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FRENCH SECULAR MUSIC
OF THE
LATE FOURTEENTH CENTURY
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OF THE
LATE FOURTEENTH CENTURY

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JOHANNES WOLF
IN MEMORIAM
FOREWORD

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

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

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

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

Paul Hindemith

Cambridge, Massachusetts
March, 1950
The present publication is intended to fill, in some measure, the most serious gap in our knowledge of the history of polyphonic music, that is, the development of French music between Machaut and Dufay. To be sure, there are other gaps which we would like to have eliminated, as, for instance, the early development from the Musica enchiriadis of the ninth century to the School of St. Martial of the twelfth, or the development of Italian polyphony throughout the fifteenth century. However, the very greatness of the two names, Machaut and Dufay, imparts special significance to the period we are concerned with here. Moreover, while in the two other cases the situation appears irremediable, owing to the lack of sources, there is ample material available for the study of French music of the late fourteenth and early fifteenth centuries. It is gratifying to learn of various projects under way with the same general purpose as the present publication, projects that will make available hitherto unpublished material from the codices Oxford Bodleian Library, Canonici misc. 213 and Torino, Biblioteca Nazionale, J II 9.

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

The present publication is based upon transcriptions of the entire contents of Mod, Rei and the subsidiary sources, as well as nearly all the secular pieces in Ch. From this material 81 compositions — representing about one-half of the total material of French secular compositions — have been selected with the idea of representing the forms, the most important composers, and the various stylistic periods. Our collection starts with the complete output of the five most prolific composers, a group consisting of two Italians, Matheus de Perusio and Anthonellus de Caserta, and three Frenchmen, Solage, Trebor and Senleches. Their repertory is rounded off by the addition of ten ballades, twelve virelais, and eight ronddeaux. In each of these groups compositions of special artistic merits and of interest from the point of view of style, of notation, or of formal treatment, have been selected, and an attempt has been made to arrange them in such a manner as to present a line of historical development from the period of Machaut to the early years of the fifteenth century.

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

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

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

Boston, January, 1950.

W. A.
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ABBREVIATIONS

I. SOURCES

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

II. MODERN PUBLICATIONS

AMW Archiv für Musikwissenschaft, Leipzig, 1918–1928
CS E. de Coussemaker, Scriptorum de musica medii aevi nova series, 4 vols., Paris, 1864–1876
LuGM F. Ludwig, Guillaume de Machaut, Musikalische Werke, 3 vols., Leipzig, 1928
MQ The Musical Quarterly, New York, 1915–
ReMMA G. Reese, Music in the Middle Ages, New York, 1940
SIM Sammelbände der Internationalen Musikgesellschaft, Leipzig, 1899–1914
WoGM J. Wolf, Geschichte der Mensuralnotation, 3 vols., Leipzig, 1904
WoHN J. Wolf, Handbuch der Notationskunde, 2 vols., Leipzig, 1919

III. TECHNICAL TERMS

| 1. longa | S superius |
| B brevis | C contratenor |
| S semibrevis | T tenor |
| M minima | Tr triplum |
| Sm semiminima | 6, S 41 No. 6, superius, measure 41 |

[2,2] tempus imperfectum cum prolacione imperfecta
[2,3] tempus imperfectum cum prolacione perfecta
[3,2] tempus perfectum cum prolacione imperfecta
[3,3] tempus perfectum cum prolacione perfecta
A. GENERAL OUTLINE

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

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

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

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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Number of Compositions</th>
</tr>
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<tbody>
<tr>
<td>Matheus de Perusio</td>
<td>22</td>
</tr>
<tr>
<td>Matheus de S. Johannc</td>
<td>4</td>
</tr>
<tr>
<td>Solage</td>
<td>10</td>
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<tr>
<td>Cuvelier</td>
<td>3</td>
</tr>
<tr>
<td>Anthonello de Caserta</td>
<td>8</td>
</tr>
<tr>
<td>Egidius</td>
<td>3</td>
</tr>
<tr>
<td>Senleches</td>
<td>6</td>
</tr>
<tr>
<td>Suzay</td>
<td>3</td>
</tr>
<tr>
<td>Trebor</td>
<td>6</td>
</tr>
<tr>
<td>Cordier</td>
<td>2</td>
</tr>
<tr>
<td>Philipoctus de Caserta</td>
<td>5</td>
</tr>
<tr>
<td>Mag. Franciscus</td>
<td>2</td>
</tr>
<tr>
<td>Vaillant</td>
<td>5</td>
</tr>
<tr>
<td>Guido</td>
<td>2</td>
</tr>
<tr>
<td>Galiot</td>
<td>3</td>
</tr>
<tr>
<td>Hasprois</td>
<td>2</td>
</tr>
<tr>
<td>Grimace</td>
<td>4</td>
</tr>
<tr>
<td>Pierre de Moulins</td>
<td>2</td>
</tr>
</tbody>
</table>

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

Several considerations can be adduced in support of the theory that Avignon was the center of a musical school during the fourteenth century. The famous bull of John XXII, issued from Avignon in 1324/25, in which the state of church music is severely criticized, was probably directed in the first place against the church music in Avignon, although it was, of course, meant to apply wherever similar situations existed. The earliest direct evidence of the Avignon schools exists in the codex Ivrea whose original repertory, according to H. Besseler's 'gut gegrundete Vermutung,' (9) represents the School of Avignon during the third quarter of the fourteenth cen-
tury. *Iurea* contains a motet to the Pope Clement VI (1342-52) as well as a motet criticizing the corruption of the papal government. Evidence of continued musical activity of this school is found in *Mod* and *Ch*. Both these sources contain a Latin ballade, *Indile flos*, which has a "Tenor pro papa Clemente," and the French ballade, *Par les bons gedeons* by Philipoctus (*WoGM*, no. 66), also found in both Ms, has the refrain: 'Par le souverain pape qui s'apelle Clement.' Both compositions evidently refer to the French antipope Clement VII who established himself in Avignon in 1378, shortly after Urban VI had been elected pope in Rome, and who thus inaugurated the so-called Western schism which was terminated by the Council of Constance, in 1417. In Philipoctus' ballade the 'sisme' is expressly mentioned. Yet another composition of this group is the ballade *Courtois et sages* by Egidius (No. 57), in which reference is made to the 'election' of 'Sains peres.' Although no name is given, there is no doubt that the 'droit seigneur' of this French ballade is the French Pope Clement VII, not the Italian Pope Urban VI. (10)

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

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

A considerable number of ballades contained only in *Ch* point to a social sphere different from, but no less interesting than Avignon, that is the secular courts of southern France and northern Spain. Particularly Trebor appears as an interesting representative of a class of courtly poet-musicians that also included Jacob de Senlches, Solage, Cuvelier, (13) and probably many other composers of our period. With one exception, the ballade *Helas pitié* (No. 42), all the extant pieces by Trebor are addressed to members of the French or Spanish nobility. *Se Alixandre* (No. 45) and *Se July Cesar* (No. 46) are dedicatory ballades for Gaston III, Count of Foix (1331-1391) who, for his extraordinary beauty, was known as Gaston Phoebus, a name to which the motto 'Febus avant' of the second ballade refers. *En seulnerant* (No. 44) refers to King John I of Aragon (1387-1396) and his expedition to Sardinia in 1389. (14) *Paserose de beaute* (No. 41) is a eulogy of one Margaritte whose husband is referred to as 'Jupiter.' (15) Finally, Trebor's *Quant joyne cuer* (No. 43) praises 'le roy puissant... qui porte d'or et de gueules gonfanon,' that is, the King of Navarre. (16) Cuvelier's *Se Galaas* (*WoGM*, no. 65) praises Gaston Phoebus with the same motto, 'Febus avant,' as Trebor's *Se July Cesar*, while Solage's *S'aincy estoit* (No. 34) celebrates 'Jhean, duc gentilz de Berry.'

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

The extravagant splendor of these princely courts is reflected in the literary style of the dedicatory ballades that our poet-musicians addressed to their patrons. Following the example of the leading poets of their day, Jean Froissart (1337- after 1400) and Eustache Deschamps (c. 1350-1422), they wrote them as stilted and grandiloquent eulogies, often with allegorical allusions to the famous figures of classical legend and history. Most of these allusions are taken from the well-known theme of the Nine Heroes (*Les Neuf Preux*) which be-
came popular through Jacques de Longuyon's *Vœux du Paon* of 1310. The hero of this poem is Porus (see No. 46), and his deeds are glorified by references to those of the Nine Heroes of yore, a group including three Hebrews, three pagans, and three Christians. The group of the pagan heroes consists of Hector, Alexander, and Cesar: the very names that our poet-musicians used in their efforts to reach the pinnacle of extravagant eulogy. (17)

'Trebor's ballade *En seumeillant* (No. 44) for John I of Aragon leads us from France to that kingdom in northern Spain which, with Barcelona as its capital, was a great center of political and cultural power throughout the fourteenth century. Through the studies of H. Anglès and A. Pagès (18) we are well informed about the musical and literary life at the court of Aragon under Peter IV (1335-1387), John I (1387-1396), and Martin I (1396-1429). Among the numerous musicians who were active under these kings, several are known to us through their compositions, namely, Jacob de Senleches (also referred to as Seleneches, Selesses, or Jacomi), Antoni Taillander, and Gacian Reyneau. (19) John I took a particularly lively interest in music, (20) and so did his sister, Eleanor of Aragon. Her death, in 1392, prompted Jacob de Senleches to write and compose one of the most touching poems of the period, namely, his *Fuiions de ci* (No. 47), addressed to his wife, the 'povre compaigne,' whom he asks to flee with him from their present place where, after the death of 'la royone d'Espaingne, nostre maistresse' they would shortly be left without help: 'car en brief temps on n'ara de nos cure.' They will send a prayer to God for the soul of the deceased,

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

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

Turning back to our repertory of the late fourteenth century, we find yet another sharply delineated complex of compositions that calls for attention in this general survey. It is formed by a group of virelais that employ bird cries or fanfares. They are placed together in our collection under Nos. 67 to 73. The naive simplicity of their texts contrasts sharply with the stilted rhetoric of the court ballades, and a similar contrast exists between the musical styles of these two groups. There can be hardly any doubt that all of these ‘realistic’ virelais originated in a strictly localized school. Although we have no clear evidence, there is reason to assume that they belong to a bourgeois culture of northern France, Paris or perhaps Reims where Machaut worked. We shall try to substantiate this theory in a later chapter (see p. 20a).

B. THE SOURCES

Since detailed descriptions of our sources are available elsewhere (21) we shall consider them here only to the extent required by the scope of the present collection. The three main sources of our repertory, *Mod, Ch, and Rei*, are usually considered as having been copied in Italy. (22) However, as far as I know, no proof or even reason for this sweeping statement has ever been given. Prof. B. L. Ullman, to whom I am greatly indebted for his authoritative opinion on this matter, has come to the following conclusions as the result of a paleographical study:

*Mod:* 15th-century Italian hand, probably between 1425 and 1450.

*Ch:* French, late 14th century.

*Rei:* French, late 14th century, probably southwest France.

*It:* Northern Italy, turn of 14th/15th centuries.

*Cam:* England or northwest France, second half of 14th century.

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

Although the Mss *Ch, Mod, and Rei* are closely related by their general historical position as well as by a certain amount of overlapping of their contents, they nevertheless show interesting differences in their respective repertories. As has been previously mentioned, the dedicatory ballades are found exclusively in *Ch*. Most of the ‘realistic’ virelais, on the other hand, *occur in Rei*. *Ch* contains three such virelais, two of which, Grimace's *Alarme alarme* (No. 72) and Bolret's *Hé tres douz rous-signol* (No. 67) exist in *Rei*, though in different versions (see also No. 68). The third is Vaillant's *Par maintes joyes* (No. 69), better known in Oswald von Wolkenstein's German contrafactum, *Der May*. (23) The anonymous *Or sus vous dormez trop* (No. 70) recurs in four or possibly five of the smaller sources. None of these real-
istic virelais, however, nor any of the dedicatory ballades exist in Mod.

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

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

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

Turning now to a consideration of the subsidiary Mss, a glance at the column marked 'Other Sources' of our List of Compositions and Sources (p. 27) will give a general idea of their relative importance in the field of French secular music. As regards their historical position, the Mss Lo (London, Brit. Mus., Add. 29987), It (Paris, Bibl. Nat., It. 568), and Pan (Florence, Bibl. Naz., Pansciatici 26) can be said to represent, on the whole, the period of Rei and Ch, while Cam (Cambrai, Bibl. Comm., 1338) and Iv (Ivrea, Bibl. del Capitolio) belong to a somewhat earlier period. Of the circa twenty compositions which these sources have in common with the three main Mss, only two occur in Mod, and both of these exist also in one of the other two main Mss. (26)

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

1. Pierre de Moulins, Amis tout doux vis (It, 4r; Pr, 251r; Iv, 2r; Str, nos. 35 and 134; Tr, no. 18). Transcribed in F. Kammerer, Die Musikstücke des Prager Kodex XI E 9 (1931), p. 145. See also LuGM ii, p. 20a, n. 2 (27)

2. Or sus vous dormez trop (No. 70; see List of Compositions and Sources).

3. Quiconques veut (Cam, 8r; It, 11r; Pan, 80v; Iv, 6v; Tr, no. 87). See LuGM ii, p. 16b, n. 2.

4. Pierre de Moulins, De ce que fol pense (Rei, 40r; Ch, 53v; It, 124r; Pan, 87r; Tr, no. 26; MacVeagh [see LuGM ii, p. 21b]; Str, no. 52). Transcribed in WoHN i, p. 354 and Droz-Thibault, Poètes et musiciens du XVe siècle (1924), p. 21.

5. Bartolino, La douce cere (Rei, 13v; It, 42r; Lô, 14v; Pan, 108v; Florence, Laur. pal. 87 [Squarcialupi Codex], 101v). Transcribed in WoGM iii, no. 45.

6. De jour a jour (Rei, 66r; It, 121v; Pan, 74r; Str, no. 72; Tr, no. 73; Brit. Mus., Cotton Titus A 26, p. 3v [cl. AMW vii, p. 233]; Munich, MS 3322a). See Dèzes, in ZMW x, p. 99ff (the transcription given there is incomplete and partly wrong).

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

Of similar interest are the concordances of Tr, a Ms that in all probability was compiled by one Michael who was chaplain to Charles V (1364-1380). According to an original inscription it was probably written in 1376. (28) Unfortunately, only its list of contents has survived. According to this, Tr contained Mag. Fran-
ciscus' De Narcissus (No. 55), and about a dozen other compositions known from other sources. One of these compositions, Dame sans per, exists in Mod (p. 28v) or, to state it somewhat more cautiously, bears the same title as the piece in Mod. In fact, since only the index of Tr is preserved, we cannot be certain that the compositions, nor even the full texts are the same as those found in another source. An interesting case illustrating this point may be mentioned here. A ballade of Philipocetus, preserved in Rei, Ch, and Mod, begins with the words En remirant vo douce pourtraiture (No. 59), and a composition beginning with the same words is found in Cam. Now, Cam is doubtless one of the earlier sources, probably contemporay with Io and Tr, and it would be very disturbing to find in this early source a composition which definitely belongs to our category B of the manneristic period. An examination of Cam shows that not only the music differs from that of Philipoctus, but also the text, except for the first line. This example shows that the index of Tr can only tentatively be used for the chronological fixation of compositions extant in other sources, for instance, the De Narcissus of our collection.

