

*The Captive Scribe:
The context and culture of scribal and notational
process in the music of the ars subtilior.*

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Volume 2: Appendices

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Introductory Remarks

Newly edited readings of works directly related to this study are presented in Appendix A. The critical notes accompanying each transcription (or more correctly transnotation) are found in Appendix B. The order in which transnotations appear in this volume reflects the order they are referred too in Volume I of this study. The reader might ask whether it is indeed appropriate for this study to present new editions of works which already appear in published transnotations. Several points justify the inclusion of new editions of works as accompanying examples to the present thesis. In the first instance the control over editorial issues in relation to a uniform presentation (in terms of “bar” numbers, reduction of durations, as well as issues of pitch and duration representation) was desirable, particularly in relation to the collation of variants between concordances. The collation of musical variants (in the *Critical Notes* in *Appendix B*) in a manner which demonstrates the slightest semiotic and semantic variations was essential for Chapters 2 and 3 of this study. The act of editing was also particularly useful in this regard. It was also deemed useful to have transcriptions, which I could be confident represented my editorial views and which could be presented in this appendix so that the reader might easily consult the work in question.

It has been more than twenty years since the first volume of G. K. Greene's edition of late fourteenth-century works including those of the *ars subtilior* were published in the monumental *Polyphonic Music of the Fourteenth Century* (vols. 18-22).¹ Although its place in the celestial sphere of musical editions will continue largely by virtue of its peer volumes and enduring physical nature, Greene's edition was not one without flaws, both in terms of presentation and in terms of critical apparatus.² It is true that Greene's edition contains improvements on prior so-called monolithic editions, such as Willi Apel's *French Secular Compositions of the Fourteenth Century*,³ especially concerning ligature and coloration indicators and the underlay of all strophes of a work's text. A similar observation may be made in the case of early fifteenth century works which made their way into Greene's edition and which are found in Gilbert Reaney's edited volumes entitled *Early Fifteenth Century Music*,⁴ although Reaney's conviction that ligature marks are pointless in a transnotation shows through. Yet, despite various revisions published within the last twenty years in music journals and the assurances of prominent scholars in the field that a new edition was forthcoming from their hands,⁵ there has been little effort to redress errors and out-of-date editorial assumptions in these previous editions, let alone incorporate recent research, by means of a new edition. Additionally, the discovery of several new sources and fragments and the progress in scholarship during the last twenty years demands the revision of aspects such as problematic readings both musical and textual, text setting and *musica ficta*.

The transnotation of works in the *ars subtilior* style often results in a visually complicated score, which regrettably obscures the elegant simplicity of the original notation. However, while it would be ideal if the performers of this repertoire worked from the original sources, several factors hinder even the most informed reader wishing to read from a facsimile of the original. For example, one of the three central sources of this repertoire (F-CH 564) has suffered water damage at the top of many pages that renders a reading very difficult. Recent digital photographic techniques, however, do much to improve the representation of the perfectly readable original. Additional difficulties include omissions of passages and scribal errors of both a musical and textual nature. Finally, there are the issues of *musica ficta* and text setting that must be addressed in the preparation of a performance from the original. All add up to a veritable minefield for the well-intentioned performer of this music.

It is particularly in relation to the treatment of manuscript accidentals and editorial accidentals that the editions of Apel and Greene are seriously deficient. The editions of Apel and Greene do not retain internal manuscript accidentals that coincide with the signature of that voice, although their presence is noted in the critical apparatus by Greene. These signs are important

¹ Monaco, 1981, 1982, 1982, 1987 and 1989.

² Laurie Koehler, 'Review: Gordon K. Greene, *Polyphonic Music of the Fourteenth Century, XVIII-XX, etc.*', *Journal of the American Musicological Society*, vol. 39, no. 3, 1986, pp. 633-641.

³ *Corpus Mensurabilis Musicae* 53, 3 vols, [Rome], 1970-1972.

⁴ *Corpus Mensurabilis Musicae* 11, 6 vols, [Rome], 1955-1975.

⁵ Laurie Koehler mentions a forthcoming first volume of a her joint edition with Ursula Günther and Irmgard Lerch in her 'Review: Gordon K. Greene, *Polyphonic Music of the Fourteenth Century, XVIII-XX, etc.*', p. 641, fn. 34.

indications of hexachord mutation that are best not hidden. Greene's sparing use of editorial accidentals often sees perfect consonances uncorrected between voices and cadential functions not given the necessary inflections. Apel is still sparing in his use of editorial accidentals, but shows a greater tendency to apply *musica ficta* at major cadential points. My editions, on the other hand, are closer to the position adopted by subsequent editors in relation to issues of editorial accidentals, particularly Bent and Hallmark,⁶ and von Fischer and Gallo,⁷ wherein perfect consonances are corrected and cadential and melodic functions are inflected. Additional editorial accidentals are also indicated in my editions on account of the position in hexachord transpositions and *musica ficta* adopted herein.

All previous editions of this repertoire employ devices that are strenuously avoided in the editions that follow. Previous modern editions of this repertoire have tended to use a 1:4 reduction between original and edited durations. However, this reduction has been consistently doubled (8:1) in any works or passages of a work wherein diminution by a half occurs (including void red coloration). In several cases, the reader is left with no way of knowing the original durations. In all but a few instances which are noted in the critical apparatus below, a 1:4 reduction is always observed, even in passages of double, triple and quadruple proportional diminution. In works where an inexact diminution is operative for the duration of the work, the same reduction of 1:4 is preserved, but tick barring occurs at *longa* boundaries rather than *brevis* boundaries.

Similarly, the use of cross-bar tied notes according to the conventions of barred music often obscures the mensural process, especially in passages of displacement syncopation. The barline itself has remained a dominant feature. The practice of Ursula Günther and Greene to bar works according to perceived contrapuntal/melodic structures in one that has been avoided by most other editors of this repertoire. It is also avoided in the editions that follow. Reaney's editions of part of this repertoire represent the only attempt to date to move away from the connotations imposed through the use of modern time signatures. However, the substitute time signature system imposed by Reaney across his edited volumes of early fifteenth century music embodies his own set of assumptions that are brought to this music. Several editors, but not Apel and Greene, have replicated mensuration signs above the staff. I take this process a step further by avoiding the use of time signatures all together and replicating mensurations signs (both implied and actual) on the staff itself. With a basic understanding of the meaning of these signs as set out below and observation of unit counts between tick bars, the reader will soon come to an appreciation of the perceived rhythmic organisation of each work

Thus, these transnotations are offered as illustration to this present study, as a guide to those wishing to further investigate the original sources and to those who wish to avoid the (often overemphasised) difficulties of mensural notation. They are documents of my era, shaped by my own preconceptions, perceptions and perhaps misconceptions. They are translations, and as scholars of languages know well, rendering a perfectly comprehensible passage in its original tongue into one's mother tongue can often be interminably difficult and often hyperbolic. Musical notation limits our ability to gloss to the extent that is possible in a text, but it does offer economical means of expressing our relative intentions, despite the fact that it is ultimately a blurring of the historical truth or at least the obscuring of a notational style which is elegant in its own right. This is not an apology on the author's part, but rather a caution to the reader who might be encouraged to see more in these modern translations than was implicit in the original.

Where a work survives in two or more transmissions, editorial policy follows a work-by-work 'best text' principle, whereby the less erroneous and often more complete source form the basis of a work's edition. The critical assessment of the suitability of a text (in the broadest sense) for an edition is determined by the processes of textual criticism and its application to stemmatic filiation as described in the body of this study. A reading containing fewer errors and/or a more complete text is preferable for an edition, although all other readings retain a cultural/historical significance, which has been emphasised throughout this study. Often the choice between sources was a difficult one. The reader is asked to judge the merit of each choice based upon the list of musical and textual variants listed in a transnotation's critical notes. Significant corrections and

⁶ Margaret Bent and Anne Hallmark, (eds), *The Works of Johannes Ciconia*, Polyphonic Music of the Fourteenth Century 24, Monaco, 1985.

⁷ Kurt von Fischer and F. Alberto Gallo, (eds), *Italian Sacred and Ceremonial music*, Polyphonic Music of the Fourteenth Century 13, Monaco, 1987.

alternative readings in relation to previous published editions of a work have been briefly noted in the *Editions* section of a work's critical apparatus in *Appendix B*.

APPENDIX A:
EDITED COMPOSITIONS

Editorial Conventions

The transnotations that follow are presented in a format that has little resemblance to the *mise-en-page* of the original in manuscript. In the first instance, the edited works are presented in score, whereas the originals were universally written in parts, usually the voice bearing the text written out in full at the top of the page, followed then by lower voices, usually untexted, written one after the other. Whereas the original was written in square and diamond note shapes, often employing different coloured inks and interspersed with ligatures, the following transnotations resort to modern, common-practice note shapes which have no ligation system and upon which coloration has no effect. Even the very basis of the ambivalent mensural system employed in the original is a great distance away from the uniquely binary nature of common-practice notation. In order to render mensural notation into score representations using modern common-practice note shapes as the representation of durations interpreted from the original, the following conventions are observed.

Title, Genre, Source and Composer

The title, generic descriptor, manuscript source and composer are given at the beginning of a transnotation. The title is based on the first hemistich or portion of text preceded by a syntactic pause in the first line of a work's text. Additional criteria may apply to distinguish texts which employ similar phrases, e.g. *En attendant esperance conforte* and *En attendant souffrir m'estuet* rather than *En attendant* in both cases. Additionally, the title of a composition may not correspond exactly to the orthographies used in the body of the transnotation. This situation arose out of a desire to coordinate the transnotations with the body of this study, which for the sake of simplicity has employed standardised spellings throughout. Transnotations retain orthographies particular to the source selected for editing. A notable example occurs in the case of the transnotation of *Sus une fontayne* whose first hemistich in the source used for its transcription is *Sus unne fontaine*.

The generic descriptor is placed below the title and for the most part is derived from shared poetic and music structures in the work. Additional sub-generic descriptors, mainly determined by musical structures, are added where deemed appropriate, e.g. *Isorhythmic rondeau*, *Canonic virelai*. The full RISM signature of the manuscript, in addition to the folio(s) on which the work occurs, is given at the top left-hand corner of the first system of the transnotation. The composer of the work is shown at the top right-hand corner of the first system of the transnotation. Where the source subjected to transnotation lacks any indication of its composer, but is elsewhere ascribed to a particular composer, the composer's name is *italicised*. Expansions of abbreviations in ascriptions are also *italicised*. Works whose composers are unknown are attributed to *Anonymous*, although conjectural attribution may occur in the accompanying critical notes.

Voices and Denomination of Voices

Parts or voices are arranged in score according to the range of the part. The part with the highest range is placed at the top of the score, the voice with the lowest range, generally the T, at the bottom of the score. In the case of near equal voices such as Ct and T, ordering is determined by the overall position of voices at final concords. Voices are given abbreviated labels (S, Ct, T, C¹, etc.) at the beginning of the transnotation according to generic labels usually found in the originals. When there is no explicit designation of a vocal part in the original, I have determined its denomination according to the behaviour of other voices in the work in question and in relation to the repertoire as a whole. The high texted voice is always referred to as the *superius* (S), rather than the *cantus*. In the case of two high texted voices, the first is referred to as *Cantus 1* (C¹), and the second *Cantus 2* (C²). Other miscellaneous voice labels may occur from time to time and are explained in the critical notes. Text incipits found in the original are reproduced in its transnotation.

Clefs

Modern clefs are employed, including the unfairly discriminated against and much maligned middle c- or alto-clef, the treble (g-) clef and the bass (f-) clef. Transposing clefs are avoided. Suitable clefs are determined according to the range of a voice and the object of minimal use of ledger lines. In view of the likelihood of variable pitch levels in pre-modern music performance, these clefs should be read only as indications of relative pitch location implicit in the original cleffing as a *gammaut* locator.

Signatures

Signatures, or manuscript accidentals placed at the beginning of staves to indicate *gammaut* transpositions, are used to varying degrees in the original sources. Where possible, the placement and nature of these signatures has been retained in a work's transnotation. As there is a tendency to attribute a greater level of meaning to these signs than is possibly merited, I have been careful not to anticipate late signatures where a *gammaut* transposition sign is delayed.

Reduction

Unless otherwise stated in the accompanying critical notes for each work, there is a reductive shift in the duration of each note by the ratio of 1:4. Thus, a *minima* (♯) in the original is not transcribed as its approximate and etymological descendant, the minim, but as a quaver.

Bar Lines and Ties

The beginning of regular mensural boundaries or, in the terminology of Graeme Boone, the mensural *initium*,⁸ most commonly at the *tempus* but sometimes at the *modus* level in the case of a work written in augmented notation, is indicated by means of the 'tick bar lines'. This device is clearly superior to the *Mensurstrich* in instances where polymensuralism operates in two or more voices. Its advantage over the internal bar line on each staff lies in its minimal implication of a regularity that is central to the concept of the bar line in today's common practice notation. This device combined with the preferred avoidance of so-called cross-bar and cross-beat tied notes in favour of whole notes wherever possible has the effect of obscuring to a lesser degree the polyphonic line clearly apparent in the original part-notation.

Time Signatures and Equivalence Signs

No time signatures in the modern sense are employed in the following transnotations. Instead mensuration or proportion signs found or implied (in the later case enclosed by square brackets) are reproduced in the score, thereby avoiding metrical associations which reside in our comprehension of time signatures. With regard to the four most common mensuration signs employed during the late fourteenth and early fifteenth centuries, the following equivalences are offered to the reader/performer in so far as the modern time signatures on the right indicate groupings of quavers and crochets in a manner approximate to the grouping of *minime* and *semibreves* in the mensural system.

$$\begin{array}{cc} \odot = \frac{9}{8} & \odot = \frac{6}{8} \\ \circ = \frac{3}{4} & \circ = \frac{2}{4} \end{array}$$

Where additional signs appear, or apparently conventional signs are used with less conventional meanings in a work, the meaning of signs found in the score is clearly explained in the accompanying critical notes to the work in question which can be found in Appendix B.

Equivalence signs are frequently employed to indicate the relationship of durations in a successive section affected by a new mensuration or proportion sign to the previous mensuration or proportion. These take the form ♯ Y ♯, whereby the new duration on the right of the *arrow of equivalence* (Y) is to be construed within the duration in previous sections shown to the left of the arrow. Equivalences are not shown where the relationship is implicit through the relationship of the parts in score. Unless noted otherwise, quavers (i.e. *minime*) are equivalent across the four most common mensurations.

Beaming

Split quaver beams (i.e. quavers flagged where they would be conventionally beamed) indicate the presence in the original of a *punctus divisionis* in passages employing displacement syncopation.

Final Notes

The duration of final notes at the end of sections and the end of a composition are not adjusted to a uniform duration. Instead, a duration proportionate to the one indicated in the original is preserved. Performance conventions most likely required performers to agree in rehearsal or indicate with a









⁸ Graeme M. Boone, *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay*, American Musicological Society Monographs 1, Lincoln and London, 1999, pp. 21-44.

bodily gesture the point of time at which final notes should no longer sound. Such a solution is advocated for today's performers of this music.

Ligatures, Coloration and Special Note Shapes

Ligated note values or ligatures in the original are indicated in its transnotation by joined square brackets above the relative notes. These brackets may be angled according to the melodic contour. Dotted rightward half-brackets can be found most frequently in second time endings. The dotted ligature mark indicates a ligature in the second time ending whose beginning and therefore position is identical to a prior ligature in the first time section.

The following signs are used in the editions of works in Appendix A to indicate coloration.

		full red coloration
		void black or white coloration
		void red coloration
		particoloration (half white and black, half red and black or half red and void red).

Where the original uses special note shapes to indicate additional durations and/or proportional relationships, a representation of that particular note shape is shown above the staff at the first instance it occurs in a composition. Where special note shapes acquire various meanings within a composition according to their context, special note shapes for clarity's sake reappear in the transnotation.

Editorial Additions

Where a single note has been omitted from, or is unreadable in, the original, the editorially supplied note is enclosed by a set of square brackets. In the case of a passage of two or more notes supplied by the editor, the notes are shown in a reduced (75%) type set. Additional words and strophes not present in the source but set in the transnotation are *italicised* in the score.

Manuscript Accidentals, musica ficta and musica recta.

Accidentals on the staff represent signs found in the original, although no distinction between the *diesis* (♯) and *b-quadratum* (♮) variously found in manuscripts is retained. In light of the view that these signs are indicative of hexachord positions, there are, however limits to the representation of these manuscript accidentals, particularly in the case of works like Matheus de Perusio's *Le grant desir* where the d-hexachord is indicated by means of a b-rotundum sign on g. In this and other cases, the reader is advised to resort to the accompanying critical notes. Where appropriate, manuscript accidentals are positioned in locations identical to those in the original. The reader should be aware that in the works presented herein that manuscript accidentals indicate either authorial or scribal preferred *recta* hexachord positions, or *ficta* positions, frequently resulting in leading tone positions.

In the interpretation of manuscript accidentals, the following positions have been adopted editorially. The b-rotundum alone is often ambiguous in its meaning. It may either indicate a soft-hexachord position in the current *gammaut*, or, following Bent and Hughes,⁹ it may signal an effective transposition of the *gammaut*. A further use has already been noted above in relation to *Le grant desir*. Perhaps the most important factor in the evaluation of this type of manuscript accidental is context, both at the local and broader level. When the accidental takes on the appearance of a specifically local application arising from a single contrapuntal relationship, the degree of prescriptiveness (to use the terminology¹⁰ of Bent and Leach) is considerably lessened. However, when the broader context suggests through subsequent manuscript accidentals (especially cancelling signs), contrapuntal structures (which might also introduce additional accidentals) and tonal behaviours that a transposition has been effected, then the degree of prescriptiveness of these signs is considerably

⁹ Concerning *gammaut* transposition, *vid.* Margaret Bent, 'Musica recta and Musica Ficta', *Musica Disciplina*, vol. 26, 1972, pp. 97-99; Andrew Hughes, *Manuscript Accidentals: Ficta in Focus 1350-1450*, Rome, 1972, pp. 47-48.

¹⁰ Select reading: Margaret Bent, 'Diatonic Ficta', *Early Music History*, vol. 4, 1984, pp. 1-48; *eadem*, 'The Grammar of Early Music: Preconditions for Analysis', in *Tonal Structures in Early Music*, ed. C. C. Judd, New York and London, 1998, pp. 15-59; Elizabeth Leach, 'Interpretation and Counterpoint: The Case of Guillaume de Machuat's *De toutes fleurs* (B 31)', *Music Analysis*, vol. 19, no. 3, 2000, pp. 321-351.

increased. This increase of prescriptiveness is accorded the status of *gammaut* transposition. Subsequent editorial accidentals are often necessary when this occurs. The same ambiguity exists in relation to the *b-quadratum* and *diesis*, although to a considerably lesser degree due to a preference for flat-signatures in this music. For the most part, these indicators of the *mi*-syllable are scribal indications of *musica ficta* prominent at cadence points. Such signs are often placed in anticipation of the cadential inflection, although inflection of the specified (relative) pitch only immediately prior to the cadence seems to have been intended in many cases. However, in no-signature works, the *mi*-syllable on *f* is read as an indication of a once sharpwards transposed *gammaut*. Context, once again, is vital. The sharpwards transposed *gammaut* is avoided when there is any indication (either explicit or implicit) that the soft-hexachord of the natural *gammaut* is required. Tonal behaviour is also used to justify sharpwards transposition, especially in no-signature works demonstrating tonal centres on *c*, *d*, or *g* (often with a secondary tonal centre on *a*). Additional pitch inflections are indicated by small editorial accidentals placed above the affected notes. These inflections fall into two categories. The first exists as an editorial indication of which hexachord (hard or soft) within the three-hexachord *recta* system is to be sung at that point. The second consists of inflections (as a function of the *coniuncta*) resulting from hexachordal positions not belonging to the three hexachords of the *recta* system. This last category of signs, that is *ficta* signs, fall into two categories: *causa necessitatis* or to correct imperfect intervals between voices, not infrequently to eliminate melodic tritones; and *causa pulchritudinis* or when inflection of the pitch seems warranted such as leading tones at cadential points, in response to text-musical relationships, or additional aesthetic considerations. Hexachords and counterpoint are held to be interdependent. A crucial distinction exists, however, in realising that while counterpoint can only operate on a vertical or immediate plane, hexachords operate horizontally or on the linear plane in the context of each contrapuntal line. Cued by counterpoint, the inflections arising from a particular hexachordal position may offer additional possibilities in other voices that are also responses to contrapuntal determinants. However, structural elements, such as cadences, also serve to negate the effect of previous accidentals, even if temporarily.

The scholarship of Lefferts and Plumley on tonal behaviour in fourteenth century *chanson* has significantly informed this editorial endeavour.¹¹ The addition of editorial accidentals arises not only from the correction of perfect consonances and melodic intervals, but from the recognition of two principles stemming from tonal theory. The first principle consists of primary and secondary goals in tonal types. Cadential inflection is encouraged by this principle in conjunction with consideration of counterpoint factors. The second principle consists of the tendency of tonal types to behave in a specific manner in conflicting or differentiated signature systems across voices. It is particularly in relation to no-signature works that the greatest departure from earlier editors in the editorial addition of accidentals can be observed in conjunction with tonal behaviour. By recognising the sharpwards transposition of upper voices in no-signature works, tonal behaviours can be reconciled to those works occurring in the more common differentiated flat-signatures. The once-sharpwards-transposed *gammaut* implies a choice between the *recta* *f-fa* (*f* natural) or *f-mi* (*f* sharp). Examples of this interpretation occur in numbers 9, 10, 14, 20, 24 (BB 8-42), 27, 30, 33, 48(?), 59, 60, 62 and 65. An example of double-sharpwards transposition (not included in the present study) occurs in Anthonellus de Caserta's *Notes pour moy* (MOe5.24, f. 13v), which is uniquely notated with *d*-clefs in all voices.

The general editorial policy of inflecting thirds and sixths formed by upper voices with the *tenor* voices before cadences to perfect intervals (fifth and octave) is frequently observed in the editions that follow. There are, however, several cadential structures which defy this formula, especially those involving a leap of a fourth in the *tenor* or those in which leading tones form a unison with lower voices, eg. final cadence of transnotation 13. In relation to the latter cadential type, there seems to be little evidence that a chromatic semitone is to sound between voices. Instead, the exceptional need for a lack of inflection is encoded through contrapuntal structures. I have also questioned several augmented sixths signalled scribally, eg. transnotation 31.

¹¹ Peter Lefferts, 'Signature-systems and tonal types in the fourteenth-century French Chanson', *Plain-song and Medieval Music*, vol. 4, 1995, pp. 117-47; Yolanda Plumley, *The Grammar of 14th Century Melody: Tonal Organization and Compositional Process in the Chansons of Guillaume de Machaut and the Ars Subtilior*, New York & London, 1996.

Text

Texts set to music largely preserve the characteristics of the source from which the transnotation derives. These characteristics are principally varied orthographies and occasionally morphologies that are identified in the *Text* category of the *Critical Notes* for each work in *Appendix 2*. On occasions where the superiority of a source's transmission of music is not matched by its text, a reading of the text is supplemented by a better reading found elsewhere. Where texts absent in the chosen sources are supplied from a concordant reading, the orthographies of the donor sources are retained.

In cases where the text is poorly transmitted and emendation from a concordant source is not possible, then editorial emendation has occurred. Several editorial emendations have been adopted from previous editions of these works, but, where previous readings have been unsatisfactory, I attempt to present my own emendation. Mechanical concerns such as consistent scansion between strophes occasionally demanded emendation, although, in instances of too many syllables in a line that demonstrated an acceptable meaning, the text remains unaltered and the additional syllable has been set to music. Conjectural readings have not been supplied in the case of extensive, irrecoverable *lacunae* of one line or more, except where the scribe has abbreviated a portion of repeated text already given in earlier, for example, the refrain. See also the entry for *Text* in *Conventions employed in Critical notes* in *Appendix B*.

Text Placement

Scribal process in transmissions of the *ars subtilior* and related repertoires consists of varying degrees of reliable scribal text placement which are frequently dictated by the process itself, as well as issues relating to the script and page layout. When text is added after the music has been already copied onto the page, there is an explicit relationship between the music and text. There are, however, instances where one suspects that a scribe's attempt to underlay his music is often affected by the quality of text underlay in his exemplar. The reverse process occurs when the text is copied before the music and is successful to varying degrees. The case study for this type of text placement is undoubtedly CH 564. Although the explication of such a case study is beyond the scope of this present study, the following remarks and the transnotations themselves will suffice. While in several instances in this manuscript there are explicit relationships perceivable between text and music, in several cases the relationship must be evaluated implicitly through comparison of scribal text spacing with melodic and contrapuntal traits. This 'correcting' of text underlay is also governed by consideration of poetic structures, particularly in relation to the caesura and final syllable, although sensitivity for individual treatments must be always in the foreground of the editor's mind. Consideration of musico-gestural relationships, such as unusual rhythms (and therefore notation), pitch inflections and/or cadential functions is also central to the editorial (re-)positioning of a work's text. In this respect, the reader should be aware that the transnotations presented herein are often aggressively editorial in their text underlay. There is no pretence of merely reproducing the underlay in the original. Critical notes indicate the level of editorial intervention in this regard by indicating the original location of the editorially repositioned syllables.

In cases of elision, the elided syllable is retained by the preceding syllable if it belongs to the same word or, if a new monosyllable, it is placed with the following syllable, e.g. *douce a-mour* is set to three notes with *douce* (*dou-* + elided syllable *-ce*) under the first, but *ne Hec-tor* sees *ne Hec-* set to one note. This convention does not have any bearing on how elided syllables may have sounded in actual speech.

No word extensions in text settings are used in these editions as this was perceived to be a distraction and unnecessary complication of the score. However, it is implicit that the syllable continues to sound, unless otherwise indicated, until the next syllable is reached. Some timbral modification of the syllable may be warranted, but uniqueness of timbres of each vowel or diphthong are arguably essential to distinguishing musical events in a work.

All the text of strophic forms has been set to music in the transnotations, although it should be understood that in the original, seldom is more than the first strophe set to music by a scribe. Where additional strophes are present in the original, they are placed together to the side, between voices or at the end of a work. This device is referred to as the *residuum*.

1. Fumeux fume

Rondeau

F-CH 564, f.59r.

Solage

S

1.4.7. Fu - - - - - meux
3. Qu'au - - - - - tre
5. Quar - - - - - fu

Ct
Contratenor

T
1
Tenor. Fumeux

6

11

16

fu
fum
mer

me
met
molt

par fu - - me - e
sa pen - - se - e,
li a - - gre - e,

2.8.Fu - meu - se
6.Tant qu'il - ait

22

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

27

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

33

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

39

2. Le mont Aön de Trace

Ballade

F-CH 564, f. 22v.

Anonymous

S

1. Le mont A -
 2. A en sa -
 5. Les po è -
 6. A bien sa -
 9. La gist mes -
 10. Voit tant play -

Ct

Contraténor

T

1 Tenor

òn de Tra - ce, doulz de tant rex en m'est
 court neuf da - mes
 tes neuf fu - rent
 voir le a - mou
 cuers qui est tres
 sants, cer - tes, qu'il

6

pa haut is, Ou re
 haut pris Qui de
 soub tis Mi rent
 de lis de Li
 ten tis Au doulz
 a vis Riens ne

11

son beau -
leur be -
a -
me

16

nent le sens frois cors soit
lez tien et la de ne
dou nent tout fon la ma

21

çours la leur tay grant grief
d'ar - mo sei - gno es - tu ne io me - lo ma - la

26

1. 2.

ni - e
di - e.
di - e.

31

ri - e.
li - e
di - e.

36

3. La tient Phe
7. Ou ces da
11. Et si scay

42

bus son se iour Quar
mes, nuit et iour, Font
bien qu'a mon tour trou

48

d'el tre - les vient sens bien
ve - - çons et cha - peaux
ray Foy, Pais, Loy -

53

et toute ho - nour Dont le cuer d'a
de noble a - tour Des-quels a voir
au - te, A - mour en cil que voit
scet

58

mant se doit es - io - ir
n'i pour a da mes fayl - lir
tou - tes da mes ser - vir

64

4.8.12. Se leur a -

71

musical score for measures 76-80. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line is in 3/4 time and contains the lyrics "mour" and "il". The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with a descending eighth-note pattern.

76

musical score for measures 81-84. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line is in 3/4 time and contains the lyrics "po", "voit", and "ac - que". The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with a descending eighth-note pattern.

81

musical score for measures 85-88. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line is in 3/4 time and contains the lyric "rir.". The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with a descending eighth-note pattern.

85

3. Le grant desir

Ballade

I-MOe5.24, f. 33v.

Matheus de Perusio

S

1. Le grant de
2. Fet tour mon

Ct
Contreneur Le grant desir

T
1 Teneur Le grant desir

5

9

13

du fondre re - tour - ner
et sec - chier

de ain vers si vous, ma ma

17

21

24

30

3. Car vray e - mant,

Car vrayemant

34 Car vrayemant

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 34, 35, 36, and 37 are indicated.

bel le da - me

38

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 38, 39, 40, and 41 are indicated.

d'o - nour

42

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 42, 43, and 44 are indicated.

tant con ne voy

45

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 45, 46, 47, and 48 are indicated.

49

53

57

61

reux pan - se

65

This system contains measures 65 through 68. It features a vocal line in a soprano clef with a key signature of one flat and a common time signature. The lyrics 'reux pan - se' are written below the vocal line. The piano accompaniment consists of two staves in bass clef, with the left hand playing a steady bass line and the right hand providing harmonic support.

a, pan - se

69

This system contains measures 69 through 72. The vocal line continues with the lyrics 'a, pan - se'. The piano accompaniment maintains the same texture as the previous system, with a consistent bass line and harmonic accompaniment.

a, de do - le - reux pan - se -

73

This system contains measures 73 through 76. The vocal line includes the lyrics 'a, de do - le - reux pan - se -'. The piano accompaniment continues to support the vocal melody with a steady bass line and harmonic accompaniment.

a.

77

This system contains measures 77 through 80. The vocal line concludes with the syllable 'a.'. The piano accompaniment provides a final harmonic resolution for the passage.

4. Si con ci gist mon cuer

Ballade

F-CH 564, f. 31v.

Johannes Olivier

S

1. Si
2. Des
5. Et
6. Qui
9. Ce
10. En

Ct
Contra

T
1
Tenor

5

8

11

con
trois
tu
con
que
ton

ci
par -
qui
tre -
re -
a -

gist
fais
tiens
tient,
quier
mour

mon
deux
si
tout
fai
et

cuer
lais,
com
au
des -
se

en
la
tu
re -
que
trop

grief
moi -
vois
s'a -
es
mi
mi

mar -
e -
a -
s'a -
si
mi

ti -
ti -
ti -
ti -
mi -
mi -

re
re;
re
re
re
re

Pars
Le
Sans
Du
Ie
Puys

a
tamps
es -
des -
lais
que

moy - tiet, For - tune, a
 par - fayt sur ce point
 tren - grier fe - ras a
 sus - dit a toy qui
 cui - dier si doy es -
 su - pli n'en doy es -

14

1. ton de - vis. 2. ie t'a - vis.
 tez a - mis. m'az tra - mis
 tre re - mis tre de - mis

18

3. Par - tis an - quart, la quar -
 7. En des - es - poir ou d'un
 11. Soynt a - pro - chiet pour mon

24

te - part ra - vis Aug - mente an - tierch par
 di - vers ta - mis M'ont ta - mi - siet or
 con - fort co - mis J'y fais - pour - Dieu ray

28

ton sort ces - te part
 pri que de ma part
 son y soit a part

32

4.8.12. De part

38

au leys, ay

42

Musical score for measures 46-48. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat (B-flat). Measure 46 features a vocal line with a dotted quarter note followed by an eighth-note triplet. Measure 47 begins with a 3/2 time signature change and contains the lyrics "e chas - cuns". The piano accompaniment provides harmonic support with chords and moving lines.

46

Musical score for measures 49-50. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat (B-flat). Measure 49 contains the lyrics "sa part.". Measure 50 concludes the system. The piano accompaniment continues with sustained chords and melodic fragments.

50

5. En nul estat

Ballade

F-CH 564, f. 39v.

Goscalch

S

1.En
2.Car
5.For
6.Mais
9.Droit
10.Et

Ct

T

1 Tenor

nul
soyt
tu
tou
faut
mains

5

(# in MS)

es - tat n'a si grant fer - me -
que io ues se, force et beau -
ne preste a au cuns grant plen -
tes fois en li n'a seu re -
sou vent rai son et lo yal -
sei gneur de grant auc to ri -

9

te
te,
te
te
te
te
te

Come en droyt Ba - rat se - lonc mon
Pro - es se, lar - gesse et grant en
D'on-nor, d'a-voir et d'au - tres bens
Quant el le tour - ne si tres or -
Par donne et par for - ce pu - rer
Sont mis en bas par fol gou -

13

ju
ten
lar
ri
so
ver

18

ge
de
ga
ble
le
ne

23

1. 2. -----#

ment.
ment
ment

ment
ment
ment

27

3. Fai tent au - cunz a -
7. Qu'il n'est tan sa ge
11. Et l'es tat co - mun

33

van - tier tres gran - de ment
que sa - che trou - ver oint
chan - ge le - gie - re ment

36

Si vient la mort
Il li e - scha
Si con - clus qu'en

39

qui l'es - prent et as
pe sans fay - re le
tous es - tas a de

saut
saut
saut

42

4.8.12. Mais drois Ba - rat a son mais tre

46

ne

50

faut.

53

6. Belle, bonne, sage

Rondeau

F-CH 564, f. 11v.

Master Baude Cordier

S

1.4.7. Bel - le, bon - ne, sa - ge, plai -
 3. De re - cep - uoir ce don ne
 5. Car tant vous aim qu'ail - leurs n'ay

Ct
 Contra. Belle bonne

T
 1 Tenor. Belle bonne

sant et gen te A ce iour
 soy - es len - te Je vous sup -
 mon en - ten - te et sy scay

cy que l'an se re - nou - ve lle 2.8. Vous fais le don d'un -
 pli, ma dou - ce da - moy - se lle, 6. que fame a - ves que
 que vous es - tes seu - le ce

e chas - chan - son nou - ve lle de -
 cun vous ap - pe lle. lle. flour

5

9

13

dens mon *cuer* qui a vous se pre-sen - te.
de beau - te sur tou - tes ex - cel-len - te.

17

21

7. Je ne puis avoir plaisir

Virelai

F-CH 564, f. 24r.

Anonymous

1.5. Je ne puis a - voir plai - sir
 4. Pour quoy riens tant ne de - sir

ne que re - po ser
 puis - se tost

a re - loi - sir,
 ve - ir,

Car riens ne truis qui
 vous qui es - tes qui a

1
 4
 7
 10

Tenor.

13

m'a our - gre ne -

16

e. e las, de con tous du bien re et des con - ti pa -

19

ne se -

22

e qu'en si e che puis

me di - con re - vient sans mou - rir. -
di re sans men - tir.

25

2. Car sou
3. Et quant

29

ve - nirs de moy ne
re - mir le doulz re part ar -
de gart de

33

dans de - sir bruist et art mon
vous, da - me, que dieux gart, en

37

40

cuer qui en l'ar - mes se
 moy est mor - te tou - te

Detailed description: This musical system covers page 40. It consists of three staves. The top staff is the vocal line in a soprano clef (C1), with lyrics underneath. The middle and bottom staves are piano accompaniment in bass clefs. The key signature has one flat (B-flat). The time signature is 3/4. The music includes various note values, rests, and articulation marks such as slurs and fingerings (2, 4). The lyrics are: "cuer qui en l'ar - mes se moy est mor - te tou - te".

43

1. noy - e;
 2. ioy - e.

Detailed description: This musical system covers page 43. It consists of three staves. The top staff is the vocal line in a soprano clef (C1), with lyrics underneath. The middle and bottom staves are piano accompaniment in bass clefs. The key signature has one flat (B-flat). The time signature is 3/4. The music includes first and second endings, indicated by "1." and "2." above the vocal line. The lyrics are: "noy - e;" and "ioy - e.". The system ends with a double bar line.

8. Toute clerte m'est obscure

Ballade

F-CH 564, f. 13r.

Anonymous

S

1. Tou
2. Je

Ct

T

1

te cler - te m'est ob - scu -
n'ay d'es - ba - te - ment cu -

re, et tou - te biau - te lay - du -
re, quant ie - ne voy la fi - gu -

re, et tou - te ioy -
re ont ont m'es - pour c'est

5

9

13

18

e sans tris re tour;

23

tour.

29

3. Ha, For - tu - ne! trop con - tray - re mes fus dont

33

ne me puis tray - re. Car quant

ie deu ioye a - voir tout

37

me mis a la re - ver - se

42

A - mors a vous

48

m'en plaing voir.

53

9. Pluseurs gens voy

Ballade

F-CH 564, f. 58r.

Solage

Trip
Triplum

S

1. Plu - seurs gens
2. L'un - vest u
5. Au - tres i
6. Ou - d'u ne
9. Quar e lle
10. Qu'au mon - de

Ct
Contratenor

T
1 Tenor

voy qui leur pen - se -
ne co - te bro - de -
a qui par fu - me -
co te de cou - pe -
est si bien fa - co -
n'a Ro - be four - re -

6

e
e
e
ne
e

11

16

Met tent en
L'autre un vil
Se ves -
Et au -
e En -
De pe -
tentres
tous
ne

21

ves tir
lan four
de pour
ha bis
es tas,
cen dal

25

bons ha bis
re fai tis
poins de se ou m'est a

1.

2.

de gris
grant pris
ca - mis

30

3. Man - teaux por - tent grant
7. Dont ilz sont as ses
11. Qui tant me playse et

36

ou pe - tis
plus io - lis
pour ce dis

41

Mais tou - te leur
 Mais tou - te leur
 La de - vi - se

46

de - vi - se
 di - vi - se
 de - chas - cun

50

fai - te
 fai - te
 fay - te

54

4.8.12. Je me tieng

58

This system contains measures 58 through 62. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics 'Je me tieng' are positioned below the vocal line. Measure 58 is marked with the number '58' at the bottom left.

a un - e

63

This system contains measures 63 through 67. The vocal line continues with the lyrics 'a un - e'. The piano accompaniment provides harmonic support. Measure 63 is marked with the number '63' at the bottom left.

Ja - que - te.

68

This system contains measures 68 through 72. The vocal line concludes with the lyrics 'Ja - que - te.'. The piano accompaniment features a long, sweeping melodic line in the left hand. Measure 68 is marked with the number '68' at the bottom left.

10. Medee fu en amer veritable

Ballade

F-CH 564, f. 24v.

Anonymous

S

1. Me
2. De
5. Car
6. Et
9. Si
10. Qui

de - e
cuer si
au pri -
sans ray -
m'est a -
en a -

Ct

T

1 Tenor

fu en a - mer ve - ri - ta -
vray, si ferme et si es - ta -
mier je la trou - vay ai - ma -
son a es - té va - ri - a -
vis qu'elle est des ray - son - a -
mours eut l'oe - il si a - ma -

5

9

ble: bien y pa - ru
ble que la ter - re
ble. et son a - mi
ble si que s'a - mour
ble au - tant ou plus
ble, lors - que s'a - me

12

1. quant Ja - son e - na - ma
 dou - ce - ment me cla - ma.
 que fu Bri - se - y - da

2. de son pe - re lais - sa
 a au - tre don - né ha:
 l'oy - au - té mains gar - da

16

3. Dont e - lle fu hi - re - tie -
 7. Ce n'est pas a - bo ne ma - nie -
 11. Qu'E laine a la be - lle chie -

22

re: ne se cu - ra d'estre en
 re. quar vraye a - mour doit es
 re. n'eut vers Pa - ris par

26

ro - yal cha - ye -
 tre si en - tie -
 a - mour le - gie -

30

re.
re.
re.

ne que car bien ne vist

34

mon se s'a - dain doit mi a chan et voir, gier pour fors son jour ne s'a - mour

38

a de ge my:
mi:
my:

42

4.8.12. Ma da - me n'a

46

Musical score for measures 50-53. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics are "pas" and "ain". The vocal line features a melodic line with a sharp sign on the first note of the second measure. The piano accompaniment includes a bass line with a sharp sign and a right-hand line with a long slur.

50

Musical score for measures 54-57. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics are "sy" and "fait". The vocal line has a sharp sign on the first note of the second measure. The piano accompaniment features a bass line with a sharp sign and a right-hand line with a long slur.

54

Musical score for measures 58-61. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics are "a". The vocal line has a sharp sign on the first note. The piano accompaniment includes a bass line with a sharp sign and a right-hand line with a long slur.

58

Musical score for measures 62-65. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics are "my.". The vocal line has a sharp sign on the first note. The piano accompaniment includes a bass line with a sharp sign and a right-hand line with a long slur.

62

11. Cine vermeil

Ballade

F-CH 564, f. 56r.

Anonymous

S

1. Ci
2. De

Ct
Contraténor. Cine vermell

T
1
Tenor. Cine vermeil

ne ver - meil,
ta beau - te

ci - ne de tres haut et pris pris
que tant ay los et pris

tan d'a -
Ay, Spar -

4

8

13

mour chri - pour mon phum, mon fe - fe -
 18 19 20 21 22

ä
 ä
 23 24 25 26 27

a - mi pri a - mi pri -
 28 29 30 31

ve ve
 32 33 34 35

3. Mais le doux cri t'es

37

en pi - tie es - me - ti

41

ma do - lour sans Re - pens

45

bien hum - ble - ment con - ce - ti

49

53

A - tant que mon vray hoir

58

m'est per droit re - cou - vre

64

4. C'est le ci - ne

67

ver - meil qui tant

Musical score for measures 71-74. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line contains the lyrics "est" and "ho - nour". The piano accompaniment features a prominent bass line with a descending eighth-note pattern in the right hand and a steady bass line in the left hand.

71

Musical score for measures 75-78. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line contains the lyrics "re.". The piano accompaniment continues with a similar bass line pattern as in the previous system.

75

Musical score for measures 79-80. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line contains the lyrics "re.". The piano accompaniment concludes the system with a final chord in the right hand and a sustained bass note in the left hand.

80

12. De ce que foul pense souvent remaynt

Ballade

F-CH 564, f. 53v.

Pierre des Molins

S

1. De ce que foul pen -
 2. Car par pen ser et
 5. Au tre bien n'ay n'au -
 6. Qui me mor drist en
 9. Mais sur ma foy da -
 10. Si du re ment ce

Ct
 Contratenor

T
 Tenor

se sou - vent re - maynt, he - las, je le
 cui - dier me des - traint, a - mours le corps
 tre bien en moy maynt fors sou - ve - nir
 mon po - vre vis taint, ce n'est de - sir
 me que mon cuer craint et que ie voeill
 cuer se com - plaint y n'en puet mais

5

puis bien par moy
 et fayt mon cuer
 doul ce da me
 que ma da co
 sur tou fayt hon
 car il tez ne puet

9

prou
cre
sanz
man
nou
du

12

1. ver
per,
rer

2. ver.
der
rer

16

3. En - sy m'es tuet les
7. Qu'es - poir en oir riens ne
11. Sans ve oir vo tres

22

griefs mauz en - du - rer ce - le - e - ment pour
me voelle a - vi - ser par pa our de lon
doulz vi - ai - re cler mais grant ioie de ay da

25

vous, dame ho nou - re
gue [] de - mou - re
me si vous a - gre

29

e.
e
e

33

4.8.12. D'ain - sy lan - guir en es - tran - ge con -

37

tre

41

A musical score consisting of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The music is in a key with one flat (B-flat). The top staff contains a melodic line with eighth and quarter notes, ending with a dotted half note. The middle staff contains a bass line with quarter and eighth notes, ending with a dotted half note. The bottom staff contains a bass line with quarter and eighth notes, ending with a dotted half note. A small 'e.' is written below the final note of the top staff. The number '45' is printed at the bottom left of the page.

13. De Narcissus

Ballade

F-CH 564, f. 19v.

Master Franciscus

S

1. De
2. Si
5. Pour
6. Car
9. He,
10. Pour

Ct
Contraténor

T
Tenor

Nar - cis - sus, ho -
que de - puis au -
tant le di que
un plus fol et
fauls mi ror tra
c'est trop folz, mau

me tres our - guil - leus,
mi rour pe - ril - leus,
bien fet mer - veil - leux
un plus des - dei - gneus
ite et do - ma - geus
vois et ou - tra - geus

Fu a E
De la fon
Est a Nar ve
Que a point cy
Qui haute de
Qui a

1

5

10

15

20

25

30

35

son po fas - vis roit ses - par bien tres - cel de tous - plai ser pe -

40

sir vir rir - que Et Car - tout s'a nul - s'a ma ne - mour mieulz puet - y au que - mist faulz mort - et mi - vers

44

son de - - sir en son - ror ser me - - vir rir - en Et Aus - son li sy

49

om a - bre sanz en a - voir con - fort, a qu'as - mer fait s'en re - a cuet tel con - port qu'as ce - luy qu'as trayt a - port port

55

4.8.12. Dont
b

61

This system contains measures 61 through 66. It features three staves: a vocal line in the upper register and two piano accompaniment staves in the lower register. The music is in a minor key, indicated by a flat sign in the key signature. The vocal line consists of long, sustained notes with fermatas, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

l'en cou - vint

67

This system contains measures 67 through 70. The vocal line continues with a more active melodic line, including eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand. The lyrics "l'en cou - vint" are positioned below the vocal staff.

puis en - vers

71

This system contains measures 71 through 74. The vocal line continues with a melodic line. The piano accompaniment maintains its harmonic support. The lyrics "puis en - vers" are positioned below the vocal staff.

ge - sir mort.

75

This system contains measures 75 through 78. The vocal line concludes with a final melodic phrase. The piano accompaniment provides a concluding harmonic structure. The lyrics "ge - sir mort." are positioned below the vocal staff.

14. Alarme, Alarme sans sejour

Mimetic Virelai

F-CH 564, f. 55v.

Grimace

C1

1.5. A larme, a - lar - me sans se - jour et sans de - mour car mon las
 4. Vuarme, vua - car - me, quel do - lour et quel lan - gour sue - frir, da -

C2

1.5. A - larme, a - lar - me sans de - mour et sans se -
 4. Vuarme, vua - car - me, quel do - lour et quel lan -

Ct

A - larme a - lar - me

T

1

Tru tru tru

cu
 er
 me, si est en plour. a - lar - me
 pour vostre a - mour. vua - car - me

jour car mon las cuer si est en plour. a - lar - me tost doul - ce
 gour sue - frir, da - me, pour vostre a - mour. vua - car - me dou - ce cre -

5

a - larme

tost doul - ce fi - gu - re. a - lar - me
 dou - ce cre - a - tu - re. vua - car - me

fi - gu - re. a - lar - me car
 a - tu - re. vua - car - me me

10

A - larme a - lar - me

a - larme a - lar -

car na - vres suis de tel poin - tu - re que mors
me la - rez en tel a - ven - tu - re de - mou -

14
me

suy sans nul re - tour diex en ait l'a - me.
rir en greif tris - tor sans con - fort, da - me.

18

2. Si vous su - pli, necte et pu - re,
3. Con - tre ma dou - leur obs - cu - re

2. Si vous su - pli, necte et pu - re,
3. Con - tre ma dou - leur obs - cu - re pour que

23

pour que qui me tant tient de en
 qui me tant tient de en mal grief en ar

27

mal grief en du re qu'ar mer vous voe
 dont sou vent ploure
 du re qu'ar mer sou

30

1. lles pour moy. 2. en re quoy.
 vous voe lles pour moy. vent ploure en re quoy.

33

15. En remirant vo douce pourtraiture

F-CH 564, f. 39r.

Ballade

Philipoctus de Caserta

S

1. En
2. M'a
5. He
6. Car
9. A
10. Se

Ct

T
1
Tenor. En remirant

re - mi - rant vo - dou -
point a - mours d'u - ne
Bel A - cueill, ou - je
se mon cuer de - voit
vous me plains car sui
Dieus et vous ne me

4

ce pour - trai -
tres fort - poin -
prens nou - re -
en grant ar -
en a - ven -
pre nez en

7

tu - re en
tu - re d'ar
tu - re, Vo -
du - re, Ar -
tu - re De
cu - re En

10

la - quelle
dant de
cuer vuei -
dre, bru -
toust mou -
face a

13

est tous doulz y - ma - gi - ner
sir si que mon cuer du - rer,
lliez de m'a - mor a lu - mer,
ïr a touz iorns sans fi - ner
rir pour lo - yal - ment a - mer
mour le dur en doulz mu - er.

16

1. 2.

19

3. Las, si ne lai puet,
7. Si ne mauls ne ray
11. Telz mauls ne puis

26

doul que lon ce ne gue da vous ment me doie en

29

sans a du per mer. rer

32

Se vo doul - cour ne me va se - cou - rant
 Mes vo cuer mey - me va trop de - tri - ant
 De tris - te cuer di - re puis en plou - rant

35

4. Pour vostre a - mour, da

39

me,

43

vois lan - guis

47

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music consists of a vocal line and two piano accompaniment lines. The vocal line starts with a B-flat note, followed by a half note G, and then a quarter note F. The piano accompaniment features a steady eighth-note bass line and chords. The word "sant." is written below the first two notes of the vocal line. The score concludes with a double bar line and repeat signs.

sant.

51

16. En attendant souffrir m'estuet

Ballade

F-CH 564, f. 33v.

Jo. Galiot (attr. *Philipoctus de Caserta*)

S

1. En a - ten - dant souff -
 2. Puis ve - nir ne -
 5. Le grant rus - siaus que
 6. Si c'on ne puet trou -
 9. Si pri a Dieu que
 10. Quar ve - re - ment, c'est

Ct

Contraténor

T

1

Ténor

frir
 puis
 la
 ver
 a
 cho -

6

m'es - tuet grief pay -
 a la fon - tay -
 font leur de - mai -
 la droi te - vai -
 droit la ra - mai -
 se bien cer - tai -

11

ne ne et en lan -
 ne ne tant si est ont de -
 ne ne tant est co -
 ne ne. Et la pu -
 Je ne puis

16

gour vi - vre c'est ma des - ti - ne -
 rui - sious en tour a - vi - ro - ne -
 con - duis de la font es - tro - ne -
 rom - pu - e li - aue et trou - ble -
 ri - fie sanz es - tre en - ta - me -
 a - pro - chier jour ne ma - ti - ne -

21

26

1.
 2.
 e
 e
 e.
 e.
 e.

31

3. Te - lle ver - tu si - grant li - as diex don -
7. Gous - ter n'en puis un - e seu - lê ha - le -
11. Et s'a moy es - toyt qu'ain - si fust or - de -

38

ne - e qu'el puet a - sou - uir chas - cuns a souf -
ne - e si un - ble pi - tie n'a de moy re -
ne - e, Je vi - vroye en es - poir d'a - voir bone

42

fi - san ce.
mem - bran - ce
es - tan - ce

46

4.8.12. Par sa di - gni - té et

50

This system contains measures 50 through 53. It features a vocal line in the upper staff with lyrics and two piano accompaniment staves below. The key signature has one flat (B-flat). Measure 50 starts with a treble clef and a common time signature. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of a bass line and a right-hand line with chords and moving lines.

tres no - ble puis - san -

54

This system contains measures 54 through 57. It continues the musical score with the same vocal and piano parts. The lyrics are "tres no - ble puis - san -". There are two fermatas over the vocal line in measure 54. The piano accompaniment continues with similar textures.

ce.

58

This system contains measures 58 through 61. The lyrics are "ce.". The vocal line ends with a fermata. The piano accompaniment concludes with sustained chords in the bass and a final note in the right hand.

17. Fuions de ci

Ballade

F-CH 564, f. 17r.

Jacob Senleches

S

1. Fu - ions de - ci, fu - ions pou - vre
 2. En A - ra - gon, en France ou - vre
 5. Car c'est bien drois, Ray - son le nous
 6. Nous a os - te la ro - yo - ne
 9. Mais au par - tir per - son - ne
 10. Ne pri - e Dieux que l'a - me - de

Ct
 ContraTenor

T
 1 Tenor

com - pai - gne chas -
 Bri - tain - gne, car
 em - sein - gne, puis
 d'E - spain - gne, nos
 se - fai - gne, que
 li - prein - gne, et

5

cuns s'en voist que - rir
 en brief la Mort on n'a
 que la Mae tres cru
 tre mae stressse en con
 de bon cuer et la
 qu'el le n'ait sa pe

10

son a - ven
 ra de nos
 el et ob
 fort et me
 ial - te se
 ni - ten - ce

14

tu -
scu -
ü -

19

re
re
re

cu - re
su - re;
du - re,

23

3. Fu ions que
7. Que chas - cuns -
11. Mais pa - ra -

rir ov no vi e -
dis qui de jour

28

bien se - ü - re ne de - mo - rons y -
lun - te pu - re re de bien brief - ment vui -
en jour du - re; et puis pen - sons d'a -

32

ci dier ler heu - re ne de - ce con sans nul nul so -

36

jour tour jor

39

4.8.12. Puis que per - du a - vons

43

A

47

Musical score for measures 51-55. The score is written in three staves: vocal line (top), piano accompaniment (middle), and bass line (bottom). The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with the syllable "li" and ends with a fermata over a B-flat note. The piano accompaniment features a steady eighth-note accompaniment. The bass line provides harmonic support with a mix of quarter and eighth notes.

Musical score for measures 56-60. The score is written in three staves: vocal line (top), piano accompaniment (middle), and bass line (bottom). The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with the syllable "o - nor" and ends with a fermata over a B-flat note. The piano accompaniment continues with a steady eighth-note accompaniment. The bass line provides harmonic support with a mix of quarter and eighth notes.

18. Phiton, Phiton, beste tres venimeuse

Ballade

F-CH 564, f. 20v.

Magister Franciscus

S

1. Phi - ton, Phi - ton bes
 2. Nes et cre - es de
 5. Bien te des - cript O
 6. N'on - ques ne creut au
 9. Et se lonc temps for
 10. Que ta du - rer ne

Ct

T

1

te tres ve - ni - meu -
 gent tres ai - u -
 vi - de si cru - eu -
 tre - si dou - ma - geu -
 tu - ne te - ne - breu -
 se - ra pas io - yeu -

5

se Corps ter - res -
 se Prou chai - ne -
 se Car en - ve -
 se Et se na -
 se Te suef - fre
 se Ain sy Phi -

9

The image shows a musical score for a ballade. It consists of three systems of music. Each system has three staves: a vocal line (Soprano, Alto, Tenor) and two piano accompaniment staves (Cello/Double Bass and Bass). The music is in a 3/4 time signature with a key signature of one sharp (F#). The lyrics are in French and are aligned with the vocal line. The first system starts at measure 1, the second at measure 5, and the third at measure 9. The lyrics describe the qualities of Phiton, such as being 'beste tres venimeuse' and 'se Corps Prou Car Et Te Ain'.

tien
ment
nin
tu
en
ton

com
con
est
re
haut,
ne

13

bien
vient
tou
n'eust
nient
fu

reg
que
te
bien
mais
mi

17

ne
soyes
ta
por
ye
e a

ras
ba
ver
ve
con
ba

21

1. tu?
tu
clu

2. tu
ü
tu

25

3. De par Phe - bus, le
7. Ton es - rit, le
11. D'un tour seul rit d'art plein sus

31

tres de sa bel fiel. Qui Con Li - siet en le pour

35

haut au - gens corps tres ys - nel
ciel e - üst fait tel a - pel
vray que tuit ty cuer re - vel

MS:

40

44

Qui dir - re - ment con -
Que de toy - pro - dui -
Se ront en - clos en

49

vient que te con - fon - de
re fust se - quar - te et mon - de
mi se - re - par fon - de

54

4.8.12. Tu qui con -

58

tiens gas - ter la

flour de mon

62

This musical system contains measures 62 through 65. It features a vocal line in the upper staff with lyrics 'flour de mon' and a piano accompaniment in the lower two staves. The key signature has one flat, and the time signature is 3/8. The piano accompaniment includes a prominent bass line with a long note in measure 62 and a melodic line in the right hand.

de.

66

This musical system contains measures 66 through 69. The vocal line continues with the lyric 'de.' and concludes with a fermata. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

19. Playsance! Or tost

Virelai

F-CH 564, f. 55r.

Pykini

C1

1.5.9. Play- san - ce! Or tost a eulz
 4. Play- san - ce! C'est vi re - lay
 8. Play- san - ce! Un cha - pe - let

C2

1.5.9. Or tost a eulz vous
 4. C'est vi re - lay li as - sem -
 8. Un cha - pe - let de vert fa -

Ct

Contraténor

T

1

Tenor. Playsance

vous as - sem - bles sou - las, sou - las, play -
 li chan - te - ras sou - las, sou - las, play -
 de vert fa - res sou - las, sou - las, play -

bles sou - las, sou - las, play - san - ce, play -
 ras sou - las, sou - las, play - san - ce, play -
 res sou - las, sou - las, play - san - ce, play -

6

san - ce, play - san - ce, de - duit, de - duit, bel a - cueill,
 san - ce, play - san - ce, de - duit, de - duit, bel a - cueill,
 san - ce, play - san - ce, de - duit, de - duit, bel a - cueill,

san - ce, de - duit, de - duit, bel a - cueill, bel a -
 san - ce, de - duit, de - duit, bel a - cueill, bel a -
 san - ce, de - duit, de - duit, bel a - cueill, bel a -

11

bel a - cueill, Jou - ves - ce, li - es - ce, l'a -
 bel a - cueill, Jou - ves - ce, li - es - ce, l'a -
 bel a - cueill, Jou - ves - ce, li - es - ce, l'a -
 cueill, Jou - ves - ce, li - es - ce, l'a - my, l'a -
 cueill, Jou - ves - ce, li - es - ce, l'a - my, l'a -
 cueill, Jou - ves - ce, li - es - ce, l'a - my, l'a -

16

my, l'a - my: oi - ez cri - er oc - cy oc -
 my, l'a - my: et lien de may je vous de -
 my, l'a - my: que soyt d'ar - gent fe - res par

my: oi - ez cri - er oc - cy oc - cy
 my: de may je vous de - pri
 my: que soyt d'ar - gent fe - res par my

20

cy le rous - si - gnol, ioye en au - res.
 pri mon cuer, m'a - mour li pre - sen - tes.
 my et a ma da - me l'en do - nes.

le rous - si - gnol, ioye en au - res.
 mon cuer, m'a - mour li pre - sen - tes.
 et a ma da - me l'en do - nes.

24

2. Confort pre - nes es - ba - te - ment le bon le gent
 3. Que de m'a - mour li fay - pre - sent en - tie - re - ment
 6. le pa - pe - gay io - ly - e - ment et dou - ce - ment
 7. d'urain de may li fays pre - sent a - veuc un cent

2. Con - fort pre - nes es - ba - te - ment le bon le
 3. Que de m'a - mour li fay - pre - sent en - tie - re -
 6. le pa - pe - gay io - ly - e - ment et dou - ce -
 7. d'un rain de may li fays pre - sent a - veuc un

29

si - res dire a ma
 en ce ce - moys de may
 es - cou - te lus - ris sans
 de sa - lus - per ma

gent si - res dire a ma da - me
 ment en ce ce - moys de may pour play -
 ment es - cou - te lus - ris sans des - play -
 cent de sa - lus - per ma o - beys -

33

1. da - me blan - che pour play - san - ce.
 des - play - san - ce o - beys - san - ce

2. blan - che san - ce.
 san - ce san - ce

37

20. Loyaute me tient

Isorhythmic Rondeau

F-CH 564, f. 36v.

Garinus

S

1.4.7. Loy
3. Con
5. S'a

Ct
Contraténor

T
1
Tenor

au - te me - tient
bien - que de - mue -
ten - dray d'a - mou -

en re rex es pour vo -

poir
voir
loyr

6

11

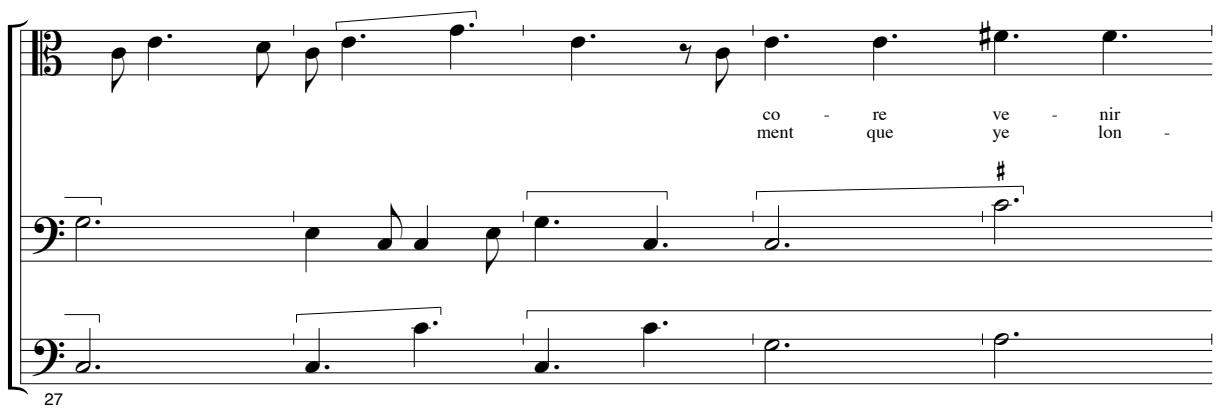
16



2.8. D'en
6. Co

22

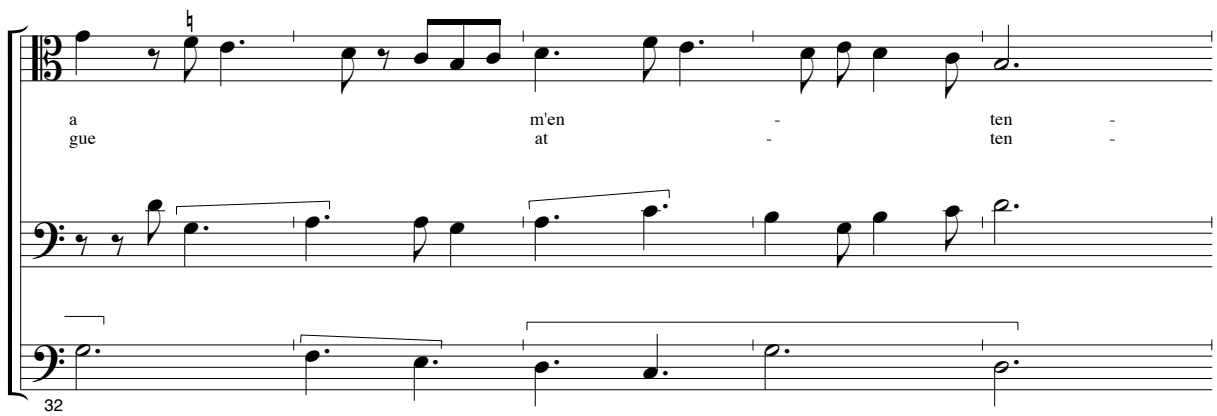
This system contains three staves of music. The top staff is a vocal line in bass clef with a treble clef sign, containing a melodic line with various note values and rests. The middle and bottom staves are piano accompaniment in bass clef, featuring a steady bass line with some chordal textures.



co - re ve -
ment - que ye - nir
lon -

27

This system continues the musical score. The vocal line includes the lyrics "co - re ve -" on the first line, "ment - que ye - nir" on the second line, and "lon -" on the third line. The piano accompaniment continues with similar rhythmic patterns.



a m'en
gue at ten -
ten -

32

This system continues the musical score. The vocal line includes the lyrics "a m'en" on the first line, "gue at ten -" on the second line, and "ten -" on the third line. The piano accompaniment continues with similar rhythmic patterns.



te
te

37

This system concludes the musical score. The vocal line includes the lyrics "te" on the first line and "te" on the second line. The piano accompaniment continues with similar rhythmic patterns.

21. Par le grant senz d'Adriane

Ballade

F-CH 564, f. 37v.

Philipoctus de Caserta

S

1. Par
2. Quant
5. A
6. Le
9. Mais
10. Riche

Ct

T
1
Tenor

le grant
a son
dri ane
iou el
le lis
on po

senz d'A dri a
tour li con vient
est si no ble
ot de son propre
est de si tres
voir, de si per

ne le de he haut fait la vo li ri pa cou

14

sa ya na ta ra ra ge ge ge ge ge Fu The En la Et si Que The Bel a Qu'a la se tis mai son puis sant se tis ve oir, da me

18

gar De c'on s'ef plai puet des da la for sant sa de lus puet sa a ver

23

1.

pe - ri - ller
es - con - ter.
re - mai - ner
d'u tu

27

2.

sa - ier.
sur - per
en - vier

32

3. Puis
7. Et
11. Rou

3. Puis
7. Et
11. Rou

36

la tra - hi et
pour l'a - voir le
lant ne Hec - tor ne

41

la tient li vost en faut es grant sou si dan hai llier gier dier For - trait li a un se Se so - cours n'a, se Pour se - cou - rir le

46

iou - el de grant pris.
iou - el est pe ris.
iou - el de grant pris.

50

4.8.12. Qu'a voir

55

ne puet

60

Musical score for measures 64-67. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are "sanz O cou -". Above the first measure of the vocal line, there is a dynamic marking $\text{d} \Rightarrow \text{d}$. Above the first measure of the bass line, there is a dynamic marking $\text{d} \Rightarrow \text{d}$. Above the first measure of the piano accompaniment, there is a dynamic marking $\text{d} \Rightarrow \text{d}$. The number 64 is written below the first measure of the piano accompaniment.

Musical score for measures 68-71. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are "vert de lis.". Above the first measure of the vocal line, there is a dynamic marking $\text{d} \Rightarrow \text{d}$. Above the first measure of the bass line, there is a dynamic marking $\text{d} \Rightarrow \text{d}$. Above the first measure of the piano accompaniment, there is a dynamic marking $\text{d} \Rightarrow \text{d}$. The number 68 is written below the first measure of the piano accompaniment.

22. Sans joye avoir

Ballade

F-CH 564, f. 23r.

Anonymous

S

1. Sans joye a - voir
 2. Car qui a le
 5. Cer tes nulz ne
 6. Car plus je serfs

Ct
 Contratenor

T
 1
 Tenor. Sanz Joyavoir

ne peut lon - gue
 cuer triste et dou -
 scet le mors grant tor -
 a mors le - yal

ment Nulz homs viv - re par droy -
 lent Est dou - teus que sa vi -
 ment Que je sens nuit et iorn
 ment Tant plus me nuit met a des -

te na - tu re
 e moult du
 sans mea - su re.
 con - fi - tu

5

9

13

2.

re;
re

18

3. Pour moy le
7. Et for tu

24

dy qui telz mauz en du - re
ne m'est con - traire et du - re

28

Pour Dont bien me a mauz - mer et si
sont

33

lo - yal - ment te - nir
tres - durs a sou - fir

37

This system contains measures 37 through 41. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The music is in a 3/4 time signature and includes various note values and rests.

4.8. Qu'a - des

42

This system contains measures 42 through 45. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The music is in a 3/4 time signature and includes various note values and rests.

m'est il a -

46

This system contains measures 46 through 49. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The music is in a 3/4 time signature and includes various note values and rests.

vis que doy - e mou - rir.

50

This system contains measures 50 through 53. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The music is in a 3/4 time signature and includes various note values and rests.

23. Se Zephirus/Se Jupiter

Ballade

F-CH 564, f. 19r.

Grimace

C1

1. Se
2. Et
5. Car
6. Si

C2

1. Se
2. Ve
5. Si
6. Re

T
1
Tenor

Ze - phi - rus,
s'e - tis - se
c'est cel - le
li so - pli

Ju - pi - nus
qui a - pri -
cuei - llent

5

Phe - bus et leur li -
For - tu - ne pour a -
que que me me puet don -
ner na -

ter qui don - na sei - gnu - ri -
fu sa de - na esse et s'a - mi -
mours pour et a - tre mer - ci sup - pli -
pour es - ma de - par - ti - ti

10

15

gni mi vi y e e e Fu Si Ne quar

e e e Au Et Que Qu'au cler me pi tre

19

rent croi ie cer d'a je quier tes cort bien pas ie pour qu'en a n'ay

ve vau tie ment, änt sist qui cer Ar d'a on tes, gus mors cuer brief

23

1. moy don - ner con - fort. voir au - tre res - sort

pour a - mer fort ma da - me tort.

2.

cor se - roit ce
sou - las ne de -
don - ner le
m'a - ro - ït

28

fort.
pourt.
port.
mort

32

3. Que eus se bien san -
7. Et sa beau - te si

3. Ne pou - roit pas mon cuer es - tre d'a - cort
7. Car ma lan - gor trop fort me point et mort

36

te ne Re - con - fort
dou - ce - ment ma mort

Quant a nul pre - le -

Que

Si fus - se
que en - se -

41

sent es - ba - te - ment ne Joy -
ment es - tre - liez ne por - roy -

gay - ment pour viv - cho - re ain - se sy que ne

46

ie por - voy roy - e.
e

51

4.8. Se de - vant moy,

4.8. Se de - vant moy, ma da -

56

ma da - me ne ve -
me ne

61

This system contains measures 61 through 64. It features three staves: a vocal line in the soprano clef, an alto line in the alto clef, and a bass line in the bass clef. The key signature has one flat (B-flat). The vocal line begins with the lyrics 'ma da - me ne ve -'. The alto line has the lyrics 'me ne'. The bass line provides harmonic support with sustained notes and moving lines.

öy -
ve - öy -

65

This system contains measures 65 through 68. The vocal line continues with the lyrics 'öy -' and 've - öy -'. The alto line has the lyrics 've - öy -'. The bass line continues with harmonic support. A sharp sign (#) is visible above the vocal line in measure 67, indicating a key change or a specific note.

e.
e.

69

This system contains measures 69 through 72. The vocal line has the lyrics 'e.' and 'e.'. The alto line has the lyrics 'e.'. The bass line continues with harmonic support. The system concludes with a double bar line.

24. Ore Pandulfum

Ballade

I-MOe5.24, f.33r.

