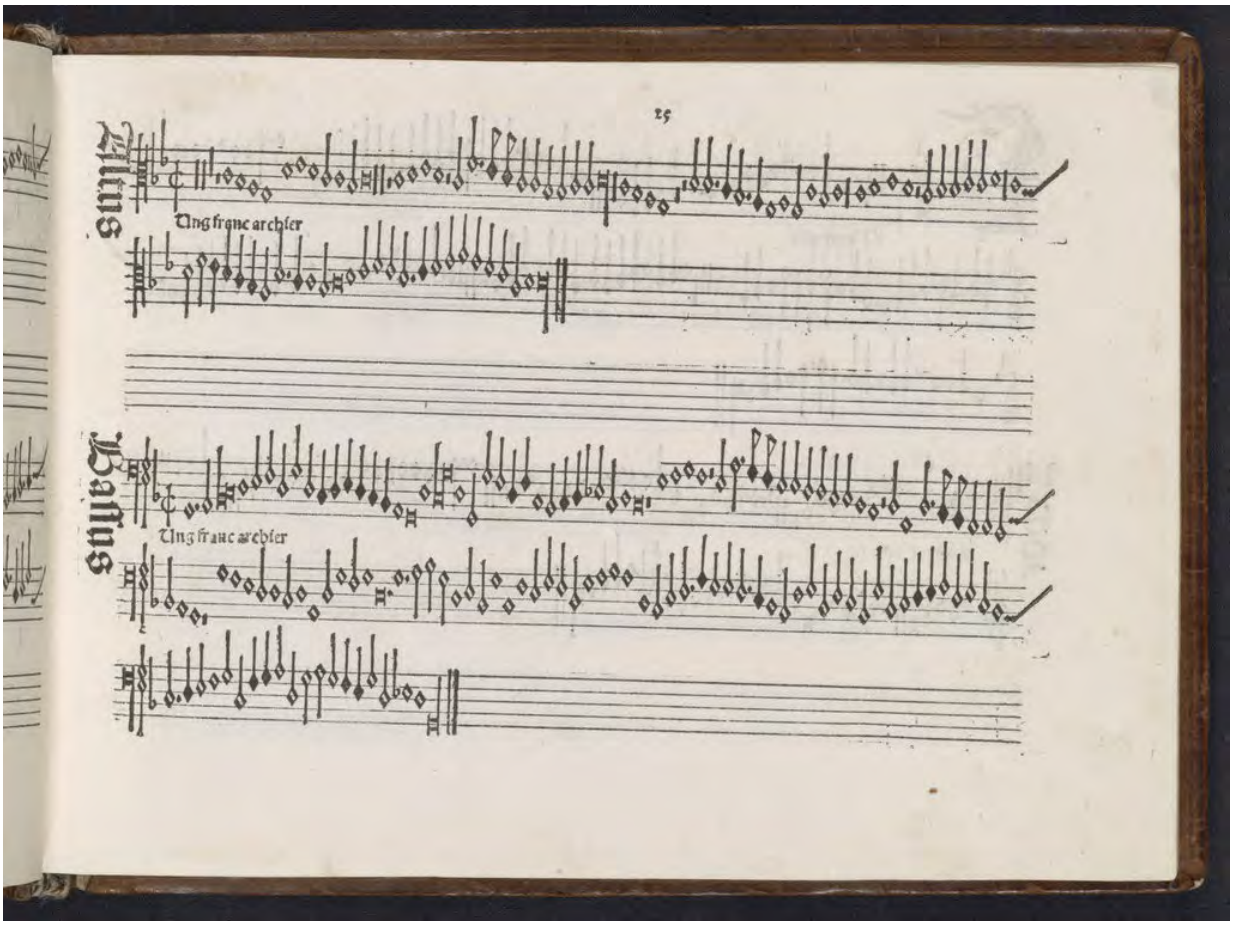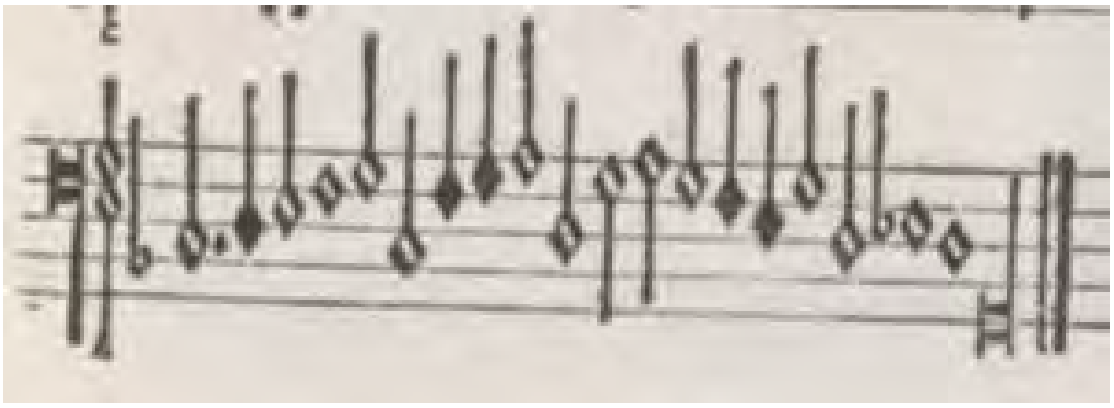
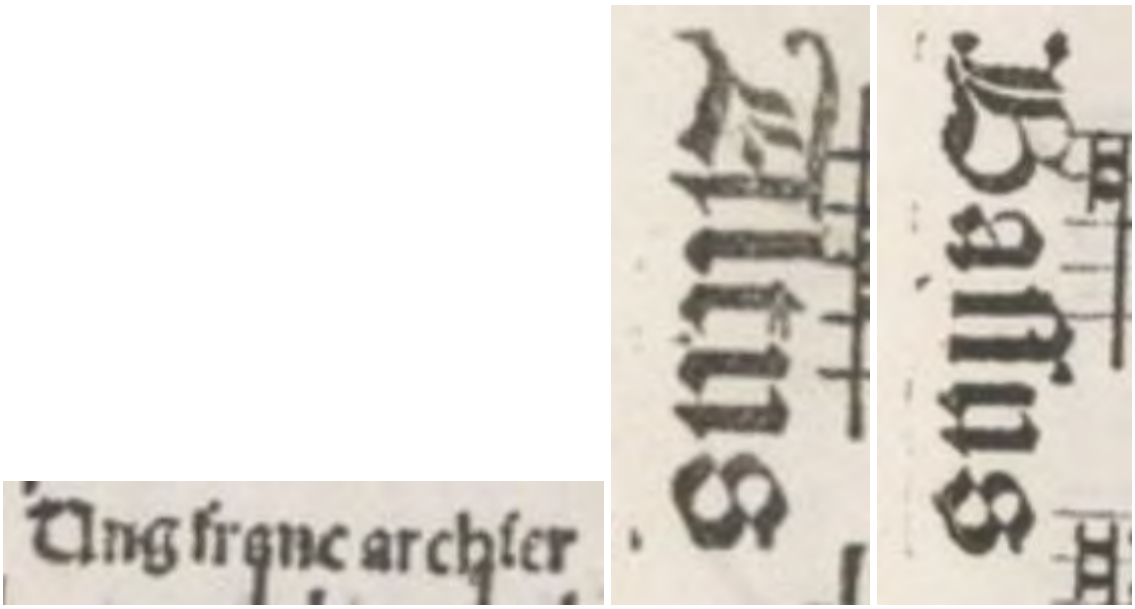




Image 67

Musical Type
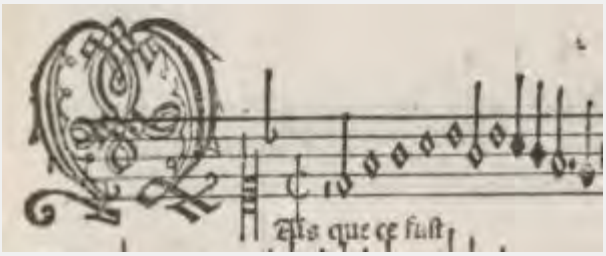
The type for the musical notation was pressed before the words. The ledger lines were pressed first; after drying, the notes were pressed; finally, the words were added with a third pressing. This book is considered the first music book to be printed with moveable type.

Petrucci's type was defined by his use of a specific metal, fused marcasite of antimony. This metal allowed him to create very fine elements to print flats, clefs, mensuration signs, double bar lines, and ledger lines. The notes are elegant with diamond heads, elongated stems, and stylish flags.



An example of moveable type for music.

Next: Binding, Endleaves, and Flyleaves



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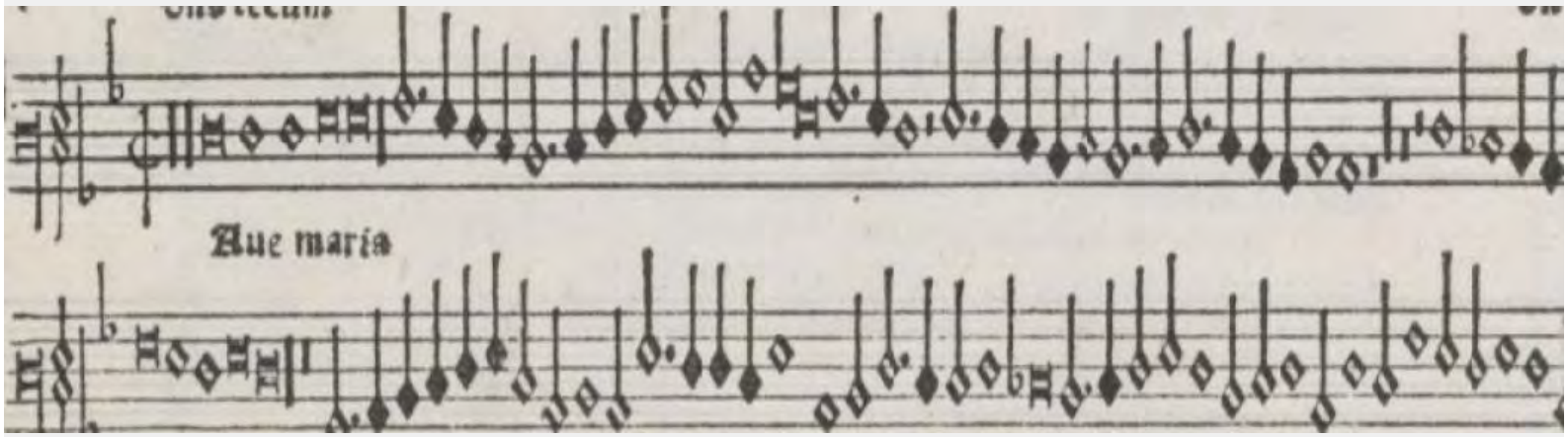
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Binding, Endleaves, and Flyleaves

(Edit)

The *Harmonice Musices Odhecaton* has a full leather binding, which was typical in the early 16th century. At this time, books were becoming smaller and easier to bind. Wood was gradually replaced by pasteboards which were made by layering together glued paper. This book also include flyleaves and endleaves.

Binding

There are five slits in the front and back cover, which were likely used for cloth ties.



Image 1

There is a gauffered geometric design, which means it is embossed in a repeated pattern into the leather. The leather is glued onto a pasteboard.



Image 1



Image 216

The inner cover shows how the paper was glued onto the pasteboard first, with the leather wrapped around the paper edges.



Image 2

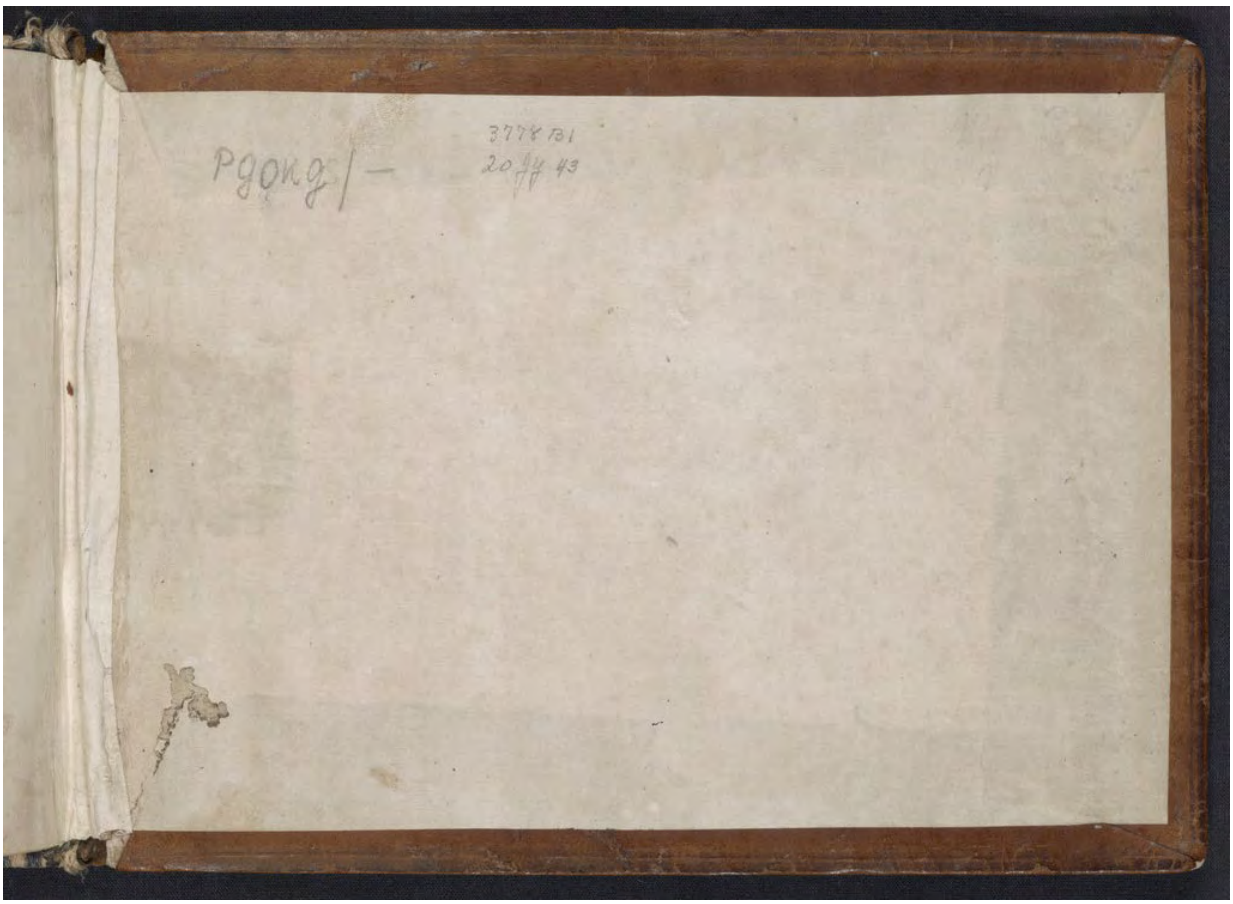


Image 215

Flyleaves

Fly leaves are blank pages at the beginning and end of a book.

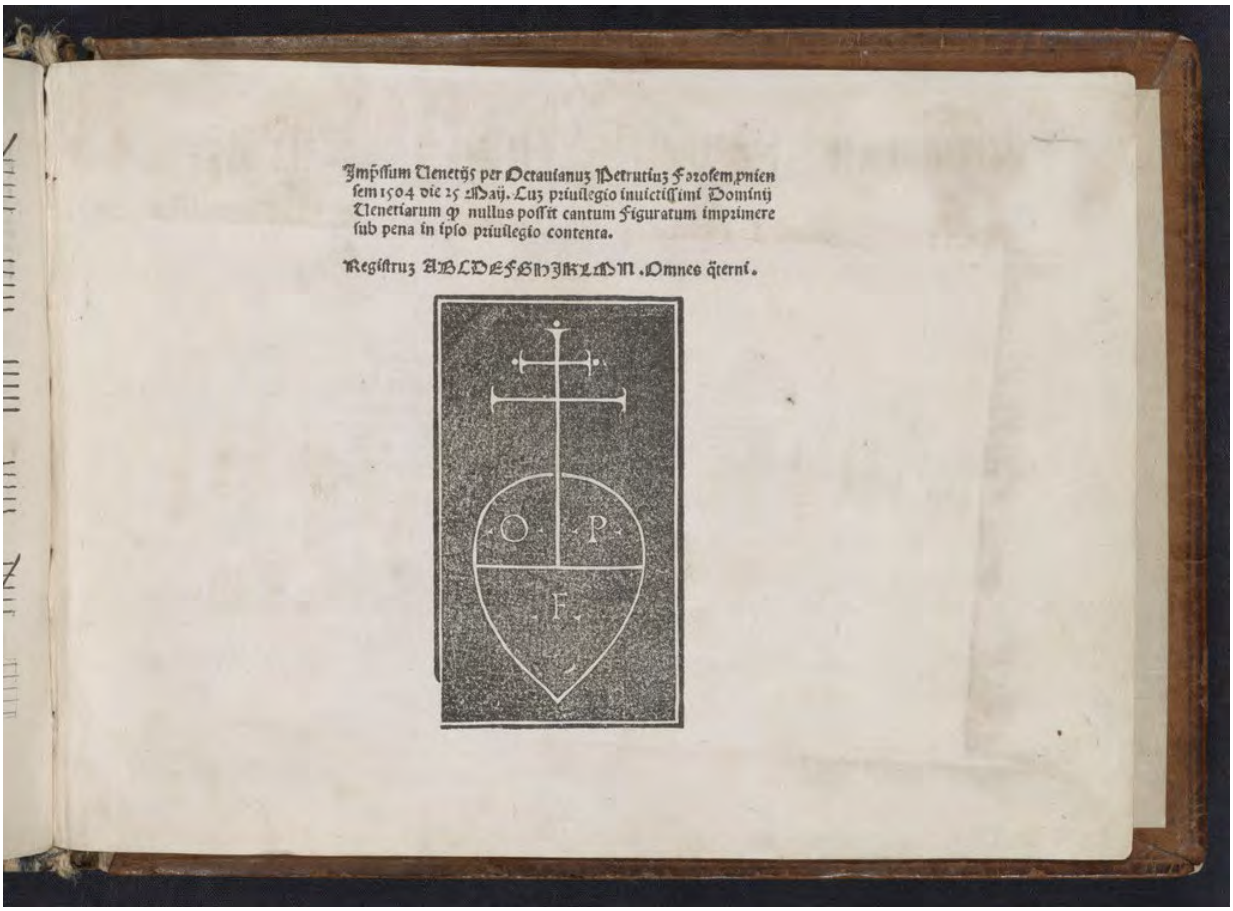


Image 3



Image 4

The recto of the last page includes the colophon and printer's mark, instead of being blank likes it's verso.



Impssum Venetijs per Octauianuz Petrutiuz Forosem,pnien sem1504 die 25 Maij. Luz pziuilegio inuictissimi Dominij Venetiarum q nullus possit cantum Figuratum impzimere sub pena in ipso pziuilegio contenta.

Registruz AB LO EF GH IJK LM N. Omnes ĝterni.

O P F

Image 213

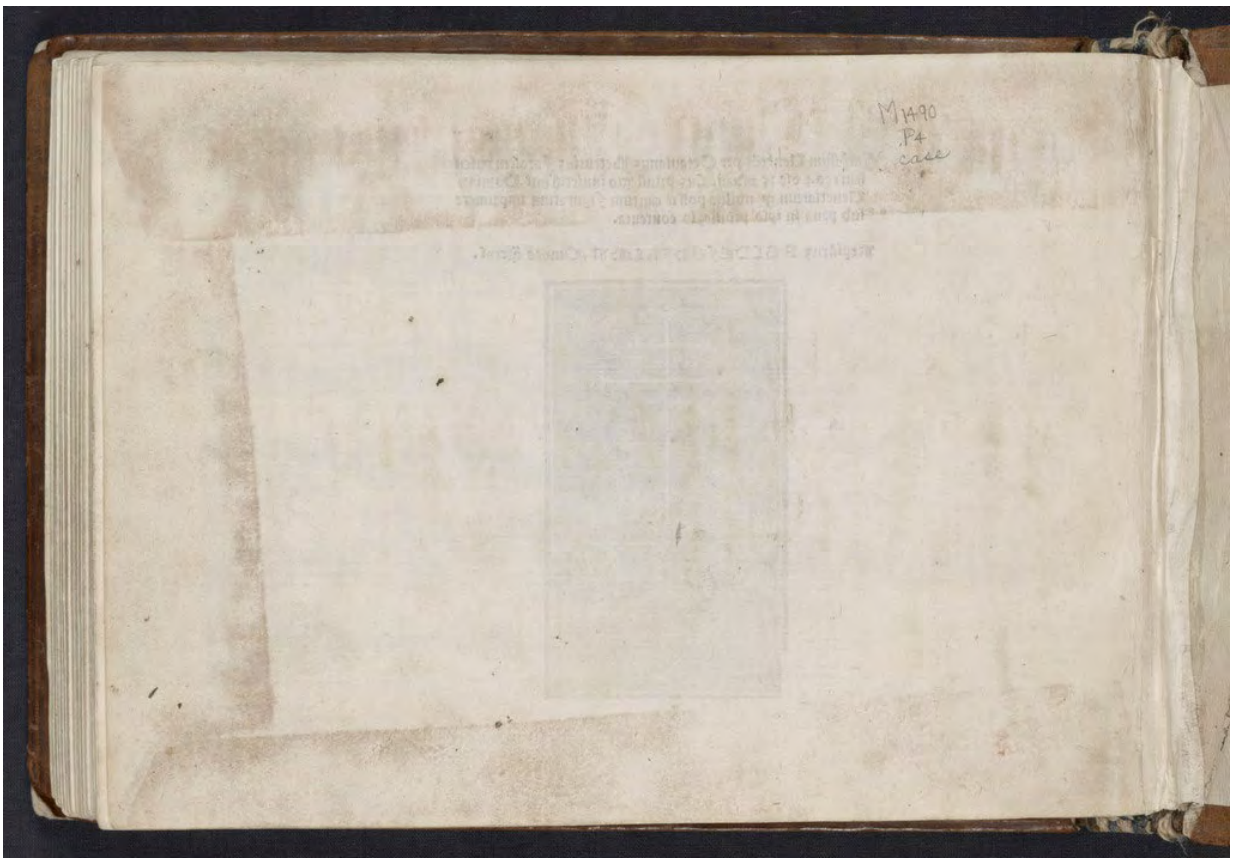


Image 214

Endleaves

This text has endleaves in the beginning of the book, with only a flyleaf at the end of the book. Endleaves are groups of leaves located at each side of a book block, giving protection to the text leaves.

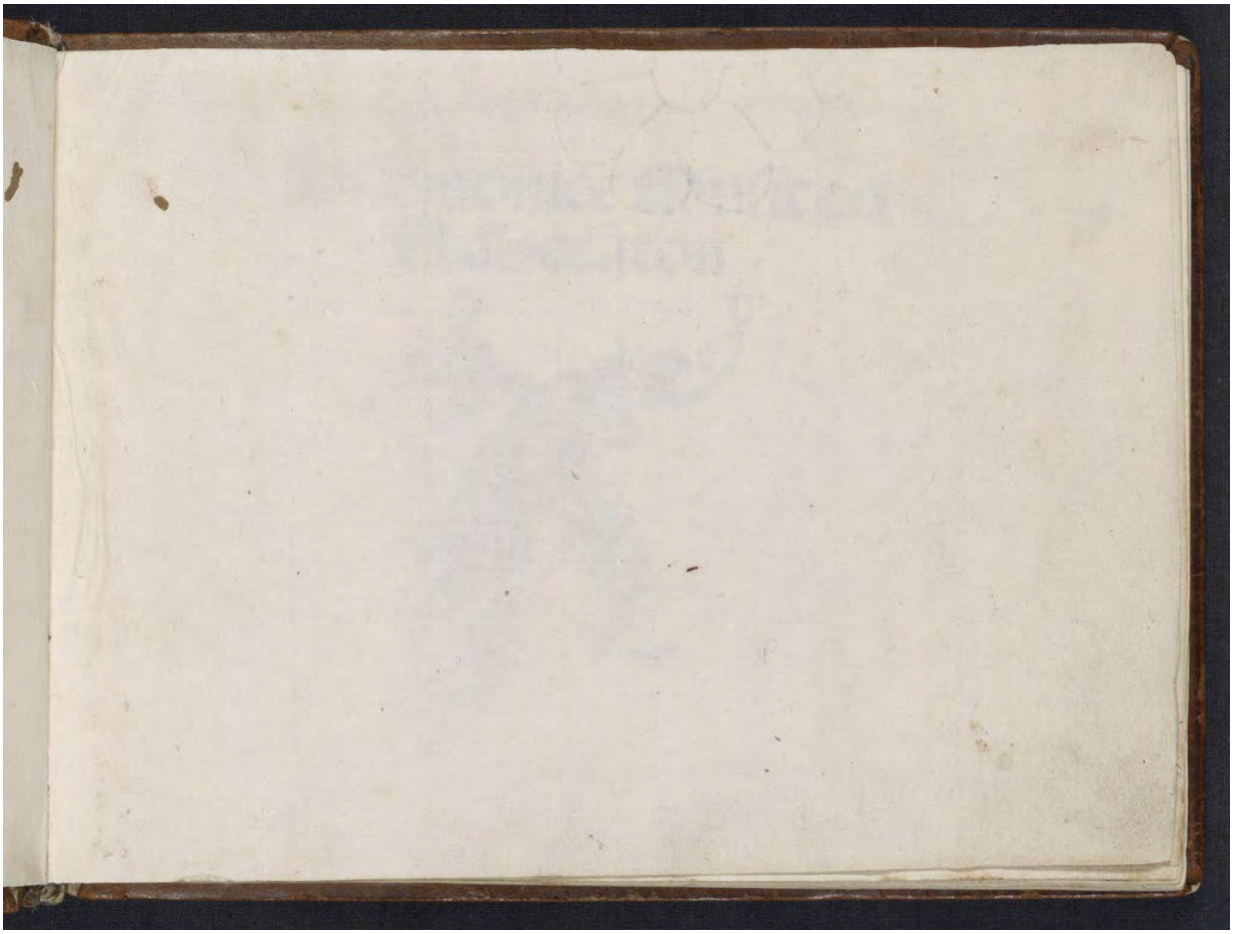


Image 5

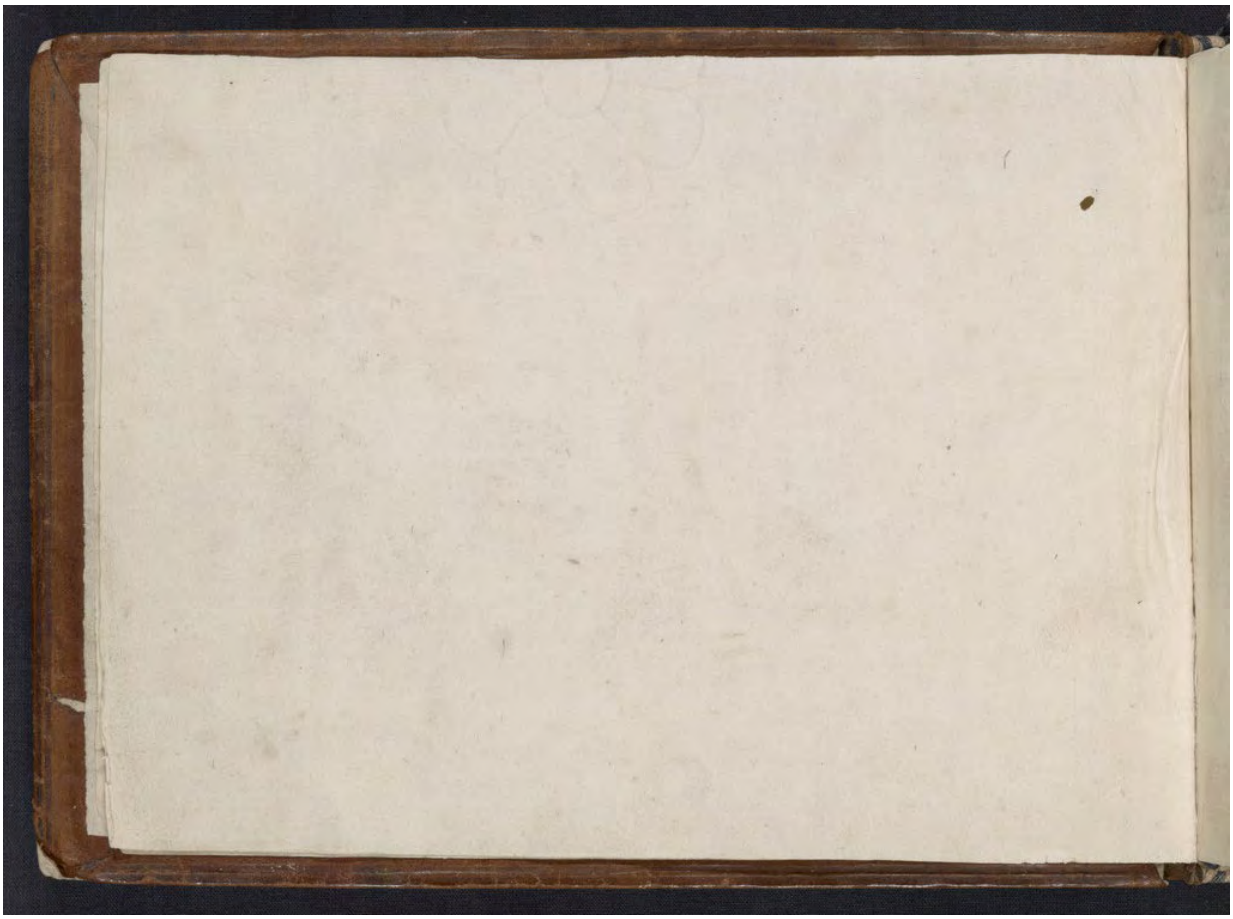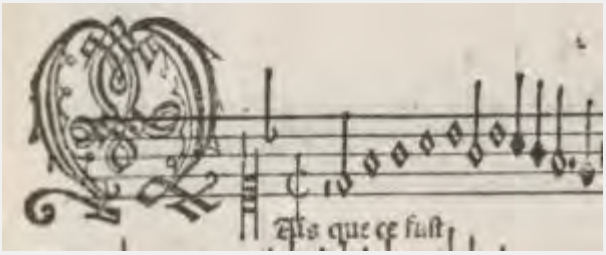


Image 6



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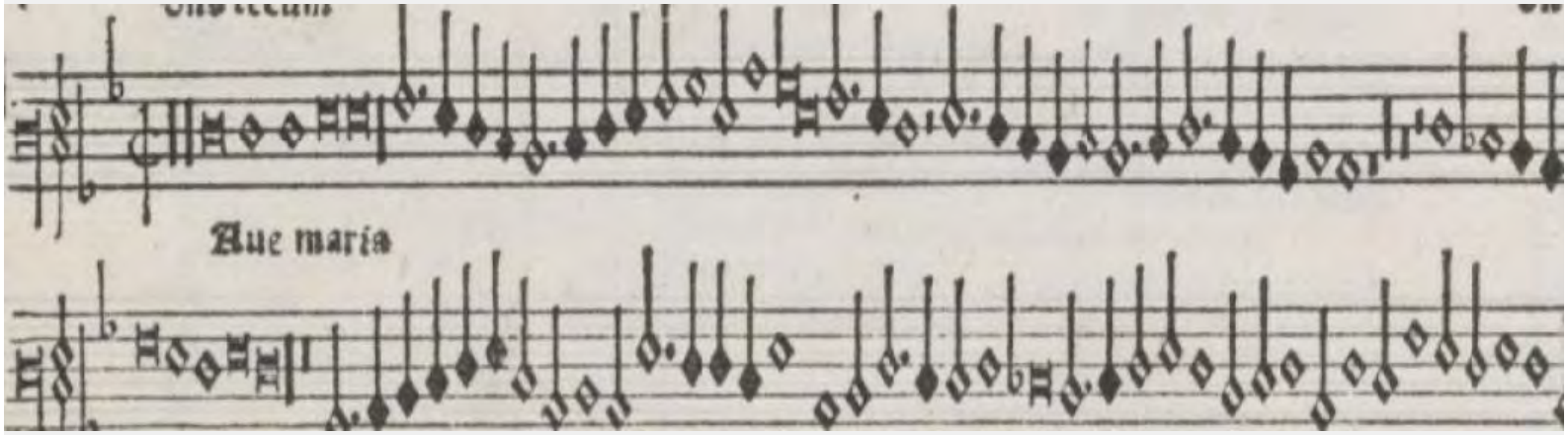
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A presentation of the entire book is available on Prezi.

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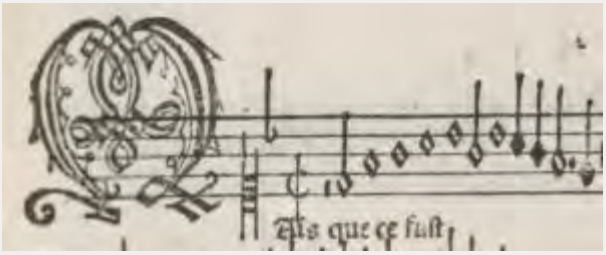
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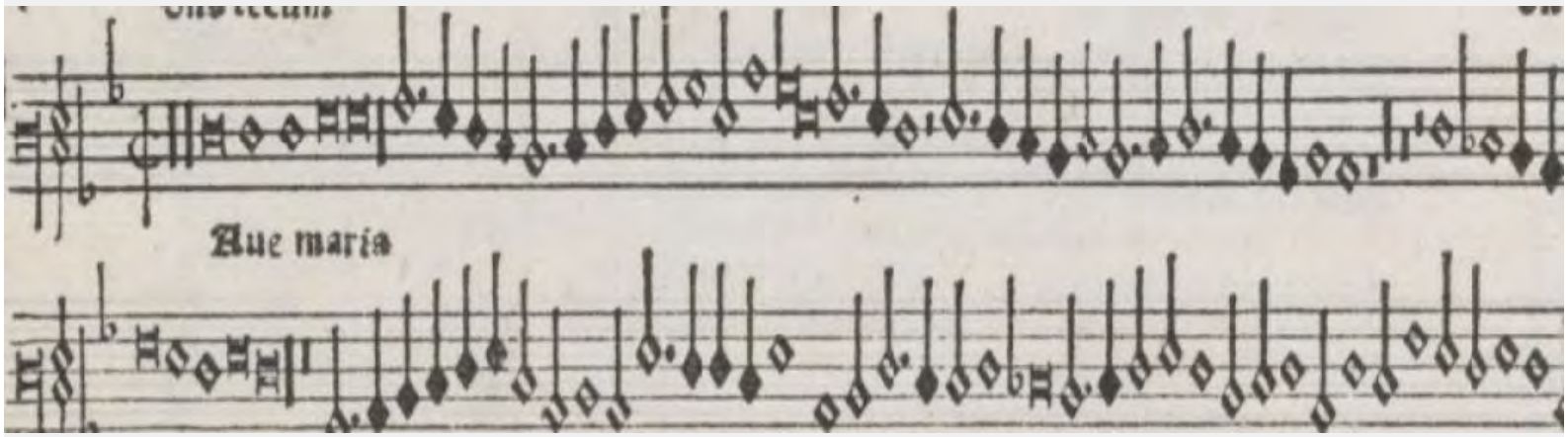
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Image 2



Image 3



Image 4



Image 5

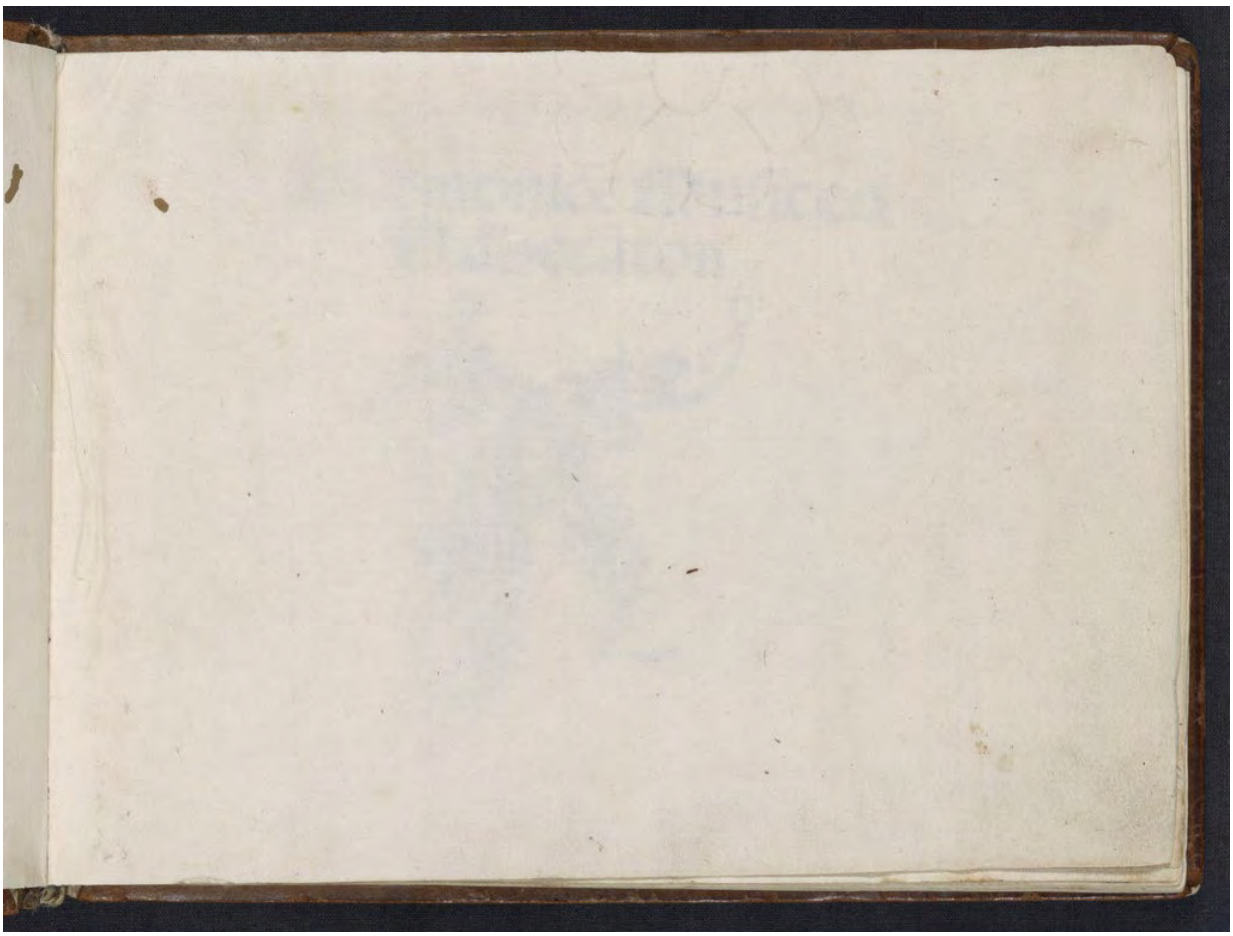


Image 6

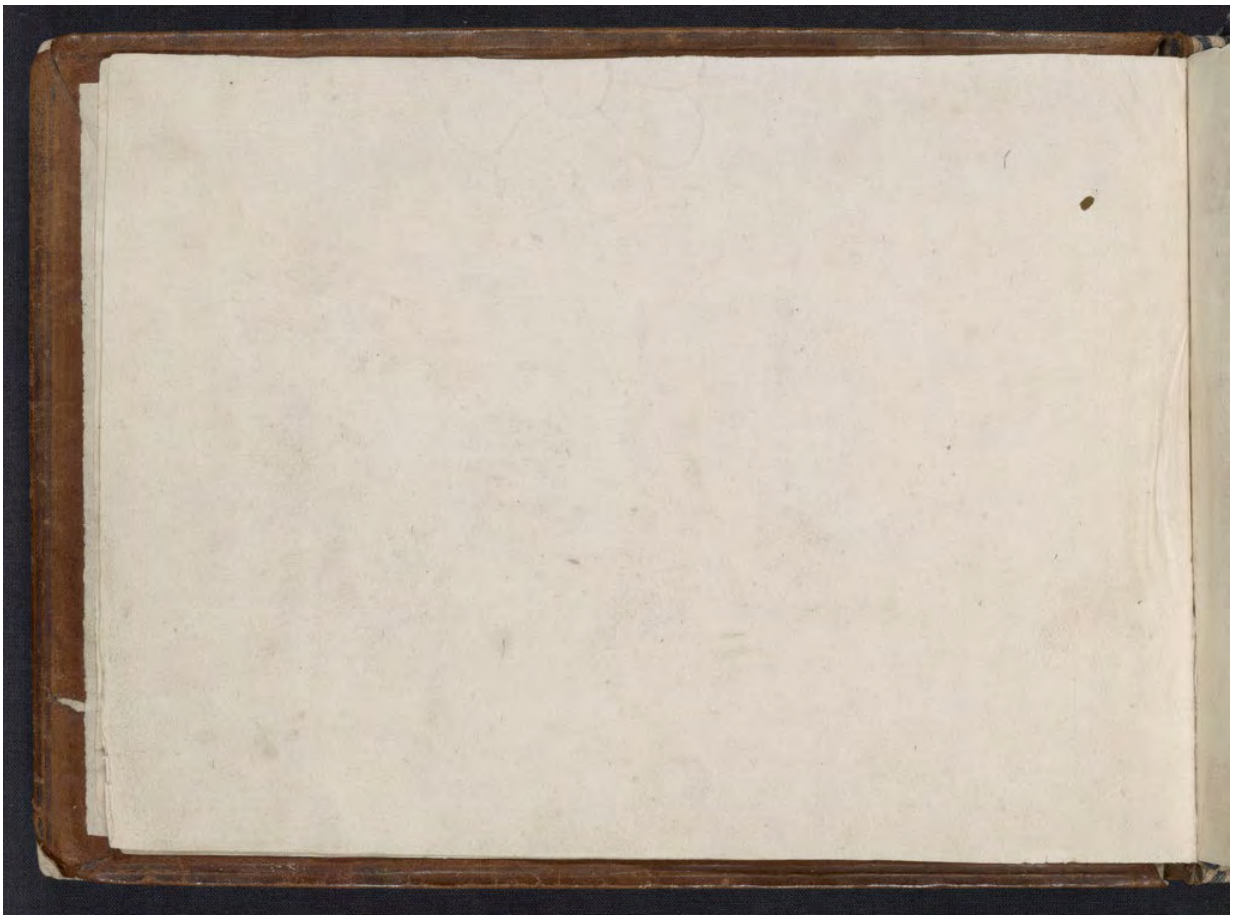
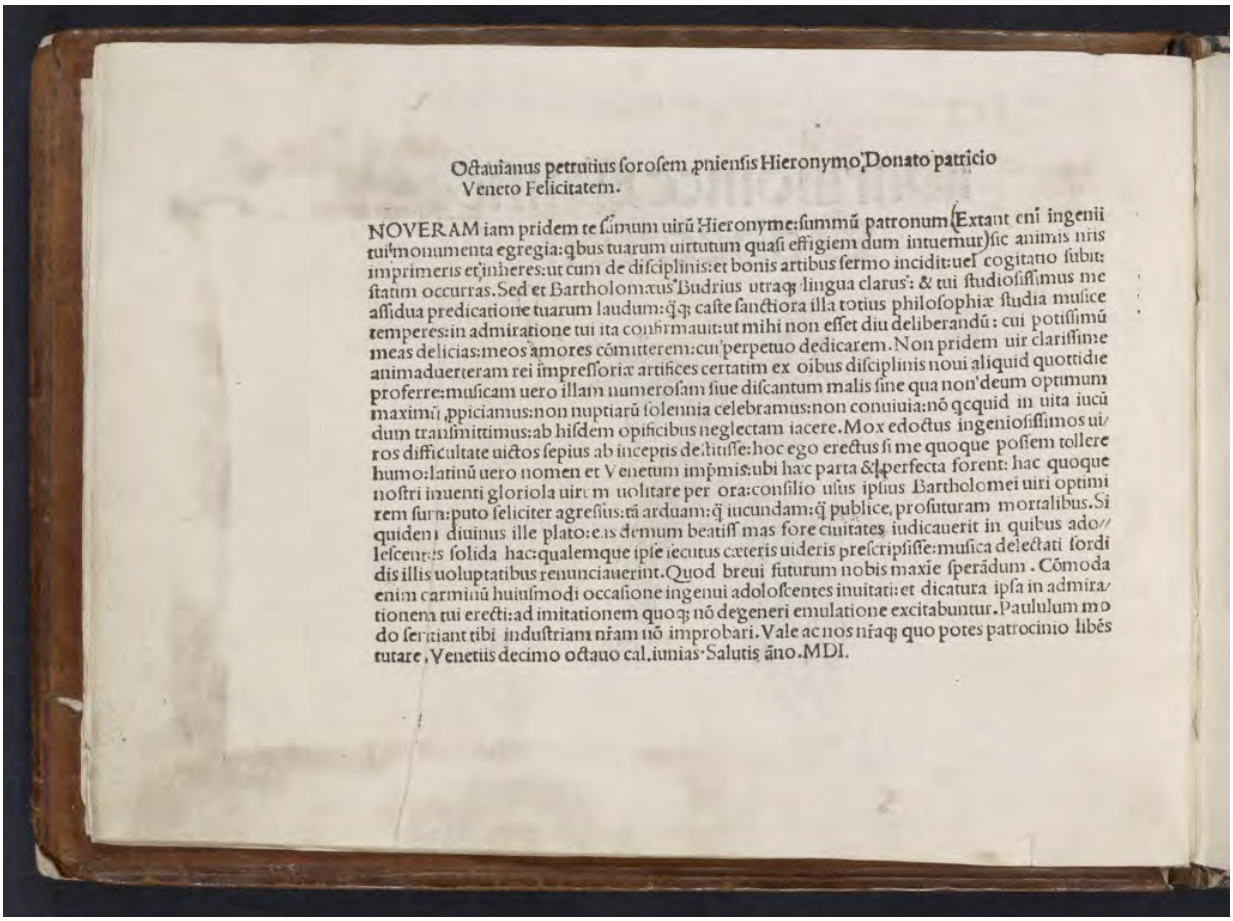


Image 7



Image 8



Octauianus petrutius forosem ꝓnensis Hieronymo Donato patricio Veneto Felicitatem.

NOVERAM iam pridem te ſũmum uirũ Hieronyme: ſummũ patronum (Extant enĩ ingenii tui monumenta egregia: q̃bus tuarum uirtutum quaſi effigiem dum intuemur) ſic animis nris imprimeris et inheres: ut cum de diſciplinis: et bonis artibus ſermo incidit: uel cogitatio ſubit: ſtatim occurras. Sed et Bartholomæus Budrius utraq; lingua clarus: & tui ſtudioſiſſimus me aſſidua predicatione tuarum laudum: q̃q; caſte ſanctiora illa totius philoſophiæ ſtudia muſice temperes: in admiratione tui ita confirmauit: ut mihi non eſſet diu deliberandũ: cui potiſſimũ meas delicias: meos amores cõmitterem: cui perpetuo dedicarem. Non pridem uir clariſſime animaduerteram rei impreſſoriæ artifices certatim ex oibus diſciplinis noui aliquid quottidie proferre: muſicam uero illam numeroſam ſiue diſcantum malis ſine qua non deum optimum maximũ ꝓpiciamus: non nuptiarũ ſolennia celebramus: non conuiuia: nõ q̃quid in uita iucũ dum tranſmittimus: ab hiſdem opificibus neglectam iacere. Mox edoctus ingenioſiſſimos uiros difficultate uictos ſepius ab inceptis deſiſtiſſe: hoc ego erectus ſi me quoque poſſem tollere humo: latinũ uero nomen et Venetum impũmis: ubi hæc parta & perfecta forent: hac quoque noſtri inuenti gloriola uirum uolitare per ora: conſilio uſus ipſius Bartholomei uiri optimi rem ſum: puto feliciter agreſſus: tã arduam: q̃ iucundam: q̃ publice, proſuturam mortalibus. Si quidem diuinus ille plato: eas demum beatiſſimas fore ciuitates iudicauerit in quibus adoleſcentes ſolida hac: qualemque ipſe ſecutus cæteris uideris preſcripſiſſe: muſica delectati ſordidis illis uoluptatibus renunciauerint. Quod breui futurum nobis maxie ſperãdum. Cõmoda enim carminũ huiuſmodi occaſione ingenui adoleſcentes inuitati: et dicatura ipſa in admirationem tui erecti: ad imitationem quoq; nõ degeneri emulatione excitabuntur. Paululum modo ſentiant tibi induſtriam nſam nõ improbari. Vale ac nos nſaq; quo potes patrocinio libẽs tutare. Venetiis decimo octauo cal. iunias. Salutis ãno. MDI.

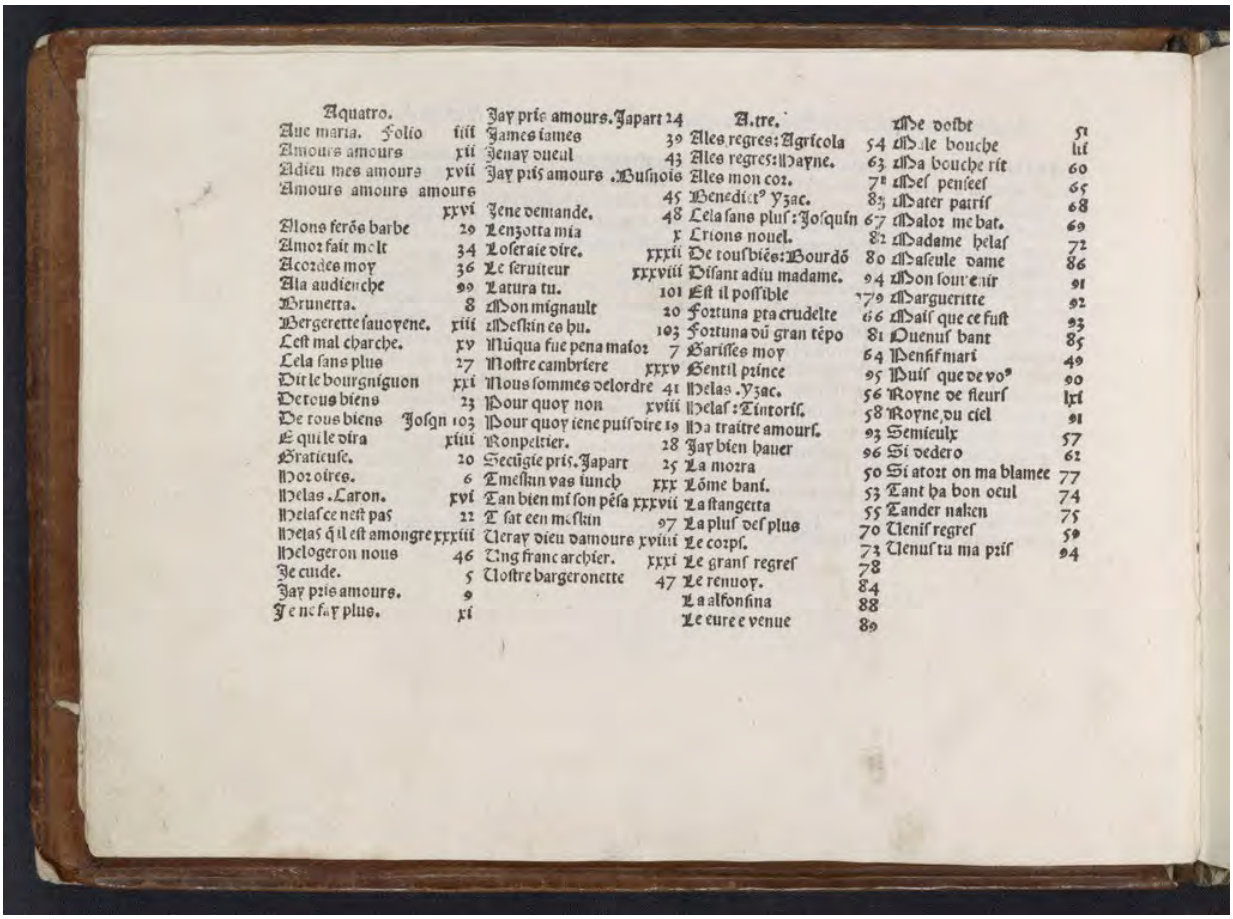
Image 9



Bartholomæus Budrius Iustinopolita. Hieronymo donato patricio Veneto. S.

SOLEO Hieronyme clarissime ac omnium bonarum artium cumulo eminētissime: tacita admiratione: qua hominum ingenia prosequor iucūdiss. me affici: huiusq; declarandæ quamuis occasionem audiss. me arripere. ita enim sentio & cōsciētiæ: & professionis testimonio (quod possum) ingrati animi ac malignitatis crimen effugere. Quod tum cæteris: tū uero tibi imprimis maxime probatū uelim. quem ita admiramur: ita suspicimus: ut contēplatione tui receptui simū illud quasi oraculū. ὁκῆ οὖ τινι ἔμαθε τὰ τοιαῦτ' ὅσαι ἀνθρώποισι· .sapiētissimi uatis animū deluisse uideatur: illud uero haud quaq; pulcherrime. n. inte. σοφότητι χεῖρ' οὐκ ἀνθρώποισι .oia. n. tibi pariter cū sapientia. quæ ne singula proseqūr. & tui pudoris: & meæ imbecillitatis ratio facit: cum & alioqui suscepti negotii ampliss. mum mihi fructum proposuerim: si nouus hic tuæ urbis fœtus: cōmunem patriam tecum nobilitaturus: me quoq; deprecatore. chorum tuarū musarū recipiatur. quē fœcunda parens ingeniorum natura iamdiu parturiens: post aliquod abortus tādem Octauiani petrutii solertissimi uiri ope subnixa: omnibus numeris absolutissimum edidit dignus profecto & hic uir: quem omnes admirētur: uel ob hoc: q; rem pulcherrimā sepe a summis ingeniis infeliciter tentatam solus perfecerit: dignus: quem tu ita suscipias: ut & cæteri intelligant: eidem non plus ingenii in nouo inuento perficiendo: q̄ iudicii in patrocinio deligendo superfuisse. En igitur tibi primitiæ camenarum prouentus: ex uberrimo: ac numerosissimo seminario Petri Castellāi e predicatorum familia: religione: & musicæ disciplina memoratissimi. cuius opera: & diligentia centena hæc carmina repurgata: & professione summorum auctorū: & imprimis q; tibi dicata inuidia maiora: tuis auspiciis publicum captura dimittimus.

Image 10



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Amours amours xii
Adieu mes amours xvii
Amours amours amours xxvi
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Amor fait melt 34
Acordes moy 36
Ala audiẽche 99
Brunetta. 8
Bergerette sauoyene. xiii
Cest mal charche. xv
Cela sans plus 27
Dit le bourgniguon xxi
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De tous biens Josqn 103
E qui le dira xiiii
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Helas .Caron. xvi
Helasce nest pas 22
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Mdaseule dame 86
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Mdargueritte 92
Mdais que ce fust 93
Quenus bant 85
Penssif mari 49
Puis que vo9 90
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Royne ou ciel 91
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Si dedero 62
Si atout on ma blamee 77
Tant ha bon oeul 74
Tander naken 75
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Uenus tu ma pris 94

Image 11
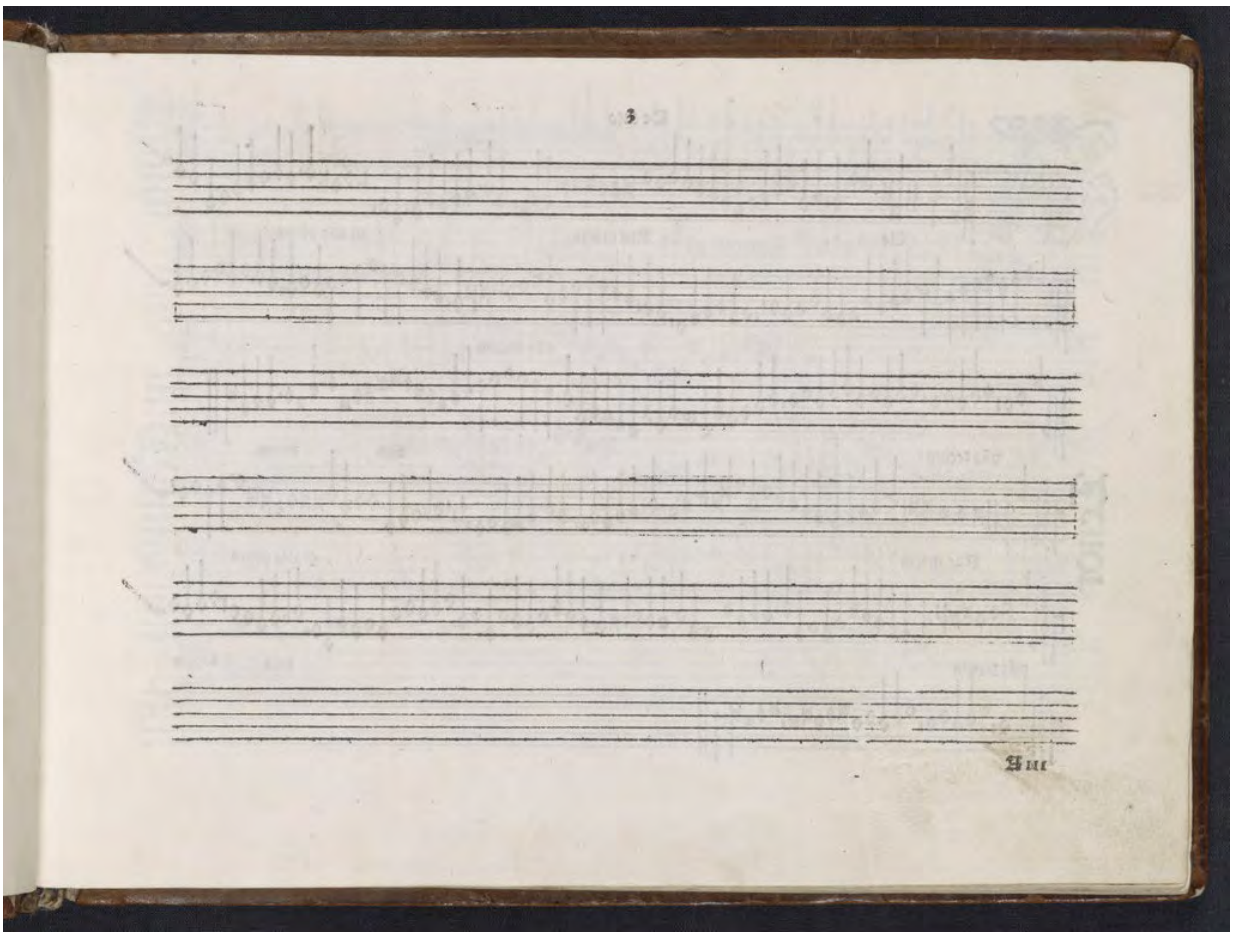


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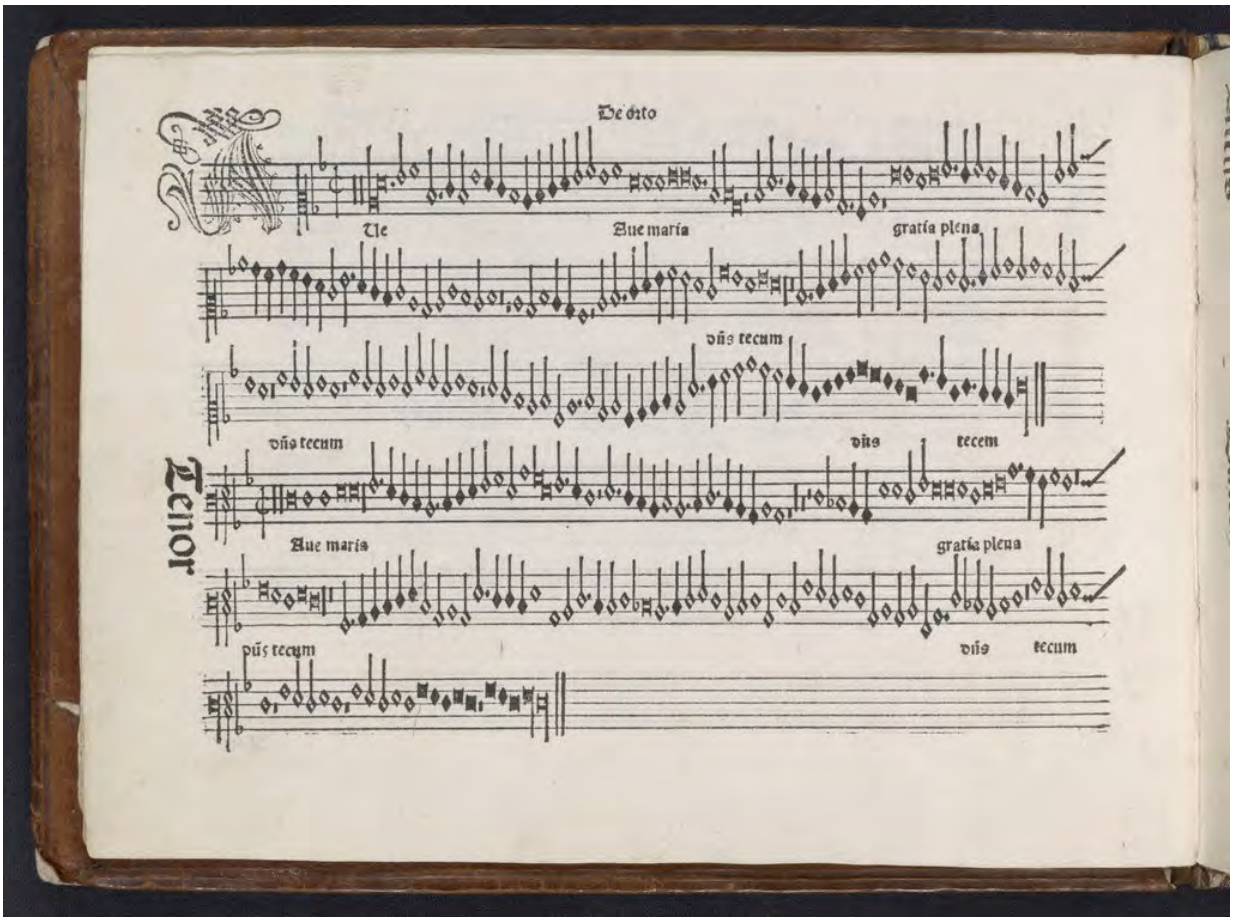


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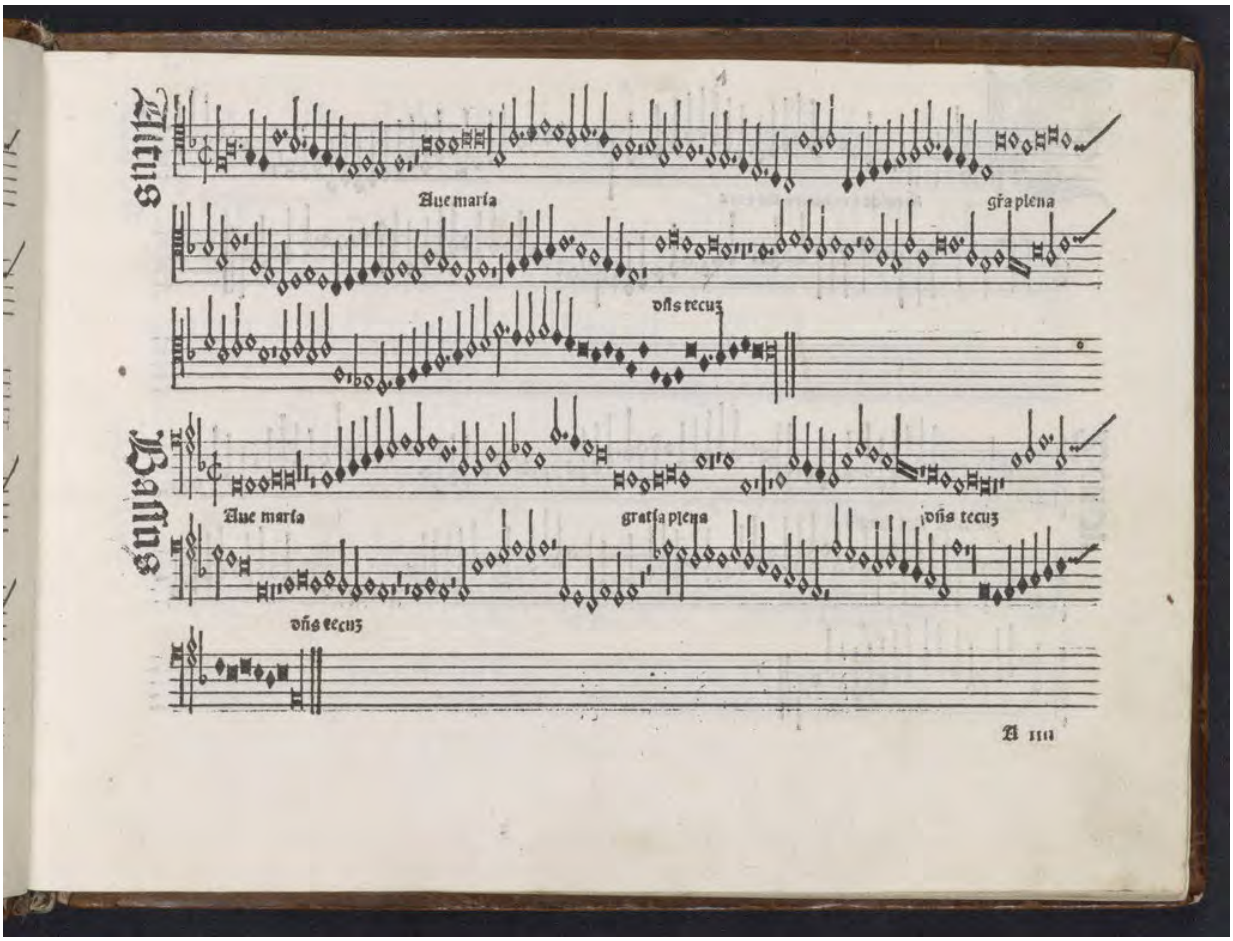

Altus
Aue maria
gra plena
dñs tecuz
Bassus
Aue maria
gratia plena
dñs tecuz
dñs tecuz
A iiii

Image 14

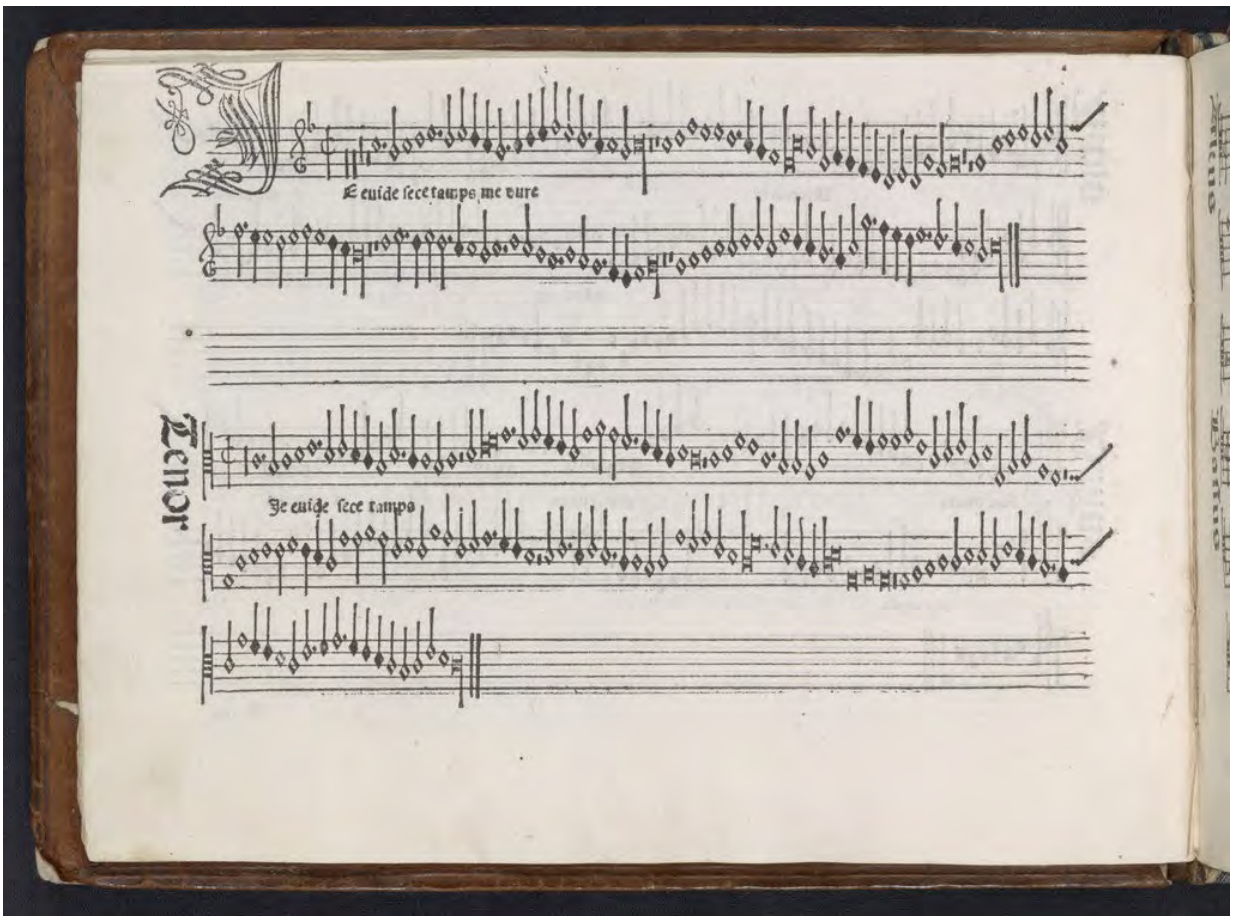

Je cuide secet tampo me dure
Tenor
Je cuide secet tampo

Image 15

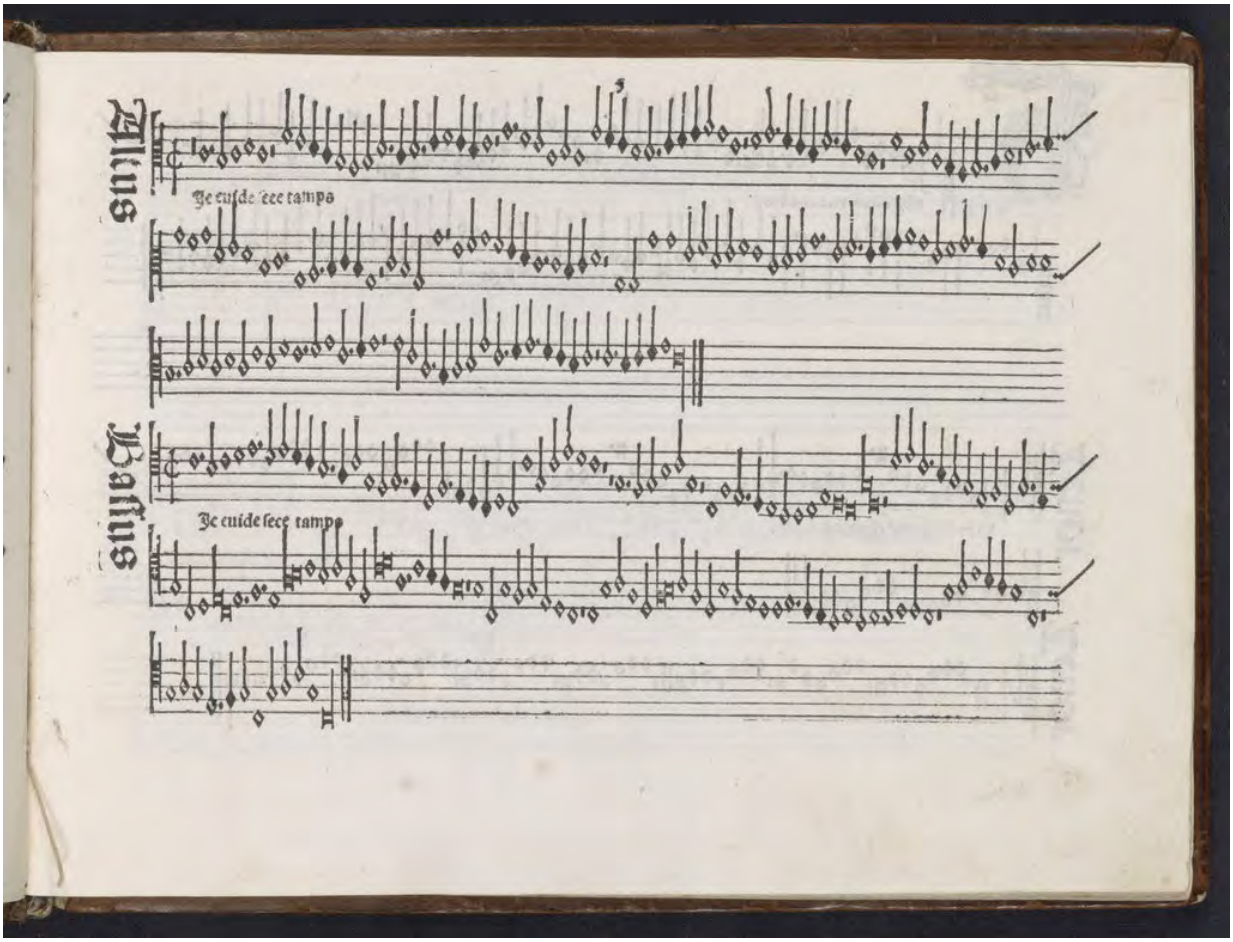


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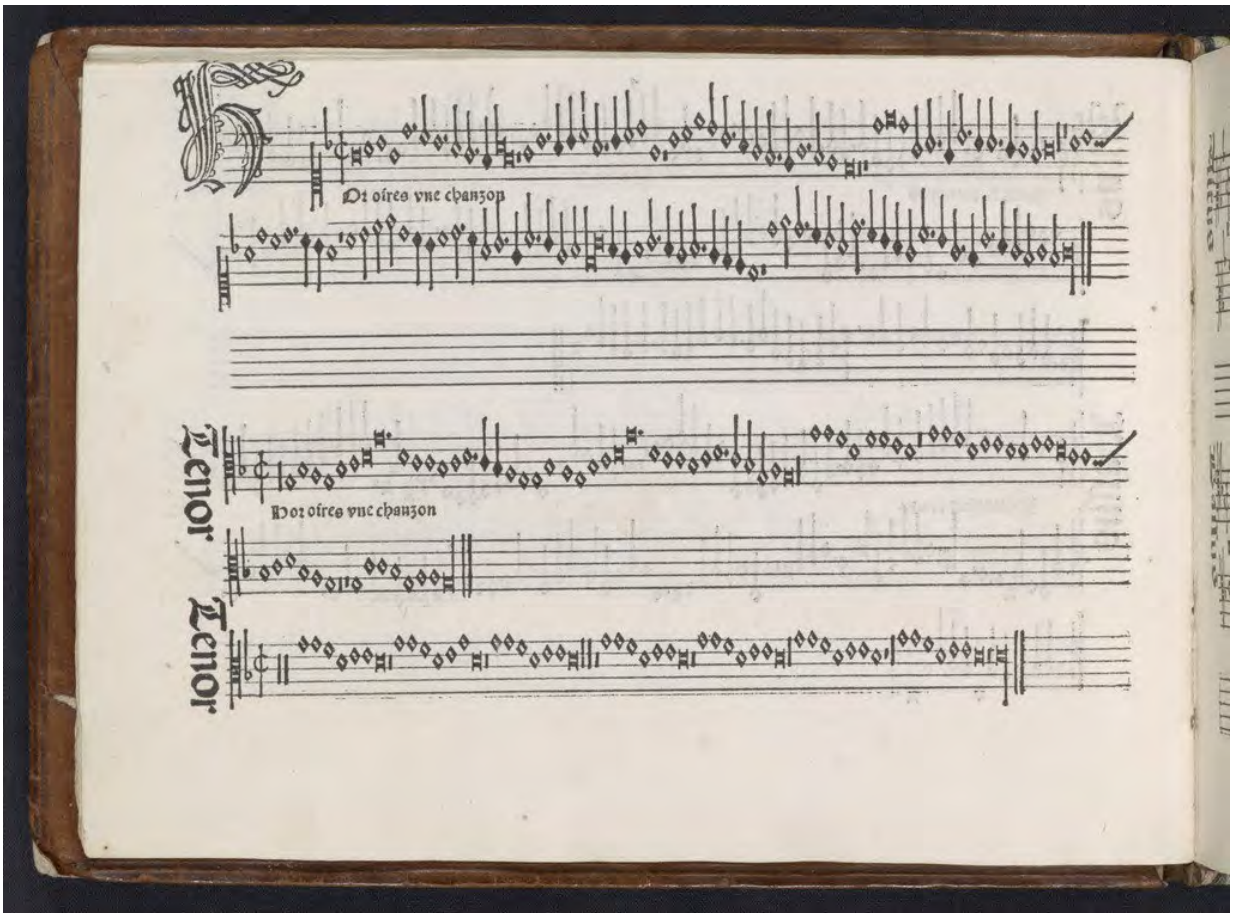

Ot oires vne chanzon
Tenor
Hor oires vne chanzon
Tenor

Image 17

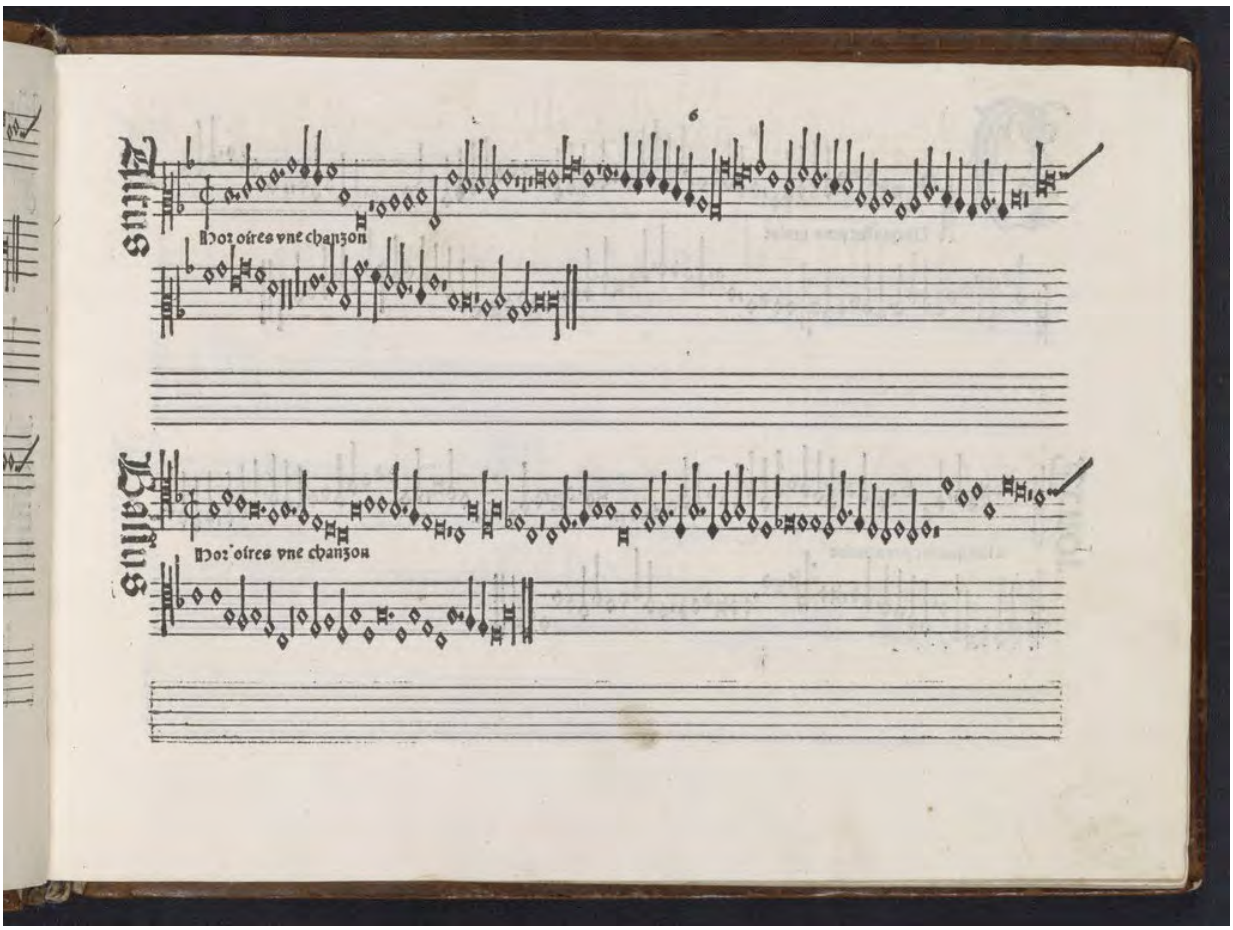

Bassus
Hor oires vne chanzon
Bassus
Hor oires vne chanzon

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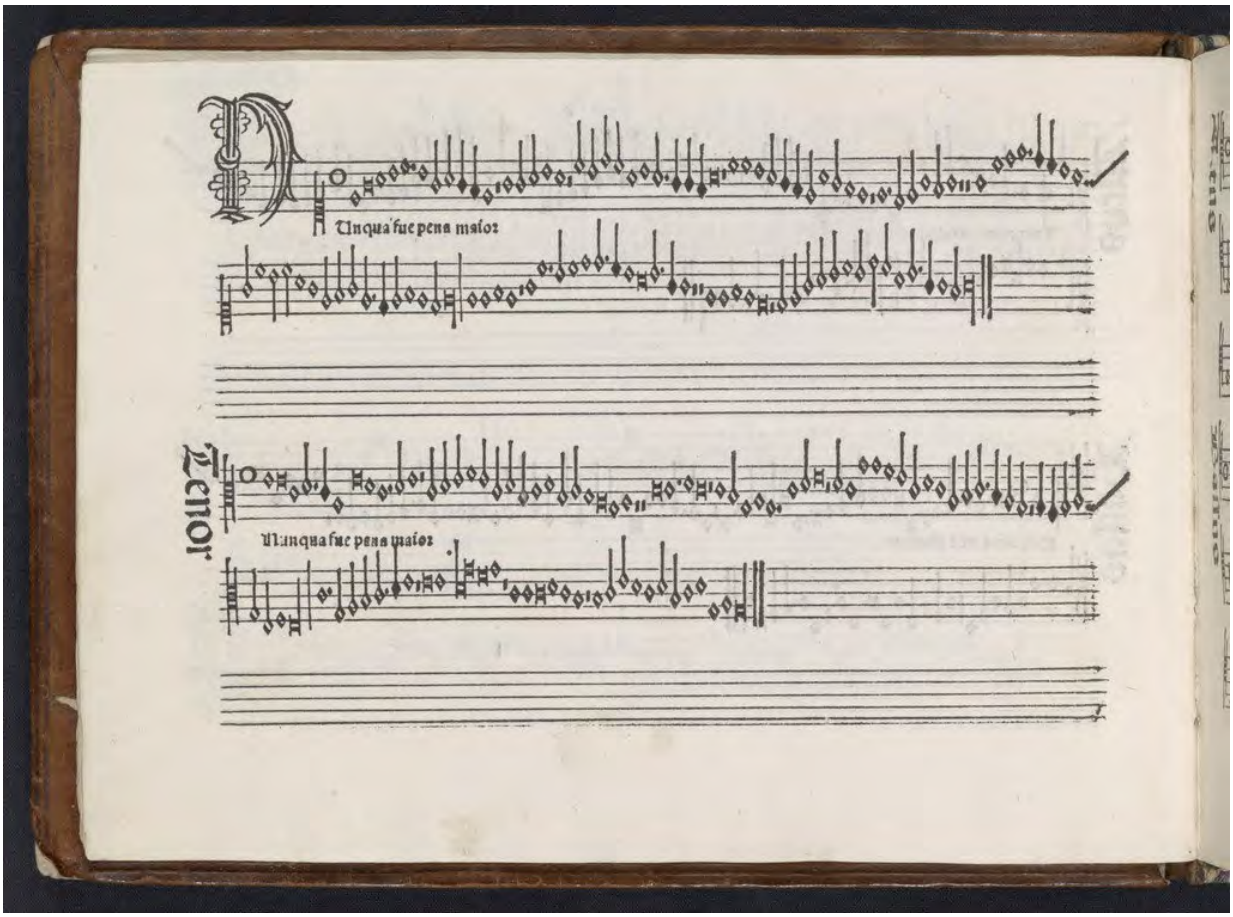


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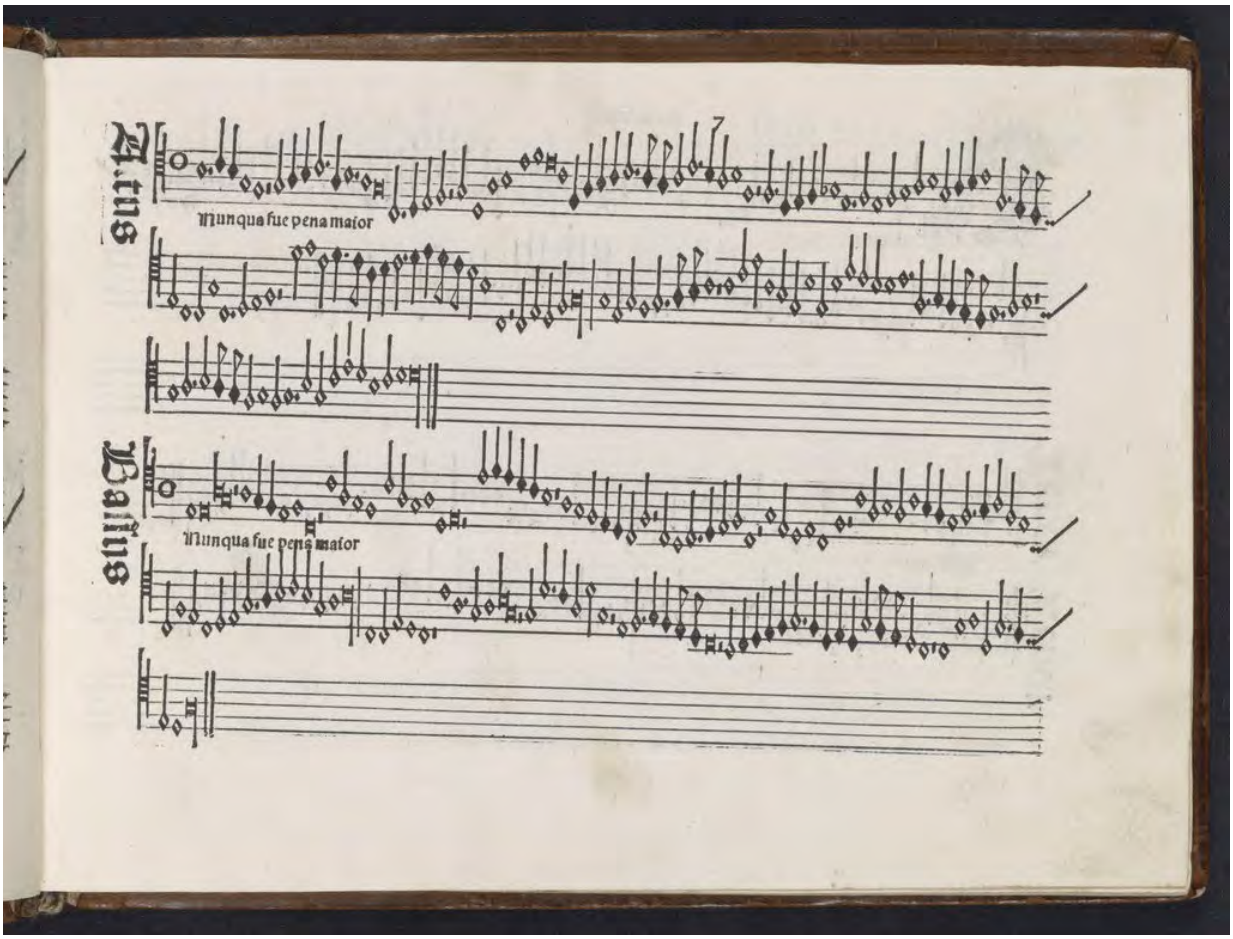

Altus
Munqua fue pena maior
Bassus
Munqua fue pena maior

Image 20
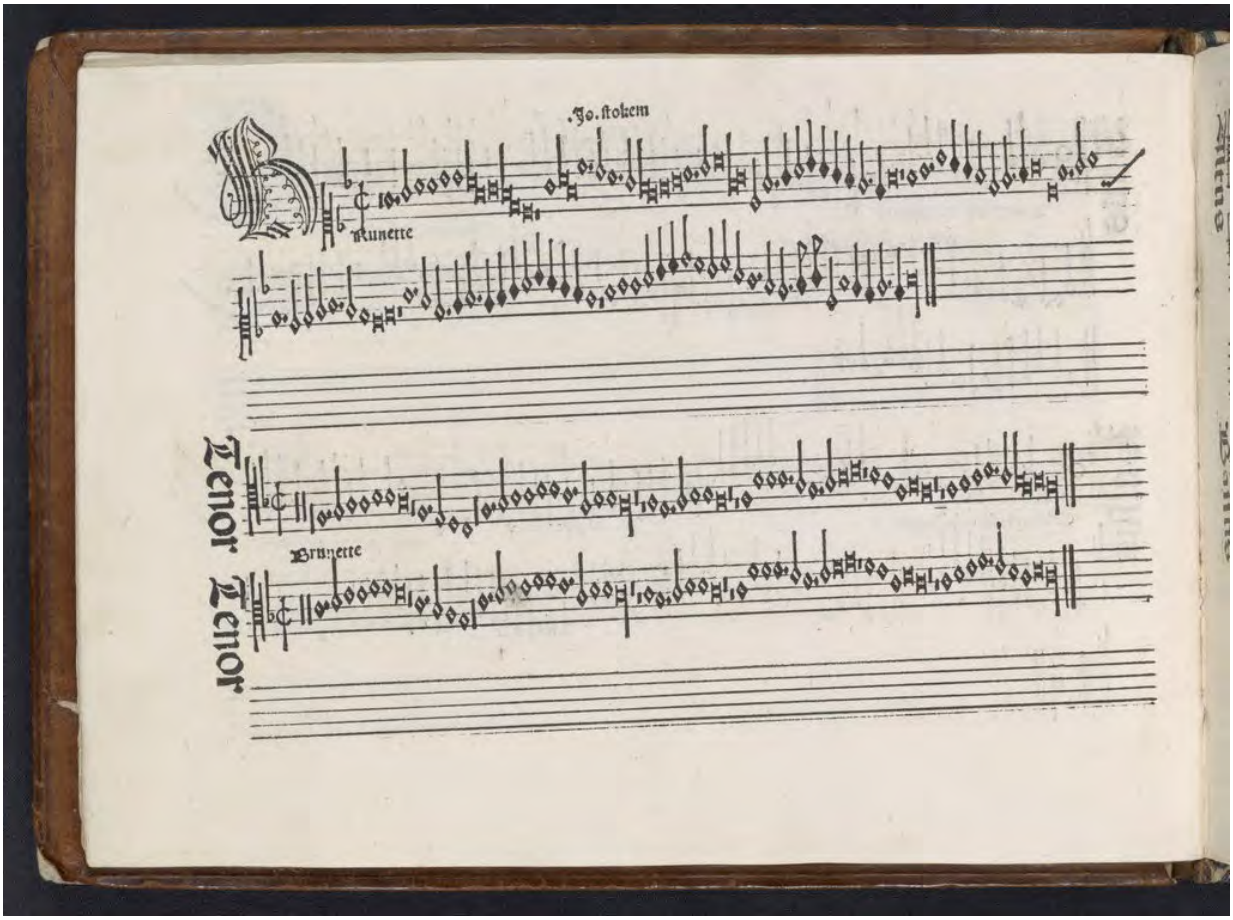

Jo. stokem
Brunette
Tenor
Brunette
Tenor

Image 21
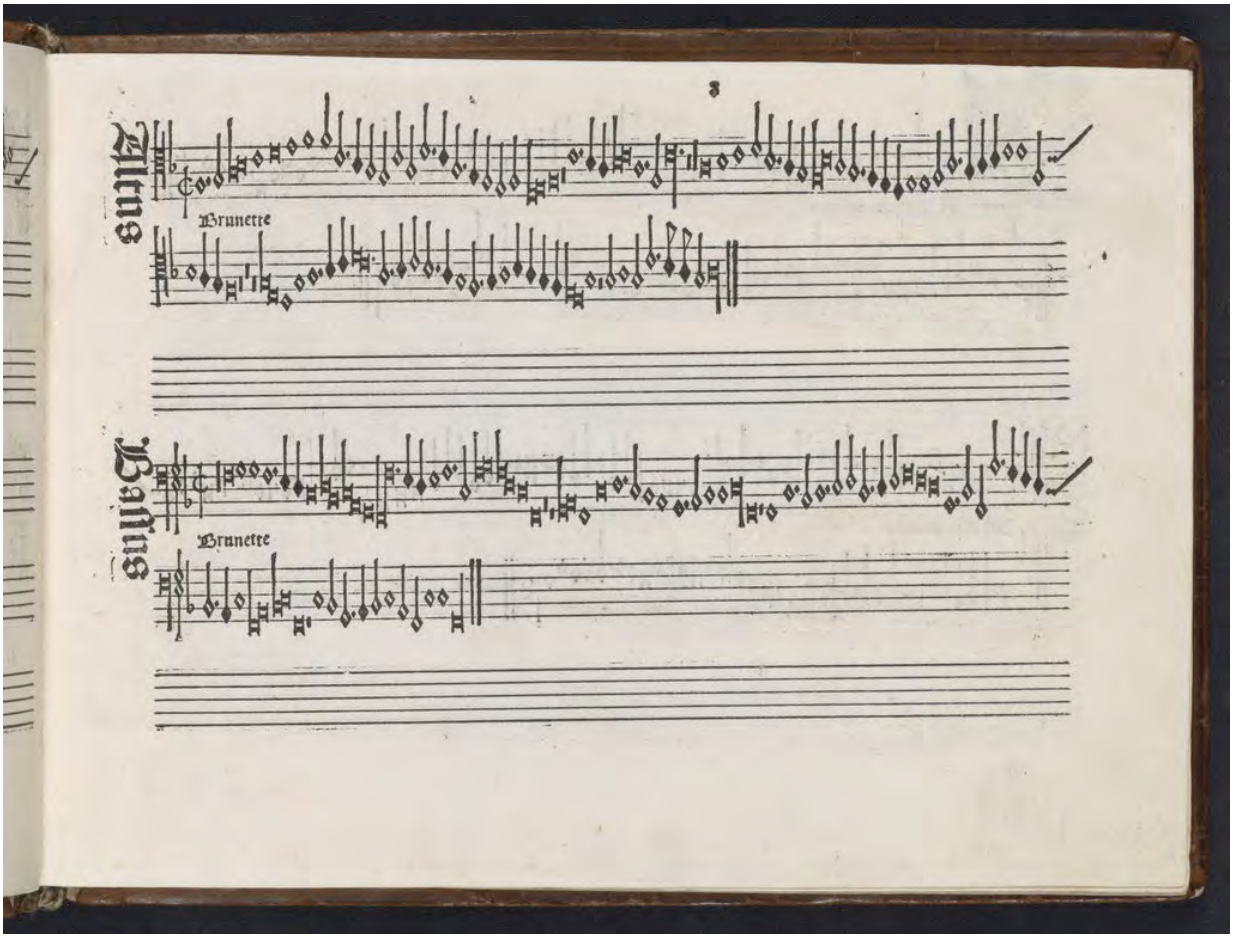


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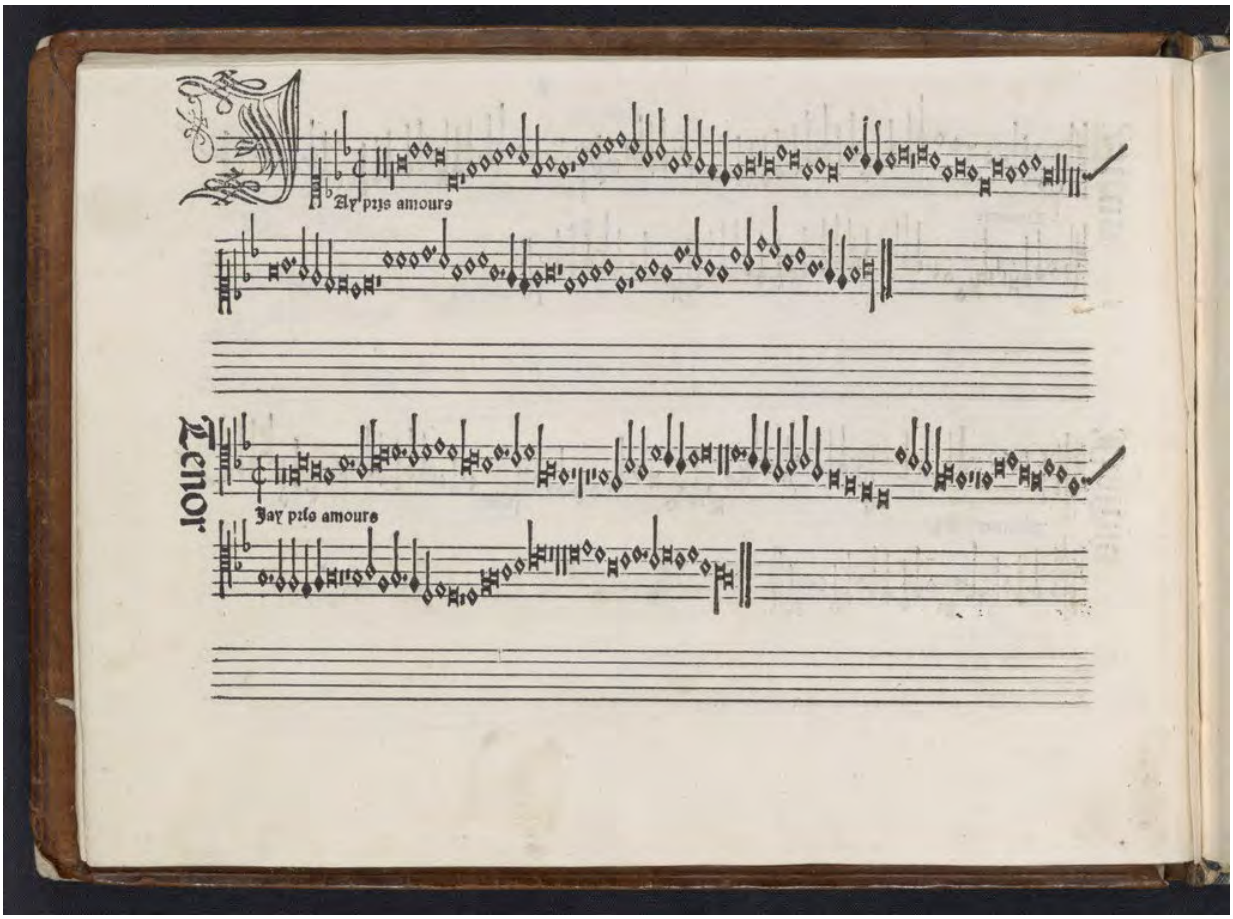

