

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

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Volume 2: Appendices

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Introductory Remarks

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

APPENDIX A:
EDITED COMPOSITIONS

Editorial Conventions

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

Title, Genre, Source and Composer

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

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

Voices and Denomination of Voices

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

Clefs

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

Signatures

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

Reduction

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

Bar Lines and Ties

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

Time Signatures and Equivalence Signs

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

$$\begin{array}{l} \odot = \frac{9}{8} \quad \textcircled{C} = \frac{6}{8} \\ \circ = \frac{3}{4} \quad \textcircled{C} = \frac{2}{4} \end{array}$$

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

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

Beaming

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

Final Notes

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

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

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

Ligatures, Coloration and Special Note Shapes

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

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

┌	┐	full red coloration
└	┘	void black or white coloration
┌̣	┐̣	void red coloration
┌̣	┐̣	particoloration (half white and black, half red and black or half red and void red.

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

Editorial Additions

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

Manuscript Accidentals, musica ficta and musica recta

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

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

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

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

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

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

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

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

Text

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

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

Text Placement

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

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

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

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

I. Fumeux fume

Rondeau

F-CH 564. f.59r.

Solage

1.4.7. Fu
3. Qu'au
5. Quar

meux
tre
fu

Contratenor

1 Tenor. Fumeux

6

fu
fum
mer

me
met
molt

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

16

Detailed description: This is a musical score for a three-part vocal setting. It consists of four systems of music. Each system has three staves: Soprano (S), Contratenor (Ct), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in French. The first system starts at measure 1. The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 16. The lyrics are: '1.4.7. Fu 3. Qu'au 5. Quar meux tre fu', 'Contratenor', '1 Tenor. Fumeux', '6', 'fu fum mer me met molt', and 'par fu - me - e sa pen - se - e, li a - gre - e,'.

2.8.Fu mce se
6.Tant qu'il ait

22

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment. Measure numbers 22, 27, 33, and 39 are indicated at the start of their respective systems.

27

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment.

33

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment.

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

39

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment.

2. Le mont Aön de Trace

Ballade

F-CH 564, f. 22v.

Anonymous

S

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

Ct

Contraténor

T

1 Tenor

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

6

h

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

11

son beau leur be a me

16

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

21

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

26

53

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

58

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

64

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

71

4.8.12. Se leur a -

musical score for measures 76-80. The system consists of three staves: a vocal line in treble clef with a key signature of one flat and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are "mour" and "il".

76

musical score for measures 81-84. The system consists of three staves: a vocal line in treble clef with a key signature of one flat and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are "po", "voit", and "ac - que".

81

musical score for measures 85-88. The system consists of three staves: a vocal line in treble clef with a key signature of one flat and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are "rir.". The system is enclosed in a double bar line.

85

3. Le grant desir

Ballade

I-MOe5.24, f. 33v.

Matheus de Perusio

S
1. Le grant de
2. Fet tour mon

Ct
Contrepreneur Le grant desir

T
1 Teneur Le grant desir

5
sir que i'ay
cuer mon cuer

9
du re - tour - ner
fondre et sec - chier

13
de vers vous, ma
ain si ma

17

Key signature: one flat (B-flat). Time signature: 3/4. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line has lyrics: "dou - che - da - me - de - va - vi - e - fe - nis - de - de". The piano accompaniment features a bass line with a prominent eighth-note pattern and a treble line with chords and moving lines.

21

Key signature: one flat (B-flat). Time signature: 3/4. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line has lyrics: "lour, jour". The piano accompaniment continues with a similar bass line pattern and treble accompaniment.

24

Key signature: one flat (B-flat). Time signature: 3/4. The system consists of three staves: vocal line, bass line, and piano accompaniment. The system includes first and second endings, marked "1." and "2.". The piano accompaniment features a bass line with a steady eighth-note pulse and a treble line with chords and melodic fragments.

30

Key signature: one flat (B-flat). Time signature: 3/4. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line has lyrics: "en jour.". The piano accompaniment features a bass line with a steady eighth-note pulse and a treble line with chords and melodic fragments.

