

THE MEDIAEVAL ACADEMY OF AMERICA
PUBLICATION NO. 55

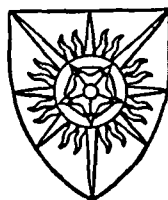
FRENCH SECULAR MUSIC
OF THE
LATE FOURTEENTH CENTURY

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OF THE
LATE FOURTEENTH CENTURY

Edited by
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MEDIAEVAL ACADEMY OF AMERICA
CAMBRIDGE, MASSACHUSETTS

1950

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1950**

PRINTED IN U. S. A.

JOHANNES WOLF
IN MEMORIAM

FOREWORD

There is no need to praise once more the expert scholarship of this book's author, nor can anything be added to the laudable fact that a publisher's idealism makes possible the edition of a large selection of hitherto unknown mediaeval compositions. But as a composer and as a performer of the earlier masters' compositions I feel that a few words of encouragement, coming from a practical musician, would help to a better appreciation of this highly interesting, valuable, and stimulating publication.

The modern musician's problems, of which there are so many, will lose some of their puzzling oppression if compared with those of our early predecessors, as they appear in this volume. It is rewarding to see those masters struggle successfully with technical devices similar to those that we have to reconquer after periods in which the appreciation of quantity, exaggeration, and search for originality in sound was the most important drive in the composer's mind. They knew how to emphasize, on a fundament of wisely restricted harmony, the melodic and rhythmic share of a sounding structure. Their distribution of tonal weight, their cantilever technique of spanning breath-takingly long passages between tonal pillars hardly finds its equals. Their unselfish and uninhibited way of addressing the audience and satisfying the performer; the perfect adequacy of poetic and musical form; the admirable balance of a composition's technical effort and its sensual appeal — these are only a few of the outstanding solutions they found in their works. One could go on pointing out surprising and exciting features in those miraculous microcosms of sound, but these few

hints will suffice to make us aware of the creative power that keeps those structures in motion and of the human quality that guided their creators.

To the performers the immediate contingency with this music will open up new horizons. They will learn to understand the shortsighted attitude of our present musical culture, which adores only those idols of audible beauty that are not much older than two hundred years. They soon will find it necessary to replace our contemporary ways of performing, which oscillate between two extremes — over-individualistic exhibitionism on the one side and the dullest metric-dynamic motorism on the other — with the altruistic devotion which alone can revive this old music.

The musicologists knew that after Friedrich Ludwig's publication of Machaut's works sooner or later the missing link between that composer and Dufay's generation would be made available. But to those other musicians whose work is primarily concerned with present and future developments, whose historical knowledge is a means to a better adjustment of their immediate duties, the present book will be a revelation and a source of both information and delight. On behalf of all those who will touch the musical treasures displayed in the following pages, I want to thank the author and the publisher for their precious gift.

Paul Hindemith

Cambridge, Massachusetts
March, 1950

PREFACE

The present publication is intended to fill, in some measure, the most serious gap in our knowledge of the history of polyphonic music, that is, the development of French music between Machaut and Dufay. To be sure, there are other gaps which we would like to have eliminated, as, for instance, the early development from the *Musica enchiriadis* of the ninth century to the School of St. Martial of the twelfth, or the development of Italian polyphony throughout the fifteenth century. However, the very greatness of the two names, Machaut and Dufay, imparts special significance to the period we are concerned with here. Moreover, while in the two other cases the situation appears irremediable, owing to the lack of sources, there is ample material available for the study of French music of the late fourteenth and early fifteenth centuries. It is gratifying to learn of various projects under way with the same general purpose as the present publication, projects that will make available hitherto unpublished material from the codices Oxford Bodleian Library, *Canonici misc. 213* and Torino, Biblioteca Nazionale, *J II 9*.

While the repertory contained in these codices is, in the main, from the early fifteenth century, we are concerned here with the immediately preceding period, approximately from the death of Machaut (1377) to the first decade of the fifteenth century. The chief sources for this period are the codices Chantilly, Musée Condé 1047 (*Ch*), Modena, Biblioteca Estense L. 568 (*Mod*), and Paris, Bibliothèque nationale *nouv. acq. fr. 6771*, the so-called *Codex Reina (Rei)*. A number of smaller sources serve to round off a repertory remarkable for its quantity of compositions and number of composers.

The present publication is based upon transcriptions of the entire contents of *Mod*, *Rei* and the subsidiary sources, as well as nearly all the secular pieces in *Ch*. From this material 81 compositions — representing about one-half of the total material of French secular compositions — have been selected with the idea of representing the forms, the most important composers, and the various stylistic periods. Our collection starts with the complete output of the five most prolific composers, a group consisting of two Italians, Matheus de Perusio and Anthonellus de Caserta, and three Frenchmen, Solage, Trebor and Senleches. Their repertory is rounded off by the addition of ten ballades, twelve virelais, and eight rondeaux. In each of these groups compositions of

special artistic merits and of interest from the point of view of style, of notation, or of formal treatment, have been selected, and an attempt has been made to arrange them in such a manner as to present a line of historical development from the period of Machaut to the early years of the fifteenth century.

I would have been unable to offer this publication, were it not for the invaluable assistance of two members of the Department of Romance Languages of the University of North Carolina: Robert W. Linker performed the tedious but vital job of paleographical scrutiny of the literary texts and prepared the Glossary, while Urban T. Holmes, Jr. rounded off Dr Linker's work and contributed the chapter on the Literary Texts of the Introduction. To both of them I am profoundly grateful, not only for their distinctive scholarly contribution but also for their gracious consent to appear as co-editors of this publication.

Valuable assistance in the final checking of the transcriptions has been received from Mr. Richard Hoppin, Cambridge, who has worked independently on the codices *Chantilly* and *Modena*, and who kindly permitted me to compare his transcription with mine. Various errors were thus eliminated. Prof. Erwin Panofsky of the Institute for Advanced Study, Princeton, and Prof. Jakob Rosenberg of Harvard University gave information about French painting of the period, information that, I hope, will prove as interesting to the readers as it did to me. To Prof. Marcel Françon of Harvard University I am indebted for kind assistance in my own efforts — not very successful, I admit — to penetrate into the problems of mediaeval French paleography; and to Prof. A. T. Davison, Harvard University, and Prof. M. F. Bukofzer, University of California, for advice and suggestions that have greatly contributed to make the book more serviceable.

Finally, I wish to express my gratitude to the authorities of the Institut de France for granting permission to obtain photographs of the codex *Chantilly*, to Messieurs Henri Malo and de Boisdélisle, conservateur and archiviste of the Musée Condé, for valuable help concerning certain problems of this Ms; to the Mediaeval Academy of America and to the Weyman Foundation, Department of Music, Harvard University, for financial assistance.

Boston, January, 1950.

W. A.

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ABBREVIATIONS

I. SOURCES

<i>Cam</i>	Cambrai, Bibl. Comm. 1328 (1176)
<i>Ch</i>	Chantilly, Musée Condé 1047
<i>It</i>	Paris, Bibl. Nat. <i>It.</i> 568
<i>Iv</i>	Ivrea, Biblioteca del Capitolo (without number)
<i>Lo</i>	London, Brit. Mus. <i>Add.</i> 29987
<i>Mod</i>	Modena, Bibl. Estense <i>Lat.</i> 568
<i>Pad</i>	Oxford fragment (Bodl. Libr. <i>Canon. Scr. eccl.</i> 229) of the Ms <i>Pad A</i> [see <i>LuGM</i> ii, 25b–26a]
<i>Pan</i>	Florence, Bibl. Naz. <i>Panciatichi</i> 26
<i>Pr</i>	Prague, Univ. Libr. <i>XI E 9</i>
<i>Rei</i>	Paris, Bibl. Nat. <i>nouv. acq. fr.</i> 6771 (<i>Codex Reina</i>)
<i>Str</i>	Strasbourg, Bibl. Comm. 222 C 22 [mostly destroyed; see Ch. van den Borren, in <i>Annales de l'Académie Royale d'Archéologie de Belgique</i> , 1923–25, for list of contents]
<i>Tr</i>	MS formerly in the possession of the duchess de la Trémoille [mostly lost; see H. Besseler, in <i>AMW</i> viii, 1926–27, p. 236f, for list of contents].

II. MODERN PUBLICATIONS

<i>AMW</i>	<i>Archiv für Musikwissenschaft</i> , Leipzig, 1918–1928
<i>ApNPM</i>	W. Apel, <i>The Notation of Polyphonic Music, 900–1600</i> , Cambridge, 1942; fourth revised edition 1949
<i>CS</i>	E. de Coussemaker, <i>Scriptorum de musica medii aevi nova series</i> , 4 vols., Paris, 1864–1876
<i>LuGM</i>	F. Ludwig, <i>Guillaume de Machaut, Musikalische Werke</i> , 3 vols., Leipzig, 1928
<i>MQ</i>	<i>The Musical Quarterly</i> , New York, 1915–
<i>ReMMA</i>	G. Reese, <i>Music in the Middle Ages</i> , New York, 1940
<i>SIM</i>	<i>Sammelbände der Internationalen Musikgesellschaft</i> , Leipzig, 1899–1914
<i>WoGM</i>	J. Wolf, <i>Geschichte der Mensuralnotation</i> , 3 vols., Leipzig, 1904
<i>WoHN</i>	J. Wolf, <i>Handbuch der Notationskunde</i> , 2 vols., Leipzig, 1919
<i>ZMW</i>	<i>Zeitschrift für Musikwissenschaft</i> , Leipzig, 1918–1935.

III. TECHNICAL TERMS

<i>l.</i>	<i>longa</i>	S	superius
<i>B</i>	<i>brevis</i>	C	contratenor
<i>S</i>	<i>semibrevis</i>	T	tenor
<i>M</i>	<i>minima</i>	Tr	triplum
<i>Sm</i>	<i>semiminima</i>	6, S 41	No. 6, superius, measure 41

[2,2] *tempus imperfectum cum prolatione imperfecta*

[2,3] *tempus imperfectum cum prolatione perfecta*

[3,2] *tempus perfectum cum prolatione imperfecta*

[3,3] *tempus perfectum cum prolatione perfecta*

INTRODUCTION

A. GENERAL OUTLINE

Machaut, usually spoken of as the 'predecessor' of Dufay, was born almost exactly one hundred years before him. Thus, these two masters are in a relative position comparable to that of Frescobaldi and Bach, or of Beethoven and Ravel. Even making considerable allowance for the slower speed of evolution in earlier centuries and for the unavoidable reduction of perspective resulting from the remoteness of our point of view, one hundred years are too long a period to be overlooked or dismissed.

Although not enough material has been published so far to permit detailed investigations, the general outlines of the development leading from Machaut to Dufay can be indicated. This long period of transition can be divided into two main schools, one occupying roughly the second half of the fourteenth, the other, the first half of the fifteenth century. The earlier of these schools is represented by the codices *Chantilly*, *Modena*, *Reina*, (1) and their subsidiary sources.(2) Here we find French composers like Solage, Trebor, Senleches, Galiot, Cuvelier, Suzay, Grimace working side by side with Italians like Philipoctus de Caserta, Anthonello de Caserta, and Matheus de Perusio. The main sources for the later group are the codices *Canonici misc.* 213 of the Bodleian Library and *Cod.* 37 of the Liceo Musicale, Bologna. These include compositions by Baude Cordier, (3) Fontaine, Ciconia, Lebertoul, Nicolas Grenon, Hugo de Lantins, Arnolt de Lantins, as well as Tapissier, Carmen and Cesaris (4) who, as Martin le Franc tells us in his poem, *Le Champion des dames*, of c. 1440, were the admiration of 'tout Paris' before the appearance of Dufay and Binchois.

The present publication is devoted to the first of these two schools, formed by the immediate successors of Machaut. The total repertory contained in the sources of this period consists of liturgical pieces (Mass items, etc.), motets, and secular compositions, (5) with the last category far out-numbering the two others. For instance, the above mentioned three main sources contain approximately a dozen sacred compositions, about fifteen motets, and over 200 secular pieces, mostly with French, but occasionally with Italian and Latin texts. In the following study only the French secular compositions, exclusive of those by Machaut, are considered.

More than half of these are attributed to composers. The number of these composers is surprisingly great, and a complete list would include more than forty names. Thus we find a situation strikingly different from that of the preceding period which is represented practically by a single composer, Machaut. Following are all the com-

posers who are known to us by more than one composition, arranged according to the number of attributed pieces:

Matheus de Perusio (22) (6)	Matheus de S. Johanne (4)
Solage (10)	Cuvelier (3)
Anthonello de Caserta (8)	Egidius (3)
Senleches (6) (7)	Suzay (3)
Trebor (6)	Cordier (2)
Philipoctus de Caserta (5) (7)	Mag. Franciscus (2)
Vaillant (5)	Guido (2)
Galiot (3) (7)	Hasprois (2)
Grimace (4)	Pierre de Moulins (2)

Of particular interest is the presence, among these composers, of three Italians, Matheus de Perusio, Anthonello de Caserta, and Philipoctus de Caserta, all the more as they are among the most productive composers of French secular music, as appears from their position in the above list. There can be little doubt that these Italians actually worked in French surroundings; for their works are decidedly French in character, form, and style. The nearest explanation at hand for this Franco-Italian cooperation is, of course, that they were active in Avignon, residence of the popes during the exile (1305-1378), and of the antipopes during the schism (1378-1417). The importance of the papal court as an international meeting place is well known. 'It was a ceremonious and brilliant court, the most distinguished in Europe. A vast number of chamberlains, officials of all kinds, councillors, chaplains, domestic servants, diplomatic representatives, visitors and messengers thronged the palace, claimed the attention and struggled for the favors that flowed from the pope.' (8) That Italians should have been particularly attracted to this court, is a surmise hardly in need of being supported by reference to Petrarch, who spent a great deal of his life in Avignon, although certainly not as one seeking favors from the pope.

Several considerations can be adduced in support of the theory that Avignon was the center of a musical school during the fourteenth century. The famous bull of John XXII, issued from Avignon in 1324/25, in which the state of church music is severely criticized, was probably directed in the first place against the church music in Avignon, although it was, of course, meant to apply wherever similar situations existed. The earliest direct evidence of the Avignon schools exists in the codex *Ivrea* whose original repertory, according to H. Bessler's 'gut gegründete Vermutung,' (9) represents the School of Avignon during the third quarter of the fourteenth cen-

ture. *Ivrea* contains a motet to the Pope Clement VI (1342-52) as well as a motet criticizing the corruption of the papal government. Evidence of continued musical activity of this school is found in *Mod* and *Ch*. Both these sources contain a Latin ballade, *Inclite flos*, which has a 'Tenor pro papa Clemente,' and the French ballade, *Par les bons gedeons* by Philipoctus (*WoGM*, no. 66), also found in both Mss, has the refrain: 'Par le souverayne pape qui s'apelle Clement.' Both compositions evidently refer to the French antipope Clement VII who established himself in Avignon in 1378, shortly after Urban VI had been elected pope in Rome, and who thus inaugurated the so-called Western schism which was terminated by the Council of Constance, in 1417. In Philipoctus' ballade the 'sisme' is expressly mentioned. Yet another composition of this group is the ballade *Courtois et sages* by Egidius (No. 57), in which reference is made to the 'election' of 'Sains peres.' Although no name is given, there is no doubt that the 'droit seignour' of this French ballade is the French Pope Clement VII, not the Italian Pope Urban VI. (10)

Aside from these specific examples it is, of course, impossible to say exactly which pieces of our repertory originated in Avignon. Obviously, however, the papal court of the exile as well as of the schism, with its almost proverbial luxury and worldliness, was a fertile ground for the production, not only of sacred but even more of secular music. The bull of John XXII, with its strict directions for the restoration of dignity and simplicity in church music, is hardly representative of the general situation. (11) It was particularly under John's successor, Clement VI, that lavish extravagance overruled all other considerations, so much so that Petrarch called Avignon 'Babylon.'

Painting is known to have flourished in Avignon since 1335, when Simone Martini arrived from Siena, transferring the Siennese style to France. Of particular interest from our point of view are the frescoes in the 'Tour de la Garderobe' of the papal palace. (12) In spite of the purely religious character of the Siennese School, and although forming a decoration of a papal residence, the frescoes are profane paintings, each representing a hunting scene, and showing flat figures, usually a hunter and an animal, against a dense background of stylized trees and foliage. Thus they constitute an interesting evidence of the early intrusion of secular art into the papal court of Avignon.

A considerable number of ballades contained only in *Ch* point to a social sphere different from, but no less interesting than Avignon, that is the secular courts of southern France and northern Spain. Particularly Trebor appears as an interesting representative of a class of courtly poet-musicians that also included Jacob de Senleches, Solage, Cuvelier, (13) and probably many other

composers of our period. With one exception, the ballade *Helas pitié* (No. 42), all the extant pieces by Trebor are addressed to members of the French or Spanish nobility. *Se Alixandre* (No. 45) and *Se July Cesar* (No. 46) are dedicatory ballades for Gaston III, Count of Foix (1331-1391) who, for his extraordinary beauty, was known as Gaston Phoebus, a name to which the motto 'Febus avant' of the second ballade refers. *En seumeillant* (No. 44) refers to King John I of Aragon (1387-1396) and his expedition to Sardinia in 1389. (14) *Pas-serose de beauté* (No. 41) is a eulogy of one Margarite whose husband is referred to as 'Jupiter'. (15) Finally, Trebor's *Quant joyne cuer* (No. 43) praises 'le roy puissant . . . qui porte d'or et de gueules gonfanon,' that is, the King of Navarre. (16) Cuvelier's *Se Galaas* (*WoGM*, no. 65) praises Gaston Phoebus with the same motto, 'Febus avant,' as Trebor's *Se July Cesar*, while Solage's *S'aincy estoit* (No. 34) celebrates 'Jhean, duc gentilz de Berry.'

This last ballade brings into our perspective one of the most splendid princes of the time, and one of the greatest patrons of art in all history, Jean, duc de Berry (1340-1416), brother of King Charles V of France and of Philip the Bold of Burgundy. Two of the most beautiful Hour Books were made for him, *Les Grandes Heures du Duc de Berry* by Jacquemart Hesdin (who entered the service of the duke in 1384), and the famous *Très Riches Heures du Duc de Berry* of the brothers Limbourg, a work begun in 1413. Many other artists frequented his sumptuous court, poets praised him, and music could not be wanting in such surroundings. In Solage we find a composer who, at least for some time, was connected with the court of the duke. Gaston Phoebus, who entertained a splendid court at Orthez, was a no less brilliant representative of late mediaeval chivalry. Jean Froissart (1333-1410), the ubiquitous chronicler of the period, speaks of him most enthusiastically. Equally devoted to 'les armes, l'amour et la chasse' (as he said of himself), Gaston wrote a book on hunting which every grandee of the fifteenth century was anxious to have copied for himself. One of these copies, the richly illuminated *Livre de chasse* of the early fifteenth century, is among the most exquisite products of French miniature art.

The extravagant splendor of these princely courts is reflected in the literary style of the dedicatory ballades that our poet-musicians addressed to their patrons. Following the example of the leading poets of their day, Jean Froissart (1337- after 1400) and Eustache Deschamps (c. 1350-1422), they wrote them as stilted and grandiloquent eulogies, often with allegorical allusions to the famous figures of classical legend and history. Most of these allusions are taken from the well-known theme of the Nine Heroes (*Les Neuf Preux*) which be-

came popular through Jacques de Longuyon's *Voeux du Paon* of 1310. The hero of this poem is Porus (see No. 46), and his deeds are glorified by references to those of the Nine Heroes of yore, a group including three Hebrews, three pagans, and three Christians. The group of the pagan heroes consists of Hector, Alexander, and Cesar: the very names that our poet-musicians used in their efforts to reach the pinnacle of extravagant eulogy.⁽¹⁷⁾

Trebor's ballade *En seumeillant* (No. 44) for John I of Aragon leads us from France to that kingdom in northern Spain which, with Barcelona as its capital, was a great center of political and cultural power throughout the fourteenth century. Through the studies of H. Anglés and A. Pagès⁽¹⁸⁾ we are well informed about the musical and literary life at the court of Aragon under Peter IV (1335-1387), John I (1387-1396), and Martin I (1396-1429). Among the numerous musicians who were active under these kings, several are known to us through their compositions, namely, Jacob de Senleches (also referred to as Selenches, Selesses, or Jacomi), Antoni Tailandier, and Gacian Reyneau.⁽¹⁹⁾ John I took a particularly lively interest in music,⁽²⁰⁾ and so did his sister, Eleanor of Aragon. Her death, in 1382, prompted Jacob de Senleches to write and compose one of the most touching poems of the period, namely, his *Fuions de ci* (No. 47), addressed to his wife, the 'povre compaigne,' whom he asks to flee with him from their present place where, after the death of 'la royone d'Espaigne, nostre maestresse' they would shortly be left without help: 'car en brief temps on n'ara de nos cure.' They will send a prayer to God for the soul of the deceased,

Et puis pensons d'aler sans nul sojour
Puisque perdu avons Alionor.

Is it too far fetched if we see in this poem, not only the expression of the unhappy fate of an individual, but also the indication of the impending decline and fall of his entire profession? Senleches was, no doubt, among the last of those poet-musicians whose existence was so closely bound up with the extravagant luxury of sumptuous baronial courts. During the first two decades of the fifteenth century most of these were reduced to relative insignificance under the impact of the English invasions and of the all-overshadowing rivalry between the houses of Burgundy and Orléans, out of which Burgundy emerged as the main cultural center of the period, offering within its large realm much greater opportunities to artists than had ever existed before.

Turning back to our repertory of the late fourteenth century, we find yet another sharply delineated complex of compositions that calls for attention in this general survey. It is formed by a group of virelais that employ bird cries or fanfares. They are placed together in our

collection under Nos. 67 to 73. The naive simplicity of their texts contrasts sharply with the stilted rhetoric of the court ballades, and a similar contrast exists between the musical styles of these two groups. There can be hardly any doubt that all of these 'realistic' virelais originated in a strictly localized school. Although we have no clear evidence, there is reason to assume that they belong to a bourgeois culture of northern France, Paris or perhaps Reims where Machaut worked. We shall try to substantiate this theory in a later chapter (see p. 20a).

B. THE SOURCES

Since detailed descriptions of our sources are available elsewhere⁽²¹⁾ we shall consider them here only to the extent required by the scope of the present collection.

The three main sources of our repertory, *Mod*, *Ch*, and *Rei*, are usually considered as having been copied in Italy.⁽²²⁾ However, as far as I know, no proof or even reason for this sweeping statement has ever been given. Prof. B. L. Ullman, to whom I am greatly indebted for his authoritative opinion on this matter, has come to the following conclusions as the result of a paleographical study:

- Mod*: 15th-century Italian hand, probably between 1425 and 1450.
- Ch*: French, late 14th century.
- Rei*: French, late 14th century, probably southwest France.
- It*: Northern Italy, turn of 14th/15th centuries.
- Cam*: England or northwest France, second half of 14th century.

These results tally well with the information gained from the contents of the Mss, as will appear from the subsequent explanations.

Although the Mss *Ch*, *Mod*, and *Rei* are closely related by their general historical position as well as by a certain amount of overlapping of their contents, they nevertheless show interesting differences in their respective repertories. As has been previously mentioned, the dedicatory ballades are found exclusively in *Ch*. Most of the 'realistic' virelais, on the other hand, occur in *Rei*. *Ch* contains three such virelais, two of which, Grimace's *Alarme alarme* (No. 72) and Borlet's *Hé tres doulz rousignol* (No. 67) exist in *Rei*, though in different versions (see also No. 68). The third is Vaillant's *Par maintes foyes* (No. 69), better known in Oswald von Wolkenstein's German contrafactum, *Der May*.⁽²³⁾ The anonymous *Or sus vous dormez trop* (No. 70) recurs in four or possibly five of the smaller sources. None of these real-

istic virelais, however, nor any of the dedicatory ballades exist in *Mod*.

There are also differences among the Mss as regards the composers represented. The most striking fact is that Matheus de Perusio, in spite of the exceptionally large number of his extant compositions, occurs only in *Mod*. Similarly, Anthonello de Caserta is represented chiefly in *Mod*, and only two of his eight compositions (Nos. 23 and 25) are duplicated in *Rei*. On the other hand, Solage, Trebor, Vaillant, as well as most of the other French composers, occur exclusively in *Ch*. Only two musicians, Senleches and Philipoctus de Caserta, can be said to be represented equally in all three sources.⁽²⁴⁾

There is reason to assume that the repertory of *Rei* is, generally, of a somewhat earlier date than that of *Ch*, and *Ch* earlier than *Mod*. The main basis for this assumption is a stylistic investigation of the total repertory. As will be later shown more fully, three distinctive styles can be observed within the tradition of the late fourteenth and early fifteenth centuries. The first of these (A) is closely related to the style of Machaut. Obviously, the compositions of this group represent the output of his immediate pupils or successors who deliberately followed his model. The second style (B) differs sharply from the first in its much greater complexity of notational devices and musical texture. In the third (C) the extravagance or mannerism of the second style is abandoned in favor of a new simplicity and gracefulness that may be considered as the first step leading to Dufay. The Nos. 63, 1, and 15 are representative examples of these three stylistic categories.

The compositions of group A are found mostly in *Rei*, partly also in *Ch*, but are absent in *Mod*. Examples of group B are very frequent in *Ch* and *Mod*, while *Rei* contains only a few of them, notably two ballades by Anthonello (Nos. 23, 25) and one by Philipoctus (No. 59), all of which exist also in *Mod*, the last also in *Ch*. The category C, finally, is most clearly represented by some compositions of Matheus de Perusio (all in *Mod*), such as his rondeaux Nos. 15, 18, and 19. Since other compositions by Perusio clearly belong to the category B (Nos. 1, 3, 5), he appears as an important link in the evolutionary process of the period about and shortly after 1400. He was a member of the choir of the Cathedral at Milan from 1402 to 1414.⁽²⁵⁾ Evidently he is the latest of all the composers represented in our repertory, except perhaps for Grenon (*Je ne requier*: *Mod*, 47v), who flourished from 1421 to 1427, and Ciconia (No. 66), who was canon at Padua about 1400.

Turning now to a consideration of the subsidiary Mss, a glance at the column marked 'Other Sources' of our List of Compositions and Sources (p. 27) will give a general idea of their relative importance in the field of

French secular music. As regards their historical position, the Mss *Lo* (London, Brit. Mus., *Add. 29987*), *It* (Paris, Bibl. Nat., *It. 568*), and *Pan* (Florence, Bibl. Naz., *Panciatichi 26*) can be said to represent, on the whole, the period of *Rei* and *Ch*, while *Cam* (Cambrai, Bibl. Comm., *1328*) and *Iv* (Ivrea, Bibl. del Capitolo) belong to a somewhat earlier period. Of the circa twenty compositions which these sources have in common with the three main Mss, only two occur in *Mod*, and both of these exist also in one of the other two main Mss. ⁽²⁶⁾

Attention may be called to a small number of compositions which, for some reason or other, have found their way into the majority of the subsidiary sources, although they are encountered only sporadically in the main Mss. These compositions are:

1. Pierre de Moulins, *Amis tout dous vis* (*It*, 4r; *Pr*, 251r; *Iv*, 2v; *Str*, nos. 33 and 134; *Tr*, no. 18). Transcribed in F. Kammerer, *Die Musikstücke des Prager Kodex XI E 9* (1931), p. 145. See also *LuGM* ii, p. 20a, n. 2 ⁽²⁷⁾
2. *Or sus vous dormez trop* (No. 70; see List of Compositions and Sources).
3. *Quiconques veut* (*Cam*, 8r; *It*, 11r; *Pan*, 80r; *Iv*, 6v; *Tr*, no. 87). See *LuGM* ii, p. 16b, n. 2.
4. Pierre de Moulins, *De ce que fol pense* (*Rei*, 40r; *Ch*, 53v; *It*, 124r; *Pan*, 87r; *Tr*, no. 26; *MacVeagh* [see *LuGM* ii, p. 21b]; *Str*, no. 52). Transcribed in *WoHN* i, p. 354 and Droz-Thibault, *Poètes et musiciens du XVe siècle* (1924), p. 21.
5. Bartolino, *La douce cere* (*Rei*, 13v; *It*, 42r; *Lò*, 14v; *Pan*, 108v; Florence, *Laur. pal. 87* [*Squarcialupi Codex*], 101v). Transcribed in *WoGM* iii, no. 45.
6. *De jour a jour* (*Rei*, 66r; *It*, 121v; *Pan*, 74r; *Str*, no. 72; *Tr*, no. 73; Brit. Mus., *Cotton Titus A 26*, p. 3v [cf. *AMW* vii, p. 233]; Munich, *MS 3232a*). See Dèzes, in *ZMW* x, p. 99ff (the transcription given there is incomplete and partly wrong).

Special interest attaches to the concordances found in *Iv*, since this Ms can, with reasonable certainty, be assumed to contain a repertory not later than 1375. It therefore provides an ulterior date for one composition of our collection, *Or sus vous dormez trop* (No. 70). Since this is one of the realistic virelais, this genre probably flourished at about the time of Machaut's death (1372). It will be remembered that *Rei* is the main source for this genre.

Of similar interest are the concordances of *Tr*, a Ms that in all probability was compiled by one Michael who was chaplain to Charles V (1364-1380). According to an original inscription it was probably written in 1376. ⁽²⁸⁾ Unfortunately, only its list of contents has survived. According to this, *Tr* contained Mag. Fran-

Identical letters indicate lines with the same rhyme. Capital letters indicate refrain lines. The poetic structures are represented by their shortest models. The ballade is often extended from a seven-line stanza to one of eight or more lines, and similar extensions are found with the rondeau and the virelai. The ballade and the virelai normally have three stanzas. While in the ballade the above structure is repeated *in toto*, the second and third stanzas of the virelai start with the *ouvert*. In the fifteenth century the virelai with one stanza was known as *bergerette*. For more detailed information see H. Hewitt and I. Pope, *Harmonice Musices Odhecaton A* (Cambridge, 1942), p. 43ff.

As just noted, the musical form of the ballade is S S T. However, some of Machaut's ballades show an expanded form, S S T U, in which U is a separate section for the refrain (letter C of the above scheme). While among the 40 ballades by Machaut there are only fifteen composed in this three-sectional form, this was adopted as the standard form by his successors. Concomitant with this practice is a striking tendency toward increased length. For instance, while one of Machaut's longest ballades, the three-sectional *Se pour ce muir* [ed. Ludwig, no. 36] has 44 measures, the ballades in *Ch* and *Mod* run to at least double this length, several of them being three times as long, such as Solage's *Corps feminin* (No. 32) with 152 measures.

Four ballades by Machaut (nos. 6, 19, 38, 40) show the form S S T T. This musical form, impossible, of course, for ballades of seven lines, can be used only for the eight-line ballade and, according to the principles of medieval poetry and music (which demand an identical scheme of rhymes for repeated sections of music), only for that special type where the lines 5 and 6 rhyme with 7 and 8 (a b a b b c b C⁽³¹⁾), not where 5 rhymes with 6 and 7 with 8 (a b a b c c d D; see Machaut, nos. 4, 14, 18, 20). All the ballades of the later period that have been examined are in stanzas of seven lines, a form that excludes the use of the scheme S S T T.

Another important subspecies of the ballade is the 'rounded ballade,' as it may be termed. This is characterized by the use of an identical ending for the two sections of music: $\parallel : S + e : \parallel T + e$ or, in the three-sectional type: $\parallel : S + e : \parallel T U + e$. This method is frequently encountered in the ballades of Machaut, particularly those forming the last part of the manuscript collections (e.g., nos. 27, 29, etc.). It is even more frequent in the ballades of our period. For instance, 17 of the 29 ballades in *Mod* (we exclude here, as always, the compositions by Machaut) are in rounded-ballade form. The length of the identical endings or 'musical rhymes,' as they are called, ⁽³²⁾ varies from about four to fifteen or more measures. Two ballades by Solage, *Corps feminin* (No. 32) and *Calextone qui fut* (No. 33) are doubly rhymed, the *ouvert*-ending of S recurring at the end of T, the *clos*-ending at the end of U: $\parallel : S + e_1, e_2 : \parallel T + e_1, U + e_2$. In Trebor's *Passerose de beauté* (No. 41) the closing

measures (63-70) 'rhyme' with the measures 3-10 of the beginning.

An interesting trait found in several ballades is the emphasis, by slower motion and sustained chords, placed on the beginning of the refrain (section U). Particularly impressive in this respect are Trebor's *Se Alixandre* (No. 45) and Cuvelier's *Se Galaas* (*WoGM*, no. 65) with their solemn acclamation of the mottos 'Ffoyx et Bearn' and 'Febus avant.' The same principle is used in Mag. Franciscus' *De Narcissus* (No. 55; see also the Commentary), in Solage's *En l'amoureux vergier* (No. 31), and, less distinctly, in Trebor's *En seumeillant* (No. 44), in Solage's *Calextone qui fut* (No. 33), and elsewhere.⁽³³⁾

The virelai, a lighter and more playful type of poetry than the ballade, shows considerable variety in the details of its poetic structure, such as number and length of lines, or scheme of rhymes. While all the virelais of Machaut have the full form of three stanzas, a shorter form with one stanza (*bergerette*) seems to have been preferred by the later poet-musicians. Of all the virelais of our repertory, only one has three stanzas, namely Solage's *Tres gentil cuer* (No. 38). A few have two stanzas, for instance, Matheus de Perusio's *Dame souvrayne* (No. 8; the second stanza does not properly conform with the first in the scheme of rhymes) and *Tres douche* (No. 65). Whether the lack of full texts is due to omissions on the part of the copyists or is intentional to avoid undue length cannot be decided. We certainly prefer the second of these explanations, since the virelais of our repertory, if compared with those of Machaut, show the same tendency toward extended musical treatment, although to a somewhat lesser degree. To perform a virelai like *Or sus* (No. 70) with three stanzas would certainly deprive it of its delightful spontaneity.