Ay pris amours
Tenor
Jay pris amours

Image 23
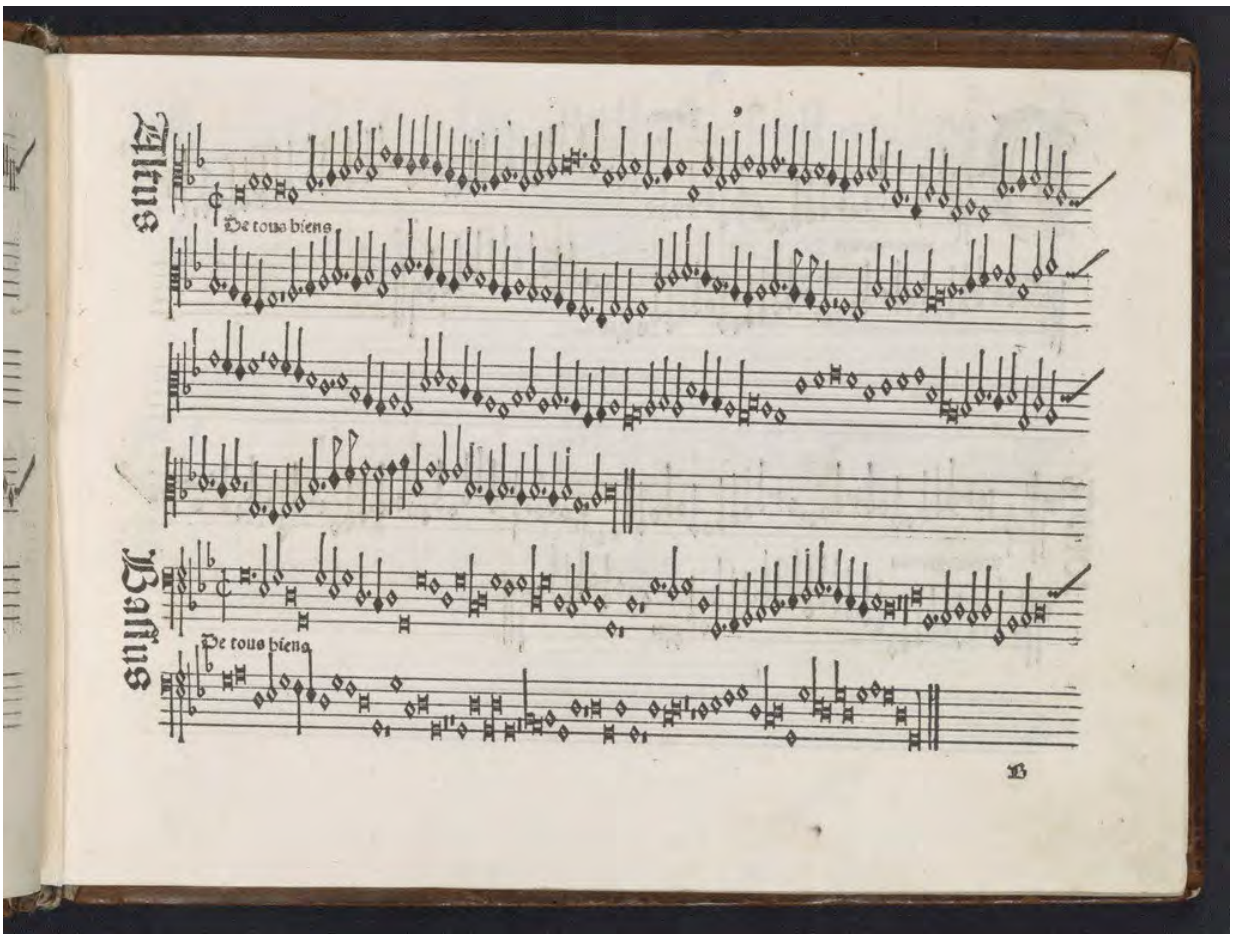

Altus
De tous biens
Bassus
De tous biens

Image 24
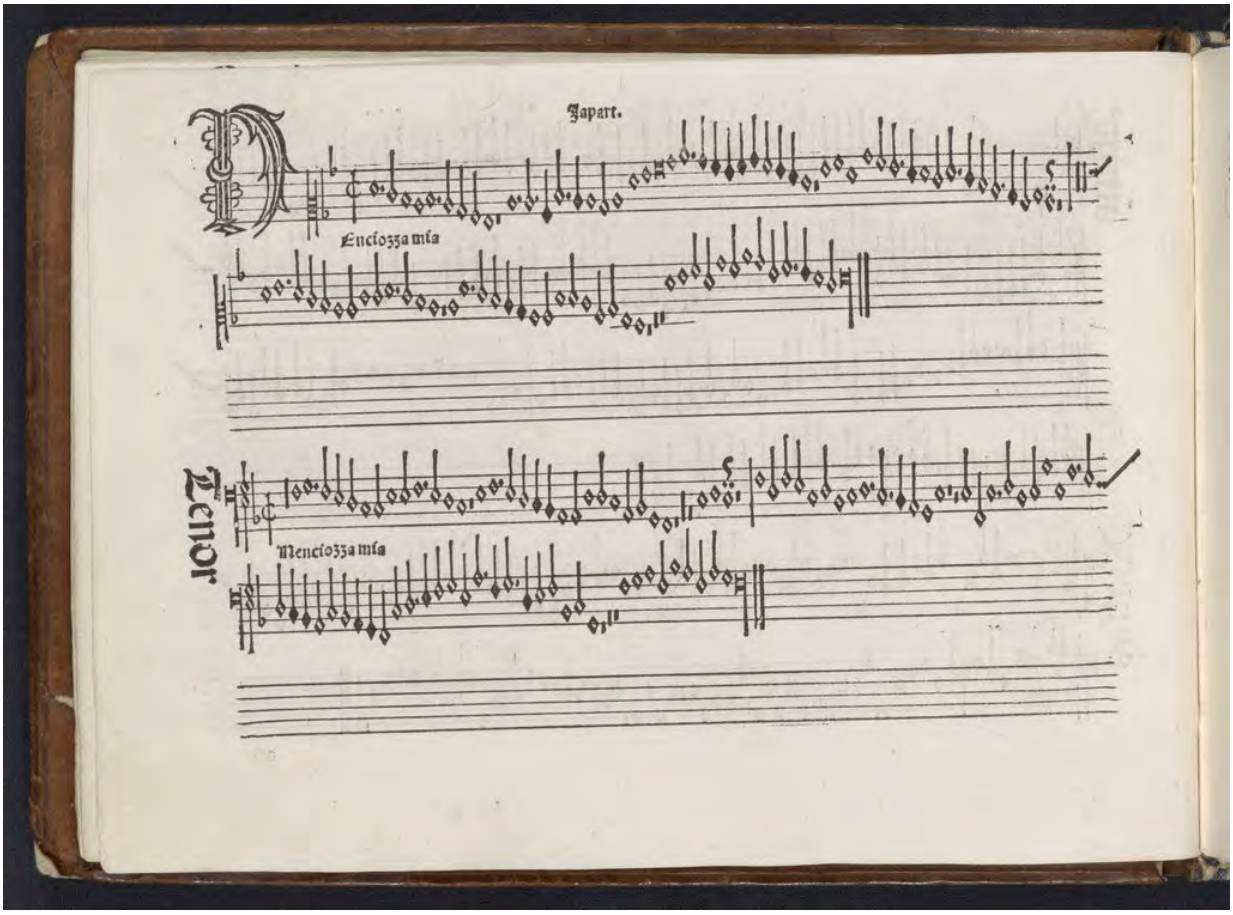


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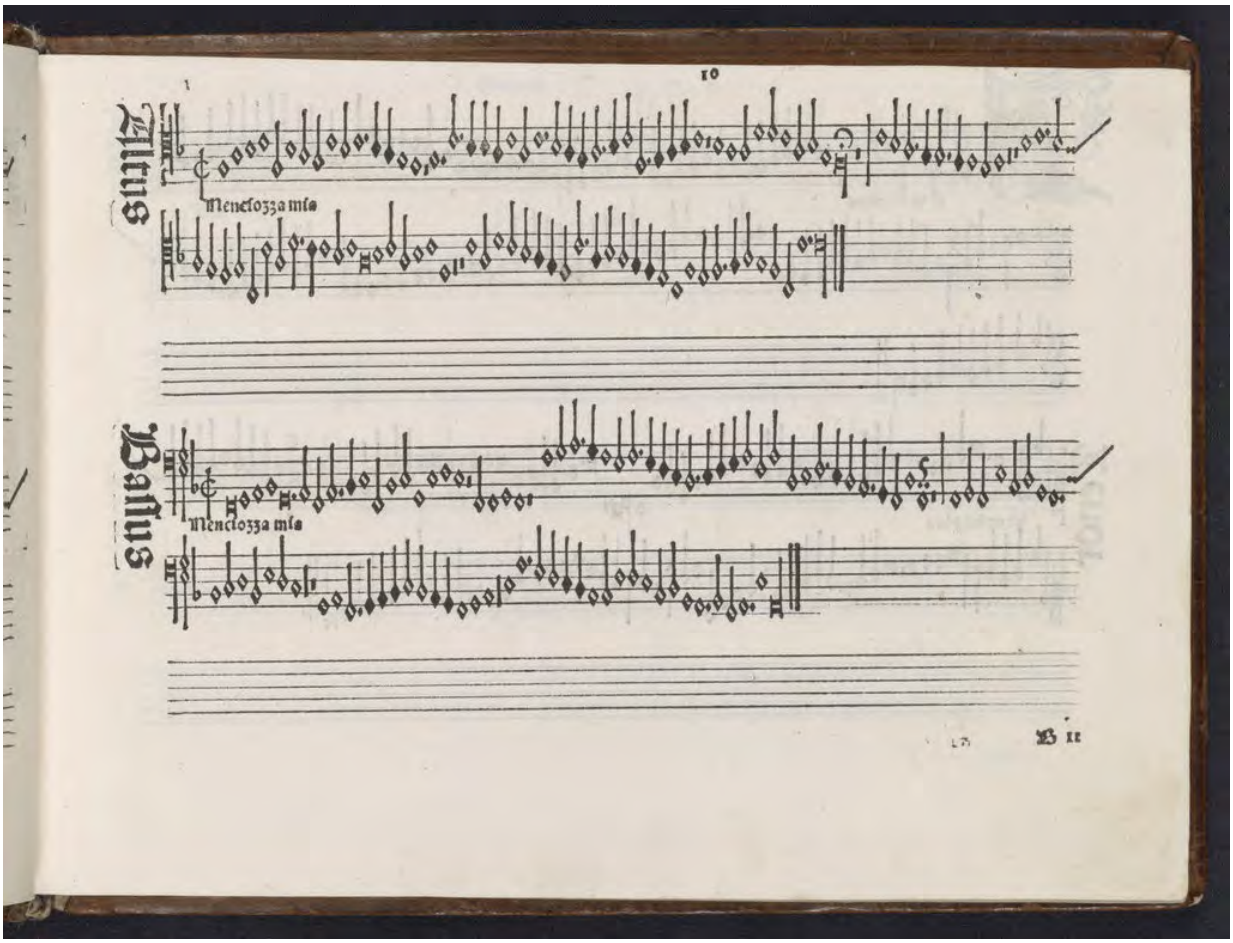

10
Altus
Menelozza mia
Bassus
Menelozza mia

Image 26
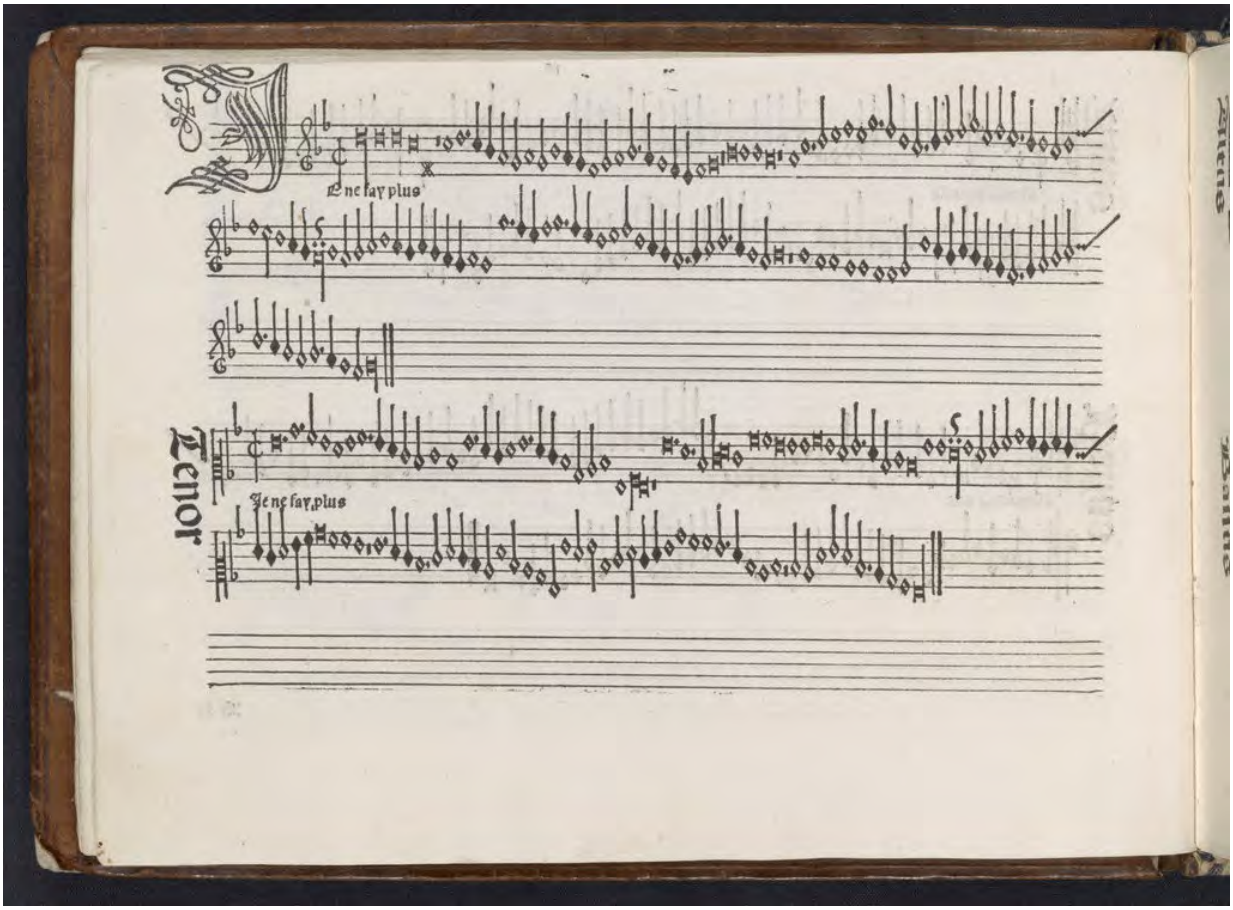

Ne say plus
Tenor
Je ne say plus

Image 27
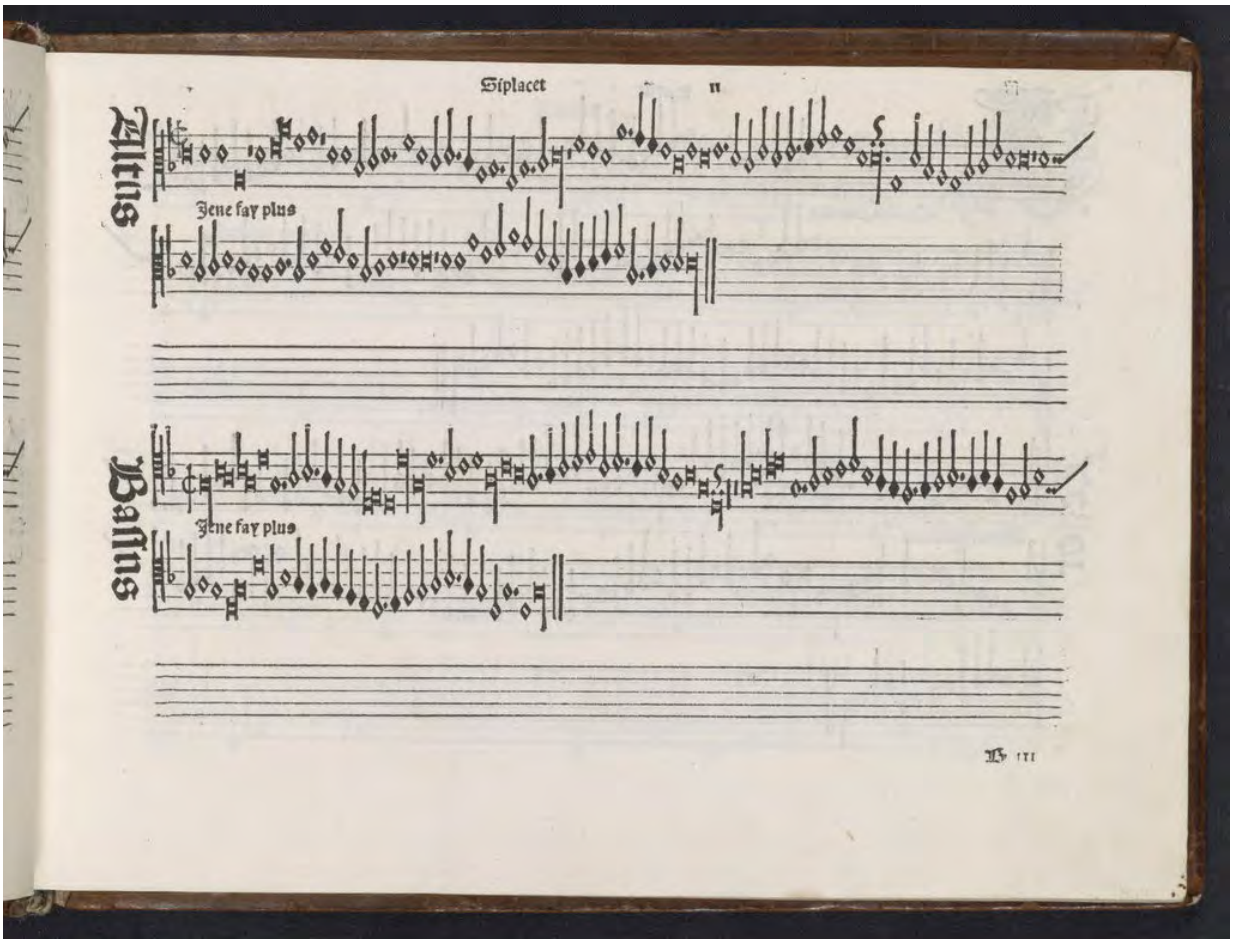


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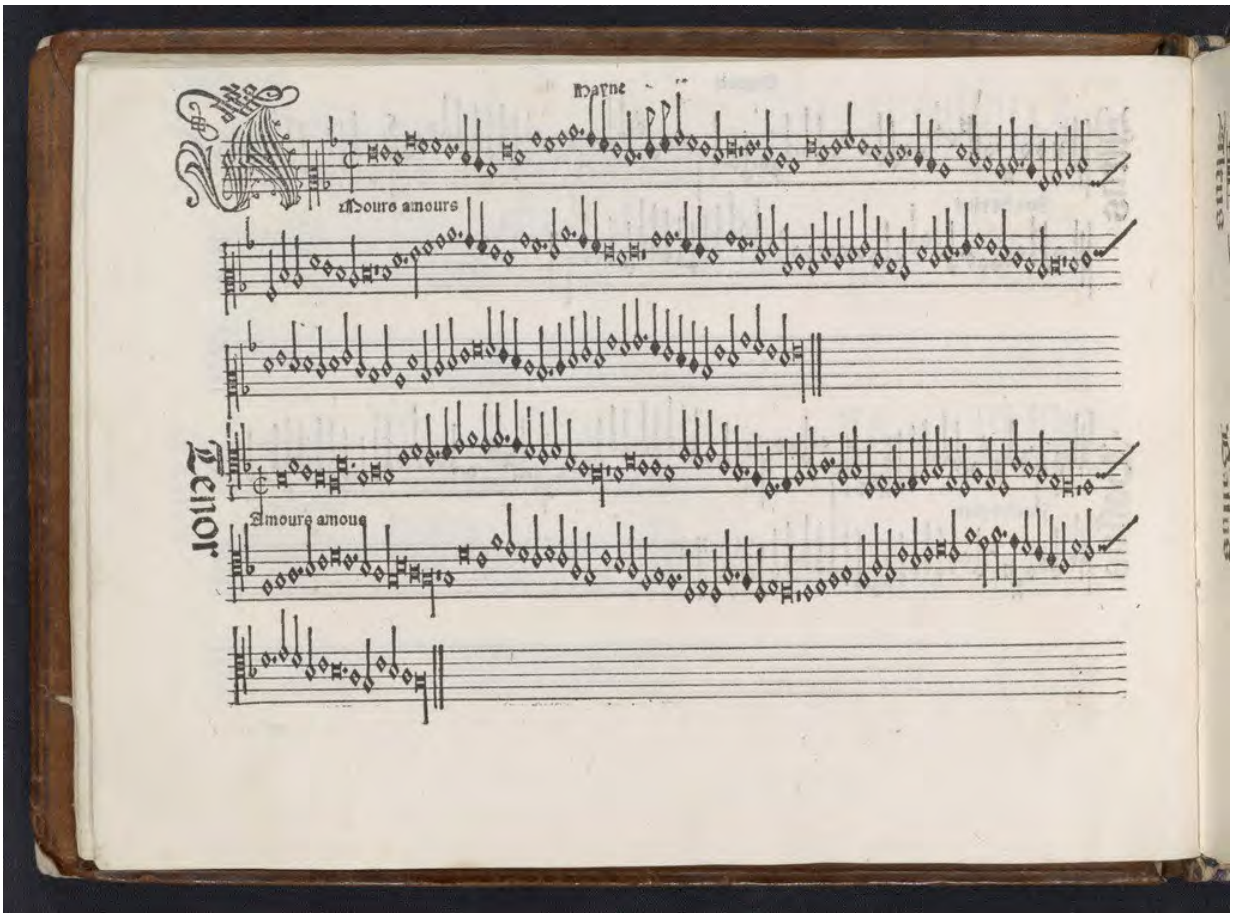

Tenor
Amoure amoure

Image 29
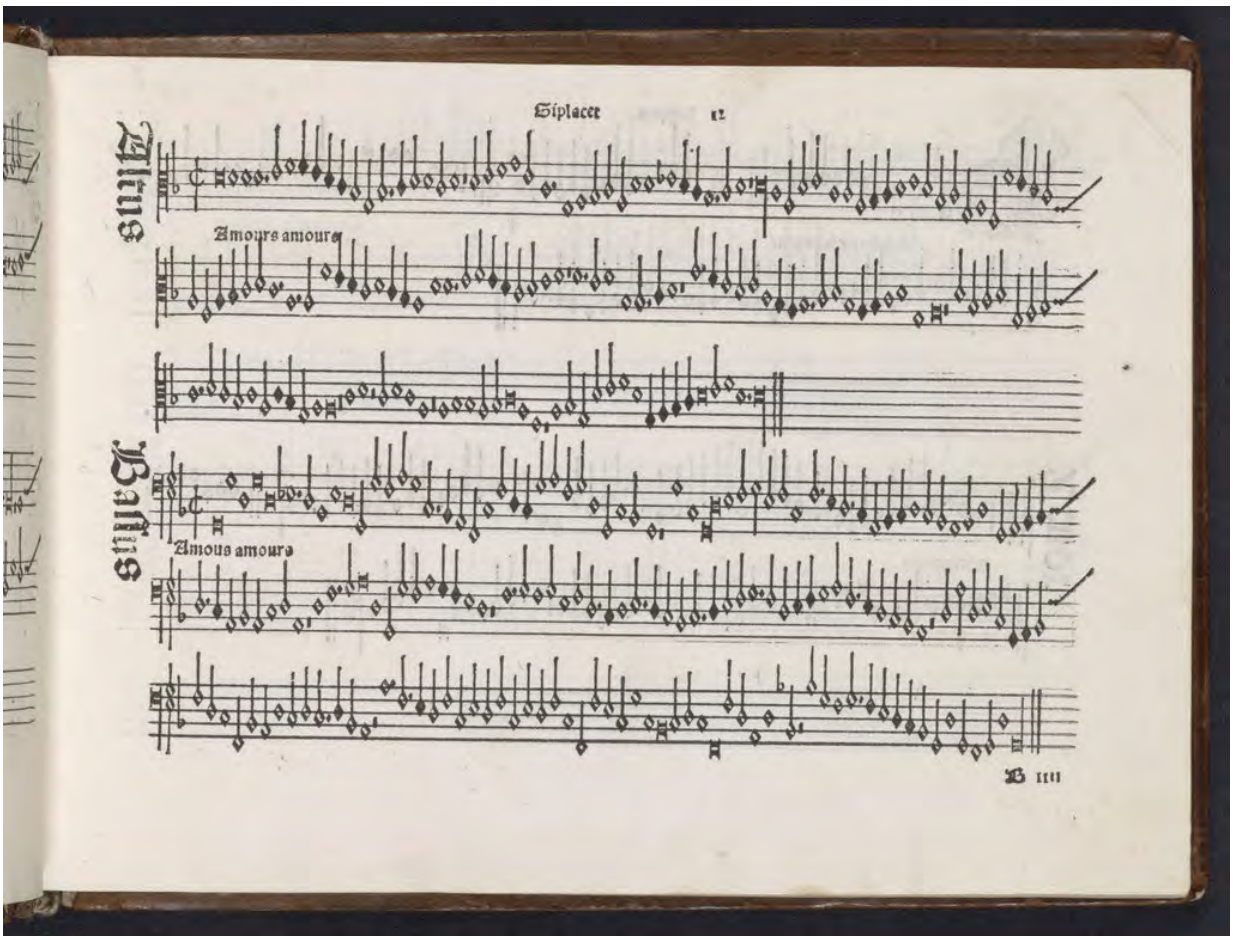

Altus
Amours amours
Bassus
Amous amours

Image 30
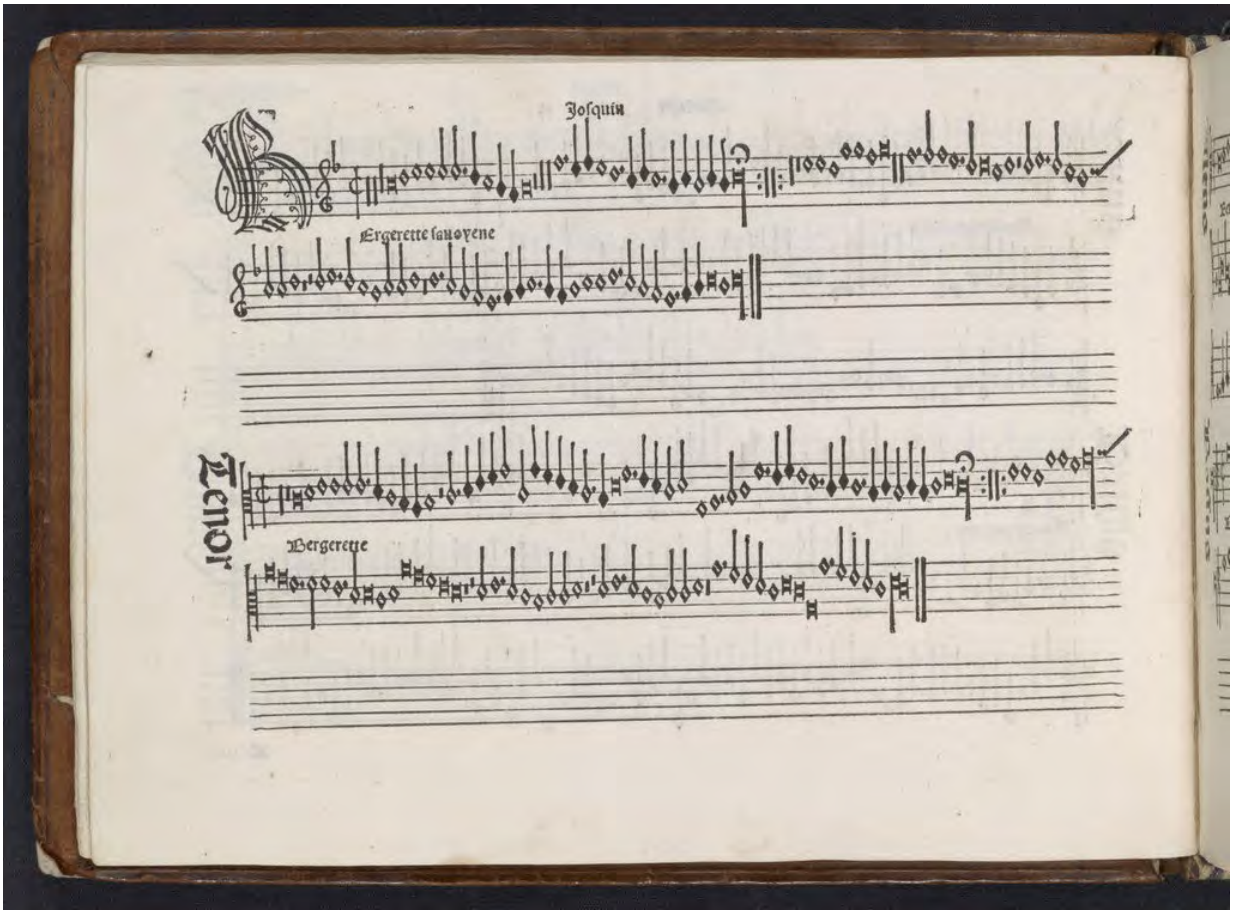


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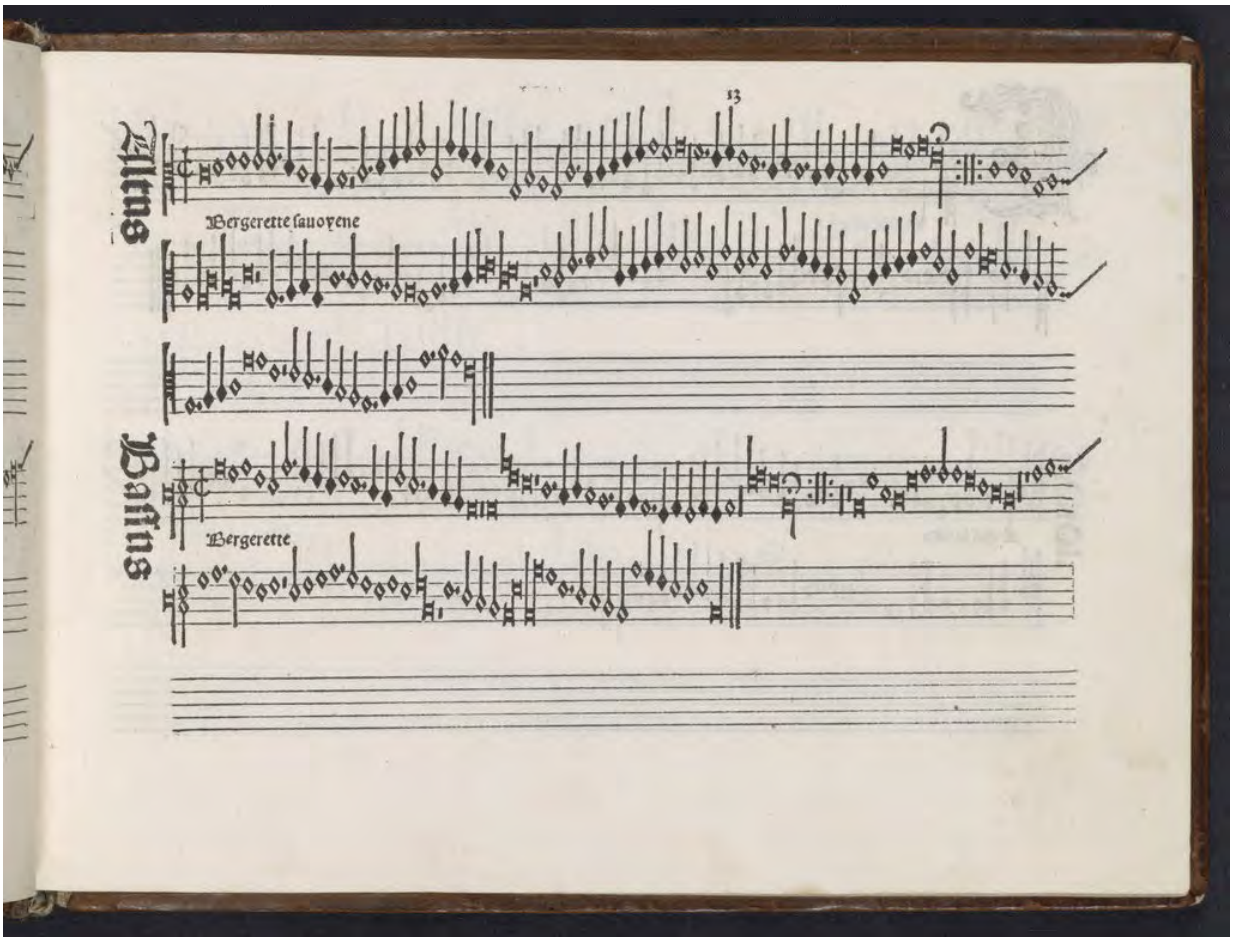

Altus
Bergerette sauoyene
Bassus
Bergerette

Image 32
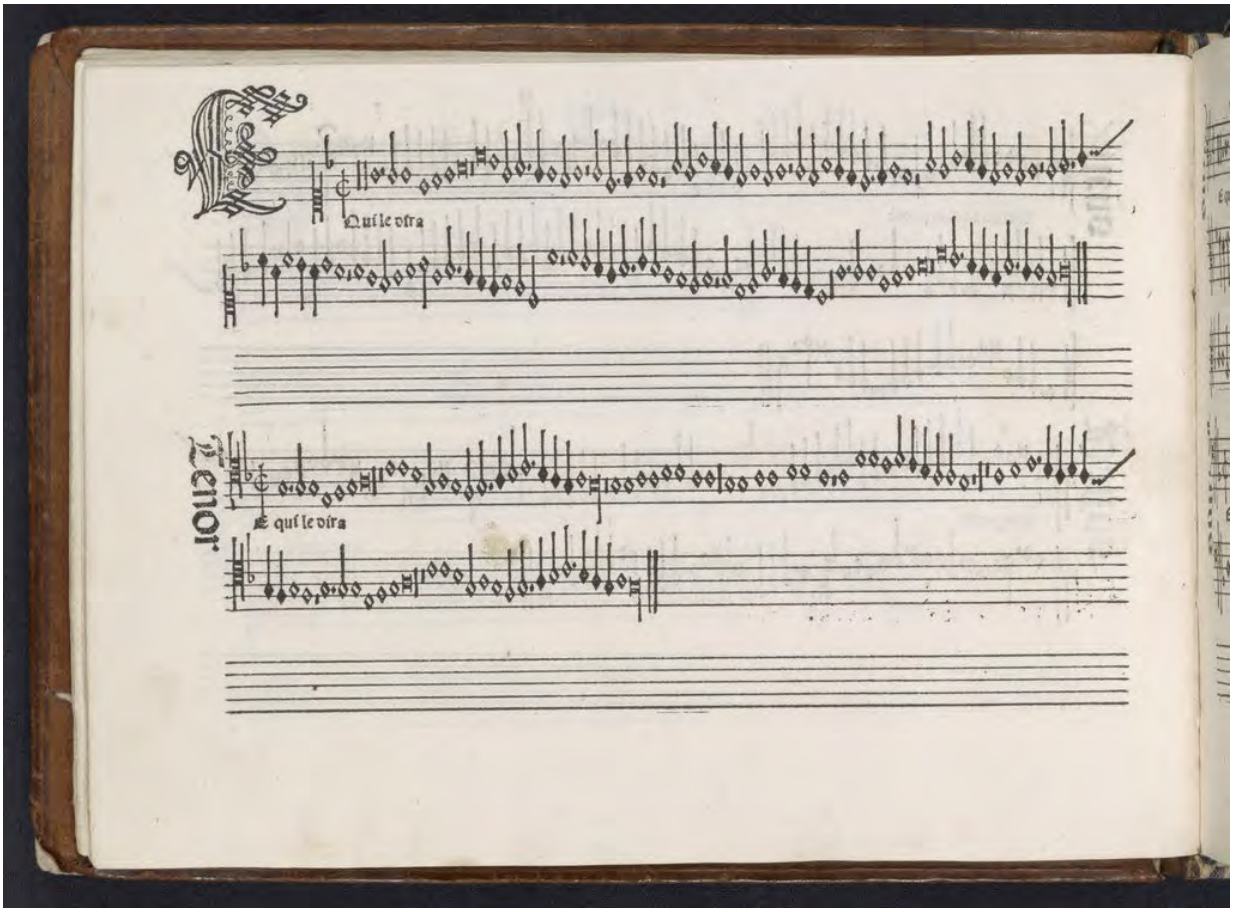

Qui le vira
Tenor
E qui le vira

Image 33
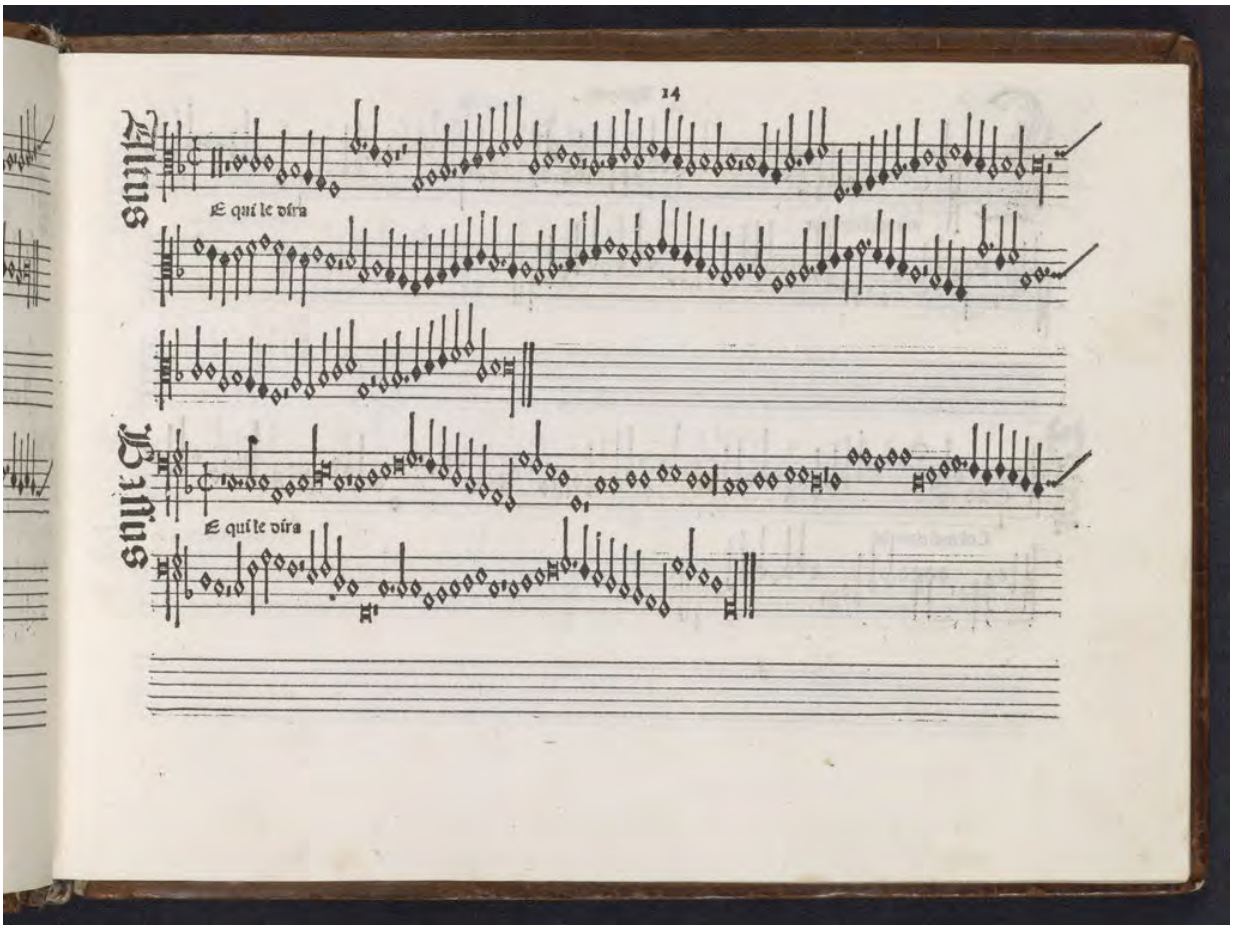


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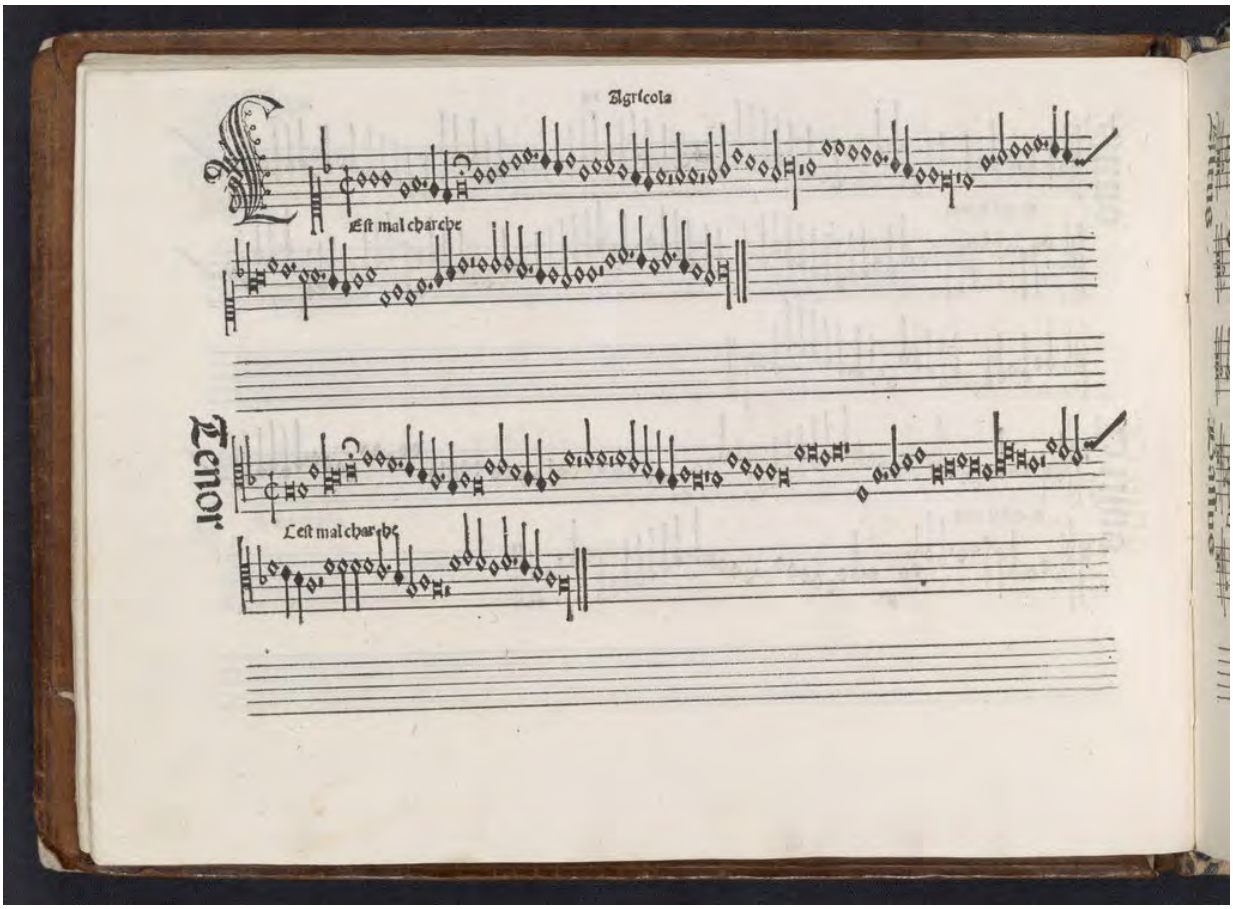

Agricola
Est mal charche
Tenor
Lest mal charche

Image 35
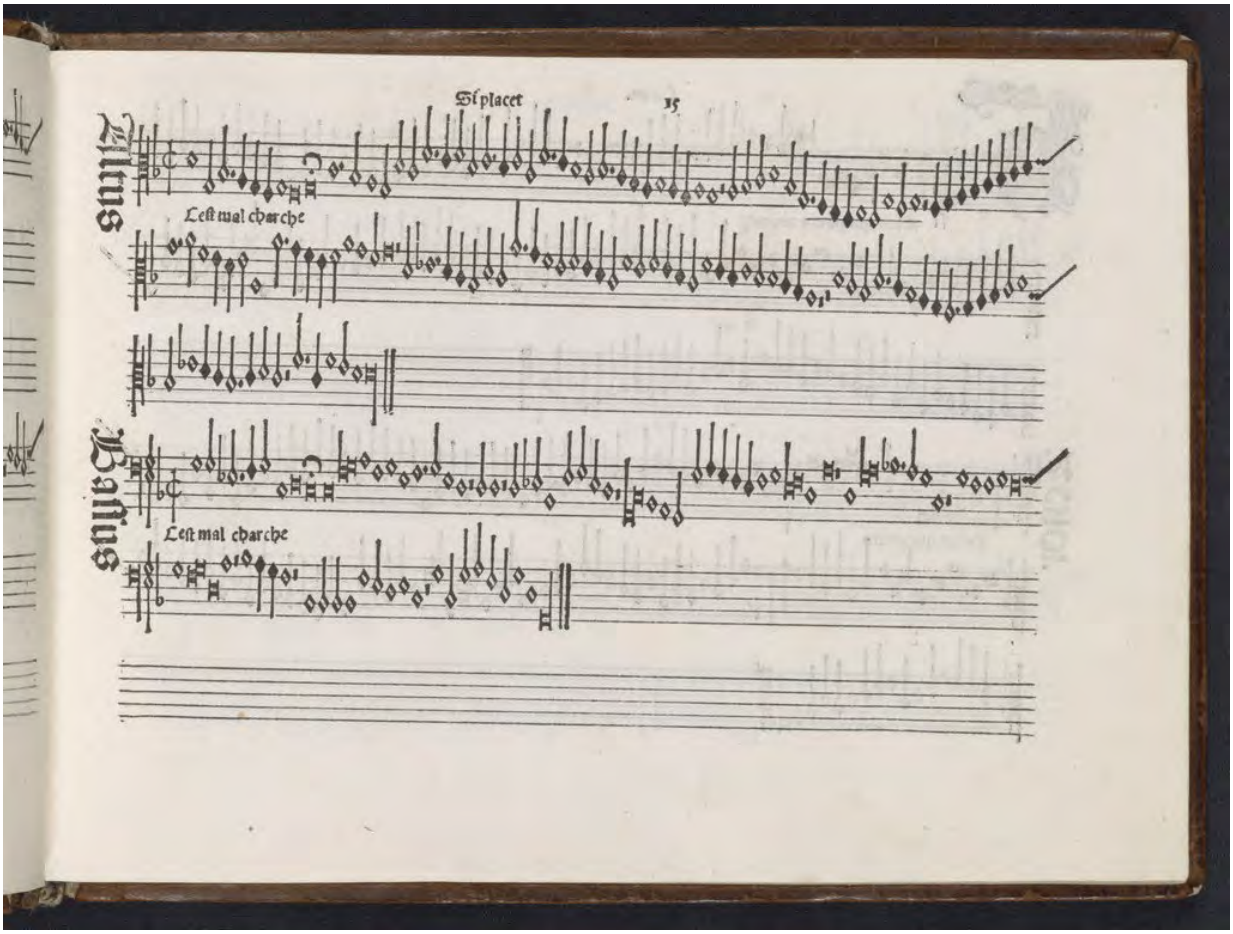

Si placet
15
Lest mal charche
Lest mal charche

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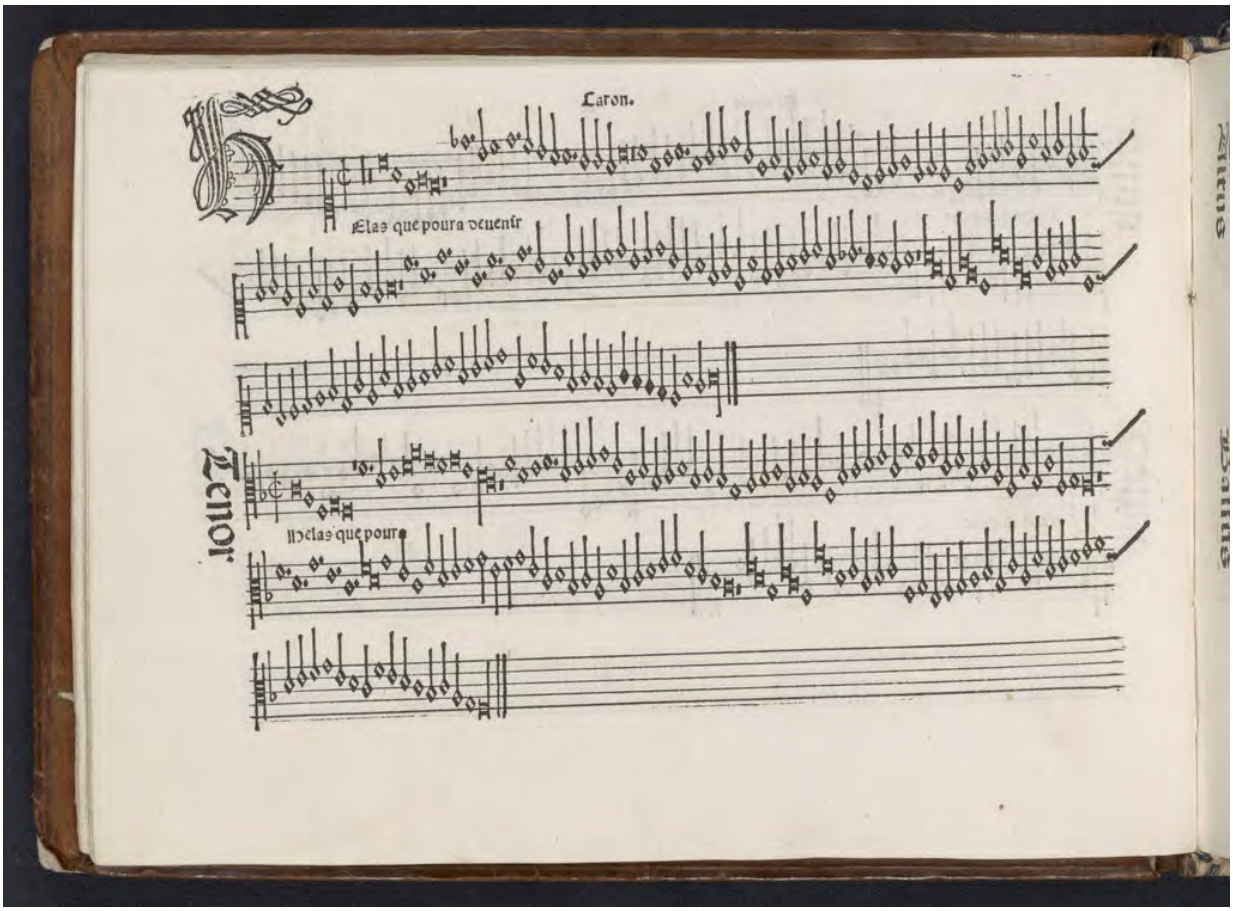


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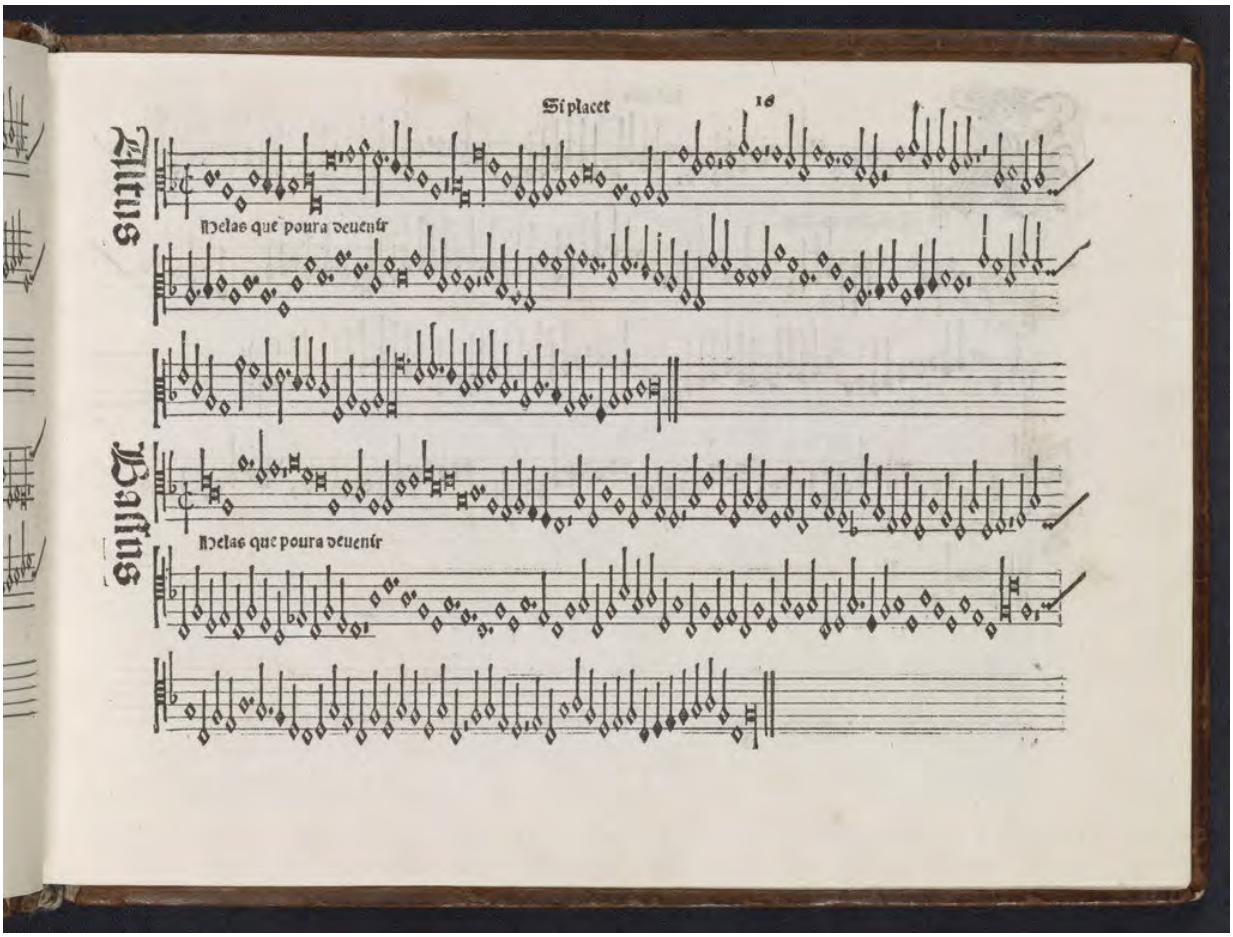

Si placet
16
Altus
Helas que poura deuenir
Bassus
Helas que poura deuenir

Image 38
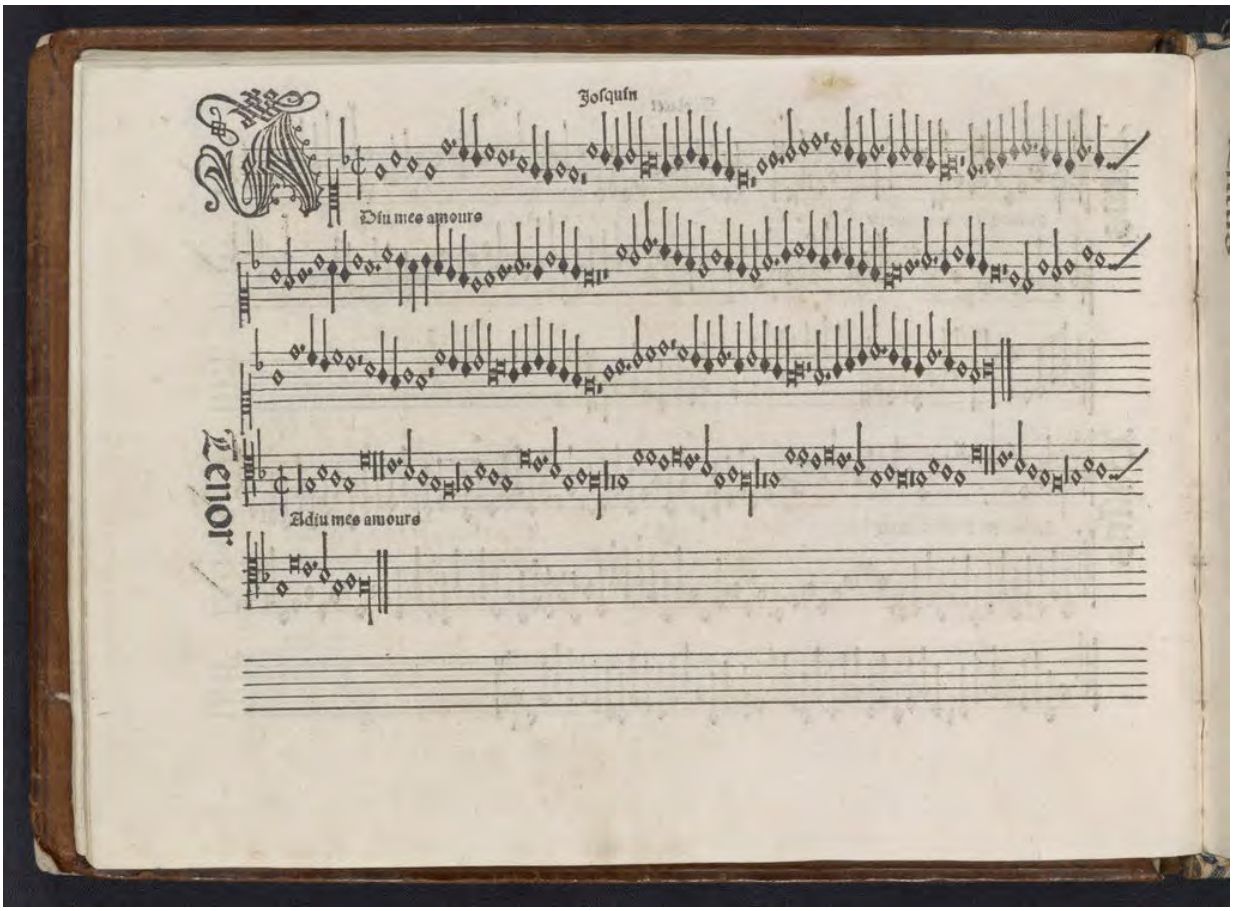

Josquin
Diu mes amours
Tenor
Adiu mes amours

Image 39
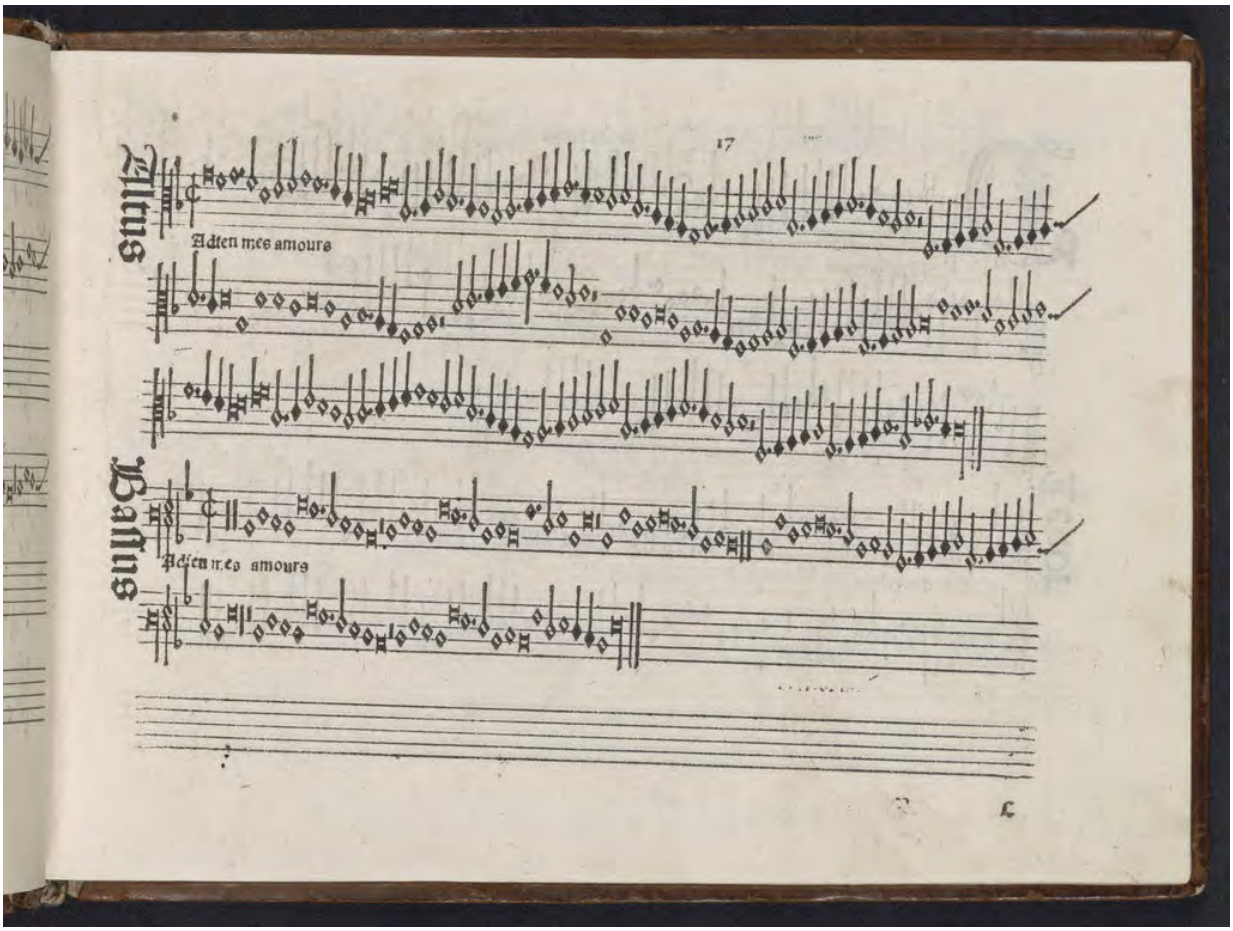


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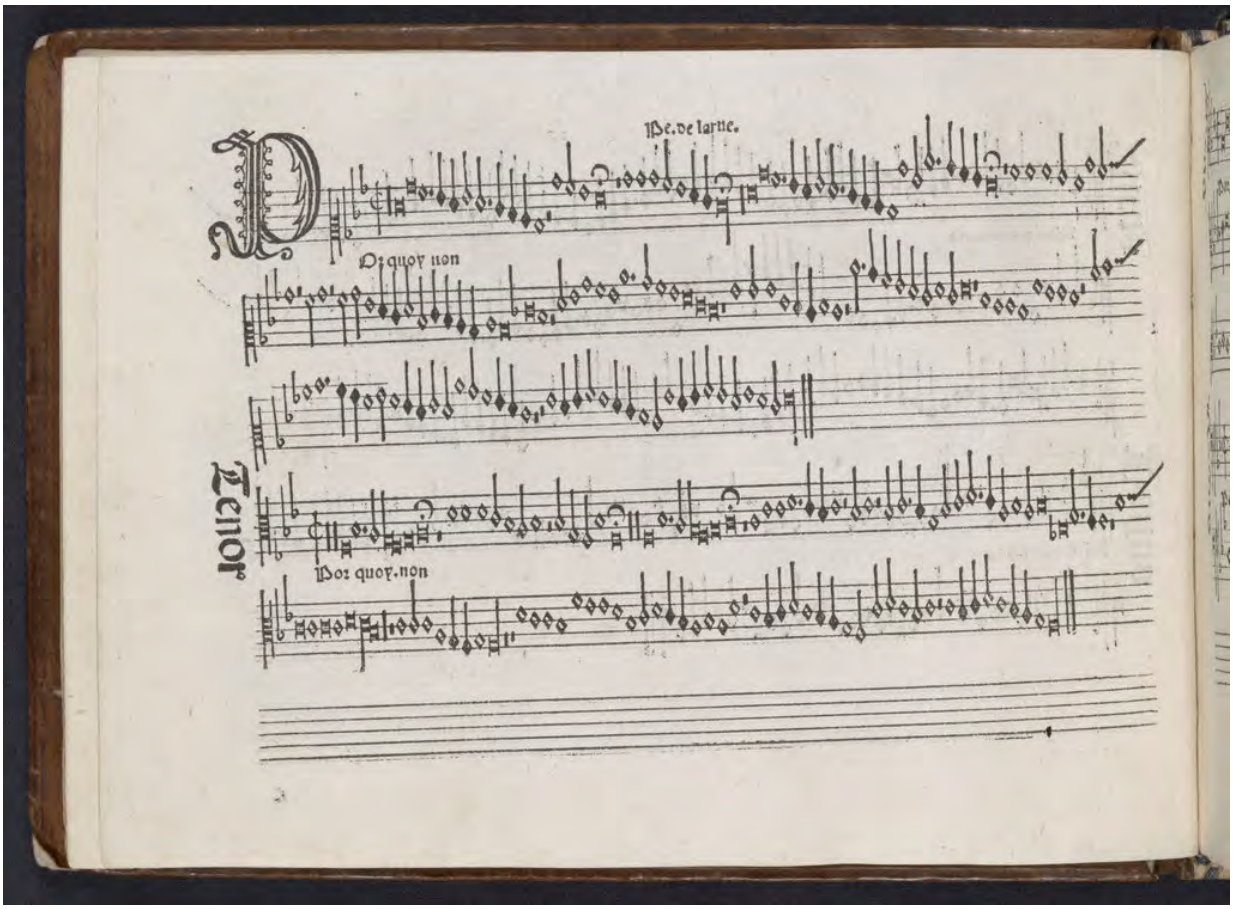

De.de larue.
Tenor
Dor quor non
Dor quor.non

Image 41
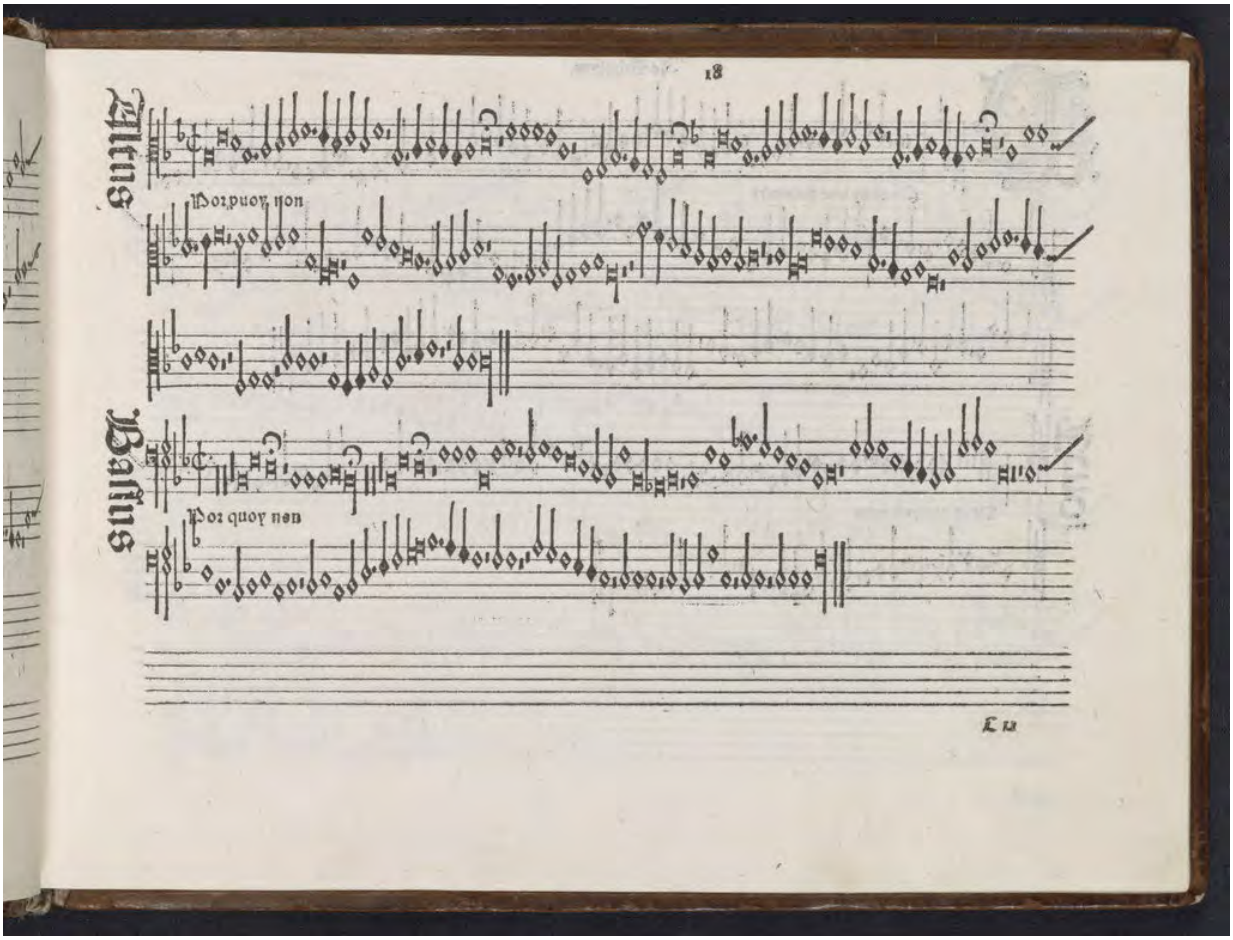

18
Altus
Dor quor non
Bassus
Dor quor non

Image 42
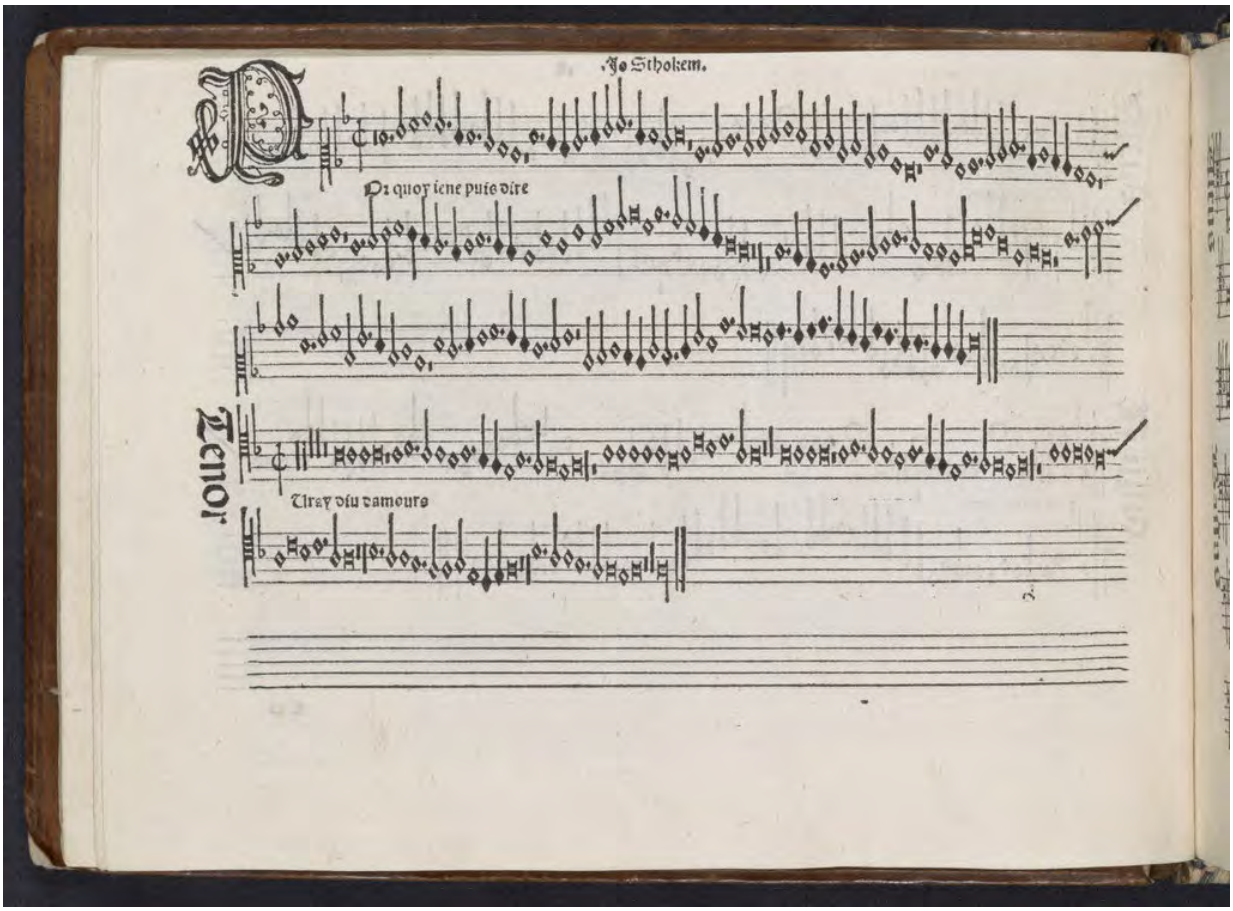


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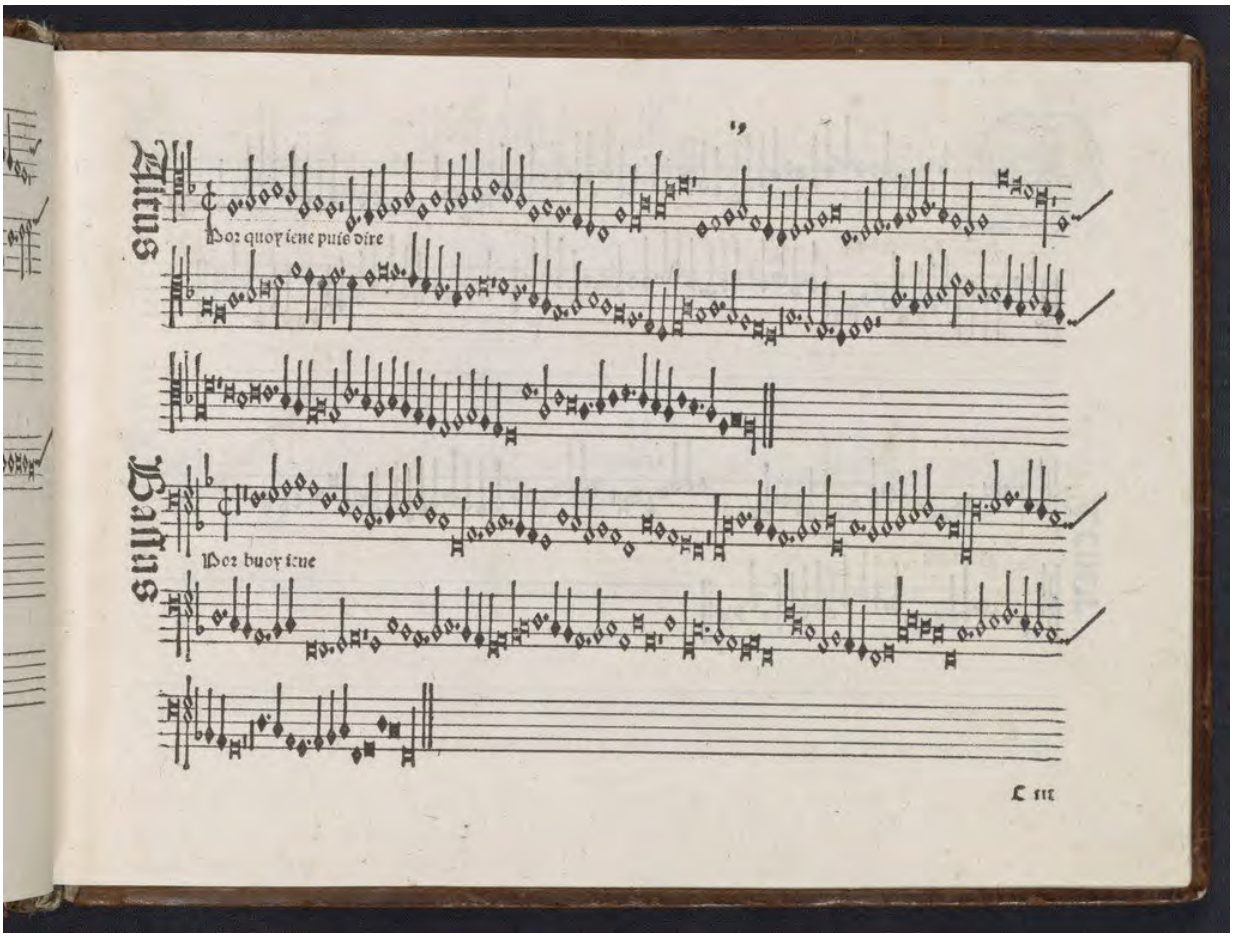

Altus
Voz quoy ieue puis dire
Bassus
Voz buoy ieue

Image 44
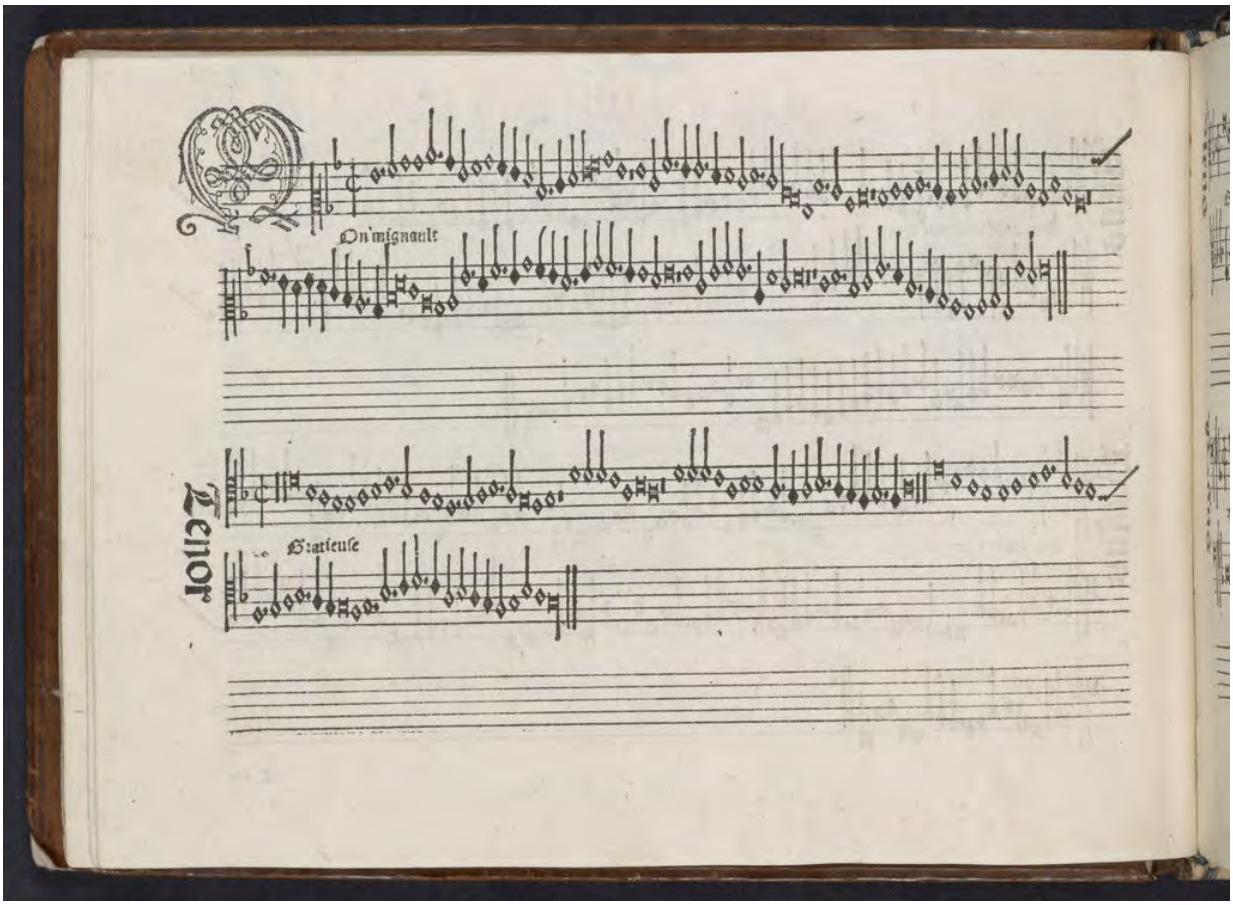

On'mignault
Tenor
Gracieuse

Image 45

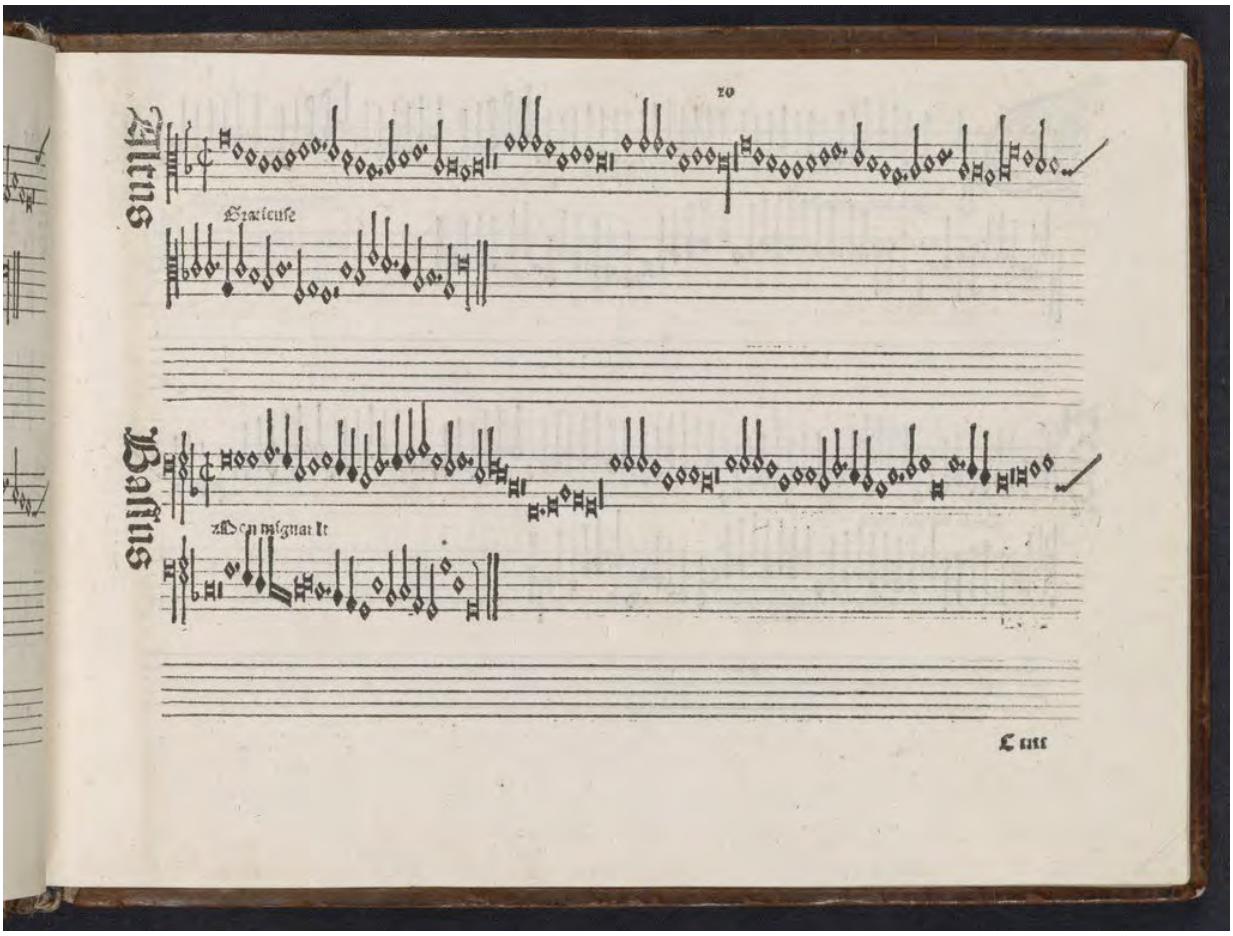


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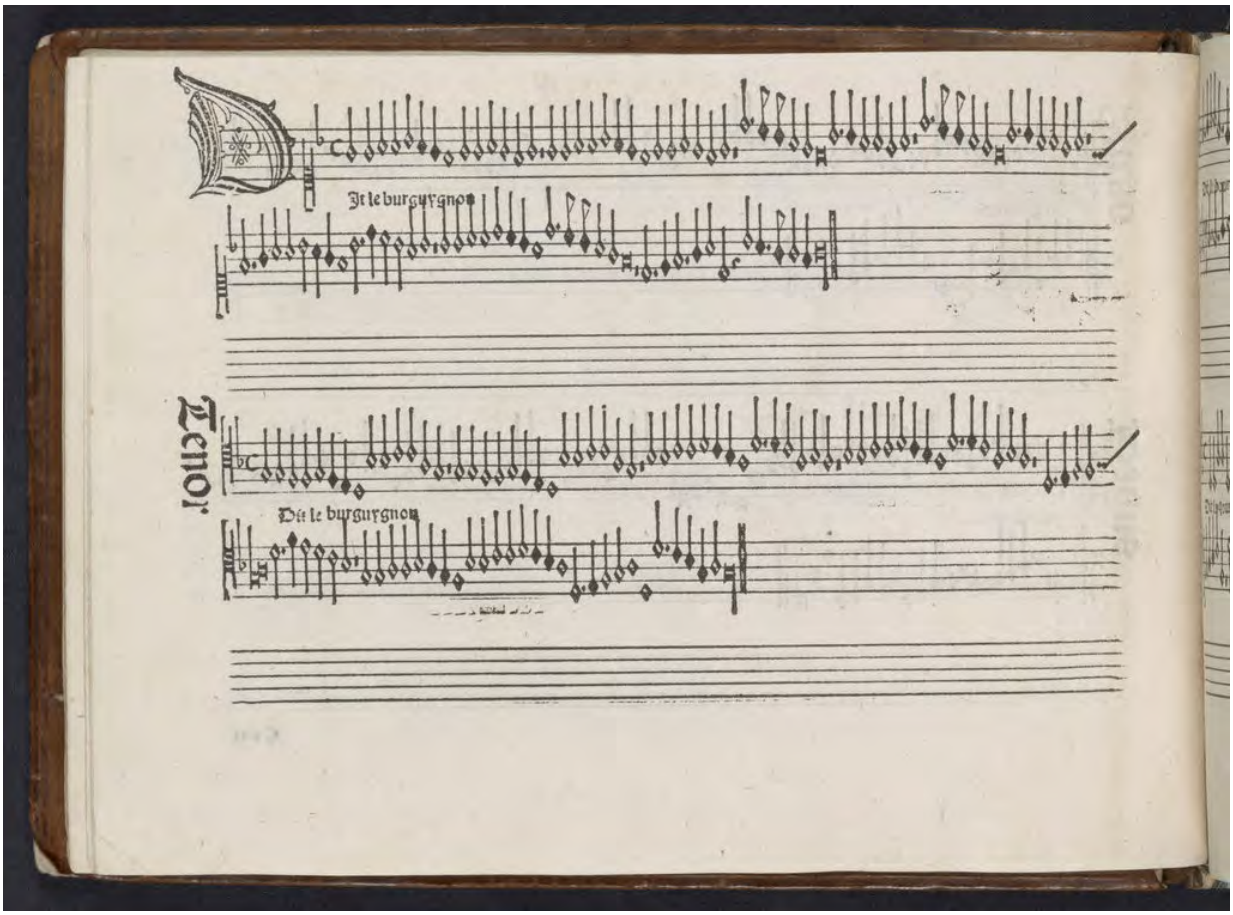

Tenor
Dit le burgurgnon

Image 47
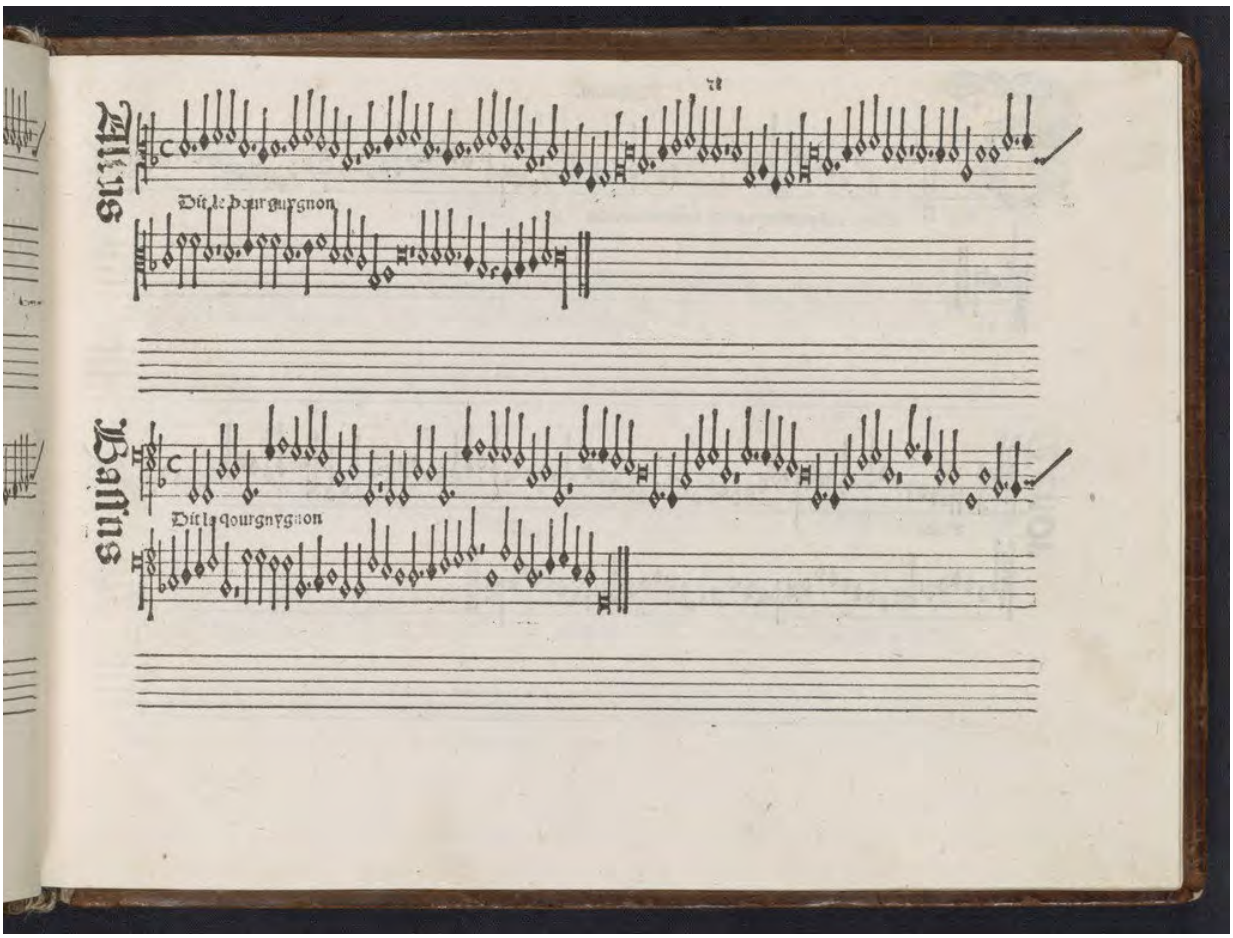

Altus
Dit le burgurgnon
Bassus
Dit le bourgurgnon

Image 48
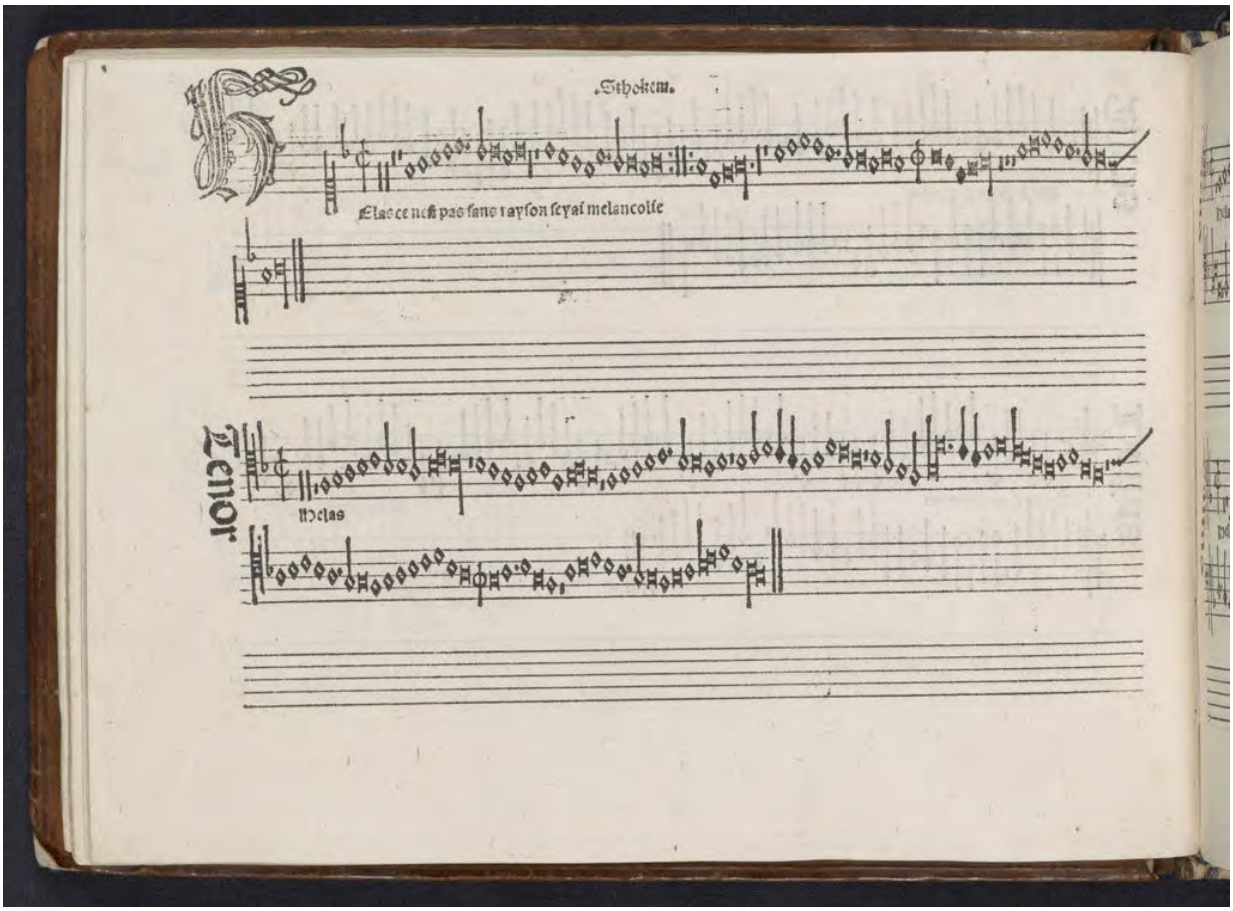


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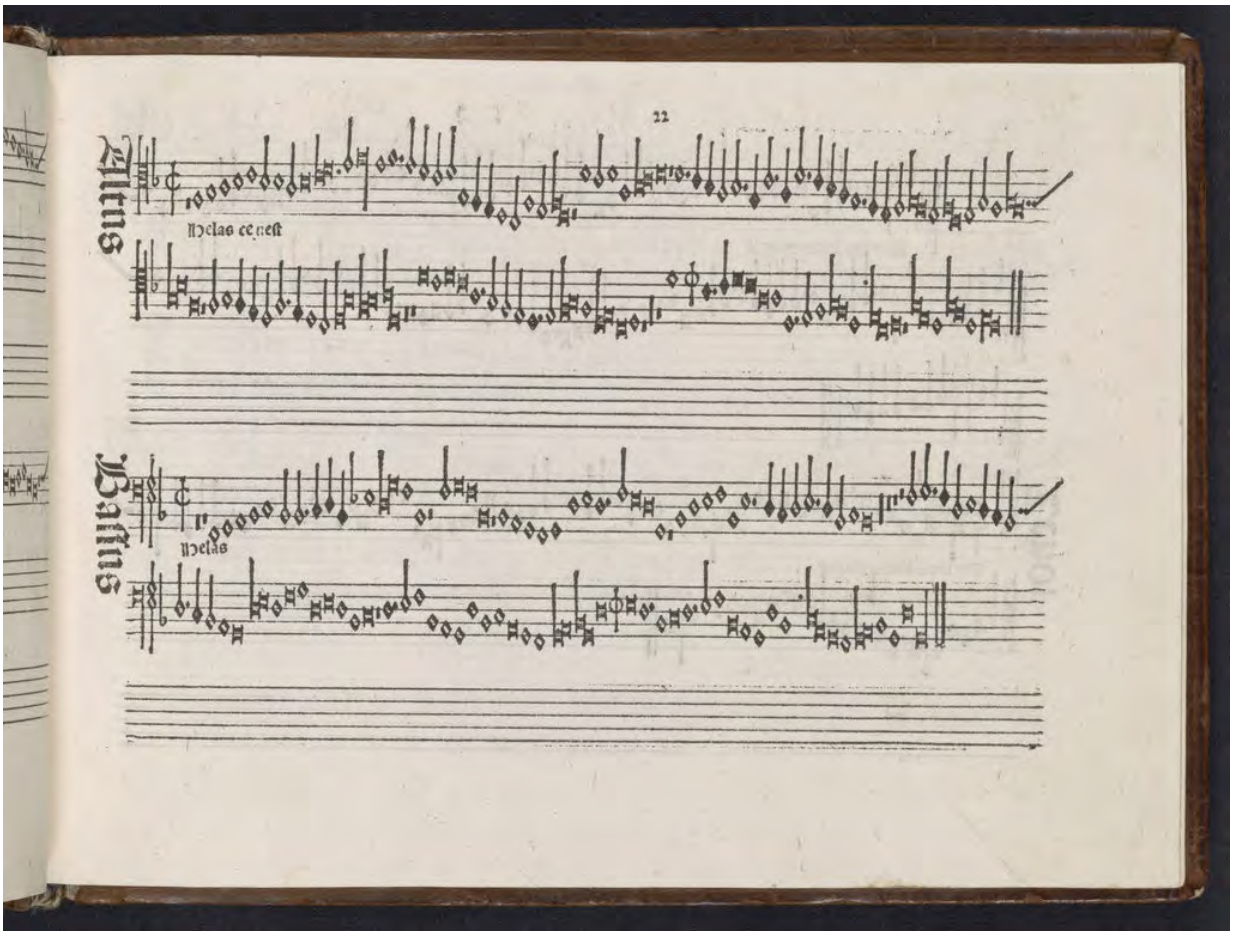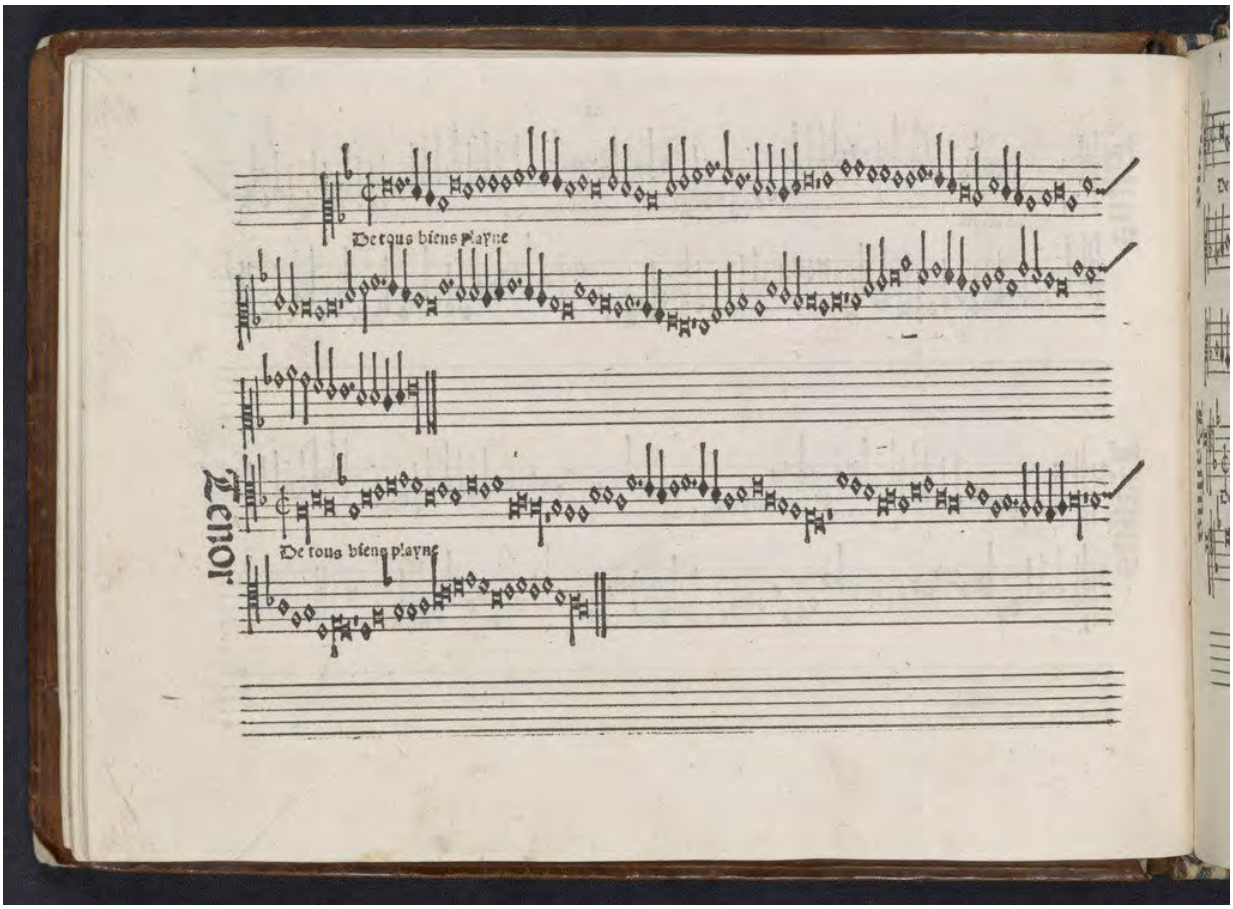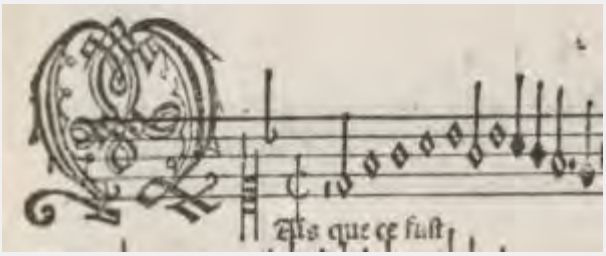

22
Bellus
Helas ce nest
Bassus
Helas

Image 50


De tous biens playne
Tenor
De tous biens playne



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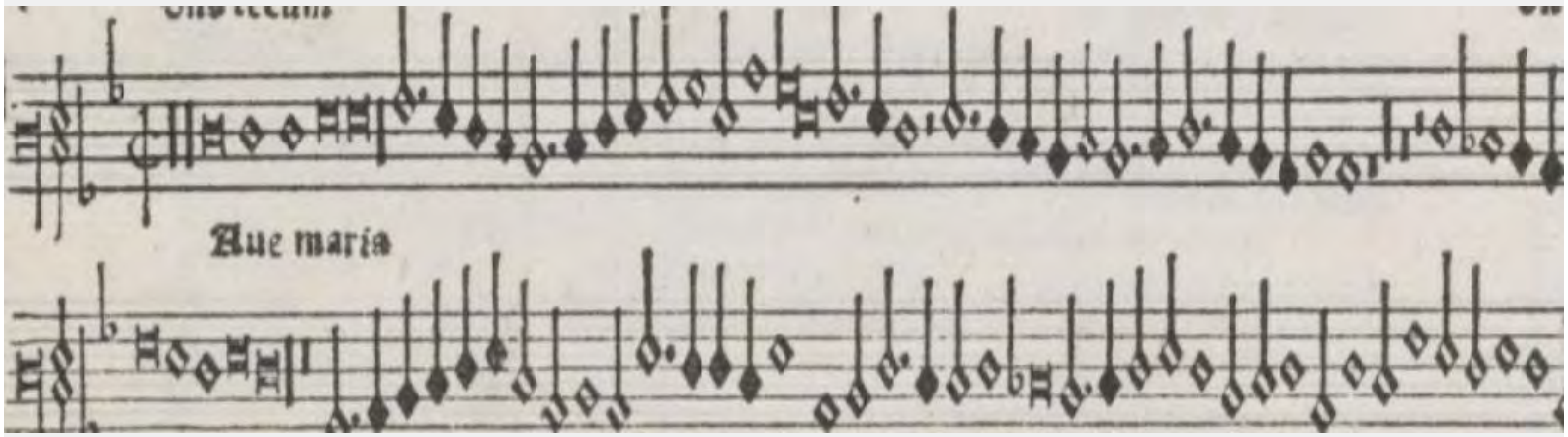
References

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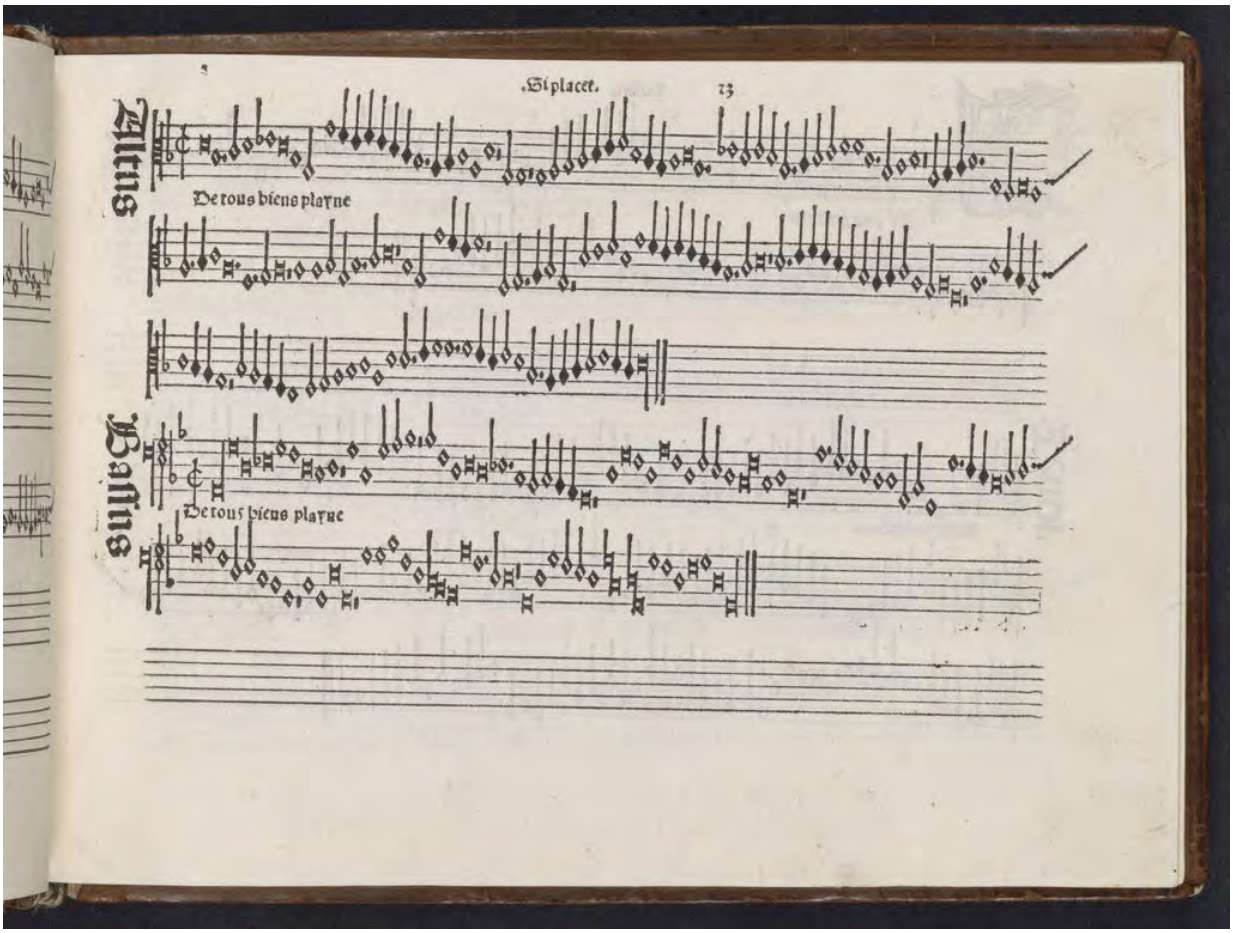