3. Car vray e mant,

Car vrayemant

34 Car vrayemant

bel le da me

38

d'o nour

42

tant con ne voy

45

49

vous - tre beau - te

Musical score for measures 49-52. The system consists of three staves: a vocal line in treble clef with a key signature of one flat and a 4/4 time signature, and two piano accompaniment staves in bass clef. The lyrics are "vous - tre beau - te".

53

ex - me - re a.

Musical score for measures 53-56. The system consists of three staves: a vocal line in treble clef with a key signature of one flat and a 4/4 time signature, and two piano accompaniment staves in bass clef. The lyrics are "ex - me - re a.".

57

4. N'ys - tra mon cuer, n'ys -

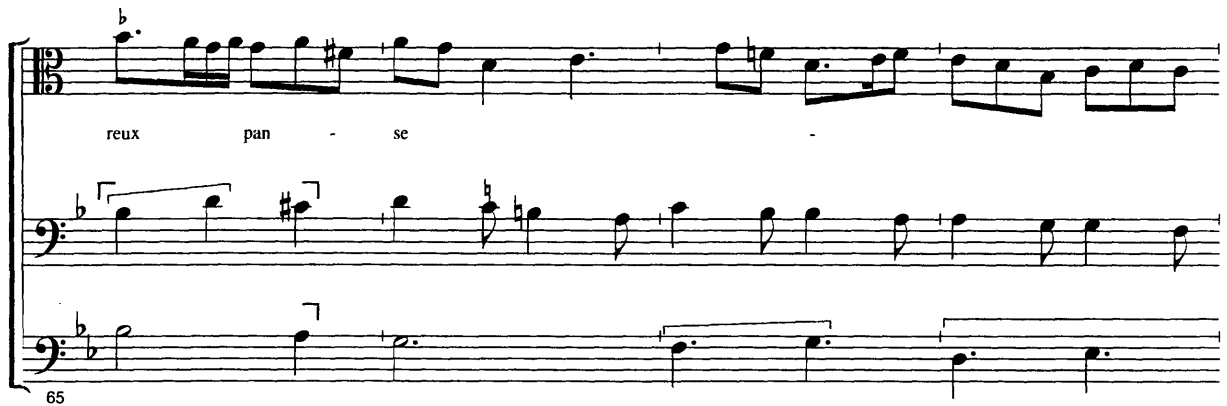
Noystra mon cuer

Musical score for measures 57-60. The system consists of three staves: a vocal line in treble clef with a key signature of one flat and a 4/4 time signature, and two piano accompaniment staves in bass clef. The lyrics are "4. N'ys - tra mon cuer, n'ys -" and "Noystra mon cuer".

61

tra mon cuer de do - le -

Musical score for measures 61-64. The system consists of three staves: a vocal line in treble clef with a key signature of one flat and a 4/4 time signature, and two piano accompaniment staves in bass clef. The lyrics are "tra mon cuer de do - le -".



reux pan - se

65

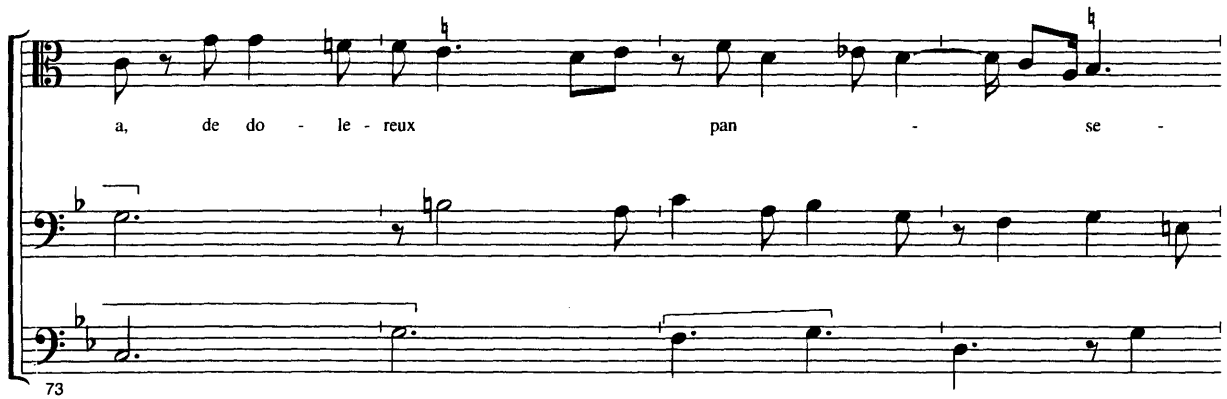
This system contains three staves of music. The top staff is a vocal line with lyrics 'reux pan - se'. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The system number 65 is located at the bottom left.