C. THE FORMS

Practically all the compositions of our repertory belong to one of the three traditional *forms fixes* of French medieval poetry and music, that is, the ballade, the virelai, and the rondeau. The following survey shows the number of examples found in the most important sources.

<table>
<thead>
<tr>
<th>Ballades</th>
<th>Virelais</th>
<th>Rondeaux</th>
<th>Other Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rei</td>
<td>34</td>
<td>29</td>
<td>9</td>
</tr>
<tr>
<td>Ch(2)</td>
<td>65</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>Mod</td>
<td>28</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td>It</td>
<td>6</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>Pan</td>
<td>8</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

(1) Fr. Bartholino's *La douce cere*. According to F. Ludwig [LuGM ii, p. 29b] this is a madrigal with French text. It is written in Italian notation and occurs in the Italian section of Rei.

(2) Ch contains exactly 100 lyrical compositions, not including the two rondeaux by Cordier which were added later on separate front pages. The repertory of motets is also separated from the main corpus, starting on p. 60v. The 100 lyrical pieces include, in addition to the 93 tabulated above: 5 ballades (three by Machaut; two with Latin texts: Mayhuet, *Inclite filis*, and S. Uciredor, *Angelorum psallat*) and 2 virelais (a second copy of Solage's *Tres gentil cuer* [No. 38] and *Laus detur* with a Latin text). E. Dannemann, in *Die spätmittelalterliche Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays* (1936) gives the figures 69, 8, and 17 (correctly 70, 12, and 18).

(3) Matheus de Perusio's canon *Andray soulet* (No. 22).

(4) Bartholino's *La douce cere* and the three-voice canon *Quan je voy.*

Perhaps it is not unnecessary to remark here that even in those numerous cases where a composition is preserved without full text (as is often the case particularly in It and Pan) it is nearly always possible to determine its poetic-musical form. As is well known, the music for each of the three *forms fixes* consists of two sections, S and T, which are always clearly marked off in the original by a vertical stroke. By repeating these sections in various arrangements there result the characteristic structures of these forms, namely, S S T for the ballade, S T S S S for the virelai, and S T S S T S T for the rondeau. If the structure requires the immediate repetition of one of these sections, two different endings (called *ouvert* and *clos*, and corresponding to our *prima* and *seconda volta*) are provided, and the *clos*-ending appears in the original notation as a short passage enclosed between vertical strokes. It is these short *clos*-endings that provide a clue for the identification of form, if a text is missing. In a ballade they appear at the end of the first section (in other words, somewhere in the middle of the composition); in a virelai they appear at the end of the second section (in other words, at the end of the composition); while in a rondeau there is no *clos*-passage.

For the sake of clarity the various schemes used by philologists and musicologists for the three fixed forms are given here:

**Ballade**

```
a b a b c C
1.  2.  3.
S S T
```

**Virelai**

```
A B B A  c d  c d  a b b a  A B B A
Refrain  Ouvert  Clos  Tierce  Refrain
1.  2.  3.  4.  5.
S  T  T  S  S
```

**Rondeau**

```
A B B A  a b A B  a b b a  A B B A
1.  2.  3.  4.  5.  6.  7.  8.
S  T  S  T  S  T  S  T
```

**Arrangement of the Musical Scores**

<table>
<thead>
<tr>
<th>Ballade</th>
<th>Virelai</th>
<th>Rondeau</th>
</tr>
</thead>
<tbody>
<tr>
<td>S  T</td>
<td>S  T</td>
<td>S  T</td>
</tr>
<tr>
<td>1.  3.</td>
<td>1.  5.</td>
<td>1.  4.  7.  2.  8.</td>
</tr>
<tr>
<td>2.  3.  4.  5.</td>
<td>3.  6.</td>
<td></td>
</tr>
</tbody>
</table>
As just noted, the musical form of the ballade is S S T. However, some of Machaut’s ballades show an expanded form, S S T U, in which U is a separate section for the refrain (letter C of the above scheme). While among the 40 ballades by Machaut there are only fifteen composed in this three-sectional form, this was adopted as the standard form by his successors. Concomitant with this practice is a striking tendency toward increased length. For instance, while one of Machaut’s longest ballades, the three-sectional Se pour ce muir [ed. Ludwig, no. 36] has 44 measures, the ballades in Ch and Mod run to at least double this length, several of them being three times as long, such as Solage’s Corpus feminin (No. 32) with 152 measures.

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

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

In Trebor’s Passerose de beauté (No. 41) the closing measures (63-70) ‘rhyme’ with the measures 3-10 of the beginning.

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>S</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>[missing]</td>
<td>3</td>
</tr>
</tbody>
</table>

The musical rhyme which we found in most of the ballades is also often encountered in the virelais. All the virelais by Perusio (Nos. 5-11) and of Solage (Nos. 38, 39) have a short rhyme, the ending of S being identical with the clos-ending of T. This may be the place to remark that in the ballades as well as in the virelais the musical rhyme is the intensified realization of a more general principle of tonal structure, according to
which nearly every composition employs two cadential chords, a ‘tonic’ for the main endings, and a ‘dominant’ (usually the supertonic) for the secondary endings.

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

D. THE NOTATION

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

In the chapter on Mannered Notation I remarked that in this period musical notation far exceeds its natural limitations as a servant to music, but rather becomes its master, a goal in itself and an arena for intellectual sophistries (p. 403.). Today, after more extended studies in this field, I should prefer a somewhat more cautious statement. Cases in which the notation is more complicated than the rhythm demands — in other words, cases in which the same rhythm could be expressed by simpler notational methods — are not missing but are less frequent than one is at first inclined to assume. On the whole, the music of this period shows the same conformity between rhythmic style and notational devices which can be observed throughout the musical development prior to 1600 when, for the first time, notational principles were developed which are sufficiently broad or, to look at the matter from another point of view, sufficiently characterless to be applied to nearly all phases of music history.

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

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

Conceivably, examples like this may have been the starting point of speculation as to how to express other syncopated patterns. Certainly, a good deal of speculation was necessary in order to find the solution, that is, the punctus syncopationis, which is essentially a punctus divisionis in displaced position, permitting groups of perfection to begin anywhere within a measure. Once this device was invented, progressive com-
The signs used by Matheus not only are unequivocal but also follow two simple principles of design. In the signs 1, 2, 4, 6 the value of the note is the sum of the values indicated by the upper and the lower stem, while the value of the signs 7, 8, 9 is indicated by writing a portion (one-half or three-quarters) of the head of the note. The only new sign he uses is the sign 3, with a reversed flag. In the sign 5 the flag on the lower stem is superfluous and may be due to a scribal error.

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

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

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

One of the main difficulties encountered in the notation of our sources is their failure to indicate the mensuration by means of the well-known signs for perfect or imperfect tempus and prolacion. Moreover, the few mensuration signs that do appear are often of little help, since they occur in different meanings or in modified shapes of doubtful meaning. An example in point is the ballade Ung lion say (No. 61) which I have discussed in a recent article. Another example of equal interest and perhaps even greater difficulty is Solage's S'aincy estoit (No. 34; facsimile on Pl. IV). The only indications of mensuration encountered here are the figures 2 or 3 given at the beginning of the sections of the discant and tenor, and the circle with dot for the second section of the contra. However, these signs turn out to be of little help, and in trying to find a solution...
the student is forced to rely on intrinsic traits and experimentation rather than on external indications. The clue to this piece is as follows: The figures 2 and 3 indicate the tempus (imperfect or perfect), though not always correctly: the last section of the tenor, though marked 3, actually is in tempus imperfectum. The prolation is nowhere indicated, except in the second section. A last trick (though one which is relatively easily discovered) is that the two sections marked 2 (beginning of the discant and closing section of the tenor) as well as the last section of the discant, marked 3, are in diminution. Following is a schematic representation of the mensuration in this composition:

<table>
<thead>
<tr>
<th></th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>S.</td>
<td>2 = [2,3]</td>
<td>3 = [3,3]</td>
</tr>
<tr>
<td>T.</td>
<td>3 = [3,3]</td>
<td>2 = [2,2]</td>
</tr>
</tbody>
</table>

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

A notational detail of some interest are the signs found in the discant of Anthonello's *Amour m'a le cuer mis* (No. 26). They indicate proportions and may well be the earliest known instance of this device which was to play a prominent role in the notation of the fifteenth century. Similar-looking signs, 2 and 3, which occur in Anthonello's *Dame d'onour* (No. 24), however, have an entirely different meaning. The upper figure refers to the prolation, the lower to the tempus, indicating in each case whether this is perfect or imperfect. Thus, these two signs are equivalent to what we designate by [2,3] and [3,2]. Finally, two compositions by Perusio, *A qui fortune* (No. 17) and *Helas merci* (No. 20) are of interest as early instances of prolatio perfecta as a signum augmentationis, if it occurs against prolatio imperfecta in the other voice-parts. Another early realization of this principle is found in Baude Cordier's *Belle bonne*. These instances are all the more remarkable as the augmenting interpretation of prolatio perfecta was not generally accepted until the end of the fifteenth century. (42)

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

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

E. THE STYLE

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

As has been previously mentioned, the repertory of our sources can be divided into three stylistic groups, A, B, C, which can reasonably be assumed to represent three phases of a continuous development. These phases, for which the names 'Machaut Style,' 'Manneristic Style,' and 'Modern Style' will be used, may be said to
extend approximately from 1350 to 1370, from 1370 to 1390, and from 1390 to 1400, naturally more or less overlapping. (44)

The Machaut Style (A)

Group A shows a style similar to that found in the compositions of Machaut, particular with regard to the rhythmic texture. Machaut's rhythmic style is wholly integrated and unified. In any of his compositions the rhythmic life is the unfolding of one fundamental element, and there never is any radical departure from the rhythmic formulae presented in the initial measures. In this respect, as in various others, Machaut is the last representative of the development which started, in the late twelfth century, with Leoninus and Perotinus. In spite of the important modifications and innovations which were introduced about and after 1300 by Petrus de Cruce and Philippe de Vitry, the basic tenets embodied in the system of modal rhythm persisted throughout the first half of the fourteenth century, only developed to the greatest possible degree of freedom and flexibility. In Machaut the unity of texture is frequently emphasized by the repeated use of well-characterized rhythmic formulae which recur either in immediate succession, as a sequence, or at separate places of the composition, often in different voice-parts. (46) Usually these formulae or motives (as they may well be called) are alike not only in rhythm but also in melodic design. A good example is the ballade Une vipere (Edition Ludwig, no. 27), where the initial motive recurs many times in the superius and occasionally also in the contratenor.

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

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

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

Among the composers represented in our collection, Solage is most closely related to Machaut, and may well be considered his pupil. He is practically the only one to continue Machaut's practice of writing in four parts (Nos. 35, 36, 37, 39), and most of his compositions show the rhythmic simplicity and homogeneity of his predecessor. His four ballades in three voices, Nos. 31 to 34, indicate a gradual development toward greater complexity. While his En l'amoureux vergier (No. 51) uses simple rhythmic patterns (see, e.g., S 8, 11, 15, 19-22, etc.; also S 49, C 57, T 54), Corps femenin (No. 32) employs motives of greater extension and greater rhythmic complexity (see Commentary). In Calextone qui fut (No. 33) we find much syncopation as well as traynour (meas. 40-46), and with S'aincy estoit (No. 34) we are in the midst of the notational and rhythmic complexities of the manneristic style, so much so that one would be inclined to ascribe this composition to Trebor or Senleches, rather than to Solage. Perhaps the singular character of this composition is explained by the fact that it is Solage's only example of the heraldic court ballade, a type which naturally called for greatest sumptuousness. From the harmonic point of view also, Solage would seem to hold a position midway between Machaut and the representatives of the manneristic style. He uses dissonances freely, but always with a remarkably good feeling for proper treatment (see Commentary, No. 32). His rondeau Fumeux fume (No. 40) however, although close to Machaut in its rhythmic texture, explores entirely new realms of harmonic experimentation, very likely for reasons of satirical expression. (47)

The Manneristic Style (B) (48)

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

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

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

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

The addition of the third voice, the contratenor, is made by connecting this with the tenor in another discantus combination. The most frequent vertical combi-
nations, forming the basic harmonic idiom of the period, 
\[ \begin{align*} 
&8 &5 &6 
&5 &3 &1 
&1 &1 &1 
\end{align*} \]
are 5, 3, and 3 (1 being the lowest note). However, 
\[ \begin{align*} 
&7 &7 
&1 &1 &1 
&1 &1 
\end{align*} \]
our compositions contain not a few examples of com-
binations like 5 or 3 in strong positions. In spite of their 
dissonant quality, these chords conform to the principles 
of three-voice discantus, since in all these cases the tenor 
is in the middle, forming an upper third (or fifth) with 
the superius, and lower fifth (or third) with the contra. 
Therefore it would be more correct to indicate these 
\[ \begin{align*} 
&3 &5 
&1 &1 
&1 
\end{align*} \]
combinations as follows: 1 or 1, where 1 stands for 
the note of the tenor. This representation also helps to 
clarify the ‘consonant’ character of these chords, which 
may well be termed ‘discordant consonances’ or ‘conso-
ant dissonances.’ For example, see 44, 55. Partic-
ularly interesting is the passage 24, 1–2, where two discord-
ant consonances, 1 and 2 (= 1), occur in succession, 
\[ \begin{align*} 
&-3 -4 -5 
&-5 -3 
&4 
\end{align*} \]
connected by stepwise motion in all the parts. Such com-
binations would result much more frequently if the 
fourth were among the basic intervals of discantus, as 
it usually is in the theoretical discussions of the period. 
A study of the compositions, however, shows that the 
fourth is rarely used as a discantus interval. Only two or 
three examples of discordant consonances involving the 
fourth have been found, such as the 3 in 23, 25b and 61, 
\[ \begin{align*} 
&4 
&1 
&5 
&44. 
\end{align*} \]

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

It appears that the harmonic idiom of our period 
rests on the principles that were developed during the 
dreventeenth century. However, our composers did with 
them what Richard Strauss and Max Reger did with the 
system of nineteenth-century harmony: without aban-
doning the basis they pushed on to the outmost frontiers. 
It is the extreme application of the system of discantus 
which characterizes the music of the late fourteenth cen-
tury. By combining a freely elaborated superius-tenor 
texture with an almost independently conceived contra-
tenor-texture, the composers arrived at a musical 
style much more daringly and deliberately dissonant than 
ever before and, indeed, ever thereafter until the advent 
of the twentieth century.

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

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

Once the basic principles of composition in this period 
are recognized, it is permissible to apply some of the 
methods of modern harmonic analysis, although always 
with caution and in a flexible way. For a brief consider-
adion of the chordal progressions we adopt the principle 
that the nature of a chord is determined by its lowest 
note (not the root). This means that, for instance, the 
formula II–1 includes not only the progression 4–5, but 
\[ \begin{align*} 
&6-8 
&7-8 
&6 
&5 
&4 
\end{align*} \]
also 4–5 which, in modern analysis, would be VII6–I.

Owing to the frequent crossing of the two lower parts 
it is often necessary to form an imaginary ‘bass’ line by 
selecting the lowest notes from whichever voice-part has
them at the time. On the basis of these premises it is possible to make some statements regarding the harmonic idiom of our repertory.

