

63. Lorques Arthus

Ballade

F-CH 564, f. 40v.

Johannes Cuvelier

S

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

Ct

T

Tenor

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

6

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

11

16

Hec
Pri
Seig
Tous
Un
S'en

20

tor,
rent
neur,
y
ti
fe

Da
par
da
fu
nan
ra

25

vid,
senz,
me
rent
plain
l'en

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

be - üs,
force et et
et con gran
rat fu
cor et rec

Ja Ray re si trais ci

son son non, on son on.

29

3. Que 7. De 11. Sou

tout nul frir mi-luy li

33

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

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

38

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

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

Ne ment Car qui Lo-uer

43

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

47

51

Com en cil
 Fut mis pour
 Par qui son -

56

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

61

tru pas ou a sa tra ge ge ge

66

4.8.12. Du point crainc tiex

70

En gois seur et fel

74

79

Musical score for three staves, measures 84-88. The score is written in 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature has one flat (B-flat). Measure 84 begins with a half note G4. Measure 85 contains a melodic line in the treble staff and a bass line in the other two staves. Measure 86 continues the melodic line. Measure 87 features a melodic line with a flat sign above it. Measure 88 ends with a whole note G4. The word "lon." is written below the treble staff in measure 88. A dynamic marking $\text{p.} \Rightarrow \text{p}$ is located above the treble staff at the start of measure 85. The number 84 is printed below the bottom staff at the beginning of the system.

64. Ma douce amour, je me doy bien complaindre

F-CH 564, f. 34r.

Ballade

Johannes Simonis de Haspre

S

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

Ct
 Contratenor

T
 Tenor

1

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

5

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

9

Musical score for measures 12-14. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. A tempo marking $\text{♩} \rightarrow \text{♩}$ is placed above the first staff. The music is in 2/4 time. Measure 12 is marked with the number '12' at the bottom left. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical score for measures 15-17. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The key signature has one sharp (F#). The first staff contains two first endings, labeled '1.' and '2.', with accidentals (b, b, b) above the notes. Below the first staff, the lyrics 'roy' and 'e' are aligned with the notes. The second ending is followed by the lyrics 'e' and 'e:'. The number '15' is at the bottom left. The notation includes various rhythmic values and accidentals.

Musical score for measures 18-20. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The key signature has one sharp (F#). The first staff contains a melodic line with various rhythmic values. Below the first staff, the lyrics 'e.', 'e.', and 'e.' are aligned with the notes. The number '20' is at the bottom left. The notation includes various rhythmic values and accidentals.

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

25

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

30

tu re,
 gu re
 pu re

34

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

38

Musical score for measures 41-43. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a fermata over a quarter note, followed by a melodic line with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line in the right hand and a more active bass line in the left hand. The measure number 41 is printed below the first staff.

Musical score for measures 44-46. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line continues with a melodic line, including a fermata over a quarter note. The piano accompaniment continues with eighth-note patterns. The measure number 43 is printed below the first staff.

65. S'aincy estoit

Ballade

F-CH 564, f. 36r.

Solage

S

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

Ct

T

1 Tenor

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

5

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

9 2 2 2

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

13 2 2

1.
 tilz de Ber-ry.
 ment en-chie-ry
 geux et har-di

17

2.
 a - ni
 prou - chan
 tre - son

21

en ty
de li
ot tri,

25

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

30

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

36

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

42

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

48

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

54

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

60

4.8.12. Quar c'est ce - li qui est

68

la flour

72

Detailed description: This system of music contains measures 72 through 75. It features three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and two piano accompaniment staves in bass clef. The vocal line has lyrics 'la' and 'flour'. The piano accompaniment includes various rhythmic patterns and fingerings, with a '2' indicating a second finger in the right hand at the end of measure 75.

du mon - de.

76

Detailed description: This system of music contains measures 76 through 79. It features three staves: a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, and two piano accompaniment staves in bass clef. The vocal line has lyrics 'du mon - de.'. The piano accompaniment includes fingerings '2' in the right hand for the first three notes of the first staff in measure 76. The system concludes with a double bar line and repeat dots in all staves.

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

Ballade

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

Anthonello da Caserta

S

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

Ct

Contrateneur. Amour m'a le cuer mis

T

1 Teneur. Amour m'a cuer mis en tel martire

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

11

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

15

corps et tres se su mu

20

1. e 2. e.

24

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

En tel estat # ms

31

En tel estat

e pour ce n'est il pas

36

41

del tout a

45

se iour

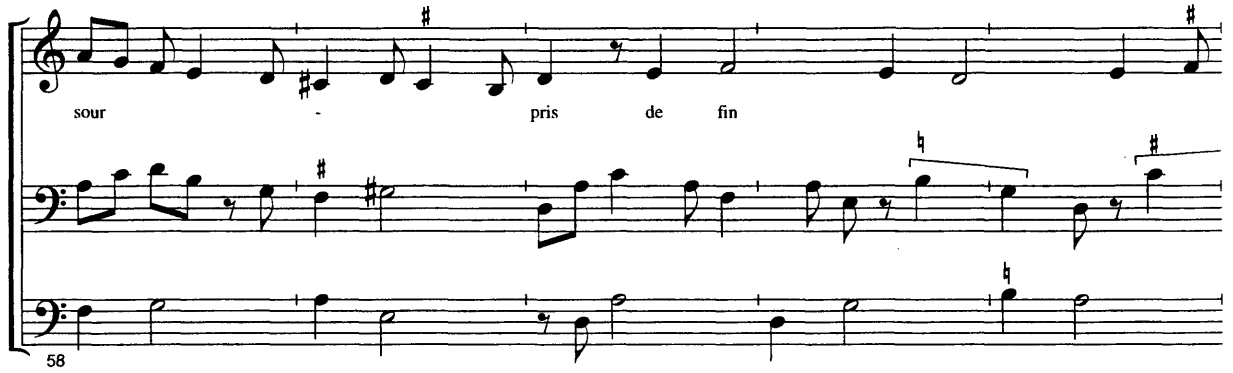
49

4. Celi qui est

54 Celi qui est

li qui est

f. 33r



58

sour pris de fin

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'sour pris de fin'. The middle and bottom staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The system ends with a double bar line.



63

This system contains the next three staves of music. The top staff continues the vocal line. The middle and bottom staves continue the piano accompaniment. The system ends with a double bar line.



67

a mour.

This system contains the final three staves of music. The top staff continues the vocal line with lyrics 'a mour.'. The middle and bottom staves continue the piano accompaniment. The system ends with a double bar line.

67. Tout par compas

Rondeau

F-CH 564, f. 12r.

Magister Baude Cordier

C1

C2

T

1

Tenor cuius finis est 2^a nota

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

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

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

5

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

ses
ses,
ses

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

9

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

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

13

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

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

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

68. Pythagoras, Jobal et Orpheüs

Ballade

I-Tr T.III.2. f. 4v

Johannes Suzoy

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

ta -
lon -
nu -
son

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

re - gre - té et le -

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

1
5
9
13

3. Si doi - vent donc
7. Ou en sont maint

ceux qui or
que je ne

35

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

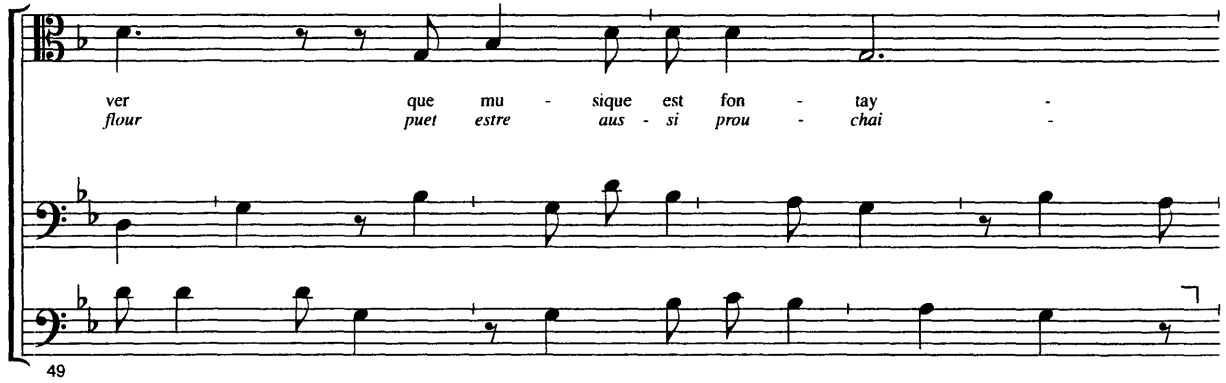
39

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

43

par droit prou
a qui sa

46



ver que mu - sique est fon - tay
flour puet estre aus - si prou - chai

49

This system contains the first three staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment in bass clef, with the bottom staff featuring a figured bass line.



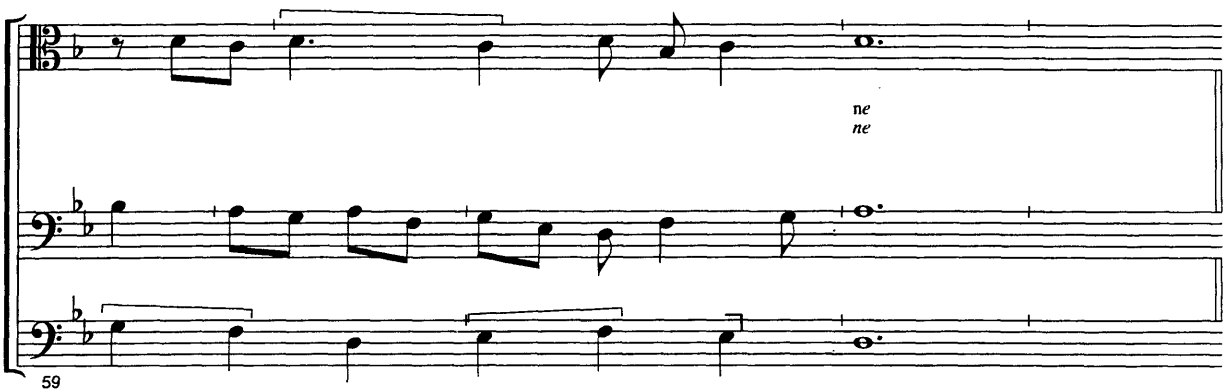
52

This system contains the next three staves of the musical score, continuing the vocal and piano parts from the previous system.



55

This system contains the next three staves of the musical score, continuing the vocal and piano parts.



ne
ne

59

This system contains the final three staves of the musical score on this page. The vocal line ends with the word 'ne' written twice. The piano accompaniment concludes with a final cadence.

4.8. De tou te hon

63

This system contains measures 63 to 66. The vocal line begins with a half note 'De' on a dotted line, followed by quarter notes 'tou', 'te', and 'hon'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand.

nour et d'a - mour

67

This system contains measures 67 to 70. The vocal line has a half note 'nour', a quarter rest, a quarter note 'et', and a half note 'd'a - mour'. The piano accompaniment continues with eighth-note patterns.

sou - ve - ray

71

This system contains measures 71 to 74. The vocal line has a half note 'sou - ve - ray' with a fermata over the final note. The piano accompaniment includes a complex sixteenth-note passage in the right hand, marked with a 2:1 ratio, and a steady eighth-note bass line.

ne

75

This system contains measures 75 to 78. The vocal line has a half note 'ne' with a fermata. The piano accompaniment features a sixteenth-note passage in the right hand, marked with a 2:1 ratio and an 8:3 ratio, and a steady eighth-note bass line.

69. Amans ames secretement

Rondeau

GB-Ob 213, f. 123r.

Magister Baude Cordier

S
1.4.7. A
3. Re
5. Car

mans
cep
qui

Ct
Contratenor Amans.

T
1 Tenor Amans.

a
ues
c'on

5

mes
c'est
ques

se
en
fait

cre
sai
aul

9

te
gue
tre

ment
ment
ment

2.8. Se lon
6. D'a - mour

gue
il

11

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

15

The image shows a musical score for a vocal piece. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The middle and bottom staves are bass clefs. The score is numbered 15 at the bottom left.

APPENDIX B:
CRITICAL NOTES TO EDITED WORKS

Conventions employed in the Critical notes

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

Ascription(s)/Attribution

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

Source(s)

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

Voices

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

Form

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

Clefs

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

Signatures

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

Accidentals, Variants and Emendations

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

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

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

Text

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

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

Text Setting

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

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

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

Editions

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

Bibliography

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

Additional Abbreviations

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

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

Abbreviations of Publications

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

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

1. Fumeux fume

Ascription: Solage.

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

Voices: (S), Ct, T.

Form: Rondeau.

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

Signatures: none.

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

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

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

Text:

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

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

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

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

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

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

2. Le mont Aön de Trace

Attribution: Solage?

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

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

Form: Ballade.

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

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

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

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

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

69 ♯ CH 564 : ■ Fn 26

Ct: 15.1 ♯ CH 564 : ♯ Fn 26 20.1 ♯ CH 564 : ♯ Fn 26 55.3 .♦. Fn 26 : ♦. CH 564

58.1 ♯ CH 564 : ♯ Fn 26 68 ♯ CH 564 : ♯ Fn 26.

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

Text:

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

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

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

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

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

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

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

Editions: FSC 159; PMFC XVIII, 22.

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

Bibliography:

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

3. Le grant desir

Ascription: M<atheus> de Perusio.

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

Voices: (S), Ct, T.

Form: Ballade.

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

Signatures: -, bb(bE), bbbE.

Notation: A late *ars subtilior* style using compound figures and frequent syncopation. The feature which distinguishes this work is the frequency of notated accidentals and the extended scope of effect for each sign. Less common accidentals found in this work include the flat on g, c, f and the sharp on E.

Accidentals: S: *bg* 8.1 | *#c* 16.1 | *bf* 16.2 | *bb* 17.3 | *bb* 20.1 (new staff) | *#F* 23.5 | *#G* 23.6 | *bc* 28.2 | *bg* 30.1 | *bf* 31.1 | *bb* 34.1 | *#F* 39.5 | *bc* 42.3 | *bg* 45.1 | *bf* 48.1 | *bb* 49.1 | *be bc* 57.1 | *bg* 60.2 | *bb'* 64.1 | *#f* 65.4 | *bf* 66.1 | *bg* 69.2 | *bf* 73.4 | *bg* 77.1 | *bf* 78.1. Ct: *bE* (?) 1.1 | *#F* 3 | *#c* 9 | *#b* 12.3 | *#F* 16.1 | *#F* 24.4 | *#E* 29.4 | *#F* 31.3 | *bb be* 34.1 (new staff and section) | *#F* 37.1 | *#b* 39.2 | *#F* 43.3 | *#c* 50.1 | *#b* 51.3 | *be* 54.1 | *#F* 59 | *#c* 65.1 | *#b* 66.1 | *bE* 70.4 | *#F* 72 | *#b* 73 | *#E* 76.4 | *#F* 78.4. T: *#F* 18.1 | *#E* 48.

Emendations: S: 3.3 a] g *MS* Ct: 43.2 c] bflat *MS*.

Text:

Le grant desir que i'ay du retourner

devers vous, ma douche dame de valour,
 fet tour mon cuer fondre et secchier
 ainsi ma vie fenis de jour en jour.
 Car vrayemant, belle dame d'onour
 tant con ne voy voutre beaute exmerea.
 N'ystra mon cuer de dolereux pansea.

3 mon cuer *bis*, 4 de *bis*, 5 d'onour] donohour, 7 Noystra mon cuer *bis* | de dolereux pansea *bis*.

Text Setting: Instances of text repetition occur in this work. (de-)sir 4.6 | ma (douche) 16.2 | fon-(dre) 8.1 | vray-e-(ment) 35.2/36.3.

Comments: A work of frequent chromaticism. The reading presented here agrees for the most part with the interpretation published in Memelsdorff (2000), although my reading was made some time before Memelsdorff's views were drawn to my attention. There are strong indications to suggest the text of this work uses Machaut's ballade *Le grant desir que j'ay de repairier* as a poetic model. Not only are the first five (almost 6) words identical, but the first two syllables of the second line are the same (*devers*), the third line ends in the same infinitive.

Editions: FSM, pp. 3*-5*; FSC 50; PMFC XX, 17; Memelsdorff 2000.

The failings of previous editions of this work (FSC and PMFC XX) in relation to the realisation of the significance of MS accidentals have been described by Memelsdorff 2000. Unfortunately, Memelsdorff's edition is solely for the purpose of demonstrating his reading of MS accidentals in this work. Furthermore, it is based for the most part (but rhythm of Ct 4.1 is erroneously transcribed by Memelsdorff; correct in all other editions) upon the rhythmic interpretation in PMFC XX that contains several errors (also found in FSC) that have been corrected in the present edition. My corrections at S 22.3 (dot after 22.3 is not p.p. but p.d. causing imperfection of Sbr S 22.2; 23.3 is a Min in MS), S 66.4 (Sbr is perfect, consequently 68.6 does not need to be altered) and S 75.2 (S 75.2 cannot be altered as done in FSC and PMFC XX; 76.3 is perfect).

Bibliography:

Memelsdorff, P. 2000, "Le grant desir": Verschlüsselte Chromatik bei Matteo da Perugia', in *Provokation und Tradition : Erfahrungen mit Alten Musik (Festschrift Klaus L. Neumann)*, eds H.-M. Linde and R. Rapp, Stuttgart, pp. 55-83.

4. Si con ci gist mon cuer

Ascription: Jo<hannes> Olivier.

Source: F-CH 564, f. 31v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c2, Ct: c4, T: c4.

Signatures: S: -, Ct: bb, T: bb.

Notation: This work, as Greene states, "is one on the most enigmatic compositions of the *ars subtilior*" (PMFC 18, p. 158). Rather than supplying mensural and proportions signs, some of which may not even been known to the composer of this work (although the scribe of CH 564 may have known such devices), changes in mensuration and the realisation of each part is revealed in the first one and a half strophes of the ballade's text (*vid. Canon*). The note forms employed in this work consist of black *ars nova* forms, to which the *dragma* (\downarrow) is added. This latter note form indicates the duration of three *minime* or a perfect *semibrevis* within the *integer valor* of [3,2].

Canon: As first correctly resolved by Nors Josephson (1970) and refined by Laurie Koehler (1982), the text of this work contains instructions for its realisation. In the S, the section of music bb.13-23 corresponding to the second line must be diminished by a half as indicated by the phrase *pars a moytiet* ('halved into parts') in l. 2. The meaning of ll. 3 and 4 is not clear although they read "of three perfections, leave two, draw out a half/the middle; I advise you time is perfect at this place". The next change in mensuration to [3,2] *proportio quadrupla* at b. 24 is indicated in the fifth line of the text by the phrase *partis an quart* ('divide by a fourth'). The rest of the line leads into the next change in mensuration at b. 29 by instructing that the previous mensuration is simultaneously restored and augmented by a third. This last interpretation is based on my corrected reading of the

original text (*vid. Text*), and improves and corrects all former transcriptions. The refrain then commences in the work's *integer valor* (as suggested by the opening figuration), with subsequent changes in mensuration in bb. 41, 44 & 47 being also understood by virtue of the return of earlier material associated with a particular mensuration.

The instructions hitherto described, which occur in the first strophe of this work's text, apply to only the S. The second strophe contains instructions concerning the realisation of lower voices. The phrase *...tu qui tiens si com tu vois a tire...* ("you who holds thus draw out (sing) as you see (it)") indicates that the T voice (*lat. tenere, Fr. tenir* = 'to hold') should sing the notes as they appear on the page (*ut iacet*), while tenth line specifies that the Ct (*Qui contretient*) should sing the reverse of the S (*tout au revers s'atire du dessus dit a toy*). The meaning of this instruction in the presence of the notated Ct is possibly clarified by the verb *tramer* at the end of l. 11 which indicates the making of something, such as in the specific case of cloth where the verb translates 'to weave'. Whilst the raw material (pitch and relative durations) for the Ct has already been provided, the inverted scheme of mensurations and proportions found in the S provide the pattern on which the Ct weaves its melody, within the set framework or loom that is established the mensurally simple tenor. Koehler (1970, pp. 102-103) provides an elegant assessment of the composer's palindromic symmetry of mensurations in this work. It should be noted, however, that the work's symmetry is imperfect with respect to duration of sections in various mensurations, although there is non-correspondence in length in only three of the eight different mensuration sections (Ct: 1st, 5th & 8th). Last notes in musical sections appear not to hold symmetric value.

Accidentals: none.

Emendations: S: 12.3 \downarrow] \downarrow] MS 14.5 a] b' MS Ct: 1.2 a] G MS 4.3 e] f MS 30.2 a] G MS.

Text:

Si con ci gist mon cuer en grief martire
 Pars a moytiet, Fortune, a ton devis.
 Des trois parfaits deux lais, la moie tire;
 Le tamps parfayt sur ce point ie t'avis.
 Partis an quart, la quartie part ravis
 Augmente an tierch par ton sort ceste part
 De part au leys, aye chascuns sa part.

Et tu qui tiens si com tu vois a tire
 Sans estrengier feras a tez amis.
 Qui contretient, tout au revers s'atire
 Du dessus dit a toy qui m'az tramis
 En desespoir ou d'un divers tamis
 M'ont tamisiet or pri que de ma part
 De part au leys, aye chascuns sa part.

Ce que requier fai desque es si mire
 Ie lais cuidier si doy estre remis
 En ton amour et se trop tart me mire
 Puy que supli n'en doy estre demis
 Soyt aprochiet pour mon confort comis
 J'y fais pour Dieu rayson y soit a part
 De part au leys, aye chascuns sa part.

3 deux] dex MS 5 quartie] quarta MS 6 augmente] angirente MS 8 Et] e MS 8 feras *om.* MS, *em.* Koehler 1982
 13 pri] pui MS 15 fai] fa MS.

Text Setting: con ci 8.3/9.4 | a moy-(tient) 14.1/14.1 | a ton de-vis 17.3/17.4/18.1/18.3 | part (refrain) 42.1 | au ley ay-(e) 45.2/45.3/46.2 | sa 48.1 (ornament to 47.1).