a, pan - se

69

This system contains three staves of music. The top staff is a vocal line with lyrics 'a, pan - se'. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The system number 69 is located at the bottom left.



a, de do - le - reux pan - se

73

This system contains three staves of music. The top staff is a vocal line with lyrics 'a, de do - le - reux pan - se'. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The system number 73 is located at the bottom left.



a.

77

This system contains three staves of music. The top staff is a vocal line with lyrics 'a.'. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The system number 77 is located at the bottom left.

4. Si con ci gist mon cuer

Ballade

F-CH 564, f. 31v.

Johannes Olivier

S

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

Ct
Contra

T
Tenor

1

5

8

11

con
trois
tu
con
que
ton

ci gist
par - fais
qui tiens
tre - tient,
re - quier
a - mour

mon cuer en grief mar - ti - re Pars a
deux lais, la moi - e ti - re; Le tamps
si com tu vois a ti - re Sans es -
tout au re - vers s'a - ti - re Du des -
fai des - que es si mi - re le lais
et se trop tart me mi - re Puyt que

14

18

24

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

28

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

32

4.8.12. De part

38

au leys, ay

42

Musical score for measures 46-48. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The vocal line begins with a melodic phrase on the word "e", followed by "chas" and "cuns". The piano accompaniment provides harmonic support with chords and moving lines. A fermata is placed over the final note of the vocal line.

46

Musical score for measures 49-51. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The vocal line continues with the words "sa" and "part.". The piano accompaniment continues with harmonic support. A fermata is placed over the final note of the vocal line.

50

5. En nul estat

Ballade

F-CH 564, f. 39v.

Goscalch

Soprano (S) part: Treble clef, 3/4 time signature. Lyrics: 1.En, 2.Car, 5.For, 6.Mais, 9.Droit, 10.Et.

Alto (Ct) part: Bass clef.

Tenor (T) part: Bass clef, labeled "1 Tenor".

Soprano (S) part: Treble clef, key signature of one sharp (F#). Lyrics: nul, soyt, tu, tou, faut, mains.

Alto (Ct) part: Bass clef, key signature of one sharp (F#). Includes a four-measure rest (4).

Tenor (T) part: Bass clef. Includes a four-measure rest (4).

Soprano (S) part: Treble clef, key signature of one sharp (F#). Lyrics: es - tat - n'a - si - grant - fer - me -
que - io - ues - se, - force - et - beau -
ne - preste - a - au - cuns - grant - plen -
tes - fois - en - li - n'a - seu - re -
sou - vent - rai - son - et - lo - yal -
sei - gneur - de - grant - auc - to - grant - ri -

Alto (Ct) part: Bass clef. Includes a four-measure rest (4).

Tenor (T) part: Bass clef. Includes a four-measure rest (4).

(# in MS)

te
te,
te
te
te
te

Come en
Pro - es -
Quant el
Par donne
Sont mis

droyt Ba -
se, lar -
d'a - voir
le tour
et par
en bas

rat se -
lar -
gesse et
d'au -
ne si
for - ce
par fol

lanc mon
grant en -
tres bens -
tres or -
pu - rer
gou -

13

ju
ten
lar
ri
so
ver

18

ge
de
ga
ble
le
ne

23

1. 2. -----#

ment.
ment
ment

ment
ment
ment

27

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

4

33

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

36

Si
Il
Si

vient
li
con - clus

la
e -
mort
scha
qu'en

39

42

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

46

4.8.12. Mais drois Ba - rat a son mais tre

50

ne

53

faut.

6. Belle, bonne, sage

Rondeau

F-CH 564, f. 11v.