Occasionally the poet-musicians made a further reduction of the virelai form by omitting the *tierce*. Again, it could be argued that this is merely the result of negligence on the part of the copyist, but unless such a virelai is found elsewhere in a fuller form, ⁽³⁴⁾ we shall assume the reduction is intentional. Therefore in these cases the following scheme will be used:

S	T		S	T
1.4.	2.	rather than:	1.5.	2.
	3.		4.	[missing] 3

The musical rhyme which we found in most of the ballades is also often encountered in the virelais. All the virelais by Perusio (Nos. 5-11) and of Solage (Nos. 38, 39) have a short rhyme, the ending of S being identical with the *clos*-ending of T. This may be the place to remark that in the ballades as well as in the virelais the musical rhyme is the intensified realization of a more general principle of tonal structure, according to

which nearly every composition employs two cadential chords, a 'tonic' for the main endings, and a 'dominant' (usually the supertonic) for the secondary endings.

The rondeaux are, on the whole, the shortest compositions, as would be expected in view of the considerable amount of repetition required in their performance. Many of the rondeaux of our repertory (as well as in Machaut) have two sections of approximately the same length, and in not a few cases are the numbers of measures exactly the same. Examples are No. 12 (15 + 15); No. 14 (18 + 17); No. 15 (18 + 17); No. 16 (15 + 16); No. 19 (18 + 20); No. 29 (23 + 24); No. 75 (17 + 17); No. 79 (13 + 13). The main interest of this practice consists of the fact that very likely it was the point of departure for a further step of particular interest, that is, from the 'symmetrical' rondeau to the 'isorhythmic' rondeau. This means a rondeau whose second section is rhythmically identical in all the parts with the first section. Five examples of this type have been found, namely, *Conbiens qu'il soyt* (No. 77), *Loyauté me tient* by Garinus (No. 78), *Je chante ung chant* by Matheus de S. Johanne (*Ch*, 16^r), *Pour ce que je ne say* by Vaillant (*Ch*, 26^r), *En attendant d'amer* by Galiot (*Ch*, 40^r; *Mod*, 40^r). As is well known, the isorhythmic principle is of basic importance in the motets of the fourteenth century, since it is almost regularly used for their tenors. Two of Machaut's motets are isorhythmic in all the voice parts, namely, *De bon espoir* (no. 4) and, somewhat freely, *Tant doucement* (no. 13). His only secular composition with an isorhythmic structure is the ballade *Amours ne fait* (no. 1), but here the isorhythmic repetition occurs within each section, twice in S and three times in T.

D. THE NOTATION

The principles of notation used in our sources are fully explained in my book, *The Notation of Polyphonic Music, 900-1600* (1942; 4th edition, revised, 1949). (35) For the compositions of the categories A and C the chapter on French Notation (p. 338ff) may be consulted, for those of the category B the chapter on Mannered Notation (p. 403ff). While the explanations contained in the former chapter require no additional remarks, those of the latter may be amplified by the results of recent investigations.

In the chapter on Mannered Notation I remarked that 'in this period musical notation far exceeds its natural limitations as a servant to music, but rather becomes its master, a goal in itself and an arena for intellectual sophistries' (p. 403.) Today, after more extended studies in this field, I should prefer a somewhat more cautious statement. Cases in which the notation is more complicated than the rhythm demands — in other words, cases

in which the same rhythm could be expressed by simpler notational methods — are not missing but are less frequent than one is at first inclined to assume. On the whole, the music of this period shows the same conformity between rhythmic style and notational devices which can be observed throughout the musical development prior to 1600 when, for the first time, notational principles were developed which are sufficiently broad or, to look at the matter from another point of view, sufficiently characterless to be applied to nearly all phases of music history.

It is not without interest to give thought to the question whether the penchant for extreme complexity, which is so characteristic a trait of the manneristic period, had its root in musical practice or in notational speculation. Although at first thought one may be inclined to dismiss this question as idle and futile, maintaining that these two aspects are inseparable, yet upon closer consideration the matter appears in another, and somewhat clearer light. I am convinced that the origin of this movement is to be found primarily in the field of notational speculation, although it goes without saying that such a movement would have neither originated nor developed other than under favorable conditions of a more general character. The most striking feature of the new style, which appeared about 1375, are the extended passages in syncopation. To be sure, short syncopated formulae are not at all infrequent in Machaut, but since they here always occur in imperfect prolation ([2,2,] or [3,2]), they present no notational problems, no more than they do in the music of the sixteenth century. In perfect prolation, however, the basic principles of alteration and imperfection counteract all attempts to express syncopation with the normal devices of mensural notation.

There is one syncopation pattern which forms an exception, namely the following sequence: *M S S S . . . S B*. According to the rule: *similis ante similem perfecta* all the *S* are perfect, except the last which is followed by a *B*. Therefore a passage in syncopated rhythm results:



Conceivably, examples like this may have been the starting point of speculation as to how to express other syncopated patterns. Certainly, a good deal of speculation was necessary in order to find the solution, that is, the *punctus syncopationis*, which is essentially a *punctus divisionis* in displaced position, permitting groups of perfection to begin anywhere within a measure. Once this device was invented, progressive com-

posers may have been eager to use it as a new tool of composition, much in the same way as progressive composers of the twentieth century have used the twelve-tone technique. (36)

A reasonably good case can be made for the surmise that Philipoctus de Caserta was the pioneer of the syncopation style of the late fourteenth century. Philipoctus was active both as a theorist and a composer. Although his treatise (37) does not deal with syncopation proper, it contains a detailed explanation of the various novel note signs, with double stems, or with half-white heads which occur in the compositions of our period, particularly in Matheus de Perusio (see later). It also includes a description of *traynour*, which is said to be 'fortior modus quam syncopa.' Unquestionably this treatise establishes Philipoctus as a progressive theorist of his day. In his compositions ample use is made of complicated syncopation patterns and of other advanced methods of notation. The fact should not be overlooked that, from the artistic point of view, his compositions are definitely inferior to those of other members of the manneristic school, e.g., Anthonello, Senleches, or Matheus de Perusio. In spite of all their intricacy they show a clumsiness which bespeaks the path-breaker.

As is well known, the use of individual signs (*semi-breves caudatae*) for special note values is a characteristic trait of the Italian notation of the fourteenth century. In fact, such signs occur chiefly in the compositions of the three Italians, Philipoctus, Anthonello, and Matheus de Perusio. The following list gives a survey (not complete) of these special signs. It may be compared with the lists in *WoGM* i, 302 and *ApNPM*, 405.

A. Matheus de Perusio

$$1. \downarrow = \frac{3}{2} \downarrow \quad 2. \downarrow = \frac{5}{2} \downarrow \quad 3. \downarrow = \frac{3}{4} \downarrow$$

Nos. 1; 2; 3; 4; 6; 20 2; 4 2

$$4. \downarrow = 2 \downarrow = \frac{3}{2} \downarrow \quad 5. \downarrow = \downarrow + \downarrow = \frac{5}{3} \downarrow \quad 6. \downarrow = 2 \downarrow$$

2 20 5

$$7. \downarrow = \frac{1}{2} \downarrow \quad 8. \downarrow = \frac{1}{2} \downarrow \quad 9. \downarrow = \frac{3}{4} \downarrow$$

12; 13 5; 13 20

B. Philipoctus and Anthonello

$$10. \downarrow \quad 11. \downarrow \quad 12. \downarrow \text{ (red)} \quad 13. \downarrow \text{ (red)}$$

23; 25; 26 59 24; 59 24; 59

The signs used by Matheus not only are unequivocal but also follow two simple principles of design. In the signs 1, 2, 4, 6 the value of the note is the sum of the values indicated by the upper and the lower stem, while the value of the signs 7, 8, 9 is indicated by writing a portion (one-half or three-quarters) of the head of the note. (38) The only new sign he uses is the sign 3, with a reversed flag. In the sign 5 the flag on the lower stem is superfluous and may be due to a scribal error.

The signs employed by the other two Italians are smaller in number, but lack a consistent principle of design as well as uniformity of meaning. The sign 10, the so-called *dragma*, occurs in Anthonello (Nos. 23, 25, 26) always in the value of $\frac{3}{2} M$, while Philipoctus uses it for $\frac{4}{9} M$ in *Par les bons gedeons* (*WoGM*, no. 66), and for $\frac{2}{3} M$ in *Il n'est nulz hom* (*Ch*, 38v). The meaning of the three other signs, 11, 12, and 13, is equally variable.

Among the French composers Senleches shows an exceptional propensity for special and novel note forms, in his *La harpe de melodie* (*Ch*, 43v; incomplete), *En attendant esperance* (No. 49), and, to a lesser extent, *Je me merveil* (No. 48). Regarding the signs used in *En attendant* the reader is referred to the Commentary.

As mentioned before, Philipoctus explains in his treatise a device which he calls 'traynour' and which he considers as 'fortior modus quam syncopa.' From the examples given it appears that traynour is the use of three or nine against two notes, and probably of similar cross rhythms such as occur frequently in the compositions of our period. (39) Since these involve the simultaneous occurrence of different metrical divisions, it is understandable that Philipoctus considers them as 'fortior' than syncopation, which implies only a conflict of groupings and accents within the same meter. The various types of *hemiola* may also be considered as traynour rather than syncopation.

One of the main difficulties encountered in the notation of our sources is their failure to indicate the mensuration by means of the well-known signs for perfect or imperfect tempus and prolation. Moreover, the few mensuration signs that do appear are often of little help, since they occur in different meanings or in modified shapes of doubtful meaning. An example in point is the ballade *Ung lion say* (No. 61) which I have discussed in a recent article. (40) Another example of equal interest and perhaps even greater difficulty is Solage's *S'aincy estoit* (No. 34; facsimile on Pl. IV). The only indications of mensuration encountered here are the figures 2 or 3 given at the beginning of the sections of the discant and tenor, and the circle with dot for the second section of the contra. However, these signs turn out to be of little help, and in trying to find a solution

the student is forced to rely on intrinsic traits and experimentation rather than on external indications. The clue to this piece is as follows: The figures 2 and 3 indicate the *tempus* (imperfect or perfect), though not always correctly: the last section of the tenor, though marked 3, actually is in *tempus imperfectum*. The prolation is nowhere indicated, except in the second section of the contra where it is wrongly indicated: in spite of the circle with dot, this section is in [3,2], not in [3,3]. The correct clue to the prolation is that it is perfect in all the voice-parts in the first and the third section, imperfect in all the voice-parts in the second section. A last trick (though one which is relatively easily discovered) is that the two sections marked 2 (beginning of the discant and closing section of the tenor) as well as the last section of the discant, marked 3, are in diminution. Following is a schematic representation of the mensuration in this composition:

	I	II	III
S.	2=[2,3] dim.	3=[3,2]	3=[3,3] dim.
Ct.	[2,3]	⊙=[3,2]	[2,3] or [3,3]
T.	3=[3,3]	2=[2,2] dim.	3=[2,3]

Yet another example of misleading mensuration sign occurs in Senleches' *Je me merveil* (No. 48; facsimile on Pl. VI). Here the superius and tenor have their mensuration, [2,3], correctly indicated by a dotted half-circle. The contra has a dotted full circle, but attempts to transcribe it in [3,3] are abortive. The correct values of the notes result only if the part is interpreted in [2,2], that is, with all black notes binary (unless dotted) and the red notes ternary. Nevertheless the over-all meter turns out to be the same as in the two other voice-parts, [2,3], and it would even be possible to fit the part into a [3,3]-scheme (9/8), although not without many syncopations. The important fact, however, is that in the notation of this part the basic principles of mensural notation, such as perfection, imperfection, and alteration, are abandoned, and that each note has a constant value independent of the notes that precede or follow it. The same remark applies to all the sections of the composition in which red notes are used (closing sections of superius and tenor). Startling though this method appears within the general frame work of mensural notation, it actually is what we do today, namely, the use of binary note values for the writing down of ternary (as well as binary) meter. More than 200 years had to elapse before the principle adumbrated here was made the basis of musical notation. (41)

A notational detail of some interest are the signs $\frac{9}{6}$, $\frac{8}{6}$, $\frac{4}{2}$, found in the discant of Anthonello's *Amour m'a le cuer mis* (No. 26). They indicate proportions

and may well be the earliest known instance of this device which was to play a prominent role in the notation of the fifteenth century. Similar-looking signs, $\frac{3}{2}$ and $\frac{2}{3}$, which occur in Anthonello's *Dame d'onour* (No. 24), however, have an entirely different meaning. The upper figure refers to the prolation, the lower to the *tempus*, indicating in each case whether this is perfect or imperfect. Thus, these two signs are equivalent to what we designate by [2,3] and [3,2]. Finally, two compositions by Perusio, *A qui fortune* (No. 17) and *Helas merci* (No. 20) are of interest as early instances of *prolatio perfecta* as a *signum augmentationis*, if it occurs against *prolatio imperfecta* in the other voice-parts. Another early realization of this principle is found in Baude Cordier's *Belle bonne*. These instances are all the more remarkable as the augmenting interpretation of *prolatio perfecta* was not generally accepted until the end of the fifteenth century. (42)

In several compositions by Perusio (all in *Mod*) a curious sign occurs, that is, a natural with varying numbers of dots placed inside. Joh. Wolf's theory that this sign (which also occurs in *Rei*) indicates a semitone of different size, is generally discarded today. (43) I am unable, however, to offer a better explanation. Suffice it to say that in Perusio's compositions it usually indicates a sharpened note (6, S 41; 7, in several places; 11, S 21; 12, S 20 and S 26), while occasionally it serves to cancel a previous flat (13, C 20 and T 35).

Finally, attention may be called to the use of a *signum congruentiae* (four dots forming a cross) in two rondeau's by Perusio, Nos. 14 and 17. Since this practice was widely adopted in the period of Dufay, its occurrence in Perusio is another proof of his chronological proximity to this master.

E. THE STYLE

An adequate study of the style of composition in our period would require much more space than is available in the chapter of an Introduction. The subsequent remarks are intended only to provide a general frame work of stylistic analysis, a frame work that the reader interested in this matter will be able to fill in through a more detailed examination of the compositions contained in this volume.

As has been previously mentioned, the repertory of our sources can be divided into three stylistic groups, A, B, C, which can reasonably be assumed to represent three phases of a continuous development. These phases, for which the names 'Machaut Style,' 'Manneristic Style,' and 'Modern Style' will be used, may be said to

extend approximately from 1350 to 1370, from 1370 to 1390, and from 1390 to 1400, naturally more or less over-lapping. (44)

The Machaut Style (A)

Group A shows a style similar to that found in the compositions of Machaut, particular with regard to the rhythmic texture. Machaut's rhythmic style is wholly integrated and unified. In any of his compositions the rhythmic life is the unfolding of one fundamental element, and there never is any radical departure from the rhythmic formulae presented in the initial measures. In this respect, as in various others, Machaut is the last representative of the development which started, in the late twelfth century, with Leoninus and Perotinus. In spite of the important modifications and innovations which were introduced about and after 1300 by Petrus de Cruce and Philippe de Vitry, the basic tenets embodied in the system of modal rhythm persisted throughout the first half of the fourteenth century, only developed to the greatest possible degree of freedom and flexibility. In Machaut the unity of texture is frequently emphasized by the repeated use of well-characterized rhythmic formulae which recur either in immediate succession, as a sequence, or at separate places of the composition, often in different voice-parts. (45) Usually these formulae or motives (as they may well be called) are alike not only in rhythm but also in melodic design. A good example is the ballade *Une vipere* (Edition Ludwig, no. 27), where the initial motive recurs many times in the superius and occasionally also in the contratenor.

Another characteristic trait of Machaut's rhythmic style is a contrast between flowing passages and sustained chords, a contrast which can be traced back to the style of Petrus de Cruce, with its sudden stopping of precipitate declamation. No doubt, Machaut succeeded in transforming the somewhat barren treatment of Petrus into an organic interplay of accelerating and retarding forces. Nevertheless, in many of his compositions there is rather too much interruption of the rhythmic flow. Aside from numerous motets, the ballades nos. 35, 39, and 40 may be singled out for their numerous places of complete stopping in all the voice-parts.

Among the compositions contained in our collection, the ballades Nos. 52 to 54, the virelais Nos. 62 and 63, and the rondeau No. 74 are in a style more or less closely approximating that of Machaut. Perhaps the ballade *Martucius qui fut* (No. 52) is the most obvious example of Machaut style in our collection, while the next two ballades show new influences, in their occasional use of lengthy syncopation passages (No. 53) or of imitation (No. 54). (46) The virelais Nos. 62 and 63 resemble those of Machaut in their use of relatively short phrases.

In both of them four-measure phrases occur with remarkable consistency, bestowing upon these pieces a character of 'popular' simplicity which is quite exceptional in this period. The rondeau *En tes douls flans* (No. 74) shows extensive use of rhythmic motives, as well as the sustained chords of the Machaut style.

Among the composers represented in our collection, Solage is most closely related to Machaut, and may well be considered his pupil. He is practically the only one to continue Machaut's practice of writing in four parts (Nos. 35, 36, 37, 39), and most of his compositions show the rhythmic simplicity and homogeneity of his predecessor. His four ballades in three voices, Nos. 31 to 34, indicate a gradual development toward greater complexity. While his *En l'amoureux vergier* (No. 31) uses simple rhythmic patterns (see, e.g., S 8, 11, 15, 19-22, etc.; also S 49, C 51, T 54), *Corps femenin* (No. 32) employs motives of greater extension and greater rhythmic complexity (see Commentary). In *Calestone qui fut* (No. 33) we find much syncopation as well as traynour (meas. 40-46), and with *S'aincy estoit* (No. 34) we are in the midst of the notational and rhythmic complexities of the manneristic style, so much so that one would be inclined to ascribe this composition to Trebor or Senleches, rather than to Solage. Perhaps the singular character of this composition is explained by the fact that it is Solage's only example of the heraldic court ballade, a type which naturally called for greatest sumptuousness. From the harmonic point of view also, Solage would seem to hold a position midway between Machaut and the representatives of the manneristic style. He uses dissonances freely, but always with a remarkably good feeling for proper treatment (see Commentary, No. 32). His rondeau *Fumeux fume* (No. 40) however, although close to Machaut in its rhythmic texture, explores entirely new realms of harmonic experimentation, very likely for reasons of satirical expression. (47)

The Manneristic Style (B) (48)

Turning now to the stylistic group B we come to the central point of the present study. A glance at one of the numerous examples contained in our collection (e.g., Nos. 1, 29, 61) suffices to demonstrate the difference between the Machaut Style and the Manneristic Style. By way of general characterization this difference can be described as one between a style which, although flexible, nevertheless is wholly integrated, and a style of deliberate diversification, extravagance, and utmost complexity.

Easily the most striking trait of the manneristic style are the extended passages in syncopation, as in Nos. 1, 2, 5, 6 (Perusio); 23, 24, 25, 27, 29 (Anthonello); 59, 60 (Philipoctus); 42, 44, 46 (Trebor); 47, 48

(Senleches); 57 (Egidius); 66 (Ciconia), etc. Most of these passages are easily recognizable in our transcription through the addition of another version, given in small notes, which indicates their proper rhythm. In fact, it should be noticed that the rendition in regular measures which tradition and expediency has compelled us to use for the main text, (49) although giving the correct values for the single notes (we hope), nevertheless obscures to quite an extent the real nature of fourteenth-century syncopation. The versions in small notes serve to give a more nearly correct impression of the rhythmic structure of these passages which, with their free alternation of irregular groups, such 2/8, 5/8, 3/8, 1/8, anticipate a characteristic trait of present-day music. (50)

In syncopated passages provided with a text the placing of the syllables often conforms with the pattern of displaced beats and irregular measures, thus emphasizing the peculiar rhythmic structure. A good example exists in 29, 1-6, where the syllables of 'Dame gentil' all fall on strong beats of the irregular groups. It goes without saying that in performance the singer should be guided by the version in small notes rather than by the main text which is designed for the convenience of score reading. Another example is found in 7, 22-26, where the words receive an impressive accentuation: 'Vēs-tūs en jōy-e sans ēs-māy,' the main syllables falling on strong beats in displaced positions. Other instances are 5, 24-25 and 43, 48-50, but examples to the contrary are not missing either (see, e.g., 6, 64-66). At any rate, no sweeping conclusion can be expected in a question involving such an extremely uncertain element as the placing of the text in sources of the fourteenth century.

Another rhythmic peculiarity of interest are the numerous examples of that special type of syncopation which may be termed 'written-out rubato,' that is, the sounding of notes just a little ahead of, or after their normal position within the over-all texture. Particularly striking are the passages 1, 45-48; 24, 9, 12, 32; and 48, 3, 12, 26, etc.

Equally numerous as syncopation passages are examples of contrasting meters and other types of cross-rhythm. There is no need for further explanation of these devices.

The result of all these rhythmic complexities is a most peculiar texture, such as is without parallel in the entire history of music. It is a texture of utmost subtleness and refinement, consisting, as it were, of extremely loose threads which from time to time only, frequently at wide distances, are bound together in full coincidence and consonance, while in between they move with a considerable degree of independence, rhythmic as well as harmonic.

Again one cannot help noticing the similarity of this method to present-day practice. Stravinsky has used the term 'polar attraction' in order to describe a phenomenon characteristic of his own style, and essentially identical with that to be observed in the style of the late fourteenth century. While it goes without saying that he and other living composers go much beyond the old masters in the field of dissonance, the opposite statement is true with regard to the rhythmic aspect. Indeed, if rhythmic independence of the single line is considered the main prerequisite for true polyphony (as, no doubt, it is), one will have to concede that the polyphonic ideal was never more fully approximated than in the late fourteenth century. There are not a few compositions in which this tendency is carried on to such an extent as to lead what may be called shredding of the musical texture. An instructive example is the passage 1, 15-20, in which syncopation and cross rhythms are used in such a way that practically all the notes of the three voice-parts sound at different moments, until they finally converge into the cadential concord.

Turning now to a consideration of the harmonic idiom of the manneristic period, it is essential that such a study should be undertaken with the proper tools of analysis. It is hardly necessary to say that the methods of our present-day books on harmonic analysis cannot be applied without reservation. A valid result can only be expected if the analysis proceeds along the same lines as the creative process of composition, and in the fourteenth century this process is entirely different from that of the sixteenth or of the nineteenth century. The music of our period represents the final stage of that early method of composition which is known as 'successive counterpoint' and which is based on the principles of *discantus*. In the early organa, clausulae, and motets the creative process starts with the liturgical tenor, to which the duplum, tripulum, etc., are successively added. In the secular works of the late fourteenth century there can be little doubt that the composition starts with the upper part (*superius*) or, to put it more accurately, with a two-voice texture, *superius-tenor*, in which the *superius* receives primary attention. The combination of these two parts is governed by the rules of fourteenth-century *discantus* which differ from those of the thirteenth century mainly in the full admission of the third (and, to a lesser extent, the sixth) as a consonance. However, the old 'perfect' consonances, unison, octave, and fifth still retain their traditional supremacy in their exclusive employment at the beginning and at the close of the musical phrase.

The addition of the third voice, the *contratenor*, is made by connecting this with the tenor in another *discantus* combination. The most frequent vertical combi-

nations, forming the basic harmonic idiom of the period,

$$\begin{array}{ccc} 8 & 5 & 6 \\ \text{are } 5, & 3, & \text{and } 3 \text{ (1 being the lowest note).} \end{array}$$
 However,

$$\begin{array}{ccc} 1 & 1 & 1 \end{array}$$

our compositions contain not a few examples of combinations like $\begin{array}{cc} 7 & 7 \\ 1 & 1 \end{array}$ or $\begin{array}{cc} 5 & 3 \end{array}$ in strong positions. In spite of their

dissonant quality, these chords conform to the principles of three-voice *discantus*, since in all these cases the tenor is in the middle, forming an upper third (or fifth) with the superius, and lower fifth (or third) with the contra. Therefore it would be more correct to indicate these

combinations as follows: $\begin{array}{cc} 3 & 5 \\ 1 & \text{or } 1, \text{ where } 1 \text{ stands for} \\ -5 & -3 \end{array}$

the note of the tenor. This representation also helps to clarify the 'consonant' character of these chords, which may well be termed 'discordant consonances' or 'consonant discords.'⁽⁵¹⁾ For an example, see 44, 55. Particularly interesting is the passage 24, 1-2, where two discord-

ant consonances, $\begin{array}{ccc} 5 & 4 & 3 \\ 1 & \text{and } 2 \text{ (= } 1), \text{ occur in succession,} \\ -3 & -4 & -5 \end{array}$

connected by stepwise motion in all the parts. Such combinations would result much more frequently if the fourth were among the basic intervals of *discantus*, as it usually is in the theoretical discussions of the period. A study of the compositions, however, shows that the fourth is rarely used as a *discantus* interval. Only two or three examples of discordant consonances involving the

fourth have been found, such as the $\begin{array}{c} 4 \\ 3 \text{ in } 23, 25b \text{ and } 61, \\ 1 \end{array}$

$\begin{array}{c} 5 \\ \text{or the } 4 \text{ in } 44, 44. \\ 1 \end{array}$

Aside from these discords (or, to return to normal terminology, dissonances), which, on the whole, are relatively rare, the composers of our period made extensive use of secondary dissonances, that is, dissonances resulting from the melodic motion (appoggiaturas, passing tones, etc.). As early as the mid-thirteenth century Johannes de Garlandia admitted their use within the system of *discantus*: 'However, two notes may be put in the place of one, and sometimes one of them is treated as a dissonance, in order to add *color* to the music. This tone may be either the first or the second. This method is fully approved and permitted by the best authorities.'⁽⁵²⁾

It appears that the harmonic idiom of our period rests on the principles that were developed during the thirteenth century. However, our composers did with them what Richard Strauss and Max Reger did with the system of nineteenth-century harmony: without aban-

doning the basis they pushed on to the outmost frontiers. It is the extreme application of the system of *discantus* which characterizes the music of the late fourteenth century. By combining a freely elaborated superius-tenor texture with an almost independently conceived contra-tenor-tenor texture, the composers arrived at a musical style much more daringly and deliberately dissonant than ever before and, indeed, ever thereafter until the advent of the twentieth century.

In an analysis more detailed than can be given here various types of dissonances would have to be studied, such as appoggiaturas (particularly frequent in Perusio), changing notes (example in 6, 13), parallel seconds and sevenths, retardations, anticipations, as well as others which defy classification. In fact, any attempt to study the dissonances of this period along lines similar to those applied so successfully by Jeppesen to the works of Palestrina is doomed to failure. Not only is in our period the harmonic basis infinitely more vague — not to say, weak — than it is in Palestrina, but also the characteristic fuzziness of the rhythmic structure often renders seemingly obvious distinctions impossible of application. For example, there are not a few instances in which it would be difficult to say whether we are dealing with parallel thirds or parallel seconds.

Parenthetically it may be remarked that the vagueness of the harmonic idiom greatly adds to the difficulties of the transcription. If there were a clearer definition of vertical and consonant relationships, many difficulties and doubts regarding the proper rendition of passages would be removed. In the progress of my work I have many times made a transcription which seemed to be correct or, at least, admissible from the point of view of vertical coincidences, only to find later that actually all the notes of one voice-part had to be shifted, say, an eighth-note to the right, with a result which, from the harmonic point of view, was hardly better or worse.⁽⁵³⁾

Once the basic principles of composition in this period are recognized, it is permissible to apply some of the methods of modern harmonic analysis, although always with caution and in a flexible way. For a brief consideration of the chordal progressions we adopt the principle that the nature of a chord is determined by its lowest note (not the root). This means that, for instance, the

formula II-I includes not only the progression $\begin{array}{c} 6-8 \\ 4-5, \text{ but} \\ 2-1 \end{array}$

$\begin{array}{c} 7-8 \\ \text{also } 4-5 \text{ which, in modern analysis, would be VII}^6\text{-I.} \\ 2-1 \end{array}$

Owing to the frequent crossing of the two lower parts it is often necessary to form an imaginary 'bass' line by selecting the lowest notes from whichever voice-part has

them at the time. On the basis of these premises it is possible to make some statements regarding the harmonic idiom of our repertory.

The most frequent chord progression is II-I, particularly in the cadences, with III-I being next in importance. Progressions of the tonic-dominant type (V-I, IV-I, I-V, I-IV) are considerably less frequent. They are usually formed, not by a 1-5 (1-4, etc.) motion in a given voice part, but by a 1-7 leap in the contra, while

the tenor stays on 5: $\begin{matrix} 5-5 \\ 1-7 \end{matrix}$. Examples occur in 4, 27-28,

66-67; 6, 71-72; etc. Occasionally we find examples of

I-IV written as $\begin{matrix} 5-4 \\ 1-8 \end{matrix}$, a formula which became customary

in the Dufay period and which has often been noticed as an example of parallel fifths without parallel motion (cf. 58, 30-31; 47, 32-33). In this connection attention may be called to 24, 51 where a succession of three paral-

$\begin{matrix} 5-7-6 \\ 3-3-4 \end{matrix}$

lel triads is formed without parallel motion: 1-5-2. Ex-

amples of 'real' I-V progressions, that is, with a 1-5 motion in the lowest part, occur sporadically, for instance in 13, 7-8; 15, 11-12; 60, 56ff (I-V-I-IV-V-I).

Passages in fauxbourdon are moderately frequent (2, 52-53; 5, 3-5; 7, 40-41; 74, 31ff and 56). Nearly always they are in 'shredded' texture, and some of them present interesting border-line cases between progressions in parallel sixth-chords and in parallel triads, owing to the shifted position of the voice-parts.

Our sources contain many interesting examples of chromatic alterations. The 'augmented sixth chord' ($b\flat-d-g\sharp$) occurs in 46, 60 and 56, 5 as well as in Philipoctus' *Par le grant sens* (*WoGM*, no. 27, meas. 22 and 57). The augmented fifth, $b\flat-(d)-f\sharp$, is found in 58, 33 and 41, and a 'dominant seventh chord' with an unorthodox resolution, in 8, 13. Of greater importance as a stylistic trait are the numerous passages involving semitonic progressions of triads. The most frequent of these

$\begin{matrix} 7-8 \\ 2-1 \end{matrix}$

is the 'double-leading-tone' progression $4\sharp-5$. This ap-

pears not only in its original position as a Lydian cadence: $E\flat-F$ (54), but also transposed on C ($B\flat-C$), G, D, and A. No. 9 is one of the numerous compositions containing various instances of this cadence which, to be sure, was already used by Machaut. (55) The same progression occurs also with both triads in root position, for instance, $F\sharp-G$ (3, 15-16, 41) or $C\sharp-D$ (6, 20-21). The chains of parallel triads, $F\sharp-G-E-F\sharp$ in 9, 6-7, and $C-B-A-G$ in 3, 31-32 may be noticed, as well as the 'Nea-

politan' progressions $B\flat^6-A^6$ in 13, 30-31, and $D\flat^4-C$ in 33, 35. Easily the *ne plus ultra* of altered chords in the fourteenth century exists in Solage's *Fumeux fume* (No. 40). Unfortunately the reading of the accidentals is doubtful in several places.

In a number of the compositions the contratenor takes on a certain harmonic significance through the frequent use of arpeggio-like figures moving in thirds, fifths, and broken triads. Philipoctus, Anthonello, and Trebor show a marked partiality for this method, as appears from a consideration of the Nos. 23 to 26, 41, 44, 45, and 59, 60. Although not always convincing from the artistic point of view, the use of these figures is of great interest because it indicates the growing realization of the potentialities of the triad more fully exploited in the fifteenth century.

The Modern Style (C)

As has been previously stated, this style is characterized by an abandoning of the intricacies and complexities of the Manneristic period, and by the discovery of new musical values, such as simplicity of design and naturalness of expression. Thus the foundation was laid for that lyrical interlude of the Burgundian school which lies like a fragrant flower garden between the flamboyant edifice of the late fourteenth century and the mystic landscape of the early Flemish music.

The tendency of the Modern Style toward greater simplicity results in a certain similarity to the Machaut style. At any rate, the distinction between these two categories is considerably less obvious than that between the Manneristic style and the rest of the repertory. Compositions of the categories A and C look quite similar on paper, and only upon closer scrutiny do differences become apparent, differences more easily felt than accurately described. A certain gracefulness and convincing sweep of the melodic line, a finer sense of phrasing, a loosening of structural rigidity, a greater attention to harmonic requirements and a more developed feeling for the functional values of chord progressions — these represent some of the characteristics of the Modern style as compared with the Machaut style.

The evidence points to Matheus de Perusio as the main representative of the Modern style and, therefore, as the key figure at the beginning of the fifteenth century. Except for the ballade *Le greygnour bien* (No. 1), written in a highly manneristic style, all his compositions show, in one way or another, the stamp of a new period. In the ballades *Le grant desir* (No. 2) and *Se je me plaing* (No. 3) or the virelai *Dame que j'aym* (No. 5) the manneristic idiom is still present, but in much greater

moderation. Even more significant is the entirely different treatment of the contratenor. All attempts to approximate the rhythmic liveliness and diversity of the discant are abandoned, and this part now becomes a secondary tenor designed to contribute to harmonic definition rather than to melodic and rhythmic animation. This change in the character and function of the contratenor was perhaps the most decisive contribution of the Modern style.

Perusio's ballade *Pres du soloil* (No. 4), as well as many others of his compositions, particularly the Nos. 10, 11, 14, 16, 18, and 20, indicate the completion of the process of clarification. Several of these, notably the Nos. 11, 16, and 18, clearly foreshadow Dunstable and Dufay in the triadic design of the melody combined with tonic-dominant harmonies.

Very likely the occasional use of imitation is another distinctive trait of the Modern style, at least with reference to the Manneristic repertory. All the instances noticed occur either in compositions by Perusio (3, 18-19; 4, 83-85; 9, 1-2; 13, 11-12, 32; 17, 24-27; 21, 44-47, 50-56) or, more sporadically, in compositions preceding the rise of the Manneristic style, for instance, 53, 1-2; 54, 1-4, 33-34; 72, 1-2. Thus the basic trends of the three periods would seem to be neatly reflected in their varying attitudes toward imitation.

Other traits noticeable in Perusio's later style and connecting him with Dunstable and Dufay are the use of *tempus perfectum* with *hemioles* (Nos. 11, 18, 20); the use of syllabic declamation in alternation with melismatic passages; an underlaying of the text suggestive of instrumental preludes and interludes; (56) the emergence of the *rondeau* as the most important of the *formes fixes*; and particularly the frequent use of truly expressive *apoggiaturas*. In this connection yet another peculiarity of Perusio (not of Dufay, as far as I know) is interesting, that is, his penchant for iambic rhythms, particularly at the close of a phrase (No. 4 and elsewhere). (57)

In addition to Perusio's compositions, the three last pieces of this collection, all *rondeaux* from *Mod*, evidently belong to the period of the Modern style. Particularly *La grant beauté* (No. 80) is remarkable for that graceful beauty associated with the works of the Burgundian masters.