Blasius

S

1. O
2. Dom

Ct
Contratenor Ore Pandulfum

T
1
Tenor Ore Pandulfum

Alius Ct
Alius contratenor Ore Pandulfum

Detailed description: This block contains the first system of the musical score. It features four vocal staves: Soprano (S), Contratenor (Ct), Tenor (T), and Alius Contratenor (Alius Ct). The Soprano part begins with a treble clef and a common time signature (C). The other three parts use bass clefs. The Soprano part has two melodic lines, labeled '1. O' and '2. Dom'. The other parts provide harmonic support with various rhythmic patterns and accidentals.

re
pne,

Pan
cur

dul
Bla

5

Detailed description: This block contains the second system of the musical score. It continues the four vocal parts from the first system. The Soprano part has lyrics: 're pne,' and 'Pan cur'. The Contratenor part has lyrics: 'dul Bla'. The system includes a measure change to 5/4 time, indicated by a sharp sign and a '4' over the staff. The musical notation shows various rhythmic values and accidentals across all parts.

fum
si

mo - du - la - re dul -
re - ci - nis so - no -

9

Detailed description: This block contains the third system of the musical score. It continues the four vocal parts. The Soprano part has lyrics: 'fum si'. The Contratenor part has lyrics: 'mo - du - la - re dul -' and 're - ci - nis so - no -'. The system includes a measure change to 9, indicated by a sharp sign and a '9' over the staff. The musical notation shows various rhythmic values and accidentals across all parts.

ci. ris Can Qui ti - bus se - ti - bi du -

13

vos to - ti - ens a - ros a - cu - ant a -

17

do mo - res,

21

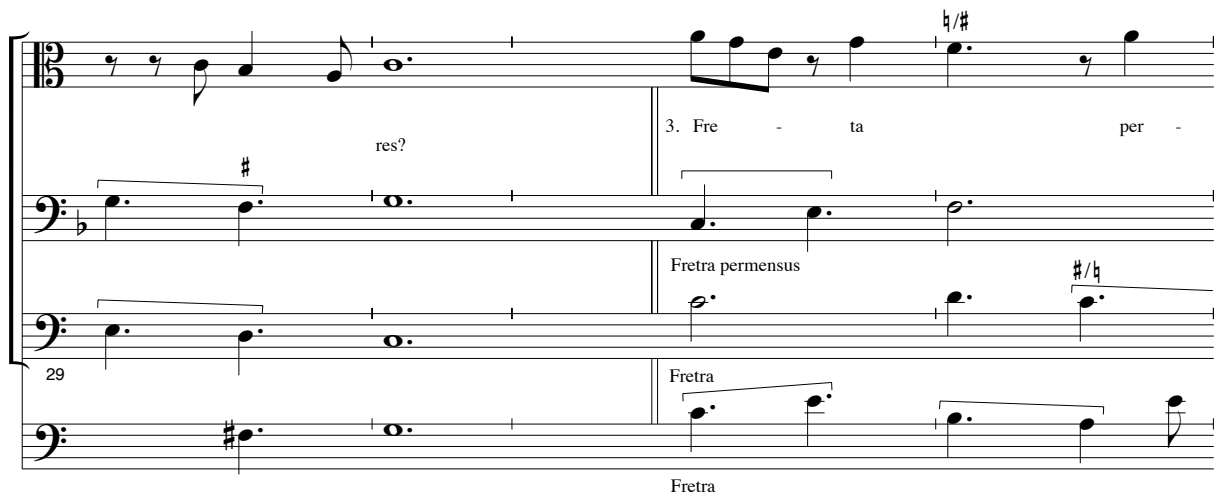


2.

lo

25

This system contains the first three staves of a musical score. The top staff is a vocal line in treble clef with a soprano C-clef, starting with a fermata and a '2.' marking. The second staff is a bass line in bass clef. The third and fourth staves are piano accompaniment in bass clef, with the number '25' at the beginning of the third staff. The lyrics 'lo' are positioned between the vocal and bass staves.



res?

3. Fre - ta per -

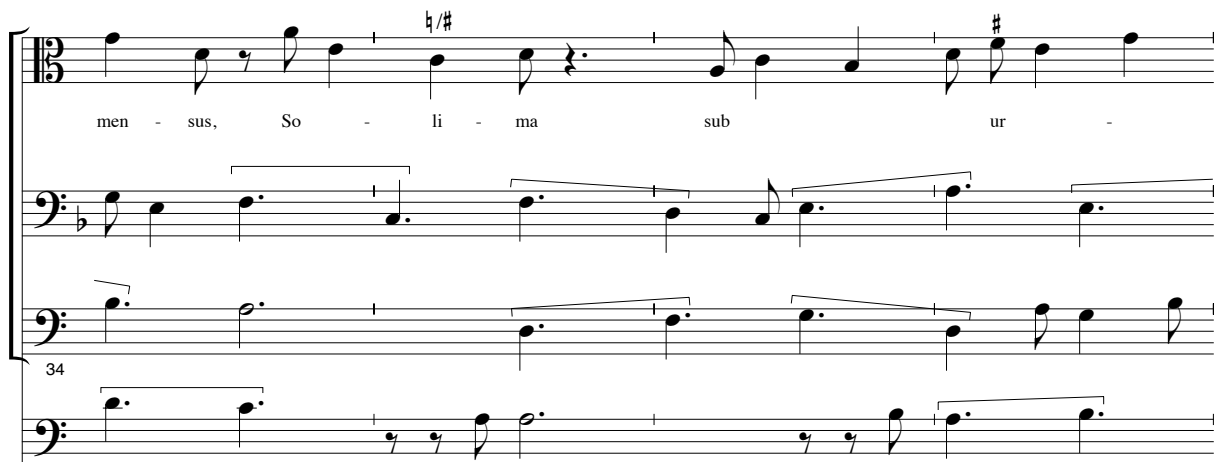
Fretra permensus

Fretra

Fretra

29

This system contains the next three staves. The top staff has a key signature change to two sharps (F# and C#) and a time signature change to 4/4. It features a fermata and the lyrics 'res?' and '3. Fre - ta per -'. The second staff has a key signature change to one sharp (F#) and the lyrics 'Fretra permensus'. The third and fourth staves have the lyrics 'Fretra' and 'Fretra' respectively. The number '29' is at the start of the third staff.



men - sus, So - li - ma sub - ur -

34

This system contains the final three staves. The top staff has a key signature change to one sharp (F#) and the lyrics 'men - sus, So - li - ma sub - ur -'. The second and third staves are piano accompaniment in bass clef. The number '34' is at the start of the second staff.

be, Vi - dit Ex - cel - si

38

tu - mu - lum to - nan - tis.

42

4. Mi - li - tis sig - num re -

Militis signum

47 Militis signum

Militis signum



Musical score system 1, measures 51-54. The system consists of four staves. The top staff is a vocal line in treble clef with lyrics "fe - rens de -". The second staff is a bass line in bass clef. The third staff is a bass line in bass clef. The fourth staff is a bass line in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure numbers 51, 52, 53, and 54 are indicated at the beginning of their respective staves.



Musical score system 2, measures 55-58. The system consists of four staves. The top staff is a vocal line in treble clef. The second staff is a bass line in bass clef. The third staff is a bass line in bass clef. The fourth staff is a bass line in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure numbers 55, 56, 57, and 58 are indicated at the beginning of their respective staves.



Musical score system 3, measures 59-60. The system consists of four staves. The top staff is a vocal line in treble clef with lyrics "co - rum.". The second staff is a bass line in bass clef. The third staff is a bass line in bass clef. The fourth staff is a bass line in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure numbers 59 and 60 are indicated at the beginning of their respective staves.

25. Arte psalentes

Ballade

Bartholomeus de Bononia

I-MOe5.24, ff. 37v-38r.

1. Ar
2. Pla

Contratenor

Tenor Arte psalentes

5

9

13

te
ci

psa - len - tes
do no - tas

a - ne
sco - la

xa
rūn

dul - ci
cu - li

o uul

ri
tu.

pa Ma trum gi

17

pa stra tre le sum de mo cus

f. 35r

21

pon ti fi ce sus ci pe re co ve

25

30

1. ram. lit.

2.

34

3. Et

Et si canticulus

40 Et si canticulus

si can - ti - cu - lus non can - tus e -

48

Musical score system 1, measures 52-55. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The music is in a minor key. The piano part features several four-measure rests (quatuorva) in the right hand.

Musical score system 2, measures 56-59. It consists of three staves. The vocal line has the lyrics "xis - tat" under measures 57 and 58. The piano accompaniment continues with similar rhythmic patterns.

Musical score system 3, measures 60-63. It consists of three staves. The vocal line has the lyrics "4. For - mam il -" under measures 60 and 61. The piano accompaniment includes the instruction "Formam illi cantus" with a four-measure rest in the right hand.

Musical score system 4, measures 64-65. It consists of three staves. The vocal line has the lyrics "li can - tus" under measures 64 and 65. The piano accompaniment continues with the same rhythmic and harmonic structure.

Musical score for measures 69-72. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The vocal line contains the lyrics "pre - be -". The piano accompaniment features a bass line with several four-measure rests (marked with a '4') and a right-hand line with chords and moving lines. Measure numbers 69, 70, 71, and 72 are indicated at the bottom of the system.

Musical score for measures 73-76. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The vocal line contains the lyrics "re - de - lec -". The piano accompaniment continues with similar textures to the previous system. Measure numbers 73, 74, 75, and 76 are indicated at the bottom of the system.

Musical score for measures 77-80. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The vocal line contains the lyrics "tet.". The piano accompaniment continues with similar textures. Measure numbers 77, 78, 79, and 80 are indicated at the bottom of the system.

Musical score for measures 81-84. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The vocal line contains the lyrics "tet.". The piano accompaniment continues with similar textures, including four-measure rests. Measure numbers 81, 82, 83, and 84 are indicated at the bottom of the system.

26. Veri almi pastoris

Ballade

I-MOe 5.24, f. 36v.

Coradus de Pistoria

S

1. Ve - ri al - mi pas - to -
2. Vin - ri cu - lo - mi que a - mo -

Ct
Contratenor Veri almy pastoris

T
1
Tenor Veri Almi pastoris

ris, mu - si ca -
ris, ex - ci ta -

le col - le -
te in - ge -

gi - um, hunc
ni - um, lp

5

10

15

1.

can
sum - tum que sus cor - ci ri -

20

2.

pi - te. gi - te.

25

3. Et

Et dulcis melodia

32

Et dulcis melodia

dul - cis me - lo - di -

37

42

a in o - re

This system contains measures 42 through 46. It features a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics 'a in o - re' are positioned under the vocal line. The music is in a minor key and 3/4 time.

47

ca - nen - ti - um

This system contains measures 47 through 51. It features a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics 'ca - nen - ti - um' are positioned under the vocal line. The music continues in the same key and time signature.

52

4. So - net

Sonet cum armonia

Sonet cum armonia

This system contains measures 52 through 55. It features a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics '4. So - net' are positioned under the vocal line. The text 'Sonet cum armonia' appears in the piano parts. The music continues in the same key and time signature.

56

cum ar - mo - ni - a, au -

This system contains measures 56 through 60. It features a vocal line in treble clef and two piano accompaniment lines in bass clef. The lyrics 'cum ar - mo - ni - a, au -' are positioned under the vocal line. The music continues in the same key and time signature.

Musical score for measures 60-63. The system consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat). The lyrics are: res mul - cen -

Musical score for measures 64-67. The system consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat). The lyrics are: do om - ni au - di - en - ti - um.

27. Sumite karissimi

Ballade

I-MOe5.24, f. 11v.

Magister Zacharias

S
1. Su - mi - te, kar - ri - si -
2. Ca - ni - te, que, ri - si -

Ct
Contratenor. Sumite karissimi

T
1
Tenor. Sumite karissimi

mi - ci, Ca - pud tem

de de Re - con -

mu - lo, su - le,

6
11
16

pa
fra

tres.

1.

22

Detailed description: This system contains measures 22 through 28. It features a vocal line in the upper staff and two piano accompaniment staves. The vocal line begins with a rest, followed by a melodic phrase with a fermata. The piano accompaniment includes a bass line with triplets and a right-hand line with a four-measure phrase. Measure numbers 22, 23, 24, 25, 26, 27, and 28 are indicated at the bottom of the system.

2.

tres:

3. Et

Et de Jumento:

Et de Jumento ventrem:

29

Detailed description: This system contains measures 29 through 34. It features a vocal line and two piano accompaniment staves. The vocal line has a two-measure phrase, a fermata, and then a three-measure phrase. The piano accompaniment includes a bass line with triplets and a right-hand line with a four-measure phrase. Measure numbers 29, 30, 31, 32, 33, and 34 are indicated at the bottom of the system.

de Ju - men - to

35

Detailed description: This system contains measures 35 through 39. It features a vocal line and two piano accompaniment staves. The vocal line has a two-measure phrase, a fermata, and then a four-measure phrase. The piano accompaniment includes a bass line with a four-measure phrase and a right-hand line with a four-measure phrase. Measure numbers 35, 36, 37, 38, and 39 are indicated at the bottom of the system.

ven - trem, de gur - gi - da pe - dem, de nup - ti - is ven - trem, ca -

40

Detailed description: This system contains measures 40 through 43. It features a vocal line and two piano accompaniment staves. The vocal line has a four-measure phrase. The piano accompaniment includes a bass line with a four-measure phrase and a right-hand line with a four-measure phrase. Measure numbers 40, 41, 42, and 43 are indicated at the bottom of the system.

pud de o - ve - que, pe - dem de

44

le - o - ne, mil

48

les

53

4. Cum in om - ni

f. 12r

Cum in omnibus Zacharias, etc.

60 Cum in omnibus:

Musical score for measures 65-69. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a melodic line with a four-measure phrase starting at measure 65, marked with a '4' above a bracket. The Bass staff contains a bass line with a four-measure phrase starting at measure 65, marked with a '4' below a bracket. The second Bass staff contains a bass line with a two-measure phrase starting at measure 66, marked with a '2' below a bracket, and another four-measure phrase starting at measure 67, marked with a '4' below a bracket. The word 'bus' is written below the Treble staff at measure 69. The key signature has one sharp (F#).

Musical score for measures 70-72. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a melodic line with a four-measure phrase starting at measure 70, marked with a '4' above a bracket. The Bass staff contains a bass line with a two-measure phrase starting at measure 70, marked with a '2' below a bracket, and another two-measure phrase starting at measure 71, marked with a '2' below a bracket. The word 'Za - cha - ri - as' is written below the Treble staff at measure 70. The key signature has one sharp (F#).

Musical score for measures 73-75. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a melodic line with a two-measure phrase starting at measure 73, marked with a '2' below a bracket, and another two-measure phrase starting at measure 74, marked with a '3' below a bracket. The Bass staff contains a bass line with a two-measure phrase starting at measure 73, marked with a '2' below a bracket, and another two-measure phrase starting at measure 74, marked with a '3' below a bracket. The word 'sa - lu - tes.' is written below the Treble staff at measure 73. The key signature has one sharp (F#).

28. Que pena maior

Ballade

I-MOe5.24, f.36v-37r.

Frater Bartholomeus de Bononia

S
1.5. Que pe - na ma - ior a -
4. Di - ue - vir - tu - tis por -

Ct
Contratenor. Que pena maior

T
1 Tenor. Que pena maior

gi - tan - da men -
tus af - fec - tan -

ti ? a - ge! fun -
tem plebs o - ci -

gor be - ni gna fron - te pra -
os a - mon - strat. Set A - pra pol -

uis lo in dig - na. de - mon - strat

17

In au -

21

vi - da re - os

25

pro cri - les nes o di - o - sa nu - be - re in

29

gen
ten

33

ti.
ti.

36

2. Im pro - ba mor
3. lam lin - gua fa -

40 Improbamordet

det lax fa - ti - scen - ti so
in - re - ti - ta bo

44

48

f. 36v

52

no me ci - tha - re dum mu - sa re - so - nan - tem.
 no hec ce - cha plo - rat mun - do flo - ri - dan - tem.

55

59

1.

63

2.

67

29. Je me merveil aucune fois

Double Ballade

Jacomi/Jacob de Senleches

F-CH564, f. 44v.

C1

I: 1. Je
2. Et
5. C'est
6. Jo
9. Quant
10. Il

C2

⊙ MS

II: 1. J'ay plu
2. Un vi
5. For gier
6. Mais chas
9. Il en
10. Ce n'est

T

1 Tenor

me mer veil au
dont n'e scrit fin
soc ti e par
ne di[s] pas pour
on leur dist leur
res pon dent molt

seurs re fois pour
re doit lay de
doit chilz qui
cuns vuelt a
i a qui
pas fayt a

cu - ne fois com
e com - men - ce
peu di - vi - sa
ce - luy qui a
vice e - vi - de
our - gue - lleus se

mon es - ba - te - ment
pe - tit - sen - te - ment
son en - ten - de - ment
ler pri - mie - re - ment
vont ce - le - e - ment
se - ü - re - e - ment

5

10

ment
ment
ment
prent
ment
ment

Hom
Et
Car
Et
Qui
Di

me
quan
cel
qu'il
co
sant

Ontemps
Ou un
A si
Di-sant:
Monstrer
Ne de

pas - se
ron - del
a - gut
Je sçay
leur fais
bon sens

he
qui
con
pour
a
se

14

se vult
qu'il fait
la - bour
con-noist
gno-scent
que de

u
a
ni
lo
au
leur

play
moy
sciet
er
truy
on

sir
pu
que
son
pour
doit

19

me - ller de con
rai - son est au
ne leur est nes
s'il seit bien ou
se ne leur puet
doc - tri - ne dont

tre - fai
con - traï
se - sai
mal fai
il plai
que fai

de
ist
re
a
par
des

fai
play
fay
fay
fay
play

24

Measures 28-31 of a musical score. The top staff is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some slurs and accents. The middle staff continues the melody with slurs and two-measure rests. The bottom staff provides a harmonic accompaniment with quarter and eighth notes.

Measures 32-35 of a musical score. The top staff features a first ending bracket labeled '1.' leading to a repeat sign. The middle staff continues the melodic line with slurs. The bottom staff provides a harmonic accompaniment with slurs and ties.

Measures 36-39 of a musical score. This system includes a vocal line with the word 're,'. The top staff is the vocal line with a second ending bracket labeled '2.' and a key signature change to two flats (B-flat and E-flat). The middle staff is a piano accompaniment with slurs and two-measure rests. The bottom staff continues the piano accompaniment with slurs and ties.

3. Dor en a
7. Ce lui doit
11. Il doi nent

3. Mais man tent
7. Et pour au
11. Mains fol cui

43

vant on aus
voil te tor - ma nir nels

je truy e - me sbla
dier ne
vueil ment sceit

47

for ge def fai
a de bo nai
fol ex am plai

tou tes quoy tay
en son re pai
ou il re pay

51

re re. En Mais glu je me
re, Pour ce ne fa

re. Et Si moy le sier
re Pour ne ce m'es - vuet
es plus bou

55

ne mer tell ne
vueil plus fai re
rai sop pes en

ter et
euls en
ter en

59

m'ont mes tier.
ce mes tier
un pa nier,

re pa rer
pa che ër
un poi ller

62

4.8.12. Puis que chas - cuns

4.8.12. Puis que chas - cuns

66

This system contains three staves of music. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics '4.8.12. Puis que chas - cuns' are written below the vocal and alto staves. The music is in a key with one flat and common time.

71

This system contains three staves of music. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics are not explicitly written in this system, but the notes correspond to the previous system.

se me - lle de

se me - lle

75

This system contains three staves of music. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics 'se me - lle de' are written below the vocal staff, and 'se me - lle' is written below the alto staff.

for - gier

de for-gier

80

This system contains three staves of music. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics 'for - gier' are written below the vocal staff, and 'de for-gier' is written below the alto staff. The system ends with a double bar line.

30. Sus une fontayne

Virelai

GB-Ob 229, f. 56v.

Johannes Ciconia

S

1.5. Sus un
4. Que Choi

Ct

Contratenor de Sous unne fontayne

T

1 Tenor de Sous unne fontayne

ne se fon nu tai ne
nu - lle say

En
en

re mi
re ci

5

10

14

rant
vant

Ou
Pa

y
vour

18

chan
tre

ter
mour

si duo
et an

22

che
gos

ment
ment

Que
Que

26

moun
fer

cuer,
du

cors
is

30

et
cer

34

pen - se - ment re - ma - sui
tay - ne - ment Tant sui

38

rent
de

42

pris
ly

46

ve - En oir a de - ten si - dant. rant

50

2. D'a voir de -
3. Seul

D'avoir

55 D'avoir

mer ve

59

chi oir

63

Musical score for measures 67-70. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The lyrics are "de ce". The key signature has one sharp (F#) and one flat (Bb). The tempo is marked with a fermata over the first measure.

67

Musical score for measures 71-74. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The lyrics are "ma no duo ble". The key signature has one sharp (F#) and one flat (Bb). The tempo is marked with a fermata over the first measure.

71

Musical score for measures 75-78. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The lyrics are "luor flour Qui Qui". The key signature has one sharp (F#) and one flat (Bb). The tempo is marked with a fermata over the first measure.

75

Musical score for measures 79-82. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The lyrics are "me tant tres can". The key signature has one sharp (F#) and one flat (Bb). The tempo is marked with a fermata over the first measure.

79

puont au cuer
toit sua - ve

83

This system contains measures 83 through 86. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The music is in a common time signature and includes various note values and rests.

1.
four ment.

87

This system contains measures 87 through 90. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The first ending bracket is present over measures 87-90.

2.
ment.

91

This system contains measures 91 through 94. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The second ending bracket is present over measures 91-94.

31. De ma douleur

Ballade

F-CH 564, f. 32r.

Philipot de Caserta

S

1. De
2. Lan
5. He,
6. De
9. Or
10. De

Ct

T

1

ma do - leur
guir m'es - tuet
dous re - quart,
duit, sou - las,
n'est il nulz,
celle en qui

5

ne puis trou - ver
car mis sui a fort Car
tu m'a mis a port Qu'a
play - san ce et mort Car
he - las, qui me et port, He -
sont tres tuit ma de - fort Ne
Car

10

en mon con las, puist il tous tre ne aus n'est cas loir moy scay sy riens, m'est n'en sont cer fors cer for - tu - ne se puis pas tuit mi ad tes que doyls ex me con - re - ver - e - em - puist

15

tray
tray
sai
fay
plai
plai

19

1. re. re. re.
2. re. re. re.

23

3. Mar
7. Il
11. Or

vi m'est
me

le a
con

jour
vis
vient

30

que vi le doulz vi - ai - re
co - me doy - e de - tray - re
tous iours cri - er et bray - re

34

dont per - du ay la
Car per - du ay ma
Dont que pres suy mis

38

io - iou - se pas - tu - re.
dou - ce nou - re - tu - re,
a des - con fi - tu - re

42

4.8.12. Quant

47

ne la voy la par - fai - te fi -

52

gu

57

re.

61

32. En ce gracieux temps

Mimetic Virelai

F-Pn 6771, f.58v.

Jacob de Senleches

S

1.5. En ce gra - ci - eux tamps Jo - ly
4. A dont tan - tost ie m'en par - ti

Trip
Triplum

T
1 Tenor

en un des - tour la j'ay
et m'en a - tour lay sans nul

o - y si dol - ce - ment et plus tres jo - li -
de - tri a - per - te - ment vers le ro - si - gnol

e - ment gent C'on - ques ne vi le ros -
bel et gent que je ve - öy et les -

6

11

16

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

21

o - ci o - ci o - ci - o - ci o - ci o - ci.
 o - ci o - ci o - ci o - ci o - ci.

26

2. Mais d'au - tre part yl y a - voir
 3. Ne point tar - part re ne se vo - loit

32

un oi - sel que tou - dis cri - oit a - hau - te
 mais tou - dis il plus fort can - toit de - dens - te

36

41

46

50

33. Par les bons Gedeon et Sanson

Ballade

I-MOe5.24, f. 31r.

Phylipoctus de Caserta

1. Par
2. De
5. I
6. Sunt

Contreteur Par les bons gedeons

1 Teneur Par les bons gedeons

les mour re, caus

bons tel de e

5

Ge ser vi de

de vi si la

ons tude on sis

et au et me

10

San quel par per

son es ti quoy

de - li - vre, toit liv - re, a - li - te,

fu le pour la in - or - U - ni

15

20

peu - ple de qui de
i - ni ne ka - ri
on, - - -

24

Dieu de tout ses
te que il a
sir de et sus la or
té et la fois

29

1. e - ne - mis voit co - mis.
guiel as - sis sont bas mis.
2.

39

3. Ain - si mon se - ra en
7. Le mon - de en

le vis mon mis, de bas en se Diex par

44

haut son re a - mis vis en ne la sain - re -

49

te met ver en - tu vi de e

54

ce de li vray qui sen - ne ti

59

Musical score for measures 64-69. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a vocal line with lyrics "ment" and several triplet markings. The Bass staff contains a piano accompaniment with triplet markings. Measure numbers 64, 65, 66, 67, 68, and 69 are indicated at the bottom of the system.

Musical score for measures 70-74. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a vocal line with lyrics "4. Par". The Bass staff contains a piano accompaniment. Measure numbers 70, 71, 72, 73, and 74 are indicated at the bottom of the system.

Musical score for measures 75-79. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a vocal line. The Bass staff contains a piano accompaniment. Measure numbers 75, 76, 77, 78, and 79 are indicated at the bottom of the system.

Musical score for measures 80-84. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a vocal line with lyrics "le sou -" and triplet markings. The Bass staff contains a piano accompaniment with triplet markings. Measure numbers 80, 81, 82, 83, and 84 are indicated at the bottom of the system.

ve - rayn pa - pe qui

85

This system contains measures 85 through 89. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "ve - rayn pa - pe qui". The accompaniment consists of a bass line in bass clef and a piano line in bass clef. Measure 85 features a complex rhythmic pattern with sixteenth notes. Measure 89 ends with a sharp sign (#) above the staff.

s'a - pel -

90

This system contains measures 90 through 94. The vocal line continues with the lyrics "s'a - pel -". There are two triplet markings (indicated by a '3' and a bracket) over the notes for "s'a" and "pel". The accompaniment continues in the same style. Measure 94 ends with a sharp sign (#) above the staff.

le Cle - ment.

95

This system contains measures 95 through 99. The vocal line has the lyrics "le Cle - ment.". The accompaniment continues. Measure 99 ends with a double bar line and repeat dots.

34. Du val perilleus

Ballade

Anthonello de Caserta

I-MOe 5.24, f. 12v

1. Du
2. Mais

val
en

pril
tre - leus
deus ou en pour
l'a -

pris
mer de de jen
des -

5

9

15

nes - se vers
tres - se ou

18

o - rient
ioy - les

24

un bel cas - tel voy lui -
vois en haut te - noy

30

re,

33

2.

re brui - re

38

3. Des

a - mo - reux

43

que de - sir

48

fist des - trui - re

52

en ce

58

This system contains measures 58 through 61. The vocal line features four triplet eighth notes in measures 58, 59, and 60, followed by a quarter note in measure 61. The lyrics "en ce" are positioned under the notes in measure 61. The piano accompaniment consists of eighth and quarter notes in the right hand and eighth notes in the left hand.

pa - is ou ye ne

62

This system contains measures 62 through 65. The vocal line has quarter notes in measures 62, 63, and 65, and eighth notes in measure 64. The lyrics "pa - is ou ye ne" are positioned under the notes. The piano accompaniment continues with eighth and quarter notes.

truis con fort.

66

This system contains measures 66 through 69. The vocal line has quarter notes in measures 66, 67, and 69, and eighth notes in measure 68. The lyrics "truis con fort." are positioned under the notes. The piano accompaniment features a mix of eighth and quarter notes.

4. Si pri pi - te

71

This system contains measures 70 through 73. The vocal line has quarter notes in measures 70, 71, and 73, and eighth notes in measure 72. The lyrics "4. Si pri pi - te" are positioned under the notes. The piano accompaniment continues with eighth and quarter notes.

que

76

me vueil - le con - dui - re,

81

a ce

87

cas - tel a - ri - ver a

91

A musical score consisting of three staves. The top staff is in treble clef and contains a melodic line with lyrics 'bon' and 'port.' The middle staff is in bass clef and contains a bass line. The bottom staff is also in bass clef and contains a bass line with slurs. The number '95' is written below the bottom staff.

bon port.

95

35. Beaute parfaite

Ballade

Anthonello de Caserta

I-MOe5.24, f.13r.

S

1. Beau
2. Me
5. Car
6. Ne
9. Mais
10. Sce

Ct

T

te par - fai - te, bon -
fait lan - guir en con -
j' ay de - sir se
scet mi - e que j' ai -
ist ce - lle qui de
pour voir qu' en loi -

5

te so - ve - ray
tre - e lon - tay
tra - vaille et peïn
e si grief peïn
long m' est pro - ceïn
au - te cer - teïn

10

14

ne ne gra ce
 ne en de
 ne de
 ne de
 ne Pour moy
 ne li
 ne sou
 ne sert

18

sans per et dou cour es - me
 si - rant ma da - me - de - si
 def - faire et ma - dame hon - nou -
 que j'aim plus que nu - lle riens
 ve - nir et par dou - ce pen -
 mes cuers en es - tran - ge con -

23

re - e
 re - e
 re - e
 ne - e
 se - e
 tre - e

2.

e.
e;
e.

3. Si
7. Si
11. Ma

28

ne puis pas a - voir lon - gue du - re - e et
que pour ce ma joie est si fi - ne - e Que
joie en fust tou - te re - nou - ve - le - e. Mais

34

ma dou - lour lon - gue mant
riens ne voy puet mon - gue re
je voy vien qu' il cuer me con -

39

en - du - rer,
con - for - ter,
vient fi - ner,

43

4. Puis - que

49

This system contains measures 49 through 52. It features a vocal line with a slur over measures 49 and 50, and a fermata over measure 52. The piano accompaniment consists of a left hand with a steady eighth-note bass line and a right hand with a more active melodic line. A first ending bracket with a '2' above it spans measures 49 and 50.

de - sir

53

This system contains measures 53 through 56. The vocal line continues with a slur over measures 53 and 54, and a fermata over measure 56. The piano accompaniment maintains its rhythmic pattern, with the right hand showing some melodic development.

ne me

57

This system contains measures 57 through 60. The vocal line has a slur over measures 57 and 58, and a fermata over measure 60. The piano accompaniment continues with the same rhythmic structure.

las - se

60

This system contains measures 61 through 64. The vocal line has a slur over measures 61 and 62, and a fermata over measure 64. The piano accompaniment concludes with a final cadence in the right hand.

A musical score consisting of three staves. The top staff is a vocal line in treble clef with lyrics 'du - rer.' and two flats above it. The middle staff is a piano accompaniment in bass clef. The bottom staff is a piano accompaniment in bass clef. The number '64' is written at the bottom left of the page.

64

36. Courtois et sages

Ballade

I-MOe5.24, f.35r

Magister Egidius

1. Cour
2. Et

tois et sa ges
non par for ce

et a tous doit play sir
mais par co - mun sen - tir

1
5
9
13

le
mis

17

This system contains measures 17 through 21. It features a vocal line in the upper staff and two piano accompaniment staves below. The lyrics 'le mis' are positioned under the first two notes of the vocal line.

droit
est

si
en

gnour
siege

que
de

par
be

22

This system contains measures 22 through 26. The lyrics are 'droit est si en gnour siege que de par be'. The vocal line is in the upper staff, and the piano accompaniment is in two staves below.

e - lec -
ne - dic -

27

This system contains measures 27 through 31. The lyrics 'e - lec - ne - dic -' are positioned at the end of the vocal line in the upper staff.

1. ci - on

2. ci - on.

32

This system contains measures 32 through 36. It features two first endings for the vocal line in the upper staff, labeled '1. ci - on' and '2. ci - on.'. The piano accompaniment is in two staves below.

3.Es

38

tre donne a tous en u -

42

ni - on nulz con - tre - di - re

46

ne le puet par droi -

50

Musical score for measures 55-58. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with the word "tu" and features a flat (b) above the second measure. The piano accompaniment consists of a steady eighth-note bass line.

Musical score for measures 59-63. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with the word "re" and features two flats (b) above the second and third measures. The piano accompaniment continues with a steady eighth-note bass line.

Musical score for measures 64-68. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with the words "Sains Pe - res" and features a flat (b) above the second measure. The piano accompaniment continues with a steady eighth-note bass line.

Musical score for measures 69-73. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with the words "est que de tous a la cu -" and features a flat (b) above the second measure. The piano accompaniment continues with a steady eighth-note bass line.

The image shows a musical score for three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The word "re." is written below the staff at the end of the phrase. The middle and bottom staves are piano accompaniment parts in bass clef with the same key signature. They feature a harmonic accompaniment with chords and moving lines. The score is enclosed in a double bar line on the right side.

37. En attendant esperance conforte

Ballade

I-MOe5.24 79, ff. 39v-40r

Jacopinus Senlesles

Soprano part with lyrics:

1. En	a	-	ten	-
2. En	a	-	ten	-
5. E	-	spe	ran	-
6. E	-	spe	ran	-
9. Pour	ce	-	co	-
10. Quar	je	-	schay	-

Contralto part with lyrics: Contret<en>eur En attendant

Tenor part with lyrics: Teneur En attendant.

Soprano part with lyrics:

dant	e	-	spe	-	ran	-	ce	con	-	for	-	te
dant	se	de	-	duit	et	de	-	por	-	te,		
ce	tient	o	-	ver	-	te	le	por	-	te		
ce	est	de	si	no	-	ble	sor	-	te			
noy	et	voy	qu' e	-	lle	m' en	-	nor	-	te		
bein	que	ce	-	lle	es	-	toit	mor	-	te		

Contralto part with lyrics: dant e - spe - ran - ce con - for - te

Tenor part with lyrics: dant se de - duit et de - por - te,

Soprano part with lyrics:

l'hou	me	qui	veut	a
en	a	ten	dant	il
a	dont	chas	chuns	puet
que	cilz	ne	doit	pen
a	li	te	nir	et
pou	y	ve	roit	la

Contralto part with lyrics: l'hou me qui veut a

Tenor part with lyrics: en a ten dant il

14

18

voir pro a dre j'ay mi

per - met voir con cause en - fec met guer gua - fu et ten

22

ci re si ray ci

on. son; son, -

26

don;
on;
on;

3. En a - ten - dant
 7. qui l' a o soy
 11. dont je vos pri

En attendant

31 En attendant

pas se temps et sai - son. En a - voir -
 et sanz li ne pu et on que Bel
 en ma con - clu si - on

35

ten dant met
 loing A temps cueil de pri

39

en li sa fi -
 play sir ha bun -
 es pour m' a la

43

an - ce: de tous ces mes est ser -
dan - ce: dont pendre as - ses puet con -
gan - ce; en pendre at - ten - dant suy, sanz

47

vis a fay son,
so - la - cī - on,
pre - son - cī - on,

52

4. cilz qui ne sceit vi - vre sans

Cilz ne sciet

56

Cilz qui ne sceit vivre

E - spe - ran

61

Musical score for measures 66-70. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). Measure 66 starts with a treble clef, a whole note G4 with a sharp sign, and a quarter rest. The bass line begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A dynamic marking *f. 40r* is placed above the bass line in measure 67. The system ends with a double bar line.

Musical score for measures 71-74. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat. Measure 71 starts with a treble clef, a whole note G4 with a sharp sign, and a quarter rest. The bass line begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The system ends with a double bar line.

Musical score for measures 75-78. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat. Measure 75 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a pair of eighth notes (C4, D4). The bass line begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A dynamic marking *ce.* is placed below the treble staff in measure 76. The system ends with a double bar line.

38. Se July Cesar, Rolant et Roy Artus

Ballade

F-CH 564, f. 43r.

Trebor

S

1. Se Ju - ly
2. Et Y - vain,
5. Pro ues - se,
6. Ses a - ne
9. A ly com
10. en fait de

Ct

Contraténor

T

1

Ce - sar, Ro - lant et
Lan - ce lot, Tris - tain
vi - gour le - tain
mis - gre ve - nent
pa - rer en dont moult
guer - re ne fais ie
ja - mais

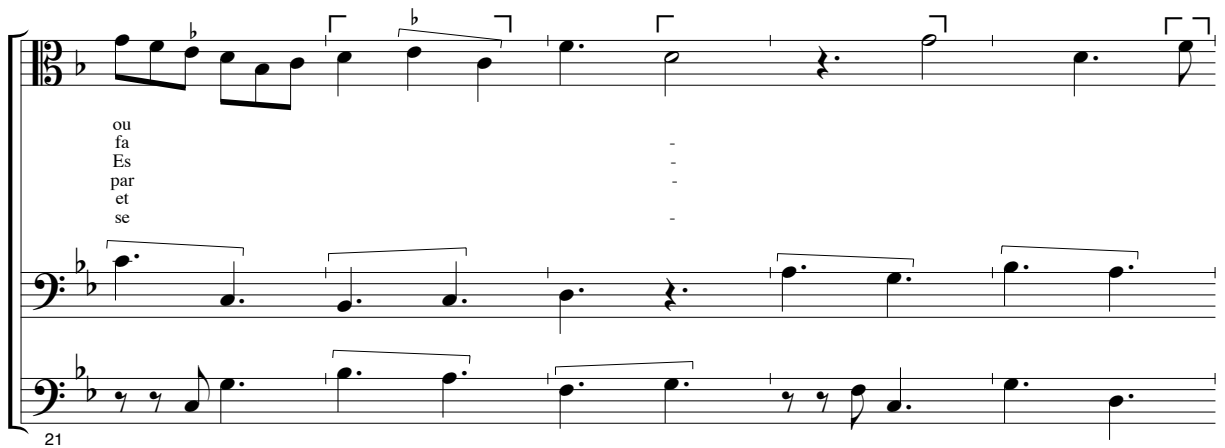
6

Roy Ar - tus fu - rent
ne Po - rus Eu - rent
an - des sus son a
n'a mis Jus - sa for
n'en truis nuls, des - hon
des - por vus, d'au - tre

11

pour con - ques - te re - noum - mez
pour ar - des - se los, pris - et
vis est moult grant com du roy
che bien pert en terre et mer
nor heit, de vice est qui - tes
ver - tus est il sans per - ne

16



ou
fa
Es
par
et
se

21

This system contains three staves of music. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat, and the time signature is 3/4. The system ends at measure 21.



mon
con
mon
fon
mon
con

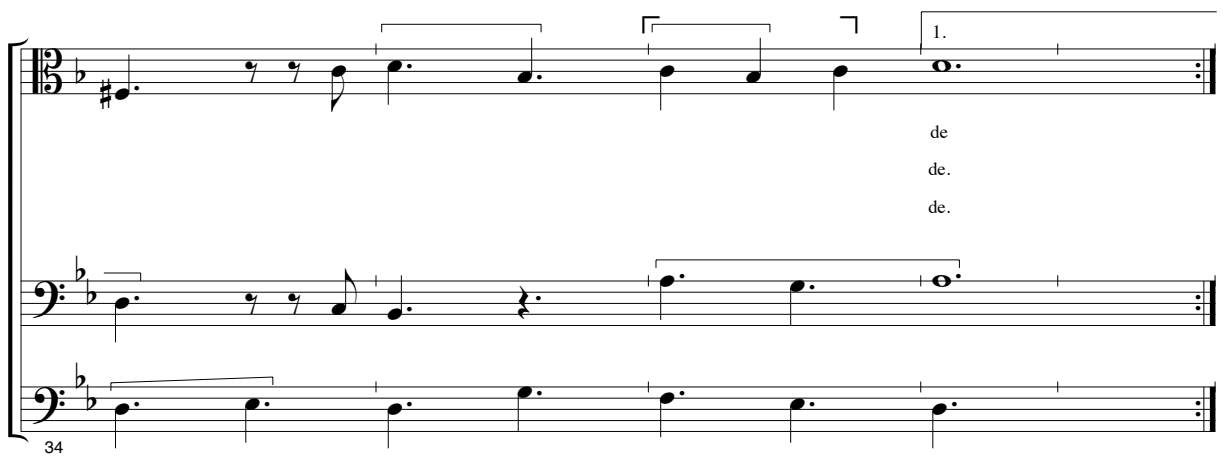
26

This system contains three staves of music. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment. The system ends at measure 26.



30

This system contains three staves of music. The top staff is a vocal line in bass clef. The middle and bottom staves are piano accompaniment. The system ends at measure 30.



1.
de
de.
de.

34

This system contains three staves of music. The top staff is a vocal line in bass clef with lyrics and a first ending bracket. The middle and bottom staves are piano accompaniment. The system ends at measure 34.

2.

de
de.
de

39

3. Au jour d'ui luist et en ar - mez
7. Ses main - tiens sont tou - dis de la
11. n'a - fiert que nuls ne ter - me - ne

45

tous ceu - ron - de cyl qui por re - non et no -
Ta - ble Ron - de lees - se, de - duit sou - las le
ou res - pon - de no - bles - se de ly ches - cun

50

ble - sor te,
con - for te:
re - por te

54

4.8.12. " Fe - bus a -

60

This system contains measures 60 to 64. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a right-hand part with eighth and quarter notes, and a left-hand part with a steady bass line of quarter notes.

vant" en sa en -

65

This system contains measures 65 to 69. The vocal line continues with lyrics and includes a fermata over the final measure. The piano accompaniment continues with similar rhythmic patterns in both hands.

sei - gne por -

71

This system contains measures 70 to 75. The vocal line includes a fermata over the final measure. The piano accompaniment continues with similar rhythmic patterns in both hands.

te.

76

This system contains measures 76 to 80. The vocal line includes a fermata over the final measure. The piano accompaniment continues with similar rhythmic patterns in both hands.

39. En seumeillant

Ballade

F-CH 564, f. 21v.

Trebzor

S

1. En
2. A
5. Cilz
6. Que
9. Et
10. En

seu -
vis
no -
maint
pour
Sar -

Ct

T

1

mei - llant
m'es - toit
ble - roy
pa - iz
dou - ner
di - gne

m'a - qu'un
a - et
au - nouz

vint - fort
tim - lon
son - mos

6

u - ne
ves - per
bre - de
tai - ne
ge - con
tre - que

vi - ti
tel
re - clu
d'A

si - on
li - on
fa - con
gi - on
si - on
ra - gon

11

16

moult ob-scure et doub
 en con-ques te sour
 Dont le-gier est a
 De son haut po-oyr
 Le pas-sa-ge qui est
 Fe-ra soun cry par

22

teu-se pour
 mon-toit A
 touz pour cert
 nez val-dront
 sanz a moult
 tout doub-ter

27

en-tan dre
 lix-can dre
 com-pran dre
 def-fen dre
 a-tan dre
 et-crain

2.

dre
dre
dre

33

3. Mais
7. N'a
11. Car

Se - ril monstre en
son vai - llant en
pui - sant est cuer en

38

sa vray des - crip - ci - on Que c'est
ar - dis co - me li - on Ains se -
terre et mer par re - non Lar - ges

43

le roy qui tien
ront touz pri et ants
en dons et ay

48

en sa me com sei sans pan gnou ou gny ri bli e e e:

53

4.8.12. Ar - mez,

58

a - mors,

62

da - mez, che - va - le -

66

A musical score consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a slur over the first four notes, a sharp sign above the fifth note, and a slur over the last two notes. The lyrics 'ri - e.' are positioned below the staff, with 'ri' under the fifth note, a hyphen under the sixth note, and 'e.' under the seventh note. The middle staff is in bass clef and contains a supporting melodic line with a slur over the first four notes. The bottom staff is also in bass clef and contains a supporting melodic line with a slur over the first four notes. The number '71' is printed at the bottom left of the page.

40. Se Alixandre et Hector fussent en vie

Ballade

F-CH 564, f. 30r.

Trebor

S

1. Se
2. Et
5. Son
6. En
9. Por
10. De

A - li -
te - nis -
haut re -
Eu - ro -
ce doit
vroyt pour

Ct

T
1
Tenor

xandre
sent
non
pe
bien
cil

et
A
est
nel
es
pri

5

Hec - tor
ci - lles
en - main
pa - is
tre - sans
er - au

9

13

fus
sans
te
d'Ar
fle
chie

sent

The image shows a musical score for a ballade. It features three vocal parts: Soprano (S), Contralto (Ct), and Tenor (T). The score is written in a medieval style with square neumes on a four-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are in French and are placed below the vocal lines. There are several systems of music, with measure numbers 1, 5, 9, and 13 indicated. The lyrics are: '1. Se 2. Et 5. Son 6. En 9. Por 10. De A - li - te - nis - haut re - Eu - ro - ce doit vroyt pour xandre sent non pe bien cil et A est nel es pri Hec - tor ci - lles en - main pa - is tre - sans au fus sans te d'Ar fle chie sent'. There are also some performance markings like 'b' and '#'. The page number '182' is at the top right, and 'F-CH 564, f. 30r.' is at the top left.

en - vi
en - vi
par - ti
me - ni
te - ri
re - li

17

e
e
e
e
e
e

Au
Qui
Car
N'a
Crint
...

tou -
ceulz
est
nul
et

21

te
de
ar
tel
doub

leur
Troy - e
dis, cou
de si
té

prou - esse
gri - va
rau
bon
am

et
moult
geus
gou
e

25

ar - de - ment
et vai - llant
chie - re - ment

30

2. *b b*

as - pre - ment
ver - ne - ment
...e - ment.

35

3. Sur touz ten
7. Ne qui si
11. ...

3. Sur touz ten
7. Ne qui si
11. ...

39

droit au iour d'ui sei gnou ri -
bien ai - me che - va - lie - ri -

droit au iour d'ui sei gnou ri -
bien ai - me che - va - lie - ri -

43

e cilz qui en - seig - ne por -
e. Al - ly tra - ient ceulz qui
Qui en pa - is - tient sa

e cilz qui en - seig - ne por -
e. Al - ly tra - ient ceulz qui
Qui en pa - is - tient sa

47

en ont terre champs con et et tez sas bat de se

51

tai Nio meu illez: illez illez

55

4.8.12. Foyx et

60

Be - am, Cas - tel

64

Musical score for measures 68-71. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line contains the lyrics "bon" and "et". A slur with a flat (b) is placed over the notes in measure 70. The piano accompaniment features a steady eighth-note bass line.

68

Musical score for measures 72-75. The system consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line contains the lyrics "No - va" and "lles.". A slur with a flat (b) is placed over the notes in measure 73. The piano accompaniment features a steady eighth-note bass line.

72

41. Le greynour bien

Ballade

I-MOe5.24, f. 32r

Matheus de Perusio

S

1. Le
2. E

grey
pour

Ct

Contre-tenor Le greynour bien que nature

T

1

Teneur le greynour bien

gnour
tant

bien
quant

que
unz

na
n'a

tu
cu

re
re

5

fist
pro

a

a
sem

lo
bler

hume
de

en
scien

ce
se

9

folz
par

mon
fon

de,
de,

fu
tre

le
tous

13

don cilz dont du pris pris

17

fa - con de prist
en - fon fon de. Metre

21

en ye ly n'ai sens en et cuer

25

men - su ar - du

28

1. re. re.

32

3. Mes il Mes il est.

37 Mes il est

est grant des - pa - ran - che,

41

quan hom pans'

45

en sa

49

fu - me a Plus

f. 3lv

52

es-tre que en

56

ap - pa - ran

60

63

che.

68

4. On ques d'a voir

Onques d'avoir renomea

Onques d'avoir

73

re no me

78

a, En tres

bons soit en

82

spe - ran - che, S'il no mi

86

prent as - sou fi - an

90

che.

95

42. La harpe de melodie

Virelai

US-Cn 54.1, f. 10r. Jacob de Senleches

System 1:

C1: 1.5. La har pe de me
4. Pour plaire un e com

C2: 1.5. La har pe de
4. Pour plaire un e

T: 1 Tenor

System 2:

C1: lo pai di e fai te
pai gni e pour a

C2: me com lo pai di gni

T: me com lo pai di gni

System 3:

C1: saunz mi ran cho li
voir plai san che li

C2: e fai te saunz mi ran cho li
e pour a voir plai san che li

T: e par de plai me sir
e par de plai me dir

12

doit bien ces - cun res - jo - ir pour qui l'ar trop mo - an -
pour des - plai - san ce fru - ir qui

15

16

17

nie vie o - ir son - ner et
vie a ceulz qui plaist a

18

19

20

ve - ir ir
et a ve o - ir ir

21

22

2. Et pour ce je saunz sui nul d'a - cort
3. De fai - re saunz nul dis - cort

23

24

pour de - le dens gra li - ce de

cort cort pour de - le dens gra li -

27

iels bon de a - port cort de U

ce de - iels bon de a - port cort

30

son ne dolc son

de U son - dolc son

33

son.

ne chan - son.

37

43. Prophilias, un des nobles de Roume

Ballade

F-CH 564, f. 35v.

Johannes Susay

S

1. Pro
2. Car
5. Mais
6. Car
9. Ain
10. Ou

Ct
Contraténor

T
1
Ténor

phi - li - as, un des no -
di - o - nas d'A - the - nez
bonne a - mour li fist ce
ses com - pains don - na,
si me tient a - mours, ie
bli - èr y qui cel - le a -

bles de Rou - me
le nous nou - me
qu'onc a ho - me
c'est la som - me,
le vous som - me,
mour as - son - me

Fu par a - mer en
 Fa - me d'A - this son
 Ne fu si - fet fust
 En loy au - te sa
 En ses griefs las et
 Pour ce ne puis vi

13

pe - ri lleux a -
 com - pai riere ou
 fame en que ne
 ray son
 vre rai

17

noy
 roy
 doy

22

25

gnon par
son re
son pour

28

foy
quoy
quoy

31

3. Pour un doulz ris qu'e - lle tor - na vers
7. A - mours si dit pren ta dame et me
11. Sa ray - son fail de li vif en ef -

36

soy croy froy Dont Ray Se a son l'a mors li mour pris vint n'ay

A musical score consisting of three staves. The top staff is a vocal line in treble clef, starting with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, B4, A4, G4, F4, E4, and a final whole note D4. The text "re." is written below the final note. The middle staff is a piano accompaniment in bass clef, starting with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, and a final whole note D3. The bottom staff is another piano accompaniment in bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, F2, E2, and a final whole note D2. The score is enclosed in a double bar line on the right.

44. Or voit tout en aventure

Ballade

F-CH 564, f. 25v.

Guido

1. Or
2. A
5. Nos
6. Que
9. L'art
10. C'est

voit
la
fay
Phi
de
trop

Contratenor

Tenor

1

5

9

13

en a - ven - tu
ve - lle fi - gu
con - tre na - tu
qui mais ne - du
quet n'a me - su
ou - tre - cui - du

tout
no
sons
l'ipe
Mar
gra[n]t

re:
re
re
re,
re

Puis
Qui
de
Nos
N'on
D'an

qu'[a]in
doit
ce
don
que
su

17

si
a
qu'es[t]
a
riens
ir

me
chas
ben
boin
ne
et

con
cun
fayt
ex
sant
de

vient
des
def
em
par
por

21

fay
play
fay
plai
fay
tray

25

1.
re
re
re;

29

2.

re
re
re

3. Que c'est
7. Nos lai
11. Ces fi

34

tres
sons
gu

39

tout
tous
res

en
ses
et

con
a
tout

tra
fay
tra

42

re
res
re

De
Por
L'oull

bon
Mar
va

art
quet
ri

qui
le
eus

est
con
de

46

par
tra
bon

fayt:
fayt
trayt

50

This system contains measures 50 through 54. It features three staves: a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a basso continuo line in the lower staff. The music is in a minor key and includes various rhythmic patterns and melodic lines.

4.8.12. Cer
tes

se

55

This system contains measures 55 through 58. It features three staves: a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a basso continuo line in the lower staff. The music continues with similar rhythmic and melodic structures.

n'est
pas
bien
fayt.

59

This system contains measures 59 through 62. It features three staves: a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a basso continuo line in the lower staff. The music concludes with a final cadence.

45. Par maintes foyes

Mimetic Virelai

F-CH 564, f. 60r.

Johannes Vaillant

S

1.4. Par main -

Ct

T

1

tes foyes ay o - y re - cor - der du ro - si -

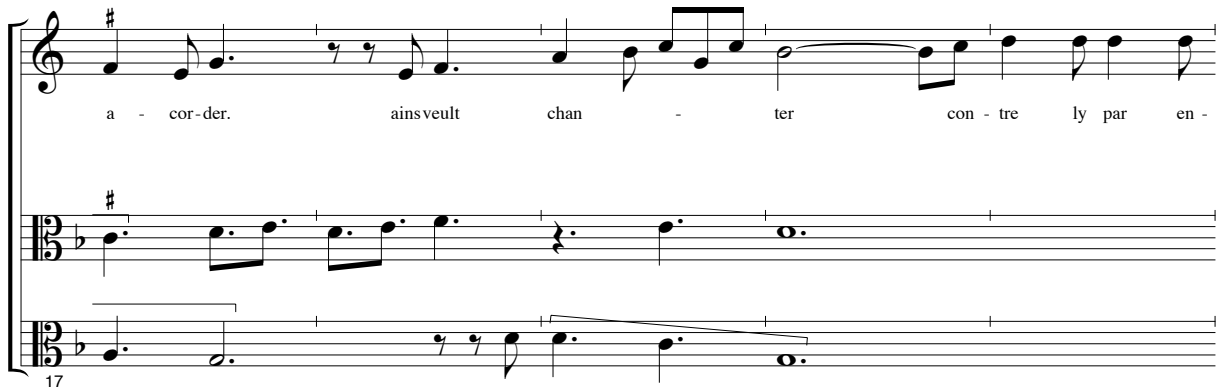
5

gnol la dou - ce me - lo - di -

9

e. Mais ne s'i veult le cu - cu

13



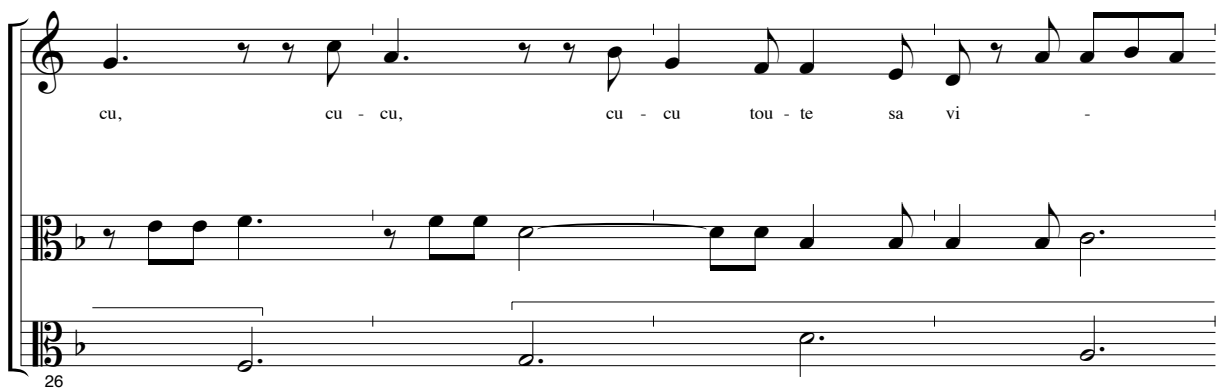
17

a - cor-der. ainsveult chan - ter con - tre ly par en -



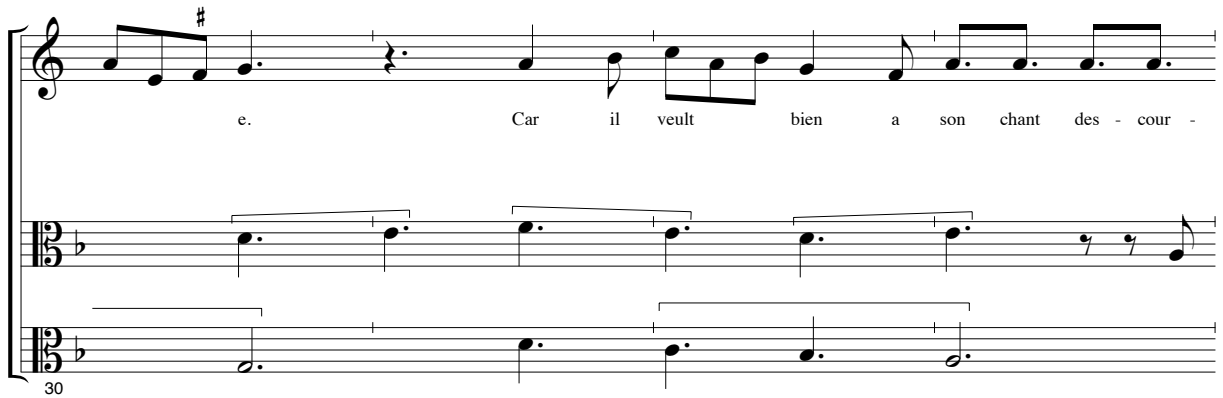
22

vi - e: Cu -



26

cu, cu - cu, cu - cu tou - te sa vi -



30

e. Car il veult bien a son chant des - cour -

der. et pour - tant dit le reu - si - gnol et cri - e:

34

Je vos co - mant qu'on le tue et o - ci -

38

e: Tu - e, tu - e, tu - e, tu - e, oc - i, oc - i.

42

o - ci, o - ci, o - ci, o - ci - e. fi de li, fi de li, fi de li, fi. o -

46

50

ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci, o-ci, fi, fi, fi

54

du cu-cu qui d'a-mours veult par-ler.

59

2. Si vous sup-pli, ma tres douce
3. As sem-bles vos; pre-nes la

63

a-lou-et te, que vous
car-di-net te. fai-tes

67

vou - lles chan - ter di - re la cal - vo - tre le et le chan - son: san - son. Li - re, li - re, tu - es, tu - es,

71

li - re, li - re, li - re, li - re - lon; ba - tes se cu - cu pi - le - bis - son! que dit Il est Dieu, Dieu, pris, pris, que te il est

75

dit Dieu. pris, pris. que te Il est dit Dieu pris que te dit Dieu, Dieu. que te dit Or soit mis a mort. soit mis a

79

Dieu, Dieu, que te dit Dieu, Dieu. Il est tamps, que le rous - mort, mort, soit dist il mort, mort. seu - re - ment an - jo - li -

83

si - no - let di sa chan - sou - net te: O - ci, o -
 ver nos qu'et cul - lir la mo - set te; a - mi, a -

87

ci, o - ci, o - ci, o - ci, o - ci, o - ci, o - ci. o - ci se - ront qui nos vaut
 mi, a - mi, a - mi, a - mi, a - mi, a - mi, a - mi, tou dis se - ray - le dieux d'a -

91

guer - ro - yant. mours pri - ant.

46. Il n'est nulz homs

Ballade

F-CH 564, f. 38v.

Philipoctus de Caserta

S

1. Il n'est
2. Tant soit
5. Ar rie
6. Tant fort
9. S'es poir
10. Pour quoy

Ct

T

1
Tenor

nulz homs en
sub - tilz ne
re - vois quant
me - va nuit
n'es - toit qui
ie - pri le

5

ce mon - de vi - vant
pris a - per - ce - vant,
cui de a - ler a - vant
et iorn guer - ri - ant
me n'a con - for - tant
roy au tout puis - sant,

9

Ce
La
Trou
For
Tost
Que

13

m'est grant a - vis, qui
do - lour qu'il
ver ne puis port
tu ne qui m'a
me fau - droit de
tost me vueille a

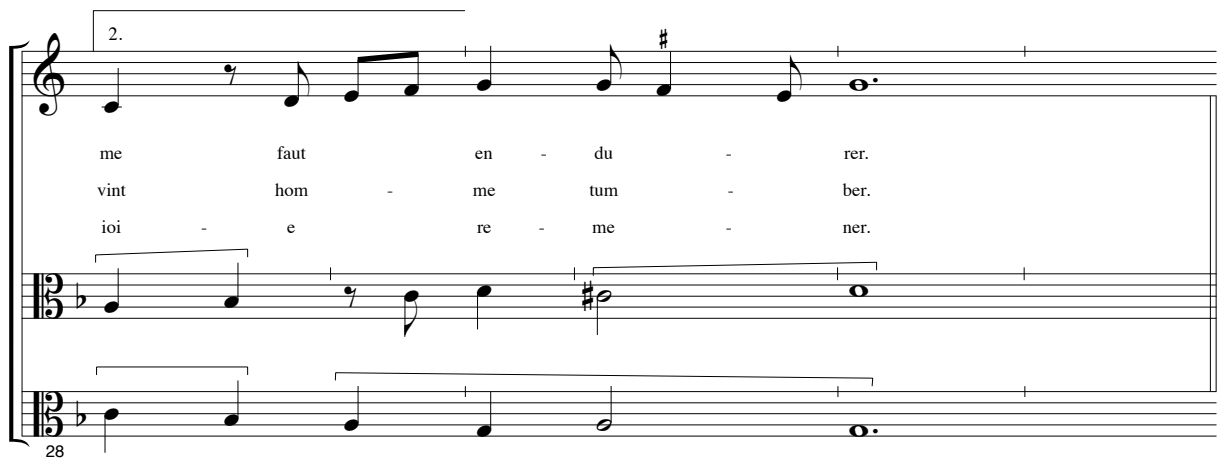
17

21

1.
peust con - si - de - rer,
on puis - se pas - ser
ce mon - de fi - ner

24

2.



me faut en - du - rer.
vint hom - me tum - ber.
ioi - e re - me - ner.

28

3. Si ne scay, las, com mant tel faiz
7. De haut en bas sanz sa ro - e
11. Ens ou pa - iz qui tant fait a



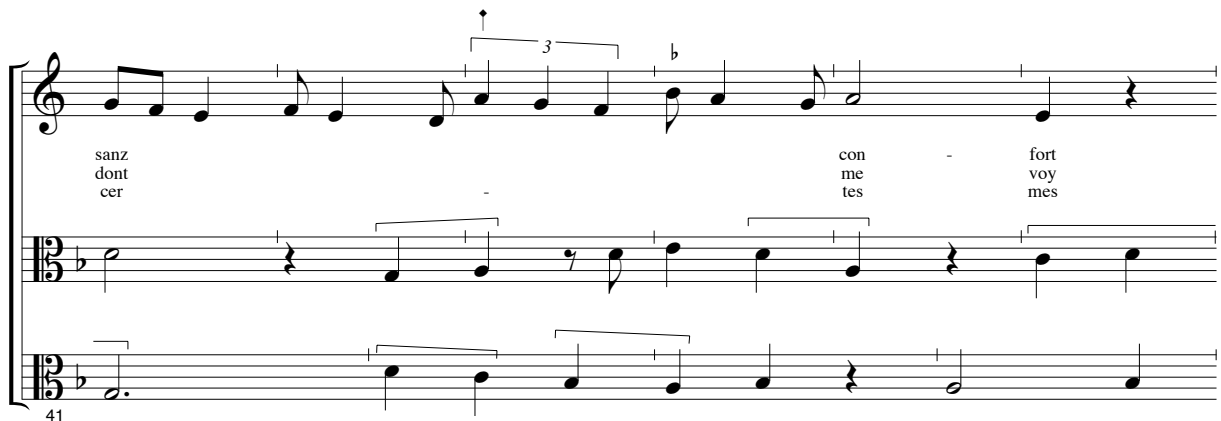
32

por - ter Puis
ces - ser Fait,
lou - er Car



37

sanz dont cer con me - fort
tes tes voy mes



41

ne
tris
cuers

45

nul
te,
vit

es - ba
che - tif
a grant

te -
et
co

ment.
lent:
mant;

49

4.8.12. Maiz

53

doulz

es - poirs

57

me donne

61

a - le - ge - ment.

65

47. Helas pitie envers moy

Ballade

F-CH 564, f. 42r.

Trebor

S

1. He
2. Dan
5. Et
6. Et

las, pi -
gier, re -
puis qu'ain -
m'ont guer -

Ct
Contratenor Helas pitie

T

tie en - vers⁴ moy dort si fort
fus, des - daing sont d'un a - cort
si ne dont truis en con - riens a - cort
py, dont j'en re - choy la fort mort

que je ne scay se je
en - con - tre moy un point
Joi - e, sou - las se sont
sans que ia - mais en ai

sui mort ou
gre ver tout
de mon nul - -
e nul par
res

6

11

16

1. vis. tis

2. dis. pris.

21

3. Se je ne plain, je

7. Je ne vif pas, ain -

27

n'ay sois pas pene trop et mes - pris

sois pene trop et lan - guis

32

Quant por fe - nir m'est ren

Or n'est nul - bien qu'en moy

37

du pren - cel gne guer se - don. son

42

4.8. Dont mort me voy

47

sanz nul - le

52

mes - pri son.

57

48. Inclite flos orti gebenensis

I-MOe 5.24, f.15r

Ballade

Matheus de Sancto Johanne

S

1. In
2. Pre
5. Ti
6. Hor
9. Pro
10. Ve

Ct
Contratenor Inclite flos orti.

T
1 Tenor Inclite flos orti.

cli -
stan -
bi -
tu -
te -
ri -

te - flos or - ti ge - be - nen -
ti - bus ro - ri - bus in - men -
fa - uet or - tus his - pa - nen -
la - num pro - du - cens ex - ten -
flo - ris ce - li - fe - rus en -
dic - tis cer - tat pro - te fon -

6

sis Cu -
sis Or -
sis Gal -
sis Bra -
sis Fe -
cis Quo

11

ius o - bal - sa -
 bem re - ce - te
 lo rum -
 chi is - uir - gul
 rit nam - qui - vi - ri
 fa uen - te que - ius - tis
 quis - que

16

mus dul - ci - or,
 ris al - ri - or,
 tus ca - ri - or,
 dis po - ti - or,
 hic ius -
 ue lo

21

ti - or.
 ci - or.
 ci - or.

26

3. Sal - ve - que io - cun - da - re nec ad
 7. Pro - ru - tis ob - ser - va - re; Te sa -
 11. Quo - duc - tus iu - ba - re se pro - ster -

Salveque iocundare

32 Salveque iocundare

ter - ram ve -
 ta - nat - git - tu - id - is -

35

lis - de - cli - na - re prop - ter
 cir - co - di - bus - qua - re Nam - si - b - te - le -

38

pau - cum ven - tum. Nam
 si - quis tur - ba - re quod
 te - ris, sa - pit

41

di - ci - tur 4.8.12. In ad - ver -
ui - ci - tur
sub - di - tur:

45

sis vir - tus per - fi - ci - tur.

49

49. Quant joyne cuer en may est amoureux

Ballade

F-CH 564, f. 31r.

Trebor

1. Quant
2. Fet
5. Son
6. Son
9. C'est
10. D'ar

Joy - ne
son se -
droit a -
ar - de -
bien ray -
mon - ni -

1 Tenor

cuer en may
iour gay, play
tour, son man
ment grant, four
son que chans
e que que tant

5

est a - mou
sant, de - li
tieng gra - ci
et cou - rau
me lou - di
sont pre - ci

9

reux Et Ju pi - ter au pa
teux Au Roy puis - sant vien - pa
eux De la Ta - ble Ron - nent
geux En dons est lar - ges a
eux Qui la se tie - nent et
eux Et bons so - ne - nent ürs, tant

13

lais
de
est
tous
tous
plai

17

1.
de Ge - my - nis
a mon a - vis.
au - tres de - lis

21

2.
loin - tain pa - ÿz
grans et pe - tis,
sants et sob - tills

26

3. Maint che - va
7. Tant que le
11. A ser - vir

30

lier mon tel et de sei da - mes en est soy

34

de touz ent mout es en haut ba ten

38

pris his tis A De Pour sa la ly no se ble bloi nou te e ment

43

dont qu'il en grant a main est soubz te le son re re - non pe gi - non on

47

4.8.12. Qui por - te d'or et de

52

gueu - les gon

56

60

fa - non.

64

50. En Albion

Ballade

F-CH 564, f. 47v.

Anonymous

S

1. En Al roy - bi - on de fluns en -
2. Mes roy Mi - nos a sa cort

Ct

T

1

vi ron - ne e Mestre
con - dapm - ne e Qu'a

5

An the - us me - ne tres no - ble
fayt ve - nir Lu - ci - daiye et He -

10

vi
li

14

18

22

27

33

37

til mes - tri - e.

41

Fait con - tre droit la rou - e bis - tor - ner

47

Tant que ie voy

53

que Ze - phi - rus n'a

my - e

57

4. En luy po - voir qu'il puy -

61

66

se

69

Musical score for measures 72-75. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature has one sharp (F#). The time signature is 3/4. The lyrics "con - tras" are positioned below the treble staff. Measure 72 (bottom staff) starts with a 4-measure rest. Measure 73 (top staff) features a 4-measure rest. Measure 74 (middle staff) contains two 3-measure triplets. Measure 75 (top staff) includes a 3-measure triplet and a 2-measure rest.

Musical score for measures 76-79. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature has one sharp (F#). The time signature is 3/4. The lyrics "ter." are positioned below the treble staff. Measure 76 (top staff) features a 2-measure rest and a 3-measure triplet. Measure 77 (middle staff) contains a 4-measure rest. Measure 78 (middle staff) contains a 4-measure rest. Measure 79 (top staff) contains a 3-measure triplet.

51. De tous les moys

Ballade

CH 564, f. 48r.

Anonymous

S

1. De tous les
2. Et si les suy

Ct
Contratener

T
Tenor <man.sec>

1

moys prest que sont en la
de pro ver per

say son
rai son

je qu'il prens est a vril
de l'an

11

14

pour
li

17

le
tres

1.

plus gra - ci - oux.
plus a - mou

22

2.

reux.

25

3. I - ver s'en va, li tris - tes do - le-rous,

29

qui a te -

32

nus mon cuer en sa pri - son.

36

Et se iement, qui est de-li-ci-eux:

43

4. Ju gies, a - mans,

Musical score for measures 47-50. The system consists of three staves: a vocal line in soprano clef, a bass line in bass clef, and a piano accompaniment line in bass clef. The key signature has one flat (B-flat). The lyrics are "se je". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 51-53. The system consists of three staves: a vocal line in soprano clef, a bass line in bass clef, and a piano accompaniment line in bass clef. The key signature has one flat. The lyrics are "dis". The piano accompaniment includes triplets and sixteenth-note patterns in the bass line.

Musical score for measures 54-56. The system consists of three staves: a vocal line in soprano clef, a bass line in bass clef, and a piano accompaniment line in bass clef. The key signature has one flat. The lyrics are "voyr ou". The piano accompaniment features a simple bass line with chords in the right hand.

Musical score for measures 57-60. The system consists of three staves: a vocal line in soprano clef, a bass line in bass clef, and a piano accompaniment line in bass clef. The key signature has one flat. The lyrics are "non.". The piano accompaniment is more complex, featuring triplets and sixteenth-note runs in the bass line.

52. Tres noble dame

Virelai

I-MOe5.24, f. 28v.

Anthonello de Caserta

S
1.5. Tres
4. Car

Ct
Contreteueur Tres noble dame

T
1
Teneur Tres noble dame

tres - nou - ble da - me
on - ques de na - tu -

sou - ve - ray - ne
re hu - may - ne

Je - vous su - pli tres
A - me ne fu cer

7

13

19

un - ble - ment
tay - ne - ment

25

Pre - nes en gre tout
sans pan - ser nulz ou -

29

en tra - pre - sent Un pe - tit don par
ge - ment et a - tit me - ray soi -

35

bon es - tray ne.
és cer - tay - ne:

41

2. C'est u ne
3. Pour voustre a

47

can son
mour can de te
vray ray

53

fait si pour vous
vous, su belle pli

59

1.
ho nou re e

65

qu'il vous a - gre - e.

71

The image shows a musical score for three staves. The top staff is a vocal line in treble clef, with lyrics 'qu'il vous a - gre - e.' written below it. The middle and bottom staves are piano accompaniment in bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The vocal line features a melodic line with several flats (b) and a sharp (#) before the final note. The piano accompaniment consists of a steady bass line with some harmonic support in the right hand.

53. Je la remire sans mesure

Virelai

I-MOe5.24, f. 34r; Text: F-Pn 6771, f. 80r.

Anonymous

S
1.4. Je la re - mi - ray

Ct
Contreteneur. Je la remire sans mesure

T
1
Teneur. Je la remire sans mesure

sans me - su re las

5

dont je suy en a -

9

ven - tu re de por -

13

ter la grief pe - ni - ten - ce

17

qui a plu - seurs vient par mes - chan -

21

ce Se la be - lle ne

25

m' a en cu - re.

29

2. Es - poir me fuit qui, dous sou -

34

las, Me so - loyt te -

37

1. nir en ces las. 2.

40

54. Le sault perilleux

Ballade

F-CH 564, f. 37r.

Johannes Galiot

S

1. Le sault pe - ri
 2. Ou maint a - mou
 5. Quantain - si
 6. D'un plai-sant,
 9. Et c'en a - mours
 10. Que n'eus-se gou

Ct

T

1
Tenor

lleux a l'a - ven - tu re
 reux a es - te en tre -
 vi en ce tres doulz pour -
 soubz re - ans ro - siers re -
 n'eus se es - te ben a -
 te de la fon - taine, e

4

prins Quant fai - llit mon cuer en la cle - re fon - tain -
 prins Par les ruis - se - les qui la font leur de - main
 pris Au cuer me sen - ti fe - ru par - mi la vai -
 prins Dont a - vis me fu que vis la belle E - lain
 prins N'en fues - se par - ti pour crea - tu - re hu - mai -
 prins A l'a - ven - tu - re sans doub - ter souf - frir pai -

8

11

ne
ne
ne.