Comments: Although the text ostensibly functions as instructions revealing the performance solution, it is couched in terms drawn from l'amour courtois in that the lover (and musician) is imagining his heart before him divided into various proportions. In the conventions of *l'amour*

courtois, the only cure for this 'ailment' is his restoration to his lady's favour. The text allows for the conjecture that the work may have been notated originally in the shape of a heart, as is found in the later work *Belle, bonne, sage* by Baude Cordier. In the text of this work the poet-musician plays upon the notion of giving his heart to his lady when he writes *vous fais le don d'une chanson nouvelle/ dedens mon cuer qui a vous se presente* (I make you a gift of a new song in my heart which is presented to you), perhaps suggesting the musical 'heart' was given to a patroness during the work's performance.

Facsimiles: Koehler 1982, p. 118.

Editions: Josephson 1970, pp. 49-50; FSC 76; PMFC XVIII, 41; Koehler 1982, pp. 113-117.

The solution in FSC based upon sectional note counts is unsatisfactory and warrants no further comparison. PMFC XVIII largely replicates the groundbreaking interpretation in Josephson 1970, including erroneous reading at Ct 10 and the typographical error at S 40. Koehler 1982 corrects several errors in Josephson 1970, including Ct 10.1 (adopted here) and S 40. There is no need, however, to divide the ligature commencing at Ct 3.1 as all *breves* of the ligature (first two notes are Sbrs at a 2:3 proportion) are in the 4:1 proportion. My reading at S 7.3-12.3 differs from Koehler in that 7.3 is read as Sbr rest as appears in MS and 12.3 is emended from *dragma* to Sbr. Ct 1.2 *em.* to *a* rather than *F* as Koehler. Unlike here, Koehler modifies final durations at end of each section and reduced durations in diminished sections by a further one or two degrees (i.e. 1:8 and 1:16).

Bibliography:

Josephson, N. S. 1970 'Vier Beispiele der ars subtilior', *Archiv für Musikwissenschaft*, vol. XXVII, no. 1, pp. 41-43.

Koehler, L. 1982, 'Subtilitas in Musica: A Re-examination of Johannes Oliver's "Si con cy gist"', *Musica Disciplina*, vol. XXXVI, pp. 95-118.

5. En nul estat

Ascription: Goscalch (CH 564)

Sources: F-CH 564, f. 39v; F-Pn 6771, f. 79v.

Voices: CH 564: (S), (Ct), T; Pn 6771: (S), Ct, T.

Form: Ballade.

Clefs: MSS: (6 lines) S: c3, Ct: c5, T: c5;

Signatures: none.

Notation: This example of *ars subtilior* style notation employs black French *ars nova* notes in conjunction with the *dragma* (♯) and *semibrevis caudata* (♯). The *caudata* indicates the duration of 3 or 4 1/2 *minime* (depending on mensuration), while the *dragma's* duration equals 1 1/2 *minime*. There is a further complication in this work is the need to diminish the durations of note values in various sections of the work in each voice. Although the canon remains cryptic, it does hint at these relationships by specifying 2 on 3 is diminished. However, it is obvious that points at which diminution is used in the piece must be determined by comparison of the length of different sections in each voice. Günther (1960) demonstrates a method for identifying diminution by comparison of the notation of the musical rhyme found at the end of the second couplet and refrain. The use of this proportionality, while viewed as a necessary device employed to avoid conundra of mensural notation, is frequently notationally superfluous and belies, as stated by Günther, Josephson and G.K. Greene, a mathematical interest in musical form as perceived by the reader of the notation and not necessarily the auditor. The actual transcription and representation of these notational devices is only approximated in this transcription – a case where the yawning chasm between mensural notation and modern common practice notation is very apparent.

Mensural Signs: Fractions employed in this work are not proportion signs. Instead, they are alternative mensuration signs whose lower numeral indicates *tempus* (2=perfect, 3=imperfect) and the upper numeral indicates the prolation. Some signs appear to be absent from CH 564 (S 37.1).

Minime are equivalent between mensurations, including [2,2].

Canon: CH 564: *Canon balade 2 prout iacet 3 in figuris .1. Tenor .1. de modo semper maiori. Contratenor .2. superior .3. Per tercium decantetur Per medium -3-/-1-/-2-*. (Ballade's Canon 2 as it lays, 3 in the figures, Tenor always of the major mode. Contratenor 2 above 3 by a third is discarded, by half.)

Accidentals: CH 564: S: ♯c 54.1. Pn6771: Ct: ♯F 45 (*super notam*).

Variants: S: 1.1 CH 564 : Pn6771 18.3 (orig.) CH 564 :
 Pn6771 24.1, 24.5 CH 564 : Pn6771 33 $\frac{3}{3}$ CH 564 : $\frac{2}{3}$ Pn6771 36.1 CH
564 : Pn6771 44.4 CH 564 : Pn6771 46 $\frac{3}{2}$ CH 564 : $\frac{3}{3}$ Pn6771 51.1 CH 564 :
 Pn6771.
Ct: 1 CH 564 : om. Pn6771 6.3 CH 564 : Pn6771 7.5 CH 564 : Pn6771 8.1
 (FGabcbabGFED) CH 564 : (FGabcbabgaGFED)
Pn6771 10.2 orig. 16.2 CH 564 : Pn 6771 24.2
(DF[?]DEGaba) (orig. [DFDCEGaba]) CH 564 : (DFDCEGaba) Pn6771
33 $\frac{3}{3}$ Pn6771 : om. CH 564 34.5 CH 564 : om. Pn6771 36.1 CH 564 (orig. as Pn 6771
eras.): Pn6771 38.1 $\frac{2}{2}$ CH 564 : $\frac{2}{3}$ Pn6771 39.5 $\frac{2}{3}$ CH 564 (over eras. []):
 $\frac{3}{2}$ Pn6771 41.3, 43.1 CH 564 : Pn6771 42.1 a CH564 : G Pn6771 46 $\frac{2}{3}$ Pn6771 :
om. CH 564 47.3 CH 564 : Pn6771 48.3 CH 564 : Pn6771 49 $\frac{2}{3}$ CH 564 : om.
Pn6771 51 $\frac{2}{2}$ CH 564 : om. Pn6771.
T: 9.2 CH 564 : Pn6771 10.2 (orig. , 2nd stem eras.) CH 564 : Pn6771 22
 CH 564 : om. Pn6771 39.1 CH 564 : Pn6771 41 CH 564 :
Pn6771 42.2 D CH564 : C Pn6771 42.3 CH 564 : Pn6771 51.4 E CH 564 : D
Pn6771 52 CH 564 : Pn6771.

Emendations: S: 18.4 CH 564 20.2 MSS *Ct:* 24.1 (E) om. MSS *supplevi* 36.1 Pn6771
: CH564, em. sicut Pn6771 44.1 (ab) CH 564 Pn6771, exp. 46 $\frac{3}{2}$ Pn6771, *supplevi* CH 564
48.3 CH564 : Pn6771 *T:* 13.1 MSS 18.1 F] E MSS 33 *modus perfectum* 40.3
exp. CH 564

Text:

En nul estat n'a si grant fermete
Come en droyt Barat, selonc mon Jugement.
Car soyt que iouesse, force et beaute,
Proesse, largesse et grant entendement
Faitent aucunz avantier tres grandement
Si vient la mort qui l'esprent et assaut
Mais drois Barat a son maistre ne faut.

Fortune preste a aucuns grant plente
D'onnor d'avoir *et* d'autres bens largament

Mais toutes fois en li n'a seurete
 Qu'elle tourne si tres orriblement
 Qu'il n'est tan sage que sache trouver oint
 Il li eschape sans fayre le saut
 Mais drois Barat a son maistre ne faut.

Droit faut souvent raison et loyalte
 Par donne *et* par force puyer solement
 Et mains seigneur de grant auctorite
 Sont mis en bas par fol gouvernement
 Et l'estat comun change legierement
 Si conclus qu'en tous estas a default
 Mais drois Barat a son maistre ne faut.

1 En CH 564 : Car Pn6771, cf l. 3 2 Jugement Pn6771 : vagement (visement?) CH 564 3 iouesse CH 564 : iouese Pn6771 | beaute CH 564 : biaute Pn6771 4 entendement] entededement CH 564 : ...dement Pn6771 5 font fait auoiniz CH 564 : Facent aucuns Pn6771 | grandement] grant dement CH 564 : gran... Pn6771 6 Si vient la mort CH 564 : Su men li mort Pn6771 7 maistre CH 564 : meistre Pn6771 8-21 *desunt* Pn6771 8 aucuns] acuns CH 564 9 et *om.* CH 564 11 quant elle] q'i.elle CH 564 16 donne et] dons CH 564 17 de *om.* CH 564 19 et *om.* CH 564.

Text Setting: The text is imperfect, requiring numerous small emendations (see Critical Apparatus).
CH 564: grant fer-me-(te) 11.3/12.2/13.1 | (ju-)ge-ment 24.3/24.5 | a-van-tier 36.1-/36.2/36.2+/
 (gran-)de-(ment) 37.7 | si vient 40.4/40.5 | (mais-)tre 48.4.

Comments: A synopsis of the text runs as follows: Deceit rules the world. While fortune and honour may bring its rewards, they are they cannot be relied upon like deceit. Many rulers use deceit, but deceit needs no master.

The text in Pn6771, which consists of the first strophe only, is poor suffering several omissions. There are, however, elements preserved in Pn6771 which improve the text of CH 564.

The unusual mensural signs are retained in this transcription, and should be read accordingly: the lower numeral indicates the division of the minim and the upper numeral indicates the division of the crochet.

The passage commencing at S 18.3 is problematic in both sources, with the possibility that it was corrupted well before it appeared in its two extant transmissions. The transcript presented here seeks to redress several problems of counterpoint largely through restoration of the original reading.

Editions: FSC 32 (CH 564*); PMFC XIX, 58 (CH 564); Josephson 1970.

The present reading offers several improvements over previous editions Josephson 1970 and FSC, often arising from the simple consideration of *modus* being major rather than minor in specific passage of diminution. PMFC XIX largely follows Josephson 1970 and is not consider further. Josephson's reading at S 1.3-2.5 is incorrect, and the reading here reflects that also found in FSC. Ct 13.1-15 differs from previous editions that all read 13.1 as a *longa* – it is a *Br* in CH 564. The problems with the passage at S 18.2-20.4 in CH 564 are discussed in the body of this study. Unlike any previous edition, the reading here restores the original reading found in CH 564 but 20.2 *em.* Similarly, the original reading is restored at Ct 24. The rest in T 22 reflects *Sbr pausa* in CH 564: Josephson *em.* to *Br pausa* and FSC *exp.* At T 33, *modus* is read major (hence T 33.2 altered, and T 35.2 does not extent into T 36 as in Josephson 1970). All previous editions incorrectly read this passage in minor *modus*. Ct 36.1 *em.* according to Pn 6771. Interpretation of *dragne* at S 36.5 and S 38.2 is incorrect in all previous editions. Their meaning is described above. Unlike here, Ct 38.1 is not read in 2:1 proportion by all previous editions, resulting the need to emendation in 39 (Josephson 1970) or 43.2 (FSC).

Bibliography:

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 283-285.

Josephson, N. S. 1970, 'Vier Beispiele der ars subtilior', *Archiv für Musikwissenschaft*, vol. XXVII, no. 1, pp. 43-45.

6. Belle, bonne, sage

Ascription: Magister Baude Cordier

Source: F-CH 564, f. 11v.

Voices: (S), Ct, T.

Form: Rondeau.

Clefs: (5 lines) S: c2; Ct: c4; T: c4.

Signatures: -, -, -.

Notation: The notation employed in this work, whilst employing devices in common with the *ars subtilior* style, such as void notation for *sesquitercia* at the *minima*, does however contain notational conventions substantially removed from the body of *ars subtilior* works. Notable is the use of the proportions *tripla*, *dupla* and *subsesequioctava* (8:9) denoted by the signs 3, \ominus and fraction $\frac{8}{9}$ respectively. Also significant is the cumulative nature of proportions in this work, that is the proportion is relative the immediately preceding mensuration of each particular part. The association of cumulative proportionality with Indo-Arabic fractions appears to be a development which occurs in the first decades of the fifteenth century.

Mensural Signs: Apel (ApelN, p. 425) confuses issues by considering \textcircled{C} in this work as a sign of augmentation whereby *minime* governed by it are double the duration of *minime* governed (implicitly or explicitly) by *integer* mensurations with minor prolation (\textcircled{O} , \textcircled{C}) and their proportional derivatives. Certainly, this usage is evident on the continent in *tenores* of *cantus firmus* settings of the polyphonic Mass in the second half of the fifteenth century including Antoine Busnoys' *Missa O Crux lignum* and the *L'homme armé* settings by Busnoys and his contemporaries (*vid.* Taruskin 1986, p. 283). It is also evident in the T of Gilles Binchois' *Nove cantum melodie* (Bent 2000, p. 307). This usage seems to have been adopted from the English practice current in the first half of the fifteenth century, with the earliest evidence of its use occurring in the Old Hall manuscript (Busse Berger 1993, p. 89). These practices, however, are distinct from those found in *Belle, bonne, sage*. \textcircled{C} does not occur in the T (which is in minor prolation throughout), but in the S and Ct. Major prolation between these voices is *minima*-equivalent. *Belle, bonne, sage* also uses a cut minor prolation sign (\ominus) to indicate a 2:1 proportion in relation to \textcircled{C} . If we follow Bent's conclusions (2000, pp. 308-9), the stroke in this cut sign in *Belle, bonne, sage* serves to confirm a mensural relationship with uncut signs. Given this and the use of major prolation in the S and Ct, it must be concluded that this work's notation is dissimilar to later examples using augmenting major prolation in one voice. This and evidence of *minima* equivalence shared between uncut major and minor prolations in another work by Cordier, *Aman, ames secretement* (See below p. 422) provides the bases for the *integer* interpretation of \textcircled{C} adopted here. *Minime* are, therefore, halved in sections governed by \ominus .

Accidentals: S: $\#c$ 8.5 | $\#f$ 10.4. Ct: $\#c$ 10.3 | $\#c$ 19.3. T: $\#c$ 12.1.

Text:

Belle, bonne, sage, plaisant et gente
 A ce iour cy que l'an se renouvelle
 vous fais le don d'une chanson nouvelle
 dedens mon cuer qui a vous se presente.

De recepuoir ce don ne soyés lente
 Je vous suppli, ma douce damoyselle,
 Belle, bonne, sage, plaisant et gente
 A ce iour cy que l'an se renouvelle.

Car tant vous aim qu'ailleurs n'ay mon entente
 et sy scay que vous estes seule celle
 que fame aves que chascun vous appelle.

flour de beaute sur toutes excellente.

Belle, bonne, sage, plaisant et gente
 A ce iour cy que l'an se renouvelle
 vous fais le don d'une chanson nouvelle
 dedens mon cuer qui a vous se presente.

4 cuer] *pictura cordis* MS 9 qu'ailleurs] que ailleurs MS.

Text Setting: (plai-)sant 5.3 | se 10.1 | re-nou-(vel) 10.4/10.5.

Comments: This work is one of two more recent works by Baude Cordier inserted into the front of Codex Chantilly. The work is written in the shape of a heart, and employs the device of the fleur de lis. Nigel Wilkins identifies the acrostic 'BAVDE' in the first four lines (Nigel Wilkins, 'The late mediaeval French lyric: with music and without', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther and L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, 1984, p. 170).

Editions: CMM 11/i, pp. 9-10; PMFC XVIII, 1.

The edition provided here provides a consistent reduction of durations. S 10.6 reflects the durations written in MS. No editor has indicated that passage at 22.7 is a cumulative 8:9 proportion. All previous editions have barring which suggests [2,3] is augmented notation, i.e. barring at *tempus* in [3,2] *dim.*

Bibliography:

ApelN, pp. 425-6.

Bent, M. 2000, 'The use of cut signatures in sacred music by Binchois', in *Binchois Studies*, eds A. Kirkman and D. Slavin, Oxford, pp. 277-312.

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 278-282.

Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, p. 102.

Taruskin, R. 1986, 'Antoine Busnoys and the L'homme armé tradition', *Journal of the American Musicological Society* 39, no. 2, pp. 255-293.

7. Je ne puis avoir plaisir

Sources: F-CH 564, f. 24r; I-MOe5.24, f. 20v; I-Fn 26, f. 104v-105r.

Voices: *MOe5.24:* S, Ct, T; *CH 564:* (S), (Ct), T; *Fn 26:* (S), Ct, T.




Form: Virelai.

Clefs: *CH 564:* (6 lines) S: c3, Ct: F4, T: F4; *MOe5.24:* (5 lines) S: c3, Ct: F3, T: c3 (but F3); *Fn 26:* (6 lines) S: c3, Ct: F3, T: F3.

Signatures: *MSS:* bb, bE, bE.

Notation: *Ars subtilior*, using red and black *dragme*, black *semibreves caudate*, and many occurrences of mensuration signs (54).

Mensural Sigis: The frequent occurrence of the signs ○ and ⊙, often in quick succession, illustrates the process of substitute coloration. Signs are used in the place of coloured inks to indicate changes in *tempora*. The sign ⊙ occurs always in close proximity to the special note shapes c and d. The

combination of these note shapes with the sign ⊙ appears to be an effort to re-inforce the proportional relationship required in these passages, i.e. ⊙  = ⊙  = ⊙ . The presence of substitute coloration at the *tempus* level (*minime* and *semibreves* are equivalent), in conjunction

with the sesquitercia relationship at the *semibrevis* level required for $\circ \downarrow \downarrow \downarrow \downarrow$, strongly suggests that this work survives in a type of augmented notation, whose durations must be diminished (by a half) in their actual performance.

Accidentals: CH 564: S: ♭b 3.1 | ♭b 20.1; Ct: ♯F 44.1. MOe5.24: S: ♯b 2.4 | ♯b 45.5; Ct: ♯F 43.2. Fn 26: ♯b 3.1 | ♯b 20.1; Ct: ♯F 44.1.

Variants: S: 2.4 \circ *CH 564 Fn 26: C MOe5.24 4.3* \circ *CH 564 Fn 26: C MOe5.24 8.6*

$\downarrow \downarrow \downarrow \downarrow$ *CH 564 Fn 26: ♦♦♦♦* $\downarrow \downarrow \downarrow \downarrow$ *MOe5.24 10.2* \circ *CH 564 Fn 26: C MOe5.24 15.1*

\downarrow *CH 564 Fn 26: MOe5.24 17.1* \circ *CH 564 Fn 26: C MOe5.24 23.1* $\downarrow \downarrow \downarrow \downarrow$ *CH*

564: ♦♦♦♦ *Fn 26: □* $\downarrow \downarrow \downarrow \downarrow \downarrow$ *MOe5.24 27.1* \circ *CH 564 Fn 26: C MOe5.24 27.4* ♦♦

CH 564 Fn 26: ♦♦ *MOe5.24 29.1* \circ *CH 564 Fn 26: □* *MOe5.24 32.1*

$\downarrow \downarrow \downarrow \downarrow$ *CH 564 Fn 26: ♦♦♦♦* *MOe5.24 33.5* \circ *CH 564 Fn 26: C MOe5.24 35.1*

$\downarrow \downarrow \downarrow \downarrow$ *CH 564 Fn 26: ♦♦♦♦* *MOe5.24 37.3* ♦♦♦ *CH 564 Fn 26: MOe5.24 38.1*

\circ *CH 564 Fn 26: C MOe5.24 39.2* \downarrow *CH 564: C* *Fn 26: MOe5.24 41.3* \downarrow

CH 564 Fn 26: ♦ *MOe5.24 42.1* \circ $\downarrow \downarrow \downarrow \downarrow$ *CH 564 Fn 26: C* $\downarrow \downarrow \downarrow \downarrow$ *MOe5.24 43.1* \downarrow

CH 564 Fn 26: MOe5.24 45.1 $\downarrow \downarrow$ *CH 564: MOe5.24* *Fn 26: MOe5.24*

Ct: 7.3 \circ *CH 564 Fn 26: C MOe5.24 9.2* \circ *CH 564 Fn 26: deest MOe5.24 11.3* \circ *CH 564*

Fn 26: C MOe5.24 15.6 \downarrow *CH 564 Fn 26: MOe5.24 17.1* \circ *CH 564 Fn 26: C*

MOe5.24 20.4 \circ *CH 564 Fn 26: C MOe5.24 25.4* \downarrow *CH 564 Fn 26: MOe5.24*

26.3 \circ *CH 564 Fn 26: C MOe5.24 30.4* \downarrow *CH 564 Fn 26: MOe5.24 36.3* \downarrow *CH 564*

Fn 26: MOe5.24 37.5 \downarrow *CH 564 Fn 26: MOe5.24 38.2* \circ *CH 564 Fn 26: C*

MOe5.24 39.4 \circ *CH 564 Fn 26: C MOe5.24 40.5* \downarrow *CH 564 Fn 26: MOe5.24 42.5*








\downarrow *CH 564 Fn 26: MOe5.24 43.1* \downarrow *CH 564 Fn 26: MOe5.24 7.3* \downarrow

CH 564 MOe5.24: Fn 26

T: 4.4 \downarrow *CH 564 Fn 26: MOe5.24 8.1* \downarrow *CH 564 Fn 26: MOe5.24 10.1* \downarrow

\downarrow *CH 564 Fn 26: MOe5.24 17.1* \downarrow *CH 564 Fn 26: MOe5.24 24.3*

\downarrow *CH 564 Fn 26: MOe5.24 27.3* \downarrow *CH 564 Fn 26: MOe5.24 30.1* \downarrow *CH*

564 Fn 26 :  MOe5.24 34.3  CH 564 Fn 26 :  MOe5.24 41.3  CH 564 :
 Fn 26 MOe5.24 41.3  CH 564 :  MOe5.24 Fn 26.

Emendations: CH 564: Ct: b.43: dot after first sB is an error. MOe5.24: T: C clef should be read as an F clef.

Text:

Je ne puis avoir plaisir
 ne reposer a loisir,
 Car riens ne truis qui m'agree,
 las, con dure destinee
 qu'en si me convient mourir.

Car Souvenirs de moy ne part,
 Ardans Desir bruist et art
 mon cuer qui en l'armes se noye;

Et quant remir le doulz regart
 de vous, dame, que dieux gart,
 en moy est morte toute ioye.

Pour quoy riens tant ne desir
 que puisse tost reveir,
 vous qui estes aournee
 de tous bien et copasee
 che puis dire sans mentir.

Je ne puis [avoir plaisir
 ne reposer a loisir,
 Car riens ne truis qui m'agree,
 las, con dure destinee
 qu'en si me comment mourir.]