Master Baude Cordier

S
Ct
T

1 Tenor. Belle bonne

Contra. Belle bonne

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

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

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

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

5
9
13

Musical score for measures 17-20. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The lyrics are: "dens mon cuer qui a vous se pre-sen - te. de beau - te sur tou - tes ex - cel-len - te." The melody is in the treble clef, and the accompaniment is in the bass clefs. A sharp sign (#) is present above the treble staff in measure 19.

17

Musical score for measures 21-24. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The melody is in the treble clef, and the accompaniment is in the bass clefs. A sharp sign (#) is present above the treble staff in measure 23, with a slur and the number "8.9" above it. The system ends with a double bar line.

21

7. Je ne puis avoir plaisir

Virelai

F-CH 564, f. 24r.

Anonymous

The musical score is arranged in three systems, each with three staves. The top staff is for Soprano (S), the middle for Contralto (Ct), and the bottom for Tenor (T). The lyrics are written below the Soprano staff. The score includes various musical notations such as clefs, time signatures, notes, rests, and ornaments. Fingerings and breath marks are indicated above the notes. Measure numbers 1, 4, 7, and 10 are placed at the beginning of their respective systems.

System 1 (Measures 1-3):

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

System 2 (Measures 4-6):

Tenor: ne re - po ser
 que puis - se tost

System 3 (Measures 7-9):

Soprano: a loi - sir,
 re ve - ir,

System 4 (Measures 10-12):

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

m'a our : gre ne

13

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

16

ne se

19

e qu'en si e che puis

22

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

25

2. Car
3. Et

sou quant

29

ve - nirs de moy ne part
re - mir le douz re - part ar -
de

33

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

37

40

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

43

noy - e; ioy - e.

8. Toute clerte m'est obscure

Ballade

F-CH 564, f. 13r.

Anonymous

1. Tou
2. Je

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

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

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

1
5
9
13

1. e sans tris re tour;

18

2. tour.

23

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

29

ne me puis tray - re. Car quant

33

ie deu ioye a - voir tout

37

This system contains measures 37 through 41. The vocal line begins with a half note 'ie' (F4), followed by quarter notes 'deu' (G4), 'ioye' (A4), and 'a - voir' (B4), ending with a half note 'tout' (C5). The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand with eighth and sixteenth notes.

me mis a la re - ver - se

42

This system contains measures 42 through 46. The vocal line has a half note 'me' (F4), a half note 'mis' (G4), and a quarter note 'a la re - ver - se' (A4). The piano accompaniment continues with a consistent eighth-note bass line and a right hand with eighth and sixteenth notes.

A - mors a vous

48

This system contains measures 47 through 52. The vocal line starts with a half note 'A' (F4), followed by quarter notes 'mors' (G4) and 'a vous' (A4). The piano accompaniment maintains the eighth-note bass line and active right hand.

m'en plaing voir.

53

This system contains measures 53 through 57. The vocal line has a half note 'm'en' (F4), a half note 'plaing' (G4), and a half note 'voir.' (A4). The piano accompaniment continues with the eighth-note bass line and active right hand.

9. Plusieurs gens voy

Ballade

F-CH 564, f. 58r.

Solage

Trip *Triplum*

S

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

Ct *Contratenor*

T *Tenor*

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

e
 e
 e
 ne
 e

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

16

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

21

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

25

2.

de gris
grant pris
ca - mis

30

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

36

ou pe - tis
plus io - lis
pour ce dis

41

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

46

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

50

fai - te
 fai - te
 fay - te

54

4.8.12. Je me tieng

58

This system contains measures 58 through 62. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics 'Je me tieng' are positioned below the vocal line. Measure numbers 58 and 63 are indicated at the beginning and end of the system, respectively.

a un - e

63

This system contains measures 63 through 67. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics 'a un - e' are positioned below the vocal line. Measure numbers 63 and 68 are indicated at the beginning and end of the system, respectively.

Ja - que - te.

68

This system contains measures 68 through 72. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics 'Ja - que - te.' are positioned below the vocal line. Measure numbers 68 and 73 are indicated at the beginning and end of the system, respectively.

10. Medee fu en amer veritable

Ballade

F-CH 564, f. 24v.