Si placet.
Altus
De tous biens playne
Bassus
De tous biens playne

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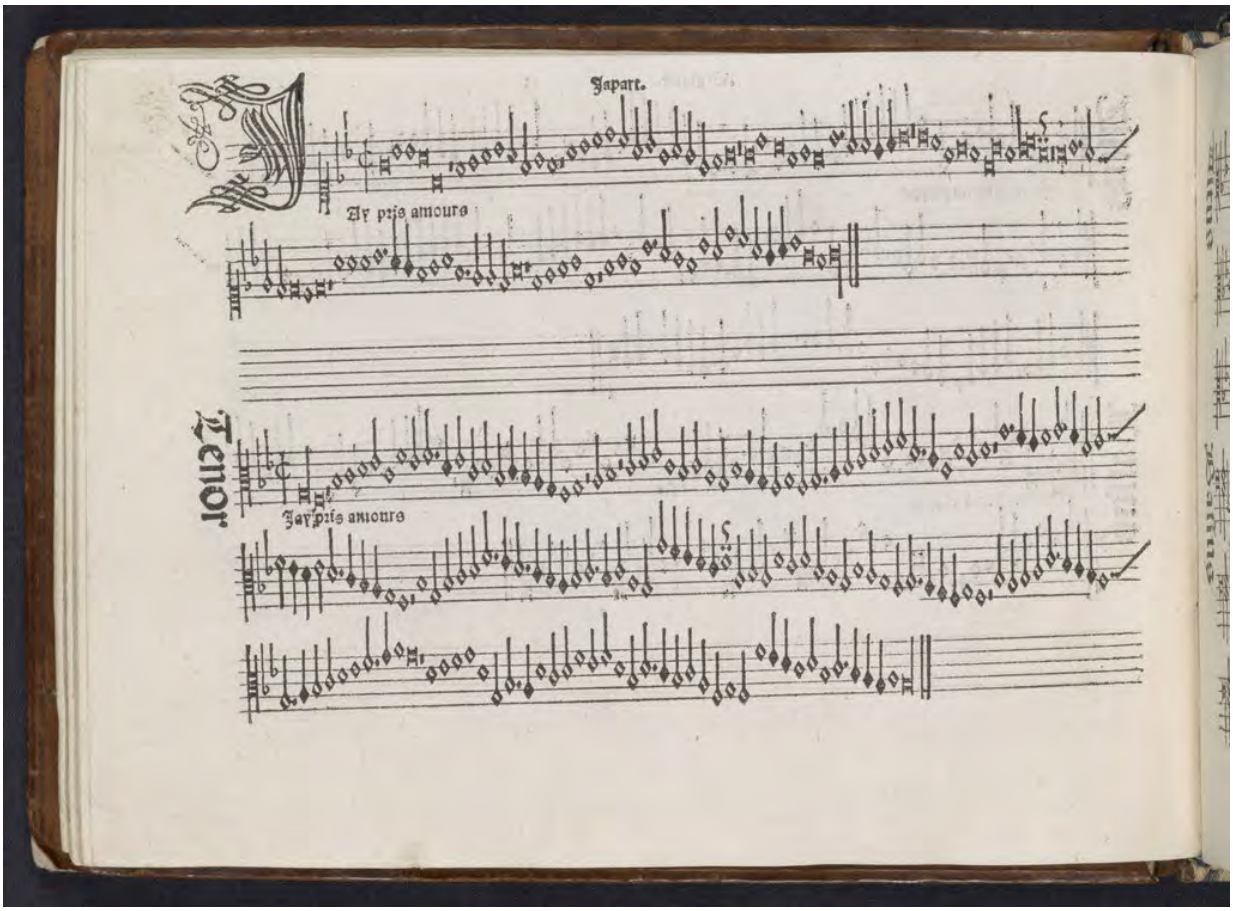

Japart.
Ay pris amours
Tenor
Jay pris amours

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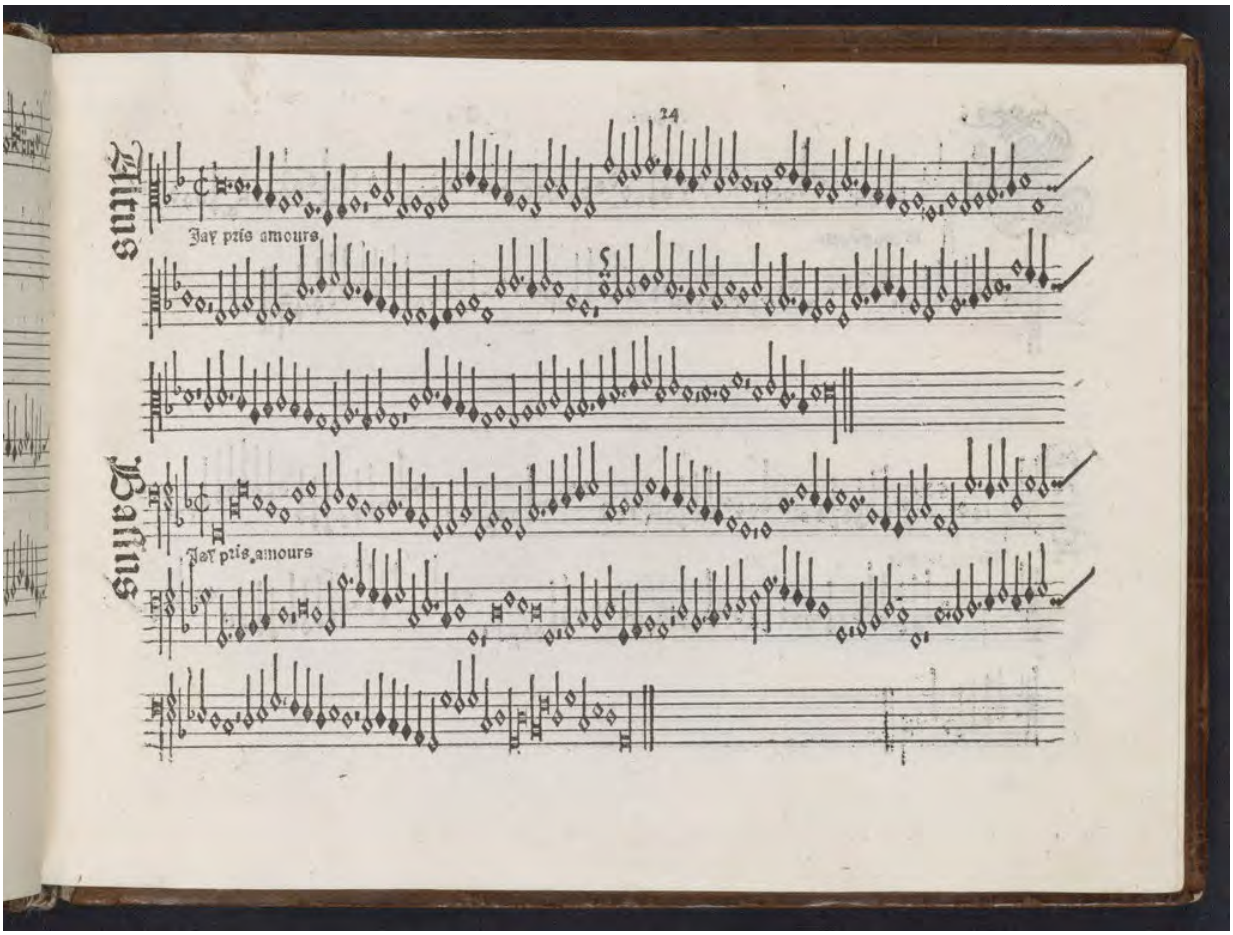


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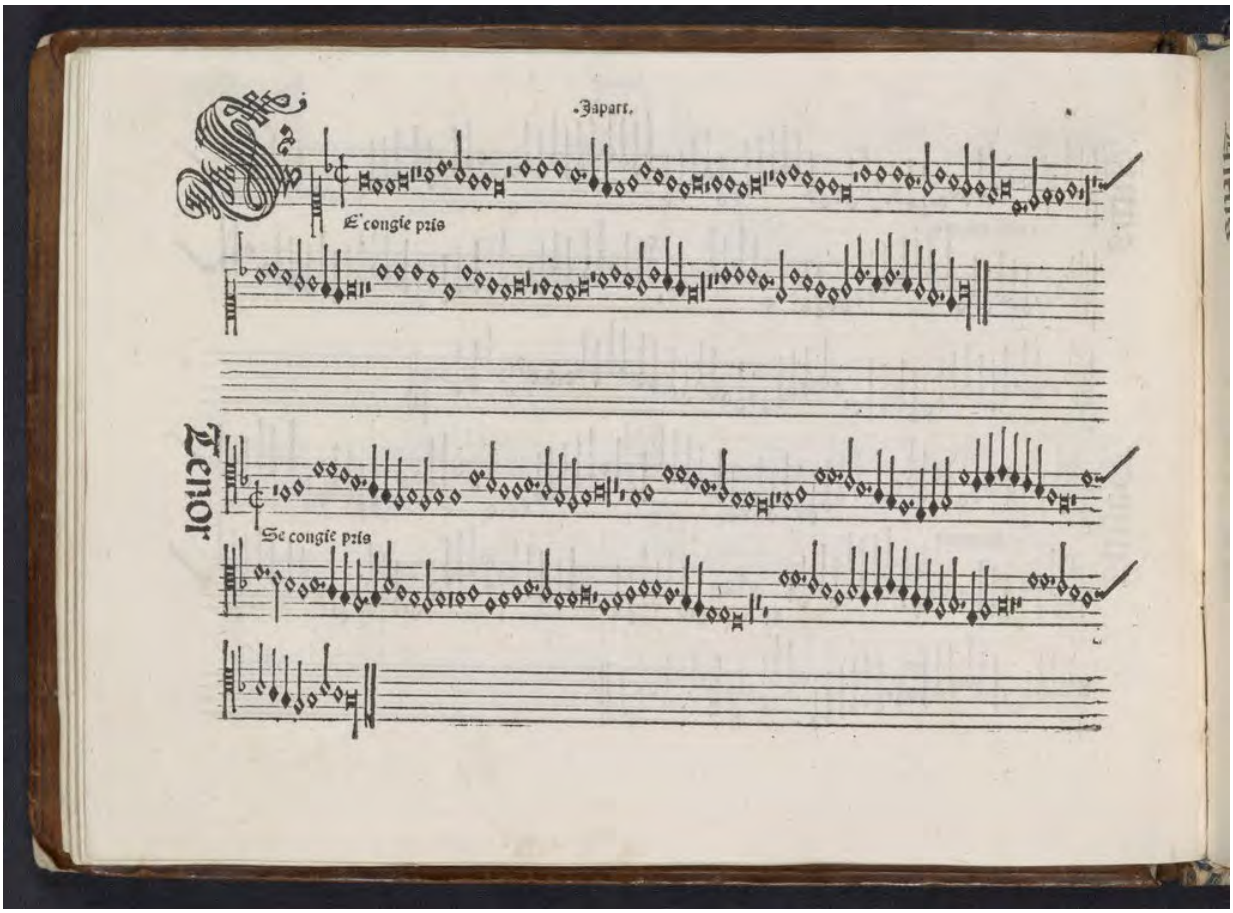

Japart.
Se congie prie
Tenor
Se congie prie

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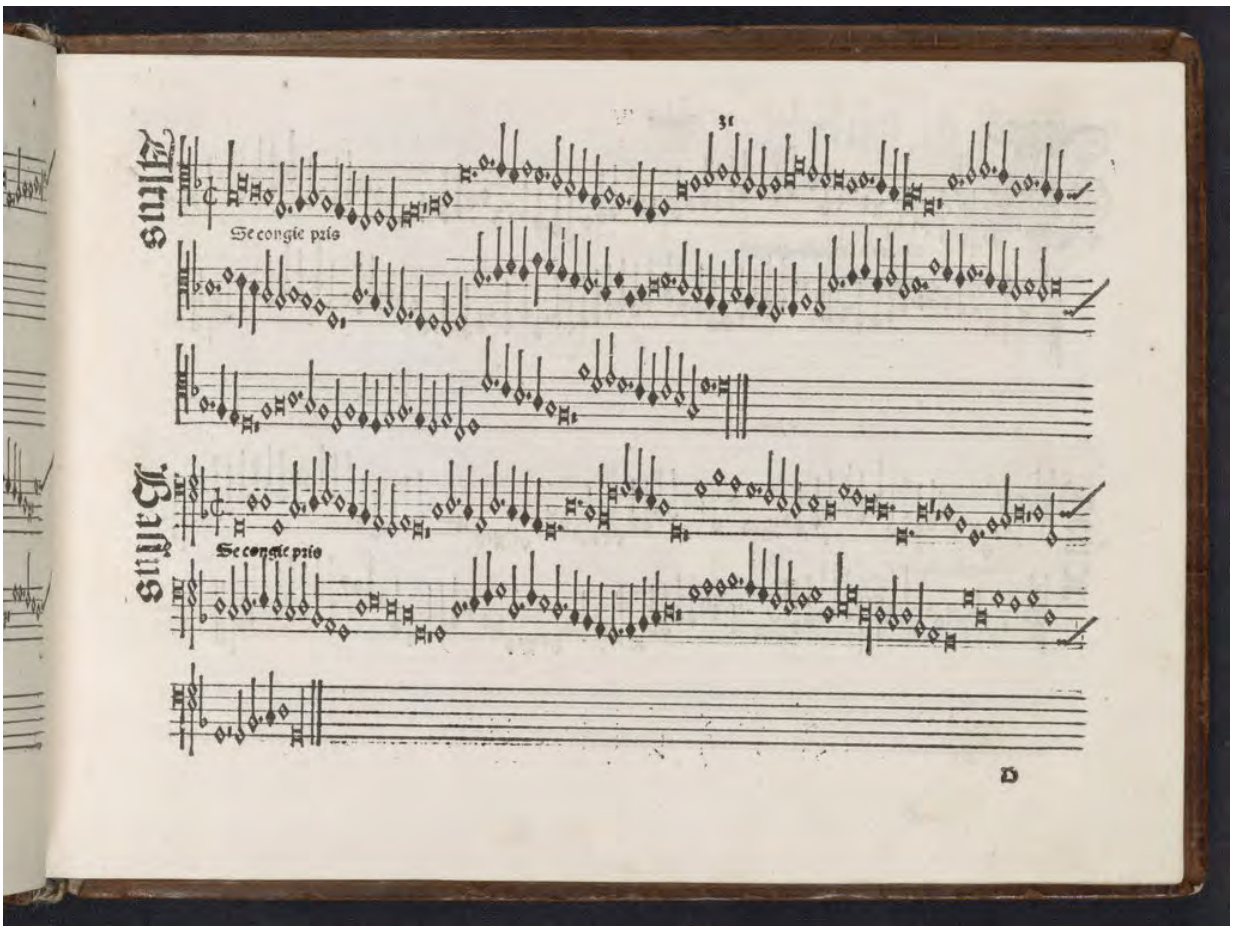

Se congie prie
Se congie prie

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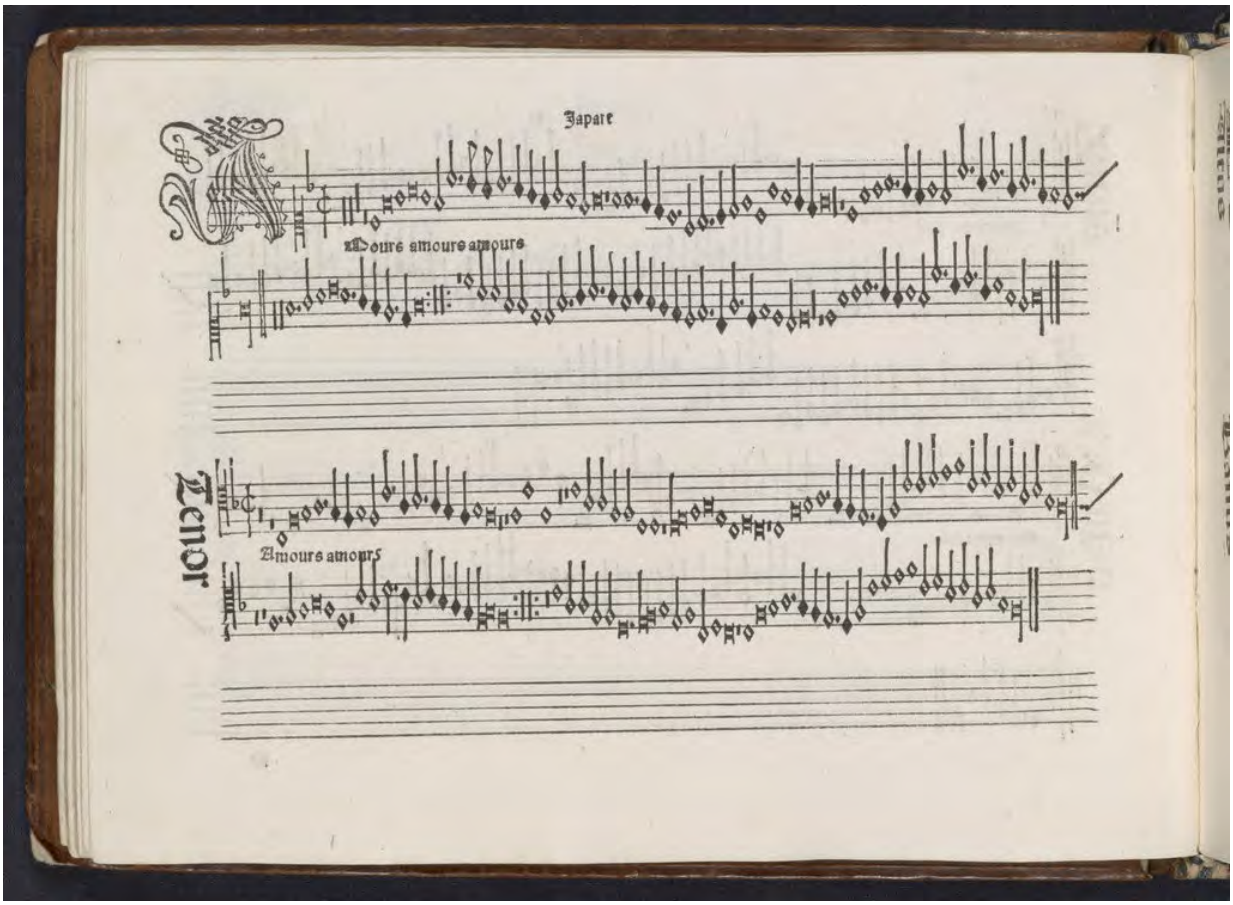


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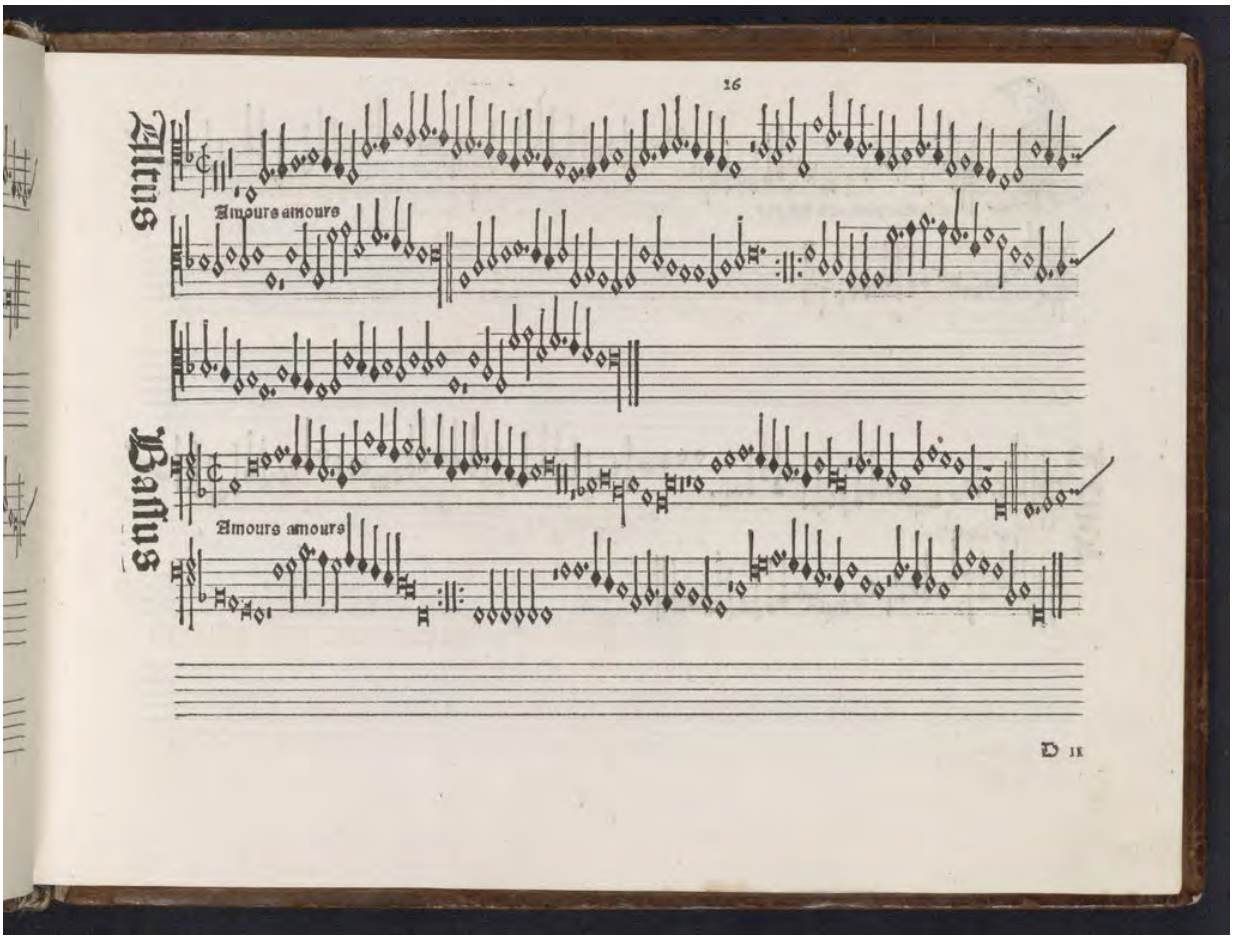

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Altus
Amours amours
Bassus
Amours amours

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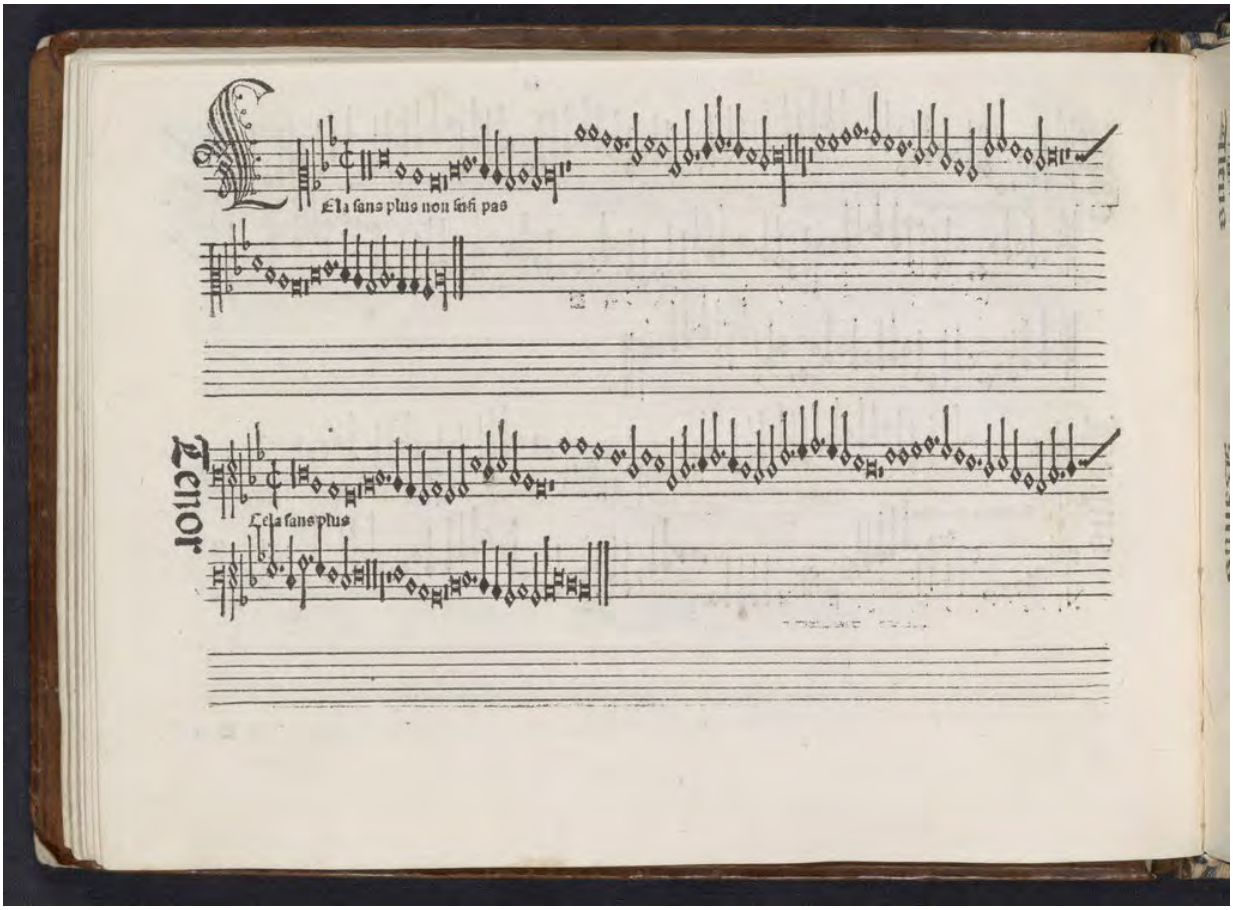

Ela fans plus non fari pas
Tenor
Ela fans plus

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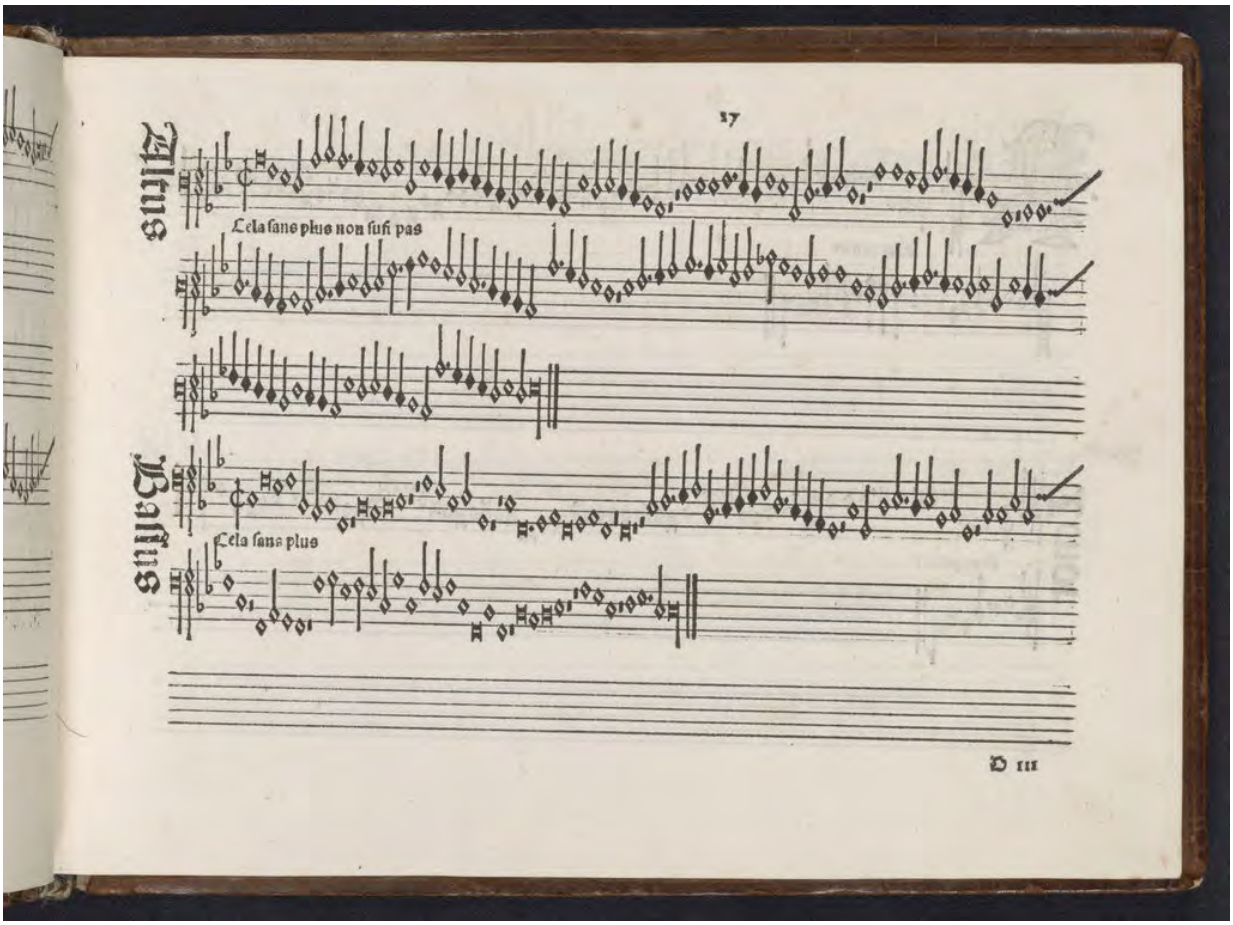


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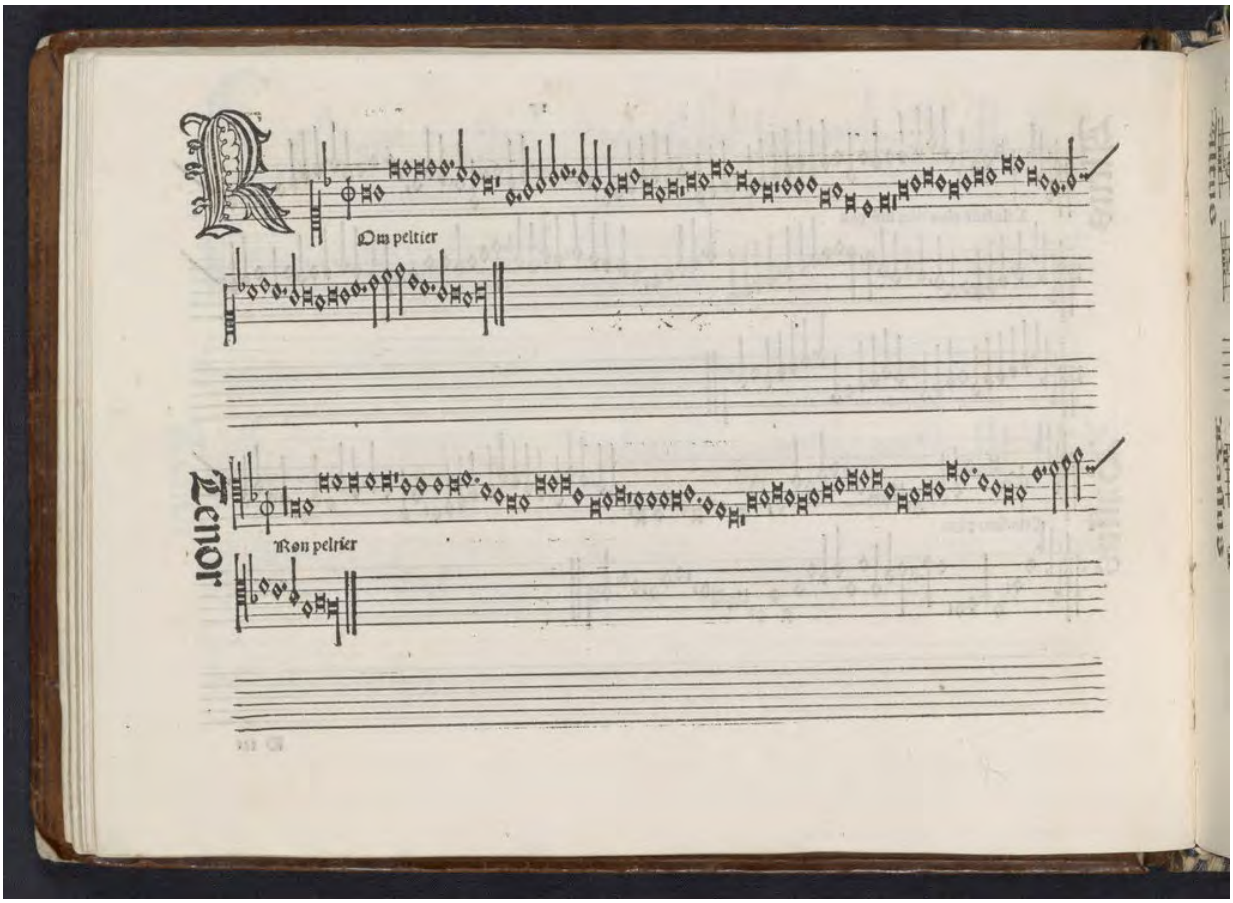

Tenor
Om peltier
Rom pelrier

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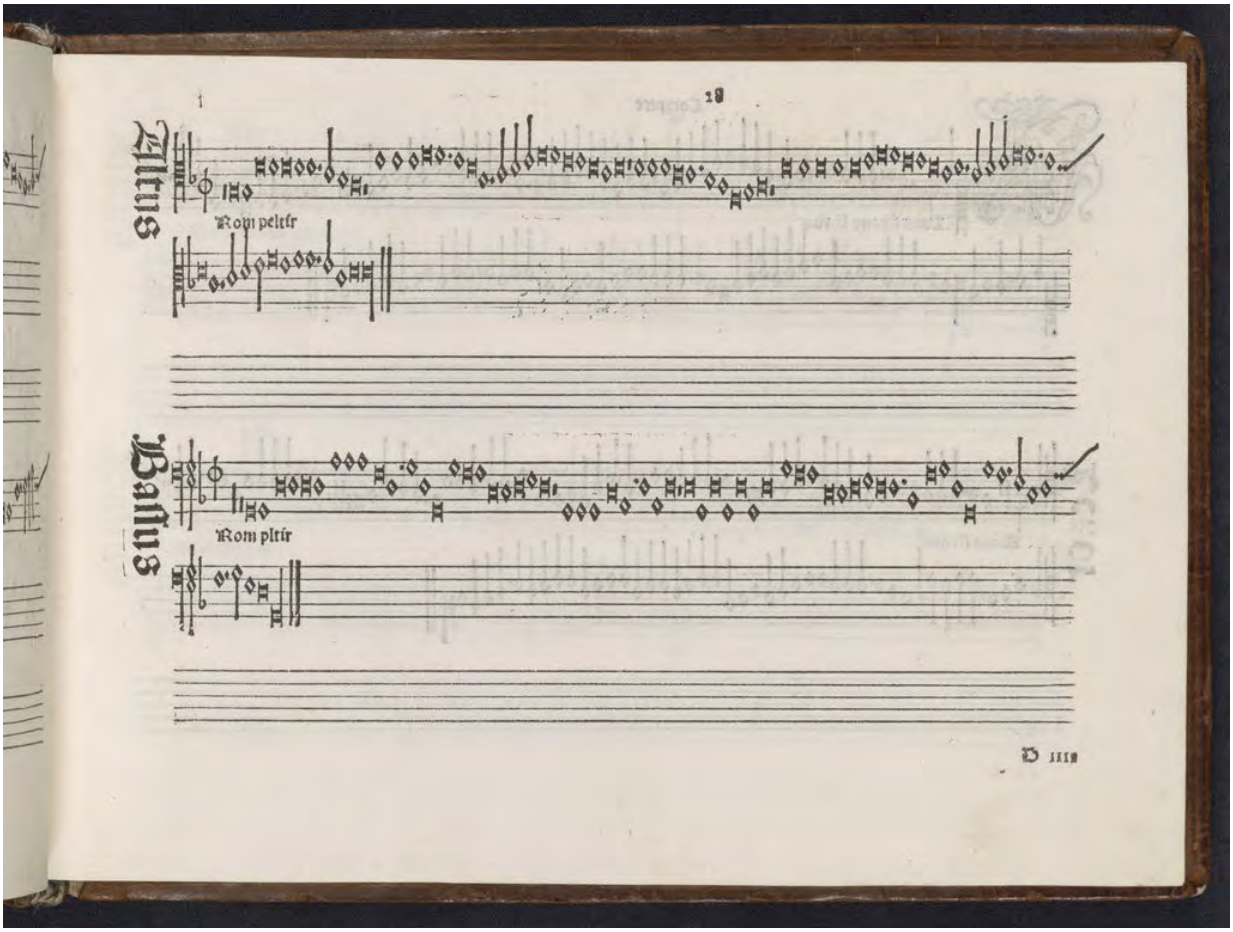

Altus
Rom peltr
Bassus
Rom pltr

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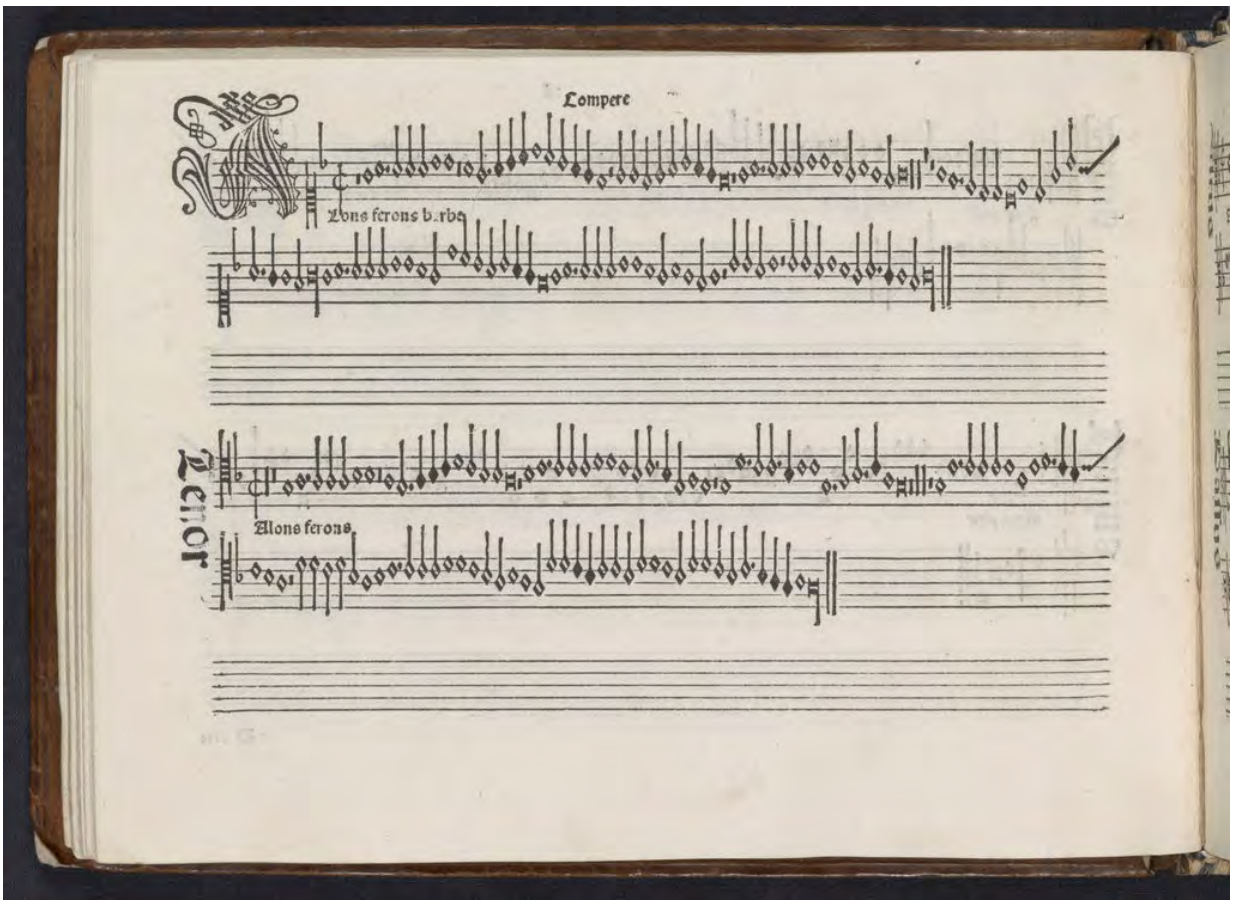


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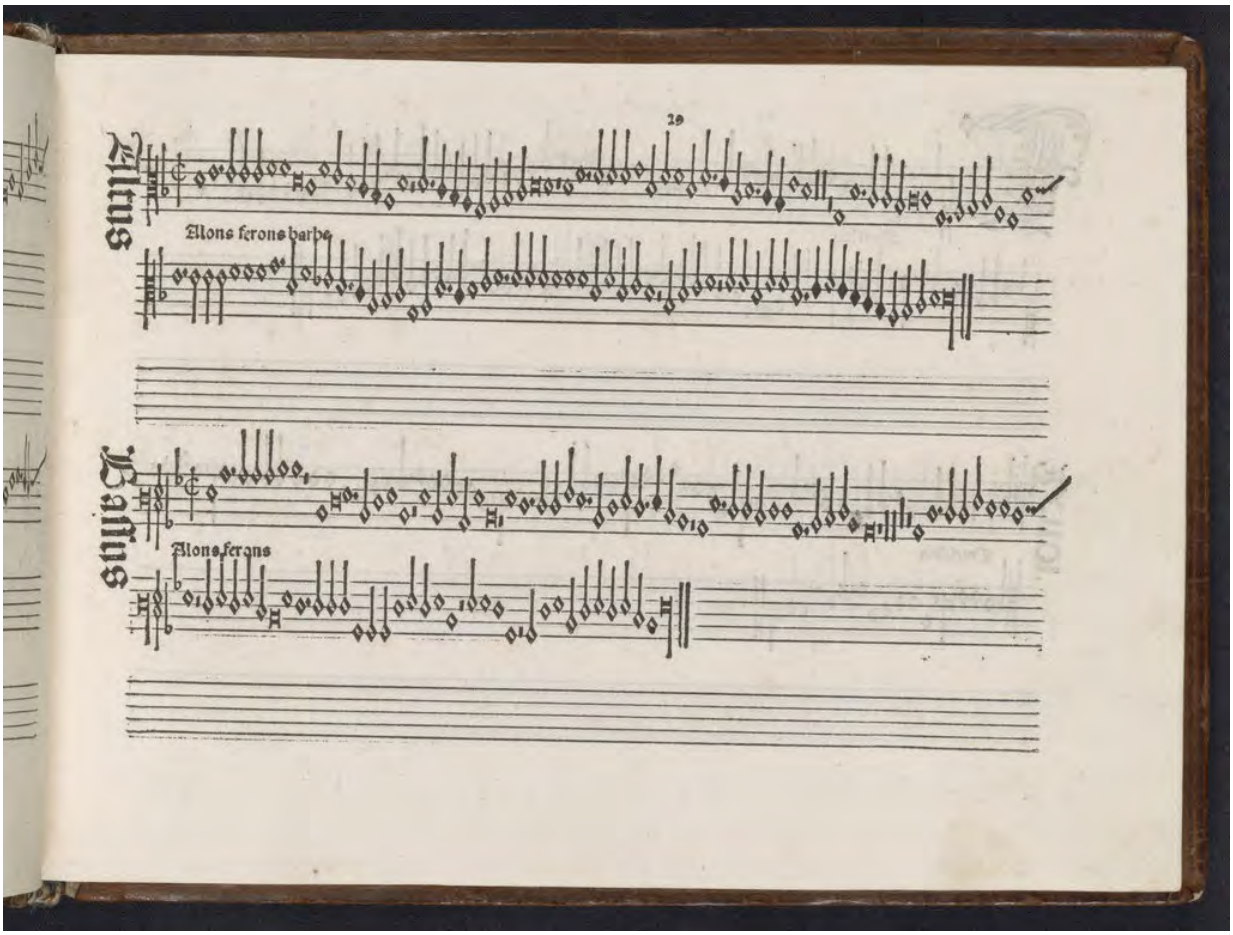

Altus
Alons ferons barbe
Bassus
Alons ferons

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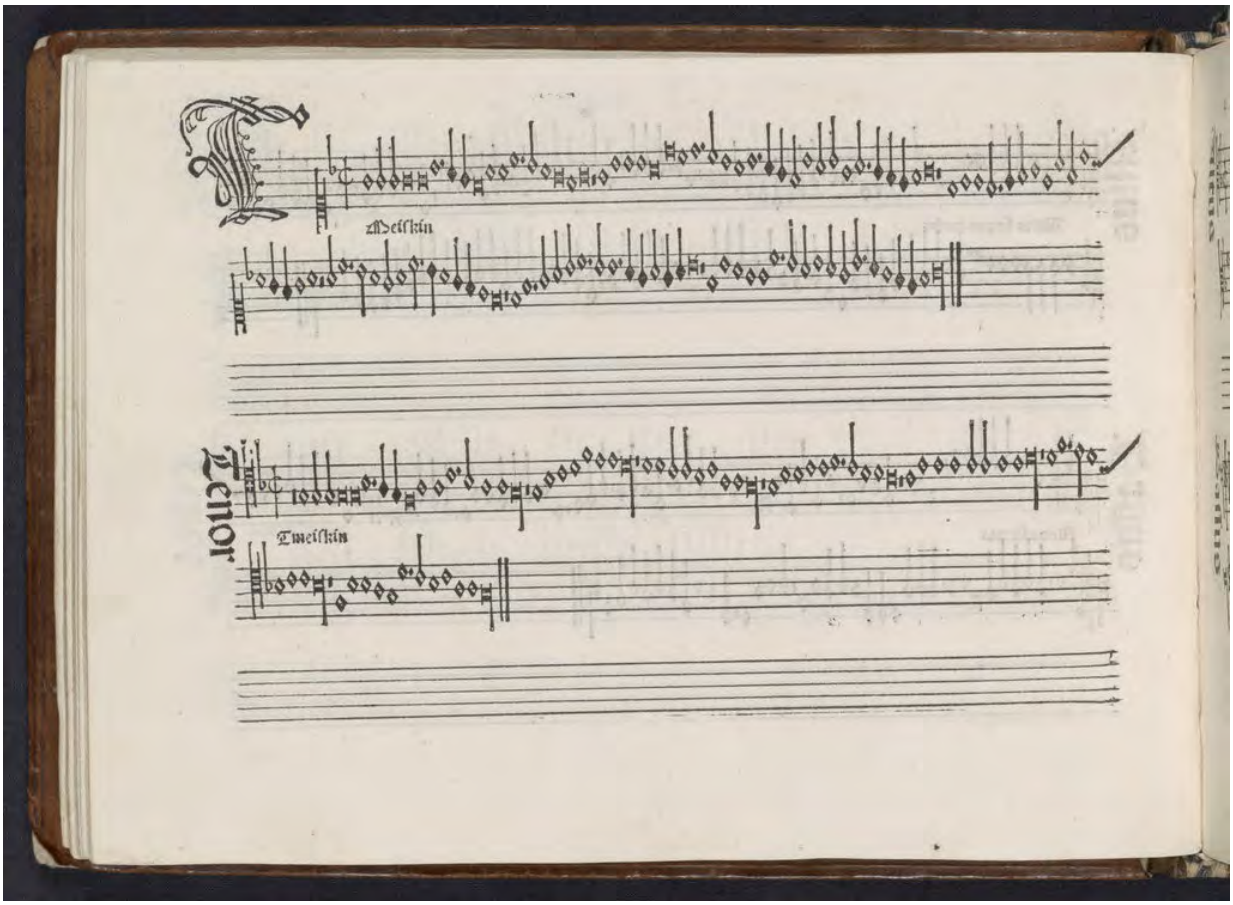

Tenor
Tmeiskin

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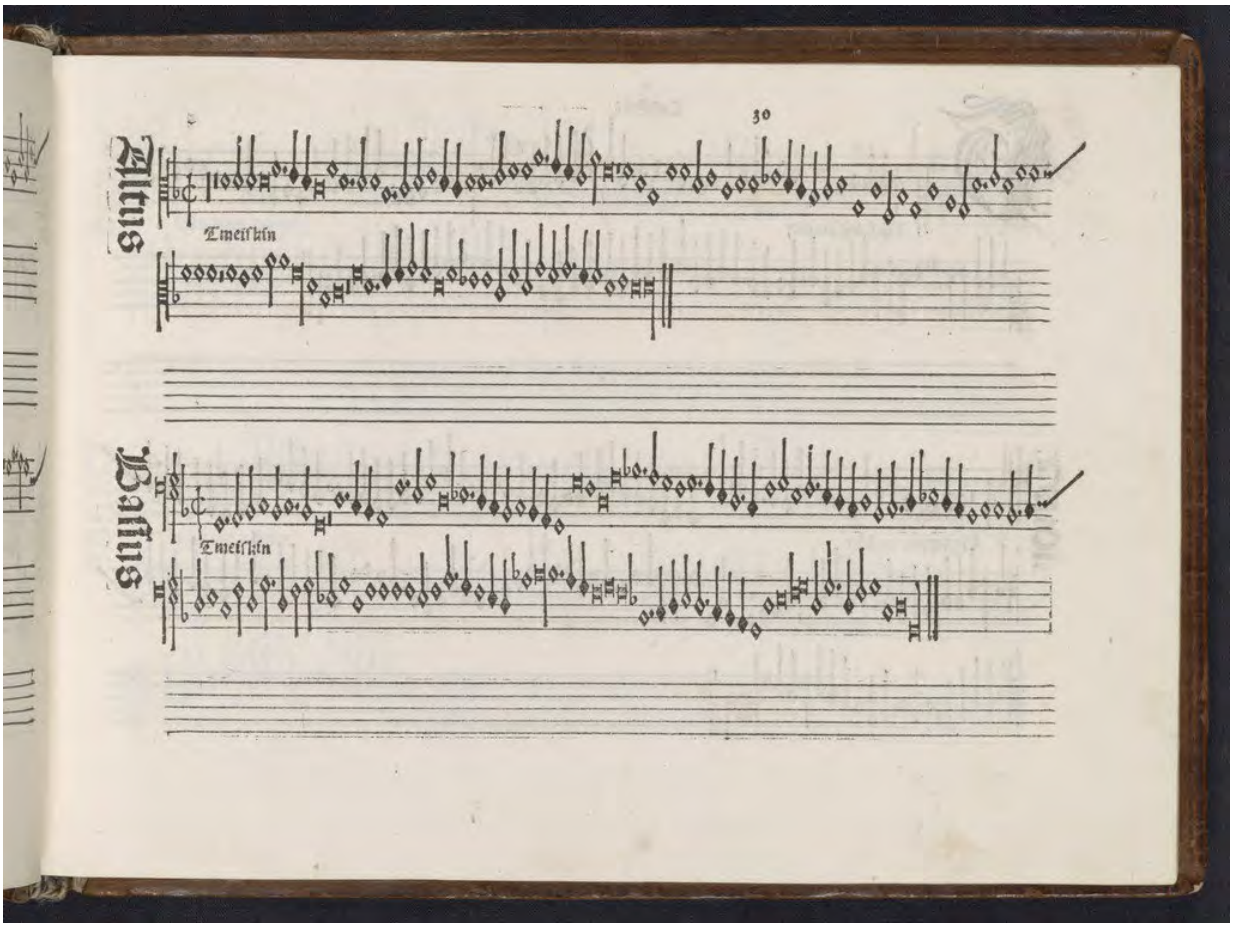


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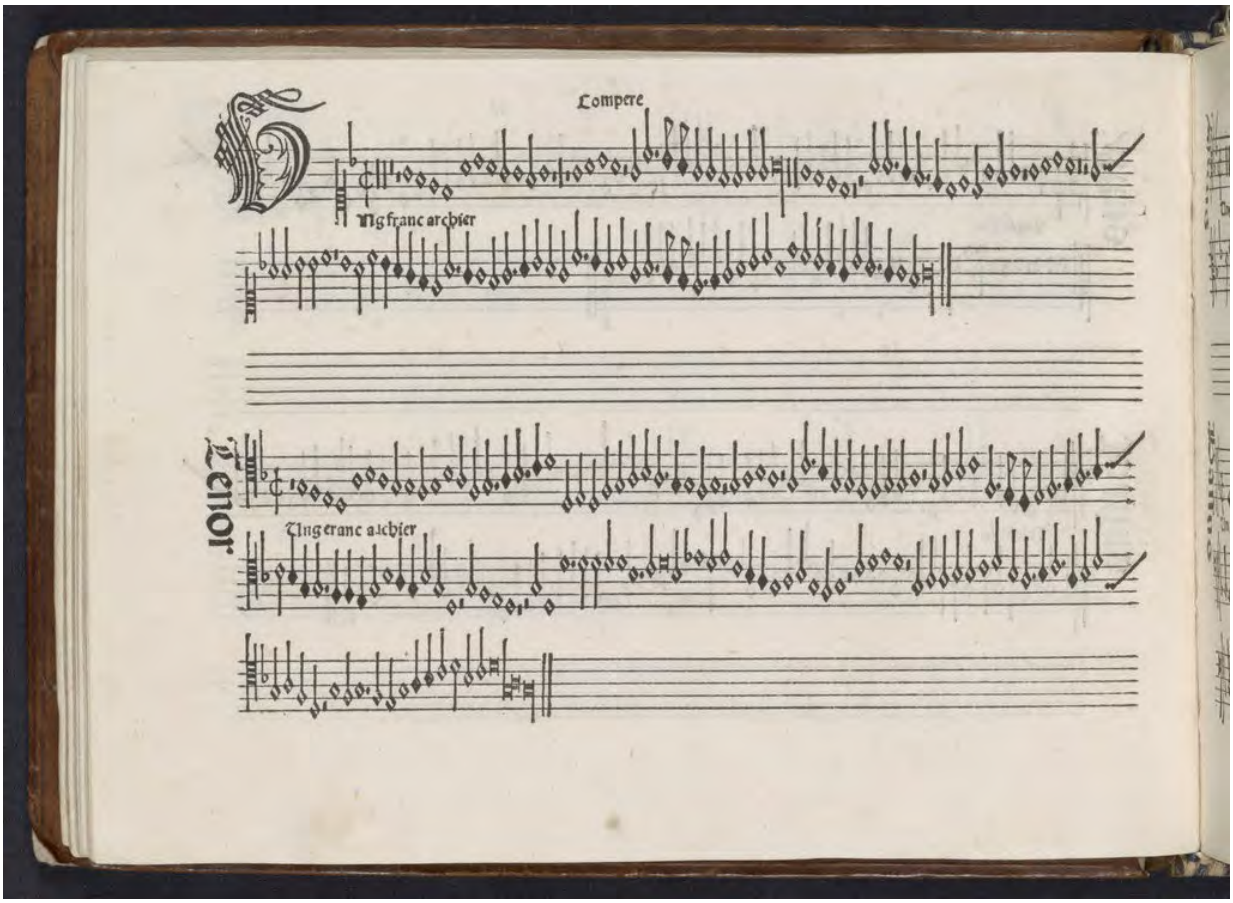


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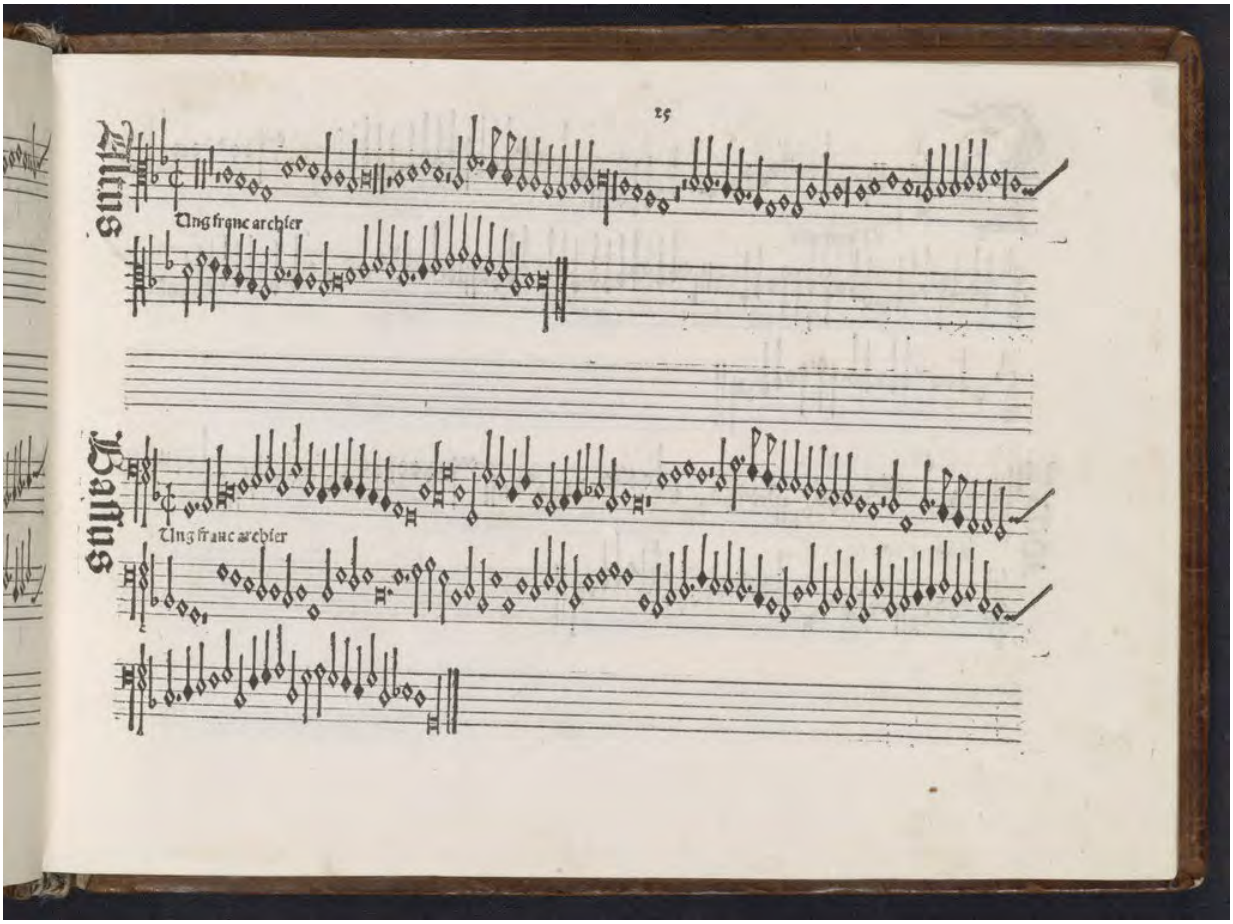


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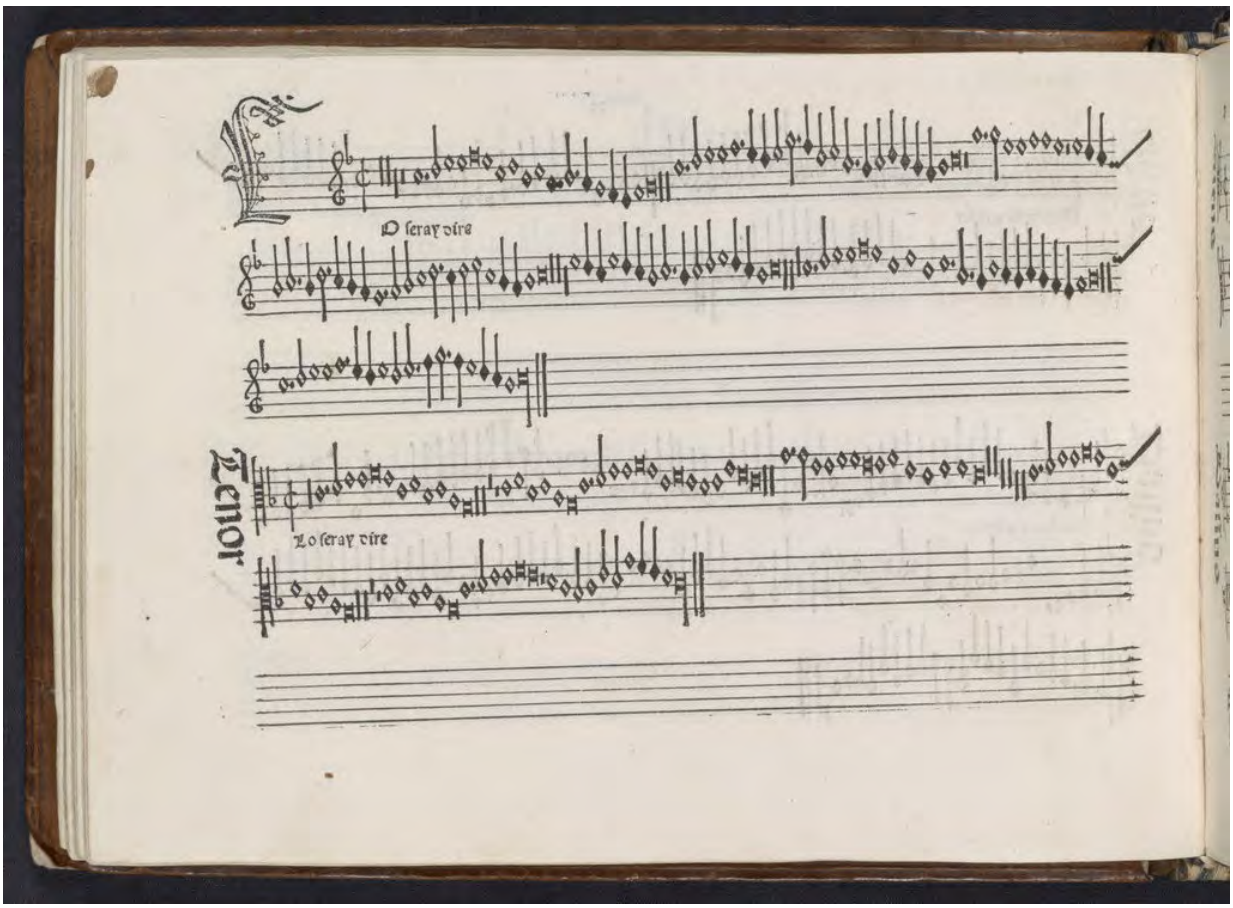


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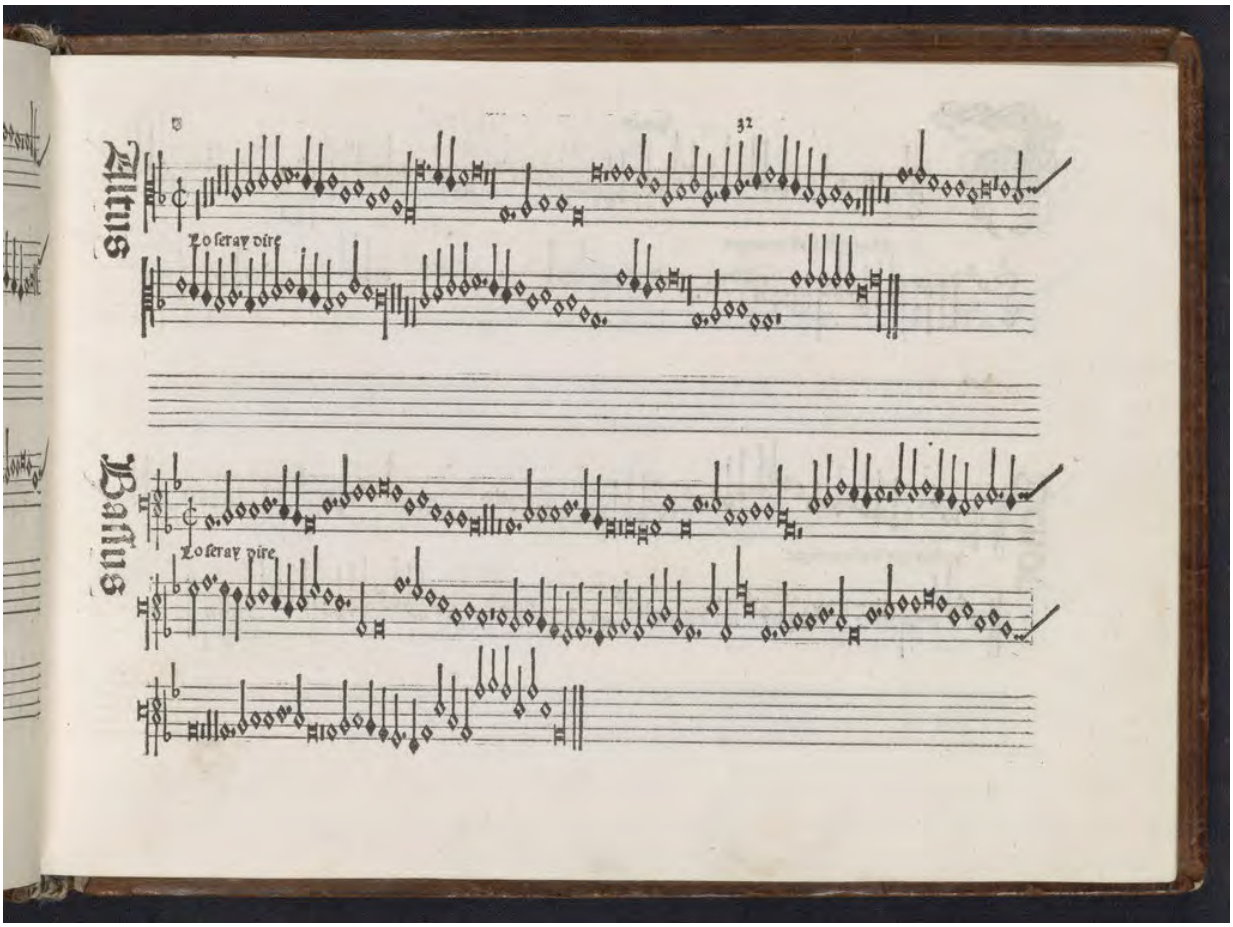


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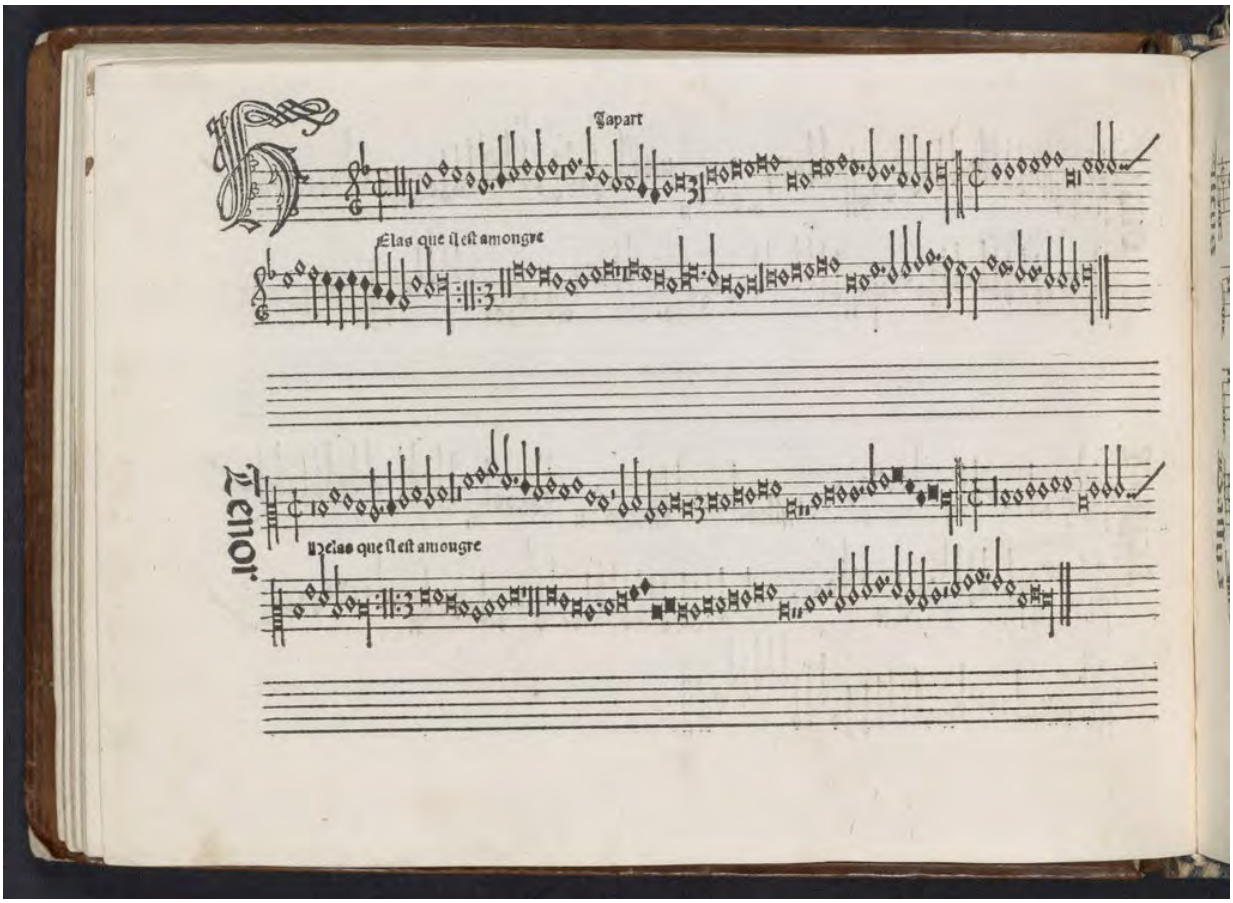


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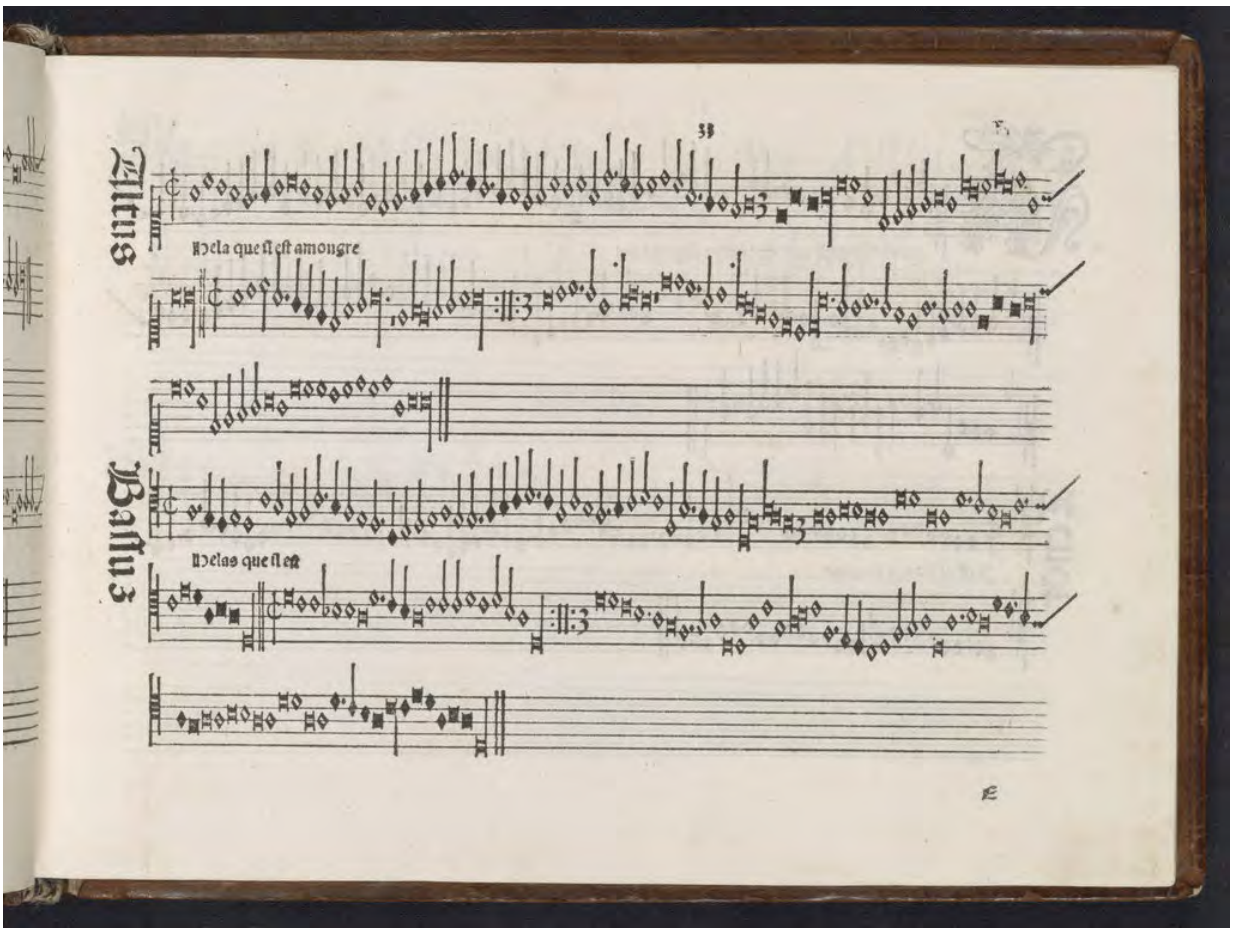


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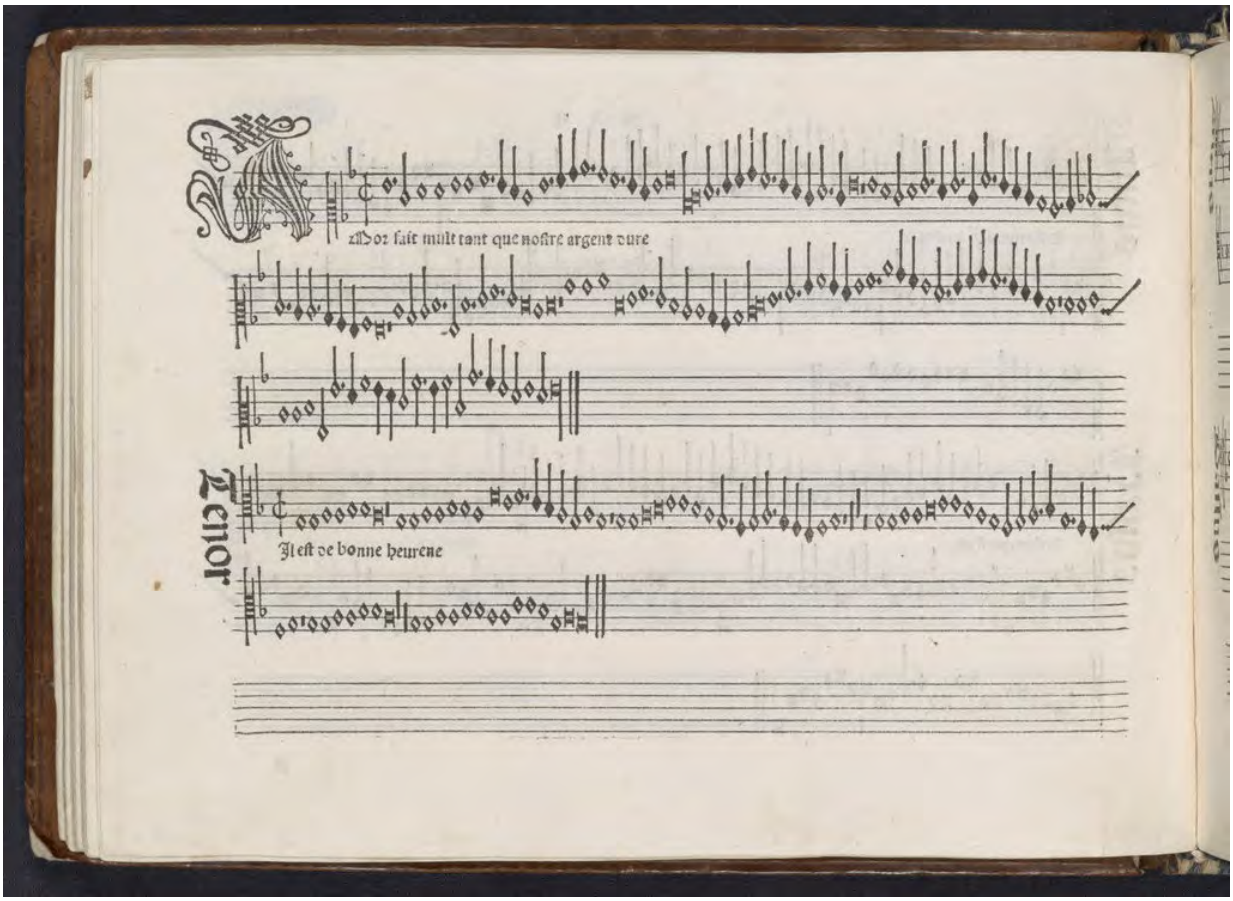

Tenor
Il est de bonne heurene

Image 73
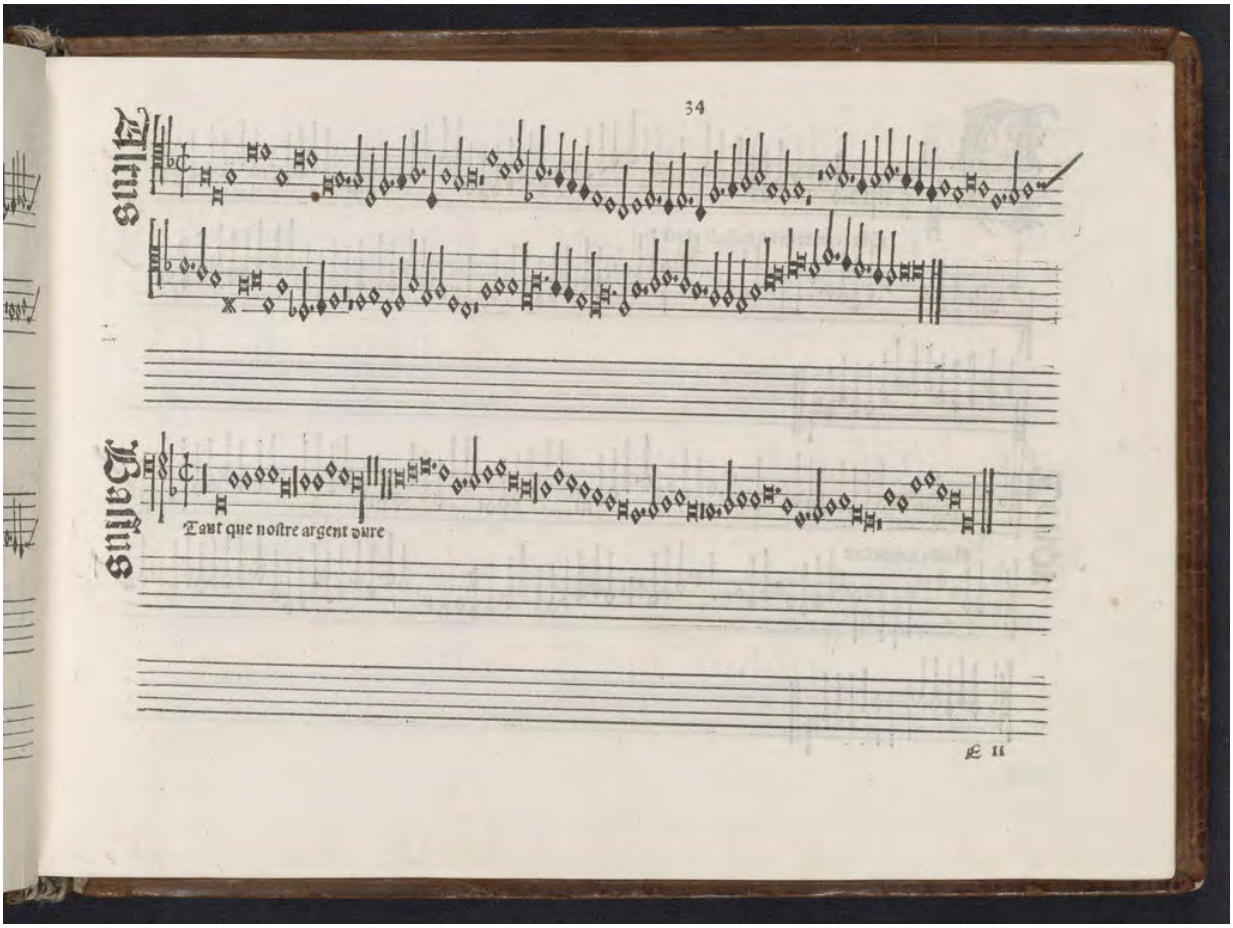

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Altus
Tenor
Tant que nostre argent dure

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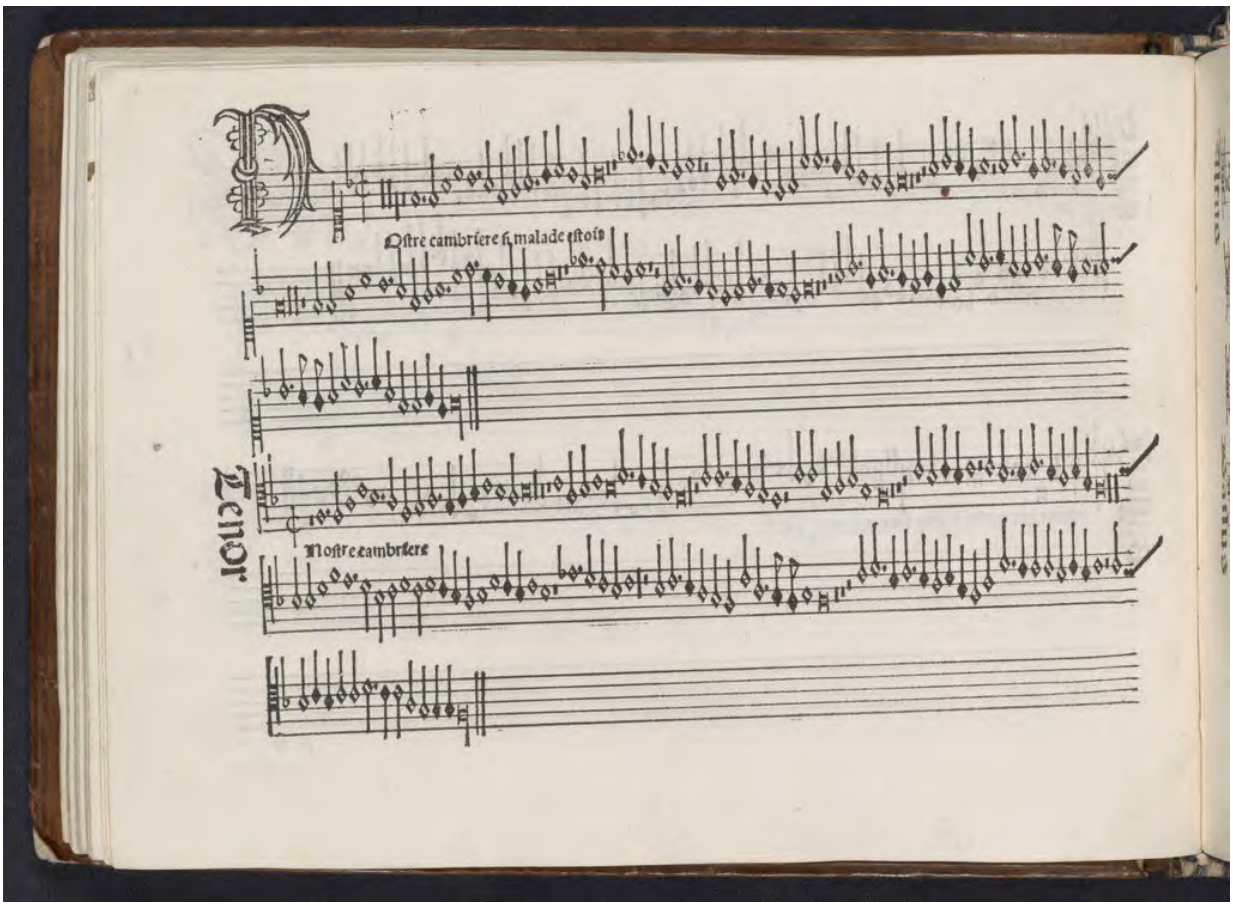


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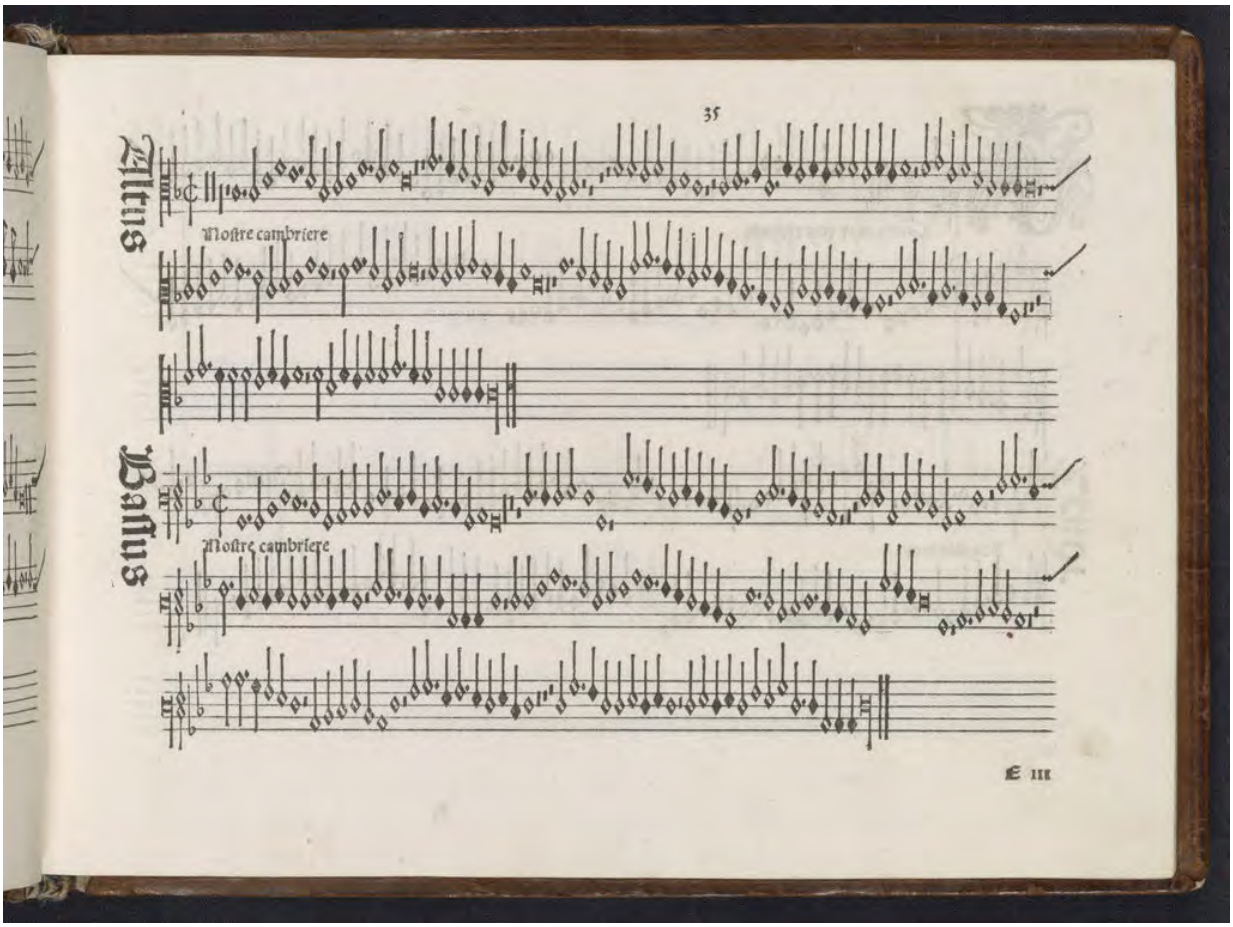

35
Altus
Nostre cambriere
Bassus
Nostre cambriere
E iii

Image 76
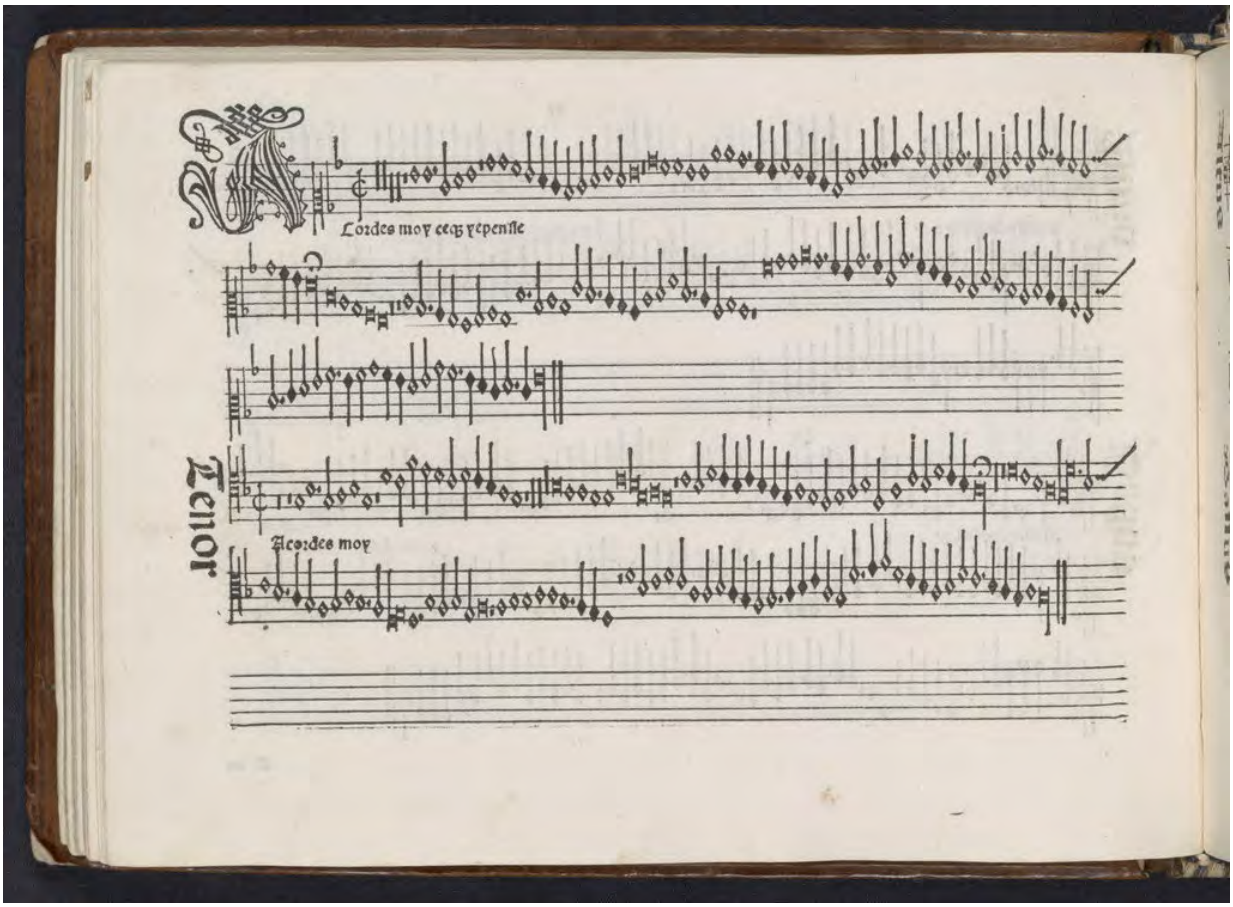

Tenor
Lordes moy ceux repentis
Acordes moy

Image 77

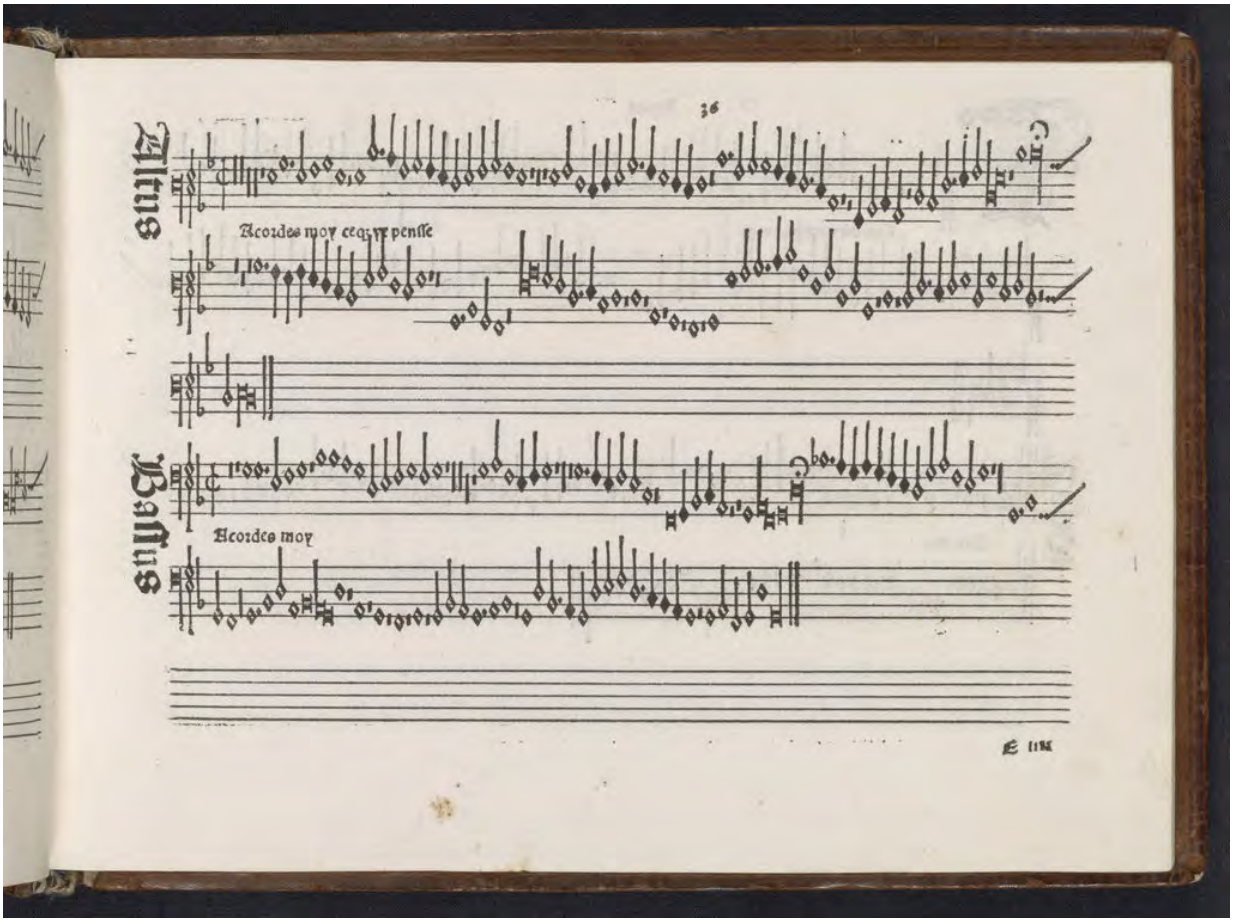


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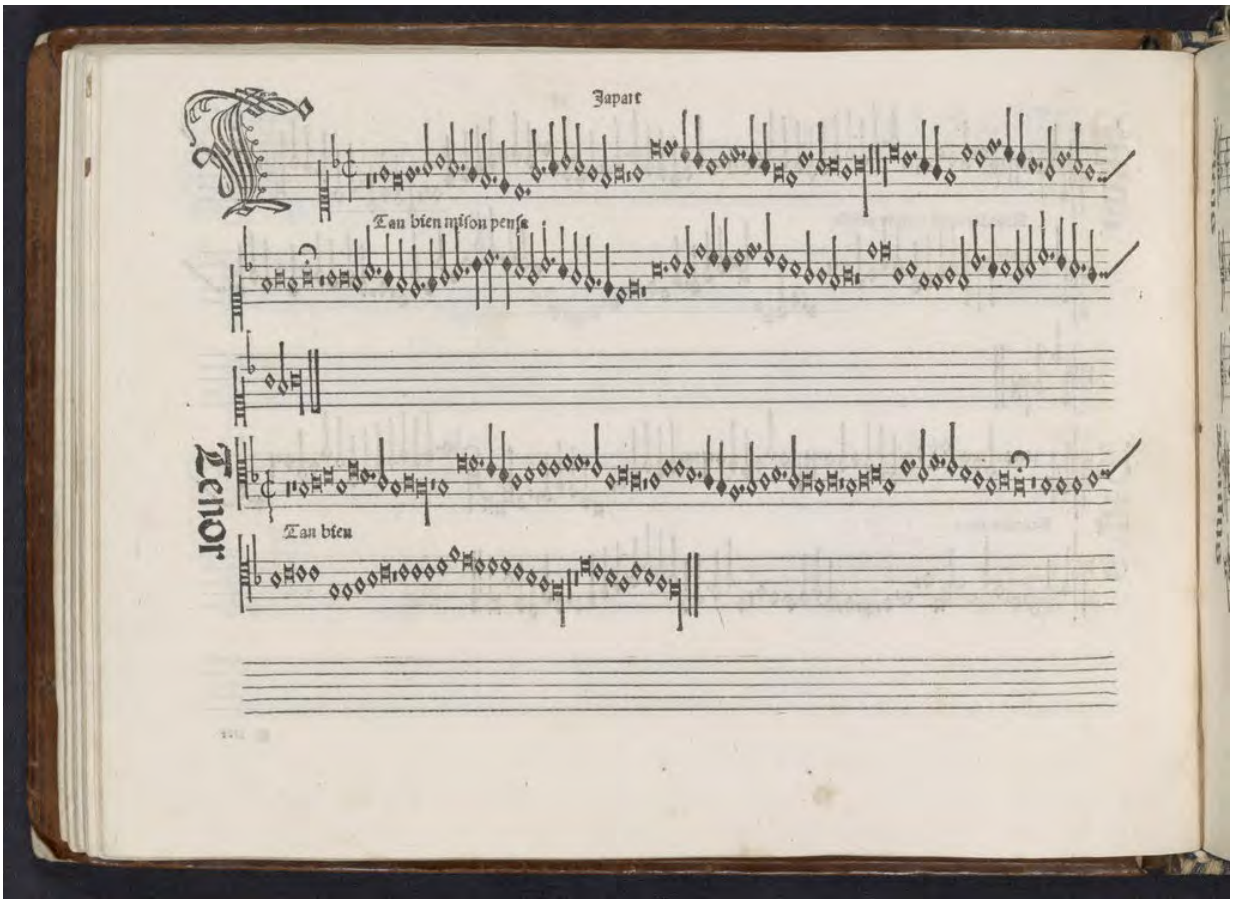

Tenor
Tan bien mi∫on penſa
Tan bien

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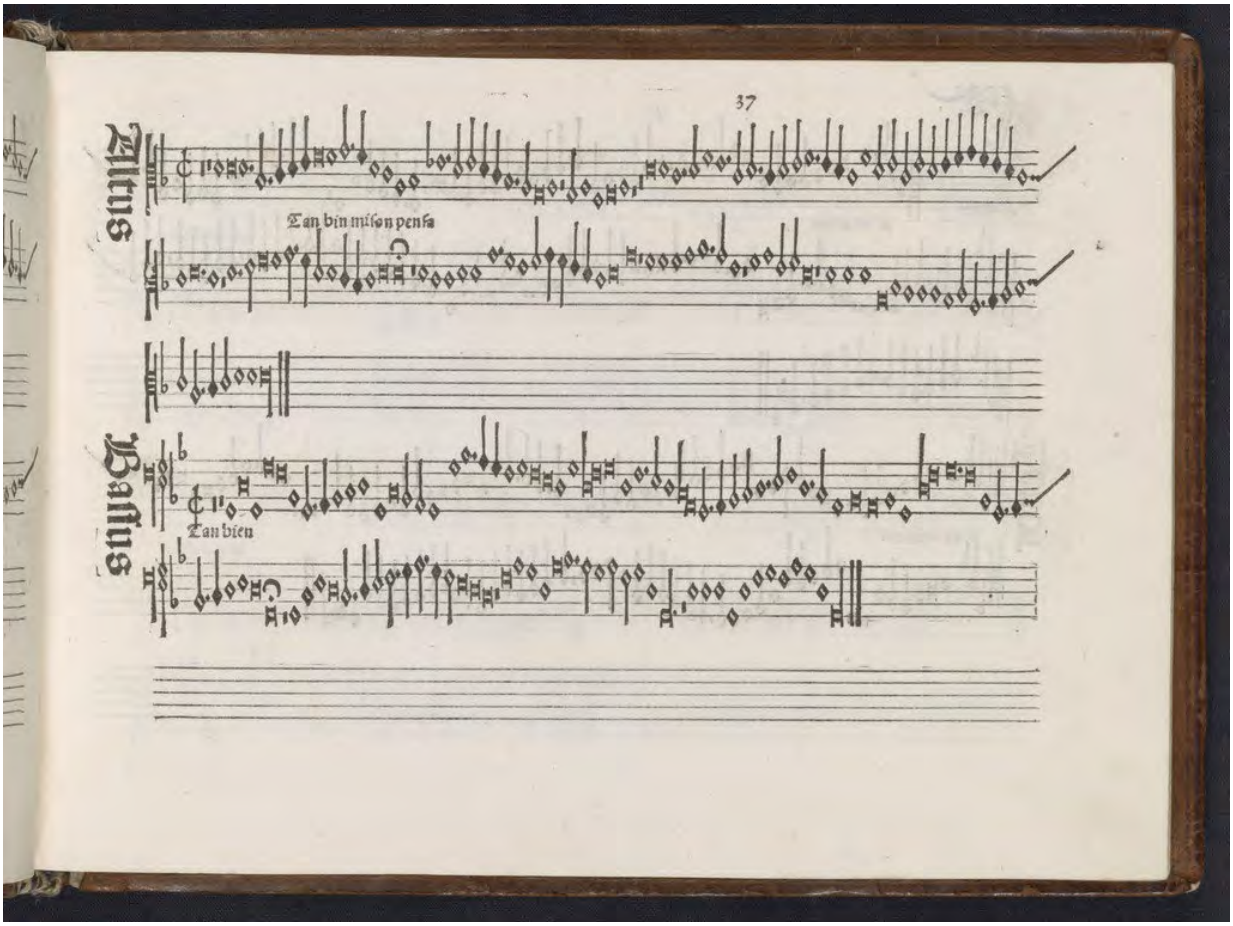

37
Altus
Tan bien mi∫on penſa
Bassus
Tan bien

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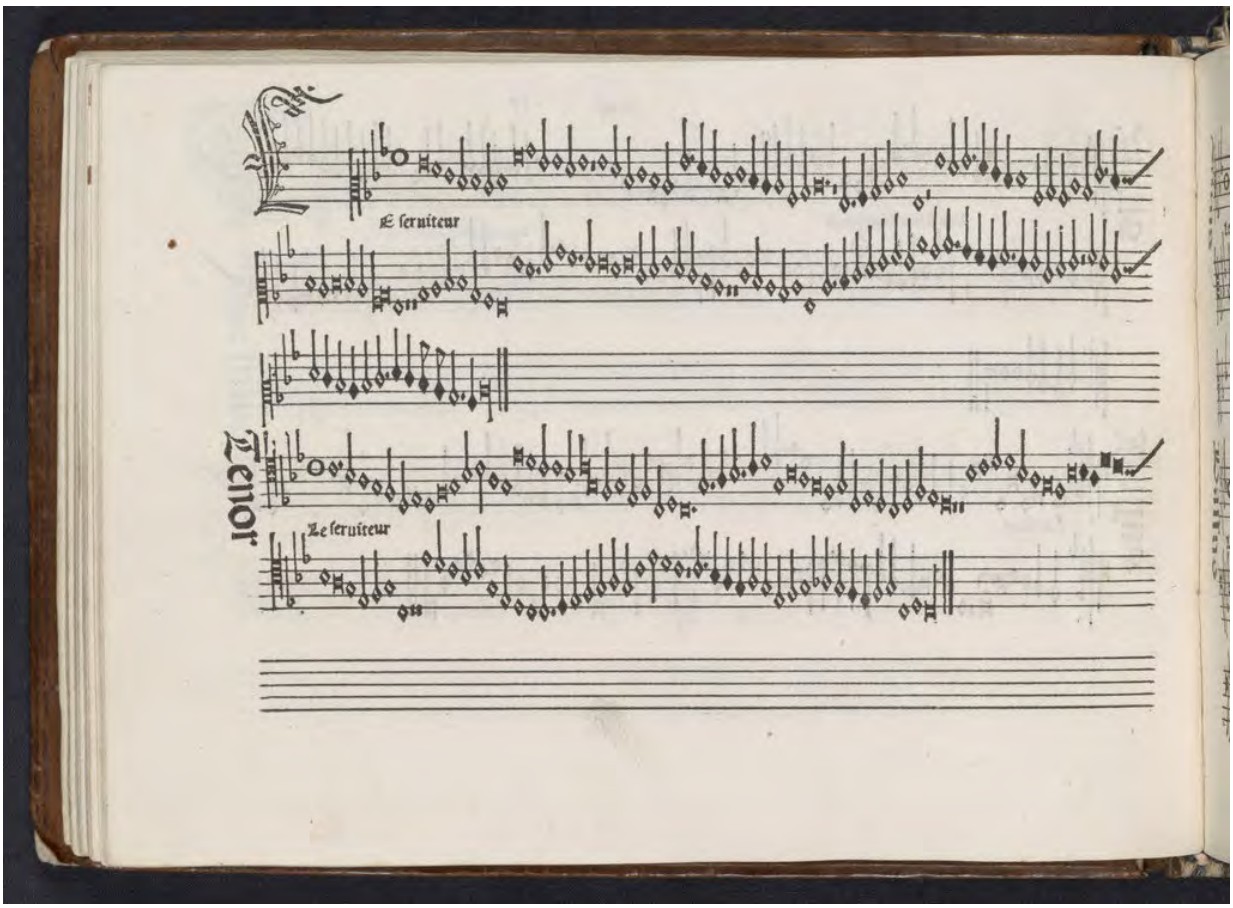