In conclusion attention may be called to a few special stylistic devices. Hocket effects are found in some of the earlier compositions, e.g., 45, 44 and 71, 62-65. The *virelais* Nos. 64 and 67 (68) employ the method of tenor repetition repeatedly found in motets of the thirteenth century. In the last section of Senleches' *Je me merveil* (No. 48) the two upper voices join in canonic imitation for the refrain.

F. QUESTIONS OF PERFORMANCE

The majority of the compositions have one vocal and two instrumental voice-parts (1 v + 2 i). Following are the other combinations:

- 1 v + 1 i : Nos. 10, 19, 20, 62, 79, 80, 81
- 2 v : No. 21
- 2 v + 1 i : Nos. 13, 48, 64, 65, 73(58)
- 3 v : Nos. 22, 68, 76
- 1 v + 3 i : Nos. 35, 36, 37, 39
- 2 v + 2 i : Nos. 67, 72

As in the thorough-bass music of the Baroque period, the number of parts is not necessarily identical with the number of players, since a vocal part may well have been performed by a singer and an instrumentalist in unison. This method of performance would seem to apply particularly to the compositions with texts in all the voice-parts but, in all probability, not performed *a cappella*. It would also be required for some other compositions, if the theory of instrumental preludes is adopted (see later).

The main problem arising in this connection is the question as to the instruments used for the performance. Naturally, no definite answer can be expected, but several considerations point to the preference of wind instruments to stringed instruments. A somewhat external support for this contention exists in the fact that in the fourteenth century wind instruments were more numerous than stringed ones. (59) Furthermore wind instruments produce a greater variety of individual timbres than strings, and such individuality is, no doubt, required by the constant crossing of the two lower voice-parts in the music of the fourteenth and early fifteenth centuries. Lastly, wind instruments are indispensable, it seems to me, for hocket passages, for passages involving quickly repeated notes (see Nos. 69, 73), and for the several instances of fanfares occurring in this repertory e.g., Nos. 70, 72, and 34 (60). In general, an ensemble consisting of a singer (possibly in unison or alternation with a recorder [*flajole*]) for the superius, a shawm (*chalemelle*, *douzaine*) for the contra, and a trombone (*buisine*) for the tenor would seem a normal medium of performance, admitting, of course, numerous modifications, for instance, replacement of the recorder by a viol (*vielle*), or of the other instruments by bagpipes (*cornemuse*, *chevrette*) and soft trumpets (*cor*, *cornet*, *trompe*, *trompette*). Perhaps it ought to be remarked that the vocal timbre should be of that peculiarly unemotional (or, shall we say, sexless) quality that gives the human voice a place of honor among the wind instruments, a timbre found today only among French singers and choirs. (61)

The much-discussed question as to what extent, if at all, the vocal upper parts include instrumental preludes, interludes, and postludes, becomes considerably clarified through this collection, it seems to me. H. Riemann and A. Schering, who must be credited with having discovered the vocal-instrumental nature of mediaeval secular music, certainly have gone much too far in the application of their theory. To interpret all the numerous vocalizing melismas in French or Italian songs of the late Middle Ages as instrumental interludes, is a wholly untenable proposition and one that cannot be applied without arbitrary interruptions of the melodic lines. The situation is different, however, in the case of textless passages that without forcing can be considered as self-contained entities, particularly of those preceded and followed by rests. Convincing examples of this type occur mainly in the compositions of Matheus de Perusio (Nos. 3 to 7, 10 to 12, 17, 20). He also is the only composer of the group in whose works the first syllable of the text often appears at a certain distance from the beginning, thus suggesting that the initial passage is an instrumental prelude. I have endeavored to reproduce in the transcriptions this important detail of text-underlying as accurately as possible, except, of course, for the position of the first letter, which always appears in the manuscripts in front of the music, as an initial decoration. In addition to the just mentioned compositions by Perusio the anonymous No. 81 presents an interesting example of instrumental interludes (meas. 5-6, 10-13, 17-18. Since all these compositions belong to the latest period of the repertory, the conclusion seems justified that the introduction of this practice was one of the various achievements of the Modern style. (62)

The most likely theory regarding the performance of a partly vocal and partly instrumental voice-part is that the singer had an instrument ready that he used for the instrumental passages. In this connection it may be noticed there are a few instances suggesting the opposite practice, namely that of an instrumental player occasionally using his voice for a special effect, in order to introduce an element of realistic liveliness or surprise (see the commentaries for Nos. 50 and 73).

Most of the compositions are written in the high tenor range characteristic of mediaeval music. A striking contrast is offered by the Nos. 9 (Perusio) and 40 (Solage), which exploit the bass range in the voice as well as in the instruments.

As to the question of tempo, it is important to realize that in this period the minim rather than the semibreve is the unit of notation and that, therefore, the eight-note rather than the quarter-note of our transcriptions should be considered as the unit of counting. Particularly in the complex compositions of our category B, with their nu-

merous cross-rhythms and displaced measures, a successful performance is possible only if every player counts eighth-notes for himself, undisturbed by the other performers. Conceivably this will result in a very moderate tempo, but the intricate rhythmic texture as well as the extremely vague harmonic idiom actually require such a tempo. Without it, the numerous dissonances will simply sound as wrong notes, and the many strange harmonic progressions will be confusing and unintelligible.

G. THE LITERARY TEXTS

In the late fourteenth century Provençal was still the native language in the south of France. The chief poetic influence in this region came from the *Jeux Floraux* competition founded in Toulouse in 1323/4. Poets and musicians who wrote in Provençal and Catalan flocked there each year. From 1356 the *joya principal* or *violette d'or* was awarded for the best *chanson, vers, or descort*; the *souci d'argent* for the best *dansa*; the *églantine* for the winning *sirventés* or *pastourelle*.

Since French was not the native tongue of the inhabitants of southern France, it is normal to find French verse of that region composed for the noble courts where the overlord and his immediate followers were French speakers. There were several such courts: that of Charles II, le Mauvais (1350-87) and his son Charles III (1390-1425), kings of Navarra with their capital at Pamplona in what is now northern Spain; that of Jeanne, the Countess of Provence at Nice (1348-82) who spent more of her time, to be sure, in Italy; and the court of Gaston Phoebus. Charles II was Norman in origin, and Jeanne was the daughter of Charles of Anjou and Marie of Valois. Thus both of them were of French extraction. Charles III married Leonora of Castile in 1375, and his associations thereafter were close to Spain. He was at the side of the Spanish monarch during his ill-favored venture into Portugal in 1385. A most interesting figure was Gaston Phoebus, Count of Foix (1331-91), who married Agnes de Navarre. His court at Foix, only fifty-one miles from Toulouse, was a center where French verse was much appreciated.

In the first chapter of this Introduction we have encountered several of the trouvères who travelled about among the patrons. Trebor wrote two ballades, *Se Alixandre* (No. 45) and *Se July Cesar* (No. 46), which are dedicated to Gaston Phoebus. His *Quant joyne cuer* (No. 43) is certainly intended for Charles II of Navarre, and his *En seumeillant* (No. 44) refers to the capture of Sardinia by John I of Aragon, 1389. Cuvelier, in his *Se Galaas*, celebrates Gaston Phoebus, and Senleches, in his *Fuions de ci* (No. 47), mourns the death of Eleanor of Aragon.

One of Trebor's poems, the *Passerose de beauté* (No. 41), takes us to northern France. In this ballade we see a reference to the celebrated double wedding at Cambrai in 1385 (see n. 15). Froissart wrote a ballade to commemorate this event: 'A Cambrai se sont espousé . . .', and we know that Jean de Malines, another trouvère, was invited to compose a song in its celebration. Eustache Deschamps also celebrated this wedding.

In the north of France there was, of course, more opportunity for a young French poet to try his wings. French was the native tongue and therefore a poet could be active without being attached to any particular court. There were, however, some important centers of literary activity and encouragement. Prominent among the patrons in the north were the Duke of Touraine, later of Orleans (after 1392) and his uncle the Duke of Berry, to whom Solage's ballade, *S'aincy estoit* (No. 34) is addressed. The King of France, Charles VI (reigned 1380-1422) was fond of music and verse, but his frequent attacks of dementia made him an unreliable patron. However, the Hôtel de Saint-Pol in Paris, where the royal family and some of the princes of the blood resided, must have been a favorite haven for singers and other musicians.

In the north the most important center of literary activity was the court of Philip the Bold, Duke of Burgundy, at Bruges, Dijon, and elsewhere. Philip had been the favorite son of King John II of France and became Duke of Burgundy in 1363. His wife was Marguerite, Countess of Artois and daughter of Louis de Maele, Count of Flanders. On the death of Louis de Maele in 1384 Flanders was joined to the estates of Philip of Burgundy. It is not difficult to see how Picard (Artois), Flemish, and eastern French (Burgundian) influences were now intermingled. Eustache Deschamps was sent to Bruges in 1375 (perhaps 1369) to present the *Voir Dit* of Guillaume de Machaut to Louis de Maele. In 1375-78 Eustache lists among his patrons Philip the Bold of Burgundy, his son John of Nevers, and the young Countess of Nevers — Marguerite de Flandre. It is probable that the oldest extant art of poetry, the *Art de dictier et de fere chansons* of Eustache was written for Philip of Burgundy, who was in Paris in 1392, the date of its composition.

The confluence of elements from the various provinces of northern France and from the Flemish territories is reflected in a number of lyrics included in the present collection. Many of them show dialectal traits of Walloon and Picard territory. Among these are *Tres douche plasant* (No. 65) where the *ch* for *c* and the *a* for *ai* plainly indicate the dialect; *Ma trédol rosignol* (No. 68) where the *s* for *ss* and, within the poem, *che* for *ce* leave

no doubt; *Restoés restoés* (No. 73) in which we find *la douche yawe de merchi* instead of *la douce eaue de merci*, etc.

It is certainly no mere coincidence that all these dialectical lyrics are virelais, usually dealing with pastoral subjects: a rather charming and lively dialogue between Robin and a 'plasant bergiere' (No. 65); a woman expressing her wish to enjoy life and her 'ami,' with the tenor referring satirically to the 'mari' who is going to give her a beating (No. 64); or the birds as messengers of love (No. 68). Together with others they form a group of virelais very likely written and composed in the north of French-speaking territory, where the Flemish spirit was present. There is perhaps still an echo of thirteenth-century village poetry in these lyrics whose carefree prattling reveals such a strong contrast to the formal rhetoric of the courtly ballades. The accompanying music also possesses a certain carefree gaiety and is, by comparison with the ballades, almost peasant-like in simplicity. Bird calls are vividly portrayed, and a real enjoyment of life — not commonly associated with the fourteenth century — seems to burst out in the many repeats of *oci oci, fi fi fi, fideli*, and *tintinton* (Nos. 67, 68, 69, 70, 71), while Nos. 72 and 73 strike a more seriously realistic note, a cry for help in distress. Surely these were not formal pieces intended to be presented before some noble at his fireside. They were sung at *caroles* and other dance festivals, and very likely originated in the northern part of France, partly under Flemish influence. The south of France had counterparts for them, but of course, there they were sung in Provençal.

In the notable example, *Par maintes foyes* (No. 69), the notes of the nightingale are given as 'tue — oci — fideli,' the sky lark is credited with 'lire — que te dit Dieu Dieu,' while the cuckoo sings 'par envie' his monotonous 'cucu, cucu.' Plainly these are direct imitations from nature. At the same time we are aware that in previous centuries these calls were noted down in identical language. The most famous example of the 'cucu' in mediaeval times exists in the English *Sumer is icumen in*. In the *Wistace li moine*, a picaresque romance of the early thirteenth century, the protagonist Wistace climbs into a nest and pretends he is a nightingale:

Wistaces commencha a crier:
Ochi! ochi! ochi! ochi! (vv. 1145-46)

The author of the *Wistace* plays upon the fact that *ochire* (or *ocire*) means 'kill.' Note that the 'tue — oci' in No. 69 gives double emphasis to this joke. We say joke because there was great incongruity in likening the gentle 'nightingale's hymn in the dark' to a murderous cry.

The fresh influence of Nature and her birds is redolent throughout these virelais. In *Ma trédol rosignol* (No. 68) the lark cries 'liry — tantiny' and the lark, the ouzel, the thrush and the goldfinch are joined by 'naquaires' and 'cornemuses.'

Our knowledge of the trouvères in the second half of the fourteenth century is limited, and probably will remain so. The *Histoire littéraire de la France*, that monumental reference work which seeks to give every known detail about those who have written on French soil, has now reached the first fascicule of Vol. XXXVII which contains a discussion of the Provençal and Catalan poets who centered around Toulouse in the last half of the fourteenth century. Probably the next fascicule, when it appears, will have something to say about the French poets with which we are concerned. To judge from what is written about the earlier poets in this century it is hardly likely that many new details will be presented. We should like to have before us this authoritative treatment, but in the meantime we shall say what we can.

It is highly probable that when all known lyrics of the fourteenth century are gathered into an *Incipit* volume, with full bibliography and cross references, we shall be able to identify many of the poems that we are now publishing as anonymous, or, tentatively, as the literary work of their musical composers. Indeed, such a check as we are now able to make leads to the conviction that most of the lyrics in our present volume were written by the composers of the music. There are a few exceptions: No. 23, *Beauté parfaite*, is a lyric by Machaut to which Anthonello de Caserta has added the music; and No. 55, *De Narcissus*, is probably by Eustache Deschamps, with the music of a Magister Franciscus. (63) Aside from these, however, none of the lyrics contained in our collection has been found among the works of the well-known poets of the period. Until proved otherwise, we may assume that the major part of our repertory is the work of poet-musicians continuing a tradition established by the trouvères of the thirteenth century and represented, among others, by Adam de la Halle and Guillaume de Machaut.

Several facts seem to bear out this assumption. There is excellent evidence that Jacob de Senleches was his own poet, for his name occurs several times at the end of the text, as well as at the head of the music (Nos. 47, 48, 49). Some of the ballades of Solage have a metrical peculiarity, a short line of seven syllables, at the beginning of part 3 of the stanza (Nos. 32, 33, 34, 35). This suggests that they are the work of one poet who had a fondness for this peculiarity, possibly Solage himself. An anonymous *Règles de la Seconde Rhétorique*, composed very early in the fifteenth century, mentions some outstanding poets who came after Guillaume de Ma-

chaut. (64) They are Jehan Lisans-Draps de Douay, Jacquemart Le Cuvelier de Tournay 'qui fut faiseur du roy de France,' Hanequin d'Odenarde, 'faiseur du comte de Flandres,' and then 'maistre Jehan Vaillant lequel tenoit a Paris escolle de musique.' Others are Jehan Le Fevre de Paris, Eustace Morel (Deschamps), Colinet l'Alexis, Hanequin Le Fevre, Jaquet d'Orliens, Marc d'Or, Olivet, Tapissier, messire Nicole Roussel, Charlot Falne, Raol de Brecy de Mons, maistre Jehan de Suzay, and others. Very little is known of the lives and literary activities of most of these poets. Several of them, however, occur among the composers represented in *Ch*, namely, Vaillant, Cuvelier (Cunelier), Suzay, and Olivet (Olivier), (65) while Tapissier may well be identical with the composer mentioned in Martin le Franc's *Le Champion des dames*.

Near the end of the fourteenth century attempts were made to revive the tradition of the noble trouvères of the thirteenth century. The famous collection, *Cent ballades*, was composed by Jehan de Saint-Pierre the Seneschal d'Eu, Philippe d'Artois the Comte d'Eu, Marshal Boucicaut, and Jehan de Crésecque, presumably while they were prisoners of the Saracens. The dissemination of the ballades aroused great interest because of their theme: Constancy. It is assumed that it was on the occasion of a visit of King Charles VI to Avignon, October 31 to November 5, 1390, that a *concours* was held there on the subject of these ballades. Other poets wrote stanzas in agreement or disagreement with the theme. Some of these were Charles d'Ivry, François d'Auberchicourt, Raoul the bastard of Coucy, Renaud de Trie, Jehan de Chambrillac, Gui VI de la Trémoille, Jehan de Bucy, Guillaume de Tignonville, Louis Duke of Touraine (later of Orleans), Lionnet de Coesmes, Jehan Duke of Berry, Jehan IV of Maillet, Jaquet d'Orleans. It will be observed that most of these poets, if not all, were men of high degree, for whom poetry and, perhaps, music, were a slight avocation. The terrible defeat at Nicopolis (Bulgaria) in 1396, sometimes called the last battle of the Crusades, saw the death of many of these noble poets.

H. ARTISTIC TRENDS IN THE LATE FOURTEENTH CENTURY

In the first chapter of this Introduction an attempt was made to indicate the position of our musical repertory within the general framework of its contemporary culture. After having considered the music of the late fourteenth century from various aspects of form and style, we now propose to return once more to the panoramic point of view, and attempt to trace the general artistic trends of the period under consideration and to correlate the stylistic tendencies in the various branches of four-

teenth-century art. Admittedly this is a risky undertaking. Danger lies ahead for anybody trying to cross the fortified borders existing between the various territories of the human mind. Curiosity, however, is a potent force, and since friends beyond the border have kindly extended a helping hand, the author cannot resist the temptation of making this little excursion, knowing full well that, although the "No Trespassing" sign may have been lowered, another one is still hoisted: "Enter at Your Own Risk."

The explanations contained in the previous chapters indicate the general state of affairs in the musical field. In the last decades of the fourteenth century French music entered into the final phase of a development toward refinement, elegance and preciousness, a development starting with Petrus de Cruce and Philippe de Vitry, and reaching its artistic culmination in Machaut. In his recent book, *The Commonwealth of Art* (1946), C. Sachs interpreted the evolution of art as a continuous oscillation between two polar concepts of human attitude: ethos and pathos. Obviously, the music of the late fourteenth century represents a maximum digression toward the pathos side. High tension, extravagance, disintegration, open form, boundlessness, — these and similar terms offer themselves for the purpose of general description. Is it mere chance that this situation occurred at the end of a century? At any rate, everything combines to make the music of our period a *fin-du-siècle* phenomenon in the literal as well as in the symbolic sense. In this respect the late fourteenth century is not unlike the late nineteenth, which produced the French impressionism. Similar to Debussy and other impressionists, the men who came after Machaut brought forth a late blossoming at the end of a century revealing the same general traits of a Romantic art that characterize the music of the nineteenth century. In each instance we find ourselves in that border region where refinement is close to mannerism and where elegance verges on preciousness.

The extreme complexity of style and notation mark the music of our period as the product of an esoteric school, the work of members of an exclusive guild addressing themselves to courtly audiences of the highest cultural standing, to princes and courtiers accustomed to the utmost refinement in taste, manners, and fashion. Today as well, this music is food, not for the masses, but for the connoisseur who appreciates the unusual and exquisite, for the mind finding an aesthetic satisfaction in matters incomprehensible and irritating to the many. It is music kindred in spirit to that of Gesualdo and Frescobaldi, to Bach's *Art of Fugue* and *Beethoven's* late string quartets, to Debussy's *Pelléas* or Schönberg's *Pierrot lunaire*.

To recognize and appreciate the artistic values of the French music of the late fourteenth century certainly is

not easy. Some forty years ago, F. Ludwig observed: (66) 'Es ist eine äusserst schwere Aufgabe, einer der komplizierten Balladen, etwa aus Codex Chantilly, in Bezug auf ihre Melodik und Rhythmik ästhetisch sich zu nähern zu versuchen; wie enttäuscht auch der Kern, der hinter einer Schale steckt, die mit ihrem Aufgebot von weit über einem Dutzend einfacher Notenzeichen . . . glücklicherweise ein Unikum in der gesamten Musikgeschichte bildet.' We hope the publication of this volume will lead to a reconsideration of such opinions, and that students of its contents will share the experience of this writer, who, far from being 'disappointed by the kernel inside that hard-to-crack shell,' found it extremely interesting and fascinating. The present-day student, of course, is here in a much better position than were scholars thirty or forty years ago. Composers like Schoenberg, Stravinsky, and Hindemith have not only made it abundantly clear to us that the traditional concepts of harmony and tonality are no divine institutions, but their work has also opened for us entirely new vistas in the fields of contrapuntal rhythm and contrapuntal dissonance, exactly those fields explored to the fullest extent by the composers of the late fourteenth century.

Turning now to a brief excursion into the other fields of art, an examination of contemporary French painting proves illuminating, since it reveals, generally, identical traits and tendencies. French painting in the mid-fourteenth century centered around the refined but conservative tradition of the 'Parisian School.' This school was the result of the cooperation of northern French and of Flemish artists, the latter of whom introduced 'l'accent réaliste et lyrique,' while the former tended toward 'élégance graphique, aristocratique impassibilité, clarté des formes.' (67) The miniatures in the Hour Book of Jacquemart de Hesdin (c. 1384) are among the most exquisite examples of the Parisian style, a style that survived in several manuscripts of the early fifteenth century, for instance in the hunting scenes of the *Livre de Chasse* by Gaston Phoebus.

About 1380 there developed a new style of French painting now known as 'The International Style,' thus termed because 'it came into being by the interpenetration and ultimate fusion of the Gallic as represented by the French, the Latin as represented by the Italians, and the Anglo-Germanic as chiefly represented by the Flemings.' (68) The most famous example of this style are the *Boucicaut Hours*, painted for the Maréchal de Boucicaut by an anonymous master between 1400 and 1410, and the *Très Riches Heurs du Duc de Berry*, of the brothers Limbourg, commenced in 1413. In various ways these masterworks of French book illumination represent a counterpart to the Manneristic style in music. In fact, art historians describe them in terms almost

identical with those we have used: 'If we are careful not to read a derogatory meaning into the word, this tendency may be described as "manneristic." It manifests itself in an emphasis on calligraphic lines, variegated colors, gold and silver at the expense of spatial illusions; in excessive refinement of proportions, behaviour and dress of figures; in richly ornamented armor, brocaded textiles and jewelry; in a preoccupation with patterns within patterns, so to speak.' (69)

The resemblance is obvious. Particularly interesting is the remark about 'emphasis on . . . lines and . . . colors at the expense of spatial illusions.' It could be almost literally transferred to the music, if the word 'spatial' is replaced by what has often been considered its musical equivalent, 'harmonic.' (70) Needless to say, the resemblance of general traits results to a large extent from the common soil of social conditions. Toward the end of the fourteenth century an aging feudal aristocracy, tenaciously clinging to outdated conventions, and desperately trying to infuse them with a semblance of new life, created a highly artificial style of living which is unique in its 'amazing sophistication and extravagance in manners, dress, and appurtenances.' (71) Small wonder this utterly 'unreal' fashion of wasplike waists, choking collars, extravagant shoes and headpieces, glittering with gold and tinkling with bells, has survived to the present day in our fairy tales.

Turning now to contemporary French poetry, we enter a field that, although partly connected with music, shows a strikingly different morphological structure from that encountered in the two other fields of artistic activity. Indeed there is little in French poetry of the late fourteenth century to suggest a general tendency toward pathos, open form, or extravagance. Romance philologists usually complain about a certain sterility of thought and rigidity of treatment in the poetry of Machaut, and even more so in that of his successors, Jean Froissart (1333-1410), Eustache Deschamps (c. 1340-c. 1410) and Oton de Granson (d. 1397). 'Those elements which made French lyrics of the mid-thirteenth century gems of vibrant beauty had lost their strength. The metaphors and symbolism of the *Romance of the Rose* were no longer fresh, and social changes had caused the poet of the village *caroles* almost to disappear. The French poets of the fourteenth century seemed to have their ears to the ground, hoping for some new literary theme to match the exuberance of their art and of their new social and political conditions, but this never came. And so love verse, descriptions of nature, and praise of heroes continued in the old mould, with less and less inspiration. Originality was sought instead in the mechanics of versification.' (U. T. Holmes).

It is perhaps no mere incident that the pathos style so clearly indicated in the fashion, the painting, and the music of the late fourteenth century, has not left an equally clear imprint on its literature and poetry. The written word does not lend itself so readily to extravagance and boundlessness as does the ever-changing design of fashion, the free brush-stroke of the painter, or the evasive sound of music. The rules of word-sense, of grammar, and prosody are not so easily dismissed as are those of consonance, rhythm, design or symmetry. An interesting illustration of this situation exists in our time when, in spite of several attempts (Dadaism, James Joyce), literature has proved unwilling (or unable, which amounts to the same) to explore realms of style comparable to expressionism, atonality, or abstractivism. (72)

The obvious analogy existing between the International style of painting and the Manneristic style of music raises the question whether the latter also results from the confluence of various national elements, for instance, French and Italian. Basically, this question must be answered in the negative. All the essential traits of our repertory: forms, harmonic idiom, melodic design, treatment of dissonance and of rhythm, are French in background and in character. In particular, syncopation over the bar-line, so frequently encountered in the compositions of this period, is non-existent in Italian music, since it cannot be expressed in the Italian system of notation. (73)

Certain traits, however, suggest Italian influence and, as may be expected, these occur particularly in the works of the three Italian composers. The most obvious of these traits is the use of special note forms, which are a well-known characteristic of the Italian notation of the fourteenth century. As has been previously remarked (see p. 8a), these *semibreves caudatae* are found mainly in Matheus de Perusio, Philipoctus, and Anthonello. Senleches is the only French composer to make extensive use of these signs. Another detail suggesting Italian derivation are the sudden coloraturas in a strictly patterned design. These occur particularly in the compositions of Matheus de Perusio (1, 79, 89ff; 3, 23ff; 6, 25f; 13, 9f; 17, 16f) and Philipoctus (59, 15; also in his *Par le grant sens* [*WoGM*, no. 27] and *Par les bons gedeons* [*WoGM*, no. 66]), occasionally also in Anthonello (26, 13f) and in isolated works of the French composers (Solage; 34, 11ff). (74)

Such details, however, are not sufficiently important to offset the impression that the compositions of our period, including those written by the Italians, form a repertory of an essentially French derivation. It is not until we come to the later works of Matheus de Perusio that we feel something like the 'sun of Italy,' that French 'subtilitas' gives way to Italian 'dulcedo.' These composi-

tions, with their well-ordered design, refined simplicity, melodic continuity, and harmonious combinations, indicate the beginning of that fusion of French and Italian elements which reached its consummation in Dufay.

The presence in the International style of painting of an 'Anglo-Germanic element, chiefly represented by the Flemings;' invites a search for a similar trend in the musical repertory of the period. Naturally, no exact correspondence can be expected, since there exists nothing in music comparable to the Flemish-German painting of the early fourteenth century (Conrad von Soest; Wilhelm von Herle?). It may be noted, however, that Flemish or, at least, northern French influence has been observed in a well-characterized body of the literary texts, that is, in the 'realistic *virelais*.' It seems to us that their music as well points to northern derivation. Instead of lavishness and extravagance we find here an unsophisticated charm, an almost folk-like lyricism, a sense of earthly humor, a naive delight in the calls of the birds. A parallel to this 'northern element' in the music of the period exists in the fact that it was the Flemish who contributed to the Parisian school of painting 'l'accent lyrique et réaliste,' a contribution that persists in the products of the International style where, side by side with highly stylized representations of the nobility, we find surprisingly realistic — and often drastic — portrayals of the lower-class people.

Thus, considerations from the various fields of arts would seem to corroborate the impression that the realistic *virelais* represent a northern French or, possibly, Flemish element in the music of the late fourteenth century. True enough, realistic characterization is common in the Italian *caccias*, but these show a general character of dramatic vividness which is quite different from the playful ease of the *virelais*. Moreover, the *caccias* are derived from northern French 'chaces' of the early fourteenth century, such as *Se je chant mains* (75) whose 'huo, huo' and 'jetés, jetés' may well indicate the point of departure for the 'alarme, alarme' and 'restoés, restoés' in the present repertory (Nos. 72, 73).

I. EDITORIAL REMARKS

Our prime consideration in matters of editorial technique has been to present the compositions in such a manner as to avoid all unnecessary difficulties and complications. In adopting this principle we find ourselves in diametrical opposition to the so-called 'scientific' method used by the editors of the *Denkmäler* volumes and other similar publications, a method characterized mainly by the retention of the original clefs and of the

original note values. With the best of intentions, these editors have actually done a great disservice to the cause to which they devoted so much time and energy, and, to a large extent, they have defeated their own purpose. Instead of bringing the old masterworks to new life, they have merely transferred them from one graveyard into another or, to put it more properly, from their ancient crypts into a modern *Massengrab*. It is very unfortunate and, in fact, a serious obstacle to musicological progress, that to the present day publications continue to appear in which the old clefs are permitted to play their pernicious game of confusion, and in which the whole- and half-notes (so utterly different in appearance and meaning from the old semibreves and minims) stare at the reader with the wide-open eyes of *rigor mortis*. There are only two sensible ways of presenting old music: either in facsimile reproduction, or in a readable modern score. It is gratifying to see that within the past twenty years many musicologists (unfortunately, not all of them) have joined ranks with Hugo Riemann who was the first to take up the fight against the well-intended, but ill-considered method of the *Denkmäler*.

Because of the usual complexity of the music contained in the present volume I have thought proper to go even further in the direction of modernization of appearance than is the present-day custom. Not only has the C-clef been eliminated, but also the octave-transposing violin-clef which usually proves an excellent substitute for the alto as well as the tenor clef. In the music of our period the voices cross so often that only through the exclusive use of the violin and the bass clef can an easily readable score be obtained. True enough, this practice entails a rather extended use of ledger lines and, occasionally, change of clefs. However, both these devices, although anathema to the purists, are perfectly normal and familiar usages of the present day.

For all the compositions of this volume a uniform scale of reduction has been used, the semibreve being represented by the quarter-note. The arrangement of the parts follows the order (from top to bottom) superius, contratenor, tenor, unless otherwise indicated.

The principle of simplification without falsification has also been our leitmotif with regard to other more specific problems of editorial procedure, for instance, those arising from the extraordinary rhythmic complexity of the music. I had first planned to give an exact reproduction of all the rhythmic details of the original notation, but this would involve the use of numerous displaced bar-lines and incomplete measures, not to mention other intricate devices that would result in an extremely complicated page. (76) I have therefore endeavored to simplify the external appearance of the rhythmic texture as much as is possible without sacrificing its intrinsic qualities.

Naturally, this policy admits of, and calls for, a certain amount of subjective decision, for which I have to take the responsibility. In order to clarify the proper nature of the syncopated passages, the correct reading of the original notation has often been added in small notes.

Except for the eight compositions reproduced in facsimile and three others for which facsimiles are given in my book on *Notation* (Nos. 23, 29, and 49; see *ApNPM*, pp. 421, 415, and 423), an effort has been made to indicate all the peculiar notational devices of the original source, mainly signs of mensuration, special note forms, and the use of coloration. The signs of the first two categories are directly reproduced, while coloration, whether in full red notes (as usually in *Mod* and *Ch*) or in hollow black (white) notes (as usually in *Rei* and the other sources) is indicated by \sqcap \sqsupset . In some compositions, e.g., No. 26, various kinds of coloration are used, and these are indicated as follows:

for full red notes:	\sqcap	\sqsupset
for hollow red notes:	\sqcap	\sqsupset
for hollow black notes:	\sqcap	\sqsupset

Since in a number of compositions the notation of the final notes is not uniform in all the voice parts, these notes are usually reproduced as *breves* (half-notes), a fermata being added for those that are originally notated as *longae*.

The words of the texts generally appear under the same notes as in the original. In some compositions, however, a rigid adherence to this principle was not feasible. In contrast to *Mod*, *Ch* and, to a lesser extent, *Rei* show a striking carelessness in the underlaying of the text, as appears particularly from a comparison of the two lines of text in the opening section of the ballades.

Needless to say, the ever-present problem of *musica ficta* again rears its mysterious head. The main difficulty presented by our sources is not so much absence or scarcity of accidentals (the Mss of the fourteenth century are much more liberally provided with accidentals than are those of the fifteenth and sixteenth), but uncertainty of their meaning. This uncertainty results from various factors. Often the accidentals appear in obviously misplaced positions, for instance a flat on the C-line or the F-line; often there is doubt whether a natural (or flat) sign indicates a sharpened (flattened) degree, or serves to cancel a previous accidental, which may or may not appear in writing; occasionally there is room for doubt whether a sign appearing at the beginning of the line is an accidental or belongs to the signature; the question whether a flat or sharp given in the signature is also valid for its higher or lower octave is one for which an affirmative answer cannot be taken for granted; finally the fact that accidentals are usually placed at a certain distance

ahead of the note to which they belong makes it difficult to decide exactly to which note they refer to, and, consequently, which meaning the accidental has. In order to illustrate the situation, the original accidentals are fully and exactly indicated in Perusio's *Helas avril* (No. 7), and Solage's *Fumeux fume* (No. 40), which probably represents the *ne plus ultra* of chromaticism in early music, is reproduced in facsimile (Plate V).

Regarding the addition of editorial accidentals I feel that the remarks given on pp. 16, 102, and 104f of my book on *Notation* are still valid in a general sense, although the specific rules for the B-flat and B-natural (p. 104), if valid at all, would apply only to a later period. There is only one new contribution I can make in this matter, and this concerns the prolonged validity of original accidentals. There can be no question that, as a rule, the accidents given in our sources (as well as in others) do have prolonged validity. A particularly good illustration is found in No. 14, where the Ms has a sharp for F in meas. 6 of the contra-tenor, while a flat for F appears in meas. 11. Obviously the sharp is intended to have validity for the entire passage between these two signs. In cases where the accidental is not cancelled the limit of its validity is often indicated by the end of the phrase, by a rest, or else can be found by applying 'musical common-sense.' At any rate, there can be no doubt that numerous accidentals that do not appear in the original notation are nevertheless implied, and it seems reasonable to consider this fact in the modern transcription. In the present edition these implied accidentals are given in the main text, preceding the note they affect, but placed in square brackets. Purely editorial accidentals, on the other hand, are indicated, as is customary, above the notes and are enclosed in round parentheses if they are deemed optional.