Incipit solum Je ne puis avoir plaisir MOe5.24 Je ne puis avoyr plasir ne reposer Fn 26 5 mourir *supplevi*.

Text Setting: CH 564: puis a-voir plai-sir ne re-po-(ser) 2.4/2.5/3.1/3.4/4.3/4.5/5.6 | Car riens ne truis qui m'a-gre-e 8.4/9.5/10.2/10.3/11.1/11.2/11.3/16.3 | las 16.4 | (con-)vient 27.6 | (sou-)venirs 33.8/34.2 | de moy ne 34.4/35.1/35.3 | et art 38.1/38.3.

Comments: Diminution is required for this work, resulting in a transcription using measure lines at the *longa* instead of the *brevis*.

Editions: PMFC XVIII, 25 (CH564); FSC 200 (CH 564*).

PMFC XVIII reduces note duration by 1:8 in response to the view that the work in *dim.* FSC transcribes in 3/4 time.

Bibliography:

ApelN, pp. 410-414.

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 5.

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 293-294.

8. Toute clerte m'est obscure

Sources: F-CH 564, f. 13r; I-Fn 26, ff. 105v-106r.

Voices: (S), Ct, T.

Form: Ballade.





Clefs: **CH 564:** (6 lines) *S:* c4, *Ct:* c5, *T:* c5, F3; **Fn 26:** (6 lines) *S:* c3, *Ct:* F3, c5.



Signatures: **MSS:** *S:* bb, *Ct:* bEbb, *T:* bEbb.

Notation: *Ars nova* note forms employed throughout. Integer valor [3,2].

Accidentals: **CH 564:** *S:* #f 36.1 | #F 52.2. *T:* b 19.1 | #F (a?) 38. *Ct:* none. **Fn 26:** *S:* #F 19.2 | #f 36.1 | #b 42 | #F 52.2. *T:* b 19.1. *Ct:* none.

Variants: *S:* 8.3  **CH 564:**  **Fn 26** 11.1     **CH 564:**     **Fn 26** 24.1  **CH 564:** 

Fn 26 37.2 e **CH 564:** g' **Fn 26.** *Ct:* 10.3   **CH 564:**   **Fn 26.** *T:* none.

Emendations: *S:* 34.1   *MS* 37.1 g] a *MS.* *Ct:* 47.4-5 F G *MS.*

Text:

Toute clerte m'est obscure,
et toute biaute laydure,
et toute ioye tristour;
Je n'ay d'esbatement cure
quant ie ne voy la figure
ont m'espour c'est sans retour.
Ha, Fortune! trop contrayre
mes fus dont ne me puis trayre.
Car quant ie deu ioye avoir
tout me mis a la renerse
Amors a vous m'en plaing voir.

Incipit solum Fn 26 10 reverse] renerse CH 564.

Text Setting: **CH 564:** (cler-)te m'est ob-scu-(re) 7.3/7.5-8.1/8.2/8.3 | tris-tour 18.5/19.2 | re-tour 24.1/24.3 | (A-)mors 50.2-4 | voir 55.2.

Comments: This work is another in the group of compositions employing no special notational devices but frequent syncopation and displaced cadences, cf. *Fuions de ci.*

Editions: FSC 176; PMFC XVIII, 3 (CH 564).

I have adopted the correction suggested in Günther 1984 at S 9.2. PMFC XVIII and FSC *em.* 9.2 from Sbr (MSS) to Br, resulting in a disjunct and problematic reading up to S 17. PMFC XVIII omits any indication of *coronae* found in CH 564 at BB. 42 and 44.

Bibliography:

Günther, U. 1984, 'Sinnbezüge zwischen Text und Musik in ars nova und ars subtilior', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther and L. Finscher, *Göttinger Musikwissenschaftliche Arbeiten* 10, Kassel, pp. 232-4.

9. Pluseurs gens voy

Ascription: Solage (CH 564).

Sources: F-CH 564, f. 58v; I-Fn 26, ff. 106v-107r (Textless).

Voices: **MSS:** S, Trip, Ct, T.







Form: Ballade.

Clefs: **MSS:** (6 lines) *S:* c3, *Ct:* c5, *T:* c5, *Trip:* c2.

Signatures: none.

Notation: Black French ars nova note forms in [2,3]. The work contains no rhythmic complexities and it is representative of a late *ars nova* style.

Accidentals: **CH 564:** *S:* h_g 1.1 | h_g 14.1 | h_c 16.3 | h_g 27.3 | h_g 42.2 | h_f 47.2 | h_c 50 | h_g 56 | h_c 63.1. *Trip:* h_f 5 | h_g 17.1 | h_c 44.1. *Ct:* h_c 61.1. *T:* h_c 36.1. **Fn 26:** *S:* #g 1.1 | h_g 14.1 | #c 17.2 | #a (for g) 27.3 | #a (for g) 42.2 | h_f 47.2 | #c 50 | #g 56 | #c 63.1 | #g 66.1. *Trip:* h_f *del.* 5 | #a (for g) 17.1 | #c 44.1. *Ct:* h_c *del.* 61.1. *T:* h_c 36.1.

Variants: *S:* 22.1  **CH 564:**  **Fn 26** 26.1  **Fn 26:**  **CH 564** 53.1  **CH 564:**  **Fn 26.**

Trip: 52.1 ◆◆◆◆◆◆◆◆. (ga'b'a'a'ggfa') *add., del. Fn 26.*

Ct: 31.1 ♪ ♪ CH 564 : ♪ ♪ Fn 26 68 ♪ ♪ CH 564 : ♪ ♪ ♪ ♪ Fn 26.

T: none.

Emendations: *Trip*: 57 ♪] ♪ MSS.

Text:

Pluseurs gens voy qui leur pensee
Mettent en vestir bons habis
L'un vest une cote brodee
L'autre un villan fourre de gris
Manteaux portent grant ou petis
Mais toute leur devise faite
Je me tieng a une Jaquete.

Autres i a qui parfume
Se vestent de pour poins faitis
Ou d'une cote decoupee
Et autres habis de grant pris
Dont ilz sont asses plus iolis
Mais toute leur divise faite
Je me tieng a une Jaquete.

Quar elle est si bien faconee
En tous estas, se m'est avis
Qu'au monde n'a Robe fourree
De pene cendal ou camis
Qui tant me playse et pour ce dis
La devise de chascun fayte
Je me tieng a une Jaquete.

2 bons] bon CH 564 5 manteaux] mante ai yo CH 564 8 qui *om.* CH 564 10 decoupee] de coupree CH 564 17 avis] vis CH 564.

Text Underlay: Me-tent 16.3/17.2 | (ves-)tir 21.3 | ha-bis 27.1/27.2 | four-re de gris (*l.* 4) 30.2/31.1/32.1/33.1 | (Man)-te ai yo (*err.*) por-tent grant 38.4/39.1/39.1+/39.2/40.1/40.2 | leur 49.1 | a u-ne 66.1/66.2/67.1 | Ja-que-(te) 70.2/70.4.

Comments: The text of the work employs a *double entendre* wherein the poet states that unlike other people who change their coat/jacket at their fickle whim, he only prefers one jacket. The duplicity of the text lies in Jacquete being also the name of a woman, implying that the poet is faithful to but one lady.

Editions: FSC 99; PMFC XIX, 96 (CH 564).

The reading over two Brs commencing at T 14 offered here differs from FSC and PMFC XIX. Based upon contrapuntal considerations, the second *Br* is read imperfected by the preceding and following Mins. FSC and PMFC XIX read a *Min pausa* at S 23.1, which results in the reading of S 24.2 as imperfect. No rest, however, occurs in the MS, and a corrected reading is offered here. A clearly visible p.d. after S 27.3 has not been read in FSC and PMFC XIX, and has been incorporated into the present reading. Both previous editors also commence the *clos* after the end of B. 29. The present edition begins the *clos* after B. 26, i.e. BB. 27-29 are not part of the *clos* repeat.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, pp. 4-5.

10. Medee fu en amer veritable

Source: F-CH 564, f. 24v; GB-Ob 213, 116v-117r; I-Fn 26, f. 105v-106r.

Voices: **Ob 213**, **Fn 26**: (S), Ct, T; **CH564**: (S), (Ct), T.

Form: Ballade.

Clefs: **Ob 213**: (5 lines) S: c2, Ct: c4, T: c4; **Fn 26**: (6 lines) S: c3, Ct: c5, T: c5; **CH 564**: (6 lines) S: c3, Ct: c5, T: c5.

Signatures: **MSS**: none.

Notation: This work demonstrates many similarities with Cuvelier's *Lorques Artus* especially in its use of numerals to denote proportional relationships. Only note shapes encountered in the *ars nova* style are used in this work, although the work is representative of the *ars subtilior* style by virtue of its use of frequent mensuration changes and proportionality indicated by the Indo-Arabic numerals 2, 3 and 4. Integer valor is [2,3]. The scribe of CH 564 appears to write his 4 reversed, which may account for the 8 at b. 39 in Fn 26.

Mensural Signs: ○, © are used in both the S and Ct in alternation with quasi-proportional signs whose significance is explained by the canon.




Canon:

CH 564: Canon ad figuram terciam In preporioe <sic> sexquialtera, a binariam in preporcoe <sic?> sexquitercia ad quarternariam in proporcione dupla cantentur, relique prout iacent, etc. (Canon: at the figure 3 they must be sung in the proportion 3:2, at 2 in the proportion 3:4, at 4 in the proportion 2:1, the rest as they lay.)

Ob 213: Canon ad figuram terciam in proportione sesquialtera. ad figuram binariam in proportione sesquitercia. ad figuram quartam in proportione dupla. (Canon: at the figure 3, (sing) in the proportion 3:2; at the figure 2 in the proportion 4:3; at the figure 4 in the proportion 2:1.)

Fn 26: The canon is absent.

Accidentals: **Ob 213**: S: #c 41.1 | #g 44.1. **CH 564**: S: #g 8.1 | #c 11.1 | #g 44.1 | #f 48.1. **Fn 26**: S: #g 8.1 | #c 11.1 | #g 44.1 | #g 48.1 | #c 54.1.

Variants: *passim w.* **Ob 213**: bl. **CH 564** **Fn 26** S: 2.2-3.2  **Ob 213**:  **Fn 26**:  **CH 564**

5.1 3◊♯ **Ob 213**: ♦♯ 3 **CH 564** **Fn 26** 9.5 ◊. **Ob 213**: ♦. **Fn 26**: ♦ **CH 564** 10.1 g **Ob 213** **Fn**

26: f **CH 564** 12.1 ○ ♯♯◊ **Ob 213**: ○ ♯♦ **CH 564** **Fn 26** 22.3 ◊◊◊ **Ob 213**: ♦♦♦ **CH 564** **Fn**

26 26.1-29.1 © ◊♯◊♯♯♯♯ **Ob 213**: © ♦♯♦♦♦♦♦♦ **CH 564**: © ♦♯◊♦♦♦♦♦ **Fn 26**

30.1-31.1 2◊◊◊◊◊◊◊ **Ob 213**: 2♦♦♦♦♦♦♦♦ **CH 564** **Fn 26** 36.1-2 4◊◊ **Ob 213**: 4♦♦ **CH**

564 **Fn 26** 36.8-9 ◊◊ **Ob 213**: ♦♦ **CH 564** **Fn 26** 39 4 **Ob 213** **CH 564**: 8 **Fn 26** 48.1-49.4

◊◊◊◊◊ **Ob 213**: ♯♯♦♦♦♦ **CH 564** **Fn 26** 52.1 ♯♯ **Ob 213**: ♯♯ **CH 564**: ♯ **Fn 26** 55.1-56.1

♯◊◊◊◊◊ (defga') **Ob 213**: ♯♦♦♦♦♦ (defg) **Fn 26** **CH 564** 61.1-64.1 ♯◊◊◊◊◊♯◊◊ **Ob 213**:


♯♦♦♦♦♦♯ **CH 564**: ♯♦♦♦♦♦♯ **Fn 26**






Ct: 5.1-2  **Ob 213**:  **CH 564** **Fn 26** 8.1-2 ♯◊ **Ob 213**: ♯♦. **CH 564** **Fn 26** 9.1-10.2 ◊◊◊◊

Ob 213: ♯♦♦♦ **CH 564** **Fn 26** ♯♦♦♦ 12.4 ♯♯ **Ob 213**: ♯♯ **CH 564**: ♯♯ **Fn 26** 14.1 ◊◊◊ **Ob 213**

: ♦♦♦ **CH 564** (err.): ♦♦♦ **Fn 26** 15.3 ◊ **Ob 213**: ♦. **CH 564** **Fn 26** 27 © **Ob 213**: © **CH 564** **Fn**

26 34.1-2 ♯♯ **Ob 213**: ♯♯ **CH 564** **Fn 26** 38.3-4 ◊◊◊ **Ob 213**: ♦♦♦ **Fn 26**: ♦♦ **CH 564** 46.3 ◊◊ **Ob**

213:  **CH 564** **Fn 26** 60.1-4 cbba **Ob 213**: cbca **CH 564** **Fn 26**

T: 37.1-41.1  Ob 213 :  Fn 26 :  CH 564 54.1-56.1  Ob 213 :
 CH 564 Fn 26.

Emendations: CH 564: S: 12.1 om. MS 22.5]] MS, em. sicut Ob 213 40.5]] MS, em. sicut Ob 213 Ct: 11.4 G] F MS 14.1]] MS 27 C] © MS, em. sicut Ob 213.

Text:

Medee fu en amer veritable:
 bien y paru quant Jason enama
 de cuer si vray, si ferme et si estable
 que la terre de son pere laissa
 dont elle fu hiretiere;
 ne se cura d'estre en royal chaiere.
 ne bien mondain avoir, fors son amy:
 ma dame n'a pas ainsy fait a my.

Car au premier je la trovay aimable.
 et son ami doucement me clama.
 et sans rayson a esté variable
 si que s'amour a autre donné ha:
 ce n'est pas bone maniere
 quar vraye amour doit estre si entiere
 que ne se doit changier jour ne demi:
 ma dame n'a pas ainsy fait a my.

Si m'est avis qu'elle est desraysonable
 autant ou plus que fu Briseyda
 qui en amours eut l'oeil si amable,
 [lors]que s'ame l'oyauté mains garda
 qu'Elaine, a la belle chiere.
 n'eut vers Paris par amour legiere,
 car vist s'ami et pour s'amour gemy:
 ma dame n'a pas ainsy fait a my.

l veritable CH 564 : veritabla Ob 213 2 y] a Ob 213 | paru Ob 213 : parn CH 564 3 si Ob 213 : sy CH 564 |
 sy si ferme CH 564 | si estable O213 : si stable CH 564 4 terre Ob 213 : tore CH 564 | laissa] bussa
 (=boucha a boucher?) Ob 213 : baisse CH 564 | linee 9-24 desunt O213 9 an prumier CH 564 10 clams
 CH564 15 qu ne CH 564 19 eut l'oeil] et ut li en CH 564 21 qu'Elaine] gelains CH 564 | chiera CH 564 20
 logiere (?) CH 564 22 s'ami] la ma CH 564.

Text Setting: CH 564: (Me)de-e 4.4/5.1 | fu 6.1 | en 6.3 | a-(mer) 6.7 | ve-(ritable) 7.5 | (verita)-
 ble 10.7 | (line 3) en 4.4 | cuer 6.1 | vray 6.3 | fer-me_et 7.5/8.1 | si esta-(ble) 9.1/9.2 | (hiretie)-
 re 25.12 | chai-e-(re) 32.3/33.2 | bien 40.9 | mondain a-(voir) 38.4/39.3/39.7 | fors 42.1 | son
 43.1 | dame 48.1/49.2 | ain-sy 56.2/56.4 | a my 59.2/60.1.

The music overlay of the text in CH 564 does demonstrate several aspects which conform to careful underlay but is nonetheless problematic especially in its treatment of the first hemistich.

Comments: The text alludes to the tale of Jason and Medea (*vid. Apollonius of Rhodes' Argonautica*). The medeival poet writes that Medea gave up her father's land (Colchis), inheritance and royal privilegdes all for the love of Jason. Whilst it is true that Jason only succeeded in his quest to obtain the Golden Fleece of Colchis through the sacrifices of Medea, it is likely that the text is highly ironic since Jason eventually spurned the love of Medea, and as a result she murdered her and Jason's children (*vid. Euripides' Medea*). Although it is highly unlikely that the Ancient Greek literature directly influenced this ballade's poet, it is more reasonable to suggest that the

author of this work's text, either indirectly or directly, was influenced by Ovid's ever-popular *Metamorphoses* (Bk. vii, ll. 1-158 & 393-401) or the same author's *Heroides* (bk. xii). In the ballade, there are echoes of the latter classical model, which begins: *At tibi Colchorum, memini, regina vacauī, ars mea cum peteres ut tibi ferret opem...* (But remember that I, a princess of Colchis, left [Colchis] for you, when you sought that my [magic] art might carry off your prize [i.e. the Golden Fleece]).

The third strophe of the text mentions two other women of mythology, both famed for their beauty. Briseda (or Briseis), according to Homer's *Iliad*, was the 'prize' of Achilles taken from the Trojans. In his comparison of his mercurial mistress to Breseis, the poet appears to refer to the inconstancy of Breseis, who accepts the offer of Patrocles (Achilles' companion) to marry her to Achilles. That Achilles is not only her captor and but also the slayer of her Trojan husband (*vid.* Homer, *Iliad*, Bk. 19, ll.282-300) seems to have been regarded by the poet as the height of disloyalty. Helen of Troy, daughter of Zeus and Leda and wife of Menelaus, was carried off to Troy by Paris (or, by some accounts, ran off with the latter). It was a common tradition in especially Ovid that Helen was by no means an innocent party to these events. The line describing where Helen sighs for her lover perhaps alludes to this deceit and hints at further irony in this ballade's text. The *double entendre* lies in two different ways of reading the text. At a literal level, the simple conventions of *l'amour courtoise* appear to be at play. A reading which considers the models which the poet draws upon suggests at a darker, perhaps more cynical, level which satirises the very essence of *l'amour courtoise*.

Editions: FSC 165 (CH 564*); Hoppin, R. (ed.) *Anthology of Medieval Music*, New York, 1978, #68; PMFC XVIII, 26; Strohm 1993, pp. 47-49.

The present edition differs from those previously published in the application of transposed *gammaut* to the S and the reading of MS accidentals at S 8 and S 47.5. Rather than on f and g respectively, I reading the *b-quadratum* on g and f respectively. Strohm 1993 reads S in natural *gammaut*. The present edition also offers improvements on previous readings of rhythms S 22.1 and S 39.7 (both *em. sicut Ob 213*). My reading at Ct 37.1 and the emendation from Ob 213 at S 12.1 agrees with PMFC XVIII and Strohm 1993 (FSC differs in both cases).

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, pp. 5-6.

Strohm, R. 1993, *The Rise of European Music, 1380-1500*, Cambridge, pp. 46-53.

Brothers, T. 1997, *Chromatic beauty in the late medieval chanson*, Cambridge, pp. 145-163.

11. Cine vermeil

Source: F-CH 564, f. 56r; I-Fn 26, ff. 101v-102r.

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

Form: Ballade.





Clefs: CH 564: (6 lines) S: c3, Ct: c5, T: c5. Fn 26: (6 lines) S: c2, Ct: c4, T: c4.










Signatures: MSS: S: bbbb', Ct: bb bE, T: bb.













Notation: One special note form found in this work, occurring only in isolated instances among French *ars nova* note forms, is the *dragma* (♯) which has a less common duration of two *minime*. The same duration occurs in major prolation in Philipoctus de Caserta's *De ma dolour* and the anonymous ballata *Virtute s'aquista cum grande faticha* (Tn T.III.2, f. 7r) suggesting that this particular meaning of this note form lies in Italian origins. The *seminiminima* (♯) also occurs in the Ct. The integer valor of the work is [3,3]. Mensuration signs are used principally to control the duration of *brevis* values (*vid. Mensural Signs*).

Mensural Sigis: The mensuration signs ○ and C are used in alteration to indicate whether *breves* are to be perfect or imperfect. These signs appear to indicate *tempus* only with no implications upon prolation, which is always major in this work. The presence of a single © in the Ct may indicate that either the scribe of CH 564 has incorrectly copied all other signs without a dot, or that mensural signs as they occur in this work, and other works of the repertoire, represent an early and/or regional use of mensuration signs which eventually succumbed to the more uniform practices. A similar observation applies to the addition sign © at the beginning of the Ct in Fn 26.

Accidentals: CH 564: S: bb' 3.2 | be 3.5 | be 8.1 | hf 10.1 | ba' 18.1 | bb' 18.4 | ba' 20.1 | bb' 37.1 | ba' 43.1 | bb' 51 | #f 53 (man. sec.?) | be 66.1 | ba 76.1. Ct: #c 10.2 #b (=ba,bb?) 17.4 | hf 33.2 | bE 39 | bb 47 | be 51 | #c 67.1 | hG 74.2 | #F 81.2. T: bE 5.1 | bE 14 | bb 46 | bb 52 | hf 64 | bE 69 | bb 77. Fn 26: S: bb' 3.2 | bg (err.) 3.5 | ba'(?) 8.1 | #f 10.2 | ba' 18.1 | ba' 39.2 | bf 43.2 | #f 53.1 | bf 61 (err.) | #g 65 (err.) | bg 66.1 (err.=be) | be 76.1. Ct: #b 17.4 | #F 33.2 | bE 39.1 | bb 47 | be 51 | #c 67.1 | #a 64.2 (err.=#G). T: bF 5.1 | bb 8.1 | bF 14 (err.=bE) | bb 17.1 | bE 20.1 | bE 33.1 | be 37.3 | #G 42 | bb 44.1 | #b 49.2 | bE 50 | #F 64 | bb 66.2 | bE 72.1 | bb 76.1.