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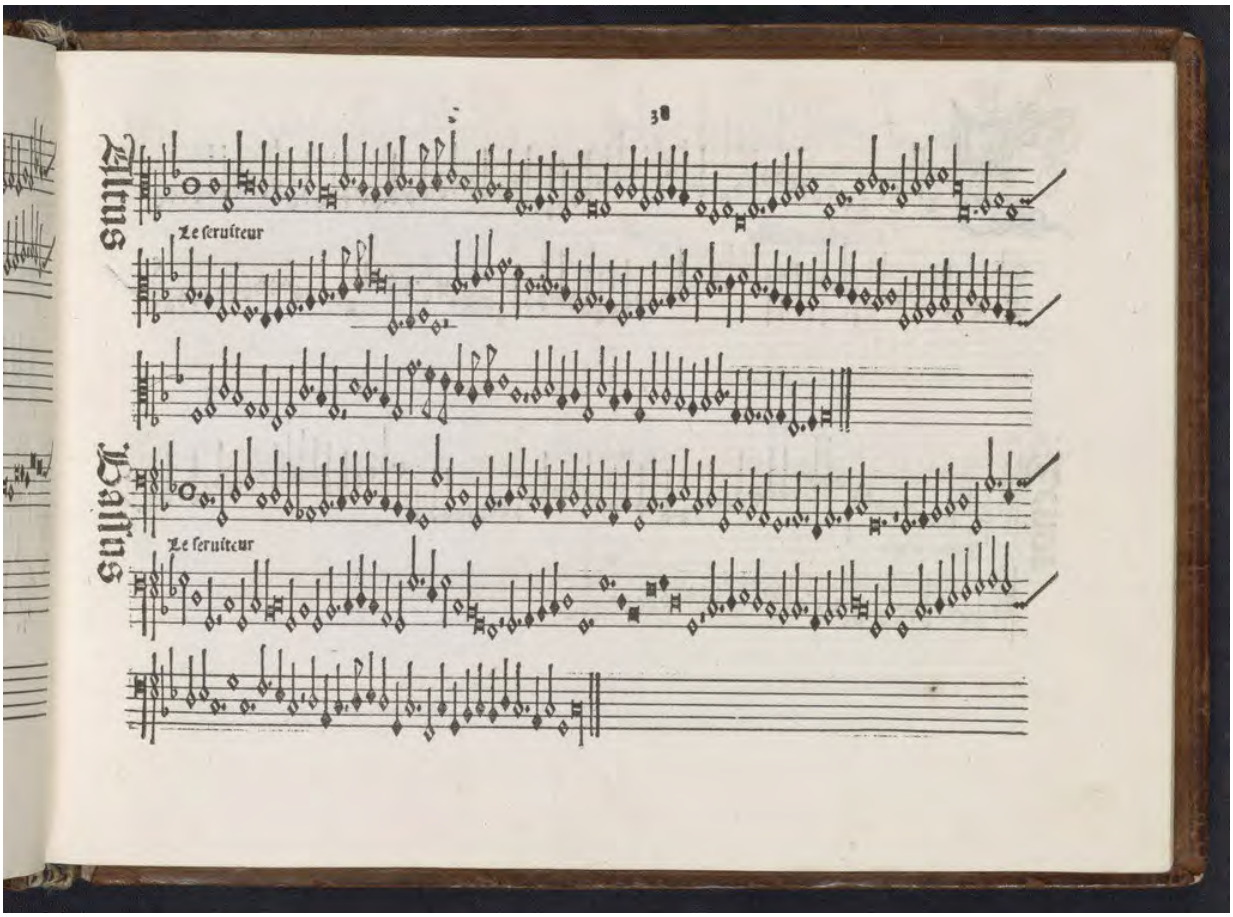

38
Altus
Le seruiteur
Bassus
Le seruiteur

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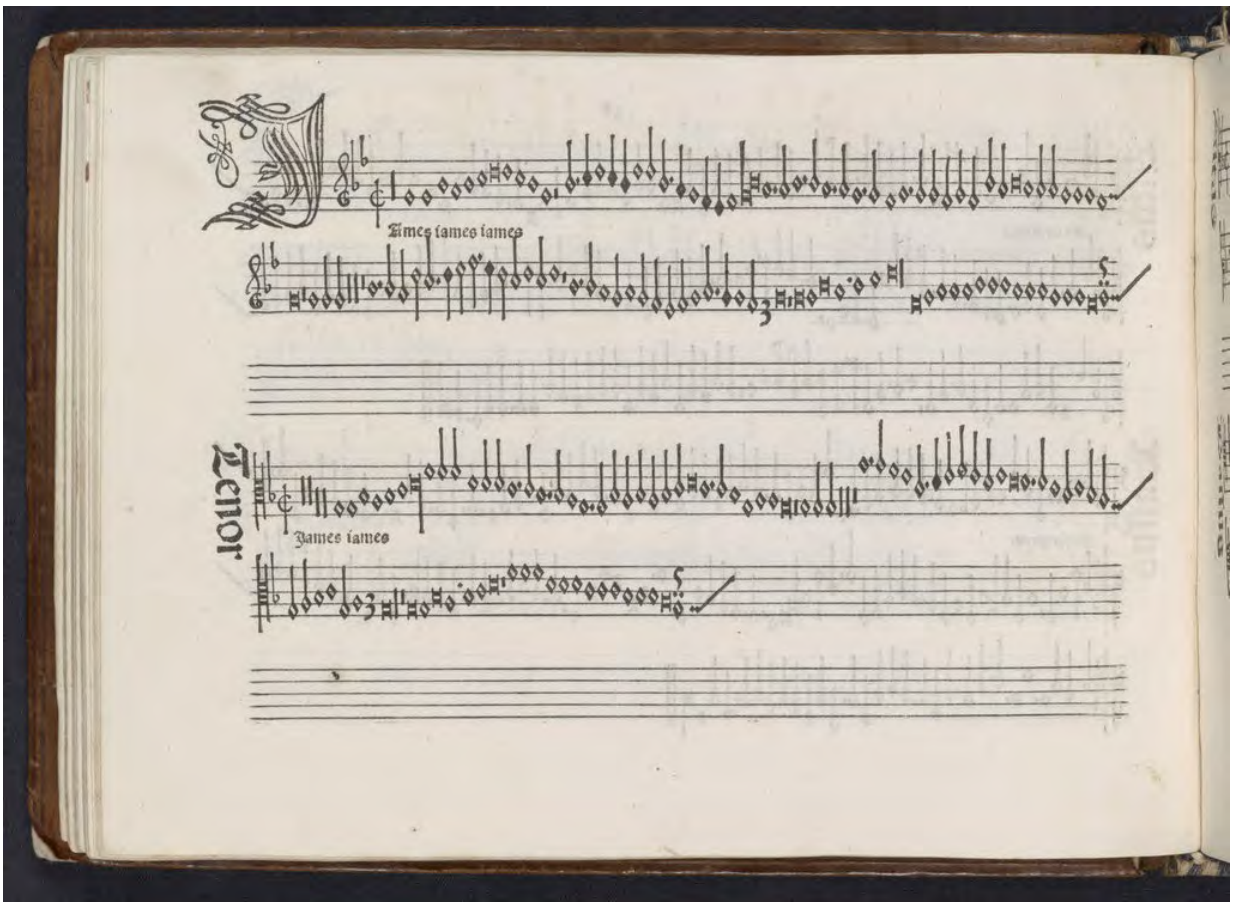

Tenor
Iames iames iames
Iames iames

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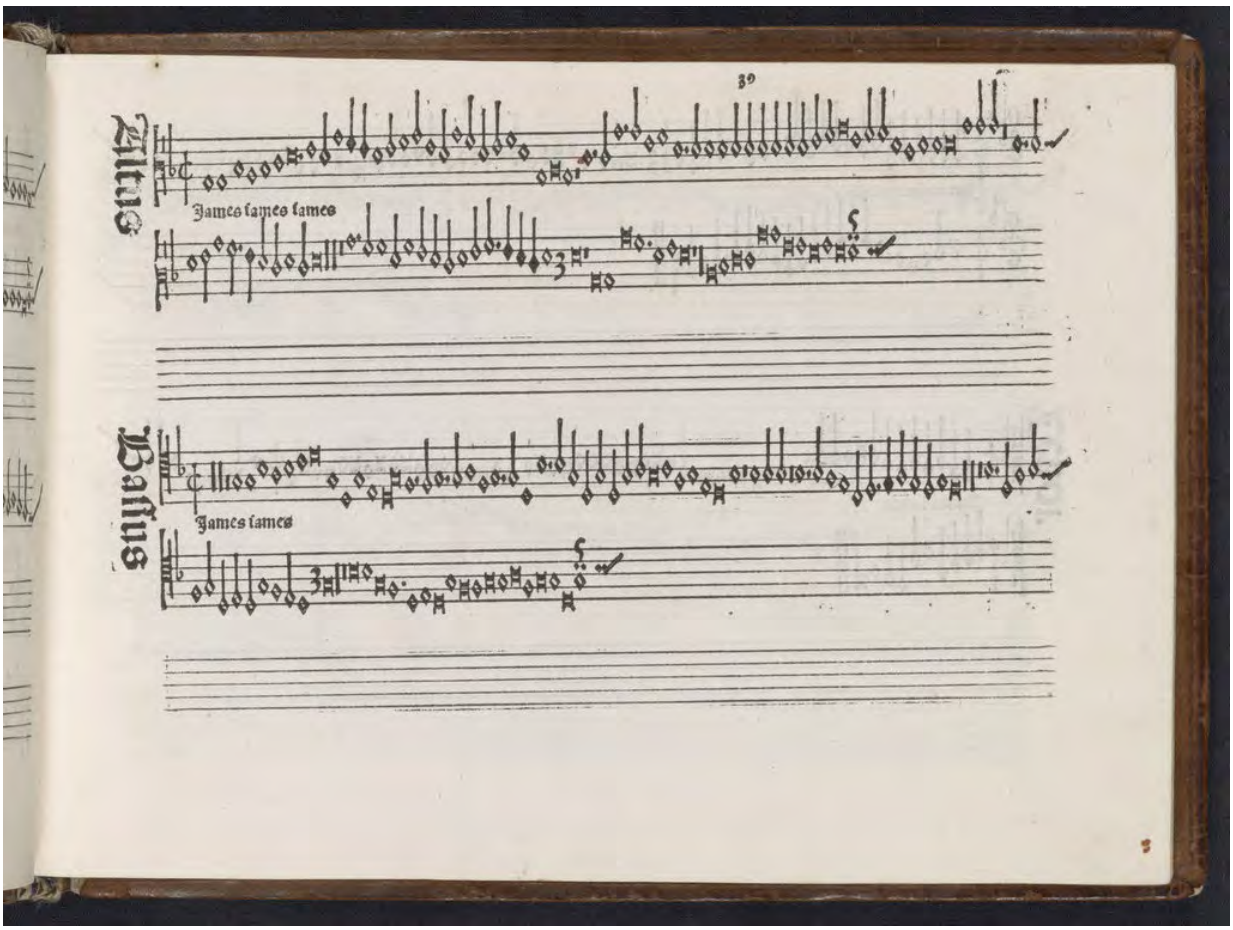


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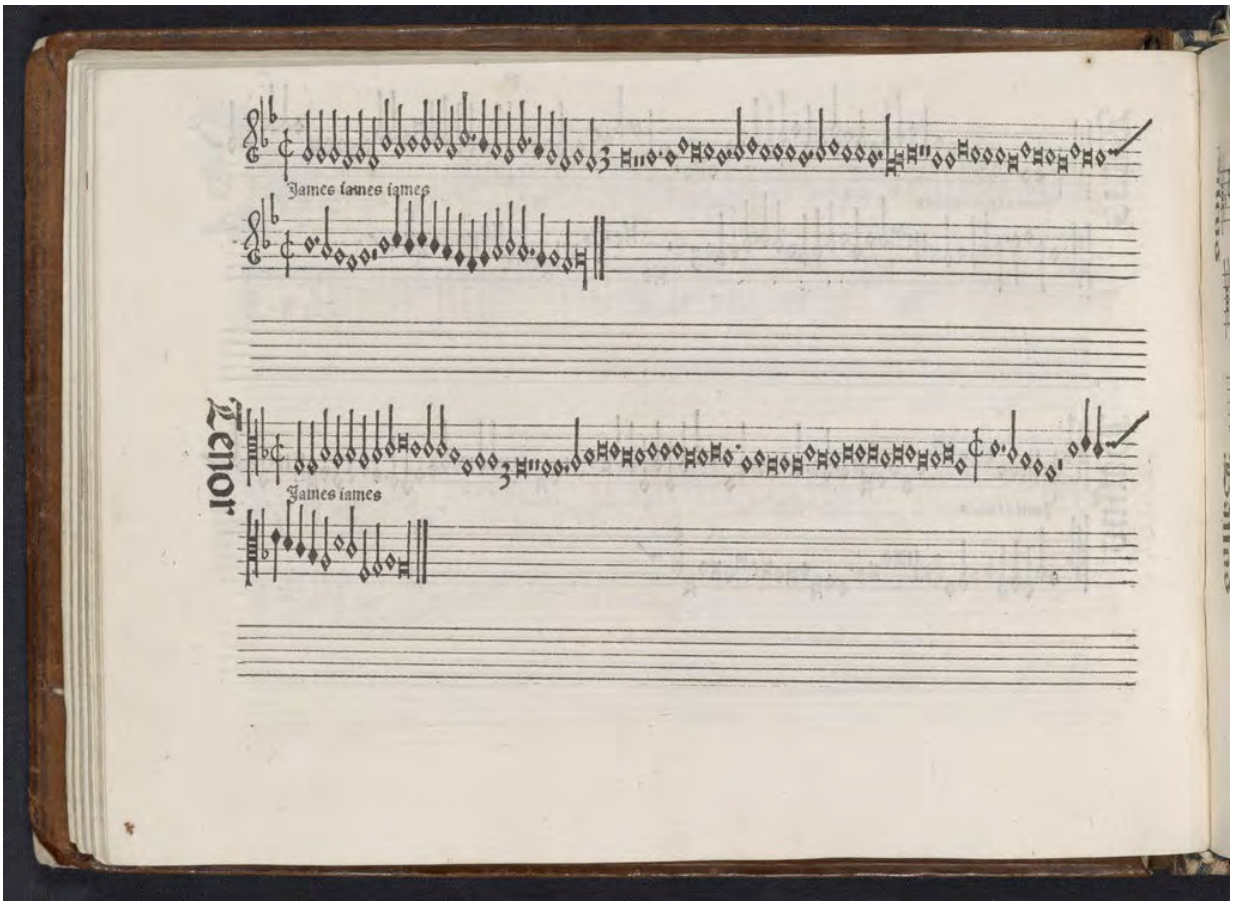

Iames iames iames
Tenor
Iames iames

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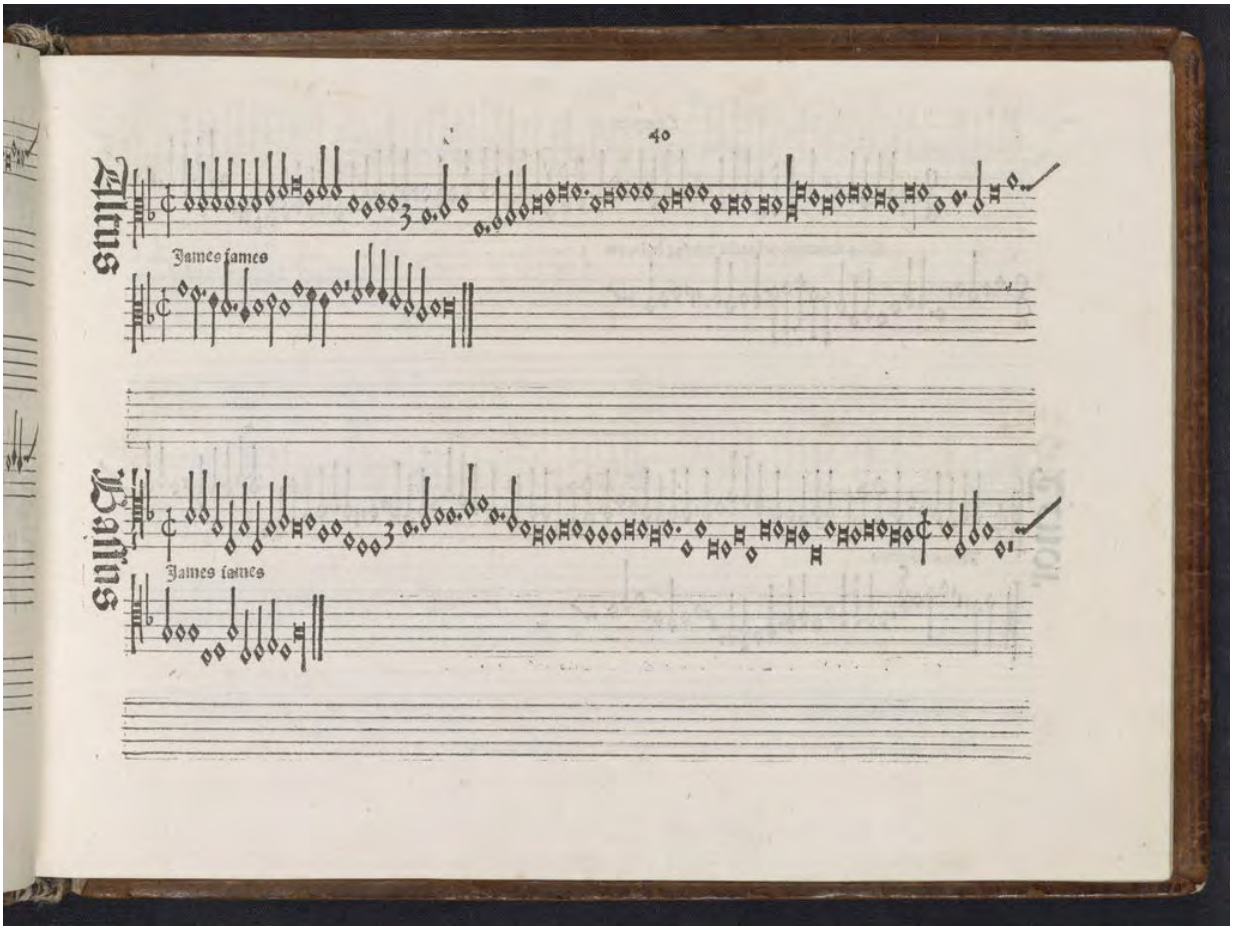

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Altus
Iames iames
Bassus
Iames iames

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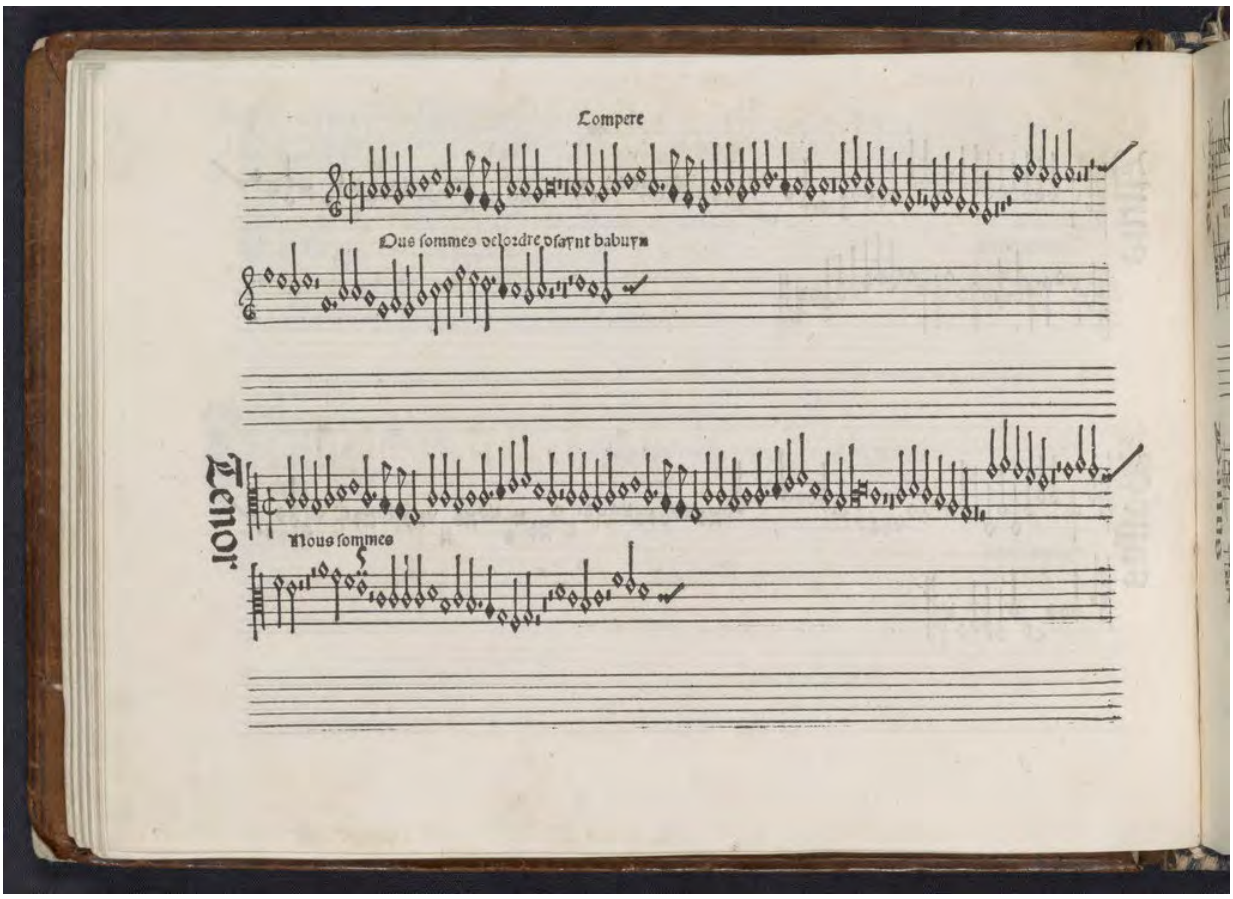


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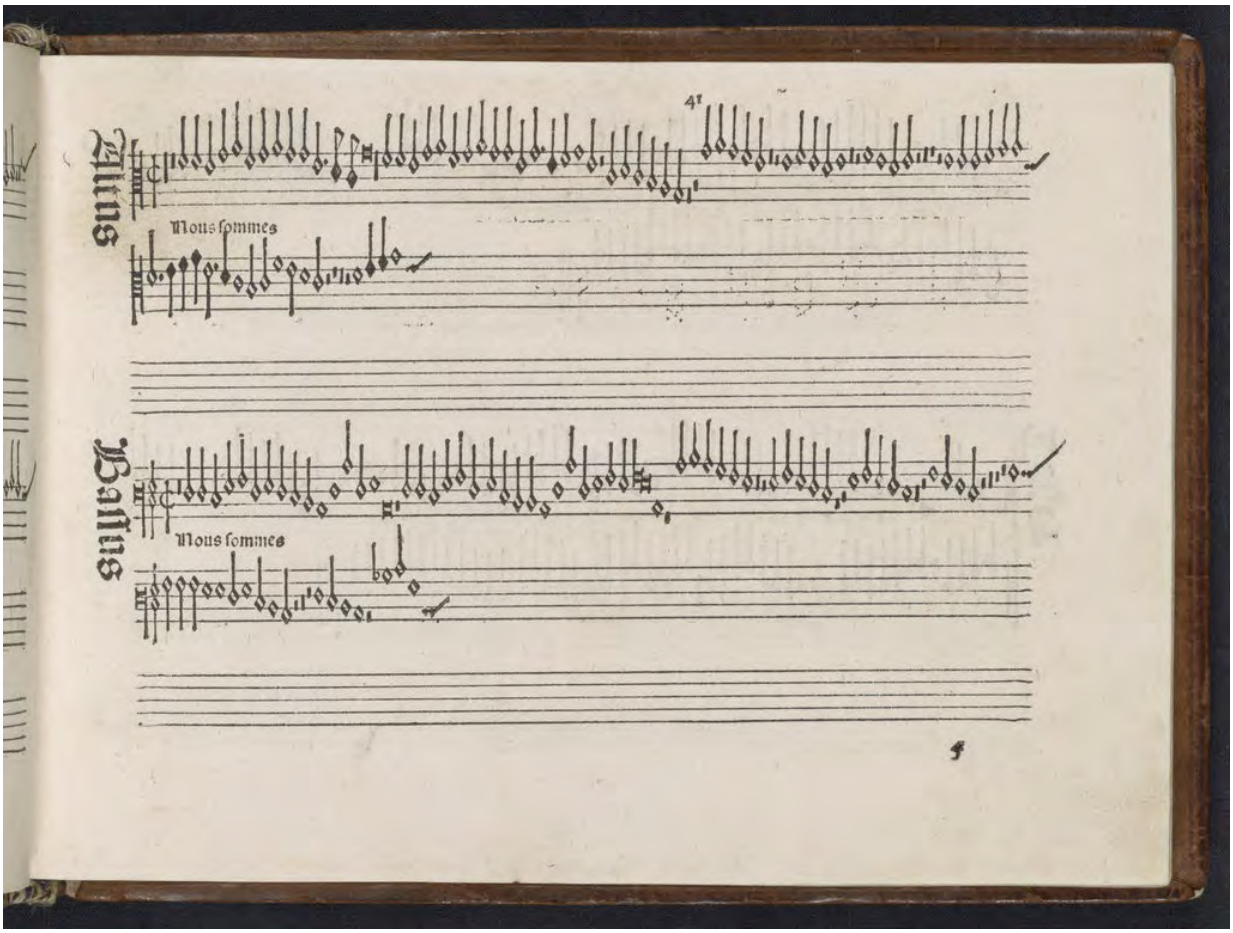


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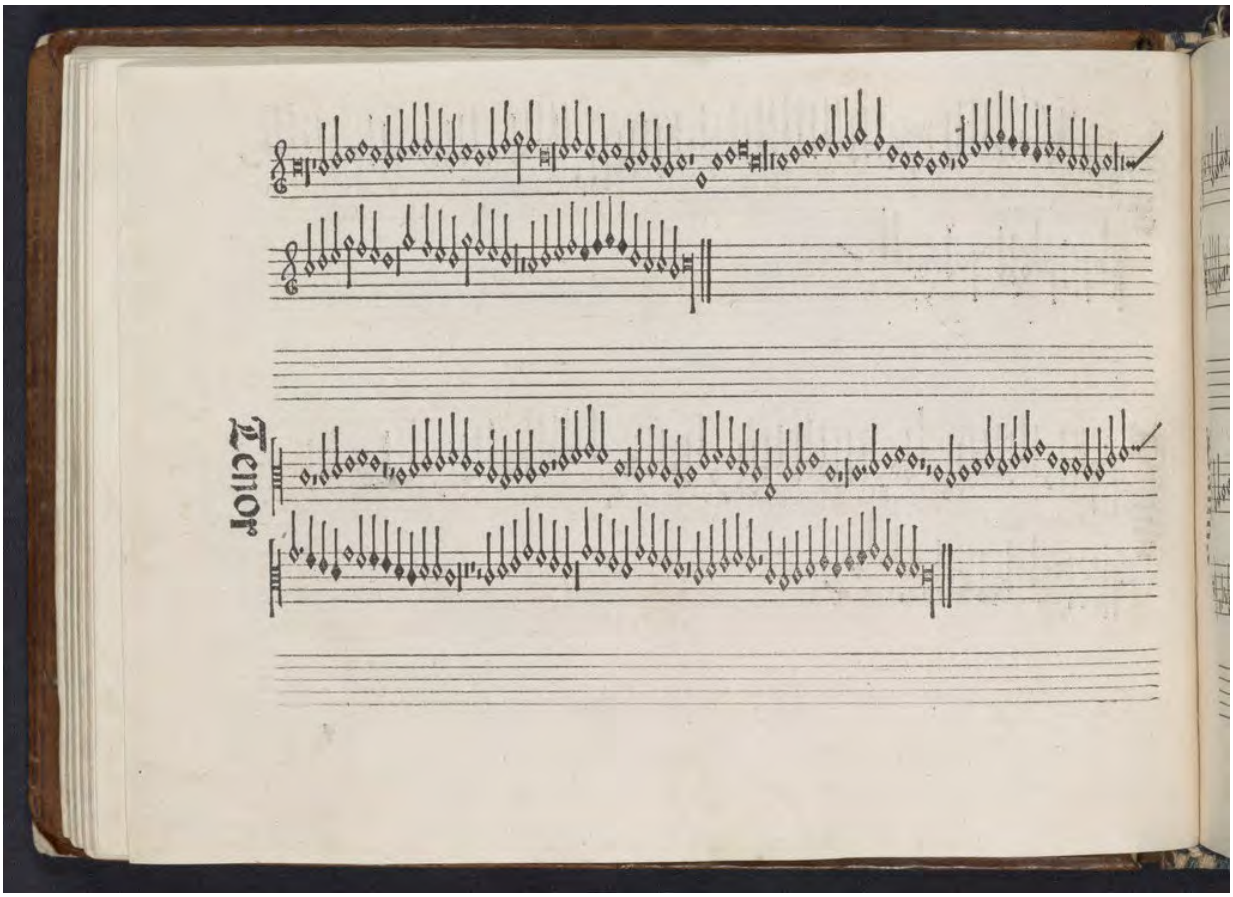


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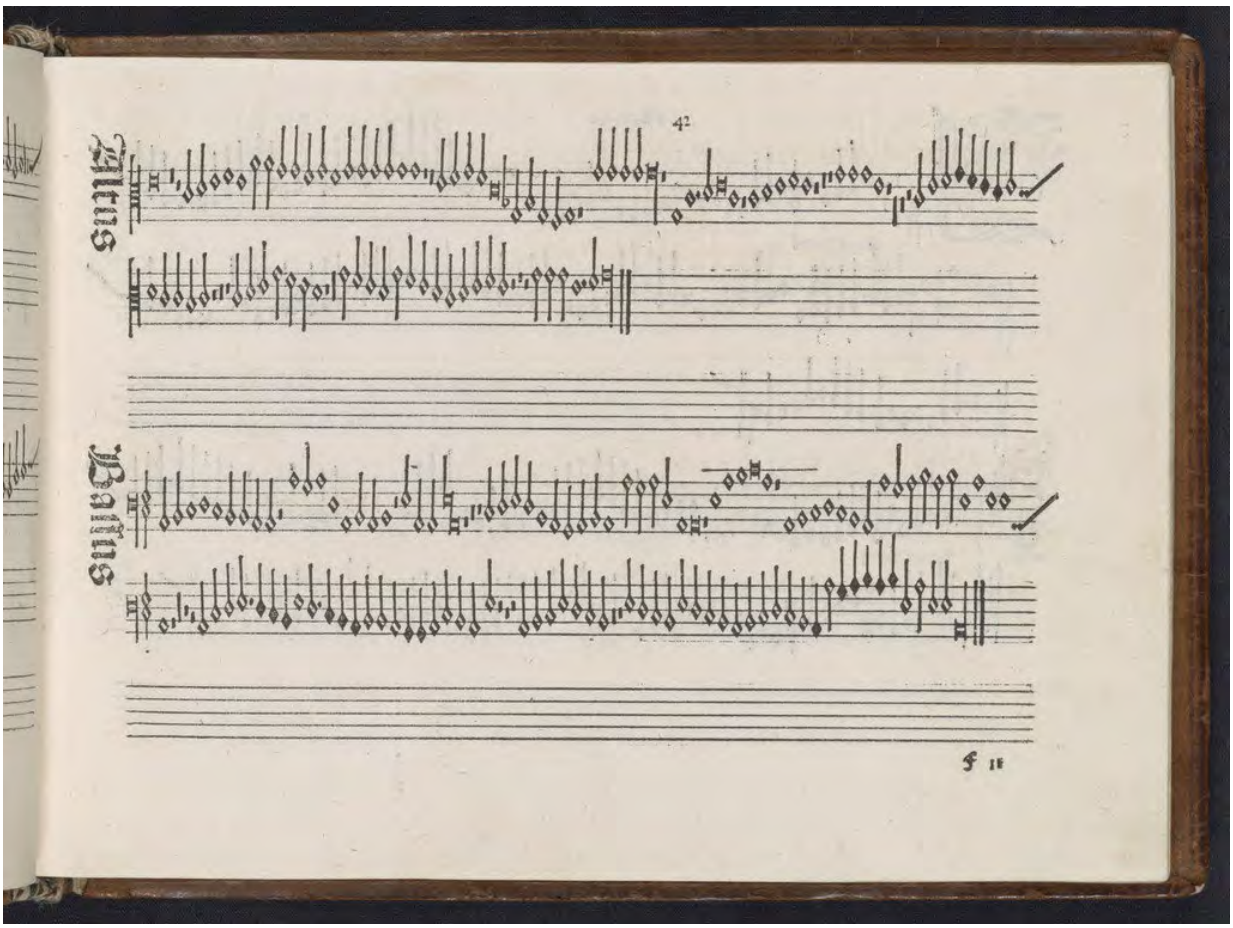


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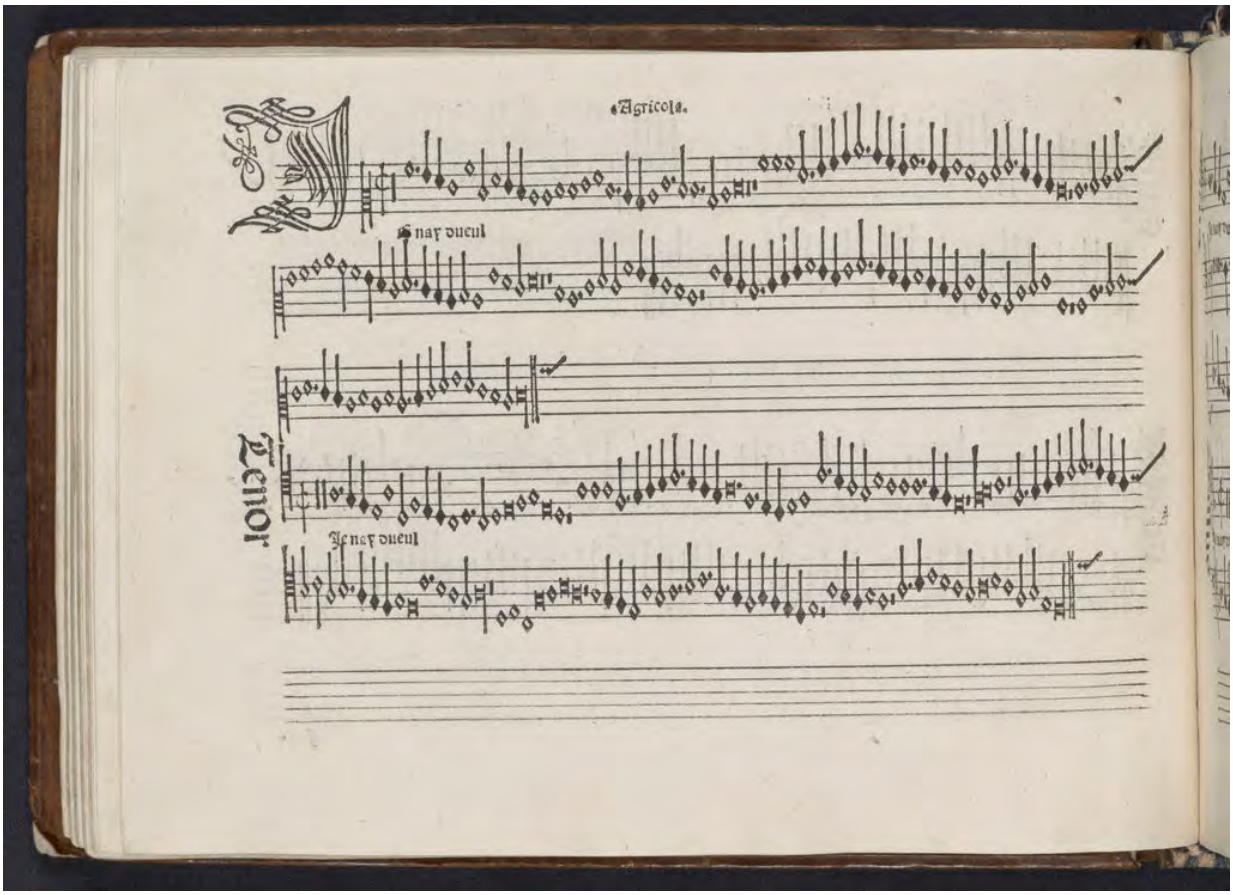

Agricola.
Je nay oueul
Tenor
Je nay oueul

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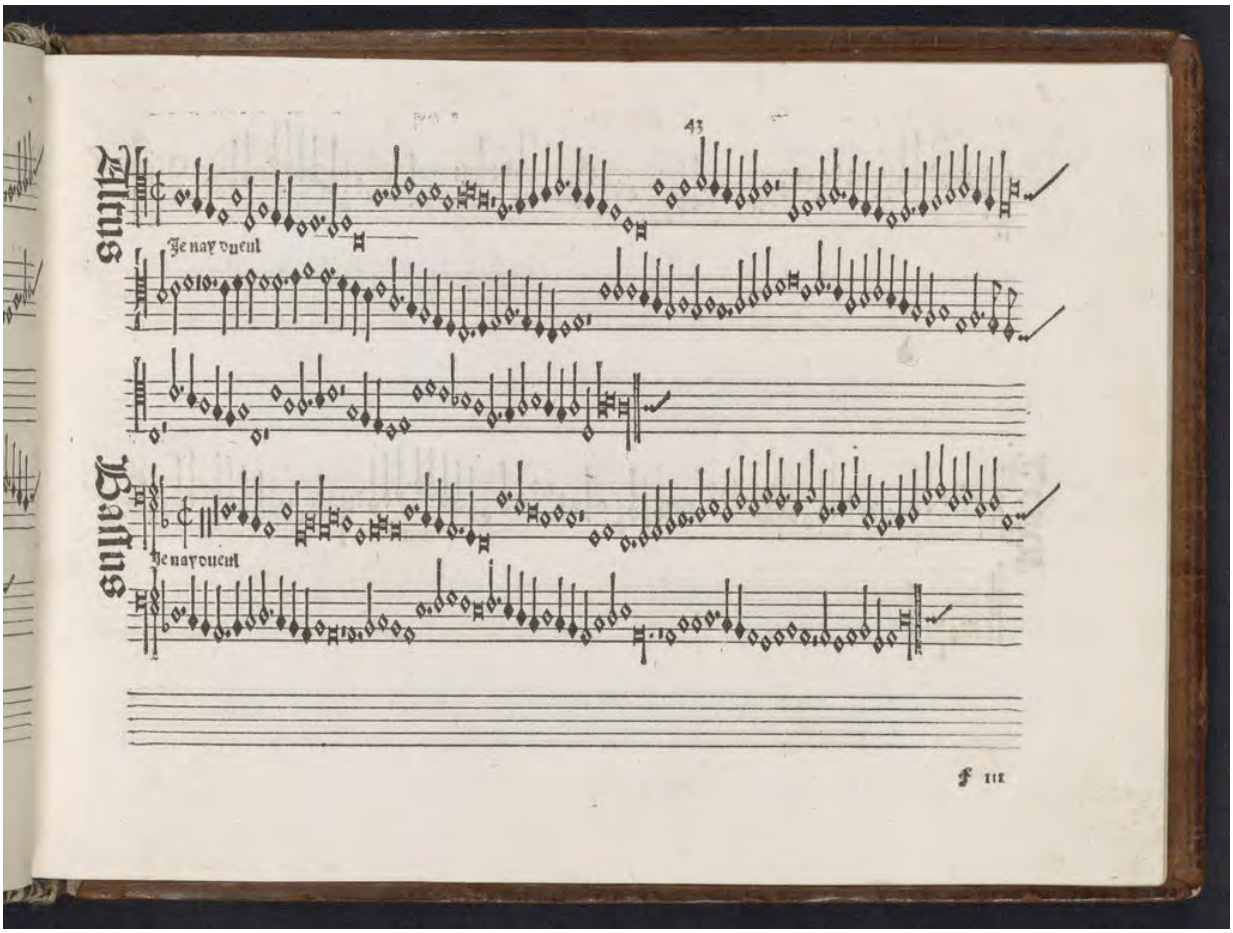

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Altus
Je nay oueul
Bassus
Je nayoueul
f iii

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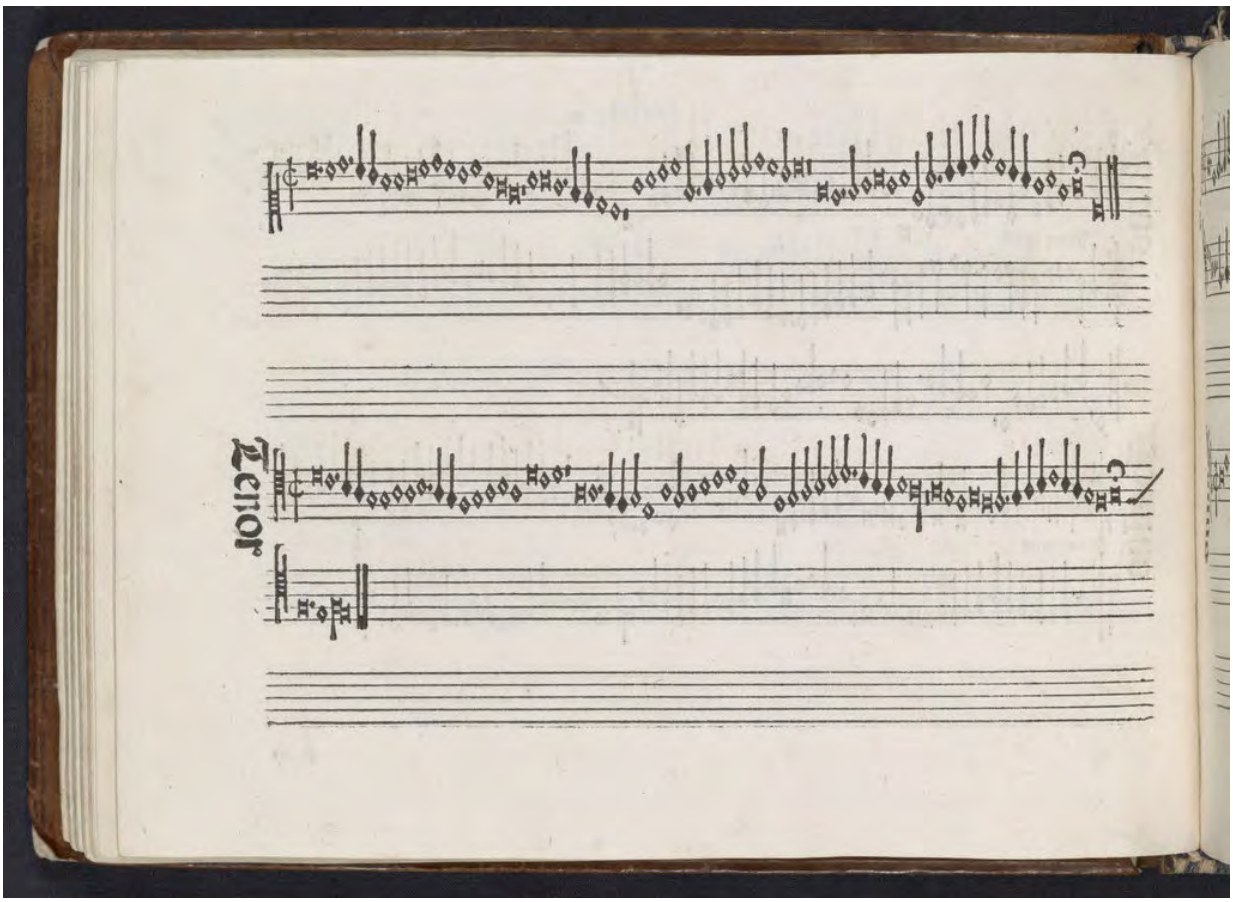


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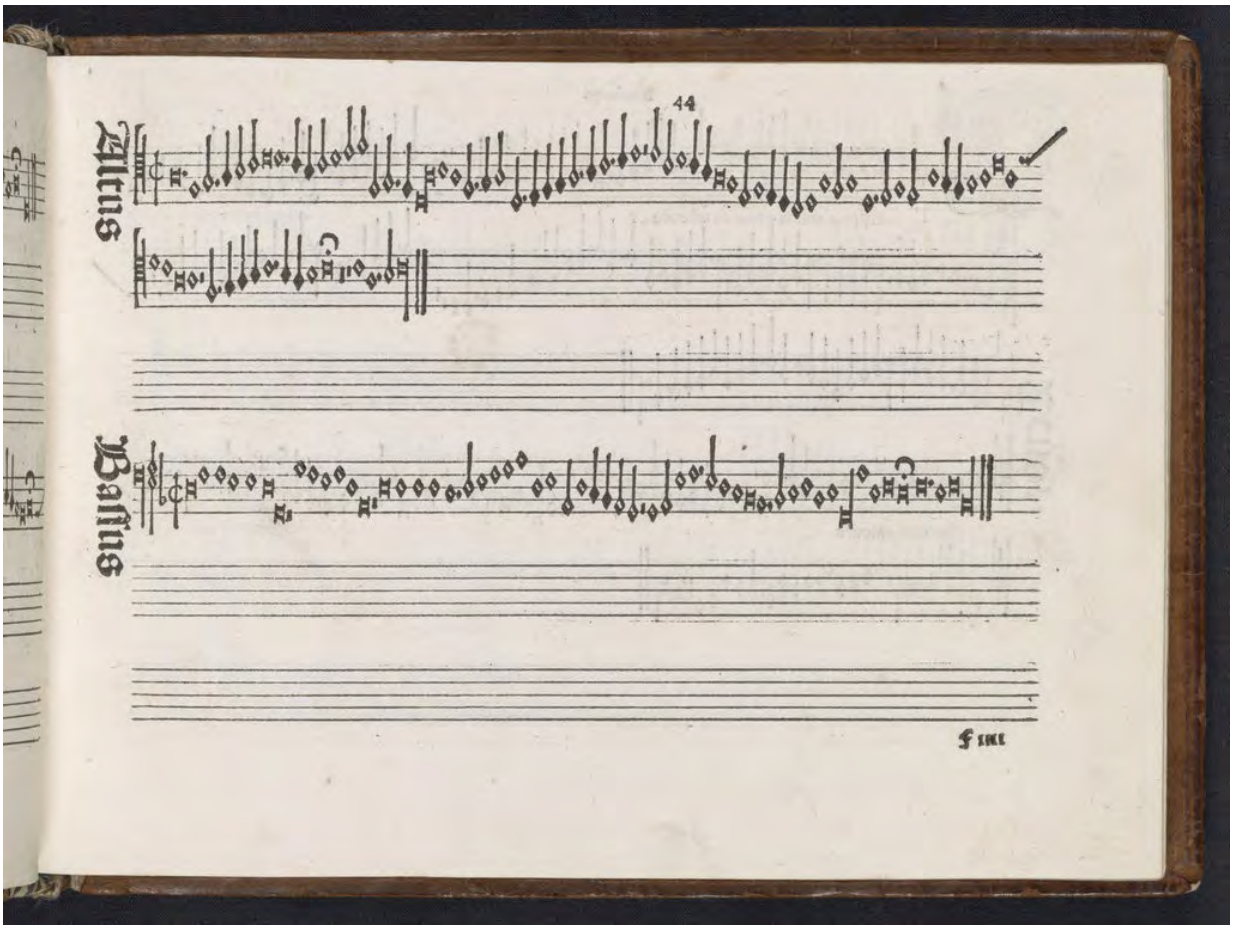

44
Altus
Bassus
finit

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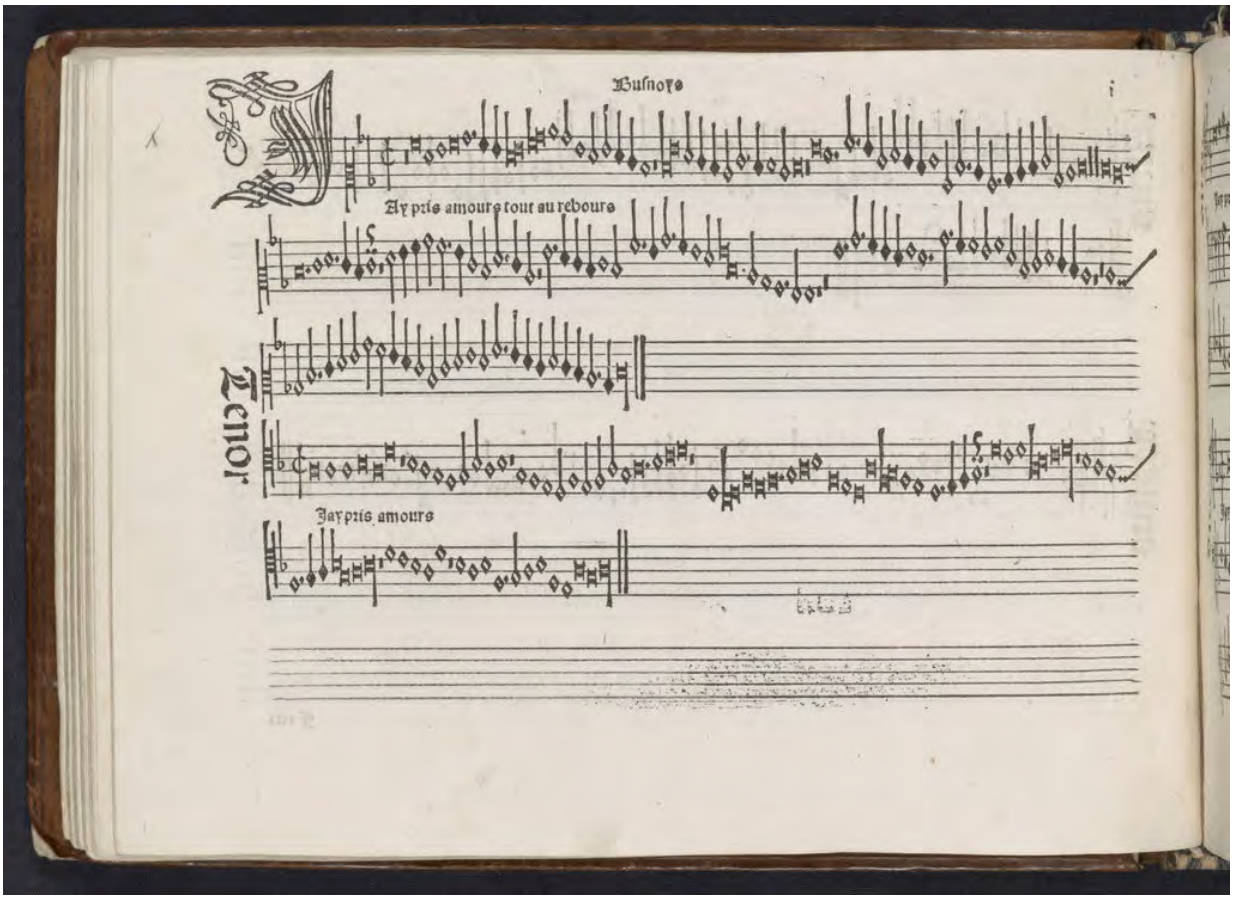

Busnois
Ay pris amours tout au reboure
Tenor
Jay pris amours

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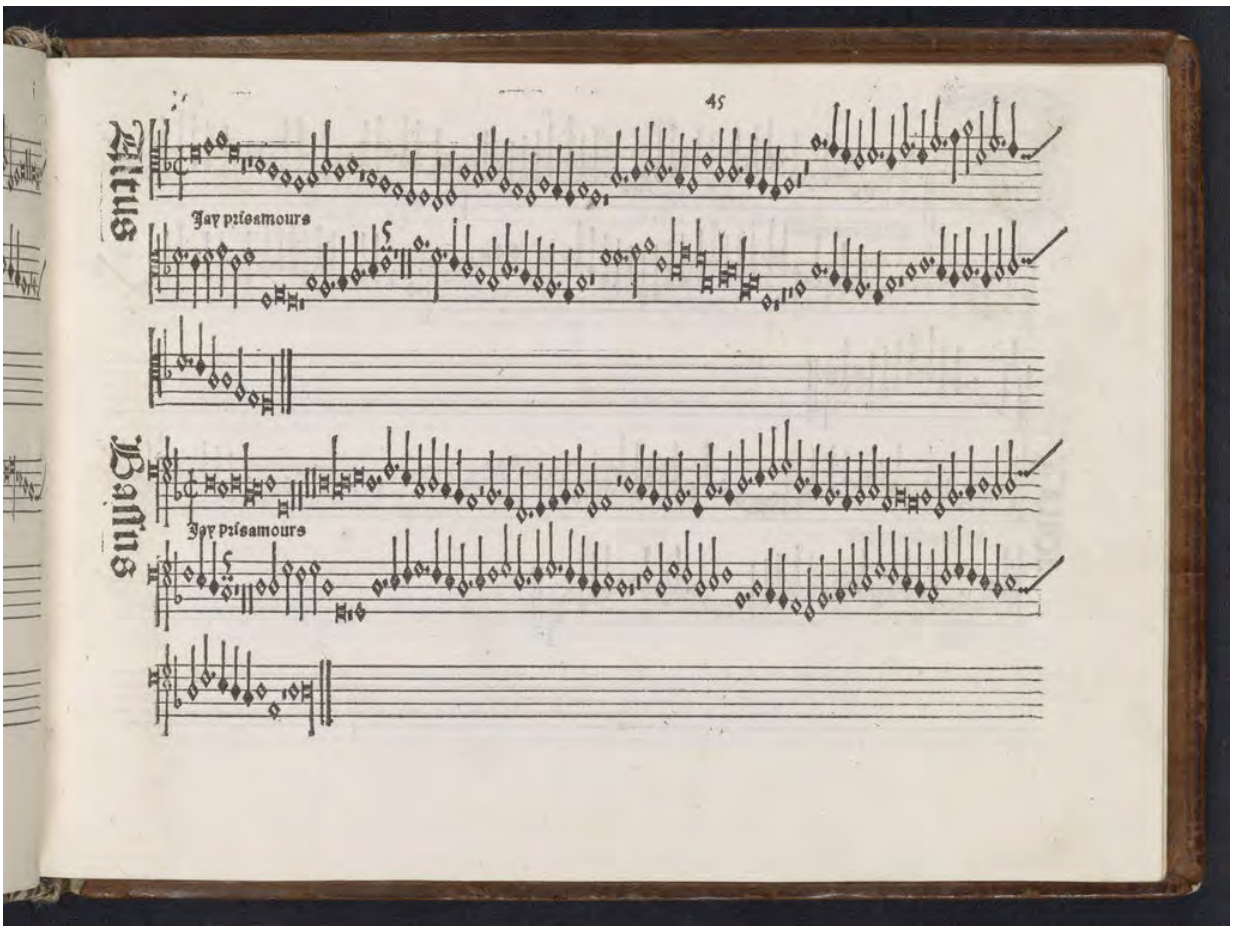


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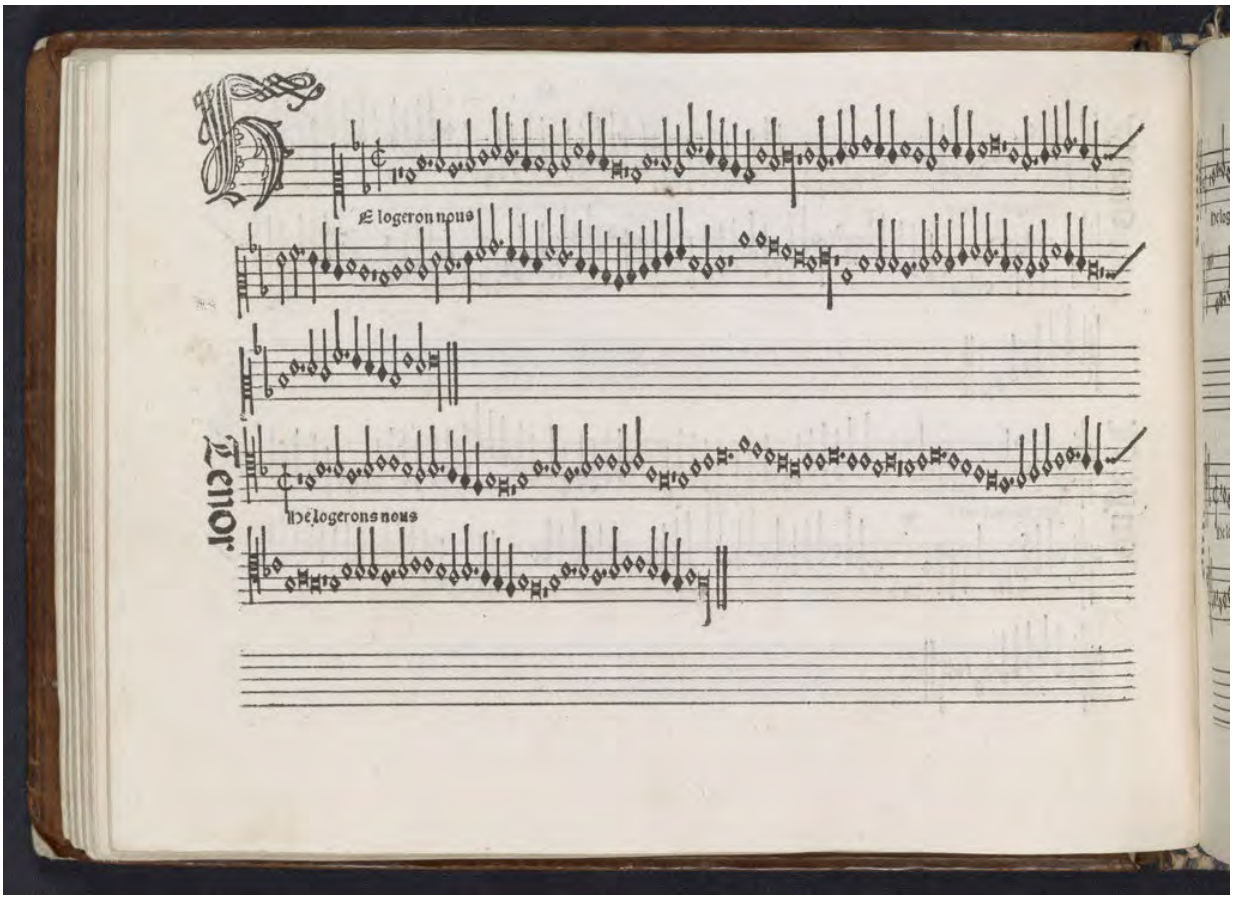

Helogeron nous
Tenor
Helogerons nous

Image 97

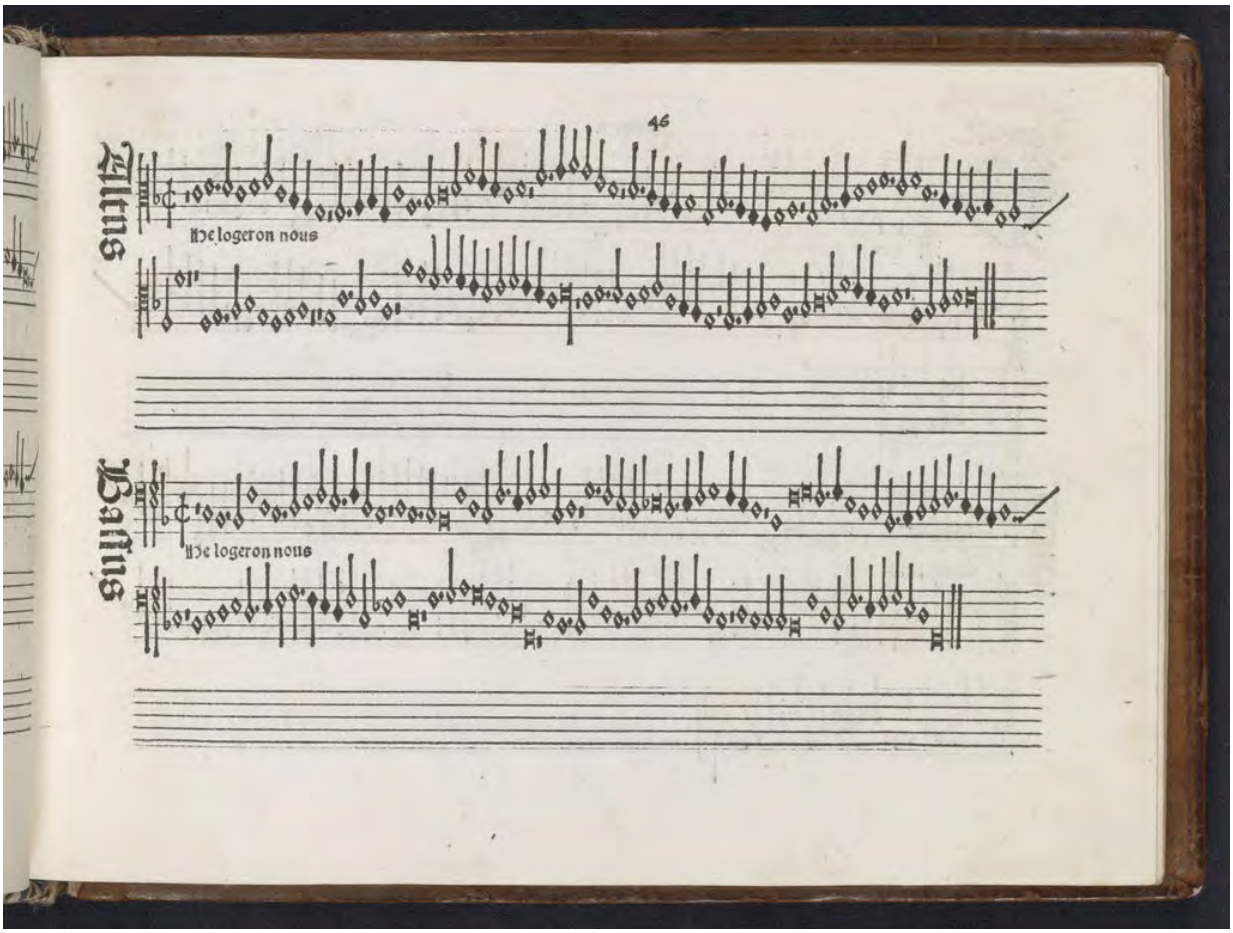

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Altus
Helogeron nous
Bassus
Helogeron nous

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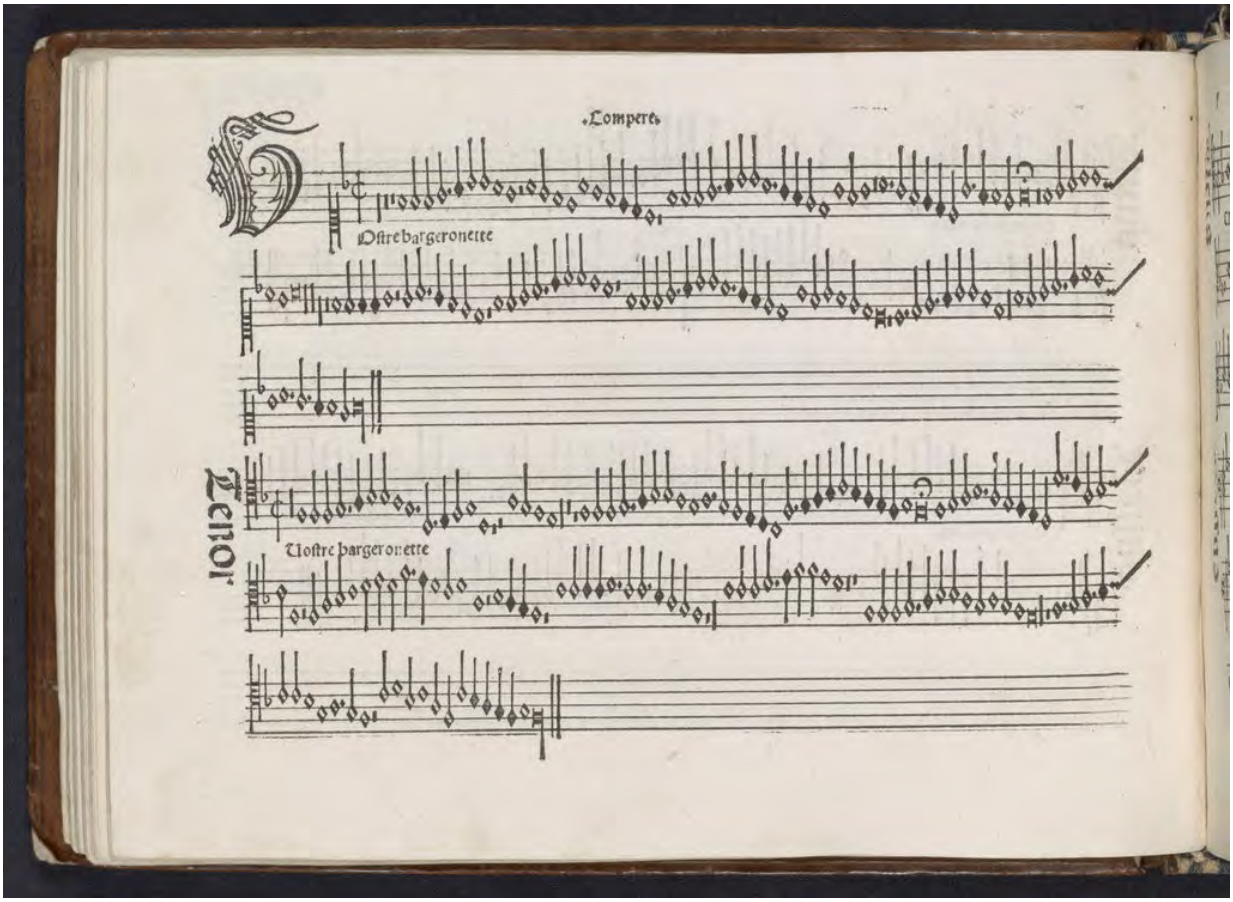


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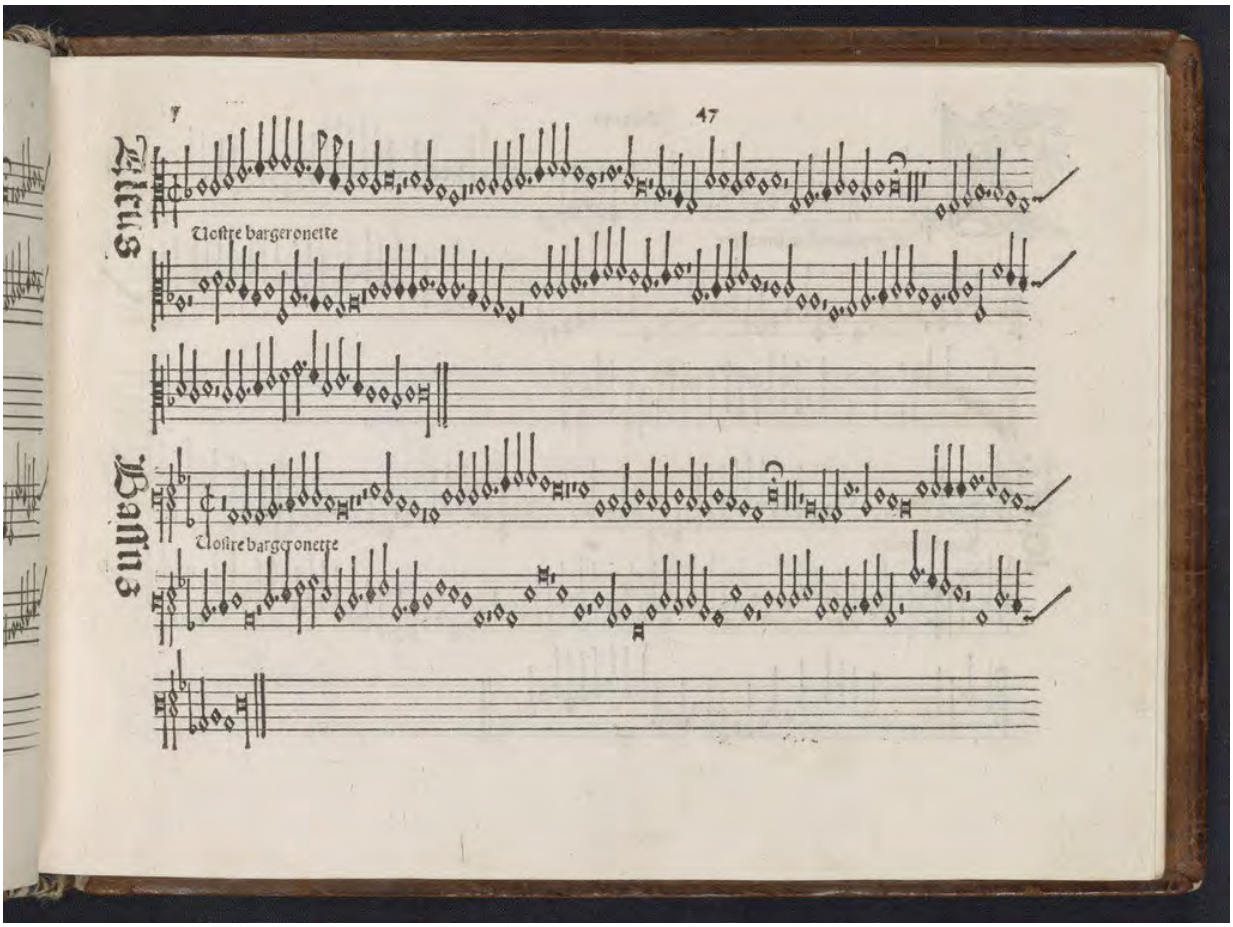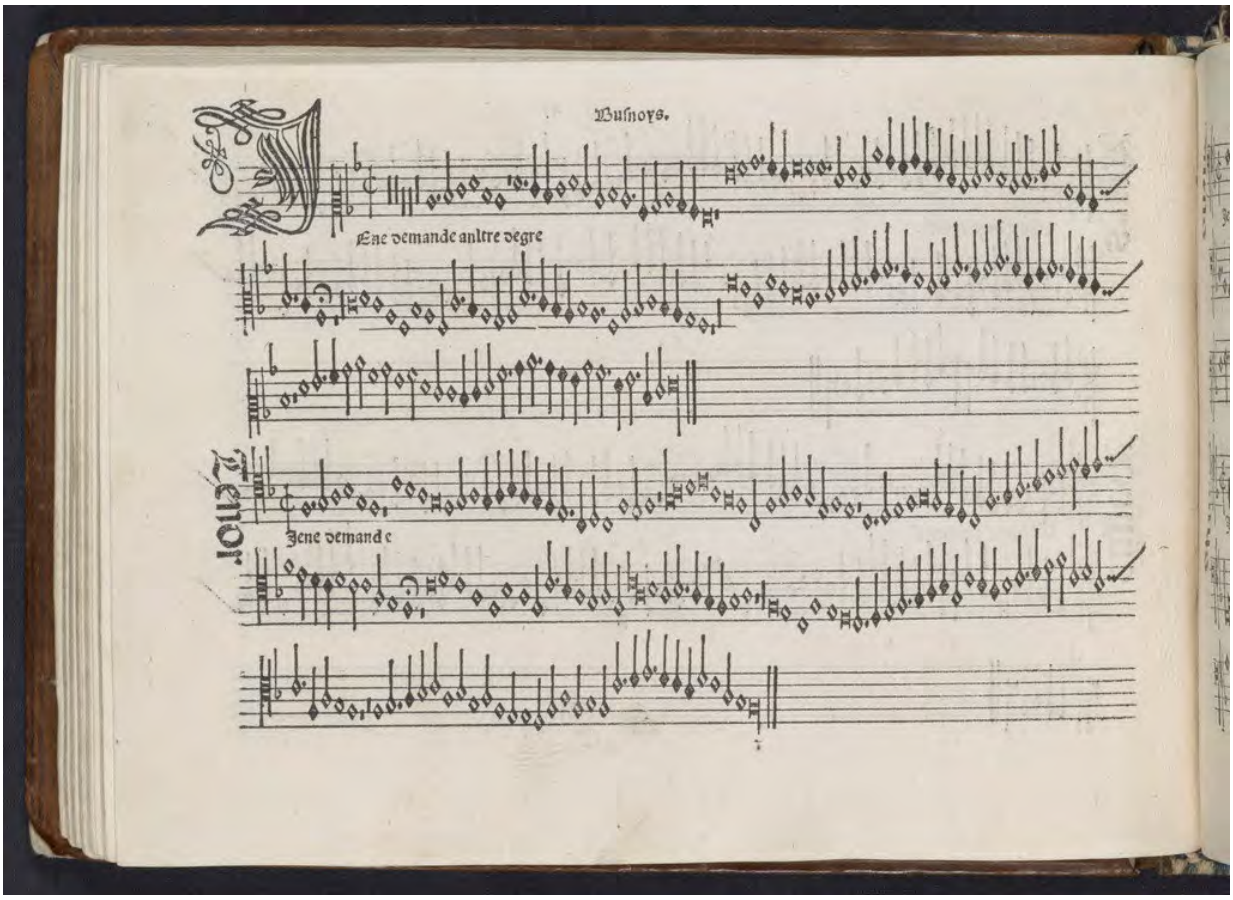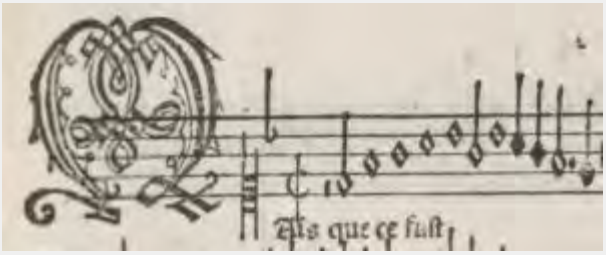

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Tenor
Vostre bargeronette
Bassus
Vostre bargeronette

Image 100


Busnoys.
Ene demande anltre degre
Tenor
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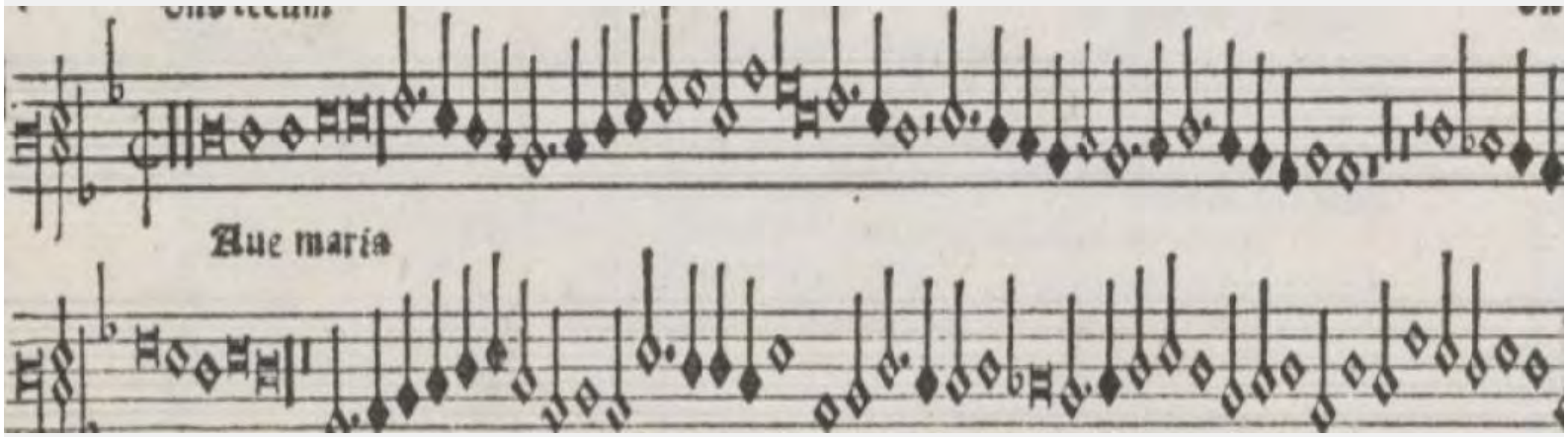
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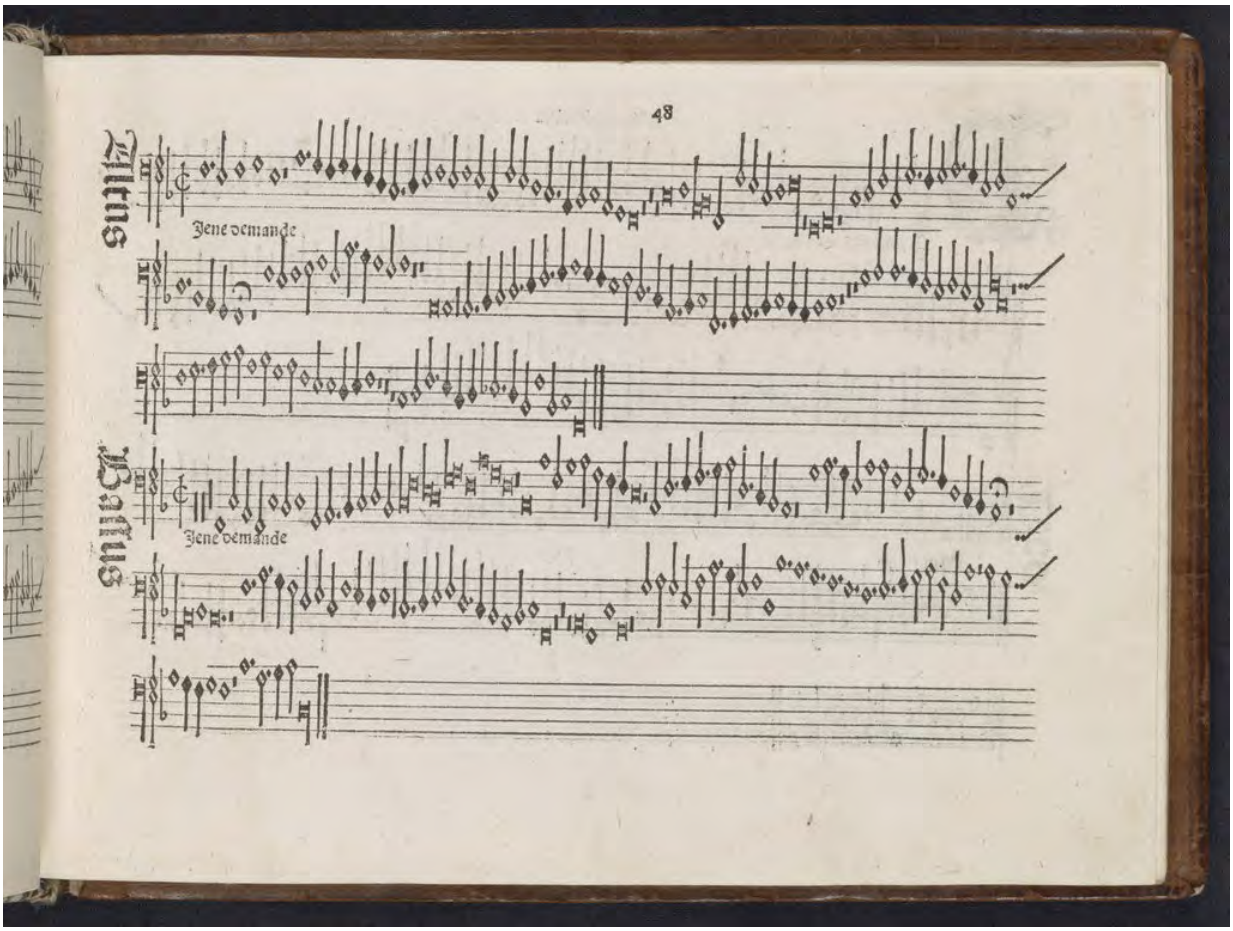

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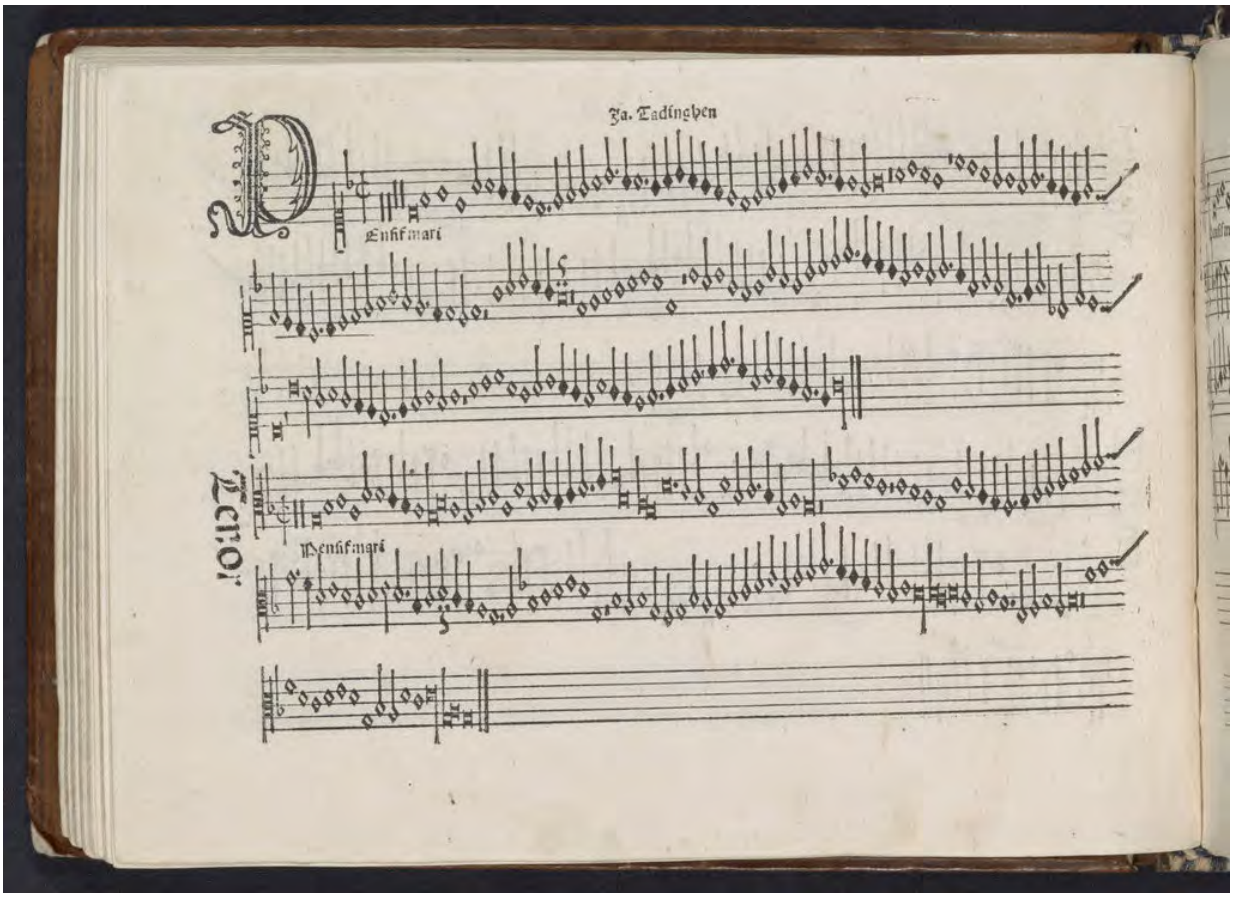

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Benifmari
Benifmari

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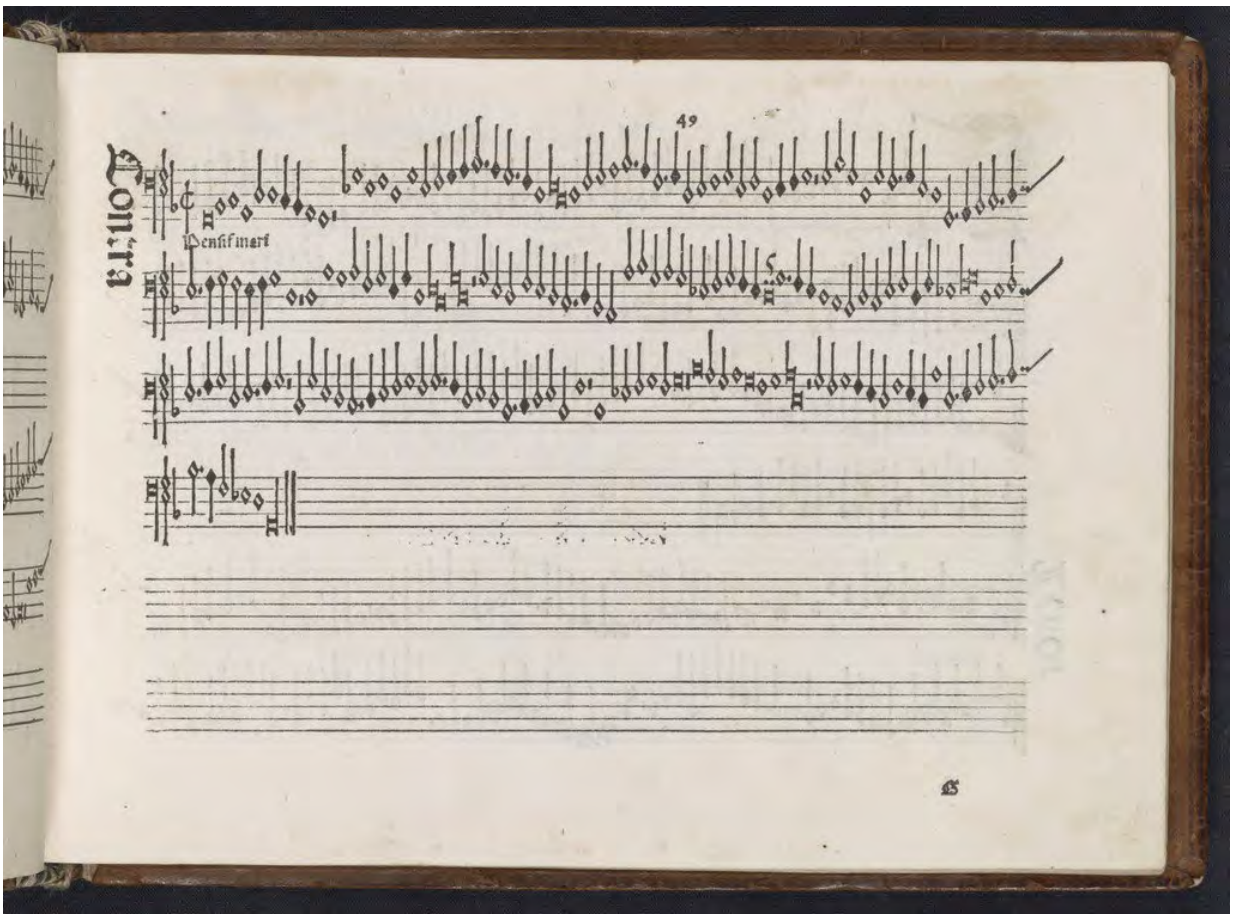


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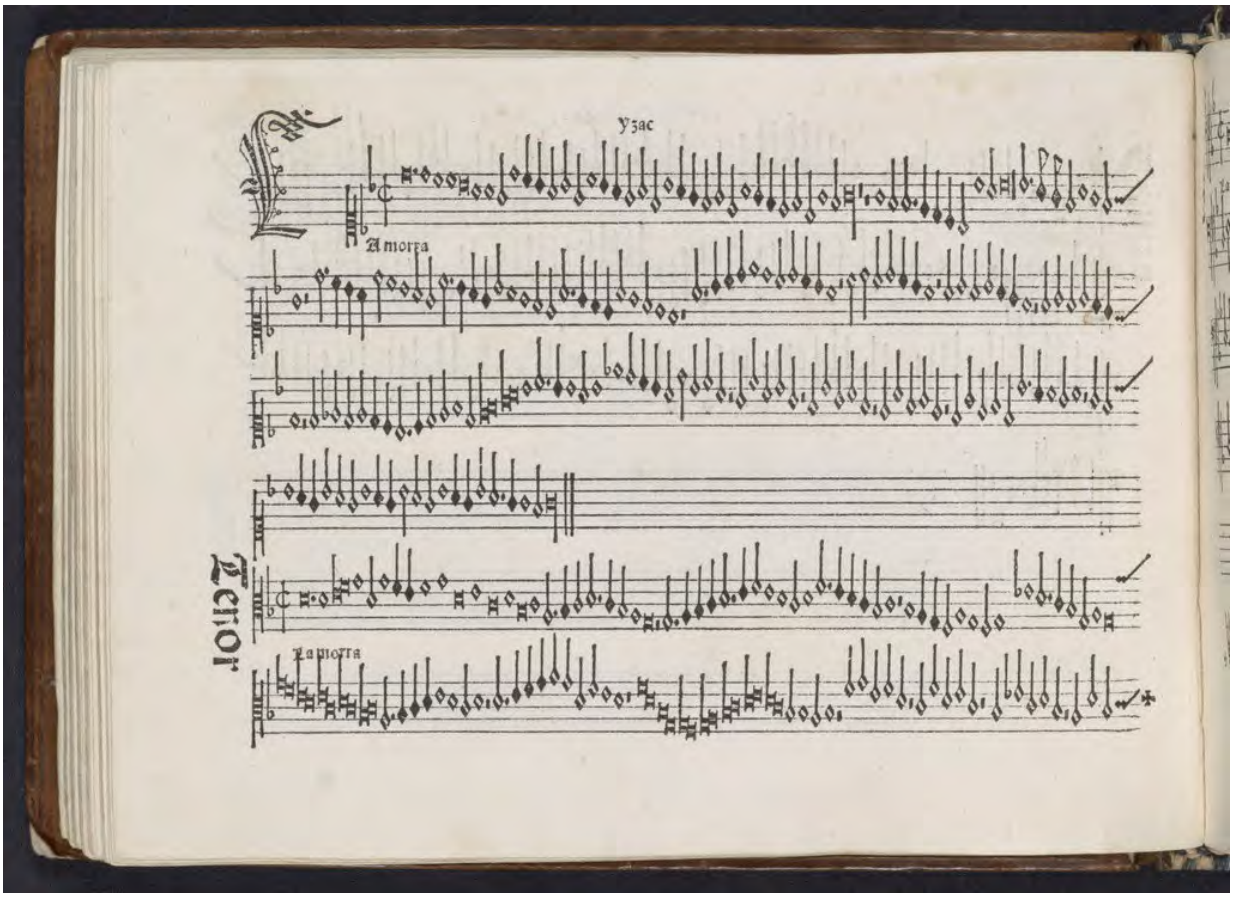


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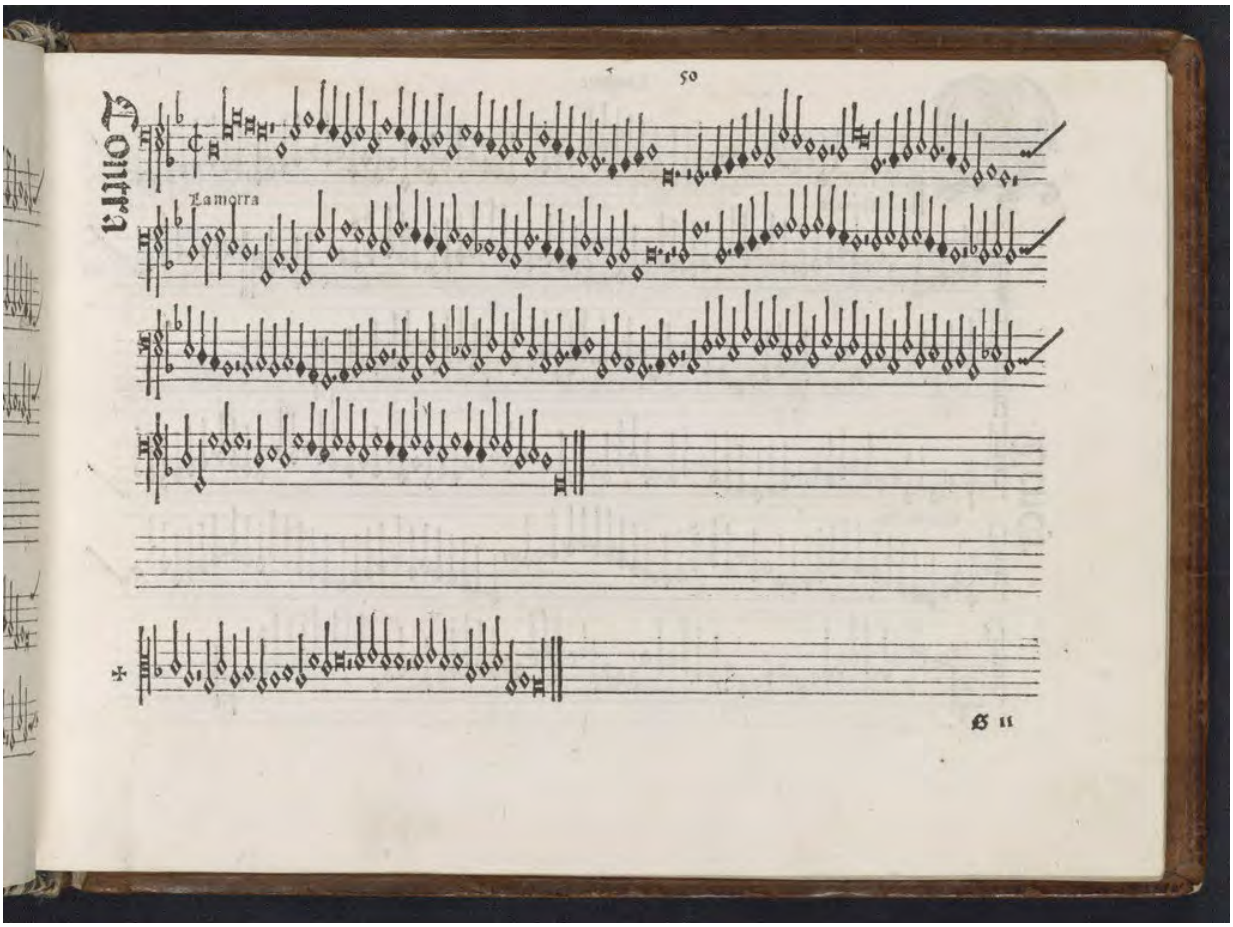


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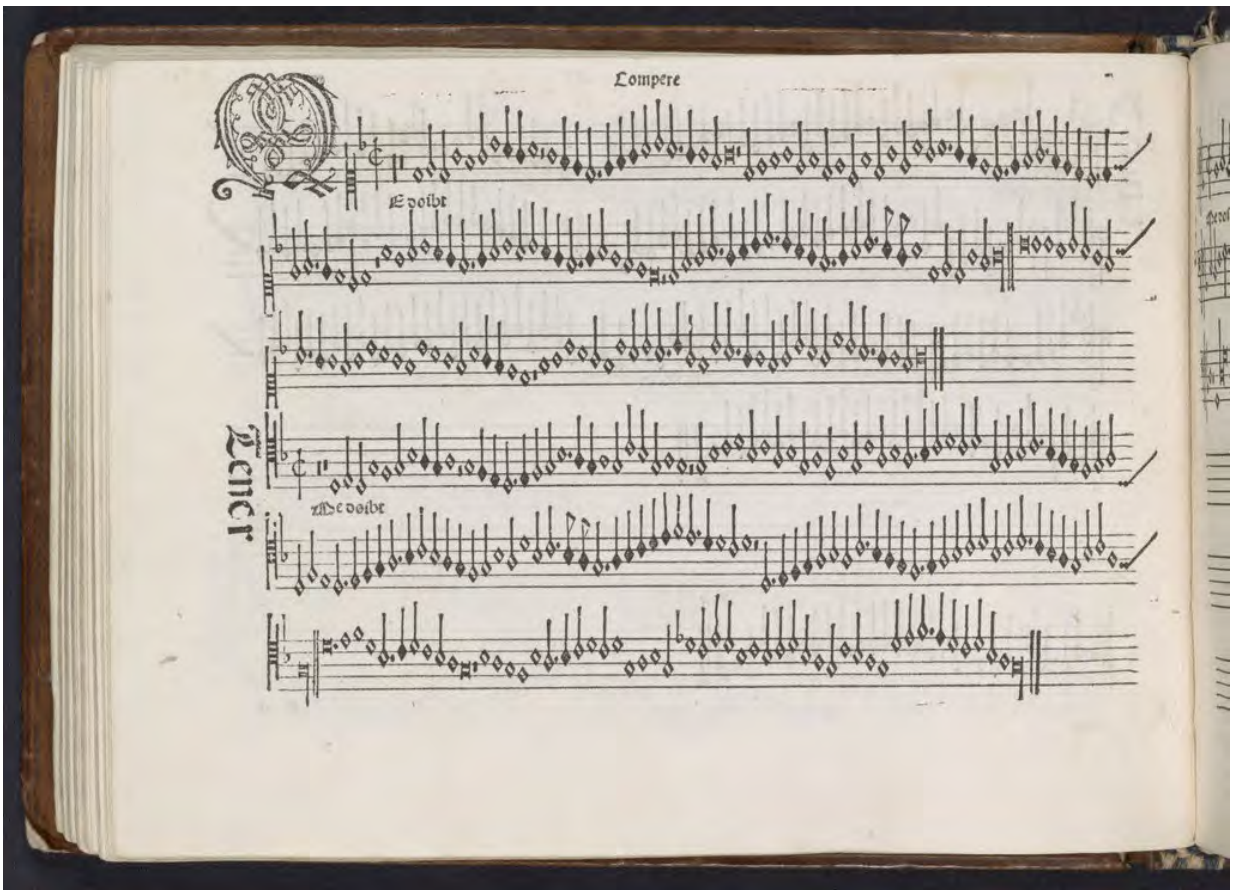


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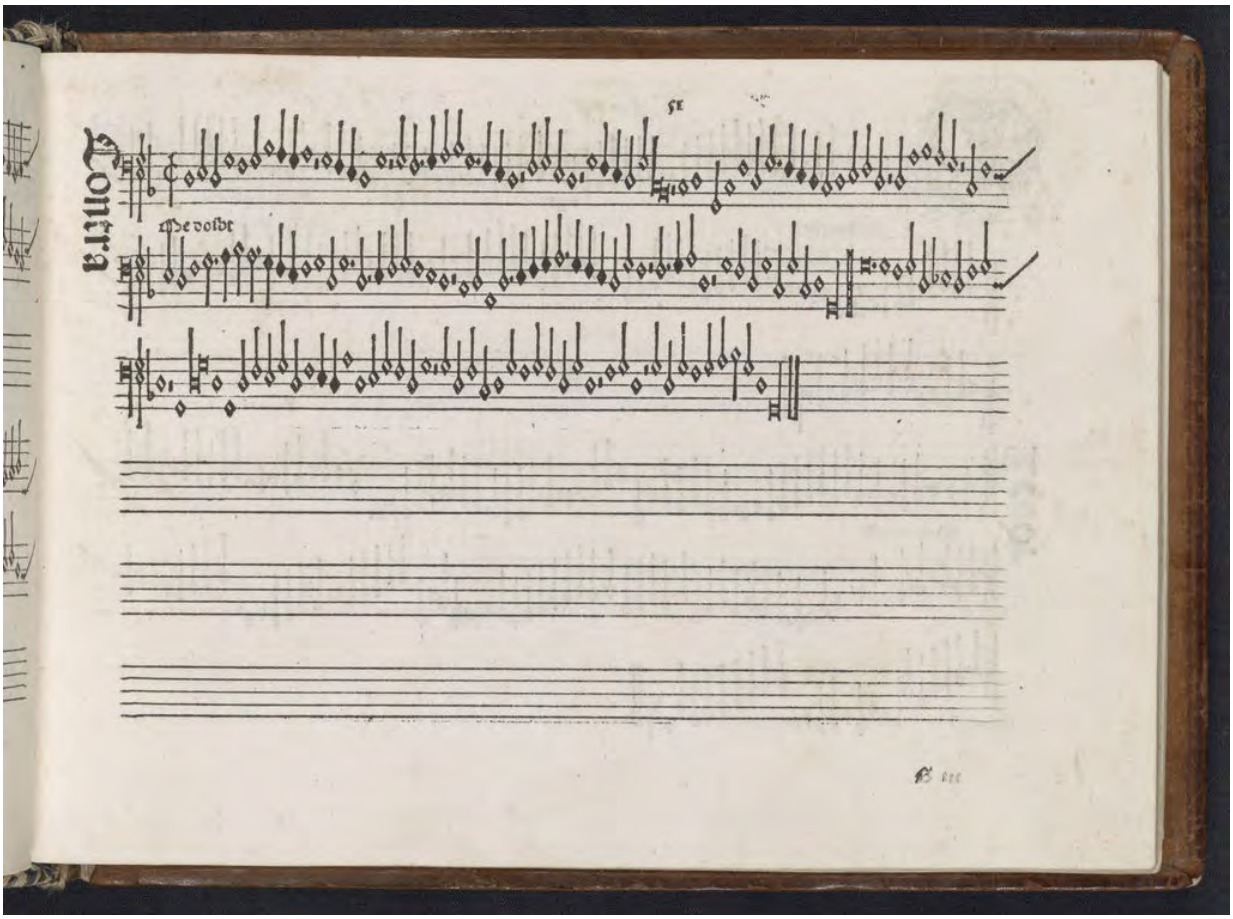