Anonymous

S

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

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

Ct

T

1
Tenor

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

5

9

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

12

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

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

16

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

22

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

© MS

26

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

30

re.
re
re,

ne
que
car

bien
ne
vist

34

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle and bottom staves are piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). Measure 34 is marked at the beginning of the system.

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

38

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle and bottom staves are piano accompaniment in bass clef. The music continues in 4/4 time with the same key signature. Measure 38 is marked at the beginning of the system.

a
de
ge

my:
mi:
my:

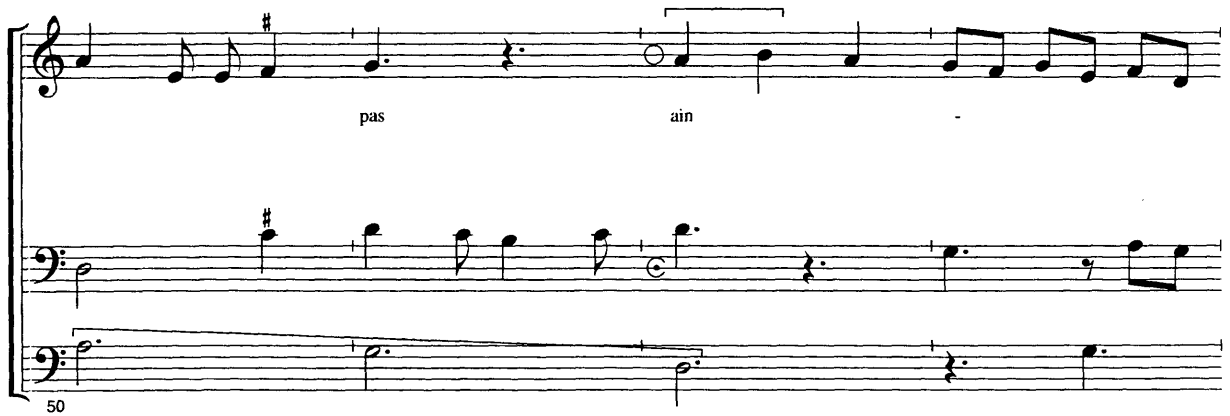
42

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle and bottom staves are piano accompaniment in bass clef. The music continues in 4/4 time with the same key signature. Measure 42 is marked at the beginning of the system.

4.8.12. Ma da - me n'a

46

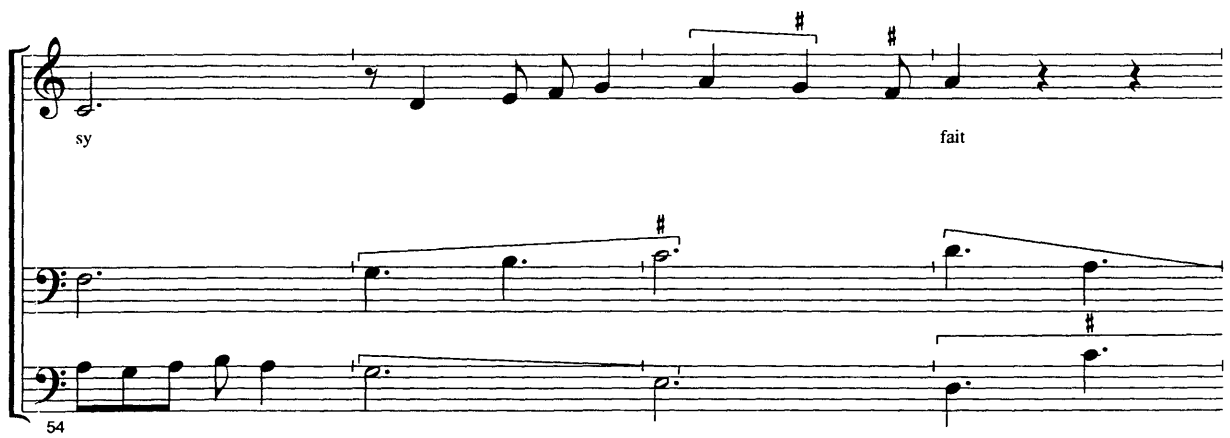
Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle and bottom staves are piano accompaniment in bass clef. The music continues in 4/4 time with the same key signature. Measure 46 is marked at the beginning of the system.