After the preceding explanations the reader will not be surprised to learn I have abandoned that unwieldy tool of editorial scholarship known as 'Critical Apparatus' or 'Variants.' The value of these extended lists is certainly out of proportion with the number of pages they consume and with the additional financial burden they cause. The absence of such a list in the present publication does not mean that I have neglected to collate the sources. The pertinent results of this study are included in the present edition. For each composition one Ms has been selected as the main source, (77) and all the cases where, because of obvious errors in this Ms, our version differs from the original are indicated in small notes, marked: Ms. As regards the variants found in other Mss, only those are given that lead to a new and interesting version. These also appear immediately above the main text (marked *Mod*, *Ch*, etc.), so that they can be easily compared with this.

The original clefs are given below in a table.

The edition of the literary texts generally follows the same principles that have been adopted for the music (78), except that no variants are given. Only in a very few cases has it been necessary to incorporate better readings from another Ms (see, for instance, the commentary to No. 57). As to earlier editions of the texts, the most comprehensive is that of G. Bertoni, in *Archivum Romanicum* i (1917), containing all the poems from *Mod*, unfortunately with many errors. (79)

Portions (usually the opening lines or the first stanza) of the texts of *Ch* are given in *Chantilly, Le Cabinet des livres* (see n. 16). Most of the poems from *Cam* are reproduced in E. de Coussemaker, 'Notice sur les collections musicales la bibliothèque de Cambrai' (*Mémoires de la société d'émulation de Cambrai* xviii, 1841, p. 193ff; separately edited in 1843). Several of the poems represented in the present collection are found in A. Pagès, *La Poésie française en Catalogne . . .* (see n. 18).

LIST OF CLEFS

The abbreviation c1 (c2, etc.) means the C-clef on the first (second, etc.) line from the bottom. *Ch*, *Rei*, *It* have systems of six lines, *Mod* and *Ca* of five. The indications refer to the main source used for each composi-

tion. Changes of clef (which occur sparingly) are not indicated. In the few cases where two clefs are notated (e.g., f2 and c4), only the lower one is given.

No.	Tr	S	Ct	T	No.	Tr	S	Ct	T	No.	Tr	S	Ct	T	No.	Tr	S	Ct	T
1		c1	c3	c3	21		f2		f2	41		c4	f3	f4	61		c4	c5	c5
2		c3	f3	f3	22		c1	c1	c1	42		c2	c4	c4	62		c3		f3
3		c3	c4	c4	23		c1	c3	c3	43		c4	f4	f4	63		c2	c4	c4
4		c1	c4	c4	24		c1	c3	c3	44		c5	f5	f5	64		c2	c3	c4
5		c3	f3	f3	25		c1	c3	c3	45		c3	f4	f4	65		c2	c2	c4
6		c1	c3	c3	26		c2	c4	c4	46		c3	f3	f4	66		c2	c4	f2
7		c1	c4	c4	27		d1	d3	d3	47		c3	c5	c5	67	c2	c2	c4	c4
8		c2	c4	f2	28		c1	c3	c3	48		c4	c4	f4	68		c3	c3	f3
9		f3	f5	f5	29		c1	c3	c3	49		c1	c2	c3	69		c2	c3	c4
10		c1		c3	30		c2	c5	f2	50		c3	c3	f3	70		c2	c4	c3
11		c1	c4	c4	31		c2	c3	c4	51		c3	f3	f3	71		c3	c3	c3
12		c4	f4	f4	32		c3	f3	f3	52		c4	f3	f3	72	c2	c2	c5	c5
13		c3	f3	f3	33		c4	f4	f4	53		c3	c5	c5	73		c3	c3	c5
14		c3	f3	f3	34		c3	c5	c5	54		c1	c1	c3	74		c1	c3	c3
15		c1	c3	c3	35	c3	c4	c5	c5	55		c3	c5	c5	75		c1	c3	c3
16		c3	c4	f3	36	c2	c1	c4	c4	56		c3	c5	c5	76		c2	c2	c5
17		c2	c4	c4	37	c2	c3	c5	c5	57		c3	f3	f3	77		c3	f3	f3
18		c2	c4	c4	38		c1	c5	c5	58		c1	c3	c3	78		c4	f3	f3
19		c2		f3	39	c2	c4	c5	c5	59		c3	c3	c3	79		c4		f4
20		c3		f3	40		f4	f5	f5	60		c2	f3	f3	80		c2		f3
															81		c2		c4

(1) The codex *Reina* consists of three parts, of which the second only is to be considered here. The first contains Italian compositions of the fourteenth century, the third French compositions of the Dufay period.

(2) See the List of Compositions and Sources, p. 27. Important additional sources, not considered here, are the codex *Apt*, containing only liturgical compositions (published in A. Gastoué, *Le Manuscrit . . . d'Apt*, 1936) and the codex Torino, Bibl. Naz. *J II 9*. The latter is, with 165 French secular compositions, by far the most extensive source in our field. The fact, however, that it was compiled in Cyprus at a slightly later date (between 1413 and 1434, according to H. Besseler), and that it does not contain a single piece duplicating the repertory of the continental sources, puts it into a separate category. Publication of this codex has been announced by the American Institute of Musicology in Rome.

(3) Two compositions by Baude Cordier, an interesting circle canon (cf. P. Aubry, *Les plus anciens monuments de la musique française*, 1905, pl. XXII; also H. Riemann, *Handbuch der Musikgeschichte*, i. 2, 1905, p. 351), and the famous 'musical heart' (cf. *ApNPM*, p. 427) are found in *Ch*. However, they are later additions copied on a front page (possibly by Cordier himself) and not part of the original Ms.

(4) The statement in H. Riemann's *Musiklexikon* (s.v. 'Tapissier' and 'Cesaris') that *Ch* includes one composition by Tapissier and ten by Cesaris, is erroneous. Only a 'Tenor Johannis Cesaris' is found on p. 46^v, where it forms a part of *La dieus d'amours*. According to J. Wolf (*WoGM* i, p. 329) a 'Tenor Johannis Cesaris' also appears on the next page, 47^r, as part of *Adieu vous di*, but this is a mistake.

(5) The term 'secular composition' is used here as a generic designation for the compositions based on lyrical poetry (ballades, virelais, rondeaux).

(6) The total number of compositions by Perusio (including Mass items, motets and Italian pieces) is 31. Cf. *LuGM* ii, p. 31a. The virelais *Plus onques* ascribed to Perusio in *WoGM* ii, iii, no. 69, actually is anonymous. See, however, the remark near the end of n. 53.

(7) Two ballades, *En attendant souffrir* and *En attendant esperance*, both ascribed to Galiot in *Ch*, are ascribed differently in *Mod*, the former to Philipoctus, the latter to Senleches. On inner grounds we have accepted Galiot as the more likely composer of *En attendant souffrir*, and Senleches as the one for *En attendant esperance* (see the Commentary, Nos. 49 and 56). One composition by Senleches, *La harpe de melodie* (*Ch*, 43^v), had to be excluded from the present publication because it is incomplete.

(8) Edward P. Cheyney, *The Dawn of a New Era*, 1936, p. 181.

(9) *AMW* vii, p. 194.

(10) During the past few years several scholars have examined the question as to the location of the Franco-Italian school of the late fourteenth century. In an article entitled 'Il Codice Estense lat. 568 e la musica francese in Italia al principio del '400' (*Atti della R. Accademia di Scienze Lettere e Arti di Palermo*, serie IV, vol. V, parte II, 1944/45), N. Pirrotta expresses the opinion that the Italian composers worked in Naples which, as is well known, was under French domination for many centuries. Caserta, the native place of Philipoctus and Anthonello, is a town near Naples. Speaking of Philipoctus, Pirrotta considers it 'probabile che il musico casertano . . . trasmigrasse poi (that is, simultaneously with Clement VII, 1379/80) ad Avignone, dacchè figura fra i compositori più largamente rappresentati in *Ch*' (p. 130). However, in a more recent article, entitled "'Dulcedo" e "Subtilitas" nella pratica polifonica franco-italiana al principio del '400' (*Revue Belge de Musicologie*, ii, 1948, p. 125), Pirrotta apparently abandons this theory, and prefers to consider Philipoctus as 'un rappresentante di una scuola campana, venuta in contatto dopo il 1377 con i musicisti importati di Avignone' (p. 130, n. 2). Judging from brief remarks found in an article by G. de Van, 'La Pédagogie musicale à la fin du moyen âge' (*Musica Disciplina* ii, 1948, p. 75), Bologna also has been brought into the picture: 'Ettore Li Gotti, *La Poesia musicale italiana del secolo XIV*, 69-70, n. 113, parle d'une école bolognaise dont *Mod* serait un témoignage.' (p. 80, n. 18); 'M. Pirrotta est, je crois, le premier à avoir localisé l'école bolognaise. L'étude de *Mod* m'avait suggéré depuis longtemps la même idée. Je ne connais les théories de ce savant italien que par une brève citation dans Li Gotti, *loc. cit.*' (p. 85, fn. 25).

In presenting these views I wish to say that, as far as I can see, they are not based on convincing evidence or proof, any more than is my view presented above. On the whole, de Van as well as Pirrotta recognize Italian influence in the repertory to a much greater extent than I am able to see. See the discussion of this question on p. 19a.

(11) The practical importance of this bull has been greatly overrated by music historians. It represents one of many futile attempts at reformation on the part of a pope who was a 'kleiner leidenschaftlicher Schulmeister,' possessed by a 'Neigung, neue Dogmen in die Welt zu setzen,' but actually unable 'irgendwo dauernde Zustände zu schaffen' (see F. Ludwig, in *AMW* vii, p. 432, quoting from K. Wenck).

(12) See R. Michel-André, *Avignon, Les Fresques du palais des papes*, 1920.

(13) Cuvelier (Cunelier?) may possibly be identical with the author of *Bertrand du Guesclin*, one of the latest products of the old French epic poetry (see G. Paris, *Esquisse historique de la littérature française au moyen-âge*, p. 212).

(14) See the additional remarks in the Commentary (No. 44).

(15) Owing to a plurality of Marguerites in the political life of the period, it is difficult to reach a decision as to the identity of the couple to whom this poem is addressed. The most famous bearer of the name was Marguerite of Flanders (1350-1405), who was married to Philippe de Rouvre in 1361 and, after his death, to Philip the Bold, duke of Burgundy, in 1369. Even the later of these dates seems a bit early for the composition in question, but the use of the word 'espousa' would justify the assumption that it was written some time after the marriage. Two other claimants figure among the partners of a widely celebrated double wedding that took place on April 12, 1385 at Cambrai, when Philip's eldest daughter, Marguerite, was married to Guillaume d'Ostrevant, son of Albert of Bavaria, and his eldest son, John, to Marguerite of Bavaria. Possibly the designation of the husband as 'Jupiter' and of the place of marriage as 'Engaddi, la précieuse vigne' (in symbolic reference to the biblical Engaddi) may provide a clue. At any rate, the poem seems to be related to the court of Burgundy that was to play such a central rôle in the music history of the fifteenth century.

The line 'En Engaddy, la précieuse vigne' recurs in the ballade *Roses et lis* by Magr. Egidius Anglicus (*Ch*, 22^r). For other poems celebrating this double wedding see p. 16a.

(16) Probably Charles II, le Mauvais, who ruled from 1350 to 1387. In *Chantilly, Le Cabinet des livres, Manuscrits* ii, 1900, p. 277ff, where our musical codex *Ch* is described in considerable detail, *Quant joyne cuer* is said to refer to Gaston Phoebus (p. 280, under No. 41).

(17) The theme of the Nine Heroes has frequently found expression in works of art. Of particular interest are the Nine Heroes tapestries recently discovered and acquired by The Cloisters in New York. See *The Metropolitan Museum of Art, Bulletin*, vol. VII, Number 9 May, 1949, p. 243ff.

(18) H. Anglés, 'Cantors und Ministers in den Diensten der Könige von Katalonien-Aragonien im 14. Jahrhundert' (*Bericht über den musikwissenschaftlichen Kongress in Basel*, 1924, p. 56ff); *id.*, 'Gacian Reyneau am Königshof zu Barcelona in der Zeit von 139 . . . bis 1429' (*Festschrift für Guido Adler*, 1930, p. 64ff); *id.*, 'El Music Jacomi al servei de Joan I i Marti I durant els anys 1372-1404, (in *Homenatge a Antoni Rubió i Lluch* i, 1936; also separate); A. Pagès, *La Poésie française en Catalogne du XIIIe siècle à la fin du XVe*, 1936.

(19) *Ch* contains a ballade, *Se Dedalus*, by Taillandier (p. 42^v) and a rondeau, *Va t'en mon cuer* by Reyneau (p. 56^v).

(20) He is well known for his letter of 1338 in which he urges his brother-in-law, Philip the Bold of Burgundy, to send him an *exaquier* as well as a player who could perform on it. See *ReMMA*, pp. 375 and 384, and F. Pedrell, 'Jean I d'Aragon, Compositeur de musique' (*Riemann-Festschrift*, 1909, p. 229).

(21) Mainly in *WoGM* i, 260, 328, and 335. For important corrections see F. Ludwig, in *SIM* vi, 611, 616. A detailed description of *Ch* is found in *Chantilly, Le Cabinet . . .* (see n. 16), of *Mod*, in Pirrotta, 'Il Codice . . .' (see n. 10). The descriptions in *LuGM* ii, 22f and in *AMW* vii, viii (Besseler) should also be consulted, particularly for some of the subsidiary sources not described in *WoGM*.

(22) Cf. F. Ludwig, in *SIM* iv, 42; H. Besseler, in *AMW* vii, 207; J. Wolf, in *WoGM* i, 328; also the articles by Pirrotta and de Van mentioned in n. 10.

(23) Reproduced in *WoGM* ii, iii, no. 76 and in *DTOe* ix.1, 179. See also A. T. Davison and W. Apel, *Historical Anthology of Music*, 1946, no. 60.

(24) The List of Compositions and Sources (p. 27) affords a survey of this point. All statements in this respect are subject to reservation because of the great number of anonymous compositions found in our sources. *Mod* and *Ch* are the only sources to give names of composers of our repertory.

(25) See F. Ludwig, in *AMW* vii, 423; also the detailed biographical description in Pirrotta, 'Il Codice . . .' (see n. 10), p. 142ff.

(26) These compositions are: *Je la remiray* (*It*, 126^r = *Mod*, 35^r = *Rei*, 88^r; see *ApNPM*, facs. 82) and *Je ne puis avoir* (*Pan*, 104^r = *Mod*, 20^v = *Ch*, 24^r; see *ApNPM*, facs. 83). Possibly, *Dame sans per* in *Tr*, no. 3 was identical with the composition bearing the same title in *Mod*, 28^v (see the discussion on p. 5a).

(27) This composition has been repeatedly mentioned in modern writings under the name of 'Die Mühlen von Paris' or 'The Mills of Paris' (R. Haas, *Musikalische Aufführungspraxis*, 1932, p. 103; W. Apel, *Harvard Dictionary of Music*, 1942, p. 784; C. Sachs, *Our Musical Heritage*, 1948, p. 175). This title is a misinterpretation of the inscription 'Di molen van pariis', which occurs in the index of *Str* and actually is a garbled version of the composer's name, [Pierre] de Moulin of Paris (cf. *LuGM* ii, p. 20a, n. 2). The claim, often made on behalf of this composition, of being the earliest example of variation (Haas, Sachs) is hardly well founded. The piece exists in three versions, two of which show the upper part provided with ornamentations similar to those which occur in the early-fourteenth-century keyboard arrangements of motets from the *Roman de Fauvel* (see J. Wolf, 'Zur Geschichte der Orgelmusik im 14. Jahrhundert,' *Kirchenmusikalisches Jahrbuch*, 1899). In neither of these cases is there any reason to assume that the ornamented versions were connected with the model as 'variations of a theme.' Their proper place is in the history of ornamented arrangements, in which they precede the *Intabulierungen* of the sixteenth century.

(28) *LuGM* ii, 18b.

(29) Since French philologists have a long standing claim on the first letters of the alphabet to indicate rhyme schemes and refrain lines, the letters S, T, etc. are used here to indicate musical sections. For the sake of clear distinction we prefer them over the Greek letters, α , β , etc., which have been used by philologists (Gennrich and others) for this purpose.

(30) Some of the monophonic virelais by Machaut have two different endings for the first section as well. No example of this practice has been found in polyphonic compositions.

(31) See Machaut's ballade no. 38. The other three ballades of this group have a seemingly more complex structure, because of their use of internal rhymes (*ballade layée*).

(32) See *ReMMA*, p. 107.

(33) Early examples of these solemn chains of chords, which are so frequent in Dufay, occur in Machaut's Mass, to such words as 'Jhesu Christe' and 'Ex Maria Virgine.'

(34) This is the case with Grimace's *Alarme alarme* (No. 72), which has a full text in *Ch*, while the text of *Rei* lacks the *tierce*.

(35) See also *WoGM* i, particularly pp. 328-356.

(36) A somewhat simpler device for the notation of syncopated passages, also often used in our sources, is that of split groups of coloration, as, e.g., in No. 32 (see Commentary; cf. also *ApNPM*, p. 406, under 2). This device persisted well into the fifteenth century (see *ApNPM*, p. 133 [Hughe de Lantins] and p. 134 [Dufay]). Numerous examples exist in Ockeghem's *Missa prolationum* and *Requiem*, both published, with facsimiles, in vol. ii of Ockeghem's *Collected Works*, edited by D. Plamenac, 1947. Several such passages are found on Plate XIII of this edition, and one of these, involving quicker notes than the others (contra, first line) has been wrongly transcribed by the editor (p. 93, meas. 9-10). According to the rule of 'similis ante similem perfecta' the passage in the next two measures of the contra should also be in syncopation, but this rule was no longer so strictly observed as previously.

(37) *CS* iii, 118; see also *WoGM* i, 291.

(38) Some of Matheus' 'additive' signs appear in the compositions of Paolo Tenorista, who probably was one of the immediate

Italian predecessors of Matheus (see, e.g., the example in *ApNPM*, p. 394).

(39) See *WoGM* i, 294.

(40) 'The French Secular Music of the Late Fourteenth Century' (*Acta Musicologica* xviii/xix, 1946/47, p. 17).

(41) A later embodiment of the same principle is encountered in sixteenth-century sources where blackened notes, which are always imperfect, are occasionally used for the rendition of passages in triple meter in order to avoid the complications of imperfection and alteration. Cf. *ApNPM*, p. 136, line 6 f.b.

(42) See *ApNPM*, p. 164ff.

(43) *WoGM* i, 176ff. F. Ludwig, in *SIM* vi, 606, rejects Wolf's theory as pure fantasy.

(44) It seems to me that an ulterior date for our repertory is provided by the fact that Matheus de Perusio, the main representative of its last phase, became a member of the choir of the cathedral in Milan in 1402, a position in which he remained at least until 1418. Since it is difficult to see what could have induced him to compose French secular songs in this position and in this town, I am inclined to think that they were composed before 1402, in Avignon, Naples, or wherever he may have lived before that appointment. To assign his compositions to a date after 1418, would leave a considerable gap in the development, all the more since some of his works (e.g., *Le greygnour bien*, No. 1) definitely belong to the manneristic style.

(45) See G. Perle, 'Integrative Devices in the Music of Machaut' (*MQ* xxxiv, 169).

(46) Regarding the use of imitation in Machaut see *ReMMA*, p. 355.

(47) See Commentary.

(48) Although, according to Webster, 'mannered' and 'manneristic' are synonymous terms, art historians usually make a distinction according to which the former term has a disparaging side meaning that is not implied in the latter.

(49) See the explanations under Editorial Remarks, p. 20b.

(50) In these versions upward and downward stemming is used to distinguish the incomplete groups from the inserted full measures. Whenever feasible, the notes of the incomplete groups are connected by a long beam, in order to show that they result from the splitting up of a full group (3/8 or 6/8). For more detailed information the reader is referred to *ApNPM*, p. 414f, or to the article in *Acta Musicologica* (see n. 40), p. 23f. In an article, 'The Notation of Polyphonic Music': A Review' (*MQ* xxx, 112), M. F. Bukofzer suggested the term 'durational syncopation' for the syncopation type of the fourteenth century which, of course, completely lacks the strongly accentuating ('shocking') quality of modern syncopation (p. 116).

(51) We are using here a terminology, introduced by C. Stumpf, in which 'consonance' and 'dissonance' express objective facts of acoustics, while 'concordant' and 'discordant' indicate subjective perceptions or interpretations. Thus, the fourth may be termed a consonant and discordant interval.

(52) *CS* i, 107a.

(53) Another illustration of this situation is afforded by the various instances of faulty transcriptions found in previous publications. Completely wrong is Coussemaker's transcription of *Ne celle amour* (No. 54) in his *Histoire de l'harmonie au moyen-âge* (1852), Traduction, p. XL. Also wrong is the transcription of the beginning of Baude Cordier's *Amans amez* in E. Dannemann, *Die spätgotische Musiktradition . . .* (1936), p. 106, no. 33 (see Davison-Apel, *Historical Anthology of Music*, No. 48a), and that of *De jour en jour* by Dèzes in *ZMW* x, 99ff.

Wolf's transcriptions are correct, except for some passages in which he has failed to notice the syncopation character. Thus, in *Par le grant sens* the passage *WoGM* iii, p. 72, syst. 2, meas. 3 to 5 should have only one half-rest (there is only one *M*-rest in the original as well as in the reproduction, *WoGM* ii, p. 46, beginning of line 2), and should have a dotted whole-note on D (the clearly visible *punctus* of the original is missing in the reproduction). A similar case occurs in the passage vol. iii, p. 73, syst. 2, meas. 5 to syst. 3, meas. 2, where the two *M* of the original (see vol. ii, p. 46 line 6) should be transcribed in alteration, thus obviating Wolf's conjecture of a scribal error (see his n. 1). In the reproduction of *Par les bons gedeons* (ii, p. 118) a dot above the first note of the second ligature on line 8 is omitted and a dot is erroneously added after

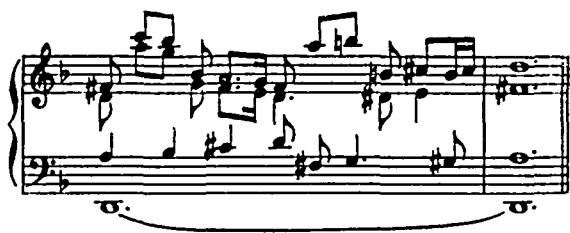
the third note of line 9. Properly the whole passage between these notes should be in syncopation (see vol. iii, p. 160, syst. 3, meas. 4ff). For *Plus onques dame* (ii, p. 125f) Wolf makes several emendations that result in faulty transcriptions of the two closing passages. If correctly transcribed, the final measures show the iambic rhythm often found in the works of Matheus de Perusio (see p. 14a). Thus, the very charming composition may well be by Perusio (as indicated by Wolf), although it is anonymous in the Ms.

Schering's transcription of Perusio's rondeau (not 'Chanson balladée') *Pour bel acueil* (*Geschichte der Musik in Beispielen*, 1931, no. 24) shows a slight mistake in meas. 8, where the first note of the superius should appear in syncopation. See No. 12.

In mentioning these mistakes I am fully aware of the possibility that similar errors may be found in the present transcriptions.

(54) Italic capitals indicate minor triads, Roman capitals major or empty (1-5-8) triads.

(55) It is not without interest to notice that the 'high-strung' double-leading-tone cadence of the fourteenth century recurs occasionally in a much later repertory revealing the same tendency toward an exuberant pathos style, that is, the German organ music of the seventeenth century. The most impressive example is the close of Tunder's organ chorale *Jesus Christus unser Heiland* (K. Straube, *Choralvorspiele alter Meister*, p. 135):



Ulrich Steigleder's *Tabulatur Buch Darinnen dass Vatter unser . . . vierzig mal varirt wüirdt* (1627) contains a variation in which the chorale appears 'in zwo Stimmen zumal,' that is, doubled in the lower fourth, a method thus resulting in a double leading tone for the cadential endings:



(56) See the remarks in the chapter on Questions of Performance (p. 15a).

(57) See the remark about *Plus onques dame* near the end of n. 53.

(58) We do not include in this group No. 54, because here the two fragments of text given with the contra obviously serve only to underline the imitative character of these passages.

(59) In the two poems by Machaut containing an enumeration of instruments (see *LuGM* i, p. 102 and ii, p. 53) I count 12 strings, 24 winds, and five percussion instruments.

(60) See commentary for No. 34.

(61) Actual performances would help greatly to clarify these questions. I had the pleasure of attending the performances of music of the thirteenth, fourteenth, and fifteenth century given under the direction of Prof. Paul Hindemith at Yale University in 1946 and 1947, and I hope to be permitted to express to Mr. Hindemith the sincere gratitude of the whole clan of musicologists for his splendid and highly successful efforts.

(62) The extremely inaccurate underlaying of the text in *Ch* makes it difficult to investigate this problem with regard to compositions contained in this Ms. In some cases the musical phraseology

of the upper part strongly suggests an alternation of vocal and instrumental passages, for instance in Solage's *Corps féminin* (No. 32) and *Plusieurs gens* (No. 37).

(63) G. Raynaud, *Oeuvres complètes de Eustache Deschamps*, vol. x ('Oeuvres attribuables à E. D.'), no. LVI (erroneously given as 'Se Narcisus'). The same volume contains two other poems that occur in the musical repertory of our period, namely, *Puisque je suy fumeux* (no. XIV; composition by Hasprois in *Ch*, 34v) and *De ce que fol pense* (no. LXIII; composition by Pierre de Moulins, see p. 4b). Many of Raynaud's attributions are doubtful. An example in point is *Puisque je suy fumeux*, which appears in *Ch* with the subscript 'Composuit dictum Ja. de Noyon.' This means, of course, that Noyon wrote (not 'composed') the text, an interpretation confirmed by the fact that Hasprois is given as the 'composer.'

(64) E. Langlois, ed. *Recueil d'Arts de seconde rhétorique*, 1902, pp. 13-14.

(65) See the list of composers given on p. 1b.

(66) *SiM* iv, 46.

(67) Charles Jacques (Sterling), *Les Peintures du moyen âge*, 1941, p. 17.

(68) From Chapter II of Prof. E. Panofsky's lectures on the Origin and Character of Early Flemish Painting, given at Harvard University in 1947/48, and to be published soon. I am very grateful to Mr. Panofsky for having put his manuscript at my disposal, and for his permission to quote from it.

(69) See n. 68.

(70) See, e.g., C. Sachs, *The Commonwealth of Art*, p. 272.

(71) See n. 68.

(72) In making these comments I take exception to a fundamental thesis of Sachs' theory of fluctuation (as put forth in his *The Commonwealth of Art*), namely that these fluctuations, minor as well as major, invariably reveal themselves in all the arts and at exactly the same time. Many of Sachs' examples adduced to prove this thesis are far from being convincing.

(73) An interesting illustration exists in a virelai, *Que pena*, of the Italian composer Bartholomeo de Bononia (*Mod*, 37r; reproduced and transcribed in *WoGM* ii and iii, no. 68). The notational complexities of this composition are hardly less than in the most extreme examples of the present collection. The resulting rhythmic complications, however, nearly always unfold within the bounds of regular and simultaneous measures (see the explanation in *ApNPM*, p. 429f; corrected in the fourth edition). A comparison of Bartholomeo's *Que pena* with, for instance, Matheus de Perusio's *Le greygnour bien* reveals the difference between the Italian and the French variety of mannered notation.

(74) N. Pirotta, in his article 'Dulcedo e subtilitas' (see n. 10) recognizes Italian derivation in the erratic design of the contratenor, as found in many compositions of Anthonello and Philippoctus, maintaining that these pieces were originally written in the characteristic Italian texture of two voice-parts (Jacopo da Bologna, Giovanni da Florentia), and that the contratenor was added subsequently as a mere filling part. Although the compositions in question do give the impression of having been thus composed, it may be somewhat rash to interpret this as a typically Italian trait. The same kind of erratic contratenor progressing in broken thirds is frequent in the compositions of at least one French composer, Trebor. It is true, however, that the Italians went further in this direction than did Trebor.

Parenthetically it may be remarked that even the Italian coloraturas may have a French ancestry, a possibility strongly suggested by the *Et in terra* of the so-called *Mass of Tournai* of c. 1300 (see E. de Coussemaker, *Messe du XIIIe siècle*, 1861).

(75) See H. Bessler, in *AMW* vii, 251.

(76) For an example see the transcription of Anthonello's *Dame gentil* (No. 29) in *ApNPM*, Appendix, No. 58.

(77) See the introductory remark to the List of Compositions and Their Sources, p. 27.

(78) See the introductory remark to the List of Compositions, p. 27.

(79) See *LuGM* ii, 31b, n. 1.

LIST OF COMPOSITIONS AND THEIR SOURCES

Each indication of the subsequent list consists of the page number and two signs, the first of which, + or —, indicates the presence or absence of a composer's name; while the second indicates the numbers of stanzas of the text. Thus, 28v — 3 means that the composition is found on page 28v, without the name of a composer and with a text of three stanzas. Double or triple numbers, e.g., 1,1, indicate that there are different texts for two or three voice-parts. In the case of compositions appearing on two or more pages of the Ms only one page, usual-

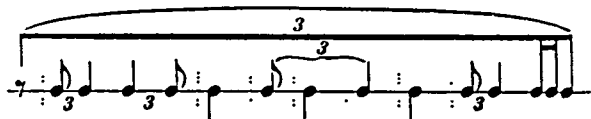
ly the first, is given. The sign § means that, in the case of compositions preserved in several sources, the Ms thus marked has been used as the main source for the music of the present edition. As a rule, this Ms has also been used as the basis for the literary text, except in those cases where a fuller text is found in another Ms. In such cases the rendition of the entire text is based on that Ms, marked by the sign *, which has the fullest text. Items placed in square brackets have not been available for checking.

		<i>Mod</i>	<i>Ch</i>	<i>Rei</i>	<i>Other Sources</i>
1	Matheus de Perusio	Le greygnour bien	32r + 1		
2	"	Le grant desir	33v + 1		
3	"	Se je me plaing	42v + 3		
4	"	Pres du soloil	16r + 3		
5	"	Dame que j'aym	10v + 1		
6	"	Puisque je sui	44r + 1		
7	"	Helas avril	45r + 1		
8	"	Dame souvrayne	38r + 2		
9	"	Heylas que feray	41v + 1		
10	"	Ne me chaut	48r + 1		
11	"	Belle sans per	42r + 1		
12	"	Pour bel acueil	44v + 1		
13	"	Trover ne puis	46r + 1		
14	"	Dame de honour plesant	51r + 2		
15	"	Se pour loyaulment servir	43v + 1		
16	"	Jusques a tant	48v + 1		
17	"	A qui fortune	43r + 1		
18	"	Pour Dieu vous pri	41r + 1		
19	"	Plus liés des liés	23r + 1		
20	"	Helas merci	38v + 1		
21	"	Par vous m'estuet	10r + 1,1		
22	"	Andray soulet	40v + 1		
23	Anthonello de Caserta	Beauté parfaite	§13r + 3	46v — 1	
24	"	Dame d'onour en qui	40v + 1		
25	"	Du val prilleus	§12v + 1	47r — 1	
26	"	Amour m'a le cuer mis	32v + 1		
27	"	Notes pour moi	13v + 1		
28	"	Tres noble dame	28v + 1		
29	"	Dame gentil	38v + 1		
30	"	Dame d'onour c'on ne puct	19v + 1		
31	Solage	En l'amoureux vergier		20r + 3	
32	"	Corps femenin		23v + 3	
33	"	Calextonne qui fut		50r + 1	
34	"	S'aincy estoit		36r + 3	
35	"	Le basile		49v + 3	
36	"	Helas je voy		57v + 3	
37	"	Pluseurs gens voy		58r + 3	
38	"	Tres gentil cuer		§50v + 3 18r + 3	

		<i>Mod</i>	<i>Ch</i>	<i>Rei</i>	<i>Other Sources</i>
39	"		58v + 1		
40	"		59r + 1		
41	Trebor		21r + 3		
42	"		42r + 2		
43	"		31r + 3		
44	"		21v + 3		
45	"		30r + 3		
46	"		43r + 3		
47	Jacob de Senleches	§14v + 1	*17r + 3	61v - 1	
48	"		44v + 3,3		
49	"	§39v + 1	*44r + 3		
50	"	25v + 1		§58v - 1	[Padua, Ms 1115; Str, no. 79]
51	"	40r + 1			
52	.....			59v - 1	
53	.....	§29r - 2		57v - 2	[Str, no. 22]
54	.....				Cam, 9r - 2
55	Mag. Franc- iscus		§19v + 3	81r - 1	It, 33v - 0; [Tr, no. 48]
56	Jo. Galiot	20r + 2	*33v + 3	§84v - 0	
57	Magister Egidius	§35r + 1		54r - 1	
58	Fr. Johannes Janua	12r + 1			
59	Philipoctus de Caserta	§34v + 1	*39r + 3	80v - 1	
60	"	§26v + 1	*32r + 3		
61	.....		28v - 1		
62	.....			77r - 1	
63	.....				It, 23r - 0
64	.....			57r - 1,1	
65	.....			55v - 2,2	
66	Ciconia	§27r + 1			[Pad, 38v - ?]
67	Borlet		54v + 1,1		
68	["]			53r - 1,1,1	[Str, no. 53]
69	Vaillant		60r + 1		[Str, no. 101]
70	.....			78v - 1	§It, 122v - 1; Lo, 76v - 1; [Iv, 14v - ?; Str, no. 127]
71	.....			§67v - 1	[Str, no. 26]
72	Grimace		§55v + 1	69r - 1	
73	.....			58r - 1,1	
74	.....			§77v - 1	[Str, no. 13]
75	.....				It, 125r - 1
76	Vaillant				
77	.....		17v + 1,1,1	73r - 1	[Str, no. 34]
78	Garinus				It, 121r - 0
79	.....	13r - 1	§36v + 1		
80	.....	36r - 1			
81	.....	30v - 1			

No. 1. (Facsimile Plate I.) This is one of the most notable examples of the manneristic style and notation. As usual in this idiom, the two lower parts are relatively simple, while in the superius notational virtuosity holds full sway. The basic mensuration of the superius is [2, 2]. The white notes indicate dotted values, and the full red notes introduce triplets or, in other words, $6/8$ for $2/4$, while the hollow red notes (meas. 59 to 67) stand for triplets of triplets or, in other words, $9/8$ in the place of $2/4$. In the contra the passages in \circ (end of staff 8 and beginning of staff 10) seem to have been originally notated in smaller values, with stems and flags that were later erased. The traces of this change are noticeable in the original Ms, but could not be reproduced on the facsimile.