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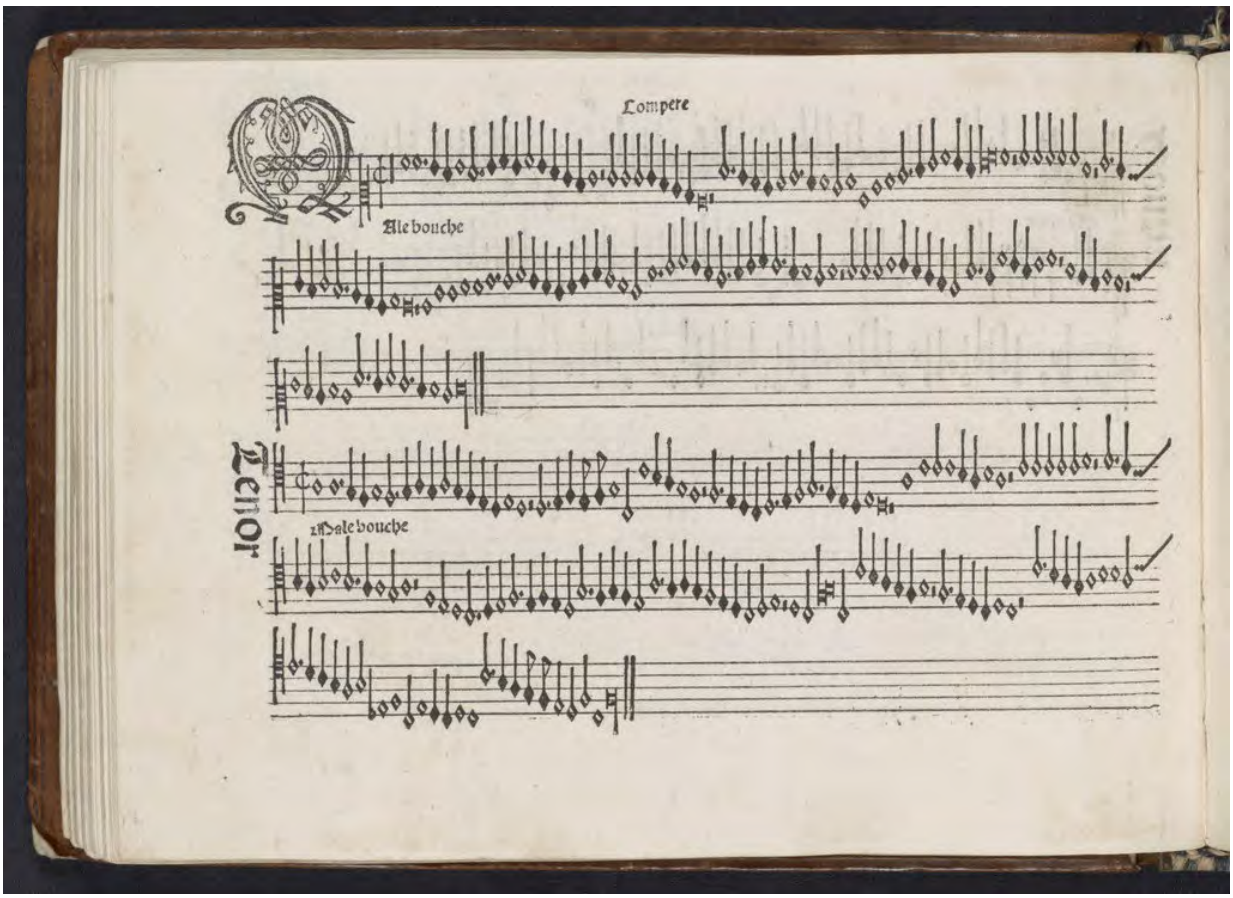


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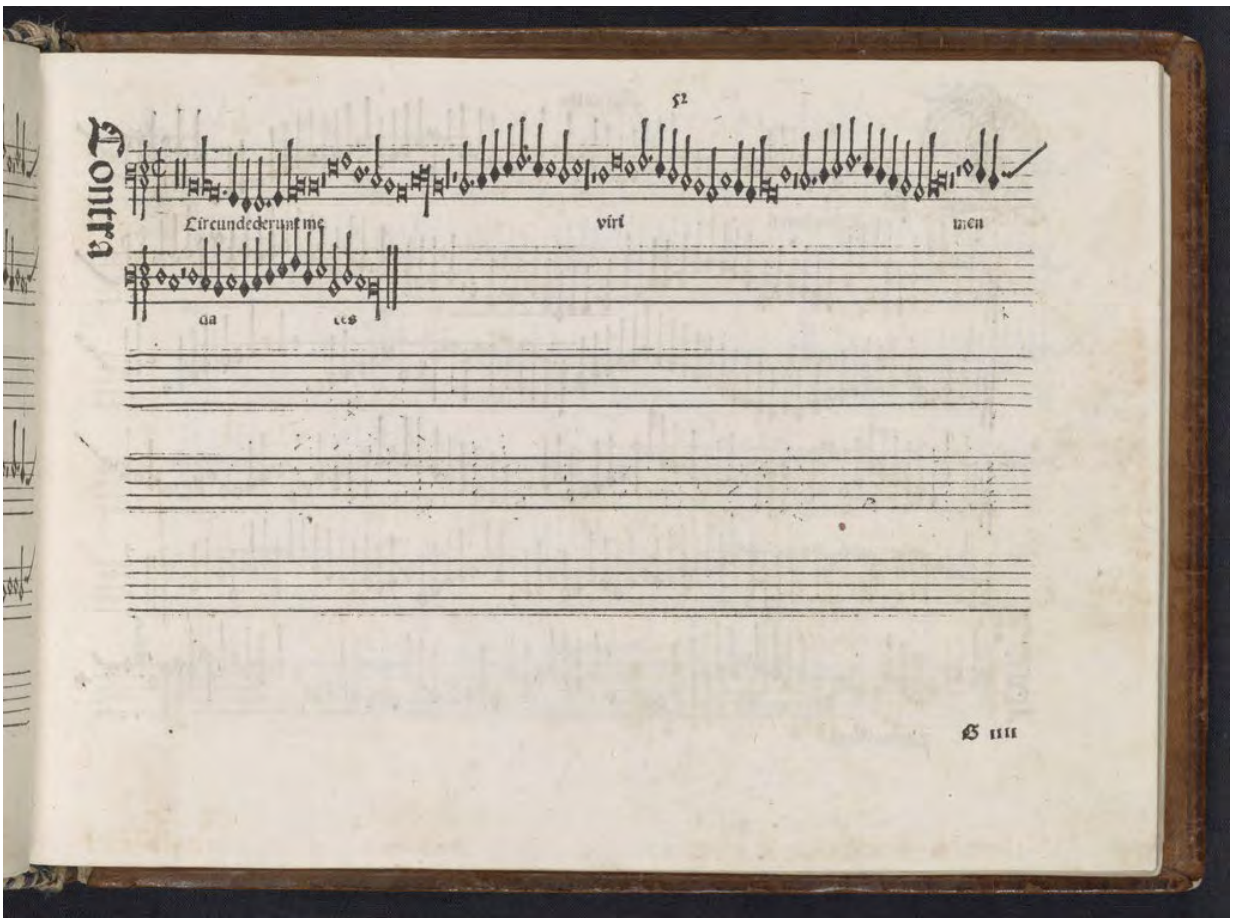


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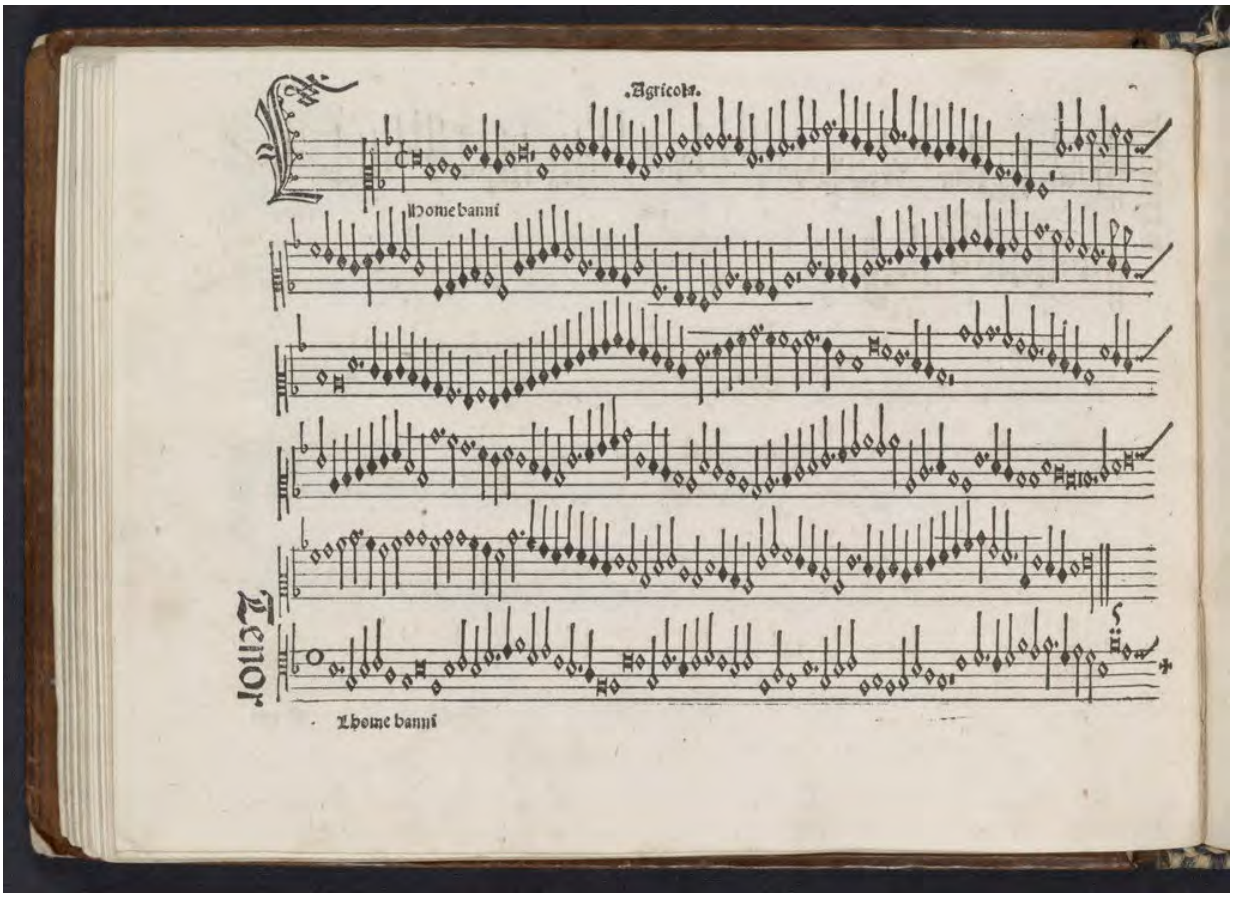

Agricola.
Thome banni
Tenor
Thome banni

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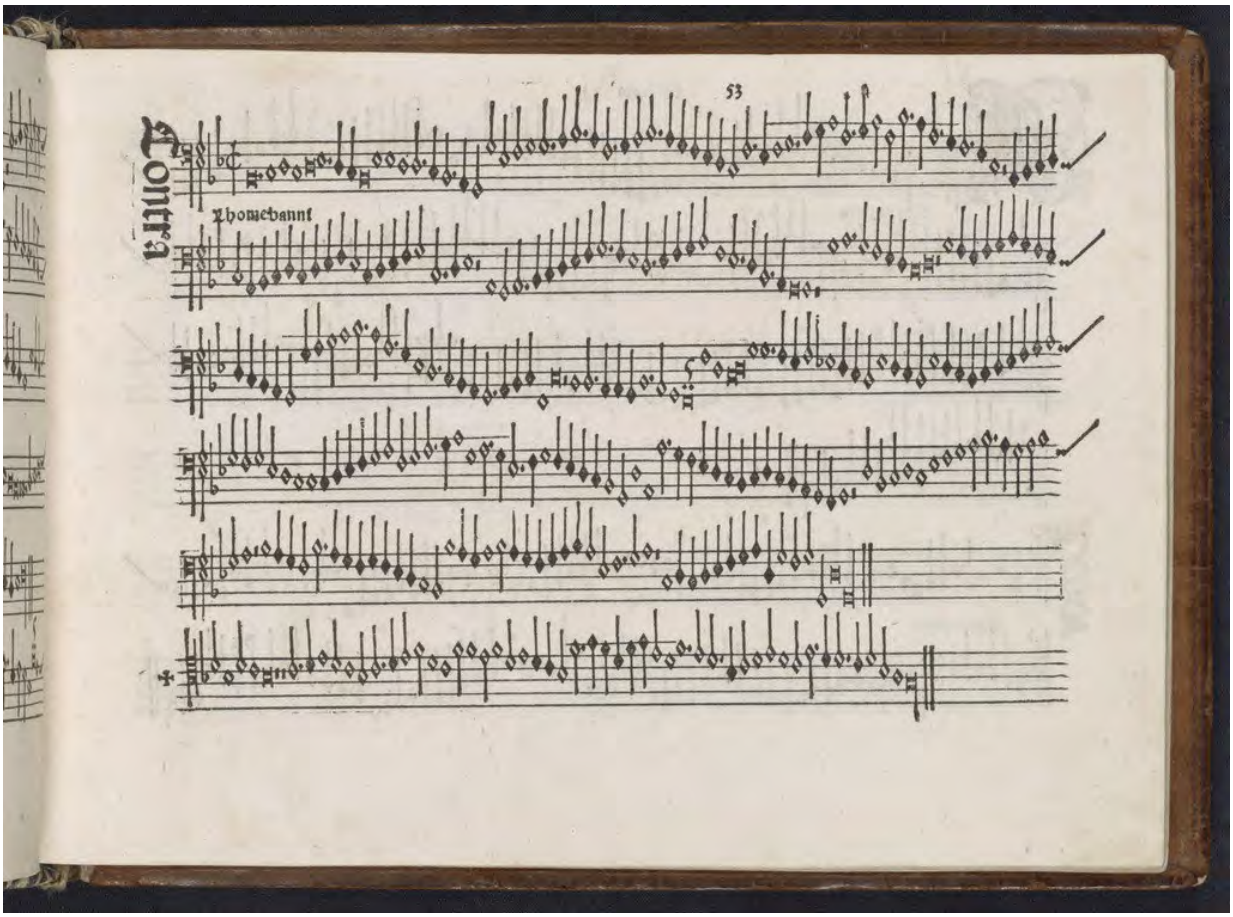

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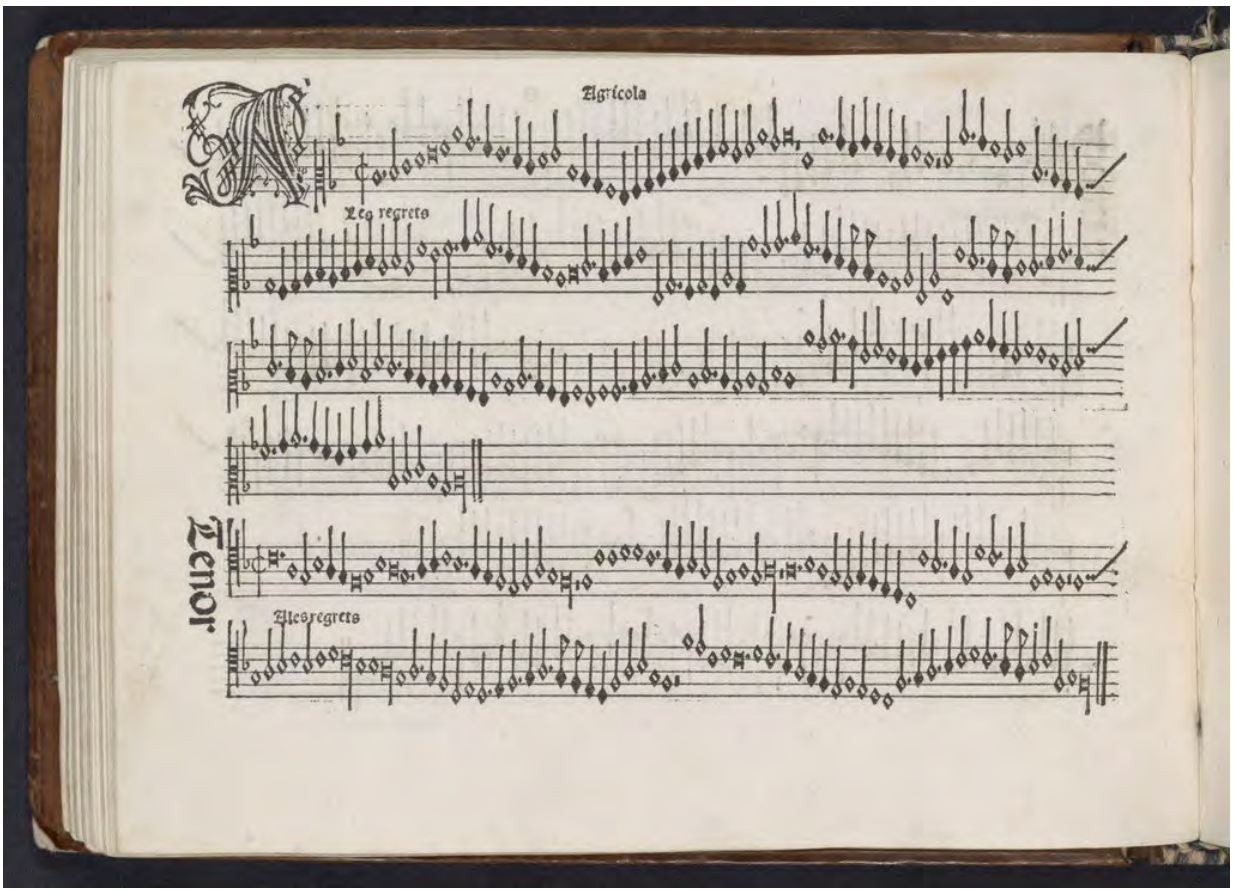


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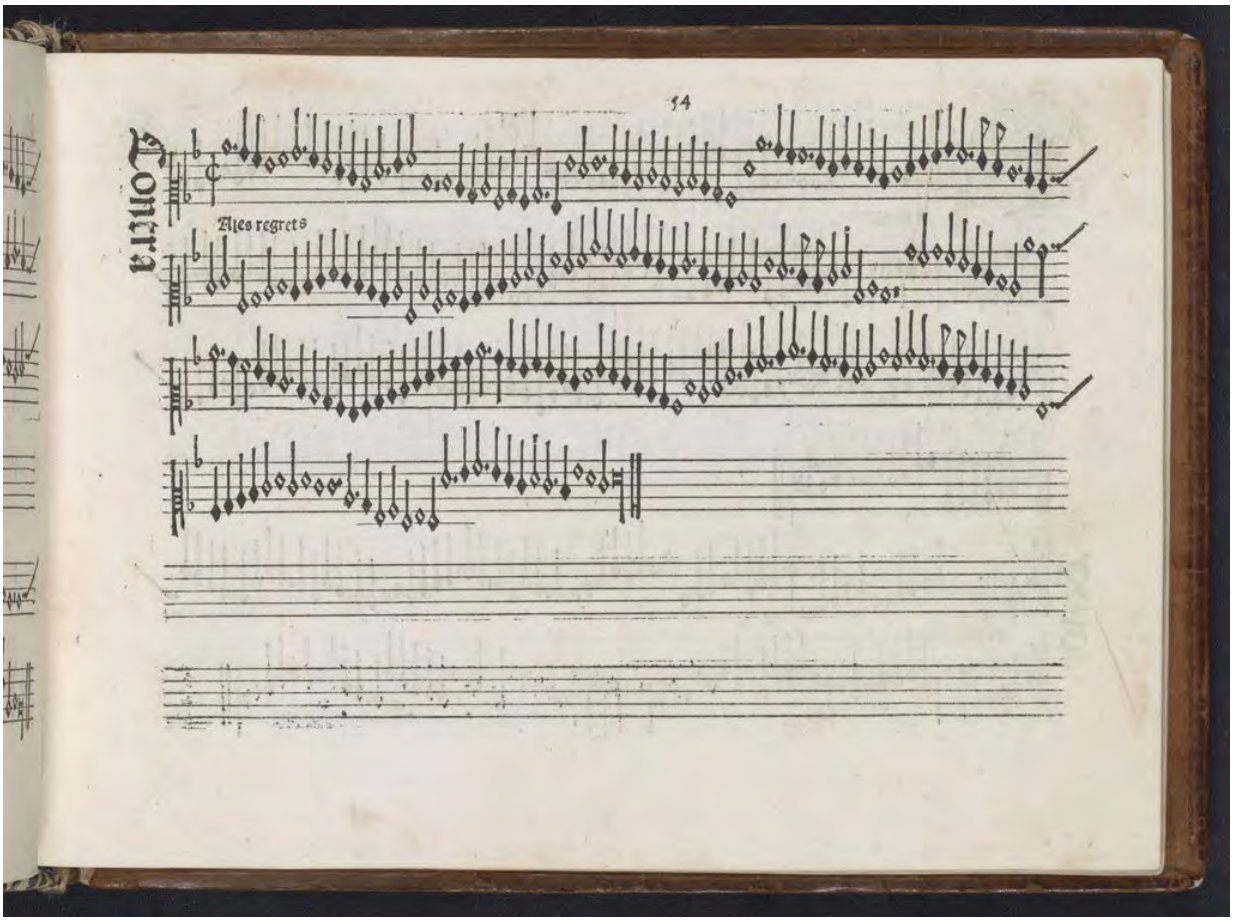


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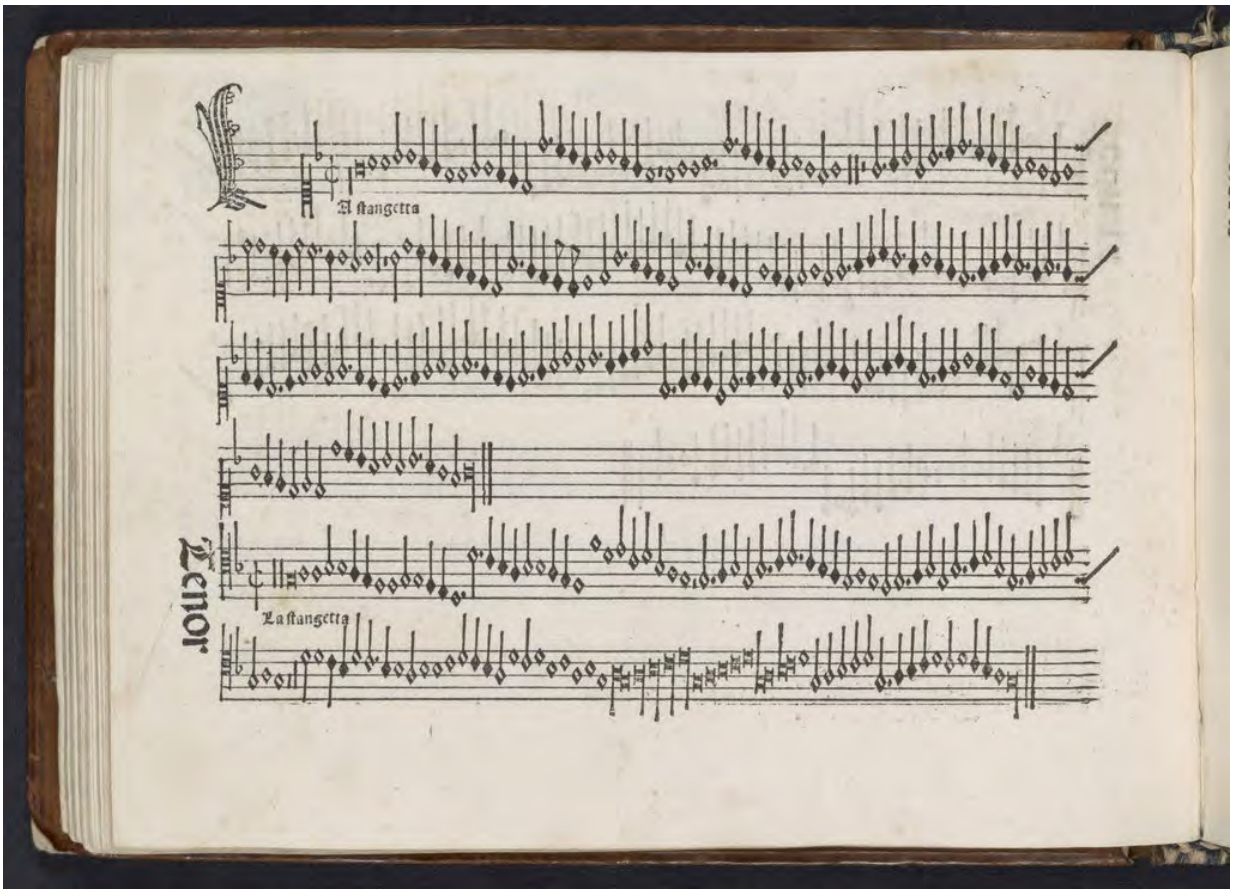


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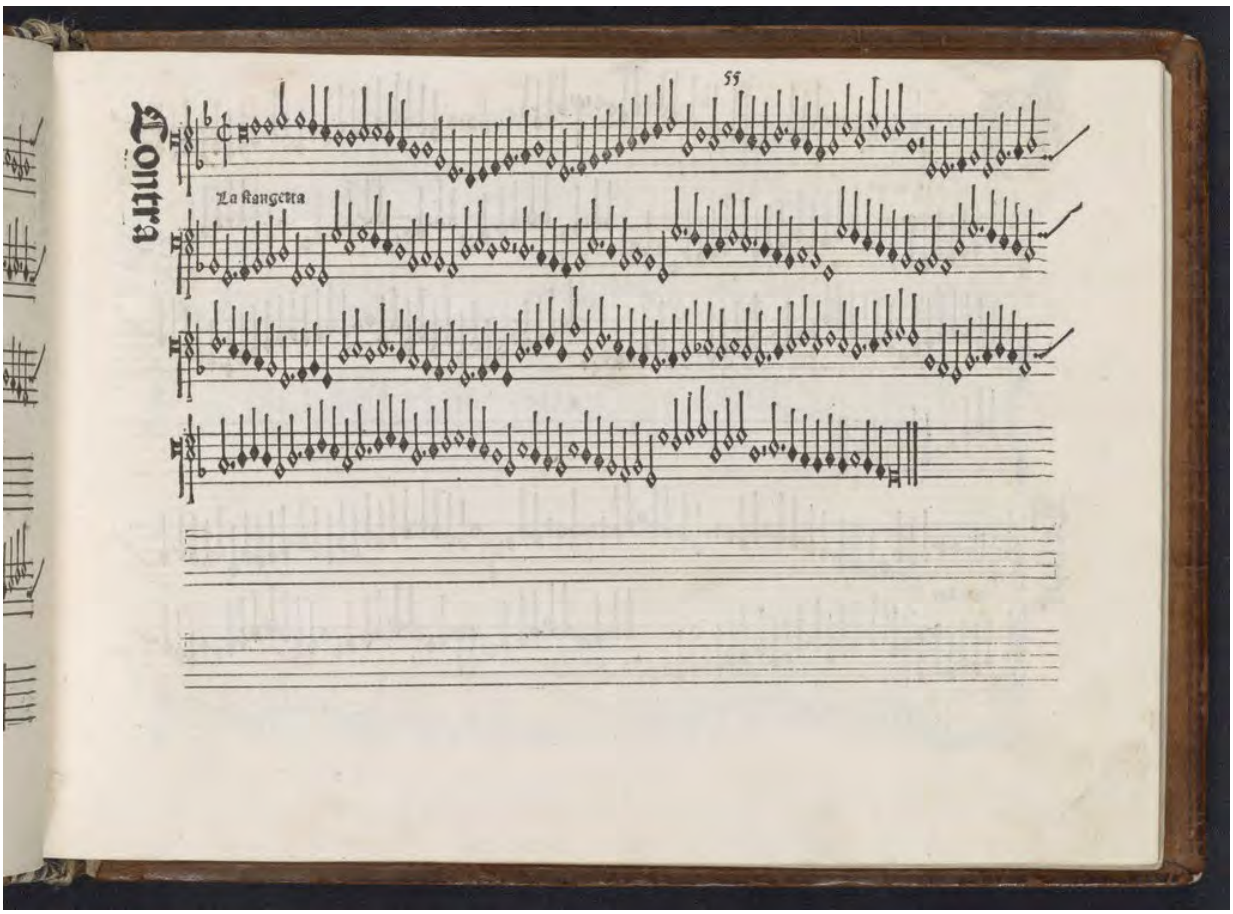


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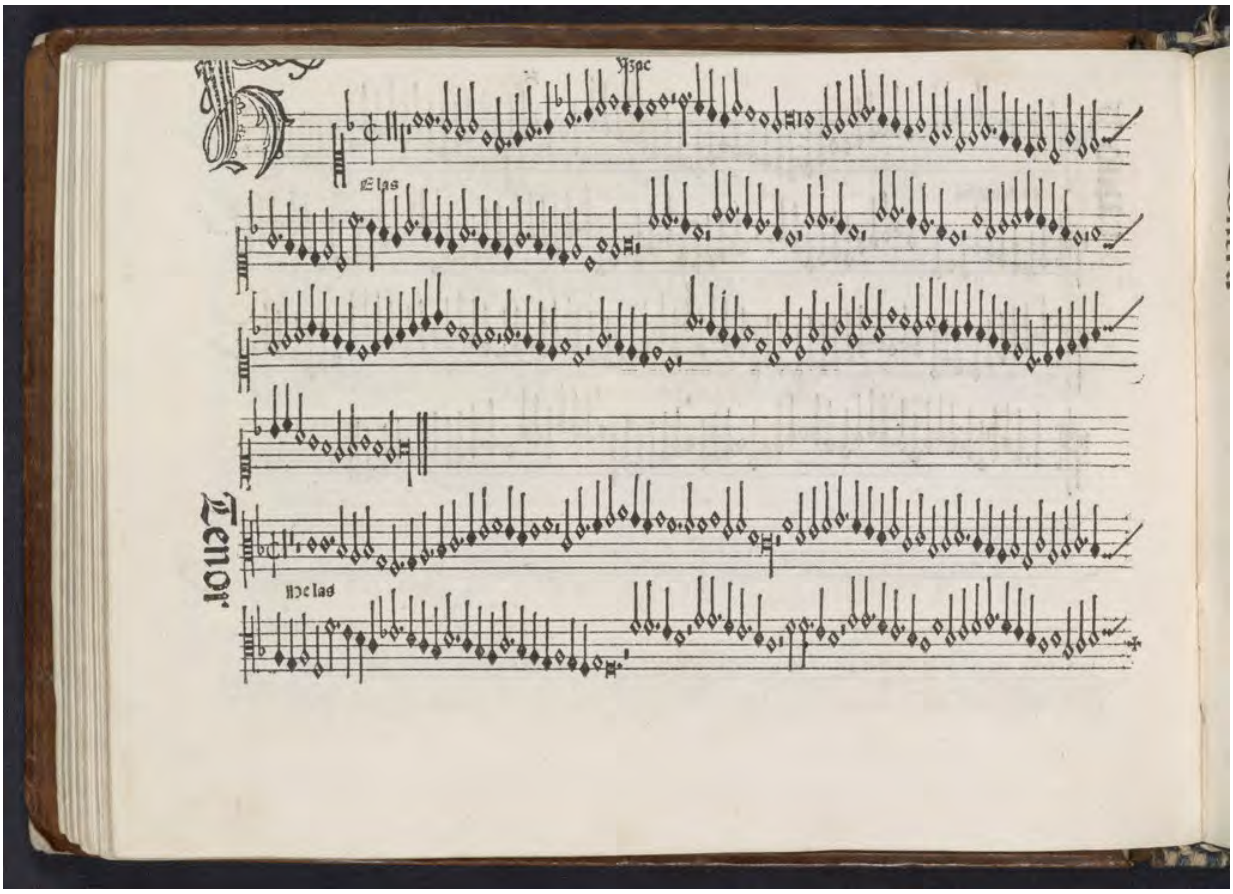


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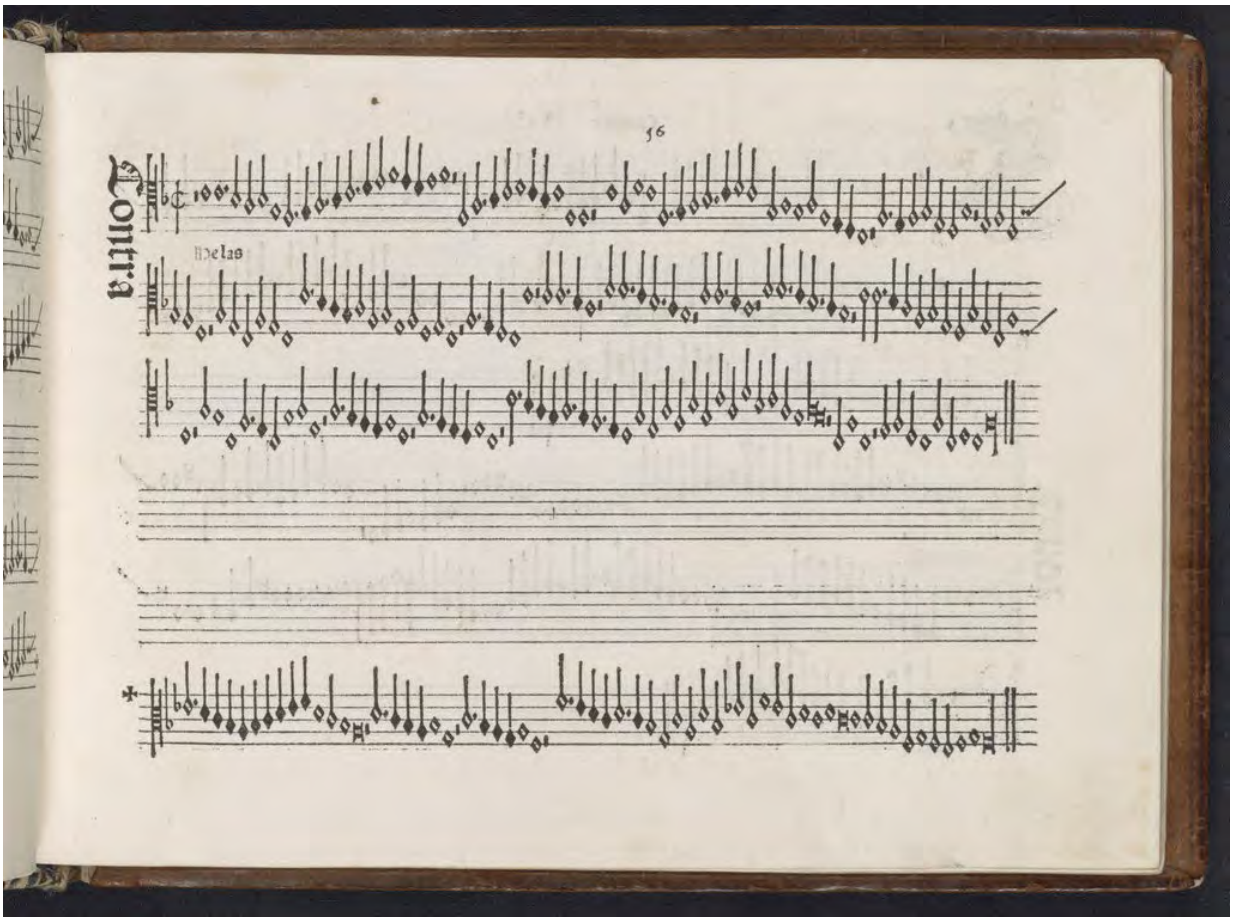


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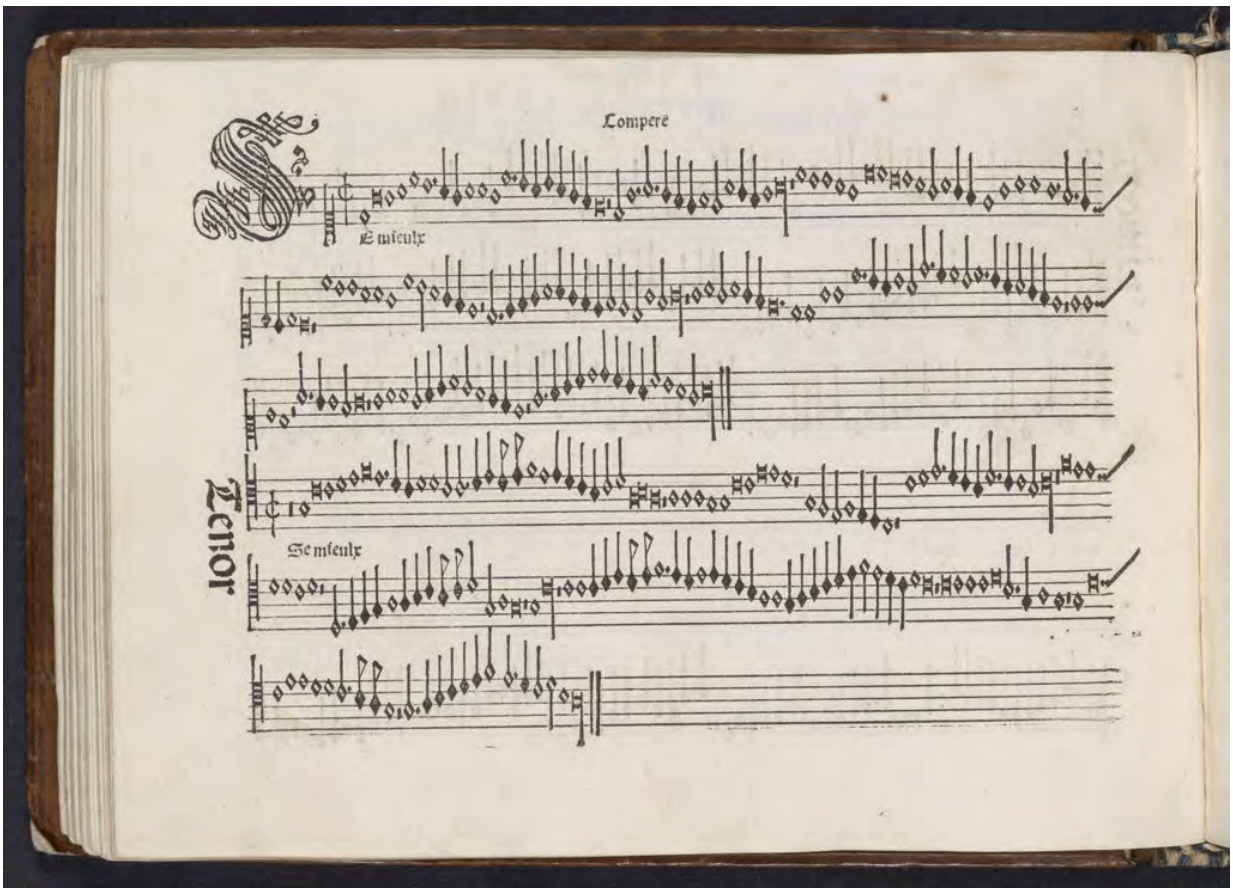


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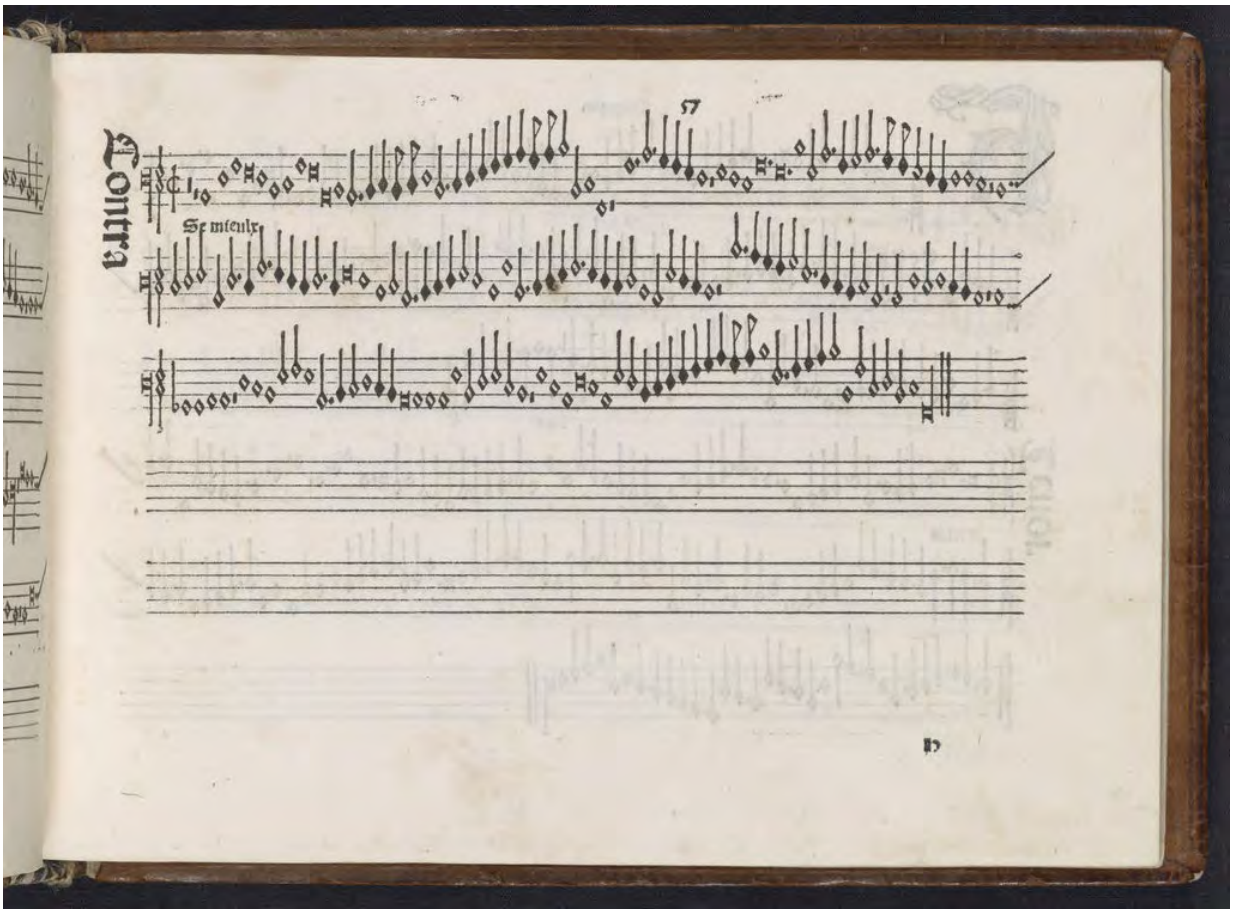


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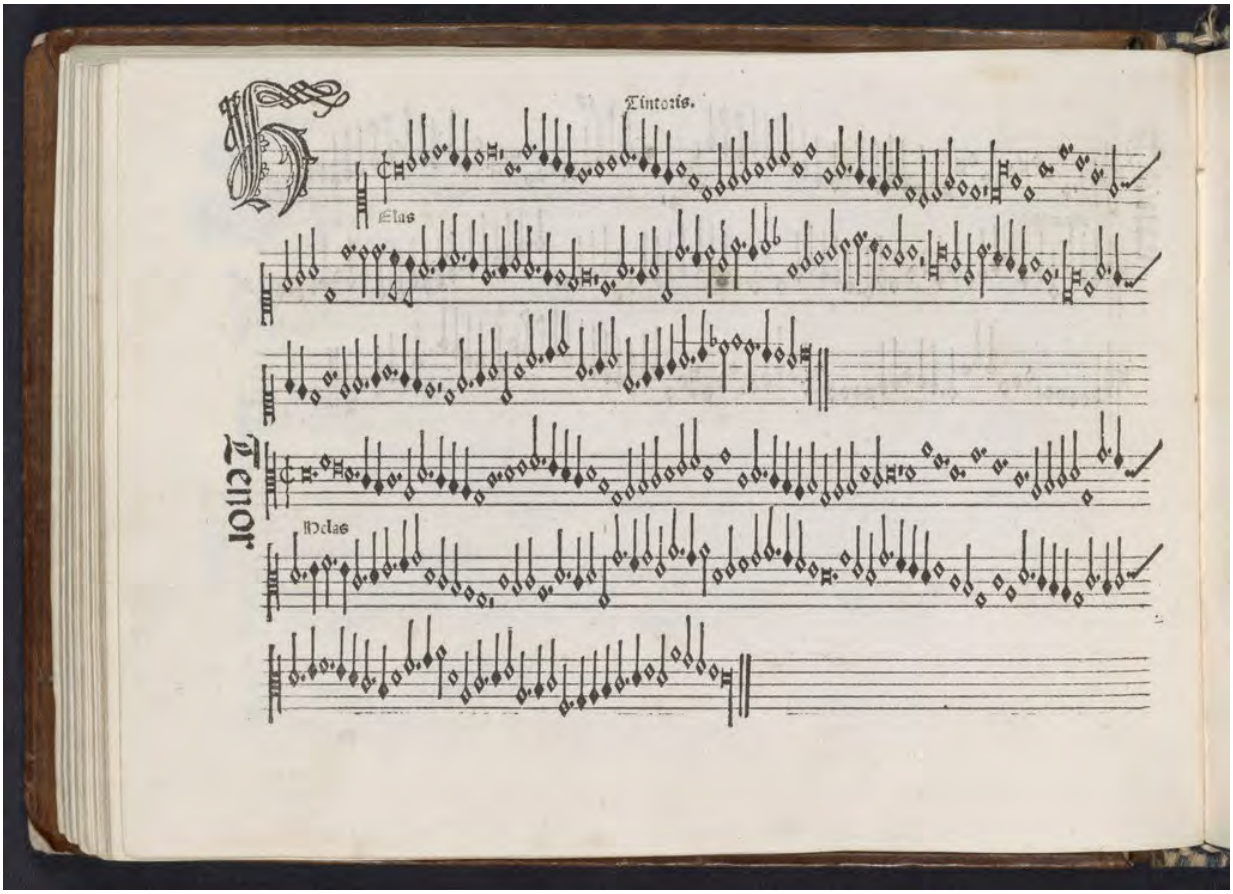


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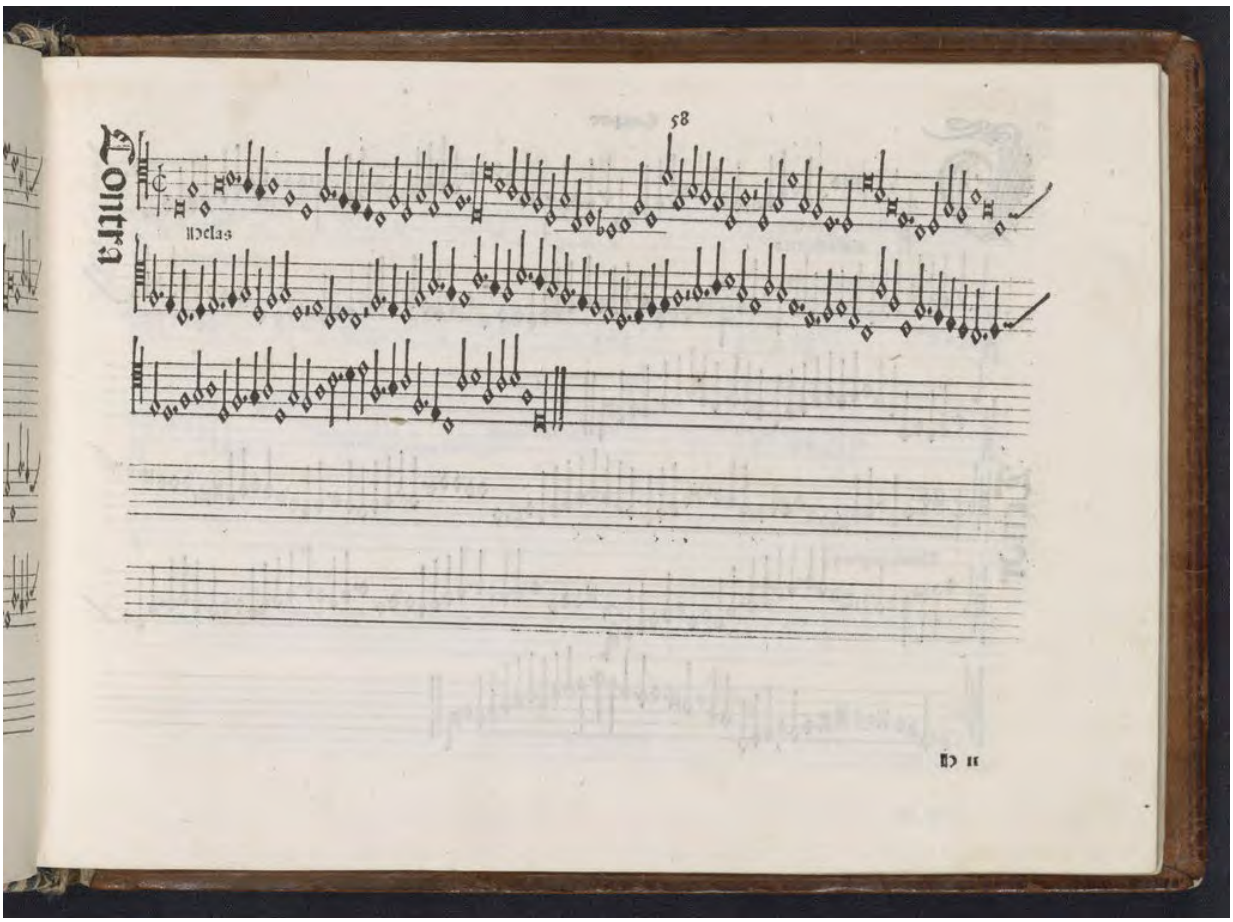


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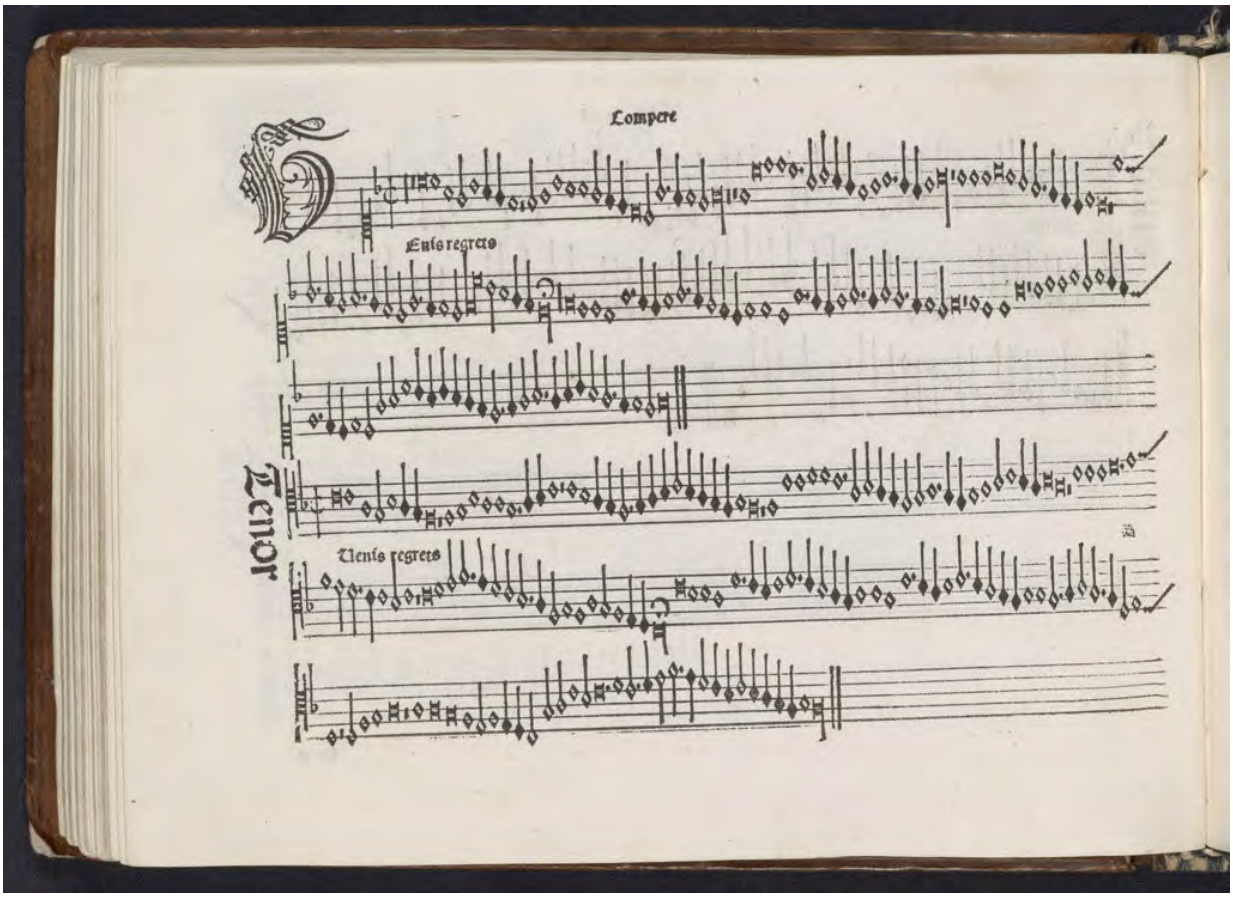

Compere
Tenor
Tenis regrets
Tenis regrets

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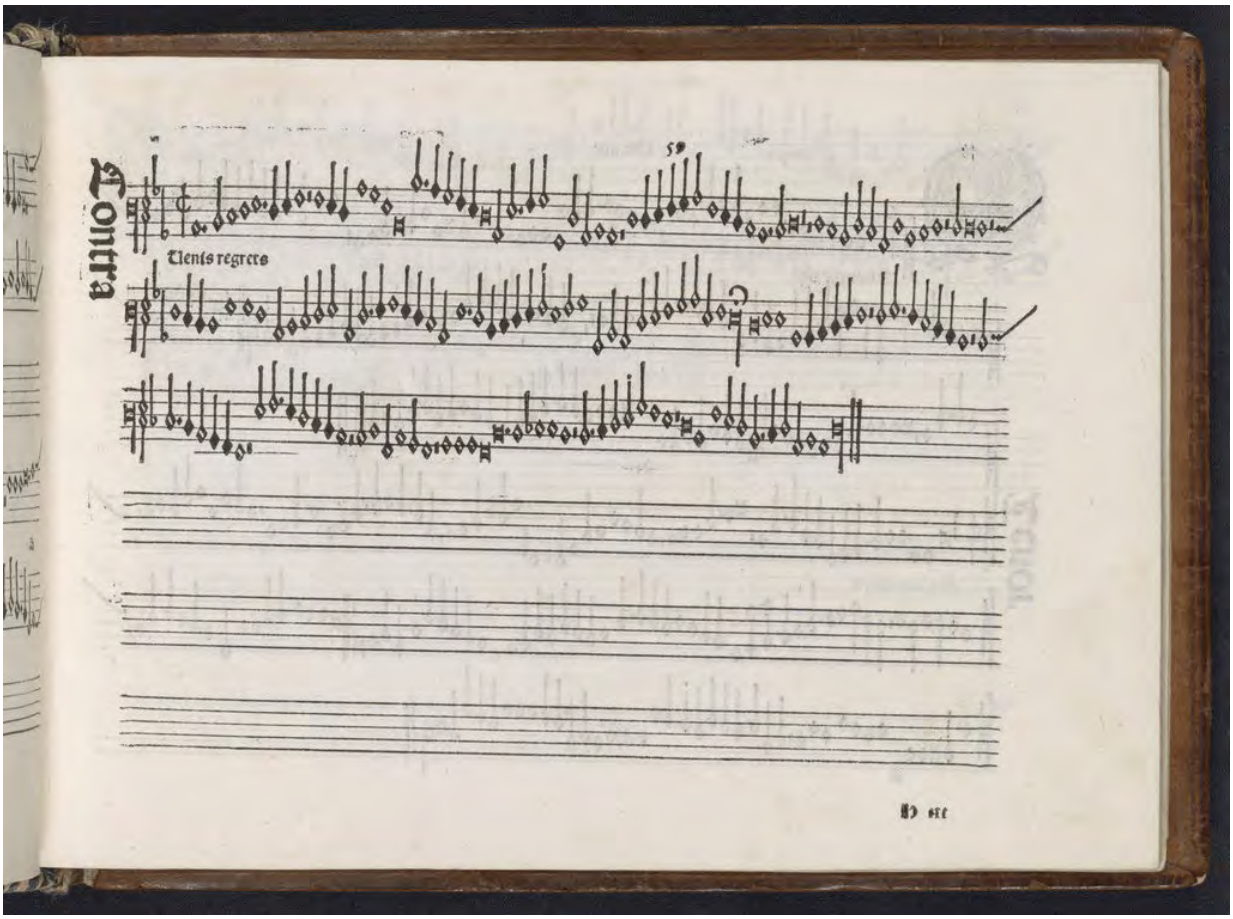

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Tenis regrets

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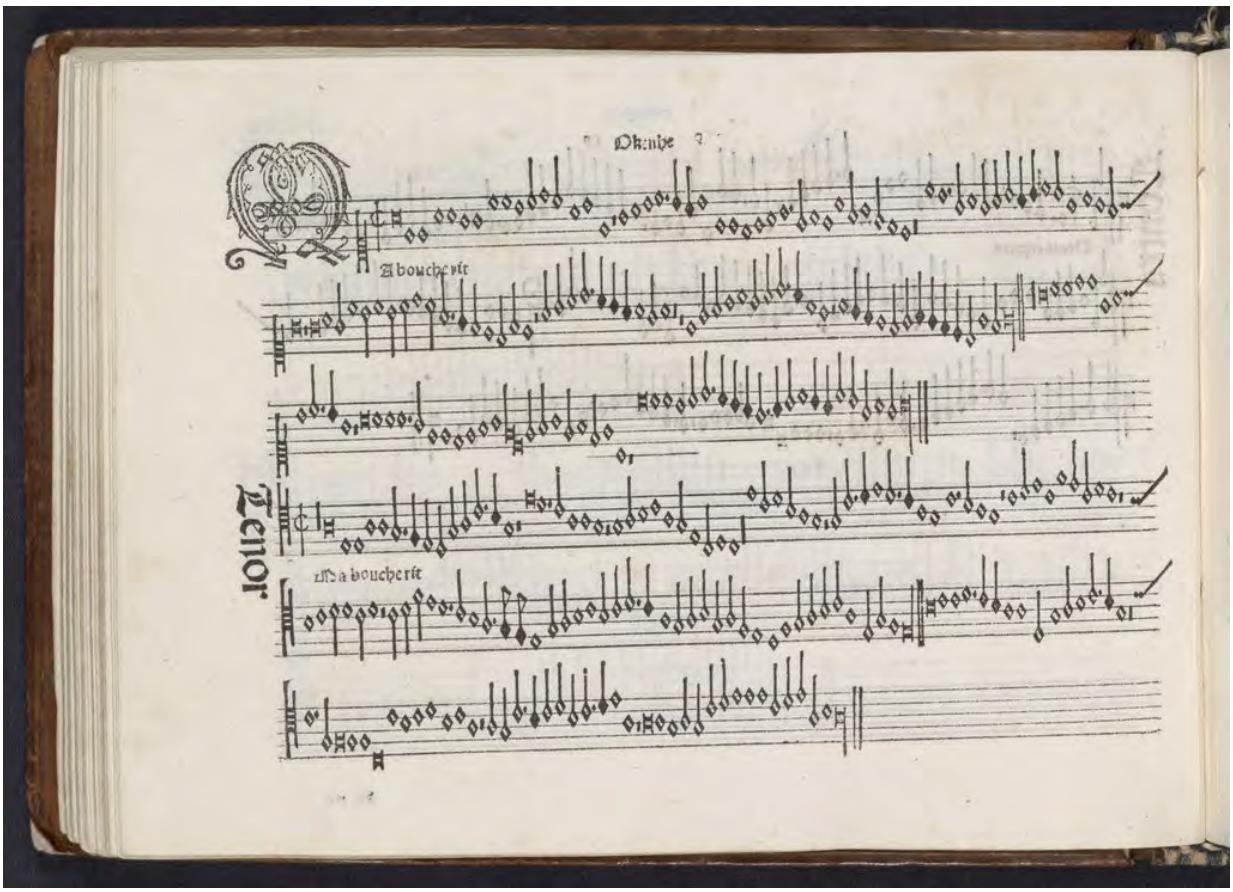


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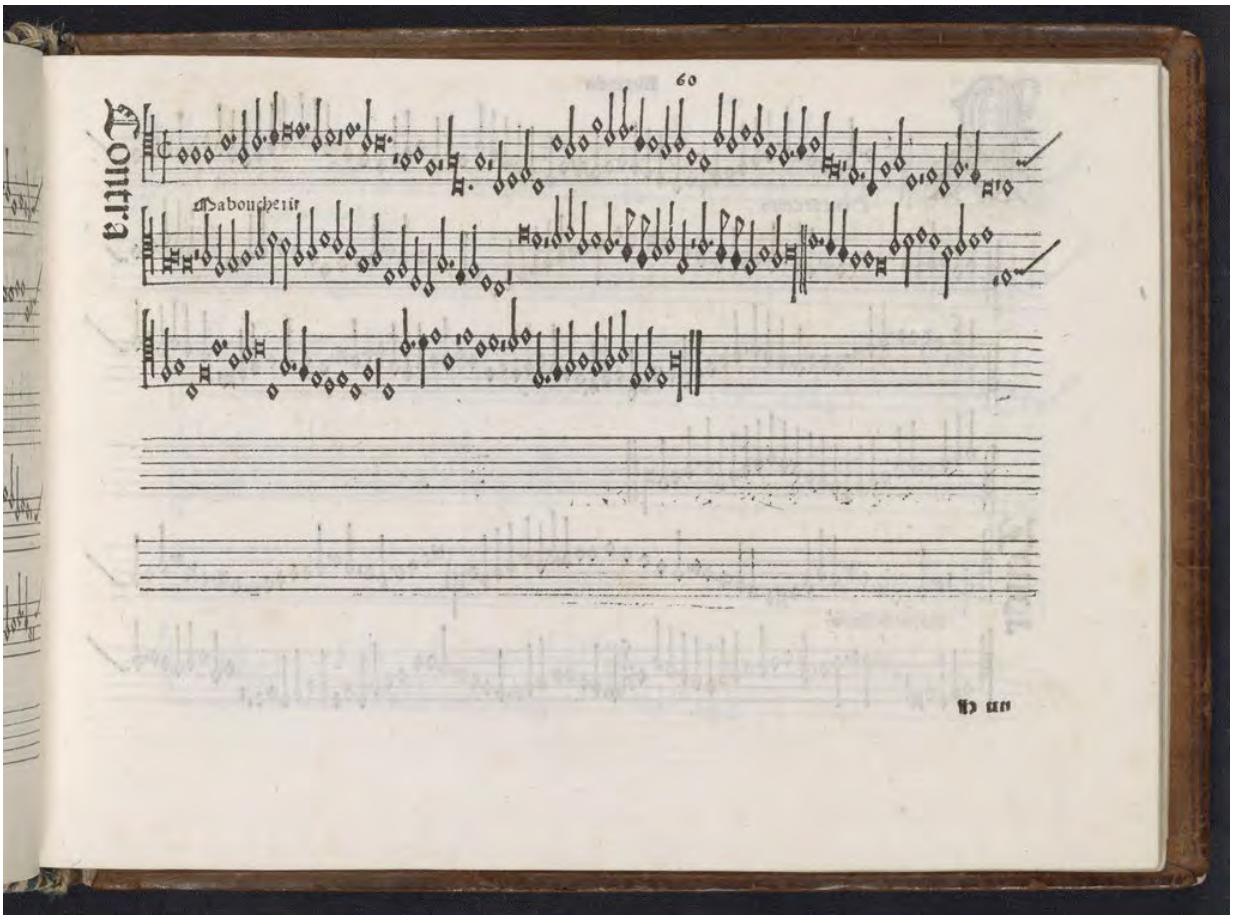

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Mabouche ir

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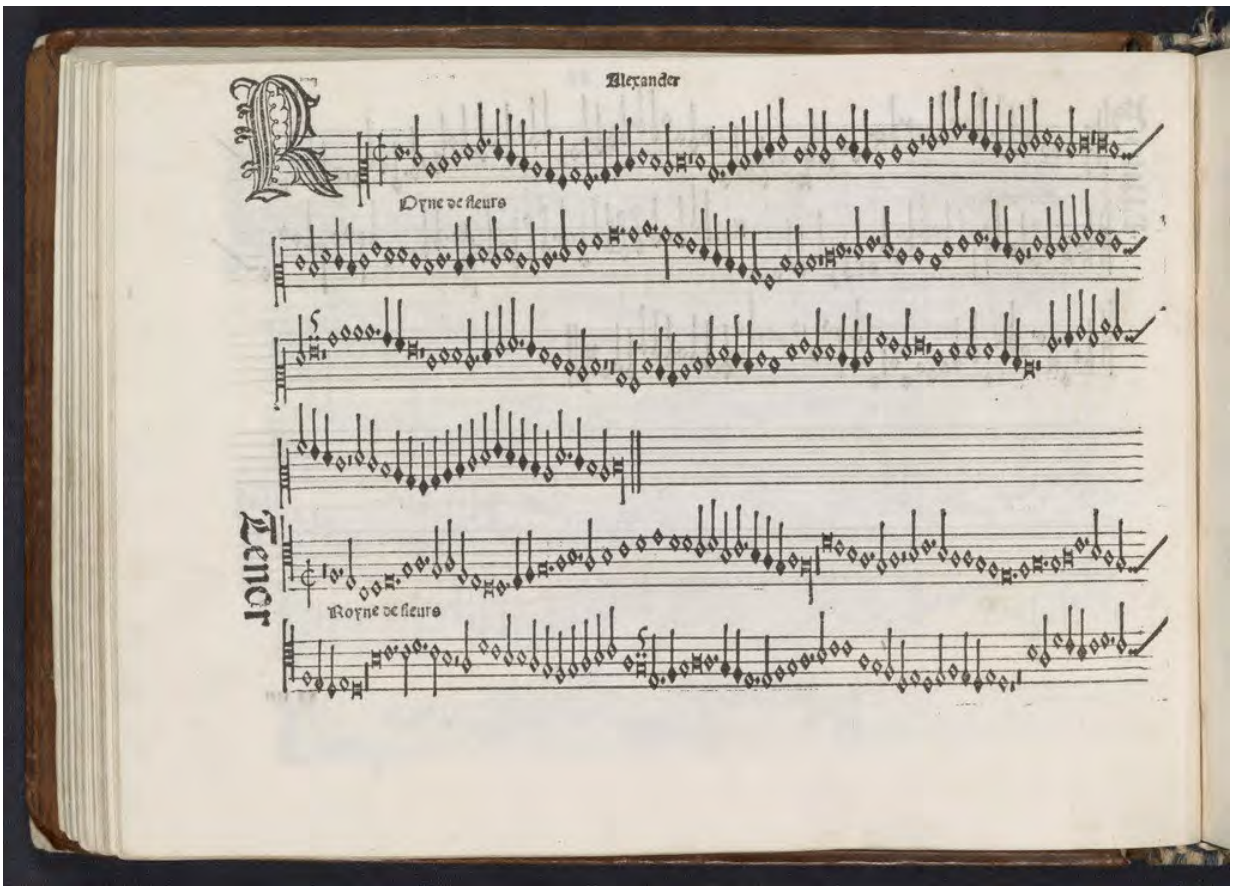

Alexander
Royne de fleurs
Tenor
Royne de fleurs

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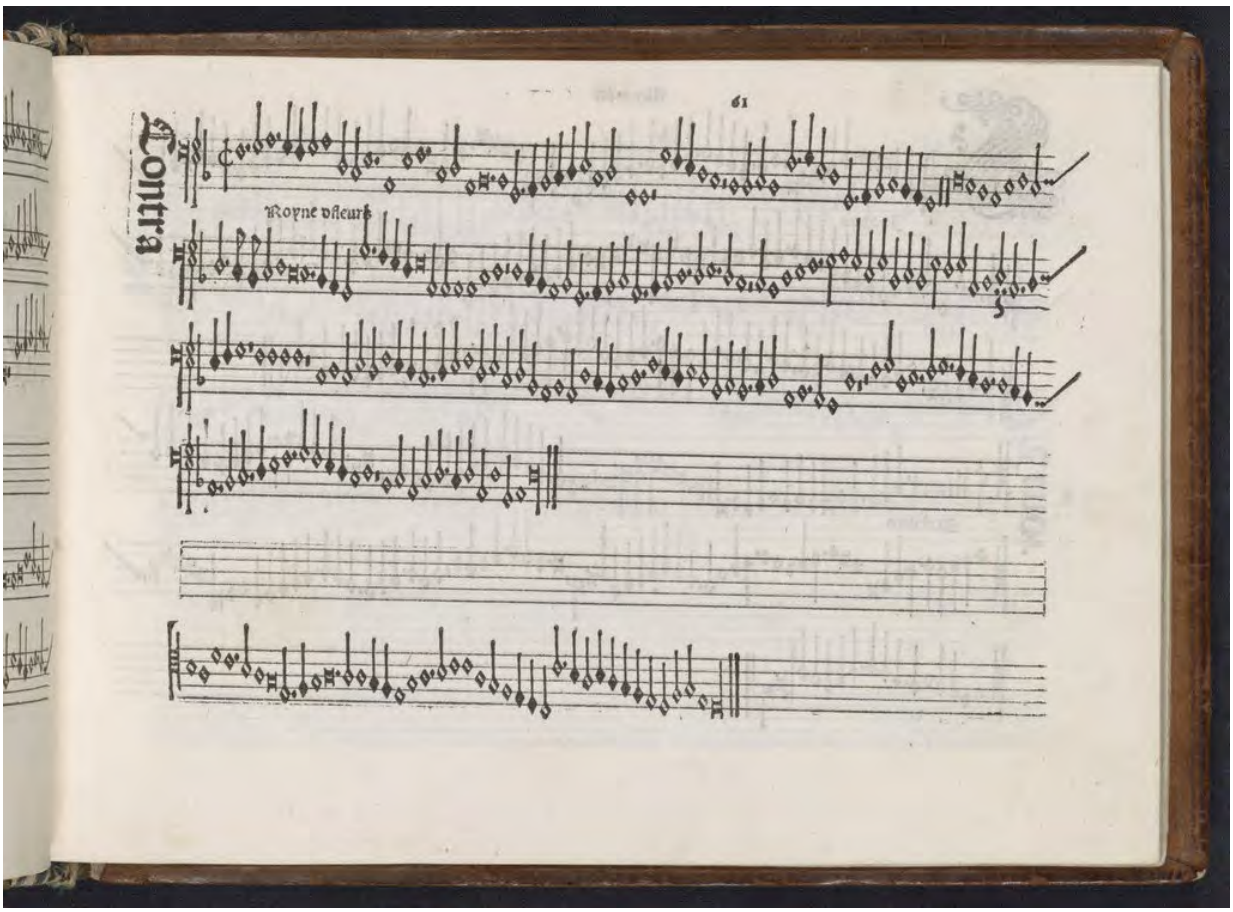


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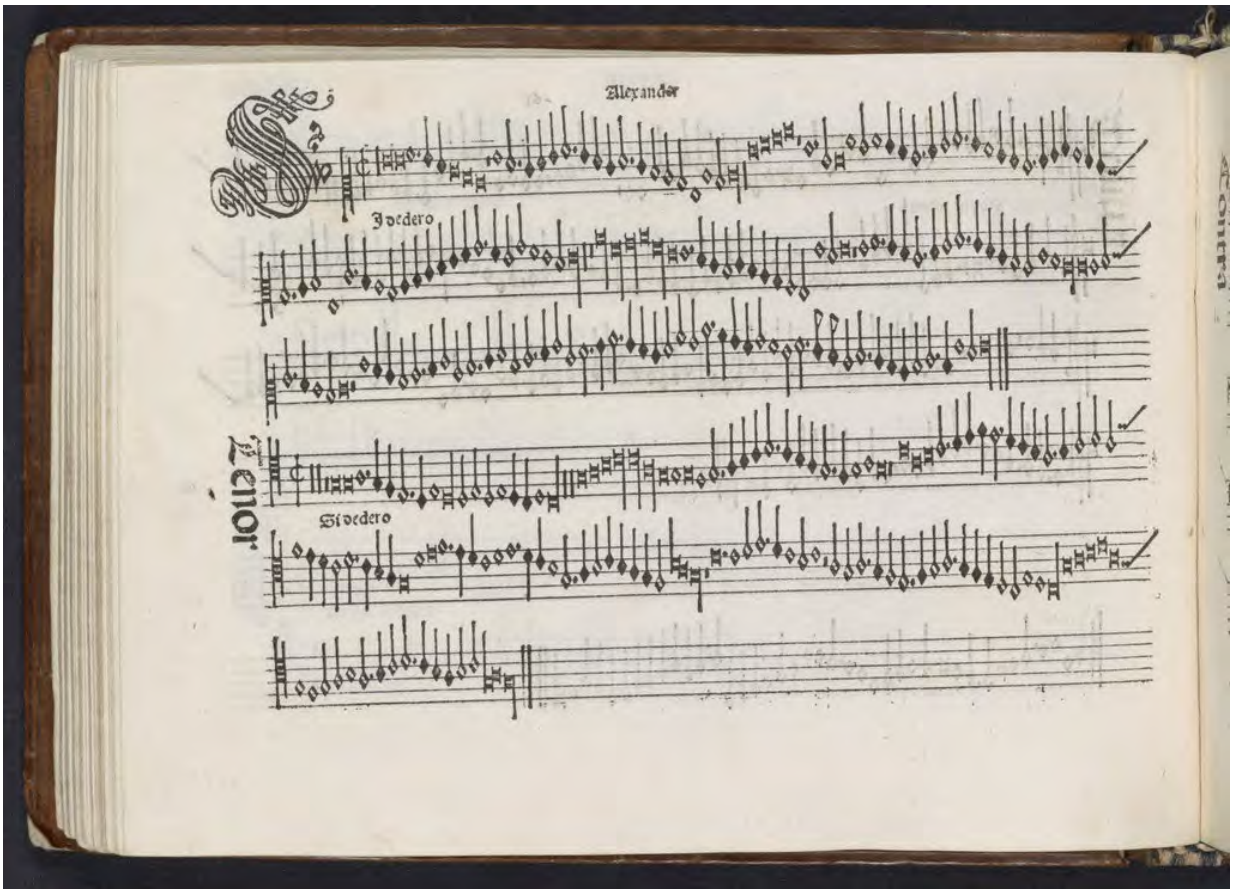


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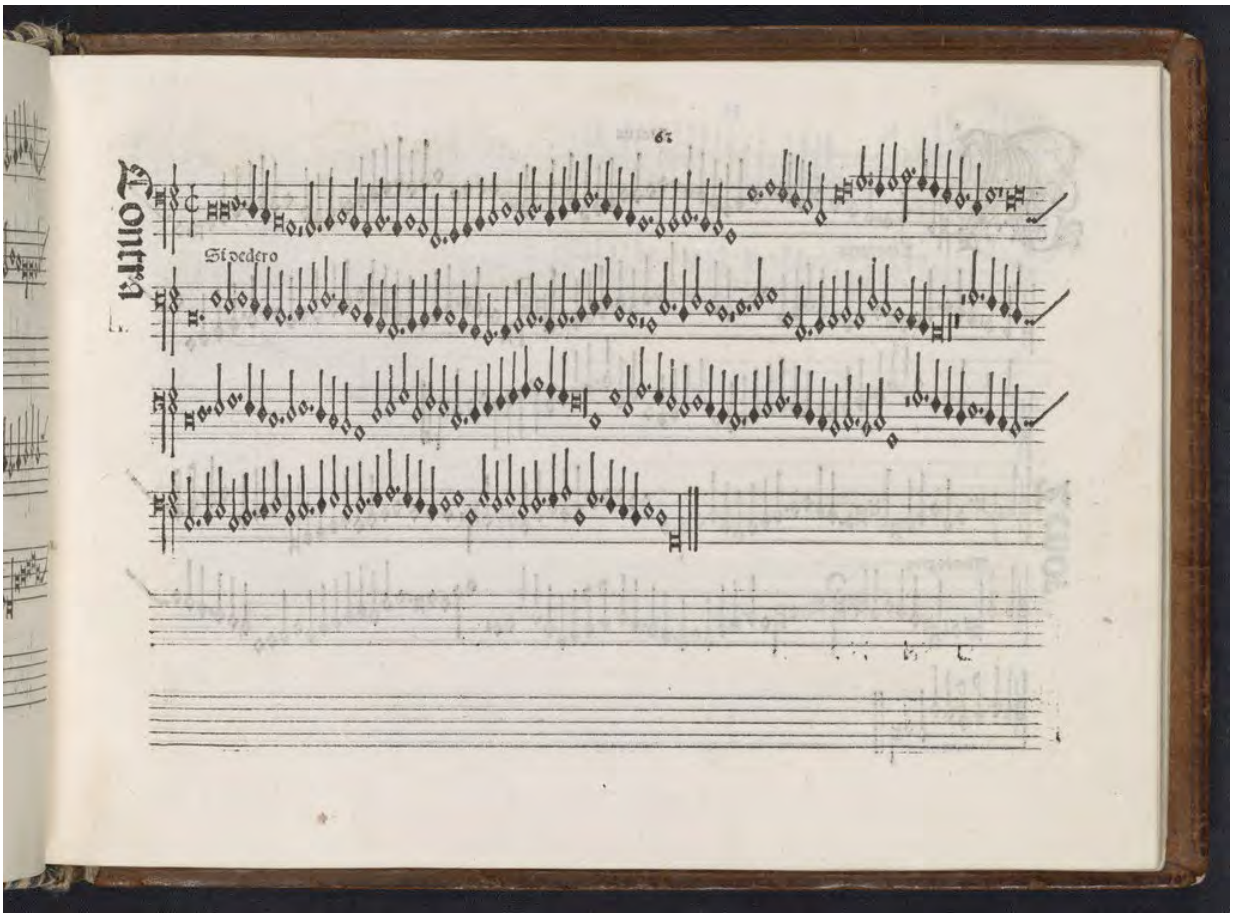


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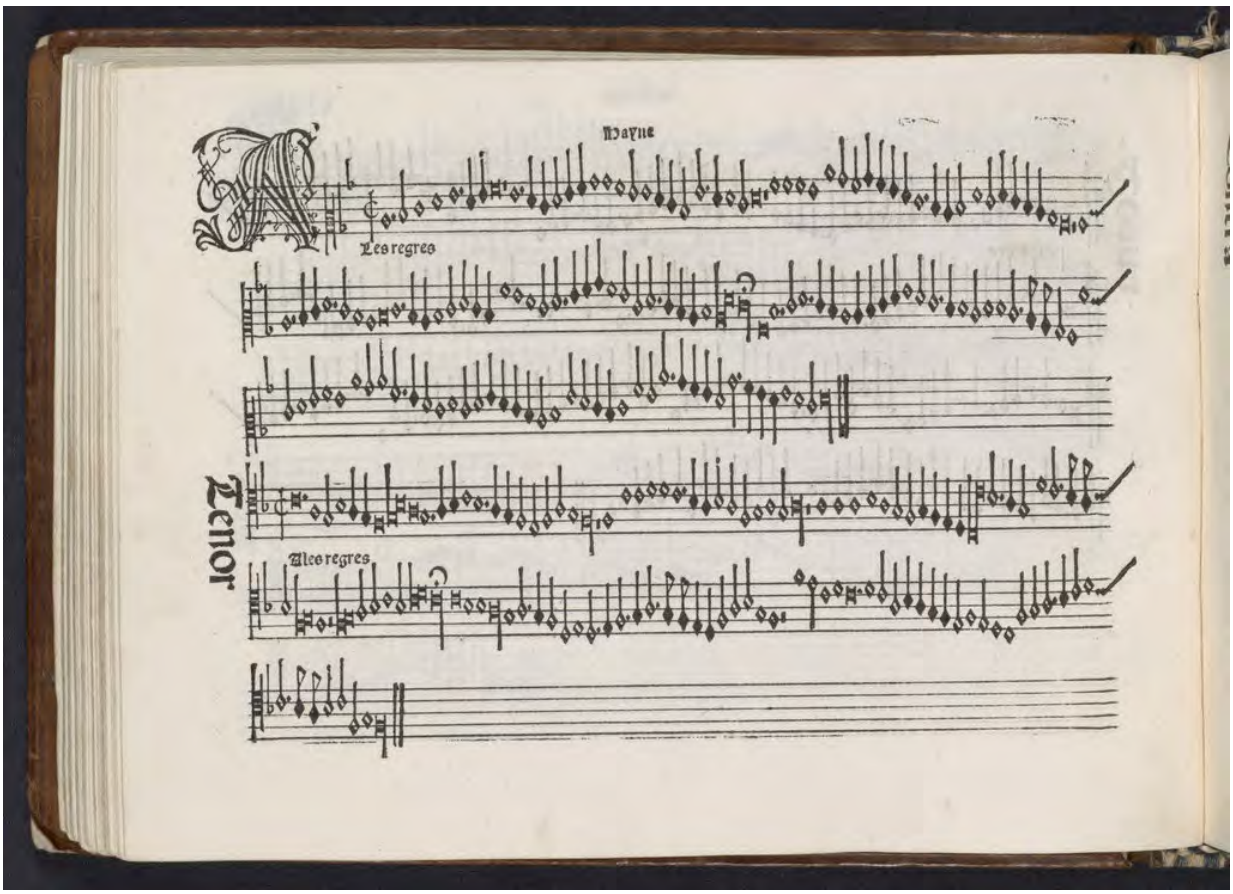


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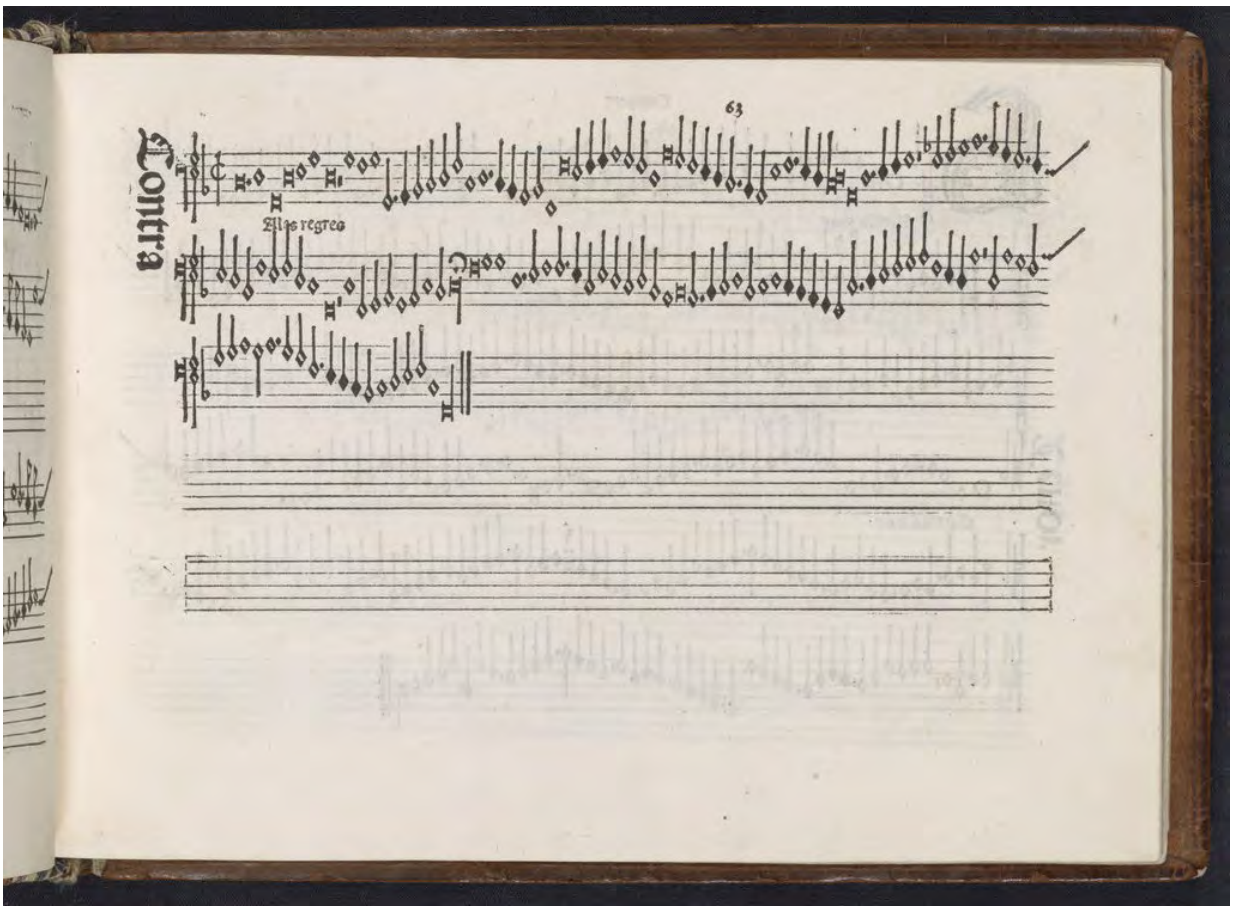


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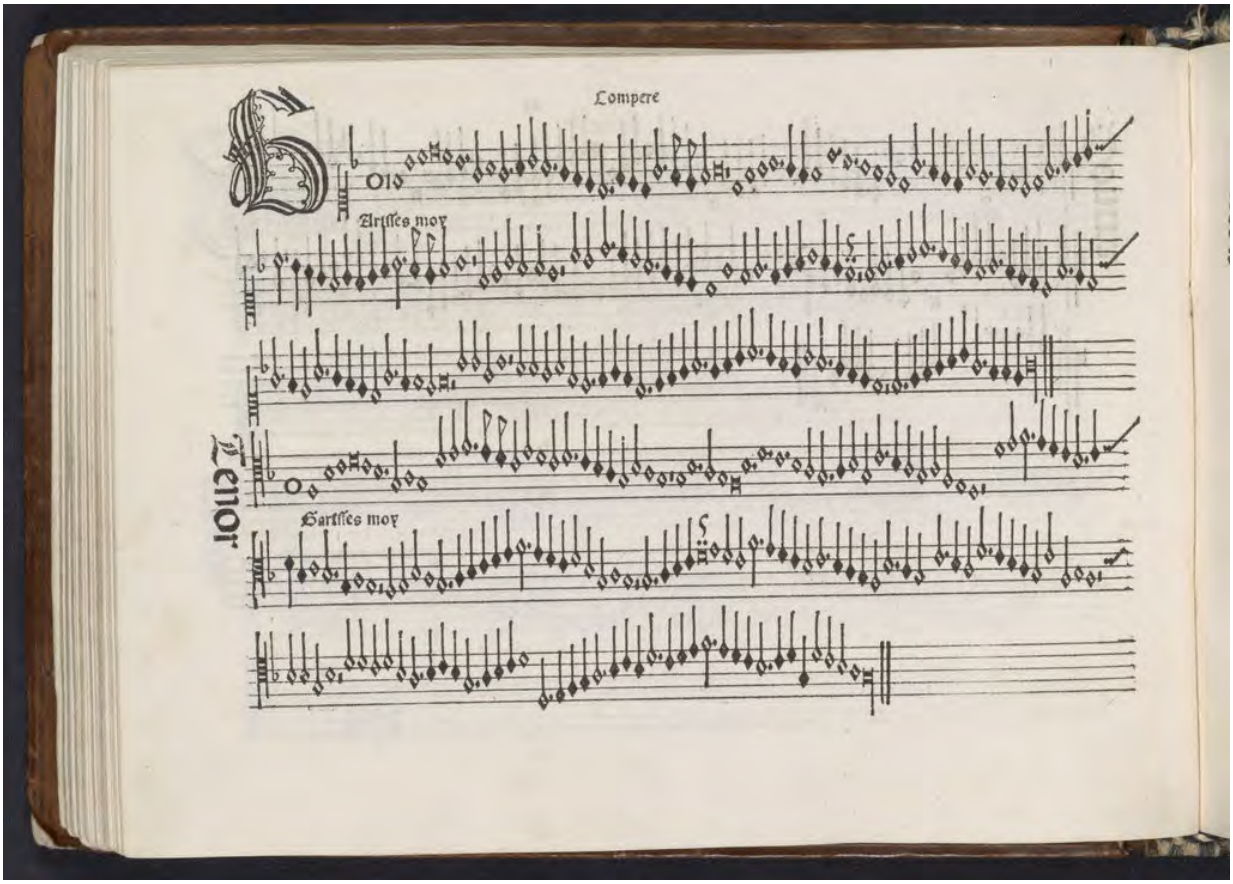


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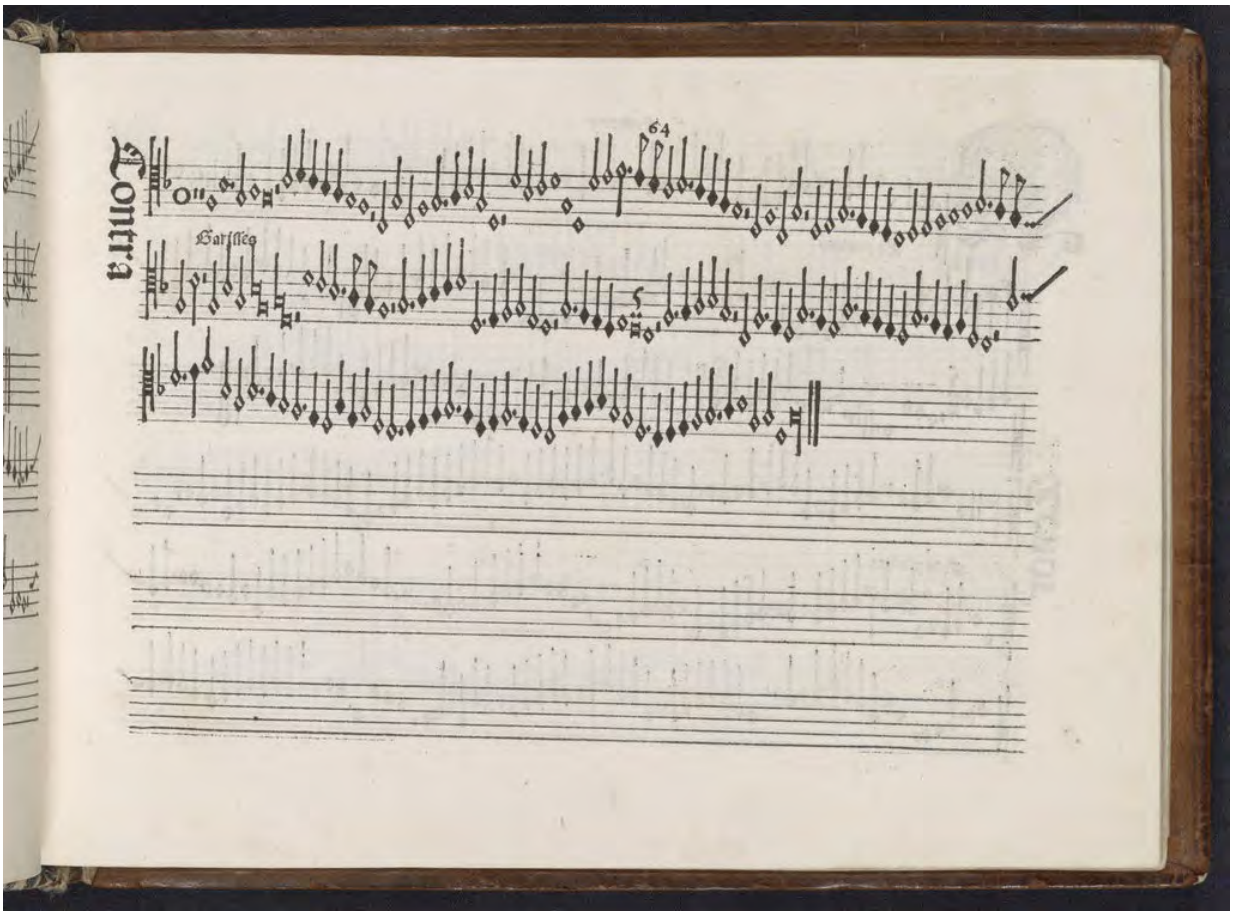


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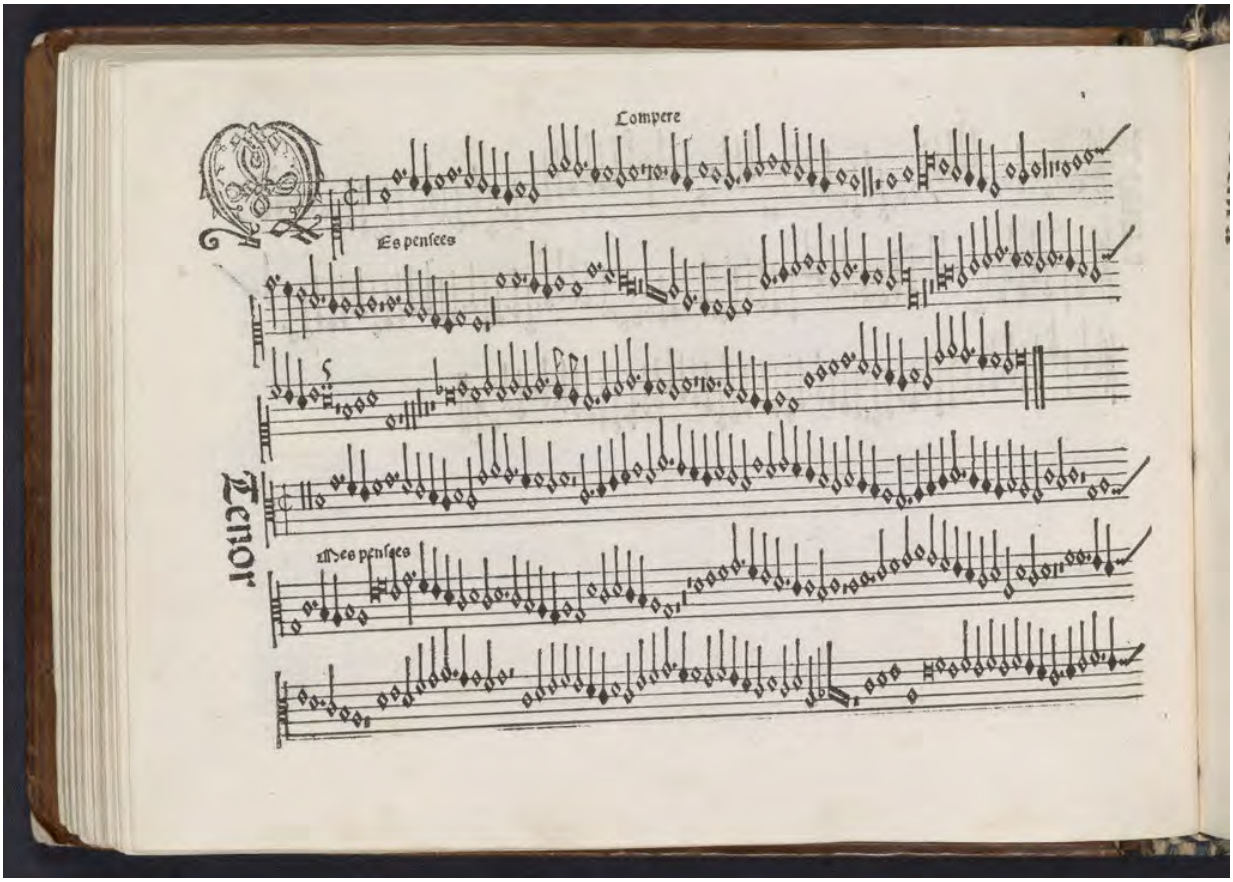


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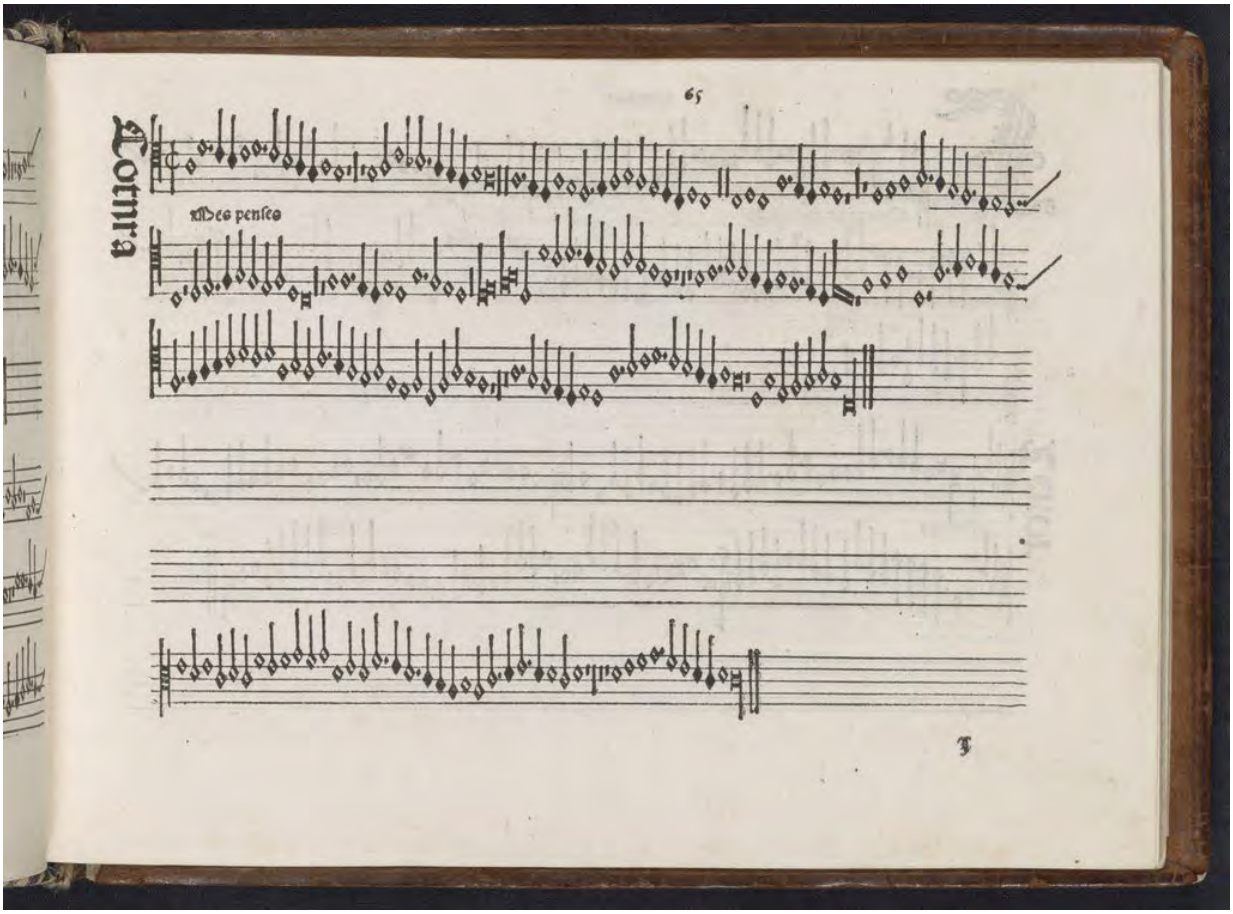


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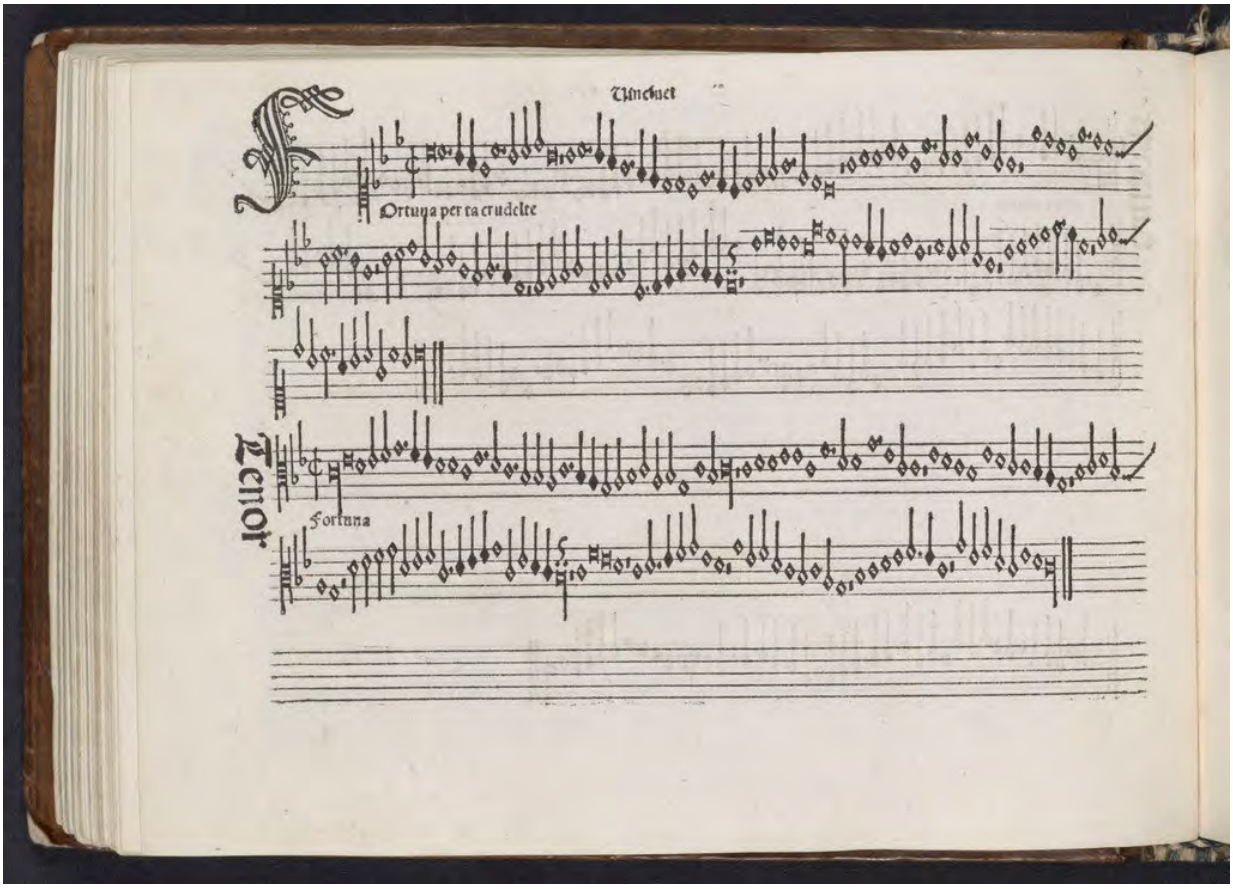


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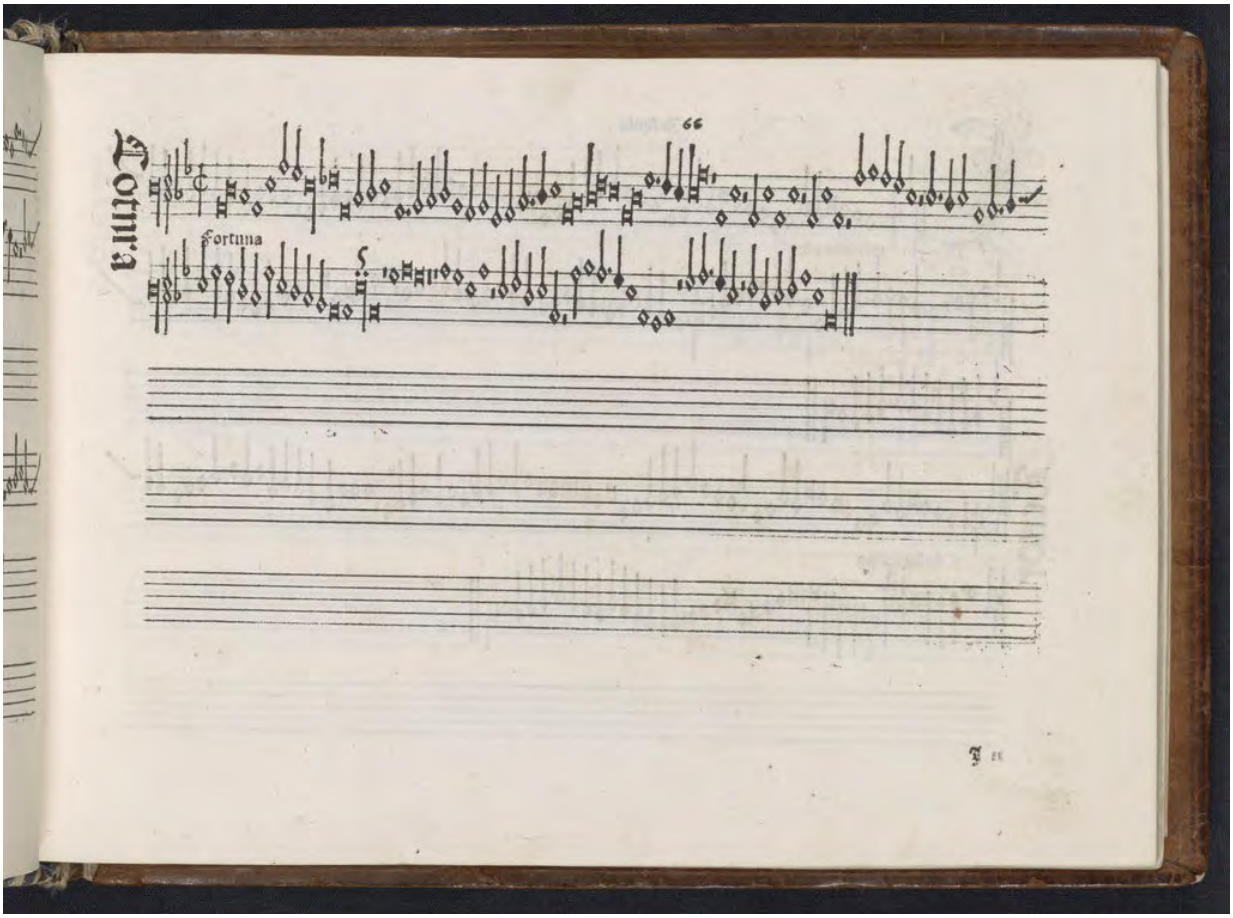