Detailed description: This system contains three staves. The top staff is in bass clef with a key signature of one flat and a common time signature. It features a melodic line with a first ending bracket. The middle staff is in bass clef with a common time signature, providing harmonic support. The bottom staff is in bass clef with a common time signature, also providing harmonic support. The lyrics 'ne', 'ne', and 'ne.' are aligned with the first ending in the top staff.

15

ne.
ne
ne

Detailed description: This system contains three staves. The top staff is in bass clef with a key signature of one flat and a common time signature, featuring a second ending bracket. The middle staff is in bass clef with a common time signature. The bottom staff is in bass clef with a common time signature. The lyrics 'ne.', 'ne', and 'ne' are aligned with the second ending in the top staff.

18

3. Gar
7. Qui
11. Si

Detailed description: This system contains three staves. The top staff is in bass clef with a key signature of one flat and a common time signature. The middle staff is in bass clef with a common time signature. The bottom staff is in bass clef with a common time signature. The lyrics '3. Gar', '7. Qui', and '11. Si' are positioned to the left of the top staff.

22

dee est moult es - troit
tant m'a - rou - sa de
puis bien di - re pour

Detailed description: This system contains three staves. The top staff is in bass clef with a key signature of one flat and a common time signature. The middle staff is in bass clef with a common time signature. The bottom staff is in bass clef with a common time signature. The lyrics are distributed across the staves: 'dee', 'tant', and 'puis' on the top staff; 'est', 'm'a - rou - sa', and 'de' on the middle staff; and 'bien', 'di - re', and 'pour' on the bottom staff.

o. ⇒ o.

d' - ne chas - te - llain
sa tres douce a - lai
ve - ri - te cer - tai

26

ne ne En un plai - sant ver - gier
ne Qu'el le mi fist en - trer
ne Que ie fus de - ce - ü

30

o. ⇒ o.:

qui en quant

35

la tient
a - mou
a moy

39

o ⇒ H

en
reu
bien

43

sa guar - de
se gar - de
re - gar - de

46

4.8.12. Nulz

n'en puet a - pro -

49

o ⇒ d. b o ⇒ d.

cher sanz cuer point d'u - ne dar

54

de.

55. Je chante ung chant

Isorhythmic rondeau

F-CH 564, f. 16r.

Matheus de Sancto Johanne

Soprano (S) part: *1.4.7. Je 3. Ma 5. Dou chante da cour -*

Contratenor (Ct) part: *Contratenor*

Tenor (T) part: *1 Tenor*

Lyrics: *1.4.7. Je 3. Ma 5. Dou chante da cour - ung me ne chant quant truis*

Measure numbers: 1, 6, 11, 16

21

25

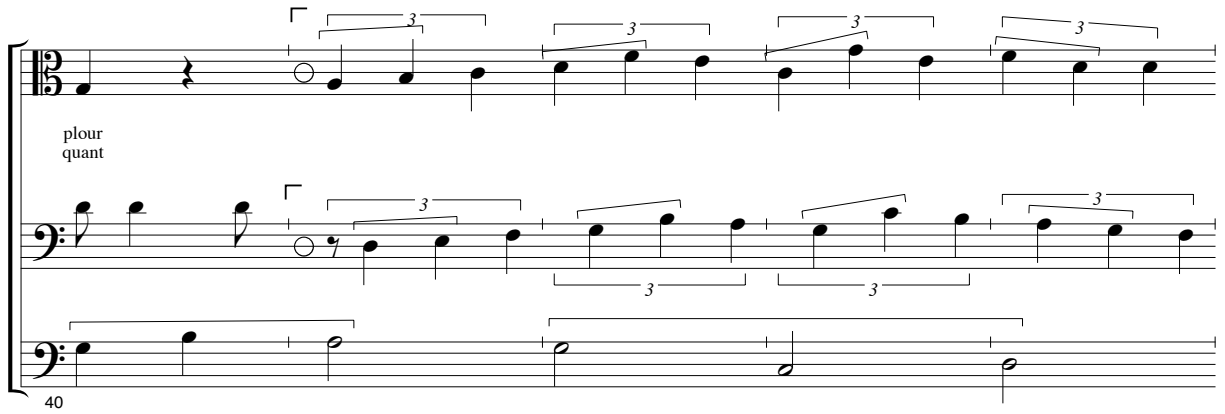
en de ie, me l'a ne ren mor nul co vois beau li pri sem ant ant blant

30

2.8. A 6. s'en - - - cort sui

35

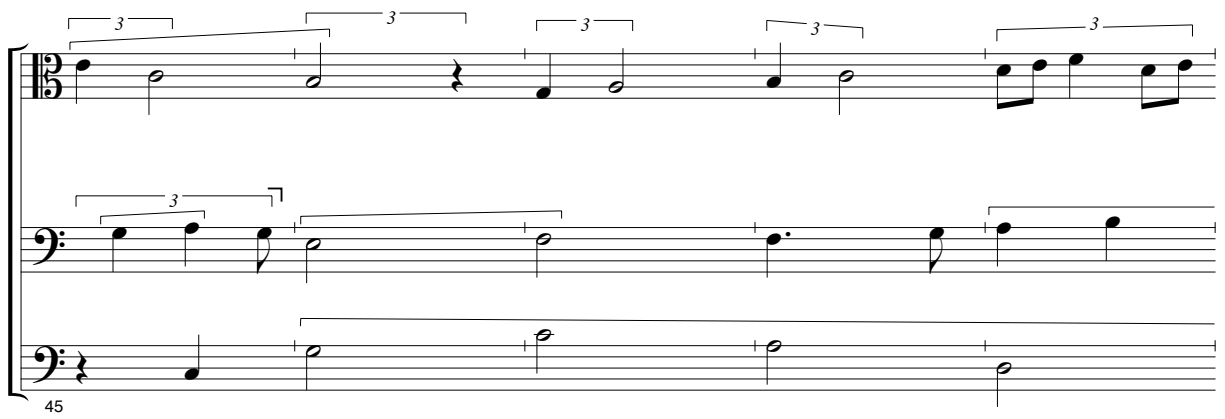
de mort - - -



plour
quant

40

This system contains three staves of music. The top staff is in treble clef and features a series of triplet eighth notes. The middle staff is in bass clef and also features triplet eighth notes. The bottom staff is in bass clef and contains a simple bass line. The lyrics 'plour' and 'quant' are positioned between the first and second staves.



45

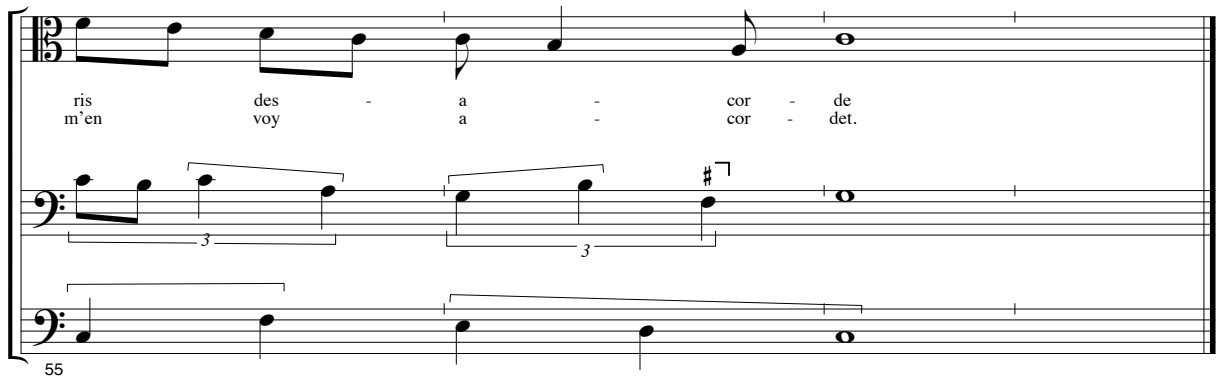
This system contains three staves of music. The top staff is in treble clef and features a series of triplet eighth notes. The middle staff is in bass clef and also features triplet eighth notes. The bottom staff is in bass clef and contains a simple bass line.



50

en
ie

This system contains three staves of music. The top staff is in treble clef and features a series of triplet eighth notes. The middle staff is in bass clef and also features triplet eighth notes. The bottom staff is in bass clef and contains a simple bass line. The lyrics 'en' and 'ie' are positioned between the first and second staves.



ris des a cor de
m'en voy a cor det.

55

This system contains three staves of music. The top staff is in treble clef and features a series of eighth notes. The middle staff is in bass clef and also features triplet eighth notes. The bottom staff is in bass clef and contains a simple bass line. The lyrics 'ris des a cor de' and 'm'en voy a cor det.' are positioned between the first and second staves.

56. Ung lion say

Ballade

F-CH 564, f. 28v.

Anonymous

S

1. Ung li on say
2. En cor est il de tots bel le
de de si dou ce

Ct

T

1

fi - gu
na - tu

5

10

re re Qui est as
re Qu'il ne fet

15

19

23

28

31

3. Cou - rio - nes est de pier - rez

35

de nou - bles

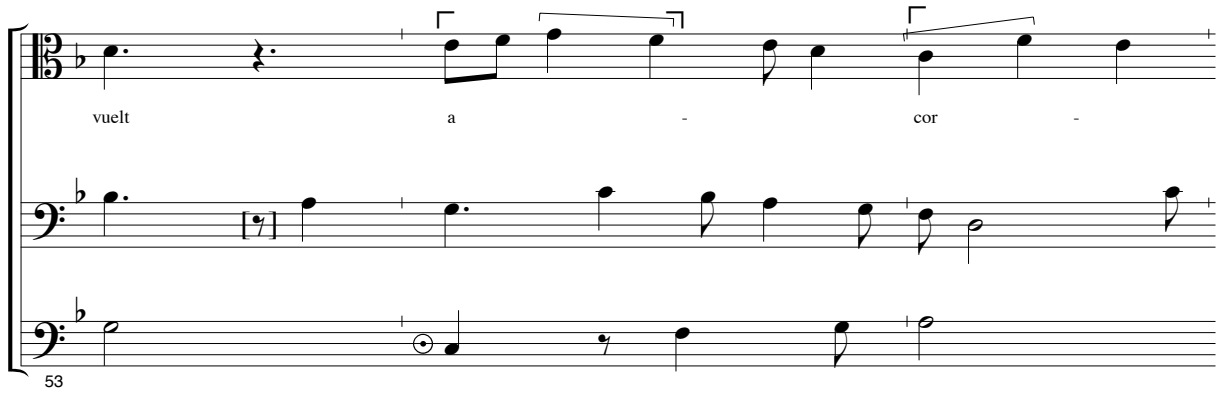
40

se Mes nul ne puet en cest iar - din en - trer

44

4. Se li li - ons ne s'i

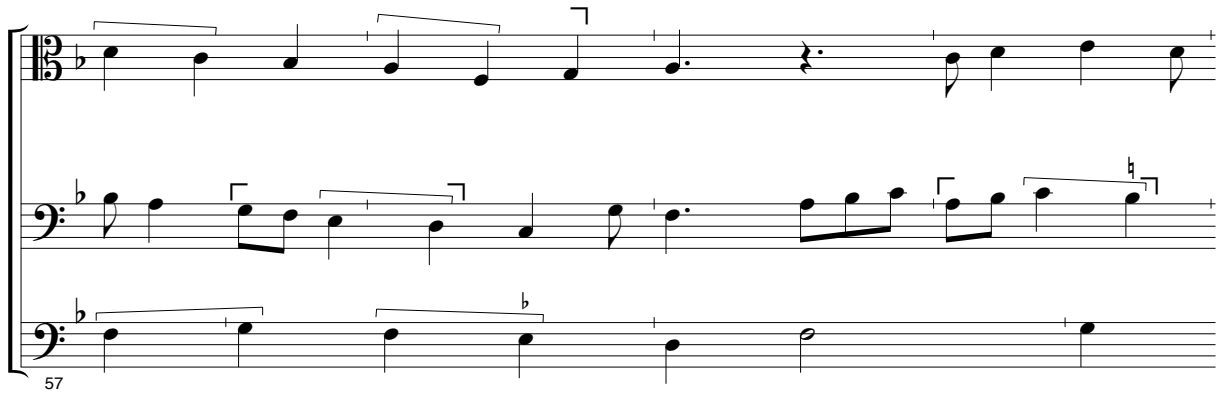
49



53

vuelt a cor

This system contains three staves of music. The top staff is a vocal line in a soprano clef with a key signature of one flat and a common time signature. It features a melodic line with lyrics 'vuelt a cor'. The middle and bottom staves are piano accompaniment in bass clefs, with the bottom staff containing a circled 'C' time signature. The system is numbered 53 at the bottom left.



57

This system contains three staves of music. The top staff is a vocal line in a soprano clef. The middle and bottom staves are piano accompaniment in bass clefs. The system is numbered 57 at the bottom left.



61

der.

This system contains three staves of music. The top staff is a vocal line in a soprano clef, featuring a four-measure rest marked with a '4' and the lyric 'der.'. The middle and bottom staves are piano accompaniment in bass clefs. The system is numbered 61 at the bottom left.

57. Dame que i'aym sour toutes

Virelai

I-MOe5.24, ff. 10v-11r.

Matheus de Perusio

S

1.5. Da
4. Je

Ct

T

1

me que i'aym sour tou - tes de ma en - fan - ce Se
sup - pli a vous par grant be - ni - vo - lan - ce Hon -

7

loue et prise au - tant com i'ay po - voir Et fai - re le doy
teu - xe - ment d'el - le fai - re do - loir En tris - tre an - noy;

13

Ay - es u - mais hum - ble pi - tie de moy Car aul -
Et vous plai - se sa - voir son tort pour quoy Ju - gies

19

tre a - mant mort de son nul bien trayt

25

puis a - voir de - ce - voir Que sou - ve - nan - ce.
Par fine oul - tran - ce

29

tre a - mant mort de son nul bien trayt

34

2. For
3. Belle

39

45

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

51

ce dont
ce Et

55

il me faut a - des plaindre
du ciel plus que ne plâisct

60

il me faut a - des plaindre
du ciel plus que ne plâisct

et do - loir du mal 3 de moy.
 con - ce - voir Hu - may - ne loy,

66

f. 11r

71

58. Se doit il plus en biaux semblant

Isorhythmic Rondeau

F-CH 564, f. 15v.

Johannes de Alte Curie

S

1.4.7. Se
3. Je
5. Car

Ct

T

1 Tenor. Ad semicirculum cum duobus punctis
In proportione sesquioctava cantatur.

doit le dous il puis re -

5

plus bien gart en de qui biaux Vray doit sem - cer - sen - blant te - gue fier fier fier

9

Qui Car loi per ie ale son m'en a -

13

trait
suy
mour

17

a de si es fait m'a te an voit de ce es ceu. lu meu

21

2.8. Je
6. de

25

di bien que a

29

non mer car mais on i'ay a des - bien puy's Veustru

33

par Quil plu de - seurs se -

37

fois roit

41

dos pas fier bon sanz e - def dif - fier. fier

45

59. Ne Geneive, Tristan, Yssout, Helaine.

Ballade

F-CH 564, f. 41v.

Johannes Cuvelier

S

1. Ne
2. Sou
5. Car
6. Et
9. Mes
10. Et

Ct
Contraténor <man. sec>

T
1 Tenor

6

11

16

Ge - nei - ve, Tris - tan,
fri - rent onc pour bien
Dan - ger qui Re - fus
en - guar de l'ont la
se - pi - tie ai - ent
a - mour ce vau - sist

Ys - sout, He - lain
a - mer grant pay
au - net li mai
tres sou - ray
ly - con - tra - mai
de son de - mai

21

25

ne Pa ris, Ja son,
 ne, Je sue - fre plus
 ne Sont d'un a cort
 ne Quar du monde est
 ne Bel A say cueil et
 ne Je say de vray

30

Lan ce lot et
 mi - lle fois la
 de moy tol - lir
 la plus be - lle
 Fran ci se - l'ho
 que tost se - roit

34

Me de
 iour - ne
 l'an - tre
 for - tu
 nou re
 a - le

38

e
e
e

43

47

e
ne
e

50

3. Pour la Rose en qui
7. La flour des fleurs, la
11. Leur faulce er rour et

y'ai plus ma cuer gente dou - et as lour pen se ces - se ne se e. e, e

55

Soit tard, tem pre, Ou
Dont par ces doux j'y
De la flour qui tant

60

iorn et main har - soir dont je
pris tot mon es - poir Et ma
mon cuer fait dou - loir Or n'en

65

lan - guis pour san - tir la Ru - se -
dou - lour en est - tir toute la pa - nie -
se - ra riens de ce que m'ef - fre -

70

Musical score for measures 74-78. The score is in 3/4 time and consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom staff is the piano accompaniment. Measure 74 starts with a treble clef and a 3/4 time signature. The vocal line begins with a dotted quarter note followed by an eighth note, with an arrow pointing to the eighth note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The measure number 74 is printed below the first staff.

Musical score for measures 79-83. The score is in 3/4 time and consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom staff is the piano accompaniment. Measure 79 starts with a treble clef and a 3/4 time signature. The vocal line begins with a dotted quarter note followed by an eighth note, with an arrow pointing to the eighth note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The measure number 79 is printed below the first staff.

Musical score for measures 84-88. The score is in 3/4 time and consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom staff is the piano accompaniment. Measure 84 starts with a treble clef and a 3/4 time signature. The vocal line begins with a dotted quarter note followed by an eighth note, with an arrow pointing to the eighth note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The measure number 84 is printed below the first staff.

Musical score for measures 89-90. The score is in 3/4 time and consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom staff is the piano accompaniment. Measure 89 starts with a treble clef and a 3/4 time signature. The vocal line begins with a dotted quarter note followed by an eighth note, with an arrow pointing to the eighth note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The measure number 90 is printed below the first staff.

94

a

This system contains measures 94 through 97. It features three staves: a treble clef staff at the top, and two bass clef staves below. The treble staff begins with a dynamic marking 'a' and contains a melodic line with various rhythmic values and slurs. The two bass staves provide harmonic support with chords and moving lines. Measure 94 is marked with a '94' at the bottom left.

98

This system contains measures 98 through 101. It features three staves: a treble clef staff at the top, and two bass clef staves below. The music continues with melodic and harmonic development. Measure 98 is marked with a '98' at the bottom left.

103

This system contains measures 102 through 105. It features three staves: a treble clef staff at the top, and two bass clef staves below. The music continues with melodic and harmonic development. Measure 103 is marked with a '103' at the bottom left.

108

voir.

This system contains measures 106 through 109. It features three staves: a treble clef staff at the top, and two bass clef staves below. The music concludes with a final cadence. Measure 108 is marked with a '108' at the bottom left. The word 'voir.' is written in the right margin of the system.

60. Une dame requis l'autrier d'amer

I-MOe5.24, f.12r.

Ballade

Frater Johannes de Janua

S

1. U - ne
2. En sup -

Ct

Teneur. Une dame

T

Contreneur. Une dame

da - me re - quis l'au
pli - ant que - le veu

trier
sist

d'a
pen - mer
ser

5

9

13

per a bone moy a don

17

mourner de au cter cun pi a teu li

21

se ge

25

1. mant; 2. mant.

28

3. De ma do -

34

lour sans vi - ser lon - ge -

38

ment dis - sant: da - me mon

41

cuer a vous so - tri -

45

48

e mais en

52

rant me dis - cor - toy - se -

56

mant 4. Ain - si

61

Musical score for measures 65-68. The system includes a vocal line and two piano accompaniment staves. The vocal line contains the lyrics "dist on mais on ne". Above the vocal line, there are two dynamic markings: $d \Rightarrow d.$ above the first measure and $mf \Rightarrow mf.$ above the fourth measure. The piano accompaniment features a bass line with two triplet markings in measures 67 and 68.

Musical score for measures 69-72. The system includes a vocal line and two piano accompaniment staves. The vocal line contains the lyrics "le fait". Above the vocal line, there are two dynamic markings: $d \Rightarrow d.$ above the first measure and $mf \Rightarrow mf.$ above the fourth measure. The piano accompaniment features a bass line with two triplet markings in measures 69 and 70.

Musical score for measures 73-76. The system includes a vocal line and two piano accompaniment staves. The vocal line contains the lyric "mie.". Above the vocal line, there are two dynamic markings: $d \Rightarrow d.$ above the first measure and $mf \Rightarrow mf.$ above the fourth measure. The piano accompaniment features a bass line with two triplet markings in measures 73 and 74.

61. Dame d'onour en qui tout mon cuer maynt

Ballade

Anthonello da Caserta

I-MOe5.24, f.40v.

S

1. Da
2. ...

Ct

Contratenor. Prima pars cantatur per medium diminuendo.
Secunda e contrario augmentando. Tertia sicut in figuris iacet

T

1

Teneur Dame d'onour

me d'o - nour en

6

qui tout mon cuer maynt

11

en a - ten - dant

16

vos tre be - ..o -

21

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

26

3. Et tout dis plus me dou -

Et tout dis plus

Et tout dis plus

34

ble l'es - pe - ran - ce qu'en au - cun temps

39

di - re pou - ray: a - mi - é,

44 49

4. Si vous su - pli

Si vous supli

50 53

que

54 58

ne m'ou - blies mi - e.

59 64

62. Se douz espour

Ballade

I-MOe5.24, f.31v

Frater Corradus de Pistoria

1. Se
2....

Contratenor Se douz espour

1 Tenor Se douz espour

douz es -

pour ne

me don - ne

6

11

15

Detailed description: This is a musical score for a ballade titled 'Se douz espour' by Frater Corradus de Pistoria. The score is in 2/4 time and consists of three vocal parts: Soprano (S), Contratenor (Ct), and Tenor (T). The Soprano part begins with two versions of the first line: '1. Se' and '2....'. The Contratenor and Tenor parts provide harmonic support. The lyrics are: 'Se douz espour / douz es - / pour ne / me don - ne'. The score is divided into four systems, with measure numbers 6, 11, and 15 indicated at the beginning of the second, third, and fourth systems respectively. The key signature has one sharp (F#) and the time signature is 2/4.

con - fort miex a - me -

20

This system contains measures 20 through 23. The vocal line (treble clef) has lyrics: "con - fort miex a - me -". The piano accompaniment consists of two bass staves. The right bass staff has a melodic line with a slur over measures 21-22. The left bass staff has a harmonic line with a slur over measures 21-22.

roie es - tre mois que

24

This system contains measures 24 through 27. The vocal line (treble clef) has lyrics: "roie es - tre mois que". The piano accompaniment consists of two bass staves. The right bass staff has a melodic line with a slur over measures 25-26. The left bass staff has a harmonic line with a slur over measures 25-26.

29

This system contains measures 28 through 32. The vocal line (treble clef) has a whole note with a sharp sign (#) in measure 32. The piano accompaniment consists of two bass staves. The right bass staff has a melodic line with a slur over measures 29-30. The left bass staff has a harmonic line with a slur over measures 29-30.

1. 2. #

vif

33

This system contains measures 33 through 36. The vocal line (treble clef) has lyrics: "vif". It features a first ending (1.) and a second ending (2.) with a sharp sign (#) in measure 34. The piano accompaniment consists of two bass staves. The right bass staff has a melodic line with a slur over measures 33-34. The left bass staff has a harmonic line with a slur over measures 33-34.

3. Que es - bac -

39

ti - mant sou - las ne ris

44

ye ne puis fai -

49

re ne chie -

54

Musical score for measures 58-61. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one sharp (F#). The lyrics are "re - ly -".

Musical score for measures 62-65. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature changes to natural (F). The lyrics are "e".

Musical score for measures 67-70. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The time signature is 2/2. The lyrics are "4. Pour que for -".

Musical score for measures 72-75. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature changes to two sharps (F# and C#). The lyrics are "tu - ne m'a mis".

77

au pis mau - di -

82

te

86

soit sa com - pa -

90

ni e.

63. Lorques Arthus

Ballade

F-CH 564, f. 40v.

Johannes Cuvelier

S

1. Lor
2. Et
5. Car
6. Roys,
9. Per
10. Or

Ct

T
1
Tenor

ques Ar - thus,
Ju - li - ius
nul tant fust
dux, con - tes
tal par - ti
est de mis

6

A - li - xandre et Pa - ris
Ce - sar qui tant de pris
sub - tiex et bien a - pris
et prin ces de haut pris
l'a - voit en - gar - de pris
de - trayt de son pour - pris

11

Hec
Pri
Seig
Tous
Un
S'en

16

tor,
rent
neur,
y
ti
fe

Da
par
da
fu
nan
ra

20

vid,
senz,
me
rent
plain
l'en

Ma - ca
tu,
de - noble
mis de
ba
grant
tres

be -
force
et
con
rat
cor

tis,
et
gran
fu
et
rec

25

Ja Ray re si trais ci

son son non on son on.

29

3. Que 7. De 11. Sou

tout nul frir mi luy li

33

rent en leur n'en a - voyr faut mar - tire

sub - jec - ci - on con - pas - si - on et pas - si - on

38

rent en leur n'en a - voyr faut mar - tire

sub - jec - ci - on con - pas - si - on et pas - si - on

Ne Car Lo

ment qui uer

43

tel los et pris pour vo-ya-ge
pas ser vo loit en os-ta-ge
de vons cil et fayre ho-ma-ge

47

Com en cil
Fut mis pour
Par qui son -

51

qui'l le def tri - fist but le
mes de hors de et grant

56

qui'l le def tri - fist but le
mes de hors de et grant

61

tru pas ou - - a sa tra - - ge ge ge

66

4.8.12. Du point crainc - tiex

70

En gois - seur et fel -

74

79

84

lon.

64. Ma douce amour, je me doy bien complaindre

F-CH 564, f. 34r.

Ballade

Johannes Simonis de Haspre

S

1. Ma douce a - mour, ie me doy bien com -
 2. De vous que i'ay a - me tou - dis sans
 5. Et si ne fay fors an plou - rer et
 6. V - tre gen - te corps que, Diex gart, re -
 9. Las, se mon oel po - voit a vous at -
 10. Ain - sy n' est pas, dont je <ne> puis es -

Ct

Contraténor

T

Tenor

plain dre Quant ie
 fain dre et a -
 playn dre et nuit
 strayn dre; mais ce
 tain dre; U ne
 train dre Le grand

ne puis a - voyr sou - las ne ioy -
 me ray quoi qu' a - ve - nir m' en doy -
 et iour pan - ser co - mant re - voi -
 ne puet es - tre par nul - le voi -
 fois plus le jour je vous ver -
 dou qu' amour pour vous m' envoy -

Musical score for measures 12-14. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. A tempo marking $\text{♩} \rightarrow \text{♩}$ is placed above the first staff. The music features a melodic line in the treble staff and accompaniment in the two bass staves. Measure 12 is marked with the number '12' at the bottom left.

Musical score for measures 15-17. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with first and second endings, marked '1.' and '2.' respectively. The lyrics 'roy' and 'e' are written below the treble staff. The first ending includes accidentals: a flat (b) and two flats (bb). The second ending includes a flat (b). The lyrics 'e' and 'e:' are positioned below the first ending, and 'e:' is below the second ending. Measure 15 is marked with the number '15' at the bottom left.

Musical score for measures 18-20. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line. The lyrics 'e.', 'e.', and 'e.' are written vertically on the right side of the treble staff. Measure 20 is marked with the number '20' at the bottom left.

3. Tant con vi - vray, las, or n'est bien que i'ay -
 7. Si ne puis mais s'ain - ci sou-vent m'a - noi -
 11. Mais le pans - ser a vo ma - nie - re quoy -

25

e Quant ie ne voy vo gen - te pour - trai -
 e quant si long sui de vo bel - le fi -
 e Me donne es - poir de voir vo beau - te

30

tu - re,
 gu - re
 pu - re

34

4.8.12. En qui ie pren ma doul - ce nou - re -

38

Musical score for measures 41-42. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in bass clef, and a second piano accompaniment in bass clef. The vocal line begins with a melisma: $\dot{a} \rightarrow \dot{a}$. The lyrics "tu" are written below the first note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand. Measure 41 is marked at the bottom left.

Musical score for measures 43-44. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in bass clef, and a second piano accompaniment in bass clef. The vocal line continues with a melisma. The lyrics "re." are written below the final note. The piano accompaniment continues with similar rhythmic patterns. Measure 43 is marked at the bottom left.

65. S'aincy estoit

Ballade

F-CH 564, f. 36r.

Solage

S

1. S'ain - cy es - toit que
 2. Fran - ce per - droit son
 5. Na - tu re l'a preux per
 6. Vai - llant et en
 9. Con - si de - rer doit
 10. Quar c'est un cler mi

Ct

T

1 Tenor

ne pris sa bien ches rou
 feust et grant met cun er
 la no-bles - ce
 la prou-es - ce
 soub - ti - les - ce
 son a - dres - ce
 la sa - ges - ce
 ou io - ves - ce

5

De bon
 Et le
 De ses
 Et no
 De ce
 De che

9 2 2 2

Jhe an, duc gen
 mon de se roit
 ble a tour dons ri che
 sei si est
 va gnour ra
 liers doit met

13 2 2

tilz de Ber-ry.
 ment en-chie-ry
 geux et har-di

17

a - ni
 prou - chan
 tre - son

21

en - ty
de - li
ot - tri,

25

3. Quar de cer - tain
7. dont il n'a per
11. Son vo lour et

30

sa va - lour
ne grei - gnour
son a - mour

36

S'es ains Quar tent sur il per tout mon - te sont mis

42

et tout en luist ho tres con me sou le par vrain hon - iour cor nour

48

Et ce Per en sont sa tous gra ver fais ces tu

54

son no - ble cuer ha - bun de
queDieux en son cuer fon de
qui est si tres par - fon de

60

4.8.12. Quar c'est ce - li qui est

68

Musical score for measures 72-75. The score is written in bass clef with a key signature of one sharp (F#). The vocal line (top staff) contains the lyrics "la" and "flour". The piano accompaniment consists of two staves. The right hand (middle staff) features a melodic line with slurs and a fermata over the final measure. The left hand (bottom staff) provides a bass line with slurs and a fermata over the final measure. A finger number "2" is indicated above the final note of the left hand.

72

Musical score for measures 76-79. The score is written in bass clef with a key signature of one flat (Bb). The vocal line (top staff) contains the lyrics "du", "mon", and "de.". The piano accompaniment consists of two staves. The right hand (middle staff) features a melodic line with slurs and a fermata over the final measure. The left hand (bottom staff) provides a bass line with slurs and a fermata over the final measure. Finger numbers "2" are indicated above the first, second, and third notes of the left hand.

76

66. Amour m'a le cuer mis en tel martire

Ballade

I-MOe5.24, f.32v-33r.

Anthonello da Caserta

S

1. A - mour m'a le cuer mis en
2. Et sou - uent le fois cuer pense et sou -

Ct
Contrateneur. Amour m'a le cuer mis

T
1 Teneur. Amour m'a cuer mis en tel martire

tel mar - ti - re, Que
uent sos - pi - re, sou

6

11

que mayn - tes fois le
uent me can - ge la iour - mon
co - lour

15

corps et tres se - su mu

20

1. e

2. e.

24

3. En tel es - tat ma vie est te - nu -

En tel estat

En tel estat

31

e pour ce n'est il pas

36

41

45

49

54 Celi qui est

58

sour - pris de fin

This system contains measures 58 through 62. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line includes a fermata over the word 'fin'.

63

This system contains measures 63 through 66. It features a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/8 in measure 64. The vocal line ends with a fermata.

67

a - mour.

This system contains measures 67 through 70. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line includes a fermata over the word 'mour.'

67. Tout par compas

Rondeau

F-CH 564, f. 12r.

Magister Baude Cordier

C1

C2

T

1

Tenor cuius finis est 2^a nota

1.4.7. Tout par
3. Re gar
5. Trois temps

com - pas suy com - po - ses
de - com suy dis - po - ses,
en - tiers par toys po - ses

1.4.7. Tout par com - pas suy com - po -
3. Re gar - dis suy dis - po -
5. Trois temps en - tiers par toys po -

5

2.8. En ces - te ro - de pro - pre - ment pour moy chan -
6. Cha - cer me pues io - yeu - se - ment s'en chan - tant

ses
ses,
ses

2.8. En ces - te ro - de
6. Cha - cer me pues io -

9

ter plus seu - re - ment
as vray sen - te - ment.

pro - pre - ment pour moy chan - ter plus seu - re - ment
yeu - se - ment s'en chan - tant as vray sen - te - ment.

13

17

Seigneurs ie vous pri chierement
 Pries pour celi qui m'a fait
 Je dis a tous communement
 Seigneurs ie vous pri chierement
 Que dieu a son definement
 le doint pardon de son meffait.
 Seigneurs ie vous pri chierement
 Pries pour celi qui m'a fait.

Par bonne amour et par dilection
 J'ay fait ce rondel pour enoffre.
 Icy puet prendre consolacion
 Par bonne amour et par dilection.
 Tout cuer et corps et mon affection
 A son plaisir sont et li offre
 Par bonne amour et par dilection
 J'ay fait ce rondel pour enoffre

Maistre Baude Cordier se nomme
 Cilz qui composa ceste rode
 Je suis bien scavoir a tout homme
 Maistre Baude Cordier se nomme
 De Reims dont est et iusqu'a Romme
 Sa musique appert et a rode
 Maistre Baude Cordier se nomme
 Cilz qui composa ceste rode.

68. Pythagoras, Jobal et Orpheüs

Ballade

I-Trn T.III.2, f. 4v

Johannes Suzoy

1. Py
2. Se
5. Par
6. Et

ta -
lon -
mu -
son

go - ras, Jo - bal et Or - phe -
l'es - crip tu - re molt pour - ve -
sique ont cil co - gne -
en cor et le -

us fu - rent
us fu - rent
us per tout
us per tout
plai

1

5

9

13

17

pri - mer pe - res de me - lo - dy -
 de sa doul - cuor et ar - mo - ny -
 le mon - de, c' est no - ble sei - gnou - ri -
 san - se de de - sir en ou - bli -

21

26

29

e e.
 e; e.
 e. b

35

3. Si doi - vent donc
7. Ou en sont maint ceulx qui or
que je ne

39

sont en vi - e leur sci - en - ce lou -
nou - me mi - e af - fin qu' au - cun n' en

43

er puist en lour mais - tri e
puist gous - ter en - vi e,

46

par droit prou -
a qui sa

Musical score for measures 49-51. The score consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat). The lyrics are: *ver fleur que mu - sique est fon - tay - puet estre aus - si prou - chai*.

Musical score for measures 52-54. The score consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat).

Musical score for measures 55-58. The score consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat).

Musical score for measures 59-61. The score consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat). The lyrics are: *ne ne*.

4.8. De - tou - te hon -

63

nour et d'a - mour

67

sou - ve - ray

71

ne

75

69. Amans ames secretement

Rondeau

GB-Ob 213, f. 123r.

Magister Baude Cordier

1.4.7. A
3. Re
5. Car

mans
cep
qui

1 Tenor Amans.

a
ues
c'on

mes
c'est
ques

se
en
fait

cre
sai
aul

te
gue
tre

ment
ment
ment

2.8. Se lon
6. D'a mour

gue
il

5

9

11

ment fait vo - les a - mer.
fait le doulz a - mer.
mer.

15

APPENDIX B:
CRITICAL NOTES TO EDITED WORKS

Conventions employed in the Critical notes

Pitch indicators follow medieval nomenclature: CC-GG (GG=Γ), A-G, a-g, a'-e' (c=middle c). An explanation of each critical category found in these notes follows.

Ascription(s)/Attribution

The name of the composer to whom the work is ascribed is given. The short RISM signature (Library Code + MS Siglum) in brackets beside the ascription indicates the manuscript in which the ascription is found. Naturally, this is not necessary in the case of *unica*.

Source(s)

The manuscript and location of a work is given by means of a full RISM signature (Country Code-Library Code + MS self number) followed by the folio number(s) on which the work occurs.

Voices

Abbreviated designations of voices occurring in each source of a work are listed. A voice label enclosed by brackets indicates that there is no obvious label for that voice present in the manuscript.

Form

The generic descriptor of a work's poetic/musical structure is given, following for the most part traditional poetic types, e.g. *ballade*, *virelai*, *rondeau*.

Clefs

Clefs are denoted by type (c- or f-clef) and location relative to the lowest line of the staff upon which they occur, e.g. F3 indicates an f-clef on the third line from the bottom of the staff.

Signatures

Signatures are listed with their particular voice, e.g. S: bb indicates a signature in the *superius* voice on the b below middle c.

Accidentals, Variants and Emendations

The location of objects in the source are indicated relative to measure numbers in its transnotation, in the form of a pseudo-decimal x.y (e.g. 12.3) where the number before the point indicates the bar in which the note or rest occurs (b. 12) and the number after the point indicates the note in the measure before or below which the object occurs (third note). Tied notes are counted as one duration and notes tied from the previous bar are not counted. All measure numbers refer to the tenor.

The relative locations of accidentals in the source are indicated by the sign used, which pitch the sign is placed in relation to, and the note (or rest) relative to measures in the transcription before which the sign occurs, e.g. † F 12.3 indicates a b-*quadratum* sign occurs on the F pitch line before the third note or rest in b. 12.

All variants are construed in terms of their original notation. Consultation with the relative portions of transnotation will facilitate a comprehension of its meaning for the reader unfamiliar with mensural notation. Rhythmic variants only are shown when there is no variance in pitches. Devices such as scribally ornamented final *longe* are not considered significant. Accidentals are listed under a separate category as use of identical accidentals in slightly different, but effectively equivalent, locations cannot be fairly compared under the *Variants* category.

Text

The following conventions are followed for the edition of text given in the critical notes. No attempt is made to add diacritical marks to the text according to the conventions of modern French. However, the *thema* (*umlaut*) is employed to indicate true diphthongs where each vowel is pronounced. Proper names are capitalised, but they are rarely standardised if an irregular form. The *thema* is also employed as *ÿ* (y vowel) when it occurs in the source if it does not introduce a

conundrum into the syllabification of verse lines. The textual apparatus is exhaustive in that it notes different orthographies in the case of multiple versions. Emendations of the text are also noted in the apparatus. However, one orthographical variation is regularly not recorded, namely the exchange of the vowels *y* and *i* due to the frequency of this occurrence. Punctuation has been added to the text according to the sense imparted by the author. It goes without saying, though, that such punctuation is almost always absent from the original.

Text Setting

This category lists portions of the text and their location in the manuscript, which have been repositioned by the editor. In the case where the syllable is ambiguously placed below two or more notes, the editor's choice is reflected by the transcription but is not noted in the critical apparatus. Syllables that do not have any direct relation to a note are indicated by the nearest note index followed by the signs – or +. The sign – here indicates the syllable is to the left of the indicated note, + that it is to the right of the note. Syllables, which span a range of notes, are shown as a range of note indices, e.g. 12.3-14.2. The part of the text or word in round brackets () is present only for purposes of identifying the word to which the syllable belongs. The following example suffices:

chai-e-(re) 32.3/33.2 indicates, relative to the measure numbers in the transcription, that the first and second syllables of the word *chaiere* are under the third note or rest in measure 32 and the second note or rest in measure 33 respectively. The brackets surrounding the syllable '-re' indicate that its position in relation to the original is unaltered.

Italicised text indicates the text in question has been supplied from another source or by critical conjecture when it is not present in the source used for the transcription.

Editions

Major editions of works are listed, with an emphasis on transcriptions published after 1950. An asterisk beside a bracketed MS siglum indicates the transcription is based predominantly on that version, but has readings from other sources.

Bibliography

A short, by no means comprehensive list of secondary literature discussing the work in question is supplied if considered necessary by the editor. Harvard style references in the preceding categories refer only to the works contained in this bibliography category.

Additional Abbreviations

Abbreviations used in critical notes in addition to those already employed in the body of the thesis are as follows:

<i>add.</i>	adds	<i>lacuna est</i>	there is a gap/hole
<i>ante</i>	before	<i>sicut</i>	according to
<i>bis</i>	twice	<i>man. sec.</i>	added by second scribe
<i>bl.</i>	full black note(s)	<i>om.</i>	omits
<i>corr.</i>	corrected	<i>p.d.</i>	<i>punctus divisionis</i>
<i>deest, desunt</i>	absent	<i>p.a.</i>	<i>punctus additionis</i>
<i>del.</i>	deleted (i.e. crossed out)	<i>r.f.</i>	full red note(s)
<i>dim.</i>	<i>diminutum</i> , diminished	<i>r.v.</i>	void red note(s)
<i>em.</i>	emended.	<i>secundum</i>	according to
<i>eras.</i>	erased	<i>supplevi</i>	I have supplied
<i>exp.</i>	I removed (<i>expurgavi</i>)	<i>vid.</i>	see
<i>in marg.</i>	in the margin	<i>w.</i>	white or void black note(s)
<i>l., ll.</i>	line, lines (of poetry).		

Abbreviations of Publications

ApelN Apel, W. *The Notation of Polyphonic Music 900-1600*, 5th edn, Cambridge:Massachusetts, 1953.

- CMM 11 Reaney, G. (ed.) *Early Fifteenth Century Music*, Corpus Mensurabilis Musicae 11, 6 vols, [Rome], 1955-1975.
- FSC Apel, W. (ed.) *French Secular Compositions of the Fourteenth Century*, Corpus Mensurabilis Musicae 53, 3 vols, 1970-1972.
- FSM Apel, W. (ed.) *French Secular Music of the Late Fourteenth Century*, Mediaeval Academy of America Publication 55, Cambridge:Massachusetts, 1950.
- PMFC Various editors, *Polyphonic Music of the Fourteenth Century*, 24 vols, Monaco, 1956-1991.
- RISM Various editors, *Répertoire International des Sources Musicales*.
- Pinder Numerous editions of texts by J. Pinder in Stinson, J. '14th-Century Music Databases', <gopher.latrobe.edu.au>, [path: Library Services/14th-Century Music Databases/Manuscripts], no date.

1. Fumeux fume

Ascription: Solage.

Source: F-CH 564, f.59r.

Voices: (S), Ct, T.

Form: Rondeau.

Clefs: (6 lines) S: F4, Ct: F5, T: F5.

Signatures: none.

Notation: Black French *ars nova* notation with red coloration indicating *sesquialtera* at the *brevis* level (*minima* equivalent). The first section of this work is in [3,2], and the second section appears to be in the same prolation but with imperfect *tempus* (i.e. [2,2]). There are no unusual notational features in this work apart from the extreme use of *ficta* and *recta* signs. While it has been claimed that the positioning of *ficta* signs in this work is haphazard, there is a case for interpreting the majority of signs exactly as they stand with pitch modification according to the appropriate hexachord indicated by the sign. The interpretation of ambiguous accidentals is facilitated by considerations of cancelling signs.

Accidentals: S: ♯F 1.1 | ♭♭ 4.1 | ♭E 6.1 | ♭D 7.1 | ♯E 8.1 | ♭E 9.1 | ♯E 11.1 (cancelling E ♭) | ♭a 14.1 | ♭F 15.1 (cancels previous sign) | ♭E 16.1 | ♭D 17.1 | ♭B 19.1 | ♭♭ 22.1 | ♯b 23.1 | ♯G 27 | ♭♭ 28.1 | ♯E 29 (placed high on G) | ♭F 30.1 | ♯C 31 (placed high on E) | ♭D 32.1 | ♯A 33 | ♭B 34.1 | ♯F 37.1 | ♯G 38.1 | ♯b 39.1 | ♭♭ 40.1. Ct: ♯C 2 | ♯B 5.1 | ♭A 6.3 | ♯B 10.4 (possibly belongs to *om.* B 8.4) | ♭B 15.3 | ♭E 16.1 | ♭EE 22.1 (placed high on GG) | ♯C 27 | ♯B 29 | ♭B 30.1 | ♯F 31 | ♯FF 40.1. T: ♭B 1.1 | ♭B 8.1 | ♯B 11.4 | ♭A 13 | ♭E 15.2 | ♭E 15.4 (new system) | ♭B 16.2 | ♭E 22.1 (*man. sec.*) | ♯E 26.1 | ♭B 28.2 | ♯E 35.3 | ♯B 38.1.

Emendations: Ct: 8.4 ■ *om.* MS; T: 33 C] B MS.

Text:

Fumeux fume par fume
 Fumeuse speculation.
 Qu'autre fummet sa pensee
 Fumeux fume par fume.
 Quar fumer molt li agree
 Tant qu'il ait son intencion.
 Fumeux fume par fume
 Fumeuse speculation.

Text Setting: (fu-)me 13.1 | par fu-(mee) 18.1/19.1 | spe-cu-la-ci-(on) 41.1/41.2/41.2+/42-.

Editions: PMFC XIX, 98; FSC 103; Lefferts 1988, pp. 177-8.

Only discrepancies of the present edition with previous ones in terms of rhythm concern final durations (always shortened by previous editors) and Lefferts' incorrect reading of S 14.3. The greatest number of differences reside in the reading of MS accidents and addition of editorial accidentals. Ambiguous placement of MS accidentals has resulted in several interpretations of this work. Any reading must take into account patterns of chain-transposition and use of cancelling signs. In the first instance, Lefferts 1988 is unsatisfactory as a scholarly edition as all accidentals appear on the staff, there being no indication of which accidentals are read from the MS and which are editorial. The failure of editions in FSC and PMFC XIX is epitomised by their realisation of *b-quadratum* sign in S 38. FSC's reading of the sign on b seems to stretch the bounds of credibility. The reading of this sign on G as G natural in PMFC XIX bears no relation to hexchordal theory and its system of pitch inflection signs. As an indication of the syllable *mi*, there must be a semitone step above this syllable. Lefferts 1988 understands this and inflects G by a semitone, but reads the *b-quadratum* in S 37 on E, rather than F as in my edition. All previous editors read *b-rotundum* on D at S 9.1. I, however, read this a *b-rotundum* on E, cancelling the previous *b-quadratum* on E. Similarly, the reading of *b-rotundum* on G is

avoided in favour of *b-rotundum* on F. This interpretation seems to favour the subsequent reading of *b-rotunda* on E and D in S 16-17. If the *b-rotundum* was read at S 15.2, G, E and D would be inflected accordingly and not require signing as here. The interpretation of *bF* at 15.1 is made in consideration of the *bA* signalled in the T 13. Consideration of counterpoint at B. 15.1 seems to argue against the interpretation of *G-fa* with the inflection of F as *mi*. Alternation of *b-quadratum* and *b-rotundum* at S 27-32 invites reading *b-rotundum* signs as signs of cancellation.

Bibliography: Lefferts, P. M. 1988, 'Subtilitas in the tonal language of Fumeux fume', *Early Music*, 16, 1988, pp. 176-183. (Includes three possible translations of the text by Sylvia Huot [fn. 10].)

2. Le mont Aön de Trace

Attribution: Solage?

Sources: F-CH 564, f. 22v; I-Fn 26, ff. 103v-104r.

Voices: *MSS*: (S), Ct, T.

Form: Ballade.

Clefs: *CH 564*: (6 lines) S: c3, Ct: F4, T: F3. *Fn 26*: (6 lines) S: c3, Ct: F3 (F4 in subsequent staves), T: F3.

Signatures: *MSS*: bb, -, -.

Notation: Black French *ars nova* note forms with full red (CH 564) or white (Fn 26) coloration to denote *sesquialtera* at the *semibrevis* level with *minima* equivalence.

Accidentals: *CH 564*: S: *hc* 2.1 | *bb* 7.1 | *hc* 15.1 | *#b* (*man.sec.*) 23.1 | *bb* 25.3 | *hg* (but *hf*) 37.1 | *hf* 44 | *hf* 52.1 | *bf* (or *be?*) 54.3 | *be* 56.3 | *bb* 58.1 | *hf* 59.2 | *hc* 64 | *hb* (*man. sec.*) | *bb* 79.2. Ct: *#F* 20.1 | *bE* 28.4 | *hb* (*man.sec.*) 36.1 | *bE* 42 | *bb* 51.1 | *bb* 56.2 | *#b* 60.1 | *bb* 66.1 | *#F* 68.1 | *bb* 81.1. T: *hf* 8.1 | *bE* 24.1 | *hf* 31.1 | *hb* 46 | *bE* *bb* 52.1 | *ba* 54.1 | *bG* 56.1 | *bE* 58.1 | *bD* 60.1 | *#F* (*man.sec.?*) 62.4. *Fn 26*: S: *#c* 2.1 | *#b* 23.1 | *#g* (but *#f*) 37.1 | *#f* 44 | *be* 56.2 | *#f* 59.2 | *#c* 64 | *#b* 76. Ct: *bE* 28.5 | *#b* 36.1 | *bE* 42 | *bb* 51.1 | *bb* 56.2 | *bb* 66.1 | *#G* (but *#F*) 68.1 | *bb* 81.1. T: *#F* 8.1 | *bE* 24.1 | *#F* 31.1 | *hb* 46 | *bb* 52.1 | *ba* 54.1 | *bf* 56.1 | *bE* 58.1 | *bD* 60.1 | *#g* (but *#F*) 62.4.

Variants: *passim* r.f. *CH 564* : w. *Fn 26* S: 18.1 .♦. *CH 564* : ♦. *Fn 26* 52.1 ♦. *CH 564* : ♦ *Fn 26*

69 ♣ *CH 564* : ■ *Fn 26*

Ct: 15.1 ♣ *CH 564* : ♣ *Fn 26* 20.1 ♣ *CH 564* : ♣ *Fn 26* 55.3 .♦. *Fn 26* : ♦. *CH 564*

58.1 ♣ *CH 564* : ♣ *Fn 26* 68 ♣ *CH 564* : ♣ *Fn 26*.

Emendations: Ct: 53.2 ♦.] ♦ *MSS* 55.3 .♦.] ♦. *CH 564*, *sicut Fn 26* 56.1 † *deest MSS*, *supplevi*.

Text:

Le mont Aön de Trace, doulz païs,
Ou resonnent lez douçours d'armonie
A en sa court neuf dames de haut pris
Qui de beaute tiennent la seignorie.
La tient Phebus son seiour
Quar d'elles vient sens, bien et toute honour
Dont le cuer d'amant se doit esioir
Se leur amour il povoit acquerir.

Les poëtes qui furent tant soubtis
Mirent leur sens et tout leur estude.
A bien savoir le amourex delis
de Libefrois la fontayne iolie
Ou ces dames, nuit et iour,
Font treçons et chapeaux de noble atour

Desquels avoir n'i pouira nulz fayllir
Se leur amour il povoit acquerir.

La gist mes cuers qui est tres ententis
Au doulz acors de la grant melodie.
Voit tant playsants, certes, qu'il m'est avis
Riens ne me soit ne ma grief maladie.
Et si scay bien qu'a mon tour
trouveray Foy, Pais, Loyaute, Amour
en cil que scet toutes dames servir
Se leur amour le povoit acquerir.

Incipit Le mont aon *solum* Fn 26 3 haut] hauc CH 564 7 le] *om.* CH 564, *supplevi* 10 leur sens] leurs CH 564, *em. sicut* PMFC 18 | *estudie*] *escudier* CH 564 14 treçons et] *om.* CH 564, *sicut* Pinder 20 maladie] *malcedie* CH 564 21 qu'a mon tour] que mon cour CH 564 23 toutes] toute CH 564.

Text Setting: CH 564: pa-(is) 11.4 | ou re-(sonnent) 19.1/19.3 | lez dou-çours d'ar-(monie) 24.5/26.2/26.5 | (d'armo-)ni-(e) 31.3 | La tient 40/43.2 | Phe-(bus) 47.1 | son se-iour 50.4/51.2+/52.1 | d'e-lles vient sens bien et toute hon-nour 54.3/55.1/56.4-57.2/58.2/58.5/59.1/59.2/60.1/60.2 | se doit 66.4/67.2 | se leur a-mour il po-voir ac-que-rir 71.3-73.1/73.2/74.3/75.1/81.1/81.4/82.2/86.4/87.1/87.3.

Comments: A dedicatory ballade to Gaston Phebus, whose refined musical culture is attendant to his pursuit of the love of ladies refined and virtuous. The Ionian mountain (aön=eon) of Thrace would appear to be a reference to Mount Parnassus, the sacred mount of Phebus Apollo, Ancient Greek god of music where the nine Muses (*neuf dames*) also reside.

Editions: FSC 159; PMFC XVIII, 22.

Differences with previous editions (FSC & PMFC XVIII) occur in relation to rhythm at Ct 56.1 and the reading of *b-rotundum* at T 60. Both editors read *b-rotundum* on E, not D as in my edition. Their reading is made less likely by the signalling of *bE* immediately beforehand at Ct 58.3 and the lower placement of the *b-rotundum* sign on the staff. Several editorial accidentals lacking in previous editions further contribute to the contrapuntal shape of this work.

Bibliography:

Lefferts, P. M. 1988, 'Subtilitas in the tonal language of Fumeux fume', *Early Music*, 16, 1988, p. 179.

3. Le grant desir

Ascription: M<atheus> de Perusio.

Source: I-MOe5.24, f. 33v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: S: c3 (c2 4th system), Ct: f3 (f2 & c4 subsequent systems), T: f3.

Signatures: -, bb(bE), bbbE.

Notation: A late *ars subtilior* style using compound figures and frequent syncopation. The feature which distinguishes this work is the frequency of notated accidentals and the extended scope of effect for each sign. Less common accidentals found in this work include the flat on g, c, f and the sharp on E.

Accidentals: S: *bg* 8.1 | *#c* 16.1 | *bf* 16.2 | *bb* 17.3 | *bb* 20.1 (new staff) | *#F* 23.5 | *#G* 23.6 | *bc* 28.2 | *bg* 30.1 | *bf* 31.1 | *bb* 34.1 | *#F* 39.5 | *bc* 42.3 | *bg* 45.1 | *bf* 48.1 | *bb* 49.1 | *be bc* 57.1 | *bg* 60.2 | *bb'* 64.1 | *#f* 65.4 | *bf* 66.1 | *bg* 69.2 | *bf* 73.4 | *bg* 77.1 | *bf* 78.1. Ct: *bE* (?) 1.1 | *#F* 3 | *#c* 9 | *#b* 12.3 | *#F* 16.1 | *#F* 24.4 | *#E* 29.4 | *#F* 31.3 | *bb be* 34.1 (new staff and section) | *#F* 37.1 | *#b* 39.2 | *#F* 43.3 | *#c* 50.1 | *#b* 51.3 | *be* 54.1 | *#F* 59 | *#c* 65.1 | *#b* 66.1 | *bE* 70.4 | *#F* 72 | *#b* 73 | *#E* 76.4 | *#F* 78.4. T: *#F* 18.1 | *#E* 48.

Emendations: S: 3.3 a] g MS Ct: 43.2 c] bflat MS.

Text:

Le grant desir que i'ay du retourner

devers vous, ma douche dame de valour,
 fet tour mon cuer fondre et secchier
 ainsi ma vie fenis de jour en jour.
 Car vrayemant, belle dame d'onour
 tant con ne voy voutre beaute exmerea.
 N'ystra mon cuer de dolereux pansea.

3 mon cuer *bis*, 4 de *bis*, 5 d'onour] donohour, 7 Noystra mon cuer *bis* | de dolereux pansea *bis*.

Text Setting: Instances of text repetition occur in this work. (de-)sir 4.6 | ma (douche) 16.2 | fon-
 (dre) 8.1 | vray-e-(ment) 35.2/36.3.

Comments: A work of frequent chromaticism. The reading presented here agrees for the most part with the interpretation published in Memelsdorff (2000), although my reading was made some time before Memelsdorff's views were drawn to my attention. There are strong indications to suggest the text of this work uses Machaut's ballade *Le grant desir que j'ay de repairier* as a poetic model. Not only are the first five (almost 6) words identical, but the first two syllables of the second line are the same (*devers*), the third line ends in the same infinitive.

Editions: FSM, pp. 3*-5*; FSC 50; PMFC XX, 17; Memelsdorff 2000.

The failings of previous editions of this work (FSC and PMFC XX) in relation to the realisation of the significance of MS accidentals have been described by Memelsdorff 2000. Unfortunately, Memelsdorff's edition is solely for the purpose of demonstrating his reading of MS accidentals in this work. Furthermore, it is based for the most part (but rhythm of Ct 4.1 is erroneously transcribed by Memelsdorff; correct in all other editions) upon the rhythmic interpretation in PMFC XX that contains several errors (also found in FSC) that have been corrected in the present edition. My corrections at S 22.3 (dot after 22.3 is not p.p. but p.d. causing imperfection of Sbr S 22.2; 23.3 is a Min in MS), S 66.4 (Sbr is perfect, consequently 68.6 does not need to be altered) and S 75.2 (S 75.2 cannot be altered as done in FSC and PMFC XX; 76.3 is perfect).

Bibliography:

Memelsdorff, P. 2000, "'Le grant desir': Verschlüsselte Chromatik bei Matteo da Perugia', in *Provokation und Tradition : Erfahrungen mit Alten Musik (Festschrift Klaus L. Neumann)*, eds H.-M. Linde and R. Rapp, Stuttgart, pp. 55-83.

4. Si con ci gist mon cuer

Ascription: Jo<hannes> Olivier.

Source: F-CH 564, f. 31v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c2, Ct: c4, T: c4.

Signatures: S: -, Ct: bb, T: bb.

Notation: This work, as Greene states, "is one on the most enigmatic compositions of the *ars subtilior*" (PMFC 18, p. 158). Rather than supplying mensural and proportions signs, some of which may not even been known to the composer of this work (although the scribe of CH 564 may have known such devices), changes in mensuration and the realisation of each part is revealed in the first one and a half strophes of the ballade's text (*vid. Canon*). The note forms employed in this work consist of black *ars nova* forms, to which the *dragma* (♣) is added. This latter note form indicates the duration of three *minime* or a perfect *semibrevis* within the *integer valor* of [3,2].

Canon: As first correctly resolved by Nors Josephson (1970) and refined by Laurie Koehler (1982), the text of this work contains instructions for its realisation. In the S, the section of music bb.13-23 corresponding to the second line must be diminished by a half as indicated by the phrase *pars a moytiet* ('halved into parts') in l. 2. The meaning of ll. 3 and 4 is not clear although they read "of three perfections, leave two, draw out a half/the middle; I advise you time is perfect at this place". The next change in mensuration to [3,2] *proportio quadrupla* at b. 24 is indicated in the fifth line of the text by the phrase *partis an quart* ('divide by a fourth'). The rest of the line leads into the next change in mensuration at b. 29 by instructing that the previous mensuration is simultaneously restored and augmented by a third. This last interpretation is based on my corrected reading of the

original text (*vid. Text*), and improves and corrects all former transcriptions. The refrain then commences in the work's *integer valor* (as suggested by the opening figuration), with subsequent changes in mensuration in bb. 41, 44 & 47 being also understood by virtue of the return of earlier material associated with a particular mensuration.

The instructions hitherto described, which occur in the first strophe of this work's text, apply to only the S. The second strophe contains instructions concerning the realisation of lower voices. The phrase *...tu qui tiens si com tu vois a tire...* ("you who holds thus draw out (sing) as you see (it)") indicates that the T voice (*lat. tenere, Fr. tenir* = 'to hold') should sing the notes as they appear on the page (*ut iacet*), while tenth line specifies that the Ct (*Qui contretient*) should sing the reverse of the S (*tout au revers s'atire du dessus dit a toy*). The meaning of this instruction in the presence of the notated Ct is possibly clarified by the verb *tramer* at the end of l. 11 which indicates the making of something, such as in the specific case of cloth where the verb translates 'to weave'. Whilst the raw material (pitch and relative durations) for the Ct has already been provided, the inverted scheme of mensurations and proportions found in the S provide the pattern on which the Ct weaves its melody, within the set framework or loom that is established the mensurally simple tenor. Koehler (1970, pp. 102-103) provides an elegant assessment of the composer's palindromic symmetry of mensurations in this work. It should be noted, however, that the work's symmetry is imperfect with respect to duration of sections in various mensurations, although there is non-correspondence in length in only three of the eight different mensuration sections (Ct: 1st, 5th & 8th). Last notes in musical sections appear not to hold symmetric value.

Accidentals: none.

Emendations: S: 12.3 \blacklozenge] \blacklozenge] MS 14.5 a'] b' MS Ct: 1.2 a] G MS 4.3 e] f MS 30.2 a] G MS.

Text:

Si con ci gist mon cuer en grief martire
 Pars a moytiet, Fortune, a ton devis.
 Des trois parfaits deux lais, la moie tire;
 Le tamps parfayt sur ce point ie t'avis.
 Partis an quart, la quarte part ravis
 Augmente an tierch par ton sort ceste part
 De part au leys, aye chascuns sa part.

Et tu qui tiens si com tu vois a tire
 Sans estrengier feras a tez amis.
 Qui contretient, tout au revers s'atire
 Du dessus dit a toy qui m'az tramis
 En desespoir ou d'un divers tamis
 M'ont tamisiet or pri que de ma part
 De part au leys, aye chascuns sa part.

Ce que requier fai desque es si mire
 Ie lais cuidier si doy estre remis
 En ton amour et se trop tart me mire
 Puy que suppli n'en doy estre demis
 Soynt aprochiet pour mon confort comis
 J'y fais pour Dieu rayson y soit a part
 De part au leys, aye chascuns sa part.

3 deux] dex MS 5 quarte] quarta MS 6 augmente] angirente MS 8 Et] e MS 8 feras *om. MS, em. Koehler 1982*
 13 pri] pui MS 15 fai] fa MS.

Text Setting: con ci 8.3/9.4 | a moy-(tient) 14.1/14.1 | a ton de-vis 17.3/17.4/18.1/18.3 | part (refrain) 42.1 | au ley ay-(e) 45.2/45.3/46.2 | sa 48.1 (ornament to 47.1).

Comments: Although the text ostensibly functions as instructions revealing the performance solution, it is couched in terms drawn from l'amour courtois in that the lover (and musician) is imagining his heart before him divided into various proportions. In the conventions of *l'amour*

courtois, the only cure for this 'ailment' is his restoration to his lady's favour. The text allows for the conjecture that the work may have been notated originally in the shape of a heart, as is found in the later work *Belle, bonne, sage* by Baude Cordier. In the text of this work the poet-musician plays upon the notion of giving his heart to his lady when he writes *vous fais le don d'une chanson nouvelle/ dedens mon cuer qui a vous se presente* (I make you a gift of a new song in my heart which is presented to you), perhaps suggesting the musical 'heart' was given to a patroness during the work's performance.

Facsimiles: Koehler 1982, p. 118.

Editions: Josephson 1970, pp. 49-50; FSC 76; PMFC XVIII, 41; Koehler 1982, pp. 113-117.

The solution in FSC based upon sectional note counts is unsatisfactory and warrants no further comparison. PMFC XVIII largely replicates the groundbreaking interpretation in Josephson 1970, including erroneous reading at Ct 10 and the typographical error at S 40. Koehler 1982 corrects several errors in Josephson 1970, including Ct 10.1 (adopted here) and S 40. There is no need, however, to divide the ligature commencing at Ct 3.1 as all *breves* of the ligature (first two notes are Sbrs at a 2:3 proportion) are in the 4:1 proportion. My reading at S 7.3-12.3 differs from Koehler in that 7.3 is read as Sbr rest as appears in MS and 12.3 is emended from *dragma* to Sbr. Ct 1.2 *em.* to *a* rather than *F* as Koehler. Unlike here, Koehler modifies final durations at end of each section and reduced durations in diminished sections by a further one or two degrees (i.e. 1:8 and 1:16).

Bibliography:

Josephson, N. S. 1970 'Vier Beispiele der ars subtilior', Archiv für Musikwissenschaft, vol. XXVII, no. 1, pp. 41-43.

Koehler, L. 1982, 'Subtilitas in Musica: A Re-examination of Johannes Oliver's "Si con cy gist"', *Musica Disciplina*, vol. XXXVI, pp. 95-118.

5. En nul estat

Ascription: Goscalch (CH 564)

Sources: F-CH 564, f. 39v; F-Pn 6771, f. 79v.

Voices: **CH 564**: (S), (Ct), T; **Pn 6771**: (S), Ct, T.

Form: Ballade.

Clefs: **MSS**: (6 lines) S: c3, Ct: c5, T: c5;

Signatures: none.

Notation: This example of *ars subtilior* style notation employs black French *ars nova* notes in conjunction with the *dragma* (♣) and *semibrevis caudata* (♠). The *caudata* indicates the duration of 3 or 4 1/2 *minime* (depending on mensuration), while the *dragma's* duration equals 1 1/2 *minime*. There is a further complication in this work is the need to diminish the durations of note values in various sections of the work in each voice. Although the canon remains cryptic, it does hint at these relationships by specifying 2 on 3 is diminished. However, it is obvious that points at which diminution is used in the piece must be determined by comparison of the length of different sections in each voice. Günther (1960) demonstrates a method for identifying diminution by comparison of the notation of the musical rhyme found at the end of the second couplet and refrain. The use of this proportionality, while viewed as a necessary device employed to avoid conundra of mensural notation, is frequently notationally superfluous and belies, as stated by Günther, Josephson and G.K. Greene, a mathematical interest in musical form as perceived by the reader of the notation and not necessarily the auditor. The actual transcription and representation of these notational devices is only approximated in this transcription – a case where the yawning chasm between mensural notation and modern common practice notation is very apparent.

Mensural Signs: Fractions employed in this work are not proportion signs. Instead, they are alternative mensuration signs whose lower numeral indicates *tempus* (2=perfect, 3=imperfect) and the upper numeral indicates the prolation. Some signs appear to be absent from CH 564 (S 37.1).

Minime are equivalent between mensurations, including [2,2].

Canon: **CH 564**: *Canon balade 2 prout iacet 3 in figuris .1. Tenor .1. de modo semper maiori. Contratenor .2. superior .3. Per tercium decantetur Per medium -3-/-1-/-2-*. (Ballade's Canon 2 as it lays, 3 in the figures, Tenor always of the major mode. Contratenor 2 above 3 by a third is discarded, by half.)

Accidentals: **CH 564**: S: ♮ 54.1. **Pn6771**: Ct: ♯F 45 (*super notam*).

Variants: S: 1.1 ■◆◆■ CH 564 : ■| Pn6771 18.3 ▸◆◆◆■ (orig. |◆◆|) CH 564:
 |◆◆| Pn6771 24.1, 24.5 | CH 564 : | Pn6771 33 $\frac{3}{3}$ CH 564 : $\frac{2}{3}$ Pn6771 36.1 ◆◆◆◆. CH
 564 : ◆◆◆◆. Pn6771 44.4 | CH 564 : | Pn6771 46 $\frac{3}{2}$ CH 564 : $\frac{3}{3}$ Pn6771 51.1 |◆◆◆| CH 564 :
 ◆◆◆◆ Pn6771.

Ct: 1 I I I I CH 564 : om. Pn6771 6.3 | | CH 564 : | | Pn6771 7.5 | CH 564 : | Pn6771 8.1
 | | | | | | | | (FGabcbabGFED) CH 564 : | | | | | | | | (FGabcbabgaGFED)

Pn6771 10.2 | | orig. | | 16.2 | | CH 564 : | | Pn 6771 24.2 |◆◆◆◆
 (DF[?]DEGaba) (orig. | | [DFDCEGaba]) CH 564 : | | (DFDCEGaba) Pn6771
 33 $\frac{3}{3}$ Pn6771 : om. CH 564 34.5 ▸ CH 564 : om. Pn6771 36.1 ■◆◆ CH 564 (orig. as Pn 6771
 eras.): |◆ Pn6771 38.1 $\frac{2}{2}$ CH 564 : $\frac{2}{3}$ Pn6771 39.5 $\frac{2}{3}$ |◆◆◆◆ CH 564 (over eras. [◆?]◆◆) :
 $\frac{3}{2}$ ◆◆◆◆ Pn6771 41.3, 43.1 | CH 564 : | Pn6771 42.1 a CH564 : G Pn6771 46 $\frac{2}{3}$ Pn6771 :
 om. CH 564 47.3 | CH 564 : | Pn6771 48.3 I I I CH 564 : + Pn6771 49 $\frac{2}{3}$ CH 564 : om.
 Pn6771 51 $\frac{2}{2}$ CH 564 : om. Pn6771.

T: 9.2 | CH 564 : | Pn6771 10.2 | | (orig. | |, 2nd stem eras.) CH 564 : | | Pn6771 22
 ▸ CH 564 : om. Pn6771 39.1 ▸◆◆| CH 564 : ▸◆◆| Pn6771 41 | CH 564 : |
 Pn6771 42.2 D CH564 : C Pn6771 42.3 | | CH 564 : | | Pn6771 51.4 E CH 564 : D
 Pn6771 52 | | CH 564 : | | Pn6771.

Emendations: S: 18.4 ■.] ■ CH 564 20.2 ◆.] ■ MSS Ct: 24.1 ■ (E) om. MSS *supplevi* 36.1 ◆ Pn6771
 : ■ CH564, em. *sicut* Pn6771 44.1 | (ab) CH 564 Pn6771, exp. 46 $\frac{3}{2}$ Pn6771, *supplevi* CH 564
 48.3 I] I I CH564 : ▸ Pn6771 T: 13.1 ■.] ■. MSS 18.1 F] E MSS 33 *modus perfectum* 40.3 I
 exp. CH 564
 Text:

En nul estat n'a si grant fermete
 Come en droyt Barat, selonc mon Jugement.
 Car soyt que iouesse, force et beaute,
 Proesse, largesse et grant entendement
 Faissent aucunz avantier tres grandement
 Si vient la mort qui l'esprent et assaut
 Mais drois Barat a son maistre ne faut.

Fortune preste a aucuns grant plente
 D'onnor d'avoir *et* d'autres bens largament

Mais toutes fois en li n'a seurete
 Qu'elle tourne si tres orriblement
 Qu'il n'est tan sage que sache trouver oint
 Il li eschape sans fayre le saut
 Mais drois Barat a son maistre ne faut.

Droit faut souvent raison et loyalte
 Par donne *et* par force puyer solement
 Et mains seigneur de grant auctorite
 Sont mis en bas par fol gouvernement
 Et l'estat comun change legierement
 Si conclus qu'en tous estas a defaut
 Mais drois Barat a son maistre ne faut.

1 En CH 564 : Car Pn6771, cf l. 3 2 Jugement Pn6771 : vagement (visement?) CH 564 3 iouesse CH 564 : iouese Pn6771 | beaute CH 564 : biaute Pn6771 4 entendement] entendedement CH 564 : ...dement Pn6771 5 faitent auoiniz CH 564 : Facent aucuns Pn6771 | grandement] grant dement CH 564 : gran... Pn6771 6 Si vient la mort CH 564 : Su men li mort Pn6771 7 maistre CH 564 : mestre Pn6771 8-21 *desunt* Pn6771 8 aucuns] acuns CH 564 9 et *om.* CH 564 11 quant elle] q'i.elle CH 564 16 donne et] dons CH 564 17 de *om.* CH 564 19 et *om.* CH 564.

Text Setting: The text is imperfect, requiring numerous small emendations (see Critical Apparatus).
CH 564: grant fer-me-(te) 11.3/12.2/13.1 | (ju-)ge-ment 24.3/24.5 | a-van-tier 36.1-/36.2/36.2+/
 (gran-)de-(ment) 37.7 | si vient 40.4/40.5 | (mais-)tre 48.4.

Comments: A synopsis of the text runs as follows: Deceit rules the world. While fortune and honour may bring its rewards, they are they cannot be relied upon like deceit. Many rulers use deceit, but deceit needs no master.

The text in Pn6771, which consists of the first strophe only, is poor suffering several omissions. There are, however, elements preserved in Pn6771 which improve the text of CH 564.

The unusual mensural signs are retained in this transcription, and should be read accordingly: the lower numeral indicates the division of the minim and the upper numeral indicates the division of the crochet.

The passage commencing at S 18.3 is problematic in both sources, with the possibility that it was corrupted well before it appeared in its two extant transmissions. The transcript presented here seeks to redress several problems of counterpoint largely through restoration of the original reading.

Editions: FSC 32 (CH 564*); PMFC XIX, 58 (CH 564); Josephson 1970.