Variants: S: 2.2  *CH 564 : ♦♦ Fn 26 10.1*  *CH 564 : ♦♦ Fn 26 28.1*  *Fn 26 : ♦♦ CH 564*
37.1  *Fn 26 : ■ CH 564.*

Ct: passim r.f. CH 564 : w. Fn 26 1  *Fn 26 : om. CH 564 10*     *CH 564 :  ♦♦♦■ Fn 26 33.2*
  *CH 564 : ♦♦ Fn 26 54.1*  *CH 564 : ♦♦ Fn 26.*

T: 1.1    *CH 564*    *Fn 26 18.4*  *CH 564 : ♦. Fn 26 35*  (C) *CH 564 : om. Fn 26*
37.1  *CH 564 : ♦♦ Fn 26 49.1*  *CH 564 : ♦♦ Fn 26 67.1*  *CH 564 : ♦♦■ Fn 26 81.1* 

CH 564 : ♦♦  Fn 26

Text:

Cine vermeil, cine de tres haut pris
tan d'amour pour mon feäl ami prive
De ta beaute que tant ay los et pris
Ay, Sparcriphum, mon feäl ami prive
Mais le doulx cri t'es en pitie esmeü
ma douleur sans Repens bien humblement conceü
Atant que mon vray hoir m'est per droit recouvre
C'est le cine vermeil qui tant est honouurre.

I et passim cine CH 564 : cigne Fn 26 | pris bis MSS 2 pour CH 564 : par Fn 26 3 ay los et pris CH 564 : Je loos Fn 26 4 sparcriphum CH 564 : per triffon Fn 26 5 doulx CH 564 : doux Fn 26 | ha esmeu Fn 26 6 douleur Fn 26 : doulor CH 564 | sans CH 564 : sens Fn 26 | bien CH 564 : om. Fn 26 7 atant CH 564 : Attant Fn 26 | par CH 564 : per Fn 26 8 cine veirmeil CH 564 : signe vermeill Fn 26 | honouurre CH 564 : honoure Fn 26.

Text Underlay: CH 564: (ci-)ne ver-meil 4.4/6.4/6.7 | (ci-)ne 8.2 | haut 10.1 | pris (2nd) 12.4 | tan 16.1 | mon 20.2 | (fe-)al 22.1 | (a-)mi pri-ve 28.1/28.3/29.1 | cri 39.2 | es-me-ü 43.2-/44.1/44.2 | (dou-)lor 46.4 | bien hum-ble-ment 49.4/49.6/45.9-50.1 | (conce-)ü 52.2+ | A-tant que mon vray hoir 52.3/53/54.1/54.2/54.3/55 | le ci-ne 66.1/66.2/66.4 | qui tant est 68.8/69.1/71.1 | hon-nou-re 72.3/73/82.

Comments: Ursula Günther (1984), on the basis that the cigne vermeil (red swan), who is praised as the feäl ami prive and true heir, was an emblem of the John, Duke of Berry, has proposed that the ballade was composed for the marriage of John to Jeanne de Boulogne only fourteen months after the loss of his first consort, Jeanne d'Armagnac. This event occurred on the 6th June, 1389.

Editions: PMFC XIX, 92 (CH 564); FSC 129.

In relation to FSC and PMFC XIX, the present edition offers different rhythmic readings at S 4.1 and S 17.2. In both cases, I have read a *Br* imperfected by both a *Min* preceding and following it. This preserves a stylistic integrity with similar figurations in this work, eg. S 18, 20, 46. FSC and PMFC XIX are also deficient in their realisation of MS and editorial accidentals. Both editors read a *b-quadratum* on *f* at 10.1. Based upon contrapuntal considerations, the present edition delays the inflection of *f* until 10.2, requiring a chromatic semitone to be sung. The passage beginning at B 18 is also lacking indications of several MS accidentals in FSC and PMFC XIX. Consequently, the reading offered here produces a very different musical result. The reading itself is problematised by the presence of a unique sign (see *Accidentals*) in the Ct before either the pitches *a* or *b*. In light of

the clearly indicated *b-rotundum* on a' in the S (*om.* by previous editors), the sign is read as an indication of correction of the octave between the S and Ct. Similarly at S 44.2, previous editors have failed to realise the hexachordal significance of *b-rotundum* on a' and to indicate editorially the flatwards inflection of the subsequent e (S 44.2). Consequently, there is a need for the flatwards inflection of a in the Ct (as soft hexachord of two flat *gammaut*) in BB. 44, 46 and 48.

Bibliography: Günther, U. 1984, 'Unusual Phenomena in the Transmission of Late Fourteenth Century Polyphony', *Musica Disciplina*, vol. XXXVIII, pp. 103-106.

12. De ce que foul pense souvent remaynt

Ascription: P. des Molins (CH 564); Wilhelmi de Machaudio (Sm 222, *err*);

Sources: F-CH 564, f. 53v; F-Pn 568, f. 124r; F-Pn 6771, 71v; F-CA B 1328 (a), f. 16 (old 10r, mostly illegible) & 18v (b) (old f. 5v; used here for music collation); I-Fn 26, 86v-87r; B-Gr 3360, f. 3v; GB-Lbm 41667, f. 26r; D-Mbs lat. 15611, ff. 229v-230; [F-Pn naq 23190, 12v-13r]; [F-Sm 222, 37v (Contrafact. *Surge anima*)]; I-FZc 117, f. 40r-40v (2 pt. keyboard arrangement); Paris, Musée des Arts, tapestry "Le concert" (Male figure holds rotulus with text incipit only, Arras c. 1420).

Voices: CH 564 Gr 3360: (S), Ct, T; CA B 1328 (a): (S), T, Ct, Trip; CA B 1328(b) Lbm 41667 Pn 568: (S), T, Ct; Pn 6771: (S), T, Ct, Trip.

Form: Ballade.

Clefs: CH 564: (6-lines) S: c2, Ct: c3, T: c4; Gr 3360: (5-lines) S: c1, T: c4, Ct: c3; CA B 1328: (5-lines) Trip: c1?, S: c2 (but changes to C1 half way through 1st staff and remains thus), Ct: c3, T: c4 (excessive trimming has removed most clefs, although they may be deduced); Pn 6771: (6-lines) S; c2, T: c4, Ct: c3, Trip: c1; Pn 568: (6-lines) S: c2, Ct: c3, T: c4; Lbm 41667 Fn 26: (5-lines) S: c1, Ct: c3, T: c4.

Signatures: CH 564 Gr 3360 Pn 568 Lbm 41667 Fn 26: S: none, Ct: bb, T: bb; CA B 1328(b): excessive trimming has removed most signatures, but Ct: bb; T: bb?; Pn 6771: S: -, T: bb, Ct: bb, Trip: -;

Notation: Black French *ars nova* note forms in [3,2]. No syncopation or complexities.

Mensural Signs: Gr 3360: O found at the beginning of each voice, absent in all other sources.

Accidentals: CH 564: S: ♯c' 12.3. Ct: ♯b 4.1 | ♯c 10.2 | ♯b 27.1 | ♯f 30.1. T: none. Gr 3360: S: ♯c' 12.3. T: bb. Ct: ♯b 4.1 | ♯f 30 | ♯f 40.1. CA B 1328: Ct: ♯b 27.1. Pn 6771: S: none. Ct: ♯b 4.1 | ♯g *err. pro* ♯f 40.1. Trip: ♯c' 29.4 | ♯c' 34.3. Pn 568: S: ♯c *infra notam* 40.4 | ♯c' 42.3. T: none. Ct: ♯b 4.1 | ♯b 27.1. Lbm 41667: S: ♯f 10.2 | ♯c' 12.3 | bc' 28.3 | ♯c 42.3. T: none. Ct: ♯c 10.1 | ♯b 27.1 | ♯f 30 | ♯f 40.1. Fn 26: S: none. T: none. Ct: ♯b 4.1 | ♯b 27.1 | ♯f 30.

Variants: S: 1.1 O Gr 3360 : *lacuna est* CA B 1328 2.1 ◆+ CH 564 Gr 3360 CA B 1328 Pn 568 Lbm

41667 Fn 26 : ◆. Pn 6771 5.1 ◆◆◆◆ (a'gfe) Ch 564 Gr 3360 : ◆◆◆◆◆ (a'ggffe) CA B 1328 Pn

6771 Pn 568 Lbm 41667 Fn 26 7.1 clef change c2 to c1 CA B 1328 | ◆. CH 564 Gr 3360 Pn 6771

: ◆+ CA B 1328 Pn 568 Lbm 41667 Fn 26 8.1 ◆◆◆◆ CH 564 Gr 3360 CA B 1328 Pn 568 Lbm

41667 Fn 26 : ◆.◆◆◆ Pn 6771 9.1 ◆. CH 564 Pn 6771 Pn 568 Gr 3360 CA B 1328 Fn 26 : ◆+

Lbm 41667 13 ♯ CH 564 Ga 3360 Pn 6771 Pn 568 Lbm 41667 Fn 26 : ◆◆ CA B 1328 16.1, 18.1,

46.1 ◆+ CH 564 CA B 1328 Gr 3360 Pn 568 Lbm 41667 Fn 26 : ◆. Pn 6771 23.1 ◆◆ CH 564

CA B 1328 Gr 3360 Pn 6771 Lbm 41667 Fn 26 : ♯ Pn 568 27.1 ♯ CH 564 : ◆◆ Gr 3360 Pn

6771 Pn 568 Lbm 41667 Fn 26 : *non legi potest* CA B 1328 34.2, 40.3 ♯ Fn 26 : ◆◆ CH 564 Pn

6771 Gr 3360 Lbm 41667 CA B 1328 37.2 ◆◆ CH 564 Pn 6771 Gr 3360 CA B 1328 Lbm 41667

Fu 26 : Pn 568 41.1 ♦ (d)] om.? CA B 1328 45.2 CH 564 : Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fu 26.

Ct: 1.1 O Gr 3360 | CH 564 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fu 26 : Gr 3360 5.2 CH 564 CA B 1328 Pn 568 Lbm 41667 : Gr 3360 Fu 26 : Pn 6771 7.5 c Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fu 26 : d err. CH 564 9.1 Gr 3360 Pn 6771 Lbm 41667 : err. CH 564 Fu 26 : Pn 568 : lacuna est CA B 1328 10.1 CH 564 Gr 3360 CA B 1328 Pn 568 : Pn 6771 Fu 26 11.1 (,dd,d) CA B 1328 Pn 6771 Pn 568 Fu 26 : (,dd,c) Lbm 41667 : (,cd,d) CH 564 : (d, dd) err. Gr 3360 14.1 (,ddG,) CH 564 : (dG,) Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fu 26 16.1, 19.1 CH 564 : Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fu 26 22.1 Gr 3360 CA B 1328 Pn 6771 Lbm 41667 Fu 26 : Pn 568 : CH 564 25.1 c Gr 3360 CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fu 26 : d err. CH 564 26.2 om. Fu 26 35 ||or| CH 564 CA B 1328 Pn 6771 Pn 568 Fu 26 : Lbm 41667 37-47 om. CA B 1328 38.1 CH 564 Pn 6771 Lbm 41667 Fu 26 : Gr 3360 40.4 CH 564 Gr 3360 Pn 6771 Lbm 41667 Fu 26 : Pn 568 44.1 (,ddG,Gac) CH 564 : (,d,G,Ga,c) Gr 3360 Lbm 41667 : (,d,G,Ga,c) Pn 6771 : (,d,G,Ga,c) Pn 568 : Fu 26.

T: O Gr 3360 2.1 CH 564 : Gr 3360 : CA B 1328 Pn 6771 Pn 568 Lbm 41667 Fu 26 6.1 CH 564 CA B 1328 Fu 26 : Gr 3360 Pn 6771 Lbm 41667 : err. Pn 568 16.2, 19.2, 46.2 Pn 568 37 lacuna est CA B 1328.

Trip:

Emendations: Ct: 11.2 d] c CH 564.

Text:

De ce que foul pense souvent remaynt,
 hélas, je le puis bien par moy prouver
 Car par penser et cuidier me destraint,
 amours le corps et fayt mon cuer crever.
 Ensy m'estuet les griefs maulz endurer
 celement pour vous, dame honouree,
 D'ainsy languir en estrange contree.

Autre bien n'ay n'autre bien en moy maynt
 fors souvenir douce dame sanz per,
 Qui me mordrist en mon povre vis taint,
 ce n'est desir que ma fayt comander
 Qu'esperoir en riens ne me voelle aviser
 par paour de longue [] demouree

d'ainsy languir en estrange contree.

Mais sur ma foy dame que mon cuer craint
 et que ie voeill sur toutez honnourer
 Si durement [] ce cuer se complaint
 y n'en puet mais car il ne puet durer
 Sans veoir vo tres doulz viaire cler
 mais grant ioye ay dame si vous agree
 D'ainsy languir en estrange contree.

Incipitum “De ce que fol pense” solum Gr 3360 Pn 568 1 ce CH 564 Ga VarD3360 CA B 1328 (b) Lbm 41667 : che CA B 1328 (a) | foul CH 564 : fols CA B 1328 (a) : folz Lbm 41667 : fol Ca B 1328(b) Gr 3360 : bol err. Pn 6771 | love<n>t err. Pn 6771 | remaynt CH 564 : remaint Ca B 1328(a&b) Pn 6771 Lbm 41667 2 elas Pn 6771 | prouver CH 564 CA B 1328 (a) Lbm 41667 : prover Ca B 1328(b) : p<ro>ver Pn 6771 ll. 3-4 in residuo Pn 6771, sed cr<e>ver: destrainta // mours leve et fait mon cuer 3 Quar Lbm 41667 | par] om. Ca B 1328(b) | cuidier et penser ma Lbm 41667 5 en-sy Ch 564 : Ainsi CA B 1328 (a) Lbm 41667 : Sinsi Ca B 1328(b) : Ainli Pn 6771 | les CH 564 Pn6771 : ses Ca B 1328(a&b) Lbm 41667 | greifs CH 564 : gries Ca B 1328(b) Lbm 41667 : g<ri>es Pn 6771 | males croire Pn 6771 6 pour] poie Pn 6771 | ho<n>nouree CH 564 Lbm 41667 : honoree Ca B 1328(b) : non legi potest CA B 1328 (a) : honour<er>er Pn 6771 7 tontree Pn 6771 ll. 8-21 desunt Ca B 1328(b) Lbm 41667 ll. 8-14 paulum legi posunt CA B 1328(a) 8 Autre bien err moy ne ma<n>t Pn 6771 9 fors Pn 6771 : forq CH 564 : que CA B 1328(a) | doulce dame CH 564 : douce m dame Pn 6771 10 p<er>qua<n>t mur drit et mon spo<n>se vistant Pn 6771 ll. 13-21 desunt Pn 6771 ll. 15-21 desunt CA B 1328 (a). Pn 6771 clearly shows no comprehension of French.

Text Setting: he-(las) 7.2 | puis bien par moy 9.3/11.1/11.3/12.1 | lan-(guir) 38.3.

Comments: This widely transmitted ballade employs a mature *ars nova* style similar to Machaut’s style. It is closely associated with Machaut’s works in CH 564 (faces B34 *Quant Theseus/Ne Quier*), Pn 568 (followed by B18 *De petit po*), Pn 6771 (faces B31 *De toutes flours*), which may help to explain its ascription to Machaut in Sm 222. Its popularity in courtly culture is perhaps attested by its appearance in an early fifteenth century tapestry, now housed at the Musée des Arts (Paris). A two part keyboard arrangement appears in FZn 117 (edition PMFC 19, 87b) wherein the prolation has been changed from a minor to major one.

Editions: FSC 84 (Fn 26, *Trip*: Pn 6771&CA B 1328); PMFC XIX, 87 (CH 564).

Previous editions include *tripla* from CA 1328 (FSC) and Pn 6771 (FSC and PMFC XIX). The present edition included only voices found in CH 564. Adjustments in text underlay and additional editorial accidentals mark a departure from earlier editions.

13. De Narcissus

Ascription: Mag<iste>r Franciscus (CH 564).

Sources: F-CH 564, f. 19v; F-Pn 6771, f. 81r, F-Pn 568, ff. 33v-34r; F-Autun 152, f. 160v (S only); H-Bu Fr 298, verso (beginning of S only); F-Pn 6221 (text only); [F-Pn 23190 #48 (index only)].

Voices: MSS: (S), Ct, T (The Ct of CH 564 differs from Pn 568 and Pn6771)

Form: Ballade.

Clefs: CH 564: (6 lines) S: c3, Ct: c5, T: c5; Pn 568: (6 lines) S: c3, Ct: F3, T: F3; Pn6771: (6 lines) S: c3, Ct: c4 and c5, T: c4.

Signatures: CH 564: S: bb, Ct: bEbb, T: bb; Pn 568: S: bb, Ct: bb bE, T: -; Pn6771: S: -, Ct: -, T: bb.

Notation: Black, French *ars nova* note forms. *Corone* are employed over *longe* in each voice at bb. 61, 63 and 65 in CH 564 (circular form, o) and Pn 568 (~) (om. Pn 6771).

Mensural Signis:

CH 564&Pn 568: The change from O and C occurs simultaneously in all voices. This poses certain issues for performance in that should the breve of imperfect *tempus* be equal to the proceeding perfect *tempus*, or should *minima* equivalence be maintained in all parts. This author favours the latter interpretation based on the repeated assumption observed for the most part in works employing non-simultaneous changes of mensurations. It is arguable that if the former affect was intended, augmenting coloration would be employed instead of the sign C. The drawing of

these signs in red ink in this version is inconsequential to their meaning.

Pn6771: Only the sign \circ is found in a second hand at the begin of the S in this version. All other mensuration signs, which are especially necessary in the lower voices, have been omitted in this source. Their omission suggests either poor copying, a degraded exemplar, or an earlier state of the work where the change in mensuration was known to musicians but not indicated in notation.

Accidentals: **CH 564:** S: $\flat e$ 2.3 | $\sharp e$ 52 | $\sharp e$ 59 | $\sharp f$ 65.1. Ct: $\sharp c$ 59. T: $\sharp F$ 6.3 | $\flat b$ 13.1 | $\sharp E$ 58.1 | $\flat E$ 61.1. **Pn6771:** S: $\sharp e$ (?) 1.1 | $\flat b$ 3.1 | $\sharp g$ (?) 9.1 | $\flat b$ 11.1 | $\flat b$ 40.1 | $\flat b$ 46.1 | $\sharp c$ 61.2 | $\sharp f$ 65.2. Ct: $\flat b$ 11.2 (continues as signature) | $\flat E$ 13.1 | $\flat b$ 39 | $\flat b$ 49 | $\sharp d$ (for $\flat b$?) 56.1. T: $\flat b$ 32.1 | $\sharp G$ (for E ?) 56.1 | $\flat b$ 65.1 | $\flat E$ 72.1. **Pn 568:** $\sharp f$ 65.1. Ct: $\flat b$ 49. T: $\flat b$ 5.1 | $\flat E$ 26.1 | $\flat E$ 27 | $\flat b$ 32.1 | $\flat b$ 47.1 | $\flat E$ 72.1 | $\flat b$ 75.1.

Variants: *passim* \circ & C Pn 568 CH 564 : om. Pn6771 S: 1.1 \circ Pn 568 : m.2nd Pn6771 : om. CH 564

| \blacklozenge Pn6771 : \blacktriangleleft CH 564 Pn 568 15.1, 27.1, 30.1, 55.1 \blacktriangleleft CH 564 Pn6771 : \blacktriangleleft Pn 568 18.1 \blacklozenge

CH 564 Pn 568 : \blacklozenge Pn6771 19.1, 32.1, 50.1, 58.1, 73.1 \blacklozenge CH 564 Pn6771 : \blacktriangleleft Pn 568 20.1

\blacklozenge CH 564 Pn6771 : \blacklozenge Pn 568 21.1, 43.2 \blacklozenge CH 564 Pn6771 : \blacktriangleleft Pn 568 33.2 \blacklozenge Pn 6771 Pn

568 : om. CH 564 38.1 \circ CH 564 Pn 568 : om. Pn6771 | \blacklozenge CH 564 Pn 568 : \blacklozenge Pn6771 44.1

C \blacklozenge \blacktriangleleft Pn 568 : \blacklozenge \blacktriangleleft CH 564 : \blacklozenge \blacktriangleleft Pn6771 47.1 \blacklozenge // \blacklozenge CH 564 : \blacklozenge Pn6771 : \blacktriangleleft Pn 568 56.1

\blacklozenge \blacktriangleleft CH 564 Pn 568 : \blacklozenge Pn6771 61.1 \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft CH 564 : \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn 568 :

\blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn6771 67.1 \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge CH 564 : \blacklozenge \blacklozenge \blacktriangleleft \blacktriangleleft Pn 568 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge

Pn6771 75.1 \blacklozenge CH 564 : t Pn6771 : u Pn 568.

T: 3.1 / CH 564 Pn 6771 : ub Pn 568 6.3 p CH 564 : ssl Pn6771 : ub Pn 568 12 $\flat b q$ CH 564 : $\flat c q$ Pn 568 : $\flat q$ 22 ee CH 564 : -` Pn 568 Pn6771 27.1 p CH 564 : ub Pn 568 : tl Pn6771 33.1 t`b CH 564

: u` μ Pn 568 : t \approx Pn6771 43.1 sss CH 564 Pn6771 : \blacktriangleleft \blacklozenge Pn 568 44 C CH 564 Pn 568 : om.

Pn6771 48.1 \blacktriangleleft \blacktriangleleft CH 564 : \blacktriangleleft \blacktriangleleft Pn 568 : \blacktriangleleft \blacktriangleleft Pn 568 55.2 \blacktriangleleft CH 564 : \blacktriangleleft Pn 568 Pn6771

58.1 \blacktriangleleft CH 564 Pn 568 : \blacktriangleleft Pn6771 61.1 \circ CH 564 Pn 568 : om. Pn6771 | \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft

CH 564 : \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn 568 : \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft \blacklozenge \blacktriangleleft Pn6771 70.1 C CH 564 Pn 568 : om.

Pn6771 76.1 \blacktriangleleft \blacktriangleleft CH 564 : \blacktriangleleft Pn 568 : \blacktriangleleft Pn6771.