The most frequent chord progression is II–I, particularly in the cadences, with III–I being next in importance. Progressions of the tonic-dominant type (V–I, IV–I, I–V, I–IV) are considerably less frequent. They are usually formed, not by a 1–5 (1–4, etc.) motion in a given voice part, but by a 1–7 leap in the contra, while the tenor stays on 5: \[5-5 \quad 1-7.\] Examples occur in 4, 27–28, 66–67; 6, 71–72; etc. Occasionally we find examples of I–IV written as \[5-4 \quad 1-8;\] a formula which became customary in the Dufay period and which has often been noticed as an example of parallel fifths without parallel motion (cf. 58, 30–31; 47, 32–33). In this connection attention may be called to 24, 51 where a succession of three parallel triads is formed without parallel motion: 1–5–2. Examples of 'real' I–V progressions, that is, with a 1–5 motion in the lowest part, occur sporadically, for instance in 13, 7–8; 15, 11–12; 60, 56ff (1–V–I–IV–V–I).

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

Our sources contain many interesting examples of chromatic alterations. The 'augmented sixth chord' (bb–d–g♯) occurs in 46, 60 and 56, 5 as well as in Philippotus' *Par le grant sens* (WoGM, no. 27, meas. 22 and 57). The augmented fifth, bb–(d)–f♯, is found in 58, 33 and 41, and a 'dominant seventh chord' with an unorthodox resolution, in 8, 13. Of greater importance as a stylistic trait are the numerous passages involving semitonic progressions of triads. The most frequent of these is the 'double-leading-tone' progression 4♯–5. This appears not only in its original position as a Lydian cadence: E♭–F (54), but also transposed on C (B♭–C), G, D, and A. No. 9 is one of the numerous compositions containing various instances of this cadence which, to be sure, was already used by Machaut. (65) The same progression occurs also with both triads in root position, for instance, F♭–G (3, 15–16, 41) or C♯–D (6, 20–21). The chains of parallel triads, F♭–G–E–F♯ in 9, 6–7, and C–B–A–G in 3, 31–32 may be noticed, as well as the 'Neapolitan' progressions B♭–A6 in 13, 30–31, and D♭–C in 33, 35. Easily the *ne plus ultra* of altered chords in the fourteenth century exists in Solage's *Fumeux fume* (No. 40). Unfortunately the reading of the accidentals is doubtful in several places.

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

The Modern Style (C)

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

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

The evidence points to Matheus de Perusio as the main representative of the Modern style and, therefore, as the key figure at the beginning of the fifteenth century. Except for the ballade *Le greygnour bien* (No. 1), written in a highly manneristic style, all his compositions show, in one way or another, the stamp of a new period. In the ballades *Le grant desir* (No. 2) and *Se je me plaing* (No. 3) or the virelai *Dame que j'aym* (No. 5) the manneristic idiom is still present, but in much greater
moderation. Even more significant is the entirely different treatment of the contratenor. All attempts to approximate the rhythmic liveliness and diversity of the discant are abandoned, and this part now becomes a secondary tenor designed to contribute to harmonic definition rather than to melodic and rhythmic animation. This change in the character and function of the contratenor was perhaps the most decisive contribution of the Modern style.

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

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

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

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

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

### F. QUESTIONS OF PERFORMANCE

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

1. 1 v + 1 i : Nos. 10, 19, 20, 62, 79, 80, 81
2. 2 v : No. 21
3. 2 v + 1 i : Nos. 13, 48, 64, 65, 73(58)
4. 3 v : Nos. 22, 68, 76
5. 1 v + 3 i : Nos. 35, 36, 37, 39
6. 2 v + 2 i : Nos. 67, 72

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

The main problem arising in this connection is the question as to the instruments used for the performance. Naturally, no definite answer can be expected, but several considerations point to the preference of wind instruments to stringed instruments. A somewhat external support for this contention exists in the fact that in the fourteenth century wind instruments were more numerous than stringed ones. (59) Furthermore wind instruments produce a greater variety of individual timbres than strings, and such individuality is, no doubt, required by the constant crossing of the two lower voice-parts in the music of the fourteenth and early fifteenth centuries. Lastly, wind instruments are indispensable, it seems to me, for hocket passages, for passages involving quickly repeated notes (see Nos. 69, 73), and for the several instances of fanfares occurring in this repertory e.g., Nos. 70, 72, and 34 (60). In general, an ensemble consisting of a singer (possibly in unison or alternation with a recorder [*flajole*]) for the superius, a shawm (*chalemelle, douzaine*) for the contra, and a trombone (*buisine*) for the tenor would seem a normal medium of performance, admitting, of course, numerous modifications, for instance, replacement of the recorder by a viol (*vielle*), or of the other instruments by bagpipes (*cornemuse, chevrete*) and soft trumpets (*cor, cornet, trompe, trompette*). Perhaps it ought to be remarked that the vocal timbre should be of that peculiarly unemotional (or, shall we say, sexless) quality that gives the human voice a place of honor among the wind instruments, a timbre found today only among French singers and choirs. (61)
The much-discussed question as to what extent, if at all, the vocal upper parts include instrumental preludes, interludes, and postludes, becomes considerably clarified through this collection, it seems to me. H. Riemann and A. Schering, who must be credited with having discovered the vocal-instrumental nature of mediaeval secular music, certainly have gone much too far in the application of their theory. To interpret all the numerous vocalizing melismas in French or Italian songs of the late Middle Ages as instrumental interludes, is a wholly untenable proposition and one that cannot be applied without arbitrary interruptions of the melodic lines. The situation is different, however, in the case of textless passages that without forcing can be considered as self-contained entities, particularly of those preceded and followed by rests. Convincing examples of this type occur mainly in the compositions of Matheus de Perusio (Nos. 3 to 7, 10 to 12, 17, 20). He is also the only composer of the group in whose works the first syllable of the text often appears at a certain distance from the beginning, thus suggesting that the initial passage is an instrumental prelude. I have endeavored to reproduce in the transcriptions this important detail of text-underlaying as accurately as possible, except, of course, for the position of the first letter, which always appears in the manuscripts in front of the music, as an initial decoration. In addition to the just mentioned compositions by Perusio the anonymous No. 81 presents an interesting example of instrumental interludes (meas. 5–6, 10–13, 17–18). Since all these compositions belong to the latest period of the repertory, the conclusion seems justified that the introduction of this practice was one of the various achievements of the Modern style. (62)

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

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

As to the question of tempo, it is important to realize that in this period the minim rather than the semibreve is the unit of notation and that, therefore, the eight-note rather than the quarter-note of our transcriptions should be considered as the unit of counting. Particularly in the complex compositions of our category B, with their numerous cross-rhythms and displaced measures, a successful performance is possible only if every player counts eighth-notes for himself, undisturbed by the other performers. Conceivably this will result in a very moderate tempo, but the intricate rhythmic texture as well as the extremely vague harmonic idiom actually require such a tempo. Without it, the numerous dissonances will simply sound as wrong notes, and the many strange harmonic progressions will be confusing and unintelligible.

G. THE LITERARY TEXTS

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

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

In the first chapter of this Introduction we have encountered several of the troubéres who travelled about among the patrons. Trebor wrote two ballades, Se Alixandre (No. 45) and Se July Cesar (No. 46), which are dedicated to Gaston Phoebus. His Quant joyne cuer (No. 43) is certainly intended for Charles II of Navarre, and his En seunnelliant (No. 44) refers to the capture of Sardinia by John I of Aragon, 1389. Cuvelier, in his Se Galaas, celebrates Gaston Phoebus, and Senleches, in his Fions de ci (No. 47), mourns the death of Eleanor or Aragon.
One of Trebor's poems, the *Passerose de beaute* (No. 41), takes us to northern France. In this ballade we see a reference to the celebrated double wedding at Cambrai in 1385 (see n. 15). Froissart wrote a ballade to commemorate this event: 'A Cambray se sont espousés . . .', and we know that Jean de Malines, another trouvère, was invited to compose a song in its celebration. Eustache Deschamps also celebrated this wedding.

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

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

The confluence of elements from the various provinces of northern France and from the Flemish territories is reflected in a number of lyrics included in the present collection. Many of them show dialectical traits of Walloon and Picard territory. Among these are *Tres douche plaisant* (No. 65) where the *ch* for *c* and the *a* for *ai* plainly indicate the dialect; *Ma trédel rosinol* (No. 68) where the *s* for *ss* and, within the poem, *che* for *ce* leave no doubt; *Restoës restolôs* (No. 73) in which we find *la douce euve de merci* instead of *la douce euve de merci*, etc.

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

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

> Wistaces commencha a crier,  
> Ochif ochif ochif ochif! (vv. 1145-46)

The author of the *Wiscase* plays upon the fact that *ochire* (or *ocire*) means 'kill.' Note that the 'tue — oci' in No. 69 gives double emphasis to this joke. We say joke because there was great incongruity in likening the gentle 'nightingale's hymn in the dark' to a murderous cry.
The fresh influence of Nature and her birds is redolent throughout these virelais. In _Ma trédol roignol_ (No. 68) the lark cries 'liry — tantiy' and the lark, the ouzel, the thrush and the goldfinch are joined by 'naquaires' and 'cornemuses.'

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

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

Several facts seem to bear out this assumption. There is excellent evidence that Jacob de Senleches was his own poet, for his name occurs several times at the end of the text, as well as at the head of the music (Nos. 47, 48, 49). Some of the ballades of Solage have a metrical peculiarity, a short line of seven syllables, at the beginning of part 3 of the stanza (Nos. 32, 33, 34, 35). This suggests that they are the work of one poet who had a fondness for this peculiarity, possibly Solage himself. An anonymous _Règles de la Seconde Rhétonique_, composed very early in the fifteenth century, mentions some outstanding poets who came after Guillaume de Machaut. (64) They are Jehan Lisans-Drops de Douay, Jacquemart Le Cuvelier de Tournay 'qui fut faiseur du roy de France,' Hanequin d'Odenarde, 'faiseur du comte de Flandres,' and then 'maistre Jehan Vaillant lequel tenoit a Paris escole de musique.' Others are Jehan Le Fevre de Paris, Eustace Morel (Deschamps), Colinet l'Alexis, Hanequin Le Fevre, Jaquet d'Orliens, Marc d'Or, Olivet, Tapissier, messire Nicole Roussel, Charlot Falne, Raol de Brecy de Mons, maistre Jehan de Suzay, and others. Very little is known of the lives and literary activities of most of these poets. Several of them, however, occur among the composers represented in _Ch_, namely, Vaillant, Cuvelier (Guenelier), Suzay, and Olivet (Olivier), (65) while Tapissier may well be identical with the composer mentioned in Martin le Franc's _Le Champion des dames._

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

H. ARTISTIC TRENDS IN THE LATE FOURTEENTH CENTURY

In the first chapter of this Introduction an attempt was made to indicate the position of our musical repertory within the general framework of its contemporary culture. After having considered the music of the late fourteenth century from various aspects of form and style, we now propose to return once more to the panoramic point of view, and attempt to trace the general artistic trends of the period under consideration and to correlate the stylistic tendencies in the various branches of four-
teenth-century art. Admittedly this is a risky undertaking. Danger lies ahead for anybody trying to cross the fortified borders existing between the various territories of the human mind.Curiosity, however, is a potent force, and since friends beyond the border have kindly extended a helping hand, the author cannot resist the temptation of making this little excursion, knowing full well that, although the "No Trespassing" sign may have been lowered, another one is still hoisted: "Enter at Your Own Risk."

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

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

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

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

About 1380 there developed a new style of French painting now known as 'The International Style,' thus termed because 'it came into being by the interpenetration and ultimate fusion of the Gallic as represented by the French, the Latin as represented by the Italians, and the Anglo-Germanic as chiefly represented by the Flemings.' (68) The most famous example of this style are the *Bouicaut Hours*, painted for the Maréchal de Bouicaut by an anonymous master between 1400 and 1410, and the *Très Riches Heures du Duc de Berry*, of the brothers Limbourg, commenced in 1413. In various ways these masterworks of French book illumination represent a counterpart to the Manneristic style in music. In fact, art historians describe them in terms almost
It is perhaps no mere incident that the pathos style so clearly indicated in the fashion, the painting, and the music of the late fourteenth century, has not left an equally clear imprint on its literature and poetry. The written word does not lend itself so readily to extravagance and boundlessness as does the ever-changing design of fashion, the free brush-stroke of the painter, or the evasive sound of music. The rules of word-sense, of grammar, and prosody are not so easily dismissed as are those of consonance, rhythm, design or symmetry. An interesting illustration of this situation exists in our time when, in spite of several attempts (Dadaism, James Joyce), literature has proved unwilling (or unable, which amounts to the same) to explore realms of style comparable to expressionism, atonality, or abstractivism.

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

Certain traits, however, suggest Italian influence and, as may be expected, these occur particularly in the works of the three Italian composers. The most obvious of these traits is the use of special note forms, which are a well-known characteristic of the Italian notation of the fourteenth century. As has been previously remarked (see p. 8a), these *semibreves caudatae* are found mainly in Matheus de Perusio, Philipoctus, and Anthonello. Senleches is the only French composer to make extensive use of these signs. Another detail suggesting Italian derivation is the sudden coloraturas in a strictly patterned design. These occur particularly in the compositions of Matheus de Perusio (1, 2, 6, 11), occasionally also in Anthonello (26, 18) and in isolated works of the French composers (Solage; 34, 11).

Such details, however, are not sufficiently important to offset the impression that the compositions of our period, including those written by the Italians, form a repertory of an essentially French derivation. It is not until we come to the later works of Matheus de Perusio that we feel something like the 'sun of Italy,' that French 'subtilitas' gives way to Italian 'dulcedo.' These composi-
tions, with their well-ordered design, refined simplic-
ty, melodic continuity, and harmonious combinations,
indicate the beginning of that fusion of French and
Italian elements which reached its consummation in Du-
fay.

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

Thus, considerations from the various fields of arts
would seem to corroborate the impression that the realis-
tic virelais represent a northern French or, possibly,
Flemish element in the music of the late fourteenth cen-
tury. True enough, realistic characterization is common
in the Italian caccias, but these show a general character
of dramatic vividness which is quite different from the
playful ease of the virelais. Moreover, the caccias are de-

erived from northern French 'chaccs' of the early four-
teenth century, such as Se je chant mains (78) whose
'huo, huo' and 'ietes, ietes' may well indicate the point
of departure for the 'alarme, alarme' and 'restoés, restoés'
in the present repertory (Nos. 72, 73).

I. EDITORIAL REMARKS

Our prime consideration in matters of editorial tech-
nique has been to present the compositions in such a
manner as to avoid all unnecessary difficulties and com-
plications. In adopting this principle we find ourselves
in diametrical opposition to the so-called 'scientific'
method used by the editors of the Denkmäler volumes
and other similar publications, a method characterized
mainly by the retention of the original clefs and of the
original note values. With the best of intentions, these
editors have actually done a great disservice to the cause
to which they devoted so much time and energy, and, to
a large extent, they have defeated their own purpose.
Instead of bringing the old masterworks to new life, they
have merely transferred them from one graveyard into
another or, to put it more properly, from their ancient
crypts into a modern Massengrab. It is very unfortunate
and, in fact, a serious obstacle to musicological progress,
that to the present day publications continue to appear
in which the old clefs are permitted to play their perni-
cious game of confusion, and in which the whole- and
half-notes (so utterly different in appearance and mean-
ing from the old semibreves and minimis) stare at the
reader with the wide-open eyes of rigor mortis. There
are only two sensible ways of presenting old music: either
in facsimile reproduction, or in a readable modern score.
It is gratifying to see that within the past twenty years
many musicologists (unfortunately, not all of them) have
joined ranks with Hugo Riemann who was the first to
take up the fight against the well-intended, but ill-con-
sidered method of the Denkmäler.