pas ain

50

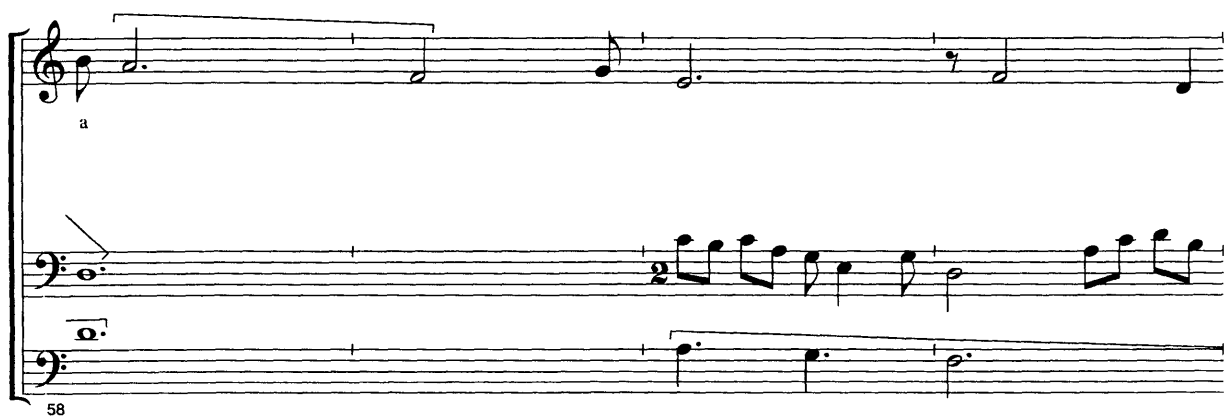
This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'pas' and 'ain'. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a common time signature.



sy fait

54

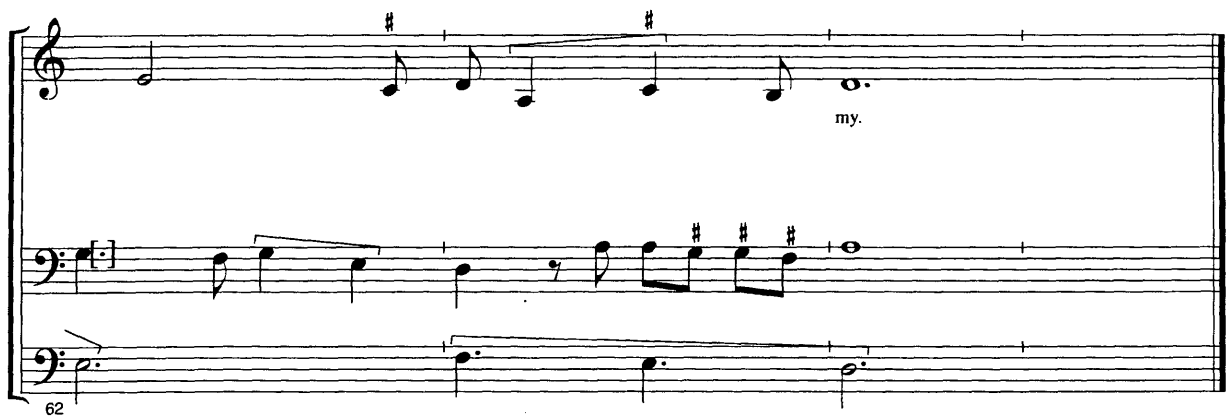
This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'sy' and 'fait'. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature.



a

58

This system contains three staves. The top staff is a vocal line in treble clef with the lyric 'a'. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature.



my.

62

This system contains three staves. The top staff is a vocal line in treble clef with the lyric 'my.'. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature.

11. Cine vermeil

Ballade

F-CH 564, f. 56r.

Anonymous

1. Ci
2. De

Contratenor. Cine vermell

Tenor. Cine vermeil

ne ver - meil,
ta beau - te

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

tan d'a -
Ay, Spar -

4

8

13

musical score for measures 18-22. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line includes the lyrics: "mour chri - pour mon phum, mon fe -".

musical score for measures 23-27. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line includes the lyrics: "äl äi".

musical score for measures 28-31. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line includes the lyrics: "a - mi a - mi pri pri".

musical score for measures 32-35. The system consists of three staves: vocal line, bass line, and piano accompaniment. The vocal line includes the lyrics: "ve ve".