Ct: (Pn 568 and Pn6771 only) 5.3 \blacklozenge \blacklozenge \blacklozenge \blacklozenge (EFCDE) Pn 568 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge (EGCFDE) Pn6771 10.3

C Pn 568 : D Pn6771 12.1 C Pn 568 : om. Pn6771 | \blacklozenge \blacklozenge Pn 568 : \blacklozenge \blacklozenge Pn6771 13.1 g Pn6771 : a

Pn 568 16.1 \blacklozenge \blacklozenge \blacklozenge \blacklozenge (babcbaba) Pn 568 : \blacklozenge \blacklozenge \blacklozenge \blacklozenge (babcbab) Pn6771 18.3 F Pn 568 : E

Pn6771 23.2 \blacklozenge Pn6771 : \blacktriangleleft Pn 568 25.1 \blacktriangleleft Pn6771 : \blacktriangleleft Pn 568 27.1 \blacktriangleleft Pn6771 : \blacktriangleleft Pn 568

32.2 \blacktriangleleft Pn 568 : \blacklozenge Pn6771 38.1 \circ Pn 568 : om. Pn6771 41.1 \blacklozenge \blacktriangleleft err. (ab) Pn 568 : \blacktriangleleft err. (a)

Pn6771 44.1 C Pn 568 : om. Pn6771 | \blacklozenge (a) add. err. Pn 568 50.1 \blacklozenge Pn 568 : \blacklozenge Pn6771 52 \blacktriangleleft

Pn6771 : ♮ Pn 568 57.1 ♯ Pn6771 : ♭ Pn 568 60 ± Pn6771 : ≡ Pn 568 61.1 ○ Pn 568 : om.
 Pn6771 | ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ Pn 568 : ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ Pn6771 67.1 ± ♯ ± ♯ ± ♯ (,C,DF) err. Pn
 568 : ♯ ♯ ♯ ♯ ± ♯ (CDFE,F) err. Pn6771 70.1 ○ err. Pn 568 : om. Pn6771 75.2 ♯ ♯ Pn6771 : ♭ Pn
 568.

Emendations: Ct: 13.1-14.1 eb d eb c bb] (b)g f g e d Pn6771 41 ♯] ♯ Pn 6771 66 C ♯ . exp. Pn6771

Ct: 54.1 ♯ ♯ ♯ ♯ ♯ ♯] ± ♯ ♯ ♯ ♯ ♯ ♯ err. CH 564

Text:

De Narcissus, home tres ourguilleus,
 Fu a Equo refuse l'amor fine.
 Si que depuis au mirour perilleus
 De la fontaine ou s'amour fu encline.
 Mira son vis par tel plaisir
 que tout s'amour y mist et son desir
 en son ombre sanz en avoir confort,
 Dont l'en couvint puis envers gesir mort.

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

He, fauls miror traïte et domageus
 Qui point de vue convient que mal define
 Pour c'est trop folz, mauvois et outrageus
 Qui haute amour lasse et a toy s'encline
 Com les fasses trestous perir
 Car nul ne puet que mort vers toy merir
 Aussy qu'as fait celuy qu'as trayt a port
 Dont l'en couvint puis envers gesir mort.

Incipit solum Pn 568 1 De narcissus home tres ourguilleus *CH 564* : Se narcissus huime trop orguleus *Pn 6771* : narcissus *Pn 568* 2 equo refuse lamor *CH 564* : ceto retuse lamour *Pn 6771* 3 que depuis au miror perilleus *CH 564* : quel dipuis a mirou perileus *Pn 6771* 4 incline *CH 564* : echine *Pn 6771* 5 tel *Pn 6771* : cel *CH 564* 6 tout *Pn 6771* : toute *CH 564* | s'amour *Pn6771* sa meur *CH 564* 8 len couvint *CH 564* : le couint *Pn6771* | puis *CH 564* : pius *Pn6771* 9-24 *desunt in Pn6771* 13 deservir] servir *CH 564* 18 point de vue] pointe o. oy *CH 564* 19 c'est] ce est *CH 564* 20 a toy] octoy *CH 564*.

Text Setting: CH 564: Nar-cis-sus ho-(me) 5.1/5.3/6.1/7 | fu 16.1 | (e-)quo 19.2 | fi-(ne) 24.1 | son 40.2 | par 41.2 | cel 42.2 | plai-sir 42.2/43.3 | s'a-(mour) 46.4 | de-(sir) 50.2 | (a-)voir 57.4 | l'en 68.2 | puis 70.1 | en 73.2 | (ge-)sir 78.2.

Comments: This work's textual theme is based upon Ancient Greek mythological figures. By most accounts, Narcissus was the handsome son of the river god Cephissus and the water-nymph Liriope, who spurned the love of the nymph Echo. As punishment for his disdain, Aphrodite or Nemesis (according to differing accounts) ordained that Narcissus would be next enamored with his own reflection in a pool's water. His entrapment by the reflection and futility in try to embracing it led to his decline and death. The poet of *De Narcissus* presents a different order of events by stating

that Echo was refused love by Narcissus because he was already entrapped by his own reflection. Although Narcissus bears some of the ire of the poet, the text is distinctive in its condemnation of the reflection or *miror*.

The musical style of this work with demonstrable similarities with Machaut's middle period (c.1360) suggests an early dating, c. 1360-1370. The surviving index of Pn 23190 supports this hypothesis as the work is among those copied in or before 1376 (*vid.* Bent 1990). However, unlike Machaut's rondeau *Ros, liz, printemps* from the same period, mensuration changes in two versions of this work are clearly notated.

Editions: FSM 55; FSC 26 (CH 564* + Ct of Pn 6771 & Pn 568); PMFC XIX (CH 564+Ct from Pn 6771).

FSC and PMFC XVIII include a reading of another Ct from Pn 6771 and Pn 568 in addition to those voices found in CH 564. The present reading is based solely on CH 564. The erroneous readings at S 25.1 and Ct 42.1 in FSC have been corrected previously in PMFC XVIII and agree with those presented here. The editor of PMFC XVIII, however, *om.* b-*rotundum* on c at Ct 59 and unnecessarily naturalises E at 61.2. Several additional editorial accidentals are indicated in the present reading, mostly arising from the preference for the soft hexachord in the S of this work in a rare tonal type.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 6.

Brewer, C. E. 1983, *The Introduction of the Ars Nova into East Central Europe: A Study of Late Medieval Polish Sources*, Ph. D. thesis, City University of New York, app. XX.

Bent, M. 1990, 'A Note on the Dating of the Trémoille Manuscript', in *Beyond the Moon: Festschrift Luther Dittmer*, eds B. Gillingham and P. Merkley, Musicological Studies LIII, Ottawa, pp. 217-242.

14. Alarme, alarme sans sejour

Ascription: Grimace (CH 564)

Source: F-CH 564, f. 55v; F-Pn 6771, f. 69r; [F-Sm 222, f. 67v].

Voices: CH 564: (C¹), T, (C²), Ct; Pn 6771: (S)[=C² in CH 564], T, Ct.

Form: Mimetic virelai.



Clefs: CH 564: (6 lines) C¹: c2, C²: c2, Ct: c5, T: c5. Pn 6771: (6 lines) S: c3, Ct: c5, T: c5.



Signatures: CH 564, Pn 6771: none.





Notation: CH 564: Black *ars nova* note shapes in [2,3], with red coloration in syncopated rhythms in Ct.

Accidentals: CH 564: C¹: ♯f 5.4 | ♯f 20.2 | ♯g 34. C²: ♯f 14.3. Ct: none. T: bb 23.1 | ♯b 28.1.







Variants: C²(S): 3.2 a CH 564 : g Pn 6771 6.4  CH 564 :  Pn 6771 32.1 bis Pn 6771.

Ct: 5.1  CH 564 :  Pn 6771 14.3 C Pn 6771 : D CH 564 15.1

 (,abcdb, aGa) CH 564 :  (,abcdbd,aa,) Pn 6771 24.1

 Pn 6771 :  CH 564 32.1,  CH 564 :  Pn 6771 32.3bis G

Pn 6771 : c CH 564.

T: 18.4  CH 564 :  Pn 6771 23.1  CH 564 :  Pn 6771 36  CH 564 :  Pn 6771

Emendations: C¹: 5.1 ]  err CH 564.

Text:

Alarme, alarme sans sejour
et sans demour:
car mon las cuer si est en plour.
alarme tost douce figure.

alarme car navres suis de tel pointure
que mors suy sans nul retour
diex en ait l'ame.

Si vous supli, nette et pure,
pour qui tant de mal endure
qu'armer vous voellies pour moy.
Contre ma douleur obscure
que me tient en grief ardu
dont souvent ploure en requoy.

Vuacarme, vuacarme, quel dolour
et quel langour
suefrir, dame, pour vostre amour.
vuacarme douce creature.
vuacarme me larez en tel aventure
demourir en greif tristor
sans confort, dame.

*Alarme, alarme sans sejour
et sans demour:
car mon las cuer si est en plour.
alarme tost douce figure.
alarme car navres suis de tel pointure
que mors suy sans nul retour
diex en ait l'ame.*

1 sans sejour et san demour *C¹ CH 564* : sans demour et sans sejour *C² CH 564* : sens demour et sens sejour
Pn 6771 4 douce *CH 564* : douce *Pn 6771 5* navres suis de tel pointure *CH 564* : mavers suy de telle peniture
Pn 6771 6 sens *Pn 6771 7* diex en nait lame *CH 564* : dieus en atirme *Pn 6771 8* nette *Pn 6771* : necte *CH 564 9*
endurre *Pn 6771 10* voellies pour *CH 564* : belies par *Pn 6771 11-12* Quar ie suy en aventure ie se ne
me prenes en cure *Pn 6771 13* ploure *CH 564* : pleure *Pn 6771 ll. 14-20 om. Pn 6771 17* douce] donc *CH 564*

Text Setting: CH 564: C¹: plour 7.2 | fi-(gure) 11.3 | suis de tel 14.1/15.1/15.1 | et pu-(re) 26.1/26.4 | pour qui tant de 27.3/29.1/29.3/29.4. C²: fi-gu-re 9.4/10.1/10.3 | suis de tel poin-(ture) 14.3/14.4/15.1/15.2 | l'a-(me) 20.4 | pour qui 26.4/28.1 | tant de 28.3/28.4.

Comments: The CH 564 transmission of this work is an example of true 4-part composition likely from the late-Machaut period.

Editions: FSM 72 (incorrect reading for first 6 measures on Ct); FSC 37; PMFC XIX, 91.

Unlike the FSC and PMFC XIX, the present edition offers a reading based upon a once-sharpwards transposition of the *ganmaut* in C1 and C2. An improved reading is also offered at C1 4.3-7.1 where the emendation of a Sbr rest to two *Min* rests results in sound contrapuntal behaviour.

Bibliography:

Günther, U. 1967, 'Bemerkungen zum älteren französischen Repertoire de Codex Reina', *Archiv für Musikwissenschaft*, vol. 24, pp. 247-249.

15. En remirant vo douce pourtraiture

Ascription: Mag<iste>r Filipoctus (Philipoctus de Caserta)(MOe5.24); Ph<ilip>ot (CH 564).

Sources: I-MOe5.24, f. 34v; F-CH 564, f. 39r; F-Pn6771, f. 80v

Voices: MOe5.24, Pn6771: (S), Ct, T; *CH 564:* (S), (Ct), T.

Form: Ballade.

Clefs: MOe5.24: (5 lines) S: c3 (but c1 MS), Ct: c3, T: c3; *Pn 6771:* (6 lines) S: c2, Ct: c4, T: c4; *CH 564:* (6 lines) S: c2, Ct: c4, T: c4.

Signatures: MOe5.24: bb (*err.*), bb, bb; *Pn6771 CH 564:* -, bb, bb.

Notation: *Ars subtilior* notation employing *semibreves caudate*, *dragme* and *semiminime* (the latter in various forms; see *Variants*). While MOe5.24 uses the mensural sign \bigcirc to achieve a *sesquitertia*

proportion at the *minima* level, Pn 6771 and CH 564 use void red notation to achieve the same result.

Mensural Signs: MOe5.24: ☉ is used in the S and T to cancel ☉, that is return to original mensuration. ☉ is used in a similar function in the Ct, indicating that this voice's mensuration differs from that of S and Ct.

Accidentals: MOe5.24: S: (pitches according to corrected clef placement) #f 22.4 | #g 26.2 | #f 52.5. *Ct:* #(?)d 26.1. *Pn 6771: S:* #g 26.2 | #b' 41.1. *Ct:* #b 26.2. *CH 564: S:* #g 26.2 | #b' 41.1. *T:* #b 26.2 | bb 27.1.

Variants: S: 6.1  MOe5.24 :  Pn6771 CH 564 9.4    MOe5.24 :   CH 564 :   Pn6771 12.1 ☉ MOe5.24 : *deest* Pn6771 CH564 12.1-15.9 *r.v.* Pn6771 CH 564 : ☉ + *bl.* MOe5.24 13.4      Pn6771 CH 564 : [☉]   MOe5.24 15.1     (ga'b'a'a'ggffed) Pn6771 CH 564 : [☉]     (ga'b'a'gfehd) MOe5.24 16.1 ☉ MOe5.24 : *deest* Pn6771 CH 564 16.4  Pn6771 :  MOe5.24 CH564 19.1   MOe5.24 :   Pn6771 CH 564 25.1  MOe5.24 Pn6771 : *desunt* CH 564 28.1   Pn6771 CH564 :  MOe5.24 30.1         MOe5.24 CH 564 :     Pn6771 31.5  Pn6771 :  MOe5.24 :  CH 564 32.5   Pn6771 :  MOe5.24 :  CH 564 34.1    Pn6771 MOe5.24 :    CH564 35.3  Pn6771 CH 564 :  MOe5.24 41.2  Pn6771 :  MOe5.24 CH 564 41.4   Pn6771 CH564 :   MOe5.24 43.3   Pn6771 CH 564 :   MOe5.24 44.4  Pn6771 :  MOe5.24 CH 564 49.4  CH564 :  MOe5.24 Pn6771 52.3     MOe5.24 :   Pn6771 :   CH 564.

Ct: 1.2  MOe5.24 :  Pn6771 CH 564 1.4  MOe5.24 Pn6771 :  *err* CH 564 2.4  MOe5.24 :  Pn6771 CH 564 3.1 ☉ MOe5.24 : *deest* Pn6771 3.1-5.3 *r.v.* Pn6771 CH 564 : ☉ + *bl.* MOe5.24 3.1, 4.1  Pn6771 CH 564 : [☉]  MOe5.24 5.4 ☉   MOe5.24 :   CH 564 :    CH 564 : *om.* Pn6771 6.7 ☉ MOe5.24 : *deest* Pn6771 CH 564 7.5   (bbc) MOe5.24 :  (bc) Pn6771 CH 564 8.4  MOe5.24 Pn6771 :  CH 564 11.1  Pn6771 CH 564 : [☉]  MOe5.24 11.3 ☉ MOe5.24 : *deest* Pn6771 CH 564 12.4  (G) Pn6771 CH 564 : *om.* MOe5.24 12.5 ☉ MOe5.24 : *deest* Pn6771 CH 564 12.5-15.9 *r.v.* Pn6771 CH 564 : *bl.* + ☉ MOe5.24 12.5  Pn6771 CH 564 : [☉]  MOe5.24 13.3  Pn6771 CH564 : [☉]  MOe5.24 16.1 ☉  MOe5.24 :  Pn6771 CH564 27.1 ☉ MOe5.24 :  Pn6771 CH 564 27.3 ☉ MOe5.24 : *deest* Pn6771 CH 564 28.1 ☉ MOe5.24 :  Pn6771

CH 564 29.1 $\uparrow \neg \downarrow \uparrow \downarrow \downarrow \downarrow \downarrow$ MOe5.24 : $\uparrow \downarrow \downarrow \downarrow \downarrow \downarrow$ Pn6771 CH 564 31.3 $\downarrow \downarrow$ MOe5.24 :
 $\uparrow \downarrow \downarrow \downarrow$ Pn6771 CH 564 32.3 \downarrow MOe5.24 : *deest* Pn6771 CH 564 34.2 $\downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow$
Pn6771 CH 564 34.4 \downarrow MOe5.24 : *deest* Pn6771 CH 564 35.3 $\uparrow \downarrow$ MOe5.24 : \downarrow Pn6771 CH 564
40.6 $\downarrow \downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow \downarrow$ Pn6771 CH 564 41.6 $\uparrow \downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow \downarrow \downarrow$
Pn6771 CH 564 44.3 $\downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow$ Pn6771 CH 564 44.5 \downarrow MOe5.24 : *deest* Pn6771 CH
564 45.2 $\downarrow \downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow \downarrow$ Pn6771 CH 564 47.4 $\downarrow \downarrow$ MOe5.24 CH 564 : $\downarrow \downarrow$ Pn6771
49.1 $\downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow$ Pn6771 CH 564 55 \uparrow Pn6771 CH 564 : *deest* MOe5.24.
T: 13.3 \downarrow MOe5.24 : $\downarrow \downarrow$ Pn6771 : $\downarrow \downarrow$. CH 564 14.2 $\downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow$ Pn6771 CH
564 Pn6771 17.2 \downarrow (abb) MOe5.24 Pn6771 : $\downarrow \downarrow$ (ad) CH 564 18.1 $\downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow$
Pn6771 CH 564 21 \uparrow MOe5.24 Pn6771 : *desunt* CH564 22.3 $\downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow$ Pn6771 :
 $\downarrow \downarrow \downarrow$ CH 564 31.1 $\downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow$ Pn6771 CH 564 33.3 \downarrow MOe5.24 : \downarrow . Pn6771 36.2 $\downarrow \downarrow$
MOe5.24 : \downarrow Pn6771 CH 564 41.2 $\downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow$ Pn6771 CH 564 49.5 $\downarrow \downarrow$ (FGab)
MOe5.24 Pn6771 : $\downarrow \downarrow \downarrow$ (FGad) CH564 51.1 $\downarrow \downarrow \downarrow$ MOe5.24 : $\downarrow \downarrow \downarrow$ Pn6771 : $\downarrow \downarrow \downarrow$ CH
564 52.3 $\downarrow \downarrow \downarrow$ MOe5.24 Pn6771 : $\downarrow \downarrow \downarrow$ CH 564.

Text:

En remirant vo douche pourtraiture
en laquele est tous doulz ymaginer.
M'a point amours d'une tres fort pointure
d'ardant desir si que mon cuer durer.
Las, il ne puet, douche dame, sans per
Se vo douchour ne me va secourant.
Pour vostre amour, dame, vois languissant.

He bel Acueill, ou je prens noureture,
Vo cuer vueilliez de m'amor alumer
Car se mon cuer devoit en grant ardure
Ardre, bruir a touz iorns sans finer
Si ne lairay que ne vous doie amer.
Mes vo *cuer* meyme va trop detriant
Pour vostre amour, *dame*, vois languissant.

A vous me plains car sui en aventure
De toust mourir pour loyalment amer
Se Dieus et vous ne me prenez en cure
En face amour le dur en doulz muer.
Telz mauls ne puis longuement endurer
De triste cuer dire puis en plourant
Pour vostre amour, dame, vois languissant.

I douche portraiture MOe5.24 : douce pourtraiture CH 564 : douce pou<r>trayture Pn6771 2 laquele CH
564 : laquelle Pn6771 : laquel MOe5.24 | tous MOe5.24 Pn6771: tout CH 564 | ymaginer CH 564 Pn6771 :

MOe5.24 CH 564 : Pn6771 : Hdc 2387 44.3
 CH 564 Hdc 2387 : Pn6771 : MOe5.24 50.1 Ch564 :
 Pn6771 : MOe5.24 : lacuna est Hdc 2387 53.2 CH 564 Pn6771 Hdc 2387 :
 MOe5.24 58.1 MOe5.24 : CH 564 : Pn6771 :
 Hdc 2387
 T: : 1.1 MOe5.24 Pn6771 : CH 564 : lacuna est Hdc 2387 22.4 CH 564 Pn6771 :
 MOe5.24 : lacuna est Hdc 2387 31 Pn6771 CH 564 Hdc 2387 : MOe5.24 34 CH 564
 Hdc 2387 : Pn6771 : MOe5.24 44.1 CH 564 Pn6771 Hdc2387 : MOe5.24 47
 MOe5.24 CH 564 Hdc 2387 : Pn6771
 Ct: 1 MOe5.24 CH 564 : [lacuna] GR197 : Pn 6771 4.2 c MOe5.24 Pn 6771 CH
 564 : d GR 197 7.2 a MOe5.24 CH 564 Pn6771 : g GR197 8.1 MOe5.24 :
 Pn6771 : CH 564 : GR 197 10.1 CH 564 Pn6771 :
 MOe5.24 GR197 14.1 CH 564 Pn 6771 GR 197 : MOe5.24
 16.1 CH 564 : Pn6771 :
 GR 197 : MOe5.24 22.2
 (aa) MOe5.24 CH 564 Pn6771 : (aa) GR197 30.1 MOe5.24 CH 564 : Pn6771 :
 GR 197 38 (CGF) MOe5.24 GR 197: (CGF) Pn6771 : (CGGF) CH
 564 42.2(3) MOe5.24 : Pn6771 : GR 197 : CH 564
 44.3 G MOe5.24 Pn6771 GR 197 : F CH 564 46.1 MOe5.24 : Pn6771 :
 GR 197 : CH 564 46.3 G MOe5.24 GR197 Pn6771 : bb CH 564 51.1, 53.1
 CH 564 GR 197, lacuna est 53.1 : Pn 6771 : MOe5.24 56.1 MOe5.24 :
 Pn6771 : CH 564 : [lacuna] Hdc 2387.

Text:

En attendant souffrir m'estuet grief payne
 et en langour vivre, c'est ma destinee
 puis que venir ne puis a la fontaine
 tant est de ruisious en tour avironee.
 Celle vertu si grant li as Diex donnee
 qu'elle puet assouvir cascuns a soufissance.
 Par sa dignite et tres nouble puissance.

Le grant russiaus que la font leur demaine
 si ont leur conduis de la font estropee
 si c'on ne puet trouver la droite vaine
 tant est corompue l'iaue et troublee
 Gouster n'en puis une seule halenee
 si unble pitie n'a de moy remembrance
 Par sa dignite et tres nouble puissance.

Si pri a Dieu que a droit la ramaine
 Et la purifie sanz estre entamee,
 Quar verement, c'est chose bien certaine.
 Je ne puis aprochier jour ne matinee.
 Et s'a moy estoyt qu'ainsi fust ordenee,
 Je vivroye en espoir d'avoir bone estance
 Pa sa dignite et tres nouble puissance.