The present reading offers several improvements over previous editions Josephson 1970 and FSC, often arising from the simple consideration of *modus* being major rather than minor in specific passage of diminution. PMFC XIX largely follows Josephson 1970 and is not consider further. Josephson's reading at S 1.3-2.5 is incorrect, and the reading here reflects that also found in FSC. Ct 13.1-15 differs from previous editions that all read 13.1 as a *longa* – it is a *Br* in CH 564. The problems with the passage at S 18.2-20.4 in CH 564 are discussed in the body of this study. Unlike any previous edition, the reading here restores the original reading found in CH 564 but 20.2 *em.* Similarly, the original reading is restored at Ct 24. The rest in T 22 reflects *Sbr pausa* in CH 564: Josephson *em.* to *Br pausa* and FSC *exp.* At T 33, *modus* is read major (hence T 33.2 altered, and T 35.2 does not extent into T 36 as in Josephson 1970). All previous editions incorrectly read this passage in minor *modus*. Ct 36.1 *em.* according to Pn 6771. Interpretation of *dragme* at S 36.5 and S 38.2 is incorrect in all previous editions. Their meaning is described above. Unlike here, Ct 38.1 is not read in 2:1 proportion by all previous editions, resulting the need to emendation in 39 (Josephson 1970) or 43.2 (FSC).

Bibliography:

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 283-285.

Josephson, N. S. 1970, 'Vier Beispiele der ars subtilior', *Archiv für Musikwissenschaft*, vol. XXVII, no. 1, pp. 43-45.

6. Belle, bonne, sage

Ascription: Magister Baude Cordier

Source: F-CH 564, f. 11v.

Voices: (S), Ct, T.

Form: Rondeau.

Clefs: (5 lines) S: c2; Ct: c4; T: c4.

Signatures: -, -, -.

Notation: The notation employed in this work, whilst employing devices in common with the *ars subtilior* style, such as void notation for *sesquitercia* at the *minima*, does however contain notational conventions substantially removed from the body of *ars subtilior* works. Notable is the use of the proportions *tripla*, *dupla* and *subsesquioctava* (8:9) denoted by the signs 3, \ominus and fraction $\frac{8}{9}$ respectively. Also significant is the cumulative nature of proportions in this work, that is the proportion is relative the immediately preceding mensuration of each particular part. The association of cumulative proportionality with Indo-Arabic fractions appears to be a development which occurs in the first decades of the fifteenth century.

Mensural Signs: Apel (ApelN, p. 425) confuses issues by considering \textcircled{C} in this work as a sign of augmentation whereby *minime* governed by it are double the duration of *minime* governed (implicitly or explicitly) by *integer* mensurations with minor prolation (\circ , \textcircled{C}) and their proportional derivatives. Certainly, this usage is evident on the continent in *tenores* of *cantus firmus* settings of the polyphonic Mass in the second half of the fifteenth century including Antoine Busnoys' *Missa O Crux lignum* and the *L'homme armé* settings by Busnoys and his contemporaries (*vid.* Taruskin 1986, p. 283). It is also evident in the T of Gilles Binchois' *Nove cantum melodie* (Bent 2000, p. 307). This usage seems to have been adopted from the English practice current in the first half of the fifteenth century, with the earliest evidence of its use occurring in the Old Hall manuscript (Busse Berger 1993, p. 89). These practices, however, are distinct from those found in *Belle, bonne, sage*. \textcircled{C} does not occur in the T (which is in minor prolation throughout), but in the S and Ct. Major prolation between these voices is *minima*-equivalent. *Belle, bonne, sage* also uses a cut minor prolation sign (\ominus) to indicate a 2:1 proportion in relation to \textcircled{C} . If we follow Bent's conclusions (2000, pp. 308-9), the stroke in this cut sign in *Belle, bonne, sage* serves to confirm a mensural relationship with uncut signs. Given this and the use of major prolation in the S and Ct, it must be concluded that this work's notation is dissimilar to later examples using augmenting major prolation in one voice. This and evidence of *minima* equivalence shared between uncut major and minor prolations in another work by Cordier, *Aman, ames secretement* (*See below* p. 422) provides the bases for the *integer* interpretation of \textcircled{C} adopted here. *Minime* are, therefore, halved in sections governed by \ominus .

Accidentals: S: \sharp c 8.5 | \sharp f 10.4. Ct: \sharp c 10.3 | \sharp c 19.3. T: \sharp c 12.1.

Text:

Belle, bonne, sage, plaisant et gente
 A ce iour cy que l'an se renouvelle
 vous fais le don d'une chanson nouvelle
 dedens mon cuer qui a vous se presente.

De recepuoir ce don ne soyés lente
 Je vous suppli, ma douce damoyselle,
 Belle, bonne, sage, plaisant et gente
 A ce iour cy que l'an se renouvelle.

Car tant vous aim qu'ailleurs n'ay mon entente
 et sy scay que vous estes seule celle
 que fame aves que chascun vous appelle.

flour de beaute sur toutes excellente.

Belle, bonne, sage, plaisant et gente
 A ce iour cy que l'an se renouvelle
 vous fais le don d'une chanson nouvelle
 dedens mon cuer qui a vous se presente.

4 cuer] *pictura cordis MS 9* qu'ailleurs] que ailleurs *MS*.

Text Setting: (plai-)sant 5.3 | se 10.1 | re-nou-(vel) 10.4/10.5.

Comments: This work is one of two more recent works by Baude Cordier inserted into the front of Codex Chantilly. The work is written in the shape of a heart, and employs the device of the fleur de lis. Nigel Wilkins identifies the acrostic 'BAVDE' in the first four lines (Nigel Wilkins, 'The late mediaeval French lyric: with music and without', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther and L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, 1984, p. 170).

Editions: CMM 11/i, pp. 9-10; PMFC XVIII, 1.

The edition provided here provides a consistent reduction of durations. S 10.6 reflects the durations written in MS. No editor has indicated that passage at 22.7 is a cumulative 8:9 proportion. All previous editions have barring which suggests [2,3] is augmented notation, i.e. barring at *tempus* in [3,2] *dim*.

Bibliography:

ApelN, pp. 425-6.

Bent, M. 2000, 'The use of cut signatures in sacred music by Binchois', in *Binchois Studies*, eds A. Kirkman and D. Slavin, Oxford, pp. 277-312.

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 278-282.

Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, p. 102.

Taruskin, R. 1986, 'Antoine Busnoys and the L'homme armé tradition', *Journal of the American Musicological Society* 39, no. 2, pp. 255-293.

7. Je ne puis avoir plaisir

Sources: F-CH 564, f. 24r; I-MOe5.24, f. 20v; I-Fn 26, f. 104v-105r.

Voices: **MOe5.24:** S, Ct, T; **CH 564:** (S), (Ct), T; **Fn 26:** (S), Ct, T.

Form: Virelai.

Clefs: **CH 564:** (6 lines) S: c3, Ct: F4, T: F4; **MOe5.24:** (5 lines) S: c3, Ct: F3, T: c3 (but F3); **Fn 26:** (6 lines) S: c3, Ct: F3, T: F3.

Signatures: **MSS:** bb, bE, bE.

Notation: *Ars subtilior*, using red and black *dragme*, black *semibreves caudate*, and many occurrences of mensuration signs (54).

Mensural Signs: The frequent occurrence of the signs ○ and ⊙, often in quick succession, illustrates the process of substitute coloration. Signs are used in the place of coloured inks to indicate changes in *tempora*. The sign ⊙ occurs always in close proximity to the special note shapes c and d. The combination of these note shapes with the sign ⊙ appears to be an effort to re-inforce the proportional relationship required in these passages, i.e. $\ominus \blacklozenge \blacklozenge \blacklozenge = \ominus \blacklozenge = \circ \blacklozenge \blacklozenge$. The presence of substitute coloration at the *tempus* level (*minime* and *semibreves* are equivalent), in conjunction

with the sesquitercia relationship at the *semibrevis* level required for $\circ \downarrow \downarrow \downarrow \downarrow$, strongly suggests that this work survives in a type of augmented notation, whose durations must be diminished (by a half) in their actual performance.

Accidentals: CH 564: S: ♭ 3.1 | ♭ 20.1; Ct: ♭ 44.1. MOe5.24: S: ♯ 2.4 | ♯ 45.5; Ct: ♯ 43.2. Fn 26: ♯ 3.1 | ♯ 20.1; Ct: ♯ 44.1.

Variants: S: 2.4 \circ *CH 564 Fn 26: C MOe5.24 4.3* \circ *CH 564 Fn 26: C MOe5.24 8.6*

$\downarrow \downarrow \downarrow \downarrow$ *CH 564 Fn 26: ♦♦♦♦* $\downarrow \downarrow \downarrow \downarrow$ *MOe5.24 10.2* \circ *CH 564 Fn 26: C MOe5.24 15.1*

$\downarrow \downarrow$ *CH 564 Fn 26: ♭* *MOe5.24 17.1* \circ *CH 564 Fn 26: C MOe5.24 23.1* $\downarrow \downarrow \downarrow \downarrow$ *CH*

564: ♦♦♦♦ *Fn 26: ♭* $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$ *MOe5.24 27.1* \circ *CH 564 Fn 26: C MOe5.24 27.4* ♦♦

CH 564 Fn 26: ♭ *MOe5.24 29.1* \circ \circ *CH 564 Fn 26: ♭* *MOe5.24 32.1*

♦♦♦♦ *CH 564 Fn 26: ♦♦♦♦* *MOe5.24 33.5* \circ *CH 564 Fn 26: C MOe5.24 35.1*

♭♦♦♦ *CH 564 Fn 26: ♭♦♦♦* *MOe5.24 37.3* ♦♦♦ *CH 564 Fn 26: ♭* *MOe5.24 38.1*

\circ *CH 564 Fn 26: C MOe5.24 39.2* $\downarrow \downarrow$ *CH 564: C ♭* *Fn 26: ♭* *MOe5.24 41.3* $\downarrow \downarrow$

CH 564 Fn 26: ♭ *MOe5.24 42.1* \circ ♦♦♦♦ *CH 564 Fn 26: C ♦♦♦♦* *MOe5.24 43.1* $\downarrow \downarrow$

CH 564 Fn 26: ♭ *MOe5.24 45.1* $\downarrow \downarrow$ *CH 564: ♭* *Fn 26: ♭♦♦♦* *MOe5.24*

Ct: 7.3 \circ *CH 564 Fn 26: C MOe5.24 9.2* \circ *CH 564 Fn 26: deest MOe5.24 11.3* \circ *CH 564*

Fn 26: C MOe5.24 15.6 $\downarrow \downarrow$ *CH 564 Fn 26: ♭* *MOe5.24 17.1* \circ *CH 564 Fn 26: C*

MOe5.24 20.4 \circ *CH 564 Fn 26: C MOe5.24 25.4* ♭♦♦♦ *CH 564 Fn 26: ♭♦♦♦* *MOe5.24*

26.3 \circ *CH 564 Fn 26: C MOe5.24 30.4* $\downarrow \downarrow$ *CH 564 Fn 26: ♦♦* *MOe5.24 36.3* ♭♦♦♦ *CH 564*

Fn 26: ♭ *MOe5.24 37.5* $\downarrow \downarrow$ *CH 564 Fn 26: ♭* *MOe5.24 38.2* \circ *CH 564 Fn 26: C*

MOe5.24 39.4 \circ *CH 564 Fn 26: C MOe5.24 40.5* $\downarrow \downarrow$ *CH 564 Fn 26: ♦♦* *MOe5.24 42.5*

♦♦ *CH 564 Fn 26: ♭* *MOe5.24 43.1* ♭♦♦♦ *CH 564 Fn 26: ♭♦♦♦* *MOe5.24 7.3* $\downarrow \downarrow$

CH 564 MOe5.24: ♭ *Fn 26*

T: 4.4 ♭ *CH 564 Fn 26: ♭* *MOe5.24 8.1* ♭ *CH 564 Fn 26: ♭* *MOe5.24 10.1* ♭

♭ *CH 564 Fn 26: ♭* *MOe5.24 17.1* ♭ *CH 564 Fn 26: ♭* *MOe5.24 24.3*

♭ *CH 564 Fn 26: ♭* *MOe5.24 27.3* ♭ *CH 564 Fn 26: ♭* *MOe5.24 30.1* ♭ *CH*

564 Fn 26 :  MOe5.24 34.3  CH 564 Fn 26 :  MOe5.24 41.3  CH 564 :

 Fn 26 MOe5.24 41.3  CH 564 :  MOe5.24 Fn 26.

Emendations: **CH 564:** Ct: b.43: dot after first sB is an error. **MOe5.24:** T: C clef should be read as an F clef.

Text:

Je ne puis avoir plaisir
ne reposer a loisir,
Car riens ne truis qui m'agree,
las, con dure destinee
qu'en si me convient *mourir*.

Car Souvenirs de moy ne part,
Ardans Desir bruist et art
mon cuer qui en l'armes se noye;

Et quant remir le doulz regart
de vous, dame, que dieux gart,
en moy est morte toute ioye.

Pour quoy riens tant ne desir
que puisse tost reveir,
vous qui estes aournee
de tous bien et copasee
che puis dire sans mentir.

Je ne puis [avoir plaisir
ne reposer a loisir,
Car riens ne truis qui m'agree,
las, con dure destinee
qu'en si me comment mourir.]

Incipit solum Je ne puis avoir plaisir MOe5.24 Je ne puis avoyr plasir ne reposer Fn 26 5 mourir *supplevi*.

Text Setting: **CH 564:** puis a-voir plai-sir ne re-po-(ser) 2.4/2.5/3.1/3.4/4.3/4.5/5.6 | Car riens ne truis qui m'a-gre-e 8.4/9.5/10.2/10.3/11.1/11.2/11.3/16.3 | las 16.4 | (con-)vient 27.6 | (sou-)venirs 33.8/34.2 | de moy ne 34.4/35.1/35.3 | et art 38.1/38.3.

Comments: Diminution is required for this work, resulting in a transcription using measure lines at the *longa* instead of the *brevis*.

Editions: PMFC XVIII, 25 (CH564); FSC 200 (CH 564*).

PMFC XVIII reduces note duration by 1:8 in response to the view that the work in *dim*. FSC transcribes in 3/4 time.

Bibliography:

ApelN, pp. 410-414.

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 5.

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 293-294.

8. Toute clerte m'est obscure

Sources: F-CH 564, f. 13r; I-Fn 26, ff. 105v-106r.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: **CH 564:** (6 lines) *S:* c4, *Ct:* c5, *T:* c5, F3; **Fn 26:** (6 lines) *S:* c3, *Ct:* F3, c5.

Signatures: **MSS:** *S:* ♭b, *Ct:* ♭E♭b, *T:* ♭E♭b.

Notation: *Ars nova* note forms employed throughout. Integer valor [3,2].

Accidentals: **CH 564:** *S:* ♯f 36.1 | ♯F 52.2. *T:* ♭b 19.1 | ♯F (a?) 38. *Ct:* none. **Fn 26:** *S:* ♯F 19.2 | ♯f 36.1 | ♯b 42 | ♯F 52.2. *T:* ♭b 19.1. *Ct:* none.

Variants: *S:* 8.3 ♮ **CH 564:** ♮ **Fn 26** 11.1 ♮ ♮ ♮ ♮ ♮ **CH 564:** ♮ ♮ ♮ ♮ ♮ **Fn 26** 24.1 ♮ **CH 564:** ♮

Fn 26 37.2 e **CH 564:** g' *Fn 26.* *Ct:* 10.3 ♮ **CH 564:** ♮ ♮ *Fn 26.* *T:* none.

Emendations: *S:* 34.1 ♮] ♮ *MS* 37.1 g] a *MS.* *Ct:* 47.4-5 F G *MS.*

Text:

Toute clerte m'est obscure,
 et toute biaute laydure,
 et toute ioye tristour;
 Je n'ay d'esbatement cure
 quant ie ne voy la figure
 ont m'espour c'est sans retour.
 Ha, Fortune! trop contrayre
 mes fus dont ne me puis trayre.
 Car quant ie deu ioye avoir
 tout me mis a la renere
 Amors a vous m'en plaing voir.

Incipit solum Fn 26 10 reverse] renere **CH 564.**

Text Setting: **CH 564:** (cler-)te m'est ob-scu-(re) 7.3/7.5-8.1/8.2/8.3 | tris-tour 18.5/19.2 | re-tour 24.1/24.3 | (A-)mors 50.2-4 | voir 55.2.

Comments: This work is another in the group of compositions employing no special notational devices but frequent syncopation and displaced cadences, cf. *Fuions de ci.*

Editions: FSC 176; PMFC XVIII, 3 (CH 564).

I have adopted the correction suggested in Günther 1984 at S 9.2. PMFC XVIII and FSC *em.* 9.2 from Sbr (MSS) to Br, resulting in a disjunct and problematic reading up to S 17. PMFC XVIII omits any indication of *coronae* found in CH 564 at BB. 42 and 44.

Bibliography:

Günther, U. 1984, 'Sinnbezüge zwischen Text und Musik in ars nova und ars subtilior', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther and L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, pp. 232-4.

9. Pluseurs gens voy

Ascription: Solage (CH 564).

Sources: F-CH 564, f. 58v; I-Fn 26, ff. 106v-107r (Textless).

Voices: **MSS:** S, Trip, Ct, T.

Form: Ballade.

Clefs: **MSS:** (6 lines) *S:* c3, *Ct:* c5, *T:* c5, *Trip:* c2.





Signatures: none.

Notation: Black French *ars nova* note forms in [2,3]. The work contains no rhythmic complexities and it is representative of a late *ars nova* style.



Accidentals: **CH 564:** *S:* ♯g 1.1 | ♯g 14.1 | ♯c 16.3 | ♯g 27.3 | ♯g 42.2 | ♯f 47.2 | ♯c 50 | ♯g 56 | ♯c 63.1. *Trip:* ♯f 5 | ♯g 17.1 | ♯c 44.1. *Ct:* ♯c 61.1. *T:* ♯c 36.1. **Fn 26:** *S:* ♯g 1.1 | ♯g 14.1 | ♯c 17.2 | ♯a (for g) 27.3 | ♯a (for g) 42.2 | ♯f 47.2 | ♯c 50 | ♯g 56 | ♯c 63.1 | ♯g 66.1. *Trip:* ♯f *del.* 5 | ♯a (for g) 17.1 | ♯c 44.1. *Ct:* ♯c *del.* 61.1. *T:* ♯c 36.1.

Variants: *S:* 22.1 ♮ **CH 564:** ♮ **Fn 26** 26.1 ♮ **Fn 26:** ♮ **CH 564** 53.1 ♮ **CH 564:** ♮ **Fn 26.**

Trip: 52.1 ◆◆◆◆◆◆◆◆. (ga'b'a'a'ggfa') *add., del. Fn 26.*

Ct: 31.1  CH 564 :  Fn 26 68  CH 564 :  Fn 26.

T: none.

Emendations: *Trip*: 57   *MSS.*

Text:

Pluseurs gens voy qui leur pensee
Mettent en vestir bons habis
L'un vest une cote brodee
L'autre un villan fourre de gris
Manteaux portent grant ou petis
Mais toute leur devise faite
Je me tieng a une Jaquete.

Autres i a qui parfume
Se vestent de pour pous faitis
Ou d'une cote decoupee
Et autres habis de grant pris
Dont ilz sont asses plus iolis
Mais toute leur devise faite
Je me tieng a une Jaquete.

Quar elle est si bien faconee
En tous estas, se m'est avis
Qu'au monde n'a Robe fourree
De pene cendal ou camis
Qui tant me playse et pour ce dis
La devise de chascun fayte
Je me tieng a une Jaquete.

2 bons] bon CH 564 5 manteaux] mante ai yo CH 564 8 qui *om.* CH 564 10 decoupee] de coupree CH 564 17 avis] vis CH 564.

Text Underlay: Me-tent 16.3/17.2 | (ves-)tir 21.3 | ha-bis 27.1/27.2 | four-re de gris (*l.* 4) 30.2/31.1/32.1/33.1 | (Man)-te ai yo (*err.*) por-tent grant 38.4/39.1/39.1+/39.2/40.1/40.2 | leur 49.1 | a u-ne 66.1/66.2/67.1 | Ja-que-(te) 70.2/70.4.

Comments: The text of the work employs a *double entendre* wherein the poet states that unlike other people who change their coat/jacket at their fickle whim, he only prefers one jacket. The duplicity of the text lies in Jacquete being also the name of a woman, implying that the poet is faithful to but one lady.

Editions: FSC 99; PMFC XIX, 96 (CH 564).

The reading over two Brs commencing at T 14 offered here differs from FSC and PMFC XIX. Based upon contrapuntal considerations, the second *Br* is read imperfected by the preceding and following Mins. FSC and PMFC XIX read a *Min pausa* at S 23.1, which results in the reading of S 24.2 as imperfect. No rest, however, occurs in the MS, and a corrected reading is offered here. A clearly visible p.d. after S 27.3 has not been read in FSC and PMFC XIX, and has been incorporated into the present reading. Both previous editors also commence the *clos* after the end of B. 29. The present edition begins the *clos* after B. 26, i.e. BB. 27-29 are not part of the *clos* repeat.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, pp. 4-5.

10. Medee fu en amer veritable

Source: F-CH 564, f. 24v; GB-Ob 213, 116v-117r; I-Fn 26, f. 105v-106r.

Voices: **Ob 213, Fn 26**: (S), Ct, T; **CH564**: (S), (Ct), T.

Form: Ballade.

Clefs: **Ob 213**: (5 lines) S: c2, Ct: c4, T: c4; **Fn 26**: (6 lines) S: c3, Ct: c5, T: c5; **CH 564**: (6 lines) S: c3, Ct: c5, T: c5.

Signatures: **MSS**: none.

Notation: This work demonstrates many similarities with Cuvelier's *Lorques Artus* especially in its use of numerals to denote proportional relationships. Only note shapes encountered in the *ars nova* style are used in this work, although the work is representative of the *ars subtilior* style by virtue of its use of frequent mensuration changes and proportionality indicated by the Indo-Arabic numerals 2, 3 and 4. Integer valor is [2,3]. The scribe of CH 564 appears to write his 4 reversed, which may account for the 8 at b. 39 in Fn 26.

Mensural Signs: ○, ⊙ are used in both the S and Ct in alternation with quasi-proportional signs whose significance is explained by the canon.




Canon:

CH 564: Canon ad figuram terciam In preporioe <sic> sexquialtera, a binariam in preporcoe <sic?> sexquitercia ad quarternariam in proporcione dupla cantentur, relique prout iacent, etc. (Canon: at the figure 3 they must be sung in the proportion 3:2, at 2 in the proportion 3:4, at 4 in the proportion 2:1, the rest as they lay.)

Ob 213: Canon ad figuram terciam in proportione sesquialtera. ad figuram binariam in proportione sesquitercia. ad figuram quartam in proportione dupla. (Canon: at the figure 3, (sing) in the proportion 3:2; at the figure 2 in the proportion 4:3; at the figure 4 in the proportion 2:1.)

Fn 26: The canon is absent.

Accidentals: **Ob 213**: S: ♯c 41.1 | ♯g 44.1. **CH 564**: S: ♯g 8.1 | ♯c 11.1 | ♯g 44.1 | ♯f 48.1. **Fn 26**: S: ♯g 8.1 | ♯c 11.1 | ♯g 44.1 | ♯g 48.1 | ♯c 54.1.

Variants: *passim w.* Ob 213 : bl. CH 564 Fn 26 S: 2.2-3.2  Ob 213 :  Fn 26 :  CH 564

5.1 3◊♠ Ob 213 : ◆♠ 3 CH 564 Fn 26 9.5 ◊. Ob 213 : ◆. Fn 26 : ◆ CH 564 10.1 g Ob 213 Fn

26 : fCH 564 12.1 ○ ⊕♠◊ Ob 213 : ○ ♠◆ CH 564 Fn 26 22.3 ◊◊◊ Ob 213 : ◆◆◆ CH 564 Fn

26 26.1-29.1 ⊙ ◊♠◊♠♠♠♠ Ob 213 : ⊙ ◆♠◆◆◆◆◆ CH 564 : ⊙ ◆♠◊◆◆◆◆ Fn 26

30.1-31.1 2◊◊◊◊◊◊◊ Ob 213 : 2◆◆◆◆◆ CH 564 Fn 26 36.1-2 4◊◊ Ob 213 : 4◆◆ CH

564 Fn 26 36.8-9 ◊◊ Ob 213 : ◆◆ CH 564 Fn 26 39 4 Ob 213 CH 564 : 8 Fn 26 48.1-49.4

◊◊◊◊ Ob 213 : ♠♠◆◆◆ CH 564 Fn 26 52.1 ♠ Ob 213 : ♠ CH 564 : ♠ Fn 26 55.1-56.1

♠◊◊◊◊ (defga') Ob 213 : ♠◆◆◆ (defg) Fn 26 CH 564 61.1-64.1 ♠◊◊◊◊♠◊ Ob 213 :

♠◆◆◆◆♠ CH 564 : ♠◆◆◆◆♠ Fn 26

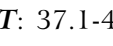


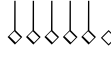

Ct: 5.1-2 ♠ Ob 213 : ♠. CH 564 Fn 26 8.1-2 ♠◊ Ob 213 : ♠◆. CH 564 Fn 26 9.1-10.2 ◊◊◊







Ob 213 : ♠◆◆ CH 564 Fn 26 ♠◆◆ 12.4 ♠ Ob 213 : ♠ CH 564 : ♠ Fn 26 14.1 ◊◊◊ Ob 213

: ◆◆◆ CH 564 (err.) : ◆◆◆ Fn 26 15.3 ◊ Ob 213 : ◆. CH 564 Fn 26 27 ⊙ Ob 213 : ⊙ CH 564 Fn

26 34.1-2 ♠ Ob 213 : ♠ CH 564 Fn 26 38.3-4 ◊. Ob 213 : ◆. Fn 26: ◆ CH 564 46.3 ◊◊ Ob

213 : ♠ CH 564 Fn 26 60.1-4 cbba Ob 213 : cbca CH 564 Fn 26

T: 37.1-41.1  Ob 213 :  Fn 26 :  CH 564 54.1-56.1  Ob 213 :
 CH 564 Fn 26.

Emendations: CH 564: S: 12.1 om. MS 22.5 ]  MS, em. sicut Ob 213 40.5 ]  MS, em. sicut Ob
 213 Ct: 11.4 G] F MS 14.1 ]  MS 27 C] © MS, em. sicut Ob 213.

Text:

Medee fu en amer veritable:
 bien y paru quant Jason enama
 de cuer si vray, si ferme et si estable
 que la terre de son pere laissa
 dont elle fu hiretiere;
 ne se cura d'estre en royal chaire.
 ne bien mondain avoir, fors son amy:
 ma dame n'a pas ainsy fait a my.

Car au premier je la trouvoy aimable.
 et son ami doucement me clama.
 et sans rayson a esté variable
 si que s'amour a autre donné ha:
 ce n'est pas bone maniere
 quar vraye amour doit estre si entiere
 que ne se doit changier jour ne demi:
 ma dame n'a pas ainsy fait a my.

Si m'est avis qu'elle est desraysonable
 autant ou plus que fu Briseyda
 qui en amours eut l'oeil si amable,
 [lors]que s'ame l'oyauté mains garda
 qu'Elaine, a la belle chiere.
 n'eut vers Paris par amour legiere,
 car vist s'ami et pour s'amour gemy:
 ma dame n'a pas ainsy fait a my.

I veritable CH 564 : veritabla Ob 213 2 y] a Ob 213 | paru Ob 213 : parn CH 564 3 si Ob 213 : sy CH 564 |
 sy si ferme CH 564 | si estable O213 : si stable CH 564 4 terre Ob 213 : tore CH 564 | laissa] bussa
 (=boucha a boucher?) Ob 213 : baisse CH 564 | linee 9-24 desunt O213 9 an prumier CH 564 10 clams
 CH564 15 qu ne CH 564 19 eut l'oeil] et ut li en CH 564 21 qu'Elaine] gelains CH 564 | chiera CH 564 20
 logiere (?) CH 564 22 s'ami] la ma CH 564.

Text Setting: CH 564: (Me)de-e 4.4/5.1 | fu 6.1 | en 6.3 | a-(mer) 6.7 | ve-(ritable) 7.5 | (verita)-
 ble 10.7 | (line 3) en 4.4 | cuer 6.1 | vray 6.3 | fer-me_et 7.5/8.1 | si esta-(ble) 9.1/9.2 | (hiretie)-
 re 25.12 | chai-e-(re) 32.3/33.2 | bien 40.9 | mondain a-(voir) 38.4/39.3/39.7 | fors 42.1 | son
 43.1 | dame 48.1/49.2 | ain-sy 56.2/56.4 | a my 59.2/60.1.

The music overlay of the text in CH 564 does demonstrate several aspects which conform to careful
 underlay but is nonetheless problematic especially in its treatment of the first hemistich.

Comments: The text alludes to the tale of Jason and Medea (*vid.* Apollonius of Rhodes' *Argonautica*).
 The medeival poet writes that Medea gave up her father's land (Colchis), inheritance and royal
 privilegdes all for the love of Jason. Whilst it is true that Jason only succeeded in his quest to
 obtain the Golden Fleece of Colchis through the sacrifices of Medea, it is likely that the text is
 highly ironic since Jason eventually spurned the love of Medea, and as a result she murdered her
 and Jason's children (*vid.* Euripides' *Medea*). Although it is highly unlikely that the Ancient
 Greek literature directly influenced this ballade's poet, it is more reasonable to suggest that the

author of this work's text, either indirectly or directly, was influenced by Ovid's ever-popular *Metamorphoses* (Bk. vii, ll. 1-158 & 393-401) or the same author's *Heroides* (bk. xii). In the ballade, there are echoes of the latter classical model, which begins: *At tibi Colchorum, memini, regina vacauī, ars mea cum peteres ut tibi ferret opem...* (But remember that I, a princess of Colchis, left [Colchis] for you, when you sought that my [magic] art might carry off your prize [i.e. the Golden Fleece]).

The third strophe of the text mentions two other women of mythology, both famed for their beauty. Briseda (or Briseis), according to Homer's *Iliad*, was the 'prize' of Achilles taken from the Trojans. In his comparison of his mercurial mistress to Briseis, the poet appears to refer to the inconstancy of Briseis, who accepts the offer of Patrocles (Achilles' companion) to marry her to Achilles. That Achilles is not only her captor and but also the slayer of her Trojan husband (*vid.* Homer, *Iliad*, Bk. 19, ll.282-300) seems to have been regarded by the poet as the height of disloyalty. Helen of Troy, daughter of Zeus and Leda and wife of Menelaus, was carried off to Troy by Paris (or, by some accounts, ran off with the latter). It was a common tradition in especially Ovid that Helen was by no means an innocent party to these events. The line describing where Helen sighs for her lover perhaps alludes to this deceit and hints at further irony in this ballade's text. The *double entendre* lies in two different ways of reading the text. At a literal level, the simple conventions of *l'amour courtoise* appear to be at play. A reading which considers the models which the poet draws upon suggests at a darker, perhaps more cynical, level which satirises the very essence of *l'amour courtoise*.

Editions: FSC 165 (CH 564*); Hoppin, R. (ed.) *Anthology of Medieval Music*, New York, 1978, #68; PMFC XVIII, 26; Strohm 1993, pp. 47-49.

The present edition differs from those previously published in the application of transposed *gammaut* to the S and the reading of MS accidentals at S 8 and S 47.5. Rather than on f and g respectively, I reading the b-*quadratum* on g and f respectively. Strohm 1993 reads S in natural *gammaut*. The present edition also offers improvements on previous readings of rhythms S 22.1 and S 39.7 (both *em. sicut Ob 213*). My reading at Ct 37.1 and the emendation from Ob 213 at S 12.1 agrees with PMFC XVIII and Strohm 1993 (FSC differs in both cases).

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, pp. 5-6.

Strohm, R. 1993, *The Rise of European Music, 1380-1500*, Cambridge, pp. 46-53.

Brothers, T. 1997, *Chromatic beauty in the late medieval chanson*, Cambridge, pp. 145-163.

11. Cine vermeil

Source: F-CH 564, f. 56r; I-Fn 26, ff. 101v-102r.

Voices: MSS: (S), Ct, T.

Form: Ballade.









Clefs: CH 564: (6 lines) S: c3, Ct: c5, T: c5. Fn 26: (6 lines) S: c2, Ct: c4, T: c4.












Signatures: MSS: S: bbb', Ct: bb bE, T: bb.


















Notation: One special note form found in this work, occurring only in isolated instances among French *ars nova* note forms, is the *dragma* (♠) which has a less common duration of two *minime*. The same duration occurs in major prolation in Philipoctus de Caserta's *De ma dolour* and the anonymous ballata *Virtute s'aquista cum grande faticha* (Tn T.III.2, f. 7r) suggesting that this particular meaning of this note form lies in Italian origins. The *seminiminima* (♣) also occurs in the Ct. The integer valor of the work is [3,3]. Mensuration signs are used principally to control the duration of *brevis* values (*vid. Mensural Signs*).

Mensural Signs: The mensuration signs ○ and ⊙ are used in alteration to indicate whether *breves* are to be perfect or imperfect. These signs appear to indicate *tempus* only with no implications upon prolation, which is always major in this work. The presence of a single ⊙ in the Ct may indicate that either the scribe of CH 564 has incorrectly copied all other signs without a dot, or that mensural signs as they occur in this work, and other works of the repertoire, represent an early and/or regional use of mensuration signs which eventually succumbed to the more uniform practices. A similar observation applies to the addition sign ⊕ at the beginning of the Ct in Fn 26.

Accidentals: **CH 564:** S: bb' 3.2 | be 3.5 | be 8.1 | hf 10.1 | ba' 18.1 | bb' 18.4 | ba' 20.1 | bb' 37.1 | ba' 43.1 | bb' 51 | #f 53 (man. sec.?) | be 66.1 | ba 76.1. Ct: #c 10.2 #b (=ba,bb?)17.4 | hf 33.2 | bE 39 | bb 47 | be 51 | #c 67.1 | hf 74.2 | #F 81.2. T: bE 5.1 | bE 14 | bb 46 | bb 52 | hf 64 | bE 69 | bb 77. **Fn 26:** S: bb' 3.2 | bg (err.) 3.5 | ba' (?) 8.1 | #f 10.2 | ba' 18.1 | ba' 39.2 | bf 43.2 | #f 53.1 | bf 61 (err.) | #g 65 (err.) | bg 66.1 (err.=be) | be 76.1. Ct: #b 17.4 | #F 33.2 | bE 39.1 | bb 47 | be 51 | #c 67.1 | #a 64.2 (err.=#G). T: bF 5.1 | bb 8.1 | bF 14 (err.=bE) | bb 17.1 | bE 20.1 | bE 33.1 | be 37.3 | #G 42 | bb 44.1 | #b 49.2 | bE 50 | #F 64 | bb 66.2 | bE 72.1 | bb 76.1.

Variants: S: 2.2  CH 564 :  Fn 26 10.1  CH 564 :  Fn 26 28.1  Fn 26 :  CH 564 37.1  Fn 26 :  CH 564.

Ct: *passim* r.f. CH 564 : w. Fn 26 1  Fn 26 : om. CH 564 10    CH 564 :    Fn 26 33.2  CH 564 :  Fn 26 54.1  CH 564 :  Fn 26.

T: 1.1   CH 564    Fn 26 18.4  CH 564 :  Fn 26 35  (C) CH 564 : om. Fn 26 37.1  CH 564 :  Fn 26 49.1  CH 564 :  Fn 26 67.1  CH 564 :   Fn 26 81.1  

CH 564 :   Fn 26

Text:

Cine vermeil, cine de tres haut pris
tan d'amour pour mon feäl ami prive
De ta beaute que tant ay los et pris
Ay, Sparcriphum, mon feäl ami prive
Mais le doulx cri t'es en pitie esmeü
ma douleur sans Repens bien humblement conceü
Atant que mon vray hoir m'est per droit recouvre
C'est le cine vermeil qui tant est honouree.

1 et passim cine CH 564 : cigne Fn 26 | pris bis MSS 2 pour CH 564 : par Fn 26 3 ay los et pris CH 564 : Je loos Fn 26 4 sparcriphum CH 564 : per truffon Fn 26 5 doulx CH 564 : doux Fn 26 | ha esmeu Fn 26 6 douleur Fn 26 : doulor CH 564 | sans CH 564 : sens Fn 26 | bien CH 564 : om. Fn 26 7 atant CH 564 : Attant Fn 26 | par CH 564 : per Fn 26 8 cine veirmeil CH 564 : signe vermeill Fn 26 | honouree CH 564 : honore Fn 26.

Text Underlay: **CH 564:** (ci-)ne ver-meil 4.4/6.4/6.7 | (ci-)ne 8.2 | haut 10.1 | pris (2nd) 12.4 | tan 16.1 | mon 20.2 | (fe-)al 22.1 | (a-)mi pri-ve 28.1/28.3/29.1 | cri 39.2 | es-me-ü 43.2-/44.1/44.2 | (dou-)lor 46.4 | bien hum-ble-ment 49.4/49.6/45.9-50.1 | (conce-)ü 52.2+ | A-tant que mon vray hoir 52.3/53/54.1/54.2/54.3/55 | le ci-ne 66.1/66.2/66.4 | qui tant est 68.8/69.1/71.1 | hon-nou-re 72.3/73/82.

Comments: Ursula Günther (1984), on the basis that the *cigne vermeil* (red swan), who is praised as the *feäl ami prive* and true heir, was an emblem of the John, Duke of Berry, has proposed that the ballade was composed for the marriage of John to Jeanne de Boulogne only fourteen months after the loss of his first consort, Jeanne d'Armagnac. This event occurred on the 6th June, 1389.

Editions: PMFC XIX, 92 (CH 564); FSC 129.

In relation to FSC and PMFC XIX, the present edition offers different rhythmic readings at S 4.1 and S 17.2. In both cases, I have read a *Br* imperfected by both a *Min* preceding and following it. This preserves a stylistic integrity with similar figurations in this work, eg. S 18, 20, 46. FSC and PMFC XIX are also deficient in their realisation of MS and editorial accidentals. Both editors read a *b-quadratum* on f at 10.1. Based upon contrapuntal considerations, the present edition delays the inflection of f until 10.2, requiring a chromatic semitone to be sung. The passage beginning at B 18 is also lacking indications of several MS accidentals in FSC and PMFC XIX. Consequently, the reading offered here produces a very different musical result. The reading itself is problematised by the presence of a unique sign (see *Accidentals*) in the Ct before either the pitches a or b. In light of

the clearly indicated *b-rotundum* on *a'* in the S (*om.* by previous editors), the sign is read as an indication of correction of the octave between the S and Ct. Similarly at S 44.2, previous editors have failed to realise the hexachordal significance of *b-rotundum* on *a'* and to indicate editorially the flatwards inflection of the subsequent *e* (S 44.2). Consequently, there is a need for the flatwards inflection of *a* in the Ct (as soft hexachord of two flat *gammaut*) in BB. 44, 46 and 48.

Bibliography: Günther, U. 1984, 'Unusual Phenomena in the Transmission of Late Fourteenth Century Polyphony', *Musica Disciplina*, vol. XXXVIII, pp. 103-106.

12. De ce que foul pense souvent remaynt

Ascription: P. des Molins (CH 564); Wilhelmi de Machaudio (Sm 222, *err*);

Sources: F-CH 564, f. 53v; F-Pn 568, f. 124r; F-Pn 6771, 71v; F-CA B 1328 (a), f. 16 (old 10r, mostly illegible) & 18v (b) (old f. 5v; used here for music collation); I-Fn 26, 86v-87r; B-Gr 3360, f. 3v; GB-Lbm 41667, f. 26r; D-Mbs lat. 15611, ff. 229v-230; [F-Pn naq 23190, 12v-13r]; [F-Sm 222, 37v (Contrafact. *Surge anima*)]; I-FZc 117, f. 40r-40v (2 pt. keyboard arrangement); Paris, Musée des Arts, tapestry "Le concert" (Male figure holds rotulus with text incipit only, Arras c. 1420).

Voices: CH 564 Gr 3360: (S), Ct, T; CA B 1328 (a): (S), T, Ct, Trip; CA B 1328(b) Lbm 41667 Pn 568: (S), T, Ct; Pn 6771: (S), T, Ct, Trip.

Form: Ballade.

Clefs: CH 564: (6-lines) S: c2, Ct: c3, T: c4; Gr 3360: (5-lines) S: c1, T: c4, Ct: c3; CA B 1328: (5-lines) Trip: c1?, S: c2 (but changes to C1 half way through 1st staff and remains thus), Ct: c3, T: c4 (excessive trimming has removed most clefs, although they may be deduced); Pn 6771: (6-lines) S; c2, T: c4, Ct: c3, Trip: c1; Pn 568: (6-lines) S: c2, Ct: c3, T: c4; Lbm 41667 Fn 26: (5-lines) S: c1, Ct: c3, T: c4.

Signatures: CH 564 Gr 3360 Pn 568 Lbm 41667 Fn 26: S: none, Ct: bb, T: bb; CA B 1328(b): excessive trimming has removed most signatures, but Ct: bb; T: bb?; Pn 6771: S: -, T: bb, Ct: bb, Trip: -;

Notation: Black French *ars nova* note forms in [3,2]. No syncopation or complexities.

Mensural Signs: Gr 3360: O found at the beginning of each voice, absent in all other sources.

Accidentals: CH 564: S: ♯c' 12.3. Ct: ♯b 4.1 | ♯c 10.2 | ♯b 27.1 | ♯f 30.1. T: none. Gr 3360: S: ♯c' 12.3. T: bb. Ct: ♯b 4.1 | ♯f 30 | ♯f 40.1. CA B 1328: Ct: ♯b 27.1. Pn 6771: S: none. Ct: ♯b 4.1 | ♯g *err. pro ff* 40.1. Trip: ♯c' 29.4 | ♯c' 34.3. Pn 568: S: ♯c *infra notam* 40.4 | ♯c' 42.3. T: none. Ct: ♯b 4.1 | ♯b 27.1. Lbm 41667: S: ♯f 10.2 | ♯c' 12.3 | bc' 28.3 | ♯c 42.3. T: none. Ct: ♯c 10.1 | ♯b 27.1 | ♯f 30 | ♯f 40.1. Fn 26: S: none. T: none. Ct: ♯b 4.1 | ♯b 27.1 | ♯f 30.

Variants: S: 1.1 O Gr 3360 : *lacuna est* CA B 1328 2.1 ◆+ CH 564 Gr 3360 CA B 1328 Pn 568 Lbm

41667 Fn 26 : ◆. Pn 6771 5.1 ◆◆◆◆ (a'gfe) Ch 564 Gr 3360 : ◆◆◆◆◆ (a'ggffe) CA B 1328 Pn

6771 Pn 568 Lbm 41667 Fn 26 7.1 clef change c2 to c1 CA B 1328 | ◆. CH 564 Gr 3360 Pn 6771

: ◆+ CA B 1328 Pn 568 Lbm 41667 Fn 26 8.1 ◆◆◆◆ CH 564 Gr 3360 CA B 1328 Pn 568 Lbm

41667 Fn 26 : ◆◆◆◆ Pn 6771 9.1 ◆. CH 564 Pn 6771 Pn 568 Gr 3360 CA B 1328 Fn 26 : ◆+

Lbm 41667 13 ♯ CH 564 Ga 3360 Pn 6771 Pn 568 Lbm 41667 Fn 26 : ◆◆ CA B 1328 16.1, 18.1,

46.1 ◆+ CH 564 CA B 1328 Gr 3360 Pn 568 Lbm 41667 Fn 26 : ◆. Pn 6771 23.1 ◆◆ CH 564

CA B 1328 Gr 3360 Pn 6771 Lbm 41667 Fn 26 : ♯ Pn 568 27.1 ♯ CH 564 : ◆◆ Gr 3360 Pn

6771 Pn 568 Lbm 41667 Fn 26 : *non legi potest* CA B 1328 34.2, 40.3 ♯ Fn 26 : ◆◆ CH 564 Pn

6771 Gr 3360 Lbm 41667 CA B 1328 37.2 ◆◆ CH 564 Pn 6771 Gr 3360 CA B 1328 Lbm 41667

Fn 26 : \lfloor *Pn 568* 41.1 \blacklozenge (d)] *om.?* *CA B 1328* 45.2 \lrcorner *CH 564* : \lfloor *Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fn 26*.

Ct: 1.1 O *Gr 3360* | \blacksquare *CH 564 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fn 26* : \blacksquare *Gr 3360* 5.2 \lrcorner *CH 564 CA B 1328 Pn 568 Lbm 41667* : $\blacklozenge\blacklozenge$ *Gr 3360 Fn 26* : $\blacklozenge\blacklozenge$ *Pn 6771* 7.5 c *Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fn 26* : d *err. CH 564* 9.1 $\blacklozenge\blacklozenge$ *Gr 3360 Pn 6771 Lbm 41667* : $\blacklozenge\blacklozenge\blacklozenge$ *err. CH 564 Fn 26* : $\lrcorner\blacklozenge$ *err. Pn 568* : lacuna est *CA B 1328* 10.1 $\blacksquare\blacklozenge$ *CH 564 Gr 3360 CA B 1328 Pn 568* : $\blacksquare\blacklozenge$ *Pn 6771 Fn 26* 11.1 $\blacklozenge\blacklozenge\blacklozenge$ (dd,d) *CA B 1328 Pn 6771 Pn 568 Fn 26* : $\blacklozenge\blacklozenge\blacklozenge$ (dd,c) *Lbm 41667* : $\blacklozenge\blacklozenge\blacklozenge$ (cd,d) *CH 564* : $\blacklozenge\blacklozenge\blacklozenge$ (d, dd) *err. Gr 3360* 14.1 $\blacklozenge\blacklozenge\blacklozenge$ (ddG,) *CH 564* : $\blacklozenge\blacklozenge\blacklozenge$ (dG,) *Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fn 26* 16.1, 19.1 \lfloor *CH 564* : \lfloor *Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fn 26* 22.1 $\blacklozenge\blacklozenge\blacklozenge$ *Gr 3360 CA B 1328 Pn 6771 Lbm 41667 Fn 26* : \lfloor *Pn 568* : $\blacklozenge\blacklozenge\blacklozenge$ *CH 564* 25.1 c *Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fn 26* : d *err. CH 564* 26.2 \blacklozenge *om. Fn 26* 35 \lrcorner | | or | *CH 564 CA B 1328 Pn 6771 Pn 568 Fn 26* : $\blacksquare\blacksquare$ *Lbm 41667* 37-47 *om. CA B 1328* 38.1 \blacklozenge *CH 564 Pn 6771 Lbm 41667 Fn 26* : \blacklozenge *Gr 3360* 40.4 $\blacklozenge\blacklozenge$ *CH 564 Gr 3360 Pn 6771 Lbm 41667 Fn 26* : \lfloor *Pn 568* 44.1 $\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ (ddG,Gac) *CH 564* : $\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ (d,G,Ga,c) *Gr 3360 Lbm 41667* : $\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ (d,G,Ga,c) *Pn 6771* : $\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ (d,G,Ga,c) *Pn 568* : $\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ *Fn 26*.

T: O *Gr 3360* 2.1 \lrcorner *CH 564* : \lrcorner *Gr 3360* : \lrcorner *CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fn 26* 6.1 \lrcorner *CH 564 CA B 1328 Fn 26* : \lrcorner *Gr 3360 Pn 6771 Lbm 41667* : \lrcorner *err. Pn 568* 16.2, 19.2, 46.2 \lfloor *Pn 568* 37 lacuna est *CA B 1328*.

Trip:

Emendations: *Ct*: 11.2 d] c *CH 564*.

Text:

De ce que foul pense souvent remaynt,
 hélas, je le puis bien par moy prouver
 Car par penser et cuidier me destraint,
 amours le corps et fayt mon cuer crever.
 Ensy m'estuet les griefs maulz endurer
 celement pour vous, dame honouree,
 D'ainsy languir en estrange contree.

Autre bien n'ay n'autre bien en moy maynt
 fors souvenir douce dame sanz per,
 Qui me mordrist en mon povre vis taint,
 ce n'est desir que ma fayt comander
 Qu'esper en riens ne me voelle aviser
 par paour de longue [] demouree

d'ainsy languir en estrange contree.

Mais sur ma foy dame que mon cuer craint
 et que ie voeill sur toutez honnourer
 Si durement [] ce cuer se complaint
 y n'en puet mais car il ne puet durer
 Sans veoir vo tres doulz viaire cler
 mais grant ioie ay dame si vous agreee
 D'ainsy languir en estrange contree.

Incipitum “*De ce que fol pense*” *solum* Gr 3360 Pn 568 1 ce CH 564 Ga VarD3360 CA B 1328 (b) Lbm 41667 : che CA B 1328 (a) | foul CH 564 : fols CA B 1328 (a) : folz Lbm 41667 : fol Ca B 1328(b) Gr 3360 : bol *err.* Pn 6771 | love<n>t *err.* Pn 6771 | remaynt CH 564 : remaint Ca B 1328(a&b) Pn 6771 Lbm 41667 2 elas Pn 6771 | prouver CH 564 CA B 1328 (a) Lbm 41667 : prover Ca B 1328(b) : p<ro>ver Pn 6771 ll. 3-4 *in residuo* Pn 6771, *sed* cr<e>ver: destrainta // mours leve et fait mon cuer 3 Quar Lbm 41667 | par] *om.* Ca B 1328(b) | cuidier et penser ma Lbm 41667 5 en-sy Ch 564 : Ainsi CA B 1328 (a) Lbm 41667 : Sinsi Ca B 1328(b) : Ainli Pn 6771 | les CH 564 Pn6771 : ses Ca B 1328(a&b) Lbm 41667 | greifs CH 564 : gries Ca B 1328(b) Lbm 41667 : g<ri>es Pn 6771 | males croire Pn 6771 6 pour] poie Pn 6771 | ho<n>nouree CH 564 Lbm 41667 : honoree Ca B 1328(b) : *non legi potest* CA B 1328 (a) : honour<er>er Pn 6771 7 tontree Pn 6771 ll. 8-21 *desunt* Ca B 1328(b) Lbm 41667 ll. 8-14 *paulum legi posunt* CA B 1328(a) 8 Aautre bien *err* moy ne ma<n>t Pn 6771 9 fors Pn 6771 : forq CH 564 : que CA B 1328(a) | douce dame CH 564 : douce m dame Pn 6771 10 p<er>qua<n>t mur drit et mon spo<n>se vistant Pn 6771 ll. 13-21 *desunt* Pn 6771 ll. 15-21 *desunt* CA B 1328 (a). Pn 6771 clearly shows no comprehension of French.

Text Setting: he-(las) 7.2 | puis bien par moy 9.3/11.1/11.3/12.1 | lan-(guir) 38.3.

Comments: This widely transmitted ballade employs a mature *ars nova* style similar to Machaut’s style. It is closely associated with Machaut’s works in CH 564 (faces B34 *Quant Theseus/Ne Quier*), Pn 568 (followed by B18 *De petit po*), Pn 6771 (faces B31 *De toutes flours*), which may help to explain its ascription to Machaut in Sm 222. Its popularity in courtly culture is perhaps attested by its appearance in an early fifteenth century tapestry, now housed at the Musée des Arts (Paris). A two part keyboard arrangement appears in FZn 117 (edition PMFC 19, 87b) wherein the prolotion has been changed from a minor to major one.

Editions: FSC 84 (Fn 26, *Trip*: Pn 6771&CA B 1328); PMFC XIX, 87 (CH 564).

Previous editions include *tripla* from CA 1328 (FSC) and Pn 6771 (FSC and PMFC XIX). The present edition included only voices found in CH 564. Adjustments in text underlay and additional editorial accidentals mark a departure from earlier editions.

13. De Narcissus

Ascription: Mag<iste>r Franciscus (CH 564).

Sources: F-CH 564, f. 19v; F-Pn 6771, f. 81r, F-Pn 568, ff. 33v-34r; F-Autun 152, f. 160v (S only); H-Bu Fr 298, verso (beginning of S only); F-Pn 6221 (text only); [F-Pn 23190 #48 (index only)].

Voices: **MSS**: (S), Ct, T (The Ct of CH 564 differs from Pn 568 and Pn6771)

Form: Ballade.

Clefs: **CH 564**: (6 lines) S: c3, Ct: c5, T: c5; **Pn 568**: (6 lines) S: c3, Ct: F3, T: F3; **Pn6771**: (6 lines) S: c3, Ct: c4 and c5, T: c4.

Signatures: **CH 564**: S: bb, Ct: bEbb, T: bb; **Pn 568**: S: bb, Ct: bb bE, T: -; **Pn6771**: S: -, Ct: -, T: bb.

Notation: Black, French *ars nova* note forms. *Corone* are employed over *longe* in each voice at bb. 61, 63 and 65 in CH 564 (circular form, o) and Pn 568 (–) (*om.* Pn 6771).

Mensural Signs:

CH 564&Pn 568: The change from ○ and C occurs simultaneously in all voices. This poses certain issues for performance in that should the breve of imperfect *tempus* be equal to the proceeding perfect *tempus*, or should *minima* equivalence be maintained in all parts. This author favours the latter interpretation based on the repeated assumption observed for the most part in works employing non-simultaneous changes of mensurations. It is arguable that if the former affect was intended, augmenting coloration would be employed instead of the sign C. The drawing of

these signs in red ink in this version is inconsequential to their meaning.

Pn6771: Only the sign \bigcirc is found in a second hand at the begin of the S in this version. All other mensuration signs, which are especially necessary in the lower voices, have been omitted in this source. Their omission suggests either poor copying, a degraded exemplar, or an earlier state of the work where the change in mensuration was known to musicians but not indicated in notation.

Accidentals: CH 564: S: $\flat e$ 2.3 | $\natural e$ 52 | $\natural e$ 59 | $\natural f$ 65.1. Ct: $\natural c$ 59. T: $\natural F$ 6.3 | $\flat b$ 13.1 | $\natural E$ 58.1 | $\flat E$ 61.1. **Pn6771:** S: $\natural e$ (?) 1.1 | $\flat b$ 3.1 | $\natural g$ (?) 9.1 | $\flat b$ 11.1 | $\flat b$ 40.1 | $\flat b$ 46.1 | $\natural c$ 61.2 | $\natural f$ 65.2. Ct: $\flat b$ 11.2 (continues as signature) | $\flat E$ 13.1 | $\flat b$ 39 | $\flat b$ 49 | $\natural d$ (for $\flat b$?) 56.1. T: $\flat b$ 32.1 | $\natural G$ (for E?) 56.1 | $\flat b$ 65.1 | $\flat E$ 72.1. **Pn 568:** $\sharp f$ 65.1. Ct: $\flat b$ 49. T: $\flat b$ 5.1 | $\flat E$ 26.1 | $\flat E$ 27 | $\flat b$ 32.1 | $\flat b$ 47.1 | $\flat E$ 72.1 | $\flat b$ 75.1.

Variants: passim \bigcirc & \bigcirc Pn 568 CH 564 : om. Pn6771 S: 1.1 \bigcirc Pn 568 : m.2nd Pn6771 : om. CH 564

| \blacklozenge Pn6771 : \blacktriangleleft CH 564 Pn 568 15.1, 27.1, 30.1, 55.1 \blacktriangleleft CH 564 Pn6771 : \blacktriangleleft Pn 568 18.1 \blacklozenge

CH 564 Pn 568 : \blacklozenge Pn6771 19.1, 32.1, 50.1, 58.1, 73.1 \blacklozenge CH 564 Pn6771 : \blacktriangleleft Pn 568 20.1

\blacklozenge CH 564 Pn6771 : \blacklozenge Pn 568 21.1, 43.2 \blacklozenge CH 564 Pn6771 : \blacktriangleleft Pn 568 33.2 \blacklozenge Pn 6771 Pn

568 : om. CH 564 38.1 \bigcirc CH 564 Pn 568 : om. Pn6771 | \blacklozenge CH 564 Pn 568 : \blacklozenge Pn6771 44.1

\bigcirc \blacktriangleleft Pn 568 : \blacktriangleleft \bigcirc CH 564 : \blacktriangleleft Pn6771 47.1 \blacklozenge CH 564 : \blacklozenge Pn6771 : \blacktriangleleft Pn 568 56.1

\blacklozenge CH 564 Pn 568 : \blacklozenge Pn6771 61.1 \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft CH 564 : \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn 568 :

\blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn6771 67.1 \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge CH 564 : \blacklozenge \blacklozenge \blacktriangleleft \blacklozenge Pn 568 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge

Pn6771 75.1 \blacklozenge CH 564 : t Pn6771 : u Pn 568.

T: 3.1 / CH 564 Pn 6771 : ub Pn 568 6.3 p CH 564 : ssl Pn6771 : ub Pn 568 12 $\flat b q$ CH 564 : $\flat c q$ Pn 568 : $\flat q$ 22 ee CH 564 : -` Pn 568 Pn6771 27.1 p CH 564 : ub Pn 568 : tl Pn6771 33.1 t`b CH 564

: u` μ Pn 568 : t \approx Pn6771 43.1 sss CH 564 Pn6771 : \blacktriangleleft \blacklozenge Pn 568 44 \bigcirc CH 564 Pn 568 : om.

Pn6771 48.1 \blacktriangleleft \blacktriangleleft CH 564 : \blacktriangleleft \blacktriangleleft Pn 568 : \blacktriangleleft \blacktriangleleft Pn 568 55.2 \blacktriangleleft CH 564 : \blacktriangleleft Pn 568 Pn6771

58.1 \blacktriangleleft CH 564 Pn 568 : \blacktriangleleft Pn6771 61.1 \bigcirc CH 564 Pn 568 : om. Pn6771 | \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft

CH 564 : \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn 568 : \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn6771 70.1 \bigcirc CH 564 Pn 568 : om.

Pn6771 76.1 \blacktriangleleft \blacktriangleleft CH 564 : \blacktriangleleft Pn 568 : \blacktriangleleft Pn6771.

Ct: (Pn 568 and Pn6771 only) 5.3 \blacklozenge \blacklozenge \blacklozenge \blacklozenge (EFCDE) Pn 568 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge (EGCFDE) Pn6771 10.3

C Pn 568 : D Pn6771 12.1 \bigcirc Pn 568 : om. Pn6771 | \blacklozenge \blacklozenge Pn 568 : \blacklozenge \blacklozenge Pn6771 13.1 g Pn6771 : a

Pn 568 16.1 \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge (babcbaba) Pn 568 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge (babcbab) Pn6771 18.3 F Pn 568 : E

Pn6771 23.2 \blacklozenge Pn6771 : \blacktriangleleft Pn 568 25.1 \blacktriangleleft Pn6771 : \blacktriangleleft Pn 568 27.1 \blacktriangleleft Pn6771 : \blacktriangleleft Pn 568

32.2 \blacktriangleleft Pn 568 : \blacklozenge Pn6771 38.1 \bigcirc Pn 568 : om. Pn6771 41.1 \blacklozenge err. (ab) Pn 568 : \blacktriangleleft err. (a)

Pn6771 44.1 \bigcirc Pn 568 : om. Pn6771 | \blacklozenge (a) add. err. Pn 568 50.1 \blacklozenge Pn 568 : \blacklozenge Pn6771 52 \blacklozenge \blacklozenge

Pn6771 : ♮ Pn 568 57.1 ♯ Pn6771 : ♭ Pn 568 60 ∓ Pn6771 : ≡ Pn 568 61.1 ○ Pn 568 : om.

Pn6771 | ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ Pn 568 : ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ Pn6771 67.1 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ (,C,DF) err. Pn

568 : ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ (CDFE,F) err. Pn6771 70.1 ○ err. Pn 568 : om. Pn6771 75.2 ♯ ♯ Pn6771 : ♯ Pn 568.

Emendations: Ct: 13.1-14.1 eb d eb c bb] (b)g f g e d Pn6771 41 ♯] ♯ Pn 6771 66 C ♯ · exp. Pn6771

Ct: 54.1 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯] ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ err. CH 564

Text:

De Narcissus, home tres ourguilleus,
Fu a Equo refuse l'amor fine.
Si que depuis au mirour perilleus
De la fontaine ou s'amour fu encline.
Mira son vis par tel plaisir
que tout s'amour y mist et son desir
en son ombre sanz en avoir confort,
Dont l'en couvint puis envers gesir mort.

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

He, fauls miror traïte et domageus
Qui point de vue convient que mal define
Pour c'est trop folz, mauvais 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.

Incipit solum Pn 568 1 De narcissus home tres ourgilleus *CH 564* : Se narcissus huime trop orguleus *Pn 6771* : narcissus *Pn 568* 2 equo refuse lamor *CH 564* : ceto retuse lamour *Pn 6771* 3 que depuis au mirour perilleus *CH 564* : quel dipuis a mirou perileus *Pn 6771* 4 incline *CH 564* : echine *Pn 6771* 5 tel *Pn 6771* : cel *CH 564* 6 tout *Pn 6771* : toute *CH 564*] s'amour *Pn6771* sa meur *CH 564* 8 len couuint *CH 564* : le couint *Pn6771* | puis *CH 564* : pius *Pn6771* 9-24 *desunt in Pn6771* 13 deservir] servir *CH 564* 18 point de vue] poincte o. oy *CH 564* 19 c'est] ce est *CH 564* 20 a toy] octoy *CH 564*.

Text Setting: CH 564: Nar-cis-sus ho-(me) 5.1/5.3/6.1/7 | fu 16.1 | (e-)quo 19.2 | fi-(ne) 24.1 | son 40.2 | par 41.2 | cel 42.2 | plai-sir 42.2/43.3 | s'a-(mour) 46.4 | de-(sir) 50.2 | (a-)voir 57.4 | l'en 68.2 | puis 70.1 | en 73.2 | (ge-)sir 78.2.

Comments: This work's textual theme is based upon Ancient Greek mythological figures. By most accounts, Narcissus was the handsome son of the river god Cephissus and the water-nymph Liriope, who spurned the love of the nymph Echo. As punishment for his disdain, Aphrodite or Nemesis (according to differing accounts) ordained that Narcissus would be next enamored with his own reflection in a pool's water. His entrapment by the reflection and futility in try to embracing it led to his decline and death. The poet of *De Narcissus* presents a different order of events by stating

that Echo was refused love by Narcissus because he was already entrapped by his own reflection. Although Narcissus bears some of the ire of the poet, the text is distinctive in its condemnation of the reflection or *miror*.

The musical style of this work with demonstrable similarities with Machaut's middle period (c.1360) suggests an early dating, c. 1360-1370. The surviving index of Pn 23190 supports this hypothesis as the work is among those copied in or before 1376 (*vid.* Bent 1990). However, unlike Machaut's rondeau *Ros, liz, printemps* from the same period, mensuration changes in two versions of this work are clearly notated.

Editions: FSM 55; FSC 26 (CH 564* + Ct of Pn 6771 & Pn 568); PMFC XIX (CH 564+Ct from Pn 6771).

FSC and PMFC XVIII include a reading of another Ct from Pn 6771 and Pn 568 in addition to those voices found in CH 564. The present reading is based solely on CH 564. The erroneous readings at S 25.1 and Ct 42.1 in FSC have been corrected previously in PMFC XVIII and agree with those presented here. The editor of PMFC XVIII, however, *om. b-rotundum* on c at Ct 59 and unnecessarily naturalises E at 61.2. Several additional editorial accidentals are indicated in the present reading, mostly arising from the preference for the soft hexachord in the S of this work in a rare tonal type.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 6.

Brewer, C. E. 1983, *The Introduction of the Ars Nova into East Central Europe: A Study of Late Medieval Polish Sources*, Ph. D. thesis, City University of New York, app. XX.

Bent, M. 1990, 'A Note on the Dating of the Trémoille Manuscript', in *Beyond the Moon: Festschrift Luther Dittmer*, eds B. Gillingham and P. Merkley, Musicological Studies LIII, Ottawa, pp. 217-242.

14. Alarme, alarme sans sejour

Ascription: Grimace (CH 564)

Source: F-CH 564, f. 55v; F-Pn 6771, f. 69r; [F-Sm 222, f. 67v].

Voices: **CH 564:** (C¹), T, (C²), Ct; **Pn 6771:** (S)[=C² in CH 564], T, Ct.

Form: Mimetic virelai.



Clefs: **CH 564:** (6 lines) C¹: c2, C²: c2, Ct: c5, T: c5. **Pn 6771:** (6 lines) S: c3, Ct: c5, T: c5.



Signatures: **CH 564, Pn 6771:** none.





Notation: **CH 564:** Black *ars nova* note shapes in [2,3], with red coloration in syncopated rhythms in Ct.

Accidentals: **CH 564:** C¹: ♯f 5.4 | ♯f 20.2 | ♯g 34. C²: ♯f 14.3. Ct: none. T: bb 23.1 | ♯b 28.1.

Variants: C²(S): 3.2 a CH 564 : g Pn 6771 6.4  CH 564 :  Pn 6771 32.1 bis Pn 6771.

Ct: 5.1  CH 564 :  Pn 6771 14.3 C Pn 6771 : D CH 564 15.1

 CH 564 :  Pn 6771 24.1

 Pn 6771 :  CH 564 32.1,  CH 564 :  Pn 6771 32.3bis G

Pn 6771 : c CH 564.

T: 18.4  CH 564 :  Pn 6771 23.1  CH 564 :  Pn 6771 36  CH 564 :  Pn 6771

Emendations: C¹: 5.1 ]  err CH 564.

Text:

Alarme, alarme sans sejour

et sans demour:

car mon las cuer si est en plour.

alarme tost douce figure.

alarme car navres suis de tel pointure
que mors suy sans nul retour
diex en ait l'ame.

Si vous supli, nette et pure,
pour qui tant de mal endure
qu'armer vous voellies pour moy.
Contre ma doulour obscure
que me tient en grief ardu
dont souvent ploure en requoy.

Vuacarme, vuacarme, quel dolour
et quel langour
suefrir, dame, pour vostre amour.
vuacarme douce creature.
vuacarme me larez en tel aventure
demourir en greif tristor
sans confort, dame.

*Alarme, alarme sans sejour
et sans demour:
car mon las cuer si est en plour.
alarme tost douce figure.
alarme car navres suis de tel pointure
que mors suy sans nul retour
diex en ait l'ame.*

1 sans sejour et san demour *C*¹ *CH 564* : sans demour et sans sejour *C*² *CH 564* : sens demour et sens sejour
Pn 6771 4 douce *CH 564* : douce *Pn 6771* 5 navres suis de tel pointure *CH 564* : mavers suy de telle peniture
Pn 6771 6 sens *Pn 6771* 7 diex en nait lame *CH 564* : dieus en atirme *Pn 6771* 8 nette *Pn 6771* : necte *CH 564*
9 endure *Pn 6771* 10 voellies pour *CH 564* : belies par *Pn 6771* 11-12 Quar ie suy en aventure ie se ne
me prenes en cure *Pn 6771* 13 ploure *CH 564* : pleure *Pn 6771* ll. 14-20 *om. Pn 6771* 17 douce] donc *CH 564*

Text Setting: CH 564: *C*¹: plour 7.2 | fi-(gure) 11.3 | suis de tel 14.1/15.1/15.1 | et pu-(re) 26.1/26.4 | pour qui tant de 27.3/29.1/29.3/29.4. *C*²: fi-gu-re 9.4/10.1/10.3 | suis de tel poin-(ture) 14.3/14.4/15.1/15.2 | l'a-(me) 20.4 | pour qui 26.4/28.1 | tant de 28.3/28.4.

Comments: The *CH 564* transmission of this work is an example of true 4-part composition likely from the late-Machaut period.

Editions: FSM 72 (incorrect reading for first 6 measures on *Ct*); FSC 37; PMFC XIX, 91.

Unlike the FSC and PMFC XIX, the present edition offers a reading based upon a once-sharpwards transposition of the *gammaut* in *C1* and *C2*. An improved reading is also offered at *C1* 4.3-7.1 where the emendation of a *Sbr* rest to two *Min* rests results in sound contrapuntal behaviour.

Bibliography:

Günther, U. 1967, 'Bemerkungen zum älteren französischen Repertoire de Codex Reina', *Archiv für Musikwissenschaft*, vol. 24, pp. 247-249.

15. En remirant vo douce pourtraiture

Description: Mag<iste>r Filipoctus (Philipoctus de Caserta)(*MOe5.24*); Ph<ilip>ot (*CH 564*).

Sources: I-*MOe5.24*, f. 34v; F-*CH 564*, f. 39r; F-*Pn6771*, f. 80v

Voices: MOe5.24, Pn6771: (S), *Ct*, *T*; *CH 564:* (S), (*Ct*), *T*.

Form: Ballade.

Clefs: MOe5.24: (5 lines) *S:* c3 (but c1 *MS*), *Ct:* c3, *T:* c3; *Pn 6771:* (6 lines) *S:* c2, *Ct:* c4, *T:* c4;

CH 564: (6 lines) *S:* c2, *Ct:* c4, *T:* c4.

Signatures: MOe5.24: bb (*err.*), bb, bb; *Pn6771 CH 564:* -, bb, bb.

Notation: *Ars subtilior* notation employing *semibreves caudate*, *dragme* and *semiminime* (the latter in various forms; see *Variants*). While *MOe5.24* uses the mensural sign \bigcirc to achieve a *sesquitertia*

proportion at the *minima* level, Pn 6771 and CH 564 use void red notation to achieve the same result.

Mensural Signs: MOe5.24: ☉ is used in the S and T to cancel ☉, that is return to original mensuration. ☉ is used in a similar function in the Ct, indicating that this voice's mensuration differs from that of S and Ct.

Accidentals: MOe5.24: S: (itches according to corrected clef placement) #f 22.4 | #g 26.2 | #f 52.5. Ct: #(?)d 26.1. **Pn 6771:** S: #g 26.2 | #b' 41.1. Ct: #b 26.2. **CH 564:** S: #g 26.2 | #b' 41.1. T: #b 26.2 | bb 27.1.