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

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

The principle of simplification without falsification has
also been our leitmotif with regard to other more specific
problems of editorial procedure, for instance, those aris-
ing from the extraordinary rhythmic complexity of the
music. I had first planned to give an exact reproduction
of all the rhythmic details of the original notation, but
this would involve the use of numerous displaced har-
lines and incomplete measures, not to mention other in-
tricate devices that would result in an extremely compli-
cated page. (76) I have therefore endeavored to simplify
the external appearance of the rhythmic texture as much
as is possible without sacrificing its intrinsic qualities.
naturally, this policy admits of, and calls for, a certain amount of subjective decision, for which I have to take the responsibility. In order to clarify the proper nature of the syncopated passages, the correct reading of the original notation has often been added in small notes.

Except for the eight compositions reproduced in facsimile and three others for which facsimiles are given in original notation has often been added in small notes. pp. 421, 415, and 423), an effort has been made to indicate all the peculiar notational devices of the original source, mainly signs of mensuration, special note forms, and the use of coloration. The signs of the first two categories are directly reproduced, while coloration, whether in full red notes (as usually in Mod and Ch) or in hollow black (white) notes (as usually in Rei and the other sources) is indicated by I 1. In some compositions, e.g., No. 26, various kinds of coloration are used, and these are indicated as follows:

for full red notes: | |
for hollow red notes: | |
for hollow black notes: | |

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

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

Needless to say, the ever-present problem of musica ficta again rears its mysterious head. The main difficulty presented by our sources is not so much absence or scarcity of accidentals (the Mss of the fourteenth century are much more liberally provided with accidentals than are those of the fifteenth and sixteenth), but uncertainty of their meaning. This uncertainty results from various factors. Often the accidentals appear in obviously misplaced positions, for instance a flat on the C-line or the F-line; often there is doubt whether a natural (or flat) sign indicates a sharpened (flattened) degree, or serves to cancel a previous accidental, which may or may not appear in writing; occasionally there is room for doubt whether a sign appearing at the beginning of the line is an accidental or belongs to the signature; the question whether a flat or sharp given in the signature is also valid for its higher or lower octave is one for which an affirmative answer cannot be taken for granted; finally the fact that accidentals are usually placed at a certain distance ahead of the note to which they belong makes it difficult to decide exactly to which note they refer to, and, consequently, which meaning the accidental has. In order to illustrate the situation, the original accidentals are fully and exactly indicated in Perusio's Helas avril (No. 7), and Solage's Fumeux fume (No. 40), which probably represents the ne plus ultra of chromaticism in early music, is reproduced in facsimile (Plate V).

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

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

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

**EDITORIAL REMARKS**

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

**LIST OF CLEFS**

The abbreviation cl (c2, etc.) means the C-clef on the first (second, etc.) line from the bottom. *Ch, Rei, It* have systems of six lines, *Mod* and *Ca* of five. The indications refer to the main source used for each composition. Changes of clef (which occur sparingly) are not indicated. In the few cases where two clefs (e.g., f2 and c4), only the lower one is given.

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

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


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

(14) See the additional remarks in the Commentary (No. 44). (27ff., where our musical codex Ch is described in considerable detail, Quant joyne cuer is said to refer to Gascó Pheobus (p. 280, under No. 41).


(19) Contains a ballade, St Deodatus, by Taillandier (p. 42*).

(20) He is well known for his letter of 1358 in which he urges his brother-in-law, Philip the Bold, duke of Burgundy, to accept him an exequie as well as a player who could perform on it. See RMMA, pp. 375 and 384, and F. Pedrell, 'Jean I d'Aragon, Compositeur de musique' (Riemann-Festschrift, 1909, p. 229).

(21) Mainly in WoGM i, 260, 328, and 355. For important corrections see F. Ludwig, in AMW vii, 611, 616. A detailed description of Ch is found in Chantilly, Le Cabinet des libres, Manuscrips ii, 1920, p. 64ff; id., 'El Musikalische polyphonische und polyphoner ein Produkt des alten florien, p. 42.'
but this rule was no longer so strictly observed as previously. According to the rule of 'similis ante similem perfecta' the passage these, involving quicker notes than the others (contra, first line) such passages are found on Plate XIII of this edition, and one of Ockeghem's coloration, as, e.g., in No. 32 (see Commentary; cf. also I, 24b, facs. 83). Possible sans per in Tr, no. 3 was identical with the passage bearing the same title in Med, 28r (see the discussion on p. 5a).

This composition has been repeatedly mentioned in modern writings under the name of 'Die Mühlen von Paris' or 'The Mills of Paris' (R. Haas, Musikalisches Aufführungspraxis, 1933; W. Apel, Harvard Dictionary of Music, 1942, p. 784; C. Sachs, Our Musical Heritage, 1948, p. 175). This title is a misinterpretation of the inscription 'Di molen van pariis', which occurs in the index of Tr and is a garbled version of the correct Latin's 'Die Mühlen von Paris' (cf. LuGM ii, p. 20a, n. 2). The claim, often made on behalf of this composition, of being the earliest example of variation (Haas, Sachs) is hardly well founded. The piece exists in three versions, two of which show the upper part provided with ornamentations similar to those which occur in the early-found examples of keyboard ornamentation of manuscripts from the Roman de Fauvel (see J. Wolf, 'Zur Geschichte der Orgelmusik im 14. Jahrhundert,' Kirchenmusikalisches Jahrbuch, 1899). In neither of these cases is there any reason to assume that the ornamented versions were connected with the model as 'variations of a theme.' Their proper place is in the history of ornamented arrangements, in which they precede the Intabulierungen of the sixteenth century. (28) LuGM ii, 18b.

Since French philologists have a long standing claim on the first letter of a word, the habit to indicate rhythm by a preceding short line, the letters S, T etc. are used here to indicate musical sections. For the sake of clear distinction we prefer them over the Greek letters, α, β etc., which have been used by philologists (Gennrich and others) for this purpose.

One of the monophonous virelais by Machaut have two different endings for the first section as well. No example of this practice has been found in polyphonic compositions. (31) See Machaut's ballade no. 38. The other three ballades of this group have a seemingly more complex structure, because of their use of internal ligatures (ballades ligée).


(33) Early examples of these solemn chains of chords, which are so frequent in Dufay, occur in Machaut's Mass, to such words as 'Jeunes Christe' and 'Ex Maria Virgine.' (34) This is the case with Galimain's Alarma alarme (No. 72), which has a full text in Ch, while the text of Rei lacks the tierce.

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

(36) A somewhat simpler device for the notation of syncopated passages, also often used in our sources, is that of split groups of letters, connected by a long beam, in order to show that they result from the same title in Med, 28r (see the discussion on p. 5a).

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

(39) See AMW vii, 423; also the detailed biographical description in Firrotta, 'Il Codice . . ' (see n. 10), p. 142ff.


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

(42) See ApNPM, p. 146ff.

(43) WoGM i, 176ff; F. Ludwig, in SIM vii, 405, rejects Wolf's theory as pure fantasy.

(44) It seems to me that an earlier date for our repertory is provided by the fact that Machaut de Perusio, the main representative of its last phase, became a member of the choir of the cathedral at Reims in 1418, and that of De peccatis his compositions to a date after 1418, would leave a considerable gap in the development, all the more since some of his works (e.g., La grangebier, No. 1) definitely belong to the manneristic style. See G. Perle, 'Integrative Devices in the Music of Machaut' (MQ excv, 169).

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

(47) See Commentary.

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

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

(50) In these versions upward and downward stemming is used to distinguish the incomplete groups from the inserted full measures. Whenever feasible, the notes of the incomplete groups are connected by a long beam, in order to show that they result from the splitting up of a full group (5/8 or 6/8). For more detailed information the reader is referred to J. Wolf, 'Zur Geschichte der Orgelmusik im 14. Jahrhundert,' Kirchenmusikalisches Jahrbuch, 1899. In neither of these cases is there any reason to assume that the ornamented versions are connected with the model as 'variations of a theme.' Their proper place is in the history of ornamented arrangements, in which they precede the Intabulierungen of the sixteenth century. (28) LuGM ii, 18b.

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

(52) CS iii, 107a.

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

Wolf's transcriptions are correct, except for some passages in which he has failed to notice the syncopation character. Thus, in Par le grant sens the passage WoGM iii, p. 72, syst. 2, meas. 3 to 5 should have only one half-rest (there is only one full-rest in the original as well as in the reproduction, WoGM ii, p. 46, beginning of line 2), and should have a dotted whole-note on D (the clearly visible punctus of the original is missing in the reproduction). A similar case occurs in the passage vol. iii, p. 73, syst. 2, meas. 5 to 6 where the two M of the original (see vol. ii, p. 46 line 6) should be transcribed in alteration, thus obviating Wolf's conjecture of a scribal error (see his n. 1). In the reproduction of Par les bons gendreux (ii, p. 118) a dot above the first note of the second ligature on line 8 is omitted and a dot is erroneously added after
the third note of line 9. Properly the whole passage between these notes should be in syncopation (see vol. iii, p. 160; syst. 3, meas. 4ff). For *Plus enques dame* (ii, p. 125f) Wolf makes several emendations that result in faulty transcriptions of the two closing passages. If correctly transcribed, the final measures show the lancel rhythm often found in the works of Matheus de Persusio (see p. 14a). Thus, the very charming composition may well be by Perusio (as indicated by Wolf), although it is anonymous in the Ms.

Scherer's transcription of Perusio's rondeau (not 'Chanson ballads') *Priez au seigneur* (Geschichte der Musik in Beispielen, 1931, no. 24) shows a slight mistake in meas. 8, where the first note of the superius should appear in syncopation. See No. 12.

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

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

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

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

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

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

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

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

(60) See commentary for No. 54.

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

(62) The extremely inaccurate underlaying of the text in Ch makes it difficult to investigate this problem with regard to compositions contained in this Ms. In some cases the musical phraseology of the upper part strongly suggests an alternation of vocal and instrumental passages, for instance in Solage's *Corps feminin* (No. 32) and *Plaisirs gens* (No. 37).

(63) G. Raynaud, *Oeuvres complètes de Eustache Deschamps*, vol. x ('Oeuvres attribuables à E. D.'), no. LXVI (erroneously given as 'St Narcisus'). The same volume contains two other poems that occur in the musical repertory of our period, namely, *Puisse je sus famus* (no. XIV; composition by Hasprois in *Ch*, 340) and *De cs que fol peise* (no. LXIII; composition by Pierre de Moulines, see p. 44b).

Many of Raynaud's attributions are doubtful. An example in point is *Puisse je sus famus*, which appears in *Ch* with the subscript 'Componuit dictum Ja. de Noyon.' This means, of course, that Noyon wrote (not 'composed') the text, an interpretation confirmed by the fact that Hasprois is given as the 'composer.'

(64) E. Langlois, ed. *Recueil d'Arts de seconde rhétorique*, 1902, pp. 1–14.

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

(66) *SIM* iv, 46.


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

(69) See n. 66.


(71) See n. 68.

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

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

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

Parenthetically it may be remarked that even the Italian coloratura may have a French ancestry, a possibility strongly suggested by the *En terra de* of the so-called *Muns de Tourai* of c. 1300 (see E. de Coussemaker, *Messe du Xlle siécle*, 1861).

(75) See H. Besteler, in *AMW* viii, 251.

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

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

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

(79) See *LuGM* ii, 31b, n. 1.
Each indication of the subsequent list consists of the page number and two signs, the first of which, + or —, indicates the presence or absence of a composer's name; while the second indicates the numbers of stanzas of the text. Thus, 28v — 3 means that the composition is found on page 28v, without the name of a composer and with a text of three stanzas. Double or triple numbers, e.g., 1,1, indicate that there are different texts for two or three voice-parts. In the case of compositions appearing on two or more pages of the Ms only one page, usually the first, is given. The sign § means that, in the case of compositions preserved in several sources, the Ms thus marked has been used as the main source for the music of the present edition. As a rule, this Ms has also been used as the basis for the literary text, except in those cases where a fuller text is found in another Ms. In such cases the rendition of the entire text is based on that Ms, marked by the sign *, which has the fullest text. Items placed in square brackets have not been available for checking.

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No. 1. (Facsimile Plate 1.) This is one of the most notable examples of the manneristic style and notation. As usual in this idiom, the two lower parts are relatively simple, while in the superius notational virtuosity holds full sway. The basic mensuration of the superius is [2, 2]. The white notes indicate dotted values, and the full red notes introduce triplets or, in other words, 6/8 for 2/4, while the hollow red notes (meas. 59 to 61) stand for triplets of triplets or, in other words, 9/8 in the place of 2/4. In the contra the passages in 3 (end of staff 8 and beginning of staff 10) seem to have been originally notated in smaller values, with stems and flags that were later erased. The traces of this change are noticeable in the original Ms, but could not be reproduced on the facsimile.

A 'correct' rendition of the passage S 11–14 would look as follows:

\[\text{notation}\]

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

No. 2. Regarding the various semibreves caudatae, see p. 8a. In S 60–62 a different reading is possible, with the last note of meas. 60 becoming a dotted quarter note, and the last note of meas. 62 an eighth note. The superius starts without signature, a B-flat being introduced at the beginning of the second line (meas. 79), as well as at the beginning of the sections II and III, but not indicated at the beginning of lines 3, 4, and 5. Several accidentals are misplaced, for instance a sharp on G in S 23 (in addition to a sharp on F for the first note of S 24), and a flat on G in S 54 and in S 63, both probably meant to be on A.

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

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

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

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

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

No. 13. The signature of the superius alternates between a flat on E (lines 1, 4, 5) and a minor on F (lines 2, 3). Certainly B-flat is required for the entire voice-part. The accidentals are fully indicated. The 'modulation' from F-sharp minor (meas. 26) to B-flat minor (meas. 39) may be noticed, as well as the meaningful imitations in meas. 17–19 and 32 (see p. 14a).

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

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

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

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

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

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

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

2. The contra, section II (meas. 27–43) is in [3, 2]. The sections I and III are both notated in [2, 2], a mensuration which is indicated for III, while for I it appears from the length of the B-rest in meas. 18. Musically, however, both sections are in free meter, often suggestive of 6/8 (e.g., meas. 79ff). We find here a notational method similar to that in Seniçches 'Je me mervell' (see p. 9a).