1 attendant *MOe5.24* : atendant *Pn6771 CH 564* : ...tendant *Hdc 2387* | souffrir *MOe5.24* : souffrir *CH 564* : sonfrir *Pn6771* | payne *CH 564 MOe5.24* : paine *Pn6771* : ...ne *Hdc 2387 2* et *om Pn6771* | langor *Pn6771* : langour *MOe5.24 Hdc 2387* : languor *CH 564* | ma destinee *MOe5.24 CH564 Hdc.2387* : me e (destine- *om.*) *Pn6771 3* puis que venir *MOe5.24 Pn6771* : puis quavenir *CH 564* : lacuna est *Hdc 2387* | puis] puir *CH 564 4* en *MOe5.24* : est *Pn6771 CH 564* : e<st> *Hdc 2387* | ruisious en tour avironee *MOe5.24* : ruissius en tour avironee *CH 564* : ruisia<us> ontor en vironee *Pn6771* : rousseaulx en tour en vironee *Hdc 2387 5* Telle *CH 564* | vertu *CH 564 Hdc 2387* : vertu *MOe5.24 Pn6771* | si grant] *om. MSS seq. FSC* | li a dieu donee *Pn6771* : li as diex donee *MOe5.24* : li a dieu donne *Hdc 2387 CH 564 5* quelle puet a souffrir cascuns a soufissance *MOe5.24* : q<ue>lle puet asouuir chascuns <et> asoufissance *Pn6771* : quel poet aisouir chascuos ouffusan[ce] *Hdc 2387* : quel puet assouuir chascun a soufissance *CH 564 7* nouble pousance *MOe5.24* : noble poisanche *Pn6771* noble puissance *Hdc 2387* noble puissance ce *CH 564 8- 21 desunt in Pn6771 8* le grant missiaus *MOe5.24* : Li grans Ruisseur *Hdc 2387* : Les grans ruissiauz *CH564* | leur *Hdc 2387 CH 564* : leuer *MOe5.24* | qui *CH 564* | demaine *CH 564* : amaine *MOe5.24* : demaiune *Hdc 2387 9* leur conduis *MOe5.24* : les conduis *Hdc 2387* | de la font *CH 564* : de la fon *Hdc 2387* : doux *MOe5.24* | estropee *MOe5.25* : estroupee *Hdc 2387 CH 564 10* si con ne *MOe5.24* : si quon ny *Hdc 2387* : si con ni *CH 564* | droite vaine *CH 564* : droit vaine *MOe5.24* : droite uoinne *Hdc 2387 11* tant est courompue liane et troublee *CH 564* : tan e<st> coru<m>pu *Hdc 2387* : tant e<st> coronpue liaue et tourblee *MOe5.24 13* | suii ble *MOe5.24 12* Gouster *CH 564* : Goustre *Hdc 2387* : guster *MOe5.24* | halenee *CH 564* : alenee *MOe5.24 13* si unble *MOe5.24 CH 564* : se hublee *Hdc 2387* | na de moy *Hdc 2387 CH 564* : na moy *MOe5.24 14* Par sar *Hdc 2387* : Per sa *MOe5.24 15-21 desunt in MOe 5.24 15* a Dieu que a droit la ramaine *CH564* : a raison qu'a droit la Remainne *Hdc 2387 16* purifie *CH564* : purifiee *Hdc 2387 17* Quar] Qua *CH 564* : ou *Hdc 2387* | a virement (autrement?) co ce sir cose *Hdc 2387 18* Je ne puis aprochier jour ne matinee *CH 564* : ie ne le puis aprochier iour ne mainee *Hdc 2387* : 19 et se uisi estoit qu'an<si> *Hdc 2387*.

Text Setting: CH 564: souf-(frir) 5.2 | (ver-)tu 40.1 | (souf-)fi-(san-)ce 46.2/47.4 | sa 51.1 | di-(gnite) 51.4 | noble puissance 54.2/54.3/54.4/56/56.1.

Comments: The ascription of the transmission of this work occurring in *CH 564* to Jo. Galiot is incorrect on the basis that this work shows several features in common with Philipoctus' other ascribed works especially *En remirant* and *De ma douleur*. As already suggested by Günther (1972), the quotation of this work as well as two other works also ascribed to Philipoctus de Caserta, *En remirant* and *De ma douleur*, in Johannes Ciconia's *Sus une fontayne* further increases the likelihood that *En attendant souffrir m'estuet* was also composed by Philipoctus.

The text of this work employs the motto of Bernarbo Visconti - 'souffrir m'estuet'. This motto is also employed in three other *trecento* works which also demonstrate a similar melodic phrase set to this motto. The melodic phrase in Philipoctus' works bears a strong resemblance to these works (Thibault 1970). Furthermore, the text of Philipoctus' works may also contain another allusion to the fountain at Pavia, although this suggests a contrary connection to Bernabo's nephew and rival Giangaleazzo Visconti.

Editions: PMFC XVIII, 45 (*CH 564*); FSC 28 (*CH 564**); Wilkins 1964 (text only).

The editor of PMFC XVIII reads this work in [3,3], reproducing the sign for this mensuration in the diplomatic preparatory S staff. This reading, however, is incorrect: the sign has bled through from the previous *recto* surface. Given this, PMFC XVIII is remarkable for the number of exceptions to mensural rules that must be made to accommodate this reading. The unsuitability of

this interpretation is also suggested by the oscillation between 9/8 and 6/8 time signatures in PMFC XVIII. FSC seems to make the same error initially by producing a reading in 9/8, although BB. 4ff are transnotated in 6/8. Note typographical error in FSC at S 46.4 which omits a tie between across-the-bar notes. The present edition is the only one to date to realise that this work is written in [2,3]. Several improvements through editorially indicated accidentals are also offered here.

Bibliography:

Wilkins, N. 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval Studies*, vol. VIII, 1964, pp. 92-93.

Thibault, G. 1970, 'Emblèmes et devises des Visconti dans les oeuvres musicales du trecento', *L'Ars nova italiana del trecento*, vol. III, pp. 152-56.

Günther, U. 1972, 'Zitate in französischen Liedsätzen de Ars Nova und Ars Subtilior', *Musica Disciplina*, vol. XXVI, pp. 53-68.

Strohm, R. 1992, 'Filippotto da Caserta, ovvero i francesi in Lombardia', in *In cantu et in sermone: A Nino Pirrotta nel suo 80° compleanno*, eds F. D. Seta & F. Piperno, Firenze, pp. 69-70.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, pp. 287-363, esp. pp. 311-326, 337-346.

17. Fuions de ci

Ascription: *Senleches Jacob* after residuum (CH 564); Selesses (MOe5.24)

Sources: F-CH 564, f. 17r; F-Pn6771, f. 61v; I-MOe5.24, f. 14v-15r.

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

Form: Ballade.


Clefs: CH 564: (6 lines): S: c4, Ct: F4, T: F4; Pn6771: (6 lines): S: c4, Ct: F3, T: F3; MOe5.24: (5 lines): S: c3, Ct: c5, T: c5.

Signatures: MSS: S: bb, Ct: bEbb, T: bEbb.

Notation: French *ars nova* notation in the syncopated style. Integer valor is [3,2]. *Modus* is also imperfect to obtain the correct value of the red *longe*.

Mensural Signs: F-Pn6771: S: ○, *man. sec.*

Accidentals: MOe5.24: S: #b 13.1 | #f 19.2 | #b 34.2 | #F 46.2 | #f 48.1 | #b 49.4. T: bb 53.2 (beginning of staff segment).






Variants: S: 1.1 ○ *add. man. sec* Pn 6771 6.1 b flat Pn6771 MOe5.24 : a CH 564 10.2  Pn6771





MOe5.24:  CH 564 20  Pn6771 MOe5.24 :  CH 564 21.5  Pn6771 MOe5.24 :  CH



564 22.2 b flat Pn6771 MOe5.24 : a CH 564 24  (gg) Pn6771 MOe5.24 :  (g) CH 564 21.5b

 Pn6771 MOe5.24 :  CH 564 38.4  Pn6771 MOe5.24 :  CH 564 45.2





 CH 564 MOe5.24 :  Pn6771 51.3  CH 564 MOe5.24 :  Pn6771 55.2 




Pn6771 MOe5.24 :  CH 564 56.5  Pn6771 MOe5.24 :  CH 564 59.2  Pn 6771 :  Ch 564.

Ct: 1.1  CH 564 MOe5.24 :  Pn6771 13.2  CH 564 MOe5.24 :  Pn6771

19.1  (GEGF) MOe5.24 (GFGF *err*) CH 564 :  (GGEGF) Pn6771 31.1 b

CH 564 Pn 6771 : a MOe5.24 33.1 F CH 564 MOe5.24 : G Pn 6771 34.1  CH 564

MOe5.24 :  Pn6771 37.4  Pn6771 MOe5.24 :  *err.* CH 564 41  CH 564

Pn6771 :  MOe5.24 44.3  (b) CH 564 Pn 6771 : *om.* MOe5.24 46.1  CH 564

MOe5.24 : ◆◆◆◆ Pn6771 47.4 ◆◆◆ CH 564 Pn6771 : ◆◆◆◆ MOe5.24 50.3 ◆ CH 564
 Pn6771 : ◆◆◆ MOe5.24 57.2 ◆ CH 564 MOe5.24 : ◆◆ Pn6771.

T: 9.2, 32.2 ± MOe5.24 Pn 6771 : ±? err. CH 564 20.1 E CH 564 : D Pn 6771 MOe5.24 20.3
 ◆◆ CH 564 Pn6771 : ◆◆ MOe5.24 23.2 E Pn 6771 MOe5.24 : D CH 564 28.1 ◆ CH 564
 MOe5.24 : □■ Pn6771 41 ◆◆ CH 564 Pn6771 : ◆◆ MOe5.24 46.2 ◆ CH 564 MOe5.24 : ◆◆
 Pn6771 48.5-49.1 FB CH 564 MOe5.24 : GC err. Pn6771 58 ◆ Pn6771 MOe5.24 : ◆ CH 564.

Text:

Fuions de ci, fuions povre compaigne,
 chascuns s'en voist querir son aventure
 en Aragon, en France ou en Bretaingne,
 car en breif temps on n'ara de nos cure;
 fuions querir no vie, bien seüre,
 ne demerons yci eure ne jour
 puis que perdu avons Alienor.

Car c'est bien drois, Rayson le nous emseingne,
 puis que la Mort tres cruel et obscure
 nous a oste la royne d'Espaingne,
 nostre maestresse en confort et mesure;
 que chascuns ovre leur volonte pure
 de bien briefment vuider de ce contour
 puis que perdu avons Alionor.

Mais au partir personne ne se faigne
 que de bon cuer et laiialte seüre
 ne prie Dieux que l'amede li preingne,
 et qu'elle n'ait sa penitence dure,
 mais paradis qui de jour en jour dure;
 et puis pensons d'aler sans nul sojour
 puis que perdu avons Alionor.

Senleches Jacob

I fuions CH 564 MOe5.24: fuyons Pn6771 *ut passim* | ci CH 564: chi Pn6771 MOe5.24 | poare compaigns
 CH 564: poure compaign Pn6771 MOe5.24 2 chascuns CH 564 MOe5.24: cascuns Pn6771 | aventure CH
 564 MOe5.24: aventuire Pn6771 3 france CH 564: franche Pn6771 MOe5.24 | bretangne MOe5.24 4 temps
 CH 564: tamps Pn6771 MOe5.24 5 bien CH 564: non Pn6771 : no MOe5.24 6 Ne demerons Pn6771: Ni
 demons MOe5.24: Ne demories CH 564 | yci CH 564 Pn6771: ichi MOe5.24 | eure CH 564: heure Pn6771
 MOe5.24 7 avons Pn 6771 MOe5.24 : avous CH 564 Alienor CH 564: alionnour Pn6771: Alyennour
 MOe5.24 8-21 *deest* MOe5.24 Pn6771 10 royone CH 564 11 on con fuit et mosure CH 564 13 buider CH
 564 ton tour CH564 17 preignee CH 564 18 elle n'est CH 564 21 Alionor CH 564.

Text Setting: CH 564: com-pai-gne 5.1/5.3/6.3 | s'en voist que-(rir) 11.1/11.3/12.2 | a-ven-tu-(re)
 14.4/15.1/21.1 | [h]eu-re ne 38.1/38.2/39.2 | (A-)li-e-nor 53.3/54.1/56.2.

The text setting in all three sources is remarkably consistent, with significant variations occurring only towards the final syllables of lines and especially in relation to melismatic passages at the end of a section.

Comments: The poet refers to the post-parturient death, on 15th September, 1382, of his patroness, Elionor of Aragon, Queen of Castile and implores his *pouvre compaignie* to seek with him adventure in other realms.

Editions: FSM 47; FSC 89 (CH 564*); PMFC XVIII, 11 (CH 564).

PMFC XVIII based on CH 564 is poor as it misrepresents integral mensural structures by barring according to cadential features rather than inherent mensural framework. FSC is in a steady 3/4 throughout. PMFC XVIII is also deficient as a scholarly edition as it omits several ligature marks, eg. T 3.4, T 2.2. The text underlay has been adjusted in the present edition, notably (but not exclusively) for “Alionor” and the third syllable of ll. 1 and 3 (reflecting the underlay of Pn 6771). The on-staff sharp at S 47.1 in FSC is incorrect. There is no MS accidental at this point in CH 564.

Facsimile: CH 564: Gennrich 1956b, Tafel IX (second last ligature in CT has 2 dots not found in MS).

Bibliography:

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Gennrich, F. 1965a, (ed.) *Abriß der Mensuralnotation des XIV und ersten Hälfte des XV Jahrhunderts*, Musikwissenschaftliche Studienbibliothek 3, Langen bei Frankfurt.

Gennrich, F. 1965b, (ed.) *Übertragungsmaterial zum Abriß der Mensuralnotation des XIV und ersten Hälfte des XV Jahrhunderts*, Musikwissenschaftliche Studienbibliothek 4, Langen bei Frankfurt.

18. Phiton, Phiton, beste tres venimeuse

Ascription: Mag<iste>r Franciscus (CH 564).

Sources: F-CH 564, f. 20v; F-Pn 6771, f. 56r; H-Bu Fr 298, recto (S and beginning of T).

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

Form: Ballade.

Clefs: CH 564: (6 lines) S: c4, Ct: c5, T: c5. Pn 6771: (6 lines) S: c4, Ct: c5F3, T: c5.

Signatures: CH 564: S: bb (m. 14ff), Ct: -, T: -. Pn6771: none.

Notation: Black *Ars nova* note shapes only, with occasional syncopation.

Mensural Signs: PN 6771: S 1.1 ○ (man. sec.).

Accidentals: Pn6771: S: bb 10.1 | bb 31 | bb 59.1. CH 564: S: bb 14.1 | ♯ 36.2.

Variants: S: 3 ■. CH 564 : ■ Pn6771 4.1-4.2 ed CH 564 : dc Pn6771 4.4-4.5 om. Pn6771 13 ■[⊖].

Pn6771 : ■[⊖] CH 564 15.3 ◆◆◆ Pn6771 : ◆◆■ CH 564 46 ◆◆. Pn6771 : ◆■ CH 564 47 E

Pn6771 : F CH 564 48.1 [⊖] om. Pn6771 53 [⊖] Pn6771 : [⊖] CH 564 57.1-58.3 dcbac,c Pn6771 :

fedcd,e err. CH 564 63.4 ◆◆ Pn6771 : [⊖] CH 564 65.3 ◆◆. Pn6771 : [⊖]. CH 564.

T: 11.1 [⊖]◆◆◆ (cbca) Pn6771 : om. CH 564 16.1 [⊖]◆◆◆ Pn6771 : [⊖] CH 564 35.3 ◆◆

Pn6771 : [⊖] CH 564 47.1 ■◆[⊖]◆◆◆ Pn6771 : ■◆[⊖]◆◆◆ CH 564 50.1 ◆◆◆◆ Pn6771 :

◆◆[⊖]◆. CH 564 52 ■[⊖] Pn6771 : [⊖] CH 564 59.4 ◆◆ CH 564 : ◆◆ Pn6771 62.2 [⊖]◆◆

(GFE) Pn6771 : [⊖]◆◆. (GFG) CH 564 64.1 aGF CH 564 : FED err.? Pn 6771.

Ct: 7.1 ◆◆ Pn6771 : [⊖] CH 564 8.4 ◆◆ (EF) Pn6771 : ◆ (E) CH 564 10.1 ◆ (D) CH 564 : om.

Pn6771 21.2 [⊖] Pn6771 : [⊖]◆. CH 564 22.1, 62.1 [⊖]◆◆◆◆◆◆◆ (GD,bcdcbGF) CH 564 :

[⊖]◆◆◆◆◆◆◆ (GD,,bcdcbGF) Pn6771 33.3 ◆◆ Pn6771 : [⊖] CH 564 35.1 ◆◆ Pn6771 :

CH 564 36.1 ↓♦ Pn6771 : ♦↓ CH 564 40.1 ↖ (EC) Pn6771 : ↖ (ECD) err. CH 564 44.3 D
 CH 564 : C err. Pn6771 46.3 ♦. Pn6771 : ↓ err. CH 564 49.5 ♦♦ Pn6771 : ↖ CH 564 52 ■
 Pn6771 : ¶ CH 564 54.1 ■. + ↓ ■ Pn6771 : ■ + ↓ ■. CH 564 58.1 ♦♦♦♦ Pn6771 : ↖ CH
 564.
 Emendations: S: 16.1 ♦ Pn 6771 : ■ err. CH 564 47 E Pn6771 : F CH 564, corr. 57.1-58.1 dcbac,c
 Pn6771 : fedcd,e CH 564, corr.sicut Pn6771. Ct: 40.2+ ■ (D) CH 564, exp. 44.3 C] D CH 564
 46.3 ♦. Pn6771 : ↓ CH 564, corr. T: 11.1-11.5 om CH 564, supplevi sicut Pn 6771 15 D CH 564,
 corr. sicut Pn6771 46.2-3 ♦♦] ♦♦ CH 564, corr. sicut Pn6771 48.5 ↖] ¶ CH 564 : ♦♦ Pn6771.

Text:

Phiton, Phiton beste tres venimeuse
 Corps terrestion com bien regneras tu?
 Nes et crees de gent tres aineuse
 Prouchainement convient que soyes batu
 De par Phebus, le tres bel
 Qui siet en haut augens corps tres ysnel
 Qui dirrement convient qui te confonde
 Tu qui contens gaster la flour du monde.

Bien te descript Ovide si crueuse
 Car en venin est toute ta vertu
 N'onques ne creut autre si doumageuse
 Et se nature n'eust bien porveü
 Ton esperit plein de fiel
 Contre le ciel eüst fait tel appel
 Que de toy produire fust quarte et monde
 Tu qui contens gaster la flour du monde.

Et se lonc temps fortune tenebreuse
 Te sueffre en haut, nient mais ye conclu
 Que ta durer ne sera pas ioyeuse
 Ainsy Phiton ne fu mie abatu
 D'un tour seul dart sus sa pel.
 Li tien pour vray que tuit ty cuer revel
 Seront enclos en misere parfonde
 Tu qui contiens gaster la flour du monde.

1 venimeuse CH 564 : veneneuse Pn6771 2 terrestien CH 564 : terestrin Pn6771 3 aineuse CH 564 :
 hayneusse Pn6771 4 prouchainement CH 564 : prochainement Pn6771 6 augens corps CH 564 : augent cors
 Pn6771 | isnel Pn6771 : inel CH 564 7 qui te Pn6771 : que te CH 564 8 flour CH 564 : fleur Pn6771 9
 descript CH 564 : te escrit (escrire) 11 doumageuse CH 564 : damageuse Pn6771 12 n'eust CH 564 : eust
 Pn6771 | porveu Pn6771 : porveir CH 564 13 esperit plain Pn6771 : speris plein CH 564 | fiel CH 564 : fel
 Pn6771 14 eust CH 564 : eut Pn6771 | appel Pn6771 : apel CH 564 15 produire CH 564 : produre Pn6771
 19 lonc le temps CH 564, le exp. : long tans Pn6771 20 conclu Pn6771 : clonclu CH 564 24 Li CH 564 : Si
 Pn6771 | que tuit ty cuer revel CH 564 : que ton cuer si revel Pn6771 25 seront CH 564 : sera Pn6771 |
 enclos...monde CH 564 : om. Pn6771.

Text Underlay: Pn6771: best-(e) <sic> 2.4 | ve-ne-neu-se <sic> 7.3/7.4/8.3 | re-gne-ras
 21.2/21.3/24.3 | par 32.4 | au-gent 41.1/41.4 | cors 42.2 | dir-re-ment 45.3/45.5/46.2-47 | con-

◆◆◆◆◆◆◆◆◆◆ (baaGabcdbab) Mleclercq 29.1-41.1 *different music* Mleclercq 35 ■ (e) CH 564 : ◆
 (ed) Pn 6771 37.1, 40.1 ♪ CH 564 : ♪ Pn 6771.
 Ct: 19.3 a CH 564 : c Pn 6771 25.1 ♪ CH 564 : ◆◆ Pn 6771 40.1 ♪ (GEG) CH 564 : ♪
 (GCG) Pn 6771.
 T: 3.1 ◆◆◆ CH 564 Pn 6771 : ♪ Mleclercq 5.2-11 *non legi potest* Mleclercq 6.1 ♪ (CEDC) CH 564
 : ♪ (CDC) *err.* Pn 6771 13.1, 30.1 ◆◆◆ (cbab) CH 564 Pn 6771 : ♪ (cba) Mleclercq 18 ◆◆◆
 (cbaG) CH 564 Pn 6771 : ◆ (cb) Mleclercq 23 ♪ ♪ CH 564 : ♪ Pn 6771 Mleclercq 27.1 ♪◆◆
 (CC) CH 564 Pn 6771 : ♪ (C) Mleclercq 30.2 ♪ CH 564 : ◆ *err.* Pn 6771 : *om.* Mleclercq 36.3 D CH
 564 Pn 6771 : E Mleclercq, D bis | ♪ CH 564 : ♪ Pn 6771 : ♪◆◆ Mleclercq.
Emendations: C²: 16.1 ◆] ◆ MSS Ct: 5.1 #F exp. CH 564.

Text:

(Playsance) Or tost a eulz vous assemblez
 soulas, playsance, deduit, bel acueill,
 Jouvesce, liesce, l'amy:
 oiez crier occy occy
 le roussignol, ioye en aures.

Confort prenes esbatement
 le bon, le gent
 sires dire a ma dame blanche
 Que de m'amour li fays present
 entierement
 en ce moys de may par playsance.