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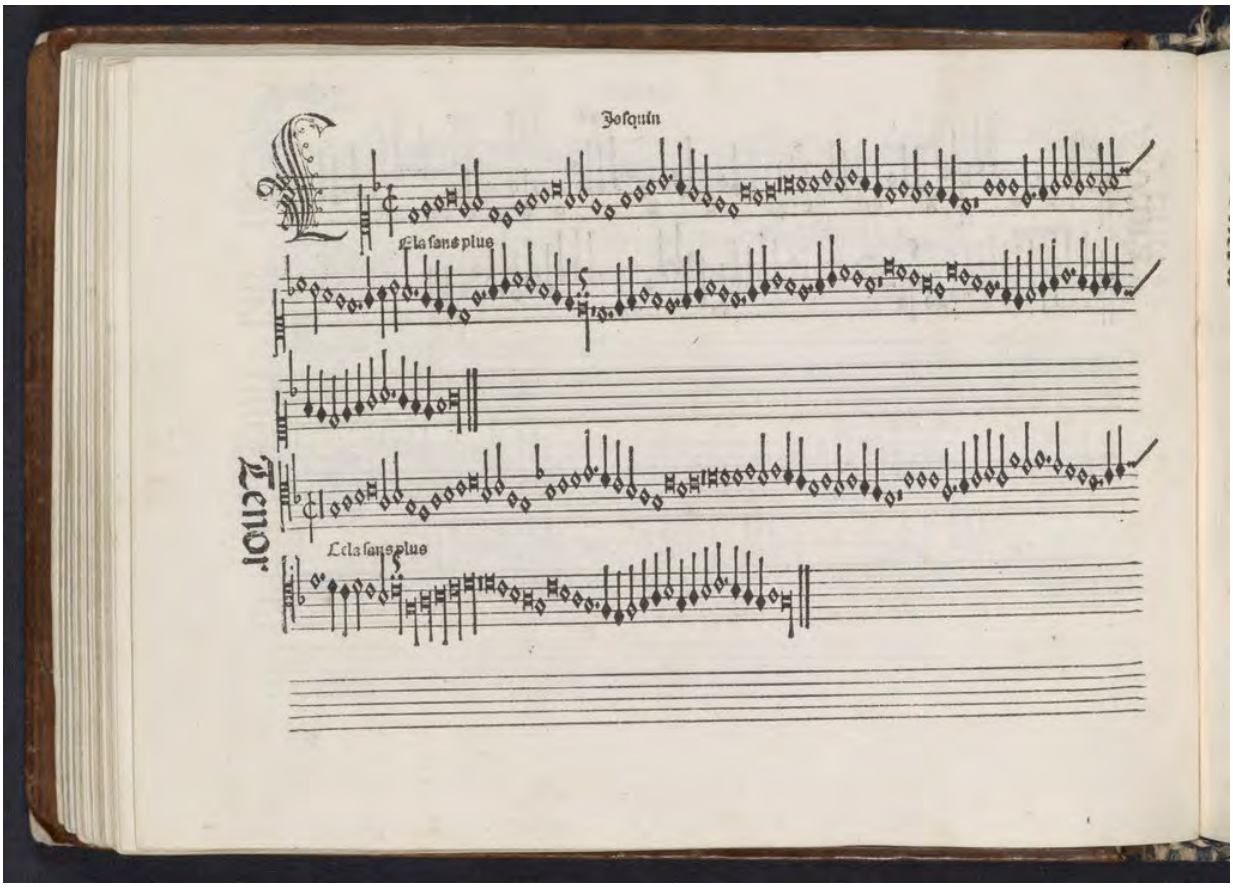


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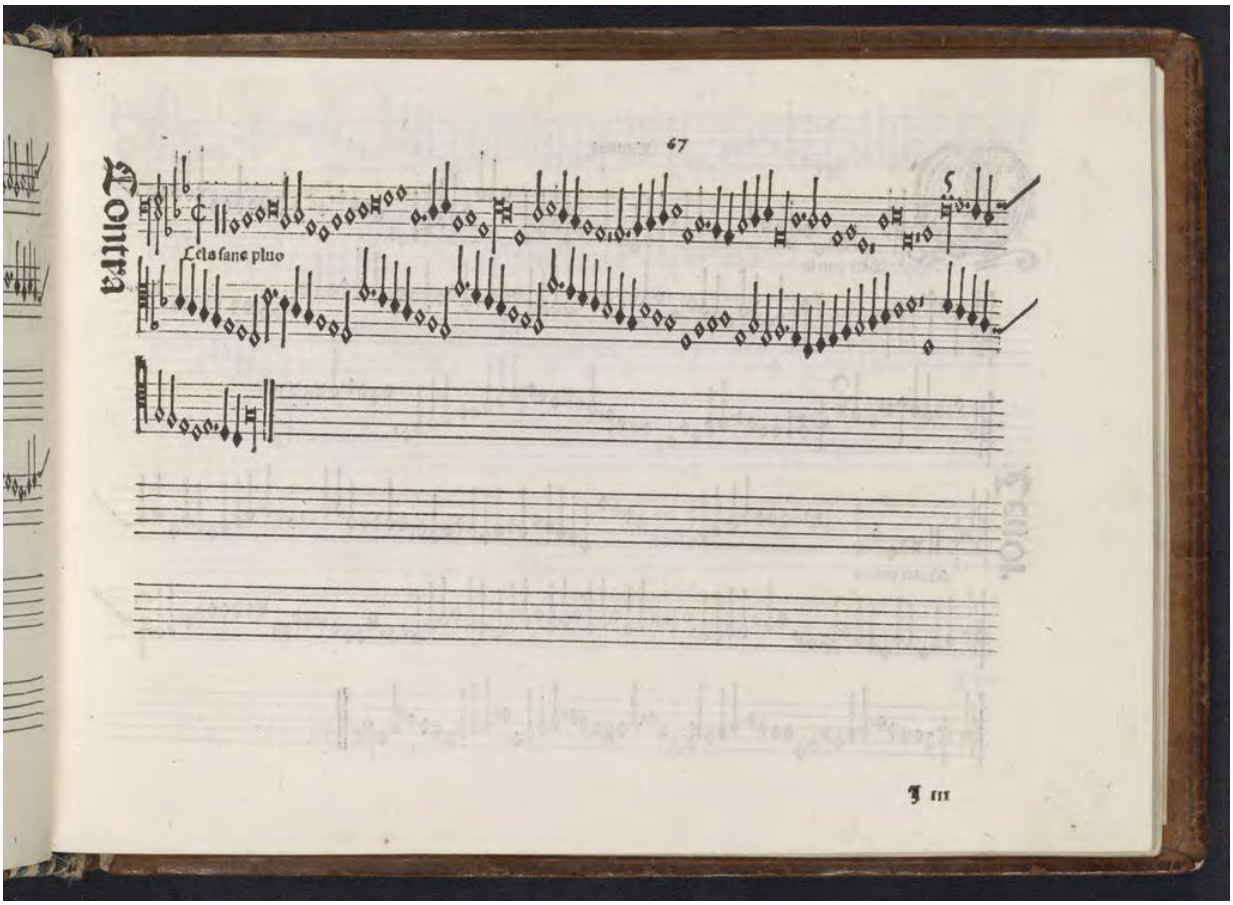


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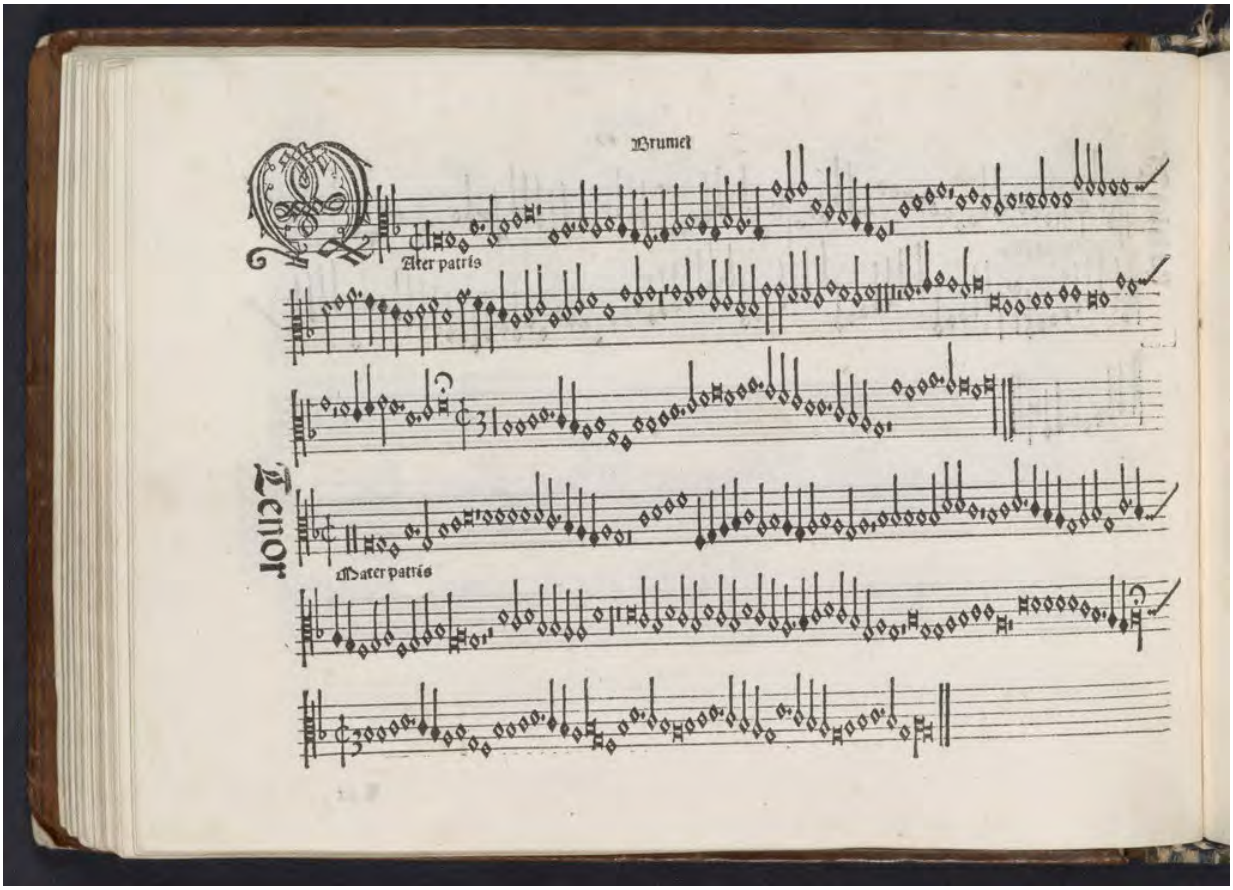

Brumel
Ater patris
Tenor
Mater patris

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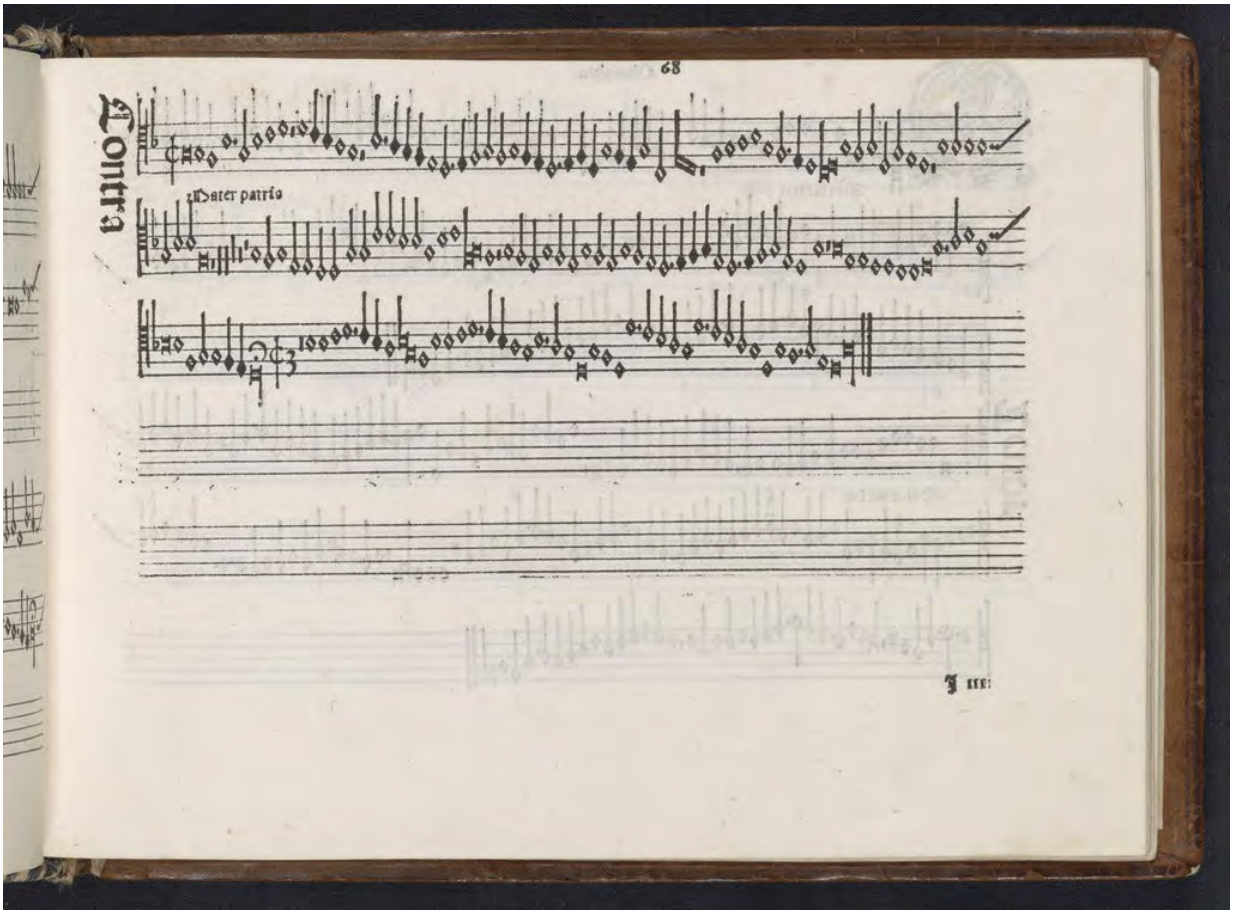

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Mater patris

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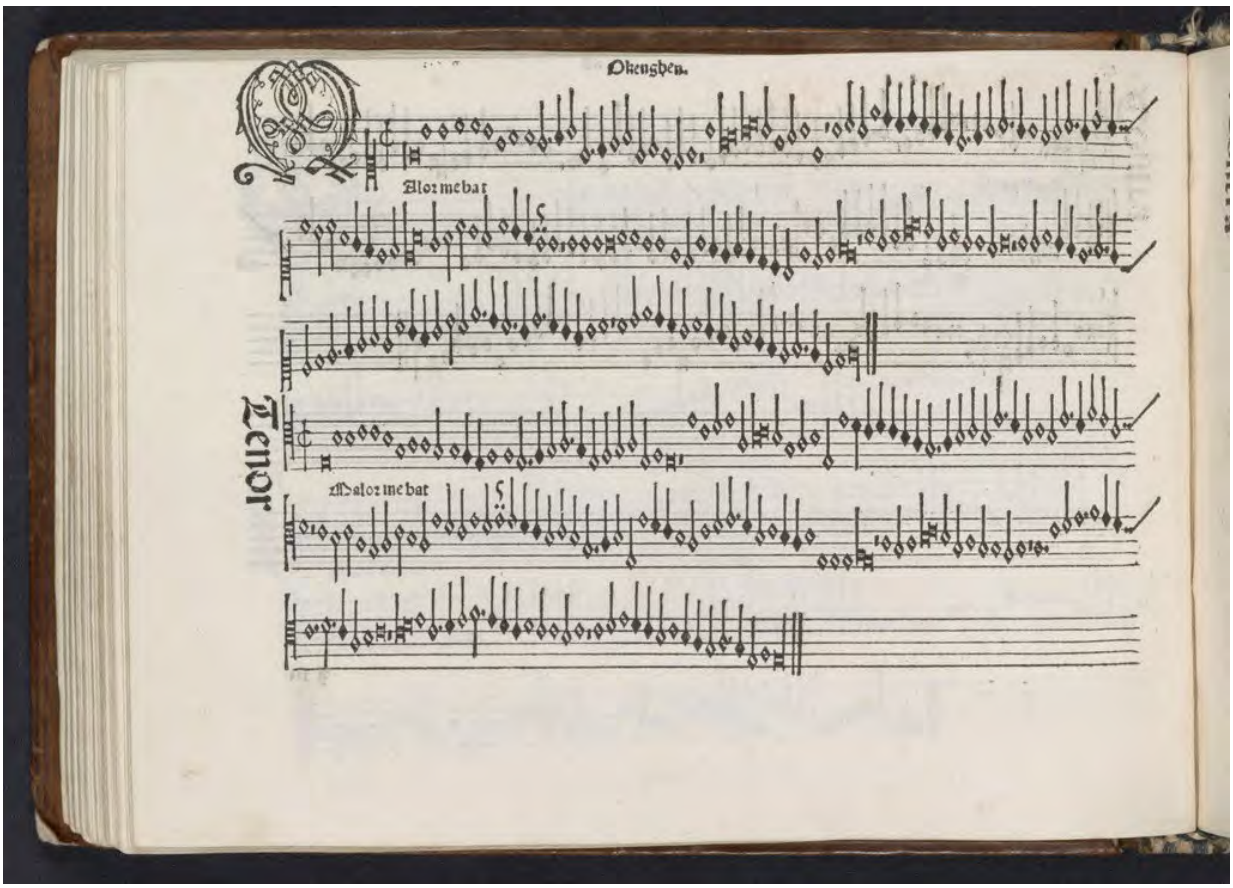


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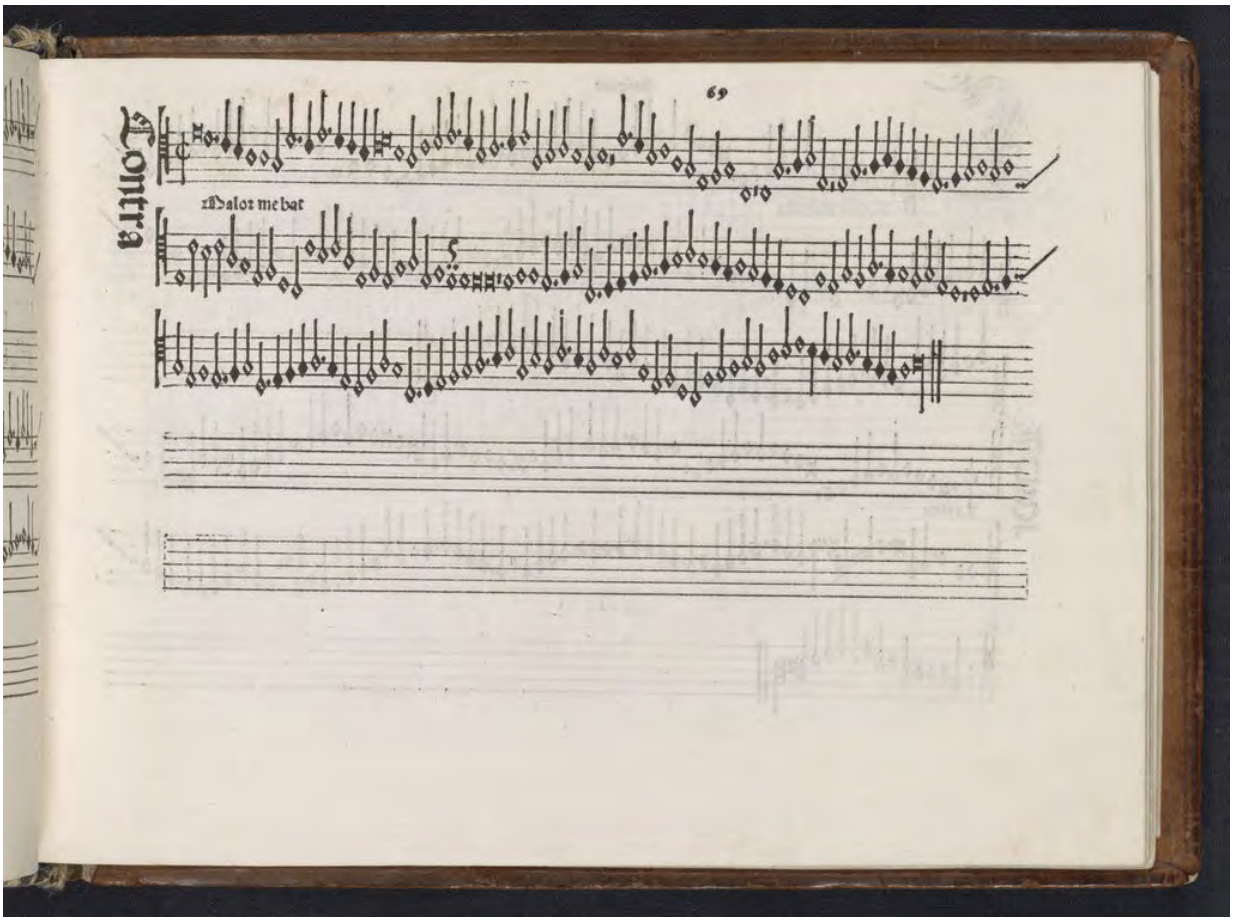


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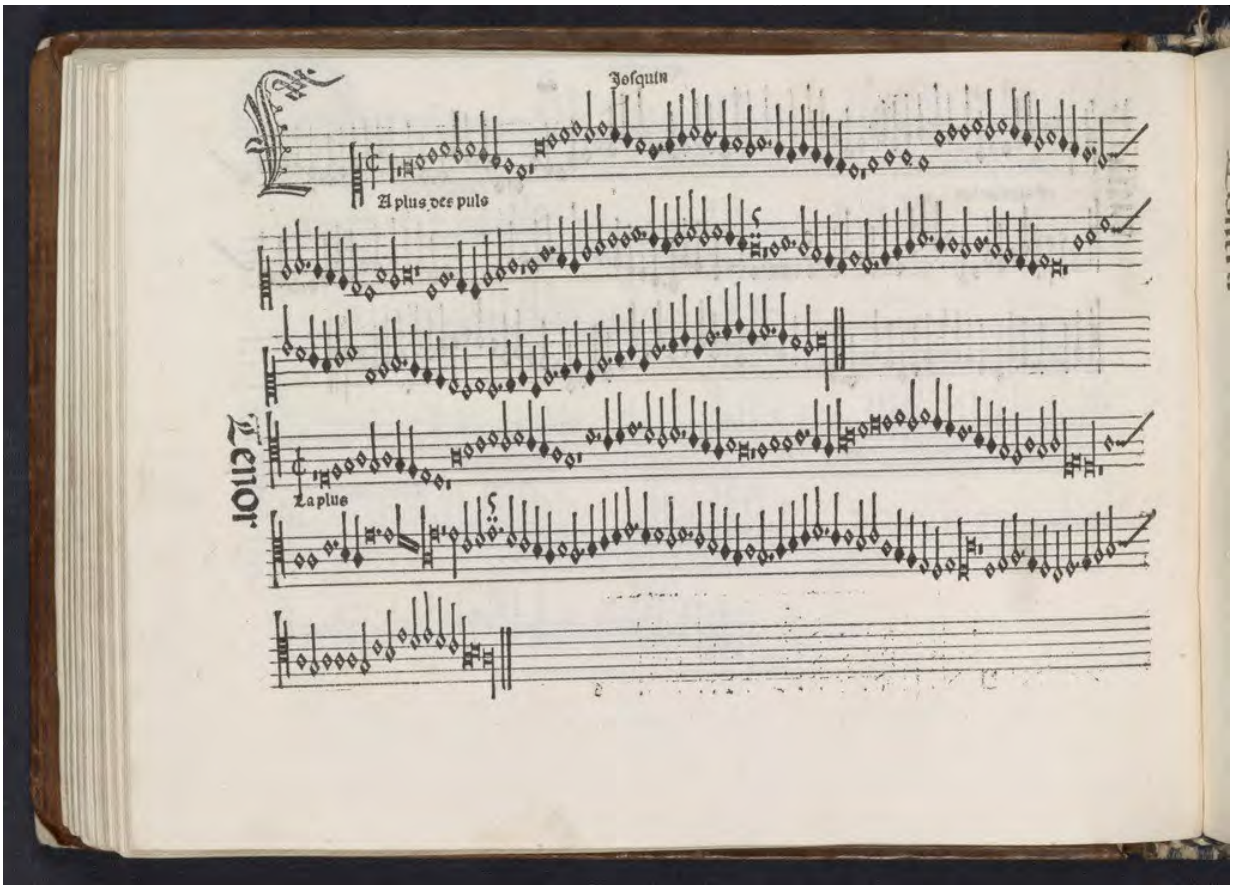


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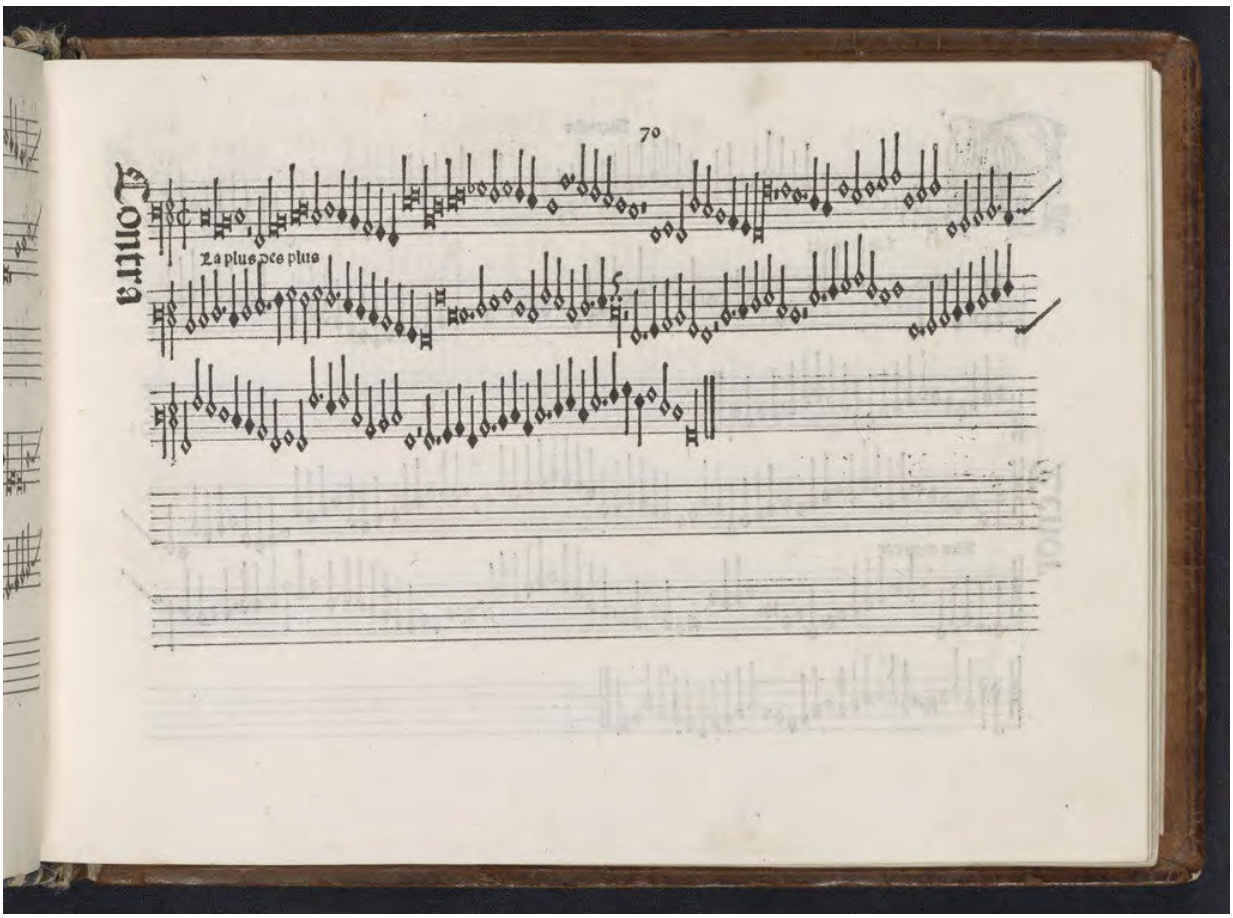


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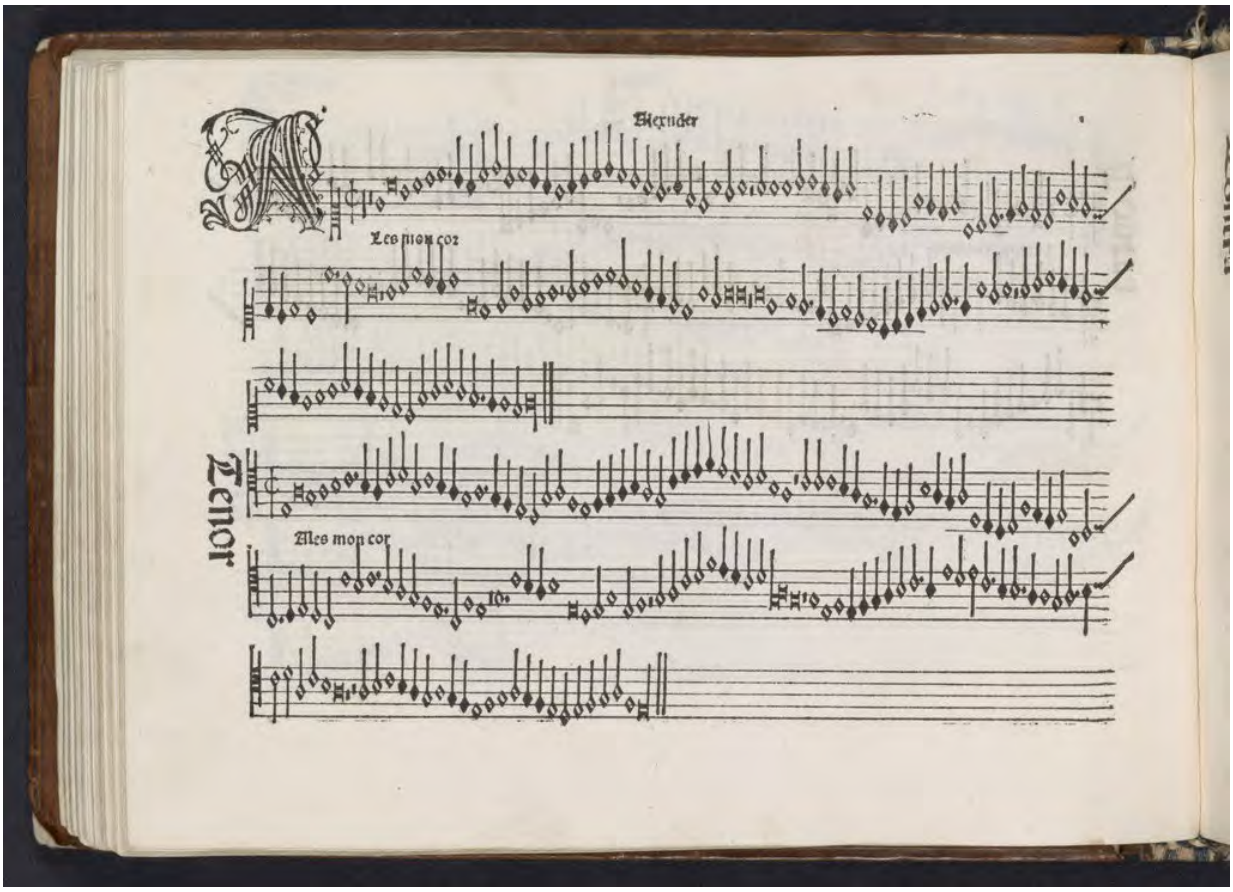

Alexander
Les mien cor
Tenor
Mes mon cor

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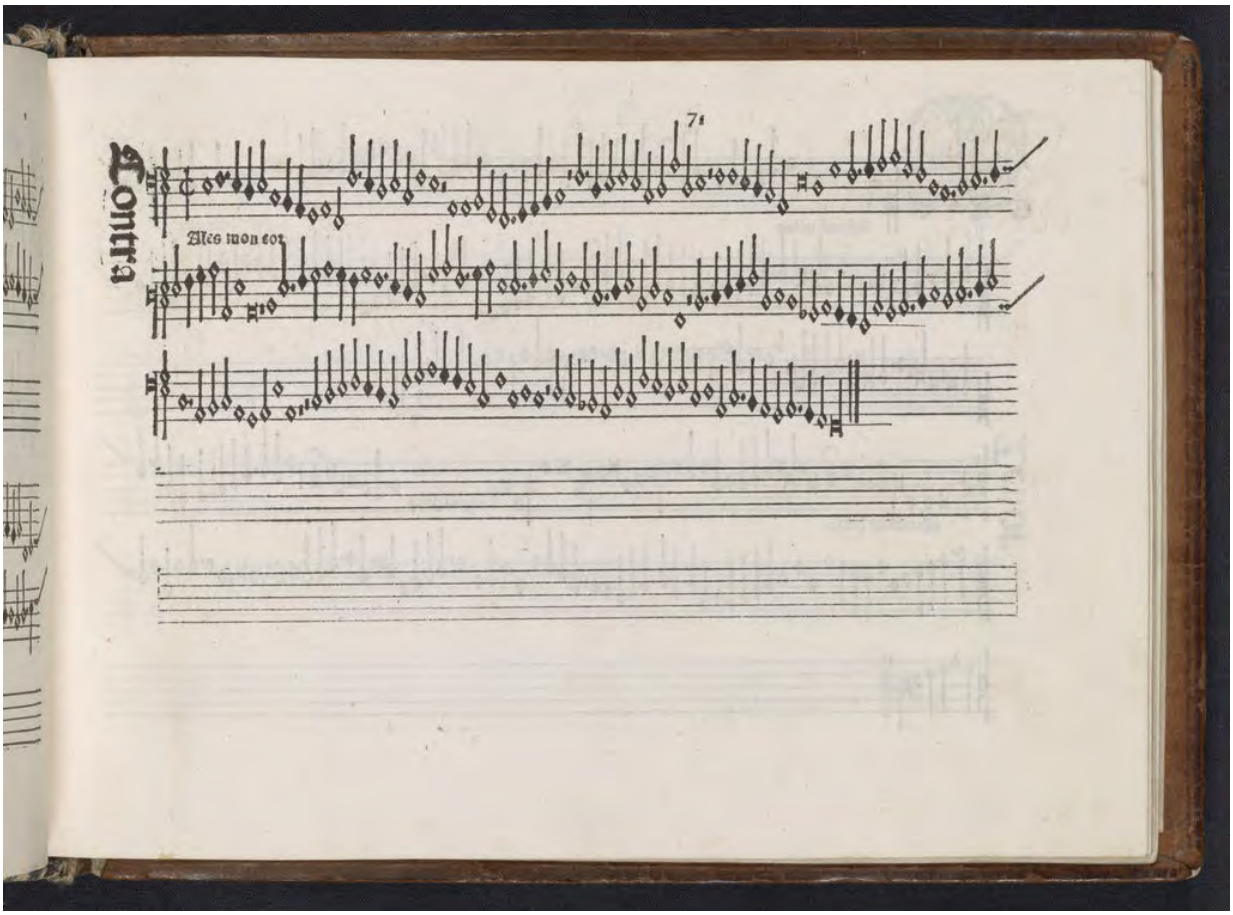

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Contra
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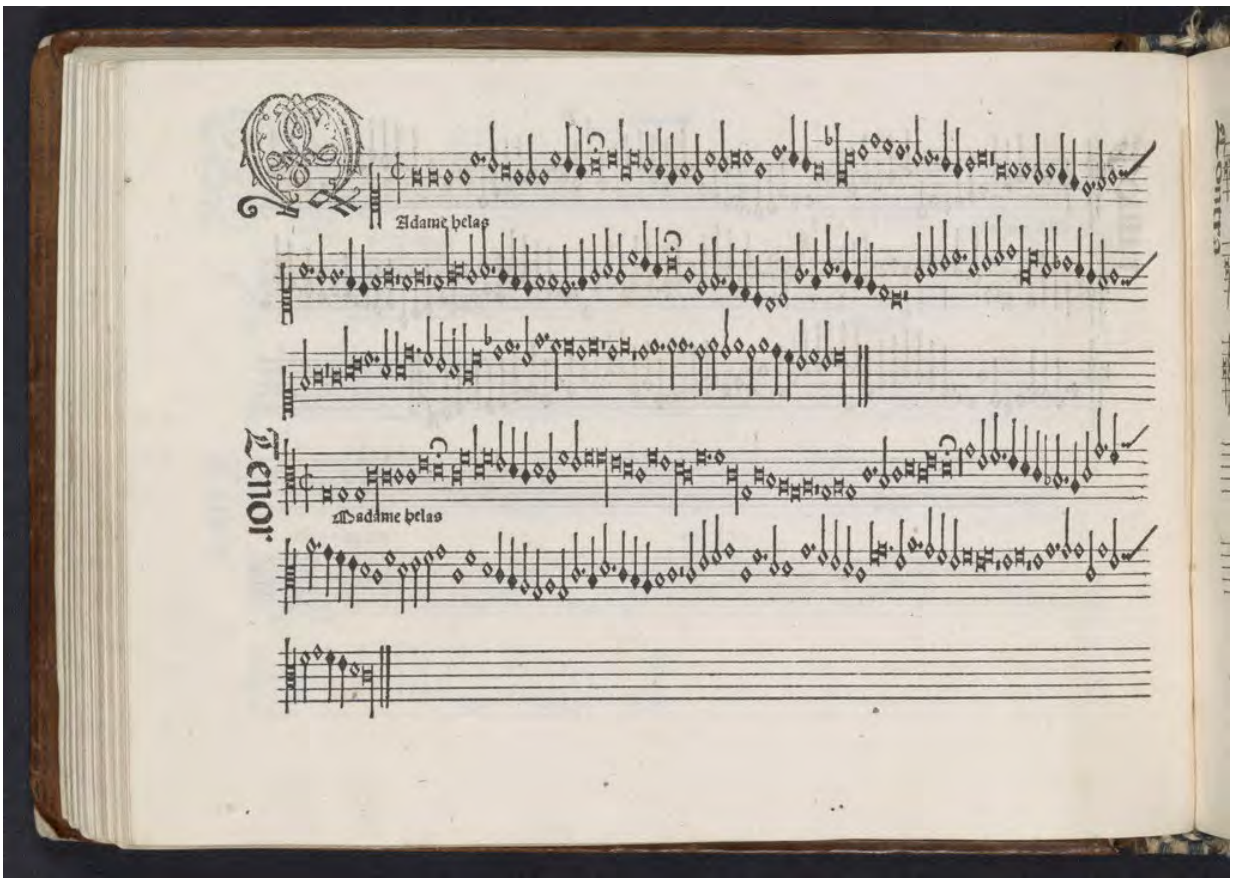


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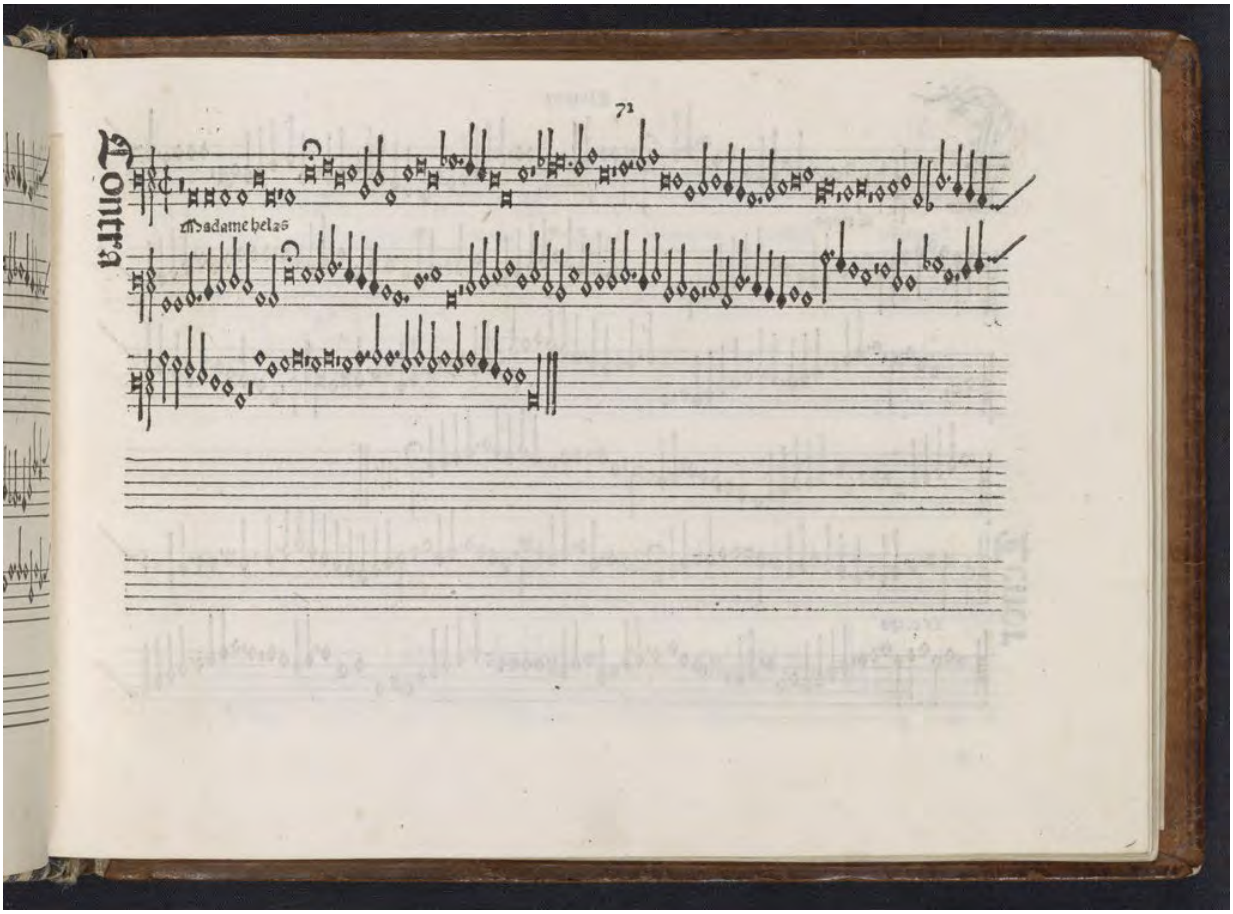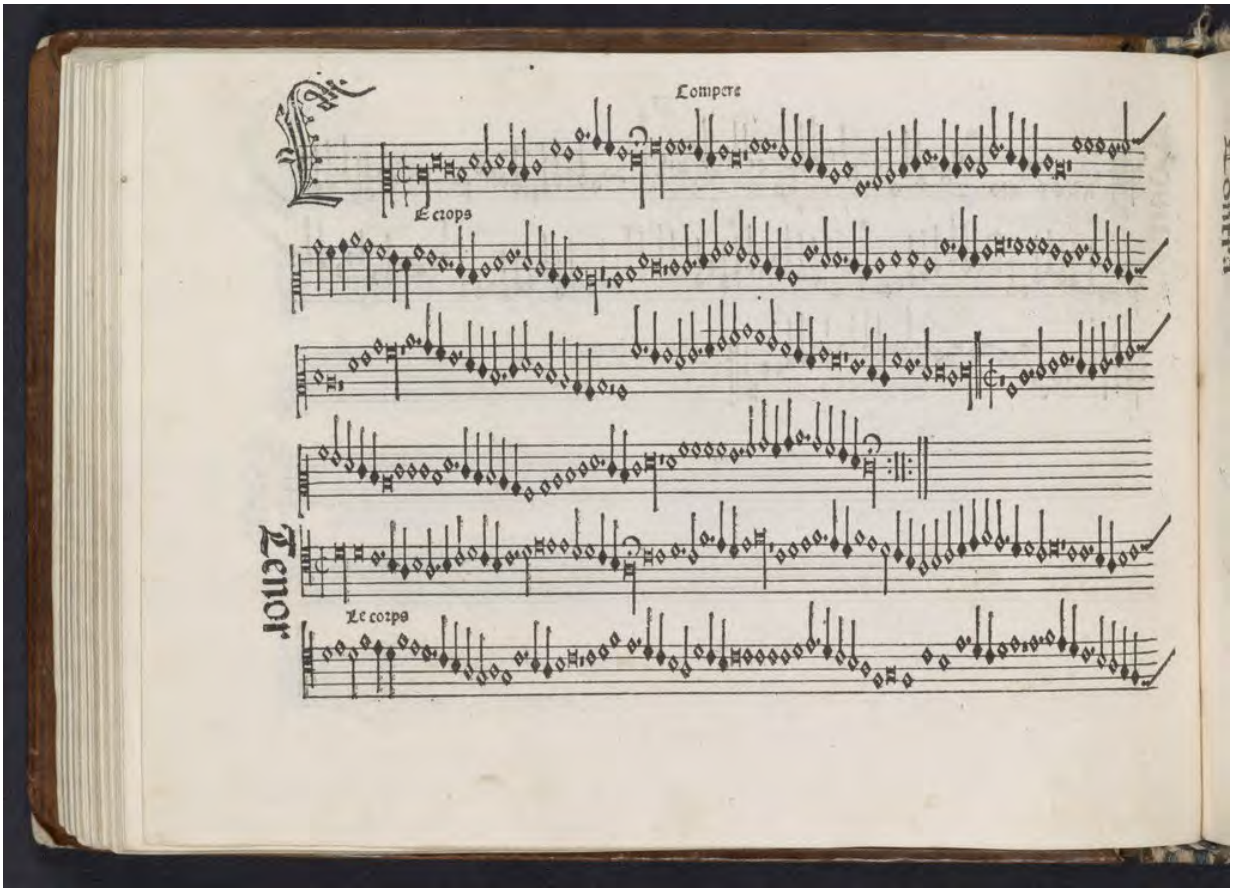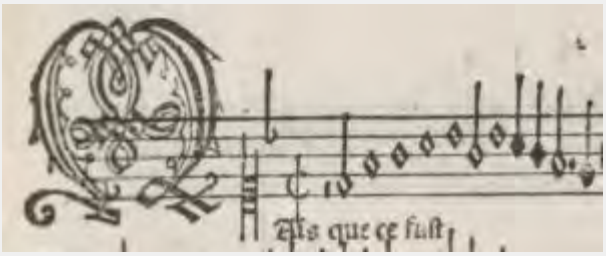


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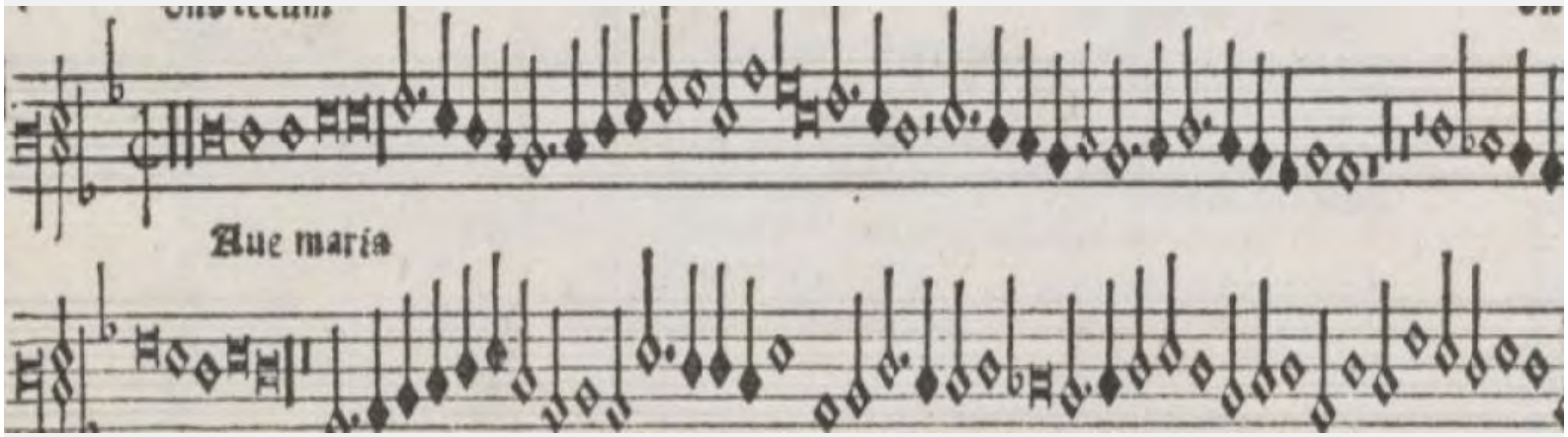
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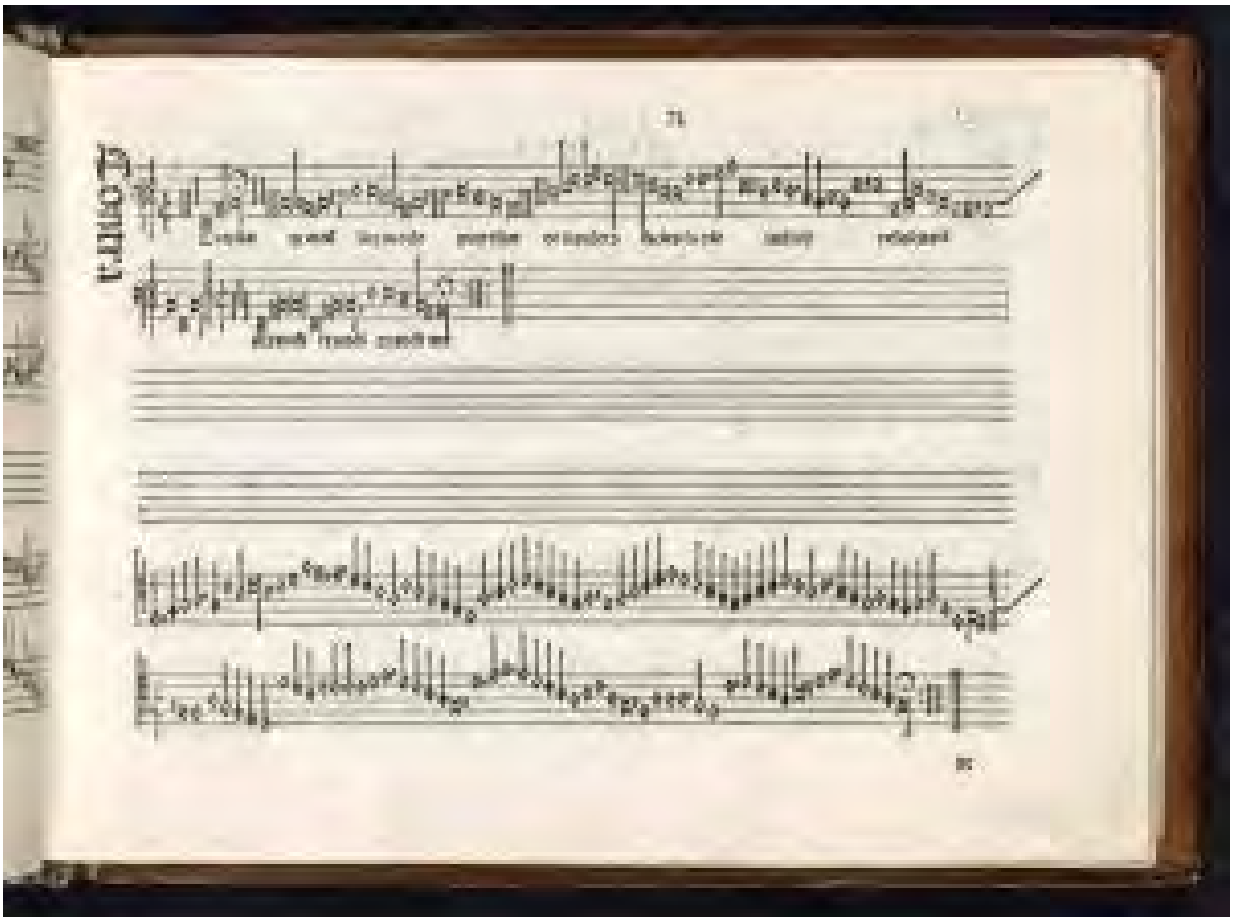


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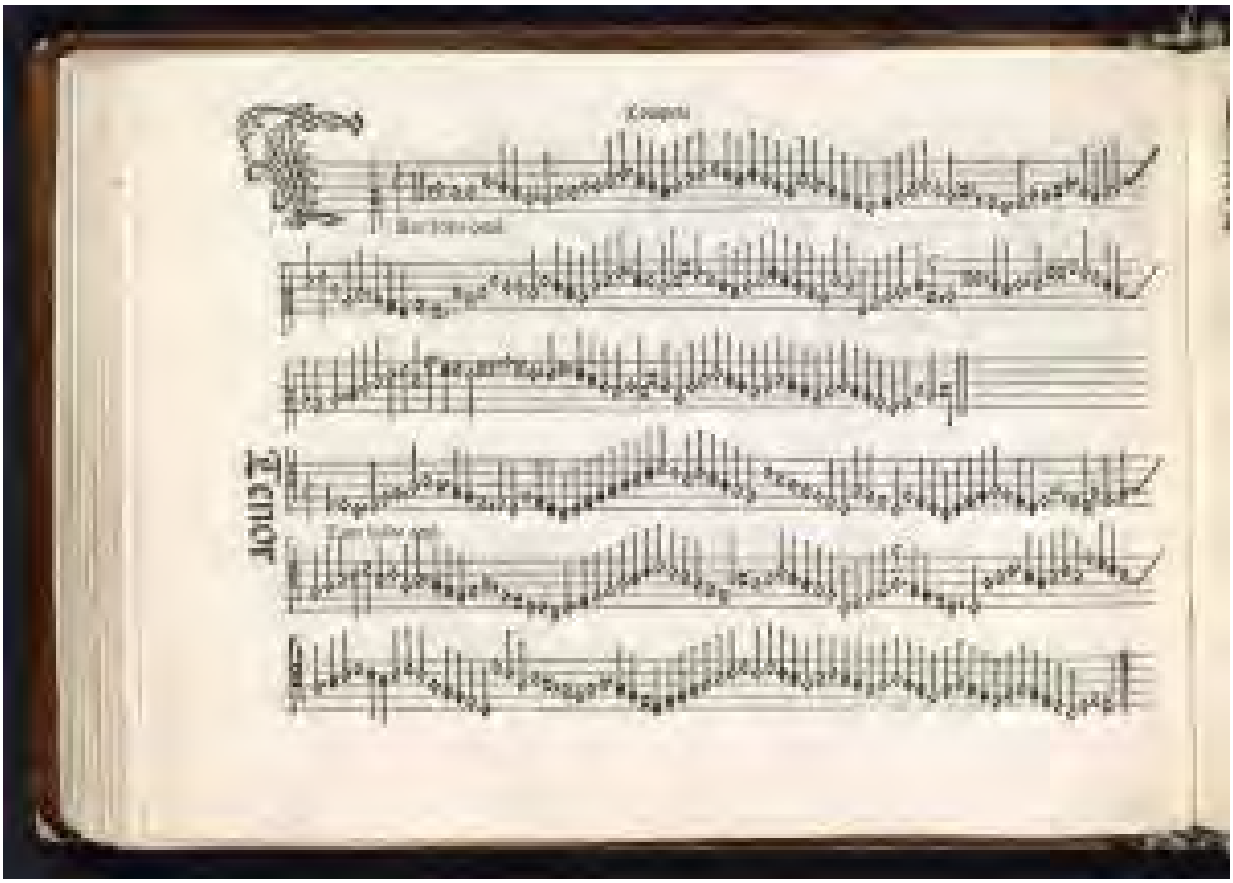


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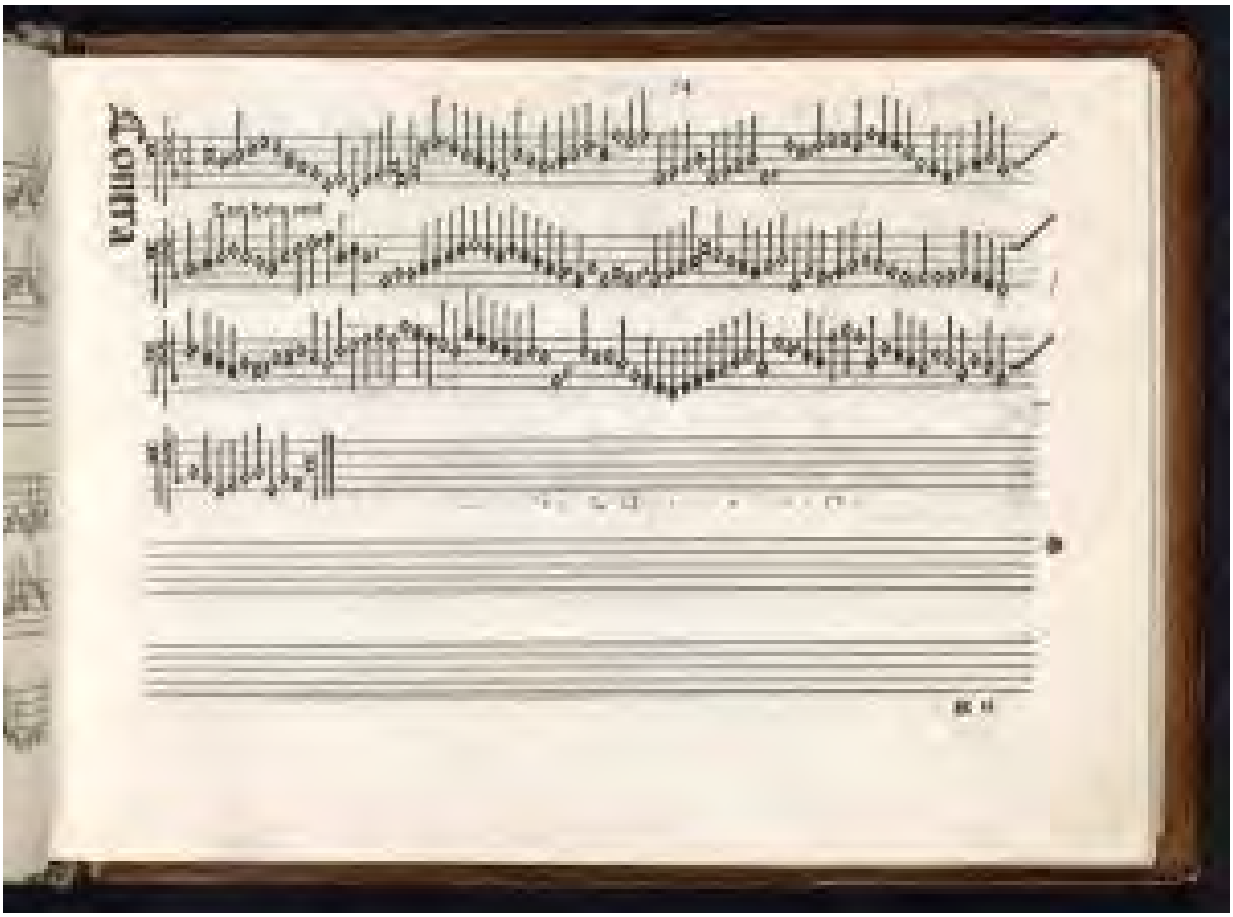


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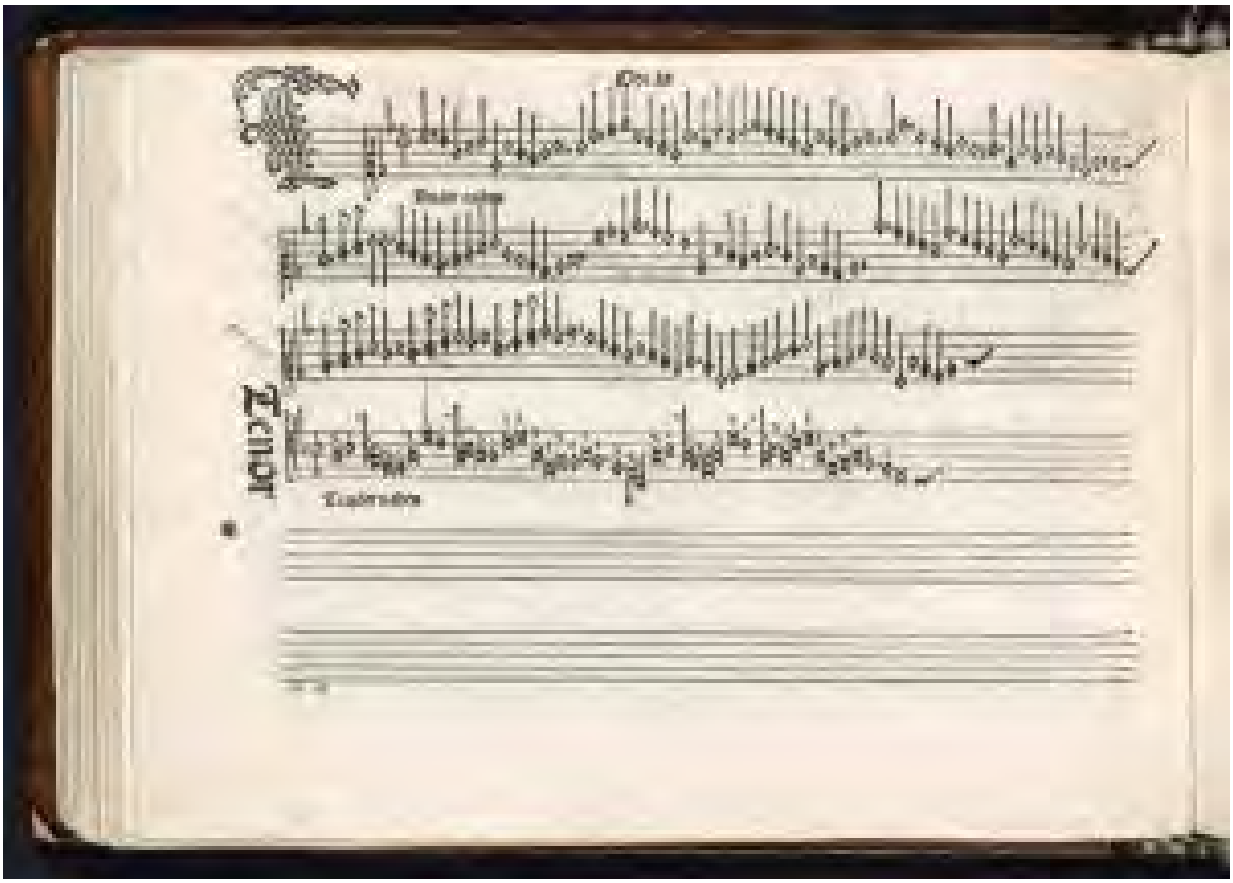


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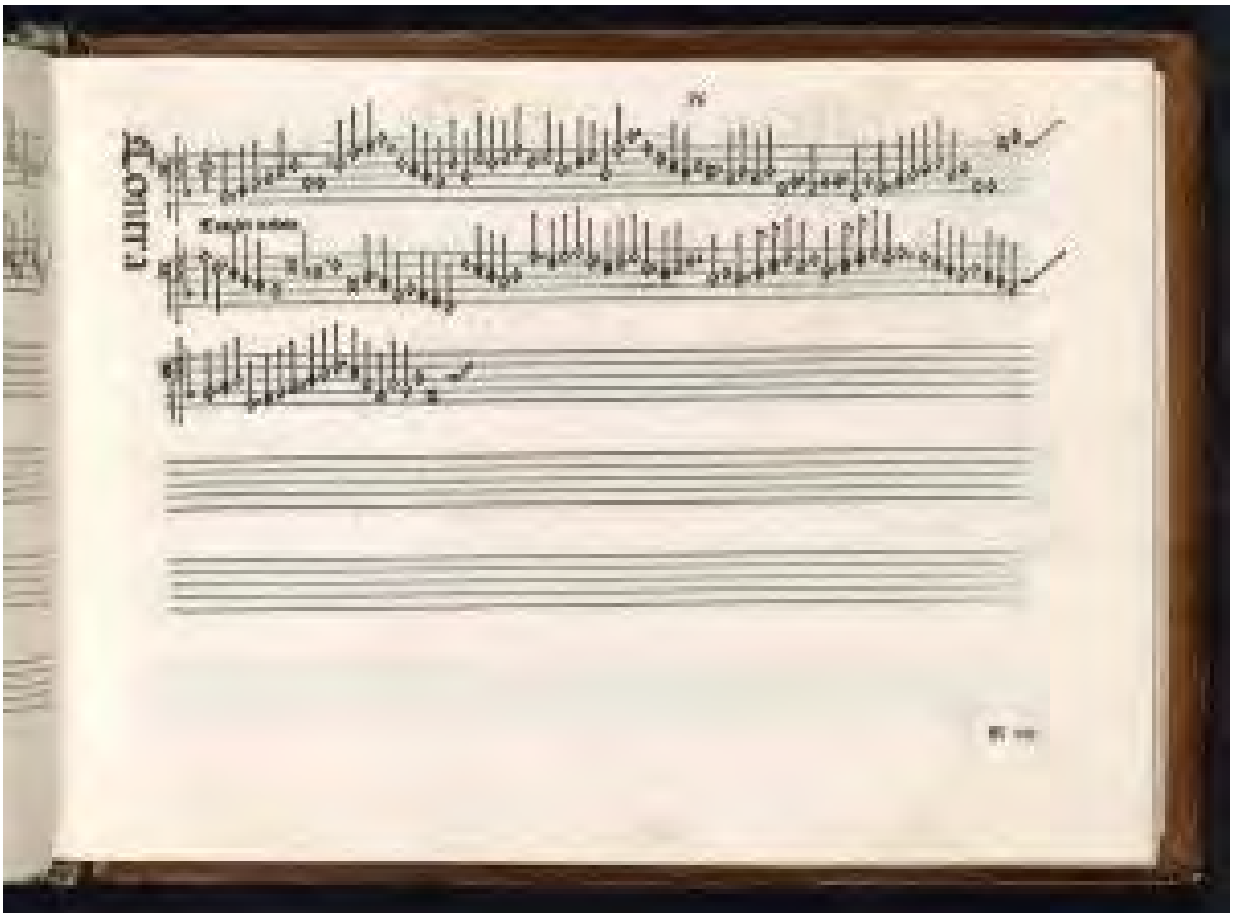


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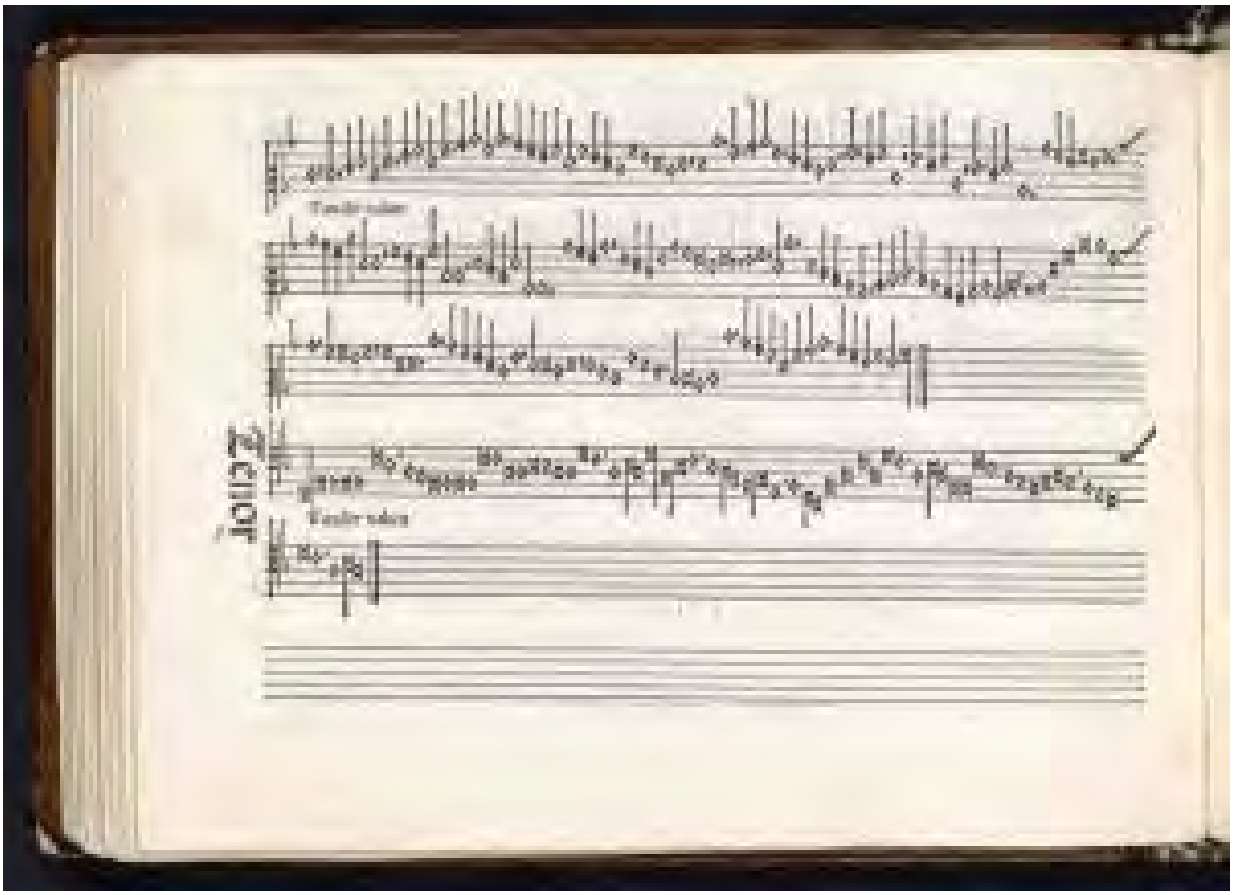


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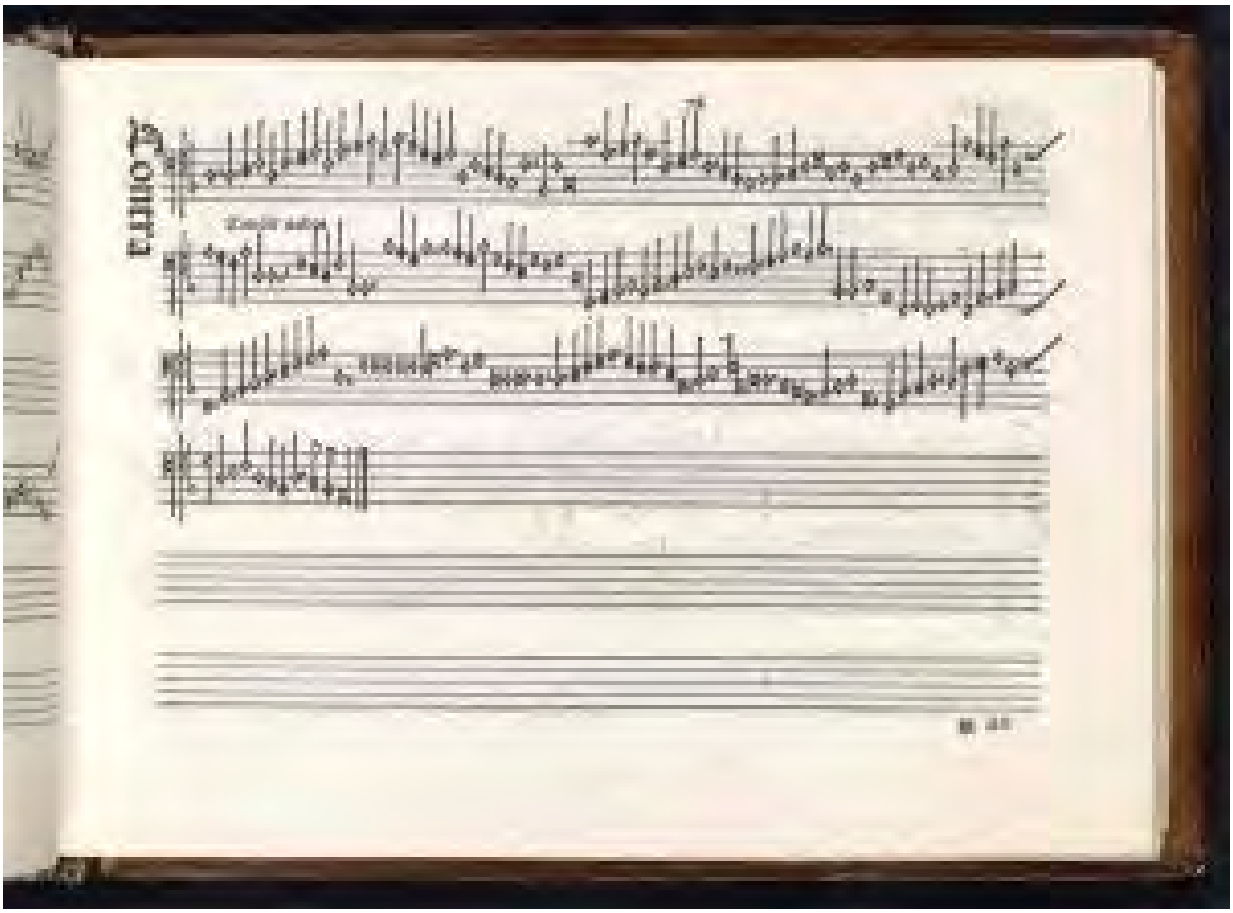


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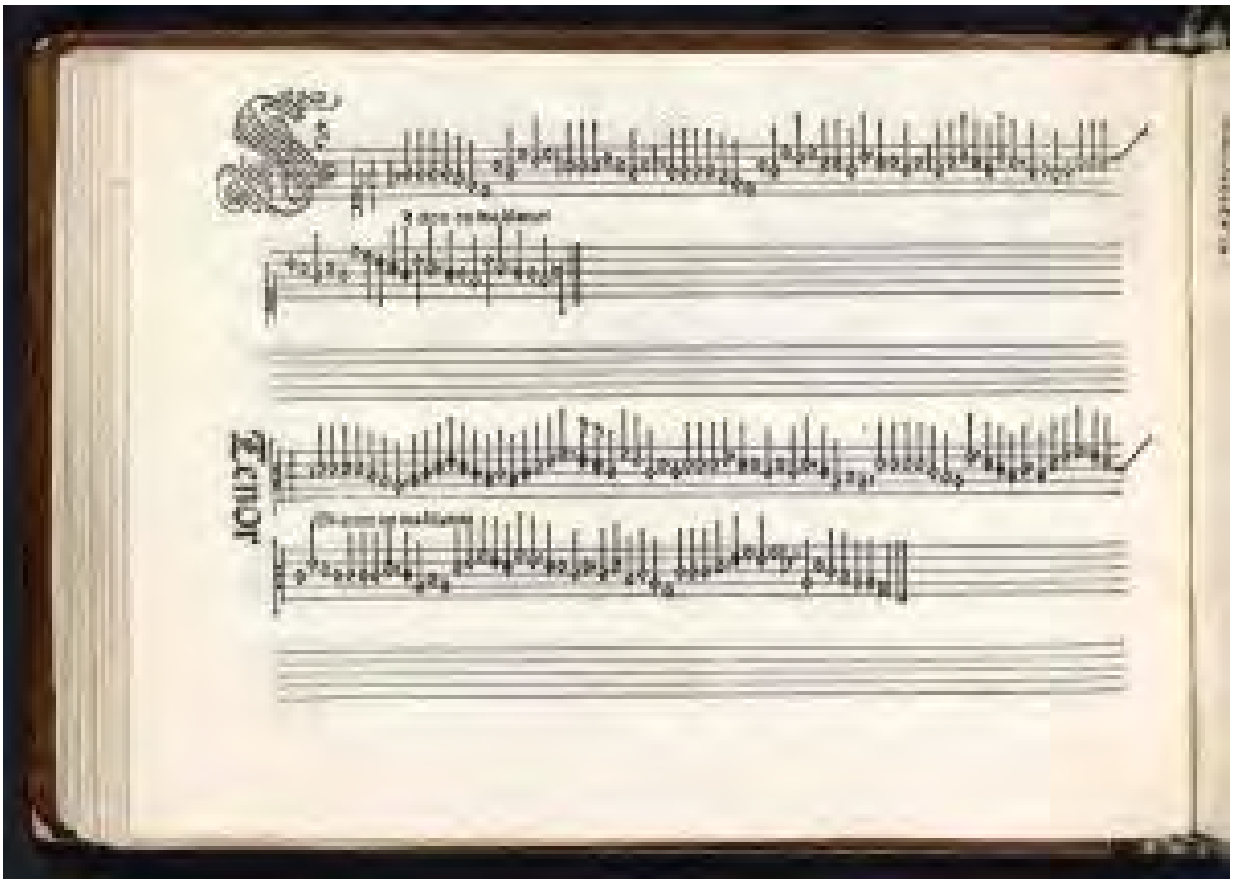


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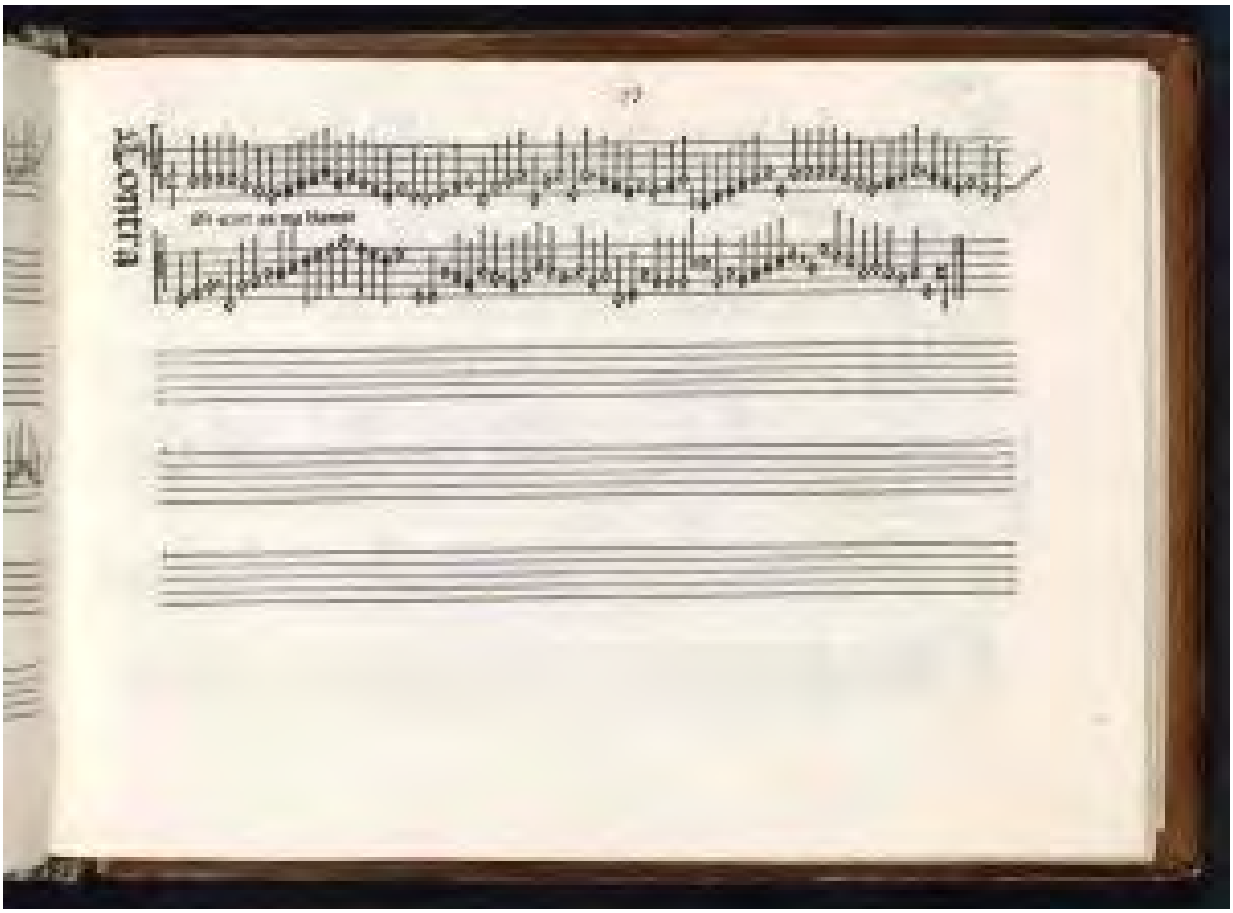


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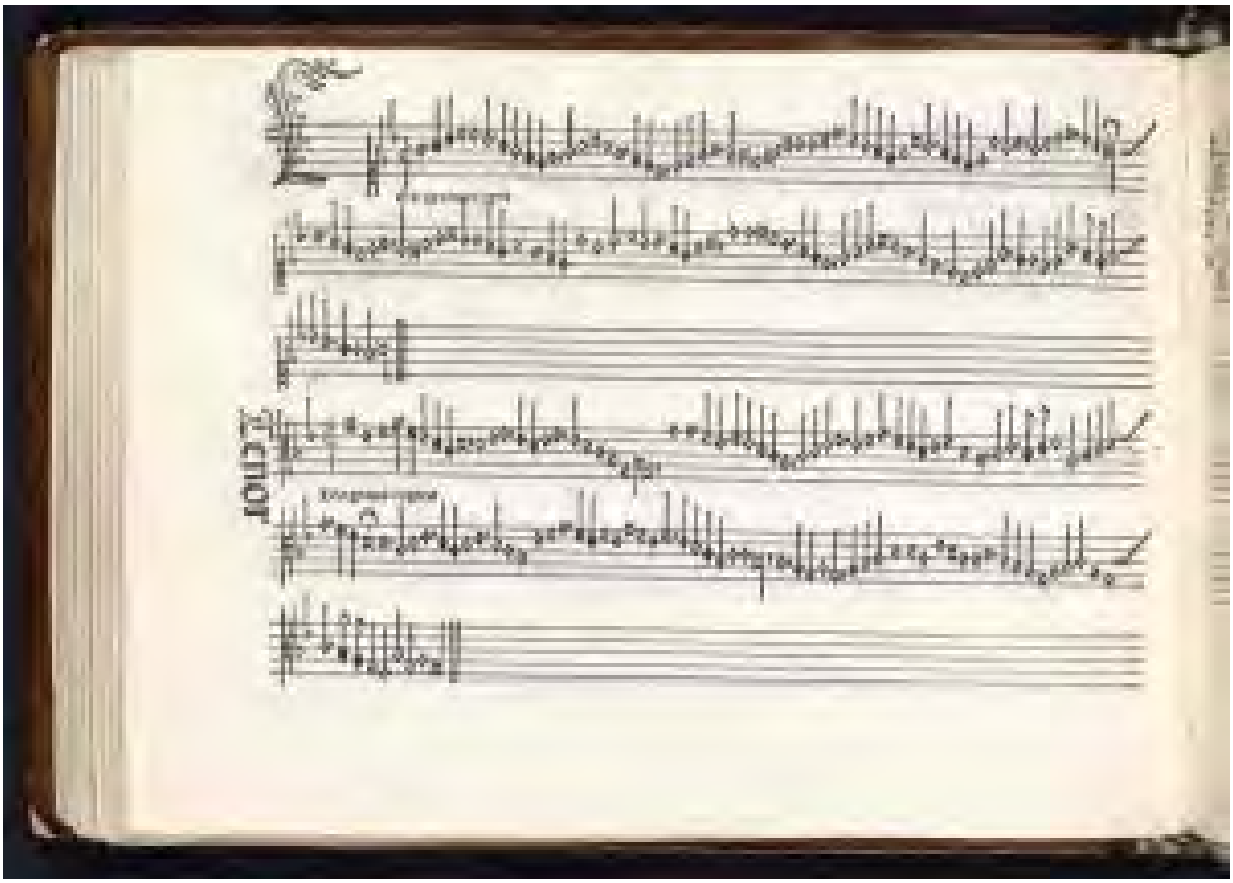


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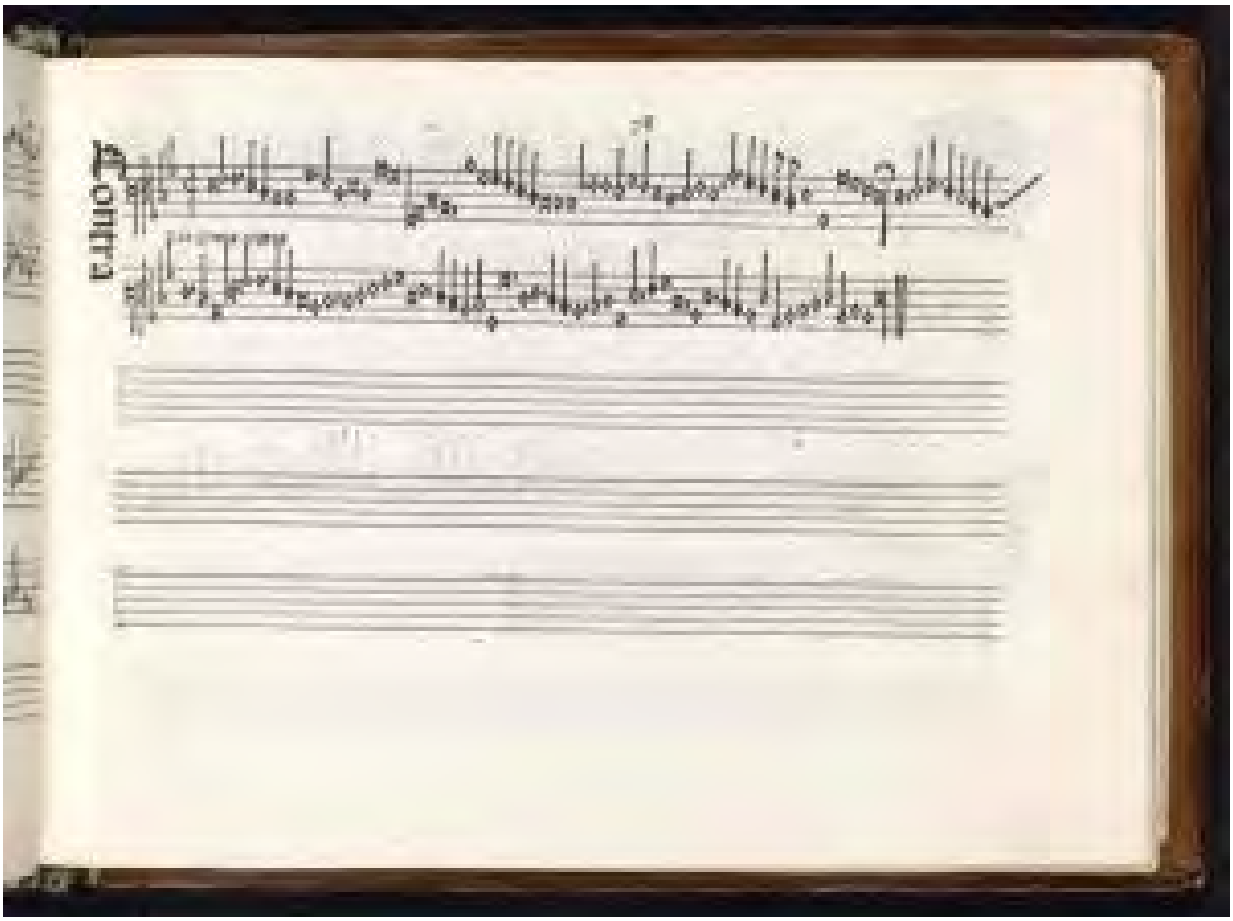


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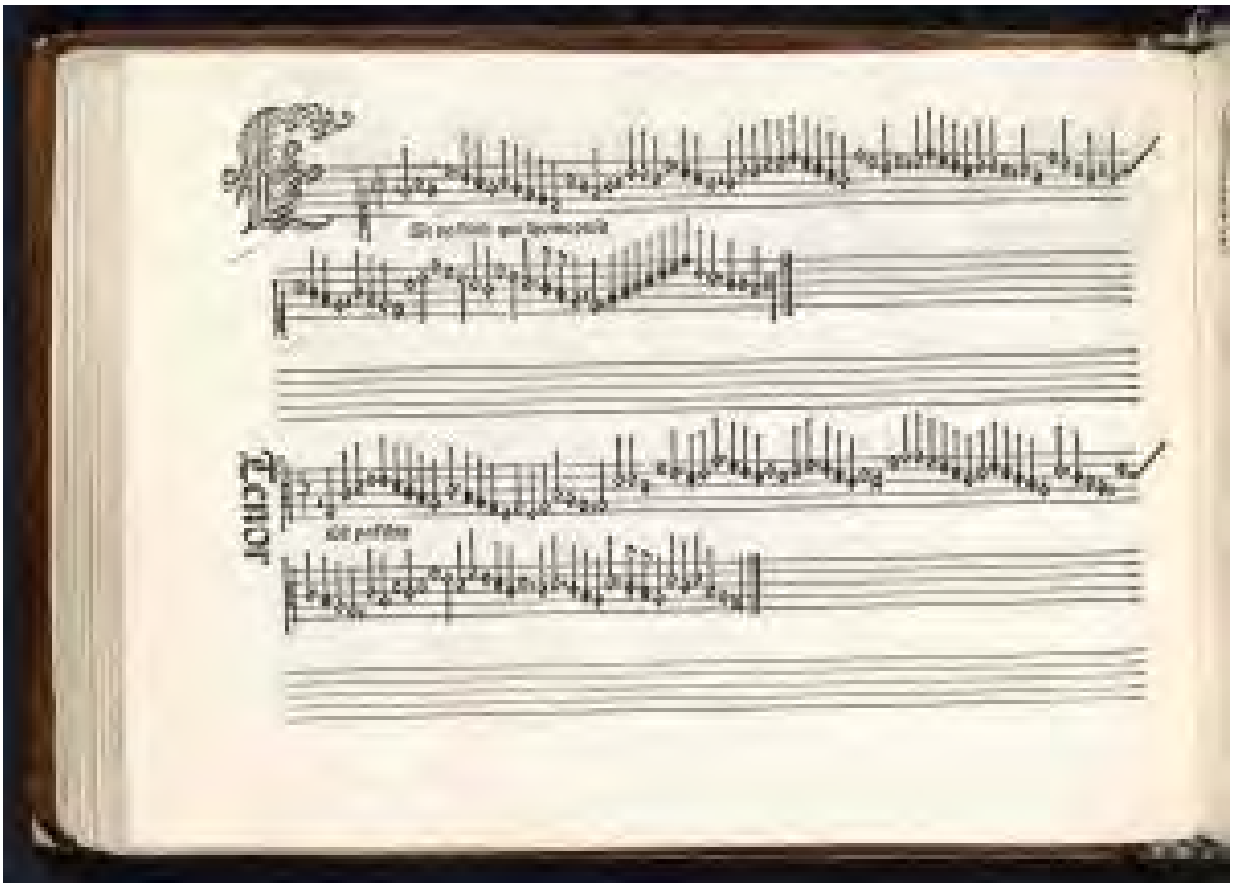


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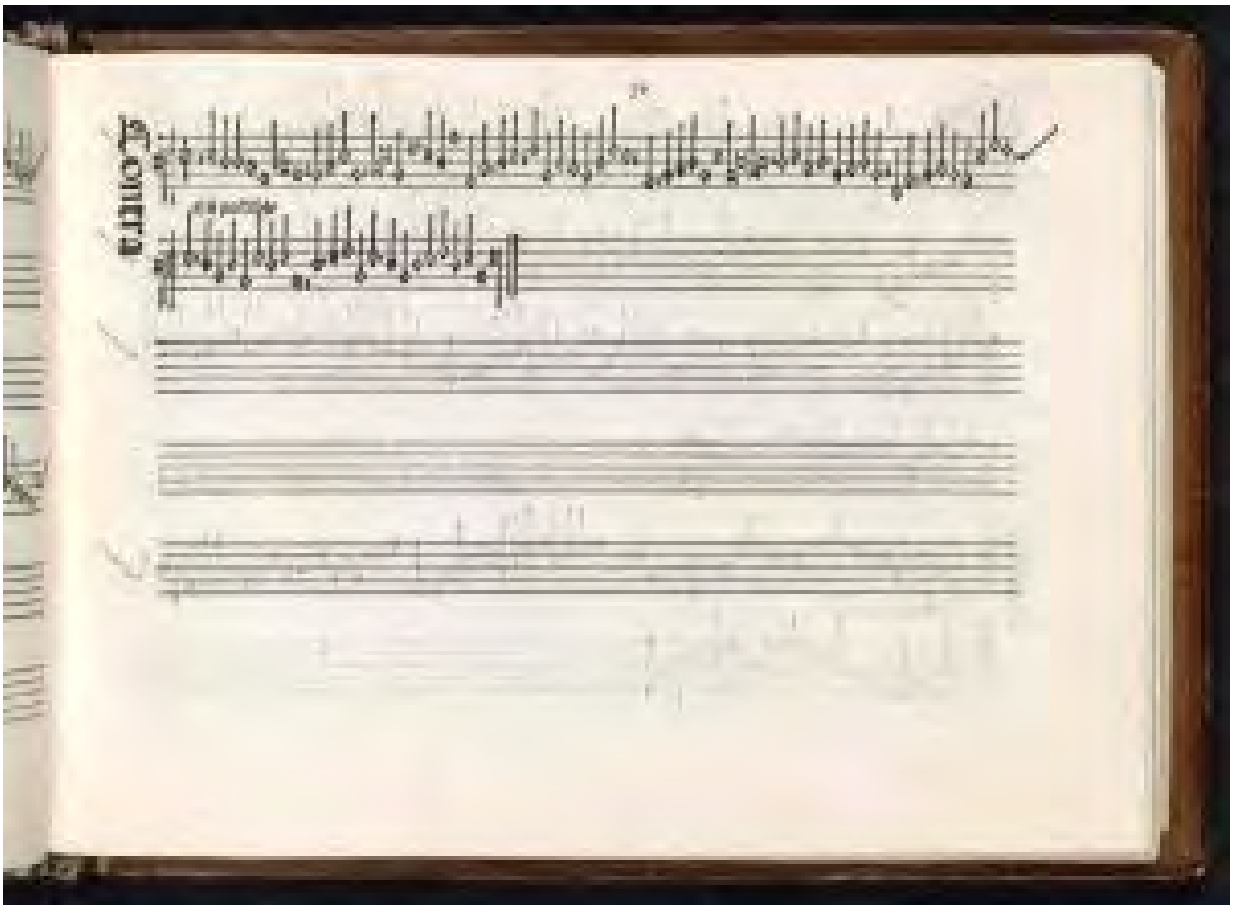


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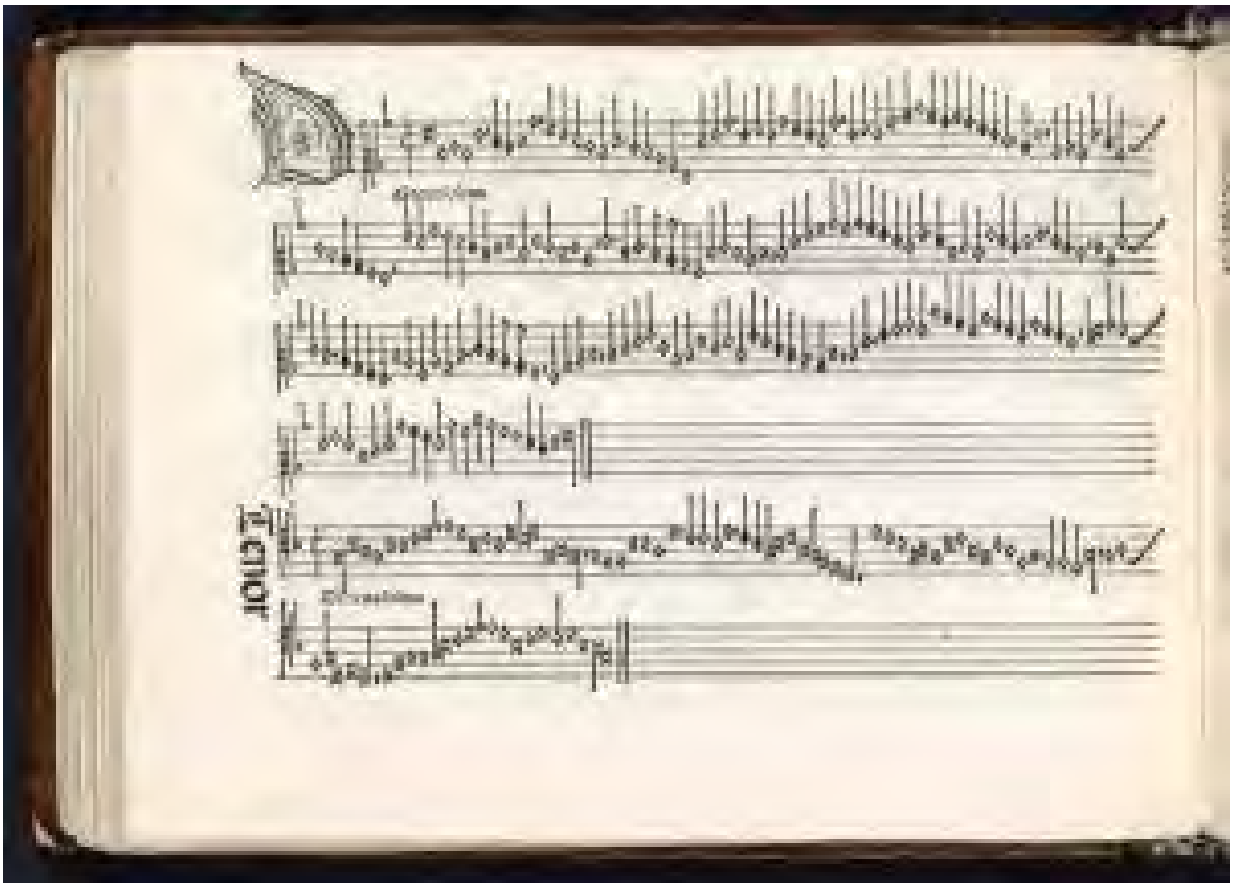


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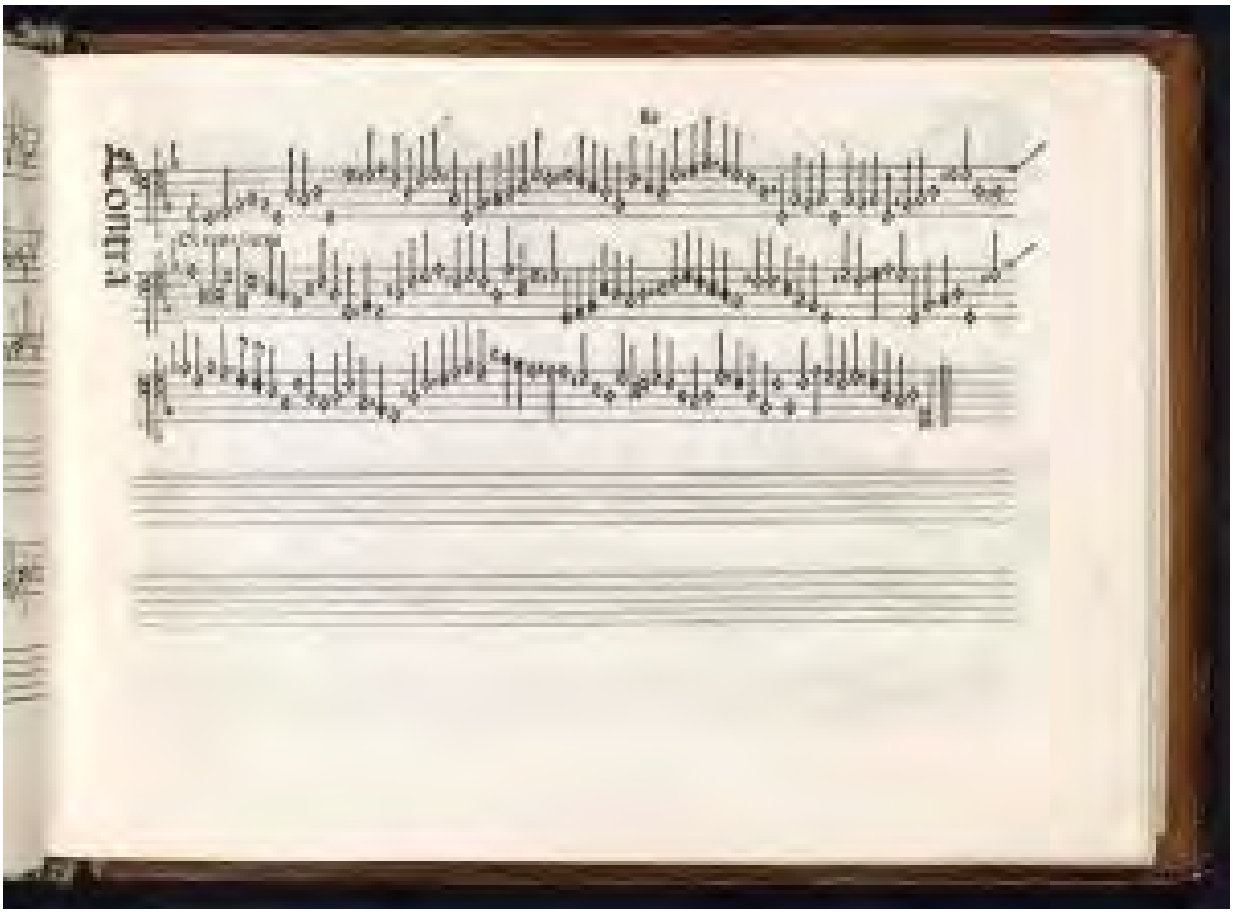


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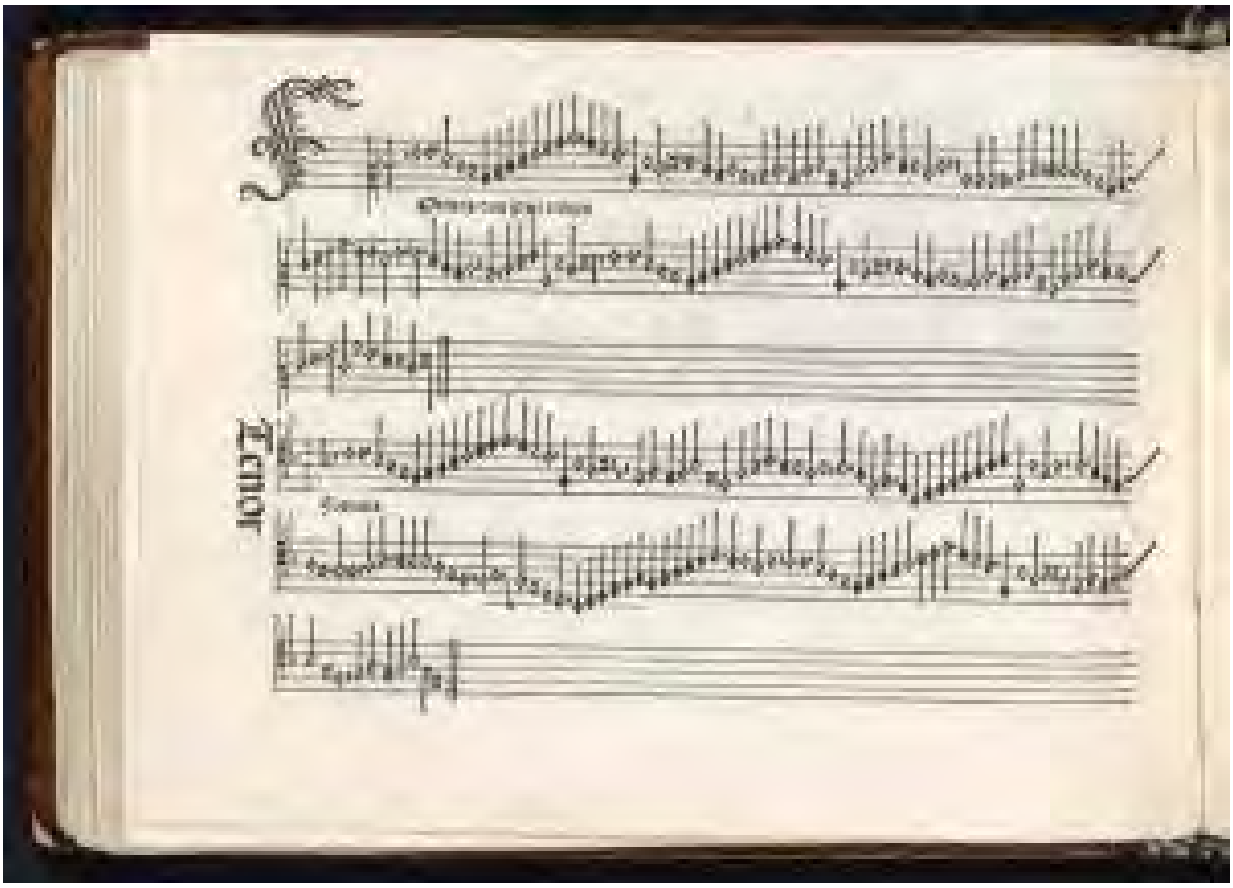