A 'correct' rendition of the passage S 11-11 would look as follows:



This is, no doubt, one of the earliest extant compositions of Matheus de Perusio, written in imitation of Philipoctus and Anthonello (see, in particular, the arpeggio figurations in C 21-26):

No. 2. Regarding the various *semibreves caudatae*, see p. 8a. In S 60-62 a different reading is possible, with the last note of meas. 60 becoming a dotted quarter note, and the last note of meas. 62 an eighth note. The superius starts without signature, a B-flat being introduced at the beginning of the second line (meas. 19), as well as at the beginning of the sections II and III, but not indicated at the beginning of lines 3, 4, and 5. Several accidentals are misplaced, for instance a sharp on G in S 23 (in addition to a sharp on F for the first note of S 24), and a flat on G in S 54 and in S 63, both probably meant to be on A.

No. 3. This piece offers several instructive examples for the prolonged validity of accidentals (see p. 21b).

No. 4. A comparison of this composition with *Le greygnour bien* (No. 1) reveals the difference between the Manneristic style and the Modern style. The most striking traits are the use of a quieter meter ($3/4$), the complete absence of rhythmic complexities, the melodic flow of the superius, and the change of the contra from a 'secondary superius' to a 'secondary tenor.' The point of imitation in meas. 83-85 may also be noticed.

No. 5. The two lower parts are in [2, 2] throughout, while in the superius sections in [2, 3] and in [3, 2] alternate. This alternation introduces not only a change of meter, from $6/8$ to $3/4$, but also a proportional change of values, a $3/4$ -measure being equivalent to two-thirds of a $6/8$ -measure.

No. 7. While most of Perusio's compositions are remarkable for their clear and complete indication of accidentals (e.g., Nos. 3, 6, 8, 9, 10, and others), the present one offers many problems in this respect. In order to illustrate the situation (which, of course, recurs in other examples of our collection), the original accidentals have been indicated in our transcription at the exact place where they occur in the original. The entire closing section of this virelai (meas. 69ff) seems to be an instrumental postlude (the portion 'Ne d'aultre cose . . .' of the text, although written underneath this section, forms part of the additional text given at the end of the superius, and belongs to meas. 54ff). In T 2 the Ms has a dot (?) after E, which we interpret as an S-rest.

No. 12. This composition is published, under the erroneous designation of 'Chanson balladée,' in A. Schering, *Geschichte der Musik in Beispielen* (1931), no. 24. Notice the slight difference of transcription in S 7-8.

No. 13. The signature of the superius alternates between a flat on E (lines 1, 4, 5) and one on B (lines 2, 3). Certainly B-flat is required for the entire voice-part. The accidentals are fully indicated. The 'modulation' from F-sharp minor (meas. 26) to B-flat minor (meas. 39) may be noticed, as well as the meaningful imitations in meas. 11-12 and 32 (see p. 14a).

No. 14. The use of a *signum congruentiae* for the end of the first section may be noticed.

No. 17. See remark under No. 14. The two lower voice-parts, notated in [2, 3], are to be read in augmentation (see p. 9b).

No. 20. The tenor, notated in [2, 3], is to be read in augmentation (see p. 9b). In meas. 43 minims with a three-quarters' head are used (see p. 8b).

No. 21. The distribution of the text seems to suggest instrumental sections in each of the two parts.

No. 22. In the Ms the text of this canon is written continuously and in a crowded style, without regard to the proper position of the syllables. In our transcription the text has been underlaid according to the principle that each ligature (indicated in the upper part by the customary brackets) receives only one syllable. This leads to a fairly conclusive result.

No. 23. The following explanations of the notation of this extremely involved example are offered in addition to (and, partly, correction of) those given in *ApNPM*, p. 418ff (facsimile, from *Rei*, on p. 421).

1. The tenor is in [2,3] throughout.

2. The contra, section II (meas. 27-43) is in [3, 2]. The sections I and III are both notated in [2, 2], a mensuration which is indicated for III, while for I it appears from the length of the B-rest in meas. 18. Musically, however, both sections are in free meter, often suggestive of $6/8$ (e.g., meas. 19ff). We find here a notational method similar to that in Senleches' *Je me merveil* (see p. 9a).

3. The superius, section I, consists of four divisions, notated successively in [2, 3] (not indicated), [3, 2], [2, 2], and [3, 3]. Each of the three last divisions opens with a passage in red (in *Rei* white) notes. These indicate proportional changes of the mensurations, namely, *sesquialtera* (i.e. 3:2) in the case of *prolatio imperfecta* ([3, 2] and [2, 2]), and *sub-sesquialtera* (i.e., 2:3) in the case of *prolatio perfecta* ([3, 3]). In modern terms this means that, after an initial passage in $6/8$ (meas. 7-5), the meters $3/4$, $2/4$, and $9/8$ each appear in two different 'tempi,' for instance, $3/4$ -measures equal to three (dotted) quarter-notes of the tenor followed by $3/4$ -measures equal to two such notes. Section II of the superius is in [2, 3], with red semibreves introducing single imperfect notes or, later on, passages in *hemiola* (meas. 35-37). Section III is notated in [2, 2] with red semibreves introducing single dotted notes. As in the case of the contratenor (sections I and III, see above), the musical context suggests $3/4$ - and $6/8$ -meter. This section closes with a passage in [2, 3], in the course of which two *dragmas* occur, each to the value of one and a half *M* (meas. 55; similarly in meas. 31f; the remark concerning this passage given in *ApNPM*, p. 420, line 8, to the effect that the white *S* and the *dragma* have the same value, i.e., of two *M*, is erroneous; corrected in the fourth edition).

No. 24. The notation of this example is interesting for the use of figures, 2 and 3, to indicate imperfect and perfect mensurations (see p. 9b), in the superius as well as in the contra. The latter employs, in addition, diminution and augmentation according to the canon: 'Contratenor: prima pars cantatur per medium diminuendo. Secunda e contrario augmentando. Tertia sicut in figuris iacet.' A complicating trick, however, is that the sign $\frac{2}{2}$ in its normal meaning (that is, as used in the superius) calls for diminution, as does so often its familiar equivalent, the half-circle.

In order to facilitate the understanding of the notation employed in this composition, the original note values for the initial notes of the various divisions are reproduced in our transcription.

The transcription of *S* 47-52 is doubtful (see the conjecture in meas. 52). Other solutions, all involving some conjecture, are possible.

No. 25 (Facsimile Plate II). The notational methods used in this piece are practically the same as those discussed in No. 23. The frequent use of thirds, fifths, and broken triads in the contra may be noticed.

No. 26. Regarding the use of proportional signs in this example, see p. 9a. In meas. 40-42 the same meter is notated differently in each voice-part: *S* in proportion $\frac{8}{6}$, *C* in hollow red notes, *T* in full red notes and *dragmas*. The signs used to indicate the various types of coloration are explained on p. 21a.

No. 27. The use of sharps in the key signature is extremely rare in music prior to 1500. All the parts are notated with the clef-letter *D*, written on the lowest line for the superius, on the middle line for the tenor and the contra. Possibly the entire composition should be read an octave below, but the high pitch of our version is perhaps better suited to the text, which contains a charming request of a lady.

No. 28. The only notational specialty of this example is the use of the reversed circle to indicate *diminutio dupla*. The actual transcription is rendered somewhat difficult by the absence of this sign in *C* 19.

No. 29. See the facsimile and discussion in *ApNPM*, 414ff. The passage *S* 7-12 is somewhat problematic, as appears from a comparison of the present rendition with that given in *ApNPM*, Transcriptions, No. 58, the latter being based on the assumption that the initial *B* should have a *punctus additionis* (see the remark on p. 417, small type). The present transcription avoids this conjecture, but calls for a *punctus perfectionis* after the *S* near the end of the passage (on *D*). The remark about the 'second clerical error' (*ibid.*) should also be deleted. The fourth edition of *ApNPM* is corrected along the lines indicated above. A B-flat signature is required for the contratenor (see the cancelling sign on the last line).

No. 30. This is an instructive example for the simultaneous use of the various mensurations.

No. 31. As most of the compositions by Solage, this example is without notational and rhythmic complexities. The repeated use of a rhythmic pattern (*S* 8, 11, 15, etc.) and the series of parallel triads for the solemn intonation of the refrain (meas. 61ff; see p. 6b) may be noticed.

No. 32. This extended ballade shows the technique of rhythmic patterns (see No. 31) in a more advanced stage, characterized by the use of a special device of notation. By repeating several times the rhythm | $\dot{\downarrow}$ | $\dot{\downarrow}$ | and inserting this sequence between the two notes of a *hemiola*-group (red *B* and red *L*), a characteristic notational-rhythmic formula is devised, and this is introduced several times during the course of the composition (*C* 8-15, 30-35, 44-50, 80-87). A syncopated motive of simpler design occurs repeatedly in the superius (meas. 19-22, 66-70, 76-79, 115-119, 123-126, 146-150), while the tenor makes repeated use of coloration groups (meas. 9, 30, 44, 51, etc.).

Like most of Solage's compositions, this one is remarkable for the bold, yet always convincing use of dissonances.

No. 33. Owing to the faded condition of the *Ms* the stems of the notes are almost invisible in certain places. Therefore some details of the transcription are doubtful, a remark which also applies to the Nos. 35, 37, and 39.

A B-flat signature, not given in the *Ms*, is required for the tenor as well as the contra (see especially meas. 29-31, 46, 71). The extended A-flat major passage in meas. 41-47 may be noticed, as well as the interesting chord in meas. 35 (repeated in meas. 86). The several examples of sustained chords (meas. 19, 26, 59, 66, 77) indicate Solage's proximity to Machaut (see p. 10a).

No. 34. (Facsimile Plate IV.) The notational problems of this ballade are discussed on p. 8b. See also the remark regarding Solage's authorship on p. 10b. Of special interest is the use of a fanfare motive in connection with the word "noble" (*T* 7; *C* 55f; *S* 57) as well as the repeated occurrence of a 'leitmotif,' E-F sharp-G-E (meas. 1-3, 7, 16, 22, 28f, 42, 61, 65). Quite possibly this motive had a certain association with the Duke of Berry to whom this ballade is addressed.

No. 35. The first line of the superius is so faded in the *Ms* that the measures 8-18 can be transcribed only with a considerable degree of uncertainty. A B-flat, found at the beginning of this and the next line (not elsewhere), would seem to be an accidental rather than a signature. The notation is in [2, 2] throughout, but certain passages come out more naturally in 3/4-measures.

No. 37. See the general remark under No. 33. Regarding the distribution of the text, see the remark p. 25, n. 62.

No. 38. This virelai is copied twice in *Ch*. We follow the version on p. 50v, variants from the other version (p. 18r) being shown under *Ch* (b). The composition is notable for its pleasant charm. Of special interest is a recurrent pattern formed by alternating notes of the tenor and the contra (meas. 7-8; 17-19; 26-29; 49-50).

No. 39. See the general remark under No. 33. The transcription of meas. 11-15 is uncertain. Our rendition, involving the conjectural addition of a *B*-rest in *S* 12-13 and of another *B*-rest in *T* 14, can hardly be called satisfactory. However, I am unable to offer a better solution. The triplum makes extended use of a rhythmic pattern (meas. 1-2, 4, 12-13, etc.), which appears occasionally in the other voice-parts as well, for instance in the closing measures where it produces a snatch of imitation.

No. 40. (Facsimile Plate V.) The facsimile will enable the reader to check and, possibly, modify our interpretation of the accidentals in this unique example of fourteenth-century chromaticism. No doubt, the extravagancies of this composition are closely bound up with its literary text. From repeated references in the works of Deschamps it can be inferred that there existed, at least from 1366 to 1381, a group or society of *fumeurs*, obviously eccentric 'littérateurs' and 'bohemians' who made a point of being 'in a fume,' and of displaying their whims and humors (see E. Hoepffner, *Eustache Deschamps*, 1904, p. 50ff). Senleches' composition refers to these *fumeurs*, and may well have been played in one of their meetings, evoking merriment over its 'nonsensical' chords and roaring bass register. Another example of 'fumeur' poetry and music is *Puisque je sui fumeux plains de fumée* (*Ch*, 34v), text by Noyon, and music by Hasprois (see p. 25, n. 63).

No. 41. The tenor and contra of this ballade often combine into an almost 'chordal' accompaniment, particularly in meas. 60-61. Equally 'advanced' is the V-I cadence at the close. A B-flat (repeatedly given as an accidental) is to be emended in the key-signature of the two lower parts. The meaning of the natural sign in *S* 35, *C* 53, and *C* 68 is doubtful. The first of these possibly calls for C-sharp, in which case editorial accidentals are required in the lower parts.

No. 42. Somewhat similar to No. 32, this composition shows the influence of special notation devices (*semibreves caudatae*) upon the motive technique of Machaut (see meas. 8, 34, 44 and 14, 31). In addition, a syncopated pattern recurs in all the parts (e.g., in *S* 15, *C* 11, *T* 24).

No. 43. The passage S 5-13 is faded in the Ms and cannot be transcribed from the photographic copy with absolute certainty. The use of the plain semicircle (without dot) to indicate [2, 3] may be noticed in meas. 53.

No. 44. In this piece, as in several others, the interval of the third is used for the final chords in meas. 31a and 51, while the two main sections close with the perfectly consonant chord, 1-5-8 (meas. 32b, 68). The natural in T 16 is written on the D-line, and the flat in T 24 on the G-line.

According to A. Pagès (*La Poésie française en Catalogne*, p. 61) the Seril of this poem is a certain Cyrille who, in 1288, had prophesied that in one hundred years the kings of Spain would fight an inner war until a bat would devour the 'moustiques' (mosquitos) of Spain, that is, the Moors. This bat was identified with the king of Aragon whose escutcheon showed a furious dragon (the 'vesper-tilion' of the poem) with the wings of a giant bat.

The refrain of this ballade is identical with the opening line of Deschamps' ballade on the death of Machaut, which was set to music by F. Andrieu (see *LuGM* i, p. 49). The present ballade suggests the possibility that these words were a motto of the king of Aragon, to whom the poem is addressed, and that Deschamps as well as Trebor adopted the motto for their poems.

No. 45. The contratenor of this composition is an example of the 'advanced' type designed to reinforce and complete the harmonic basis.

No. 46. Arpeggio-like formations in duplet rhythm are used repeatedly in the two upper parts (e.g., S 17-18, 29-30; C 16-17, 43-47), and these contribute to make the composition sound considerably more 'harmonic' than is usual in this period.

No. 47. The superius of this ballade exemplifies the most advanced stage of fourteenth-century syncopation, inasmuch as syncopation is applied here, not to passages of shorter or greater length, but to the entire part except for the refrain acclamation 'Puisque perdu avons' (meas. 39-42). There results a type of rhythm that, in modern notation, would be indicated by constantly changing meters. Another example of this rhythm exists in Senleches' *En ce gracieux temps* (No. 50).

The clash of B-flat against B-natural in meas. 30 is interesting. *Ch* and *Rei* have no accidentals. The third note of Ct 40 is missing in *Mod*.

No. 48. (Facsimile Plate VI.) The main notational problems of this extremely complicated specimen are discussed on p. 9a. For many other interesting details the reader is advised to study the facsimile. Of particular interest is the use of two different notational methods for the writing of the same melody in the concluding canon (meas. 60-76). See also the remark on 'written-out rubato' on p. 11a.

No. 49. This ballade is ascribed to Senleches in *Mod*, while *Ch* ascribes the music to Galiot, the text to Senleches. Senleches appears to us as the more likely composer, because the very unusual notational signs used in this piece occur also in Senleches' *La harpe de melodie* which, moreover, is copied (incomplete; see p. 8b) in *Ch* on the page facing the one used for *En attendant* (pp. 43v, 44r).

A completely satisfactory explanation of the various *semibreves caudatae* used for the ornamenting formulae in S 3, 14-15, 16, 27, 44-45, 51, and 73 is very difficult, to say the least. The reader is referred to the facsimile and the discussion in *ApNPM*, p. 422ff, as well as to the transcription in A. T. Davison and W. Apel, *Historical Anthology of Music*, i (1946), no. 47. In the present transcription we offer a divergent interpretation of the formula in S 14-15 and 44-45. This interpretation seems preferable, because it leads to a different value for each of the three *semibreves caudatae* (called a, b, c, in the above-mentioned discussion), and because it gives the hollow red minim, which also appears in these groups, the same value it has elsewhere (e.g., in S 10-12). However, several emendations are necessary: first, the eleventh note

from the beginning (sign b; the head is hollow, not filled, as it appears in the facsimile reproduction) should be a full red *M*, without the lower *cauda*; second, the indiscriminate use of the signs b and c (distinguished by the direction of the flag) should be corrected, so that the groups in meas. 14-15 and 44-45 should have one sign (in the original meas. 14-15 has b, 44-45 has c), and the other groups the other sign (b occurs in meas. 16 and 73, c in meas. 27 and 51). It may be noticed that in *Ch* only two *semibreves caudatae* (signs a and c) are used, a seeming simplification that, however, actually makes it even more difficult to arrive at an interpretation suitable to the different combinations in which they occur. No attempt has been made to incorporate these versions in our text.

A very disturbing detail of the original notation is the *M*-rest at the end of the second staff (found also in *Ch*). In my earlier discussion (*ApNPM*, p. 425, line 8) I have suggested its omission. It could, however, be retained, if the hollow red *B* that follow it are given the value not of 3 *M* (on the assumption that they represent four times the value of a hollow red *M* = 3/4 *M*), but 1/2 *M* less (5/2 *M*). According to this interpretation, the hollow red *B* would represent a distinctive note value, not, as before, a mere trick substitute for a black *S* (meas. 35).

No. 50. The superius of this virelai shows the free rhythm encountered in Senleches' *Fuions de ci* (No. 47). For instance, 6/8-meter, starting with an upbeat in the middle of a 2/4-measure, is clearly suggested in S 26-28. In meas. 41-45 the player of the triplum joins the singer of the superius in a lively imitation of the 'cocu' call (see p. 15a). A few syllables of the text are incorporated from *Mod*.

No. 52. The Machaut style with its fixed rhythmic patterns (S 3, 7, 34, 42, 46, 51, 55, 59, 62) and sustained chords (meas. 6, 11, etc.) is apparent in this ballade. The repeated notes in S 13, T 14, S 38, T 39 are strongly reminiscent of the same motive in Machaut's ballade *Je puis trop bien* (*LuGM* i, p. 31).

No. 53. Interesting details are the triple imitation at the beginning and the triple sequence in S 21-26 and S 52-57. *Mod* has stanzas I and II of the text, *Rei* I and III.

No. 55. *Rei* and *It* have another contratenor (not included in our rendition) much less satisfactory than that of *Ch*. F. Ludwig (*LuGM* ii, 27a) suggests that Magister Franciscus is identical with Francesco Landini. It seems to me that the character of the text (which may be compared with that of his only authentic composition of a French text, that is, *Adiu, adiu dous dame* [*The Works of Francesco Landini*, edited by L. Ellinwood, 1939, no. 101]) as well as that of the music militate against this surmise. The three 'acclamations' at the beginning of the refrain are a typically French peculiarity (see p. 6b).

No. 56. (Facsimile Plate VII.) This ballade is ascribed to Galiot in *Ch*, and to Philipoctus in *Mod*. We consider Galiot as the more likely composer, because the contratenor lacks the broken-third design usually found in the compositions of Philipoctus. The contratenor has E-flat and B-flat in *Ch*, E-flat in *Mod*, and B-flat in *Rei*. In the reading and distribution of the text we have followed *Ch*. The sign for [3, 3] given in *Ch* at the beginning of the superius cannot be applied to the entire composition, as appears, among others, from the succession of imperfect *B* in T 17-18 and T 24-27. It seems best to disregard it, except perhaps for the initial measures.

No. 57. *Rei* shows a considerable number of variants. Some of these include clerical errors and, therefore, are not given in our transcription. For instance, in the passage S 51-56 three notes (marked *) are dotted *S*, making this passage longer by three *M*. The tenor has an *S*-rest between the two notes of meas. 53. This would give the tenor the length required by the superius, but leads to inadmissible dissonances. The contra for this passage, on the other hand, is identical with that of *Mod*, hence too short

for the superius and tenor of *Rei*. For the closing measures of the first section (S 26-33) the notation of *Rei* suggests a version similar to that given as a variant for the close of the second section (S 70ff), in which the notes appear in non-syncopated position. There are, however, not sufficient notes in the *Rei*-version of S 26-33. C 63-66 are missing in *Rei*.

While the musical notation of *Rei* is corrupt, this Ms has a better reading of the text, as appears from the following collation:

<i>Mod</i>	<i>Rei</i>
mon	commun
ans rege	en siege
mis et tredure nel	nulz contradire ne le

The numerous rests that appear in different places in the various voice parts, together with the extensive use of syncopation in the superius make this ballade an interesting example of the 'shredded' style. Also noteworthy are the sequential repetitions in S 2-6, S 7-10, S 26-31, and S 51-54.

No. 58. 'Canon ballade. Traitur sub una omnis cantus huius mensura. Superius nota: rubee proportio dupla. Qui tenet inferius sexquialtera putet.' The first sentence means that the various mensurations used in this composition (all four mensurations appear in the superius) occupy measures of the same length. Thus, [2, 3], [3, 2], and [3, 3] introduce various kinds of triplets into the basic 2/4-meter. It is interesting to notice that the term *mensura* is used here as an exact equivalent to our term measure. The second sentence refers to the consistent use in the superius of red *M* in the value of a *Sm*. It has not been deemed necessary to indicate these numerous red notes in our transcription. Every sixteenth-note of the transcription appears as a red *M* in the original. The last sentence tells us that the red notes of the two lower parts (here only *S* and *B* are used) indicate triplets. For no apparent reason this same rhythm is notated in *dragmas* in C 77.

The contratenor is of the 'advanced' type mentioned in the commentaries of Nos. 4, 41, 45.

No. 59. (Facsimile Plate III). The contratenor shows the broken thirds, often in duplet rhythm, that are found in most of the compositions by Philipoctus. The following errors of the Ms (*Mod*) may be noted: The C-clef of the superius should appear on the lowest line; the *B* near the middle of the first staff, on 'traitu,' should be black (transcription S 70); the last note of staff 9 (second half of the ligature) should be red (C 40); a semibreve *G* is missing before the last ligature of staff 7 (C 12); the sixth note from the end of the superius should be a *S*, not a *M*. All these details are given correctly in *Ch* and *Rei* which, however, contain other errors. For instance, the entire passage between the two dotted semicircles in the middle of staff 7 (Ct 5-6) is missing in *Rei*. In *Ch* and *Rei* the duplet passages are notated with hollow red notes, instead of the reversed semicircle used in *Mod*. *Ch* and *Rei* have a preferable reading for the close of the superius, identical with that of the closing passage of the first section.

No. 60. The passages in duplet rhythm (S 16-17; S 51-52; C 44-47) are notated in hollow red notes. The two sixteenth-notes in S 18 and in S 53 are written as red *Sm*, although either black *Sm* or red *M* (see No. 58) would be sufficient. The broken-third passages in C 44-47 may be noticed.

No. 61. Among the many difficult examples of mannered notation I have found this perhaps the most exasperating, and I am far from certain that the present transcription is correct in every detail. Particularly the beginning of the superius is doubtful, owing to the absence of a sign of mensuration. I had it first transcribed in [3, 3], but the present version in [2, 2] is slightly more satisfactory.

The most striking notational feature of this composition are the mensuration signs with two and one dots. The former indicate *prolatio perfecta*, the latter, *prolatio imperfecta* (see the article mentioned on p. 24 no. 40). The signs that are missing in the original are given in brackets. The temporal relationship between [2, 3] and [2, 2] is based on the equivalence of the *S*, not, as usual, of the *M*. Therefore the passages in [2, 3] have been rendered, not in 6/8, but as triplets in 2/4.

The full red notes have the usual meaning (change from 6/8 to 3/4, or from triplets of eighth-notes to triplets of quarter-notes), and the hollow red notes introduce duplet rhythm, or 2/4-meter without triplets. A special problem is presented by the passage S 40-42, notated in full red notes with a reversed semicircle. The main version of our transcription disregards the coloration and gives the original notes (*S. M S. M . . .*) in halved values, as prescribed by the mensuration sign. A tentative rendition taking both devices into account is added in small notes. The hollow red notes (C 5-6, etc.) introduce binary groups in [2, 3].

In S 38 the original shows a sharp immediately before, and a flat immediately after the note (A). These accidentals make no sense, except if the sharp could be interpreted as referring (*a parte post*) to the preceding note on G. This would result in a very bold dissonance which, however, may well be intended.

No. 63. This virelai is remarkable for the regularity of its phrasing, a regularity happily relieved in the final phrase.

No. 64. The tenor consists of three statements of a short melody in which, no doubt, a popular song of the period is preserved to us. A similar case exists in No. 67 (68).

No. 65. The main problem presented by this example is the reconstruction of the text, which is partly written underneath the music, partly scattered over the free spaces of the page. To mention only one detail, the words 'Celle camusete' written next to the word 'Tenor' are not the beginning of the tenor part, or of a separate composition (as is indicated in *WoGM* i, 261), but belong to the text of the second stanza of the contra, the beginning of which, to the words "que pour," appears separately in another space of the page (see p. 107*, text B, line 6).

No. 66. This virelai is noteworthy for its full display of notational and stylistic complexities, such as are usually found only in ballades. No doubt, it is an early work by Ciconia who, like Perusio, appears to us as a transitional figure leading from the manneristic to the modern style. A very unusual peculiarity of the notation is that the reversed semicircle denotes *diminutio sesquialtera*, not *diminutio dupla*, of [2, 2]. Therefore, in this mensuration one measure equals one measure of 6/8, not one measure of 2/4. In order to distinguish the two different 'tempi' of 2/4 used in this composition, the passages in *diminutio* have been transcribed as duplets of 6/8. The composition contains some extraordinary dissonances, as for instance in meas. 65 between the contra and the tenor.

In *LuGM* ii, 26b the composition is designated as a ballade. Both the poetic and the musical form, however, clearly mark it as a virelai.

Nos. 67 and 68. These two compositions are identical (or nearly so) in the basic two-voice structure of superius and tenor. The contratenors are different and the triplum of No. 67 is missing in No. 68, which is also transposed down a fourth, and has text in two voices. The most interesting difference, however, is that of meter and tempo, the semibreves of No. 67 being replaced by minims in No. 68. This change is accompanied by a general simplification and smoothing-out of the melodic contours as well as of certain rhythmic patterns, as in S 7 and 36-38 of No. 67 (S 4 and 18-19 of No. 68). There is, of course, no definite evidence as to which of the two versions is the earlier one. Since, on the whole, 6/8 is the meter of the late fourteenth, 3/4 that of the fifteenth century, one would be inclined to consider No. 68 as the original composition, No. 67 as a later version in slower tempo and in four voice-parts. Artistic considerations, on the other hand, weigh in favor of the opposite conclusion. It is difficult to believe that the charmingly light-footed music of No. 68 should have been remodelled into the cumbersome four-part version of No. 67.

Regarding the tenor, see the remark in No. 64. A notational peculiarity of No. 68 is the use of hollow (white) minims in groups of three as well as four notes (see meas. 4 and 18-19). The last note of C 19 is erroneously written as a black *M*.

No. 69. Vaillant's charming bird virelai, *Par maintes foys*, is well known through its German contrafactum, Oswald von Wolkenstein's *Der May* (facsimile and transcription in *WoGM* ii, iii, no. 76; transcriptions also in *Denkmäler der Tonkunst in Oesterreich* ix.i, 179, and A. T. Davison and W. Apel, *Historical Anthology of Music*, no. 60). For the present rendition of *Par maintes foys* a free change of 6/8- and 9/8- meter has been used, similar to that employed in the *Anthology* for *Der May*. All the passages in duplet sixteenth-notes are notated in dragmas, as indicated in meas. 37 and 40.

No. 70. The two sections of this virelai appear in *It* as two separate compositions, *Or sus* on f. 122v/123r, *Or tost* on f. 123v/124r. Possibly the tenor and contra of the second section exist in *Pad* (37r: 'Tenor de Sones ces nachares;' see *LuGM* ii, 26a). In the second section some emendation is necessary in order to make the parts fit together. In meas. 87, where *It* has a *M*-rest, the *S*-rest shown in *Rei* has been adopted, and in meas. 80 two notes (not given in either source) have been inserted. In *Rei* the second half of C 67 and of S 80 are missing, so that all the parts can be combined without emendation. Nevertheless, we prefer the (emended) version of *It*, because in *Rei* the first sustained note of the contra comes in the second half of meas. 67, while in *It* it appears (more properly, it seems to us) at the moment when the superius suddenly stops (meas. 68). The version of *Rei* results from our rendition if the second half of C 67 is omitted, the entire passage C 68-80 shifted one-half measure to the left, and the second half of meas. 80 omitted in all the voice-parts. *Brit* shows numerous variants and several errors.

This virelai has all the qualities to become one of the top attractions in concerts of early music. It has the rare virtue of being charming in a popular way without ever becoming trivial. Performed with a bagpipe for the drones of the contra and a trombone for the fanfares of the tenor, it will reveal all its inner liveliness, provided performers resist the temptation of forcing it into a cheaply popular presto tempo.

No. 72. In *Rei* the triplum is missing. The characteristic 'alarme' motive a-c' occurs also in *C'estoit ma douce nourriture* (*Rei*, p. 64r), a charming virelai, which may well be by the same composer. No. 73 also shows traits similar to those of Grimace's *Alarme alarme*.

No. 73. This virelai is remarkable for the realistic, almost dramatic quality of the text as well as the music. At several places textual fragments appear in the tenor (meas. 7, 7, 11, 31), and it is well-nigh possible that the player of this part (possibly a trombonist) used his shouting voice whenever the characteristic motive occurred, thus introducing yet another element of liveliness and surprise.

No. 75 (Facsimile Plate VIII). The final passage, meas. 26ff seems to require some emendations. Perhaps some reader can suggest a more satisfactory solution than ours (see S 30 and T 26).

No. 76. This triple rondeau by Vaillant is one of the most interesting examples of post-Machaut technique of composition. Instead of a single motive, a number of rather extended musical subjects are used at various places in different combinations. The letters a, b, c, etc., added in the transcription will help to clarify the intricate thematic construction of this rondeau. The measures 9-18 are identical with 40-49.

Nos. 77, 78. In the first of these two isorhythmic rondeaux (see p. 7a) several passages of section II are derived by transposition from the corresponding ones of section I, while in the other example contrary motion is used more often. In both compositions the distribution of the text in section II has been somewhat changed in our rendition, so as to make it correspond exactly with that in section I. The closing measures of the two sections of No. 77 are interesting because of the use of a more modern cadential formula, that is, 5-8 or 7-8 instead of the traditional 6-8.

Nos. 79-81. These three little rondeaux, all from *Mod*, are among the most characteristic examples of the modern style, anticipating in many ways the early Dufay. In all three of them the leading-tone is regularly used as the penultimate.

Incipits of texts found in a secondary part (contra, tenor) are given in brackets.