Variants: S: 6.1 MOe5.24 : Pn6771 CH 564 9.4 MOe5.24 : CH 564 : Pn6771 12.1 ☉ MOe5.24 : *deest* Pn6771 CH564 12.1-15.9 *r.v.* Pn6771 CH 564 : ☉ + *bl.* MOe5.24 13.4 Pn6771 CH 564 : [☉] MOe5.24 15.1 (ga'b'a'a'gffefd) Pn6771 CH 564 : [☉] (ga'b'a'gfeff) MOe5.24 16.1 ☉ MOe5.24 : *deest* Pn6771 CH 564 16.4 Pn6771 : MOe5.24 CH564 19.1 MOe5.24 : Pn6771 CH 564 25.1 MOe5.24 Pn6771 : *desunt* CH 564 28.1 Pn6771 CH564 : MOe5.24 30.1 MOe5.24 CH 564 : Pn6771 31.5 Pn6771 : MOe5.24 : CH 564 32.5 Pn6771 : MOe5.24 : CH 564 34.1 Pn6771 MOe5.24 : CH564 35.3 Pn6771 CH 564 : MOe5.24 41.2 Pn6771 : MOe5.24 CH 564 41.4 Pn6771 CH564 : MOe5.24 43.3 Pn6771 CH 564 : MOe5.24 44.4 Pn6771 : MOe5.24 CH 564 49.4 CH564 : MOe5.24 Pn6771 52.3 MOe5.24 : Pn6771 : CH 564. Ct: 1.2 MOe5.24 : Pn6771 CH 564 1.4 MOe5.24 Pn6771 : *err* CH 564 2.4 MOe5.24 : Pn6771 CH 564 3.1 ☉ MOe5.24 : *deest* Pn6771 3.1-5.3 *r.v.* Pn6771 CH 564 : ☉ + *bl.* MOe5.24 3.1, 4.1 Pn6771 CH 564 : [☉] MOe5.24 5.4 ☉ MOe5.24 : CH 564 : *om.* Pn6771 6.7 ☉ MOe5.24 : *deest* Pn6771 CH 564 7.5 (bbc) MOe5.24 : (bc) Pn6771 CH 564 8.4 MOe5.24 Pn6771 : CH 564 11.1 Pn6771 CH 564 : [☉] MOe5.24 11.3 ☉ MOe5.24 : *deest* Pn6771 CH 564 12.4 (G) Pn6771 CH 564 : *om.* MOe5.24 12.5 ☉ MOe5.24 : *deest* Pn6771 CH 564 12.5-15.9 *r.v.* Pn6771 CH 564 : *bl.* + ☉ MOe5.24 12.5 Pn6771 CH 564 : [☉] MOe5.24 13.3 Pn6771 CH564 : [☉] MOe5.24 16.1 ☉ MOe5.24 : Pn6771 CH564 27.1 ☉ MOe5.24 : Pn6771 CH 564 27.3 ☉ MOe5.24 : *deest* Pn6771 CH 564 28.1 ☉ MOe5.24 : Pn6771

ym<m>aginer *MOe5.24* 3 amours *MOe5.24 Pn6771* : au cuer *CH 564* | tres fort *MOe5.24* : cele *CH 564* 5 il *MOe5.24* : si *CH 564 Pn6771* | puet *MOe5.24 CH564* : puer *Pn6771* | douche *MOe5.24* : douce *CH 564* : douce *Pn6771* 6 douchour *MOe5.24* : doulcour *CH 564* : ducour *Pn6771* | ne me *CH 564 MOe5.24* : me ne *Pn6771* | secourant *MOe5.24 Pn6771* : secourant *CH 564* 7 v<ost>re *CH 564* | amour *MOe5.24* : amor *CH 564* : amo<r> *Pn6771* | vois languissant] *om. Pn6771* 8-21 *linee desunt MOe5.24* 8 Acueill] acueillir *CH 564* 10 en] er *CH 564* 13 cuer *om. CH 564* 14 dame...] etc. *CH 564* 17 et] e *CH 564*.

Text Setting: CH 564: re-(mirant) 4.5 | vo 6.3 | dou-ce 7.2/7.5 | pour-trai-tu-re 7.7/8.5/8.7/9.2 | en 11.1 | la-que(le) 13.1/13.6 | est 14.4 | doulz 16.4 | y-ma-gi-ner 17.2/17.4/18.1/18.2 | si 26.2 | ne 27.1 | da-me 30.2/32.5 | sans 33.1 | per 33.4 | se 34.1 | vo 34.2 | ne 35.6 | me 36.2 | vos(tre) 39.3 | vois 46.2 | lan-guis-sant 48.3/49.1/52.1.

Comments:

Editions: PMFC XIX, 57(CH 564); FSC 79 (CH 564*); Wilkins 1964 (text only).

The present edition avoids the misrepresentation created in PMFC XIX by rebarring according to perceived cadential structures and the omission of rests after the final note in the *overt* and *clos*. The interpretation of the *overt/clos* ending at S 18.2 also differs from that realised in FSC and PMFC XIX. The *Br* at S 18.3 is imperfed by S 18.2 and 19.2. There has been substantial adjustment of text underlay, and several additional inflections are suggested editorially.

Bibliography:

Wilkins, N. 1964, 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval Studies*, vol. VIII, p. 93.

16. En attendant souffrir m'estuet

Ascription: M<agiste>r Filipoctus <de Caserta> (*MOe5.24*); Jo. Galiot (*CH 564*).

Sources: I-*MOe5.24*, f. 20r; F-*Pn 6771*, f. 84v; F-*CH 564*, f.33v; I-GR197 f.3v (frag. Ct only); US-Hdc 2387, 1v (C, T and end of Ct from GR 197).

Voices: MSS: (S), Ct, T.

Form: Ballade.
















Clefs: MOe5.24: (five lines) *S:* c3, *Ct:* F2, *T:* F3; *Pn 6771:* (six lines) *S:* c3, *Ct:* c5, *T:* c5; *CH 564:* (6 lines) *S:* c3, *Ct:* c5, *T:* c5; *Hdc 2387+GR 197:* (5 lines) excessive trimming has removed clefs, but original format appears to be *S:* c3; *Ct:* c5?; *T:* c4;

Signatures: MOe5.24, Pn 6771, CH 564: bb, bEbb, bEb (In *MOe5.24*, the sixth system on the page has an incorrectly placed b-rotundum sign in the signature, Rather than on d, it should be one space lower on b); *Hdc 2387:* bb?, bb?, bb?.

Notation: Ars subtilior techniques: *MOe5.24* uses the mensural sign \bigcirc , suggesting a level of scribal intervention in this transmission; *Pn 6771*, *Hdc 2387* and *CH 564* use *dragme* where the mensural sign \bigcirc is used in *MOe5.24*. The tenor in *MOe5.24* begins with an E flat only signature, but the next two systems use the b flat E flat signature, indicating the equivalence of these two signatures. Red (*MOe5.24*, *Hdc 2387*, *CH 564*) or void black (*Pn 6771*) coloration maintains *minima* equivalence.

Mensural Signs: MOe5.24: Two signs are found in the refrain section of the superius. The sign \bigcirc is used to indicate a 4;3 proportion at the *minima* level, organised as [2,2]. The sign \textcircled{C} follows the aforementioned sign and returns to the original *tempus*.

Accidentals: MOe5.24: *S:* #b 19.1. *CH 564:* *S:* 5.2 #f (?). *Pn6771:* *S:* 5.2 #f. *Hdc 2387:* *S:* 5.2 #f | b(?)b 19.1.

Variants: S: passim r.f. MOe5.24 CH 564 Hdc 2387: w. Pn6771 7.2 . *CH 564 Hdc 2387:* . *MOe5.24 Pn6771 11*  *MOe5.24 CH 564:*  *Hdc 2387:*  *Pn6771 14*  *CH 564:*  *Pn6771:*  [lacuna]  *Hdc 2387:*  *MOe5.24 22.2*  *Pn6771 CH564 Hdc 2387:*  *MOe5.24 31, 33*  *CH 564 MOe5.24:*  *Pn 6771:* lacuna est *Hdc 2387 39.3-41.4* 

MOe5.24 CH 564 : Pn6771 : Hdc 2387 44.3
 CH 564 Hdc 2387 : Pn6771 : MOe5.24 50.1 Ch564 :
 Pn6771 : MOe5.24 : lacuna est Hdc 2387 53.2 CH 564 Pn6771 Hdc 2387 :
 MOe5.24 58.1 MOe5.24 : CH 564 : Pn6771 :
 Hdc 2387
 T: : 1.1 MOe5.24 Pn6771 : CH 564 : lacuna est Hdc 2387 22.4 CH 564 Pn6771 :
 MOe5.24 : lacuna est Hdc 2387 31 Pn6771 CH 564 Hdc 2387 : MOe5.24 34 CH 564
 Hdc 2387 : Pn6771 : MOe5.24 44.1 CH 564 Pn6771 Hdc2387 : MOe5.24 47
 MOe5.24 CH 564 Hdc 2387 : Pn6771
 Ct: 1 MOe5.24 CH 564 : [lacuna] GR197 : Pn 6771 4.2 c MOe5.24 Pn 6771 CH
 564 : d GR 197 7.2 a MOe5.24 CH 564 Pn6771 : g GR197 8.1 MOe5.24 :
 Pn6771 : CH 564 : GR 197 10.1 CH 564 Pn6771 :
 MOe5.24 GR197 14.1 CH 564 Pn 6771 GR 197 : MOe5.24
 16.1 CH 564 : Pn6771 :
 GR 197 : MOe5.24 22.2
 (aa) MOe5.24 CH 564 Pn6771 : (aa) GR197 30.1 MOe5.24 CH 564 : Pn6771 :
 GR 197 38 (CGF) MOe5.24 GR 197: (CGF) Pn6771 : (CGGF) CH
 564 42.2(3) MOe5.24 : Pn6771 : GR 197 : CH 564
 44.3 G MOe5.24 Pn6771 GR 197 : F CH 564 46.1 MOe5.24 : Pn6771 :
 GR 197 : CH 564 46.3 G MOe5.24 GR197 Pn6771 : bb CH 564 51.1, 53.1
 CH 564 GR 197, lacuna est 53.1 : Pn 6771 : MOe5.24 56.1 MOe5.24 :
 Pn6771 : CH 564 : [lacuna] Hdc 2387.

Text:

En attendant souffrir m'estuet grief payne
 et en langour vivre, c'est ma destinee
 puis que venir ne puis a la fontaine
 tant est de ruisious en tour avironee.
 Celle vertu si grant li as Diex donnee
 qu'elle puet assouvir cascuns a soufissance.
 Par sa dignite et tres nouble puissance.

Le grant russiaus que la font leur demaine
 si ont leur conduis de la font estropee
 si c'on ne puet trouver la droite vaine
 tant est corompue l'iaue et troublee
 Gouster n'en puis une seule halenee
 si unble pitie n'a de moy remembrance
 Par sa dignite et tres nouble puissance.

Si pri a Dieu que a droit la ramaine
 Et la purifie sanz estre entamee,
 Quar verement, c'est chose bien certaine.
 Je ne puis aprochier jour ne matinee.
 Et s'a moy estoyt qu'ainsi fust ordenee,
 Je vivroye en espoir d'avoir bone estance
 Pa sa dignite et tres nouble puissance.

l attendant *MOe5.24* : atendant *Pn6771 CH 564* : ...tendant *Hdc 2387* | souffrir *MOe5.24* : souffrir *CH 564* : sonfrir *Pn6771* | payne *CH 564 MOe5.24* : paine *Pn6771* : ...ne *Hdc 2387* 2 et *om Pn6771* | langor *Pn6771* : langour *MOe5.24 Hdc 2387* : languor *CH 564* | ma destinee *MOe5.24 CH564 Hdc 2387*: me e (destine- *om.*) *Pn6771* 3 puis que venir *MOe5.24 Pn6771* : puis quavenir *CH 564* : lacuna est *Hdc 2387* | puis] puir *CH 564* 4 en *MOe5.24* : est *Pn6771 CH 564* : e<st> *Hdc 2387* | ruisious en tour avironee *MOe5.24* : ruissius en tour avironne *CH 564*: ruisia<us> ontor en vironnee *Pn6771* : rousseaulx en tour en vironnee *Hdc 2387* 5 Telle *CH 564* | vertu *CH 564 Hdc 2387*: vertu *MOe5.24 Pn6771* | si grant] *om.* *MSS seq. FSC* | li a dieu donee *Pn6771*: li as diex donee *MOe5.24* : li a dieu donnee *Hdc 2387 CH 564* 5 quelle puet a souffrir cascuns a soufissance *MOe5.24* : q<ue>lle puet asouuir chascuns <et> asoufissance *Pn6771* : quel poet aisouir chascuos ouffusan[ce] *Hdc 2387* : quel puet assouuir chascun a souffissance *CH 564* 7 nouble pousance *MOe5.24* : noble poisanche *Pn6771* noble puissance *Hdc 2387* noble puissance ce *CH 564* 8- 21 *desunt in Pn6771* 8 le grant missiaus *MOe5.24* : Li grans Ruisseur *Hdc 2387* : Les grans ruissiauz *CH564* | leur *Hdc 2387 CH 564* : leuer *MOe5.24* | qui *CH 564* | demaine *CH 564* : amaine *MOe5.24* : demaiune *Hdc 2387* 9 leur conduis *MOe5.24* : les conduis *Hdc 2387* | de la font *CH 564* : de la fon *Hdc 2387* : doux *MOe5.24* | estropee *MOe5.25* : estroupee *Hdc 2387 CH 564* 10 si con ne *MOe5.24* : si quon ny *Hdc 2387* : si con ni *CH 564* | droite vaine *CH 564* : droit vaine *MOe5.24* : droite uoinne *Hdc 2387* 11 tant est courompue liane et troublee *CH 564* : tan e<st> coru<m>pu *Hdc 2387* : tant e<st> coronpue liaue et tourblee *MOe5.24* 13 | suii ble *MOe5.24* 12 Gouster *CH 564* : Goustre *Hdc 2387* : guster *MOe5.24* | halenee *CH 564* : alenee *MOe5.24* 13 si unble *MOe5.24 CH 564* : se hublee *Hdc 2387* | na de moy *Hdc 2387 CH 564* : na moy *MOe5.24* 14 Par sar *Hdc 2387* : Per sa *MOe5.24* 15-21 *desunt in MOe 5.24* 15 a Dieu que a droit la ramaine *CH564* : a raison qu'a droit la Remainne *Hdc 2387* 16 purifie *CH564* : purifiee *Hdc 2387* 17 Quar] Qua *CH 564* : ou *Hdc 2387* | a virement (autrement?) co ce sir cose *Hdc 2387* 18 Je ne puis aprochier jour ne matinee *CH 564* : ie ne le puis aprochier iour ne mainee *Hdc 2387* : 19 et se uisi estoit qu'an<si> *Hdc 2387*.

Text Setting: CH 564: souf-(frir) 5.2 | (ver-)tu 40.1 | (souf-)fi-(san-)ce 46.2/47.4 | sa 51.1 | di-(gnite) 51.4 | noble puissance 54.2/54.3/54.4/56/56.1.

Comments: The ascription of the transmission of this work occurring in *CH 564* to Jo. Galiot is incorrect on the basis that this work shows several features in common with Philipoctus' other ascribed works especially *En remirant* and *De ma douleur*. As already suggested by Günther (1972), the quotation of this work as well as two other works also ascribed to Philipoctus de Caserta, *En remirant* and *De ma douleur*, in Johannes Ciconia's *Sus une fontayne* further increases the likelihood that *En attendant souffrir m'estuet* was also composed by Philipoctus.

The text of this work employs the motto of Bernarbo Visconti - 'souffrir m'estuet'. This motto is also employed in three other *trecento* works which also demonstrate a similar melodic phrase set to this motto. The melodic phrase in Philipoctus' works bears a strong resemblance to these works (Thibault 1970). Furthermore, the text of Philipoctus' works may also contain another allusion to the fountain at Pavia, although this suggests a contrary connection to Bernarbo's nephew and rival Giangaleazzo Visconti.

Editions: PMFC XVIII, 45 (*CH 564*); FSC 28 (*CH 564**); Wilkins 1964 (text only).

The editor of PMFC XVIII reads this work in [3,3], reproducing the sign for this mensuration in the diplomatic preparatory S staff. This reading, however, is incorrect: the sign has bled through from the previous *recto* surface. Given this, PMFC XVIII is remarkable for the number of exceptions to mensural rules that must be made to accommodate this reading. The unsuitability of

this interpretation is also suggested by the oscillation between 9/8 and 6/8 time signatures in PMFC XVIII. FSC seems to make the same error initially by producing a reading in 9/8, although BB. 4ff are transnotated in 6/8. Note typographical error in FSC at S 46.4 which omits a tie between across-the-bar notes. The present edition is the only one to date to realise that this work is written in [2,3]. Several improvements through editorially indicated accidentals are also offered here.

Bibliography:

Wilkins, N. 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval Studies*, vol. VIII, 1964, pp. 92-93.

Thibault, G. 1970, 'Emblèmes et devises des Visconti dans les oeuvres musicales du trecento', *L'ars nova italiana del trecento*, vol. III, pp. 152-56.

Günther, U. 1972, 'Zitate in französischen Liedsätzen de Ars Nova und Ars Subtilior', *Musica Disciplina*, vol. XXVI, pp. 53-68.

Strohm, R. 1992, 'Filippotto da Caserta, ovvero i francesi in Lombardia', in *In cantu et in sermone: A Nino Pirrotta nel suo 80° compleanno*, eds F. D. Seta & F. Piperno, Firenze, pp. 69-70.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, pp. 287-363, esp. pp. 311-326, 337-346.

17. Fuions de ci

Ascription: *Senleches Jacob* after residuum (CH 564); Selesses (MOe5.24)

Sources: F-CH 564, f. 17r; F-Pn6771, f. 61v; I-MOe5.24, f. 14v-15r.

Voices: MSS: (S), Ct, T.

Form: Ballade.


Clefs: **CH 564:** (6 lines): S: c4, Ct: F4, T: F4; **Pn6771:** (6 lines): S: c4, Ct: F3, T: F3; **MOe5.24:** (5 lines): S: c3, Ct: c5, T: c5.



Signatures: MSS: S: \flat , Ct: $\flat E \flat$, T: $\flat E \flat$.

Notation: French *ars nova* notation in the syncopated style. Integer valor is [3,2]. *Modus* is also imperfect to obtain the correct value of the red *longe*.

Mensural Signs: **F-Pn6771:** S: \circ , *man. sec.*

Accidentals: **MOe5.24:** S: $\sharp b$ 13.1 | $\sharp f$ 19.2 | $\sharp b$ 34.2 | $\sharp F$ 46.2 | $\sharp f$ 48.1 | $\sharp b$ 49.4. T: $\flat b$ 53.2 (beginning of staff segment).




Variants: S: 1.1 \circ *add. man. sec* Pn 6771 6.1 b flat Pn6771 MOe5.24 : a CH 564 10.2  Pn6771




MOe5.24:  CH 564 20  Pn6771 MOe5.24 :  CH 564 21.5  Pn6771 MOe5.24 :  CH

564 22.2 b flat Pn6771 MOe5.24 : a CH 564 24 \blacklozenge \blacksquare (gg) Pn6771 MOe5.24 : \blacksquare (g) CH 564 21.5b

  Pn6771 MOe5.24 :   CH 564 38.4   Pn6771 MOe5.24 :   CH 564 45.2



\blacksquare \blacklozenge CH 564 MOe5.24 : \blacksquare \blacklozenge Pn6771 51.3 \blacksquare \blacklozenge CH 564 MOe5.24 : \blacksquare \blacklozenge \blacklozenge Pn6771 55.2 


Pn6771 MOe5.24 :  CH 564 56.5  Pn6771 MOe5.24 :  CH 564 59.2 \blacksquare Pn 6771 : \blacksquare Ch 564.

Ct: 1.1 \blacklozenge  \blacklozenge CH 564 MOe5.24 : \blacklozenge  \blacklozenge Pn6771 13.2 \blacklozenge \blacklozenge CH 564 MOe5.24 :  Pn6771

19.1 \blacklozenge \blacklozenge \blacklozenge (GEGF) MOe5.24 (GFGF *err*) CH 564 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge (GGEGF) Pn6771 31.1 b

CH 564 Pn 6771 : a MOe5.24 33.1 F CH 564 MOe5.24 : G Pn 6771 34.1 \blacklozenge \blacklozenge \blacklozenge \blacklozenge CH 564

MOe5.24 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge Pn6771 37.4 \blacklozenge Pn6771 MOe5.24 : \blacklozenge *err.* CH 564 41   CH 564

Pn6771 :  MOe5.24 44.3 \blacksquare (b) CH 564 Pn 6771 : *om.* MOe5.24 46.1 \blacklozenge \blacklozenge \blacklozenge CH 564

MOe5.24 : $\downarrow \blacklozenge \blacklozenge \blacklozenge \downarrow$ Pn6771 47.4 $\downarrow \blacklozenge \blacksquare$ CH 564 Pn6771 : $\downarrow \downarrow \blacklozenge$ MOe5.24 50.3 \downarrow CH 564
 Pn6771 : $\blacklozenge \blacklozenge$ MOe5.24 57.2 \downarrow CH 564 MOe5.24 : \blacksquare Pn6771.

T: 9.2, 32.2 \dashv MOe5.24 Pn 6771 : \dashv ? *err.* CH 564 20.1 E CH 564 : D Pn 6771 MOe5.24 20.3
 $\downarrow \blacklozenge$ CH 564 Pn6771 : $\blacklozenge \downarrow$ MOe5.24 23.2 E Pn 6771 MOe5.24 : D CH 564 28.1 $\uparrow \blacksquare$ CH 564
 MOe5.24 : $\square \blacksquare$ Pn6771 41 $\downarrow \blacksquare \blacksquare$ CH 564 Pn6771 : $\downarrow \blacksquare$ MOe5.24 46.2 \downarrow CH 564 MOe5.24 : $\blacklozenge \blacklozenge$
 Pn6771 48.5-49.1 FB CH 564 MOe5.24 : GC *err.* Pn6771 58 \blacksquare Pn6771 MOe5.24 : $\downarrow \blacksquare$ CH 564.

Text:

Fuions de ci, fuions povre compaigne,
 chascuns s'en voist querir son aventure
 en Aragon, en France ou en Bretaingne,
 car en breif temps on n'ara de nos cure;
 fuions querir no vie, bien seüre,
 ne demerons yci eure ne jour
 puis que perdu avons Alienor.

Car c'est bien drois, Rayson le nous emseingne,
 puis que la Mort tres cruel et obscure
 nous a oste la roïne d'Espaingne,
 nostre maestresse en confort et mesure;
 que chascuns ovre leur voluté pure
 de bien briefment vuider de ce contour
 puis que perdu avons Alionor.

Mais au partir personne ne se faigne
 que de bon cuer et laialte seüre
 ne prie Dieux que l'amede li preingne,
 et qu'elle n'ait sa penitence dure,
 mais paradis qui de jour en jour dure;
 et puis pensons d'aler sans nul sojour
 puis que perdu avons Alionor.

Senleches Jacob

1 fuions CH 564 MOe5.24: fuyons Pn6771 *ut passim* | ci CH 564: chi Pn6771 MOe5.24 | poare compaigns
 CH 564: poure compaigne Pn6771 MOe5.24 2 chascuns CH 564 MOe5.24: cascuns Pn6771 | aventure CH
 564 MOe5.24: aventure Pn6771 3 france CH 564: franche Pn6771 MOe5.24 | bretangne MOe5.24 4 temps
 CH 564: tamps Pn6771 MOe5.24 5 bien CH 564: non Pn6771 : no MOe5.24 6 Ne demerons Pn6771: Ni
 demons MOe5.24: Ne demories CH 564 | yci CH 564 Pn6771: ichi MOe5.24 | eure CH 564: heure Pn6771
 MOe5.24 7 avons Pn 6771 MOe5.24 : avous CH 564 Alienor CH 564: alionnour Pn6771: Alyennour
 MOe5.24 8-21 *deest* MOe5.24 Pn6771 10 royone CH 564 11 on con fuit et mosure CH 564 13 buider CH
 564 ton tour CH564 17 preingnee CH 564 18 elle n'est CH 564 21 Alionor CH 564.

Text Setting: CH 564: com-pai-gne 5.1/5.3/6.3 | s'en voist que-(rir) 11.1/11.3/12.2 | a-ven-tu-(re)
 14.4/15.1/21.1 | [h]eu-re ne 38.1/38.2/39.2 | (A-)li-e-nor 53.3/54.1/56.2.

The text setting in all three sources is remarkably consistent, with significant variations occurring only towards the final syllables of lines and especially in relation to melismatic passages at the end of a section.

Comments: The poet refers to the post-parturient death, on 15th September, 1382, of his patroness, Elionor of Aragon, Queen of Castile and implores his *pouvre compaignie* to seek with him adventure in other realms.

Editions: FSM 47; FSC 89 (CH 564*); PMFC XVIII, 11 (CH 564).

PMFC XVIII based on CH 564 is poor as it misrepresents integral mensural structures by barring according to cadential features rather than inherent mensural framework. FSC is in a steady 3/4 throughout. PMFC XVIII is also deficient as a scholarly edition as it omits several ligature marks, eg. T 3.4, T 2.2. The text underlay has been adjusted in the present edition, notably (but not exclusively) for “Alionor” and the third syllable of ll. 1 and 3 (reflecting the underlay of Pn 6771). The on-staff sharp at S 47.1 in FSC is incorrect. There is no MS accidental at this point in CH 564.

Facsimile: **CH 564:** Gennrich 1956b, Tafel IX (second last ligature in CT has 2 dots not found in MS).

Bibliography:

Günther, U. 1961, ‘Datierbare Balladen des Späten 14. Jahrhunderts I’, *Musica Disciplina*, vol. XV, pp. 43-45.

Gennrich, F. 1965a, (ed.) *Abriß der Mensuralnotation des XIV und ersten Hälfte des XV Jahrhunderts*, Musikwissenschaftliche Studienbibliothek 3, Langen bei Frankfurt.

Gennrich, F. 1965b, (ed.) *Übertragungsmaterial zum Abriß der Mensuralnotation des XIV und ersten Hälfte des XV Jahrhunderts*, Musikwissenschaftliche Studienbibliothek 4, Langen bei Frankfurt.

18. Phiton, Phiton, beste tres venimeuse

Ascription: Mag<iste>r Franciscus (CH 564).

Sources: F-CH 564, f. 20v; F-Pn 6771, f. 56r; H-Bu Fr 298, recto (S and beginning of T).

Voices: **MSS:** (S), Ct, T.

Form: Ballade.

Clefs: **CH 564:** (6 lines) S: c4, Ct: c5, T: c5. **Pn 6771:** (6 lines) S: c4, Ct: c5F3, T: c5.

Signatures: **CH 564:** S: bb (m. 14ff), Ct: -, T: -. **Pn6771:** none.


Notation: Black *Ars nova* note shapes only, with occasional syncopation.

Mensural Signs: **PN 6771:** S 1.1 ○ (man. sec.).



Accidentals: **Pn6771:** S: bb 10.1 | bb 31 | bb 59.1. **CH 564:** S: bb 14.1 | ♯ 36.2.


Variants: S: 3 ■. **CH 564** : ■ **Pn6771** 4.1-4.2 ed **CH 564** : dc **Pn6771** 4.4-4.5 om. **Pn6771** 13 ■[⊔].


Pn6771 : ■[⊔] **CH 564** 15.3 ↓◆◆◆ **Pn6771** : ◆◆◆ **CH 564** 46 ◆◆◆. **Pn6771** : ◆◆ **CH 564** 47 E

Pn6771 : F **CH 564** 48.1 ⊔ om. **Pn6771** 53 ⊔ **Pn6771** :  **CH 564** 57.1-58.3 dcbac,c **Pn6771** :


fedcd,e err. **CH 564** 63.4 ◆◆ **Pn6771** :  **CH 564** 65.3 ◆◆. **Pn6771** : . **CH 564**.


T: 11.1 ⊔◆◆◆◆ (,cbca) **Pn6771** : om. **CH 564** 16.1 ◆◆◆◆ **Pn6771** : ◆◆◆◆ **CH 564** 35.3 ◆◆



Pn6771 :  **CH 564** 47.1 ■◆◆◆◆◆ **Pn6771** : ■◆◆◆◆◆ **CH 564** 50.1 ◆◆◆◆◆◆ **Pn6771** ◆

◆◆◆◆◆◆ **CH 564** 52 ■[⊔] **Pn6771** :  **CH 564** 59.4 ◆◆ **CH 564** : ◆◆ **Pn6771** 62.2 ⊔◆◆◆

(GFE) **Pn6771** : ⊔◆◆◆◆◆. (GFG) **CH 564** 64.1 aGF **CH 564** : FED err.? **Pn 6771**.

Ct: 7.1 ◆◆ **Pn6771** :  **CH 564** 8.4 ◆◆ (EF) **Pn6771** : ◆ (E) **CH 564** 10.1 ◆ (D) **CH 564** : om.

Pn6771 21.2 ⊔ **Pn6771** : ⊔◆◆. **CH 564** 22.1, 62.1 ◆◆◆◆◆◆◆◆◆◆ (GD,bcdcbagF) **CH 564** :

⊔⊔◆◆◆◆◆◆◆◆◆◆ (GD,,bcdcbagF) **Pn6771** 33.3 ◆◆ **Pn6771** :  **CH 564** 35.1 ◆◆ **Pn6771** :

CH 564 36.1 ↓♦♦ Pn6771 : ♦♦ CH 564 40.1 ↖ (EC) Pn6771 : ↖ (ECD) err. CH 564 44.3 D
 CH 564 : C err. Pn6771 46.3 ♦· Pn6771 : ↓ err. CH 564 49.5 ♦♦ Pn6771 : ↖ CH 564 52 ■⊥
 Pn6771 : ■⊥ CH 564 54.1 ■·+↓■ Pn6771 : ■·+↓■ CH 564 58.1 ♦♦♦♦ Pn6771 : ↖↖ CH
 564.
 Emendations: S: 16.1 ♦ Pn 6771 : ■ err. CH 564 47 E Pn6771 : F CH 564, corr. 57.1-58.1 debac,c
 Pn6771 : fedcd,e CH 564, corr.sicut Pn6771. Ct: 40.2+ ■ (D) CH 564, exp. 44.3 C] D CH 564
 46.3 ♦· Pn6771 : ↓ CH 564, corr. T: 11.1-11.5 om CH 564, supplevi sicut Pn 6771 15 D CH 564,
 corr. sicut Pn6771 46.2-3 ♦♦] ↓↓ CH 564, corr. sicut Pn6771 48.5 ↖] ↖ CH 564 : ♦♦ Pn6771.

Text:

Phiton, Phiton beste tres venimeuse
 Corps terrestion com bien regneras tu?
 Nes et crees de gent tres aineuse
 Prouchainement convient que soyes batu
 De par Phebus, le tres bel
 Qui siet en haut augens corps tres ysnel
 Qui dirrement convient qui te confonde
 Tu qui contens gaster la flour du monde.

Bien te descript Ovide si crueuse
 Car en venin est toute ta vertu
 N'onques ne creut autre si doumageuse
 Et se nature n'eust bien porveü
 Ton esperit plein de fiel
 Contre le ciel eüst fait tel appel
 Que de toy produire fust quarte et monde
 Tu qui contens gaster la flour du monde.

Et se lonc temps fortune tenebreuse
 Te sueffre en haut, nient mais ye conclu
 Que ta durer ne sera pas ioyeuse
 Ainsy Phiton ne fu mie abatu
 D'un tour seul dart sus sa pel.
 Li tien pour vray que tuit ty cuer revel
 Seront enclos en misere parfonde
 Tu qui contiens gaster la flour du monde.

1 venimeuse CH 564 : veneneuse Pn6771 2 terrestien CH 564 : terestrin Pn6771 3 aineuse CH 564 :
 hayneusse Pn6771 4 prouchainement CH 564 : prochainement Pn6771 6 augens corps CH 564 : augent cors
 Pn6771 | isnel Pn6771 : inel CH 564 7 qui te Pn6771 : que te CH 564 8 flour CH 564 : fleur Pn6771 9
 descript CH 564 : te escrit (escri) 11 doumageuse CH 564 : damageuse Pn6771 12 n'eust CH 564 : eust
 Pn6771 | porveu Pn6771 : porveir CH 564 13 esperit plain Pn6771 : speris plein CH 564 | fiel CH 564 : fel
 Pn6771 14 eust CH 564 : eut Pn6771 | appel Pn6771 : apel CH 564 15 produire CH 564 : produre Pn6771
 19 lonc le temps CH 564, le exp. : long tans Pn6771 20 conclu Pn6771 : clonclu CH 564 24 Li CH 564 : Si
 Pn6771 | que tuit ty cuer revel CH 564 : que ton cuer si revel Pn6771 25 seront CH 564 : sera Pn6771 |
 enclos...monde CH 564 : om. Pn6771.

Text Underlay: Pn6771: best-(e) <sic> 2.4 | ve-ne-neu-se <sic> 7.3/7.4/8.3 | re-gne-ras
 21.2/21.3/24.3 | par 32.4 | au-gent 41.1/41.4 | cors 42.2 | dir-re-ment 45.3/45.5/46.2-47 | con-

◆◆◆◆◆◆◆◆ (baaGabcdbab) Mleclercq 29.1-41.1 *different music Mleclercq 35* ■ (e) CH 564 : ■◆
 (ed) Pn 6771 37.1, 40.1 ♩ CH 564 : ♩ Pn 6771.

Ct: 19.3 a CH 564 : c Pn 6771 25.1 ♩ CH 564 : ◆◆ Pn 6771 40.1 ♩ (GEG) CH 564 : ♩
 (GCG) Pn 6771.

T: 3.1 ◆◆◆ CH 564 Pn 6771 : ♩◆ Mleclercq 5.2-11 *non legi potest Mleclercq 6.1* ♩ (CEDC) CH 564
 : ♩ (CDC) *err.* Pn 6771 13.1, 30.1 ◆◆◆◆ (cbab) CH 564 Pn 6771 : ♩◆ (cba) Mleclercq 18 ◆◆◆◆
 (cbaG) CH 564 Pn 6771 : ■◆ (cb) Mleclercq 23 ♩ ♩ CH 564 : ♩♩ Pn 6771 Mleclercq 27.1 ♩◆◆

(CC) CH 564 Pn 6771 : ♩ (C) Mleclercq 30.2 ◆ CH 564 : ◆ *err.* Pn 6771 : *om.* Mleclercq 36.3 D CH
 564 Pn 6771 : E Mleclercq, D bis | ♩♩ CH 564 : ♩ Pn 6771 : ♩◆◆ Mleclercq.

Emendations: C²: 16.1 ◆] ◆ MSS Ct: 5.1 #F exp. CH 564.

Text:

(Playsance) Or tost a eulz vous assemblez
 soulas, playsance, deduit, bel acueill,
 Jouvesce, liesce, l'amy:
 oiez crier occy occy
 le roussignol, ioye en aures.

Confort prenes esbatement
 le bon, le gent
 sires dire a ma dame blanche
 Que de m'amour li fays present
 entierement
 en ce moys de may par playsance.

Ce virelay li chanteras
 soulas, *playsance, deduit, bel acueill,*
Jouvesce, liesce, l'amy:
 en lieu de moy je vous enpri
 mon cuer, m'amour li presentes

Or tost a euls assemblez
 soulas, *playsance, deduit, bel acueill,*
Jouvesce, liesce, l'amy:
oiez crier occy occy
le roussignol ioye en aures.

le papegay iolyement
 et doucement
 escouteris sans desplaysance
 d'un rain de may li fays present
 avec un cent
 de salus per *ma* obeysance

Un chapelet de vert fares
 soulas, *playsance, deduit, bel acueill,*

Jouvesce, liesce, l'amy:
que soyt d'argent ferres par my
et a ma dame l'en dones.

Or tost a eulz vous assembles
soulas, playsance, deduit, bel acueill,
Jouvesce, liesce, l'amy:
oiez crier occy occy
le roussignol ioye en aures.

1 *et passim* Playsance C1 CH 564 MLeclercq : Plasanche Pn 6771 | euz C1 eulz C2 CH 564 : eux Pn 6771 : oues MLeclercq | assemble Pn 6771 MLeclercq 2 soulas bis CH 564 MLeclercq : solas bis Pn 6771 | playsance bis CH 564 MLeclercq : plasanche bis Pn 6771 | bel acueil bis Pn 6771 : le lacueil be acueil CH 564 bel acuel bis MLeclercq 3 Jouvesce CH 564 : jovesche Pn 6771 : jenette MLeclercq | liesce Pn 6771 | lamy bis CH 564 : lamj bis Pn 6771 | lami bis MLeclercq 4 oiez Ch 564 : oyes Pn 6771 MLeclercq | occy CH 564 : oci Pn 6771 : osy MLeclercq 5 roussignol CH 564 : rosignol Pn 6771 : len sen jour MLeclercq : avres CH 564 : ares Pn 6771 MLeclercq ll. 6-37 *om.* MLeclercq 9 fays Pn 6771 : fay CH 564 11 par Pn 6771 : pour CH 564 12 ce Pn 6771 : Cest CH 564 | chanteras Ch 564 : canteris Pn 6771 13 solas Pn 6771 15 en lieu de moi Pn 6771 : et lien de may CH 564 | en pri Pn 6771 : de pri CH 564 22 le papegay *om.* Pn 6771 24 escouteris Pn 6771 : escoutes CH 564 | desplaysance CH 564 : [??]branche Pn 6771 25 fays CH 564 : fay Pn 6771 27 per CH 564 : en Pn 6771 | ma *om.* MS | obeysance] oleyssance CH 564 : obeisanche Pn 6771 32 dame l'en dones *om.* Pn 6771.

Text Setting: CH 564: C¹: de-duit (2nd) *om.* | crier *om.* | Confort prenes...dame blanche *om.* C²: de-duit (3rd) 14.1/14.2 | bel a-cueill (1st) 16.1/16.2/16.3.

The refrain of both upper voices has not been underlaid with text in both CH 564 and Mleclercq. However, both versions transmit very different musical material at this point.

Editions: FSC 86; PMFC XIX, 90 (CH 564).

In relation to the problematic reading in CH 564 at C2 15.1-16, PMFC XIX *em.* the Sbr pause at 16 to a *Br* pause according to the reading of the same passage in Pn 6771. In the present edition, the Sbr pause is retained and 15.3 *em.* to Sbr. The editor of FSC bases his edition on the reading of this work in Pn 6771, including the erroneous reading at C1 29. PMFC XIX also *em.* C1 39.1-43 up a third (partially following Pn 6771 – see *Variants*). The present edition retains the reading found in CH 564 on the premise that the *clos* cadence of this section of the virelai is not final, but may function as a median cadence. Several editorial accidentals not found in previous editions are also offered here.

Bibliography:

Günther, U. 1967, 'Bemerkungen zum älteren französischen Repertoire de Codex Reina', *Archiv für Musikwissenschaft*, vol. 24, pp. 246-147.

Leclercq, F. 1984, 'Questions à propos d'un fragment récemment découvert d'une chanson du XIV^e siècle: une autre version de "Par maintes fois ai owi" de Johannes Vaillant', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther & L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, pp. 197-228.

Sleiderink, R. 1994, 'Pykini's Parrot: Music at the Court of Brabant', in *Musicology and Archival Research: Colloquium Proceedings*, eds B. Haggh, F. Daelemans & A. Vanrie, Brussels, pp. 358-391.

20. Loyaute me tient

Ascription: Garinus (CH 564).

Sources: F-CH 564, f. 36v; F-Pn 568, f. 121r.

Voices: MSS: (S), Ct, T.

Form: Isorhythmic rondeau.

Clefs: CH 564: (6 lines) S: c4, Ct: F3, T: F3; **Pn 568:** (6 lines) S: c3, Ct: F3, T: F3.

Signatures: none.

Notation: Black French *ars nova* note shapes with frequent *syncopa* created by p.d.

Accidentals: CH 564: S: #f 31.1. Ct: #F 4.1 | bb 7.1 | #F 15 | #F 40.1. T: bb 24.1. **Pn 568:** #f 31.1. Ct: #F 4.1 | bb 6 | #F 15 | #F 22.1 | bb 22.3 | #F 40.1. T: bb 24.1.

Variants: S: 3.1, 24.1 CH 564 : Pn 568 7.2, 28.2 CH 564 : Pn 568 12.1, 33.1
 CH 564 : Pn 568 19.2, 40.2 CH 564 : Pn 568 20, 41 CH 564 :
Pn 568.

Ct: 11.4 CH 564 : Pn 568 13.1 CH 564 : Pn 568 19.1 CH 564 :
Pn 568 23 (g) CH 564 : (gg) Pn 568 24.1 CH 564 : Pn 568 25.1 CH 564 : Pn
568 32.1 („dgaagac) CH 564 : („dgaggac) Pn 568 40.1 CH 564 :
 Pn 568.

T: 3.1, 18.1, 38.1 CH 564 : Pn 568 4.1 CH 564 : Pn 568 13.1 CH 564 : Pn
568 16.1, 37.1 CH 564 : Pn 568 19 CH 564 : Pn 568 40.1 CH 564 :
 Pn 568.

Text:

Loyaute me tient en espoir
D'encore venir a m'entente
Combien que demuere pour voir
Loyaute me tient en espoir.

S'atendray d'amourex voloyr
Coment que ye longue attente
Loyaute me tient en espoir
D'encore venir a m'entente.

1 *incipit solum* Pn 568 2 d'encore] dencor CH 564 6 attente] antete CH 564.

Text Setting: CH 564: (Loy-)au-te me tient en 9.2/10.2-11.1/12.2/14.2 | (e-)spour <sic> 17.3 |
(D'en-)co-re ve-nir a m'en-ten-te 29.1/om./30.2/31.1/34.2/35.1/35.4/40.1.

Comments: This work represents another example of the isorhythmic rondeau (*q.v. En attendant d'avoir*), although the version in CH 564 is not strict, but contains adjustments of the talea in the Ct for the sake of ease of singing (Ct 23) and harmonic considerations (Ct 32).

Editions: FSC 31; PMFC XIX, 51.

The text underlay in the present edition represents an adjustment of syllables to prominent repeated pitch structures and cadence, avoiding the placement of syllables on passages of *syncopa*. The resulting placement of text is significantly different from that preserved by CH 564 and reproduced in previous editions. Previous editions are also lacking in editorial accidentals. A once-sharpwards transposition of *gammaut* is read in S, producing notable *recta* inflections at S 11-13.

Bibliography: Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, p. 91.

21. Par le grant senz d'Adriane

Ascription: Ph<ilip>ot <de Caserta>.

Sources: F-Pn 568, ff. 125v-126r; F-CH 564, f. 37v.

Voices: Pn 568: (S), Ct, T; CH 564: (S), (Ct), T.

Form: Ballade.

Clefs: Pn 568: (6 lines): S: c2, Ct: c3, T: c3; CH 564: (6 lines) S: c2, Ct: c4, T: c4.

Signatures: MSS: S: -, Ct: bb, T: bb.

Notation: Both transmissions of this work employ black *ars nova* note forms in addition to red *semibreves* which indicate a *sesquialtera* proportion (*minima* equivalent). The *semiminima* is notated in CH 564 as a red *minima* and in Pn 568 as a void red *minima*. The use of the mensural signs in this work is unusual, as detailed in *Mensural Signs*.

Mensural Signs: The mensural signs \odot and \circ are employed in this work. However, it is apparent that the meaning of the first sign does not agree with the generally received view of its meaning, although parallels may be drawn with *Sus un fontayne* and the CH 564 version of *Inclite flos*. It is clear that \odot indicates imperfect *tempus* with black *semibreves* being considered as perfect, red as imperfect. The sign \circ has its usual proportional meaning of *sesquitercia* at the *minima* level.

Accidentals: CH 564: S: #g 22 | #g 28.1 | #f 32.4 | #f 56.1 | #g 63.3 | #f 70.1. Ct: #c 33 | #c 70.4. Pn 568: S: #g 22 | #f 32.4 | #f 56.1 | #g 63.3. Ct: #c 32.2 | #c 53 | #c 70.4 (*infra notam*).

Variants: S: 15.1 $\uparrow\downarrow\uparrow$ CH 564: $\uparrow\downarrow\uparrow$ Pn 568 17.3 $\downarrow\downarrow\downarrow\downarrow\downarrow$ CH 564: $\downarrow\downarrow\downarrow\downarrow\downarrow$ Pn 568 24.4 $\uparrow\downarrow\uparrow$

CH 564: \downarrow Pn 568 36 \odot Pnit 568: om. CH 564 39.1 $\uparrow\downarrow$ Ch 564: $\uparrow\downarrow$ Pn 568 45.1 \downarrow CH 564: \downarrow

Pn 568 50.4 12 x $\uparrow\downarrow$ CH 564: 12 x $\uparrow\downarrow$ Pn 568 56.1 $\uparrow\downarrow$ CH 564: \downarrow Pn 568 65.2 $\downarrow\downarrow\downarrow\downarrow$ CH

564: $\downarrow\downarrow$ Pn 568 70.1 $\downarrow\downarrow\downarrow$ (gffe) CH 564: $\downarrow\downarrow\downarrow\downarrow$ (gffge) Pn 568.

Ct: 8.3 \downarrow Pn 568: \downarrow err. CH 564 14.1 $\downarrow\downarrow$ CH 564: $\downarrow\downarrow$ Pn 568 18.1 $\uparrow\downarrow$ CH 564: \downarrow Pn 568 20.1

$\downarrow\downarrow$ CH 564: $\downarrow\downarrow$ Pn 568 42.2 $\downarrow\downarrow\downarrow\downarrow\downarrow$ (Gdedcb) Pn 568: $\downarrow\downarrow\downarrow\downarrow$ (dedcb) CH 564 47.1 $\uparrow\downarrow$

CH 564: $\uparrow\downarrow$ Pn 568 53 \downarrow CH 564: \downarrow Pn 568 56.1 $\downarrow\downarrow\downarrow\downarrow$ CH 564: $\downarrow\downarrow$ Pn 568 61.3 $\downarrow\downarrow$ CH

564: \downarrow Pn 568 71 \downarrow CH 564: \downarrow Pn 568.

T: 28.2, 32.3 $\downarrow\downarrow$ CH 564: $\downarrow\downarrow$ Pn 568 38.4 $\downarrow\downarrow\downarrow\downarrow$ CH 564: $\downarrow\downarrow\downarrow\downarrow$ Pn 568 56.1 $\uparrow\downarrow$ CH 564:

\downarrow Pn 568 57.4 $\downarrow\downarrow\downarrow\downarrow\downarrow$ CH 564: $\downarrow\downarrow\downarrow\downarrow$ Pn 568 66.1 $\downarrow\downarrow\downarrow\downarrow$ CH 564: $\downarrow\downarrow$ Pn 568.

Emendations: S: 32.5 #g exp. CH 564 52.3 #d exp. CH 564 Ct: 8.3 \downarrow CH 564 51.4 c] b Pn 568.

Text:

Par le grant senz d'Adriane le sage,
Fu Theseüs gardes de periller
Quant a son tour li convient le vöyage
En la maison Dedalus essaier.
Puis la trahi et la vost essillier;
Fortrait li a un iouel de grant pris.
Qu'avoir ne puet sanz O couvert de lis.

Adriane est si noble de linage
Et si puissant c'on la puet reconter.
Le iouel ot de son propre heritage
Que Theseüs s'efforsa d'usurper
Et pour l'avoir le tient en grant dangier.
Se socours n'a, se iouel est peris
Qu'avoir ne puet sanz O couvert de lis.

Mais le lis est de si tres haut parage,
Bel a veoir, plaisant a mainer
Riche on pövoir, de si parfait courage
Qu'a la dame puet sa vertu envier.

Roulant ne Hector ne li faut souhaidier
 Pour secourir le iouel de grant pris,
 Qu'avoir ne puet sanz O couvert de lis.

1 Par...sens dadadriane Pn 568, incipit solum 12 tient] tienent MS 19 envier] en dier CH 564, sicut Wilkins 19 Hector] estor CH 564.

Text Setting: CH 564: d'A-(driane) 11.4 | (d'Adria-)ne 15.6 | The-se-us 20.3/21.1-/21.2 | (gar-)des 24.4 | de pe-ri-ller 25.3/27.5+/28.1/28.1 | es-sai-er 25.4/26.1/30.1 | la tra-(hi) 44.4+/44.5 | for-trait a li un jou-(el) 49.1/49.3/50.3/50.4/50.7 |) cou-(vert) 66.2/66.4 | lis 70.3.

Comments: This is another work employing figures from Classical and Medieval literature. The deceit of Theseus towards Ariadne, most famously portrayed in Catullus 64, ll. 52ff (Mynors, 1958, cf. Quinn, 1973), would have been well known to the learned medieval audience (cf. *Medee fu*). Two further heroes, Hector and Roland, are diminished in the light of the poem's contemporary "hero", Louis of Anjou. Deslisle (1900) in the earliest modern assessment of the text, stated this work referred to the mishappened assistance which Louis I, duke of Anjou, had offered to Joanna I (*Adriane*), Queen of Naples when her right to the throne was threatened by Charles Durazzo (*Theseus, usurper*) on 1381. It may also refer to either Johanna's naming of Anjou as heir in 1378-9 or the latter's expedition in 1382 to save the kingdom from Durazzo. While the allusion to the lily (*lis*) suggests the royal house of France, Wilkins (1964) demonstrates that the ballade's refrain actually names Louis (or Lois) by the phrase *O couvert de LIS* ('O covered with [or enclosed by] LIS', lit. 'O covered with the lily'.)

Editions: Wilkins 1964 (text only); FSC 81 (CH 564*); PMFC XIX, 54 (CH 564).

PMFC XIX is marred by irrational barring into several different time signatures. FSC retains a constant bar length throughout. Both previous editors do not read the MS *b-quadratum* on f before 32.4. It is identified here. Editorial accidentals often indicate soft hexachords. Evidence for this reading like *b-quadratum* on b at S 37.2 has not been recognised by previous editors.

Bibliography:

Delisle, L. 1900, (ed.) *Institut de France, Le Musée Condé, Chantilly, Le Cabinet des Livres*, Paris, Belle Lettres-Librairie Plon, vol. 2.

Wilkins, N. 1964, 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval Studies*, vol. VIII, pp. 94-5.

Strohm, R. 1992, 'Filippotto da Caserta, ovvero i francesi in Lombardia', in *In cantu et in sermone: A Nino Pirrotta nel suo 80° compleanno*, eds F. D. Seta & F. Piperno, Firenze, p. 69.

22. Sans joye avoir

Sources: F-CH 564, f. 23r; F-Pn 568, ff. 27v-28r.

Voices: CH 564: (S), Ct, T; *Pn 568:* (S), T.

Form: Ballade.

Clefs: CH 564: (6 lines) S: c3, Ct: c5, T: c5; *Pn 568:* (6 lines) S: c3, T: F3.

Signatures: none.

Notation: Both transmissions of this work contain different but equivalent notational devices within a common *ars nova* set of note shapes. Whereas CH 564 employs full red *semibreves* to indicate a *sesquialtera* proportion at that level (*minima* equivalence), Pn 568 employs the *dragma* (♠).

Similarly, within the mensural framework of [2,3], syncopation in CH 564 is often achieved through the use of full red *minime* (equivalent in duration to black *minime*) while Pn 568 favours the use of p.d. with full black *minime* used throughout. CH 564 coloured *minima* syncopation notation is typical of the *ars subtilior*.

Accidentals: CH 564: S: ♯c 3.3 | ♯c 34.

Variants: S: 7.1 ■ ◆◆◆ CH 564 : □◆◆◆ Pn 568 10.1 ◆◆◆ CH 564 : ◆◆◆ Pn 568 14.3

♠ ◆◆◆◆ CH 564 : ◆◆◆◆ (14.3bis ◆◆◆◆) Pn 568 21.3 ◆◆◆ CH 564 : ◆◆◆ Pn 568 25.1

◆◆◆◆ Pn 568 : ◆◆◆◆ CH 564 26.1 ◆◆◆ CH 564 : ◆◆◆ Pn 568 28.1 ◆◆◆◆◆◆◆◆◆◆

CH 564 : ◆◆.◆◆.◆◆◆◆◆◆◆◆◆◆ Pn 568 36.1 ◆◆◆◆◆ CH 564 : ◆◆◆◆◆ err. Pn 568 38.3 ◆◆ //

◆◆◆◆◆ CH 564 : ◆◆◆◆◆ Pn 568 42.1 ◆◆◆◆◆ CH 564 : ◆◆◆◆◆ Pn 568 46.1 ◆◆◆◆◆ CH 564 : ◆◆◆◆◆ Pn 568 49.1 ◆◆◆◆◆ CH 564 : ◆◆◆◆◆ Pn 568 50.4 ◆◆◆◆◆ CH 564 : ◆◆◆◆◆ Pn 568 52.3 ◆◆◆◆◆ CH 564 :

T: 5.1 ◆ CH 564 : ◆ Pn 568 13.1 ◆◆ (FEED) CH 564 : ◆◆◆ (FED) Pn 568 15.1 ◆◆ CH 564 :

◆◆ Pn 568 18.1 ◆◆◆ CH 564 : ◆◆◆ Pn 568 27.1 ◆◆◆ CH 564 : ◆◆◆ Pn 568 36.1

◆◆ CH 564 : ◆◆ Pn 568 39.1 ◆◆ CH 564 : ◆◆ Pn 568 44.1 ◆◆ CH 564 : ◆◆ Pn 568 52 ◆◆ CH 564 : ◆◆ Pn 568.

Emendations: S: 38.4 a om. MS, *supplevi* 39.1 g] a MS (cf. 15.1) T: 29 G] F MS.
Text:

Sans joye avoir ne peut longuement
 Nulz homs vivre par droyte nature
 Car qui a le cuer triste et doulent
 Est douteus que sa vie moult dure;]
 Pour moy le dy qui telz maulz endure
 Pour bien amer et loyalmment tenir
 Qu'ades m'est il avis que doye mourir.

Certes nulz ne scet le grant torment
 Que je sens nuit et iorn sans measure.
 Car plus je serfs amors leyalment
 Tant Plus me met a desconfiture
 Et fortune m'est contraire et dure
 Dont me maulz sont si tres durs a souffrir
 Qu'ades m'est il avis que doye mourir.

4 douteus...dure] PMFC XVIII, om. CH 564, 9 je] om. CH 564 10 je] om. CH 564 11 tant] om. CH 564 |
 desconfiture CH 564.

Text Setting: CH 564: lon-gue-ment 8.4/9.1/9.3 | nulz homs 10.1/10.3 | droy-te 12.5/13.2 | (natu-)re 15.1 | dy 27.4 | qui telz maulz 28.1/28.4/29.4 | en-du-(re) 31.2/31.4+ | pour 34 | a-mer et loy-al-ment te-(nir) 36.3/37.1/38.1/38.3/38.4/39.1/39.3 | des 44.1 | mest il avis 48.5/49.3/50.1/50.2.

Editions: FSC 172; PMFC XVIII, 23.

The present edition takes the opportunity to suggest editorially many more possible inflections, especially cadential at BB 7, 17, 21, 52. Previous readings (FSC and PMFC XVIII) of rhythm at S 36.1-37.5 are erroneous. A reading according to that found in the MS has been offered here.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 6.

23. Se Zephirus/Se Jupiter

Ascription: Grimace (CH 564).

Sources: F-CH 564, f. 19r; F-Pn 568, f. 43r; H-Bu Fr 298, recto (fragment of T, diff. Ct).

Voices: CH 564: (C¹), (C²), T; Pn 568: (S), Ct, T.

Form: Ballade (double?).

Clefs: **CH 564**: (6 lines) C¹: c4, C²: c4, T: F4; **Pn 568**: S: c3, Ct: c3, T: F3.

Signatures: **CH 564&Pn 568**: C1(S): bb, C2(Ct): bb, T: bEbb.

Notation: Full black, French *ars nova* note forms used throughout. In [2,2] mensuration throughout.

Accidentals: **CH 564**: C¹: ♯F 7 | ♯F 23.1 | ♯b 33.1 | ♯b 50.1 | ♯F 67. C²: ♯c 12 | ♯c 17.1 | bb 22 | ♯F 40.2 | ♯f 60.1 | bb 62.1. **Pn 568**: none.

Variants: C¹: 13.2 ♯♦♦♦♦♦. CH 564 : ♯♦♦♦♦♦♯ Pn 568 21.1 ♦♯ CH 564 : ♦. Pn 568 32.3 ♦

Pn 568 : ♦ err CH 564 37.1 ♦♦♦♦♦. CH 564 ♦♦♦♦♯ Pn 568 52.3 ♦♦♦♦ CH 564 : ♯♦♦♦ Pn

568 63.3 ♦♦♦ (ab) CH 564 : ♦ (a) Pn 568 66.1 ♯ Ch 564 : ♦♦ Pn 568.

C²(Ct): 17.1 ♯ CH 564 : ♦♦ Pn 568 25.1 babG CH 564 : aGaF err. Pn 568 42.3 ♯ CH 564 : ♦♦

Pn 568 44.3 ♦♦♦♦ (cbba) CH 564 : ♦♦♦ (cba) Pn 568 68 ♯ (ec) CH 564 : ♦♦♦ (edc) Pn 568.

T: 3.1 ♯ CH 564 : ♯ Pn 568 23.1 ♯ CH 564 : ♯ Pn 568 28.1 ♯ CH 564 : ♯

Pn 568 49.1 ♯ CH 564 : ♯ Pn 568 64.1 ♯ CH 564 : ♯ Pn 568 66.1 ♯

CH 564 : ♯ Pn 568.

Emendations: C¹: 32.3 ♦ Pn 564 ♦ CH 564, em.

Text:

Se Zephirus, Phebus et leur lignie
Furent d'acort pour moy donner confort.
Et s'eüsse Fortune pour amie.
Si croi je bien qu'encor seroit ce fort.
Que eusse bien sante ne Reconfort
Quant a present esbatement ne Joye.
Se devant moy, ma dame ne veöye.

Car c'est celle que me puet donner vie
Ne ie quier *pas* avoir autre ressort
Si li sopli que me soit enaÿe
quar certes ie n'ay soulas ne depourt.
Et sa beaute si doucement ma mort
Que nullement estre liez ne porroye
Se devant moy, ma dame ne veöye.

Se Jupiter qui donna seignurie
Au cler veänt Argus pour amer fort
Venus qui fu sa deësse et s'amie
Et me vausist d'amors donner le port.
Ne pouroit pas mon cuer estre d'acort
Que fusse gay pour chose que ie voye
Se devant moy, ma dame ne veöye.

Si pri amours et a merci supplie
Que pitie qui on cuer ma dame tort.
Recueillent pour estre de ma partie
Qu'autrement, certes, brief m'aroït mort

Car ma langor trop fort me point et mort
 Si que ensemment vivre ainsy ne porroye
 Se devant moy, ma dame ne veöye.

1 zepirus *CH 564* : çefirus *Pn 568, incipit solum Pn 568* | lignie] linige *CH 564 9 pas*] *supplevi* 15 Jupiter *CH 564* : iuppiter *Pn 568, incipit solum Pn 568* | seignurie] seigurie *CH 564*.

Text Setting: CH 564: (Phe-)bus 11.2 | et 12.2 | li-gni-(e) [linig(?)-(e) *MSS*] 12.4/13.1 | Fu-rent da-(cort) 19.1/19.3/20.3 | eus-se 38.1/39.1 | es-(batement) 47.2 | de-(vant) 58.2 | (ve-)oy-(e) 64.1+.
Comments: This work is representative of the middle fourteenth-century French style of music. It uses minimal syncopation, e.g. dot of perfection on imperfect brevis, and shows a strict adherence to *tempora* boundries.

Editions: FSC 36 (*CH 564*); PMFC XVIII, 15 (*CH 564*).

The Min pause at 21.2 has been read as a p.p. with 21.1 in FSC and PMFC XVIII. The reading here corrects this error. A complete reading of editorial accidentals not occurring in previous editions accompanies this edition.

Bibliography:

Brewer, C.E. 1983, *The Introduction of the Ars Nova into East Central Europe: A Study of Late Medieval Polish Sources*, Ph. D. thesis, City University of New York, app. XX.

24. Ore Pandulfum

Ascription: Blasius (in body of text)

Source: I-MOe5.24, f.33r.

Voices: (S), Ct, T, Ct alius.

Form: Ballade

Clefs: S: c2, Ct: F4 (f2), Ct alius: F2 (F4), T: F3.

Signatures: S: -, Ct: bEbB, T: -, Ct alius: bE.

Notation: French *ars nova* style notation. A point of great interest in this work lies in its transposing signatures with includes movement from the two flats to natural *gammaut*.

Accidentals: S: #e 13.1 | #c 19.3 | #c 21.2 | #f 42.3 | bb 45.2. Ct: †E 13.4 | #F 28.2 | bb 49.2 | | bE bB 52.1 (clef change) | #F 61.1. Ct Alius: #E #b 7.1 (signature change) | #G 20 | #F 28.2 | bb 39.2 | #b 43.3 | bb 49.1 (new staff section) | #b 60.1 | #F 61.2. T: bb 1 | #F 5.1 | #b 13.2 | bE 45 | †E 49.1 | bb 51 | #F 56.3.

Text:

Ore Pandulfum modularare dulci,
 Cantibus sevos totiens amores,
 Dompne, cur, Blasi, recinis sonoris
 Qui tibi duros acuant dolores?
 Fretra permensus, solima sub urbe,
 Vidit excelsi tumulum tonantis,
 Militis signum referens decorum.

2 sevos *viz.* saevos 5 freta] freta *MS, em. Günther 1970*.

Text Setting: (se-)vos 17.1 | (So-)li-ma 35.1-/35.1+ | de-(corum) 55.1.

Comments: The text celebrates the pilgrimage of Pandolfo Malatesta to the Holy Lands in 1399 (Günther 1970). One of either Ct should be selected for performance.

Editions: Günther 1970; FSC 300; PMFC XX, 8.

Günther 1970 erroneously indicates # on f at S 19 is MS accidental. The diesis in question, however, appears on c at 19.5. Günther does not read the two b-*rotundum* on b and E as a cancelling signature at 13.3, resulting in erroneous E flats at 13.3, 15.3 and 15.2. FSC contains errors in the reading of rhythms at S 4.1-8.2 and S 58.1-61.3. These have already been correctly interpreted in the editions of FSC and PMFC XX. FSC and PMFC XX also use the two-flat signature persistently. By acknowledging the role of transpositions of the *gammaut* brought about by internal signatures within this work, the reading provided here differs significantly with those

previous editions. Previous editors have recognised the potential for different inflections of S and T according to which Ct is employed. The present edition provides alternative editorial inflections to a much greater degree than attempted before. Where two accidentals separated by a forward slash appear above a single note, the first editorial accidental indicate the inflection to be sung when the Ct is sung and the second editorial accidental indicates the inflection of that note when the Ct Alius is sung.

Bibliography:

Günther, U. 1970, 'Das Manuscript Modena, Biblioteca estense α .M.5.24 (olim lat. 568=Mod)', *Musica Disciplina*, vol. XXIV, pp. 35-40.

25. Arte psalentes

Ascription: Idem frater = Frater Bartholomeus de Bononia ordinis sancti Benedicti et Calmaldolensi.

Source: I-MOe5.24, ff.37v-38r.

Voices: (S), Ct, T.

Form: Ballade?.

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: -, bb, bb.

Notation: *Ars subtilior* employing both full red and void red coloration. Full red coloration in the S achieves augmentation (i.e. perfection) and a *subsesequialtera* proportion at the *semibrevis* due to an imperfect prolation in that voice, while in the lower voice it effects a *sesquialtera* proportion at the *semibrevis* due to the major prolation in those voices. Void red coloration is employed only in the Ct and effects a *sesquitercia* proportion at the *minima*. *Semiminime* are also employed in the S. The superius voice is in [2,2], while the lower voices are read in [2,3]. This device is identical to that found in *Veri almi pastoris* by Corradus de Pistoria. As in *Veri almi pastoris*, the different mensuration in the upper voice compared to the lower voices is signalled by the frequent use of red *semibrevis* + *semibrevis pausa* + *minima* groups at the end of phrases.

Accidentals: S: \sharp g 28.2 | \sharp c' 48.1 | \sharp f 81.6. T: \sharp c 59.

Emendations: Ct: 49.2 \blacklozenge MS, 56 \blacktriangledown MS.

Text:

Arte psalentes anexa dulciori
 patrum patre summo pontifice coram.
 Placido notas scolarunculi vultu
 magistrale decus suscipere velit.
 Et si canticulus
 non cantus existat,
 formam illi cantus
 prebere delectet.

l dulciori] dulcori MS

Text Setting: a-(nexa) 11.2 | (dulco-)ri 15.4 | pa-(trum) 17.3 | Et 40.2 | for-(mam) 61.2 | il-(li) 64.2 | (can-)tus 67.2 | (prebe-)re 73.3 | (delec-)tet 82.4.

Comments: Based on current biographical data concerning the composer of this work, it can be conjectured that the text of *Arte psalentes* refers to the Bologna Papacy.

Editions: Günther 1970; FSC 294; CMM 11/v, p. 51; PMFC XX, 7.

PMFC XX and CMM 11 mistakenly considered the S to be in [3,2], and therefore make several exceptions to rules of perfection and alteration. FSC and Günther 1970 correctly realise that this voice must be read in [2,2]. The present edition's emendation of the erroneous reading at Ct 49.2 is distinct from those provided by Günther 1970/CMM 11 and FSC/PMFC XX. The emended reading at Ct 56.1 agrees with FSC, PMFC XX and CMM 11, but Günther 1970 offers a different, by no means implausible, solution. PMFC XX incorrectly reads diesis at S 28.2 on b: it is clearly on g and functions as a raised leading tone at the cadence. CMM 11 omits this MS accidental completely. Editorial accidentals in the present edition improve on previous readings.

Bibliography: Günther, U. 1970, 'Das Manuscript Modena, Biblioteca estense α .M.5.24 (olim lat. 568=Mod)', *Musica Disciplina*, vol. XXIV, pp. 27-29;

26. Veri almi pastoris

Ascription: F[rate]r Co[r]radus de Pistoria ord[in]is herementatis.

Source: I-MOe5.24, f.36v.

Form: Ballade (Latin).

Voices: (S), Ct, T.

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: S: -, Ct: bb, T: bb.

Notation: Initial mensuration in the T and Ct is [2,3]. However, attempting to transcribe the S using this mensuration proves to be incorrect. Instead, closer reading particularly around the ends of phrases reveals that the cantus is in [2,2] with *minima* equivalence with the lower voices. Unlike the coloration in the lower voices which imperfects the semibrevis, the colouration perfects the semibrevis in the upper voice. Initial confusion is also fostered by the use of the *punctus* in the cantus. However, this appears to be the *p.a.* which has the same effect as the coloration, hence representing a notation equivoque rare in this work's source and plausibly the result of rewriting of a version employing the *p.a.* rather than augmenting coloration. The use of both coloration and the *p.a.* in such a short span is not usual and was likely avoided for the very reason that it creates ambiguity.

Accidentals: S: #f 9.1 | #f 23.4 | #f 65.4. Ct: #f 5.2 | #c 6.2 | #c 21 | #c 50 | #F 64.2.

Emendations: Ct: 60 ◆◆ (GA)] *om. MS.* (Greene has ◆◆◆◆ (ggca), PMFC, XX, p. 36);

Text:

Veri almi pastoris
 musicale collegium
 hunc cantum suscipite.
 Vinculoque amoris
 excitate ingenium
 Ipsumque corrigite.
 Et dulcis melodia
 in ore canentium
 Sonet cum armonia,
 aures mulcendo
 omni audientium.

Text Setting: (mu-)si-ca-(le) 8.4/9.1 | can-(tum) 19.4 | (suscipi-)te 25.3 | (melo-)di-(a) 39.4 | (au-)res 60.5 | om-ni 65.3/65.4.

Comments: The first two lines of the work with its reference to the “musical college of the true, merciful shepherds (i.e. Church men)” probably indicate that the text of this work and therefore music was composed during the Great Schism. Biographical details reveal that Corradus was connected to the Augustinian community of Santo Spirito (*vid.* Long 1983) and this may suggest anti-Marsilian, pro-Internationalist and pro-Clementist attitudes in this work.

Editions: FSC 304; PMFC XX, 10.

FSC retains a one-flat signature throughout the S. This seems unwarranted in light of MS evidence and the practice of differentiated signatures in this period. FSC and PMFC XX *om.* a MS diesis on f at Ct 6.1. It is retained in the present edition. Similarly, both editions *om.* Sbr pauses after S 27 and S 31. FSC *em.* the pitch at 32.1 to b', PMFC XX to f. The present edition retains the MS reading of a'. The lacuna at Ct 60 is reconstructed with different rhythms than PMFC XX, but resembling this reading's counterpoint. FSC provides an alternative reconstruction.

Bibliography:

ApelN, p. 429.

Günther, U. 1970, 'Das Manuscript Modena, Biblioteca estense α.M.5.24 (olim lat. 568=Mod)', *Musica Disciplina*, vol. XXIV, pp. 27-29;

D'Accone, F. A. 1973, 'Music and Musicians at Santa Maria del Fiore in the Early Quattrocento', in *Scritti in onore di Luigi Ronga*, Milan & Naples, Riccardo Ricciardi, pp. 99-126.

Long, M. P. 1983, 'Francesco Landini and the Florentine cultural élite', *Early Music History*, vol. 3, pp. 83-99.

Günther, U. 2001, 'Conradus de Pistoria', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 6, p. 308.

27. Sumite karissimi

Description: Magister Zacharias (Magister Antonius dictus Zacharias de Teramo).

Source: I-MOe5.24, f. 11v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: S: c2, Ct: c4, T: c4+f2.

Signatures: none.

Notation: While, with regards to demands on a performer's technique, this perhaps one of the most difficult works in the *ars subtilior* style, the notation is unambiguous and within central principles of *ars subtilior* style notation. Both red and hollow red notation are used in this work with the integer valor of [2,3], with both forms of coloration having the meaning of respectively *sesquialtera* and *sesquitercia* (at the *minima*) proportions. The complexity of this work is achieved through the device of *syncopa*, and the most noteworthy practice in this work is the interpolation of *sesquitercia* groups with black and red notes. In this respect, it is often difficult to re-notate this work into modern notation. However, the solution provided here is in keeping with the original spirit of the work's notation in that it relies on the performer's ability to mentally calculate the relation of the *tempus* to his/her current location in the musical phrase. The notation probably represents an attempt to capture an improvisatory style of performance (Stone 1996), and any performer of this music should take this into account. The composer's originality is revealed by his great variety of rhythmic patterns and balanced syncopated phrases.

One feature of this work which is in keeping with the scribal practice of its source but not universal to the repertoire is the use of red *semiminime* in the *subsesquitercia* proportion. Such usage bears obvious similarities with the practice of the late trecento although the notation relies on the principle of augmented note values through coloration.

The transcription of this work uses a 4:1 reduction for the black and red notes, and a 8:1 reduction for hollow red notes. These reductions were employed to clearly show the grouping of syncopated *sesquitercia* groups.

Accidentals: S: #f 7.3 | #c 58.1 | #c 73.6; Ct: #F 58.1; T: #F 38.1.

Text:

Sumite karissimi,
 Capud de REMulo, patres;
 Caniteque musici,
 Idem de Consule, fratres,
 et de JuMENTo ventrem,
 de gurgiDA pedem,
 de nupTIis ventrem,
 capud de Oveque
 pedem de leONE,
 milles cum in omnibus Zacharias salutes.

10 milles *viz.* milia.

Text Setting: 5.2-5.3 (karis-)si-mi 43.1 ven-(trem) 71.7-72.1 (Zacha-)ri-as. 74.4 (salu-)tes.

Comments: Nino Pirrotta ('Il codice estense lat 568', p. 137, fn 1) identifies the acrostic "Recomendatione" in this text. It is arrived at by understanding that *caput*, *venter* and *pes* refer to the first, middle and last syllable of a word. Kurt von Fischer and F. Alberto Gallo postulates that this is an audition piece, possibly for the chapel of Pisan Pope John XXIII (PMFC XIII, p. 283).

Editions: CMM 11/vi, pp. 133-36; FSC 303; PMFC XIII, 45.

All previous editions of this work use in-staff or cross-staff barring, and subdivide all across-the-bar notes, including those in complex displacement syncopation passages, into smaller tied values. While undoubtedly literal, a cluttered score results with little demonstration of the underlying rhythmic structures in this work. The present edition naturally avoids ties and seeks to

demonstrate *syncopa* groups by means of interpolated beamed groups. This approach fulfils the potential of FSC that often outlines displacement syncopation groups above the staff. Presumably, typographical errors exist in the CMM 11 (S 2) and PFMC XIII (S 32.1). No previous edition has interpreted the rhythm in S 7.1 correctly. The Min at S 7.2 has been previously read as an imperfedted Sbr and the r.v. Smin read as triplets. The present edition retains the original reading at S 7.2 and interprets the r.v. Smin equal to half a *Min*. As *f.r.* Smin in this work indicate 3:2 in relation to Min (Ct 26, 29 & 74), r.v. Smin are construed to indicate $4:3 \times 3:2 = 2:1$. The reading at S 7.1 also produces convincing contrapuntal results. PMFC XIII is perhaps the published edition most extensive in its use of editorial accidentals. Several additional opportunities for inflection are suggested editorially in the present edition. The S is read in a once-sharpwards transposed *gammaut*. Previous editors read this voice in the natural *gammaut*.

Bibliography:

ApelN, pp. 431-2.

Pirrotta, N. 'Il codice estense lat 568 e la musica francese in Italia al principio del '400', Atti della Reale Accademia de Scienze, Lettere e Arti de Palermo, vol. IV, no. II, 1944/45, pp. 101-154.