3. The superius, section I, consists of four divisions, notated successively in [2, 3] (not indicated), [3, 2], [2, 2], and [3, 3]. Each of the three last divisions opens with a passage in (in Rei white) notes. These indicate proportional changes of the mensurations, namely, sesquialtera (i.e., 3:2) in the case of prolato imperfecta ([3, 2]) and [2, 2]), and subsesquialtera (i.e., 2:3) in the case of prolato perfecta ([3, 3]). In modern terms this means that, after an initial passage in 6/8 (meas. 1–5), the meters 3/4, 2/4, and 9/8 each appear in two different 'tempi,' for instance, 3/4-measures equal to three dotted quarter-notes of the tenor followed by 3/4-measures equal to two such notes. Section II of the superius is in [2, 3], with red semibreves introducing single imperfect notes or, later on, passages in hemiola (meas. 33–37). Section III is notated in [2, 2] with red semibreves introducing single dotted notes. As in the case of the contratenor (sections I and III, see above), the musical context suggests 3/4- and 6/8-meter. This section closes with a passage in [2, 3], in the course of which two dragmas occur, each to the value of one and a half M (meas. 55); similarly in meas. 31f; the remark concerning this passage given in A npm, p. 420, line 8, to the effect that the white S and the dragmas have the same value, i.e., of two Ms, is erroneous; corrected in the fourth edition.

No. 24. The notation of this example is interesting for the use of figures, 2 and 3, to indicate imperfect and perfect mensurations (see p. 9b), in the superius as well as in the contra. The latter employs, in addition, diminution and augmentation according to the canon: 'Contratenor: prima pars cantatur per medium prolalio perjecla (i.e., 2:3) in the case of prolato perfecta ([3, 3]). In modern terms this means that, after an initial passage in 6/8 (meas. 1–5), the meters 3/4, 2/4, and 9/8 each appear in two different 'tempi,' for instance, 3/4-measures equal to three dotted quarter-notes of the tenor followed by 3/4-measures equal to two such notes. Section II of the superius is in [2, 3], with red semibreves introducing single imperfect notes or, later on, passages in hemiola (meas. 33–37). Section III is notated in [2, 2] with red semibreves introducing single dotted notes. As in the case of the contratenor (sections I and III, see above), the musical context suggests 3/4- and 6/8-meter. This section closes with a passage in [2, 3], in the course of which two dragmas occur, each to the value of one and a half M (meas. 55); similarly in meas. 31f; the remark concerning this passage given in A npm, p. 420, line 8, to the effect that the white S and the dragmas have the same value, i.e., of two Ms, is erroneous; corrected in the fourth edition.
In order to facilitate the understanding of the notation employed in this composition, the original note values for the initial notes of the various divisions are reproduced in our transcription.

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

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

tional-rhythmic formula is devised, and this is introduced several

times during the course of the composition (G 8–15, 30–35, 44–50, 80–87). A syncopated motive of simpler design occurs repeatedly in the superius (meas. 19–22, 66–70, 76–79, 115–119, 123–126, 140–150), while the tenor makes repeated use of coloration groups (meas. 9, 30, 44, 51, etc.).

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

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

A B-flat signature, not given in the Mss, is required for the tenor as well as the contra (see especially meas. 29–31, 46, 71). The extended A-flat major passage in meas. 41–47 may be noticed, as well as the interesting chord in meas. 53 (repeated in meas. 80). The several examples of sustained chords (meas. 19, 26, 58, 66, 77) indicate Solage’s proximity to Machaut (see p. 16a).

No. 34. (Facsimile Plate IV.) The notational problems of this ballade are discussed on p. 6b. See also the remark regarding Solage’s authorship on p. 10b. Of special interest is the use of a fanfare motive in connection with the word “noble” (T 7; G 55f; S 27) as well as the repeated occurrence of a “leitmotif,” E-F sharp-G-E (meas. 1–3, 7, 16, 22, 28f, 42, 61, 65). Quite possibly this motive had a certain association with the Duke of Berry to whom this ballade is addressed.

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

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

No. 38. This virelai is copied twice in Ch. We follow the version on p. 50v, variants from the other version (p. 18r) being shown under Ch (6). The composition is notable for its pleasant charm. Of special interest is a recurrent pattern formed by alternating notes of the tenor and the contra (meas. 7–8; 17–19; 26–29; 49–50).

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

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

No. 41. The tenor and contra of this ballade often combine into an almost ‘chordal’ accompaniment, particularly in meas. 60–61. Equally ‘advanced’ is the V-I cadence at the close. A B-flat (repeatedly given as an accidental) is to be emended in the key-signature of the two lower parts. The meaning of the natural sign in S 35, C 55, and G 66 is doubtful. The first of these possibly calls for C-sharp, in which case editorial accidens are required in the lower parts.

No. 42. Somewhat similar to No. 32, this composition shows the influence of special notation devices (semibreves cautelae) upon the motive technique of Machaut (see meas. 8, 34, 44 and 14, 37). In addition, a syncopated pattern recurs in all the parts (e.g., in S 15, C 11, T 24).
No. 43. The passage S 5–13 is faded in the Ms and cannot be transcribed from the photographic copy with absolute certainty. The use of the plain semicircle (without dot) to indicate [2, 3] may be noticed in meas. 33.

No. 44. In this piece, as in several others, the interval of the third is used for the final chords in meas. 31a and 51, while the two main sections close with the perfectly consonant chord, 1–5–8 (meas. 32b, 68). The natural in T 16 is written on the D-line, and the flat in T 24 on the G-line. According to A. Pages (La Poésie française en Catalogne, p. 61) the Seril of this poem is a certain Cyrille who, in 1288, had prophesied that in one hundred years the kings of Spain would fight an inner war until a bot would devour the 'moustiques' (mosquitoes) of Spain, that is, the Moors. This bat was identified with the king of Aragon whose executors showed a furious dragon (the 'respectation of the poem) with the wings of a giant bat.

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

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

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

No. 47. The superius of this ballade exemplifies the most advanced stage of fourteenth-century syncopation, inasmuch as syncopation is applied here, not to passages of shorter or greater length, but to the entire part except for the refrain acclamation 'Puisque perdu avons' (meas. 39–42). There results a type of rhythm that, in modern notation, would be indicated by crotchets: e.g., \( \text{\textsuperscript{\[2, 3\]}}\text{\textsuperscript{\[2, 3\]}}\). A completely satisfactory explanation of the various semibreves caudatae used for the ornamenting formulae in S 3, 14–15, 16, 27, 44–45, 51, and 73 is very difficult, to say the least. The reader is referred to the facsimile and the discussion in \( \text{\textsuperscript{\[2, 3\]}}\text{\textsuperscript{\[2, 3\]}}\). For instance, in the passage S 42–45 has c, and the other groups the other sign (b occurs in meas. 10 and 73, c in meas. 27 and 51). It may be noticed that in Ch only two semibreves caudatae (signs a and c) are used, a seeming simplification that, however, actually makes it even more difficult to arrive at an interpretation suitable to the different combinations in which they occur. No attempt has been made to incorporate these versions in our text.

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

No. 50. The superius of this virelai shows the free rhythm encountered in Senleches' Fusions de ci (No. 47). For instance, 6 8-meter, starting with an upbeat in the middle of a 2 4-measure, is clearly suggested in S 29–26. In meas. 47–45 the player of the triplum joins the singer of the superius in a lively imitation of the 'cocu' call (see p. 15a). A few syllables of the text are incorporated from Mod.

No. 52. The Machaut style with its fixed rhythmic patterns (S 3, 7, 34, 42, 46, 51, 55, 59, 62) and sustained chords (meas. 6, 11, etc.) is apparent in this ballade. The repeated notes in S 13, T 24, S 38, T 29 are strongly reminiscent of the same motive in Machaut's ballade Je puis trop bien (LuGM i, p. 31).

No. 53. Interesting details are the triple imitation at the beginning and the triple sequence in S 27–28 and S 52–57. Mod has stanzae I and II of the text, Rei I and III.

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

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

No. 57. Rei shows a considerable number of variants. Some of these include clerical errors and, therefore, are not given in our transcription. For instance, in the passage S 51–56 three notes (marked *) are dotted S, making this passage longer by three M. The tenor has an S-rest between the two notes of meas. 53. This would give the tenor the length required by the superius, but leads to inadmissible dissonances. The contra for this passage, on the other hand, is identical with that of Mod, hence too short
for the superius and tenor of Rei. For the closing measures of the first section (S 26-33) the notation of Rei suggests a version similar to that given as a variant for the close of the second section (§ 70f.), in which the notes appear in non-syncopated position. There are, however, not sufficient notes in the Rei-version of S 29-33.

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

\[
\begin{array}{ll}
\text{Mod} & \text{Rei} \\
\text{mon} & \text{commun} \\
\text{ans rege} & \text{en siege} \\
\text{mis et tredure nel} & \text{nulz contradire ne le}
\end{array}
\]

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

No. 58. 'Canon ballate.' Traitar sir una omnis cantus huius mensura. Superius nota: rubee proportio dupla. Qui tenet inferius sexquialtera puet. The first sentence means that the various mensurations used in this composition (all mensurations appear in the superius) occupy measures of the same length. The second sentence (in [2, 3], [3, 2], and [3, 3] into various kinds of triplets) is introduced into the basic 2/4/4 meter. It is interesting to notice that the term mensura is used here as an exact equivalent to our term measure. The second sentence refers to the consistent use in the superius of red M in the value of a Sm. It has not been deemed necessary to indicate these numerous red notes in our transcription. Every sixteenth-note of the transcription appears as a red M in the original. The last sentence tells us that the red notes of the two lower parts (here only S and B are used) indicate triplets. For no apparent reason this same rhythm is notated in dragma in C 11.

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

No. 59. (Facsimile Plate III). The contratenor shows the broken thirds, often in duplet rhythm, that are found in most of the compositions by Philippus. The following errors of the Ms (Mod) may be noted: The C-clef of the superius should appear on the lowest line; the B near the middle of the first staff, on 'traitar,' should be black (transcription S 10); the last note of staff 9 (second half of the ligature) should be red (C 40); a semibreve G is missing before the last ligature of staff 7 (C 12); the sixth note from the end of the superius should be a Sm, not a M. All these details are given correctly in Ch and Rei which, however, contain other errors. For instance, the entire passage between the two dotted semicircles in the middle of staff 7 (Ct 5-6) is missing in Rei. In Ch and Rei the duplet passages are notated with hollow red notes, instead of the reversed semicircle used in Mod. Ch and Rei have a preferable reading for the close of the superius, identical with that of the closing passage of the first section.

No. 60. The passages in duplet rhythm (§ 16-17; S 51-52; C 44-47) are notated in hollow red notes. The two sixteenth-notes in S 78 and in S 43 are written as red Sm, although either black Sm or red M (see No. 58) would be sufficient. The broken-third passages in C 44-47 may be noticed.

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

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

The full red notes have the usual meaning (change from 6/8 to 3/4, or from triplets of eighth-notes to triplets of quarter-notes), and the hollow red notes introduce duplet rhythm, or 2/4-meter without triplets. A special problem is presented by the passage S 49-42, notated in full red notes with a reversed semicircle. The main version of our transcription disregards the coloration and gives the original notes (S, M, S, M . . . ) in halved values, as prescribed by the mensuration sign. A tentative rendition taking both devices into account is added in small notes. The hollow red notes (G 5-6, etc.) introduce binary groups in [2, 3].

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

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

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

No. 65. The main problem presented by this example is the reconstruction of the text, which is partly written underneath the music, partly scattered over the free spaces of the page. To mention only one detail, the words 'Celle camussete' written next to the word 'Tenor' are not the beginning of the tenor part, or of a separate composition (as is indicated in WoGM 1, 261), but belong to the text of the second stanza of the contra, the beginning of which, to the words 'qui certe,' appears separately in another space of the page (see p. 107*, text B, line 6).

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

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

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

Regarding the tenor, see the remark in No. 64. A notational peculiarity of No. 68 is the use of hollow (white) minimis in groups of three as well as four notes (see meas. 4 and 18-19). The last note of C 19 is erroneously written as a black M.
No. 69. Vaillant's charming bird virelai, *Par maintes Joys*, is well known through its German contrafactum, Oswald von Wolkenstein's *Der May* (facsimile and transcription in *WoGM* ii, iii, no. 76; transcriptions also in *Denkmäler der Tonkunst in Oesterreich* i-xi, 179, and A. T. Davison and W. Apel, *Historical Anthology of Music*, no. 60). For the present rendition of *Par maintes Joys* a free change of 6/8- and 9/8- meter has been used, similar to that employed in the *Anthology* for *Der May*. All the passages in duplet sixteenth-notes are notated in dragmas, as indicated in meas. 37 and 40.

No. 70. The two sections of this virelai appear in *It* as two separate compositions, *Or sus* on f. 122v/123r, *Or tost* on f. 123v/124r. Possibly the tenor and contra of the second section exist in *Ped* (37r: 'Tenor de Sones ces nachares; see *LuGM* ii, 26a). In the second section some emendation is necessary in order to make the parts fit together. In meas. 81, where *It* has a C-rest, the C-rest shown in *Rei* has been adopted, and in meas. 80 two notes (not given in either source) have been inserted. In *Rei* the second half of C 67 and of S 80 are missing, so that all the parts can be combined without emendation. Nevertheless, we prefer the (emended) version of *It*, because in *Rei* the first sustained note of the contra comes in the second half of meas. 67, while in *It* it appears (more properly, it seems to us) at the moment when the superius suddenly stops (meas. 68). The version of *Rei* results from our rendition if the second half of C 67 is omitted, the entire passage C 68–80 shifted one-half measure to the left, and the second half of meas. 80 omitted in all the voice-parts. *Brit* shows numerous variants and several errors.

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

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

No. 73. This virelai is remarkable for the realistic, almost dramatic quality of the text as well as the music. At several places textual fragments appear in the tenor (meas. 1, 7, 11, 37), and it is well-nigh possible that the player of this part (possibly a trombonist) used his shouting voice whenever the characteristic motive occurred, thus introducing yet another element of liveliness and surprise.

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

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

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

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

Inципиты текстов из вспомогательной части (contra, тенор) приведены в скобках.