	<i>Composer</i>	<i>No.</i>		<i>Composer</i>	<i>No.</i>
Alarme, alarme, sans sejour et sans demour	Grimace	72	La grant beauté de vous ma souverayne		80
Amour m'a le cuer mis en tel martire	Anthonello	26	Le basile de sa propre nature	Solage	35
Amour me fait desirer loyaument		53	Le grant desir que j'ay du retourner	Matheus de Perusio	3
Andray soulet au mielz que je pouray	Matheus de Perusio	22	Le greynour bien que nature	Matheus de Perusio	1
A qui fortune ne se vult amer	Matheus de Perusio	17	Loyauté me tient en espoir	Garinus	78
Beauté parfaite, bonté sovrayne	Anthonello de Caserta	23	[Ma dame, ce que vous m'avez proumis]	Jo. Vaillant	76
(Machaut)			Mais qu'il vous legne est plaisance		62
Belle sans per d'haulte douchour parcc	Matheus de Perusio	11	Martucius qui fu de Rome neis		52
Calectone qui fut dame d'Arouse	Solage	33	Ma trédol rosignol joly	[Borlet]	68
[Cent mille fois, ma douce dame chere]	Jo. Vaillant	76	Ne celle amour estre ne puet menour		54
Conbiens qu'il soyt que ne vos voy sovient		77	Ne me chaut vostre mauparler	Matheus de Perusio	10
Contre le temps et la sason jolie		64	Notes pour moi ceste ballade	Anthonello de Caserta	27
Corps femenin par vertu de nature	Solage	32	Onques ne fut si dur pertie		71
Cortois et sages et a tous doit plasir	Magister Egidius	57	Or sus, vous dorméz trop		70
Dame de honour plesant et gracieuse	Matheus de Perusio	14	Par maintes foys avoy recoillie	Vaillant	69
Dame d'onour, c'on ne puet esprixier	Anthonello de Caserta	30	Par vous m'estuet languir et soupirer	Matheus de Perusio	21
Dame d'onour en qui tout mon cuer maynt	Anthonello de Caserta	24	Passerose de beauté, la noble flour	Trebor	41
Dame gentil, en qui est ma sperance	Anthonello de Caserta	29	Plus liés des liés, plus joieux et plus gay	Matheus de Perusio	19
Dame, que j'aym sour toutes de ma enfance	Matheus de Perusio	5	Pluseurs gens voy qui leur pensee	Solage	37
Dame sovrayne de beauté, d'onour	Matheus de Perusio	8	Pour bel acueil suy je, las, deceu	Matheus de Perusio	12
De ma dolour ne puis trouver confort	Philipoctus de Caserta	60	Pour Dieu vous pri, haulte dame de honour	Matheus de Perusio	18
De Narcissus, home tres ourguilleus	Magister Franciscus	55	Pres du soloil deduissant s'esbanoye	Matheus de Perusio	4
(Deschamps?)			Puisque je sui pour loyauté tenir	Matheus de Perusio	6
Du val prilleus ou pourpris de jennesse	Anthonello de Caserta	25	Quant joyne cuer en may est amoureux	Trebor	43
En atendant souffrir m'estuet grief payne	Galiot	56	[Reconforte toy, Robin, de ta dolour]		65
En attendant esperance conforte	Senleches	49	[Restoés le feu]		73
En ce gracieux tamps joli	Senleches	50	Restoés, restoés horrible feu d'ardant desir		73
En l'amoureux vergier vis una flour	Solage	31	[Rosignolin del bos jolin]		68
En remirant vo douce pourtraiture	Philipoctus de Caserta	59	[Roussignolet du bois, dounés]		67
En seumeillant m'avint une vesion	Trebor	44	S'aincy estoit que ne feust la noblesce	Solage	34
En tes doulz flans plains de virginité		74	Se Alixandre et Hector fussent en vie	Trebor	45
Fuions de ci, fuions, povre compaigne	Senleches	47	Se je me plaing de fortune, j'ay droit	Matheus de Perusio	3
Fumeux fume parfumee	Solage	40	Se July Cesar, Rolant et roy Artus	Trebor	46
Helas Avril, par ton doulz revenir	Matheus de Perusio	7	Se pour loyaulment servir on puist merir	Matheus de Perusio	15
Helas, je voy mon cuer a fin venir	Solage	36	S'espoir n'estoit que me done pooir		75
Helas, merci, merci, pour Dieu merci	Matheus de Perusio	20	Sus un fontayne en remirant	Johannes Ciconia	66
Helas, merci, merci, pour Dieu merci	Matheus de Perusio	20	Tel me voit et me regarde	Senleches	51
Helas, pitié envers moy dort si fort	Trebor	42	Tré doulz regard amoureuse mon tret		81
He, tres doulz roussignol joly	Borlet	67	Tres douche plasant bergiere		65
[He, mari, mari, Vous soiiés onni]		64	Tres doulz amis, tout ce que proumis t'ay	Jo. Vaillant	76
Heylas, que feray je maintenant	Matheus de Perusio	9	Tres gentil cuer amoureux et attraians	Solage	38
Hors suy je bien de trestoute ma joye		79	Tres nouble dame souverayne	Philipoctus de Caserta	28
Je me merveil aucune fois comment	Senleches	48	Trover ne puis aucunemant confort	Matheus de Perusio	13
Joieux de cuer en sumellant estoye	Solage	39	Une dame requis l'autrier d'amer	Fr. Johannes Janua	58
Jusques a tant que vous veray	Matheus de Perusio	16	Ung lion say de tote belle figure		61
Kere dame chi m'otry		63			

abesser to abase
acointance acquaintance, friendship
afuller to put on
afy PI 1 to assure
agree PS 3 to be acceptable
agut acute, sharp
alee travel, trip
alegement alleviation
aliment alliance; fidelity
Almene Germany
amancer to put sleeves on
amenrir to lessen
amerour bitterness
ami (a bird call)
amoulie P 3 to soften
andray FI 1 to go
anemie hostile, inimical
angosment anguish, torment
annoy, *anoy* sorrow, grief, ennui
antre among, amid, in
apertoy II 1 to depart; share
ardement valor
ardesse boldness
ardre to burn
ardure ardor, heat, eagerness
arme soul
armez arms
artiglon spurs
asenee PP placed, directed, instructed
asnoy alder
asprement harshly
assouvir to achieve, complete
assoufisanche calm, satisfaction; end
atarcier to delay
atens PI 1 to expect
ator, *atour* adornment
attraits attractive
atrayt welcome, attraction, charm
aurer, *aurer* to pray
avar! truly!
avironne surrounded
avolir to take flight
aylent Ps6 to go

baillie power, control
barat deception, ruse; disorder; ostentation
basile basilisk
batés Imptv to beat
baudour joy; boldness, courage
biere coffin, bier
bis dark
boine good
bos wood
boudé PP to thrust
bouter to put, thrust, push
brasin roast
brayre to cry, weep
brumir to become brown; sparkle

cadulet cadence, curtsy?
calle quail
camussette flat-nose
cangie PI 3 to change
cardinette goldfinch
cardonnette goldfinch
cendal sendal (a silk cloth, generally red); taffeta
ceuronde PI 3 to surpass

chaiti caitiff, wretched, miserable
chanterie singing; chantry
chault care (*chaloir*)
chaut PI 3 *chaloir* to matter, to be important
chianter to sing
chiere cheer; dear; face
choise thing
choisir to see, perceive
ciere face
compas measure, bearing
comle a tour count, noble
consors companions
contez countries
contour region, vicinity
contree country, land
contrefaire to imitate; compose
conturbee PP to disturb, perturb
cornemuse bagpipe
corte: de cort soon
cote coat
coupree cypress (a silk or satin)
cours body
coye quiet
cremir to fear
creu PP to believe
cuidier to believe, think
cullir to gather

deceust IS6 to deceive
deduissant PrP to lead, delight; soar
deffaie to undo
delis pleasures, delights
demayne PI 3 to lead, thrust; display
demayne power, domain
demy half; *sans demy* completely
deport pleasure, gaiety
deprisier to disparage, depreciate
deservir to serve, recompense
desiteux beggarly, needy, poor
deslier to reveal, divide, share
deslongier to put off
desparanche despair
destin destiny
desvoye PI 3 to turn aside, go astray, lead astray
detrayre to withdraw
detry delay
devisament invention
devis enumeration, description, quality, manner
diner penny
diu god
dois spring, watercourse
dreschay refl. PD 1 to direct one's self
duis PI 1 *devoir* to owe, to be

eintre between, among
els them
emay emotion
enchievy PP to furnish, nourish
encline inclined; subjected
enfonde PI 3 to sink, upset; perish
enfortune PP favored; made fortunate
enginer to trick, deceive
englume anvil
ennorte PI 3 to exhort
enpachier to trouble, harm, wrong

enperas empress
enpirant worsening
entamee PP to cut; begin to use; attack, encroach upon, contaminate
entencion intent
ententis intent, attentive
entredeus in between
envers on his back
envoisseure joy, gayety, pleasure
ert FI 3 to be
esbahis dismayed
esbanoy entertainment
esbanoye PI 3 to amuse, divert, entertain
esbatement amusement
esjoir to cheer, delight
esmay care, thought, sorrow, pensiveness
esmerete refined, purified
espaunie blossomed
esprixier to estimate, value
estance position, support
estent PI 3 to extend
ester to stand
estincelle spark
estoupee stopped
estrayne fortune, gift
estriver to strive
estuet PI 3 to be necessary
eulx eyes
eure hour
exmerea pure
expoir hope

faconde eloquence, graceful speaking, grace
faills elegant
falir to fail
fara: ferai
fauchon falcon
fays PI 1 to make
fayson plenty
faystis pretty, shapely, well-built
fayture form, face; manner; *gens de fayture* well born
fenir to end, finish
fer to do, make
fermee PP to fix, make firm
fieri fierce, haughty
fieri PS 3; *fiert* PI 3 to strike
fiest IS 3 to make
finee end
finer to end
flaitrir to wither
fleirant PrP to smell
flerie flattery
flour flower
folz mad, foolish
forge forge
forgier to forge, compose, devise
fourt strong
freour fright
fum, fumea, fume, smoke, madness
fumer to smoke; to be in a fume
fumex smoky, hazy

Gemynis Gemini (sign of Zodiac)
genlerie idle talk, 'scurvie tattle' (Cotgrave)
gerroye PI 3 to make war
gesir to lie
gie I

gonfanon banner, pennon, standard
gravayne grievous
gré will, consent; *en gré* thankfully
greist IS 3 to please
greygnour greater, greatest
griefment grievously
grief, griés grievous
gris squirrel fur
groisse PS 3 to increase
guerdon reward
gueules gules, red
gyé I

halenee breath
heit, het PI 3 to hate
he-mi alas
heü PP to have
heure hour; *de petite heure* unfortunately
hojne hatred
huer to call; start (by yells)
hume man
hurter to strike, hit
hustin dispute, struggle

iaue water

jangler chatter, insult
jant gentle
jaquete jacket; *Jaquete* Jackie (Jacqueline)
jennesse youth
jovant young
jus down

lacez PI 5 to leave
lalons Imptv to sing 'la, la' (?)
larges generous
lasse PI 3 to leave
layrai FI 1 to leave
legne PS 3 to torment
lermir to shed tears, weep
leroit CI 3 to leave, allow
lessier to relax
lesse joy
ley her
lie glad
loer to praise
los praise, reputation
luire to gleam, shine
lyesse joy, gayety

main morning
mais que provided that; although
mar unluckily, in an ill hour
mastin mastiff; servant
mauwis redwing
mayne PI 3 to lead
maynt PI 3 *manoir* to dwell
mayntes many
maylin morning
mectre to put
merir to merit, deserve
merle blackbird
merzell hammer
més foods, dishes
meschant wicked, unworthy, coarse
mesprison error, mistake
mie me
mielz best
milour better
mon indeed
monde pure

<i>morsure</i> bite	<i>pile</i> PI 3 to steal	<i>reusignol</i> nightingale	<i>traient</i> PI 6 to draw, turn
<i>mort</i> PI 1 to bite, nibble	<i>plasanche</i> pleasure	<i>royone</i> queen	<i>traïte</i> treacherous
<i>mos</i> words	<i>plait</i> dispute, suit, pleading	<i>samis</i> samite	<i>trayre</i> to draw
<i>mosette</i> sparrow hawk, kistrel	<i>poient</i> PI 6 to be able	<i>sanson</i> starling	<i>tremour</i> trembling
<i>mure</i> to change, move	<i>poiller</i> filthy, lousy	<i>sanz</i> meaning	<i>trepoint</i> PI 3 to pierce
<i>muert</i> PI 3 to die	<i>point</i> PP to sting, prick, puncture	<i>sar</i> PI 2 to know	<i>tressue</i> PI 3 to be covered with sweat
<i>muir</i> PI 1 to die	<i>pointure</i> puncture, pricking	<i>sayjour</i> repose, leisure, delay	<i>trestuït</i> all
<i>mye</i> dear	<i>pol</i> mud puddle	<i>schay</i> PI 1 to know	<i>tret</i> PP to draw
<i>nacquaire</i> small drum	<i>poir</i> power	<i>sejour: a sejour</i> at rest, at leisure	<i>treuve</i> PI 1 to find
<i>ne</i> and	<i>pormayne</i> PI 3 to lead; torment	<i>semailles</i> sowing, crop	<i>tristre</i> sad
<i>neis</i> native	<i>porpains</i> doublets	<i>sench</i> PI 1 to feel	<i>trifer</i> to deceive, mock
<i>nez: ne se; ne les</i>	<i>porpois</i> purpose	<i>seumellant</i> PrP to sleep, slumber, drowse	<i>truis</i> PI 1 to find
<i>nient</i> nothing	<i>portiere</i> bearing	<i>seure</i> sure	<i>tuer</i> to kill; <i>tue</i> a birdcall
<i>noblé, -ee</i> nobility	<i>pourpris</i> enclosure, limits	<i>soiné</i> excused, put off	<i>umais</i> henceforth
<i>nu: ne le</i>	<i>pourtret</i> PP to portray, depict	<i>son</i> his	<i>vaïere</i> true
<i>nuepees</i> nuptials	<i>prangere</i> noon; noon meal	<i>son bran</i>	<i>veir</i> to see
<i>ocire</i> to kill	<i>presoncion</i> presumption	<i>sopourter</i> to sustain, assist	<i>veglarde</i> old
<i>ocy</i> PP <i>ocire</i> ; also bird cry	<i>preu</i> worth; advantage	<i>sophe</i> soup, sop, brew	<i>vergier</i> garden
<i>oig</i> eye	<i>preux</i> worthy	<i>soubgis</i> subject	<i>vesion</i> vision
<i>omis</i> never, henceforth, now	<i>prijere</i> prayer	<i>souef</i> agreeably, sweetly, softly, delicately	<i>vespertilion</i> bat
<i>on</i> in the; where	<i>prilleus</i> perilous	<i>sougect</i> PI 3 to oblige	<i>veusist</i> IS 3 to wish
<i>onni</i> shamed	<i>propice</i> propitious, favorable	<i>soulage, soulas</i> comfort, solace	<i>viaire</i> face
<i>ore</i> to hear	<i>provesce</i> prowess	<i>soulet</i> alone, solo	<i>vieulté</i> vileness
<i>osiaux</i> birds	<i>proveir</i> to provide	<i>sousy</i> care	<i>vigne</i> vineyard
<i>otrie</i> PI 3 to grant	<i>puret</i> CI 3 to be able (?)	<i>sout</i> PD 3 to know	<i>vigne</i> PS to come
<i>ottri</i> good will	<i>querir</i> to seek; PI 1 <i>quier</i>	<i>sovenance</i> remembrance, memory	<i>villan</i> a woolen garment
<i>oultrance</i> excess	<i>quevant</i> PS 3 to break, crush	<i>soye</i> silk	<i>villette</i> little village
<i>outrie</i> PI 1 to grant	<i>quidoit</i> II 3 to think, believe	<i>speranche</i> hope	<i>viron: de par viron</i> around
<i>oy</i> PI 1 to hear	<i>quier</i> PI 1 to wish	<i>suel</i> PI 3 to be accustomed, wont	<i>vo</i> your
<i>pannetiere</i> mesh bag; hunting net	<i>quoquin</i> scoundrel, rogue	<i>suir</i> to follow	<i>voir</i> to see
<i>papin</i> pap	<i>rant</i> PI 1 to surrender	<i>surendant</i> PrP to surrender, be submissive	<i>voir</i> truth; <i>de voir</i> truly
<i>passerose</i> mallow rose; althea	<i>ravier: ravir</i>	<i>taburin</i> tabor, drum	<i>voiray</i> FI 1 to wish
<i>paurez</i> scared, afraid	<i>recept</i> reception, acceptance	<i>tarre</i> to be silent	<i>voisses</i> PS 2 to go
<i>pavour</i> fear	<i>redouté</i> dreaded	<i>tempre</i> early	<i>vora</i> FI 2 to be willing
<i>pene</i> fur	<i>renomea</i> fame	<i>tenoyre</i> tenor	<i>vuidier</i> to void, give up, leave
<i>pene</i> PI 1 to suffer	<i>reparer</i> to restore	<i>termene</i> PS 3 to limit, and	<i>wacarme</i> fight, assault; hurly-burly; trouble; alas!
<i>penre</i> to take	<i>requequalés</i> PI 5 to have a care (?)	<i>timbre</i> bell; crest	<i>yawe</i> water
<i>per</i> peer, equal	<i>requier</i> PI 3 to pray, beg, seek	<i>torn</i> around	<i>ye</i> I
<i>per</i> PI 3 to appear	<i>requoy</i> repose; <i>en requoy</i> secretly	<i>tourdis</i> always	<i>ysnell</i> light, swift
<i>pertie</i> separation	<i>resort</i> defense, aid, help		<i>ystra</i> FI 3 to go out
<i>pertie</i> PP to depart	<i>restoer</i> to retard, delay, quench		
<i>perthillié</i> embroidered (?)	<i>rethray</i> PI 1 to withdraw		
	<i>retre</i> to withdraw		

LIST OF PLATES

- I. Matheus de Perusio, *Le greygnour bien* (No. 1)
- II. Anthonello de Caserta, *Du val prilleus* (No. 25)
- III. Philipoctus de Caserta, *En remirant* (No. 59)
- IV. Solage, *S'aincy estoit* (No. 34)
- V. Solage, *Fumeux fume* (No. 40)
- VI. Jacob de Senleches, *Je me merveil* (No. 48)
- VII. Jo. Galiot, *En atendant souffrir* (No. 56)
- VIII. *S'espoir n'étoit* (No. 75)

in *De puzio*

Et grey gnéu l'n que na tu re fist alchune en or foh monde fu le don dont pas finon de
 Et pour tant q't vnz na cu re pranlembler de saenle par foh de ne tu al du pas en fin de
 past en ly senz a menly rel. re. - Mea p est grant de puzio Cui
 metre ye nai en cie ardu
 En pas en sa fu me a plus estreque en agra rampo che
 On ques dauoi rena me a En tres bons soit en speran
 che sil ne im prent assouf san che. En eur leguegnou bron
 Mes il est.
 Onques dauoir
 O que tenir de greignour bien que nature
 Mes il est.
 Onques dauoir renocea f

clausonello de cofirma

Mais ual. prilleus ou poi pris de jennet se vers onier un bel uoy
en tredeus en la mer de desher se ou ioyles uis en bour
lui re- teuire. Des amorceur que d'air fist desheure en ce pais
ou ye ne truis con loz. Si pu pite que me buelle con dure are. castel a
ruer ilon por. Enceur du ual prilleus
Des amorceur. Si pu pite.
Ontre reueir du ual prilleus.
Des amorceur.
Si pu pite.
Enceur d'air l'acion de tres augure ma coye'

Mag⁴ Philipotus.

N re mirant vo dou che pez taitu re en la quel est
na poit amours dune tres fost pointu re dardant de sir

tous douly y m'agier. Las il ne puet dou che da
si que me querzurer

me sans per beuo dou chourne me u a se courat. Pour uostre amour dame

voil languissant. Encur En remrant.

Las il ne puet.

Pour uostre amour.

Otre tenur. En remrant.

Las il ne puet.

Pour uostre amour.

125r

S soir nestoit qme done pour Certes lon
 guemir ne pouvo yelo fir Latrygnit sey ne queme
 fet do loir Enrygnauy ne si ame se a sen tir:

A D R. or.

D I R a T enoz.

or.
 Que me lai cuer vma naitit pour: foz
 que de plandie fust mer q gemit // Se soir: ~
 Que q natant non trey fuy l'ouir /
 Que fite me, d'aigner amant // Se soir: ~
 or: Dolour c'moy l'ame nule bien voloir
 Et pour che mauie gueroit fir: // Se soir: ~

COMPOSITIONS

I. MATHEUS DE PERUSIO

1*

A. FOUR BALLADES

1. Le greygnour bien

1. Le grey - gnour bien que na - tu -
2. E pour - tant quant unz nà cu -

5

re Pist a lo hume en ce folz mon -
re Pro a - sem - bler de scien - se par - fon -

10

de, Fu le don dont pris fa - con -
de, Tré - tout cilz du pris pris en - fon -

15 20

de, Prist en ly sens et men-su -
de. Me - tre je n'ai en cuer ar - du -

25

re. re. 3. Mes

30 32a 32b 35

1. See Commentary

il est grant ues - pa - ran - che Quan

MS:ff

40

hom pans' en sa fu - mé -

45

a Plus es-tre que en ap -

50 55

pa - ran - che

60

On - ques d'a - voir re - no -

65 70

me - a, Et tres bons

75

soit en spé - ran - che S'il no em prent

80

85

as - sou fi - san - che.

90

2. Le grant desir

MS:G

1. Le grant de - sir que j'ay du
2. Fet tout mon cuer, mon cuer fon - dre

5

re - tour - ner De - vers vous, ma dou -
et sec - chier, An - si ma vi -

10

15

che da - me de va - lour,
e fe - nis de de jour

20 35a

en jour. 3. Car vraye -

35b 40

ment, bel - le da - me

45 50

nour, Tant con ne voy vou -

55 60

tre beau - té ex - me - ré - a,

65 70

No ys - tra mon cuer, no ys-tra mon cuer de do - le -

55

reux pen - sé - a, pen - sé -

60 65

a, de do - le - reux pen - a.

70

3. Se je me plaing

1. Se je me plaing de
2. Quant j'ay per - du ce -

MS: #

5 10

for - tu - ne, j'ay droit, Car par
lui qui tant m'a-moît Ce Ce fuit

15 20

Il pour sui grief-ment en - for-tu-ne -
moy moult du - re des-ti-ne -

25 30

1. e. 2. e.

33a 33b 35

3. Or sui je bien de pe.tite heu-re ne - e

40 45

Car je ne treu - ve a - mis - té, Car je ne treu - ve a - mis -

50 55

té ne dou - chour. Je ne me vuell plus fi - er

60 65 70

en a - mour.

75 80

II

1. A tous jours mais la mort maudite soit
Car je sui trop par li desconfortee,
2. Et d'autre part mon povre cuer quidoit
Que je deïsse estre reconfortee
3. Par un autre, mes mal sui asenee.
Je ne treuve que tristesse et dolour,
Je ne me vueil [plus fier en amour].

III

1. Mort et amour m'ont mise en povre ploït
Je ne sçay lequel m'a plus conturbee.
2. Je croy que Dieux ce mari me devoit
Pour moy pugnir que ne soye dannee.
3. Ma penitance ara longue duree,
Amours, tu m'as bien joué d'un faulx tour.
Je ne me vueil [plus fier en amour].

4. Pres du soloil

5 10

1. Pres du so - loil de - duiz-sant s'es - ba - noy - e
2. Sur la ri - vie - re plus ri - che que soy - e

15 20

D'eulx en - ten - tis un
De maint o - slaux d'une

25 30

re - dou - té fau - chon
et d'aul - tre fa - çon.

85 87a 87b

3. Close est d'un beaux ro -

55 60

sier de par vi - ron Dont s'il ne sont bien

65 70

preux jeune et ve - glar -

70 75

de Mes - chant ce - ly

80 85

que le fau - chon re - garde.

90 95

II

1. Chescun se doute et ne sctet que fer doye
Fors que d'esmay trayre do lo sayson.
2. Sans plus, tout prest en l'eure si s'employe:
Pluseurs aultres n'aylent ver les buisson.
3. Aucun demeure, aucun y torneron
Simple de cuer sans chault de faire garde,
Meschant cely [que le fauchon regarde].

III

1. Quar noblesse et vigour si le convoye,
Desir, espoir, sagacitlé et rayson
2. A son porpois tout brief qu'il s'en voloye,
L'oyseil que atens hurter des artiglon.
3. D'aultre ne quier sy donra coulp felon
Pour definer, fache qui vuelt sa garde,
Meschant cely [que le fauchon regarde].

B. SEVEN VIRELAIS

5. Dame que j'aym

[♩ = ♩ of T]

1. 5. Da - me que j'aym sour
4. Je sup - pli a vous par

tou - tes de ma en - fan - ce, Ke loue et prise au - tant com j'ay po - voir, Et fay - re le doy,
grant be - ni - vo - lan - ce Hon - teu - xe - ment d'el - le fai - re do - loir En tri - stre an - noy.

Ay - és u - mais hum - ble pi - tié de moy, Car aul - tre - mant
Et vous plai - se sa - voir son tort pour quoy Ju - giés a mort

[♩ = ♩ of T]

de nul bien puis a - voir Que so - ve - nan - ce.
son faulx trait de - ce - voir Par fine oul - tran - ce.

2. For -
3. Belle

35 40

tu ne me het de tou-te sa puis-san -
ho-nou-re-e, du siecle de-li-tan -

45 50

ce, Dont
ce Rt

55

il me faut a-dés plain-dre et do-loir Du
du ciel plus que ne scet con-ce-voir Hu-

60 65

mal de moy.
may-ne loy,

70 75

6. Puisque je sui

1. 5. Puis -
4. Le

que je sui pour loy - aul -
mo - ment, le heu - re, le lieu et

té te - nir Et pour a - mer de
le ve - nir De ce - lui jour quant

vray cuer et ser - vir Hors de cel - le que j'ay
pre - mier - ment choi - sir For - tu - ne fist a mes

loing temps que - ri - e, Et qu'ain - si m'est
enlx tel a - mi - e. Ses beau - tés sont

mes - par son vueil
dire, or - gueil

a - ne - mi - e, On - ques n'au - ra de moy nul so - ve - nir.
 et en - vi - e. D'el - le ne quier je point gra - ce me - rir.

40

2. Plain-dre me puis as - sés plus
 3. Mes mul ne fu si sage a

45 50

que jo - ir, Car son dan - grier
 mon sen - tir Que son par - ler

55 60

bien me fes - soit ve - ir Ce que je voy et sa cie - re
 et son doulz a - co - lir Ne de - ce - ust por qu'il faut que

65 70

1. 2.
 peu li - e. mau - di - e.

75 78a 78b

7. Helas avril¹

1. 5. He - las, A - vril, par ton douz re - ve -
 4. Tant plus de mal je sueffre a toy ve -

nir do - lour plus que di - re ie say,
 ir, Qui me de - may ne sans fai - re ie - lay,

Quant si te voy, jo - li, no - vel et gay, De
 En grant lan - gour. Ain - si vif et vi - vray Jus -

flours ves - tu en joy - e sans es - may, Plain d'o - dours,
 ques a tant que son gent corps ve - ray. Pour ce d'e -

de ly - es - se et je n'en ay Que de - sir, so - ve -
 may an - si m'en com - plain - dray Tant que pl - tié me

1. See p. 21a and Commentary.

nir, plain - dre et
vie - gne se - ler - mir.
cou - rir.

40 MB: p. 45

2. Bien me se - roit la mort douce a su - ir En
3. Des que ma. dame en toy ne puis ve - ir. Ne

50

ta - say - son, pour ma vie def - fe - nir. Mau - gré
d'aul - tre co - se moy gre - ist choi - sir Fors que

55 60

[♩ = ♩]
for - tune et son po - voir,
d'elle une, et c'est de voir.

65 70

75 80

8. Dame souvrayne

1.5. Da - me sou - vray - ne de beau - té, d'o - nour, Mer-
4. Dont je mou - ray d'a mour se bon se - cours Ne

chi pour Dieu, mer - ci, mer - ci de ma do - lour,
vient a moi de vous, [de vous,] tré - no - ble flour.

2. Car vous estes tré - tout bien, tré - tout mon bien et
3. A vous ai je dou - né, né [ai je dou - né] l'arme

1. mon re - cours.
et le 2. courps.

II

2. Je pri amour qu'il vous fas regarder.
3. La payn, l'ardure que je port au cuer
4. Par vous servir et loiaumant amer.
Pité de moi pour Dieu, pour bone amour,
5. Dame souvrayne de beauté, d'onour,
Merci pour Dieu, merci [de ma dolour].

9. Heylas que feray

1. 5. Hey - las, que fe - ray
4. Plain - dre me doy do -

5

je main - te - nant, Car ma da - me ne me veult ai - der
le - reu - se - mant, Car mon cuer ne puis pas des - li - er,

10 15

Pour bien fai - re ne pour ly pri - er, Ne pour es - tre son loy -
Ne son a - mour vueil point o - bli - er, Mon lay di - ray tout en

20

aul ser - vant
sou - pi - rant.

2. Si
3. Mes

25 30

la re - quier d'a - mour so - vant
je voy bien cer - tay - ne - mant

35

1
 Qu'e-le me veuil-le sa foy don-ner
 Que ja-mais

2
 ne me voul-dra a-mer.

38a 38b

10. Ne me chaut

1. 5. Ne me chaut vos-tre mau-par-
 4. Quar pour ma foy j'ay tres plus

5 6

ler,
 chier

Di-tes au piz que vous sa-vés.
 Que vous au-tres tels me blas-més,

10 15

Car je vuell bien que vous sa-chés
 Quar hom eo-nols-tra bien as-sés

20 25

Que je ne vous pris un
 Que je ne su-y vos-

30 35

di-ner 2. Vous au-tres che-tif mes-dis-sant De tou-
 tre per. 3. Ne me lou-és pas tant ne quant, Car je

40 45

1
 tes ver-tus e-ne-mis.
 ne suis

2
 pas vostre a-mis.

40 41a 41b

11. Belle sans per

1. 5. Bel - le sans per d'haut-te dou-chour pa-re-e, De
4. Ain - si se-ra jus-ques a ma fi-ne-e Par

6 10

bien, d'ho - nour et de tou-te vail-lan - ce, Je vous sup- pli sans fai-re de-lay-
vous ser - vir et faire ob - e - is - san - ce, Com doit a-mans par tres fine al - li -

15

an-ce Ren-voi-lés moy vers vo chie-re con - tre - c,
an-ce. Or fai-tes donc que de brief soit ma a - le - c.

20 25

2. Car bien sa - vés ma seu-le de-si - re -
3. Ne en aul - tre part po - roit es - tre fer - me -

30 35

1. e Que soub - gis sui de vo noble a - coin - tan - ce,
e Ma vo - lon - té, ce sa - chiés sans doub -
2. tan - ce.

40 42a 42b

C. TEN RONDEAUX AND ONE CANON

12. Pour bel acueil

1.4.7. Pour
3. A -
5. Qu'en

bel a - euell suy je, las, de - ce - u, Dont tout es - poir de
mer de - sir m'a long temps sos - te - nu En douls pan - ser, Or
puis je faire s'ain - sy m'est a - ve - nul De - sir le vuelt que

moy fuit main - te - nant Sans nul re - tour, 2. 8. Si me com - plains de ma tris - te do -
me vient en - pi - rant De jour en jour. 6. Car en ly gist at - trayt ly - esse, ho -
pay - me fol - le - ment Son noble a - tour,

lour. Ce fait des - tin qui me fiert du - re -
nour Que puent a - mans jo - ir tres ri - che -

ment Quant si me fault ce que plus ay cre - u.
ment. Mais a moy sont tout ses bien re - te - nu.

13. Trover ne puis

(17)

1.4.7. Tro - ver ne puis au - cu - ne -
 3. Fe - nir me faut, he - mi, do -
 5. Hors suy de joy - e trist et

T.
 1.4.7. Tro - ver ne puis au -
 3. Fe - nir me faut, he -
 5. Hors suy de joy - e

C.

5

mant con - fort,
 lent a tort,
 de de - port

cu - ne-mant con - fort, Si
 mi, do-lent a tort, Se
 trist et de de - port Par

10

Si tres fort point l'a - me - re de - par - ti -
 Se re - sort n'ay par ma da - me jo - li -
 Par l'es - fort de For - tu - ne qui m'en - vi -

tres fort point l'a - me - re de - par - ti -
 re - sort n'ay par ma da - me jo - li -
 l'es - fort de For - tu - ne qui m'en - vi -

15

e.
 e.
 e.

e.
 e.
 e.

20

2. 8. Dont je me plaign so - vant,
6. Tel bien a - voir. A - mour,

2. 8. Dont je me plaign so - vant,
6. Tel bien a - voir. A - mour,

25

sou - pi - re et cri - e Que - ranthe - las, de ma do - leur, de
je te sup - pli - e, Ay - de mo - y, car se ce n'est, [car

sou - pi - se et cri - e Que - rant, he - las, de ma do - leur,
je te sup - pli - e, Ay - de mo - y, car se ce n'est,

80

ma do - leur la mort.
se ce n'est] de eort,

de ma do - leur la mort.
[ear se se n'est] de eort,

85

14. Dame de honour plesant

5

10

14.7. Da - me deho - nour ple - sant et gra - ci - eu-xe, Vos - tre beau-té fet
 8. Ne en - ver de moy pour ce soy - és hon - teu-xe, S'en vous a - mer j'ay
 5. Bien me com - piaing de for - tune en - vi - eu-xe, Que si brief-ment de

15

mon cuer re - jo - ir 2.8. Et
 mis tout mon de - sir. 6. Et
 vous me fet par - tir

20

pen-ser nuit et jour co - ment ser - vir Vous po - roy -
 des-lon - gier ma joye et mon plai - sir, Que me - ner

25

e, flour be - le et a - mo - reu-xe.
 me fa - soit vy - e joy - eu-xe.

30

II

3. Et combien la partie soit dolereux,
Je me confort de mon brief revenir.
4. Dame de honour [plesant et gracieux
Vostre beauté fet mon cuer rejoir.]
5. Ay lors, dame, serés de moy piteux
Et metrés fin a mon greveux martir,
6. Pour cui souvent je suy pres du morir,
Quant vous veoir ne puis, tres gracieux.
7. Dame de honour [plesant et gracieux,
Vostre beauté fet mon cuer rejoir
8. Et penser nuit et jour, coment servir
Vous poroye, flour belle et amoreux.]

15. Se pour loyaulment servir

1.4.7. S[e]
3. Pour
5. Chie -

e pour loy-aul - ment ser - vir
mal ne j'aye a sou - frir,
re da-me, vueil - li - és

5

on puist me - rir Si tres haul - te don so-me le nom da - my,
[a sou - frir] Ne mèn re - thray, bel - le, je vous a - fy.
y don pro - veïr A mon grief mal, que m'a si a - fe - bly

ma: J.

10 15

2.8. Je se - ray cil que du tout sans de -
6. Que je muir, se mer-ci n'a - vés de

20

my
my.

Vos - tre suy et se -
Qu'a - sés plus vous alm que

25

ray jusqu' an mo - rir.
moy, c'est sans men - tir.

30 35

16. Jusques a tant

1.4.7. Jus - ques a tant que vous ve -
 3. En ce mon - de ne quier, ne
 5. Et pour ce se long de - meur

6

ray Je n'au - ray joy - e ne plai - sir,
 ay Cho - se que me puisse es - jo - ir,
 fay, Dou - che da - me, de - vous ve - ir,

10

2.8. Car en vous sont tout my de -
 6. Te - nés que cest me fait lan -

15

sir Et
 guir En

MS:

20 25

mon pan - ser et quant que j'ay.
 grant tris - tesse et en es - may.

30

17. A qui fortune

1.4.7. A qui for - tu - ne ne se vult a - mer
 3. Or me faul - dra du tout mos et can - ter
 5. Jus - ques a tant que puis - se re - tour - ner

Maul - gré de li sans pi - tié
 Sans vous, de ee pou - vés es -
 No - vel - le - ment et me voy -

le por - may - ne. 2.8. Bien pert
 tre cer - tay - ne. 6. A vo
 e pro - ehay - ne

a moy, quant si brief me lon - tay - ne,
 corps gent, que tel gra - ce de - may - ne,

Ra - se ver - moil - le, a vo beau - té gar - der.
 De - es - se de beau - té, vray sans fau - ser.

18. Pour Dieu vous pri

5 10

1.4.7. Pour Dieu vous pri, haul - te da - me de ho - nour,
 3. Quar sa na - ture est de has - ter nuit et jours,
 5. Pour ce a - mer me veu - liés de droit a - mour,

15 20

En - gi - ner ne me vueil - liés
 De tous mau - dir sans ve - ri -
 Car loy - aul - ment vous ayme et

25

ne tru - fer, 2.8. Ne vos - tre foy ne me vueil -
 té tro - ver. 6. Des mes - di - sans plus ne vueil -
 vueil a - mer.

30 35

lés fau - ser Par nul mau - dit
 liés fi - er Que jus tall - lié

40 45

des mes-di-sans leur soit le chief traï-teurs. du cours!