Ce virelay li chanteras
 soulas, *playsance, deduit, bel acueill,*
 Jouvesce, liesce, l'amy:
 en lieu de moy je vous enpri
 mon cuer, m'amour li presentes

Or tost a euls assemblez
 soulas, *playsance, deduit, bel acueill,*
 Jouvesce, liesce, l'amy:
 oiez crier occy occy
 le roussignol ioye en aures.

le papegay iolyement
 et doucement
 escouteris sans desplaysance
 d'un rain de may li fays present
 avec un cent
 de salus per *ma* obeysance

Un chapelet de vert fares
 soulas, *playsance, deduit, bel acueill,*

Jouvesce, liesce, l'amy:
que soyt d'argent feres par my
et a ma dame l'en dones.

Or tost a eulz vous assembles
soulas, playsance, deduit, bel acueill,
Jouvesce, liesce, l'amy:
oiez crier occy occy
le roussignol ioye en aures.

1 *et passim* Playsance C1 CH 564 MLeclercq : Plasanche Pn 6771 | euz C1 eulz C2 CH 564 : eux Pn 6771 : oues MLeclercq | assemble Pn 6771 MLeclercq 2 soulas bis CH 564 MLeclercq : solas bis Pn 6771 | playsance bis CH 564 MLeclercq : plasanche bis Pn 6771 | bel acueil bis Pn 6771 : le lacueill be acueill CH 564 bel acuel bis MLeclercq 3 Jouvesce CH 564 : jovesche Pn 6771 : jenette MLeclercq | liesche Pn 6771 | lamy bis CH 564 : lamj bis Pn 6771 : lami bis MLeclercq 4 oiez Ch 564 : oyes Pn 6771 MLeclercq | occy CH 564 : oci Pn 6771 : osy MLeclercq 5 roussignol CH 564 : rosignol Pn 6771 : len sen jour MLeclercq : avres CH 564 : ares Pn 6771 MLeclercq ll. 6-37 *om.* MLeclercq 9 fays Pn 6771 : fay CH 564 11 par Pn 6771 : pour CH 564 12 ce Pn 6771 : Cest CH 564 | chanteras Ch 564 : canteris Pn 6771 13 solas Pn 6771 15 en lieu de moi Pn 6771 : et lien de may CH 564 | en pri Pn 6771 : de pri CH 564 22 le papegay *om.* Pn 6771 24 escouteris Pn 6771 : escoutes CH 564 | desplaysance CH 564 : [??]branche Pn 6771 25 fays CH 564 : fay Pn 6771 27 per CH 564 : en Pn 6771 | ma *om.* MS | obeysance] oleyssance CH 564 : obeisanche Pn 6771 32 dame l'en dones *om.* Pn 6771.

Text Setting: CH 564: C¹: de-duit (2nd) *om.* | crier *om.* | Confort prenes...dame blanche *om.* C²: de-duit (3rd) 14.1/14.2 | bel a-cueill (1st) 16.1/16.2/16.3.

The refrain of both upper voices has not been underlaid with text in both CH 564 and Mleclercq. However, both versions transmit very different musical material at this point.

Editions: FSC 86; PMFC XIX, 90 (CH 564).

In relation to the problematic reading in CH 564 at C2 15.1-16, PMFC XIX *em.* the Sbr pause at 16 to a Br pause according to the reading of the same passage in Pn 6771. In the present edition, the Sbr pause is retained and 15.3 *em.* to Sbr. The editor of FSC bases his edition on the reading of this work in Pn 6771, including the erroneous reading at C1 29. PMFC XIX also *em.* C1 39.1-43 up a third (partially following Pn 6771 – see *Variants*). The present edition retains the reading found in CH 564 on the premise that the *clos* cadence of this section of the virelai is not final, but may function as a median cadence. Several editorial accidentals not found in previous editions are also offered here.

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Günther, U. 1967, 'Bemerkungen zum älteren französischen Repertoire de Codex Reina', *Archiv für Musikwissenschaft*, vol. 24, pp. 246-147.

Leclercq, F. 1984, 'Questions à propos d'un fragment récemment découvert d'une chanson du XIVE siecle: une autre version de "Par maintes fois ai owi" de Johannes Vaillant', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther & L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, pp. 197-228.

Sleiderink, R. 1994, 'Pykini's Parrot: Music at the Court of Brabant', in *Musicology and Archival Research: Colloquium Proceedings*, eds B. Haggh, F. Daelemans & A. Vanrie, Brussels, pp. 358-391.

20. Loyaute me tient

Ascription: Garinus (CH 564).

Sources: F-CH 564, f. 36v; F-Pn 568, f. 121r.

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

Form: Isorhythmic rondeau.

Clefs: CH 564: (6 lines) S: c4, Ct: F3, T: F3; Pn 568: (6 lines) S: c3, Ct: F3, T: F3.

Signatures: none.

Notation: Black French *ars nova* note shapes with frequent *syncopa* created by p.d.

Accidentals: CH 564: S: #f 31.1. Ct: #F 4.1 | bb 7.1 | #F 15 | #F 40.1. T: bb 24.1. Pn 568: #f 31.1. Ct: #F 4.1 | bb 6 | #F 15 | #F 22.1 | bb 22.3 | #F 40.1. T: bb 24.1.

Variants: S: 3.1, 24.1 CH 564 : Pn 568 7.2, 28.2 CH 564 : Pn 568 12.1, 33.1
 CH 564 : Pn 568 19.2, 40.2 CH 564 : Pn 568 20, 41 CH 564 :
Pn 568.

Ct: 11.4 CH 564 : Pn 568 13.1 CH 564 : Pn 568 19.1 CH 564 :
Pn 568 23 (g) CH 564 : (gg) Pn 568 24.1 CH 564 : Pn 568 25.1 CH 564 : Pn
568 32.1 („dgaagac) CH 564 : („dgaggac) Pn 568 40.1 CH 564 :
 Pn 568.

T: 3.1, 18.1, 38.1 CH 564 : Pn 568 4.1 CH 564 : Pn 568 13.1 CH 564 : Pn
568 16.1, 37.1 CH 564 : Pn 568 19 CH 564 : Pn 568 40.1 CH 564 :
 Pn 568.

Text:

Loyaute me tient en espoir
D'encore venir a m'entente
Combien que demuere pour voir
Loyaute me tient en espoir.

S'atendray d'amourex voloyr
Coment que ye longue attente
Loyaute me tient en espoir
D'encore venir a m'entente.

1 *incipit solum* Pn 568 2 d'encore] dencor CH 564 6 attente] antete CH 564.

Text Setting: CH 564: (Loy-)au-te me tient en 9.2/10.2-11.1/12.2/14.2 | (e-)spour <sic> 17.3 |
(D'en-)co-re ve-nir a m'en-ten-te 29.1/om./30.2/31.1/34.2/35.1/35.4/40.1.

Comments: This work represents another example of the isorhythmic rondeau (*q.v.* *En attendant d'avoir*), although the version in CH 564 is not strict, but contains adjustments of the talea in the Ct for the sake of ease of singing (Ct 23) and harmonic considerations (Ct 32).

Editions: FSC 31; PMFC XIX, 51.

The text underlay in the present edition represents an adjustment of syllables to prominent repeated pitch structures and cadence, avoiding the placement of syllables on passages of *syncopa*. The resulting placement of text is significantly different from that preserved by CH 564 and reproduced in previous editions. Previous editions are also lacking in editorial accidentals. A once-sharpwards transposition of *gammaut* is read in S, producing notable *recta* inflections at S 11-13.

Bibliography: Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, p. 91.

21. Par le grant senz d'Adriane

Ascription: Ph<ilip>ot <de Caserta>.

Sources: F-Pn 568, ff. 125v-126r; F-CH 564, f. 37v.

Voices: Pn 568: (S), Ct, T; CH 564: (S), (Ct), T.

Form: Ballade.






Clefs: Pn 568: (6 lines): S: c2, Ct: c3, T: c3; CH 564: (6 lines) S: c2, Ct: c4, T: c4.






Signatures: MSS: S: -, Ct: bb, T: bb.






Notation: Both transmissions of this work employ black *ars nova* note forms in addition to red *semibreves* which indicate a *sesquialtera* proportion (*minima* equivalent). The *semiminima* is notated in CH 564 as a red *minima* and in Pn 568 as a void red *minima*. The use of the mensural signs in this work is unusual, as detailed in *Mensural Sigis*.




Mensural Sigis: The mensural signs C and O are employed in this work. However, it is apparent that the meaning of the first sign does not agree with the generally received view of its meaning, although parallels may be drawn with *Sus un fontayne* and the CH 564 version of *Inclite flos*. It is clear that C indicates imperfect *tempus* with black *semibreves* being considered as perfect, red as imperfect. The sign O has its usual proportional meaning of *sesquitercia* at the *minima* level.







Accidentals: CH 564: S: #g 22 | #g 28.1 | #f 32.4 | #f 56.1 | #g 63.3 | #f 70.1. Ct: #c 33 | #c 70.4. Pn 568: S: #g 22 | #f 32.4 | #f 56.1 | #g 63.3. Ct: #c 32.2 | #c 53 | #c 70.4 (*infra notam*).






Variants: S: 15.1  CH 564:  Pn 568 17.3  CH 564:  Pn 568 24.4 







CH 564:  Pn 568 36 C Pnit 568: om. CH 564 39.1  Ch 564:  Pn 568 45.1  CH 564: 




Pn 568 50.4 12 x  CH 564: 12 x  Pn 568 56.1  CH 564:  Pn 568 65.2  CH





564:  Pn 568 70.1  (gffe) CH 564:  (gffge) Pn 568.

Ct: 8.3  Pn 568:  err. CH 564 14.1  CH 564:  Pn 568 18.1  CH 564:  Pn 568 20.1



 CH 564:  Pn 568 42.2  (Gdedcb) Pn 568:  (dedcb) CH 564 47.1 

CH 564:  Pn 568 53  CH 564:  Pn 568 56.1  CH 564:  Pn 568 61.3  CH

564:  Pn 568 71  CH 564:  Pn 568.

T: 28.2, 32.3  CH 564:  Pn 568 38.4  CH 564:  Pn 568 56.1  CH 564:

 Pn 568 57.4  CH 564:  Pn 568 66.1  CH 564:  Pn 568.

Emendations: S: 32.5 #g exp. CH 564 52.3 #d exp. CH 564 Ct: 8.3 ]  CH 564 51.4 c] b Pn 568.

Text:

Par le grant senz d'Adriane le sage,
Fu Theseüs gardes de periller
Quant a son tour li convient le voyage
En la maison Dedalus essaier.
Puis la trahi et la vost essillier;
Fortrait li a un iouel de grant pris.
Qu'avoir ne puet sanz O couvert de lis.

Adriane est si noble de linage
Et si puissant c'on la puet reconter.
Le iouel ot de son propre heritage
Que Theseüs s'efforsa d'usurper
Et pour l'avoir le tient en grant dangier.
Se socours n'a, se iouel est peris
Qu'avoir ne puet sanz O couvert de lis.

Mais le lis est de si tres haut parage,
Bel a veoir, plaisant a mainer
Riche on povoir, de si parfait courage
Qu'a la dame puet sa vertu envier.

Roulant ne Hector ne li faut souhaidier
 Pour secourir le iouel de grant pris,
 Qu'avoir ne puet sanz O couvert de lis.

1 Par...sens dadadriane Pn 568, incipit solum 12 tient] tienent MS 19 envier] en dier CH 564, sicut Wilkins 19 Hector] estor CH 564.

Text Setting: CH 564: d'A-(driane) 11.4 | (d'Adria-)ne 15.6 | The-se-us 20.3/21.1-/21.2 | (gar-)des 24.4 | de pe-ri-ller 25.3/27.5+/28.1/28.1 | es-sai-er 25.4/26.1/30.1 | la tra-(hi) 44.4+/44.5 | for-trait a li un jou-(el) 49.1/49.3/50.3/50.4/50.7 |) cou-(vert) 66.2/66.4 | lis 70.3.

Comments: This is another work employing figures from Classical and Medieval literature. The deceit of Theseus towards Ariadne, most famously portrayed in Catullus 64, ll. 52ff (Mynors, 1958, cf. Quinn, 1973), would have been well known to the learned medieval audience (cf. *Medee fu*). Two further heros, Hector and Roland, are diminished in the light of the poem's contemporary "hero", Louis of Anjou. Deslisle (1900) in the earliest modern assessment of the text, stated this work referred to the mishappened assistance which Louis I, duke of Anjou, had offered to Joanna I (*Adriane*), Queen of Naples when her right to the throne was threatened by Charles Durazzo (*Theseus, usurper*) on 1381. It may also refer to either Johanna's naming of Anjou as heir in 1378-9 or the latter's expedition in 1382 to save the kingdom from Durazzo. While the allusion to the lily (*lis*) suggests the royal house of France, Wilkins (1964) demonstrates that the ballade's refrain actually names Louis (or Lois) by the phrase *O couvert de LIS* ('O covered with [or enclosed by] LIS', lit. 'O covered with the lily'.)

Editions: Wilkins 1964 (text only); FSC 81 (CH 564*); PMFC XIX, 54 (CH 564).

PMFC XIX is marred by irrational barring into several different time signatures. FSC retains a constant bar length throughout. Both previous editors do not read the MS *b-quadratum* on f before 32.4. It is identified here. Editorial accidentals often indicate soft hexachords. Evidence for this reading like *b-quadratum* on b at S 37.2 has not been recognised by previous editors.

Bibliography:

Deslisle, L. 1900, (ed.) *Institut de France, Le Musée Condé, Chantilly, Le Cabinet des Livres*, Paris, Belle Lettres-Librairie Plon, vol. 2.

Wilkins, N. 1964, 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval Studies*, vol. VIII, pp. 94-5.

Strohm, R. 1992, 'Filippotto da Caserta, ovvero i francesi in Lombardia', in *In cantu et in sermone: A Nino Pirrotta nel suo 80° compleanno*, eds F. D. Seta & F. Piperno, Firenze, p. 69.

22. Sans joye avoir

Sources: F-CH 564, f. 23r; F-Pn 568, ff. 27v-28r.

Voices: CH 564: (S), Ct, T; Pn 568: (S), T.

Form: Ballade.

Clefs: CH 564: (6 lines) S: c3, Ct: c5, T: c5; Pn 568: (6 lines) S: c3, T: F3.

Signatures: none.

Notation: Both transmissions of this work contain different but equivalent notational devices within a common *ars nova* set of note shapes. Whereas CH 564 employs full red *semibreves* to indicate a *sesquialtera* proportion at that level (*minima* equivalence), Pn 568 employs the *dragma* (\blacklozenge).

Similarly, within the mensural framework of [2,3], syncopation in CH 564 is often achieved through the use of full red *minime* (equivalent in duration to black *minime*) while Pn 568 favours the use of p.d. with full black *minime* used throughout. CH 564 coloured *minima* syncopation notation is typical of the *ars subtilior*.

Accidentals: CH 564: S: \natural c 3.3 | \sharp c 34.

Variants: S: 7.1 \blacksquare \blacklozenge \blacklozenge CH 564 : \square \blacklozenge \blacklozenge Pn 568 10.1 \blacklozenge \blacklozenge CH 564 : \blacklozenge \blacklozenge Pn 568 14.3
 \blacklozenge \blacklozenge \blacklozenge CH 564 : \blacklozenge \blacklozenge // \blacklozenge (14.3bis \blacklozenge \blacklozenge \blacklozenge \blacklozenge) Pn 568 21.3 \blacklozenge \blacklozenge CH 564 : \blacklozenge \blacklozenge Pn 568 25.1
 \blacklozenge \blacklozenge \blacklozenge Pn 568 : \blacklozenge \blacklozenge \blacklozenge CH 564 26.1 \blacklozenge \blacklozenge CH 564 : \blacklozenge \blacklozenge Pn 568 28.1 \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge

CH 564 : ◆◆. +◆◆◆◆◆◆◆◆ Pn 568 36.1 ◆◆◆◆ CH 564 : ◆◆◆◆ err. Pn 568 38.3 ^Γ ◆ //

◆ ◆ ◆ ◆ ◆ ◆ CH 564 : ◆◆◆◆◆◆◆◆ Pn 568 42.1 ^Γ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ CH 564 : ◆◆◆◆◆◆◆◆ Pn

568 46.1 ◆◆◆◆◆◆◆◆ CH 564 : ◆◆◆◆◆◆◆◆ Pn 568 49.1 ^Γ ◆◆◆ CH 564 : ◆◆◆ Pn

568 50.4 ◆◆◆ CH 564 : ◆◆◆ Pn 568 52.3 ◆◆◆ Pn 568 : ◆◆◆ CH 564.

T: 5.1 ^Γ CH 564 : ^Γ Pn 568 13.1 ^Γ (FEED) CH 564 : ◆◆◆ (FED) Pn 568 15.1 ^Γ CH 564 :

^Γ Pn 568 18.1 ^Γ CH 564 : ^Γ Pn 568 27.1 ^Γ CH 564 : ^Γ Pn 568 36.1

^Γ CH 564 : ^Γ Pn 568 39.1 ^Γ CH 564 : ^Γ Pn 568 44.1 ^Γ CH 564 : ^Γ Pn 568 52 ^Γ CH

564 : ^Γ Pn 568.

Emendations: S: 38.4 a om. MS, supplevi 39.1 g] a MS (cf. 15.1) T: 29 G] F MS.

Text:

Sans joye avoir ne peut longuement
 Nulz homs vivre par droyte nature
 Car qui a le cuer triste et doulent
 Est douteus que sa vie moult dure;]
 Pour moy le dy qui telz maulz endure
 Pour bien amer et loyalment tenir
 Qu'ades m'est il avis que doye mourir.

Certes nulz ne scet le grant torment
 Que je sens nuit et iorn sans measure.
 Car plus je serfs amors leyalment
 Tant Plus me met a desconfiture
 Et fortune m'est contraire et dure
 Dont me maulz sont si tres durs a souffrir
 Qu'ades m'est il avis que doye mourir.

4 douteus...dure] PMFC XVIII, om. CH 564, 9 je] om. CH 564 10 je] om. CH 564 11 tant] om. CH 564 |
 descofiture CH 564.

Text Setting: CH 564: lon-gue-ment 8.4/9.1/9.3 | nulz homs 10.1/10.3 | droy-te 12.5/13.2 | (natu-)
)re 15.1 | dy 27.4 | qui telz maulz 28.1/28.4/29.4 | en-du-(re) 31.2/31.4+ | pour 34 | a-mer et
 loy-al-ment te-(nir) 36.3/37.1/38.1/38.3/38.4/39.1/39.3 | des 44.1 | mest il avis
 48.5/49.3/50.1/50.2.

Editions: FSC 172; PMFC XVIII, 23.

The present edition takes the opportunity to suggest editorially many more possible inflections, especially cadential at BB 7, 17, 21, 52. Previous readings (FSC and PMFC XVIII) of rhythm at S 36.1-37.5 are erroneous. A reading according to that found in the MS has been offered here.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 6.

23. Se Zephirus/Se Jupiter

Ascription: Grimace (CH 564).

Sources: F-CH 564, f. 19r; F-Pn 568, f. 43r; H-Bu Fr 298, recto (fragment of T, diff. Ct).

Voices: CH 564: (C¹), (C²), T; Pn 568: (S), Ct, T.

Form: Ballade (double?).

Clefs: CH 564: (6 lines) C¹: c4, C²: c4, T: F4; Pn 568: S: c3, Ct: c3, T: F3.

Signatures: CH 564&Pn 568: C1(S): bb, C2(Ct): bb, T: bEbb.

Notation: Full black, French *ars nova* note forms used throughout. In [2,2] mensuration throughout.

Accidentals: CH 564: C¹: ♯F 7 | ♯F 23.1 | ♯b 33.1 | ♯b 50.1 | ♯F 67. C²: ♯c 12 | ♯c 17.1 | bb 22 | ♯F 40.2 | ♯f 60.1 | bb 62.1. Pn 568: none.

Variants: C¹: 13.2 ♯ ↓ ↓ ↓ ↓ ↓. CH 564 : ♯ ↓ ↓ ↓ ↓ ↓. Pn 568 21.1 ♯ ↓ CH 564 : ♯. Pn 568 32.3 ↓

Pn 568 : ♯ err CH 564 37.1 ♯ ↓ ↓ ↓ ↓. CH 564 ↓ ↓ ↓ ↓ ↓. Pn 568 52.3 ♯ ↓ ↓ ↓ CH 564 : ♯ ↓ ↓ ↓ Pn 568 63.3 ↓ ↓ (ab) CH 564 : ♯ (a) Pn 568 66.1 ♯ Ch 564 : ♯ ♯ Pn 568.

C²(Ct): 17.1 ♯ CH 564 : ♯ ♯ Pn 568 25.1 babG CH 564 : aGaF err. Pn 568 42.3 ♯ CH 564 : ♯ ♯

Pn 568 44.3 ↓ ↓ ↓ ↓ (cbba) CH 564 : ♯ ♯ ↓ (cba) Pn 568 68 ♯ (ec) CH 564 : ♯ ♯ (edc) Pn 568.

T: 3.1 ♯ CH 564 : ♯ Pn 568 23.1 ♯ CH 564 : ♯ Pn 568 28.1 ♯ CH 564 : ♯

Pn 568 49.1 ♯ CH 564 : ♯ Pn 568 64.1 ♯ CH 564 : ♯ Pn 568 66.1 ♯

CH 564 : ♯ Pn 568.

Emendations: C¹: 32.3 ↓ Pn 564 ♯ CH 564, em.

Text:

Se Zephirus, Phebus et leur lignie
Furent d'acort pour moy donner confort.
Et s'eüsse Fortune pour amie.
Si croi je bien qu'encor seroit ce fort.
Que eusse bien sante ne Reconfort
Quant a present esbatement ne Joye.
Se devant moy, ma dame ne veöye.

Car c'est celle que me puet donner vie
Ne ie quier *pas* avoir autre ressort
Si li sopli que me soit enaÿe
quar certes ie n'ay soulas ne depourt.
Et sa beaute si doucement ma mort
Que nullement estre liez ne porroye
Se devant moy, ma dame ne veöye.

Se Jupiter qui donna seignurie
Au cler veänt Argus pour amer fort
Venus qui fu sa deesse et s'amie
Et me vausist d'amors donner le port.
Ne pouroit pas mon cuer estre d'acort
Que fusse gay pour chose que ie voye
Se devant moy, ma dame ne veöye.