Stone, A. 1996, 'Glimpses of the unwritten tradition in some *ars subtilior* works', *Musica Disciplina*, vol. L, pp. 59-93.

28. Que pena maior

Ascription: Fr[ate]r Bartholomeus de Bononia ordi[n]is s[an]c[t]i B[e]n[e]d[i]c[t]i et C[almaldolensi].


Sounce: I-MOe5.24, f. 37r.

Voices: (S), Ct, T.

Form: Virelai (Latin).

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: S: -, Ct: bb, T: bb.

Notation: In the (high) *ars subtilior* style using the numerals 2 and 3 to denote proportions (see Canon), red and void coloration, semibreves caudatae a parte inferiori and a composite note form in the Ct. The form  in the Ct (equal to one-and-a-half minimae) is identical to that found in the anonymous *Tractatus figurarum* and this may suggest the close proximity of the composer to the theorist or familiarity with the treatise. The Ct is highly figurative and ornamental in an instrumental style. The use of *semibreves caudate* is identical to that found in the works of Jacob de Senelech's *Tel me voit*.

Canon: Canon virilarie. ad figuram .2. in dupla proportione cantetur. ad .3. vero in proportione emiolia. (The virelai's canon: at the figure 2 sing in the 2:1 proportion, a [the figure] 3 sing in the hemiola propotion [i.e. 3:2]).

Accidentals: S: bb' 1.1 | #c' 4.3 | bb' 11.3 | #f 12.2 | #f 37.4 | be' 44.3 | #b' 45.4 | bb' 47.1 | #f 47.4 | bb' 48.1. Ct: #b 13.1 | #c 18.

Emendations: Ct: 57.1-2 ◆◆ (d a) ◆ (d) MS.

Text:

Que pena maior agitanda menti?
age fungor benigna
fronte, prauis indigna,
Invida proles, odiosa genti.

Improba mordet fatiscenti sono
me cithare dum musa resonantem
Iam lingua falax, inretita bono,
hec cecha plorat mundo floridantem.

Diue virtutis portus affectantem
plebs ociosa monstrat;
Set Apollo demonstrat

aureos crines nubere intenti.

[Que pena maior agitanda menti
age fugor benigna
fronte prauis indigna.
Invida proles odiosa genti.]

I pena] viz. poena.

Text Setting: pe-na ma-ior a-gi-tan-da 4.1/4.3/5.1+/5.2/5.3/5.4/6.2/6.5 | (men-)ti a-ge fun-gor be-ni-gna fron-te 9.7/10.1/10.7/11.1/11.2/12.1/12.2/13.1/15.1/18.3 | pra-vis 19.3/20.1 | In-di-gna 22.2/23.4/24.1 | In-vi-da pro-(les) 25.2/28.1/29.2/29.5 | (Im-)pro-ba mor-(det) 42.2/43.1/43.6 | (fatisen-)ti so-no 45.4+/46.2/51.2 | Me ci-(thare) 52.1/52.2 | dum mu-sa re-so-nan-(tem) 53.2/53.3/53.4/54.1/54.2/54.3.

Editions: FSC 301; CMM 11/v, p. 51; PMFC XXI, 2.

All previous editions further reduce note values in dupla sections to a 1:8 proportion. Furthermore, the note groupings in these sections are dictated by modern conventions (3 x 4 semiquavers). Groupings in the present edition are based upon the mensural organisation ([3,2]) in these diminished portions. An emended reading supplied at Ct 57 differs from those offered by FSC, CMM 11 and PMFC XXI. The method used in PMFC XXI for indicating particoloration is unsatisfactory, and an alternative has been offered here. While previous editions replicated the underlay in the original, the present edition also adjusts text underlay to a significant extent.

Bibliography:

ApelN pp. 429-431.

Schoop, H. 2001, 'Bartolomeo da Bologna', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 2, pp. 822-23.

29. Je me merveil aucune fois

Ascription: Jacomi (at page's head), Jacob de Senleches (*residuum*).

Source: F-CH564, f. 44v.

Voices: (C¹), (C²), T.

Form: Ballade.

Clefs: (6 lines) C¹: c4, C²: c4, T: F4.

Signatures: bb, bb, bE.

Notation: This work is in the *ars subtilior* style with many complexities and several special note shapes used including particoloured figures and augmented red *minime*. While in contrasting mensurations, the music of the refrain in C¹ and C² are notated so that they yield the same rhythmic values for the first fifteen and two thirds *tempora*, but are displaced by one *tempus*.

Mensural Signs:

	Stollen	refrain
C ¹	⊙	○
C ²	○ (but ⊙ MS)	⊙
T	⊙	○

Accidentals: C¹: #c (but #b) 40.1 | #f 50.2 | #b 54.1. C²: bE 4.1 | be 57.2 | bE 60.1. T: bb 16.2 (delayed signature).

Emendations: C¹: 14.1-2 a F] b a MS

Text:

Je me merveil aucune fois comment
homme se vult meller de contrefaire
et dont n'escrit fin e comencement
et quan qu'il fait, raison est au contraire.
Dorenavant voil ma forge deffaie,
englume ne mertell ne m'ont mestre,
puis que chascuns se melle de forgier.

C'est soctie par peu divisament
 car cel labour ne leur est nessesaire,
 jo ne di[s] pas pour celuy qui aprent
 et qu'il connoist s'il seit bien ou mal faire,
 celui doit on tenir a debonaire.
 Mais je ne vueil plus faire ce mestier
 puis que chascuns se melle de forgier.

Quant on leur dist leur vice evidement
 qui cognoscent se ne leur puet il plaire,
 il respondent molt ourguelleusement
 disant que de doctrine dont que faire.
 Il doinent aus tornels fol examplaire,
 pour ce farai soppes en un panier,
 puis que chascuns se melle de forgier.

Jacob de Senleches

7 mestier] mestre *MS* 15 seur 19 tornels] tornaels *MS*

J'ay pluseurs fois pour mon esbatement
 on temps passe heü playsir de faire
 un virelay de petit sentiment
 ou un rondel qui a moy puist playre.
 Mais mantent je me vueil toutes quoy tayre
 et moy lesier ester et reparer,
 puis que chascuns se melle de forgier.

Forgier doit chilz qui son entendement
 a si agut connisciet que refayre,
 mais chascuns vult aler primierement
 disant: Je scay pour loer son afayre
 et pour autruy esblament en son repaire.
 Si ne me vuel plus euls enpacheër
 puis que chascuns se melle de forgier.

Il en i a qui vont celeement
 monstrar lour fais a autruy pour parfarayre,
 ce n'est pas fayt aseürement
 ne de bon sens se leur on doit desplayre.
 Mains fol cuidier ne sceit ou il repayre
 pour ce m'estuet bouter en un poillier
 puis que chascuns se melle de forgier.

5 toutes] tout *MS* 13 euls *deest MS* 16 a *deest MS* 20 pollier] pol poillier *MS*.

Text Setting: C¹: me mer-veil 5.1/6.1/6.4-7.1 | (au-)cu-ne fois 9.2/9.3/10.3 | (com-)ment hom-me se
 ventl me-ller de con-tre-fai-re 12.2/14.3/20.1/23.1/24.1/24.2/25.1/25.2/35.2 | (Dor-)en-a-vant
 45.2/46.2/47.1-/54.2 | ne m'ont 60.3/61.1 | chas-cuns se me-lle de for-gier
 68.2/69.2/70.3/71.2/71.3/73.2/81.1/81.3-83.1.

C²: plu-seurs fois pour 6.4/7.2/8.2/8.4 | es-ba-te-(ment) 11.1/12.1/12.2 | On (temps) 14.4 | he-(u)
 18.2 | (play-)sir de fai-(re) 20.4/22.1/23.2 | man-tent je 45.1/45.2/47.1 | vueil tout<sic> quoy tay-
 re et may le-sier ester 47.1/50.3/51.2/51.3/52.3/53.1/53.2/54.2/55.1/59.1/59.1+ | chas-cuns se me-
 lle de 69.1/69.2/70.1/70.2/71.1/71.3.

Comments: The text consists of satirical tirade against 'dabblers', inept and untrained composers who write music without consideration of the rules of counterpoint and who arrogantly assume they have written to the rule, even when their works are evidently 'wrong'. Humorous intent

often resides in the penultimate line of of each strophe, when the composer opines that he should seek more mundane tasks, perhaps those the ‘dabblers’ are more suited to, than continue composing music. The very mode in which musical composition is described relies upon fourteenth century literary conventions. The colourful metaphor of the smith, at his forge with hammer and anvil, to that of a musical composer at his composition with art and counterpoint is one already present in Machaut’s poetry. Its presence here marks a continuation, not without expansion, of an established *topos*. The significantly different canonic style of the music set to the refrain seems to be a ironical imitation of this style of the ‘dabblers’ in contrast to the ornate and rhythmically complex *ars subtilior* style in the preceding sections of the work.

Facsimiles: FSM Plate VI.

Editions: FSM 48; FSC 90; PMFC XIX, 69;

Improvements upon previous editions (FSC and PMFC XIX) occur in the interpretation of rhythms at C1 6.1, C1 16.1 and C1 23.2. C1 6.1 is *em.* here by reading a p.d. between Min. pauses C1 6.2-3. C1 6.4 *em.* to Min. is also possible, and seems more plausible than C1 6.1 *em.* to Min. offered by previous editors. It seems most plausible at C1 16.1 that the Br at C1 17.4 is imperfected by the 2 preceding Min. Alteration of these 2 Min, as in PMFC XIX, seems implausible. FSC *em.* C1 17.1 to Min. The reading at C1 23.3 is a dotted (perfect) Sbr in MS. The editors of neither FSC nor PMFC XIX read it as such. The Br at C1 25.1 is imperfected by 2 bl. Min at C1 24.1 and 25.2 (Min. at C1 24.2-3 are *fr.*). The present edition also uniquely emends the pitch at C1 14.1-2. The same remark concerning the method of indicating particoloration in PMFC XIX made for the previous work also applies here.

Bibliography:

Plumley, Y. 1999, ‘Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs’, *Early Music History*, vol. 18, p. 321-326.

30. Sus une fontayne

Ascription: J. Ciconia (Johannes Ciconia) (MOe5.24)

Sources: I-MOe5.24, f. 26v-27r; GB-Ob 229, f. 56v.

Voices: *MSS*: (S), Ct, T.

Form: Virelai.

Clefs: *MOe5.24*: (5 lines) *S*: c2, *Ct*: c4, *T*: F2; *Ob 229*: (5 lines) *S*: c2, *Ct*: c4, *T*: F2.

Signatures: *MSS*: none.

Notation: *Ars subtilior* style by virtue of polymensuralism. The work avoids coloration and special figures in favour of mensural signs.

Mensural Signs: In MOe5.24, the sign \circ is employed with its regular meaning of a *sesquitertia* proportion. The signs \circ , \odot and \ominus are used with their usual *minima* equivalence, although often in rapid succession to denote the perfect and imperfect semibrevis, that is as substitute coloration. Ob 229 presents a different set of mensural signs mostly in the same locations as in MOe5.24, yielding the following equalities (Ob 229 = MOe5.24): $\circ = \odot$; $\ominus = \ominus$; $3 = \circ$; $\odot = \odot$.

Accidentals: *MOe5.24*: $\sharp f$ 1.2 | $\sharp c$ 22.3 | $\sharp c$ 27.2 | $\sharp c$ 39.3 | $\flat b$ 51.2 | $\flat b$ 70.3 | $\sharp c$ 74. *T*: $\flat b$ 13.1 | $\sharp b$ 17.1 | $b E$ 69 | $\sharp E$ 79.1. *Ob 229*: *S*: $\flat c$ 74. *Ct*: $\flat b$ 11.4. *T*: $\flat c$ 7 | $\flat b$ 11.1 | $\flat b$ 17.2 | $\flat b$ 20.1 | $\flat b$ 26 | $\flat c$ 31 | $\flat F$ 52.1 | $\flat b$ 69.

Variants: *S*: 30.1 \lrcorner MOe5.24 : $\blacklozenge \blacklozenge$ Ob 229 34.4 $\blacklozenge \blacklozenge$ MOe5.24 : $\blacklozenge \blacklozenge$ Ob 229 43.1 \lrcorner MOe5.24 :

$\blacklozenge \blacklozenge$ Ob 229 50.1 $\cdot \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ MOe5.24 : $\cdot \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ Ob 229 70.3 \lrcorner MOe5.24 : $\blacklozenge \blacklozenge$ Ob 229 78.1

$\lrcorner \blacklozenge \blacklozenge \blacklozenge$ (efgf) MOe5.24 : $\blacklozenge \blacklozenge \blacklozenge \blacklozenge$ (egfe) Ob 229

Ct: 2.4 \lrcorner MOe5.24 : $\blacklozenge \blacklozenge$ Ob 229 4.6 $\lrcorner \blacklozenge \blacklozenge \blacklozenge$ MOe5.24 : $\blacklozenge \blacklozenge \blacklozenge \blacklozenge$ Ob 229 11.4 $\blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$

MOe5.24 : $\blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ Ob 229 13.1 $\blacklozenge \blacklozenge$ MOe5.24 : $\lrcorner \blacklozenge$ Ob 229 17.4 $\circ \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$

MOe5.24 : $\circ \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ Ob 229 34.1 $\lrcorner \blacklozenge \blacklozenge \blacklozenge$ MOe5.24 : $\lrcorner \blacklozenge \blacklozenge \blacklozenge$ Ob 229 40.1 \lrcorner

MOe5.24 : ◆◆ Ob 229 54 ■ MOe5.24 : ♯ Ob 229 57.2 ■ MOe5.24 : ■· Ob 229 74.1
 ↓ ↑ ↑ ↑ C ◆ ◎ ♭ MOe5.24 : ◆ ↑ ↑ ↑ ○ ◆ ♭ Ob 229 79.1 ♭ ♭ ♭ ♭ (daabcb) MOe5.24 : ◆ ■ ♭ ◆
 (dabcb) Ob 229 82.2 ♭ MOe5.24 : ♭ ■· Ob 229 88.1, 92.1 ♭ ♯ MOe5.24 : ♭ ♯ Ob 229
 T: 2.1 ◆ ◆ ◆ ◆ ◆ MOe5.24 : ◆ ◆ ◆ ◆ ◆ Ob 229 15.1 ♭ ♭ ♭ ♭ MOe5.24 : ◆ ♭ ♭ ◆ Ob 229 20.1 ♭ ♭ ♭ ♭
 MOe5.24 : ♭ ♭ ♭ ♭ Ob 229 28.1 ♭ ♭ MOe5.24 : ◆ ◆ ◆ ◆ Ob 229 29 ♭ ♭ MOe5.24 : ♭ ♯ Ob 229
 36.1 ♭ ♭ ♭ MOe5.24 : ♭ ♭ ♭ Ob 229 50 ♭ · ■ MOe5.24 : ■ ■ ◆ ◆ ♯ Ob 229 67.1 ○ ◆ ↑ ♭.
 MOe5.24 : C ◆ ↑ ◆ ◆· Ob 229 69 ■ · ◆ MOe5.24 : ♭ ♭ Ob 229 75.1 ♭ ♭ MOe5.24 : ♭ ♯ Ob 229
 79.1 ♭ ♭ ♭ MOe5.24 : ♭ ♭ ♭ ♭ Ob 229 87.1 ♭ ♭ ♭ ♭ MOe5.24 : ♭ ◆ ♭ ◆ ♯ Ob 229 91.1 ♭ ♭ ♭ ♭
 MOe5.24 : ♭ ◆ ♭ ◆ ♯ Ob 229.

Emendations: Ct: 60.4: c deest in MOe5.24 Ob 229 75.1 c Ob 229, d em. T: 64.1, 65.1-3 lacuna est Ob 229.

Text:

Sus une fontayne *En remirant*
 Oy chanter si douchement
 Que mon cuer, corps et pensement
 remarent pris *En attendant*.

D'avoir merchi *de ma dolour*
 Qui metre pount au cuer forment.

Seul deveoir ce noble flour
 Qui tant cantoit suavement.

Que choise nulle say en recivant
 Pavour tremour et angosment
 Que fer duis certainement
 Tant sui de ly veoir desirant

Sus une fontayne *En remirant*
 Oy chanter si douchement
 Que mon cuer, corps et pensement
 remarent pris *En attendant*.

1 une] vn MOe5.24 : unne Ob 229 2 Oy MOe5.24: Ouy Ob 229 | douchement MOe5.24: duochement Ob 229
 3 mon MOe5.24: muon Ob 229 | corps MOe5.24: cors Ob 229 4 atendant Ob 229 5 duoluor Ob 229 6 me tres
 pount Ob 229 fuorment Ob 229 7-12 linee desunt Ob 229.

Text Setting: **Ob 229**: chan-(ter) 22.3 | si duo-che-(ment) 24.3+/24.5/26.4 | Que moun 28.5/29.3 |
 re-ma-(rent) 41.1/41.2 | a-(tendant) 51.3 | duo-luor 73.4-/73.4 | me (tres) 79.2 | puont 82.3.

Comments: Perhaps the most intriguing work from this period and Ciconia's only surviving *ars subtilior* essay. It contains quotations, complete in each voice from the beginnings of three works variously ascribed to Philipoctus de Caserta, namely *En remirant*, *En attendant* (also ascribed to Galiot in CH564) and *De ma dolour* (vid. Günther, 1972).

Editions: FSC 14 (MOe5.24*); PMFC XXIV, 45 (Ob 229+MOe5.24).

The present edition's reading of the rhythm at Ct 60 resembles the emendation in FSC, and differs from the edition of PMFC XXIV. The editors of PMFC XXIV read the rhythm at Ct 74.1-75.2 according to MOe5.24. FEC follows the reading in MOe5.24 (including erroneous reading beginning at Ct 18.2). The present edition alone follows Ob 229, with Ct 75.1 *em.* from c MS to d. FSC lacks sufficient editorial accidentals. The addition of editorial accidentals in PMFC XXIV is very comprehensive, although the present edition makes additional suggestions for inflections, eg. Ct 2.1, Ct 6.3, Ct 48. I avoid the ficta (MS and editorial) in B. 27 supplied in PMFC XXIV on the basis of the reading in Ob 229 (no MS accidentals at S 17.2). The *b-rotundum* on b at Ct 15.1 in Ob 229 (not in MOe5.24) is also adopted in this edition, with subsequent inflection in Ct 16-17.

Bibliography:

Ursula Günther, 'Zitate in französischen Liedsätzen de Ars Nova un Ars Subtilior', *Musica Disciplina*, vol. XXVI, 1972, pp. 62-64.

Hallmark, A. 'Some evidence for French influence in northern Italy, c. 1400', in *Studies in the Performance of Late Medieval music*, ed. S. Boorman, Cambridge, Cambridge University Press, 1983, pp. 193-225.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, pp. 287-363.

Stone, A. 2001, 'A singer at the fountain: Homage and irony in Ciconia's 'Sus une fontayne'', *Music and Letters*, vol. 82, no. 3, pp. 361-390.

Plumley, Y. forthcoming, 'Ciconia's *Sus une fontayne* and the legacy of Philipoctus de Caserta', in *Johannes Ciconia, Musicien de la transition*, ed. P. Vendrix, Paris, Klincksieck, pp. 9-29.

31. De ma dolour

Ascription: M<agister> Filipoctus de Caserta (MOe5.24); Ph<ilip>ot de Cas<er>te (Ch 564)

Sources: I-MOe 5.24, f.26v; F-CH 564, f. 32r.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: **MOe5.24:** (5 lines) *S:* c2, *Ct:* F2, *T:* F3. **CH 564:** (6 lines) *S:* c3, *Ct:* F3 c5, *T:* F4.

Signatures: **MOe5.24:** bb, bbE, bE; **CH 564:** bb, bEbb, bEbb.

Notation: **MOe5.24:** *ars subtilior* style utilising void red notes to indicate *sesquitercia* proportion at the *minima* level. In MOe5.24 and the Ct of CH 564, full red *semibreves* are employed with their usual meaning of *sesquialtera*, while the S of CH 564 instead employs *dragme* (see *Variants*). Full red *semiminime* are employed in both sources and they have the same value as their black counterpart, half a *minima*.

Accidentals: **MOe5.24:** *S:* #c 6 | #f 15.1 | #c 32.1 | #b 41.1 | bb 49.4 | #f 54.1 | #b 63.3. *Ct:* #F 24.3 | #F 40.1. **CH 564:** *S:* #c 6 | #c 40.2 | #b 41.1 | bb 43.4 | #c 58.4. *Ct:* #F 4.1 | bE 10.4 | #F 25 | b 29.2 (misplaced?). *T:* bb 30 (continues as signature).

Variants: *S:* 14.2 MOe5.24: CH 564 21.1, 60.1 MOe5.24:

CH 564 32.1 MOe5.24: CH 564 46 CH 564: *deest*

MOe5.24 53.2 MOe5.24: CH 564

Ct: 20.2 MOe5.24: CH 564 31.2 MOe5.24: CH 564 35.2

MOe5.24: CH 564 38.6 MOe5.24: CH 564 48.1 MOe5.24:

CH 564 50.4 (DFGF) MOe5.24: (CDFGE) CH 564 59.2 MOe5.24:

CH 564 60.1 MOe5.24: CH 564 63.1 b flat MOe5.24: c CH 564

T: 39.1 MOe5.24: CH 564 63 MOe5.24: CH 564.

Emendations: S 42.2 #c CH 564, *exp.* 58.4 #c CH 564, *exp.* *Ct:* b.16 & b.55: in group M 2sB+Blig, M imperfects first? sB of lig MOe5.24 | 45 in group M 2sBlig, M imperfects first sB.

Text:

De ma douleur ne puis trouver confort
 Car en tous cas m'est fortune contrayre.
 Languir m'estuet, car mis sui a tel port
 Qu'a mon voloir ne m'en puis pas retrayre.
 Mar vi le jour que vi le doulz viaire
 dont perdu ay la ioieuse pasture.
 Quant ne la voy la parfaite figure.

He, dous reguart, tu m'a mis a la mort
 Car contre moy sont tuit mi adversaire.
 Deduit, soulas, playsance et deport,
 Helas, ne scay certes que doye fayre.
 Il m'est avis come doye detrayre
 Car perdu ay ma douce noureture,
 Quant ne la voy la parfaite figure.

Or n'est il nulz, helas, qui me confort
 Ne puist aussy fors le douls exemplaire
 De celle en qui sont tres tuit ma deport
 Car il n'est riens, certes, qui me puist plaire.
 Or me convient tous iours crier et brayre
 Dont que pres suy mis a desconfiture
 Quant ne la voy la parfayte figure.

l trouver *MOe5.24*: trouuer *CH 564* 3 me exp. *MOe5.24*: deest *CH564* | cel *MOe5.24*: tel *CH 564* 4 voloir ne
 men *MOe5.24*: vouloir nense *CH564* | pas om *MOe5.24* 6 ioieuse *CH 564*: yoieuse *MOe5.24* 7 Quant bis
MOe5.24 | parfaite *CH 564*: parfayte *MOe5.24* 8-21 desunt *MOe5.24* 9 contre] con tir *CH 564* 14 la...figure]
 etc. *CH 564* 15 helas] las *CH 564* 20 desconfiture] desconfaure *CH 564*.

Text Setting: ma do-lour ne 7.1/8.1-9.1/9.3/10.2 | con-(fort) 13.2 | en tous cas mest for-tu-ne con-
 tray-ne 15.3/16.2/16.4/17.3/17.5/18.1-/18.1+/18.3/18.4/23.4 | vi le iour que 32.2/32.3/33.2/34.1 |
 (viai-)re 38.1 | pas-tu-(re) 43.4/44.1 | ne la voy la par-(faite) 52.4/53.3/54.3/55.3/55.4.

Comments: Intertextual elements drawing upon Machaut's ballade *De ma douleur ne puis avoir confort*,
 may be observed. *Q.v. Sus une fontayne*.

Editions: Wilkins 1964 (text only); FSC 78 (*CH 564**); PMFC XVIII, 42 (*CH 564*).

The p.d after Ct 21.1 is exp. in the present edition, thereby producing a reading closer to *MOe5.24*
 and different from that in FSC and PMFC XVIII (both editors use *CH 564* as their source). The
 present edition also offers several additional editorial accidentals with notable results, esp. BB 30-
 32. MS accidentals exp. at S 41.2 and 58.4. The interval of an augmented 6th with the T in the
 latter seems contrapuntally inappropriate. PMFC XVIII is also deficient as a scholarly edition on
 account of the omission of all ligature marks in all voices from BB 11 onwards. It is assumed that
 this lapse, contrary editorial policy, in PMFC XVIII is typographical.

Bibliography:

Wilkins, N. 1964, 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval
 Studies*, vol. VIII, p. 92.

32. En ce gracieux temps

Ascription: Senlesses (*MOe5.24*).

Sources: I-*MOe5.24*, f. 25r; F-Pn6771, f. 58v; I-Pu 1115, f. Br; [F-Sm 222, f. 51r].

Voices: *MOe5.24*, *Pn 6771*: (S), Trip, T; *Pu 1115*: (S), Ct (=Trip), T.

Form: Mimetic virelai.

Clefs: *MOe5.24*: (5 lines) S: c3, Trip: c3, T: F3; *Pn6771*: (6 lines) S: c3, Trip: c3, T: F3; *Pu 1115*:
 (5 lines) S: c3, Ct: c3, T: F3

Signatures: *MOe5.24*: bb (from 13th note onwards), bb, bEbb; *Pn6771*, *Pu 1115*: bb, bb, bE.

tant stot *Pu 1115* : tantost *MOe5.24 Pn6771* 17 me nalay *MOe5.24* : men alay *Pn6771 Pu 1115* |
 ap<er>teme<n>t *Pu 1115* : aperteme<n>t *Pn6771* : auertemi<n>t *MOe5.24* 18 vers *MOe5.24 Pn6771* :
 ners *Pu 1115* | jant *MOe5.24* : gent *Pn6771 Pu 1115* 19 ye troy *Pu 1115* : ientroy *Pn6771* : ye troy *MOe5.24*
 | lascoutoy galardem<en>t *MOe5.24* : lescoutay guallardement *Pn6771* : lescontay gaideme<n>t *Pu 1115* |
 dissant *Pu 1115 MOe5.24* disant *Pn6771*.

Text Setting: Pn 6771: j'ay o-y 10.3/11.2/12.1 | (en bui-)son 50.3 | tou-dis il plus fort cantoit
 dedens le bois 37.1/37.2/om./38.1/39.1/39.2/40.2/40.3/41.2/41.2+.

Comments: A so-called mimetic virelai which likely represents Senleches' late, laconic style. The poet while walking hears first the sweet song of the nightingale, but around the next bend his tranquility is destroyed by the roucouis call of the cuckoo.

Facsimiles: MGG 6, Tafel 68 (*MOe5.24*);

Editions: FSM 50; FSC 91 (*Pn6771**); PMFC XXI, 3 (music: *MOe5.24*; text: *Pn 6771*);

Improvements over FSC and PMFC XXI include additional editorial accidentals and correct duration of final notes in each section.

33. Par les bons Gedeon et Sanson

Ascription: Philypoctus de Caserta (*MOe5.24*).

Sources: I-*MOe5.24*, f.31r; F-CH564, f.45v; I-TnT.III.2, f 5v.

Voices: MOe5.24, Tn T.III.2: (S), Ct, T. *CH 564*: (S), (Ct), T.

Form: Ballade.

Clefs: MOe5.24: (five lines) S: c2, Ct: F2 c4 (c4 subsequently), T: F2 c4 (c4 subsequently); *CH 564*: (6 lines) S: c3, Ct: c4, T: c5. *Tn T.III.2*: (5 lines) S: c2, Ct: F2 c4, T: F2 c4.

Signatures: MSS: none.

Notation: Ars subtilior style employing red coloration, *dragme* and *semiminime*, although there is variance in the appearance of the latter duration (see *Variants*). The initial mensuration in all voices is [2,2]. The duration of *dragme* is governed by the canon.

Canon:

MOe5.24: Canon ballate: Note rubee cantantur in proportione sexquialtera. Note caudate ab ultraque parte in sexquiquarta cantentur. (The ballade's canon: Red notes are sung in the proportion of 3:2. Notes with tails from above and below are sung in the proportion of 5:4.)

CH 564: Iste cantetur sic: note vacue nigre in proporcione dupla et rubee tam plene quam vacue in proporcione sesquialtera, et cetera. In tenore alie note caudate ab ultraque parte in proporcione dupla sesquiquarta, et cantantur alie sicut iacet. (This is sung as such: void notes in the proportion 2:1, void or full red notes in the proportion 3:2, and likewise in the tenor; other notes with tails from above and below in the proportion 9:4, and other notes are sung as they appear.)

Tn T.III.2: Canon Ista ballata sic videlicet: Note <Nocte MS> nigre vacue cantantur in proportione dupla; [rube] tam plene quam vacue in proportione sexquialtera etiam in tenore; Alie note <nocte MS> nigre caudate ab utraque parte cantantur in proportione dupla sexquiquarta et alie sicut iacet. (This ballade is likewise sung: Void black notes are sung in the proportion 2:1; Void or full Red notes are sung in the proportion of 3:2, also in the tenor; the black notes with tails from eith side are sung in the proportion 9:4, and the other notes as they appear.)

It is apparent that the main difference between the canon of *MOe5.24* and canons of *CH 564* and *Tn T.III.2* arises from the substitution of the 'regular' *semiminima* (tailed *minima*) for the void black *minima* found in the other sources. However, the canon in *MOe 5.24* gives an incorrect proportion for the semibreves caudate due to the omission of the the adjective *dupla* before *sesquiquarta*. *CH 564* and *Tn T.III.2* are correct. Interestingly, no void red notes occur in *MOe5.24* but the presence of the void red ligature $\overset{\text{r}}{\text{f}}$ in the Ct at 59.1 leads to the observation that the scribe of *Tn T.III.2* and *CH 564* believed that there was brevis equality between full red and black forms, and the voiding of red imperfedted the brevis.

Accidentals: MOe5.24: S: #f 19.3 | #c(?) 30.2 | #f 87. Ct: #F(?) 30.2 | #c 42.1. *Tn T.III.2*: S: #f 87.

Variants: S: 7.1 \blacksquare *MOe5.24 TnT.III.2* : \blacktriangledown *CH 564* 11.1 4x \downarrow *Tn T.III.2 CH 564* : 4x \blacklozenge *MOe5.24*

13.1 e *Tn T.III.2* : d *MOe5.24 CH 564* 21.1 16x \downarrow *Tn T.III.2 CH 564* : 16x \blacklozenge *MOe5.24* 23.1

Tn T.III.2 CH 564 : MOe5.24 26.3 MOe5.24 CH 564 : Tn
 T.III.2 33.1 MOe5.24 CH 564 : deest Tn T.III.2 41.1 MOe5.24 Tn T.III.2 :
 CH 564 44.1 Tn T.III.2 CH 564 : MOe5.24 59.1 Tn T.III.2 CH
 564 : MOe5.24 64.1-3 MOe5.24 CH 564 : om. Tn T.III.2 67.2 Tn T.III.2
 : CH 564 : MOe5.24 71.3 MOe5.24 CH 564 : Tn T.III.2 79.2, 81.1 4 x
 Tn T.III.2 CH 564 : 4 x MOe5.24 85.1 8 x Tn T.III.2 CH 564 : 8 x MOe5.24 88.2 8 x
 Tn T.III.2 CH 564 : 16 x MOe5.24 90.5 Tn T.III.2 CH 564 : MOe5.24
 Ct: 25.1 Tn T.III.2 CH 564 : MOe5.24 27.2 MOe5.24 :
 Tn T.III.2 : CH 564 45.1 G Tn T.III.2 CH 564 :
 a MOe5.24 52.1 MOe5.24 Tn T.III.2 : CH 564 54.2 MOe5.24 CH 564 : Tn
 T.III.2 62.3 MOe5.24 Tn T.III.2 : CH 564 66.1 MOe5.24 CH 564 :
 Tn T.III.2 70.1 G CH 564 Tn T.III.2 : a MOe5.24 72.1 MOe5.24 Tn T.III.2 :
 CH 564 83.1 MOe5.24 CH 564 : Tn T.III.2
 T: 8.1 Tn T.III.2 CH 564 : MOe5.24 16.1 MOe5.24 Tn T.III.2 : CH 564 18.3
 MOe5.24 Tn T.III.2 : CH 564 24.2 Tn T.III.2 CH 564 : MOe5.24 29.1
 MOe5.24 CH 564 : Tn T.III.2 30.3 MOe5.24 CH 564 : Tn T.III.2 34.3 MOe5.24
 Tn T.III.2 : CH 564 49.2 Tn T.III.2 CH 564 : MOe5.24 56.1 (E) MOe5.24 Tn
 T.III.2 : om. CH 564 61.1 Tn T.III.2 CH 564 : MOe5.24 66.1 (DaDacba)
 MOe5.24 : (DaDacba) Tn T.III.2 : (DaDGcba) CH 564 74.2 MOe5.24
 Tn T.III.2 : CH 564 91.3 Tn T.III.2 CH 564 : MOe5.24 2 98.1 MOe5.24 Tn
 T.III.2 : CH 564

Emendations: S: 1.1 non legi potest Tn T.III.2: supplevi MOe5.24 CH564 64.1-3 om. Tn T.III.2,
 supplevi MOe5.24 75.2-76.2 lacuna est Tn T.III.2, supplevi (dc) secundum MOe5.24 Ct: 45.1 g
 MOe5.24: a Tn T.III.2 corr. sicut MOe5.24. 45.2 non legi potest Tn T.III.2, supplevi (c) MOe5.24 47.2
 non legi potest Tn T.III.2, supplevi MOe5.24 48.2 non legi potest Tn T.III.2, supplevi a MOe5.24.
 83.1 Tn T.III.2 corr. sicut MOe5.24.: T: 56.1 (E) MOe5.24 Tn T.III.2 : om. CH 564 Ct: 62.3
 CH 564, em. MOe5.24 Tn T.III.2 :

Text:

Par les bons Gedeon et Sanson delivre
 fu le peuple de Dieu de tous ses ennemis,
 du mourtel servitude auquel estoit livre

pour la Iniquite que il avoit comis;
 Ainsi sera le monde bas en haut remis
 en la sainte vertu de celui qui ne ment
 Par le souverain pape qui s'apelle Clement.

Ire, devison et partialite
 inordine desir desus orgueil assis
 sunt cause de la sisme, per quoy humilite,
 Union, karité et la foy sont bas mis.
 le mondes envis mis, se Diex par son avis
 ne le remet en vie de vray sentiment
 Par le souverayn pape qui s'apelle Clement.

1 les] *lacuna est* Tn T.III.2 | gedeon Tn T.III.2 CH 564: gedeons MOe5.24 2 de] *deest* Tn T.III.2 | tous Tn T.III.2 CH564: tout MOe5.24 | ennemis CH 564 Tn T.III.2 : enemis MOe5.24 3 de mourtel servitude auquel] de mourtel servitu d'au quil MOe5.24: du mortes servitu au quel CH 564 : de mortel servi [*lacuna est*] en quel Tn T.III.2 4 pour MOe5.24 Tn T.III.2 : per Ch 564 | Iniquite MOe5.24 CH 564: inquire Tn T.III.2 | que MOe5.24 CH 564: quel Tn T.III.2 5 Ainsi sera le monde de bas MOe5.24: Anisi serat le mondo de bas Tn T.III.2: Anesi sera lui mons de bas CH 564 | haut MOe5.24: aut Tn T.III.2: hauc CH 564 6 en la sainte vertu de celui que CH 564 : en la saint uretu de celi que MOe5.24: en sanice vertu de celui qui Tn T.III.2 7 souverain pape CH 564 : souuerayne pape MOe5.24 : son vray antipape Tn T.III.2 | Clement MOe5.24 Tn T.III.2: C CH 564 8-14 *desunt* Tn T.III.2 CH564, 11 union] umon MOe5.24 bas] vis MOe5.24 12 son] sum MOe5.24.

Text Setting: MOe5.24: e-(nemis) 29.2 | (Ain-)si se-ra 41.1/42/43.1 | de bas en haut re-mis 47.2/48.1/48.3/52.1/52.3/53.1 | en la sain-te vertu 53.3/54.1/54.3/55.1/55.2/56.1. (*cf.* CH 564).

Comments: The text of this work clearly refers to and favours the Avignonese Pope Clement VII. However, it is possible that this work was written before Clement found it necessary to return to Avignon while he was at the Court of Naples during the years 1378-79 (Strohm 1992). As suggested by Reinhard Strohm (1992), Philipoctus, from nearby Caserta, was possibly in the service of Queen Joanna of Naples or of the nearby, pro-Clementine Count of Caserta and wrote this work in honour and support of this pontiff. Similar links to Naples are also in evidence in Philipoctus' *Par le grant senz d'Adriane*. The text of *Par les bons Gedeon et Sanson* in Tn T.III.2 sees the acclamation of Clement as antipope rather than pope, while CH 564 represents 'Clement' with only the letter 'C'.

Editions: Günther 1959 #10; Wilkins 1968 (text only); FSC 82 (MOe5.24*); PMFC XIX, 71 (CH 564).

The choice of CH 564 as the principal source by Günther 1959 and PMFC XIX seems unwarranted on account of the number of errors in this transmission and the lack of the second text strophe in that MS. PMFC XIX is further marred by frequent rebarring. Like FSC, the present edition reads from MOe5.24. All previous editors group 3:2 quavers (as transcription of f.r. Min) in pairs, whereas grouping into triplets has been employed here. The present edition also offers additional editorial accidentals.

Bibliography:

Günther, U. 1959, (ed.) *Zehn datierbare Kompositionen der Ars Nova*, Schriftenreihe des musikwissenschaftlichen Instituts der Universität Hamburg II, Hamburg.

Günther, G. 1962, 'Datierbare Balladen des Späten 14. Jahrhunderts II', *Musica Disciplina*, vol. XVI, 1962, pp. 161-165.

Wilkins, N. 1968, 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham medieval Studies*, VIII, pp. 82-99.

Strohm, R. 1992, 'Filippotto da Caserta, ovvero i francesi in Lombardia', in *In cantu et in sermone: A Nino Pirrotta nel suo 80° compleanno*, eds F. D. Seta & F. Piperno, Firenze, pp. 65-74.

Toffetti, M. 1997, 'La ballade «Par les bons Gideon» di Filippotto da Caserta nelle edizioni di Willi Apel e di Gordon K. Greene', in *Edizioni moderne di musica antica*, ed. M. Toffetti, Lucca.

34. Du val perilleus

Ascription: Anthonello de Caserta (MOe5.24).

Sources: I-MOe5.24, f. 13v; F-Pn6771, f. 47r; I-TnT.III.2, f. 4v-5r.

Form: Ballade.

Clefs: **MOe5.24:** (5 lines) *S:* c1, *Ct:* c3, *T:* c3; **Pn6771:** (6 lines) *S:* c1, *Ct:* c4, *T:* c4; **Tn T.III.2:** (5 lines) *S:* c1, *Ct:* c3, *T:* c3.

Signatures: **MSS:** -, bb, bb.

Notation: *Ars subtilior* style with augmenting coloration, frequent changes of mensuration in the superius and the use of *dragme*. Integer valor is [2,2]. There is significant variation in coloration used in the three sources. TnT.III.2 uses void red notes in some locations where MOe5.24 and Pn6771 use equivalent red and void black coloration (see *Variants*). Unlike the scribes of Pn6771 and MOe5.24, the scribe of TnT.III.2 appears to be avoiding the paradox of red minime being imperfect. Instead, this scribe reserves full red coloration for augmentation (perfection), while void red always implies diminution.

Mensural signs: The signs \odot , \circ , \ominus are used throughout the superius and operate under the assumption of *minima* co-equivalence. In conjunction with diminishing and augmenting coloration, various proportional relationships are achieved such as sesquialtera and subsesquialtera at the *minima* level.

Canon: **Tn T.III.2:** *Ubi cumque invenies signum minoris tam perfectionis quam imperfectionis, figure vacue discantur augmentando per tertiam partem et omnes prolationes secundo imperfecto minori perfectuntur.* (When ever you discover a sign of minor prolation either with perfect or imperfect tempus, hollow figures are sung by increasing by a third part and all prolations in the second minor <mensuration = [2,2]> are perfected.) This canon is found only in TnT.III.2 and the form presented here corrects the reading by Ziino (1994, p. 113). The last verb of the canon is almost illegible in the manuscript. Unfortunately, while the solution of this work has been known for almost fifty years in the modern era, the more recent canon does not aid in the realisation of coloration. It is possible that the canon may contain residual evidence which suggests that the full red notation was originally notated in void black notation such as is found in Pn 6771.

Accidentals: **MOe5.24, Pn 6771, Tn T.III.2:** None.

Variants: **S:** 5.2 $\blacklozenge \blacksquare$ (ge) **Tn.T.III.2 Pn6771:** \blacklozenge (gee) **MOe5.24** 16.1-19.2 *r.v.* **Tn.T.III.2:** *r.f.*

MOe5.24: *w.* **Pn6771** 24.1-27.2 *r.f.* **Tn.T.III.2 MOe5.24:** *w.* **Pn6771** 31.2 \circ **Pn6771:** *deest*

Tn.T.III.2 MOe5.24 35.2 \blacktriangle **Tn.T.III.2 MOe5.24:** \blacktriangle **Pn6771** 40.2 \blacktriangle **Tn.T.III.2 MOe5.24:** \blacktriangle

Pn6771 43.1 $\blacksquare \blacklozenge$. **Tn.T.III.2 Pn6771:** $\blacksquare \blacklozenge$ (grouped) **MOe5.24** 46.1 $\blacklozenge \blacklozenge$ **Tn.T.III.2 Pn6771:** \blacklozenge

MOe5.24 49.1 $\blacklozenge \blacklozenge$ **Tn.T.III.2 Pn6771:** \blacklozenge **MOe5.24** 53.3-60.2 *r.v.* **Tn.T.III.2:** *r.f.* **MOe5.24:** *w.*

Pn6771 63.2 \blacklozenge **Pn6771:** $\blacklozenge \blacklozenge$ **MOe5.24:** \blacklozenge **Tn.T.III.2** 73.1 \blacksquare (g) **Tn.T.III.2 Pn6771:** $\blacklozenge \blacklozenge$ (gg)

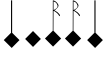








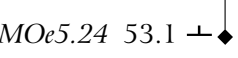



MOe5.24 76.2 $\blacksquare \blacklozenge \blacklozenge$ **MOe5.24:** $\square \blacklozenge$ **Pn6771:** [lacuna] \blacklozenge [lacuna] **Tn.T.III.2** 83.1 \blacklozenge

Tn.T.III.2 MOe5.24: $\diamond \diamond$ **Pn6771** 86.2-87.1 $\blacklozenge \blacklozenge \blacklozenge$ **Tn.T.III.2:** $\blacklozenge \blacklozenge \blacklozenge$ **MOe5.24:** $\diamond \diamond \diamond$

Pn6771 89.3 $\blacklozenge \blacklozenge$ **Tn.T.III.2 MOe5.24:** $\blacklozenge \blacklozenge$ **Pn6771.**

Ct: 5.1 \blacklozenge **Tn.T.III.2 MOe5.24:** $\blacklozenge \blacklozenge$ **Pn6771** 34.2 a **Tn.T.III.2 MOe5.24:** bb **Pn6771** 44.4-46.2

fdd,e **Tn.T.III.2 MOe5.24:** fed,f **Pn6771** 52.2 c **Tn.T.III.2 MOe5.24:** d **Pn6771** 56.1 $\blacklozenge \blacklozenge \blacklozenge$ (ecab)

Tn.T.III.2 MOe5.24 :  (ecbac) Pn6771 60.3  Tn.T.III.2 MOe5.24 :  Pn6771 67.2
d Tn.T.III.2 MOe5.24 : c Pn6771.
T: 10.1  Tn.T.III.2 Pn6771 :  MOe5.24 19.1  Tn.T.III.2 Pn6771 :  MOe5.24 33.1
 Tn.T.III.2 Pn6771 :  MOe5.24 53.1  (GccbbbaGFa) Tn.T.III.2
Pn6771 :  (GcbbaGFa) MOe5.24 55.3 G Tn.T.III.2 : a MOe5.24 Pn6771 97.1 
Tn.T.III.2 MOe5.24 :  Pn6771.

Emendations: MOe5.24: S: 28.2 C om. Ct: 27.1-29.2 in marg.

Text:

Du val perilleus ou pourpris de jennesse
vers orient un bel castel uoy luire.
Mais entredeus en la mer de destresse
ou i'oy les vois en haut tenoyre bruire
Des amoureux que desir fist destruire:
en ce pais ou ye ne truis confort.
Si pri pite que me vueille conduire
a ce castel ariver a bon port.

1 ual MOe5.24 : val TnT.III.9 : ceil [vel?] Pn6771 | perilleus] prilleus MOe5.24: perileus Pn6771: pileus
TnT.III.9 | jennesse MOe5.24: genese Pn6771: jounesse TnT.III.2 2 orient MOe5.24 Pn6771: orisant
TnT.III.2 | castel om. MOe5.24 3 entredeus est la mer de destrese Pn6771: entredeus en la mer de destresse
MOe5.24: entre craire en lamour de destresce TnT.III.2 4 ioy les vois en haut tenoyre MOe5.24: joy les vois
ensamble tornoier e(t) Pn6771: Joye le (vois om.) en haut tenoyre TnT.III.2 5 amoureux MOe5.24: amoureux
Pn6771: amo[r]us TnT.III.2 6 ie ne truis confort MOe5.24 Pn6771: uxe (vostre) confort TnT.III.2 7 pite
MOe5.24 Pn6771: picie TnT.III.2 | vueille MOe5.24 Pn6771: vuez lie TnT.III.2 8 a ce MOe5.24 : a te
TnT.III.2 : a ci Pn6771 | ariver MOe5.24 Pn6771: arriver TnT.III.2.

Text Setting: MOe5.24: (je-)nes-(se) 17.3 | bel cas-tel voy lui-re 30.6/om./om./31.3/32.3/35.1 |
(condui-)re 86.2 | port 97.2.

Comments: The text may contain an allusion to the Castle of Giangalezzo Visconti at Pavia.

Editions: FSC 6 (MOe5.24*); PMFC XX, 5 (Pn 6771).

PMFC XX is based upon Pn 6771 and therefore incorporates several separative variants, eg. Ct 44.4. What is presumed to be a typographical error occurs in PMFC XX at S 75.2 where a crotchet is erroneously dotted. Like the present edition, FSC is based on MOe5.24. The present edition offers several additional editorial accidentals when compared to previous editions.

Bibliography:

Ziino, A. 1994, *Il codice T. III. 2 : Torino, Biblioteca nazionale universitaria = The codex T. III. 2*, Lucca.

35. Beaute parfaite

Ascription: idem (I-MOe5.24) = Anthonellus de Caserta.

Sources: I-MOe5.24, f. 13r; F-Pn6771, f. 46v.

Voices: MSS: (S), Ct, T.

Clefs: MOe5.24: (5 lines) S: c1, Ct: c3, T: c3; Pn6771: (6 lines) S: c1, Ct: c4, T: c3.

Signatures: MSS: -, bb, bb

Form: Ballade.

Notation: This late *ars subtilior* work demonstrates the composer's keen interest in proportional relationships. The upper voice contains most sophistries, while addition polymensuralism is added by the Ct over a mensurally static T. Using established principles of *ars nova* notation, i.e. coloration and mensural signs, the composer has notated augmented and diminished passages in

the S. The effect of *sesquialtera* and *subsequialtera* coloration is extended to include the smaller temporal divisions on the *minima* and *semiminima*. Whether coloration indicates diminution or augmentation by a third is dependent on the prevailing mensuration. Hence, in minor prolation augmentation by a third or perfection occurs, whilst in major prolation diminution by a third or imperfection. As such the work represents a successful attempt at overcoming *minima* equivalence central to the French notational system, although ambiguity in the relationship between black and coloured *minime* and *semiminime* is only resolved contextually.

Mensuration Signs: ☉, ☺, ☻, ○.

Accidentals: MOe5.24: S: #f 24.5bis | #f 39.3 | #f 65.5. Pn6771: none.

Variants: *passim r.v.* MOe5.24 : w. Pn 6771 | MOe5.24 : Pn6771 S: 2.3-3.1 MOe5.24 : Pn6771

err? MOe5.24 24.3 MOe5.24 : err Pn6771 31.1 MOe5.24 : om. Pn6771 39.1

MOe5.24 : Pn6771 44.3 MOe5.24 : Pn6771 49.1 MOe5.24 : om.

Pn6771 51.3 MOe5.24 : Pn 6771 53.3 MOe5.24 : Pn6771.

Ct: 1.3 MOe5.24 : Pn6771 5.2 (dgd) MOe5.24 : om. Pn6771 6.1 MOe5.24 :

Pn6771 15.2 G MOe5.24 : a err Pn6771 15.3 MOe5.24 : Pn6771 27.1, 30.1

MOe5.24 : om. Pn6771 37.1 Pn6771 : MOe5.24.

T: 25.1, 28.1 MOe5.24 : Pn6771 33.4 MOe5.24 : Pn6771 34.2 g MOe5.24 : a

Pn6771 66.1 MOe5.24 : Pn6771

Emendations: *Ct:* 5.2-4 dgd om. Pn6771, 12.2 MOe5.24 Pn6771, 15.2 a Pn6771 g MOe5.24, 53.1 MOe5.24 Pn6771. *S:* *signum deest in principio secundae partis Pn6771*

Text:

Beaute parfaite, bonte souverayne,
 grace sans per et doucour esmerée:
 Me fait languir en contree lontayne
 en desirant ma dame desirée.
 Si ne puis pas avoir longue duree
 et ma doulour longuemant endurer,
 Puisque desir ne me lasse durer.

Car j'ay desir qui se travaille et peine
 de moy deffaite et ma dame honnouree
 Ne scet mie que j'aie si grief peine
 Pour li que j'aim plus que nulle riens nee;
 Si que pour ce ma joie est si finee
 Que riens ne puet mon cuer reconforter,
 Puisque desir ne me lasse durer.

Mais se celle qui de long m'est proceinne
 Par souvenir et par douce pensee
 Sceüst pour voir qu'en loiaute certainne
 La sert mes cuers en estrange contree,
 Ma joie en fust toute renouvelee.
 Mais je voy vien qu'il me convient finer,
 Puisque desir ne me lasse durer.

1 Be beaute *MOe5.24*: [b]iaute *Pn6771* | parfaite *MOe5.24*: porfaite *Pn6771* | souverayne] souuraine
Pn6771: sourayne *MOe5.24* 2 doucu<or> *MOe5.24* | et] *deest MOe5.24 Pn6771* 3 cotree *MOe5.24* |
 lontayne *MOe5.24* : lontaine *Pn6771* 4 desirant *Pn6771*: desirat *MOe5.24* 8-21 *desunt Pn6771 MOe5.24*.

Text Setting:

MOe5.24: par-(faite) 7.4 | sou-ve-(rayne) 10.5/10.5+ | gra-ce sans per *et* dou-(cour)
 18.1/19.1/19.4/20.1/*om.*/20.2 | a-voir lon-gue du-re-e et ma do-lour lon-gue-mant
 37.2/38.1/38.4/39.1/39.3/40.1/40.3/41.1/41.2/41.3/42.1/42.4+/43.1/43.2-3 | (Puis-)que de-sir ne
 me las-se 50.2/61.4/62.2/63.3/63.4/64.1/64.3.

Comments: The textual variation of ‘Be beaute’ in *MOe5.24* arose from the repeating of the first syllable. The text of the ballade is by Guillaume de Machaut and it is from recent editions of his works that the lines 8-21 are supplied. The work takes up the theme of the lover languishing for his lady in distant lands.

Editions: FSC #4 (*MOe5.24**); PMFC XX, 3 (*Pn6771*).

The present edition preserves manuscripts’ reading at Ct 55.5 and Ct 57.1. Both FSC and PMFC XX *em.* pitch at this point. Additional editorial accidentals distinguish the present edition from previous ones.

Facsimile: ApelN p. 421 (*Pn 6771*).

Bibliography:

ApelN pp. 418-22;

Günther, U. 1990, ‘Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations’, in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, pp. 75-108.

Busse Berger, A. M. 1993, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Oxford, pp. 170-171.

36. Courtois et sages

Ascription: Mag<iste>r Egidius (*MOe5.24*).

Sources: I-*MOe5.24*, f. 35r; F-*Pn 6771*, f. 54r.

Voices: (S), Ct, T.

Form: Ballade (binary).

Clefs: **MOe5.24**: (5 lines): S: c3, Ct: F3, T: F3; **Pn6771**: (6 lines): S: c4, Ct: F3 (c5), T: c5.

Signatures: **MOe5.24**: bb, bb̄E, bb̄E; **Pn6771**: bb (second line onwards), b̄Ebb, b̄Ebb.

Notation: French ars nova style employing extended syncopation with leaping third melodic structures similar to those found in the works of other late works.

Accidentals: **MOe5.24**: S: #b 35.1 | #b 42.3 | #b 66.3 | #b 77.1. **Pn6771**: none.

Variants: S: 1.2 ◆. + ↓ *MOe5.24* : ◆. + ↓ *Pn6771* 12.3 ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *MOe5.24* ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *Pn*

6771 24.4 ◆. + ↓ ◆. + ↓ *MOe5.24* : ◆. + ↓ ◆. + ↓ *Pn6771* 32 ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *MOe5.24* : ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *Pn6771* 35

◆. + ↓ *MOe5.24* : ◆. + ↓ ◆. + ↓ *Pn6771* 38.1 ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *MOe5.24* :

◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *Pn 6771* 47.2 ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *MOe5.24* :

◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *Pn6771* 53.3 ◆. + ↓ *MOe5.24* : ◆. + ↓ *Pn6771* 55.1, 60.4 ◆. + ↓ *MOe5.24* : ◆. + ↓



err. Pn6771.

Ct: 16.1 ◆. + ↓ *MOe5.24* : ◆. + ↓ *Pn6771* 17.2 ◆. + ↓ *MOe5.24* : ◆. + ↓ *Pn6771* 25 ◆. + ↓ *MOe5.24* : ◆. + ↓ *Pn6771* 40

◆. + ↓ *MOe5.24* : ◆. + ↓ *Pn6771* 42.4 ◆. + ↓ ◆. + ↓ *MOe5.24* : ◆. + ↓ ◆. + ↓ *Pn6771* 50.1 ◆. + ↓ ◆. + ↓ *MOe5.24* :



◆. + ↓ ◆. + ↓ *Pn6771* 56.4 ◆. + ↓ ◆. + ↓ *MOe5.24* : ◆. + ↓ ◆. + ↓ *Pn6771* 60.3 ◆. + ↓ ◆. + ↓ *MOe5.24* : ◆. + ↓ ◆. + ↓

Pn6771 66 ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ ◆. + ↓ *MOe5.24* : *desunt Pn6771* 71 ◆. + ↓ *MOe5.24* : ◆. + ↓ *Pn6771* 72.4 ◆. + ↓

MOe5.24 :  Pn6771 74  MOe5.24 :  Pn6771.

T: 14  MOe5.24 :  Pn6771 20  MOe5.24 :  Pn6771 32  MOe5.24 :

Pn6771 35  MOe5.24 :  Pn6771 56.2  MOe5.24 :  Pn6771

71  MOe5.24 :  Pn6771.

Emendations: Ct: 42.3: a *err* MOe5.24, *em.* b *sicut* Pn 6771 52.2: g] a MOe5.24.

Text:

Courtois et sages et a tous doit playsir
le droit signour que par eleccion
Et non par force mais par comun sentir
mis est en siege de benediccion.
Estre donne a tous en union
nulz contredire ne le puet par droiture:
Sains Peres est que de tous a la cure.

1 courtois MOe5.24 : cortois Pn6771 | playsir Pn6771: plaisir MOe5.24 2 signour MOe5.24 : signor Pn6771
| election MOe5.24 : eleccion Pn6771 3 mais MOe5.24: mes Pn6771 4 en siege Pn6771: ans rege MOe5.24
5 donc Pn6771 : donne MOe5.24 6 nulz contradire Pn6771 : mis et tredure MOe5.24 | ne le Pn6771 : nel
MOe5.24 | droiture MOe5.24: droiture Pn6771

Text Setting:

MOe5.24: tous 13.5 | le 17.2 | e-lec-ci-(on) 31.1/32.1/32.3 | (es-)tre don-ne en tous en u-ni-on
40.1/40.4/41.3/41.5/42.4/43.2/44.2/44.3 | mis (=nulz) 45.3 | et (=con-) 47.2 | puet 52.3.

Pn6771: (based on MOe5.24 edition) et a tous 13.1-3 | doit 14.2 | pla(y)-sir 15.1/15.4 | e-lec-ci-
(on) 17.4/32/32 | (Es-)tre 39.1 | do(n)-ne 40.4/40.5 | a tous 41.3/41.4 | en u-ni-(on)
43.1/43.2/43.4 | nulz 48.3 | con-tra-di-re 49.2/50.1/50.3/51.1 | puet 53.2 | par droi-tu-(re)
55.1/55.2/56.4 | la cu-(re) 72.2/72.4.

Comments: The text of Pn6771 provides a better reading than MOe5.24 particularly in lines 4 and 6. The notation of MOe5.24, however, provides the better reading of the music by avoiding the problems associated variant S 32 found in Pn6771. This suggests that the surviving versions of this work are remote descendants of the hypothetical original.

The use of the phrases ‘le droit signour que par eleccion’, ‘mis est en siege de benediction’ and the mention of St Peter leads to the conclusion that the text refers to a Pope. The identity of this pontiff is revealed by the text’s acrostic “Clemens” and the line “non par force mais par comun sentir” (vid. Pirrotta, *Il codice estense...*, p. 130). The poetry’s subject is none other than Avignonese Pope Clement VII, whose election took place after the annulment of Urban VI’s election by a predominantly French and Spanish faction of cardinals on the basis that the election was perceived to have been carried out under the duress of a hostile Roman populace.

Editions: FSC 21 (MOe5.24*); PMFC XX, 11 (Pn 6771).

The choice of the editor of PMFC XX to base his edition on Pn 6771 seems questionable since no less than three scribal errors must be *em.* in this MS and the lacuna at Ct 66 be supplied from MOe5.24. While Pn 6771 offers a better reading of the text, its music is corrupt. The present edition sees two minor pitch emendations in the Ct. FSC, while reasonably complete, does not indicate the MS diesis at S 35.2. Additional editorial accidentals and adjustments to text underlay are distinguishing features of the present edition.

Bibliography: Günther, U. 1962, ‘Datierbare Balladen des Späten 14. Jahrhunderts II’, *Musica Disciplina*, vol. XVI, pp. 154-156.

37. En attendant esperance conforté

Ascription: Jacopin<us> Selesses (MOe5.24); Galiot, with Jacob de Senleches in residuum (CH 564).

Sources: I-MOe5.24, f. 39v-40r; F-CH 564, f. 44r.

Voices: 3 (S, Ct, T).
















Form: Ballade.













Clefs: **MOe5.24**: (5 lines) S: c1, Ct: c3, T: c3; **CH 564**: (6 lines): S: c2, Ct: c3, T: c4.



Signatures: **MOe5.24**: -, -, bb.

Notation: *Ars subtilior* style with many complexities and several special note shapes used. Void red notes with a tail below represent the threefold division of the void red *semibrevis*. Void red *minime* are read in the *sesquitercia* proportion according to documented practice. Integer valor: [2,3].

Accidentals: **MOe5.24**: S: #f 11.2 | #c' 13.1 | #c 22.3 | #c' 49.1 | #f 60.2. Ct: #f 1.1 | bb 7.3 | bb 17.1 | bb 40.7 (continues as signature). **CH 564**: S: hf 11.2 | hf 38.2 | hc' 50.1 | hc' 66.3. Ct: hf 19.3.

Variants: S: 3.2, 14.3, 45.3  CH 564 :  MOe5.24 10.1-2  MOe5.24 :  err
 CH 564 14.6  (a'a'gga'f) MOe5.24 :  (b'ga'ga'f) CH 564 37.1 
 MOe5.24 :  err CH 564 45.6  (a'gfgge) MOe5.24 :  (a'ga'fge) CH
 564 52.1-5  MOe5.24 :  err. (orig.  err.) CH 564 67.3
 CH 564 :  MOe5.24.

Ct: 10.1 Gd MOe5.24 : Fc CH 564 24.1-25.2  MOe5.24 :  CH 564 42.3 d
 CH 564 : f MOe5.24 52.2-52.1  CH 564 :  MOe5.24 54  CH 564 :  MOe5.24 65
 MOe5.24 :  err. CH 564 68.1  CH 564 :  MOe5.24 72.1-73.1
 CH 564 :  MOe5.24.

T: 6.2 b CH 564 : a err? MOe5.24 8.1  CH 564 :  MOe5.24 10.1-11.2 bbca MOe5.24 :
 abba CH 564 14.2  MOe5.24 :  CH 564 27.1  CH 564 :  MOe5.24 31.1
 CH 564 :  MOe5.24 56.1  MOe5.24 :  CH 564 61.1  CH 564
 :  MOe5.24 74.1  CH 564 :  MOe5.2476.1  CH 564 :  MOe5.24

Text:

En attendant, esperance conforte
 l'homme qui vult avoir perfectiön;
 en attendant, se deduit et deporte;
 en attendant, li proumet guerredon;
 en attendant, passe temps et sayson;
 en attendant met en li sa fiance:
 de toulz ces mes est servis a fayson
 cilz qui ne sceit vivre sans esperance.

Esperance tient overte le porte
 a dont chaschuns puet avoir guarison;
 Esperancë est de si noble sorte
 que cilz ne doit pendre confusion
 qui l'a o soy et sanz li ne puet on
 avoir loing temps de playsir habundance:
 dont pendre asses puet consolacion

cilz qui ne sceit vivre sans esperance.

Pour ce conoy et voy qu'elle m'ennorte
 a li tenir et j'ay cause et rayson,
 quar je schay bein que c'elle estoit morte
 pou y veroit la mi entencion;
 dont je vos pri en ma conclusion
 que Bel Acueil pries pour m'alagance;
 en attendant suy, sanz presoncion,
 cilz qui ne sceit vivre sans esperance.

l attendant *MOe5.24*: attendant *CH 564*, *ut passim* 2 l'o<m>me *CH 564*: l'houme *MOe5.24* | vuolt *CH 564*: vuet *MOe5.24* 3 deduc *CH 564*: deduit *MOe5.24* 4 il] ũ *MOe5.24* | proumet *CH 564*: p<ro>met *MOe5.24* 5 sayson *CH 564*: saisum *MOe5.24* 7 toulz *CH 564*: tous *MOe5.24* | servis a fayson *CH 564*: servi a sui son *MOe5.24*: 8 scert *CH 564* 9-24 *desunt* *MOe5.24* 10 a dont] Pont *CH 564* 13 osoy *CH 564* 16 esperance sanz *CH 564* 22 Bel] belle *CH 564* 19 je] ia *CH 564* 23 sanz *om.* *CH 564* 24 vivra *CH 564*.

Text Setting: MOe5.24: a-(tendant) (1st) 2.4 | veut 12.3 | a-ten-(dant) (4th) 32.2/33.3 | en (li) 43.4.

Comments: This piece represents one of the highest achievements of the *ars subtilior* style through its use of invented note forms and coloration. In F-CH 564, this work is found in a group including two other works ascribed to Senleches (*La harpe de melodie* and *Je me merveil*). This present work's ambitus is the highest in Senleches' corpus of works. The Chantilly version of this work appears highly corrupted and presents especial difficulties in the realisation of *figure caudate*.

Facsimiles: ApelN p. 423 (I-*MOe5.24*)[The first *minima* rest should be red in system 1 and the last red semibrevis in system 3 is missing a dot in this print; 2nd ♭ sign is missing]; MGG I, Tafel XXVIII, p. 705 (F-CH 564).

Editions: FSM 49; FSC 88 (*MOe5.24*); PMFC XIX, 68 (F-CH 564); Stoessel 1999.

Both FSC and PMFC XIX interpret the rhythm at S 3.2, S 14.3, and S 36.1 in a less than convincing manner that involves a degree of emendation. The present edition presents new readings that do not involve emendation. In the case of the first two readings in *MOe5.24*, consistency dictates that a 3:5 proportion operates for the note \diamond or \diamond . The present edition reads the r.v. Br at S 36.1 in a manner consistent with the meaning found elsewhere in the repertoire and reads the Br at S 39.2 imperfected by S 36.1 and S 39.3. In addition, the reading at S 17.1 offered here differs from FSC. The present editor reads S 17.1 and S 18.2-3 as a *syncopa* group, with interpolating Sbr remaining perfect. FSC imperfects S 18.1 and alters S 18.3. The (erroneous?) variant reading in CH 564 at S 14.6 results in the alternative reading at S 17.1 in PMFC XIX. The use of a one flat signature throughout the Ct in FSC does not reflect the scribal evidence found in *MOe5.24*. The present edition delays the introduction of this signature until Ct 41. Small improvements by the present edition on Stoessel 1999 occur in relation to the rhythm at Ct 8-9 and Ct 42-47. The present edition offers several improvements on FSC and PMFC XIX through additional editorial accidentals and the illustration of complex r.v. syncopation.

Bibliography:

Arlt, W. 1998, 'Machaut, Senleches und der anonyme Liedsatz «Esperance qui em mon cuer s'embat»', in *Music als Text: Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung, Freiburg im Breisgau 1993*, vol. 1, pp. 300-310.

Brownlee, K. 1998, 'Literary Intertextualities in the *Esperance* Series: Machaut's «Esperance qui m'asseüre», the Anonymous Rondeau «Esperance qui en mon cuer s'embat», Senleches «En attendant esperance conforte»', in *Music als Text*, vol. 1, pp. 311-313.

Rankin, S. 1998, 'Observations on Senleches' «En attendant esperance»', in *Music als Text*, vol. 1, pp. 314-318.

Stoessel, J. 1999, 'Symbolic Innovation: The Notation of Jacob de Senleches', *Acta Musicologica*, vol. 71, no. 2, pp. 136-164.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, pp. 287-363, esp. pp. 301-311.

38. Se July Cesar, Rolant et Roy Artus

Ascription: Trebor

Source: F-CH 564, f. 43r.

Voices: (S), Ct, (T).

Form: Ballade.

Clefs: (6 lines) S: c3; Ct: F3; T: F4.

Signatures: S: bb, Ct: bEbb, T: bEbb.

Notation: Employs black French, *ars nova* note forms with red coloration denoting *sesquialtera* at the *semibrevis*. *Semiminime* are also used, but are always dotted. Red *minima*, which is equivalent to the black *minima*'s duration, is frequently used in syncopated groups. The most unusual feature of this work is dotted *minime* and *semiminime* employed in the Ct, clearly using a dot of augmentation. This device's novelty and its resulting cross-rhythms (*subsesquialtera*) firmly situates the work in the *ars subtilior* style.

Accidentals: S: ♯f 6.1 | be 18.1 | bb 28.3 | ♯F 34.1 | ♯b 36.1 (but affects 42.2) | ♯b 57.1 | ♯c 64.2 | ♯F 73.1.

Emendations: S: 8.3 ↓◆◆◆◆◆◆◆◆◆◆] ◆◆◆◆◆◆◆◆◆◆ MS 19.3 c] bb MS.

Text:

Se July Cesar, Rolant et Roy Artus
furent pour conquete renoumez ou monde
Et Yvain, Lancelot, Tristain ne Porus
Eurent pour ardesse los, pris et faconde
Au jor d'ui luist et en armez tous ceuronde
cyl qui por renon et noble sorte,
"Febus avant" en sa enseigne porte.

Prouesse, vigour le tienent an dessus
son avis est moult grant com du roy Esmonde.
Ses anemis greve dont moult n'a mis Jus
sa forche bient pert en terre et mer parfonde.
Ses maintiens sont toudis de la Table Ronde
leesse, deduit soulas le conforte:
"Febus avant" en sa enseigne porte.

A ly comparer en fais ie n'en truis nuls.
deshonnor heit, de vice est quites et monde.
en fait de guerre ne vint jamais desporvus,
d'autre vertus est il sans per ne seconde
n'afiert que nuls ne termene ou responde
noblesse de ly chescun reporte
"Febus avant" en sa enseigne porte.

5 Amor MS 9 moult] molut MS 21 ensenye MS.

Text Setting: (ce-)sar 6.3 | (ro-)lant 8.2 | et roy Artus 9.3/10.2/12.2/14.3 | fu-rent 15.2/16.2 | pour con-ques-te re-nou-mez 17.2/18.1/18.3/19.1/19.4/20.1/21.5 | on 26.1 | mon 29.3 | et 48.2 | cyl 52.2 | et no-ble 54.1/55.1/55.3 | sor-te 57.1/57.2 | (Fe-)bus 61.4 | (a-)vant 64.3 | en sa en-sei-gne por-te 66.3/68.3/69.1/70.3/71.1/73.1/76.2.

Comments: As noted by Apel (FSM, p.2b), the text clearly praises Gaston III (1331-1391), Count of Foix and Bearn who employed the self style sobriquet "Febus".

Facsimile: Besseler & Gülke 1973.

Editions: FSM 46; FSC 113; PMFC XIX, 66.

Previous readings of S 7.2-10.1 are problematic in terms of contrapuntal structure. The situation is exacerbated by the faded condition of this portion of the reading in CH 564. The rest at S 7.2 is ambiguous at best and several stems have been redrawn by a subsequent hand. A new reading (see *Emendments* above) is offered in the present edition that differs from those offered in FSC and

PMFC XIX. I offer my warm thanks to Margaret Bent and Julia Craig-McFeely for their assistance with this reading based on the digitisation of CH 564 made by the DIAMM. Underlay has been adjusted, especially in refrain, and several additional editorial accidentals offered.

Bibliography:

Besseler, H. & Gülke, P. 1973, *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, ed. W. Bachmann, vol. 3, Leipzig, p. 65.

Hirshberg, J. 1980, 'Hexachordal and Modal Structures in Machaut's Polyphonic Chansons', in *Studies in Honor of Otto E. Albrecht*, ed. J. W. Hill, Cassel, pp. 19-42.

39. En seumeillant

Ascription: Trebor.

Source: F-CH 564, f. 21v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c5, Ct: F5, T: F5.

Signatures: bb, bB, bB.

Notation: Black French *ars nova* note shapes in a highly syncopated style in [2,2].

Accidentals: S: ♯F 7 | ♯b 10 | ♯F 14.2 | ♯b 19.3 | ♯E 25.1 | ♯b 27.2 | ♯F 31 | ♯c 45.3 | bb 46.1 | ♯b 47.2 | bb 48.1 | ♯F 51.4 | ♯b 53.1 | bb 58 | ♯b 65.1 | ♯F 67.2 (*err. vid. Emendations*) | ♯b 69.2. Ct: bB 42.2 | ♯F 45.2 | ♯F 56 | bB 58.1. T: ♯D (but ♯B) 16.1 | bB 19.1 | ♯B(?) 21 | bA(?) 24.1 | bB 27.1 | ♯B 30 | ♯F 47.1.

Emendations: S: 19.3 ◆.] ◆ MS 67.2 ♯E] ♯F MS Ct: 25.2 ◆] ◆(?) MS. T: 24.1 bA *exp.* 30 # *exp.* 47.2 D] E? MS.

Text:

En seumeillant m'a vint une vesion
moult obscure et doubteuse pour entendre:
Avis m'estoit qu'un fort vespertilion
en conqueste sourmontoit Alixcandre
Mais Seril monstre en sa vray descripcion
Que c'est le roy qui tien en compangnye
Armez, amors, damez, chevalerie.

Cilz noble roy a timbre de tel facon
Dont legier est a touz pour cert comprendre.
Que maint paiz et lointaine region
De son haut pooyr nez valdront deffendre
N'a son vaillant cuer ardis come lion
Ains seront touz priants sa seignourie,
Armez, amors, damez, chevalerie.