50 55

19. Plus liés des liés

1.4.7. Plus
3. Car
5. (*missing*)

liés des liés, plus joyeux
la dou-chour, que de-dens

5

et plus gay Doy-e bien es-tre a fin a-mour
mon euer ay, M'a-prent et vuet que di-e sans

10 15

ser-fe-vir, 2.8. Che-rire-mir, 6. (*missing*)

20

doub-ter et ob-e-ir A tous jours mes

25 30

de corps et de euer [vray].

35

20. Helas merci

1.4.7. He - las! mer - ci, mer - ci, pour Dieu mer - ci, Mer -
 3. Mer - ci du las, mer - ci du serf chai - ti, Qui
 5. Ay - mi dou - lant, des - truis, co - ment mar vi De

ci pour Dieu, mer - ci, da - me d'o - nour,
 muert de mort en di - sant sans se - jour
 tou - tes flors la pre - ci - eu - se flour

10 15

da - me, da - me d'o - nour!
 [en di - sant sans se - jour]:
 [ia pre - ci - eu - se flour],

20 25

2.8. Mer - ci du mal, mer - ci de la lan - gour, Mer -
 6. Flour fleu - rant de si tres no - ble o - dour, Qu'en

30 35

ci des plours, mer - ci des griés sou - sy,
 o - dou - rant lan - guis et muir et cri

40

des griés sou - syl
 [et muir et cri]:

45 50

21. Par vous m'estuet

1.4.7. Par vous m'es - tuet lan - guir et sou - pi - rer,
 3. Las, de for - tune as - sés m'en doy plou - rer,
 5. Et si ne sçay co - ment puis - se re - trer

5 1.4.7. Soy - és par moy, mon a - my
 3. Ne sas tu bien que main - tes,
 5. Ton mal me tient au cuer duei

Dou - ce da - me jo -
 Car j'ay per - due de
 Ja - mais mon po - vre

10
 gra - ci - eux, Hors de tor - mant, 15 je t'en pri et sup -
 a - mo - reux, For - tu - ne tint en do - lo - reu - se
 an - go - sieux, Si que ne puis a - voir ma cie - re

[1] - e, et nuit et jour,
 tou - tes flours la flour.
 cuer de la do - lour

20

pli - e. 25
 vi - e.
 li - e,

2.8. Sans joye a - voir, sans eon -
 6. Que a mort pro - chayn le may -

30 2.8. Car sans fau - ser 35 je
 6. Mes en a - mours de

fort, sans re - tour,
 ne pour l'a - mour

40
 suy ta doux a - mi - e 45 50
 la pi - tié me fi - e

Et sans nul bien en de - ses - pour fi - ner.
 De la bel - le, que tieng et di sans per.

55 E t'a - me - ray 60 et joy - eux.
 Qu'en brief d'a - mer par luy se - rons heu - reux.

22. Andray soulet¹

An - dray sou - let au mielz que je pou -

An - dray sou - let au mielz

ray Jusque a le tamps pri -

que je pou - ray Jusque a le

An - dray sou - let au mielz que je pou -

mier De - la - sol - re. Lors tu pren-dras de-sus A-la - mi -

tamps pri - mier De - la - sol - re. Lors

ray Jusque a le tamps pri -

re: S'ain-si fe - ra le tiers, can-te - rons gay.

tu pren-dras de-sus A-la - mi - re: S'ain-si fe - ra le tiers,

mier De - la - sol - re. Lors tu pren-dras de-sus A-la - mi -

1. See Commentary

lon-gue du-re-e Et ma do-lour lon-gue-mant

Mod: G

35 40

en-du-rer Puis-que

Ret: G

45 46

Mod: D Ret: D Mod: G Ret: G

50 51

de-sirs ne me las-se du-rer.

55 60

II

1. Car j'ay desir qui se travaille et peinne
De moy deffaite, et ma dame honnoree
2. Ne scet mie que j'ale si grief peinne
Pour li que j'alm plus que nulle riens nee;
3. Si que pour ce ma joie est si finee
Que riens ne puet mon cuer reconforter,
Puisque desirs ne me laisse durer.

III

1. Mais se celle qui de long m'est procheinne
Par souvenir et par douce pensee,
2. Sceüst pour voir qu'en loiauté certaine
La sert mes cuers en estrange contree,
3. Ma joie en fust toute renouuelee.
Mais je voy bien qu'il me convient finer,
Puisque desirs ne me laisse durer.

[Guillaume de Machant]

24. Dame d'onour en qui

1. Da -
2. (missing)

5

me d'o - nour, en qui

MS: G MS: E MS: A

10

tout mon cuer maynt, En a - ten - dant

15

vos - tre

20

1. be - ni - vo - lan - ce.
2. bey - san - ce.

25 26a 26b

MS:G

3. Et tout dis plus me dou - ble l'es -

pe - ran - ce Qu'en au - cun temps

di - re pou - ray: A - mi - e, Si vous

MS:E

su - pli

MS:J

que ne m'ou - bli - és mi - e.

25. Du val prilleus

Ret: J. J.

1. Du val prill-
2. Mais en - tre -

5 10

|| 8 etc. 3 3 3 3 3

leus ou pour - pris de jen - nes - se
deus est la mer de des - tres - se,

15 20

|| 3/4 2 2 7 ||

Vers
Ou

25

Ret: C

o - rient un bel [cas - tel] voy lui - re,
j'oy les vois en haut te - noyre

1. 2.

brui - re

30 33a 35a 33b 35b

3. Des a - mo - reux que de - sir

Ret: E Ret: F

40

||⁸/₈ *etc.*

fist des-trui-re. En

Ret: D *Ret:* *(#)*

45 50

ce pa-is, ou je ne truis con-fort,

Ret: C *(#)*

55 60

Si pri-pi-té que

(2) Ret: d *(#) Ret: B*

65 70

me veuil-le con-dul-re A ce

Ret: E C B

75 80

Ret: no # cas-tel a-ri-ver a bon port.

(#) (b) (b) (b) (b)

85

26. Amour m'a le cuer mis

1. A - mour m'a le cuer mis en tel mar-ti-
 2. Et sou - vent fois pense et sou - vent sos-pl-

MS:E

5

re
 re, Que Sou -

10

que mayn-tes fois le
 vent me can-gie la

15

jour mon corps tres-sue
 co - lour et se muc.

MS:

20

1. 2. 3. En tel es - tat

MS:p

25 26a 26b

ma vi - e est te - nue. Pour ce n'est

30 35

il pas del tout a

40

se - jour Cel - li

45 50

qui est sour - pris de fin

55 60

a - mour.

65

27. Notes pour moi

1. No-
2. Je

tes pour
me sench

moi ces- te bal- la-
un pe- tit ma- la- de, Mon tres doux a-
de, Car j'ay les maux

mi
griés gra- ei- eus

2.
a - mo- reux. 3. Pour Dieu, soi-és vers moy pi-

MS. p.
teus, Et si me don-nes me- di- ci- ne,

Mais

que ce soit pour a - mour fi - nel

55 60 65

B. ONE VIRELAI AND TWO RONDEAUX

28. Tres nouble dame

1.5. Tres,
4. Car

tres
[car]

nou - ble da - me sou - ve - ray - ne,
on - ques de na - ture hu - may - ne

10 15

Je vous su - pli tres un - ble - ment,
A - mé ne fu cer - tay - ne - ment,

20 25

Pre-nés en gré tout en pre-
Sans pan-ser nulz ou-tra-ge-

30 35

sent ment, Un pe-tit don par bon es-tray- ne.
Et a-me-ray, soi-és cer-tay- ne.

40 45

2. C'est u-ne can-son
3. Pour voustre a-mour can-

50

de te-vray, ray, Fait Si pour vous, su-bel-pil-

55 60

1. le ho-nou-re-e. 2. qu'il vous a-gre-e.

65a 65b

29. Dame gentil

14.7. Da - me gen - til, en
 3. Ny d'au - tre riens n'ay
 5. Et par vous ay de

10 16

qui est ma spe - ran - ce,
 joi - e ny plai - san - ce,
 tous biens a - boun - dan - ce,

20

2.8. Vous
 6. Quant

25 30

es - tes tout mon
je puis veoir vo

35

bien et mon con - fort.
tres gra - cieus se port.

40 45

30. Dame d'onour c'on ne puet

1.47. Da - me d'o -
3. Vous es - tes
5. Tres hun - ble -

5

nour, celle c'on ne
mant ou j'ay
mer - chi

10 15

pue- es- pri-
mis mes de-
je vous re-

30 25

xier,
sirs.
quier,

30

2.8. En
6. Sans

par - ler douche,
vi - la - nie plai - que

35 40

sant
me

45 50

en re - gar -
veul - liés a - der,
mer.

55 60

III. SOLAGE

A. SEVEN BALLADES

31. En l'amoureux vergier

1. En la - mou - reux ver - gler vis
2. Droite es - le - ve - e, de ver -

u - na flour Es - pau - nie
meille co - lour, Belle et plai - sant

par le cours de na - tu - re,
et de gen - te fay -

tu - re. 3. A ces - te flour me mis en a -

ven - tu - re De l'a - prou - chier et son

ou - dour sen - tir Mais quant je fus de - dens

40 45

ce no-ble clos, A - mors me fist

50 55

si dou - ce - ment ra - vier Tant que mon cuer

60

la prent tout son re - pos.

65 70

II

1. En ce vergier sont tuit li gay sejour
Qu'onques Amours donna a creature
2. La me dreschay remirant la valour
De celle flour qu'en ly maynt par droiture.
3. Et après luy m'assis sus la verdure
Afin qu'Amours de li me fliest jouir
Avar! Il n'est riens vivant, bien dire l'os
Que j'aime tant, ne riens plus ne desir
Tant que mon cuer la prent tout son repos.

III

1. Et se au jor d'uy trestout li comte a tour
De Europe ou d'Almene tres pure,
2. Ou des belles que maynt amoureux tour
Finent si bieng es nuepees de Mercure
3. Renevoient pour mi mettre en leur cure:
Tout me seroyt nient contre le plaisir
Que j'ay de li on tout bien sont reclos,
Quar c'est la flour qu'omis ne puet flaitrir
Tant que mon cuer la prent tout son repos.

32. Corps féminin

1. Corps
2. Tant

fe - me - nin
no - ble - ment,

par - cer - tes, ver - tu que de na - fi -

tu - re
gu - re,

A Hum - droit
ble

de - vis
sans per,

5 10 15 20 25 30 35 40 45 50 55

The image shows a musical score for a female chorus. It consists of five systems of music, each with a vocal line and two piano accompaniment lines. The vocal line is in treble clef, and the piano parts are in bass clef. The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are in French and are placed below the vocal line. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 are indicated at the bottom of each system.

1.

tra-i - tis et com - pa - sé

60 65a 70a

2.

pas-se flour de beau - té; 3. Et tant est

65b 70b 75

doulz et plai - sant L'a - mou - reux ray

80 85

de vos - tre oeil ri - ant

90 95

MS:

Le - quel me

100 105

fait par un douç sou-ve-nir

110 115 120

Joi-eux et

125 130

gay en ses las

135 140

main-te-nir.

145 150

II

1. Nul ne sçaroit prisier l'envoisseure
Et la dolçor que j'ay en vos truvé,
2. La joye aussi doune nourreture
A cuer d'amant de loyauté paré;
3. Rien, certes, ne me pot tant
Onquez plaire come vo corps jovant,
Ysnell et gent, ne rien plus ne desir,
Ne ja ne quier jamais autre cherir.

III

1. Et c'est raison que de gens de sayture
Digne d'onour vous soit le pris douné.
2. Au gré d'amours qui de volenté pure
M'a enrichi du tresor desiré
3. Ou tout bien est surendant
Veuillez me donc retenir pour amant.
Raison le vuelte quar pour leyal servir
Suelte hon souvent bon guardon acquerir.

33. Calextone qui fut

1. Ca - lex-to- ne qui fut da- me d'A- rou-
 2. Tant qu'il la mist, com- me sa vraye es- pou-

se se, A Haut Ju- pi- ter
ou trou- ne

fit et un li

1. 2.
 doulz sa-ere- fice,
 fut moult

b (cf. meas. 83)

pro- pice. 3. Et puis a- mou-

reu - se - ment La cou - ron - na

45 50

sur tou - tes ri - che - ment: Lors touz

55 60 MS:G

les dieux li fe - irent per ho - ma - ge

65 70

Joi - eux re - cept

75 80

et a - mou-reux sou - la - ge.

85 90

34. S'aincy estoit

1. S'ain- cy es - toit que ne feust la no -
 2. Ffran - ce per - droit son pris et la prou -

5

bles - ce Du bon
 es - ce Et le

10

MS:J.
 Jhe - an, duc
 mon - de se -

15

1. gen - tilz de Ber - ry,
 roit a -

2.

18a 18b 20

men - ry. 3. Quar de cer - tain

25 30

sa va - lour Ses - tent per tout

35 40

et luist com le cler jour; En tous fais

45 50 55

son no-ble cuer ha - bun - de: Quar c'est ce - li qui est

60

la flour du mon - de.

65 70

II

1. Nature l'a per sa grant subtilsces
De seus dons richement enchievy.
2. Vaillant et preux, en bien met son adresce
Et noble ator si est prouchain de li
3. Dont il n'a per ne greygnour,
Ains surmonte tout home par doucor.
Ce sont graces que Dieux en son cuer fonde:
Quar c'est celi qui est la flour du monde.

III

1. Considerer doit chescun la sagesce
De ce seignour courageux et hardi,
2. Quar c'est un cler mirouer ou jounesce
De chevaliers doit mettre son ottri,
3. Son valour et son amour,
Quar il sont mis en tres souvrain honour
Par sa vertu qui est si tres parfonde:
Quar c'est celi qui est la flour du monde.

35. Le basile

Tr.

1. Le ba-si-le de sa pro-
2. Car son ve-nin est mor-tel

5 10

pre na-tu-re, Tous ceulz qu'il
sanz me-su-re, Sans Sans re-me-

15 20

voit tu-e
de et sanz

25 30

1. soub-day-ne-ment,
2. le-ge-ment.
3. Ain-si tu-e En-

33a 33b 35

vie Les bonz par trez san - glan - te ja - lou - sie.

40 45

Tant que chas - cun voit son per a grant

50 55

pay - ne Car ba - rat tient le mon - de en son de - mai - ne.

60 65 70

II

1. Le roy d'amours ou palais de droyture
Si a donné sentense et jugement
2. Contre enmené qui par fause morsure
A vrayz amans font painne et tourment.
3. Maudite soit leur vie!
Et leur jangler plain de tres grant soulie
Per cui je pers l'amour fine et hautaine
Car barat tient le monde en son demaine.

III

1. Or vueille Dieux que per sa grace pure
Panse jouir de la belle au corps gent
2. Quar trop l'aim mieulz que nulle creature
Tant que mon cuer est tout sien fermement.
3. Elle m'est vraye amie
Gaye, playsant, courtoisse et jolie,
Ne plus ne quier fors ma dame souverayne,
Car barat tient le monde en son demaine.

36. Helas je voy

Tr.

S.

1. He -
2. Qui

C.

T.

tant je voy mon cuer
m'a fait de bien

5

a fin ve- nir En de- si- rant a - voir un don
et de play- sir Qu'on-ques nulz hom ven- da li

10

d'a - mour de

15 19a 19b 20

bau - dour. 3. Mais For - tu-ne m'a jou -

MS: E

MS: G

25

é d'un faulz tour Dont se je n'ay

30 35

se - cours de vray ef - fort Je croy que brief

40

se - ray sanz doub - te mort.

MS:G 45 50

II

1. Hé! Fortune, tu fais ton pris haïr
A pluseurs gens qui treuvent amerour,
2. En ta roue qui tout bien fayt perir.
Muer legier joye et jeu en plour
3. Or m'az boudé au fleuve de tristor
Dont je te dit quar tu me fays tel tort
Je croy que brief seray sanz doubte mort.

III

1. A vous supli, tresreluisant saphir,
Dois et ruissel, fontayne de douçor,
2. Sené flacon en sont tuit mi desir,
Fruit vertueue de tresplaisant saveur,
3. Aleges moy de ma grieve dolour
Ou de certain se n'ay de vous confort
Je croy que brief seray sanz doubte mort.

37. Pluseurs gens voy

Tr.

1. Plu - seurs gens voy qui leur pen - se -
2. L'un vest u - ne co - te bro - de -

5 10

e e, Met - tent en un
L'au - tre un

MS: C D

15 20

ves - tir bon ha - bis. four -
vil - lan

(*) (*) (*)

25 28a 28b

ré de gris. 3. Man - teaus por - tent grant ou pe -

(*) (*) (*)

30 35

tis Mais tou - te leur de - vi - se

40 45

fai - te, Je me tieng

50 55

a u - ne Ja - que - te.

60 65

II

1. Autres i a qui par fumees
Se vestent de porpains faitis
2. Ou d'une cote de coupree
Et autres habis de grant pris
3. Dont ilz sont assés plus jolis,
Mais toute leur devise faite,
Je me tieng a une Jaquete.

III

1. Quar elle est si bien faconee
Et en tous estas, se m'est vis.
2. Qu'au monde n'a robe fouree
De pene, cendal ou samis
3. Qui tant me playse et pour ce dis:
La devise de chacun fayte,
Je me tieng a une Jaquete.

B. TWO VIRELAIS AND ONE RONDEAU

38. Tres gentil cuer

1.5. Tres gen - til cuer a - mou - reux et at - trai - ans,
4. Donc tant de - sir, flour trez sou - ef flei - rant,

CA (b):E D

6

Frans et cour - tois, jo - lls et plains de joi -
Belle et gen - te plus que dir ne sau - roy -

10

e, A vous ser - vir du tout mon temps em - ploi - e Quar
e, De re - voir vo fa - çon sim - ple et coy - e Et

15

il n'est riens qui tant me soit play - sant.
l'es - gart doulz de vo re - gart ri - ant

20

N'au-tre de-sir a-voir je ne pour-roi-e.
Qui tant me plaist pour ce on que je soi-e.

25 30

2. Qu'a vous a-mer, hon-nou-rer et che-rir,
3. Quar en vous son mi pen-ser, mi de-sir,

35

Cre-mir, doub-ter et loi-au-ment ser-vir
Mi oeil, mes cuers, mi vou-loir, mi plai-sir

40

1. Par fine a-mour 2. Et mi re-tour.

45 46a 46b 50

II

2. Or sçay je bien que le doulz souvenir
Que j'ay de vous me fait an cuer venir
Jole et baudour
3. Si que ne puis mal ne douleur sentir
Ains trez joleux me fait amours tenir
En gay sejour,
4. S'en loueray, amours com vrai amant
Quant elle m'a voulu metre en la voie
De vous amer et certes se j'avoie
Tout quan c'om puet en ce monde vivant
Nient me seroit s'amés de vous n'estole.

III

2. Si pri a Dieu qu'il me doint a venir
Au doulz tresor qu'Amours suelt departir
Per sa douçor
3. Dont me povés noblement enrichir
Fin cuer loial et sans rien amenrir
Vostre valor
4. Sougect cens fois mon cuer tres desirant
De vous veoir se aler g' i osoie
Mais en la fin pour riens ne le layroie
Que ne fuesse avec vous demourant
On gay païs on estre je voudroie.

39. Joieux de cuer

Tr.

1.5. Joi - eux de cuer en sen-
4. Kt a a bon droit quar quant

mel-lart es - toy - e
a vous pen - soy - e,

Quánt je sen - toi - e vos - tre tres-doulce a - lay - ne Et vo gent
Tres-play - sant flour, doul - ce ro - se mon - day - ne, Gar - de d'a -

corps, ma da - ma so - ve - rai - ne, Qu'en - tre mes
mours qui mon cuer trait et mai - ne Au - tre plai -

bras si dou- ce- ment te- noy-
sir au mon- de ne vou- loy-

25 30

2. Je croy qu'on-ques cre- a- tu- re hu- mai-
3. Car sanz dou- lour et sanz pen- se- e vai-

35

ne N'eut tel bien cer- tes co- me j'a- voy-
ne Mon cuer es- toyt rem- pli de tou- te joy-

40

1 2

MS: E 44a 44b 45

40. Fumeux fume

1. 4. 7. Fu -
2. Qu'an -
5. Quar

meux
tre
fu -

5

(b) MS: 7

fu -
fum
mer

me
met
molt

10 15

par fu - me - e 2. 8. Fu - meu -
sa pen - se - e 6. Tant qu'il
li a - gre - e

20

re
alt

25 30

spe - cu - la - ci - on.
son en - ten - ci - on.

MS: B 35 40

IV. TREBOR

SIX BALLADES

41. Passerose de beauté

1. Pas - se - ro - se de beau - té, la no - ble
 2. Donc Ju - pi - ter l'es - pou - sa par sa va -

5

flour, Mar - ga - ri - te plus
 lour Ens En - gad - dy, la

10 15

blan - che que nul
 pre - ci - eu - se

20 25

cy - vi gne,
 gne:

30 33a 33b

3. Car du prin - tamps a tous mons - stre la dou - çour Pour es - ban - dir

35 40 MS: p.

cuer qui vray a - mour gar - de:

45 50

Res - jou - is est qui - cun -

55 60

ques la re - gar - de.

65 70

II

1. En son cler vis sont trestuy li gay sejour,
Plaisanse, odour, honneste tres benygne,
2. Car nature en la produyre mist vigour,
Quant la fourma y tint sa droyte ligne,
3. Son dir just, compas, mesure et playsant labour,
En son faystis corps droyt com lance e darde:
Resjouis est quicunques la regarde.

III

1. Humble mayngtieng, son douls renon, son atour.
Son noble pris, sa redoubtee ensigne
2. Ne porroit nuls raconter, ne la auctour
Fleytrir ne puet par froidure que vigne.
3. Tous biens en ly sont composer sanz descours.
Soyt tant tempre, vespre, main, heure tarde:
Resjouis est quicunques la regarde.

42. Helas pitié

1. He - las, pi - ti - é en -
2. Dan - gler, re - fus, des -

5

vers moy dort si fort Que je ne sçay se je suis
daing sont d'un a - cort En - con - tre moy po - lent gre -

10 15

mort ou vis.
ver tour - dis.

MS: f

20 21a 21b

3. Se je me plain, je n'ay pas
MS: G

25

trop mes - pris, Quant por fe - nir m'est - ren -

30 35

du cel guer - don.

40

Dont mort me voy sans

45

nul - le mes - pri - son.

50 55

II

1. Et puis qu'ainsi ne truis en riens confort,
Joie, soulas se sont de moy partis
2. Et m'ont guerpy, dont fen rechoy la mort
Sans que jamais en ale nuls respis.
3. Je ne vif pas, ainsois pene et languis
Or n'est nul bien qu'en moy prengne seson,
Dont mort me voy sans nulle mesprison.

43. Quant joyne cuer

1. Quant joy- ne cuer en may
2. Fet son se - jour gay, play -

5

est a - mou - reux En Ju - pi - ter, au
sant, de - li - ceux: Au roy puis - sant vien -

10 15

MS: C

pa - lais de Ge - my - nis,
nent de loin - tain

20 22a

2
pa - iz 3. Maint che - va - lier

23b 25

et da - mes de mout haut

30 35

pris A sa No - ble - e dont grant est le re - non,

40 45

Qui pour - te d'or et de gueu - les gon -

50

fa - non.

MS:F MS:A

55 60

II

1. Son droit atour, son maintieng gracieux
De la Table Ronde est a mon avis
2. Son ardemment grant, fourt et courageux
En dons est larges a tous, grans et petis
3. Tant que le monde en est tous esbahis
De la noblé qu'il a soubz son penon,
Qui porte d'or et de gueules gonfanon.

III

1. C'est bien rayson que chans melondieux
Qui la se tiennent et touz autres delis
2. D'armonie que tant sont precieux
Et bons souvenirs tant plaisante et sobtills
3. A servir tel seigneur soyent ententis;
Pour ly se nomment en mainte region
Qui porte d'or et de gueules gonfanon.

3. Mais Se - ril mon - stre en sa vray des - crip - cion Que

35 40

c'est le roy qui tient en com - pay - gny - e:

45 50

Ar - mez, a -

55

mors, da - mez, che - va - le - ri - el

60 65

II

1. Cilz noble roy a timbre de tel façon
Dont legier est a touz pour cert comprendre
2. Que maint paiz et lointaine region
De son haut pooir ne z valdront deffendre,
3. N'a son vaillant cuer ardis come lion,
Ains seront touz priants sa seignourie:
Armez, amors, damez, chevalerie!

III

1. Et, pour donner au songe conclusion,
Le passage qui ert sanz a moult atandre
2. En Sardigne, nous mostre que d'Aragon
Ffera sonn cry par tout doubter et craindre,
3. Car puissant est en terre et mer par renon,
Larges en dons, et ayme sans oublie
Armez, amors, damez, chevalerie!

45. Se Alixandre et Hector

1. Se A-li-xan-dre et
2. Et te-nis-sent dre A-

5

Hec-cl- tor les fus-sans sent en-en-

10 15

vi-vi e, An-tou-te leur
vi-e, Qui ceulz de Troy-

20

prou-es-se et ar-de-ment.
e-gre-va moult as-

25 30 32a

pre-ment: 3. Sur touz ten-droit

32b 35

au jour d'u- i sei-gnou- rie Cils qui en- sei-gue porte en champs

40 45

et ba- tail- les:

50

Ffoyx et Bearn, Cas- tel- bon

MS: D MS: C

55 60

et No- vail- lest

MS: C (b) (b) (b)

65 70

II

1. Son haut renon est en mainte partie,
Car est ardis, courageus et vaillant.
2. En Europe nel pais d'Armenie
N'a nul tel de si bon gouvernement,
3. Ne qui si bien aime chevalerie.
A ly traitent ceulz qui ont contez de Noailles,
Ffoyx et Bearn, Castelbon et Novailles.

III

1. Por ce doit bien estre sans fleterie
Craint et doubté et amé chierement.
2. Devroyt pour cil prier an chiere lie
(missing)
3. (missing)
Qui en pais tient sa terre et ses semailles:
Ffoyx et Bearn, Castelbon et Novailles.

46. Se July Cesar

1. Se Ju- ly Ce- sar, Ro- lant et
2. Et Y- vain, Lan- ce - lot, Tris- tain

5

(b)
roy ne Ar- tus Fu- rent pour con- ques-
ne Po- rus Eu- rent pour ar- des-

10 15

te re- nou- mez ou
se los, pris et fa -

20 35

mon-
con-

80

1. de, 2. de:

35 37a 37b 40

3. Au jour d'ui luist et en armez tous ceuron-de Cyl qui por

45

re-non et noble sor-te "Fe-bus

50 55

a-vant" en sa en-seigne

60 65

por-te.

70 75

II

1. Prouesse, vigour le tienent an dessus,
Son avis est moult grant eom du roy Esmonde.
2. Ses anemis greve, dont moult en a mis jus,
Sa forche bien pert en terre et mer parfonde.
3. Ses maintiens sont toudis de la Table Ronde,
Leesse, deduit, soulas le conforte:
"Febus avant" en sa enseigne porte.

III

1. A ly comparer en fais je n'en truis nuls;
Deshonour heit, de vice est quites et monde.
2. En fait de guerre ne vint jamais desporvus,
D'autres vertus est il sans per ne seconde.
3. N'affiert que nuls ne termene ou responde,
Noblesse de ly chescun reporte:
"Febus avant" en sa enseigne porte.

V. JACOB DE SENLECHES

A. THREE BALLADES

47. Fuions de ci

1. Fui- ons de ci, fui- ons, po- vre com- pain - gne,
 2. En A - ra- gon, en France ou en Bre- tain - gne,

Ret: G

Ret:

5

Chas - cuns s'en voist que- rir son a -
 Car en brief temps on n'a- ra de

10

ven - tu -
 nos cu -

15 20

1. re
 2. re.
 3. Ful- ons

Ch: F

Ret:

23a 23b 25

que - rir no vi - e, no se - ü - re, Ne de - mo - rons y - ci eu -

Mod: A *Ret: G*

30

re ny jour, Puis - que per -

35 40

du a - vons A - li -

Ret.

45

o - nor.

50 55

II

1. Car c'est bien drois, rayson le nous emseigne,
Puisque la mort tres cruel et obscure
2. Nous a osté la royone d'Espaigne,
Nostre maestresse ou confort et mesure,
3. Que chascuns ovre leur volenté pure
De bien briefment vuidier de ce contour,
Puisque perdu avons Allionor.

III

1. Mais au partir personne ne se faingne
Que de bon cuer et loialté seüre
2. Ne prie Dieux que l'ame de li preingne,
Et qu'elle n'est sa penitence dure,
3. Mais paradis qui de jour en jour dure.
Et puis pensons d'aler sans nul sojour,
Puisque perdu avons Allionor.

48. Je me merveil

A. 1. Je me mer- veil
2. Et font n'es- crit

B. 1. J'ay plu- seurs fois pour
2. Un vi- re- lay de

(b)
au- cu- ne fois com- ment Hom-
fin e co- men- ce- ment Et

mon es- ba- te- ment, Ou temps
pe- tit sen- ti- ment Ou un

10 15

me se vuelt mel- ler de con-
quan qu'il fait rai- son est au

pas- sé, heu qui play- sir de fai-
ron- del qui a moy puist play-

20

tre- fai-
con- trai-

25 30

1. re MS: F(?)
2. re.
re.
re.

35a 35b

3. Do - re - na - vant voil ma for - ge

3. Mais man - te - nant je me vueil tout quoy tay-

40 45

def - fai - re, En - glu - me ne mer - tell ne m'ont

re Et moy le - sier, es - ter et

50 55

mes - tier, Puis que chas - cuns se mel - le de

re - pa - rer, Puis que chas - cuns se mel - le

60 65

for - gler.

de for - gler.

70 75

II

1. C'est soigné par peu devisament
Car cel labour ne leur est necessaire,
2. Jo ne dis pas pour celuy qui aprent
Et qu'il connoit s'il seït bien ou mal faire,
3. Celui doit on tenir a debonaire.
Mais je ne vueil plus faire ce mestier
Puis que chascuns se melle de forgier.

II

1. Forgier doit chilz qui son entendement
A si agut c'on n'i sceit que refayre,
2. Mais chascuns vueit aler primierement
Disant: Je sçay pour loer son afayre
3. Et pour autruy esblament en son repaire.
Si ne me vuel plus enpachier
Puis que chascuns se melle de forgier.

A

III

1. Quant on leur dist leur vice evidentement
Qui cognoscent se ne leur puet il plaire,
2. Il respondent molt ourguelleusement
Disant que de doctrine n'ont que faire.
3. Il doinent aus torn a els fol exampaire,
Pour ce farai soppes en un panier,
Puis que chascuns se melle de forgier.

Jacob de Senleches

B

III

1. Il en ia qui vont celement
Monstrer lour fais autruy pour parfayre,
2. Ce n'est pas fayt aseïrement
Ne de bon sens se leur on doit desplayre.
3. Mais fol cuidier ne sceit ou il repayre
Pour ce mestuet bouter en un pol poïller
Puis que chascuns se melle de forgier.

49. En attendant esperance

1. En at-ten-dant es-pe-ran-ce con-for-
 2. En at-ten-dant se de-duc et de-por-

Ch: no #

te, L'om-me qui vuolt a-
 te, En at-ten-dant lt

Ch: F C

Ch: A B

voir per-fec-ci-on,
 prou-met guer-re-

Ch: #

don, 3. En at-ten-dant

pas-se-temps et say-son, En at-ten-dant

met en li sa fi-an-ce, De

Ch: D

45

toulz ces més est ser-vis a fay-son Cilz qui ne sceit vi-vre

Ch: C

50 55

sans es-pe-ran-

Ch: #

60 65

ce.

Ch: C

70 75

II

1. Esperance tient overte le porte,
Dont chascun puet avoir guarison.
2. Esperance est de si noble sorte
Que cilz ne doit pendre confusion
3. Qui là o soy. Et sanz li ne puet on
Avoir loing temps de playsir habundance,
Dont pendre assés puet consolacion
Cilz qui ne sceit vivre sans esperance.

III

1. Pour ce conoy et voy qu'elle m'ennorte
A li tenir et j'ay cause et rayson
2. Quar ja schay bien que c'elle estoit morte
Pou y veroit la mien entencion.
3. Dont je vos pris en ma conclusion
Que belle acueil priés pour m'alagance;
En attendant suy [sanz] presoncion
Cilz qui ne sceit vivre sans esperance.

B. TWO VIRELAIS

50. En ce gracieux tamps

Tr. (#)

S.

1. 5. En ce gra-cieux tamps jo-li En un des-tour la j'ay
4. A-dont tan-tost ye m'en par-ti Et m'en a-lay sans nul

T.

5 10

Mod: #

o-y, Si dou-che-ment Et plus tres jo-li- [e-ment] C'on-ques ne vi, Le ro-
de-tri O-ver-te-ment Vers le ro-si- gnoz bel et jant Que ye veo-y, Et Pas-

15 20

Mod: # Mod: #

si- gno-let li-e-mant Can-ter o-ci o-ci o-ci o-ci o-ci o-ci o-ci
cou-toy ga-lar-de-ment Dis-sant o-ci o-ci o-ci o-ci o-ci o-ci o-ci

25 30

(#)

co-

2. Mais d'au-tre part il y a-voit Un oy-sel que tou-dis eri-oit A hau-te vois Co-cu
3. Ne point tar-re ne se vo-loit Mais tou-dis plus fort can-toit De-dens [ie] bois Co-cu

35 40

1. 2. (#)

cu co-cu [co]-co-cu co-cu

co-cu co-co-cu co-cu Sal-liant de bui-son en bui-son.
co-cu co-co-cu co-cu Et non dis-soit au-tre can-son.

45 48a 50a 48b 50b

51. Tel me voit

1. 5. Tel me voit et me re- gar-de Qui ne me le-roit chan-
 4. Et pour ce trop fort me tar-de Quant tel gent sur-mon-

5

ter Bien le puet on es-pro-ver Par a-
 ter Voi pour au-trui a-bes-ser, Car quant

10 15

mours se Diexme gar-de 2. Qui ne sa-vent
 bien i pren-dras gar-de 3. Et si vœu-lent

20 25

ou tro-ver En au-
 de-pri-sier Deu en

30 35

tre cho-se leur vi-e.
 tou-te chan-te-ri-e.