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<td>Tres douzil amis, tout ce que proumis t'ay</td>
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<td>Ung lion say de tote belle figure</td>
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morsure bite  moit PI 1 to bite, nibble  moit words  mosette sparrow hawk, kistrel  mure to change, move  muir PI 3 to die  muir PI 1 to die  myr dear

mousque small drum  me and  mei native  neq: ne se; ne les  niez nothing  noblé, -ee nobility  nu: ne le  nupes nuptials

occo to kill  owy PP occir; also bird cry  oig eye  omit never, henceforth, now  on in the; where  onzi shamed  ore to hear  oiseaux birds  oitri PI 3 to grant  oitri good will  oultre excess  oultre PI 1 to grant  oy PI 1 to hear

pannaire mesh bag; hunting net  papiro papi  papierose mallow rose; althea  paurez scared, afraid  pauire fear  pane fur  pen PI 1 to suffer  penne to take  per peer, equal  pert PI 3 to appear  pertie separation  pertie PP to depart  pertillié embroidered (?)  pilet PI 3 to steal  pleasanche pleasure  poëte dispute, suit, pleasing  poët PI 6 to be able  poëtier filthy, lousy  poët PP to sting, prick, puncture  poëtire puncture, prickings  pol mud puddle  poil power  poësme PI 3 to lead; torment  poësme PI 3 doubles  poësme purpose  poësme PP to portray, depict  poësme ronno; noon meal  poësme procession; procession  preu worth; advantage  preu worthy  preuere prayer  priluus perilous  priluus propitious, favorable  pruicre prowess  pruicre to provide  pruicre CI 3 to be able (?)  queir to seek; PI 1 guier  queint PS 3 to break, crush  queint PP 1 to think, believe  quier PI 1 to wish  queint PI to wish  queint scoundrel, rogue  rant PI 1 to surrender  rantor; rants  recept reception, acceptance  reception  reendue dreaded  reendue fame  reepli to restore  requelques PI 5 to have a care (?)  requier PI 3 to pray, beg, seek  requier repose; en requier secretly  requier resort defense, aid, help  requier to retard, delay, quench  requier PI 1 to withdraw  requier to withdraw  requiert PI 6 to draw; turn  resignt nightingale  roynce queen  samis samite  sanson startling  saucé  sesme sowing, crop  sent PI 2 to know  sent PI 3 to know  sejour a sejour at rest, at leisure  sesmilles sowing, crop  send PI 1 to feel  sendealln PrP to sleep, slumber, drowse  assure sure  sixed excused, put off  son his  son bran  sopouter to sustain, assist  sophe soup, sop, brew  sougis subject  souf agreeably, sweetly, softly, delicately  sougect PI 3 to obligate  soulage, soulas comfort, solace  soules alone, solo  soup care  souf PD 3 to know  souvenance remembrance, memory  souf silk  speranche hope  suiet PI to be accustomed, wont  suier to follow  suer PI 3 to be anxious, help  suier PI to surrender, be submissive  taburin tabor, drum  tarre to be silent  tembre early  tenore tenor  termes PS 3 to limit, and  timbre bell; crest  torn around  tourcis always  turnout PI 6 to draw, turn  trable treacherous  traire to draw  tremour trembling  trepount PI 3 to pierce  tresstou PI 3 to be covered with sweat  tresstou all  tret PP to draw  tressou PI 1 to find  trespire sad  trufer to deceive, mock  truoi PI 1 to find  tuier to kill; tue a birdcall  suavis henceforth  suavis true  suire to see  svalde arde old  sverger garden  sioin vision  sverilition bat  sverisant 3 to wish  sverle face  sverlef vilenes  signe vineyard  signe PS to come  sveril a woolen garment  sveril little village  sveris: de par sveris around so your  sveris to see  sveris truth; de sveris truly  sveris F 1 to wish  sverises PS 2 to go  sveris F 2 to be willing  sverisier to void, give up, leave  sverisarm fight, assault; hurly-burly; trouble; alas!

yewe water  ye 1  ystre light, swift  ystre PI 3 to go out
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No. 48
1. Le greygnour bien

L. MATHEUS DE PERUSIO
A. FOUR BALLADES

1. See Commentary
2. Le grant desir

1. Le
grant
desir,
que j'ay
mon
cuer,
du

2. Pet
tout
mon
cuer,
mon
cuer
fondre

re-tour ner
et sec chier,

De vers vous, ma
dou-

An si
ma
vi-
Che dame de va-lour,
e fe-nis de jour

ment, bel-le da-me

nour, Tant con ne voy vou-

tre beau-té ex-me-ré-n.
3. Se je me plaing

1. Se je me plaing de

2. Quant j'ay perdu du ce-

Car Ce

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

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

4. Pres du soleil
De duisant res'es - ba - che que
D'eulx en - ten - tis
De maint o - siaux

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

re- dou - té fau - chon
et d'aul - tre fa - con.
1. Chascun se doubte et ne scet que fer doye
   Fors que d'esmay traves do lo sèysyn.
2. Sans plus, tout prest en l'eure si s'emploie:
   Pluvsre sultres n'aylent ver les buisson.
3. Aucun demeure, aucun y torneron
   Simple de cuer sans chault de faire garde,
   Meschant cely [que le fauchon regarde].

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

5. Dame que j'aym

Ayés mois hum-bie pi-tié de moy, Car aul-tre-mant
Et vous plai-se sa-voir son tort pour quoy Ju-giès a mo-rt

De nul bien puis a-voir
Son faulx trait de-ce-voir

Que so-ve-nan-ce.
Par fine oul-tran-ce.

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

Me su - plî a vous par que j'aym sour

Par fine oul - tran - ce.

6. Puisque je sui

1.5. Puisque je suis pour loyauté

1. Le moment, le heure, le lieu et

2. le venir De pour amé

3. tel jour de quant

4. vray cuer et servir Hors premierment chosir For-

5. de celle que j'ay

6. tunes flat a mes

7. long temps enix tel que ri-

8. e. Et qu'ain-si m'est

9. a-mi-e. Ses bea-

10. tíes sont

11. par son vuell dire, orguell
a-ne-mie, On-ques n'a- ra de moy nul so-ve-nir.
et en-vie. Dél-le ne quier je point grace me-rir.

On-ques n'au-ra de moy
D'll ijq
D'elle

y
ne quier je point
nulso-ve-nir.
grace me-rir.

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

que je-ir,
mon sen-tir
Car son dan-gler
Que son par-ler

bien me fes-soit ve-ir Ce que Je voy et sa cle-re
et son deoul a-co-lir Ne de ce-ust por qu'il fant que

peu li-e.
maul-di-e.
7. Helas avril

1.5. He-

4. Tant

las, A - vril, par ton douls re -

ve -

plus de mal je sueffre a toy ve -

10

rir,

Qui me do - lour plus que di - re le say,

Qui me de - may ne sans sai - re le lay,

Quant si te voy, jo - li, no - vel et gay, De

En grant lan - gour. Ais - si vil et vi -  

vray Jus -

20

fleurs ves - tu en joye sans es - may, Plain d'o - dours,

ques a tant que son gent corps ve -

ray. Pour ce de -

25

de ly - es - se et je n'en sa - y

Que de - sir,

may an - si m'en con - plain - dray Tant que pi -  

so - ve

tié me

30

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1. See p. 21a and Commentary.
2. Bien me se - roît la mort douce a su - ir En
3. Des que ma - dame en toy ne puis ve - ir. Ne

Fors que

Ma - ul-gré

fortune et son po - voir,
d'elle une, et c'est de voir.
8. Dame souvrayne

1. Dame souvrayne de beauté,
   d'honneur, Merce pour Dieu,
   vient à moi de ma douleur,
   tré- nom ble flour.

2. Car vous estes tré-bien,
   tré-tout mon bien et
   mone recours.

3. A vous al je donné
   [al je dou-né] par moi pour Dieu,
   par bone amour,

4. Don je mouroy d'amour se bon
   se-cours

5. Dame souvrayne de beauté, d'honour,
   Merci pour Dieu, merci [de ma dolour].
9. Heylas que feray

Je maintenant, Car ma dame ne me veult aider
Le reu-se-mant, Car mon cœur ne puis pas des lier.

Pour bien faire ne pour ly prier,
Ne son amour veult obliger,
Mon lay di ray tout en

Je voy bien certaynament

Pour bien faire ne pour ly prier,
Ne son amour veult obliger,
Mon lay di ray tout en

aul serv nant son pi rant.

La requier d'amour so vant
Je voy bien cer tay ne mant
10. Ne me chaut
11. Belle sans per

1.5. Belle sans per d'humble douceur paraît,
4. Ainsi sera jusqu'à ma finée.

Bientôt mon honneur et de toute vaillance, Je vous supplie sans faîre de-lay-

vous servir et faire obéissance, Com doit à-mans par tres fine ali-

Bienveillance moy vers chère contre-

Or faites donc que de brief soit ma a-

3. Car bien savés ma seule desirer-
3. Ne en aul tre part poroit estre fer-

3. Que souli ges sul de vo noble a-
3. Ma volonté, ce sa-chié sans doub-

}
C. TEN RONDEAUX AND ONE CANON

12. Pour bel acueil

bel acueil
suy je, las,
decceu,
Dont tout espoir de
mer desir
ma long temps sostenu
En doux panser, Or
puls je faire
sainsy mest
Desir le veult que
ave-nul

moy fait maintenant
Sans nul retour,
2. Si me com plains
de ma triste dou-
me vient enpirant
De jour en jour,
16. Car en ly gist
a - trayt ly esse, ho-

ce fait destin qui
me fiert du re-
nour
Que puent amans
joir tres rich-

ment. Quant si me fait
ment. Mais a moy sont
ce que plus ay creu.
tout ses bien rete nu.
13. Trover ne puis

1.4.7. Trover ne puis au-
3. Fe - nir me faut, he-
5. Hors suy de joy - e trist et

1.4.7. Tro -
3. Fe -
5. Hors

T.
C.

Si tres fort point l'a-
me - re de-par-
re - sort n'ay par ma-
de-

T.
C.

20
2. Dont je m'plaignant,
6. Tel bien à voir.

2. Dont je m'plaignant,
6. Tel bien à voir.

soupir et cri-e Que-ran-the-las, de ma douleur, de
soupir et cri-e Que-ran-the-las, de ma douleur, de

ma douleur la mort.
ma douleur la mort.

14. Dame de honour plesant
3. Et combien la partie soit dolèreuse,
Je me confort de mon brief revenir.
4. Dame de honour pleasant et gracieuse
Vostre beaute fet mon cuer rejoier.
5. Ay lors, dame, serés de moy piteuse
Et metrez fin a mon greveux martir
6. Pour cui souvent je sus pres du morir,
Quant vous veoir ne puis, tres gracieuse.
7. Dame de honour pleasant et gracieuse,
Vostre beaute fet mon cuer rejoior
8. Et penser nuit et jour, coment servir
Vous poroye, flour belle et amoreux.
15. Se pour loyaulment servir

1.4.7. S[e]
3. Pour
5. Chie
1.4.7. S[e]
17. A qui fortune

Maul-gré de li
Sans vous, de ee
Novellement

Bien pert

a moy, quant si brief me

corps gent, que tel grace de demay

Ro-se ver-moil-le,

De-es-se de

a vo beaute, vray sans gar-der.

fau-ser.
18. Pour Dieu vous pri

En gîner ne me veuir tisé
De tous man-dir sans vere
Car loy-a-lent vous ayme et

ne tras-er, 2. Ne vos-tre foy ne me veuir
vueil a-mer.

fau-ser Par nul maud-dit
fl-er Que jus tail-lé
19. Plus liés des liés

Plus liés des liés, plus jol-eux
la dou-chour, que de-dens

et plus gay, Doy-e bien es-tre a fin a-mour
M’a-prent et vouet que di-e sans

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

M. & R. Co. P. 73
20. Helas merci

1.4.7. Hêlas merci, merci, pour Dieu merci, merci,
     ci du las, merci du serf, châtiti, Quit
     ami doulant, des truis, comment marvi De

   ci pour Dieu, merci, dame d'honneur,
   muert de mort en disant sans se jor
   tous flos la prêcieuse flour

2.8. Merci du mal, merci de la langour,
     flour fleurant de si tres noble oodour,
     ci des flos, o dourant
     merci des gris sou sy,

     des gris sou sy!
22. Andray soulet

Andray soulet au mielz que je pour-
ray Jusque a le temps prior-
que je pour-
ray Jusque a le
Andray soulet au mielz que je pour-
mier De-
la-sol-re. Lors tu prendras de-
tamps pri-
mier De-
la-sol-re. Lors
ray Jusque a le 40 tamps pri-
re: S'ain-si fer-
ra le tiers, can-
terons gay.
re: S'ain-si fer-
ra le tiers,
mier De-
la-sol-re. Lors tu prendras de-
sus Al-a-
mi-
64

1. See Commentary
23. Beauté parfaite

A. FIVE BALLADES

1. Be-
2. Me,
ne, ne
Gras-
sans p-
dou-
cour

2. Si
ne
pas

3. Si
ne
puis
pas
voir

En de-
si-
re-

Etc.
I

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

II

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

III

[Guillaume de Machaer]
24. Dame d'onour en qui

1. Dame
2. (missing)

me d'ou...nour, en qui

tout mon cuer maynt, En a...dant

vos...tre

ben...volan...ce.

be...san...ce.
3. Et tout dis plus me dou- blé Pes-

pe-

ran-

cence Qu'en au-

cun temps

di.

e pou-

ray: Ami-

e, Si vous

su-

pli

que ne mou-

bli-

dés mi-

c.
25. Du val prilleus

1. Du
2. Mais

leus ou pour- pris de
laws est
la mer de

Vers
0u

o- rient un bel voy lui-
joy les vois en haut brui-

3. Des

amo-

reux que des-

ir
26. Amour m'a le cuer mis

1. Amour m'a le cuer mis en tel marti-

2. Et souvent fois pense et souvent sospi-

Que mayntes fois vent me cangle le

jour mon corps tres-sue
couleur et se mue.

En tel es-tat

MS:
27. Notes pour moi

1. No-
2. Je

moi ses-
tes pour

1. nas-
tes

1. te bal-

1. la-

1. des, Mon
des, Car
tres doux a-

1. j'ay les maux

1. mi
gries

1. gries

1. gra-

1. ci-

1. eus!

3. Pour

1. Dieu, sol-

1. ès vers moy pi-

1. ètes,

1. st si me don-

1. nes me-

1. dic-

1. eus,
B. ONE VIRELAI AND TWO RONDEAUX

28. Tres nobile dame

Mais que ce soit pour amour finel

nou ble dame sou ture

Je vous supli tres un ble ment,
29. Dame gentil

me d'au-
gen-
trre
en
til,
riens
ay
de

qui est ma
spé-
ran-
ce,

joi-
e
ny
plai-
san-
ce,
tous biens a-
boun-
dan-
ce,
30. Dame d'onour c'on ne puet
31. En l'amoureux vergier

A. SEVEN BALLADES

1. En

2. Droite

3. A ceste flour me mis en a-

4. De l'appouchier et son

5. sun

6. tention

7. me

8. en

9. son

10. De

11. De l'appouchier et son
ou dour sentir Mais quant je fus de - dens

ce no ble clos, Amors me fist

si dou ce ment ra vier Tant que mon euer

la prent tout son re pos.

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

III
1. Et se au jor d'uy trestout li comte a tour
De Europe ou d'Almene tres pure,
2. Ou des belles que mayyt amourex tour
Finent si bieng es nupces de Mercure
3. Renevient pour mi mettre en leur eure:
Tout me seroyt niens contre le plaisir
Que j'ay de li on tout bien sont reclos,
Quar c'est la flour qu'omis ne peut flairir
Tant que mon euer la prent tout son repos.
32. Corps femenin

1. Corps
2. Tant
3. fémenin
4. noble
5. ment,
6. cerc-
7. ten,
8. que de
9. nal-
10. tu-
11. re,
12. A
13. droi-
14. de-
15. vis
16. sans per,
I
1. Nul ne scaroit priser l'envoisseure
   Et la dolgor que j'ay en vos tru\ve,
2. La joye aussi doune nourreture
   A cuer d'amant de loyaute pare;
3. Rien, certes, ne me pot tant
   Onques pla\re come vo corps jovant,
   Ysnell et gent, ne rien plus ne desir,
   Ne ja ne quier jamais autre cherir.

II
1. Et c'est raison que de gens de fayture
   Digne d'onnour vous soit le pris don\e.
2. Au gre d'amours qui de volent\ pure
   Ma enri\ du tresor desir\.
3. Ou tout bien est surendant
   Ve\iez me donc retenir pour amant.