Et pour doner au songe conclusion
Le passage qui ert sanz a moult atandre
En Sardigne nouz mostre que d'Aragon
Fera soun cry par tout doubter et craindre
Car puisant est en terre et mer par renon
Larges en dons et ayme sans oublie:
Armez, amors, damez, chevalerie.

3 qu'un] qun MS 8 facon] facoir MS 11 nez *viz. ne se MS.*

Text Setting: m'a vint 9.1/10 | moult (mo-ult MS) 17.1 | (entan-)dre 29.3 | en 43.1 | de-scrip-ci-(on) 44.2/45.1/45.2 | qui 50.1 | tien en com-pay-(gne) 51.4/52/53.4/54.4 | a-mors damez che-(valerie) 64.4/66.3/67.1/67.2/69.1.

Comments: Pagés (1936) identifies the *vespertilion* with the heraldic dragon of Aragon, and notes the prophecy of Seril made in 1288 which foresees the Moors defeated by a dragon. The text

celebrates King John I of Aragon, documented patron of musicians and himself a musician, and his military expedition to Sardinia in 1388 (Hoppin & Clercx 1959).

Editions: FSC 108; PMFC XVIII, 20.

Notable departures from the readings of MS accidentals in FSC and PMFC XVIII are found in the present edition at T. 16, T 20, B. 25 (S&Ct), S 67. In each case, the newer reading is justified in terms of their cadential function.

Bibliography:

Pagés, A. 1936, *La Poésie française en Catalogne*, Paris, pp. 60-63.

Hoppin, R. & Clercx, S. 1959, 'Notes biographiques sur quelques musiciens français du XIV siècle', in *Les Colloques de Wégimont II(1955)*, Paris, p. 79.

Günther, U. 1961, 'Datierbare Balladen des Späten 14. Jahrhunderts I', *Musica Disciplina*, vol. XV, pp. 45-48.

40. Se Alixandre et Hector fussent en vie

Ascription: Trebor.

Source: F-CH 564, f. 30r.

Voices: (S), Ct, T.

Form: Ballade

Clefs: (6 lines) S: c3, Ct: F4, T: F4.

Signatures: S: bb, Ct: bbbE, T: bbbE

Notation: Black French ars nova note forms are used throughout, with two instances of red coloration, both consisting of a brevis. A stylistically distinctive aspect of this work is the regular use of *syncopa* in the *integer valor* [3,2]

Mensural Signs: There is one instance (b. 28) of the sign \odot used before a ternaria (3 x brevis). The integer valor is restored by \circ .

Accidentals: S: $\sharp b$ 4.1 | $\sharp f$ 18.2 | $\sharp c$ 44.2 | $\sharp f$ 50.5 | $\sharp f$ 64.1 | $b e$ 68.4. Ct: bB 16.1 | bE 17.1 | $\sharp E$ 19.5 | bB 27.2 | bB 44 | bE 46.1 | $\sharp F$ 58 | bE 62.1 | bb 68.1.

Emendations: Ct: 22.2 τ .] τ . MS 71.1 \blacksquare] \blacksquare *err MS*

Text:

Se Alixandre et Hector fussent en vie
 Au toute leur prouesse et ardement
 Et tenissent Acilles sans envie
 Qui ceulz de Troye grieva moult asprement
 Sur touz tendroit au iour d'ui seignourie
 cilz qui enseigne porte en champs et batailliez:
 Foyx et Bearn, Castelbon et Novalles.

Son haut renon est en mainte partie
 Car est ardis, courageus et vaillant
 En Europe nel país d'Armenie
 N'a nul tel de si bon gouvernement
 Ne qui si bien aime chevalerie.
 Ally traient ceulz qui ont contez de Niollez
 Foyx et Bearn, Castelbon et Novalles.

Por ce doit bien estre sans fleterie
 Crint et doubté et ame chierement
 Devroyt pour cil prier au chiere lie

...

...

Qui en país tient sa terre et sas semeullez
 Foyx et Bearn, Castelbon et Novalles.

2 prouesse MS 4 moult] molult MS 6 batailliez] battailer MS 14, 21 Foyx] ffoyx MS 18-19 ll. *desunt MS*

Text Setting: A-li-an(-dre) 4.1/4.1/5.1 | Hec-(tor) 11.3 | en vi-(e) 16.4/18.2 | et ar-(dement) 30.1/31.1 | touz 41.3 | sei-gnou-ri-e 46.1/46.3/43.3+/47 | (en-)sei-gne 48.4/49.2 | en champs 50.3/50.5 | ba-tail-lez 53.4/55.2/56.4 | (Castel-)bon et Novalles 68.4/70.1/73.5/74.1/74.4.

Comments: The text of this work extolls Mathieu of Castelbon, who inherited the county of Foix upon his uncle's death in 1391 (*vid.* Günther 1965). The widespread practice of comparison of a present rule to rulers of past ages is observed in the first stanza. The second stanza sees a contemporary frame of reference to Europe, that is France, Spain, Italy and the Empire, and the Armenia which possibly refers to the Eastern feifdoms.

Editions: FSC 112; PMFC XVIII, 38.

The present edition gives the correct pitch at S 42.5. Previous editions read e, the present edition f. The pitch of the MS reading is maintained at S 67.1 in the present edition, whereas it has been *em.* in the FSC and PMFC XVIII. The reading of the rhythm at S 13.3-16.5 concurs with PMFC XVIII and the *ossia* reading present in FSC.

Bibliography:

Günther, U. 1965, 'Eine Ballade auf Mathieu de Foix', *Musica Disciplina*, vol. XIX, pp. 69-81.

Brown, H. M. 1987, 'A Ballade for Mathieu de Foix: Style and Structure in a composition by Trebor', *Musica Disciplina*, vol. XLI, pp. 75-107.

41. Le greygnour bien

Ascription: M<atheus> de Perusio.

Source: I-MOe5.24, f. 32r

Voices: S, Ct, T.

Form: Ballade.

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: -, bb, bb.

Notation: This work possibly represents a show piece in the *ars subtilior* style employing void, red, and void red coloration and compound note shapes (*vid.* Barezzani 2001-2). Highly syncopated. Based on integer valor being [2,2], it can be deduce from indicators in the notation that void coloration augments (perfects), red diminishes (imperfects) resulting in a *sesquialtera* and void red is red imperfected resulting in *dupla sesquiquarta* (9:4). These proportions are effective at all the gradus of durations including *minime* and *semiminime*. Furthermore, the proliferation of chromaticism in this work supports the notion of it being an exhibition work showing off the master musician's techniques.

Mensural Signs: ○, ⊙ and ⊚ are used in the Ct. The sign ⊚ effects a *sesquitercia* proportion at the *minima* level. The ⊙ in the Ct assumes *brevis* equality with the S and T (in [2,2]), hence ⊚ in the Ct results in an effective *dupla* proportion to ⊙ in the S and Ct.

Accidentals: S: #f 6.5 | #c 18.3 | #f 21.2 | #f 34.1 | #f 43.4 | bb' 48.2 | #f 48.2 | #c' 52 | bb' 53.2 | #f 55.2 | #g 60.3 | bb' 69.1 | #c 70.1 | #c' 73.1 | #f 79.1 | #c 85.5 | #f 96.2. Ct: be 10.3 | #f 12.3 | #f 14.3 | #f 19.2 | #f 29.3 | #c 30.3 | #c 42.2 | #b 57.1 | #b 69.4 | #c 78.1 | #c 92.2 | #f 94.4. T: bb 2.1 (continues as signature) | #b 26.1.

Emendations:

Text:

Le greygnour bien que nature
fist a l'houme en ce folz monde
fu le don dont pris faconde
prist en ly sens et mesure.
E pour tant quant unz n'a cure
pro asembler de sciense par fonde,
tre tout cilz du pris enfonde.
Metre ye n'ai en cuer ardure.
Mes il est grant desperanche,
quan hom pans en sa fumea
Plus estre que en apparanche.
Onques d'avoir renomea,

En tres bons soit en speranche,
S'il no mi prent assoufisanche.

2 l'houme] lo hume MS.

Text Setting: en (ce) 11.3 | dont 18.3-19.3 | (fa-)con-(de) 22.1 | (Mes) il (est) 40.1 | des-pa-ran-che 43.2/43.4/43.6/44.4.

Editions: FSM 1; FSC 51; PMFC XX, 18.

The present edition provides a correct reading of the rhythm in passages commencing at Ct 51.2 and S 76.1. Ct 52.1 is read imperfectly by Ct 51.2 here; it is perfect in FSC and PMFC XX. Ct 53.2 is incorrectly read as a perfect Sbr in those previous editions. In the MS, it is colorated and therefore imperfect. In PMFC XX, durations Ct 54.1-54.3 are incorrectly read colorated (as deduced from editorial indications of coloration) and transcribed accordingly. But Ct 53.2-54.1 is colorated in the MS. This appears to have arisen from the facsimile of this work in FSM (Plate 1) that accordingly reproduces incorrect coloration at this point. In relation to the second corrected reading, both FSC and PMFC XX incorrectly read S 76.1 as a Sbr and the Sbr at S 76.1 is *em.* to Min. PMFC XX also contains some lapses in editorial indications of coloration at S 74-75 and S 79.2-3. FSC contains a typographical error at Ct 20.5 consisting of the omission of an across-the-bar tie. It is corrected in PMFC XX. The delay of the effect of the MS accidental at S 96.3 to S 97.4 in FSC seems unwarranted. Aside from introducing a significant number of editorial accidentals, the present edition also highlights the use of *syncopa* in this work by extended beam groups.

Comments:

Bibliography:

Barezzani, M. T. R. 2001-2002, 'Una rilettura di *Le Greygnour Bien* di Matteo da Perugia', in *Philomusica online*, [path: <http://spfm.unipv.it/philomusica/Rosab.htm>].

42. La harpe de melodie

Ascription: J. Senleches (CH 564).

Sources: F-CH 564, f. 43v (#67); US-Cn 54.1, f. 10r;

Voices: C, T. A second voice is derived from C.

Form: Virelai.

Clefs: F-CH 564: (six line staff); US-Cn 54.1: no apparent clefs (9 to 10 line staff).

Signatures: F-CH 564: $\flat\flat$, $\flat E$; US-Cn 54.1: $\flat\flat$, $\flat Eb$;

Notation: *Ars subtilior* style with many complexities and several special note shapes used (*vid.* Stoessel 1999). US-Cn 54.1 version is notated on nine to ten line staves drawn diagonally within an illustration of a harp, with each staff's line representing a pitch. In the transcription, ligature markings and colouration signs are only indicated in the upper voice. Apart from the editions of Hoppin (1978) and Josephson (1972) which are based on Cn 54.1, several previous transcriptions based on CH 564 have been unsatisfactory due to the transmitted reading at C 5.2. Close inspection of this passage in CH 564 reveals signs of erasure and modification, leading to the conclusion that the reading in CH 564 was originally copied in a form identical to the same passage in Cn 54.1.

Canon: A French rondeau, which accompanies both transmissions of this work, instructs the performer what duration each colour of note in upper voices is to have, and how and when a second canonic upper voice is to be supplied. The text specifies that in the C voice black and void notes must sound at half their normal duration (*Par blanc et noir per my sanz obljer / lay le tonant*), with the implication that red *minime* in the C are equal to black *minime* in the T. The second upper voice should sound an octave above the T (therefore d in C to D in the T - *Sus la tenur pour mieux etre d'acort / Diapenthe te convient comenchier*), at the distance of two *tempora* (*Puis va chassant duz temps sanz temps fourvoyer, / Proimere note en .d. prent son ressort* - presumably in relation to black notes). The text of the rondeau is as follows:



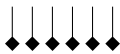




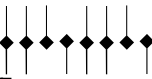
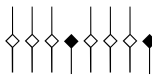






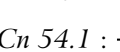


Se tu me veuls proprement prononchier
Sus la tenur pour mieux etre d'acort
Diapenthe te convient comenchier,

Ou autrement tu seras en discort.
Par blanc et noir per my sanz oblÿer
lay le tonant ou tu li feras tort.

Se tu me veulz proprement pronunchier
Sus la tenur pour mieux etre d'acort
Puis va chassant duz temps sanz temps fourvoyer,
Proimere note en .d. prent son ressort.
Harpe toudiz saunz espasse blecheir
Par sentement me peuls doner confort
Se tu me veulz proprement pronunchier.

1 veuls *Cn 54.1* : veulz *CH 564* | prono(n)chier *Cn54.1* : pronuncier *CH 564* 2 mieux *Cn 54.1* : miex *CH 564*
| etre *Cn 54.1* : estre *CH 564* 5 my *Cn 54.1* : mi *CH 564* | oblyer *Cn 54.1* : oblier *CH 564* 9 chassant *Cn 54.1*
: cassant *CH 564* | fourvoyer *Cn 54.1* : fournouer *CH 564* 10 prent *Cn 54.1* : pren *CH 564* | ressort *Cn 54.1* :
ne sort *CH 564*.

Accidentals: none.

Variants: *S*: 5.2-6.3(6.1)  *Cn 54.1* :  *err.*,  *orig. CH 564* 13.6  *Cn*
54.1 :  *CH 564* 22  *Cn 54.1* :  *CH 564* 26.2-27.4  *Cn 54.1* : 
CH 564 37.2  *Cn 54.1* :  *CH 564* 37  *Cn 54.1* :   *CH 564*
T: 5.1-6.2  *Cn 54.1* :  *CH 564* 33.2-35.1  *Cn 54.1* :  *CH 564*.

Text:

La harpe de melodie
faite saunz mirancholie
par plaisir
doit bien cescun resioïr
pour l'armonie
oïr, sonner et veïr.

Et pour ce ie sui d'acort
pour le gracieuls deport
de son douc son.

de faire saunz nul discort,
dedeus li de bon acort
une chanson.

Pour plaire une compagnie,
pour avoir plaisanche lie
de me vir
pour desplaisance frurir
qui trop anvie
a ceulz qui plaist a oïr.

[La harpe de melodie
faite saunz mirancholie
par plaisir
doit bien cescun resioir
pour l'armonie
oïr, sonner et veïr.]

1 melodie *Cn 54.1*: melodie *CH 564* 2 faite saunz mirancholie *Cn 54.1* : fayte sans merancolie *CH 564* 3 par *Cn 54.1* : per *CH 564* 4 cescun resjoir *Cn 54.1* : chascuin ne si oir *CH 564* 5 oir *Cn 54.1* : ouir *CH 564* 6 Et pour ce je sui *Cn 54.1* : la ce ie suy *CH 564* 7 gracieus *Cn 54.1* (-iels= -au, -eus) : gracuioux *CH 564* 8 douc *Cn 54.1* : dolcz *CH 564* 9 faire saunz *Cn 54.1* : faure sans *CH 564* 10 dedens li de bon acort *Cn 54.1* : dedeus li de bona cort *CH 564* 11 Une (b<on>ne?) chanson *Cn 54.1* : done chason *CH 564* 12 plaire *Cn 54.1* : plare *CH 564* | une compagnie *Cn 54.1* : bonne companie *CH 564* 13 plaisanchelie *Cn 54.1* : plaisancelie *CH 564* 15 deplaisance fruir *Cn 54.1* : desplaysance frurir *CH 564* 17 qui *CH 564* : quj *Cn 54.1*.

Text Setting: Cn 54.1: The state of the text setting in this is so extensively and obviously disjunct from the music that it was deemed fruitless to supply a complete list of the original position of its syllables to its notes. The setting presented here is almost exclusively editorial, although some cues have been taken from the other transmission of this this work in *CH 564*.

Comments: Based on the lines *doit bien cescun resjoir / pour l'armonie / oïr, sonner et veïr* and the harpe form transmitted in *Cn 54.1*, Strohm (1988) proposes that the illustrated notation may have been read by a listener during the performance of this work. The anticipation of three different levels of participation, that is as audient, performer and viewer contribute to an appreciation of the masterly perfection of this work.

Facsimiles: Seebass 1983, Plate V (US-*Cn 54.1*); Apel 1973, opposite p. 28 (F-*CH 564*) – erroneous copy, see *Editions*; Hoppin 1978, front cover.

Editions: FSC 92 (*Cn 54.1*, incorrect); Josephson 1970 (*CH 564*, incorrect); Josephson 1972 (*Cn 54.1*); Hoppin 1978 (*Cn 54.1*); PMFC XIX, 67 (*CH 564*, incorrect).

Josephson 1970 (closely followed by PMFC XIX) is based on *CH 564* and preserves the erroneously modified rhythm at C1 6.1 and erroneous insertion of a dot between T 6.2-3. This reading results in poor contrapuntal structures in the subsequent BB of this virelai's refrain, especially in relation to the third derived voice. Despite the fact that it is based on *Cn 54.1*, the FSC seems closer to *CH 564* through its reproduction of the erroneous reading at C1 6.1 and T 6.1-7.1 in the latter MS. This results in several pitch emendations in the refrain and an unsatisfactory dovetailing of the refrain to the second section. The reading in FSC at C1 19.4 is also incorrect and appears to have arisen through this editor's erroneous copy of the *CH 564*-transmission of this work, if Tafel I in Apel 1973 is any indication (♢♢♢ appears here instead of ♢♢♢ as found in MSS). The present edition agrees for the most part with the reading of *Cn 54.1* found in Josephson 1972. Josephson 1972, however, lacks editorial indications of w. coloration and editorial accidentals (including necessary cadential inflections) which are provided in the present edition.

Bibliography:

Josephson, N. S. 1970, 'Vier Beispiele der ars subtilior', *Archiv für Musikwissenschaft*, vol. XXVII, no. 1, pp. 41-58.

Josephson, N. S. 1972, 'Die Konkordanz zu "en nul estat" und "La harpe de melodie"', *Die Musikforschung*, vol. XXV, no. 3, pp. 292-300.

Apel, W. 1973, 'La harpe de mélodie', in *Scritti in onore di Luigi Ronga*, Milan and Naples, pp. 27-32.

Seebass, T. 1983, 'The visualisation of music through pictorial imagery and notation in late medieval France', in *Studies in the Performance of Late Medieval Music*, (ed.) S.Boorman, Cambridge, pp. 19-33.

Strohm, R. 1988, 'La harpe de melodie, oder Das Kunstwerk als Akt de Zueignung', in *Das musikalische Kunstwerke. Festschrift Carl Dahlhaus zum 60. Geburtstag*, eds H. Danuser, H. de La Motte, S. Leopold & N. Miller, Köln.

Stoessel, J. 1999, 'Symbolic Innovation: The Notation of Jacob de Senleches', *Acta Musicologica*, vol. 71, no. 2, pp. 136-164.

43. Prophlias, un des nobles de Roume

Ascription: Jo. Susay (*CH 564*, very faded).

Sources: F-*CH 564*, f. 35v; NL-Uu 1846², f. 21r.

Voices: **CH 564**: (S), Ct, T. **Uu 1846²**: (S), T.

Form: Ballade.

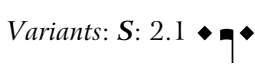


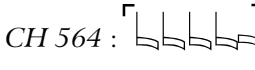
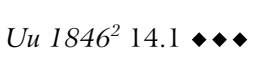


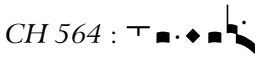
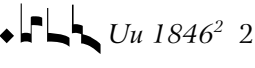

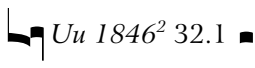


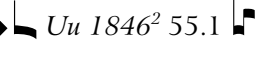
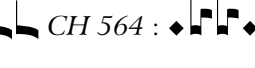
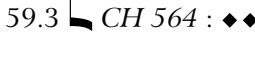
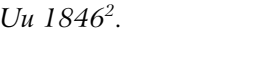

Clefs: **CH 564**: (6 lines) S: c2, Ct: c4, T: c4. **Uu 1846²**: (5 lines) S: c1, T: c3.


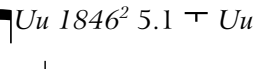
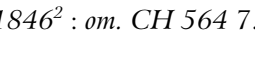
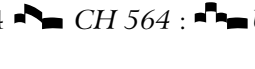

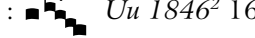



Signatures: **CH 564**: S: -, Ct: bb, T: bb; **Uu 1846²**: S: -, T: bb.

Notation: This work must be read in [3,2] *dim. per medium* with *maxime* present in all voices and the complete absence of *minime*. French *ars nova* note shapes only. Each version of this work notates a passage requiring a *proportio dupla imperfecta* (actually *sesquitercia* at the *minima* level) in different but corresponding devices (see *Variants* S 11.1, 38.1). CH 564 uses the mensural sign \circ to express this relationship (*vid. Mensural Signs*), while Uu 1846² has these passages written in void red ligatures.

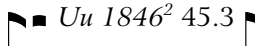
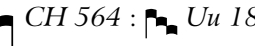

Mensural Signs: The signs \circ and \circ occur only in the CH 564 version of this work, with the latter sign cancelling the effect of the first which is used to indicate *proportio dupla imperfecta* (i.e. *sesquitercia* at the brevis level.)

Accidentals: **CH 564**: S: bb' 52.1. T: ♯c 5.1 | ♯c 47.2. Ct: ♯c 38.2 | bb 41.1 | ♯b 55.1. **Uu 1846²**: S: bb' 51.1. T: be 14.1 | bf (?) 46.2.

Variants: S: 2.1  CH 564 :  Uu 1846² 11.1, 38.1 \circ 
 CH 564 :  Uu 1846² 14.1  CH 564 :  Uu 1846² 17.3 
 CH 564 :  Uu 1846² 23.3, 29.3  CH 564 :  Uu 1846² 32.1  CH
 564 :  Uu 1846² 43.4  CH 564 :  Uu 1846² 55.1  CH 564 :  Uu 1846²
 59.3  CH 564 :  Uu 1846².

T: 2  CH 564 :  Uu 1846² 5.1  Uu 1846² : om. CH 564 7.4  CH 564 :  Uu 1846²
 13.1  CH 564 :  Uu 1846² 16.1  (decf) CH 564 :  (decfcf) Uu 1846² 21.1

 CH 564 :  Uu 1846² 27.1, 57.1  CH 564 :  Uu 1846² 40.1  CH 564 :

 Uu 1846² 45.3  CH 564 :  Uu 1846².

Text:

Prophilias, un des nobles de Roume
 Fu par amer en perilleux anoy
 Cardionas d'Athenez le vous noume
 Fame d'Athis son compaignon par foy
 Pour un doulz ris qu'elle torna vers soy
 Dont amors pris le tient en tel deffroy
 Que mort fust riens n'y peüst nature.
 Si bonne amour ne l'eust pris en sa cure.

Mais bonne amour li fist ce **qu'onc** a home
 Ne fu si fet fust emperiere ou roy
 Car ses compains li donna, c'est la somme,
 En loyaute sa fame en son requoy
 Amours si dit pren ta dame et me croy
 Rayson li vint contradisant lou roy
 Ainsi n'eüst iamais porte l'ardure
 Si bonne amour ne l'eust pris en sa cure.

Ainsi me tient amours, ie le vous somme,
 En ses griefs las et rayson que ne doy
 Oubliër **y** qui celle amour assonme
 Pour ce ne puis vivre raison pour quoy

Sa rayson fail de li vif en effroy
 Se l'amour n'ay dont ie suis en tel ploy
 Mourir m'estuet com l'autre en chartre obscure
 Si bonne amour ne l'eust pris en sa cure.

1 Roume CH 564 : Romme Uu 1846² 2 par CH 564 : pour Uu 1846² | perilleux CH 564 : prilleux Uu 1846²
 3 Cardionas dathenez CH 564 : Cardionnas dathenis Uu 1846² 4 Fame dathis CH 564 : femme dachis Uu
 1846² | par foy CH 564 : om. Uu 1846² 5 quelle Ch 564 : quele Uu 1846² | soy CH 564 : om. Uu 1846² 6
 dont CH 564 : son Uu 1846² | tient Uu 1846² : tint CH 564 | deffroy CH 564 : des roy Uu 1846² 7 feüst]
 fust CH 564 : senst Uu 1846² | peüst] peust CH 564 : penust Uu 1846² 8 bonne CH 564 : boni Uu 1846² |
 leust CH 564 : le nist Uu 1846² 11.9-24 *desunt* Uu 1846² 9 qu'onc] quont CH 564 10 emperiere] empriere CH
 564 13 pren] pre CH 564 16 bonne amour] bone amor CH 564 17 somme] sonme CH 564 22 n'ay] may CH
 564.

Text Setting: **CH 564:** (Prophi-)li-as 6.4/7.1 | un des no-bles de Rou-me
 9/10.1/11.2/11.4/11.7/11.7+/12.2 | fu par 12.3/13.1 | (a-)noy 22.1 | foy 29.3 | un 32.2 | (A-
)mors 39.2+ | fust (feust) 44.1 | (cu-)re 58.3.

Comments: The first staff of the S in Ch 564 is difficult to read, although Uu 1846² possesses no such difficulties. Yet the reading at bb. 17-18 appears to differ in both sources. The text draws on the theme of the twelfth-century *Li Romanz d'Athis et Prophilius ou l'Estoire d'Athenes* by Alexandre de Bernay.

Editions: FSC 106; PMFC XVIII, 49 (CH 564).

Durations are reduced by a ratio of 1:8 in the FSC and PMFC XVIII. Although the work belongs to a category of composition written using augmented notation, the present edition maintains editorial policy of consistent 1:4 reductions, but tick-bars at the *longa*. Text ll. 4 and 5 have been exchanged in FSC. PMFC XVIII contains a typographical error at S 51 (tie has been *om.*) and colorated rests in the original are not indicated throughout this reading, eg. S 27 and S 57.

Additional editorial accidentals are offered in the present edition.

Bibliography:

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, p. 291.

44. Or voit tout en aventure

Ascription: Guido.

Source: F-CH 564, f. 25v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: C3, Ct: F3c5, T: F3.

Signatures: S: bb, Ct: -, T: bb.

Notation: This work by virtue of its text represents a juncture between the *ars nova* and *ars subtilior* styles. The notation demonstrates several features indicative of the *ars subtilior*. In [2,3] black and red *sesquitercia* at the *semibrevis ars nova* note forms are supplemented by the *semibrevis caudata* (♠) which is equal in duration to four *minime*, the *dragma* (♠) which is equal in duration to one *minime*, and two other special note forms, both indicating the duration of a *semiminima*. The first form-♠ - appears to indicate the threefold division of the *semibrevis*, i.e. three groups of two *semiminima* durations, while the second form-♠ - is only found paired with a *dragma*, indicating a twofold division of the prolation. (*vid.* Stone 1996; Stoessel 1999)

Accidentals:

Text:

Or voit tout en aventure
 Puis qu'ainsi me convient fayre
 A la nouvelle figure
 Qui doyt a chascun desplayre.

Que c'est trestout en contraire
de bon art qui est parfayt:
Certes se n'est pas bien fayt.

Nos faysons contre nature
de ce qu'est ben fayt deffayre;
Que Philipe qui mais ne dure
Nos dona boin examplaire.
Nos laisons tous ses afayres
Por Marquet le contrefayt.
Certes se n'est pas bien fayt.


L'art de Marquet n'a mesure,
N'onques riens ne sant parfayre;
C'est trop grant outrecuidure
D'ansuir et de portayre
Ces figures, et tout traire
L'oull varieus de bon trayt.
Certes se n'est pas bien fayt.

2 qu'ainsi] quinsi MS 8 faysons] faysons MS 9 qu'est] ques MS

Text Setting: voit 3.7 | en a-ven-tu-re 9.4/10.1/11.1-2/11.3/12.1 | puis-qu'ain-si me con-vient fay-re 38.6/40.1/40.5/42.1/43.4/44.2/44.6/45.1 | art qui est par-(fayt) 48.2/49.2/50.1/51.1 | se n'est (pas) 57.8/58.3 | bien fayt 60.4/61.3.

Comments: The use of *litotes* in the text of this work is manifestly clear in light of its accompanying musical notation. While the text at first blush appears to denounce the new art, the use of special note forms which convey subtle shades of temporal division reveals the text's true meaning. The artist seeks to evade the restraints of conservatism by incorporating the best of De Vitry's and Marchettus' art. For fuller discussions on the subtleties of the work's text see Stone 1996 and Stoessel 1999.

Editions: FSC 39; PMFC XVIII, 28.

A different interpretation (3x2) of the grouping of durations indicated by the special note shape  is offered in the present edition that differs from FSC and PMFC XVIII (2x3). The editor of FSC transcribes the Ct in the one-flat signature throughout. The present edition reads the lack of this signature in the MS as the exploitation of the natural *gammaut* and shifts between the soft and hard hexachords. It also offers several editorial accidentals in addition to those suggested in the FSC and PMFC XVIII. The text placement in the MS should not be read literally as previous editors have done, but substantially modified in light of basic underlay patterns and musical structures. The present edition offers one solution.

Bibliography:

Günther, G. 1963, 'Das Ende der ars nova', *Die Musikforschung*, vol. XVI, pp. 106-111.

Stone, A. 1996, 'Che cosa c'è di più sottile riguardo l'ars subtilior', *Rivista italiana di musicologia*, vol. XXXI, no. 1, pp. 3-32.

Stoessel, J. 1999, 'Symbolic Innovation: The Notation of Jacob de Senleches', *Acta Musicologica*, vol. 71, no. 2, pp. 138-9.

45. Par maintes foyes

Ascription: Jo<hannes> Vaillant (CH 564); Wilhelmus de Machaudio, *err.* (Sm 222).

Sources: F-CH 564, ff. 59v-60r; I-GR197, f. 12v-13r; B-MLeclercq s.s. & B-Bc 1, f.r.; I-Las 184, f. LXXIVv-LXXv; D-Mbs 14274, f. 27v-28r (contrafactum, *Par montes foyes a honorem*); A-Wn 2777, ff. 19v-20r (contrafactum, *Der may*); A-Iu s.s., ff. 22v-23r (contrafactum, *Der may*); [F-Sm 222, f. 65v (contrafactum *Ave virgo*)] F-CA B 1328, f. 20r (partly legible, only text incipit matches, diff. music.); Basle, Staatsarchiv, Fragmente, Klosterarchive, Prediger M.1, Band 1592/3 (contrafact., frag., S, T.)

Voices: **CH 564**: (S), Ct, T; **MLEclercq & B-Bc 1**: (Trip), Ct, T (S lost);

Form: Mimetic virelai.

Clefs: **CH 564**: (6 lines) S: c2, Ct: c3, T: c4.

Signatures: **CH 564**: S: -, Ct: bb, T: bb.

Notation: Two *ars subtilior* note forms are found in addition to the regular *ars nova* note forms in various guises through out the surviving versions of this work. Slight rhythmic differences are apparent. These are summarised by the following Table.

	2:3 at ◆	4:3 at ◆
CH 564		
GR 197		
B-Mleclercq & B-Bc 1		
Mbs 14274		
Iu ss & Wn 2777		
Las 184		

Variants: *vid.* Leclercq 1984,, pp. 211-217.

Emendations: 71.1-2 (b'a') *om.* CH 564 : (b'a') Las 184, *supplevi.*

Text:

Par maintes foys ay oÿ recorder
 du rosignol la douce melodie.
 Mais ne s'i veult le cucu acorder.
 ains veult chanter contre ly par envie:
 Cucu, cucu, cucu toute sa vie.
 Car il veult bien a son chant descourder.
 et pourtant dit le reusignol et crie:
 Je vos comant qu'on le tue et ocie:
 Tue, tue, tue, tue, oci, oci.
 oci, oci, oci, ocie.
 fi de li, fi de li, fi de li, fi.
 oci, oci, oci, oci, oci, oci.
 oci, oci, oci, fi, fi.
 fi du cucu qui d'amours veult parler.

Si vous suppli, ma tres douce alouette.
 que vous vuelles dire vostre chanson:
 Lire, lire, lire, lire, (lire,) lirelon;
 que dit Dieu, Dieu, que te dit Dieu.
 que *te* dit Dieu, Dieu.
 que te dit Dieu, Dieu, que te dit Dieu, Dieu.
 que te dit Dieu, Dieu?
 Il est tamps, il est [tamps]

que le roussinolet di sa chansounette:
 Oci, oci, oci, oci, oci, oci, oci, oci.
 seront qui nos vaut guerroyant.

Assemblés vos; prenés la cardinette.
 faites chanter la calle et le sanson.
 tuès, tuès, bates se cucu pilebisson!
 Il est pris, pris, il est pris, pris.
 Or soit mis a mort.
 soit mis a mort, mort, soit dist il mort, mort.
 soit mis a mort, mort."
 Or aloms seurement
 anjoliver nos qu'et cullir la mosette;
 ami, ami, ami, ami, ami, ami, [ami, ami,]
 toudis seray le dieux d'amours priant.

Par maintes fois ay oy recorder
 du rosignol la douce melodie.
 Mais ne s'i veult le cucu acorder.
 ains veult chanter contre ly par envie
 "Cucu, cucu, cucu" toute sa vie.
 car il veult bien a sont chant descourder
 et pourtant dit le rosignol et crie:
 "Je vos comant qu'on le tue et ocie!
 Tue, tue, tue, tue, oci, oci.
 oci, oci, oci, oci, oci.
 fi de li, fi de li, fi de li, fi.
 oci, oci, oci, ocie.
 oci, oci, oci, oci, fi, fi.
 fi du cucu qui d'amours veult parler."

10 ocie] oci oci CH 564 23 di] die CH 564

Text Underlay: **CH 564:** cu-cu a-cor-der 16.4/17.1/17.2/17.3/17.3+ | veult chan(-ter) 19.1/19.5 | il veult 32.2/32.3 | o-ci o-ci-e 47.1/47.1+/om./om./om. | (d'a-)mours veult par-(ler) 55.4/56.1/56.3 | li-re om. 71.5-6 | il est tamps il est temps 80.3/80.4/80.5/81.2/81.3/om. | se-ront 89.2/89.3.

Editions: FSC 115 (3 parts); PMFC XIX, 100 (CH 564, 3 parts); Leclercq 1984 (CH 564, MLeclercq & Bc 1, 4 parts); PMFC XXI, App. 1 (CH 564, MLeclercq & Bc 1, 4 parts).

The present edition is based upon the transmission of this work in CH 564. Therefore, it does not include the Trip from Bc 1 as found in Leclercq 1984. No further comparison with Leclercq 1984 has been made as it represent an admixture of readings from various sources, both old and modern (FSC). The most notable difference with FSC and PMFC XIX occurs in the passage of *dragme* at S 70.3-71.8. Two *dragme* have been *om.* in CH 564 and previous editors have *em.* the duration of existing notes. Uniquely, the present edition *em.* according to Las 184 by supplying two *om. dragme* to provide a satisfactory reading. Differences in editorial accidentals and text underlay (S 45-46) also occur in relation to FSC and PMFC XIX.

Bibliography:

Leclercq, F. 1984, 'Questions à propos d'un fragment récemment découvert d'une chanson du XIVE siecle: une autre version de "Par maintes fois ai owi" de Johannes Vaillant', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther and L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, pp. 197-228.

Fallows, D. 1999, *A Catalogue of Polyphonic Songs 1415-1480*, Oxford, pp. 307-308.

46. Il n'est nulz homs

Ascription: Ph<ilipo>t <de Caserta>.

Source: F-CH 564, f. 38v.

Voices: (S), (Ct), T.

Form: Ballade.

Clefs: (6 lines) S: c2, Ct: c4, T: c4.

Signatures: -, bb, bb.

Notation: *Ars subtilior* note forms are used in conjunction with French *ars nova* types. The *semibrevis caudata* (♠) indicates a ternary division of an imperfect *brevis*, while the *dragma* (♣) indicates a *sesquialtera* relationship at the *minima* level. The S and T appear to commence in [3,2], while a sign C indicates the Ct begins in [2,2].

Mensural Signs: C and O (in red ink) are employed in the S, C at the beginning of Ct. C in the S signifies a [2,2] passage in the pre-refrain, which is cancelled by O.

Accidentals: S: ♯c' 45 | ♯f 60.3. Ct: ♯F 29.2, 67. T: none.

Emendations: S: 13.2 + *exp.* 67.1 g] a' MS. Ct: 13.4 † *om.* MS 58.3-59.5 *om.* MS, *supplevi.*

Text:

Il n'est nulz homs en ce monde vivant
 Ce m'est avis, qui peust considerer,
 Tant soit subtilz **ne pris** apercevant,
 La grant douleur qu'il me faut endurer.
 Si ne scay, las, **commant** tel faiz porter
 Puis sanz confort ne nul esbatement.
 Maiz doulz espoirs me donne alegement.

Arriere vois quant cuide aler avant
 Trouver ne puis port on puisse passer
 Tant fort me va nuit et iorn guerriant
 Fortune qui **m'a vint** homme tumber.
 De haut en bas sanz sa roe cesser
 Fait, dont me voy triste, chetif et lent:
 Maiz doulz espoirs me donne alegement.

S'espoir n'estoit qui me **n'a** confortant
 Tost me faudroit de ce monde finer
 Pour quoy ie pri le roy au tout puissant,
 Que tost me vueille a ioie remener.
 Ens ou paiz qui tant fait a louer
 Car certes mes cuers vit a grant comant;
 Maiz douls espoirs me donne alegement.

4 qu'il] qui MS 5 commant] cōmant MS 6 nul] nol MS 10 et] e MS.

Text Setting: n'est 4.1 | ce mon-de vi-vant 11.1/12.3/13.1/13.4/14.2 | a-vis qui peust
 18.3/19.1/20.1/23.8 | (conside-)rer 25.5 | las commant 33.4/34.3/35.1 | puis sanz 38.3/41.5 | nul
 es-ba-te-(ment) 50.1/50.3/50.5 | doulz 58.1 | (es-)pours 60.1 | a-le-ge-ment 65.1/65.3/66.1/66.3.

Editions: Wilkins 1964 (text only); FSC 80; PMFC XIX, 56.

The present edition differs in numerous respects with FSC and PMFC XIX. The present reading of durations at S 3.1-5.3 is distinct those made by previous editors. The present edition presents a different solution to the problematic reading at Ct 14. It also emends S 23.6-8 by supplying an additional *dragma*; FSC *em.* 23.1 and PMFC XIX (unsatisfactorily) alters *dragma* at S 23.8. Both FSC and PMFC XIX transcribe the pitch of S 36-2-37.2 a fifth lower than written in MS. The present edition maintains the correct MS reading. Similarly, the rhythm at S 41.2-42.2 has been

correctly transcribed from the MS in the present edition. No previous editions transcribe the rhythm at S 55.1-3 correctly. The dot between S 55.1-2 is p.d., not p.p. FSC also reads Sbr at S 55.2 as perfect, followed by the same durations read in the present edition. To accommodate the erroneous reading in S, FSC reads T 60.2 as an altered Sbr (but dot after 60.1 is p.d.), and in addition to a 4 Sbr lacuna after Ct 57.2, FSC inserts Sbr (d) after Ct 58.2. The rhythm at T 62.1-2 is also incorrect in FSC, correct in PMFC XIX. PMFC XIX imperfects Br at S 55.3 and positions lacuna after Ct 57.5. Numerous adjustments to text underlay have been made and additional editorial accidentals suggested in the present edition.

Bibliography:

Wilkins, N. 1964, 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval Studies*, vol. VIII, p. 94.

47. Helas pitie envers moy

Ascription: Trebor.

Source: F-CH 564, f. 42r.

Voices: (S), Ct, (T).

Form: Ballade.

Clefs: (6 lines) S: c2, Ct: c4, T: c4.

Signatures: -, bb, bb.

Notation: *Ars subtilior* employing, in addition to French black *ars nova* forms, the special note forms \blacklozenge and \blacklozenge , each indicating *sesquitercia* at the *minima* and *semibrevis* level respectively. The latter note form has links with the special notational devices found in the works of Jacob de Senleches and Rodericus. Indeed, the syncopated style in [3,2] is similar to the compositional style in Senleches' *Fuions de ci* as well as Trebor's other works, e.g. *En seumeillant*.

Accidentals: S: \sharp d (=♯c?) 10.1.

Emendations: S: 31.1 g] f MS. Ct: 15.1 \blacklozenge] \blacklozenge MS

Text:

Helas, pitie envers moy dort si fort
 que je ne scay se je sui mort ou vis.
 Dangier, refus, desdaing sont d'un acort
 encontre moy un point grever toutdis.
 Se je me plain, je n'ay pas trop mespris
 Quant por fenir m'est rendu cel guerdon.
 Dont mort me voy sanz nulle mesprison.

Et puis qu'ainsi ne truis en riens confort
 Joie, soulas se sont de mon partis
 Et m'ont guerpy, dont j'en rechoy la mort
 sans que iamais en aie nul respri.
 Je ne vif pas, ainsois pene et languis
 Or n'est nul bien qu'en moy prengne seson
 Dont mort me voy sanz nulle mesprison.

4 un] *om.* MS 13 bien qu'en moy] ben quemuoy MS.

Text Setting: (He-)las 5.1 | en-(vers) 7.5 | sui 15.3 | mort 16.3 | vis 20.2 | tout-(dis) 24.3 | n'ay 32.2 | pas 33.2 | por fe-nir 38.3/38.6/38/7 | ren-(du) 39.2 | cel guer-(don) 44.2/44.3 | nul-le 55.3/55.4 | (mespri-)son 59.2.

Editions: FSM 42; FSC 109; PMFC XIX, 64.

FSC and PMFC XIX do not indicate a MS *b-quadratum* on c at S 10.1. The reading of the rhythm in the passage beginning as Ct 15.1 improves on the identical interpretation present in FSC and PMFC XIX. The present edition inserts a p.p. after Ct 15.2, previous editors after Ct 16.2. The present solution provides a better reading of counterpoint: counterpoint in previous editions has

several unacceptable fourths between Ct and T. Several ligature marks have been *om.* from the refrain section of the T in PMFC XIX. This oversight has been corrected in the present edition.

48. Inclite flos orti gebenensis

Ascription: Mayhuet de Joan (=Matheus de Sancto Johanne) (CH-564)

Sources: I-MOe5.24, f.15r; F-CH 564, f. 41r.

Voices: **MOe5.24:** (S), Ct, T; **CH 564:** (S), (Ct). T.

Form: Ballade.

Clefs: **MOe5.24:** (5 lines) S: c2, Ct: c5, T: c5; **CH 564:** (6 lines) S: c3, Ct: c5, T: c5 F3.

Signatures: **MSS:** none.

Notation: **MOe5.24:** Full black, French notation in *ars subtilior* style without special signs but with liberal application of conflicting mensural signs whose meaning confirms to mainstream contemporary theory. Minimal syncopation with most variety occurring through polymensuralism. **CH 564:** Unlike MOe5.24, this version employs coloration in conjunction with unusual use of mensuration signs. However, the processes behind the notation are wholly consistent with in the work itself, excepting the Ct whose notes would have to be all red if the following assessment is true. Full red coloration is used to indicate imperfect prolation, black major prolation. The colour of mensuration signs is not significant. The signs \bigcirc and \bigcirc indicate perfect and imperfect *tempus* only, with the colour of subsequent notes determining the prolation. *Minima* equivalence is evident between black and red notes. The use of r.f. in conjunction with the sign \bigcirc to denote [2,2] (*minima* equivalent) may only serve to reinforce the imperfect prolation, or may serve to signify a subsquintercial relationship with black notes if employed with the same sign.

Mensural Signs:

MOe5.24:

	<i>Prima pars</i>	<i>Secunda pars</i>
S:	\bigcirc , \bigcirc	\bigcirc , \bigcirc ,
Ct:	\bigcirc	
T:	\bigcirc , \bigcirc ;	\bigcirc , \bigcirc

CH 564:

	<i>Prima pars</i>	<i>Secunda pars</i>
S:	\bigcirc + red, \bigcirc + black	\bigcirc + red, \bigcirc + black,
Ct:	\bigcirc + black	
T:	\bigcirc + black, \bigcirc + red	\bigcirc + black, \bigcirc + black \bigcirc + red.

Accidentals: **MOe5.24:** S: \sharp f 9.1 | \sharp c 16.1 | \sharp f 33.2 | \flat e 39.2 | \sharp f 46.1; Ct: $\flat\flat$ 10.1 | \sharp b 11.1 | \sharp F 52.1; T: \flat E 23.3 | \sharp E 35.1 | $\flat\flat$ 48.1. **CH 564:** S: \sharp f 9.3 | \sharp f 33.3 | \sharp c 38.1 | \sharp f 46.1; Ct: $\flat\flat$ 10.1 | \flat b 11.1 | \sharp F 12.1 | \sharp F 16.1 | \flat b 26.1 | $\flat\flat$ 27.1; T: \flat E 10.1 | \flat E 23.3 | \flat E 26.1 | \flat E 35.1 | $\flat\flat$ 47.2.

Variants: S: 1.1-14.3 *bl.* MOe5.24 : r.f. CH 564 1.1 \bigcirc MOe5.24 : \bigcirc CH 564 | \blacklozenge . MOe5.24 :

$\overline{\blacklozenge}$ CH 564 5.2 \blacklozenge \blacklozenge \blacklozenge (cba) MOe5.24 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge (cbba) CH 564 11.1 \blacklozenge \blacklozenge \blacklozenge \blacklozenge MOe5.24 :

\blacklozenge \blacklozenge \blacklozenge \blacklozenge CH 564 15.1 \bigcirc MOe5.24 : \bigcirc CH 564 | \blacklozenge \blacklozenge MOe5.24 : \blacklozenge \blacklozenge \blacklozenge CH 564 25 Ξ

MOe5.24 : Ξ CH 564 26.1-43 *bl.* MOe5.24 : r.f. CH 564 26.1 \blacklozenge CH 564 : *om.* MOe5.24 32.1 \bigcirc

MOe5.24 : \bigcirc CH 564 36.1 \blacklozenge MOe5.24 : \blacklozenge \blacklozenge \blacklozenge CH 564 37.2 \blacklozenge \blacklozenge \blacklozenge (edec) MOe5.24 : \blacklozenge \blacklozenge

(edc) CH 564 40.4 \blacklozenge MOe5.24 : \blacklozenge . CH 564 42.1 \blacklozenge \blacklozenge \blacklozenge (ffe) MOe5.24 : \blacklozenge (fe) CH 564 42.4

\bigcirc \blacklozenge MOe5.24 : \blacklozenge CH 564 45.1 \blacklozenge MOe5.24 : \blacklozenge . CH 564 46.1 \blacklozenge MOe5.24 : \blacklozenge . CH 564

50.4, 51.4 \blacklozenge . MOe5.24 : \blacklozenge CH 564

Ct: 1.1 ○ *MOe5.24* : ○ *CH 564* 2.4, 6.3 *MOe5.24* : ♦♦ *CH 564* 22.4 ♦♦ *MOe5.24* : *CH 564* 33.1 *MOe5.24* : *CH 564* 35.3-49.3 *om.* *CH 564* 51.1 cbaGF *MOe5.24* : aGFEF *err CH 564*.

T: 1.1 © *MOe5.24* : © *CH 564* | *MOe5.24* : ♦♦ *CH 564* 14.1-30 *bl.* *MOe5.24* : *r.f.* *CH 564* 14.1 ○ *MOe5.24* : ○ *CH 564* 15.1 *MOe5.24* : ♦♦♦♦♦♦♦♦♦♦ *CH 564* 22.1 *MOe5.24* : ♦♦♦♦♦ *CH 564* 29 *MOe5.24* : *CH 564* 32 © *MOe5.24* : ○ *CH 564* 33.1 ♦ *MOe5.24* : ♦ *CH 564* 35.1 ♦ *MOe5.24* : ♦ *CH 564* 38.1 (GEDCcCDDG) *MOe5.24* : (GEDCcCDDG) *CH 564* 44.1-53 *bl.* *MOe5.24* : *r.f.* *CH 564* 44.1 © *MOe5.24* : ○ *CH 564* 51.1 *MOe5.24* : *CH 564*.

Emendations: *S*: 44.4 *signum* [2,3] *legitur ante* 44.1 *MOe5.24*. *Ct*: 51.1 cbaGF] aGFEF *CH 564*, *sicut MOe5.24*.

Text:

Inclite flos horti gebenensis
Cuius odor balsamis dulcior,
prestantibus roribus immensis
Orbem replet ceteris altior;
Salveque iocundare
nec ad terram velis declinare
propter paucum ventum. Nam dicitur:
in adversis virtus perficitur.

Tibi fauet ortus hispanensis
Gallorumque uirgultus carior,
Hortulanum producens extensis
Brachiis qui viridis pocior.
Prorutis observare;
Te satagit idcirco letare
Nam te siquis turbare uicitur
In adversis virtus perficitur.

Pro te floris celiferus ensis
Ferit namque iustis hic iustior.
Veridictis certat pro te foncis
Quo fauente quisque uelocior.
Quo ductus iubare
se prosternat tuis pedibus quare
si leteris, sapit quod subditur:
In adversis virtus perficitur.

1 horti] orti *MSS* | gebenensis *MOe5.24* : gebennensis *CH 564* 2 balsamus *MOe5.24* : balsamis *CH 564* 3 immensis *MOe5.24* 4 replet *MOe5.24* : reple *CH 564* | altior *MOe5.24* : alcior *CH 564* 6 velis *MOe5.24* : velit *CH 564* 8 adversis *MOe5.24* : aduercis *CH 564* ll. 9-24 *desunt MOe5.24*. 11 hortulanum] *viz. Hortulum*, ortolanum *CH 564* 12 viridis] viredis *CH 564* 13 prorutis] Pro ruinis *CH 564* 16 In &c *CH 564* 17 celiferus ensis] celciferus encis *CH 564* 19 veridictis] veridicis *CH 564* 20 uelocior] uelociter *CH 564* 22 tuis] tis *CH 564* 24 adversis] aduercis *CH 564*.

Text Setting:

MOe5.24: (Incli-)te 5.5 | ge-be-nen-(sis) 9.3/10.1/10.4 | o-(dor) 17.3 (compression) | nec 34.5 | ve-(lis) 37.3 | (dici-)tur 46.5 | vir-(tus) 50.2.

Comments: The text of this ballade clearly refers to Avignonese Pope Clement VII (1378-94), whose secular name was Robert of Geneva (*ortus gebenensis*) and whose claim was supported by the French and Spanish factions (*Tibi fauet ortus hispanensis / Gallorumque uirgultus carior*). That the text honours Clement is confirmed in CH 564 by the addition to the T voice label of *pro papa Clemente*. Clement is advocated as not only the head of the Holy Church but the true disciple of Christ and Christ-like figure, as seen below.

The refrain of the ballade is a likely a paraphrase of 2 Corinthians 12:9. Here, the apostle Paul, in boasting of his suffering, recalls a ‘thorn’ in his flesh which he thrice asked Christ to remove. However, Christ refused and said: “My grace is sufficient for you, for (my) power is made perfect in weakness” (...*sufficit tibi gratia mea nam virtus in infirmitate perficitur...*). Paul then continues in 2 Corinthians by writing that he delights in insults, hardships and persecutions on behalf of Christ precisely because they make him strong. Indeed, the allusion would have been undoubtedly understood by the learned audience of this work. It is also likely that a further implication of this illusion was that the thorn in Clement’s flesh was his rival, Roman Pope Urban VI or his successors.

The additional imagery of the flower and its balsam representing the Holy Church draws on the intermingled courtly love and biblical traditions. The flower and garden imagery has immediate connections to the traditions represented by the *Roman de la Rose*. The gardener imagery has connections to the Gospels, and is perhaps significant in that Christ was, by some accounts, mistaken as a gardener on the morning of his resurrection (John 20:15; cf. Mark 16.9). The text likely seeks to demonstrate a parallel in that just as Mary Magdalene did not immediately recognise the gardener as Christ, so too one side of the schism has not recognised Clement as pope.

Editions: Günther 1959, #9 (MOe5.24*); FSC 296 (MOe5.24*); PMFC XIX, 62 (CH 564). PMFC XIX is based upon CH 564 and therefore preserves several plausible variants from this transmission, eg. S1, S 5.4, Ct 51.1, T 10. Both Günther 1959 and FSC are based, like the present edition, on MOe5.24. Both these editors read the *diesis* at T 35.1 on F, whereas the present edition reads it on E. Several small adjustments to text underlay have been made in the present edition and additional editorial accidentals offered.

Bibliography:

- Günther, U. 1959, (ed.) *Zehn datierbare Kompositionen der Ars Nova*, Schriftenreihe des musikwissenschaftlichen Instituts der Universität Hamburg II, Hamburg.
- Günther, U. 1962, ‘Datierbare Balladen des Späten 14. Jahrhunderts II’, *Musica Disciplina*, vol. XVI, pp. 156-161.
- Günther, U. 1990, ‘Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations’, in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, pp. 95-96.

49. Quant joyne cuer en may est amoureux

Ascription: Trebor

Source: F-CH 564, f. 31r.

Voices: (S), (Ct), T.

Form: Ballade.

Clefs: (6 lines) S: c4, Ct: F4, T: F4.

Signatures: S: bb, Ct: bB, T: bB.

Notation: Black French *ars nova* note shapes accompanied by red coloration indicating *sesquialtera* at the *semibrevis* level in relation to the integer valor [2,3]. *Syncopa* is achieved through the p.d. as well as single *minima* durations and the *similis ante similem perfecta* rule.

Mensural Signs: The sign \bigcirc is employed once in the S to achieve a *sesquialtera* at the *minima* level. This is then cancelled by the *tempus imperfectum* sign \bigcirc with implicit major prolation.

Accidentals: S: \sharp F 22.1 | \flat c? 30.1 | $\flat\flat$ 31.1 | \sharp F 42.3 | $\flat\flat$ 48.1 | \sharp F 65.1 | \sharp F 66.5. Ct: \sharp (?)F 1.1 | \sharp F 49.1. T: \sharp F 49.1.

Emendations: S: 19.2 d] c MS. T: 61.2 g] F MS, cf. 18.2.

Text:

Quant Joyne cuer en may est amoureux
 Et Jupiter au palais de Gemynis
 Fet son sejour gay, playsant, deliteux
 Au Roy puissant viennent de lointain paiz
 Maint chevalier et dames de mout haut pris
 A sa noblete dont grant est le renon
 Qui porte d'or et de gueules gonfanon.

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

C'est bien rayson que chans meloudieux
 Qui la se tienent et tous autres delis
 D'armonnie que tant sont precieux
 Et bons soneürs, tant plaisants et sobtills
 A servir tel seigneur soyent ententis
 Pour ly se noument en mainte region
 Qui porte d'or et de gueules gonfanon.

2 et] en MS 7 noblete] noblee MS, *em. Scully* 12 esbahis] esbains MS 13 nobloie] noble MS, *em. Scully* 20 noument] nomuent MS.

Text Setting: Joy-(ne) 3.1 | cuer en may est 4.4/6.1/7.1/9.2 | a-mou-reux en 9.4/10.1/11.3/13 | au pa-lais 16.3/17/18.2 | de Ge-my-nis 19.4/20.4/21.3/22.1 | de mout 40.2/41.2 | (no-)ble-(t)e dont 45.2/45.3+/46.2 | le re-non 48.3/49.1/49.4 | (por-)te 53.4 | d'or et 55.1/55.3 | gueu-(les) 56.4 | (gonfa)-non 66.5.

Comments: The standard described in the refrain may be that of Gaston Phebus, count of Foix.

Editions: FSC 111; PMFC XVIII, 40.

The incorrect reading in FSC of the rhythm in the passage commencing at S 7.3 has already been corrected in PMFC XVIII. Both editors, however, read rhythm at S 15.3-16.3 incorrectly. S 15.4 is Sbr in MS, and a p.d. is interpreted between 15.2-3. Similarly, both editors incorrectly read S 52.1 as Min and alter Min S 52.5. S 52.1 is Sbr in MS. PMFC XVIII *om.* ligature mark S 34.3-35.1. FSC *om.* b-*quadratum* on C in MS at Ct 27.2, and it is indicated editorially in PMFC XVIII. FSC also *om.* b-*quadratum* E at Ct 59.1. Different readings of MS accidentals by FSC at S 30.2 and S 48.2. Underlay has been adjusted in the present edition.

Bibliography:

Gómez, M. C. 1987, 'La musique à la maison royale de Navarre à fin du moyen-âge et le chantre Johan Robert', *Musica Disciplina*, vol. XLI, pp. 109-151.

50. En Albion

Source: F-CH 564, f. 47v.

Voices: (S), (Ct), T.

Form: Ballade.

Clefs: (6 lines) S: c3, Ct: c5, T: c5.

Signatures: none.

Notation: This work represents one of the peaks of the *ars subtilior* notational style with combinations of coloration and mensural signs used to notate advanced proportional relationships. Within the *integer valor* of [2,3], full red coloration indicates the usual *sesquialtera* proportion at the *semibrevis* level, while void red coloration indicates *proportio sesquitercia* at the *minima* level. The latter relationship also obtains for void red coloration when employed in [3,2] (*vid. Mensural Signs*),

although here it is apparent that the combination of a mensural sign and coloration suggests that the reduced durations should be construed in that mensuration. In the mensuration of [2,2] *dim.* (*vid. Mensural Signs*), full red coloration indicates *proportio sesquialtera* at the *minima* level resulting overall in a mensuration of [2,3] *dim.* Finally, void red notation is used in one section of [2,2] *dim.* to indicate *proportio subsesquitercia* at the *semibrevis* level resulting in an effective division of [3,2] *dim.* The combination of mensural signs and coloration, which is also demonstrated in the two works subsequent to *En Albion de fluns*, namely *De tous les moys* and the enigmatic *Angelorum psallat*, appears to have been mechanisms developed to cope with an increasing interest in proportionality that was only fully resolved after the second century of the fifteenth century with the introduction of fractional proportions and cut mensural signs.

Mensural Signs: There is a close alliance of mensuration signs and coloration in this work with the concomitant observation that the effect of mensuration signs has a duration relative to the extent of coloration. Therefore, no apposition of signs indicating a return to the *integer valor* is observed except in S b. 64 where coloration is still in effect and \odot (= [2,3]) cancels \circ . \circ is used only in conjunction with void red note forms to imply [3,2] apportioned as three perfect void red *breves* to two of the *integer valor*. \circ indicates *proportio sesquitercia*, although accompanying coloration always results in another mensuration (*vid. Notation*), thereby avoiding equivocality with void red note forms.

Accidentals: S: $\sharp c$ 27.1 | $\sharp g$ 42.1 | $\sharp c$ 50.2 | $\sharp c$ 61.2 | $\sharp c$ 65.1 | $\sharp c$ 74.1. Ct: $\sharp G$ 13.1 | $\sharp G$ 25 | $\sharp G$ 27 | $\flat b$ 43.3 | $\sharp b$ 45 | $\sharp c$ 47.3 | $\sharp G$ 61.2 | $\sharp G$ 74. T: $\flat b(?)$ 8.1 | $\sharp c$ 11.4 | $\flat b$ 38.3.

Emendations: Ct: 21.7 [\circ] $\blacklozenge \blacklozenge \blacklozenge \blacklozenge$] [\circ] $\blacklozenge \blacklozenge \blacklozenge \blacklozenge$ MS.

Text:

En Albion de fluns environnee
Mestre Antheus mene tres noble vie
Mes roy Minos a sa cort condapmnee
Qu'a fayt venir Lucidaiye et Helie.
Et Dedalus, par sa sutil mestrie
Fait contre droit la roue bistorner
Tant que ie voy que Zephirus n'a mye
En luy povoir qu'il puyse contraster.

1 talbion de fluus environene MS 2 mene] Men vie MS 5 Et Dedalus] E Delida MS | par] pour MS 6 roue
bistorner] youe vistorner MS

Text Setting: de fluns en-vi-ro-(ne-)e 4.1(ascender to 3.3)/4.3/5.3/6.1/6.1+/8.2 | pour (par) sa
36.1/36.2 | (su-)til mes-tri-e 36.4/37.1/38.1/41 | fait contra droit 42.1/43.1/43.3 | la rou-e bis-tor-
(ner) 44.4+/44.5/44.5+/44.5/45- | (Ze-)phi-rus 53.3/53.4 | na my-(e) 54.2/56.1 | quil 64 | puyse
con-tras-ter 65.2/66.2/66.4/76.4/76.5.

Comments: Unfortunately, the presence of only one strophe in this work's *unicum* does not reveal the theme of the text, although it may be conjectured that the next two strophes would turn to the disdain of his lady towards the poet. The first strophes employs the popular device of mythology, mentioning Antheus, uncle of Jason of the Argonauts, King Minos of Crete and his exile of Lucidiare and Helie, and Dedalus and his wonderous machines which even defy nature.

Editions: Reaney 1954; FSC 139; PMFC XIX, 75.

PMFC XIX already corrected several erroneous interpretations of rhythm in FSC (S 8.2, S 28.2, S 53.2, S 75.2, Ct 21.7 and Ct 70.7), but transcribed durations in a manner that leaves little clue to how the durations were derived. The present edition attempts to mirror the multiple levels of proportionality that contribute to the meaning of smaller, colorated note values in this work. Both previous editors reduce crowned durations at BB. 47 and 50 by a further degree. A constant 1:4 ratio is maintained in the present edition. Unlike PMFC XIX, the present edition *em.* the reading at Ct 21.7 according Ct 70.7 by exp. p.d.

Bibliography:

Reaney, G. 1954, 'The Manuscript Chantilly, Musée Conde, 1047', *Musica Disciplina*, vol. VIII, 1954, pp. 104-105.

Nigel Wilkins, 'The late mediaeval French lyric: with music and without', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther and L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, 1984, p. 170.

51. De tous les moys

Source: F-CH 564, f. 48r.

Voices: S, Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c4, Ct: c5, T: c5.

Signatures: S: -, Ct: bb, T: bb.

Notation: This work contains several *ars subtilior* notational devices including void red sesquitercia coloration, compound mensuration and coloration (○ + red) producing a dupla proportion. Full red coloration is used alone to indicate imperfect duration with *minima* equivalence. Void red coloration is also used in red coloration groups to indicate imperfection of red *semibreves*. These traits are shared with *En Albion de fluns* which precedes it in CH 564. In order to make sense of several p.d. found in this work and produce necessary alteration, this work must be read in [II, 3, 3].

Mensural Signs: ○ is only used in conjunction with groups of red and void red coloration. The duration of the effect of this sign is equivalent to the duration of the use of coloration in respective passages.

Accidentals: S: bb 5.2 | ♯c 12.3 | bb 13.1 (beginning of system) | ♯b 27.1 | be 27.2 | bb 28.2 | be 29.1 | be 30.4 | bb 36.1 | ♯F 38.4 | bb 47.1 (beginning of system) | ♯f 49.7 | be 56.1. Ct: bE 13.5 | ♯F 19.3 | ♯F 34. T: bb 6.1 | ♯F 12.2 | ba (*man. sec.*) 30.1 | ♯c 48.2.

Emendations: S: 58.2-6 GabaG] bcdeb MS, cf. 22.3 Ct: 43.1 ○ *om.* MS 54.1 ◆] ■, *orig.* ◆ MS.

Text:

De tous les moys que sunt en la sayson
je prens avril pour le plus gracioux.
Et si suy prest de prover per raison
qu'il est de l'an li tres plus amoureux.
Iver s'en va, li tristes dolerous,
qui a tenus mon cuer en sa prison.
Et se ie ment, qui est delicieux:
jugiés, amans, se je dis voyr ou non.

l tous] tpus MS 2 ie priens air pour le pluy MS 4 plus] pluy MS 5 iver] Iner MS | va] voy MS 6 mon] mo MS | sa prison deest MS 7 et] E MS | delicieus] delicieny MS 8 amans] anas MS.

Text Setting: tous les moys que sunt en las 5.5/6.1 +/6.3-4/7.1/7.2/7.3/7.4/7.4+ | je prens a-vril pour le plus gra-ci-(oux) 14.5/14.8/16/17.1/18.1/19.1/19.2/19.3/20- | a te-nus mon cuer en 30.1/30.3/30.5/30.8/31.2/33.7 | sa pri-son *om.* | qui est de-li-ci-(eux) 40.3/40.5/40.6/40.6+/41 | amans 46.1/46.2 se je dis voir ou 49.6.51.3/52.3-/54.1/55.1.

Comments: A celebration of April, the month of lovers.

Editions: FSC 137; PMFC XIX, 76 (incorrect reading b. 45 *seq.*).

The present edition offers substantial and numerous improvements upon FSC and PMFC XIX, largely arising from the recognition that the work is read in [II, 3, 3] throughout and corrected readings from the MS (including significance of p.d.). For the sake of brief illustration, new readings, which correct both FSC and PMFC XIX, occur in the following locations: S1.1-2.3 (rhythm); S 7.3-8.1 (rhythm), S 11.1-2 (rhythm); S 25.1-27.5 (rhythm); Ct 43.1-3 (rhythm); S 45.3-48.5 (rhythm; PMFC XIX is particularly erroneous); Ct 54.1-55.4 (rhythm); S 58.2-6 (pitch erroneously *em.*) Improvements can also be observed in the reading of MS accidentals and the addition of editorial accidentals.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 15.

Koehler, L. 1986, 'Review: Gordon K. Greene, Polyphonic Music of the Fourteenth Century, XVIII-XX, etc.', *Journal of the American Musicological Society*, vol. 39, no. 3, pp. 633-641.

52. Tres noble dame

Ascription: Anthonello <de Caserta>.

Source: I-MOe 5.24, f. 28v.

Form: Virelai.

Voices: (S), Ct, T.

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: S: -, Ct: bb, T: bb.

Notation: Red and black french notation with use of the proportional mensural sign \circ . The canon aids the interpretation. However, as noted by Apel (FSM, p. 30) the Ct lacks the sign \circ after the *binaria* at the beginning of the 6th system (b. 19). This is made obvious through the [3,2] sign which occurs subsequently in the Ct. The notational process and text delivery suggests that this work is an example of *tempus perfectum diminutum* (Günther 1960). In any case it appears likely that this work was performed at a quicker tempo.

Mensural signs: The piece begins in [3,2], but there are mensural signs used on all voices including \odot , \circ and \ominus . All but the \ominus , according to the canon, suppose *minima* equivalence.

Canon: Canon virilarie - *Ubicunque i<n>veneris signum i<m>perfecti minoris cantetur de modo epitrito.*

(The virelai's canon - whenever you shall arrive at a sign of imperfect tempus and minor prolation, it shall be sung in the the proportion of 4:3). To sing in the *modus epitritus* is to sing in a sesquitertia (4:3) proportion at the semibrevis level, cf. Galiot's *Le sault perilleux*.

Accidentals: S: #g 3.1 | #g 32 | bb' 67 | #f 73.5.

Emendations:

Text:

Tres noble dame souverayne
 Je vous supli tres unblement
 Prenes en gre tout en present
 un petit don par bon estrayne.
 C'est une canson de vray
 fait pour vous, belle honouree.
 Pour voustre amour canteray
 Si vous supli qu'il vous agree.

Car onques de nature humayne
 Ame ne fu certainement
 sans panser nulz outrageement
 et ameray soiés certayne

Tres noble dame souverayne
 Je vous supli tres unblement
 Prenes en gré tout en present
 un petit don par bon estrayne.

1 tres *bis MS*.

Text Setting: da-me 12.1/12.2 | sou-(verayne) 14.2 | en gre 33.1/33.2 | pour 62.1 | ho-nou-(ree) 66.1/67.1.

Comments: The style of this work is different to other works by Anthonellus found in MOe5.24. There is ample use of a rhythmic motif and imitation between the voices. There is little syncopation but the feature which links this piece to the *ars subtilior* style is polymetricism which is achieved as described above by the use of mensuration signs.

Editions: FSC 8; PMFC XXI, 1.

Few differences occur in relation to the interpretation of durations from the clear and unambiguous original. PMFC XXI, however, incorrectly marks T 5.2 as w. coloration – it is simply the faded

middle of a Br. The greatest number of differences with FSC and PMFC XXI occurs in relation to the editorial accidentals supplied in the present edition.

Bibliography:

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, p. 295.

53. Je la remire sans mesure

Sources: I-MOe5.24, f.34r; F-Pn6771, f. 80r; F-Pn 568, ff. 126v-127r.

Voices: (S), Ct, T.

Form: Virelai.

Clefs: **MOe5.24** (5 lines) *S:* c1, *Ct:* c3, *T:* c3; **Pn6771:** (6 lines) *S:* c1, *Ct:* c4, *T:* c4; **Pn 568:** (6 lines) *S:* c2 (c1 in subsequent staves), *Ct:* c3, *T:* c4.

Signatures: **MSS:** *S:* -, *Ct:* bb, *T:* bb.

Notation: *Ars subtilior* style. The durations throughout this work are written in augmented note values, possibly to avoid the *semiminima* and the conundrum of a *sesquialtera* durations relative to this hypothetical *semiminima*. The work employs *dragme* ♯ and *semibreves caudate seorsum* ♯ in close association with mensural signs. However, as pointed out by Anne Stone (1994), the variance in placement of these mensural signs between particularly the MOe5.24 and Pn 568 versions of this work may suggest differing scribal intent or understanding of notational conventions. *Caudate* in MOe5.24 tend to imply augmentation within an imperfect tempus, while Pn 568 gives the understanding most common in this period of signifying a proportional relationship of 2:3 (*semibreves caudate*) and 4:3 (*dragme*).

Mensural Signs: **MOe5.24, Pn 568:** The mensural signs C and O are employed in all voices, often in rapid succession, suggesting that this is a form of substitute coloration. The device is found frequently in the repertoire, cf. *Je ne puis avoir plaisir*. Pn6771 lacks the mensuration signs found throughout MOe5.24 and Pn 568 (cf. *De Narcissus*).

Accidentals: **MOe5.24:** *S:* ♯f 6.1 | ♯c 24.1 | ♯f 32.1 | ♯f 42.1. **Pn6771 & Pn 568:** none.

Variants: *passim* O, C MOe5.24 Pn 568 : om. Pn6771 *S:* O Pn 568 : om. MOe5.24 Pn6771 4.5 ▴

MOe5.24 Pn 568 : om. Pn6771 8.1 ■ ▴.◆◆ Pn 568 : ■ ▴◆◆ MOe5.24 Pn6771 9.4 C MOe5.24 Pn

568 : om. Pn6771 | ■■■ Pn 568 Pn6771 : ▮ MOe5.24 10.2 O Pn 568 : om. MOe5.24 Pn6771

15.4 ■ MOe5.24 Pn6771 : ▮ Pn 568 21.4 ■.◆.◆■■■■.◆ MOe5.24 Pn6771 : ▮◆.◆■■■■■ Pn

568 28.1, 29.2 O ■ C ■ MOe5.24 : O C Pn 568 : ▮ Pn6771 35.2 ▮ MOe5.24 : ■■■ Pn 568

Pn6771 38.1 ▮◆◆.▮ MOe5.24 Pn6771 : ▮◆◆▮ Pn 568 40.3 ◆■▮ MOe5.24 : ◆◆▮ Pn 568 : ◆◆■ Pn6771.