40a 40b

VI. TEN SELECTED BALLADES

52. Martucius qui fut

1. Mar- tu- ci- us qui fu de Ro-me
2. (missing)

5 10

1. neis Ne Fa- bri-ci- us qui tant fu-rent loi- al

MS: C R

15 20 28a

2. ca-mi pre-san-ter mal 3. Ne fu- rent on-ques mu- é a bien fay-

28b 25 30 35

re Tou-dis enloi-al- té, tel com vous se- ray, da-me, n'en ouier fa- lir,

40 45

Sans moy mu- er ne ja- mais de- par- tir.

50 55 60

53. Amour me fait

1. A-
2. En-

Ret: ♩ ♩ 7 7

5

mour me fait de- si- rer loy- au- ment Si au- te
 tie- re- ment d'a- mou- reux sen- ti- ment Ne de bon-

10 15

ho- nour que s'a- voir la po- roy- e,
 heu- re en ce mon- de se- roy-

30 38a

2. *Ret: no 4*

38b 25

3. C'est que mer- chi puis- se a- voir pour a- mer Et nom d'a- mi sans

30

Ret: ♩

nul dan-gier por- ter Au gré d'a - mours et de ma da -

Ret: ♯

35 40

Ret: ♩

me ain - si Car a - vis m'est pour a - mant so - pour - ter

Ret: ♩

45

No - ble cho - se est de por - ter nom

50

Ret: no ♩

d'a - my.

Ret: G

55

II

1. [Se] grace et amour doucement
De ly merci et nom d'ami avoie,
2. Tant temps vivoie en joie liement,
Ne jamais jour nul mal ne sentiroie.
3. Ainsi amours et ma dame sans per
Seulement en amoreux penser
Serviroie comant loiaul amy
Et pour ce point pouroie estriver.
Noble chose est de porter nom d'amy.

III

1. Pour ce mon cuer, mon corps entierement
A ma dame craindre et servir s'employe
2. De bonne amour tres amousement;
Car tant est belle, plasant, douche et coye,
3. Pitouse, sage et humble sans amer
Que j'ay espoir que nom d'ami donner
Me veuille en foy combien que deservi
Ne l'ay mie avoir sans adorer.
Noble chose est de porter nom d'amy.

54. Ne celle amour

1. Ne celle a - mour es - tre ne puet me - nour,
 2. Car vos - tre suy du tout sans des - hon - nour,

Tr.
 MS:D Ne celle a - mour ne puet es - tre me -

Ma douce a - mour, pour pa - ro - le que nuls di -
 Tres dou - ce flour, m'a - mour, ma da - me jo - li -

nour

5

e; Dont c'est fo - li - e d'i pen - ser tour.
 e, Sans de - par - ti - e fai -

10 14a

re nul jour. 3. Car vo dou - ce plai - sant ma - ni -

14b

e - re, Vo boi - ne che - re

20

me don - nent plai - san - ce ple - nie - re

25

Dont par des - pit met - tent my tra - Y - tour:

30

Mon pris en nient, en vieul - té ma va - lour.

Mon pris en nient, en vieul - té ma va - lour.

35

II

1. Rien ne leur vaut leur parler, leur labour;
Nulle freour n'ayés pour leur genglerie,
Car pour envie, douce en atour.
2. Ne vous layrai. Ce serait grant folour
Et grant tristour d'entrer en merancolie;
Si vous supplie qu'en grant bandour
3. Vous tenés, douce dame chiere.
C'est ma priere que je vous fays valere
Et enne vous en soit, se dient li pluseur
Mon pris en nient, en vieulté ma valour.

55. De Narcissus

Magister Franciscus

Ret: # *Ret: no b*

1. De Nar - cis - sus,
2. Si que de - puis

5 *Ret: no b*

Ret: # *Ret: b*

ho - me tres our-guil - leus, Fu
ou mi - rour pe - ril - leus De

10 15

a E - quo re - fu - sé l'a - mor fi -
la fon - tai - ne, on s'a - mour fu en - cli -

20

Ret:

1. ne,
2. ne,

25 28a 28b 30

3. Mi-ra son vis par tel plai-sir Que tou-te s'a-mour y

MS: 7

35 40

mist et son de-sir En son om-bre, sans en a-voir con-fort,

MS: 7 MS: D

45 50 55

Dont l'en cou-vint

Ret: no b Ret: #

60 65

puis en-vers ge-sir mort.

Ret: b

70 75

Pour tant le di que un fet merveilleux
 Est avenu de nouvel par hoyne,
 Car un plus fol et un plus desdeigneus
 Que Narcysus guerpi l'amour tant digne
 Qui li poroit bien deservir,
 Et s'amà mieulz au faulz miror servir
 Et li amer, s'en receut tel deport
 Dont l'en couvint puis envers gesir mort.

He! faulz miror traïte et domageus,
 Qui point te croit, couvient que mal define;
 Pour ce est trop folx, mauvois et outrageus
 Qui haute amour lasse et a toy s'encline
 Com les fasses trestous perir,
 Car nul ne puet que mort vers toy merir
 Aussy qu'as fait celuy qu'as trayt a port,
 Dont l'en couvint puis envers gesir mort.

56. En attendant souffrir

Jo. Galiot

Ch: \odot

1: En a - ten - dant souff -
 2: Puis - qu'a - ve - nir ne

Mod: C

frir puis m'es - tuet grief
 puis a la fon -

Mod: \flat *Mod:* \flat

pay - ne, Et en lan - gour
 tay - ne, Tant est de ruis -

Ch: B *Mod:* *Ch:* B

vi - vre c'est ma des - ti - ne -
 sius en - tour a - vi - ron -

5 10 15 20 25

ne - e.

Ret: F

80 81a 81b

3. Tel- le ver- tu li a Dieux dou- ne - e Quelle puet

Ch:

85 86

as-sou- vir chas- cun a- sou- fi- san- ce Par sa di- gnité

Mod:

Ch: F Mod: G Ch: B

Ch: 40 45

et tres no- ble puis- san- ce.

Ch, Mod: F

50 55

II

1. Les grans ruisiauz qui la font leur demaine
Si ont les conduis de la font estoupee
2. Si c'on n'i puet trouver la droite vaine
Tant est courompue l'iaue et troublee.
3. Gouster n'en puis une seule halenee,
Si unble pitlé n'a de moy ramembrance
Par sa dignité et tres noble puissance.

III

1. Si pri a Dieu que a droit la ramaine
Et la purefie sanz estre entamee,
2. Quar verement c'est chose bien certaine
Je n'en puis aprochier non ne matinee
3. Et s'a moy estoyt qu'ainsi fust ordenee
Je vivroye en espoir d'avoyr bone estance
Par sa dignité et tres noble puissance.

57. Courtois et sages

Magister Egidius

1. Cour-
2. Et

5

Ret:

tois et sa- ges et a tous
non par for- ce, mais par co-

10

doit plai- sir Le droit
mun sen- tir Mis est

15 20

si- gnour que par
en sie- ge de be-

25

1. e- lec- ti- on
ne- dic- ti- on.

2.

30 32a 32b

3. Est re-do-né a tous en u-ni-on Nulz

Ret: no h

Ret: 7 7 p *Ret: 7 7 p*

35 40

Ret: *Ret:*

con-tra-dire ne le puet per

45

^{1)*} droy-tu- re:

Ret: 7 7 p *Ret: 7 7 p*

50 55

Ret: no h

Sains pe-res est que

p *(h)*

60 65

Ret:

de tous a la eu-re.

Ret:

70

1) See Commentary

58. Une dame requis

Fr. Johannes Janus

1. U- ne
2. En su - da - me re - quis l'au - pli - ant qu'e - le veu -

trier d'a - mer
sist pen - ser

Per A bo - moy ne a - don - mour de cuer pi - teu - se - a - li - ge -

mant,
mant.

3. De ma do - lour sans vi - ser lon - ge -

5 10 15 20 25 28a 28b 30 35

ment, Dis- sant: "Da- me, mon cuer a vous s'o-

40

tri- e." Mais en ri- ant me dist cor-toy-

45 50

se - mant: "Ain - si

55

dist on, mais on ne

60

le fait mi- e."

65 70

59. En remirant¹

1. En re- mi-
2. M'a point rant
a-mours

5

vo dou- ce pour- tral- tu-
d'u- ne te- le poin- tu-

10

re En la- quele est tout
re D'ar- dant de- sir, si

15

doulz y-ma gi- ni- er
que mon cuer du- rer,

19a 19b

3. Las, si ne puet, dou- ce da- me sans

25

1. See Commentary for errors of the MS.

per, Se vo doul- çour ne me va se- cour- rant!

30

Ch, Ret: ♩

Pour vos- tre a- mour, da- me,

35

40

Ch, Ret: ♩ G F(♯) E

vois lan- guis- sant.

Ch: D

45

II

1. He, bel accueillir, ou je prens noureture,
Vo cuer vueilliez de m'amor alumer,
2. Car se mon cuer devoit en grant ardure
Ardre, brunir a tous jorns sans flner,
3. Si ne lairay que ne vous doie amer,
Mes vo cuer meyme va trop detriant:
Pour vostre amour, voïs languissant.

III

1. A vous me plains, car sui en aventure
De toust mourir pour loyalment amer,
2. Se Dieus e vous ne me prenez en cure,
En face amour le dur en doulz muer.
3. Telz mauls ne puis longuement endurer.
De triste cuer dire puis en plourant:
Pour vostre amour, dame, voïs languissant.

60. De ma douleur

Philipoctus de Caserta

1. De ma
2. Lan- guir do- m'es-

lour tuet, ne puis trou- ver a con- fort,
car mis me sul a cel port

Ch: no# Car en tous cas m'est for- tu- ne con- tray-
Qu'a mon vo- loir ne m'en puis [pas] re- tray-

15 20

1. re.
2. re.
3. Mar
Ch: D

24a 24b

vi le jour que vi le douls vi-ai-re Dont

30 35

per-du ay la joi-ou-se pas-tu-re, Quant,

40

quant ne la voy, la par-fai-

45 50

Ch: E G D F G E

te fi-gu-re.

55 60

Ch: Mod: B

II

1. Hé, dous reguart, tu m'as mis a la mort,
Car contre moy sont tuit mi adversaire:
2. Deduit, soulas, playsance et deport,
Helas, ne sçay certes que doye fayre.
3. Il m'est avis come doye detrayre,
Car perdu ay ma douce nourreture,
Quant ne la voy, la parfalte figure.

III

1. Or n'est il nulz, [he]las, qui me confort,
Ne puist aussy fors le douls exemplaire
2. De celle en qui sont tres tuit mi deport,
Car il n'est riens, certes, qui me puist plaire.
3. Or me convient tous jours crier et brayre,
Dont que pres suy mis a desconfiture,
Quant ne la voy, la parfalte figure.

61. Ung lion say

1. Ung li- on say de tote bel- le fi- gu-
 2. En cor est il de si dou- ce na- tu -

5 10

MS: 7 7

re Qui est as- sis
 re Qu'il ne fet mal

15

ou jar- din de li- es-
 a nul quant il le bles -

etc. (See measure 49)

20 25a 25b

3. Cou- rio- nés est de preu et de nou-

30 35

bles - se, Mes nul ne puet en cest jardin en- trer,

40

1. See Commentary

Se li li- ons ne s'i vult a- cor- der.

45

50

55

VII. TWELVE SELECTED VIRELAIS

62. Mais qu'il vous legne

1.5. Mais qu'il vous legne est plai- san- ce, Da- me, en- pe- ras de pi-

4. (*missing*)

5

té, Don- nez moi par ca- ri- té De mes do- lors a- le- van- ce.

10

15

2. Car de tous biens a- mou- reux Sui si pau- rez, de- si-

3. (*missing*)

20

teux Que de mort sui en doub- tan- ce.

1.

2.

25

26a

26b

63. Kere dame

Ke-re da-me chi m'o-try

5

10 15

20 24a 24b

64. Contre le temps

1.5. Con-tre le temps et la sa-son jo-li-e Vo-ray me-ner tres
4. Et je le puis fai-re sans vi-le-ni-e, Par ju-ge-ment d'a-

He ma-ri, ma-ri, Vous soi-lés on-ni, Quant pour

5

bone et pla-sant vi-e, Tout pour l'a-mour de mon tres dolz a-mi,
 mant et a-mi-e, Que nul mes-fait n'y a d'a-mer en-si,
 a-mou-ret-tes Me ba-tés en-si. He ma-ri, ma-ri,

10 15

Que j'ay-me tant con le cuer de mi, Sans mal pen-ser ne vi-lai-
 Puis qu'il n'i a point de vi-lain par-ti. S'il y es-toit, j'en se-roy-
 Vous soi-iés on-ni, Quant pour a-mou-ret-tes Me ba-

20

ne fo-li-e. 2. Et me voi-ray main-te-nir fres-que-ment Et vivre au-
 e po-li-e. 3. Por ma pla-sanche et mon es-ba-te-ment Et de ma
 tés en-si. He ma-ri, ma-ri, Vous soi-iés on-

25

si tres a-mou-reu-se-ment Et li fe-ray de fait
 part je ne vuel a-li-ment Et que mal pen-sé fait.
 ni, Quant pour a-mou-ret-tes Me ba-tés en-si. si.

30 35

65. Tres douche

A.1.5. Tres dou - che, pla - sant ber - gie - re, Je ne puis trou -
 4. S'en doy fai - re, ma tré chie - re, Et pla - san - che

B.1.5. Re - con - for - te toy, Ro - bin, De ta do - lour, Las -
 4. Et qui scet hu - er mas - tin de mi - lour tour, Et

5

ver ma - nie - re De moy con -
 mettre a - rier - re Et pro - pos

siés a - ler nuit por - jour Soir pour mat -
 so - ner par grant do - chour Un ta - bu -

10 15

for - ter. Car je ne puis re - trou - ver M'a mi -
 mu - er. Hel - las el - le scait fi - ler U - ne pan -

tin! Ai - és ten cuer net et fin Et sans tris - tour! Ne
 rin, Et scet bien fai - re pa - pin De blan - che flour, Pour

20 25

e chie - re, La fil - le que mort pran - ge - re, Ou j'ay mis m'a - mour
 ne - tie - re, Dan - ser de - vant 'et der - ie - re; Co - gnois - tre bre - bis

met en ton corps hus - tin Por Col - let - te de bau -
 don - ner a son cou - sin. Si te pris par boine a -

30

en-tie-re Et tout mon pen-ser. 2. Se me con-vient
por-tie-re Quant e-le le voit tro-ter. 3. Chas-cun jour a
dour!
mour: 2. Car je te ju-re, ma
3. Je te mons-tre-ray, ce

35 40

la-men-ter, Plain-dre et sos-pi-rer, Ge-mir et plo-rer
li par-ler, Ne li de-man-der: "Vo-lés vous a-ler
foy, Quant tu vo-ra en re-quoy Ve-nir a nos-tre vil-let-
croy, En un pré pres d'un as-noy Plus bel-le que n'est Col-let-

45 50

Pour li, car je ne puis mi-ri-er a la pray-e- te, te,

54a 54b

A II

2. Pour ce je vueil esprouver
Se conseil trouver
De si fort amer
Poray en vous, douche amie.
3. Car je ne puis plus durer
Ne sayjour trouver;
Ma vie finer
Voray je, ne doubté mie.
4. Voeliés ore ma prijere,
Et de volonté legiere
Saciés aviser
Coment je poraye aurer
Que mort ne me fiere
Qui est si crueulle et fiere,
Car sachiés tantost la biere
Poroié afuller.

B II

2. Et si ne preng tant d'noy
Au cuer Robin que je voy
Que tu fais por la fillette.
3. Car miex te vaut l'esbanoy-
Por ce que je m'apertoy
Que pour celle camussette.
4. La mort te puet mettre au fin
Et sans demour.
Miex valt avoir ton retour
Par saint Martin,
Et mengier de bon brasin
Par grant savour
Aveuc la fille Perrin
Que vivre en tel langour.

66. Sus un fontayne

Johannes Ciconia

1.5. Sus un fontayne
4. Que un choi-se

tay-ne en re-mi-
nul-le say en re-ci-

rant vant Oy chan-ter si dou-
vant Pavour, tre-mour et an-

che-gos-ment ment Que mon cuer, corps
ment Que fe-r[e] duis

et pen-se-ment Re- ma-
cer-tay-ne-ment, Tant sui

nent de pris ly en veoir
 50 55

a- ten- dant 2. D'a- voir de mer- ve -
 de- si- rant. 3. Seul ve -
 60 65

chi de ma
 oir ce no-
 70 75

do- ble lour Qui me tre-
 ble flour Qui tant can-
 80 85

pount au cuer for- ment
 tolt su- a- ve - ment
 90 95a 95b

67. He, tres doulz roussignol

Borlet

Tr.

S.

1.5. He, tres doulz rous-si- gnol jo- ly Qui dit oc- cy oc-cy oc- cy,
 4. He, da- me, puis qu'il est ain- sy Qu'en vo mer- ci mer-ci mer- ci

C.

T.

Rous - si- gnou- let du bois,

Je te de- pri- e Que sans de- try Vois- sés a ma
 Ay mis ma vi- e, Je vous su- pli De mon po- vre

dou- nés Au vi- lain le mal et puis

da- me me jo- li- e Et dy de
 cuer que m'en di- e Que vous te-

la mort. Rous- si- gnou- let du

par moy et af- fy- e Que o- cy o- cy o- cy o- cy o-
 nés en vo ball- li- e Que mer- ci mer-ci mer- ci [mer-ci mer-

bois, dou- nés Au vi- lain

cy o-cy o-cy M'a, se son dur cuer n'a- mou- li- e.
 ci mer-ci] mer- cy Ay- és mer- cy ma vos- tre a- y- e.

le mal et puis la mort.
 40 45

2. A- lou- e- te que vas vou- lant Si tres haut et si cler
 3. A ma da- me se- ras er- rant Or li va tan- tost

Rous- si- gnou- let du bois, dou-
 50 55

chan- tant Dou- ce chan- çon Li- re li- re li- re li- re li- re
 di- sant Par ma chan- çon " " " " " " " " " "

nés Au vi- lain le mal et puis
 60 65

1. li- re li- ron Tout vo- le- tant
 2. li- re li- ron Que mon cuer va sen- tant.

la mort. la mort.
 67a 70b 67a 70b

68. Ma trédol rosignol

[Borlet]

1. A. Ma tré- dol ro- si- gnol jo- ly Que dyt: o- ci, o- ci, o- ci,
 1. 4. A- lu- et- te cry- ante ap- prés li ry- si- gnol: O- ci, o- ci, o-
 Ro- si- gno- lin del bos jo- lin,

Gie vous en pre- ie Soiés a- dou- ci, Ve- nés a moy,
 ci, Che vos en pre- ye Por far un bon a- cor Ein- tre
 Do- nés al vi- lan le mal may- tin

da- ma jo- ly- e. Le di- a par mon fé
 moy e ma da- me jo- lie. E si lui prie Da par le ro- si-
 E poy le mort. Ro- si- gno- lin del bos jo-
 10 15

fy- e Si le o- ci o- ci o- ci o- ci o- ci o-
 gnol Chè- la da moy mer- ce mer- ce Per Dy, mer- ce, mer- ce, mer- ce, mer-
 lin, Do- nés al vi- lan le

ci- e Da mon cuer pu- ret y- re da m'a- mie.
 ce, G'il fa- ra par ma fé, Ma da- me my- e.
 mal may- tin E poy le mort.

2. A- lu- e- te che va vo- lant Sy trops al- te, sy cle- re can-
 3. A ma da- me gy mi- e rant. A ley va da par moy di-
 2. Ma tré- dol ro- si- gno- ly jo- ly, A- lu- e- te che va vo- lant E di- cant:
 3. (missing)
 Ro- si- gno- lin del bos jo- lin, Do- nés

tant Dol- se cian- çon: Li- ry, li- ry, li- ry, li- ry, li- ry,
 cant Dol- sa cian- çor Li- ry, li- ry, li- ry, li- ry, li- ry,
 Tan- ti- ny, tan- ti- ny, tan- ti- ny, tan li- ry, li- ry, li- ry, li- ry, li-
 al vi- lan le mal may- tin

1. li- ry, li- ry, Tu va vo- lant,
 2. li- ry, li- ry, Che ver mon cuer va sal- tant.
 ry, Ve- nis a moy a par- lier.
 E poy le mort. E poy le mort.

69. Par maintes foys

Vaillant

1.4. Par main- tes foys a- voy re- coll- lie Du

5

ro- si- gnol la dou- ce me- lo- die Mais

10

ne s'i vent le cu- cu a- cor- der, Ains veult chan- ter con- tre ly par en-

15

vi- e Cu-cu cu-cu cu-cu tou-

20 25

te sa vi- e. Car il veult bien a son chant des- cour- der

30

MS: B

Et pour-tant dit le reu-si-gnol et cri-e: "Je vos co-mant qu'on le

35

tu-e et o-ci-e, Tu-e tu-e tu-e tu-e o-ci o-ci O-

40

ci. o-ci o-ci o-ci o-ci Fi de li fi de li fi de li fi O-ci o-ci o-ci o-

45

ci. o-ci o-ci o-ci o-ci o-ci fi, fi, Fi du cu-cu qu d'a-mors veult par-ler."

50

2. Si vous sup-pli, ma tres douce a-lou-et-te, Que
3. As- sem-blés vous; pre-nés la car-di-net-te, Fai-

55

vous voul- lés di- re vos- tre chan- son: "Li- re li- re li- re li- re li- re- lon Que
 tex chan- ter la calle et le san- son Tu- és, ba- tés se cu- cu pi- le bis son Il

60 65

dit Dieu Dieu, Que te dit Dieu, [Que dit Dieu Dieu.] Que te dit Dieu Dieu,
 est pris pris, Il est pris pris Or soit mis mort; Soit mis a mort mort,

Que te dit Dieu Dieu, Que te dit Dieu Dieu," Il est tamps il est [tamps] Que le rous-
 Soit dist il mort mort, Soit mis a mort mort. Or a- loms seu- re- ment An jo- li

70

si- no- let di- e sa chan- sou- net- te: "O- ci o- ci o- ci o- ci o- ci o- ci o- ci o-
 ver vos quer- [és] cul- lir la mo- set- te A- mi a- mi a- mi a- mi a- mi a- mi a-

75

<p>1. ci O- ci se- ront qui vos vont guer- roy- ant." mi Tou- dis se -</p> <p>80 81a</p>	<p>2. ray le dieux d'a- mours pri- ant.</p> <p>81b</p>
--	---

70. Or sus vous dormez trop

1.5. Or
4. Car

sus, vous dor- mez trop, Ma dà-
je vif en ex- poir D'a-vo-

Ret: G F E

me jo- lie- te, Il est jour, le- vés
lir, jo- liet- te, Per fair chian-ter mer- le, mau-

10

Ret: J. 7 *Ret: E*

sus, Es- cou-tés l'a- lo- ec- te:
vis A- vec la car-do- net- te:

15 20

Ret: B D D D D D B B B D D D

Que dit Dieu, que dit Dieu, que dit Dieu, Que te dit Dieu, que te dit Dieu, que te dit Dieu, que te dit
Chi- re- ley, chi- re- ley faint chi- ant, fay chil ci- ant, [fay chil ci- ant, fay chil ci- ant, fay chil ci-

25

B

Dieu, Yl est jour, yl est jour, yl est jour, jour est, si est,
ant.] Ro- bin dort, [Ro- bin dort, Ro- bin dort] en- dor- mi est.

Ret: G D *MS: A Ret: G* *Ret:*

Ret:

30

Ret: f

Yl est jour, yl est jour, jour est, si est, Yl est jour, yl est jour, yl est jour, jour est,
 Con- sors, dan- sors seu- re- ment; quo- quin, a su, [a su] or su de Pa- ris, ca- du- let

Ret: d. on G.....

Ret: d

D C

si est. Da- me sur tou- tes en bian- té
 dul- cet. De vous, que j'am sur cre-a- ture en

Ret: d.

35 40

Ret: no #

sou- ve- rai- ne, Par vous, jo- lis et gay, Ou gen- til moys de may,
 fait, Chest vi- re- lay, da- me, le re- ce- vés, Car en cuer vray

Ret: d

Ret: f

45

Suy et se- ray. Et vuel mec- tre pal- ne.
 Vous ser- vi- ray D'a- mour cer- tay- ne.

Ret: C

50 55

Ret: 7 *Ret: d*

2. Or tost nac- qual- res, cor- ne- mu- ses so-
 3. Si vous su- pli- e, a- mours, jou- er ve-

60

71. Onques ne fut

1. 4. On- ques ne fut si dur per- tie De deus

a-mans dont l'a- mour per- tie Est, se

gem- mi[r] o[s] tu, si gyé uï, Te prie an diu d'a-

MS: D

mours re- que- qua- lés: O- ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci,

MS: F

o- ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci. Ces faus Tri[s] - tan me di-

sans Que de per- til- lié lin ça a- man- ca[.]

MS: B

45 50

2. En- cor se su- plen[t] que .l dient en des- pit Dieu

3. (missing)

55

li que- vant tres fi, fi, fi, fi, O-ci, o-ci, o-ci, o-ci, fi, fi, fi,

MS: B

60 65

fi, fi, fi, O-ci, o-ci, o-ci, o-ci, o-ci, Cru le m con- vi- vent. Os- te- ron je

70

1. jo; I est mon a- mi, plus n'en a- vole.

2. (#)

75 77a 77b

72. Alarme alarme

Grimace

Tr.

1. 5. A- larme, a- lar- me, sans se- jour et sans de- mour, Car mon
4. Wa- carme, wa- car- me, quel do- lour et quel lan- gour Sue- fre,

Ret: G

1. 5. A- larme, a- lar- me, sans de- mour, et sans se-
4. Wa- carme, wa- car- me, quel do- lour, et quel lan-

las cuer si est en plour. A- lar- me,
da- me, pour votre a- mour. Wa- car- me,

Ret: C

jour, Car mon las cuer si est en plour. A- lar- me, tost, dou- ce fi-
gour Sue- fre, da- me, pour votre a- mour. Wa- car- me, dou- ce cre- a-

Ret: C

5

tost, dou- ce fi- gu- re, A- lar- me, car na- vrés suy de tel
dou- ce cre- a- tu- re, Wa- car- me, [ne] me la- cez en tel

gu- re, A- lar- me, car na- vrés suy de tel po- in-
tu- re, Wa- car- me, [ne] me la- cez en tel a- ven-

Ret: no # *Ret: C C*

10 16

po- in- ture Que mors suy sans nul re- tour: Diex en ait l'a- me.
a- ven- ture De mou- rir en grief tris- tour Sans con- fort d'a- me.

tu- re Que mors suy sans nul re- tour: Diex en ait l'a- me.
tu- re De mou- rir en grief tris- tour Sans con- fort d'a- me.

Ret:

20

2. Si vous sup- pli, nec- te et pu- re,
3. Quar je suy en a- ven- tu- re,

2. Si vous sup- pli, nec- te et pu- re, Pour
3. Quar je suy en a- ven- tu- re, re, Se

Ret: *Ret:*

Ret: no b

25

Pour qui tant de mal en- du- re,
Se ne me pre- nés en cu- re,

qui tant de mal en- du- re,
ne me pre- nés en cu- re

30

<p>1. Que ar-mer vous voeil- liés pour moy.</p> <p>Que ar- mer vous voeil- liés pour moy.</p>	<p>2. Dont sou-vent ploure en re- quoy.</p> <p>Dont sou-vent ploure en re- quoy.</p>
--	---

31a 31b

73. Restoés restoés

1. 5. Res- to- és, res- to- és Hor- ri- ble feu d'ar-
 4. Res- to- és, res- to- és, [Res- to- és] a ce

1. 5. Res- to- és le feu le feu le feu [le feu] De mon loy- al ser-
 (misang)

restoés

dant de- sir Que mon ouer bru- ist
 grant mar- tir Pour- tés. qu'aye joy- eu-

vant pi- tié. Res- to- és, res- to- és, Si qu'il soit res- pi- tié

restoés restoés

pour la bel- le Dont j'a- ro- ye pour mort ges- sir As-
 se no- vel- le Pour le tor- ment fal- re par- tir Que

de mort, Res- to- és, res- to- és le fort, Por ce qu'en moy ser-

MS: B

restoés restoés

sés d'u- ne seul- le es- tin- cel- le.
 nuit et jor se re- no- vel- le.

vant Por dur-té ne do- lor Il ne pens-se fo- lour.

2. Or sus, pi-tié, es-veil-lés vous, Se-co-rés moy sans
 3. Et que cil feus soit tous res-tous, Qui ne fait que mul-

2. A li por ce vos en-voy-e. Ne fai-tes se-jour en voi-e, Je
 3. Et li di-tes tou-te voi-e Qu'il a-par-tient que je voy-e Com-

20

a-tar-gier. Et se ma da-me veul
 ti-pli-ier. Et bon con-fort

vos en pri. Car j'os par son pi-teux cri Qu'ar-dant de-sir
 ment ser-vi M'a a-mours et de-ser-vi Mes o-nors (ms-

25

fayt dan-gier: Ti-rés a li, ti-rés, ti-rés,
 sup-pli-ier: Ti-rés a li, ti-rés, ti-rés,

MS. A
 le des-voy-e. A-lés si ke Ti-rés a li, ti-rés, [ti-rés,]
 (sing) j'a-voy-e, Mais pris que Ti-rés a li, ti-rés, [ti-rés,]

30 tires a [li]

Sa-chiés, sa-chiés, Ti-rés le hors, Et m'ap-por-
 Sa-chiés, sa-chiés, Ti-rés le hors, Moy con-for-

[Sa-chiés] sa-chiés, ti-rés. A-veuc vous mer-chi me-
 [Sa-chiés] sa-chiés, ti-rés. Que si est et de-me-

35

1. tés De la dou-che yaw-e de mer-chi.
 tés Par m'ar-me en do-lour meur-chi.

2. nés Que li es-tain-dra l'ar-du-re.
 nés Ce-le fla-ma qui l'ar-du-re.

40 41a 41b

VIII. EIGHT SELECTED RONDEAUX

74. En tes doulz flans

1.4.7. En tes doulz flans plains
 3. Vir - gene pu - celle, por -
 5. Bien doit tro - [v]er cas -

5 10

de vir - gi - ni - té
 tas l'u - ma - ni - té;
 cuns ta dig - ni - té

15 20 25

2.8. Et de ex - cel - len -
 6. Quant en - tei - vo -

30 35

ce plus qu'on ne po - roit di -
 leit her - ber - ge es - li -

40 45

re,
 re.

50 55

75. S'espoir n'estoit

1. 4. 7. S'es-
3. Qu'en
5. Puis

poir n'es-
mon laz
que cuer
nature

ne-
toit que
me do-
ne ja-
més n'a-
roit i
sout trez
faus

po-
oir,
sa-
voir

Cer-
Fors
A-
vec

lon-
gue-
de
for-
tu-
ne

mant
ne
sus-
pi-
dan-

roy-
rer
gier

so-
et ge-
a-men-

frir
mir.
rir

2. 8. La
6. Do-
lour,

trez
et

grant
et

pey-
moy
sans

ne

que
nu-
le

me
fet
bien

do-
loir
vo-
loir,

Si
Et

trez
pour

gra-
vay-
che
ma

MS: 7

ne,
vi-
e

a-
me-
con-

re
ven-
roit

a
sen-
tir,
fl-
nir.

76. Tres doulz amis

Jo. Vayllant

1.4.7. Tres
3. Mais
5. C'est

1.4.7. Ma
3. C'est
5. Si

1.4.7. Cent
3. Cou -
5. Vuell -

6

doulez sans ce que a - faus - tou - mis, ser dis

mil - le fois, ma dou - ce da - me che -
me cel - le que j'ay plus qu'au - tre chie -
liés dont fay - re a mon cuer bo - ne chie -

tout ce que prou -
en - tie - re - ment
loy - al - ment t'a -

ma da - me, ce que vous
que de vous se - ray
vous su - pli qu'en ou -

15 20

mis ten - me - t'ay dray ray

m'a - vez prou - mis mis
nou - mé a - mis
bli ne soye mis

25 re,
re
re

2.8. Est
6. Pour

2.8. A
6. Car

MS: D

2.8. De
6. Quar
80

35

35

40

vos - tre hum - ble res - pon - se vous mer -
chas - cun jour se met en vo mer -

ne en

45

50

cy cy

t'en tout i - ray nou - mé

vous pour a - mer et de - si - rer
vray trop a - van - ce - roit

55

60

ma ma mort mort

fail - lant lant
vail - lant

77. Conbiens qu'il soyt

1.4.7. Con -
3. (missing)
5. (missing)

biens qu'il soyt que

5 10

ne vos
MS: A voy so- vient,

15 20

2.8. Ma chie -
6. (missing) re da - me, a cuy da

25 30 35

(b) tou m'ou - tri - e

(b)

40 45

78. Loyauté me tient

Garinus

1.4.7. Loy-
3. Con -
5. S'a -

or: 2/4

au-
bien
ten -

2/4

té me tient en es-
que de- meu- re pour- poir
dray d'a- mou- rex vou- loyr

Ch: (? cf. meas. 32)

2.8. D'en -
6. Co -

cor
ment

Ch: # Ch: b

ve- ntr a m'en- ten- te
que je longue an- ten- te

Ar-dent de- sir de fe- re vo plai- sir
 En vous ser- vant se- ront tout mon de- sir
 E que du tout a- mo- rous vuel ob- eir.

2.8. De- dans mon cuer por vous tout jour ser-
 6. L'es- poir que j'ay pour ce don d'en- ri-

10

vir On- ques voi- se, de ce soi- és cer- tay- ne.
 chir En ce fe- ront ma vie es- tre cer- tay- ne.

15 20

81. Tré doulz regard

1.4.7. Tré doulz re- gard a- mo- reu- se mon tret Tant de dou-
 3. (*missing*)
 5. Je te por- te a mon cuer si pour- tret Qu'au- tre pan-

5

sour fet a mon cuer an- trer 2.8. Quant de mes oig je
 ser ne le pou- royt mon- trer 6. Et tel plai- sir faites

10 15

(#)
 te puis an- con- t[r]er Tre- tout mon sang me fuit et vers ty tret.
 a mon cuer an- trer Que ja- mais jour y n'a se- ra re- tret.

20