III
1. Et c'est raison que de gens de fayture
   Digne d'onnour vous soit le pris don\e.
2. Au gre d'amours qui de volent\ pure
   Ma enri\ du tresor desir\.
3. Ou tout bien est surendant
   Ve\iez me donc retenir pour amant.
33. Calextone qui fut

1. Calextone qui fut dame d'A-

2. Tant qu'il la mist, comme sa vraye es-

rou-

se

se.

A Hault ou pil-

tre

trou-

fit et un li

20

25

2.

douz sa-

fut moult

30

31a

b (cf. mess. 53)

31b

30

35

3.

pro-

plic.

Et puis a-

mou-

40
La couronne sur toutes richement: Lors tous les dieux li se firent per hommage.

Jolieux recept et amoureux soulagé.
34. Saincy estoit

1. Saincy estoit que ne fust la no-

2. France perdroit son pris et la prou-

blesce esce

Du bon

Jhe-

mon-

duc

de se-

gent-

tils de Ber-

ry,

men-

ry.
I

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

II

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

III

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

1. Le basile de sa pro-
2. Car basi-
son ve-
nin est mor-

tel

pre na-
tu-
re, Tous
ceuls qu'il
me-

voit
de

tu-
et sanz

sanz me-
su-
re, Sans re-
me-

sou-
day-
ment,
ne-
ment.

1. See Commentary
II
1. Le roy d'amours ou palais de droyture
   Si a donne sentence et jugement
2. Contre enmeni qui par fausse morsure
   A vray as ans font paine et tourment.
3. Maudite soit leur vie!
   Et leur jangler plain de tres grant foule
   Per cui je pers l'amour fine et hautaine
   Car barat tient le monde en son demaine.

III
1. Or vuelle Dieux que per sa grace pure
   Pausz jour de la belle au corps gent
2. Quar trop l'amriez que nulle creature
   Tant que mon cuer est tout sien fermement.
3. Elle m'est vraye amie
   Gaye, playsant, courtlois et jolie,
   Ne plus ne quier fors ma dame souverayne,
   Car barat tient le monde en son demaine.
36. Hélas je voy

Tr.

Re.

Qui

S.

C.

T.

Helas je voy mon cœur bien

a fin venir

et de plaire

Qu'onques nolis hom

a voir un don

d'amour

bandomour

Mais

Fortune m'a jou-
I

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

II

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

III
37. Pluseurs gens voy

1. Pluseurs gens voy qui leur pense.

2. L'un vest u ne côte brode.

3. Mantleurs portent grant ou pe-

4. Mettent en un bon habil.
I
1. Autres i a qui par famée
   Se vestent de porpoinats faitis
2. On d'une cote de compree
   Et autres tabis de grant pris
3. Dont ils sont assés plus jolis,
   Mais toute leur devise faîte,
   Je me tieng a une Jaquete.

II

III
1. Quar elle est si bien façonee
   Et en tous estas, se n'est vis.
2. Qu'an monde n'a robe fourée
   De pene, eendal ou samis
3. Qui tant me playse et pour ce dis:
   La devise de chascun fayte,
   Je me tieng a une Jaquete.
B. TWO VIRELAIS AND ONE RONDEAU

38. Tres gentil cuer

1.5. Tres gentil cuer a-moureux et attrai-sans,
14. Done tant de-sir, flour tres sou-ef flei-rant,

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

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

Il n’est riens qui tant me soi- play-sant.

l’es-gart douils de vo re-gart ri-ant
N'autre désir avoir je ne pourrois
Qui tant me plaist pour ce on que je sois.

2. Qu'a vous amerror, honnourer et cherir.
3. Quar en vous son mi penser, mi desir.

Cremir, doubter et loialement servir
Mi oeil, mes cœurs, mi vouloir, mi plaisir.

2. Si pri a Dieu qu'il me doint a venir
Au doux tresor qu'Amours suelt partir
Per sa douçor.
3. Dont me povés noblement enrichir
Fin cœur loial et sans rien amenrir
Vostre valor.
4. Sougez cens fois mon cœur tres desirant
De vous veoir se aler g'osole
Mais en la fin pour riens ne le layrole
Que ne fuese avec vous demourant
On gay pais on estre je voudroie.
39. Joieux de cuer

Quan je sen-toi-e vos-tre tres-doulee a-lay-ne,
Tres-play-sant flour, dou-le co-ros mon-day-ne,
Gar-de d'a-
corps, ma da-ma so-
meurs qui mon cuer trait
et ma-
ne,
Qu'en-
tre mes
ne,
Au-
tre pla-

et en sen-
quar quant
ne,
ne,
ne,
ne,
ne,
40. Fumeux fume
IV. TREBOR
SIX BALLADES

41. Passerose de beauté

1. Passerose de beauté, la noble
2. Donc Jupiter l'espousa par sa va-

flour, Marguerite plus
leur Ena Enigad-
y plus la

blanche que nul
pre cli- eu-

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

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


2. Dan glen, refus, des.

3. Je ne sçay se je sui.

4. Je ne sçay se je sui.

5. Ne se plain.

6. Je n'ay pas
Et puis qu'ainsi ne trois en riens confort,
Joie, souldas se sont de moy partis
2. Et m'ont guerpy, dont f'en rechoy la mort
Sans que jamais en ale nul respis.
3. Je ne vie pas, ainsois pene et languis
Or n'est nul bien qu'en moy prengne seson,
Dont mort me voy sans nulle mesprison.
43. Quant joyne cuer

1. Quant joyne cuer en may
2. Pet son sejour gay, play-

est a.mou. reux
sant, de-
li-
ceux:

En Ju-
pi-
ter, au
roy pulsant vien-

pa-
lais de Ge-

nent de loin-
tain my-

nis,

pa-

(9)

3. Maint che-

va-

lier
II
1. Son droit atour, son maintieng gracieux
De la Table Ronde est a mon avis

2. Son ardement grant, fount et courageux
En dons est larges a tous, grands et petits

3. Tant que le monde en est tous caxahls
De la noblé qu'il a soubs son penon,
Qui porte d'or et de guenles gonsanons.

III
1. C'est bien rayson que chans melondieux
Qui la se tiennent et tous autres delis

2. D'amounne que tant sont precieux
Et bons souvenirs tant plaisante et sobtills

3. A servir tel seigneur soyent ententis;
Pour ly se nomment en mainte region
Qui porte d'or et de guenles gonsanons.
44. En seumeillant

1. En

2. A-

s human

vint une ve-

vis mes-

m'a-

son

fort ves-

m'es-

toit

En

Ms: f

n

ob-

con-

doub-

ten-

et

ques-

sour-

se

stre;

re:

pour

A-

en-

tan-

cre;

tan-

dre;

A-

en-

çan-

dre;
1. Cils noble roy a timbre de tel façon
   Dont legier est a tous pour cert combrandre
2. Que maint paiz et lointaine region
   De son haut poir nez valdron defendre,
3. Na son vaillant cuer ardis come lion,
   Ains seront tous priants sa seignourie:
Armes, amorz, dames, chevalerie!

1. Et, pour donner au sone conclusion,
   Le passage qui ert sans a moult atandre
2. En Sardigne, nous mostre que d'Aragon
   Ffera soun cry par tout doubter et craindre,
3. Car puisant est en terre et mer par renon,
   Larges en dons, et ayme sans oubli
Armes, amorz, dames, chevalerie!
45. Se Alixandre et Hector

1. Se
2. Et

Alixandre et Hector

Hector fusent en

vive, Antoine

propre et arpement.
II

1. Son haut renon est en mainte partie,
   Car est ardis, courageux et vaillant.
2. En Europe nel pais d’Armenie
   N’a nul tel de si bon gouvernement,
3. Ne qui si bien aime chevalerie.
   A ly traient eeuU qni ont contei de Noallles
   Ffoy et Bearn, Castelbon et Novailles.

III

1. Por ce doit bien estre sans feterie
   Craint et doubé et amé chierement.
2. Devroyt pour ell prier an chiere lie
   (missing)
3. (missing)
   Qui en pais tient sa terre et ses semaileas:
   Ffoy et Bearn, Castelbon et Novailles.
46. Se July Cesar

1. Se
2. Et

July Cesar, Roland et
Yvain, Lancelot, Tristan

Ar

Po
tus

Furent pour conqes-
rent pour ar-des-

res, noulmes
ou

mon-

con-

de,

de:
II

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

III

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

1. Au jour d'ul luist et en armes touss ceuronde Cyl qui por

45

3. Au

45

re-non et noble sorte "Fe-

50

bus

55

60

65

70

75

80

90

100

110

120

130

140

150

160

170

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840
47. Fuions de ci

A. THREE BALLADES

1. Fuions de ci, fuions,
   En A-r-a-gon, en France,
   En B-re-tai-nai-ge,

2. Fuions de ci, fuions,
   En A-r-a-gon, en France ou en B-re-tai-nai-ge,

Chas-
Car-

En b'en veisi temps
Que-

A-

En b'en veisi temps
Que-

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En b'en veisi temps
Que-

A-
1. Car c'est bien droit, rayson le nous enseigne, 
Puisque la mort très cruel et obscure
2. Nous a osté la royone d'Espaingne, 
Nostre maestresse ou confort et mesure,
3. Que chascuns ovre leur volonté pure 
De bien briement vuidier de ce contour, 
Puisque perdu avons Allonor.

1. Mais au partir personne ne se faigne 
Que de bon cuer et loialté seïre
2. Ne prie Dieux que l'ame de li preigne, 
Et qu'elle n'est sa peintence dure,
3. Mais paradis qui de jour en jour dure. 
Et puis pensons d'alor sans nul sojor, 
Puisque perdu avons Allonor.

Selences Jacob
48. Je me merveil

A. 1. Je
   2. Et

B. 1. J'ay
   2. Un
I.
1. C'est soiné par peu de visament
   Car cel labour ne leur est nécessaire,
2. Jo ne dis pas pour celuy qui apprend
   & qu'il connoit s'il seït bien ou mal faire,
3. Celui doit on tenir à débonnaire.
   Mais je ne vœuil plus faire ce mestier
   Puis que chacuns se melle de forgier.

II.
1. Forgier doit chilz qui son entendement
   A si agut c'on ni seït que refayre,
2. Mais chacuns vœilt aler primizement
   Disant Je scay pour loer son afayre
3. Et pour autruy esblamment en son repaire.
   Si ne me vœil plus enpachier
   Puis que chacuns se melle de forgier.

III.
1. Quant on leur dist leur vice évidement
   Qui cognoscent se ne leur puët il plaie,
2. Il répondent molt ourguelleusement
   Disant que de doctrine n'ont que faire.
3. Il doient aus torn a els fol examplaire,
   Pour ce faral soppes en un panier,
   Puis que chacuns se melle de forgier.

Jacob de Senleches
49. En attendant espérance

En attendant espérance conforter,

L'homme qui veut attendre le

temps et saison.
II

1. Esperance tient overte le porte,
Dont chacun peut avoir guarrison.
2. Esperance est de si noble sorte
Que cilz ne doit prendre confusion
3. Qui t'a o soy. Et sans il ne peut on
Avoir long temps de plaisir habundance,
Dont prendre assés peut consolation
Cilz qui ne sceit vivre sans esperance.

III

1. Pour ce conoy et voy qu'elle m'ennorte
A li tenir et j'ay cause et rayson
2. Quor ja schay bien que c'elle estoit morte
Fou y veroit la mie en tention.
3. Dont je vos pris en ma conclusion
Que belle accueil prises pour m'ablageance;
En attendant suy [sans] presoncion
Cilz qui ne sceit vivre sans esperance.

Jacob de Senlechos
50. En ce gracieux temps

B. TWO VIRELAIS

1. En ce gracieux temps joli En un destin la jay
   A- dont tantost ye m'en partil Et m'en a-lay sans nul

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

4. Si dou-che-ment Et plus tres joli-ment Conques ne vi, Le ro-de-tri O-ver-te-ment Vers le ro-signols bel et jant Que ye vey-

5. En un destour la jay Et m'en a-lay sans nul
51. Tel me voit

1. Tel me voit et me re-
2. Qui ne
3. Bt si
4. Et pour ce
trop fort me
garde
5. Tel me le-roti chan-

mours
bien
prendras
garde
3. Et si

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52. Martucius qui fut

La porte du Ciel, l'âme de Rome
Ne fut jamais de par cette manière.

Sans moi mourir ne jamais de partir.

VI. TEN SELECTED BALLADES

1. Martucius qui fut

La porte du Ciel, l'âme de Rome
Ne fut jamais de par cette manière.
53. Amour me fait

mourn me fait de-

tierement 

d'amo-

ter 

Summer 

ne de bon-

honneur que s'a-

oir la po-

roy-

heure en ce mon-

roy-

2. En-

7 7

1. A-

2

3. C'est que mer-

chi puis-

voir pour a-

mer

Et nom d'am-

sans
null danger porter 

Au gré d'amours et de ma da-

me ainsi Car avis n'est pour a-mant so-pour-

Noble chose est de porter nom

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

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

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

nour

Ma douce a-mour, pour pa-ro-le que nuls di-

Tres dou-ce flour, ma-mour, ma da-me jo-

nour

Dont c'est fo-li-e d'ii pen-ser tour.

Car vo dou-ce plais-ant ma-

nul jour.
II

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

Magister Franciscus

1. De

2. Si
Pour tant le di que un fet merveilleux
Est avenu de nouvel par hoyne,
Car un plus fol et un plus desdeigneus
Que Narcysus guerpi l'amour tant digne
Qui il poroit bien deservir,
Et s'araa mieulx au faulx miror servir
Et li araer, s'en recent tel deport
Dont l'en couvint puis envers gesir mort.

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

Jo. Galiot

En attendant souffrir

Ci:

1. En attendant souffrir

2. Puts-a-ten-

ne

frir

puls

m'es-

tuet

grief

fong-

ne,

Et en lan-

gour

ne,

Tant est de ruis-

Et en lan-

gour

ne,

Tant est de ruis-

ne,

Tant est de ruis-

ne,

Tant est de ruis-

ne,
I

1. Les grands ruisseaux qui la font leur demaine
   Si ont les conduits de la font estoupee
2. Si c'on n'puet trouver la droite vaine
   Tant est courompue l'auce et troublee.
3. Gouster n'en puis une seule halence,
   Si unble pilté n'a de moy ramembrance
   Par sa dignite et tres noble puissance.

II

1. Si pri a Dieu que a droit la ramaine
   Et la purefie sans estre entamée,
2. Quer verement c'est chose bien certaine
   Je n'en puis aprocher non ne matinee
3. Et s'a moy estoit qu'ainsi fust ordenee
   Je vivroye en espoir d'avoyr bone estance
   Par sa dignite et tres noble puissance.
57. Courtois et sages

Magister Egidius

1. Courtois et sages
2. Et non par force, mais par co-

doit plaisir Le droit est

sieur que par be-

sieur que par be-

llection
dication
95*

S.BsT
re- done a tous en union Nulz

contradire ne le peut per

droy- tu-

donc

Sains pe- res est que

de tous a la cu-

4) See Commentary
58. Une dame requis

Fr. Johannes Janua
ment, Dis- sant: "Da-

me, mon cœur à vous sî-

b-

trî-

e.