Ct: 2.1 O Pn 568 : om. MOe5.24 3.3 O MOe5.24 : om. Pn 568 | ▴ ▮ Pn 568 : ▴ ▮ Pn6771 : ▮






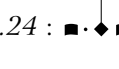
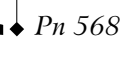
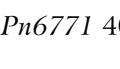
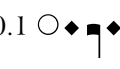
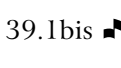

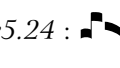
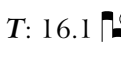
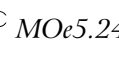

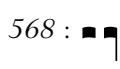
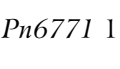

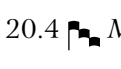
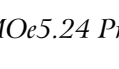
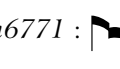
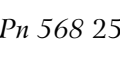

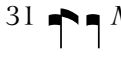
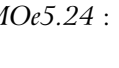
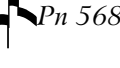

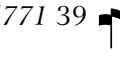

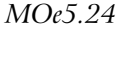
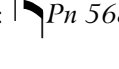
MOe5.24 6.1 ◆◆◆◆◆◆ MOe5.24 : ◆◆◆◆◆◆ Pn 568 Pn6771 9.1 ■◆. Pn 568 Pn6771 : ■◆


MOe5.24 9.5 ◆◆ ▮◆◆ MOe5.24 : ▮◆ Pn 568 : ▮◆ Pn6771 16.4 ▮ ▮ ▮ MOe5.24 : ▮ ▮ ▮ Pn

568 : ▮ ▮ ▮ Pn6771 22.2 ▮◆ MOe5.24 : ◆◆◆ Pn 568 : ◆ Pn6771 23.6 ◆◆ MOe5.24 : ▮ Pn

568 Pn6771 27.1 ▮◆ MOe5.24 : ◆ Pn 568 Pn6771 30.1 ◆◆◆ MOe5.24 : ◆ Pn 568 Pn6771

31.1 ■ ▴◆◆ C ▮ O Pn 568 : ▮◆◆ C ▮ Pn 568 : ▮◆◆ Pn6771 35.1 ▮◆ MOe5.24 : ◆ ▮

Pn 568 Pn6771 36.1  *MOe5.24* :  *Pn 568* :  *Pn6771 38* 
 *MOe5.24* :  *Pn 568 Pn6771 40.1*  *MOe5.24* :  *Pn 568* :  *Pn6771*
39.1bis  *MOe5.24* :  *Pn 568* :  *Pn6771*.
T: 16.1  *MOe5.24* :  *Pn 568* :  *Pn6771 18.2*  *MOe5.24* :  *Pn 568* :  *Pn6771*
20.4  *MOe5.24 Pn6771* :  *Pn 568 25.4*  *MOe5.24* :  *Pn 568* :  *Pn6771*
31  *MOe5.24* :  *Pn 568* :  *Pn6771 39*  *MOe5.24 Pn6771* :  *Pn 568 42* 
MOe5.24 :  *Pn 568* :  *Pn6771*.

Emendations: S: b.10  *deest MOe5.24;*

Text:

Je la remiray sans mesure
 las dont je suy en aventure
 de porter la grief penitence
 qui a pluseurs vient par meschance
 Se la belle ne m'a en cure.
 Espoir me fuit qui, dous soulas,
 Me soloyt tenir en ses las.

Prima linea solum MOe5.24 Pn 568 | Ie MOe5.24 : Ge Pn6771 | la remire MOe5.24 : rebus musicalis scriptus est a-la D-re E-mi re Pn 568 : e-la a-re b-mi re Pn6771 6 espoir] espore Pn6771 | dous] douce Pn 6771 7 ses] ces Pn 6771.

Text Setting: The edition presented here take MOe5.24 as a model for music and uses the partial text found in Pn 6771.

Comments: Possibly a vocal work that was frequently performed instrumentally which may explain its presence in two MSS without text underlay.

Editions: FSC 197 (Pn 6771); PMFC XXI, 36.

PMFC XXI is based upon Pn 568 (text Pn 6771) and therefore accommodates the variant readings at Ct 3, S 8, Ct 36 and Ct 38. PMFC XXI reduces basic durations by a 1:8 ratio and bars in 6/8.

Like the present edition, FSC is based on the music of MOe5.24, the text of Pn 6771 and reduces basic duration at by a 1:4 ratio. The present edition indicates the work is written in augmented notation by tick-bars at the *longa*, unlike FSC that bars at the Br. Also unlike FSC, the present edition maintains the MS reading at S 11.5. Adjustment of text underlay and additional editorial accidentals also occurs in the present edition.

Facsimile: ApelN p. 411 (MOe5.24).

Bibliography:

ApelN pp. 408-410;

Günther, U. 1967, 'Bemerkungen zum älteren französischen Repertoire de Codex Reina', *Archiv für Musikwissenschaft*, vol. 24, p. 251.

Stone, A. 1994, "Writing rhythm in late medieval Italy: notation and musical style in the Manuscript, Biblioteca estense, alpha.M.5.24", Ph. D. thesis, Harvard University, pp. 133-138.

54. Le sault perilleux

Ascription: J<ohannes> Galiot.

Source: F-CH 564, f. 37r.

Voices: (S), (Ct), T.

Form: Ballade.

Clefs: (6 lines) S: c3, Ct: c5, T: c5.

Signatures: bb, bbbB, bbbB

Notation: The note forms employed in this work consist of black and red *ars nova* forms. Red notes must be rendered with the *sesquialtera* at the *brevis* (i.e. imperfect *semibrevis* and *minima* equivalence), although this always occurs relative to the *integer valor*. Where coloration follows a mensuration sign described below, it effects a canceling of that proportion. Further rhythmic complexity is notated using mensuration signs to indicate proportions as discussed below. The *integer valor* of this work is [3,2] *diminutum per medium*. The *oultrepassé* of this work has been recast in the transnotation according to the implied *tempus imperfectum*. This interpretation is justified by both the *sesquioctava* proportional relations in this section and the final *tempus* of this section which consists of two imperfect *breves*.

Mensural Signs: Three mensuration signs are used in conjunction with a canon to denote proportions relative to the *minima*: C = 4:3, ⊕ = 3:2, ⊕ = 9:8. These meanings, however, are usually manifest at the *semibrevis* level. The mensuration sign ○ is employed to cancel the previous signs and indicate a return to the *integer valor*.

Canon: *In proportione epitriti ad semicirculum cantetur, ad circulum cum duobus punctis in proportione emiolij et ad circulum cum tribus in proportione epogdoj.* (At the semicircle it is sung in the proportion 4:3, at the circle with two dots in the proportion 3:2, and at the circle with three dots in the proportion 9:8.) The meaning of these Ancient Greek terms is as such: *Hemiolios* (ἡμιόλιος) = one-and-a-half, i.e. *sesquialtera*, *epitritos* (ἐπιτριτος) = one-and-a-third, i.e. *sesquitercia*, and *epogdoos* (ἐπιόδοος) = one-and-one-eighth, i.e. *sesquioctava*; cf. Günther 1960. The use of latinised Ancient Greek terms to denote proportions rather than Latin ones is unusual, and suggests that the composer (or scribe) is seeking to cultivate an air of learnedness.

Accidentals: Ct: #b 56.2.

Emendations: Ct: 26.1 a] G MS.

Text:

Le sault perilleux a l'aventure prins
 Quant faillit mon cuer en la clere fontainne
 Ou maint amoureux a este entreprins
 Par les ruisseles qui la font leur demainne.
 Gardee est moult estroit d'une chastellainne
 En un plaisant vergier qui la tient en sa garde
 Nulz n'en puet aprocher sanz cuer point d'une darde.

Quant ainsi me vi en ce tres doulz pourpris
 Au cuer me senti feru parmi la vaine
 D'un plaisant, soubzrëans rosiers reprins
 Dont avis me fu que vis la belle Elaine
 Qui tant m'arousa de sa tres douce alaine
 Qu'elle mi fist entrer en amoureuse garde
 Nulz n'en puet aprocher sanz cuer point d'une darde.

Et c'en amours n'eusse este ben aprins
 N'en fuesse parti pour creature humaine.
 Que n'eusse goute de la fontaine, e prins
 A l'aventure sans doubter souffrir paine

Si puis bien dire pour verite certaine
 Que ie fus deceü quant a moy bien regarde
 Nulz n'en puet aprocher sanz cuer point d'une darde.

3 este] estre *MS* 15 et c'en] ece en *MS*.

Text Underlay: (fontain-)ne 12.5 | (en-)tre (*line* 3) 5.4 | (demain-)ne (*line* 4) 15.4 | Gar-de(e)
 16.4/17 | est 20.2 | moult 23.2 | qui 35.2 | la 40.3 | a-pro-cher 53.3/53.4/54.1 | cuer point d'u-ne
 dar-de 55.2/55.5/55.6/56.1/60.3.

Comments: This work appears to have been used at Jean Vaillant's music school in Paris to demonstrate the 9:8 proportion (*vid.* Ursula Günther, 'Problems of Dating in the *Ars nova* and *Ars subtilior*', *L'Ars Nova Italiana de Trecento*, vol. IV, 1975, p. 300, fn. 64.)

Editions: FSC 29; PMFC XIX, 53.

Like the previous work, PMFC XIX reduces durations by a 1:8 ratio and bars in 6/8. FSC reduces 1:4 and bars in 3/4. The present edition recognises that the work is written in a form of augmented notation (possibly not sung in an exact 2:1 diminution), and tick-bars at the *longa* with a standard 1:4 reduction. BB 19-48 are made particularly complicated in PMFC XIX by barring separate voices in difference time signatures with reference to overriding *tempus perfectum*. The present edition follows the device used in FSC of structuring this section in the spirit of imperfecting coloration which otherwise indicates [2,2]. FSC, however, misinterprets the proportional passage at Ct 28.2-34.1 as 4:3 in relation to \odot , i.e. $\odot\blacklozenge = \circ\blacklozenge$. As a consequence, FSC *em.* Ct 33.2. The

same passage is interpreted correctly in PMFC XIX. Both previous editors, however, read the rhythm at Ct 39.1-40.1 incorrectly. The red Br pause indicates an imperfect Br rest, and Br at Ct 40.1 is perfect by virtue of a p.p.

Bibliography:

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, p. 294.

Busse Berger, A. M. 1993, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Oxford, pp. 174-75.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, pp. 287-363.

55. Je chante ung chant

Ascription: M<atheus> de S<an>cte Jo<hannes>

Source: F-CH 564, f. 16r.

Voices: (S), Ct, T.

Form: Isorhythmic rondeau.

Clefs: (6 lines) S: c3, Ct: c4, T: c5.

Signatures: -, -, -.

Notation: French *ars nova* note forms are used throughout the work. Red coloration is used in conjunction with mensuration signs and an auxiliary canon to achieve a 3:2 proportion at the semibrevis within the integror valor of [2,2]. The notation of the hemiola passages resembles this composer's *Inclite flos orti gebenensis*.

Mensural Signs: The sign \circ is found written in red ink preceding passages also notated in red ink. It is only effective for the duration of the coloured passage and specifies the prolation of the *semibreves* in these hemiola passages. \odot is used erroneously in one instance (S 12.1) in place of \circ .

There is no need for major prolation in the subsequent passage.

Canon: *Ubi signum perfectionis reperitur, cantetur in emiola perfectione <proportione?>*. (Where the sign of perfection is found, it must be sung in the hemiola perfection [3:2]).

Accidentals: S: ♯a (but ♯b) 8.1 | ♯c (red!) 37.1. Ct: ♯F 33. T: none.

Emendations: S: 12.1 \circ] \odot *MS*

Text:

Je chante ung chant en merencoliant

Acort de plour en ris desacorde

Ma dame quant de l'amor vois priant
Je chante ung chant en merencoliant

Doucour ne truis ie, ne nul beau semblant
s'en sui mort quant ie m'en voy acordet.

Je chante ung chant en merencoliant
Acort de plour en ris desacorte.

Text Setting: chante ung chant 8.1/9.3/10.1 | en me-ren-co-liant 52.2/53.2/54.2/55.3/55.4/56.1.

Comments: The isorhythmic sections of this rondeau are imperfect in the superius (rhythm in S 20-22 is different to S 49-51) and in the tenor where the *longa* (T 17) in the first section is split into two Brs (T 46-47).

Facsimile: Gennrich 1965, Tafel VIII (pitch errors due to poor typesetting of red coloration).

Editions: FSC 75; PMFC XVIII, 9.

The present edition adjusts text underlay in BB 1-11, B 30-40 and for the penultimate syllable of each section.

Bibliography:

Gennrich, F. 1965, (ed.), *Übertragungsmaterial zum Abriß der Mensuralnotation des XIV und ersten häfte des XV Jahrhunderts*, Musikwissenschaftliche Studienbibliothek 4, Langen bei Frankfurt.

Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, pp. 91-94.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, p. 292.

56. Ung lion say

Source: F-CH 564, f. 28v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c4, Ct: c5, T: c5.

Signatures: S: bb, Ct: bb, T: bb (bE is regularly implied in the lower voices).

Notation: Ars subtilior style notation employing black, red and void red note forms. Red notes are to be sung with *sesquialtera* at the *semibrevis* level. Void red notes indicate *sesquitercia* at the *minima* level. The *semiminima* in the form \downarrow is also used. Further variety is achieved by the unusual

mensural signs. The use of proportional mensuration signs in conjunction with complex colouration suggests that this work shares common features with other late compositions such as Suzoy's *Pythagoras*, *Jabol et Orpheus*.

Mensural Signs: The mensural signs \odot , \odot , \odot and \circ are used in this work. The first and second signs indicate [3,2] and [2,2] respectively. Most significantly, minor prolation is required in this mensuration, despite the fact that these signs regularly indicate major prolation. However, brevis equivalence is necessary in changes from each of these mensurations to the other, and this may give some indication of their specialised intent. The third sign indicates [2,3] with brevis equivalence: major prolation is therefore indicated by two dots. This reading is supported by the regular use of full red and void red notation in sections under this mensuration, a situation which is by no means infallible but a likely indication of major prolation. The use of the last sign conforms to frequent practice in that it indicates *proportio dupla* at the *brevis*, *sesquitercia* at the *minima*. However, its only use in this work occurs in conjunction with full red notation which effects a *sesquialtera* proportion at the *brevis*, or a further diminution of the brevis so that this combination of the last mensural sign and red coloration effects a *proportio dupla* at the *minima*.

Accidentals: S: bE 15.2 | #f 37 | #b 42.1 | bb 43.1. Ct: bE 1.1 | #F 26 | #b 47 | #c 49. T: #F 13.2 | #F 49.

Emendations: S: 10.2 ♠] ♠ MS, p.p. exp. 46 ☉ signum deest. Ct: 53.2 + om. MS. T: 35 ☉ om. MS 54.1
 ☉ MS, exp.

Text:

Ung lion say de tots belle figure
 Qui est assis ou iardin deliesse
 Encor est il de si douce nature
 Qu'il ne fet mal a nul quant il le blesse
 Couriones est de pierrez de noublesse
 Mes nul ne puet en cest iardin entrer
 Se li lions ne s'i vuelte acorder.

7 acorder *bis* MS.

Text Underlay: (delies-)se 33 | mal a nul quant il le bles-(se) (*fourth line*)

19.2/19.3/19.4/20.1/21.2/22.1/22.2/23.1 | de nou-bles-(se) 39.5/40.1/40.3 | mes nul ne puet en
 cest iar-din en-trer 45.6/45.7/46.1/46.2/46.3/46.4+/46.4-/46.5/46.6/47.

Comments: The work, which describes a noble, gentle but powerful lion, was likely a tribute to a noble with courtly refinements.

Editions: FSM 61; FSC 178; PMFC XVIII, 35.

The present edition provides a new interpretation of the rhythm in S 10.1-14.3. Whereas FSC and PMFC XVIII exp. Min pause at S 14.2, the present edition exp. p.p after S 10.2. Problematic counterpoint in B 12 of FSC and PMFC XVIII is overcome by the present solution. A new reading of S 44.2-46.8 is also offered which interprets \circ in its more usual meaning of a proportional sign (4:3) rather than a mensuration sign for [2,2] (Min equivalent) as in FSC and PMFC XVIII. The r.v. colour is construed in relation to [2,3]. The emendation in PMFC XVIII at Ct 53.1-3 is unsatisfactory, and this present edition follows FSC in its reading of this passage. FSC, however, uses two-flat signatures throughout the Ct and T that are avoided here.

Bibliography:

Arlt, W. 1980 'Musik, Schrift und Interpretation. Zwei Studien zum Umgang mit Aufzeichnungen ein- und mehrstimmiger Musik aus dem 14. und 15. Jahrhundert', *Basler Jahrbuch für Historische Musikpraxis*, IV, p. 128.

Apel, W. 1946/47, 'The French Secular Music of the Late Fourteenth Century', *Acta Musicologica* XVIII/XIX, p. 17.

57. Dame que i'aym sour toutes

Ascription: Matheus de Perusio

Source: I-MOe5.24, ff. 10v-11r.

Voices: (S), T, Ct.

Form: Virelai.

Clefs: (5 lines) S: c3, Ct: F3, T: F3.

Signatures: S: $\flat\flat$, Ct: $\flat E$, T: $\flat E\flat\flat$.

Notation: In addition to French *ars nova* note shapes, the *semiminima* (\spadesuit) and three special note shapes are employed in this work. The nature of this work's special note shapes is arithmetic. The note shape \spadesuit is equivalent to one-and-a-half *minime*. The single occurrence of a related form sees the use of void coloration in addition to special differentia to create a note (\spadesuit) equivalent to one-and-a-third *minime*. The third special note shape is half of a void *semiminima*, drawn as such \updownarrow , and equivalent to one-sixth of a *minima* by virtue of a *sesquialtera* relationship of all void note shapes to full black note shapes. Additional proportionality resides in the apparent meaning of mensuration signs..

Mensural Signs: From the outset, the Ct and T are sung in [2,2], although any mensuration signs are lacking. The presence of the mensuration sign \circ in the S requires this voice to be initially sung in [2,3], but with equivalence of *minime* across voices. When the mensuration sign \circ subsequently occurs, it clearly has a proportional meaning. Passages following it must be sung at the *sesquialtera*

proportion in the mensuration [3,2]. This results in a perfect *brevis* in the \circ -sections being equivalent to the imperfect *brevis* in [2,2] sung in the lower voices.

Accidentals: S: b \sharp 5.2 | e \flat 9.5 | F \sharp 22.2 | f \sharp 34.2 | b \sharp 44.4 | b \sharp 51.1 | e \flat 64.2 | b \sharp 65.1 | f \sharp 71.2 | b \sharp 74.1. *Ct:* b \sharp 2.2 | F \sharp 10.1 | b \sharp 12 | b \sharp 40.1 | E \sharp 62.1 | F \sharp 65.2 | F \sharp 74.3. *T:* E \sharp (but F \sharp ?) 61.2.

Emendations: 60.4 $\blacklozenge\blacklozenge]$ $\blacklozenge\blacklozenge$ MS 66.1-3 *supplevi*.

Text:

Dame que i'aym sour toutes de ma enfance
Se loue et prise autant com i'ay pover
Et faire le doy
Ayes umais humble pitie de moy
Car aultremant de nul bien puis avoir
Que souvenance.

Fortune me het de toute sa puissance
dont il me faut ades plaindre et doloir
du mal de moy.

Belle honouree du siecle delitance
Et du ciel plus que ne scet concevoir
Humayne loy,

Je suppli a vous par grant benivolance
Honteusement d'elle faire doloir
En triste annoy;
Et vous plaise savoir son tort pour quoy
Jugies a mort son faulx trayt decevoir
Par fine oultrance

Dame que i'aym *sour toutes de ma enfance*
Se loue et prise autant com i'ay pover
Et faire le doie
Ayes umais humble pitie de moy
Car aultremant de nul bien puis avoir
Que souvenance.

Text Underlay: First nine lines set in source. Que iaym sour tou-tes de ma en-(fance) 8.5/9.5/10.1/10.2/11.1/11.4/11.6/11.7 | Car aul-(tre) 24.2/24.2 | du mal 69.1/69.2.

Editions: FSM 5; FSC 55; PMFC XXI, 8.

The present edition offers an alternative reading to the rhythm in the passage at S 69.1, and differs from the reading arrived at by both FSC and PMFC XXI. FSC incorrectly places the repeat marks after B. 76. PMFC XXI and present edition recognise BB 71-76 is *clos* ending. The present edition is the only one known to realise the fuller potential for editorial inflections in this work.

58. Se doit il plus en biaux semblant

Ascription: Jo<hannes> de alte curie

Source: F-CH 564, f. 15v.

Voices: (S), (Ct), T.

Form: Isorhythmic rondeau.

Clefs: (6 lines) S: c3, Ct: F3, T: F3.

Signatures: S: $\flat\flat$, Ct: $\flat\text{Eb}$, T: $\flat\text{Eb}$.

Notation: The work employs standard noteforms of the ars nova. However, the device distinguishing this work is the use of frequent mensuration signs and a canon connected to this sign. The canon reveals an interesting insight into early proportionality in that the proportion given is relative in the the concurrently sounding voices. The use of the sign indicating a *sesquiactava*

proportion is concurrent with the reversed C sign in the Ct and T, which indicates a sesquitertia proportion at the *minima*. Hence, the *sesquiactava* proportion refers not to the previous mensuration but to the concurrent mensuration in most likely the lowest voice.

Mensural Signs: © is used to indicate the integor valor and cancel preceding signs. ○ is employed with its usual meaning of *diminutio dupla temporis imperfecti*. The sign ○ is employed in the superius. The more unusual sign ☉ is employed in conjunction with a canon.

Canon: *Ad semicirculum cum duobus punctis: in proportione sesquioctava cantatur.* (At the semicircle with two dots it is sung in the proportion 9:8.)

Accidentals: none.

Text:

Se doit il plus en biaux semblant fier
Qui per son trait a este deceu.
Je di que non, car on a bien Veu
par pluseurs fois dos fier sanz deffier.

Je le puis bien de Vray certefier
Car ie m'en suy de fait au celu
Se doit il [plus en biaux semblance fier
Qui per son trait a este de ceu.]

Car dous regart qui doit sengnefier
loiale amour si m'avoit esmeu
de bien amer mais i'ay despuys sceu
Qu'il n'i seroit pas bon ediffier

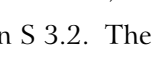
Se doit il plus [en biaux semblance fier
Qui per son trait a este deceu.
Je di que non, car on a bien Veu
par pluseurs fois dos fier sanz deffier.]

Text Setting: a es-te ceu 20.4/20.5/20.6/21.3/22.3 | san def-fier 46.2/46.4/46.6.

As is the case with most of CH 564, the scribe has practised music overlay. However, the alignment of text and music is satisfactory in that there is a correspondence of music and textual phrases. The scribe's placement of syllables 5-8 in the second line is not satisfactory. This, however, has been remedied by the comparison with the setting of syllables 5-8 of the fourth line.

Comments: The close proximity of this work to another isorhythmic rondeau by Matheus de Sancto Johanne in CH 564, when considered in conjunction with biographical evidence which suggests that both composers originated at Noyon and were members of the papal chapel at Avignon, hints at mutual artistic influences (Plumley 2001).

Editions: CMM I1/ii, 34; FSC 44; PMFC XVIII, 8.

The present edition provides a corrected reading of the rhythm at S 3.1-4.3 (and S 27.1-28.3, which correspond to the same portion of the isorhythm in its second talea). FSC and PMFC XVIII read S 3.2 (and S 27.2!) as an imperfect Sbr (stem is faint, but *cf.* S 27.2 = Min), and imperfect Sbr S 4.1 with Min S 3.2. The reading of [©]  in MS, however, is clear in its mensural intent. S 3.1-2 and S 4.2 are read as a *syncopa* group and Min S 4.2 imperfects Br S 3.3. At the mensuration change at B. 18 and 42, FSC reads Min equivalence with the former mensuration in the Ct and T. PMFC XVIII favours a proportional interpretation of the mensuration sign ○ in Ct and T of the common meaning of 4:3. Each interpretation requires a 9:8 relationship of the S to lower voices. As there is already a mensuration sign for [2,2] (Min equivalent), the interpretation in PMFC XVIII is preferred, with the result that three Min in S 18 should be sung in the duration of two in S 17 (4:3 x 9:8 = 3:2).

Bibliography: Plumley, Y. 2001, 'Haucourt [Altacuria, de Alte curie], Johannes [Jehan de Hancour]', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 11, pp. 133-4.

59. Ne Geneive, Tristan, Yssout, Helaine.

Ascription: J<ohannes> C<onelier> = Johannes Cuvelier.

Source: F-CH 564, f. 41v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c3, Ct: c4, T: c4.

Signatures: none.

Notation: Black French *ars nova* note forms are used in complex relationships indicated by mensuration sign whose meaning is made clear by a verbal canon. While the work has an integer valor of [2,2], melodic structures and ligature configuration might permit the performance of certain sections of this work in [3,2].

Mensural Signs: The sign \circ is used with its usual meaning of [2,2] and usually cancels the effects of previous mensural changes. The reversed \odot and \ominus are used in conjunction with a verbal canon whose intent appears to override the usual precedence of *minima* equivalence found during the period, in favour of *brevis* equivalence. The numerals 2 and 3, whilst also connected to the canon, demonstrate a meaning that anticipates proportional notation of the fifteenth century by respectively denoting *proportio dupla* and *tripla* at the *minima*.

Canon: *Canon balade et contratenor cantetur ad semicirculum reversum punctuatum in proportione sesquialtera* (sesquialteram MS), *ad figuram binariam in proportione dupla*, *ad circulum punctuatum in proportione dupla sesquiquarta et ad figuram trinariam in proportione tripla*. (Canon: The ballade and contratenor must be sang at the dotted reversed semicircle in the proportion 3:2, at the numeral 2 in the proportion of 2:1, at the dotted circle in the proportion 9:4 and at the numeral 3 in the proportion 3:1.

Accidentals: none.

Emendations: S: 81.1 g' f MS 91.1 ∇ om. MS, *supplevi* 106.3-111 om. MS, *supplevi secundum* 44.3-49.

Ct: 6.2 \blacklozenge (F) *deest* MS, *supplevi*.

Text:

Ne Geneive, Tristan, Yssout, Helainne
Paris, Jason, Lancelot et Medee
Souffrirent onc pour bien amer grant payne,
Je suefre plus mille fois la iournee
Pour la Rose en qui y'ai cuer et pensee.
Soit tard, tempere, Ou iorn *et* main harsoir
dont je languis pour santir la Rusee.
Par desconfort sans eut confort avoir.

Car Danger qui Refus aunet li maine
Sont d'un acort de moy tollir l'antree
Et enguarde l'ont la tres souverayne
Quar du monde est la plus belle fortune
La flour des flours, la plus gente assenee,
Dont par ces doux j'y pris tot mon espoir
Et ma doulour en est toute espaniee
Par desconfort sans eut confort avoir.

Mes se pitie aient ly contramaine
Bel Acueil et Francise l'honouree
Et Amour ce vausist de son demaine
Je say de vray que tost seroit alee
Leur faulce erreur et ma doulour cessee

De la flour qui tant mon cuer fait douloir
 Or n'en sera riens de ce que m'effree
 Par desconfort sans eut confort avoir.

l Genevre index MS 6 et om. MS | harsoir] hanson MS 7 Rusee] Ruse 14 doux j'y pris] ij. Je y p<ri>s MS 17 aient] ainet MS 18 l'honouree] la honnouree MS 19 amour] amoi<ser> MS | vausist] vasist MS

Text Setting: Ge-ne-vre 11.1/11.2/12.1 | (Tris-)tan 15.3 | Ys-(sout) 17.1 | Ja-(son) 28.2 | et 31.1 | (Me-)de-e 31.5/39.1 | Pour la rose en qui y'ai cuer 47.3/49/50/52.1/54/55.1/55.4 | et pen-se-(e) 56.1/56.3/56.4 | soit 59.2 | tard 60.1 | la Ru-se-(e) 72.3/73.1/74.1 | sans 88.2 (a-)voir 94.3. There are obvious problems in the music overlay of this work at the end of the first section and beginning of the second section. The scribe was unable to fit all the music in before the text of the second section commenced, requiring a coordinating line to be drawn between the beginning of the second section's music and text.

Comments: A adequate rendition of this work relies on the understanding of its virtuosic style supported by formulated embellishment. The calibre of its performers and rich, polyphonic textures in conjunction with the text, which relies on mythological themes often associated with noble patrons, suggests this work was conceived for a sophisticated court or at least audience.

Editions: FSC 18; PMFC XIX, 63.

The editor of PMFC XIX misunderstands the fundamental mensural organisation of this work by concluding all voices commence in [3,2] and the T oscillates between [3,2] and [2,2] to “accommodate changing mensurations of other parts”. Despite the appearance of being written in [3,2], the work can be read in [2,2] throughout. Similar uncertainty occurs in FSC, where the first 20 bars oscillate between 3/4 and 2/4 before settling into 2/4. An incorrectly perceived ambiguity of *tempus* in this work permitted these previous editors to read Ct 6.1 as an altered Sbr. The present edition inserts a Sbr at Ct 6.2. The reading of the rhythm at Ct 27.1 agrees with FSC. The reading in PMFC XIX is incorrect. The rhythm in the passage commencing at S 61.1 agrees with that proposed on an *ossia* staff in FSC, but differs from that on this edition's main staff and that found in PMFC XIX. A new reading is provided at S 79.1-80.2. A faint p.d. is read after Sbr S 79.1, unlike in FSC and PMFC XIX. To correct their reading of S 79.1 as an imperfect Sbr, previous editors must read S 80.1 as a prefect Sbr despite p.d. after 80.2.

Bibliography:

Günther, U. 1960, ‘Die Anwendung der Diminution in der Handschrift Chantilly 1047’, *Archiv für Musikwissenschaft*, vol. XVII, p. 20.

Plumley, Y. 1999, ‘Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs’, *Early Music History*, vol. 18, p. 341.

60. Une dame requis l'autrier d'amer

Ascription: Fr<ater> Joh<ann>es <de> Janua

Source: I-MOe5.24, f. 12r.

Voices: (S), Ct, T.

Form: Ballade

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: S: -, Ct: bb, T: bb.

Notation: *Ars subtilior* style employing dragma (in sesquialtera proportion) in the Ct, independent changes in mensuration and a canon denoting special behaviour of coloration and mensural signs. A *minima* with a p.a is found in the S.

Mensural Signs: The mensural signs ☉, ☺, ○, ⊙ employed in the superius of this work do not have their regular meaning which relies on *minima* equivalence between the various mensurations. Rather the mensural signs indicate proportional relationships at the *minima* level by virtue of *brevis* equivalence from one mensuration to the other. This is the likely intention of the first sentence of the canon which specifies the use of one ‘measure’ throughout the cantus. By one measure it is likely that this implies the use of a one temporal duration for the tempus of all mensurations.

Canon: *Canon ballate: Traitur sub una omnis cantus huius mensura. Superius nota rubeet proportio dupla; Qui tenet inferius sesquialtera putet.* (Everything of this song is performed under one measure (of

time). Superius voice: red notes in the proportion 2:1; he, who holds the lower voice, should perform <red notes> in the proportion 3:2).

Accidentals: S: #f 36.1 | #f 45.1; Ct: #c 29.1 | #f 53.1 | #b 72.2; T: #b 52.1.

Emendations: The secunda pars of the superius resumes the original mensuration [2,2].

Text:

Une dame requis l'autrier d'amer
per bone amour de cuer piteusemant;
En supliant quele veusist penser
a moy donner aucun aligemant.
De ma dolour sans viser longemant
dissant dame mon cuer a vous sotrie
mais en riant me dis cortoysemant
Ainsi dist on mais on ne le fait mie.

Text Setting: (U)-ne 2.1 | 7.6 (re-)quis | 18.2 bone//moy 45.2 | cuer 46.1-46.2 | a vous (*compression apparent*).

Comments:

Editions: FSC 45; PMFC XX, 15.

The present edition's reading at S 48.1 corrects FSC and PMFC XX. PMFC XX (but not FSC) does not read *diesis* on f at S 37.1. Several editorial accidentals are offered in addition to those found in previous editions.

Bibliography:

Günther, U. rev. Plumley, Y. 2001, 'Johannes de Janua', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 13, p. 142.

61. Dame d'onour en qui tout mon cuer maynt

Ascription: Anthonello (Anthonellus de Caserta).

Source: I-MOe5.24, f.40v.

Voices: S, Ct, T.

Form: Ballade (incomplete text).

Clefs: S: c1, Ct: c3, T: c3.

Signatures: S: -, Ct: bb, T: bb.

Notation: *Ars subtilior* notation using extensive coloration and the *semiminima* in the *superius* and *dragme*. The realisation of *dragme* in the S and T in the second section of the work (b. 37) is dependent on context and coloration. The group of six red *dragme* in [2,2] must be read in a *sesquialtera* proportion relative to the *semibrevis* (and in diminution). Red coloration was likely used to reinforce this proportion against the simultaneously sounding black *dragme* sung in a *subsesquialtera* proportion at the *minima* level in the T.

Mensuration Signs: Cifres using the numerals 2 and 3 in various vertical configurations rather than conventional mensural signs are found in this work. These are also found in Goscalcus' *En nul estat*. They do not function as proportion signs but as alternative mensuration signs with the correlative that B equivalence is always maintained. The only theoretical explanation of how these should be interpreted is found in the 1375 *Tractatus secundus* of the Berkeley Manuscript:

*Item solent poni cifre numeri ternarii et binarii, una supra aliam directe. Inferior designat tempus, superior vero prolacionem.*¹²

However, the correct result will only be gained if 2 on 2 is read [2,2] with *proportio dupla*, while 3 on 2 = [2,3] and 2 on 3 = [3, 2]. Also, one must take care to apply the canon to the Ct as specified below. The use of the punctus after the first sBr of the Ct is the p.d. It seems reasonable to propose that coloration would be used if the composer/scribe had intend the perfection of the sB. Rather,

¹² 'Likewise ternary and binary numbers are wont to be placed one directly over the other. The lower <number> indicates the tempus, the upper indeed the prolation' (This is my translation): Oliver B. Ellsworth (ed. & trans.), *The Berkeley Manuscript, University of California Music Library, MS. 744*, Lincoln, 1984, p. 170

the p.d. separates the S from the following 2 sBr, the second of which therefore must be altered since they precede a Br, which is in turn imperfected by the following S. Hence, there has been as displacement of 1S which must be compensated for by two Sbrs which are found between the first *binaria* and first Br *simplex*. These appear to be the candidates since no p.d. separates them to indicate that they imperfect the Brs before or after them. Other problems are found in the S in the passage subsequent to the second 3/2 cifre. This passage is best interpreted with a p.d. after the second *minima* (3rd from end of system). The first *minima* (after the 3rd *minima pausa*) of the second system must not be altered. There are similar ambiguities in the notation of the S in the refrain. *Canon*: The following canon applies to the Ct only: *prima p<ar>s cantatur p<er> medium di<mi>nuendo. Secunda e<ius> contrario augmenta<n>do. Tertia sicut i<n> figuris iacet.* (The first part is sung by diminishing by a half. The second <part is sung> in the opposite manner by augmenting. The third <part is sung> just as it is written.) Greene commits an error when he writes that 2 on 3 in the prima pars of Ct reads as [2, 3], where in fact it is simply read according to the Berkeley treatise in [3,2] with due consideration paid to the canon requiring it to be in diminution (cf. Busse Berger 1993).

Accidentals: S: #f 19.2 | #f 31.1 | #f 54.1 | #f 62.1.

Emmendations: S: a'] g MS.

Text:

Dame d'onour en qui tout mon cuer maynt
en atendant uostre benivolance

...

...obeysance.

Et tout dis plus me double l'esperance
qu'en aucun temps dire pouray: amie,
Si vous supli que ne m'oubliez mie.

3-4 desunt MS

Text Setting: en 9.2 | mon 14.2 | (vos-)tre 21.3 | l'es-pe-(rance) 40.1/40.3 | di-(re) 45.1 | ne 59.2.

Comments: Unfortunately, the third and most part of the fourth lines have not been transmitted in the only surviving version of this musically extraordinary work.

Editions: FSC 5; PMFC XX, 4.

The editors of FSC and PMFC XX further reduce portions of this composition originally written in augmented notation to a 1:8 ratio. Two alternative readings of rhythm provided in the present edition arise from different perceptions of *syncopa* groups. In the passage commencing at S 21.2, a *syncopa* group consisting of S 21.2-3, and 25.2-3 is perceived. Min S 21.4 imperfects Sbr S 22.1. Previous readings in FSC and PMFC XX of the rhythm in the passage commencing at S 55.1 differ from one another and the reading provided here. The present edition reads a *syncopa* group consisting of S 55.1 and 60.2-3: PMFC XX (prematurely) completes a *syncopa* over S 55.1 and S 56.1-2 and FSC over S 55.1 and S 58.3-4 (but FSC *em.* S 58.4 from Sbr to Min). Like PMFC XX, the present edition has not *em.* pitches as FSC does at S 35.1 and 56.2. The present edition emends S 9.2 to a' (*em.* f FSC and PMFC XX), but does not emend S 10.4 (*em.* f FSC and PMFC XX).

Bibliography:

Busse Berger, A. M. 1993, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Oxford, p. 174-176.

62. Se doulz espour

Ascription: Fr<ater> Corradus de Pistoria.

Source: I-MOe 5.24, f. 31v.

Form: Ballade.

Voices: (S), Ct, T.

Clefs: (5 lines) S: c2, Ct: c4, T: c4.

Signatures: none.

Notation: ars subtilior style. The numeral 3 is used to indicate a *sesquialtera* proportion in relation to the initial tempus imperfectum cum prolationis minoris. The numeral 2, always found after 3, signifies the *subsesquialtera* proportion or a return to the initial tempus and prolation. The use of 3 to denote this proportionality survived into the later fifteenth century, but equivalent use of 2 is not found. The *sesquialtera* proportion commenced in all voices towards the end of the *secunda pars* does not continue in the refrain, but as is often the case on this style, there is a return to the *integer valor*. This observation is further supported by the subsequent use of the numeral 3 in the S of the refrain.

Accidentals: S: #f 2.3 | #c 31.2 | #f 40.2 | #c 51.2 | #c 56.4 | #c 78. Ct: #c 65 | #G 92.1.

Emendations: Ct: 33 $\uparrow \downarrow \uparrow \downarrow$ (,b,a)] *om.*, *supplevi*.

Text:

Se doulz espour ne me donne confort
 miex ameroie estre mors que vif
 [due linee desunt]
 Que esbactimant soulas ne ris
 ye ne puis faire ne chiere lye
 Pour que fortune m'a mis au pis
 maudite soit sa conpanie.

Text Setting: es-pour 8.2/10.1 | me don-(ne) 15.1/16.3 | a-me-roie 22.3/23.2/23.3 | es-tre 25.1/26.2 | (esba-)cti-(mant) 43.4 | ne (ris) 48.2 | (chie-)re-ly-(e) 58.1/59.1 | au pis 77.4/78.

Editions: FSC 15; PMFC XX, 9.

Both FSC and PMFC XX indicate a *mi*-type MS accidental on f at S 16.4 and S 42. There is no MS accidental at these points, although such an inflection is merited and therefore indicated editorially here. FSC does not record MS diesis on c at S 52.2. Unlike FSC and PMFC XX, which read the final *longa* commencing at Ct 33 one Br before the final duration in other voices, the present edition concludes that the final durations in each voice occur simultaneous and, thus, there is a lacuna of one Br in Ct. The lacuna is repaired by providing a reading in the style suggested by the *clos* and refrain endings. The provision of editorial accidentals in the present edition in several cases arises from the editorial policy that upper voices in no-signature composition are read in a once sharpwards transposed *gammaut*.

63. Lorques Arthus

Ascription: J<ohannes> Con<elier> (=Johannes Cuvelier) or J<ohannes> O<livier> (see PMFC XIX, p. 184).

Source: F-CH 564, f. 40v.

Voices: (S), (Ct), T.

Form: Ballade.

Clefs: (6 lines) C: c2, Ct: c3, T: c3.

Signatures: -, bb, bb.

Notation: While using only black French *ars nova* notes, the notation of this work indicates complex cross-rhythms through the use of pseudo-proportion signs whose meaning is dictated by a canon. Proportional relationships maintain *brevis* equivalence, excepting in *proportio dupla*, but are non-cumulative in their effect, that is they are reckoned with reference to the *integer valor* of [2,3]. As it stands, the passage in red notation cannot be rendered in the proportion 9:8 (save perhaps in relation to the current proportion in the T), but must be understood as indicating the proportion of 3:2 at the *minima* level. This is despite the fact that the same proportion is indicated by the numeral 3 (see *Canon*).

Mensural Signs: Two mensuration signs ☉ and ○ are used in addition to Indo-Arabic numerals. The numerals act as signs of proportion (*vid. Canon*). Both mensuration signs have their usual meaning of [2,3] and [3,2] respectively, and share equivalent *minime*.

Canon: *Canon balade tenor et contratenor cantetur ad figuram binariam in (ra? MS) proportione sesquitercia ad quaternariam in dupla at tertiam in sesquialtera (sesquiatta MS) et alie note rubee in sesquioctava.*

(Canon: the tenor and contratenor of the ballade must be sang in the proportion 4:3 at the numeral 2, in the proportion 2:1 at the numeral 4, in the proportion 3:2 at the numeral 3 and other red notes in (the proportion) 9:8.)

Accidentals: none.

Emendations: S: 24.1 ↓◆◆◆◆◆◆◆] ◆◆◆◆◆◆◆] MS 80.1 ◆] ◆ MS Ct: 36.1 a om. MS 68.2 c] b^b

MS 82.4 ◆ (b) *supplevi*.

Text:

Lorques Arthus, Alixandre et Paris
Hector, David, Macabeüs, Jason
Et Juliüs Cesar qui tant de pris
Prirent par senz, vertu, force et Rayson
Que tout mirent en leur subjeccion
Ne ment tel los et pris pour voyage
Com en cil qui'l deffist le truage
Du point crainctiex En goisseur et fellon.

Car nul, tant fust subtiex et bien apris,
Seigneur, dame de noble et gran renon,
Roys, dux, contes et princes de haut pris
Tous y furent mis a confusion
De nul luy n'en avoyr compassion
Car qui passer voloit en ostage
Fut mis pour le tribut et passage
Du point crainctiex En goisseur et fellon.

Per tal parti l'avoit engarde pris
Un tinan plain de barat et traisson
Or est de mis detrayt de son pourpris
S'en fera l'en tres grant correccion.
Souffrir li faut martire et passion
Louer de noms cil et fayre homage
Par qui sonmes hors de grant outrage
Du point crainctiex en goisseur et fellon.

4 force] *non legi potest* MS 8 fellon] ffellor MS 9 subtiex] subtier MS 10 seigneur] seignur MS 21 faut] faiut MS 22 noms] nonns MS.

Text Underlay: (Lor-)que 8.5 | Ar-(thus) 10.1 | et Pa-ris 14.3/15.1/15.3 | Hec-(tor) 22.1 | (Da-)vid 24.5 | Ma-ca-be-us 25.3/26.3/27.1/29.3 | Ja-(son) 31.2 | tout mi-rent 41/42.1/42.4 | en leur sub-iec-ci-on 43.1/44.1/45.1/46.1/46.2/46.3 | ne ment tel los et pris 47.2/47.5/47.6/48.2/48.4/48.6 | Com en 58.2/59.1 | (dif-)fist 64.1 | le 65.1.

Comments: The text gives thanks to the person who removed an odious toll - a practice which the grand rulers of old had no need. The inference is that the person to which this text is directed is esteemed of the highest nobility.

Editions: FSC 16; PMFC XIX, 61.

The present edition contains a number of corrections and alternative interpretations of rhythms in several passages of this work. Neither editor of FSC or PMFC XIX read the pair of Min pauses at S 39. These pauses imperfect Br in S 41. The reading at S 55.1 in FSC is erroneous (only reads one Min pause) and PMFC XIX only imperfects Br S 56.1 by one Min. The reading at S 58.1-61.1 also differs from those previous editions by reading S 58.1 and S 59.2-3 as a *syncopa* group. S 59.2-3 are recognisably distinct from the following Min, which is the first in the ◆◆ group in S 60 (in turn read as Br imperfected before and after by Min). The reading of S 78.2-83.4 improves on the clearly erroneous reading shared by FSC and PMFC XIX. These previous editors do not recognise

Comments: Clearly a highly virtuosic work, this work also exhibits refined compositional traits, such as a recurrent melodic motif first heard in b.1, and diminution/variation techniques. The latter is demonstrated by the variation of the clos and refrain endings which employ a different mensuration and slightly different melodic ornamentation.

The complete text for this works (i.e. all three strophes) is not found in any extant musical manuscript. However, a surviving text manuscript, Ta Jb10, contains the additional third strophe. It also provides a less problematic reading of line 10 which has been adopted for the edition. The additional syllable in line 17 remains an issue, despite its sound meaning.

Editions: CMM 11/ii, p. 28 (CH 564); FSC 41 (CH 564*); PMFC XVIII, 46 (CH 564).

PMFC XVIII reads pitch incorrectly at S 12.1-3. Aside from matters of editorial policy, the present edition agrees for the most part with FSC and CMM 11. However, notes in dupla proportions are organised not according to conventions of modern time signatures as in previous editions, but according to that imparted by mensuration. Additional editorial accidentals are offered.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 20.

Alessandro Vitale-Brovarone, 'Recueil de Galanteries (Torino, Archivio di Stato, J.b.IX.10)', *Le moyen français*, 6 (1980), p. 17.

65. S'aincy estoit

Ascription: Solage.

Source: F-CH 564, f. 36r.

Voices: (S), (Ct), T.

Form: Ballade.

Clefs: (6 lines) S: c3; Ct: c5; T: c5.

Signatures: none.

Notation: This work in its original form contains several challenges to the modern reader, and it is difficult to be certain that similar difficulties would not be also encountered by the medieval performer upon coming anew to this piece. As Apel (FSC, 8b) has detailed, various sections of the work require diminution in one voice at a time so that the following scheme applies:

Voice	1 st section (stolle)	oultre passe	refrain
S	[II, 3, 2] <i>dim.</i>	[3,2]	[III, 3, 2] <i>dim.</i>
Ct	[2,3]	[3,2]	[2 or 3,3]
T	[3,3]	[II,2,2] <i>dim.</i>	[2,3]

This diminution is not explicitly signaled, but is implicit in the use of notes with longer durations in those sections, as is the case in many works in Codex Chantilly. The use of numerals to indicate changes in mensuration is discussed in *Mensural Signs*. The note forms in this work consist of black

and red *ars nova* types in addition to the *caudata* (♠) and *dragma* (♣). Red note forms indicate a *sesquialtera* proportion at the *brevis* level. The realisation of the two special note forms is dependent upon their context in terms of the current mensuration currently in effect. In the *clos* of the S voice,

one finds the following group: ♠♠♠♠♠♠♠♠. A correct reading of this section in [3,2] *dim.* as

found in bb. 25-26 can only be made if dragme are considered to be equal to 2 *minime* and *caudate* equivalent to 4 *minime* (=2 *dragme*), i.e. ♠ = 4 ♣ and ♣ = 2 ♠. The equivocity of these durations

with *breves* and *semibreves* in red coloration may be conditionalised by the presence of *minime* in the passage of special note shapes in BB. 25-26. In passages in major prolation, it is always the case that ♠ = 1½ ♣, an interpretation concurring with previous editions.

One further difficulty lies in the passage bb. 72-74 where both the p.d. and p.a. appear to be both used and their meaning is highly dependent upon context.

Mensural Signs: This work employs in an unusual manner the numerals 2 and 3, and in an accustomed sense but only once, the mensuration sign \bigcirc ,¹³ in the following configuration:

Voice	1 st section	Abgesang	Refrain
	2	3	3
	-	\bigcirc	-
	3	2	3

Apel concluded that despite inconsistencies, the Indo-Arabic Numerals referred to the *tempus* in its respective section (FSC, 9a). However, it is more likely that the numerals refer to the *modus* in passages written in augmented notation, and the *tempus* in passages whose note duration remain unaltered. This assessment only finds difficulty in the refrain section of the T, a passage preceded by the numeral 3, but clearly requiring an *tempus imperfectum*.

Accidentals: S: $\sharp f$ 1.1 | $\sharp f$ 4.2 | $\sharp f$ 7.4 | $\sharp f$ 9.1 | $\sharp f$ 11.14 | $\sharp f$ 16.2 | $\sharp f$ 25.1 | $\sharp f$ 30.1 | $\sharp f$ 44.2 | $\flat e$ 49.2 | $\flat b$ 51.2 | $\sharp c$ 64.1 | $\sharp f$ 72.6 | $\sharp f$ 74.2 | $\flat e$ 76.2. Ct: $\flat c$ 1.1 | $\sharp F$ 5.3 | $\sharp F$ 19 | $\sharp c$ 25.1 | $\sharp F$ 38.2 | $\flat b$ 42.1 | $\flat b$ 48.1 | $\sharp f$ 57.1. T: $\flat E$ 27.1 | $\flat E$ 40.1 | $\flat E$ 76.1.

Emendations: S: 4.2 $\sharp f$ exp. T: 26.5 a] G MS.

Text:

S'aincy estoit que ne feust la noblesce
De bon Jhean, duc gentilz de Berry.
France perdrait son pris et la prouesce
Et le monde seroit anienty
Quar de certain sa valour
S'estent per tout et luist con le cler iour
Et en tous fais son noble cuer habunde
Quar c'est celi qui est la flour du monde.

Nature l'a per sa grant soubtillesce
De ses dons richement enchiery
Vaillant et preux en bien met son adresce
Et noble atour si est prouchan de li
dont il n'a per ne greignour
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.

Considerer doit chescun la sagesce
De ce seignour courageux et hardi
Quar c'est un cler mirouer ou iovesce
De chevaliers doit mettre son ottri,
Son volour et son amour
Quar il sont mis en tres souverain honnour
Per sa vertu qui est si tres parfonde
Quar c'est celi qui est la flour du monde.

2 France MS 4 sic MS : amenuy Scully : amenry FSC 6 iour add. man.sec MS 7 et om. Supplivi sicut Scully 8 monde] mondo MS 10 ses] seus MS 11] bien] vien MS 13] greignour] griegnom MS

Text Setting: (es)-to-it 3.4/3.6 [but droit (l.3) 3.6] | ne 5.4 | fuest 5.7 | la no-bles-(ce) 6.4/7.2/7.4 | bon Jhe-an duc 12.2/13.13/14.2/14.6 | gen-tilz de Ber-ry 17.7/18.1/18.6/18.8/18.11 | a-ni-en-ty 18.3/18.5/25.2/27.6 | per tout 44.2/46.3 | luist con 50.2-51.1/51.2+ | cler 52.3 | en tous fais

¹³ Previous editors have read this mensuration signs as \odot . However, while there appears to be a faint mark in the middle of the circle, it is clearly not an intentional dot.

54.1/55.1/56.1 | son 61.3 | hu-bun-(de) 64.1/64.3 | la flour du mon-de 73.4/73.5-74.2/54.7/75.1/76.5.

Comments: The text eulogises Jean, Duke de Berry, stating that without his prowess, nobility and fine discretion, France and the world would be lost. The reading offered (esp. l. 4) here is true to the manuscript and improves Scully's reading in PMFC 18, although that editor's reading retains good sense.

Editions: FSC 34; PMFC XVIII, 50.

The present edition corrects several erroneous interpretations of rhythm in FSC and PMFC XVIII. In Ct 2.1-3.3, both Sbr at Ct 2.1 and Ct 3.1 are imperfed by a following Min (Min 3.2 is even followed by p.d. to ensure this). Ct 3.3 is Sbr in MS: it is transcribed as Min in those previous editions. FSC and PMFC XVIII *em.* Br S 13.13 to a *longa*. But Br S 13.13 is followed by p.p. and is perfect. Similarly, the Sbr S 13.6 is perfected by p.p. The interpretation of duration of Sbr *caudata* and *dragma* in S 25.1-26.2 (and as described above in *Notation*) differs from FSC and PMFC XVIII. Another possible interpretation of this passage consists of reading 4 Sbr *caudate* to 9 imperfect Sbr, and 3 *dragme* to 4 Min. The reading at S 73.5-74.8 also differs from FSC and PMFC XVIII. The reading of MS accidentals in this work differs in many cases from previous editions, notably S 49.2 (FSC only), Ct 52.3 (FSC only) Ct 57.1 (PMFC XVIII only), S 64.1 (FSC and PMFC). Without the benefit of Leach 2000, the editors of FSC and PMFC XVIII read the *b-rotundum* in S 76 absolutely. Following Leach's view, the prescriptiveness of the sign is mitigated to a lesser status by the presence of a strong cadential function that demands inflection of its imperfect intervals. A once-sharpwards transposed *gammaut* operates frequently in S, although episodes of flatwards transposition of all voices is a feature of this extraordinary work.

Bibliography:

FSM, p. 8b.

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 280.

Günther, U. 1961, 'Datierbare Balladen des Späten 14. Jahrhunderts I', *Musica Disciplina*, vol. XV, pp. 51-55.

66. Amour m'a le cuer mis en tel martire

Ascription: Anthonello.

Source: I-MOe5.24, f.32v.

Voices: S, Ct, T.

Form: Ballade.

Clefs: (5 lines) S: c2; Ct: c4; T: c4.

Signatures: none.

Notation: *Ars subtilior* notation employing *dragmae*, void black, void red and red coloration and proportional signs. The latter are the most interesting aspect of this works as they represent a substantial departure from perceived notational thought of this period. Void black coloration in the superius requires a *sesquialtera* singing relative to *semibreves*, while void red indicate *subsesquialtera* proportions relative to the *semibrevis* and void red *sesquitercia* at the *minima*. If the scribal record in MOe5.24 is any reflection of the original intent of the composer, it can be suggested from this and his other works that Anthonellus was a great innovator during this period with regards to proportional notation. The proportional signs function in a similar to proportional signs in the fifteenth century, that is the upper numeral representing number of units required to subdivide the temporal span formerly occupied by the number of units represented by the bottom numeral. Proportions employed are 9:6, 4:2 and 8:6. Each proportional sign refers not to the preceding mensuration but to the integer valor of [3,2].

There is evidence of scribal alterations in this work, particularly the void black note figures in the fourth system (superius refrain) and the void red figure in the 9th system (*secunda pars*) of the Ct. The former bears traces of erased red ink while the latter appears to have been full red figures which have been hollowed out by erasure. Full red and void red inks are both used in sources from this period to express *sesquitercia* proportion, and the latter usage probably represents a revision (by the new corpus scribe?), as an attempt to standardise the notation, of the notation originally employed in the exemplar of Anthonellus' works.

Mensuration Signs: ○ is employed to cancel proportional signs.

Accidentals: S: #c 26 | #f 45.1 | #f 54.2 | #c 58.1. Ct: #F 26 | #g 28.3 | #c 32.2 | bb 54.1 | bb 56.2 | #b 59.2 | #c 65.4. T: bb 10.1 | bb 21.1 | bb 41 | bb 55.1.

Emendations: Ct: 6.1 D] E MS 19 E b a F gE (◆◆◆◆◆) E b a F E E (◆◆◆◆◆) MS 28 ◆◆] MS (cf. end of refrain) 32.2 exp. c# MS 66.1 exp. c# MS;

Text:

Amour m'a le cuer mis en tel martire
Que, que mayntes fois le iour mon corps tressue,
Et souuent fois pense et souuent sospire,
souuent me cange la colour et se mue.
En tel estat ma vie est tenue
pour ce n'est il pas del tout a seiour
Celli qui est surpris de fin amour.

2 mon] mo MS 4 cange] cangie.

Text Setting: Que 8.2 | tres-(sue) 20.4 | est 35.2 | n'est 39.3 | a (seiour) 43.2.

Comments: The text of this work employs a recurring theme of the courtly love where the lover describes the physical symptoms of his love for his lady.

Editions: FSC 3; PMFC XX, 2.

The emendation of the erroneous MS reading at Ct 19.1 is different to that of FSC and PMFC XX. The editors of FSC and PMFC XX read *b-rotundum* at Ct 54 as signature; the present edition does not. At Ct 59.1, these previous editors also read a diesis on f, the present edition on g. This MS accidental is ambiguously placed above both notes. A reading on g is supported by cadential function. Additional inflections have been suggested editorially.

Bibliography: Busse Berger, A. M. 1993, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Oxford, p. 183.

67. Tout par compas

Ascription: M<agister> Baude Cordier.

Source: F-CH 564, f. 12r.

Voices: (C1), (C2 - C1 in canon), T.

Form: Rondeau.

Clefs: (5 lines) C¹: c1; T: c3.

Signatures: C¹: -, T: bb.

Notation: This work demonstrates the a mature albeit complex implementation of proportional notation in conjunction with the ars nova note forms and simple red coloration (*sesquialtera* and *subsesquialtera*). There are many similarities with the same composer's *Belle, bonne, sage* (which is paired with *Tout par compas* in CH 564) especially in the use of the mensuration signs \ominus and \odot .

On the relationship of these signs, *vid. supra* p. 321. However, it is clear that this work represents a virtuosic exercise in proportionalism for its own sake where comparable realisations may be achieved by much simpler means. This is particularly the case with the use of the tripla proportion is *tempus perfectum cum prolationis maioris*. A similar outcome could be achieved by the use of the mensuration sign alone in conjunction with notes of the next lower *gradus* and *minima* equivalence which is already required for the correct rendering of this proportion.

Mensural Signs: $\ominus = [3,2]$ *dupla diminutum*; $\odot = [2,3]$; $\frac{\odot}{1} = [3,3]$ *tripla* (with *minima* equivalence

before diminution); $\frac{3}{2} = 3:2$ at the *minima*; $\frac{4}{3} = 4:3$ at the *minima*; $\frac{3}{4} = 3:4$ at the *minima*, used to

cancel the previous sign; $\frac{2}{1} = \textit{dupla}$ (actual causes a duple diminution of \ominus).

Canon: The seventh line of the text reveals that the second upper voice is to follow the entry of the first at a distance of three tempora. An additional canon in the Tenor voice reveals where the work should finish: *Tenor cuius finis est secunda nota*. (the Tenor, whose end is the second note.)

Accidentals: none.

Text:

Tout par compas suy composes
 en ceste rode proprement.
 Pour moy chanter plus seurement
 Regarde com suy disposes,
 Tout par compas suy composes
 Trois temps entiers par toys poses
 chacer me pues ioyeusement
 s'en chantant as vray sentement.
 Tout par compas suy composes
 en ceste rode proprement
 pour moy chanter plus seurement.

Seigneurs ie vous pri chierement
 Pries pour celi qui m'a fait
 Je dis a tous communement
 Seigneurs ie vous pri chierement
 Que dieu a son definement
 le doint pardon de son meffait.
 Seigneurs ie vous pri chierement
 Pries pour celi qui m'a fait.

Par bonne amour et par dilection
 J'ay fait ce rondel pour enoffre.
 Icy puet prendre consolacion
 Par bonne amour et par dilection.
 Tout cuer et corps et mon affection
 A son plaisir sont et li offre
 Par bonne amour et par dilection
 J'ay fait ce rondel pour enoffre

Maistre Baude Cordier se nomme
 Cilz qui composa ceste rode
 Je suis bien scavoir a tout homme
 Maistre Baude Cordier se nomme
 De Reims dont est et iusqu'a Romme
 Sa musique appert et a rode
 Maistre Baude Cordier se nomme
 Cilz qui composa ceste rode.

Text Setting: com-po-(ses) 6.6/7.2.

Comments: The parts of this work are notated upon circular staves, immediately revealing, as hinted at by the text, that the work is an infinite canon. In the transcription of this work, coloration and ligature markings shown in the upper voice also apply to the second part in canon.

Editions: CMM 11/i, pp. 11-12; Günther 1960 (incorrect); Meylan 1972; Bergsagel 1972; Williams 1980, pp. 121-124 (Two versions); PMFC XVIII, 2; Günther 1983 (pp. 267-70, ed. A. Blanchy). The point from which to start C1 has perplexed previous editors. PMFC XVIII and CMM 11 begin at C1 2.1. Blanchy (in Günther 1983) begins at 1.4. The present edition incorporates the pauses appearing over the initial 'T' just before the Min at C1 1.4 into the beginning of the work. The present edition, Blanchy and CMM 11 follow the underlay found in the MS. The editor of PMFC XVIII speculates over the setting of additional rondeau texts that accompany this work in MS. Each additional rondeau has a different rhyme. The first rondeau contains a B rhyme couplet, the remain rondeaux are based on a one line rhyme scheme. In attempting to set these additional rondeaux, there seems to be no justification provided for resetting the underlay of the rondeau

26.10 $\overset{\Gamma}{\circ}$ + r.v. Tn T.III.2 : bl. + canon CH 564 27.1-28.6 $\overset{\Gamma}{\circ}$ + r.v. Tn T.III.2 : r.f. + canon
MOe5.24 27.1 $\overset{\Gamma}{\mu}$ Tn T.III.2 : deest CH 564 29.1 \odot CH 564 : deest Tn T.III.2 32.1 $\downarrow\downarrow\downarrow$ Tn
T.III.2 : $\downarrow\downarrow\downarrow$ CH 564 35.1-45.1 \odot + r.f. Tn T.III.2 : \odot + bl. CH 564 38.2 $\downarrow\downarrow\downarrow\downarrow\downarrow$ Tn
T.III.2 : $\downarrow\downarrow\downarrow\downarrow\downarrow$ CH 564 58.1 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 63.3 \downarrow CH
564 : deest Tn T.III.2 68.1-72 r.f. Tn T.III.2 : \odot + bl. CH 564 72.2 ∇ CH 564 : deest Tn T.III.2
73.1-73.10 $\overset{\Gamma}{\circ}$ + r.v. Tn T.III.2 : bl. + canon CH 564 74.1-75.10 $\odot\odot$ + r.v. Tn T.III.2 : r.f. + canon
CH 564 76.1 \odot CH 564 : deest Tn T.III.2 | $\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow$ CH 564.
Ct: \odot CH 564 : deest Tn T.III.2 5.4 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 8.2 \downarrow Tn T.III.2 : $\downarrow\downarrow$ CH
564 9.1 \downarrow Tn T.III.2 : $\downarrow\downarrow$ CH 564 11.1 $\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow$ CH 564 14.1 \downarrow Tn T.III.2 : \downarrow
CH 564 16.1 $\downarrow\downarrow\downarrow$ (Gaa) Tn T.III.2 : $\downarrow\downarrow\downarrow$ (Gbb a) CH 564 17.1 $\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow$ (GC,Gabb
Gbb bb Gbb dG) Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow$ (GC, Gabb Gabb Gbb dG) CH 564 22.3 G CH
564 : a Tn T.III.2 28.1 bb CH 564 : a Tn T.III.2 32.4 G CH 564 : Eb Tn T.III.2 48.1 $\downarrow\downarrow\downarrow\downarrow$ Tn
T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 49.1 $\downarrow\downarrow$ Tn T.III.2 : \downarrow CH 564 52.1 \odot CH 564 : deest Tn T.III.2 59.1
 \downarrow Tn T.III.2 : \downarrow CH 564 65.2 $\downarrow\downarrow\downarrow$ (FFG) CH 564 : $\downarrow\downarrow\downarrow$ (GFG) Tn T.III.2 73.5 bb CH 564 : a Tn
T.III.2.
T: 1.1-20.5 r.f. Tn T.III.2 : bl. CH 564 4.3 \downarrow Tn T.III.2 : \downarrow CH 564 4.4 \downarrow CH 564 : \downarrow Tn
T.III.2 16.1 \odot Tn T.III.2 : Bb CH 564 16.3 \downarrow Tn T.III.2 : $\downarrow\downarrow$ CH 564 21.1 \odot CH 564 : deest Tn
T.III.2 25.3 $\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow$ CH 564 28.1 a Tn T.III.2 : b CH 564 29.1 \downarrow Tn T.III.2 :
 \downarrow CH 564 32.1 \downarrow Tn T.III.2 : \downarrow CH 564 35.1 \odot CH 564 : deest Tn T.III.2 39.3
 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 40 $\downarrow\downarrow\downarrow\downarrow$ (FF,GCCG) Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$
(F# G,GCCG) CH 564 45.1-51.3 r.f. Tn T.III.2 : bl. CH 564 45.1 \odot Tn T.III.2 : \odot CH 564 58.1-
60.3 \odot + r.f. Tn T.III.2 : \odot + bl. CH 564 63.1-67.4 \odot + r.f. Tn T.III.2 : bl. CH 564 68.1 \odot CH
564 : deest Tn T.III.2 76.1 \downarrow Tn T.III.2 : \downarrow CH 564.
Emendations: S: 3.5 #b? exp. Tn T.III.2 6.2 \downarrow exp. Tn T.III.2 CH 564 27.1 $\overset{\Gamma}{\mu}$ exp. Tn T.III.2 66.1 \downarrow
 \downarrow Tn T.III.2 Ct: 22.3 G] a Tn T.III.2, corr. secundum CH 564 25.1 lacuna est in tractu Tn T.III.2,
supplevi secundum CH 564 26.1 \downarrow (c)] non legi potest Tn T.III.2 supplevi 40.2 \downarrow] Tn T.III.2 \downarrow] Tn
T.III.243.4 49.1 c MSS, d em. 73.3 \downarrow (a) supplevi Tn T.III.2; T: 38.1 lacuna est, \downarrow (G) supplevi Tn
T.III.2. 39.1 lacuna est, \downarrow (G) supplevi Tn T.III.2 48.4 \downarrow] \downarrow Tn T.III.2.
Text:

Pictagoras, Jabol et Orpheüs
furent primer peres de melodie.

selont l'escriture molt pourveüs
 furent de sa douquor et armonie.
 Si doivent donc ceulx qui or sont en vie
 leur science louer en lour mestrie
 pour droit prouver que musique est fontayne
 de toute honnour et d'amour souverayne

Par musique ont este cil cogneus
 per tout le monde, c'est noble seignourie;
 et sont encor regrete et leus
 per plaisanse de desir en oublie.
 Ou en sont maint que je ne noume mie
 affin qu'aucun n'en puist gouster envie,
 a qui sa flour puet estre aussi prouchaine
 de toute honnour, et d'amour souverayne.

va (Pour vostre amour muer et deffine:
 ne me vueilliez metre en oubli.
 car je vos aime d'amour fine
 sanz moi mestre et sans nul si;
 may je scay bien quant est de mi,
 et si ne scay s'il est ainsi
 de vous dont je suy en exmay et paine
 de toute honnour, et d'amour souverayne.) car.

1 Pictagoras *CH 564*: Pytagoras *Tn T.III.2* | Jabol *Ch 564*: Jobal *Tn T.III.2*, 3-4 selon l'escr<ure> most
 furet p<ro>ncous de a doulcour et de sou armony *Tn T.III.2* 5 Se doivent donc ceulx *Tn T.III.2* 6 louer *CH*
564: loer *Tn T.III.2* | lour mestrie *CH 564*: leure maistrie *Tn T.III.2* 7 par *Tn T.III.2* per *CH 564* | musique
 est fontayne *Ch 564*: misaq<ue> e<st?> fo<n>ta<n> *Tn T.III.2* 8 toute honnour *CH 564*: tout honoure *Tn*
T.III.2 | souverayne *CH 564*: so<u>veraye *Tn T.III.2* 9-24 *desunt in Tn T.III.2*.

Text Setting: Tn T.III.2: (Py-)ta-go-(ras) 8.1/8.3 | et Or-phe-us 12.5/12.6/13.1/14.1 | fu-rent
 15.1/15.3 | qui (or) 38.1+ | sci-(ence) 41.2 | et (d'amour 69.2 | sou-(verayne) 71.5.
 The third strophe is not set for reason described below.

Comments: The figures mentioned in the first strophe were well established in learned medieval
 circles, and their significance lies with their respective attributes. Pythagoras occupies a dominant
 position in the musical literature during the Middle Ages. His theories concerning the
 proportionality of musical intervals formed the basis of many learned exegeses of counterpoint.
 Hence, Pythagoras is ostensibly, although not exclusively, associated with polyphony. Jabol or
 Jubal, son of Lamech and Ada(h), is a biblical figure who is mentioned in Genesis 4.21 and who
 was the father of singers with the harp and organ (20 *genuitque Ada Iabel qui fuit pater habitantium in*
tentoriis atque pastorum 21 et nomen fratris eius Iubal ipse fuit pater canentium cithara et organo). Orpheus,
 the celebrated figure of Greek mythology, was the supreme musician whose song could charm not
 only men but beasts of the earth, sky and beyond. All are 'fathers' or 'inventors' of various aspects
 of music, Pythagoras of musical theory, Jubal of music with an instrument, and Orpheus of enticing
 melody.

The contrast of mythological and biblical themes in the first two strophes with *l'amour*
courtois themes in the third strophe transmitted in *CH 564* argues for the omission of the third
 strophe. This strophe has little in common with the first two strophes which extol the virtues of
 music and its mythological creators. Furthermore, this third strophe has a different rhyme scheme
 and number of syllables in each line. It, however, shares the same refrain with the first two
 strophes. Perhaps the final word should be given to the scribe who copied this strophe into *CH*
564. There, it is encompassed by pair of parentheses with each syllable of the word *vacar* 'let me be
 removed' or *vacue* 'removed' written either side of the strophe. Despite its puzzling presence, it is
 clear that this strophe does not belong to this ballade.

Editions: FSC 105 (*CH 564*); PMFC XVIII, 39 (*CH 564*).

The present edition is the first to present a reading based upon the recently recovered Boverio fragments. As apparent from the *Variants* category above, Tn T.III.2 contains several variant readings. Plausible variants occurring in Tn T.III.2 have been retained in the present edition. Notable differences arise from these readings compared to those in FSC and PMFC XVIII made from CH 564 at S 6.2-7.4, Ct 17-20, T 25, Ct 32, T 41ff, Ct 54-58, S 58-60, S 63. In several cases, the readings in Tn T.III.2 offer improvements over those found in CH 564, eg. Ct 17-20. FSC contains erroneous readings at S 2.1-7, S 10, S 46.1-51, S 63-67 which have already been corrected in PMFC XVIII and concur (except where plausible variants occur) with the readings arrived at from Tn T.III.2.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, pp. 17-18.

69. Amans ames secretement

Ascription: Magister Baude Cordier.

Source: GB-Ob 213, f. 123r.

Voices: (S), Ct, T.

Form: Rondeau

Clefs: (5 lines) S: c1; Ct: c4; T: c4.

Signatures: none.

Notation: This work represent another very late work in the *ars subtilior* tradition by Baude Cordier employing a complex set of relationships between mensuration and proportion signs to achieve results comparable with earlier works in this style. This work is the most complex of the group of compositions by Cordier (the other works are *Tout par compas* and *Belle, bonne, sage*) employing rapid changes of mensuration and proportions in a manner which does belie a level of decadence and sheer complexity for its own sake. Conversely, the notation of this work may be seen as the avoidance of complex note forms including the *semiminima* and conventions of the older school of the *ars subtilior*.

Mensural and Proportional Signs: The following signs are used in their conventional capacity:

⊙, ⊙, ⊙, ⊙. The signs ∅, ℒ and ℒ all indicate that the mensuration is to be performed in with a dupla proportion. The compound signs ⊙3 and ⊙3 indicate that the mensuration is to sung in the *tripla* proportion. The proportion *dupla* is indicated by the numeral 2. The most important aspect concerning the interpretation of this mensuration signs is the concept of *minima* equivalence (prior to the application of the proportion in the case of proportional signs). *Q.v.supra Belle, bonne, sage*, p. 321.

Accidentals: S: #g 10.4 | #c 15.1. Ct: #c 3.2 | #F 7.2 | #c 10.5. T: bb 4.1.

Emendations:

Text:

Amans ames secretement
se longuement voles amer.
Recepues c'est en saignement
Amans ames secretement.
Car qui c'onques fait aultrement
d'amour il fait le doulz amer.
Amans ames secretement
se longuement voles amer.

Text Setting: (A)-mans 4.4 | a-(mes) 5.1 | (secre)-te-(ment) 14.1 | se lon-(guement) 17.1/17.2 | voles 20.1/20.3 | a-(mer) 21.2.

Comments:

Facsimile: ApelN p. 175

Editions: CMM 11/i, p. 7.

CMM 11 leaves some uncertainty of how sections in each mensuration relate to one another. Equivalence signs in the present edition clarify this. CMM 11 and the present edition agree in

their indication of editorial accidentals, although the previous editor incorrectly indicates the b-*rotundum* on b that effects T 4.5 (it appears in MS before T 4.1) with an editorial accidental.

Bibliography:

ApelN p. 175.

Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, pp. 100-102.

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