3. Mais le doux cri tes

37

en pi - tie es - me - ü

41

ma do - lour sans Re - pens

45

bien hum - ble - ment con - ce - ü

49

53

A - tant que mon vray hoir

58


m'est per droit re - cou - vre

64

4. C'est le ci - ne

67

ver - meil qui tant



71

est ho - nour -

This system contains three staves of music. The top staff is a vocal line with lyrics 'est' and 'ho - nour -'. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system ends with a double bar line.



75

This system contains three staves of music. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system ends with a double bar line.



80

re.

This system contains three staves of music. The top staff is a vocal line with the lyric 're.'. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system ends with a double bar line.

12. De ce que foul pense souvent remaynt

Ballade

F-CH 564, f. 53v.

Pierre des Molins

S

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

Ct
 Contratenor

T
 Tenor

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

5

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

9

prou
cre
sanz
man
nou
du

12

1.
ver
per.
rer

2.
ver.
der
rer

16

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

20

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

25

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

29

e,
e
e

33

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

37

tre

41

A musical score consisting of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The music is in 2/4 time and features a melodic line in the treble and a bass line in the bass. A fermata is placed over the final note of the treble staff in the fourth measure. The letter 'e.' is written below the treble staff in the fourth measure. The number '45' is written below the first staff at the beginning of the system.

13. De Narcissus

Ballade

F-CH 564, f. 19v.

Master Franciscus

S

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

Ct
Contraténor

T
Tenor

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

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

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

1
5
10
15

quo re - fu - se l'a mor fi -
 taine ou s'a - mor en cli -
 nu de nou - vel par ho -
 sus guer - pi l'a mor tant -
 vue con - vient que mal de -
 mour lasse et a toy s'en cli -

20

ne.
 ne.
 ne

25

ne.
 ne
 ne

30

ne.
 ne
 ne

3. Mi ra
 7. Qui li
 11. Com les

35

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

40

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

44

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

49

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

55

4.8.12. Dont

61

This system contains measures 61 through 66. It features three staves: a vocal line in the upper staff and two piano accompaniment staves below. The music is in a key with one flat (B-flat) and a 3/4 time signature. The vocal line consists of a series of half notes with lyrics: "Dont". The piano accompaniment provides a steady harmonic support with quarter and eighth notes.

l'en cou - vint

67

This system contains measures 67 through 70. The vocal line continues with the lyrics "l'en cou - vint". The piano accompaniment features a more active bass line with eighth notes and quarter notes, while the right hand remains mostly stationary.

puis en - vers

71

This system contains measures 71 through 74. The vocal line has the lyrics "puis en - vers". The piano accompaniment continues with a rhythmic pattern of eighth and quarter notes, providing a consistent accompaniment for the vocal line.

ge - sir mort.

75

This system contains measures 75 through 78. The vocal line concludes with the lyrics "ge - sir mort.". The piano accompaniment features a final cadence with a descending bass line and a sustained chord in the right hand.

14. Alarme, Alarme sans sejour

Mimetic Virelai

F-CH 564, f. 55v.

Grimace

C1

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

C2

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

Ct

A - lar - me a - lar - me

T

1

Tru tru tru

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

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

5

a - lar - me

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

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

A - lar - me a - lar - me

10

a - lar - me a - lar -

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

na - vres suis de tel poin - tu - re que mors suy sans
la - rez en tel a - ven - tu - re de - mou - rir en

14
me

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

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

18

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

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

23

pour que qui me tant de tant de mal en en -

qui me tant de mal en en -

27

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

du du re re qu'ar mer
du re re dont sou

30

1. llies pour moy. en re - quoy.
2. llies pour moy. vent ploure en re - quoy.

vous voe - llies pour moy. vent ploure en re - quoy.

33

15. En remirant vo douce pourtraiture

F-CH 564, f. 39r.

Ballade

Philipoctus de Caserta

S

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

Ct

T

1

Tenor. En remirant

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

4

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

7

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

10

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

13

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

16



1. 2.