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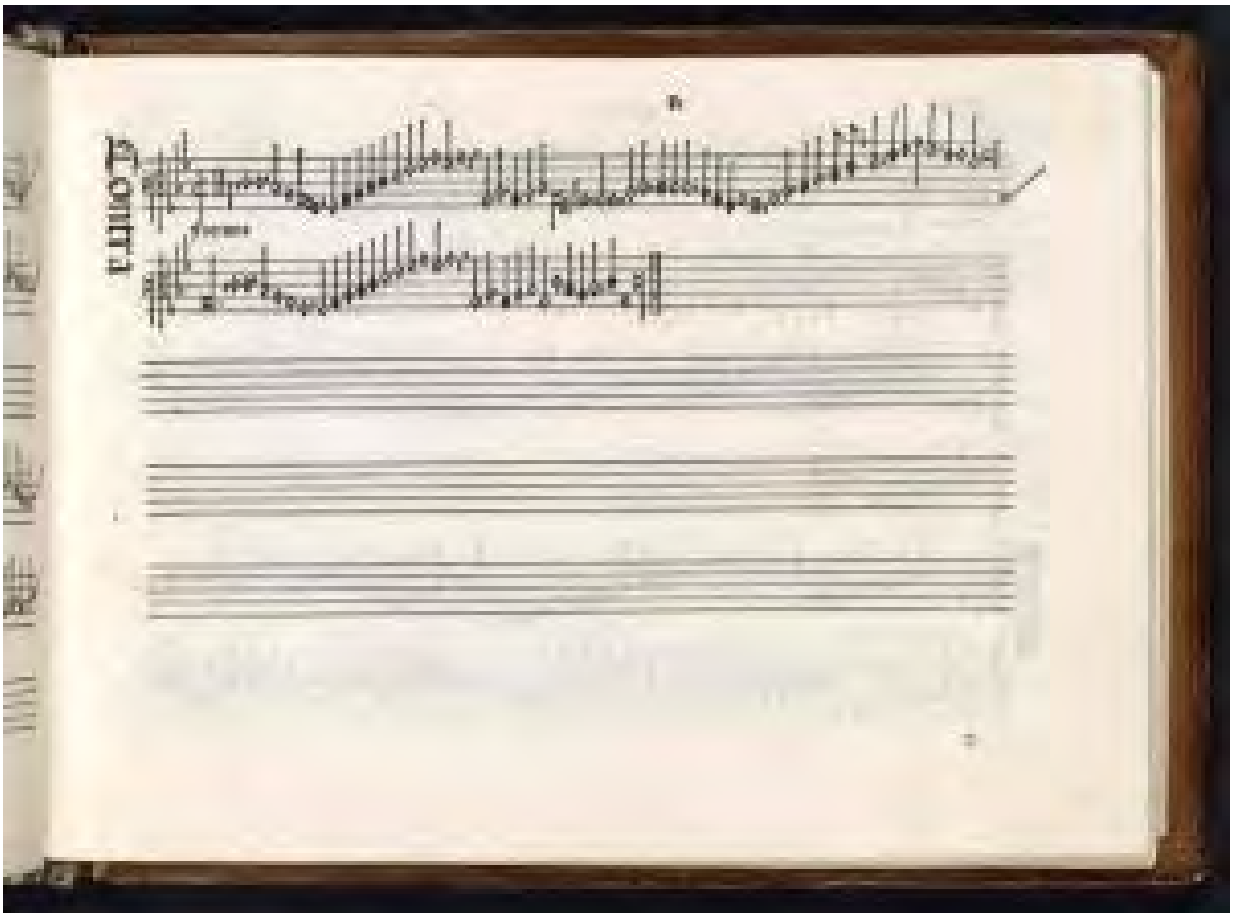


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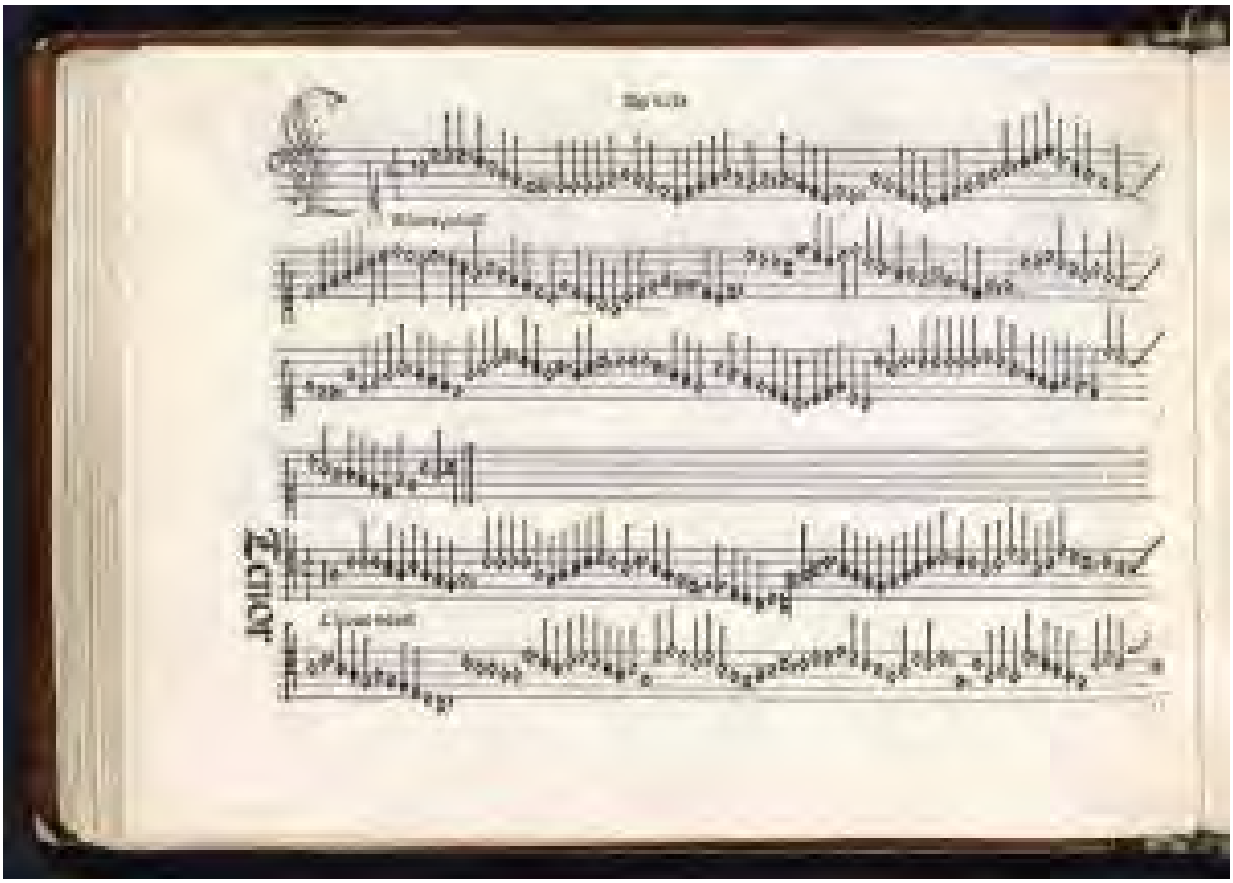


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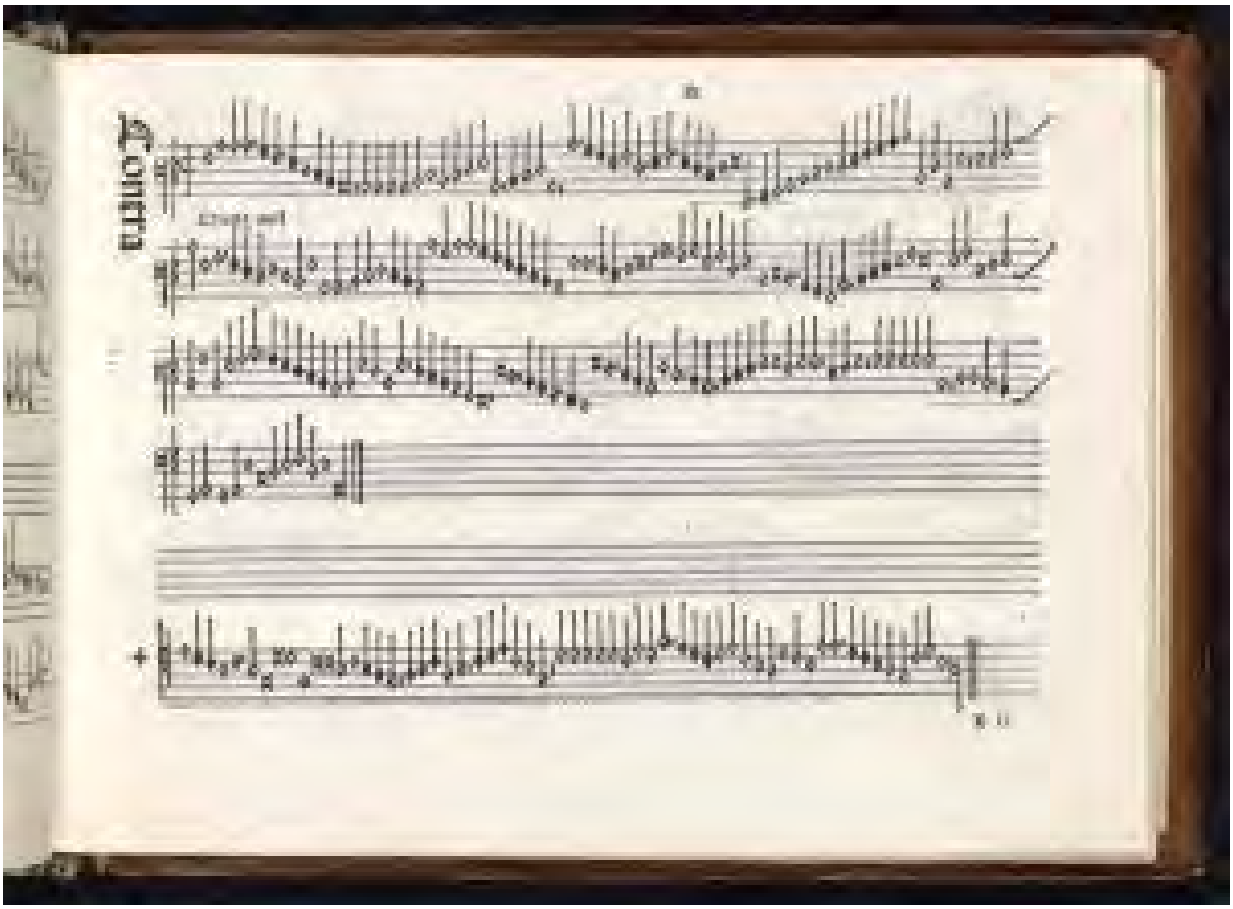


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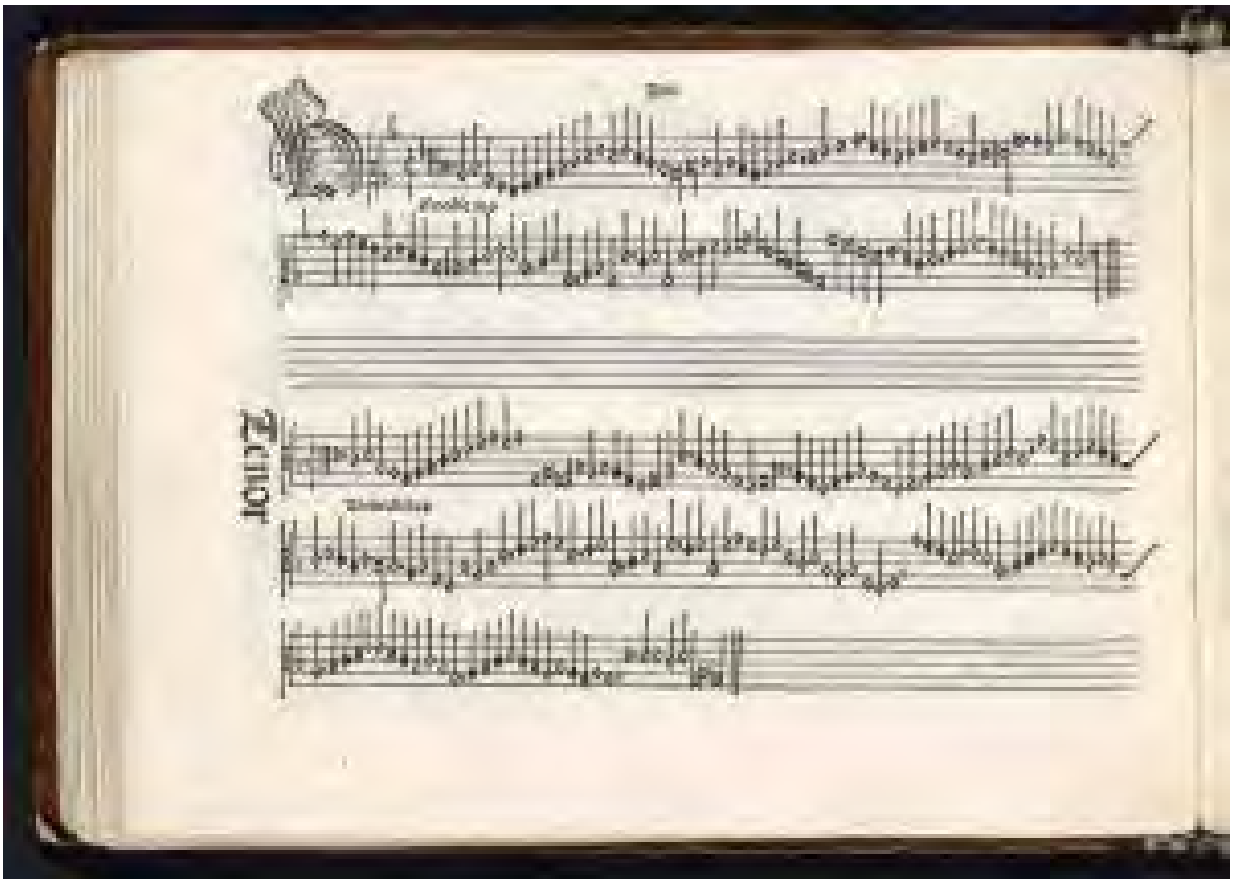


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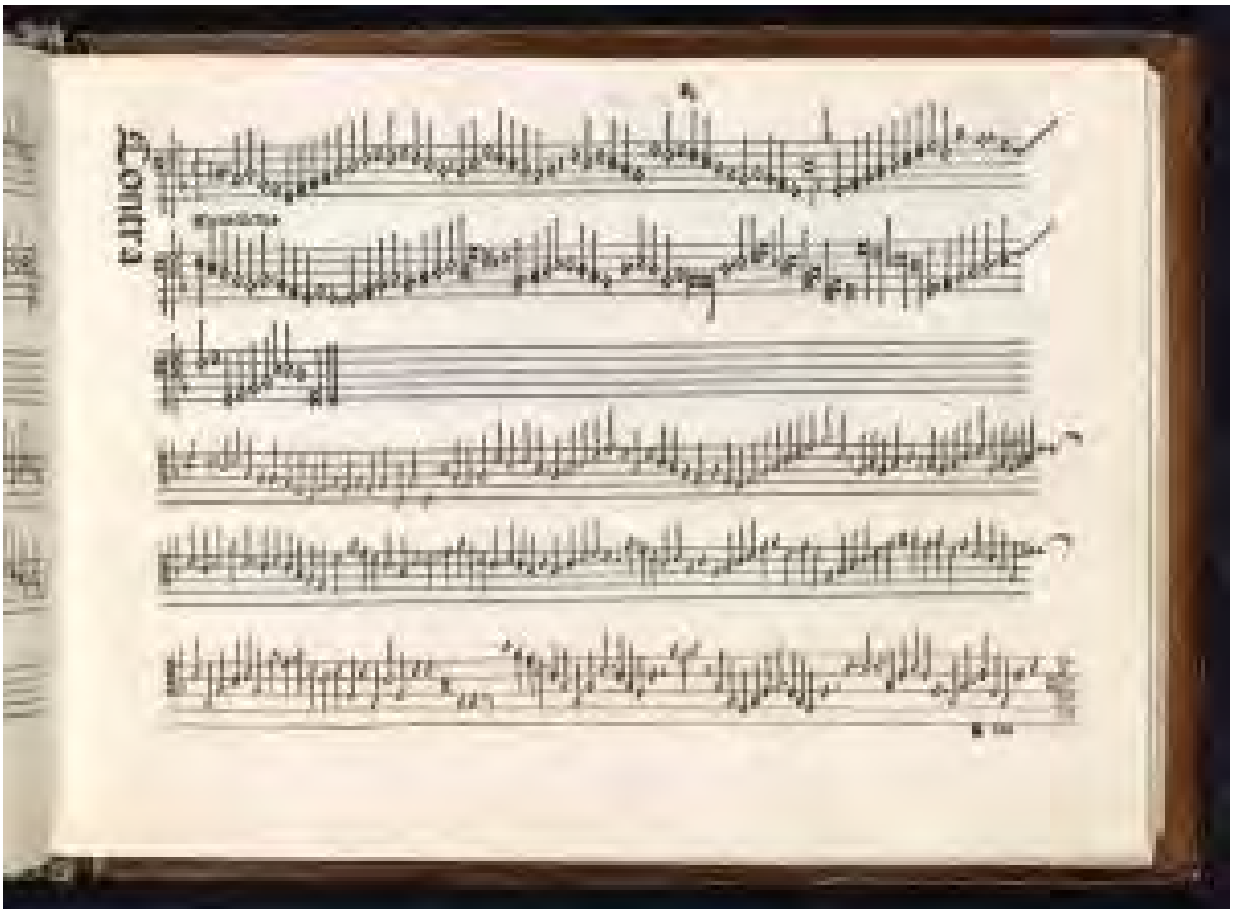


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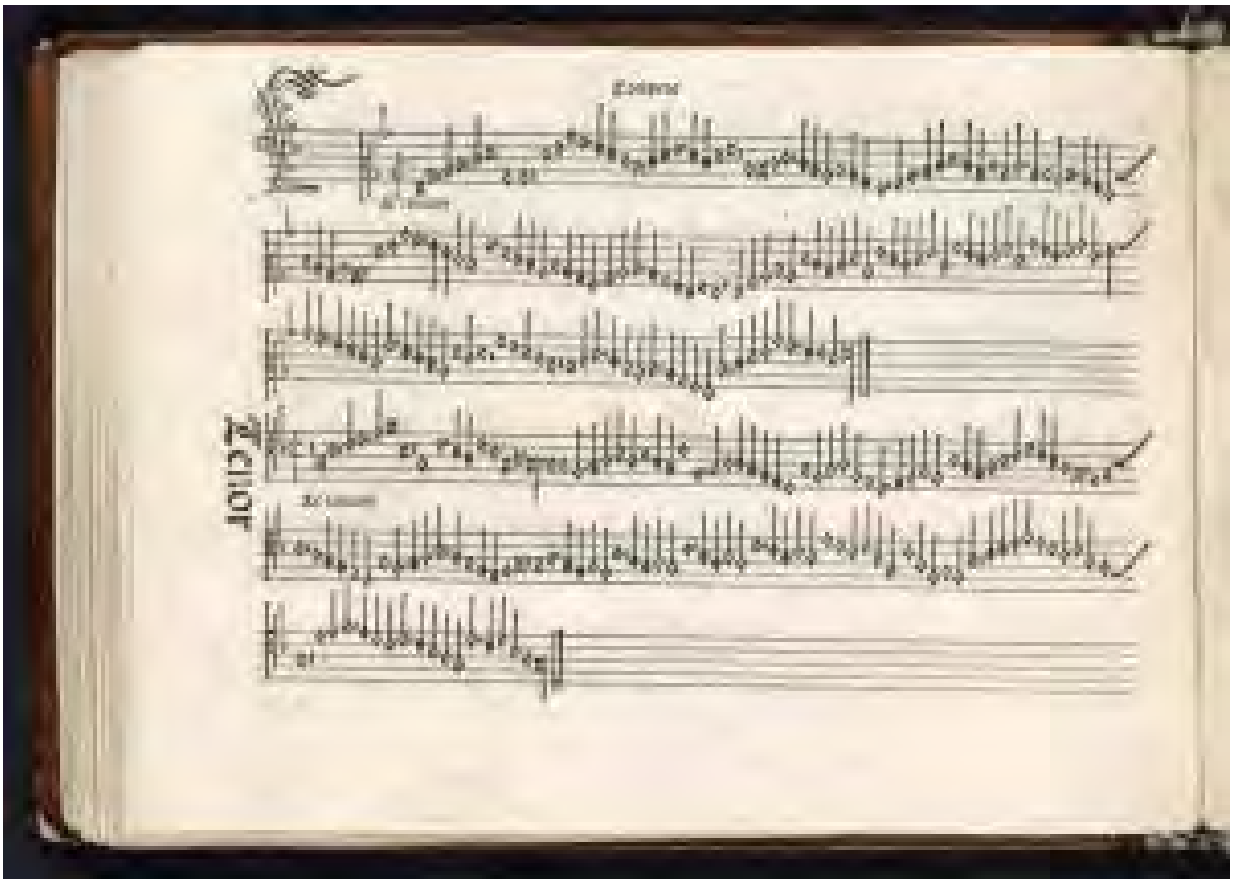


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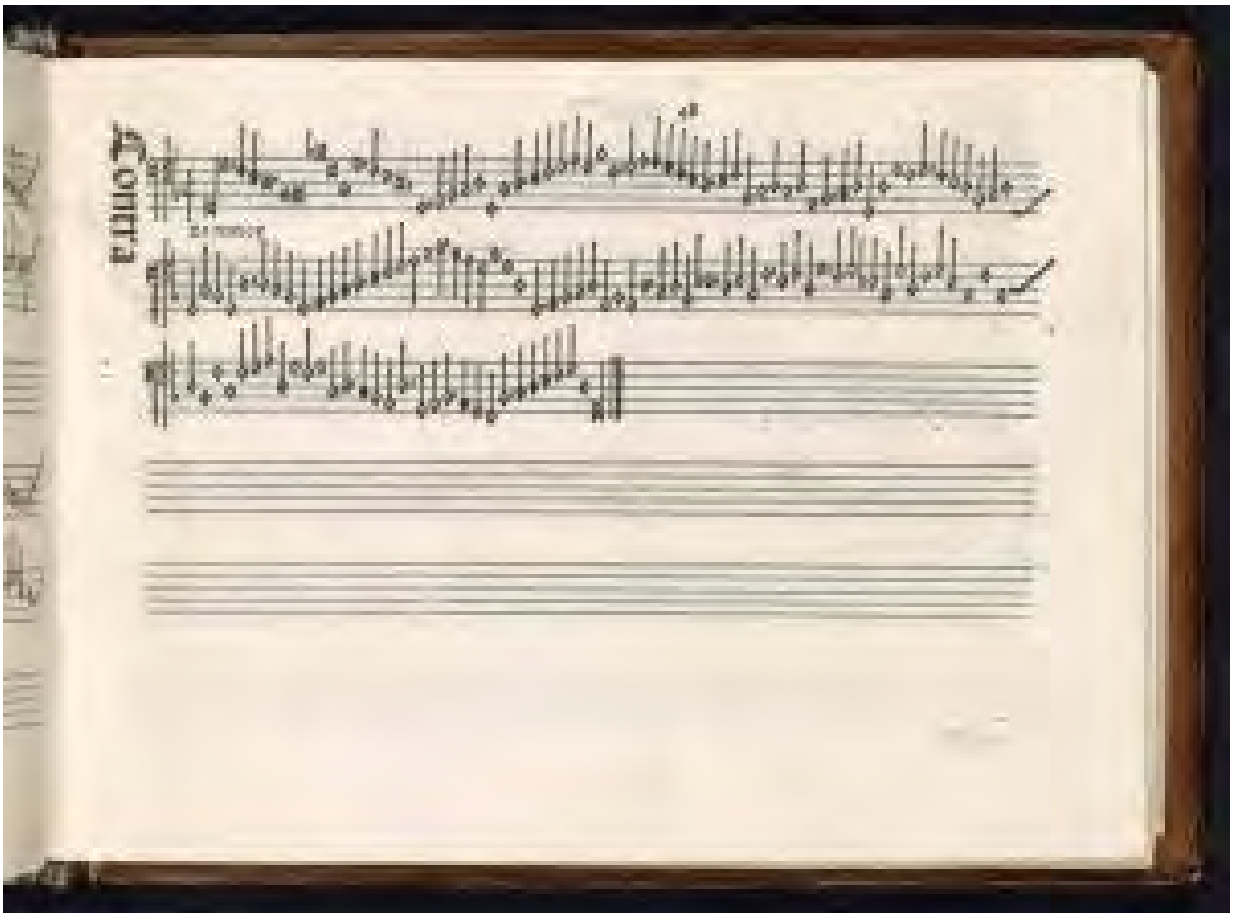


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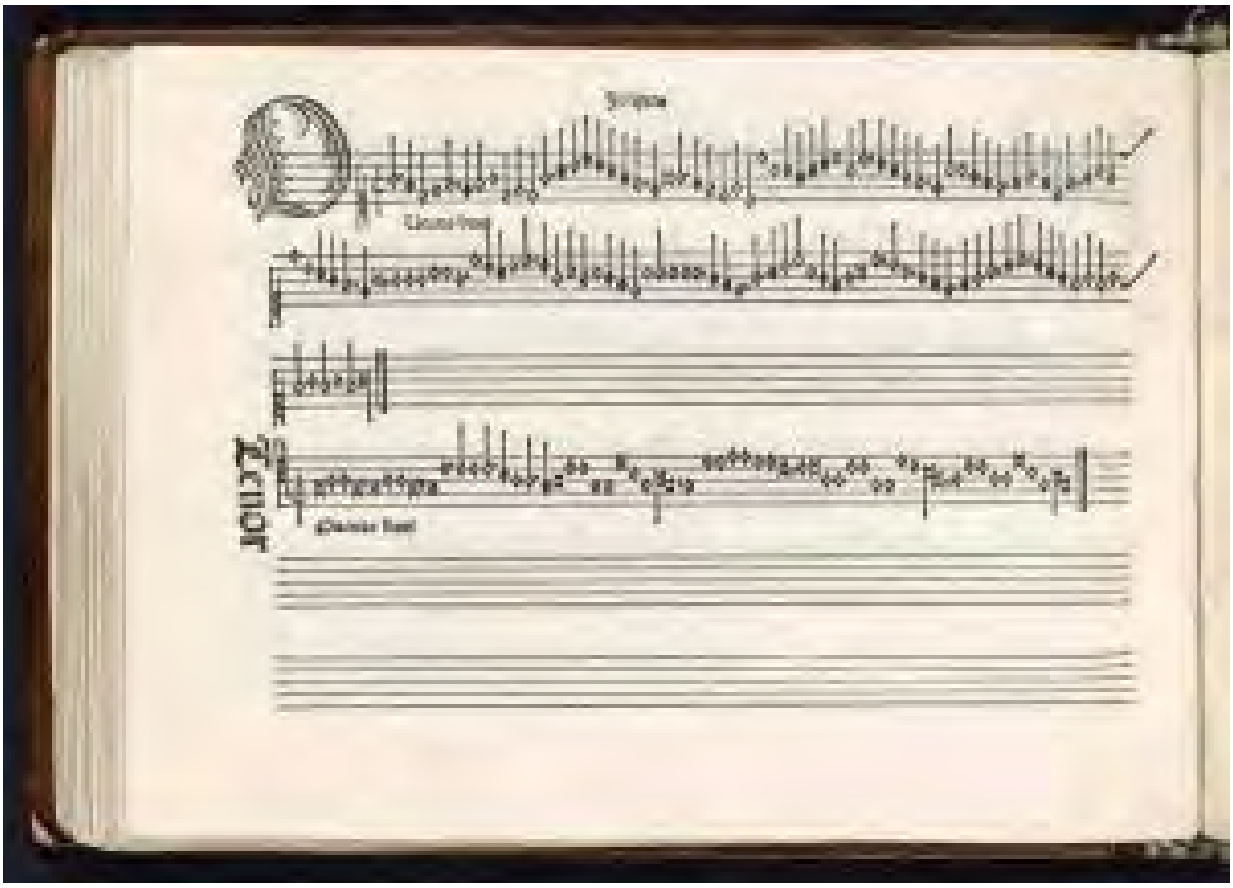


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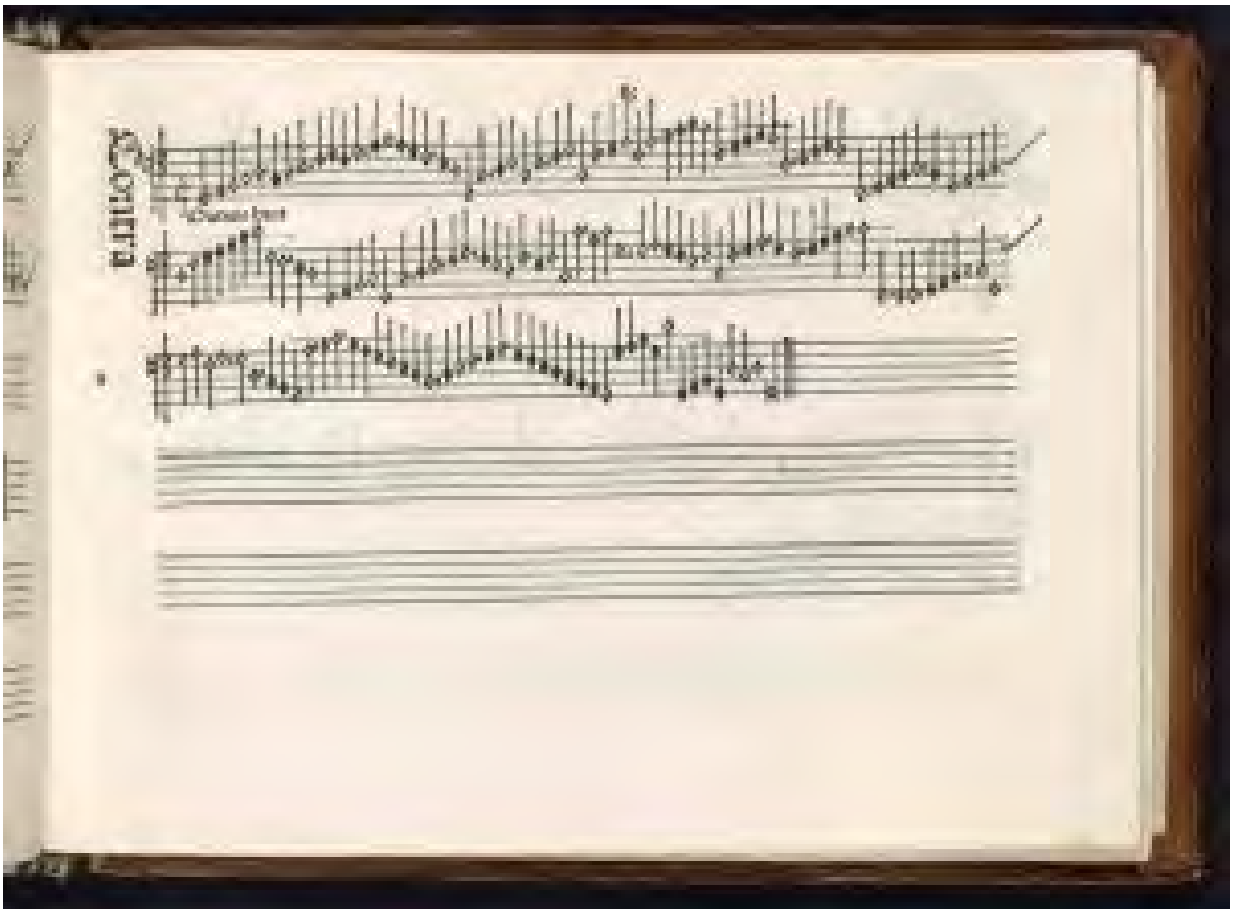


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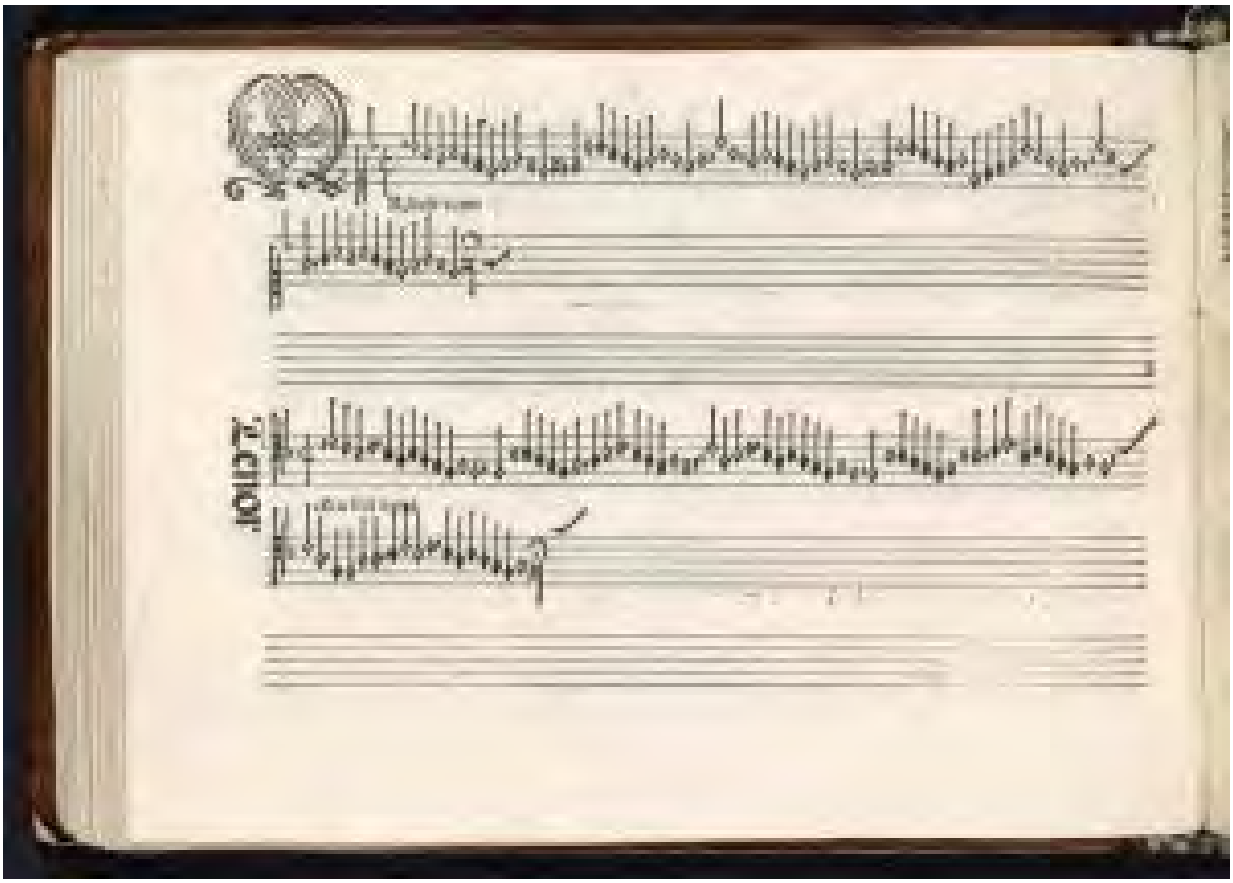


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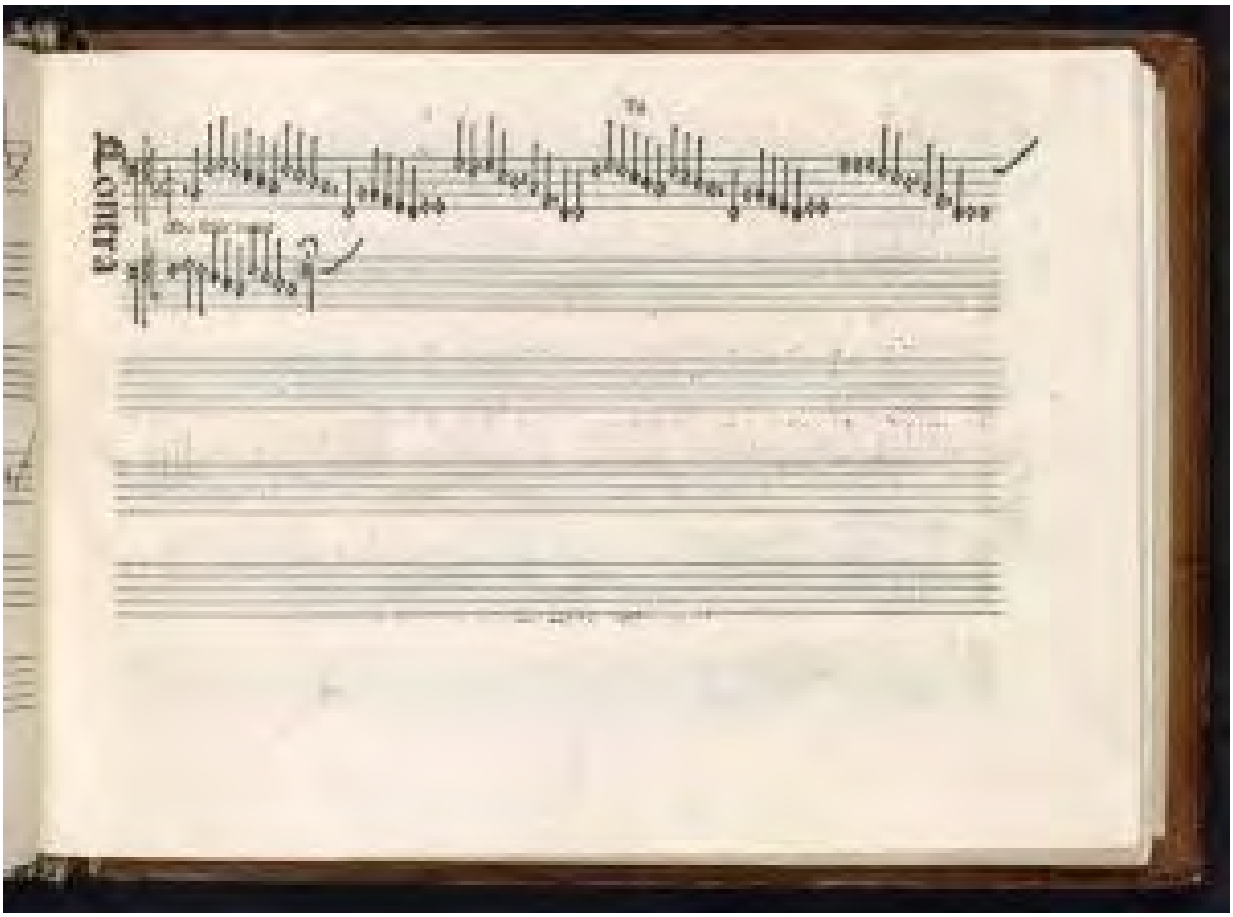


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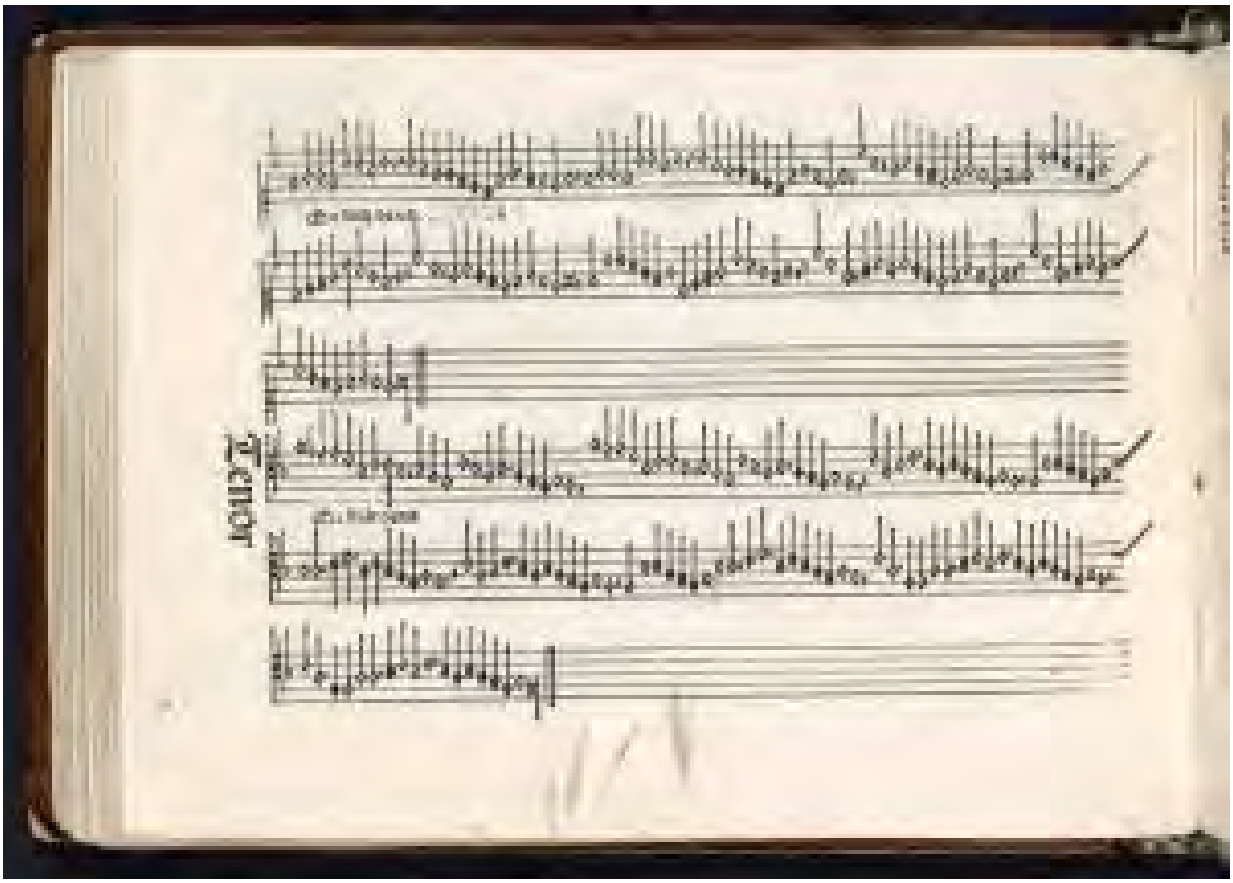


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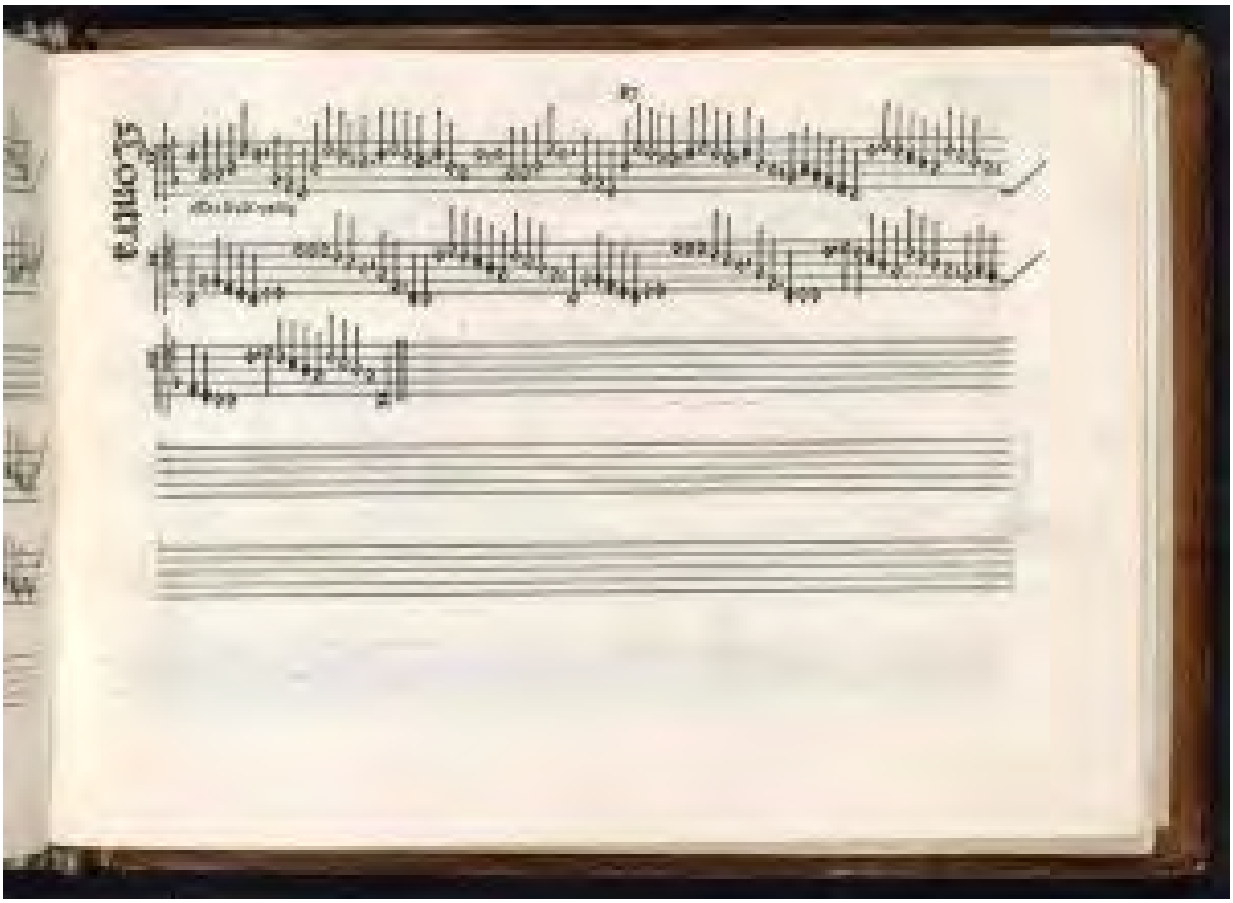


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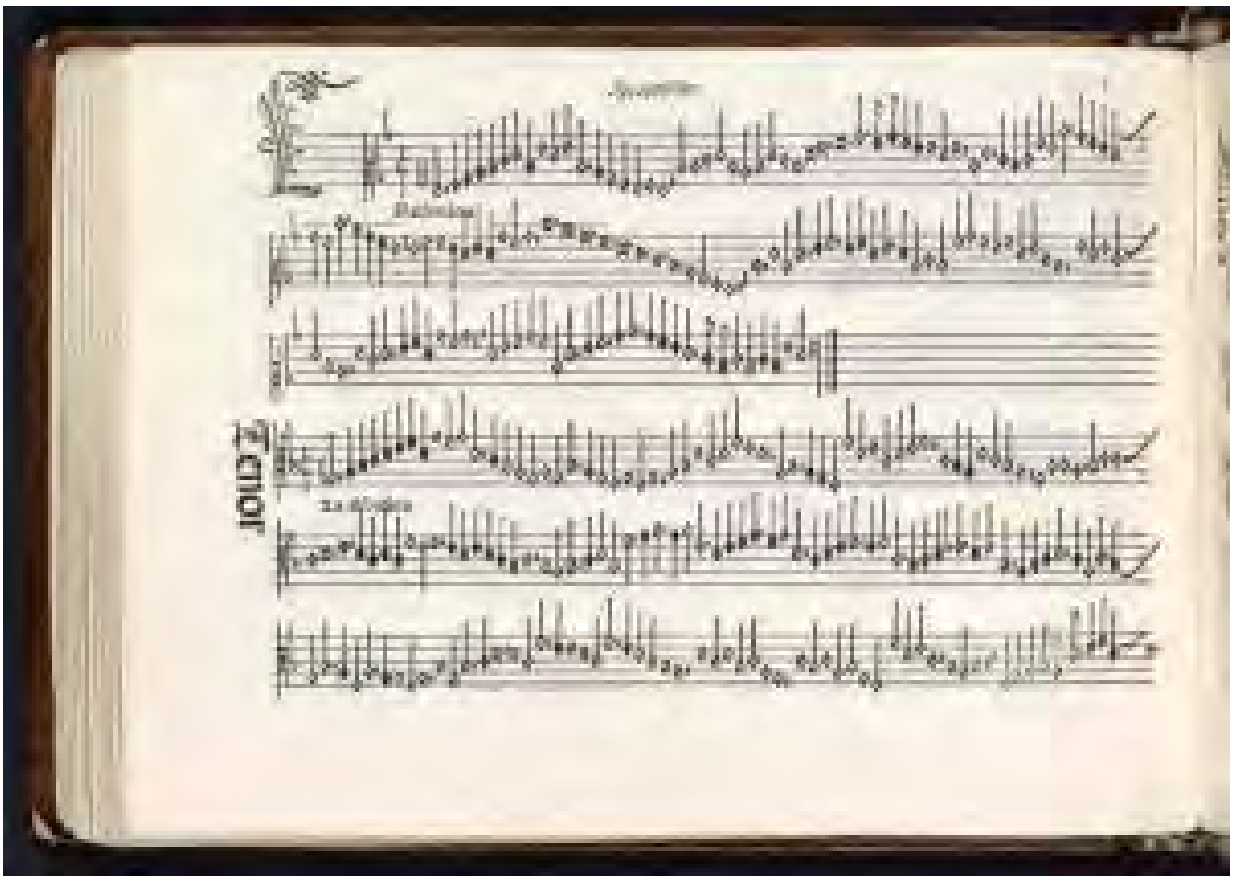


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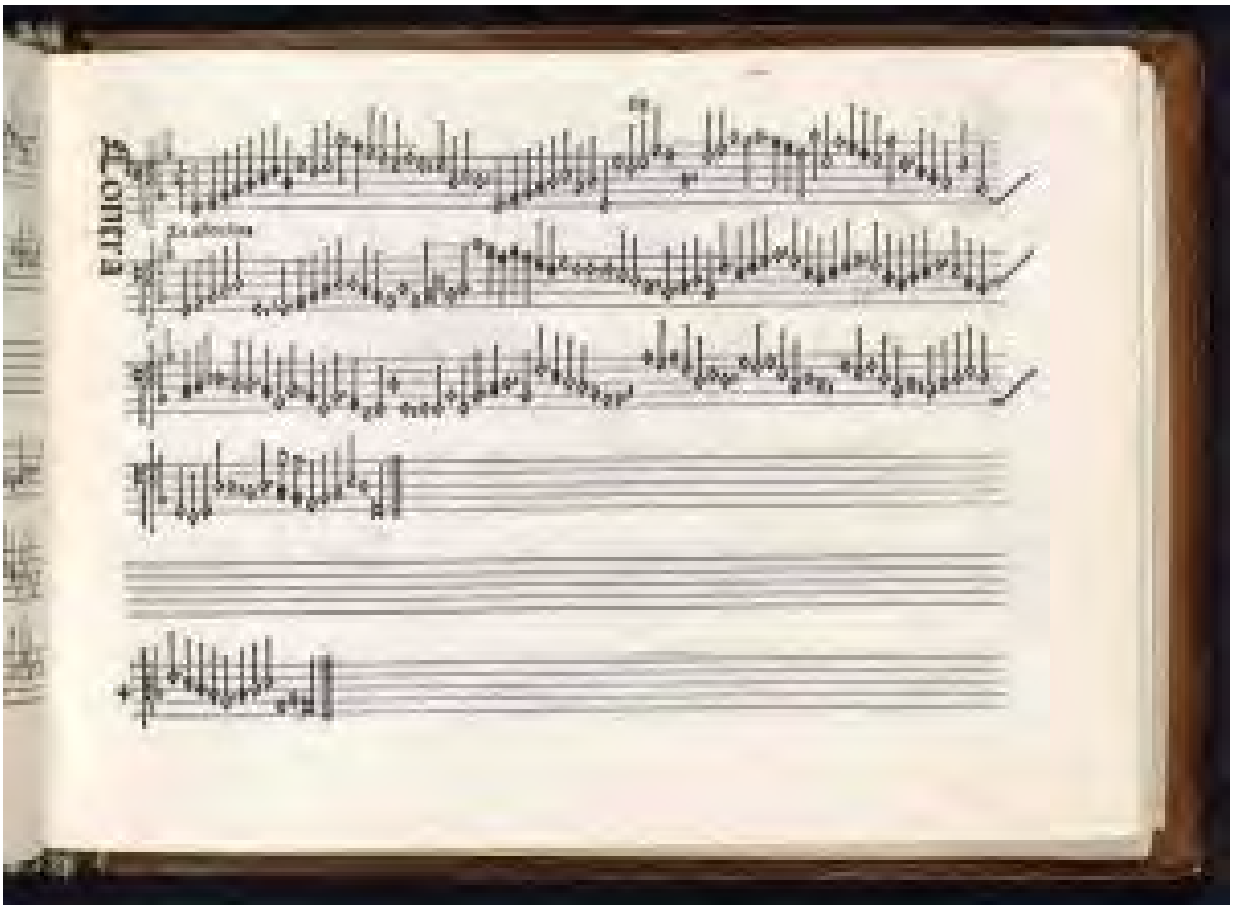


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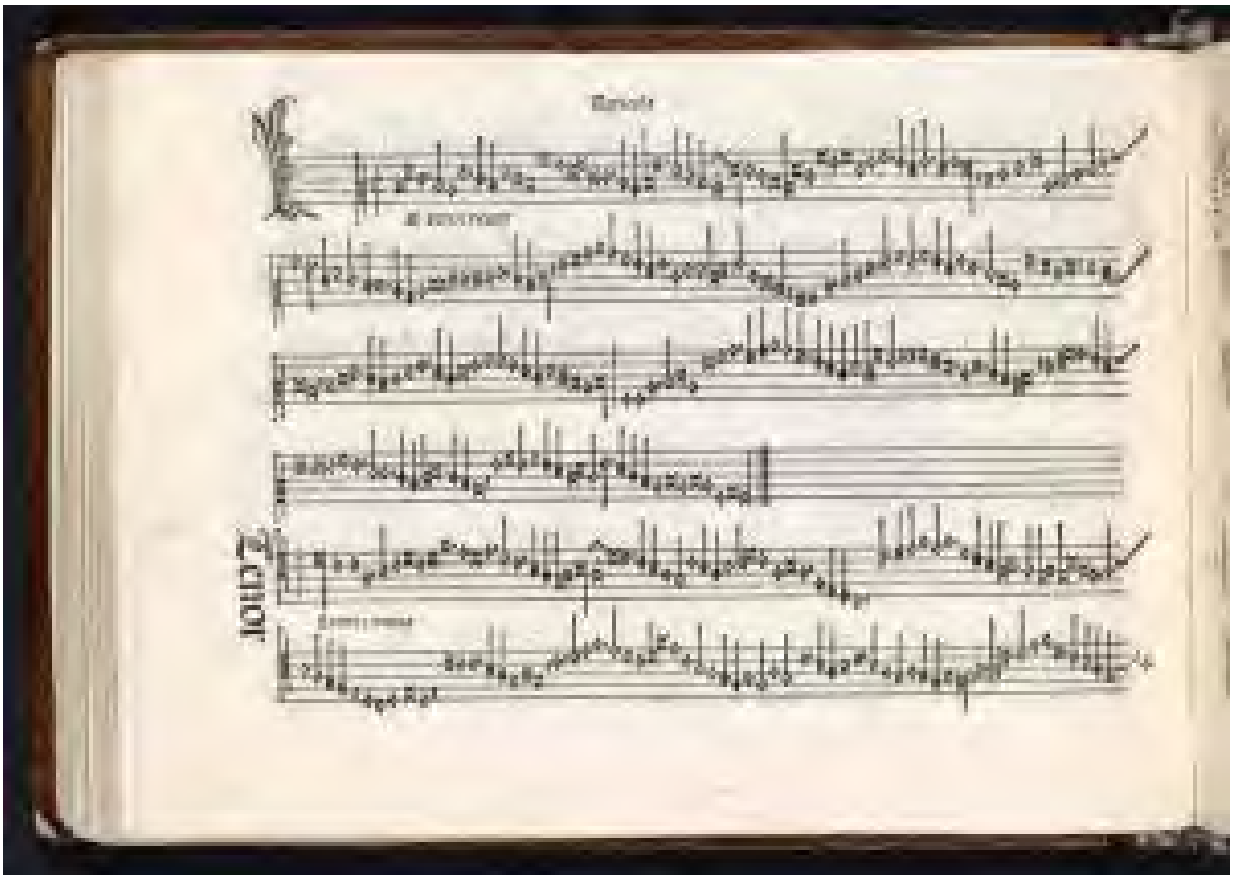


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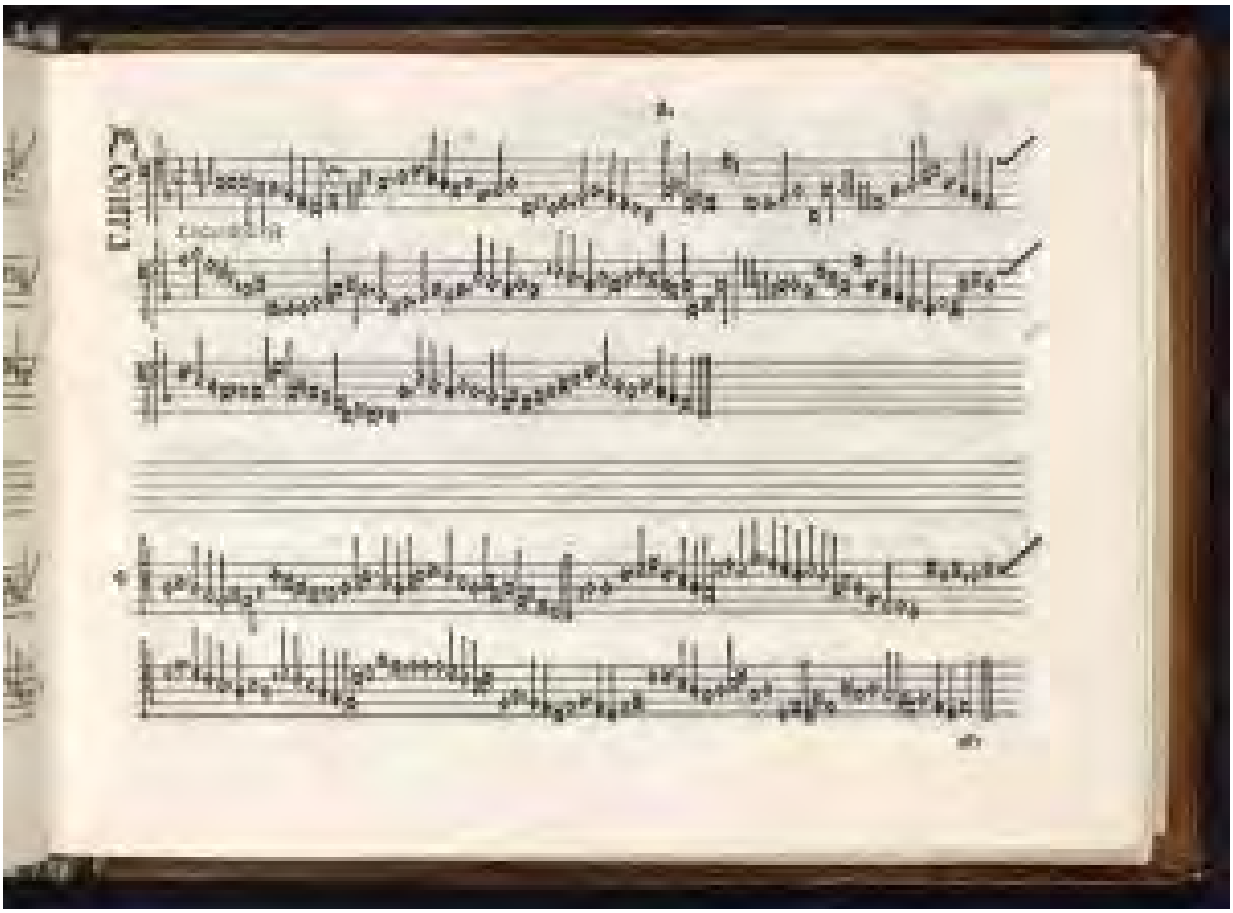


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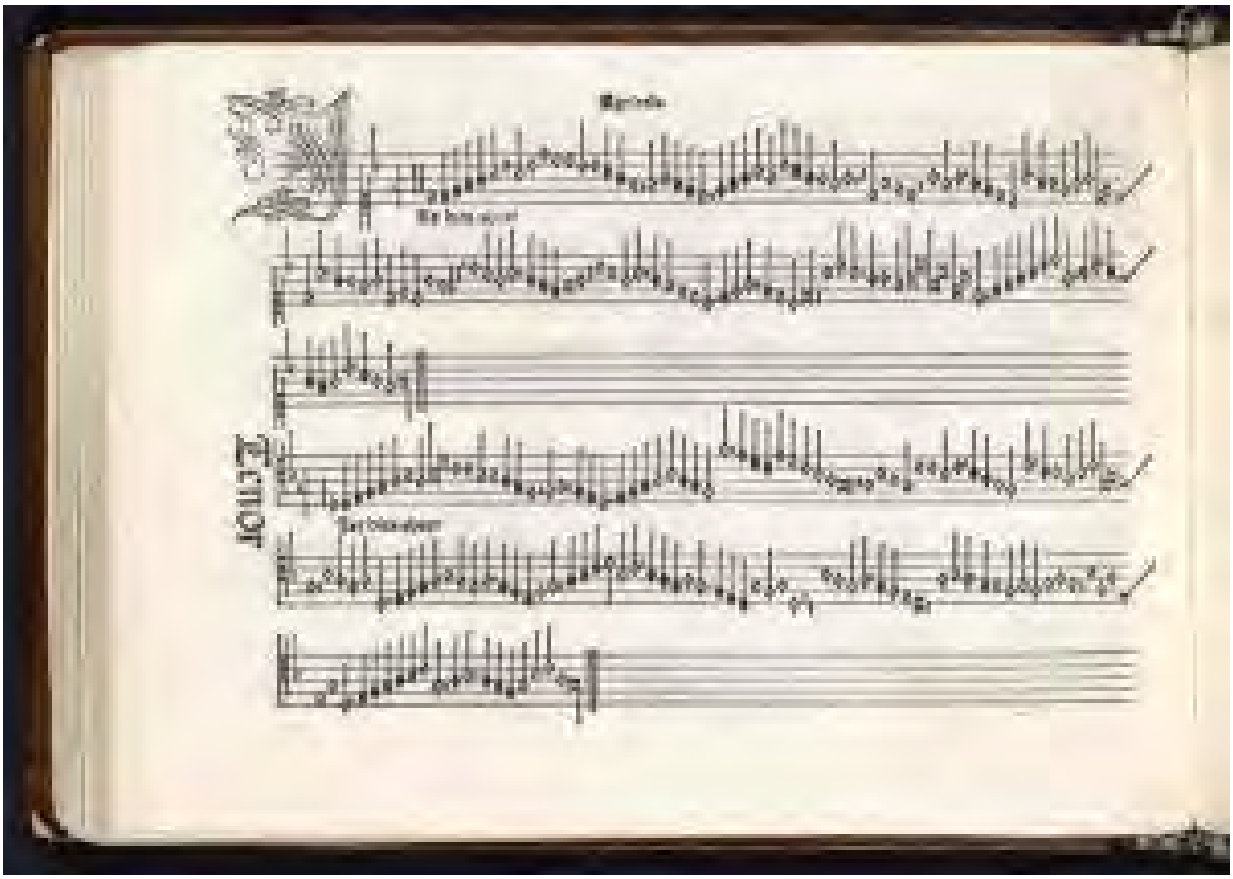


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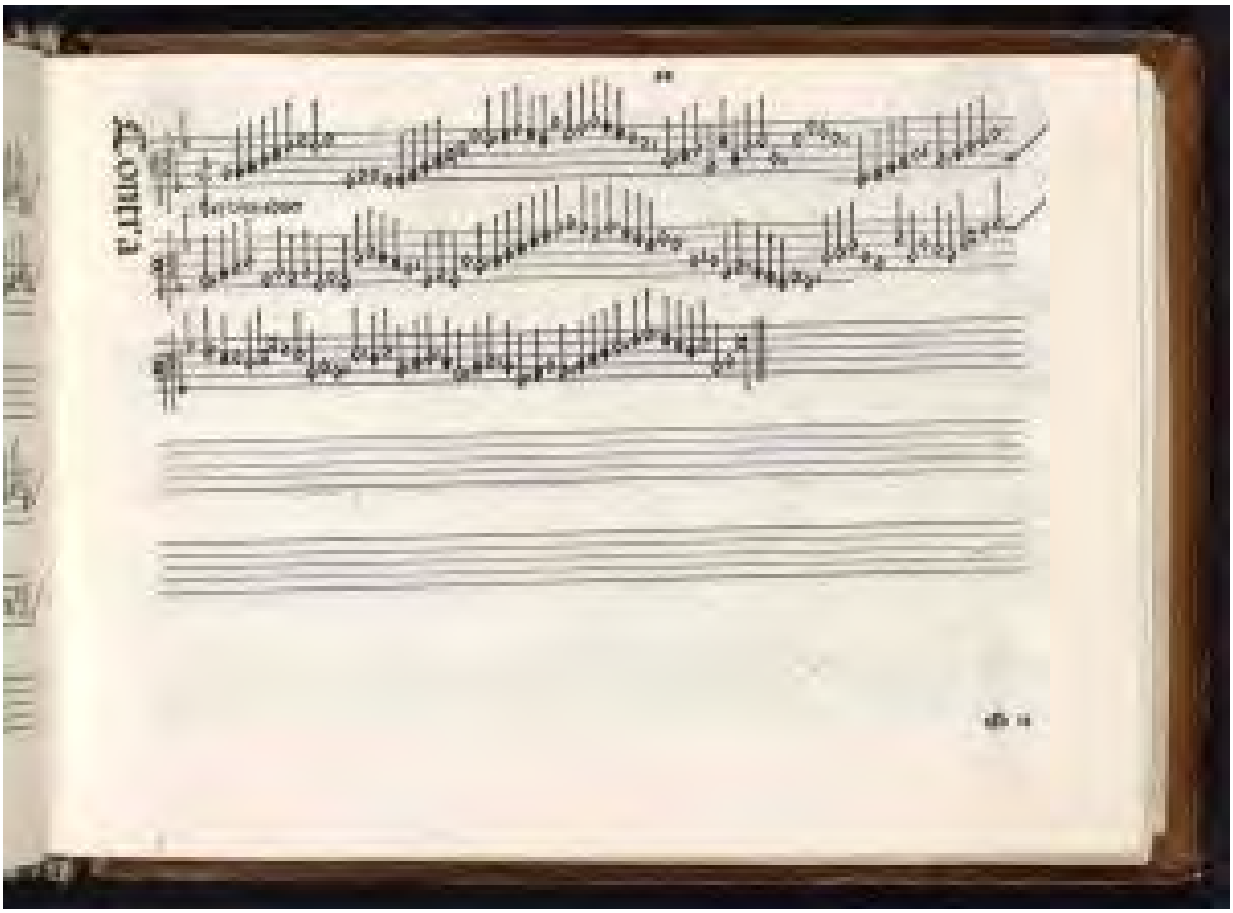


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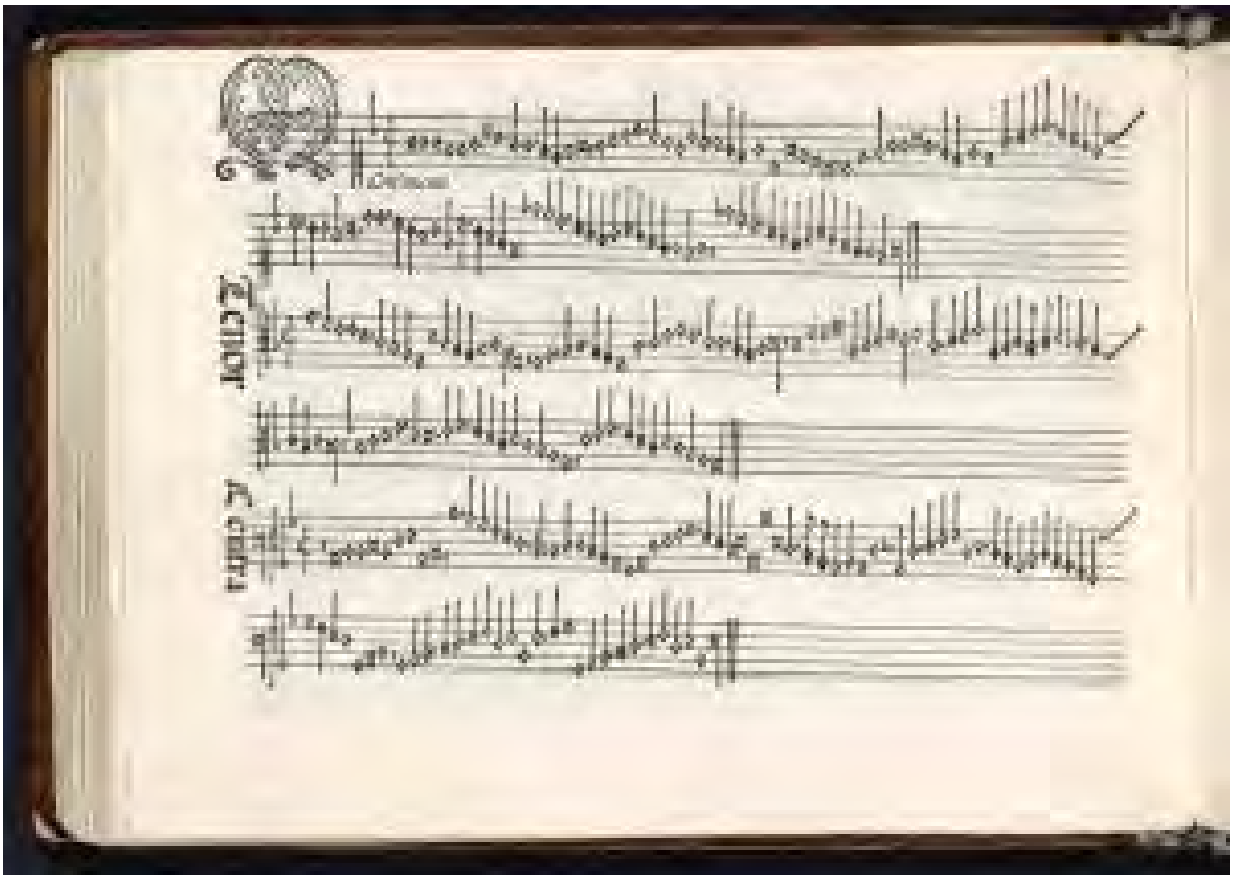


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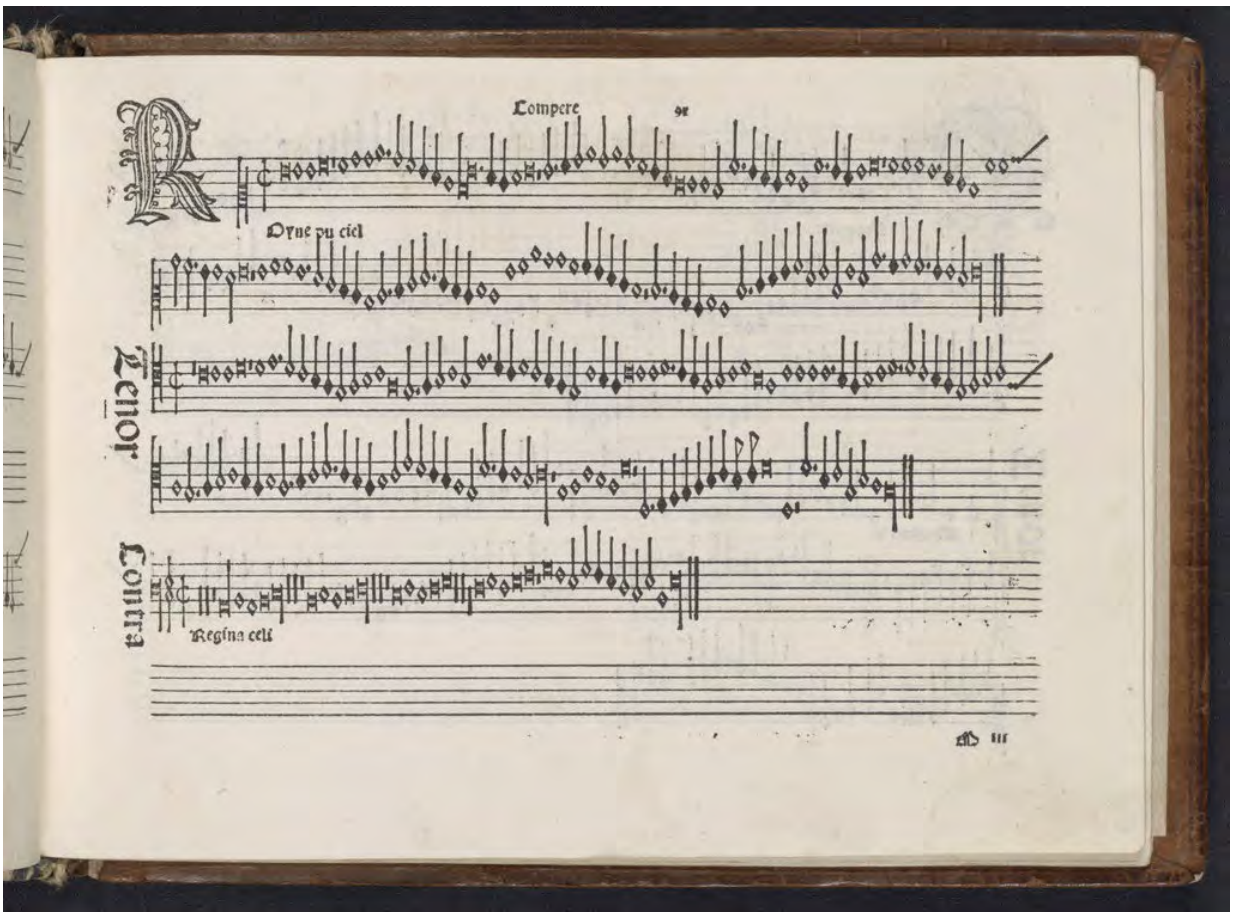


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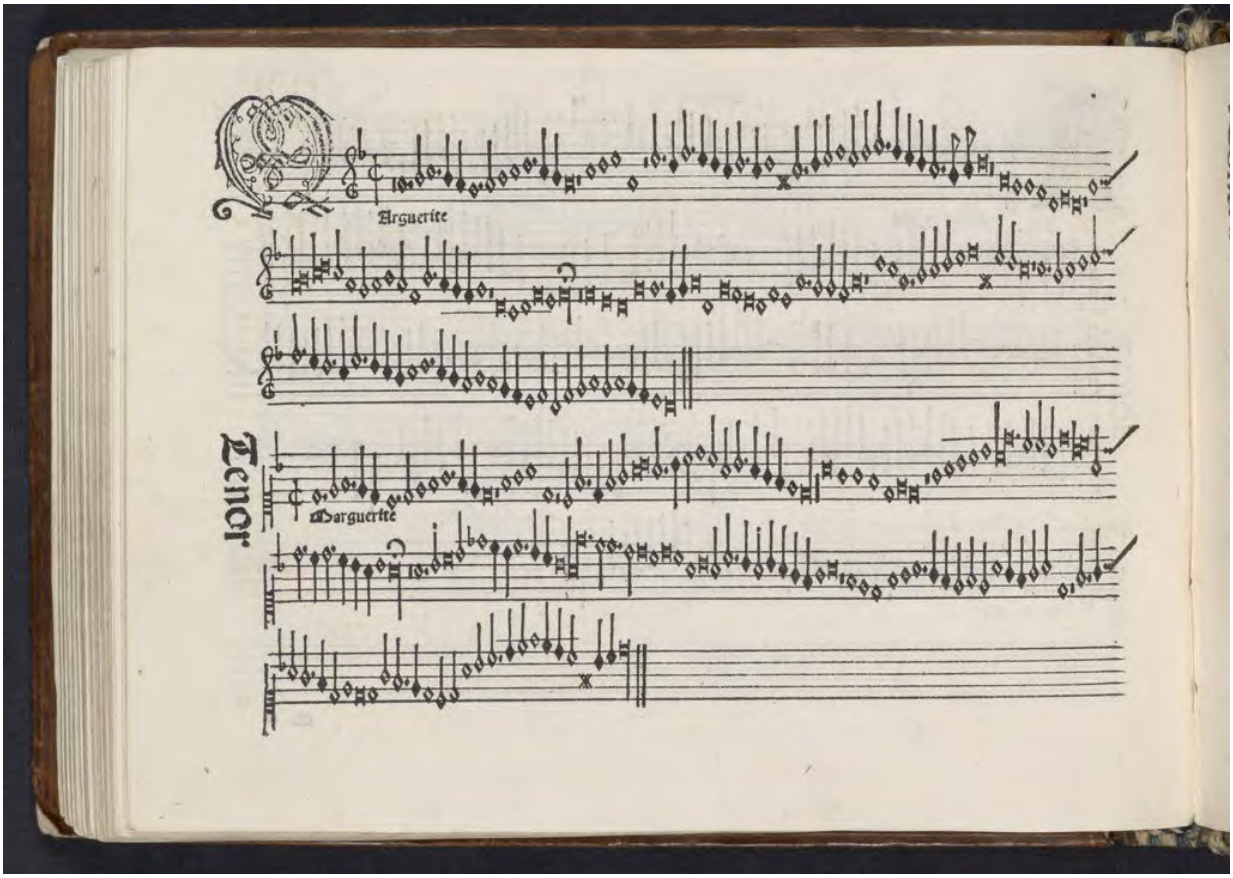


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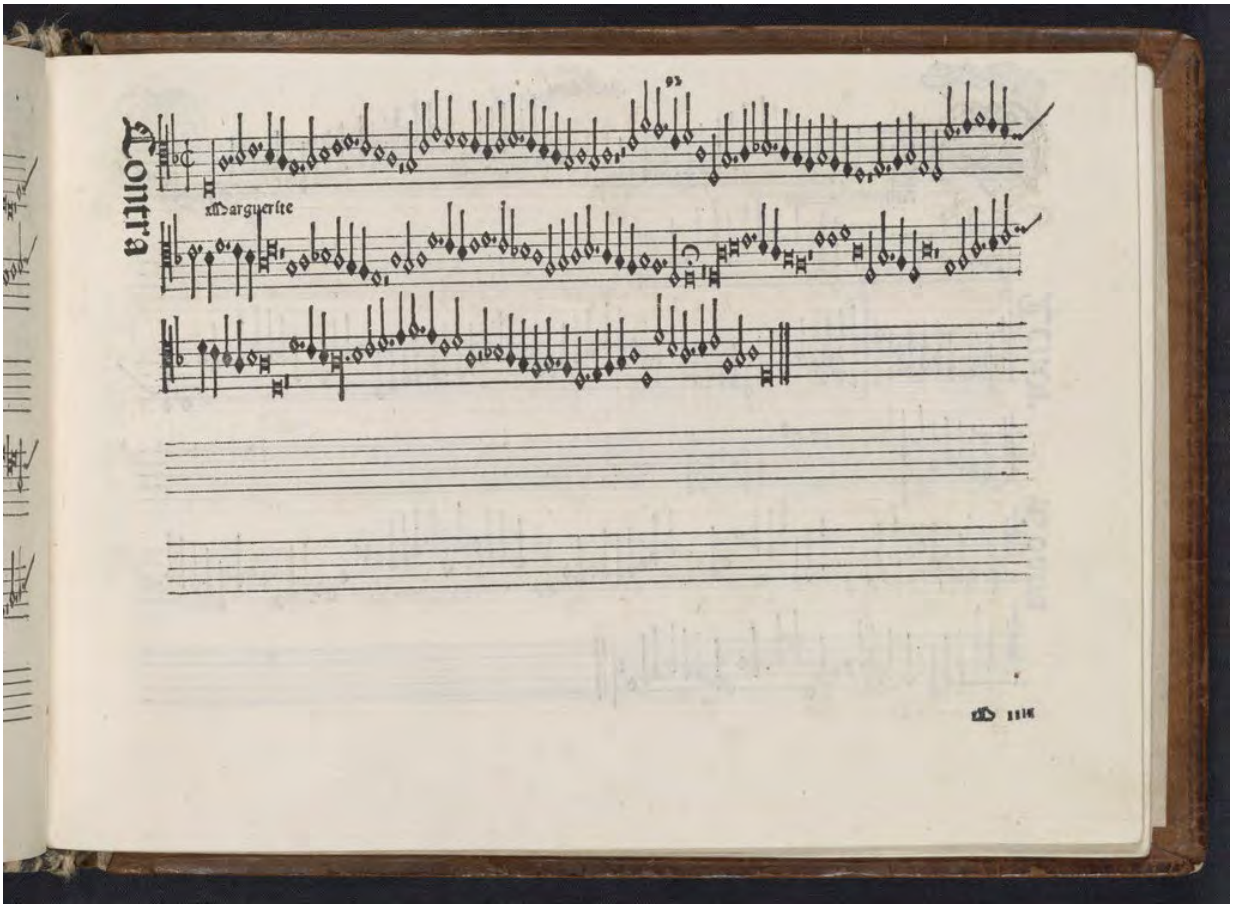


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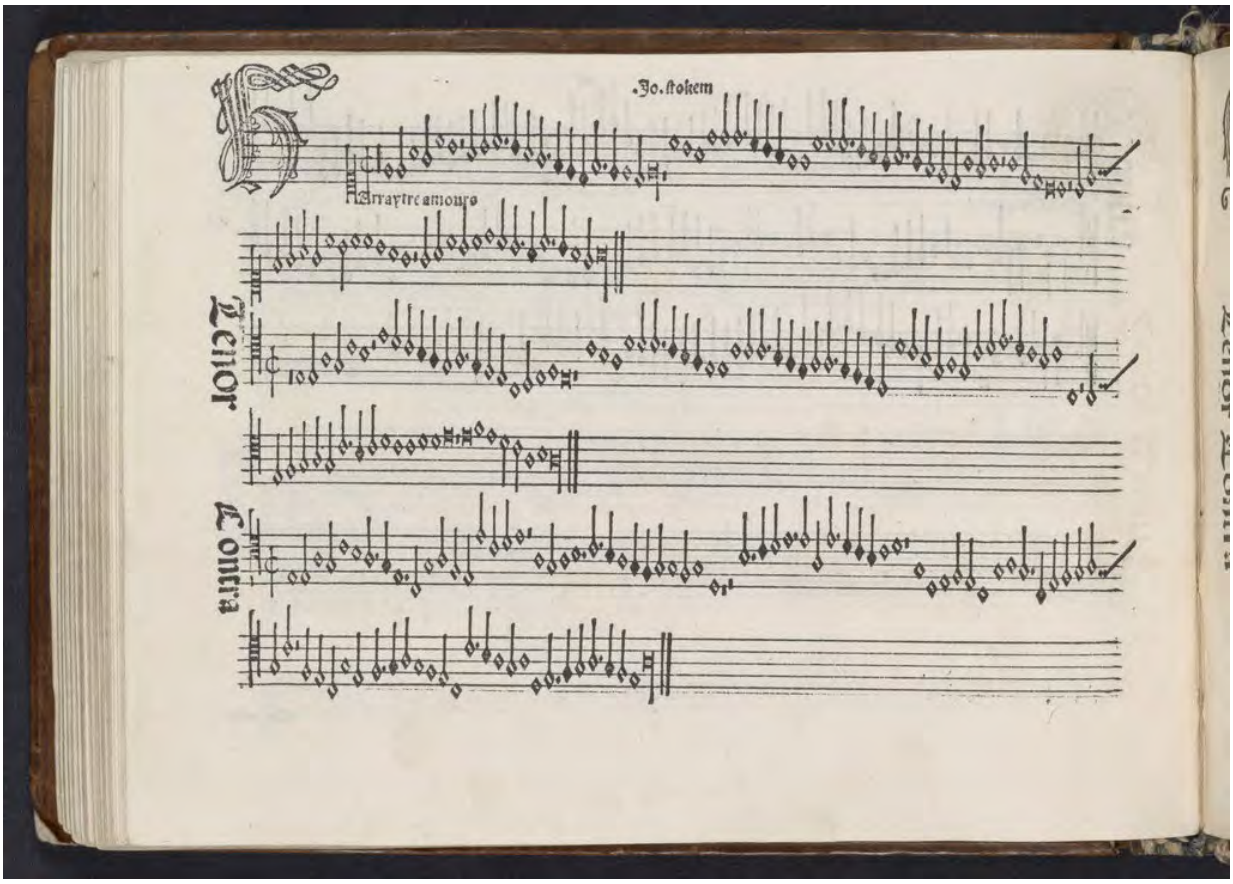


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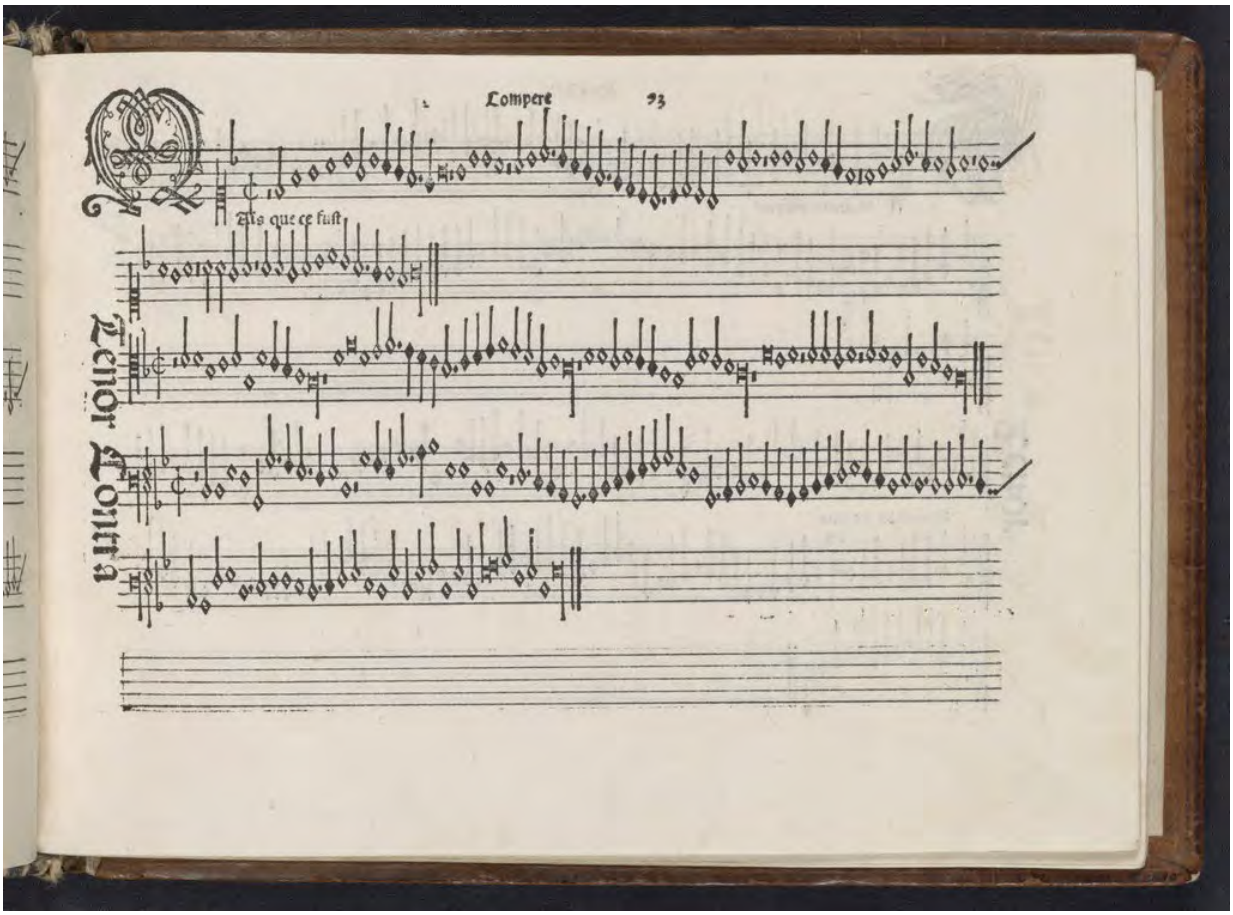


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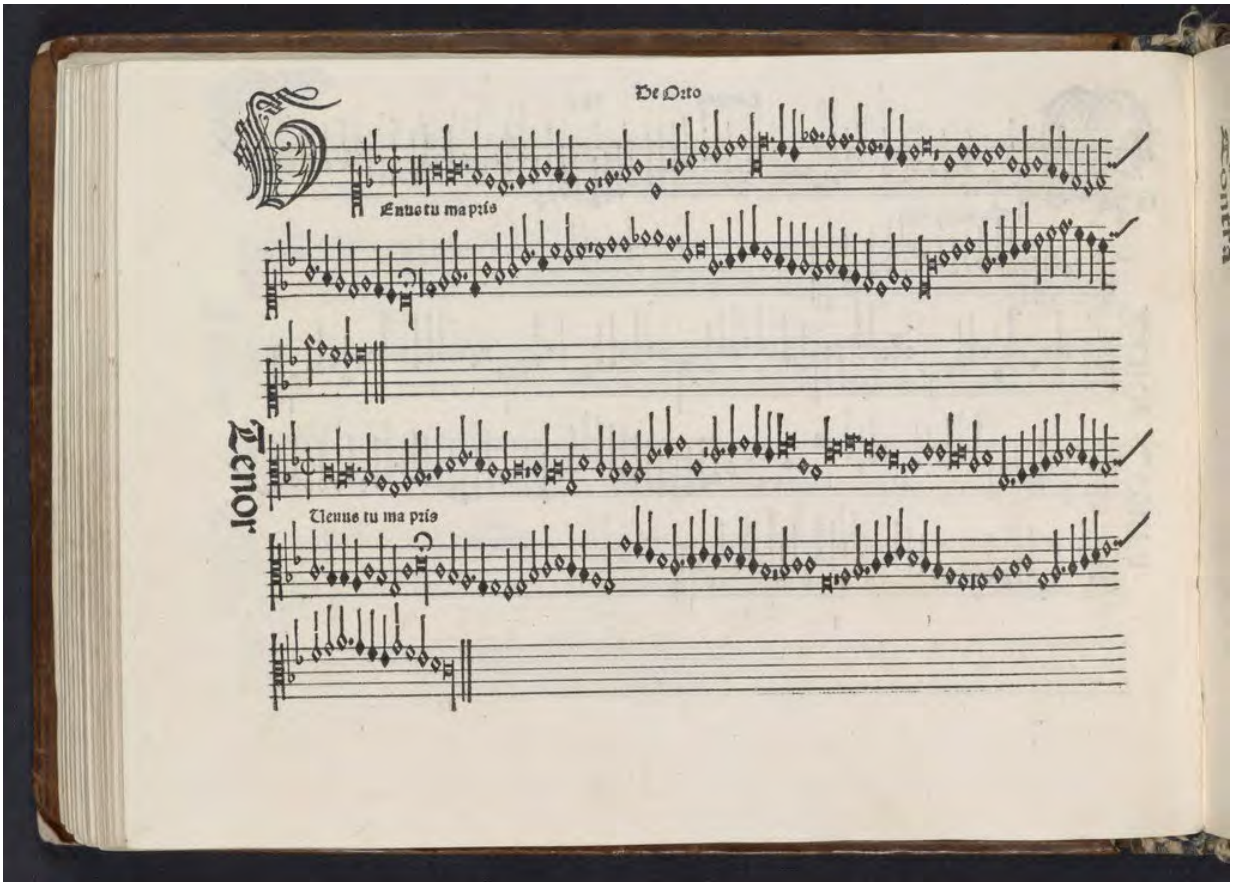


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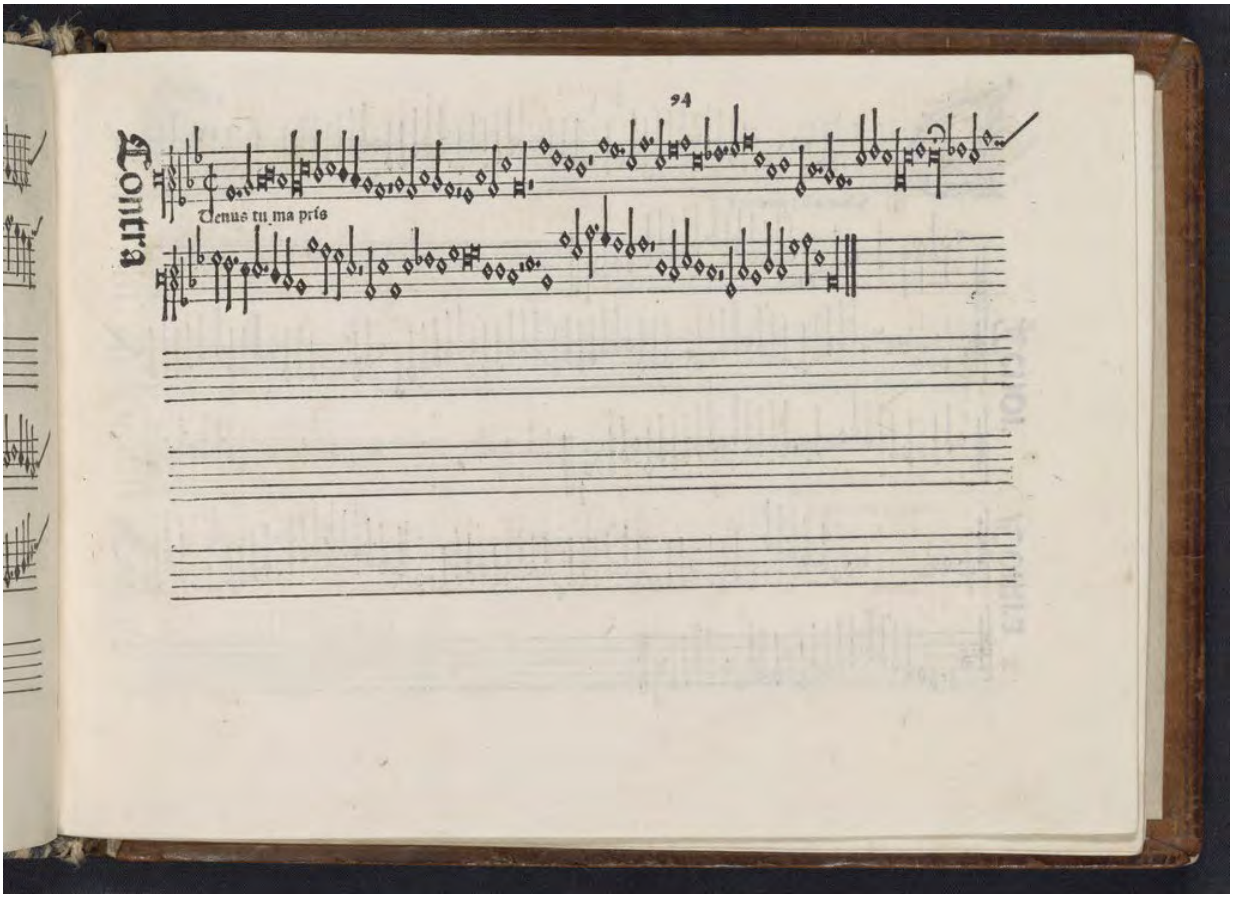


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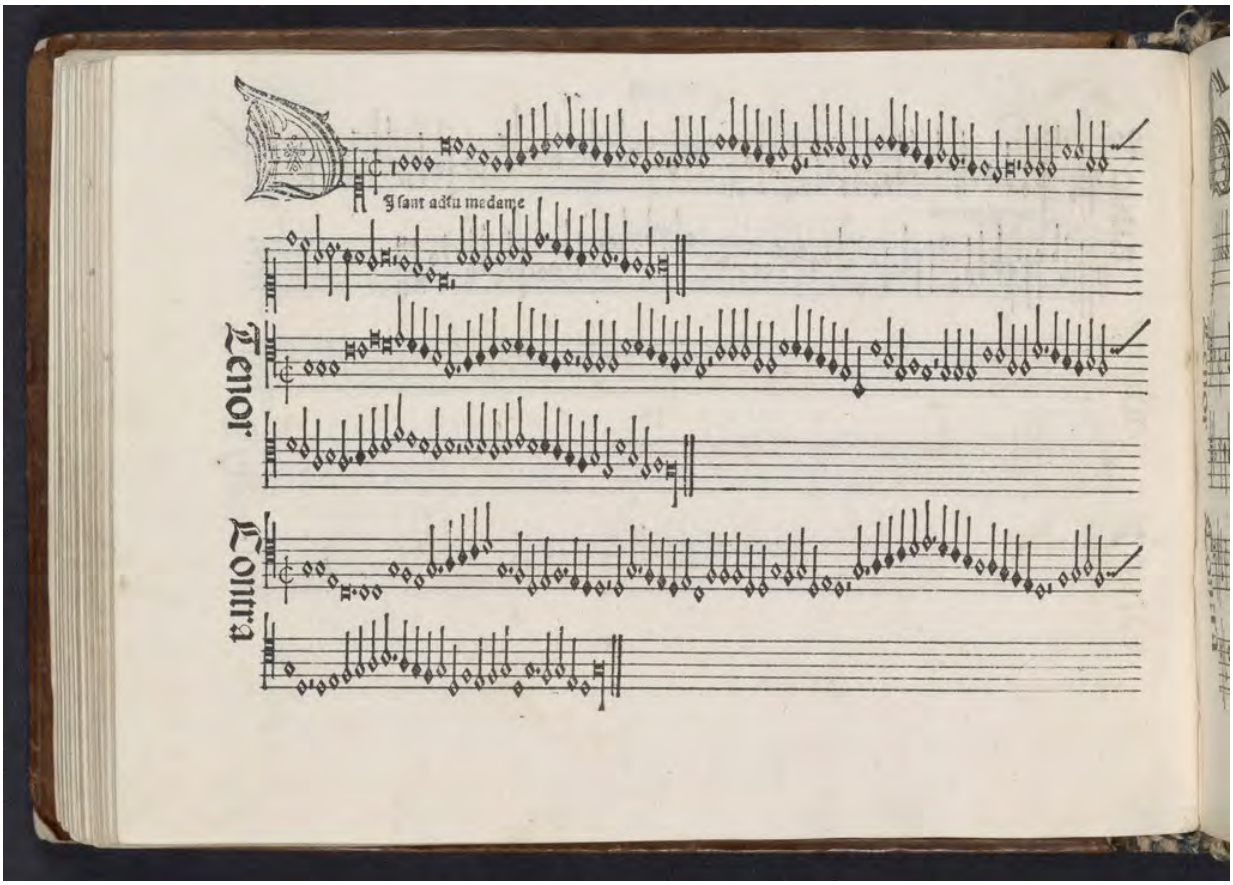


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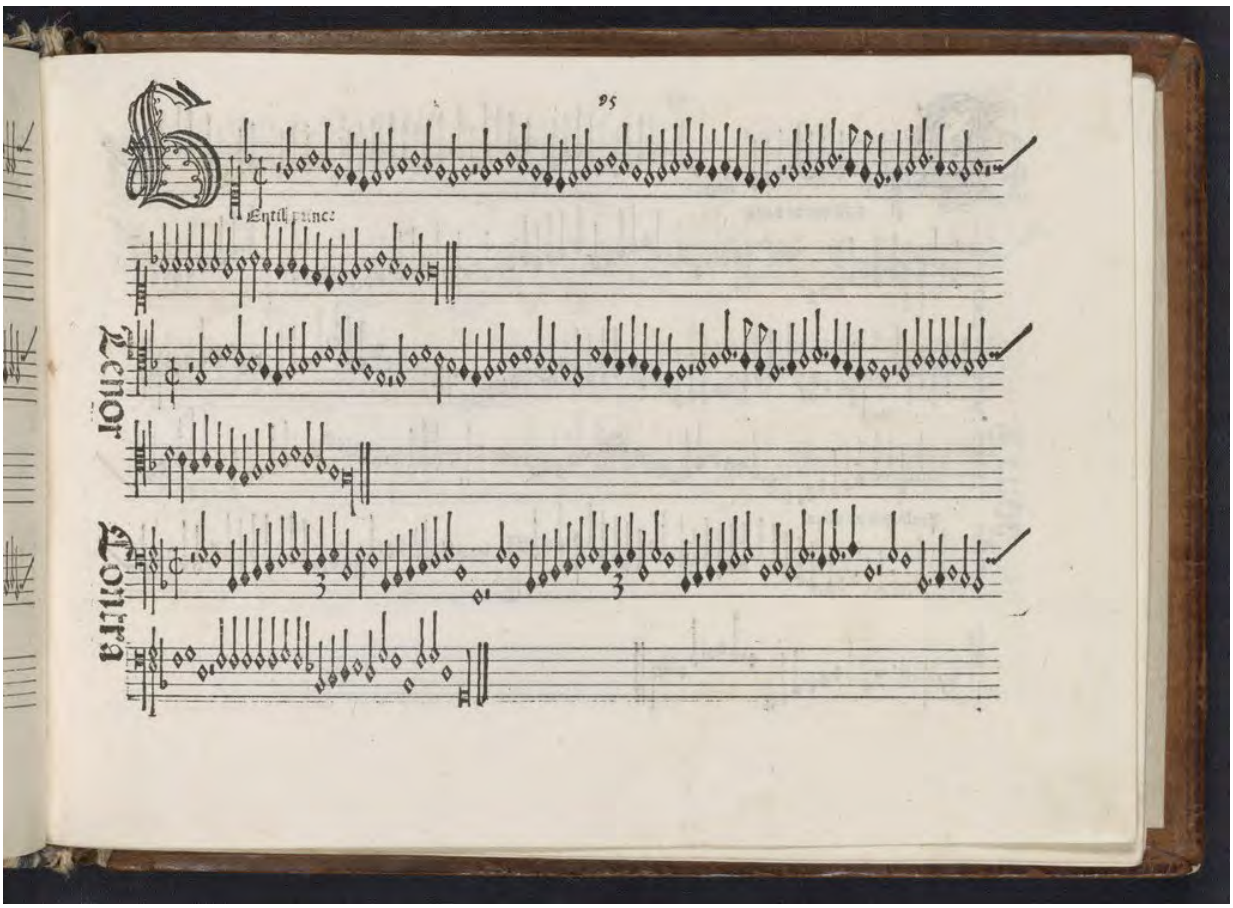