Mais en ri-
ant me dist cor-to-

se-

mant: "Ain-

si

dist
on, mais enne

le fait mi-

e."
59. En remignant

1. En
2. M'a

re-
mi-rant
a-mours

vo-
dou-
est
ne-
que-
ce-
le-
porte-
trai-
poin-
tu-

D'ar-
la-
dant
des-
si,
tout

que
ma-
gi-
i-
ner,

dur-
me

1. See Commentary for errors of the MS.
Pour vos traiter, madame,

1. He, bel acueillir, ou je prens nouriture,
   Vo cuer vuesliez de m'amar alumer,
2. Car se mon cuer devoit en grant ardure
   Ardre, brunir a tous jorns sans finer,
3. Si ne lairay que ne vous doie araer,
   Mes vo cuer meyme va trop detriant:
   Pour vostre amour, dame, vois languissant.

1. A vous me plains, car sui en aventure
   De toust mourir pour loyaltament amer,
2. Se Dieus e vous ne me prenez en cure,
   En face amour le dur en douls muer.
3. Telz mauls ne puis longuement endurer.
   De triste cuer dire puis en plourant:
   Pour vostre amour, dame, vois languissant.
60. De ma dolour

Philipoctus de Caserta

Car en tous cas m'est fortune
Qu'a mon voloir ne m'en puis [pas] retray.

De ma dolour

1. De
2. Lan-

ma
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puis
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fort,
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24a

24b
II
1. Hé, dous regu, tu m’as mis à la mort,
   Car contre moy sont tuit mi adversaire.
2. Deduit, soulas, playsance et deport,
   Helas, ne spay certes que doye fayre.
3. Il n’est avis comme doye destrayre,
   Car perdu ay ma douce nourreture,
   Quant ne la voy, la parfaite figure.

III
1. Or n’est il nulz, helas, qui me confort,
   Ne puist aussy for le douls exemplaire
2. De celle en qui sont tres tuit mi deport,
   Car il n’est rien, certes, qui me puist plaire.
3. Or me convient tous jours crier et brayre,
   Dont que pres suy mis a deconfliture,
   Quant ne la voy, la parfaite figure.
61. Ung lion say

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

3. Cou- rion-es est de preu et de nou-

4. Mes nul ne peut en cest jardin en- tre,

1. See Commentary
VII. TWELVE SELECTED VIRELAIS

62. Mais qu'il vous legne

1. Mais qu'il vous legne est plaisance, Dame, en pe- ras de pli-

2. Car de tous biens amou- reux Sui si pau- res, de-

3. (misling)

4. (misling)

5. (misling)
63. Kere dame

64. Contre le temps
bone et pla-sant vi-e, Tout pour l'a-mour de mon tres doí ami,

a-mou-ret tes Me ba-tés en-si. He ma-ri, ma-ri,

Que j'ay- me tant con le cuer de mi, Sans mal pen-ser ne vi-lai-

ne so-lie. 2. Et me voi-ray main-te-nir fres-que-ment Et vivre au-
tés en-si. He ma-ri, ma-ri, Vous soi-

25 tres a-mou-reu-se-ment Et li fe-ray de fait

ni, Quant pour a-mou-ret tes Me ba-tés en-si.
65. Tres douche

4. S'en doy faire, ma trê chère, Et plaisancc

4. Et qui sect hu-er mas- tin de mi- lour tour, Et

20
en-tière et tout mon penser.
Se me convient
Car je te jure, ma

2. Pour ce je veuill esprouver
Se conseill trouver
De si fort amer
Poray en vous, douche ame.

3. Car je ne puis plus durer
Ne sayjour trouver;
Ma vie finer
Voray je, ne doubte mie.

4. Voélices ore ma prijere,
Et de volonté legiere
Saciés aviron
Coment je poraye aurer
Que mort ne me fiere
Quel est si cruelle et fiere,
Car sachés tantost la blere
Porole auffer.

A II

2. Pour ce je veuill esprouver
Se conseill trouver
De si fort amer
Poray en vous, douche ame.

3. Car je ne puis plus durer
Ne sayjour trouver;
Ma vie finer
Voray je, ne doubte mie.

4. Voélices ore ma prijere,
Et de volonté legiere
Saciés aviron
Coment je poraye aurer
Que mort ne me fiere
Quel est si cruelle et fiere,
Car sachés tantost la blere
Porole auffer.
66. Sus un fontayne

Johannes Ciconia

1. Sus un
2. Que
3. choi
4. fon
5. se

Paviour, chant
mors si et doua

Que mon

Que fe
cuer, re

et cer

ne
tay en

ne

et pen

ment, Re
tant ma

sui
67. He, tres douz roussignol

He, tres douz roussignol jolly
Qui dit oc-cy oc-cy oc-cy,

Je te de-pré-e Que sans de-try Vois-sés a ma
Ay mis ma vi-e Je vous su-pli De mon po-vre

dou-nés Au vi-lain le mal et puis

dame que jo-lle E Et dy de
dame en vo ball-li-e Que mer-ci mer-ci mer-ci

par moy en vou ba-li-e Que o-cy o-cy o-cy o-cy o-

bois, dou-nés Au vi-lain
sant Par ma chan-
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1.4. Ma trédol rosignol joly
Que dyt: o-ci, o-ci, o-ci,
Ro- si- gno- lin del bos jo- lin,

Gie vous en pre- le Solés a- dou- ci,
Ve- nés a moy,
Che vos en pre- ye Por far un bon a- cor

Don- nés al vi- lan le mal may- tin

Da- ma joly- e. Le di- a par mon fé
moy e ma da- me jo- lle. E si lui prie Da par le ro- si-

poy le mort. Ro- si- gno- lin del bos jo-

fye

Si le o- ci o-ci o-ci o-ci o-ci o-ci o-

gnol Ché- la da moy mer- ce mer- ce Per Dy, mer- ce, mer- ce, mer- ce, mer-

lin,

Do- nés al vi- lan le
Ici mon cœur purret y-re da m'a-mle.

Gil fa-ra par ma fé, Ma dá-me my-e.

Mal may-tin E poy le mort.

2. A-lu-e-te che va vol-ant Sy trops al-te, sy cle-re can-

3. A ma dá-me gy mi-e rerant. A ley va da par moy di-

2. Ma tré-dol ro-si-gno-ly jo-ly, A-lu-e-te che va vo-lant E di-cant:

Ros-i-gno-lin del bos jo-lin, Do-nés

cant Dol-se cian-cion: Li-ry, li-ry, li-ry, li-ry, li-ry, li-ry,
cant Dol-sa cian-cion Li-ry, li-ry, li-ry, li-ry, li-ry, li-ry,

Tan-ti-ny, tan-ti-ny, tan-ti-ny, tan li-ry, li-ry, li-ry, li-ry, li-
al vi-lan le mal may-tin

1. li-ry, li-ry, Tu va vo-lant, li-ry, li-ry, Che ver mon cuer va sal-

2. ry, Ve-nis a moy a par-lier.

E poy le mort. E poy le mort.
69. Par maintes foys

1.4. Par maintes foys a-voy re-coll-le Du ro-si-gnoi la dou-ce mé-lo-die (4)

Mais ne s'il veult le cu-cu a-corder, Ains veult chan-ter con-tre ly par en-

vi-e Cu-cu cu-cu cu-cu tou-

te sa vi-e. Car il veult bien a son chant des-cour-
der
Et pourtant dit le ressiguol et crié: "Je vous com- mant qu'on le

vous sup-pli,

ma tres douce a-

et-

Que

sem-bles vous;

pre-nés la car-

net-

te,

Fai-

pet-

tu-

e et o-

Fi de li fi de li fi de li fi O-

cl. o-

Fi du cu-

du...
vous voulez dire votre chanson: "Lire lire lire lire lire- lon Que
la calle et le san- son Tu- és batés se cu- cu pi- le bis son Il

dit Dieu Dieu, Que te dit Dieu, [Que dit Dieu Dieu] Que te dit Dieu Dieu,
est pris pris, Il est pris pris Or soit mis mort; Soit mis a mort mort,

Que te dit Dieu Dieu, Que te dit Dieu Dieu? Il est temps il est [temps] Que le rous-
Soit dist il mort mort, Soit mis a mort mort. Or aloms seu- rement An jo-

si- no- let di- e sa chan- sou-net-

te: "O-ci o-ci o-ci o-ci o-ci o-ci o-
ver vos quer- [es] cul- lir la mo- set-
te A- mi a- mi a- mi a- mi a- mi a-

ci O-ci se- ront qui vos vont guer- roy- ant?"
70. Or sus vous dormez trop

1. Or sus, vous dormez trop, Ma dé- je vif en ex- poir D'a-vo-

2. Car me jol- lie- lir, jol-liet-

3. sus, Es- coupés l'a- lo- ec-

4. vis A- vec la car-do- net-

5. Que dit Dieu, que dit Dieu, que dit Dieu, Que te dit Dieu, que te dit Dieu, que te dit Chir- re- ley, chir- re- ley faut chil- ant, fay chil ci- ant, [fay chil ci- ant, fay chil ci- ant, fay chil ci-

6. Yl est Jour, yl est Jour, yl est Jour, jour est, si est, Robin dort, [Robin dort, Robin dort] en- dor- mi est.
Yl est jour, yl est jour, jour est, si est,
Yl est jour, yl est jour, yl est jour, jour est,
Con- sors, dan- sons seu- re- ment; quo- quin, a su, [a su] or su de Pa- ris, ca- du- let
si est.
Da-
cet.
De
me sur tou-
tes en biau-
té
sou-
ve-
ral-
ne, Par vous, jo- lls et gay,
Ou gen-
til moys de may,
Car en cuer vray

Suy et se-
ray. Et
vuel me-
tre pai-
ne.
Vous ser-
riay D'a-
mour cer-
tay-

2. Or
tost na-
qual-
res, cor-
ne- mu-
ses so-
3. Si
vous su-
pli-
e, a-mours jou- er ve-
71. Onques ne fut

Onques ne fut si dur per- tie
De deus

A-mans dont l'amour per- tie
Est,

Gem- mi[es] o(s) tu, si gyé uix,
Te prie andlu d'a-

Mours re- que- qua- lés: O- cl, o-cl, o-cl, o-cl, o-cl, o-cl, o-cl, o-cl, o-cl, o-cl,

Ces fans Tri[es] tan me di-
1. En core suplement que il dient en despit Dieu

2. Que de pertillie lli cosa manca[

3. li quevant tres fl, fl, fl, fl, oclic, oclic, oclic, fl, fl, fl, oclic, oclic, oclic, oclic, cru le m convi vent. Os-teron je

4. I est mon ami, plus n'en a-vole.

5. sans Que de pertillie lli cosa manca[.}
72. Alarme alarme

Grimace

1. Alarme, alarme, sans séjour et sans demeur, Car mon carme, carme, quel douleur et quel languer Sue-fre, carme, carme, quel douleur, et quel languer Sue-fre,

2. Las cuer si est pour votre amour. Alarme, alarme, sans demeur, et sans sœur Sue-fre, da-me, pour votre amour. Alarme, car na-vrés suy de tel figure, A-larme, car na-vrés s
Que mors suy sans nul retour: Diez en ait l'âme.
De mourir en grief tristour: Sans confort d'âme.

2. Si vous suppliez, nec te et puer,
3. Quand je suy en aventure,

Pour qui tant de mal endure,
Ne me presnes en cuire,

1. Que armer vous voeilles pour moy.
2. Dont souvent ploure en requoy.

Que armer vous voeilles pour moy.
Dont souvent ploure en requoy.
73. Restoés restoés

1.5. Restoés le feu, le feu le feu [le feu] De mon loyal ser-

restoés

dant de-

sir Que-

mon ouer bru-

ist

grant mar-

tir Pour-

tes. quayj oe-

vant pli-

tié. Resto-

es, res-

toés, Si qu'il soit res-

ptié

restoés restoés

pour la bel-

le Dont j'a-

ro-ye pour mort ges-

sir As-

se no-

vel-le Pour le tor-

ment fa-

re par-

tir Que

de mort, Resto-

es, res-

toés le fort, Por ce qu'en moy ser-

restoés restoés

sés d'u-

ne seul-

nuit et jor se le es-

tin-

cel.

vant Por dur-

té ne do-

lor Il ne pens-

se fo-

lour.
2. Or sus, pl-tié, es-vei-lies vous, Se-co-rés moy sans
3. Et que cil feus soit tous res-tous, Qui ne fait que mul-

2. A li por ce vos en- voy-e. Ne sa-fes se-jour en voi-e, Je
3. Et li di-tes tout-te voi-e Qu'il a-par-tient que je voy-e Co-

a-tar-gier. Et se ma da-me

pli-ter. Et se ma da-me

vos en pri. Car j'os par son pi-teux cri Qu'ar-dant de-sir

ment ser-vi M'a a-mours et de-ser- vi Mes o-nors (mis-

sa-chés, sa-chés, Ti-rés le hors, Et m'appor-

sa-chés, sa-chés, Ti-rés le hors, Moy con-

[sa-chés] sa-chés, ti-rés. A-veue vous mer-chi me-

[sa-chés] sa-chés, ti-rés. Que si est et de-

1. De la dou- che yaw-e de mer-chi. en do-lour meur-chi

2. Par m'ar.me

nés Que li es-tain-dra l'ar-du-re. fla-ma qui l'ar-du-re.
VIII. EIGHT SELECTED RONDEAUX

74. En tes doulz flans
75. S'espoir n'estoit
76. **Tres douz amis**

Jo. Vayllant

1.4.7. **Tres**
3. **Mais**
5. **C'est**

1.4.7. **Ma**
3. **C'est**
5. **Si**

1.4.7. **Cent**
3. **Cou**
5. **Vueil**

---

mille fois, ma dame, ce que j'ay plus qu'autre chose liées dont fayre a mon cuer bonne chose
tout ce que proument t'ay dreay ray

mis tenant me-
m'a vez prou- mis
non mé prou-
blin ne a-
soye mis

---

Tres douz amis
2.8. Est
6. Pour

2.8. A
6. Car

2.8. De
6. Quarr

vos-tre humble response vous
chast eun jour se met en vos
mer-

pour vray trop av-

ma mort

fall-vail-lant

MS: D
77. Conbiens qu'il soyt
78. Loyauté me tient

Garinus

1.4.7. Loy-
3. Con-
5. Sa-

181*

Garinus

2.8. D'en-
6. Co-

136x(7 of meas. 32)

15

25

35
79. Hors suy je bien

1.4.7. Hors
3. Se
5. Car

Hors suy je bien de tres-pite
pour dou chour
J'ay dou lour que tout

2.8. Quant
6. Da-

Je ne truis
me, pour vous

La grant beauté

1.4.7. La
3. Ce
5. Beau-

grant bea- te de vous, ma sou-ve- ray-
pre-
mer jour de l'an a bone es-
tra-
tre-
te, dou chour que sunt en vo de-
may-

20
25
81. Tré doulz regard

Ardent désir de faire vou plaïsir
En vous servant seront tout mon désir
Et que du tout amorous vous obéir.

J'ay pour vous pour ce tout jour serl
tant de dou-
sour fêt a mon cuer an-
ser ne le pouroyt mon-

Quant de mes oïg je
6. Et tel plaïsir faites

Te puis an-con-tier
a mon cuer an-
tout mon sang me fuit et vers ty
que jamais jour y n'a se-ra re-
tret.