19


This system contains the first two measures of the piece. It features a treble clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature. The first measure is marked with a first ending bracket, and the second measure is marked with a second ending bracket. The bass line consists of a simple harmonic accompaniment.



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

26

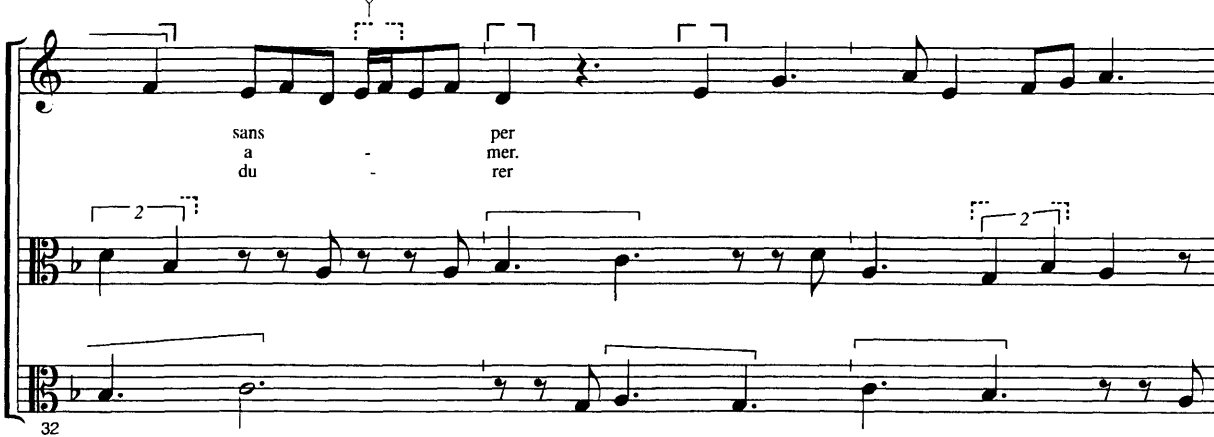
This system contains measures 3 through 11. The vocal line begins with the lyrics. The music continues with the same accompaniment as the first system. There are second ending brackets in measures 7 and 11.



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

29

This system contains measures 12 through 28. The vocal line continues with the lyrics. The music features some rhythmic complexity with eighth notes and sixteenth notes. There are first ending brackets in measures 12 and 14, and second ending brackets in measures 16 and 28.



sans per
a mer.
du rer

32

This system contains measures 29 through 32. The vocal line concludes with the lyrics. The music continues with the same accompaniment. There are first ending brackets in measures 29 and 31, and second ending brackets in measures 30 and 32.

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

35

4. Pour vostre a - mour, da -

39

me,

43

vois lan - guis -

47

A musical score consisting of three staves. The top staff is in treble clef and contains a vocal line with lyrics "sant." written below it. The middle and bottom staves are in bass clef and contain piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The score includes various note values, rests, and dynamic markings such as accents and slurs. The number "51" is printed at the bottom left of the first staff.

16. En attendant souffrir m'estuet

Ballade

F-CH 564, f. 33v.

Jo. Galiot (attr. Philipoctus de Caserta)

S

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

Ct

Contratenor

T

1 Tenor

frir
 puis
 la
 ver
 a
 cho

6

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

11

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

16

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

21

26

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

31

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

38

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

42

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

46

4.8.12. Par sa di - gni - té et

50

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure 48 starts with a treble clef, a key signature of one flat, and a 12/8 time signature. The vocal line begins with a quarter note 'P' and continues with eighth and quarter notes. A fermata is placed over the final note of the system. A double bar line is at the end of the system.

tres no - ble puis - san

54

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure 51 starts with a treble clef, a key signature of one flat, and a 12/8 time signature. The vocal line begins with a quarter note 'tres' and continues with eighth and quarter notes. A fermata is placed over the final note of the system. A double bar line is at the end of the system.

ce.

58

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure 54 starts with a treble clef, a key signature of one flat, and a 12/8 time signature. The vocal line begins with a quarter note 'ce.' and continues with eighth and quarter notes. A fermata is placed over the final note of the system. A double bar line is at the end of the system.