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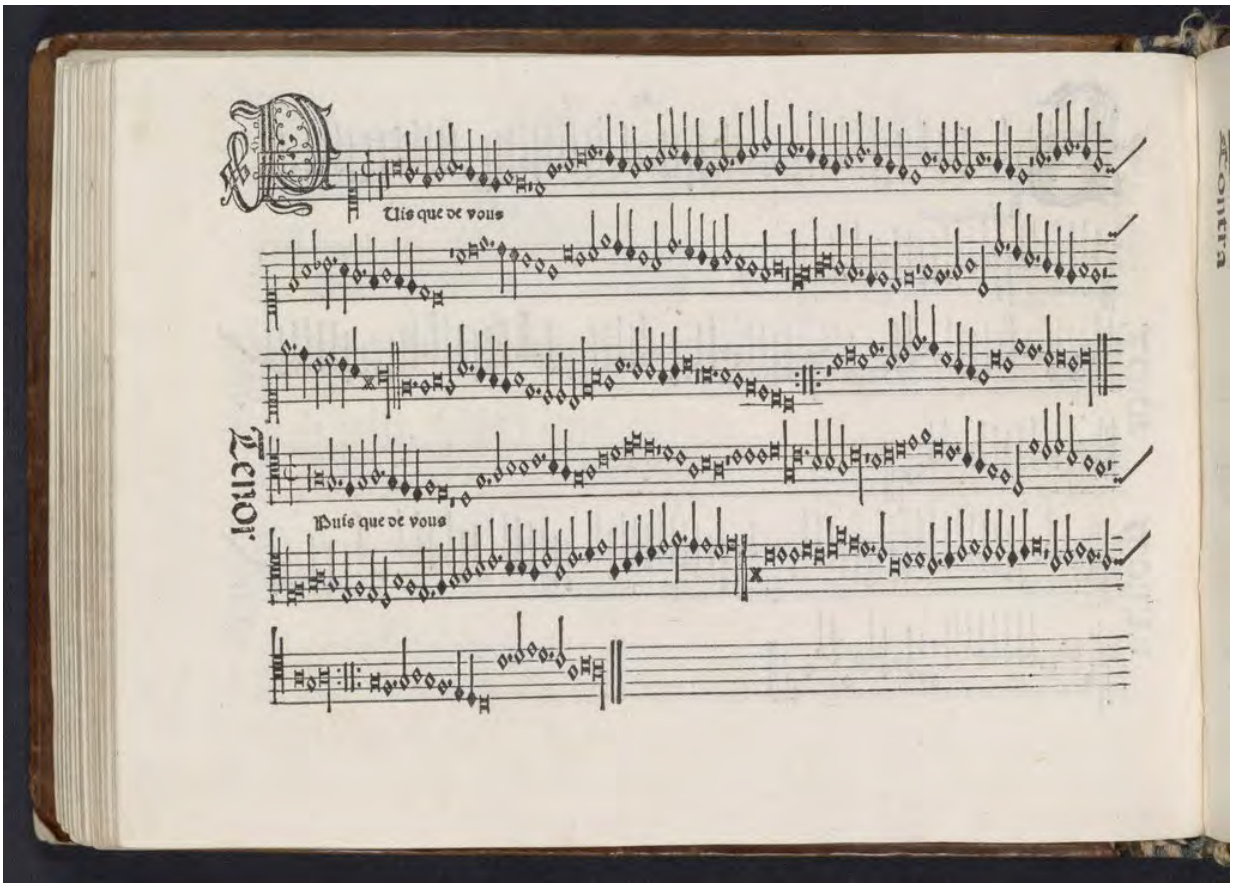


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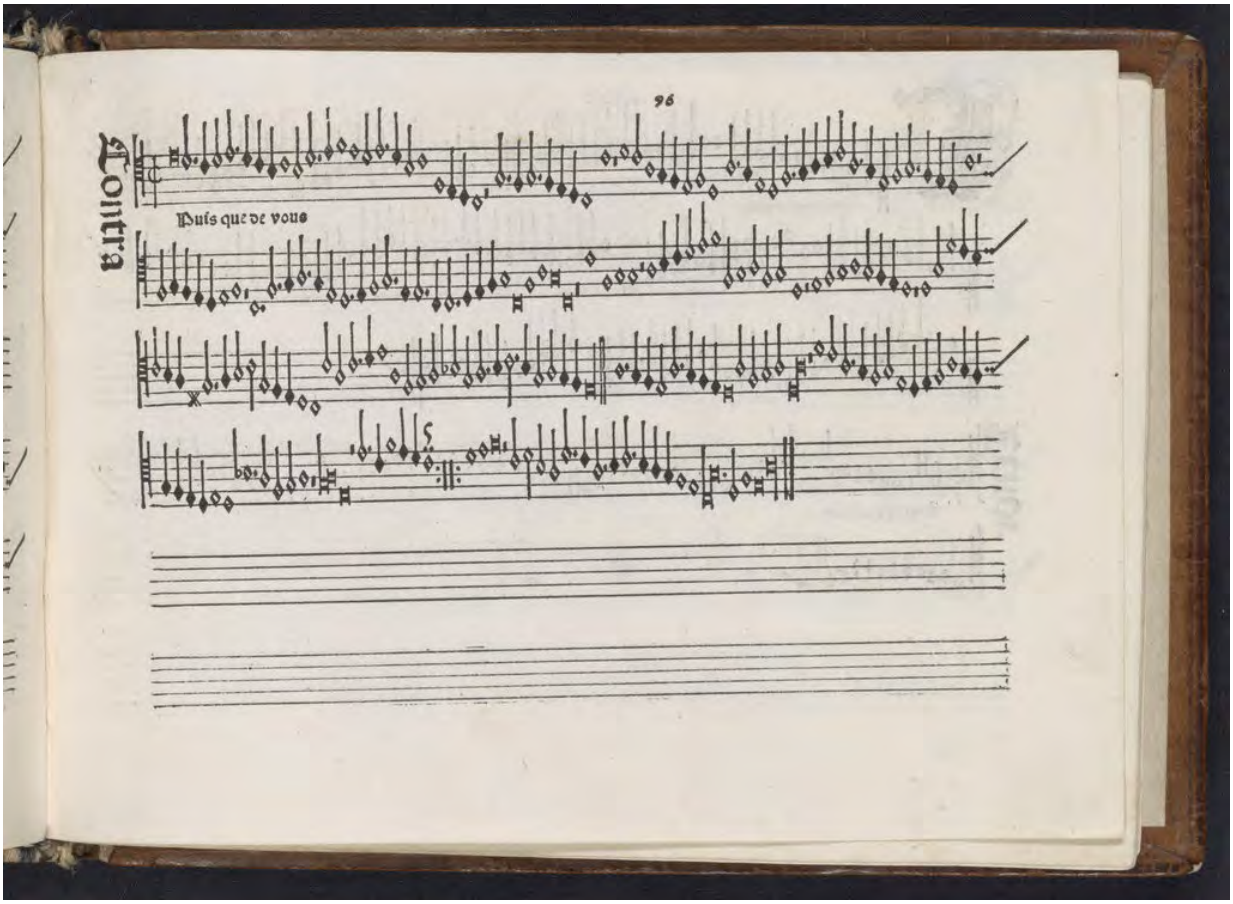


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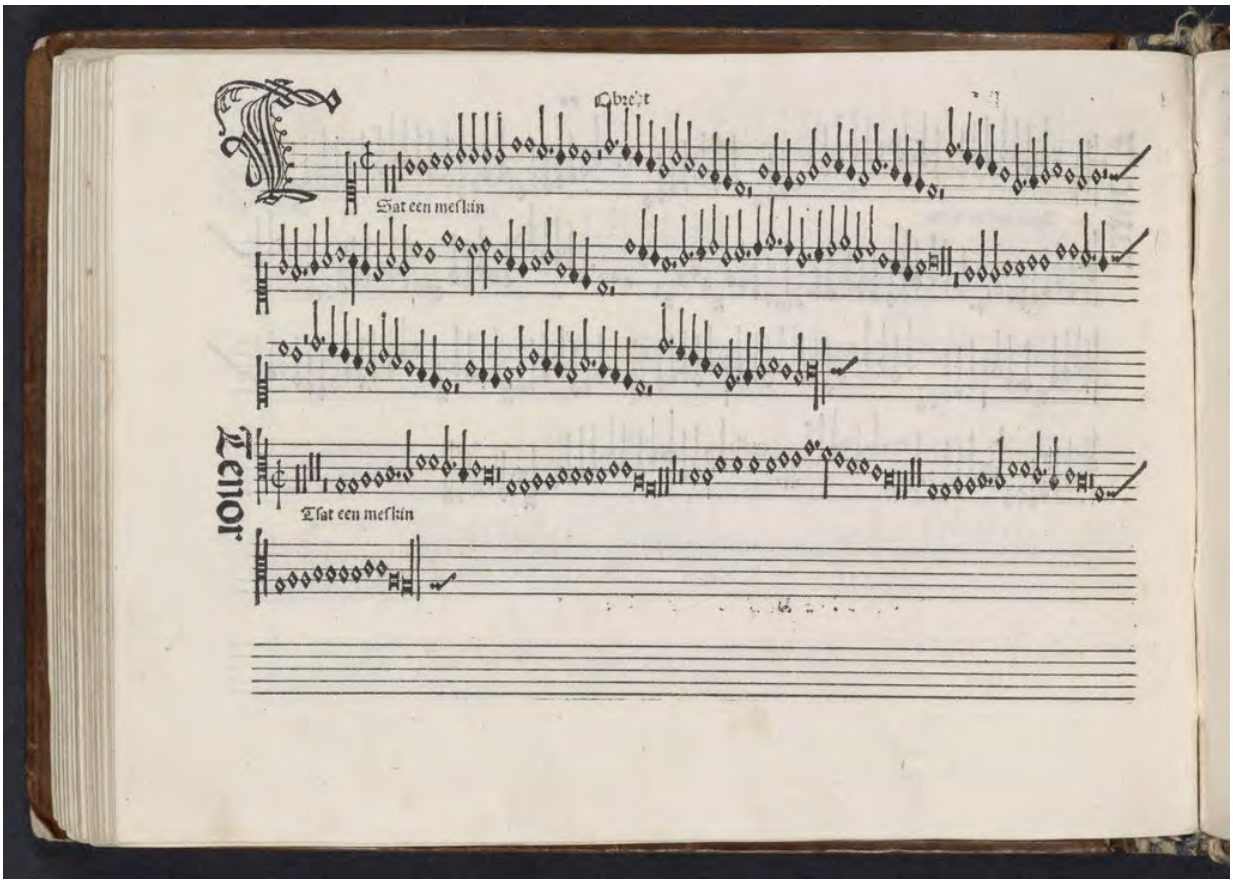


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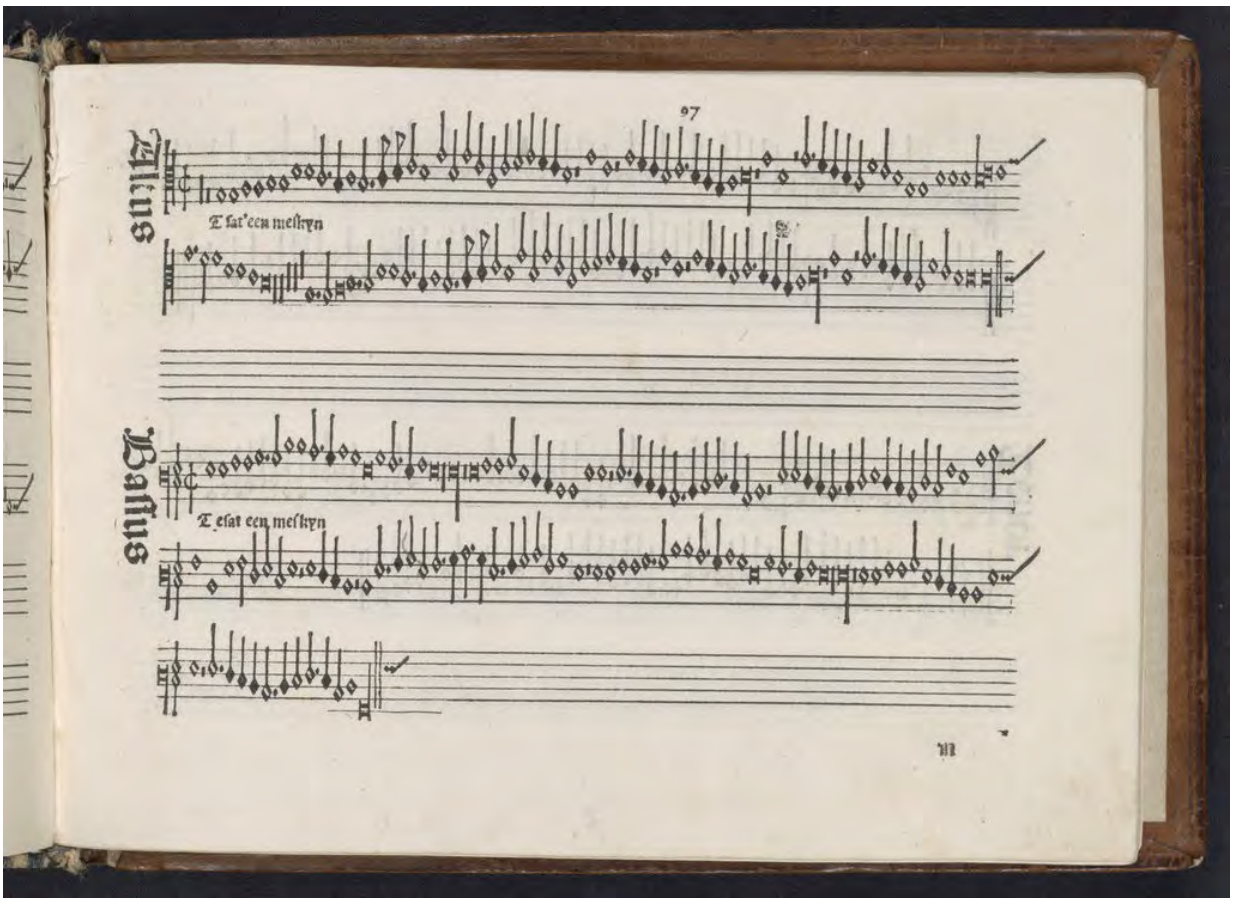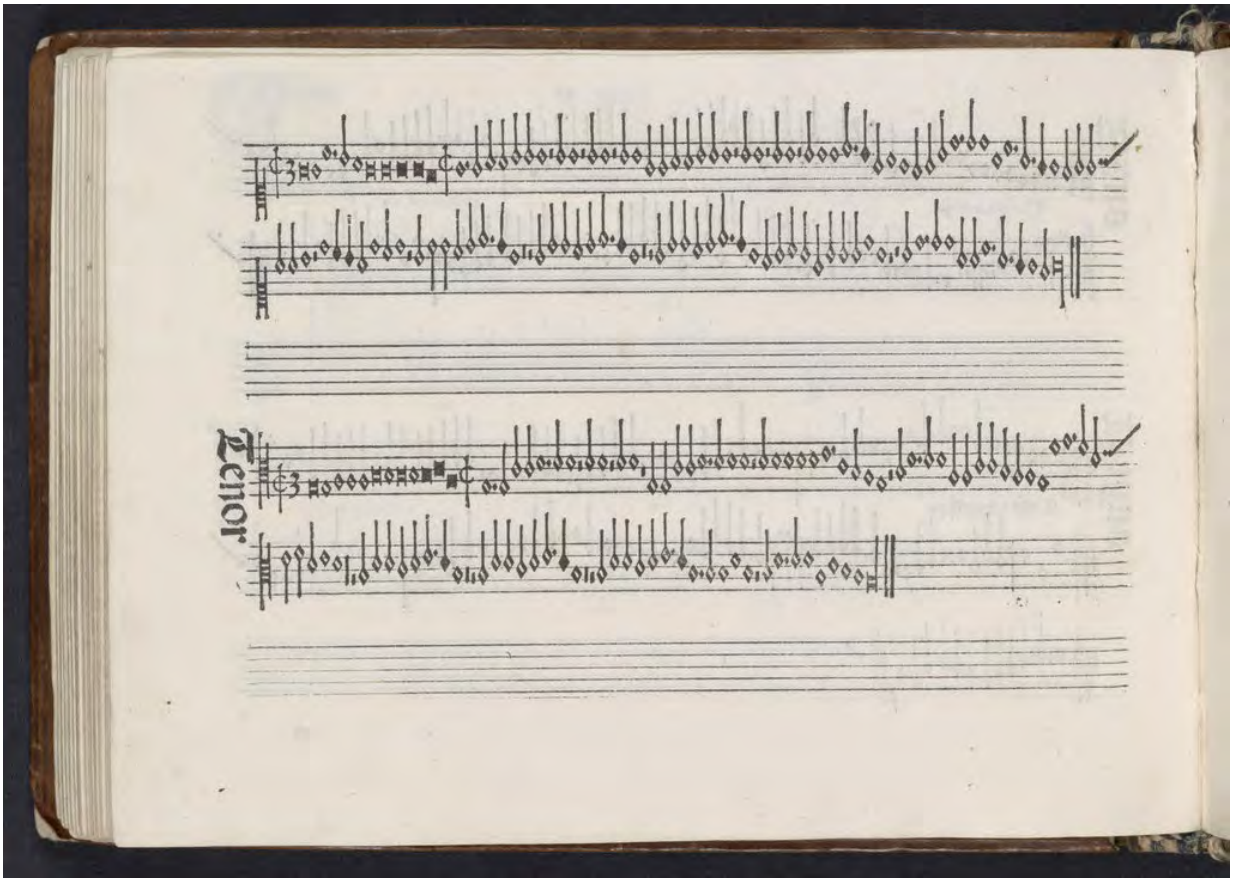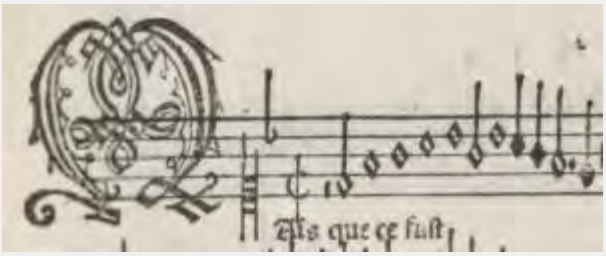


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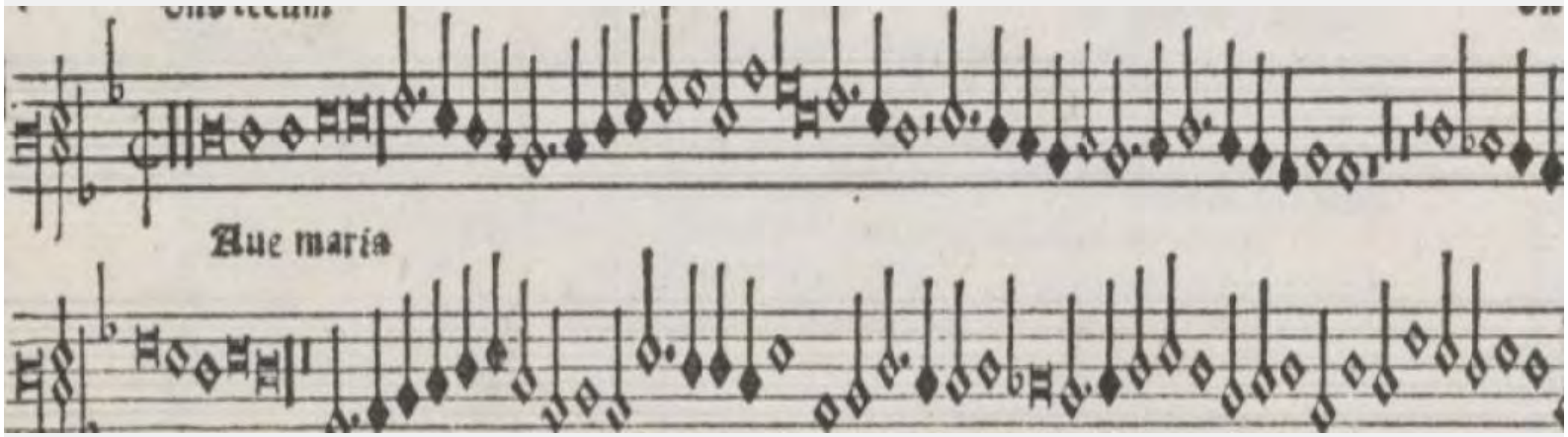
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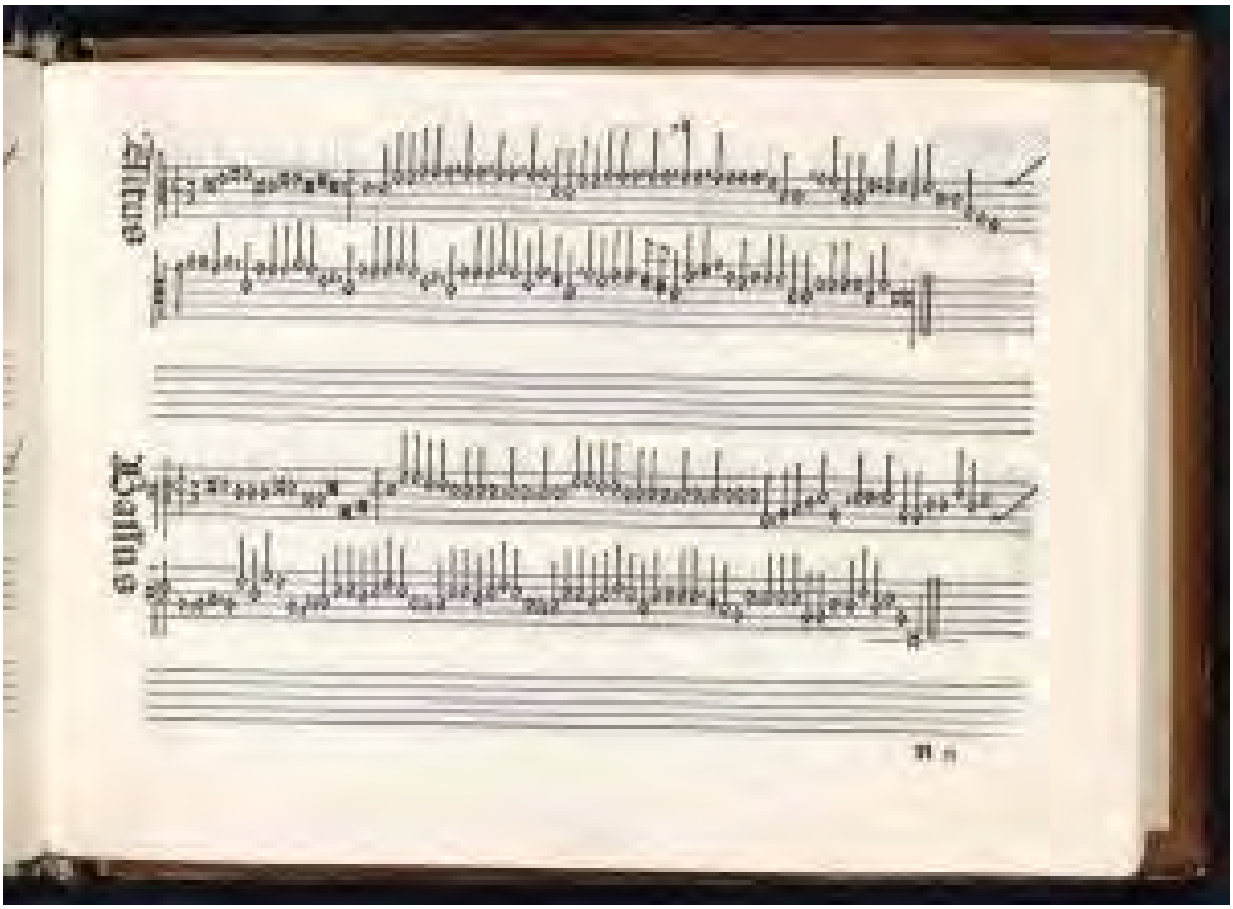


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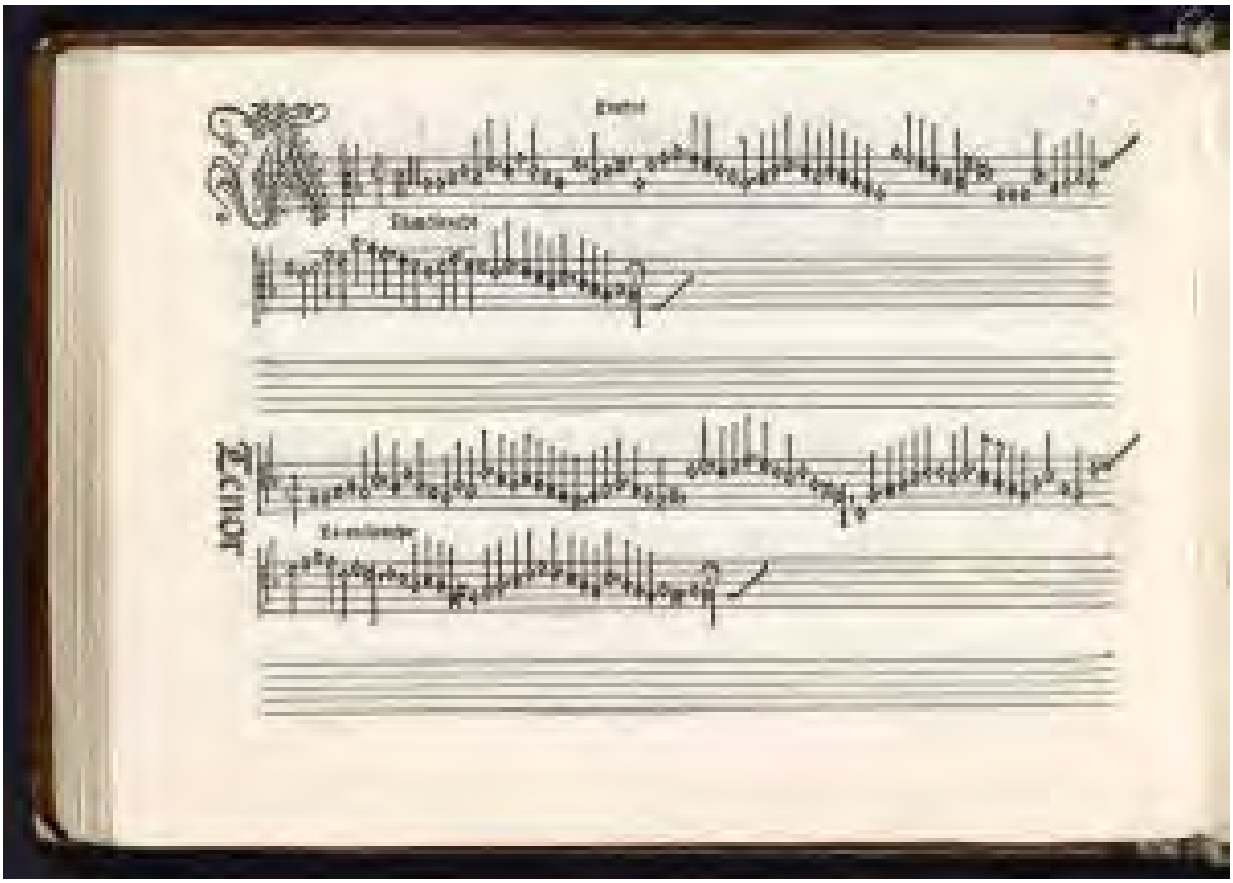


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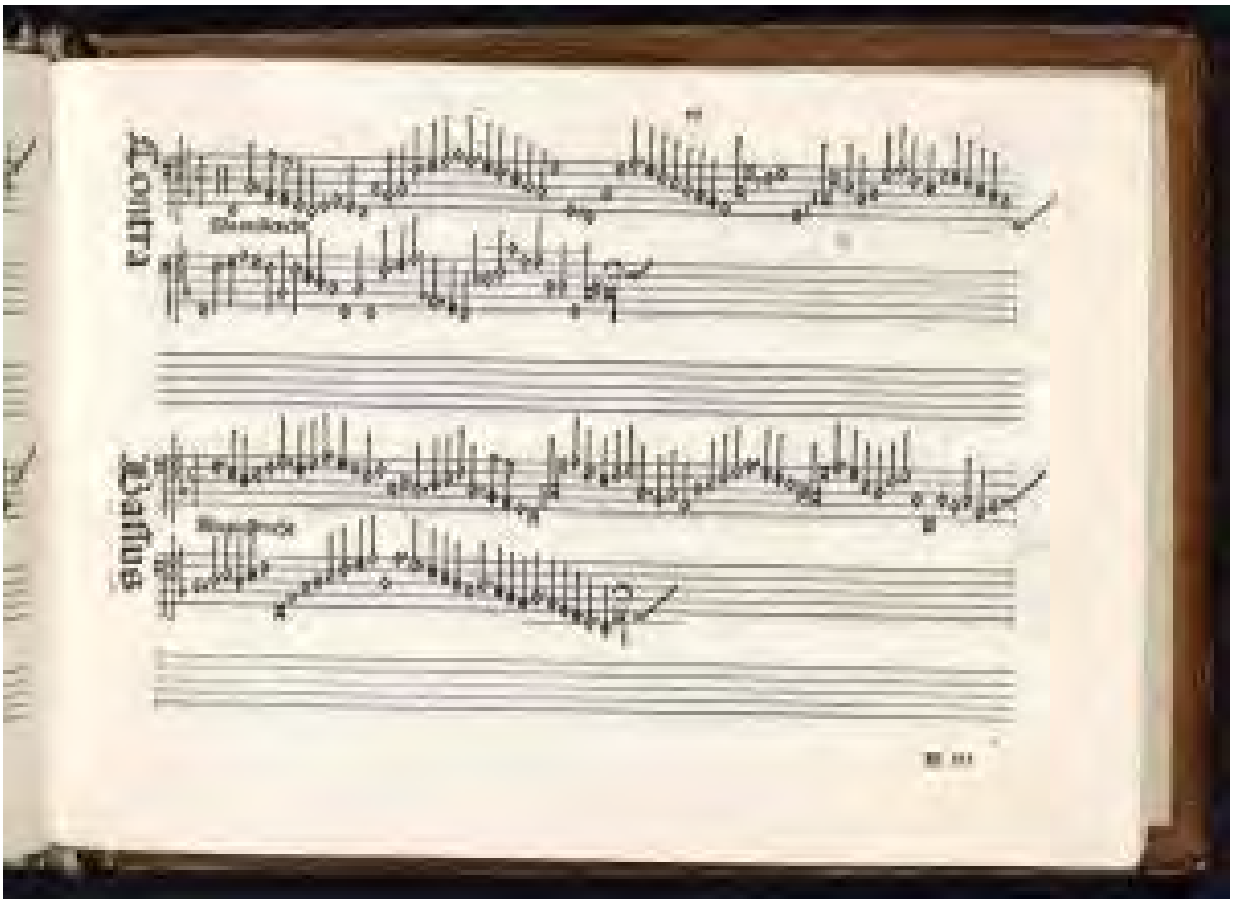


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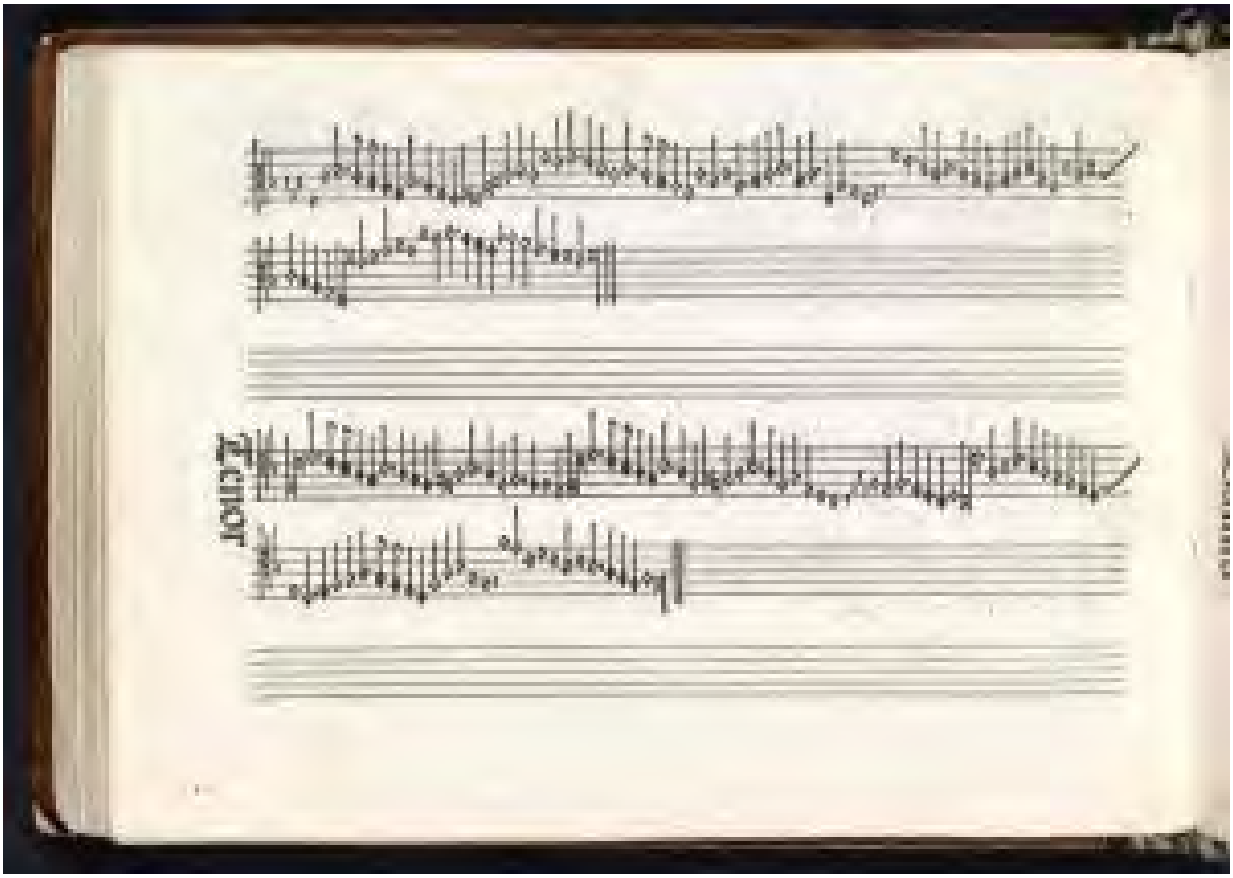


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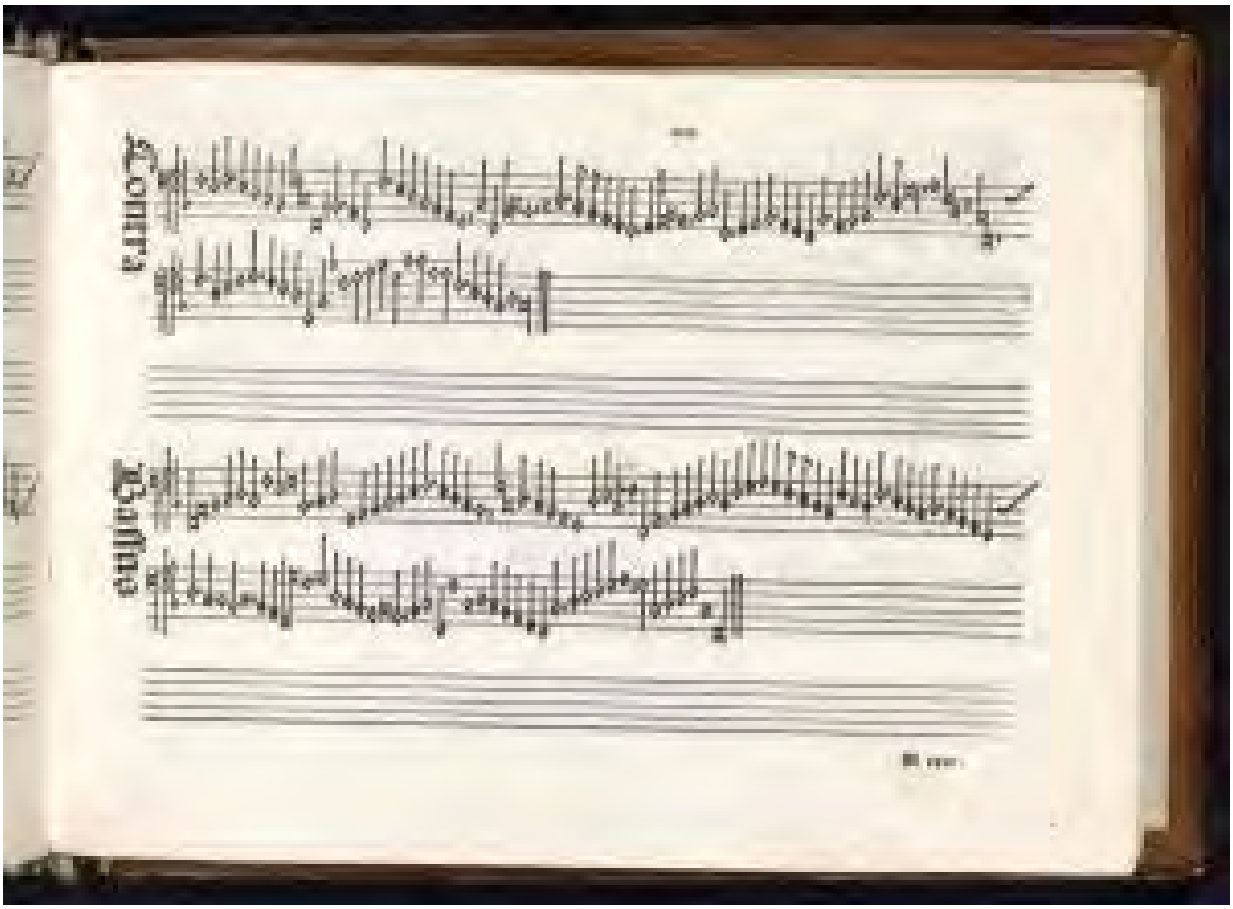


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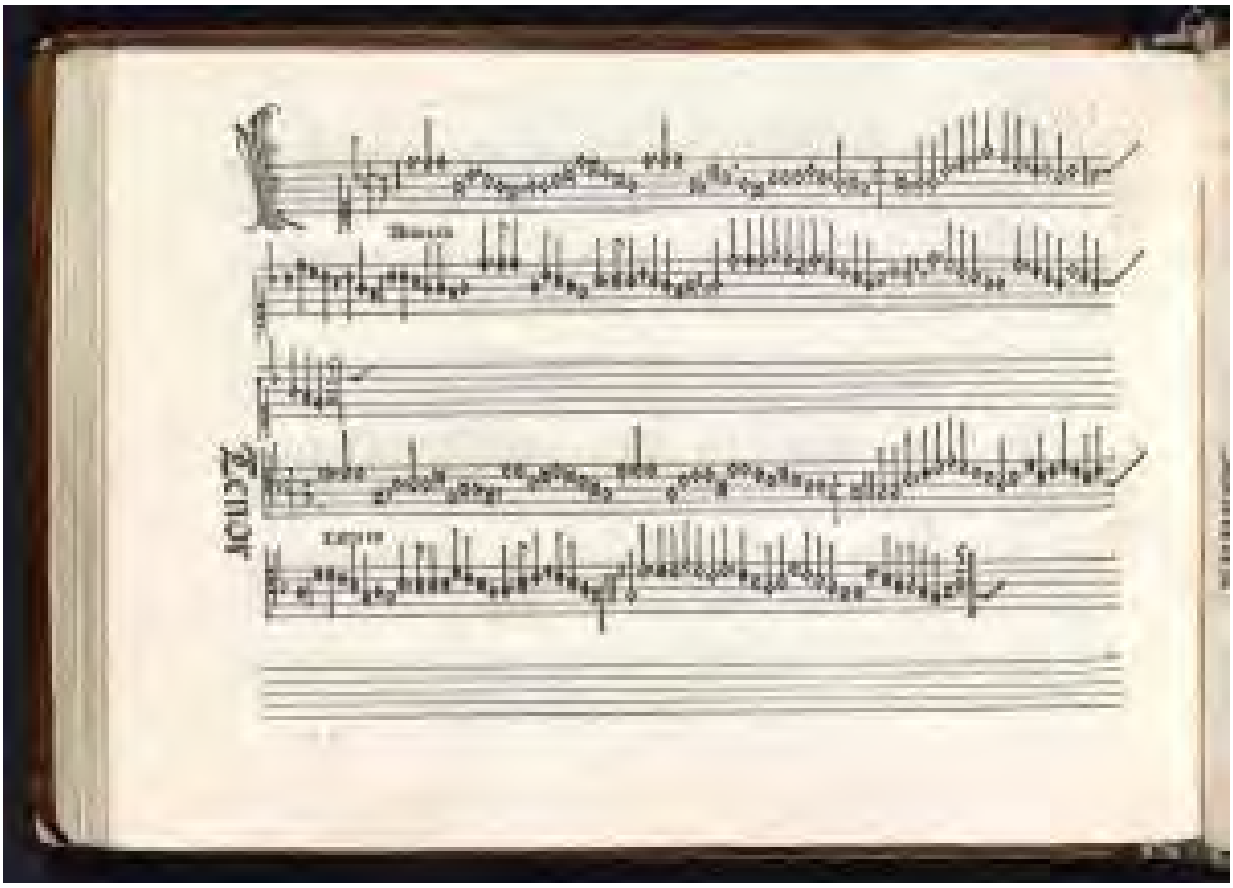


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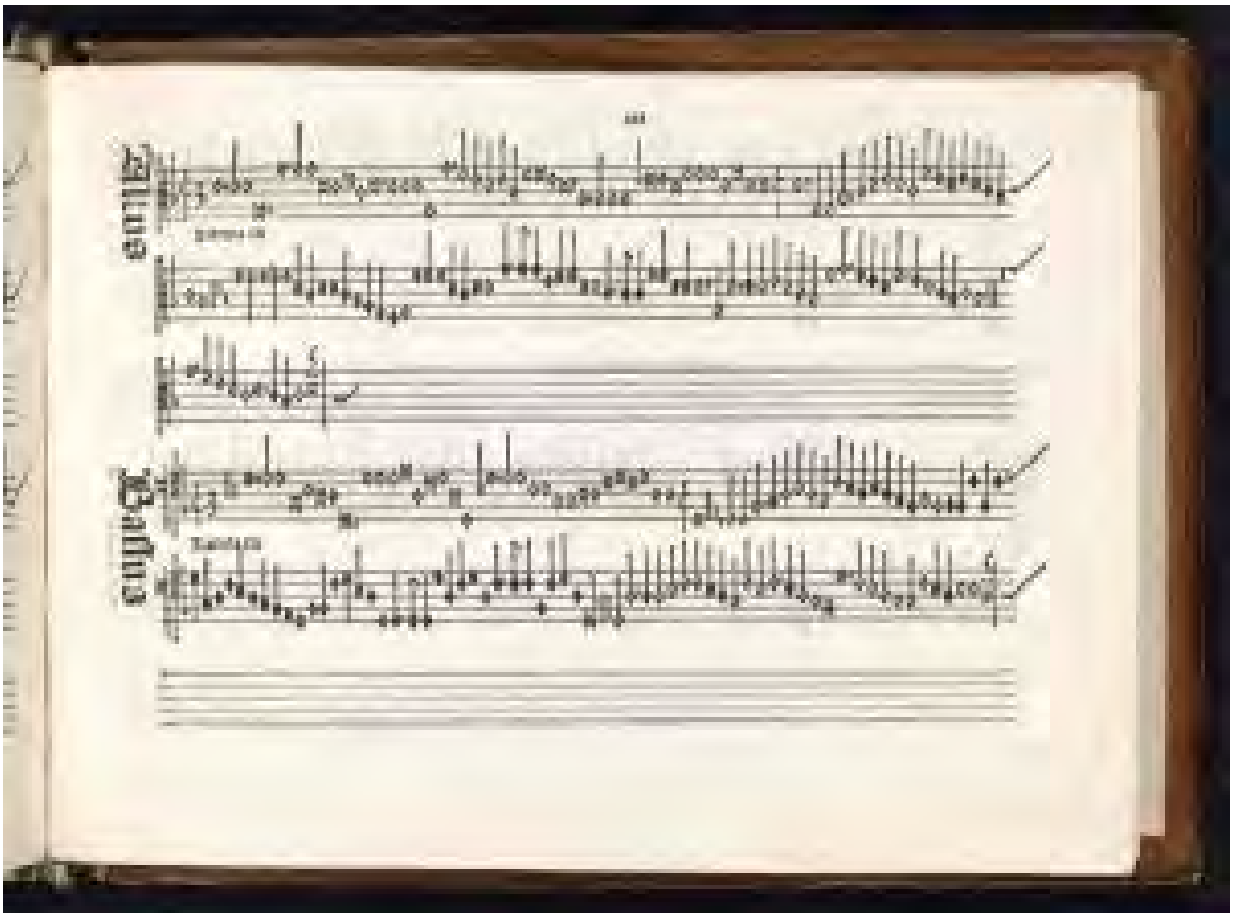


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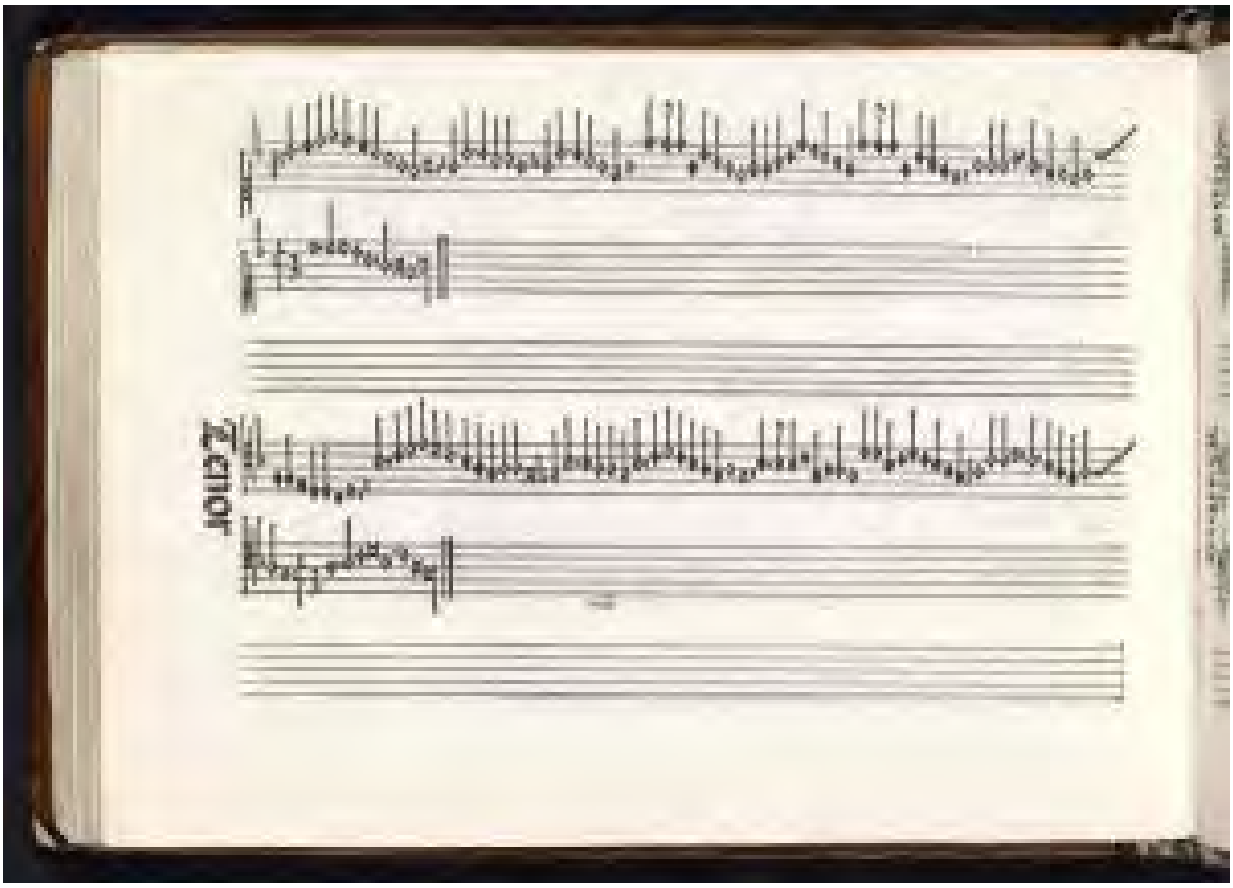


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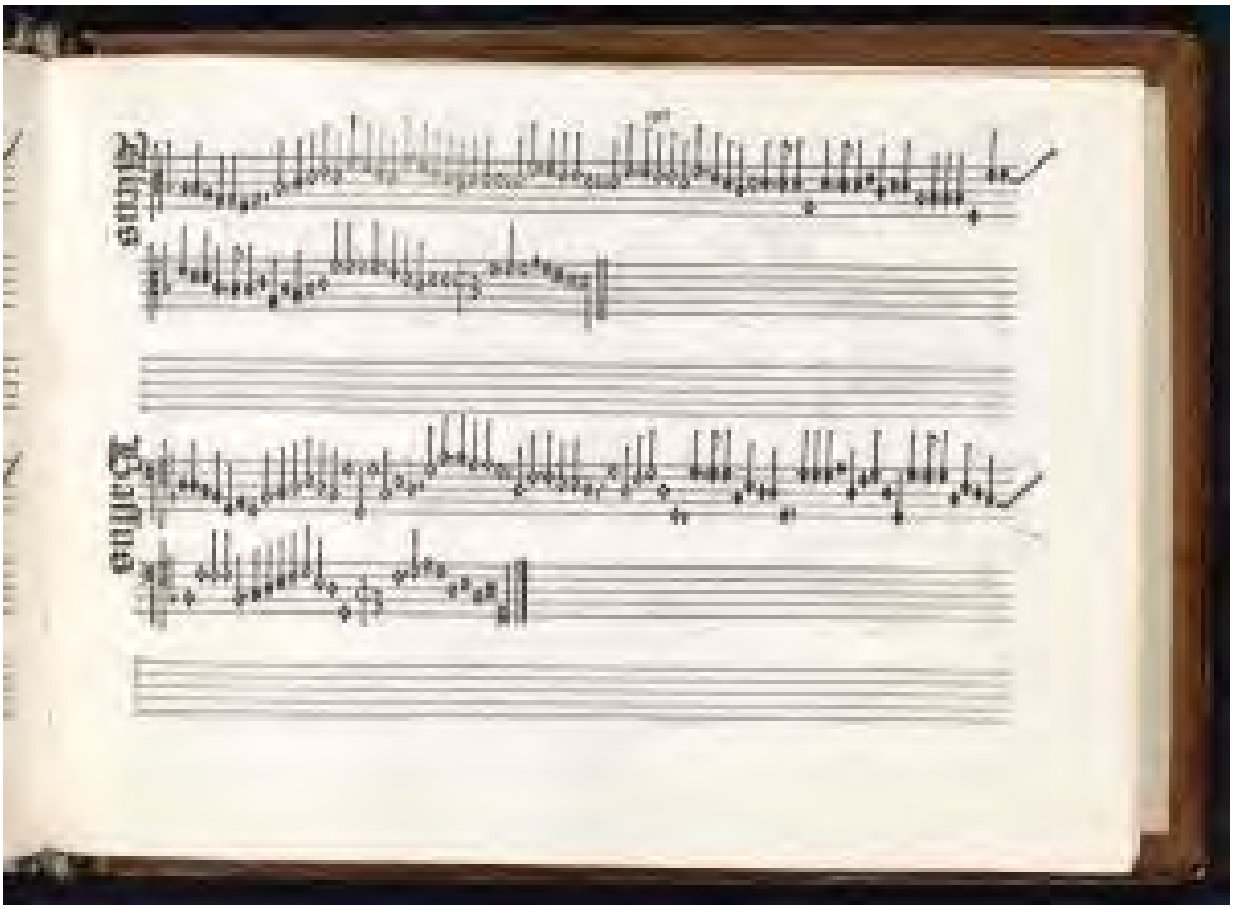


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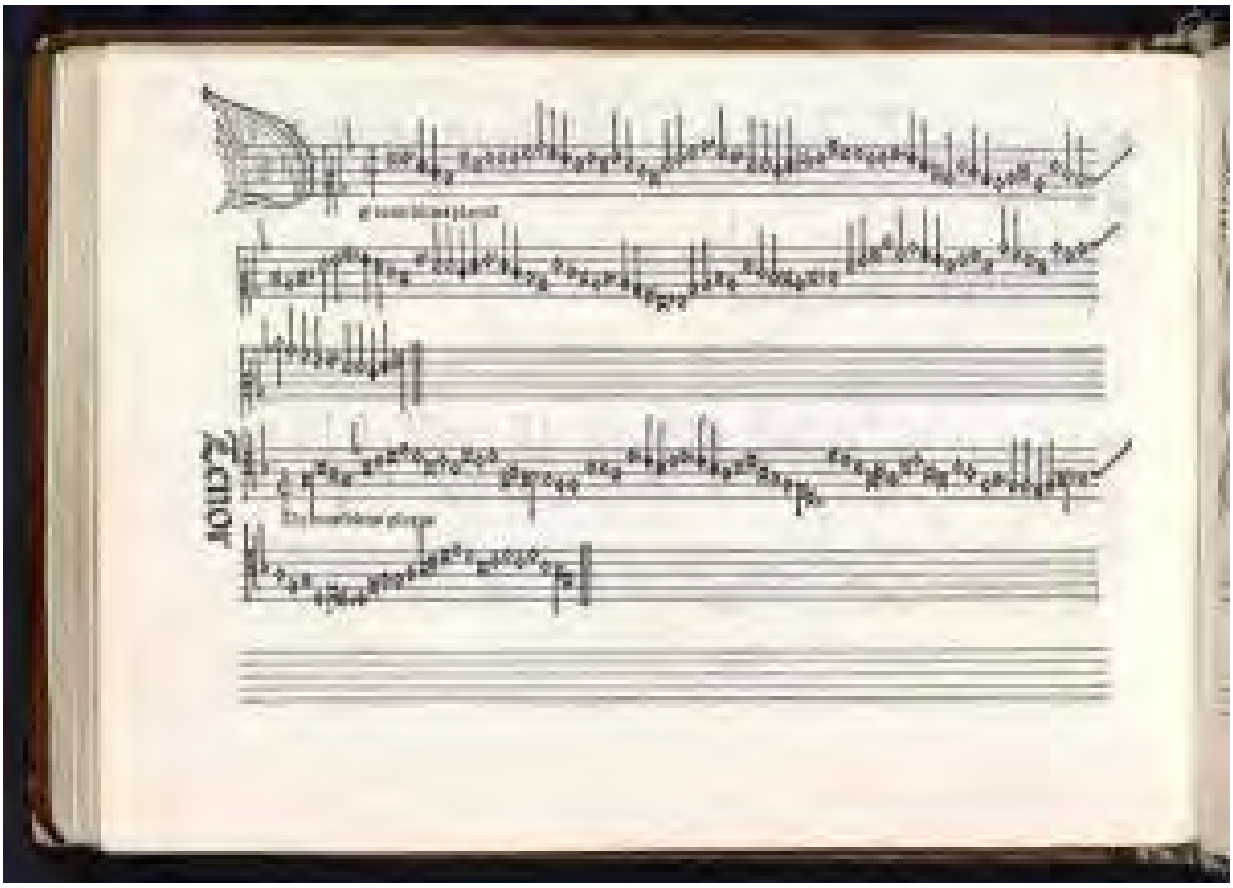


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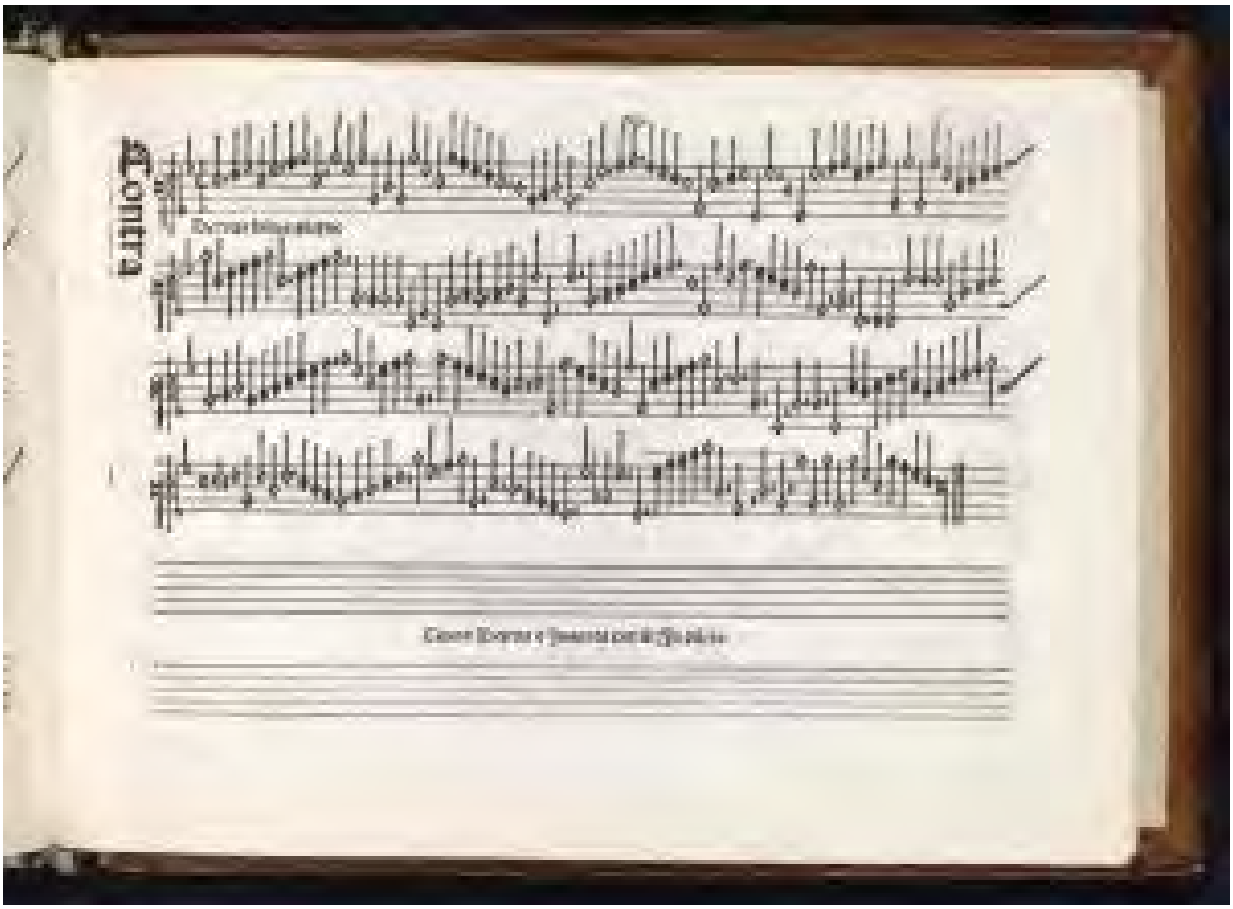


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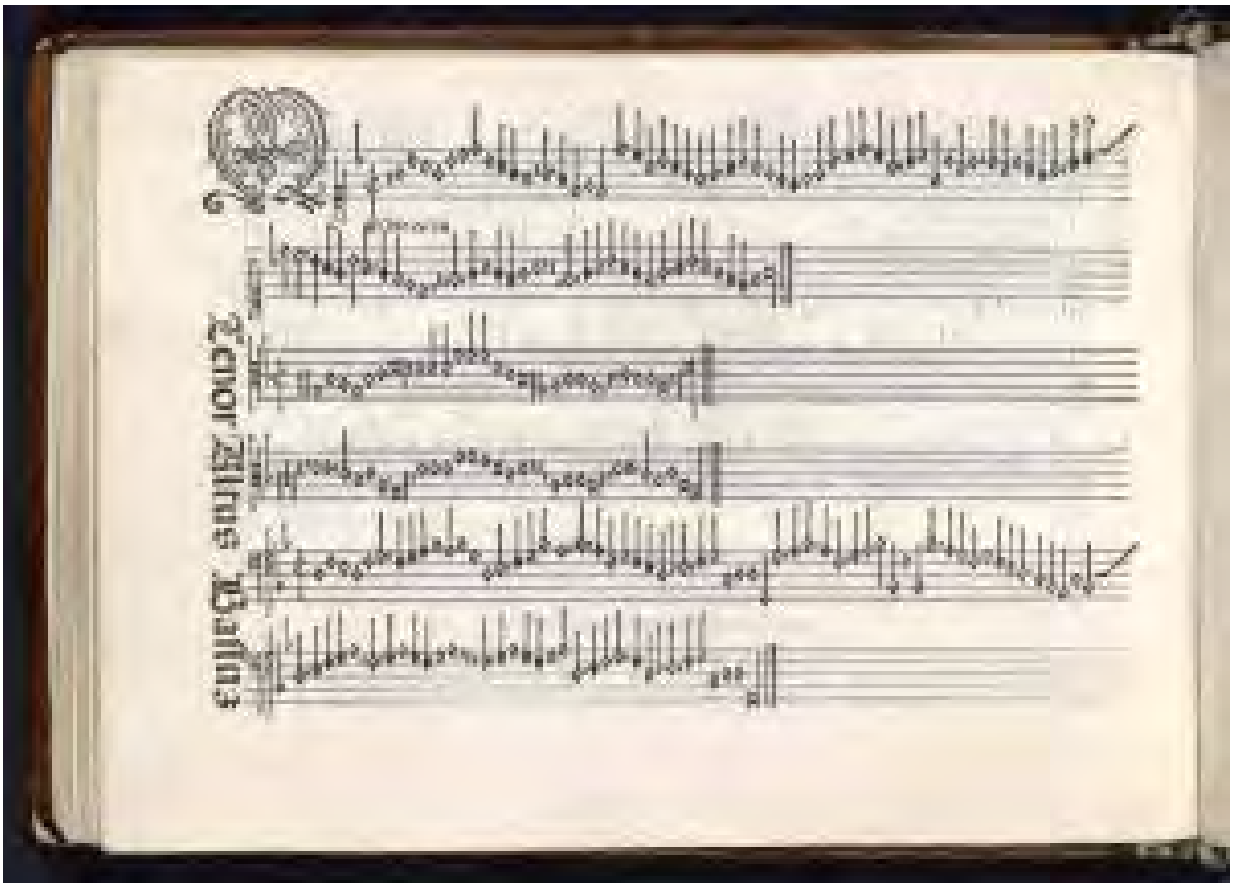


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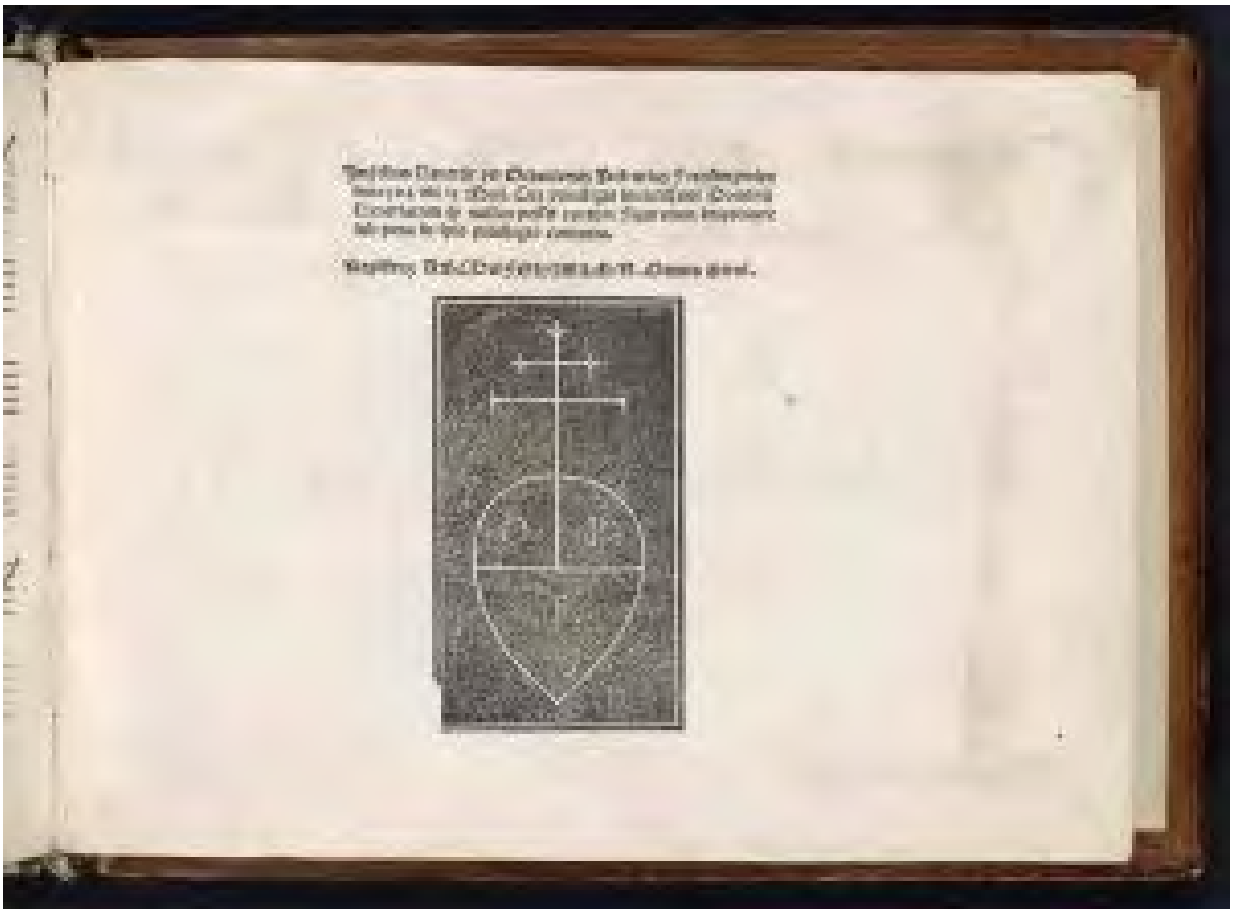


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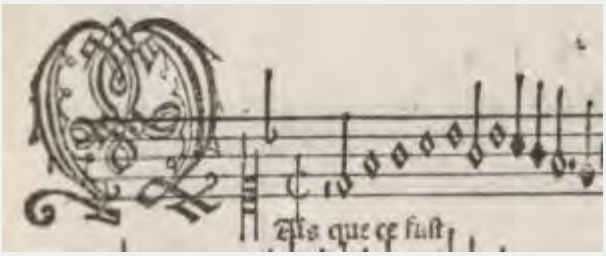


Image 215



Image 216





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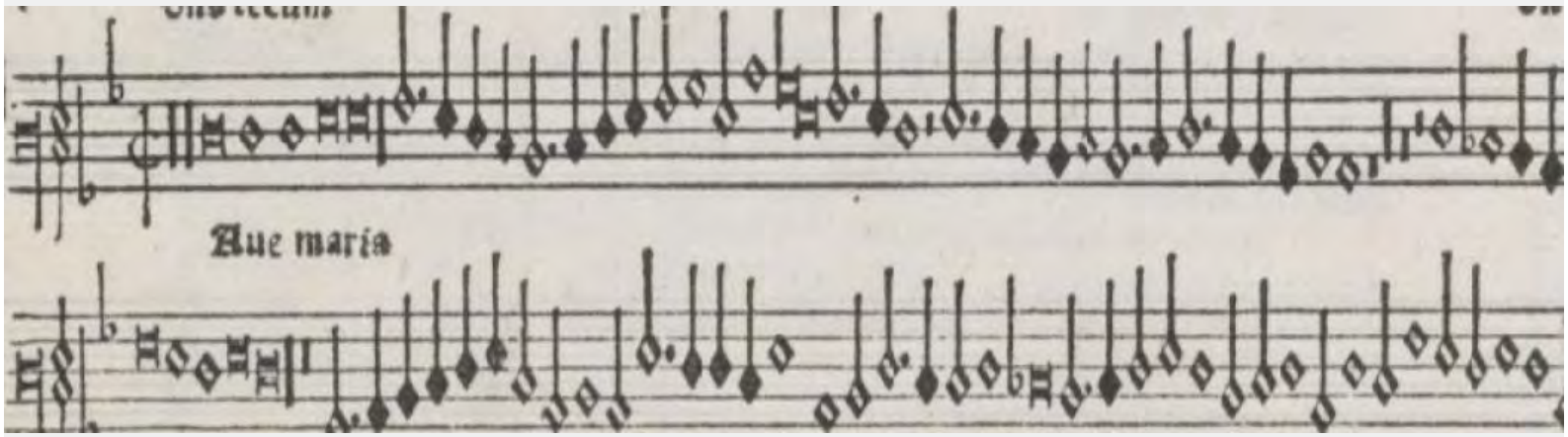
References

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Translations

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The following translations of the *Harmonice Musices Odhecaton* are provided thanks to various sources, including the digitization of Gustave Reese's article "The First Printed Collection of Part-Music," which was published in *The Musical Quarterly* in 1934, and the book edited by Helen Hewitt in 1942.

The remaining translations were completed by myself. My strengths lie with French, Ancient Greek, and Old English; the Latin was a good exercise. Accuracy is not guaranteed. ~ Sarah Fisher

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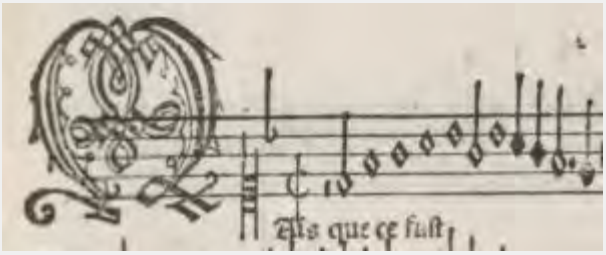
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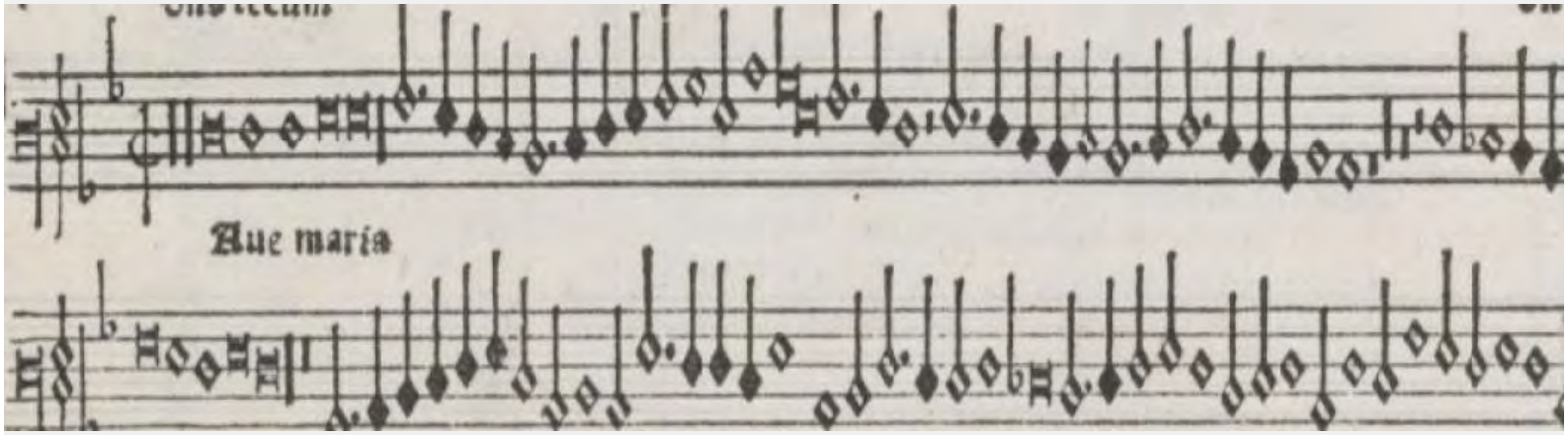
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Title Page Translated

(Edit)

The following translation of the *Harmonice Musices Odhecaton*'s title is provided thanks to the book edited by Helen Hewitt in 1942 (and other various sources). The viewing of the following images is made possible by the Library of Congress.

There is a handwritten note above the title in Ancient Greek. I have worked through this translation below.

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Image 7
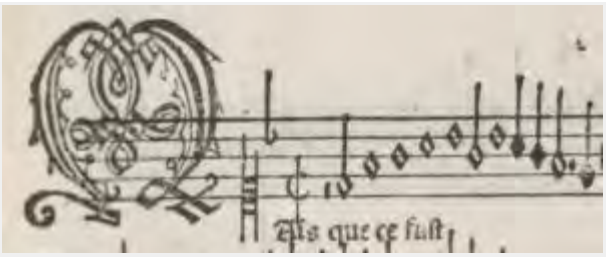
Title Translated into English by Helen Hewitt:

One Hundred Songs of Harmonic Music



Note Translated into English by Sarah Fisher:

The psychology to collapse, the Baphomet, use the chalice to endure the psychology of Calaris, therefore Baphomet, be friends.



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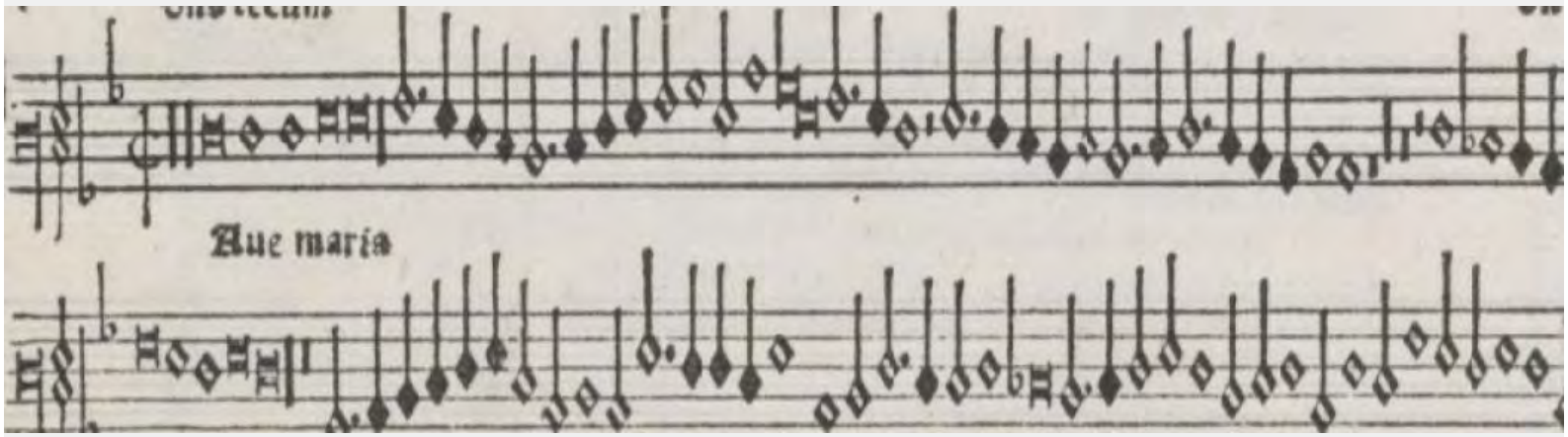
References

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Petrucci’s Dedication

(Edit)

The following translations of the *Harmonice Musices Odhecaton* are provided thanks to the digitization of Gustave Reese’s article “The First Printed Collection of Part-Music,” which was published in *The Musical Quarterly* in 1934. The viewing of the following images is made possible by the Library of Congress.

Petrucci’s dedication, in Latin, to Girolamo Donato
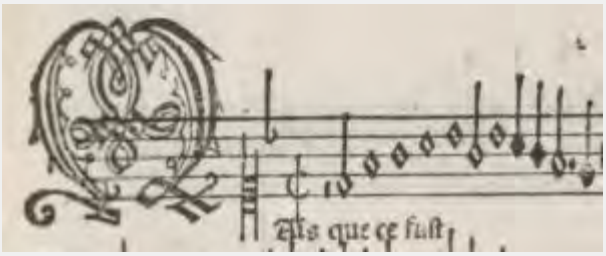


Image 8

Translated into English by Gustave Reese:

Ottaviano dei Petrucci of Fossombrone to Girolamo Donato, patrician of Venice, Greeting: I had already known you to be a most excellent man, O Girolamo, a most excel- lent patron. For there are in existence imposing evidences of your character, upon which [evidences] we do look as upon an image of your merit. It is in such wise that you do impress yourself upon our senses and there remain fixed-so that, when conversation lights upon the sciences and the fine arts, or thought falls upon them, you immediately rush to mind. Moreover, Bartolomeo Budrio, illustrious in both languages, and [ever] most mindful of you, has so confirmed me in my admiration of you, by constant praise of your merit, [and by telling me] how discreetly you temper, with the study of music, the more recondite study of all philosophy, that I no longer need ponder to whom I should preferably confide my [messengers of] delight and my affections, to whom I should dedicate them forever. Of late, most illustrious sire, I had perceived the craftsmen in the art of printing to bring forth each day, in competition [with one another], some new thing in each [branch of] their science; [but], in truth, measured music, or, [if] you prefer, descant, without which we [seek] not to find favor with the most gracious, the most powerful God; nor celebrate the ceremonies of marriage; nor produce entertainments, or whatsoever in life is joyous, [this music I had perceived] to lie neglected by these very craftsmen. Having thereupon been informed that very often highly talented

men, conquered by difficulty, withdrew from their attempts [to print it], I, stirred by this to raise myself, if I could, from lowliness, [and], in truth, [to raise] the Latin name, and chiefly that of Venice, where these [attempts] were started and carried towards perfection; to spread [her fame abroad] through the mouths of men, by the small glory of my invention; I, roused by the counsel of that excellent man, Bartolomeo, cheerfully approached the venture, as arduous, I ween, as welcome, [and] profitable, in social life, to mankind. [Profitable], at least, if, [as] the divine Plato said, those states are in- deed most blessed, in which youths renounce ignoble pleasures, charmed by music of solid worth such as you, by cultivating it yourself, appear to recommend to others, which thing may very well be expected to come to pass presently amongst us. For noble youths, attracted by the convenient availability of songs of that [worthy] kind, and aroused by this dedication itself into admiration of you, will feel urged to imitate you by means of a faithful emulation. May they [be made] to feel but a little, that our industry is not disapproved of by you. Farewell, and, if you be willing, protect by your patronage, so far as you are able, both ourself and our handiwork. At Venice, the eighteenth day before the calends of June. In the year of salvation 1501.



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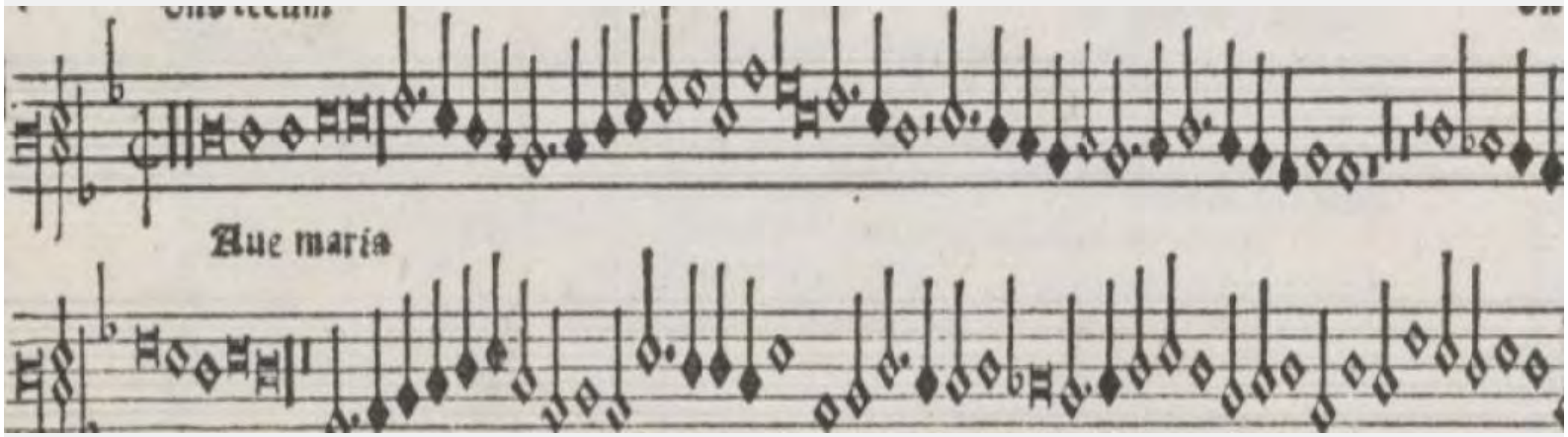
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Bartolomeo’s Dedication

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Bartolomeo’s dedication, in Latin, to Girolamo Donato
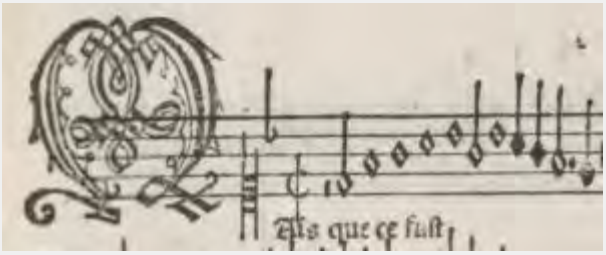


Image 9

Translated into English by Gustave Reese:

Bartolomeo Budrio of Capo d' Istria to Girolamo Donato, patrician of Venice, Greeting. I am wont, o Girolamo, most illustrious and eminent through [the practice] of all noble arts, to be moved with delight by the unuttered admiration with which I follow the ingenious works of men, and to seize the opportunity [when one there is], of speaking that [admiration aloud]. It is thus-by the declaration of both my inner self and my [open] avowal-that I think to escape, so far as I am able, [any] charge of ingratitude and niggardliness. What I should wish proved before others, [that is, my innocence], I should all the more [wish proved] before you, whom I so regard, so admire, that, during a contemplation of you, this [famous saying, generally] accepted as though it were an oracle, seems [to me] to make sport of the understanding of the all-wise poet [who wrote it]: The gods Bestow not all their gifts on man at oncels for [it is] truly this saying, not the other, that [can] with greatest fitness [be applied] to you: Man is a wise-minded being. For all [virtues are given] to you equally with wisdom, which [virtues-so] do the state of your modesty and of my insufficiency affect [me]-I do not [seek to] enumerate in detail. Otherwise, [that is, did you not possess these virtues], I would have claimed for myself a most ample yield of glory for the matter now in hand, should this offspring of your city, [that is, this Music, destined], with you, to bring honor upon our common fatherland, be accepted, by reason of this [my] petition, into the chorus of your muses. Fruitful

nature, mother of ingenious [contrivances], after long laboring, after several failures, aided by the resourcefulness of Ottaviano Petrucci, a most skillful man, has at last brought forth, for [the benefit of] all folk, [this] most perfect [offspring]. This man is indeed a worthy one, whom all should admire, especially by reason of this-that he, alone, perfected a most excellent thing, often attempted by the most highly gifted with- out success. He deserves that you should so receive him that others may perceive he abounds not so much in genius, in bringing his new invention to perfection, as in judgment in seeking your patronage. Be- hold here, for you, the first-fruits of the muses, blossomings from the seminary of Petrus Castellanus of the order of Domini- cans, [a man] famous for religious zeal and the practice of music. These hundred songs, edited through his efforts and diligence, superior to envious attacks by rea- son of the acclaim of the most eminent writers, and, above all, because they are dedicated to you, [these songs] we send out to capture, under your auspices, the [favor of] the public.



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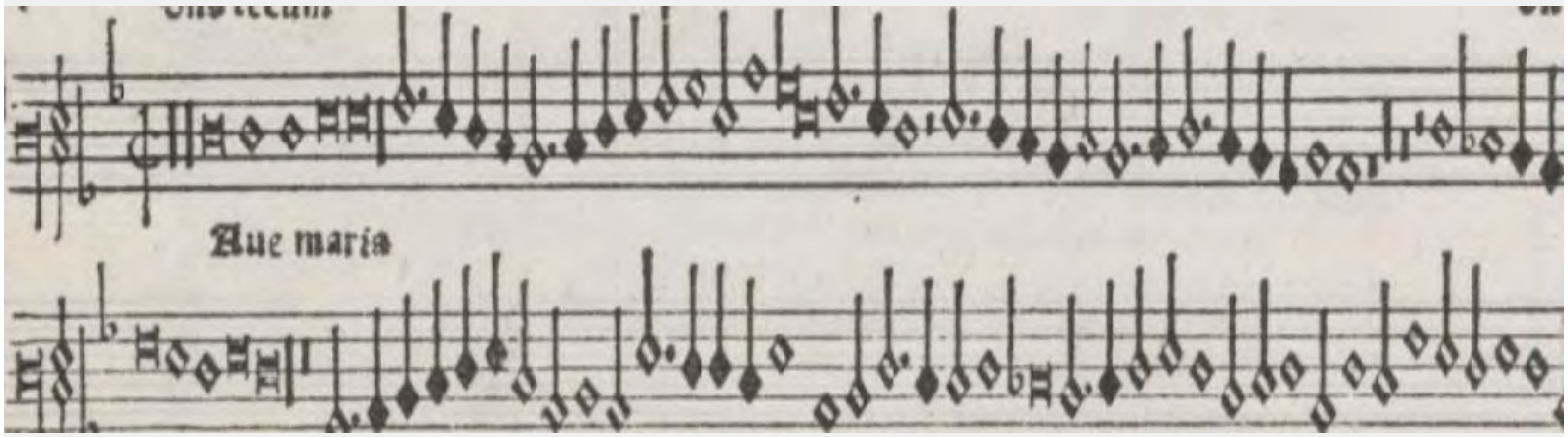


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The following description of the *Harmonice Musices Odhecaton* is provided thanks to the IMSLP Petrucci Music Library. The viewing of the following images is made possible by the Library of Congress.

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Description of song list by the IMSLP Petrucci Music Library

Translation in brackets by Sarah Fisher. Accuracy is not guaranteed.

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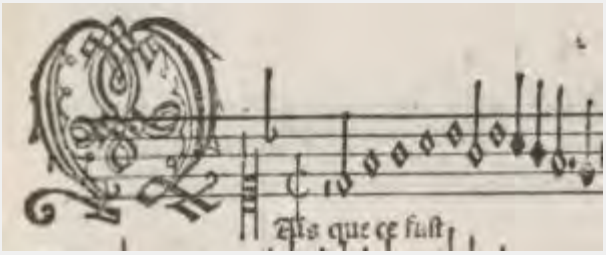
TITLE	COMPOSER	FOLIO	PAGE	VOICES
Ave maria gratia plena dominus tecum [Latin: Hail Mary full of grace the Lord is with thee.]	De orto	A [3v]/4[r]	1.6	4
Amours amours [French: Loves loves]	Hayne	A 12	1.22	3/4
Adieu mes amours [French: Farewell my loves]	Josquin	A 17	1.32	4
Amours amours amours [French: Loves loves loves]	Japart	A 26	1.50	4
Alons ferons barbe [French: Let's shave]	Compere	A 29	1.56	4
Amor fait, molt tant que nostre argent dure [S]/Il est de bonne heure ne [T] [French: Love done, so long as our money lasts/ It's early yet]	[Japart]	A 34	1.66	4

Acordes moy ceque ye pensse [French: Give me what you think]	[Busnois]	A 36	1.70	4
Ala audienche [French: Hello audience]	[Hayne]	A 99–100	1.196	4
Brunette [Brunette]	Jo.stokem	A 8	1.14	5
Bergerette savoyene [French: Shepherdess from Savoy]	Josquin	A 13	1.24	4
Cest mal charche [French: Its badly loaded]	Agricola	A 15	1.28	3/4
Cela sans plus non sufi pas [French: That without more is not enough]	[Japart]	A 27	1.52	4
Dit le bourguygnon [French: Said the Burgundian]		A 21	1.40	4
De tous biens playne [French: Of all goods plain]		A 23	1.44	3/4
De tous biens playne [French: Of all goods plain]	Josqn	A 103	1.204	4
E qui le dira [French: And who will say]	[Isaac]	A 14	1.26	4
Gratieuse [TB]/Mon mignault [CA] [French: Gracious/ My cute]	[Busnois]	A 20	1.38	4
Hor oires une chanzon [French: Schedules a song]		A 6	1.10	5
Helas que pour a deuenir [French: Alas only to become]	Caron	A 16	1.30	3/4
Helas ce nest pas sans rayson seyai melancolie [French: Alas it is not without reason Seyai is melancholy]	Sthokem	A 22	1.42	4
Helas que il est amongre [French: Alas that he is among [us?]]	Japart	A 33	1.64	4
He logeron nous [French: He will accommodate us]	Isaac	A 46	1.90	4
Je cuide se ce tamps me dure [French: I cook if this time lasts me]	[Japart]	A 5	1.8	4
Jay pris amours [v]/De tous biens [r] [French: I took love/ Of all goods]		A 9	1.16	4
Je ne fay plus [French: I no longer do]	[Mureau]	A 11	1.20	3/4
Jay pris amours [French: I took love]	Japart	A 24	1.46	4
James iames iames [Lithuanian: James James				

James]	[Mouton]	A 39–40	1.76	4
Je nay dueul [Slovak: I don't know]	Agricola	A 43–44	1.84	4
Jay pris amours tout au rebours [French: I took love all the way back]	Busnoys	A 45	1.88	4
Je ne demande aultre degre [French: I don't ask for another degree]	Busnoys	A 48	1.94	4
Nenciozza mia [Italian: My Nencia]	Japart	A 10	1.18	4
Lo seraie dire [French: Lo would be saying]		A 32	1.62	4
Le seruiteur [French: The servant]	Busnoys	A 38	1.74	4
Latura tu [Latin: Carry you]	[Bruhier]	A 101–102	1.200	4
Mon mignault [CA]/Gratieuse [TB] [French: My cute/ Gracious]	[Busnois]	A 20	1.38	4
Meskin es hu [Arabic: He is a poor man]	[Obrecht]	A [103v]	1.206	4
Nunqua fue pena maior [Latin: There has never been greater punishment]	[Urreda]	A 7	1.12	4
Nostre cambriere si malade est [French: My friend is sick]	[Petit]	A 35	1.68	4
Nous sommes de lordre dsaynt babuyn [French: We are from the order of descent of the baboon.]	Compere	A 41–42	1.80	4
Por quoy non [French: Por quoy non]	Pe.De la rue.	A 18	1.34	4
Por quoy iene puis dire/Vray diu damours [T] [French: Why can't I say/ True god of love]	Jo.Sthokem	A 19	1.36	4
Rompeltier [A romp?]	Ja.Obreht	A 28	1.54	4
Se congie pris [French: Leave taken]	Japart	A 25	1.48	4
T meskin vas iunch [Arabic: I The poor man is your lunch]	Ysac [Obrecht]	A 30	1.58	4
Tan bien mi son pensa: [Spanish: My son thinks so good]	Japart	A 37	1.72	4
T sat een meskin [Arabic: Test the poor man]	[Obrecht]	A 97–98	1.192	4
Vray diu damours [T]/Por quoy iene puis dire [French: True god of love/ Why can't I say]	Jo.Sthokem	A 19	1.36	4
Ung franc archier [French: Spoiled dollar archer]	Compere	A 31 [25]]	1.60	4
Vostre bargeronette [Italian: Your song]	Compere	A 47	1.92	4

Ales regrets [French: Have regrets]	Agricola	A 54	1.106	3
Ales regres [French: Alas Regrets]	Hayne	A 63	1.124	3
Ales mon cor [French: Alas my heart]	Alexnder	A 71	1.140	3
Benedictus [Latin: Blessed]	Ysac	A 83	1.164	3
Cela sans plus [French: That without more]	Josquin	A 67	1.132	3
Crions nouel [French: Let's shout new]	Agricola	A 82	1.162	3
De tous biens [French: Of all goods]	De.bourdon	A 80	1.158	3
Disant adiu madame [French: Saying goodbye madam]	[Compère]	A [94v]	1.188	3
Est possible quel home peult [French: What home may be possible]		A 79	1.156	3
Fortuna per ta crudelte [French: Good luck with your cruelty]	Uinciuet	A 66	1.130	3
Fortuna dun gran tempo [French: Good luck for a great time]	Josquin	A 81	1.160	3
Garisses moy [Russian: Garisses is mine]	Compere	A 64	1.126	3
Gentil prince [French: Kind prince]		A 95[r]	1.189	3
Helas [que devera] [French: Alas {what will [we] have to [do]}]	Yzac	A 56	1.110	3
Helas [le bon temps] [French: Alas {the good times}]	Tintoris	A 58	1.114	3
Ha traytre amours [French: He betrayed love]	Jo.stokem	A [92v]	1.184	3
Jay bien hauer [French: I have been good]	Agricola	A 90	1.178	3
La morra [Spanish: The child]	Yzac	A 50	1.98	3
Lhome banni [French: The home is banned]	Agricola	A 53	1.104	3
La stangetta [Italian: The sting]	Uuerbech	A 55	1.108	3
La plus des plus [French: The most of the most]	Josquin	A 70	1.138	3
Le corps [CT] / Corpusque meum licet [B] [French: The body/ Latin: My body is allowed]	Compere	A 73	1.144	3
Le grans regres [French: The Big Rules]	[Hayne]	A 78	1.154	3
Le renuoy [Latin: Deny]	Compere	A 84	1.166	3
La alfonsina [Spanish: The noble]	Jo.ghiselin	A 88	1.174	3
Le eure e venue/Circumdederunt me [C] [French: The time has come/ Latin: They surrounded me]	Agricola	A 89	1.176	3

Me doibt [Spanish: I doubt]	Compere	A 51	1.100	3
Male bouche/Circundederunt me [C] [French: Stuffy man/ Latin: They surrounded me]	Compere	A 52	1.102	3
Ma bouche rit [French: My mouth is laughing]	Okenhe	A 60	1.118	3
Mes pensees [French: My mind]	Compere	A 65	1.128	3
Mater patris [Latin: Mother of father]	Brumel	A 68	1.134	3
Malor me bat [Albanian: My one mountain]	Okenghen [Obrecht]	A 69	1.136	3
Madame helas [French: Madam alas]	Josquin	A 72	1.142	3
Ma seule dame [French: My only lady]		A 86–87	1.170	3
Mon souuenir [French: My memory]	[Hayne]	A [90v]	1.180	3
Marguerite [French: Daisy]		A 92	1.182	3
Mais que ce fust [French: But that it was]	Compere	A 93[r]	1.185	3
O uenus bant [Latin: Oh in construction]	Josquin	A 85	1.168	3
Pensif mari [French: Pensive husband]	Ja.Tadinghen	A 49	1.96	3
Puis que de vous [French: Then that of you]		A 96	1.190	3
Royne de fleurs [French: Queen of flowers]	Alexander	A 61	1.120	3
Royne du ciel/Regina celi [C] [French: King of the sky/ Latin: Queen of the heavens	Compere	A 91[r]	1.181	3
Se mieulx [French: The best]	Compere	A 57	1.112	3
Si dedero [Latin: If I give]	Alexander	A 62	1.122	3
Si atort on ma blamee [Romanian: If wrong, blame me]		A 77	1.152	3
Tant ha bon oeul [French: So much for the good eye]	Compere	A 74	1.146	3
Tander naken [Swedish: They’re naked}	Obreht	A 75–76	1.148	3
Uenis regrets [Latin: Are coming regrets]	Compere	A 59	1.116	3
Uenus tu ma pris [Latin: Venus/ French: you took me]	De Orto	A 94	1.186	3



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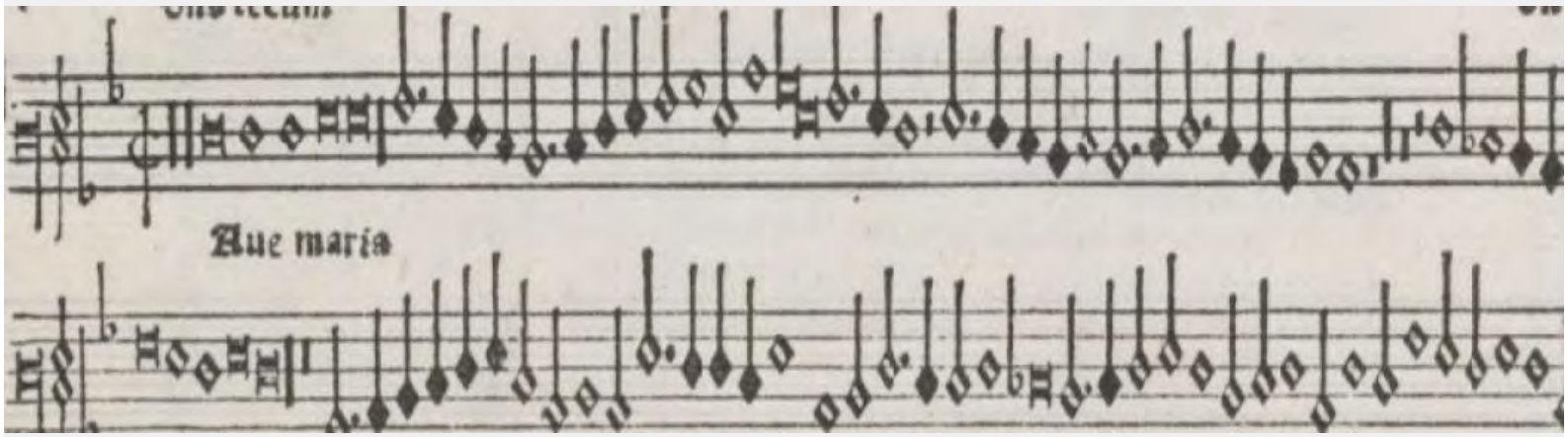
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Colophon

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The following translations of the *Harmonice Musices Odhecaton* were completed by myself. Accuracy is not guaranteed. ~ Sarah Fisher. The viewing of the following images is made possible by the Library of Congress.

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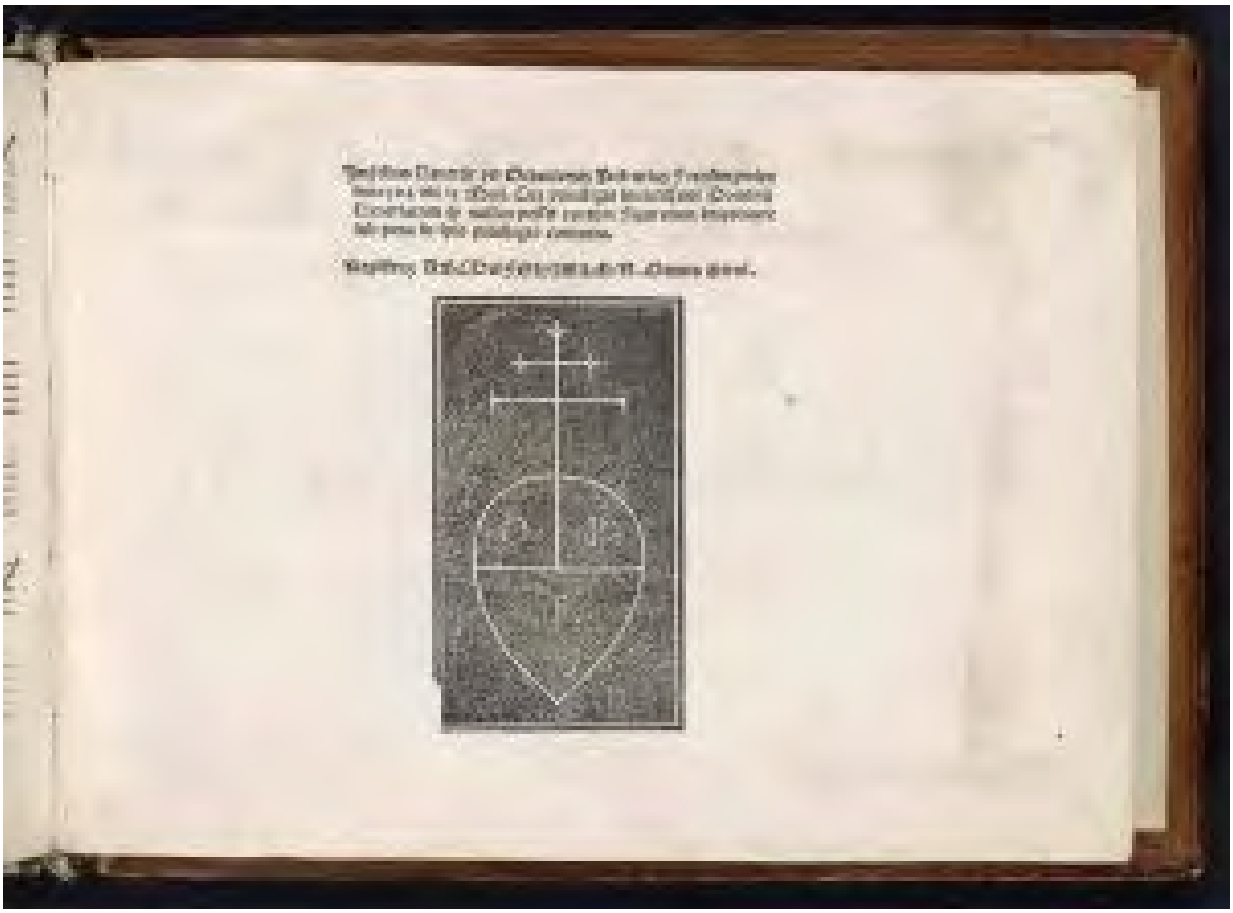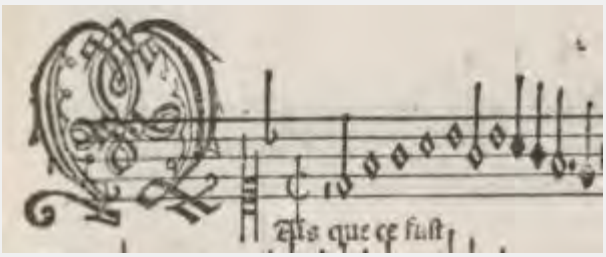


Image 213

Translated into English by Sarah Fisher (Accuracy is not guaranteed):

Imprinted at Venice by Octavian Petrucci of Forum Sempronius on May 25, 1504. By the privilege of the most invincible light the Dominion of Venice can not have profit from the imprinted figured music under punishment contained in the privilege.

Register ABCDEFGHJKLMN All four



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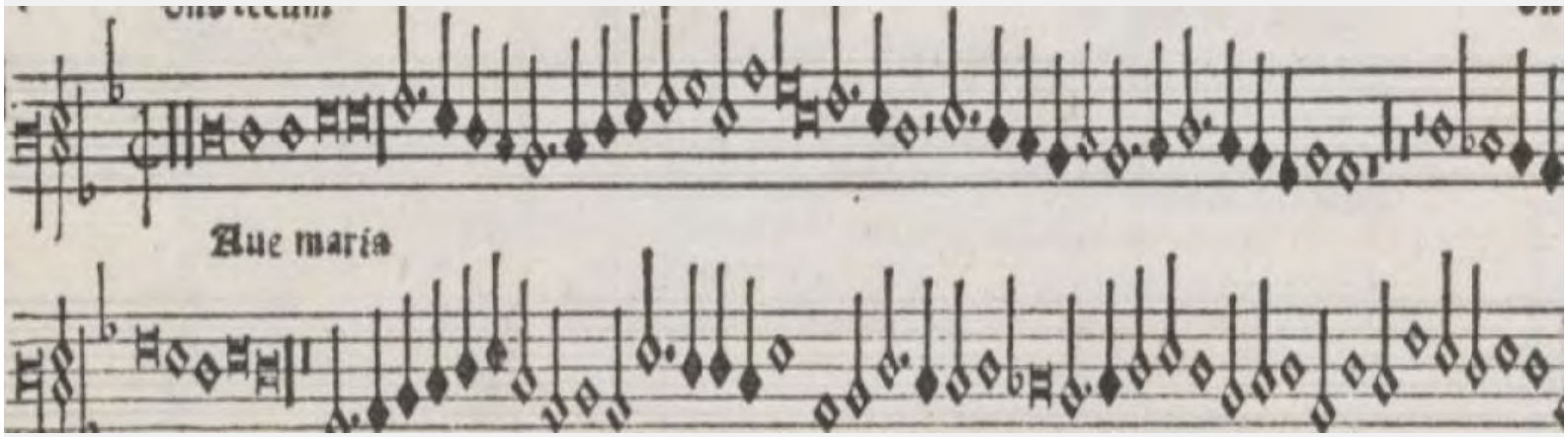
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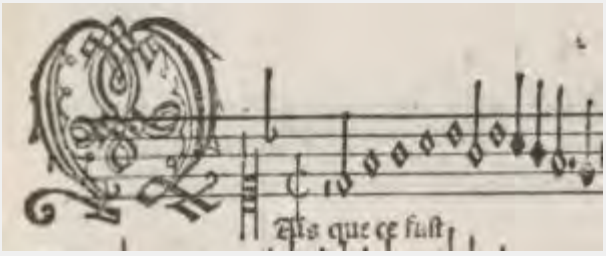
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