Si pri amours et a merci supplie
Que pitie qui on cuer ma dame tort.
Recueillent pour estre de ma partie
Qu'autrement, certes, brief m'aroit mort

Car ma langor trop fort me point et mort
 Si que ensement vivre ainsy ne porroye
 Se devant moy, ma dame ne veöye.

1 zepirus CH 564 : çefirus Pn 568, *incipit solum* Pn 568 | lignie] linige CH 564 9 pas] *supplevi* 15 Jupiter CH 564 : iuppiter Pn 568, *incipit solum* Pn 568 | seignurie] seigurie CH 564.

Text Setting: CH 564: (Phe-)bus 11.2 | et 12.2 | li-gni-(e) [linig(?)-(e) MSS] 12.4/13.1 | Fu-rent da-(cort) 19.1/19.3/20.3 | eus-se 38.1/39.1 | es-(batement) 47.2 | de-(vant) 58.2 | (ve-)oy-(e) 64.1+.

Comments: This work is representative of the middle fourteenth-century French style of music. It uses minimal syncopation, e.g. dot of perfection on imperfect brevis, and shows a strict adherence to *tempora* boundries.

Editions: FSC 36 (CH 564); PMFC XVIII, 15 (CH 564).

The Min pause at 21.2 has been read as a p.p. with 21.1 in FSC and PMFC XVIII. The reading here corrects this error. A complete reading of editorial accidentals not occurring in previous editions accompanies this edition.

Bibliography:

Brewer, C.E. 1983, *The Introduction of the Ars Nova into East Central Europe: A Study of Late Medieval Polish Sources*, Ph. D. thesis, City University of New York, app. XX.

24. Ore Pandulfum

Ascription: Blasius (in body of text)

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

Voices: (S), Ct, T, Ct alius.

Form: Ballade

Clefs: S: c2, Ct: F4 (f2), Ct alius: F2 (F4), T: F3.

Signatures: S: -, Ct: bEbB, T: -, Ct alius: bE.

Notation: French *ars nova* style notation. A point of great interest in this work lies in its transposing signatures with includes movement from the two flats to natural *gammaut*.

Accidentals: S: #e 13.1 | #c 19.3 | #c 21.2 | #f 42.3 | bb 45.2. Ct: #E 13.4 | #F 28.2 | bb 49.2 | | bE bB 52.1 (clef change) | #F 61.1. Ct Alius: #E #b 7.1 (signature change) | #G 20 | #F 28.2 | bb 39.2 | #b 43.3 | bb 49.1 (new staff section) | #b 60.1 | #F 61.2. T: bb 1 | #F 5.1 | #b 13.2 | bE 45 | #E 49.1 | bb 51 | #F 56.3.

Text:

Ore Pandulfum modularare dulci,
 Cantibus sevos totiens amores,
 Dompne, cur, Blasi, recinis sonoris
 Qui tibi duros acuant dolores?
 Fretra permensus, solima sub urbe,
 Vidit excelsi tumulum tonantis,
 Militis signum referens decorum.

2 sevos *viz.* saevos 5 freta] freta MS, *em.* Günther 1970.

Text Setting: (se-)vos 17.1 | (So-)li-ma 35.1-/35.1+ | de-(corum) 55.1.

Comments: The text celebrates the pilgrimage of Pandolfo Malatesta to the Holy Lands in 1399 (Günther 1970). One of either Ct should be selected for performance.

Editions: Günther 1970; FSC 300; PMFC XX, 8.

Günther 1970 erroneously indicates # on f at S 19 is MS accidental. The diesis in question, however, appears on c at 19.5. Günther does not read the two b-*rotundum* on b and E as a cancelling signature at 13.3, resulting in erroneous E flats at 13.3, 15.3 and 15.2. FSC contains errors in the reading of rhythms at S 4.1-8.2 and S 58.1-61.3. These have already been correctly interpreted in the editions of FSC and PMFC XX. FSC and PMFC XX also use the two-flat signature persistently. By acknowledging the role of transpositions of the *gammaut* brought about by internal signatures within this work, the reading provided here differs significantly with those

previous editions. Previous editors have recognised the potential for different inflections of S and T according to which Ct is employed. The present edition provides alternative editorial inflections to a much greater degree than attempted before. Where two accidentals separated by a forward slash appear above a single note, the first editorial accidental indicate the inflection to be sung when the Ct is sung and the second editorial accidental indicates the inflection of that note when the Ct Alius is sung.

Bibliography:

Günther, U. 1970, 'Das Manuscript Modena, Biblioteca estense α.M.5.24 (olim lat. 568=Mod)', *Musica Disciplina*, vol. XXIV, pp. 35-40.

25. Arte psalentes

Ascription: Idem frater = Frater Bartholomeus de Bononia ordinis sancti Benedicti et Calmaldolensi.

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

Voices: (S), Ct, T.

Form: Ballade?.

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: -, bb, bb.

Notation: *Ars subtilior* employing both full red and void red coloration. Full red coloration in the S achieves augmentation (i.e. perfection) and a *subsesquialtera* proportion at the *semibrevis* due to an imperfect prolation in that voice, while in the lower voice it effects a *sesquialtera* proportion at the *semibrevis* due to the major prolation in those voices. Void red coloration is employed only in the Ct and effects a *sesquitercia* proportion at the *minima*. *Seminimine* are also employed in the S. The superius voice is in [2,2], while the lower voices are read in [2,3]. This device is identical to that found in *Veri almi pastoris* by Corradus de Pistoria. As in *Veri almi pastoris*, the different mensuration in the upper voice compared to the lower voices is signalled by the frequent use of red *semibrevis* + *semibrevis pausa* + *minima* groups at the end of phrases.

Accidentals: S: #g 28.2 | #c' 48.1 | #f 81.6. T: #c 59.

Emendations: Ct: 49.2 ♦ MS, 56 † MS.

Text:

Arte psalentes anexa dulciori
 patrum patre summo pontifice coram.
 Placido notas scolarunculi vultu
 magistrale decus suscipere velit.
 Et si canticulus
 non cantus existat,
 formam illi cantus
 prebere delectet.

l dulciori] dulcori MS

Text Setting: a-(nexa) 11.2 | (dulco-)ri 15.4 | pa-(trum) 17.3 | Et 40.2 | for-(mam) 61.2 | il-(li) 64.2 | (can-)tus 67.2 | (prebe-)re 73.3 | (delec-)tet 82.4.

Comments: Based on current biographical data concerning the composer of this work, it can be conjectured that the text of *Arte psalentes* refers to the Bologna Papacy.

Editions: Günther 1970; FSC 294; CMM 11/v, p. 51; PMFC XX, 7.

PMFC XX and CMM 11 mistakenly considered the S to be in [3,2], and therefore make several exceptions to rules of perfection and alteration. FSC and Günther 1970 correctly realise that this voice must be read in [2,2]. The present edition's emendation of the erroneous reading at Ct 49.2 is distinct from those provided by Günther 1970/CMM 11 and FSC/PMFC XX. The emended reading at Ct 56.1 agrees with FSC, PMFC XX and CMM 11, but Günther 1970 offers a different, by no means implausible, solution. PMFC XX incorrectly reads diesis at S 28.2 on b: it is clearly on g and functions as a raised leading tone at the cadence. CMM 11 omits this MS accidental completely. Editorial accidentals in the present edition improve on previous readings.

Bibliography: Günther, U. 1970, 'Das Manuscript Modena, Biblioteca estense α.M.5.24 (olim lat. 568=Mod)', *Musica Disciplina*, vol. XXIV, pp. 27-29;

26. Veri almi pastoris

Ascription: F[rate]r Co[r]radus de Pistoria ord[in]is herementatis.

Source: I-MOe5.24, f.36v.

Form: Ballade (Latin).

Voices: (S), Ct, T.

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: S: -, Ct: bb, T: bb.

Notation: Initial mensuration in the T and Ct is [2,3]. However, attempting to transcribe the S using this mensuration proves to be incorrect. Instead, closer reading particularly around the ends of phrases reveals that the cantus is in [2,2] with *minima* equivalence with the lower voices. Unlike the coloration in the lower voices which imperfects the semibrevis, the colouration perfects the semibrevis in the upper voice. Initial confusion is also fostered by the use of the *punctus* in the cantus. However, this appears to be the *p.a.* which has the same effect as the coloration, hence representing a notation equivoque rare in this works source and plausibly the result of rewriting of a version employing the *p.a.* rather than augmenting coloration. The use of both coloration and the *p.a.* in such a short span is not usual and was likely avoid for the very reason that it creates ambiguity.

Accidentals: S: #f 9.1 | #f 23.4 | #f 65.4. Ct: #f 5.2 | #c 6.2 | #c 21 | #c 50 | #F 64.2.

Emendations: Ct: 60 ♦♦ (GA)] *om.* MS. (Greene has ♦↓♦♦ (ggca), PMFC, XX, p. 36);

Text:

Veri almi pastoris
 musicale collegium
 hunc cantum suscipite.
 Vinculoque amoris
 excitate ingenium
 Ipsumque corrigite.
 Et dulcis melodia
 in ore canentium
 Sonet cum armonia,
 aures mulcendo
 omni audientium.

Text Setting: (mu-)si-ca-(le) 8.4/9.1 | can-(tum) 19.4 | (susci-)te 25.3 | (melo-)di-(a) 39.4 | (au-)res 60.5 | om-ni 65.3/65.4.

Comments: The first two lines of the work with it reference to the “musical college of the true, merciful shepherds (i.e. Church men)” probably indicate that the text of this work and therefore music was composed during the Great Schism. Biographical details reveal that Corradus was connected to the Augustinian community of Santo Spirito (*vid.* Long 1983) and this may suggest anti-Marsilian, pro-Internationalist and pro-Clementist attitudes in this work.

Editions: FSC 304; PMFC XX, 10.

FSC retains a one-flat signature throughout the S. This seems unwarranted in light of MS evidence and the practice of differentiated signatures in this period. FSC and PMFC XX *om.* a MS diesis on f at Ct 6.1. It is retained in the present edition. Similarly, both editions *om.* Sbr pauses after S 27 and S 31. FSC *em.* the pitch at 32.1 to b', PMFC XX to f. The present edition retains the MS reading of a'. The lacuna at Ct 60 is reconstructed with different rhythms than PMFC XX, but resembling this reading's counterpoint. FSC provides an alternative reconstruction.

Bibliography:

ApelN, p. 429.

Günther, U. 1970, 'Das Manuscript Modena, Biblioteca estense α.M.5.24 (olim lat. 568=Mod)', *Musica Disciplina*, vol. XXIV, pp. 27-29;

D'Accone, F. A. 1973, 'Music and Musicians at Santa Maria del Fiore in the Early Quattrocento', in *Scritti in onore di Luigi Ronga*, Milan & Naples, Riccardo Ricciardi, pp. 99-126.

Long, M. P. 1983, 'Francesco Landini and the Florentine cultural élite', *Early Music History*, vol. 3, pp. 83-99.

Günther, U. 2001, 'Conradus de Pistoria', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 6, p. 308.

27. Sumite karissimi

Ascription: Magister Zacharias (Magister Antonius dictus Zacharias de Teramo).

Source: I-MOe5.24, f. 11v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: S: c2, Ct: c4, T: c4+f2.

Signatures: none.

Notation: While, with regards to demands on a performer's technique, this perhaps one of the most difficult works in the *ars subtilior* style, the notation is unambiguous and within central principles of *ars subtilior* style notation. Both red and hollow red notation are used in this work with the integer valor of [2,3], with both forms of coloration having the meaning of respectively *sesquialtera* and *sesquitercia* (at the *minima*) proportions. The complexity of this work is achieved through the device of *syncopa*, and the most noteworthy practice in this work is the interpolation of *sesquitercia* groups with black and red notes. In this respect, it is often difficult to re-notate this work into modern notation. However, the solution provided here is in keeping with the original spirit of the work's notation in that it relies on the performer's ability to mentally calculate the relation of the *tempus* to his/her current location in the musical phrase. The notation probably represents an attempt to capture an improvisatory style of performance (Stone 1996), and any performer of this music should take this into account. The composer's originality is revealed by his great variety of rhythmic patterns and balanced syncopated phrases.

One feature of this work which is in keeping with the scribal practice of its source but not universal to the repertoire is the use of red *semiminime* in the *subsesquitercia* proportion. Such usage bears obvious similarities with the practice of the late trecento although the notation relies on the principle of augmented note values through coloration.

The transcription of this work uses a 4:1 reduction for the black and red notes, and a 8:1 reduction for hollow red notes. These reductions were employed to clearly show the grouping of syncopated *sesquitercia* groups.

Accidentals: S: #f 7.3 | #c 58.1 | #c 73.6; Ct: #F 58.1; T: #F 38.1.

Text:

Sumite karissimi,
 Capud de REmulo, patres;
 Caniteque musici,
 Idem de Consule, fratres,
 et de JuMENto ventrem,
 de gurgiDA pedem,
 de nupTIis ventrem,
 capud de Oveque
 pedem de leONE,
 milles cum in omnibus Zacharias salutes.

10 milles *viz.* milia.

Text Setting: 5.2-5.3 (karis-)si-mi 43.1 ven-(trem) 71.7-72.1 (Zacha-)ri-as. 74.4 (salu-)tes.

Comments: Nino Pirrotta ('Il codice estense lat 568', p. 137, fn 1) identifies the acrostic "Recomendatione" in this text. It is arrived at by understanding that *caput*, *venter* and *pes* refer to the first, middle and last syllable of a word. Kurt von Fischer and F. Alberto Gallo postulates that this is an audition piece, possibly for the chapel of Pisan Pope John XXIII (PMFC XIII, p. 283).

Editions: CMM I1/vi, pp. 133-36; FSC 303; PMFC XIII, 45.

All previous editions of this work use in-staff or cross-staff barring, and subdivide all across-the-bar notes, including those in complex displacement syncopation passages, into smaller tied values. While undoubtedly literal, a cluttered score results with little demonstration of the underlying rhythmic structures in this work. The present edition naturally avoids ties and seeks to

demonstrate *syncopa* groups by means of interpolated beamed groups. This approach fulfils the potential of FSC that often outlines displacement syncopation groups above the staff. Presumably, typographical errors exist in the CMM 11 (S 2) and PFMC XIII (S 32.1). No previous edition has interpreted the rhythm in S 7.1 correctly. The Min at S 7.2 has been previously read as an imperfected Sbr and the r.v. Smin read as triplets. The present edition retains the original reading at S 7.2 and interprets the r.v. Smin equal to half a *Min*. As *f.r.* Smin in this work indicate 3:2 in relation to Min (Ct 26, 29 & 74), r.v. Smin are construed to indicate $4:3 \times 3:2 = 2:1$. The reading at S 7.1 also produces convincing contrapuntal results. PMFC XIII is perhaps the published edition most extensive in its use of editorial accidentals. Several additional opportunities for inflection are suggested editorially in the present edition. The S is read in a once-sharpwards transposed *gammaut*. Previous editors read this voice in the natural *gammaut*.

Bibliography:

ApelN, pp. 431-2.

Pirrotta, N. 'Il codice estense lat 568 e la musica francese in Italia al principio del '400', Atti della Reale Accademia de Scienze, Lettere e Arti de Palermo, vol. IV, no. II, 1944/45, pp. 101-154.

Stone, A. 1996, 'Glimpses of the unwritten tradition in some *ars subtilior* works', *Musica Disciplina*, vol. L, pp. 59-93.

28. Que pena maior

Ascription: Fr[at]e[r] Bartholomeus de Bononia ordi[n]is s[an]c[t]i B[e]n[e]d[i]c[t]i et C[almaldolensi].


Source: I-MOe5.24, f. 37r.

Voices: (S), Ct, T.

Form: Virelai (Latin).

Clefs: (5 lines) S: c1, Ct: c3, T: c3.

Signatures: S: -, Ct: bb, T: bb.

Notation: In the (high) *ars subtilior* style using the numerals 2 and 3 to denote proportions (see Canon), red and void coloration, semibreves caudatae a parte inferiori and a composite note form in the Ct. The form  in the Ct (equal to one-and-a-half minimae) is identical to that found in the anonymous *Tractatus figurarum* and this may suggest the close proximity of the composer to the theorist or familiarity with the treatise. The Ct is highly figurative and ornamental in an instrumental style. The use of *semibreves caudate* is identical to that found in the works of Jacob de Seneleches' *Tel me voit*.

Canon: Canon virilarie. ad figuram .2. in dupla proportione cantetur. ad .3. vero in proportione emiolia. (The virelai's canon: at the figure 2 sing in the 2:1 proportion, a [the figure] 3 sing in the hemiola propotion [i.e. 3:2]).

Accidentals: S: bb' 1.1 | #c' 4.3 | bb' 11.3 | #f 12.2 | #f 37.4 | be' 44.3 | #b' 45.4 | bb' 47.1 | #f 47.4 | bb' 48.1. Ct: #b 13.1 | #c 18.

Emendations: Ct: 57.1-2 ◆◆ (d a)] ◆ (d) MS.

Text:

Que pena maior agitanda menti?
age fungor benigna
fronte, prauis indigna,
Invida proles, odiosa genti.

Improba mordet fatiscenti sono
me cithare dum musa resonantem
Iam lingua falax, inretita bono,
hec cecha plorat mundo floridantem.

Diue virtutis portus affectantem
plebs ociosa monstrat;
Set Apollo demonstrat

aureos crines nubere intenti.

[Que pena maior agitanda menti
age fugor benigna
fronte prauis indigna.
Invida proles odiosa genti.]

l pena] viz. poena.

Text Setting: pe-na ma-ior a-gi-tan-da 4.1/4.3/5.1+/5.2/5.3/5.4/6.2/6.5 | (men-)ti a-ge fun-gor be-ni-gna fron-te 9.7/10.1/10.7/11.1/11.2/12.1/12.2/13.1/15.1/18.3 | pra-vis 19.3/20.1 | In-di-gna 22.2/23.4/24.1 | In-vi-da pro-(les) 25.2/28.1/29.2/29.5 | (Im-)pro-ba mor-(det) 42.2/43.1/43.6 | (fatisen-)ti so-no 45.4+/46.2/51.2 | Me ci-(thare) 52.1/52.2 | dum mu-sa re-so-nan-(tem) 53.2/53.3/53.4/54.1/54.2/54.3.

Editions: FSC 301; CMM 11/v, p. 51; PMFC XXI, 2.

All previous editions further reduce note values in dupla sections to a 1:8 proportion. Furthermore, the note groupings in these sections are dictated by modern conventions (3 x 4 semiquavers). Groupings in the present edition are based upon the mensural organisation ([3,2]) in these diminished portions. An emended reading supplied at Ct 57 differs from those offered by FSC, CMM 11 and PMFC XXI. The method used in PMFC XXI for indicating particoloration is unsatisfactory, and an alternative has been offered here. While previous editions replicated the underlay in the original, the present edition also adjusts text underlay to a significant extent.

Bibliography:

ApelN pp. 429-431.

Schoop, H. 2001, 'Bartolomeo da Bologna', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 2, pp. 822-23.

29. Je me merveil aucune fois

Ascription: Jacomi (at page's head), Jacob de Senleches (*residuum*).

Source: F-CH564, f. 44v.

Voices: (C¹), (C²), T.

Form: Ballade.

Clefs: (6 lines) C¹: c4, C²: c4, T: F4.

Signatures: bb, bb, bE.

Notation: This work is in the *ars subtilior* style with many complexities and several special note shapes used including particoloured figures and augmented red *minime*. While in contrasting mensurations, the music of the refrain in C¹ and C² are notated so that they yield the same rhythmic values for the first fifteen and two thirds *tempora*, but are displaced by one *tempus*.

Mensural Signs:

	Stollen	refrain
C ¹	⊙	○
C ²	○ (but ⊙ MS)	⊙
T	⊙	⊙

Accidentals: C¹: #c (but #b) 40.1 | hf 50.2 | hb 54.1. C²: bE 4.1 | be 57.2 | bE 60.1. T: bb 16.2 (delayed signature).

Emendations: C¹: 14.1-2 a F] b a MS

Text:

Je me merveil aucune fois comment
homme se vult meller de contrefaire
et dont n'escrit fin e comencement
et quan qu'il fait, raison est au contraire.
Dorenavant voil ma forge deffaire,
englume ne mertell ne m'ont mestre,
puis que chascuns se melle de forgier.

C'est soctie par peu divisament
 car cel labour ne leur est nessesaire,
 jo ne di[s] pas pour celuy qui aprent
 et qu'il connoist s'il seit bien ou mal faire,
 celui doit on tenir a debonaire.
 Mais je ne vueil plus faire ce mestier
 puis que chascuns se melle de forgier.

Quant on leur dist leur vice evidement
 qui cognoscent se ne leur puet il plaire,
 il respondent molt ourguelleusement
 disant que de doctrine dont que faire.
 Il doinent aus tornels fol examplaire,
 pour ce farai soppes en un panier,
 puis que chascuns se melle de forgier.

Jacob de Senleches

7 mestier] mestre *MS* 15 seur 19 tornels] tornaels *MS*

J'ay pluseurs fois pour mon esbatement
 on temps passe heü playsir de faire
 un virelay de petit sentiment
 ou un rondel qui a moy puist playre.
 Mais mantent je me vueil toutes quoy tayre
 et moy lesier ester et reparer,
 puis que chascuns se melle de forgier.

Forgier doit chilz qui son entendement
 a si agut connisciet que refayre,
 mais chascuns vult aler primierement
 disant: Je scay pour loer son afayre
 et pour autruy esblament en son repaire.
 Si ne me vuel plus euls enpacheër
 puis que chascuns se melle de forgier.

Il en i a qui vont celement
 monstrier lour fais a autruy pour parfayre,
 ce n'est pas fayt aseürement
 ne de bon sens se leur on doit desplayre.
 Mains fol cuidier ne sceit ou il repayre
 pour ce m'estuet bouter en un poillier
 puis que chascuns se melle de forgier.

5 toutes] tout *MS* 13 euls *deest MS* 16 a *deest MS* 20 pollier] pol poillier *MS*.

Text Setting: C¹: me mer-veil 5.1/6.1/6.4-7.1 | (au-)cu-ne fois 9.2/9.3/10.3 | (com-)ment hom-me se venlt me-ller de con-tre-fai-re 12.2/14.3/20.1/23.1/24.1/24.2/25.1/25.2/35.2 | (Dor-)en-a-vant 45.2/46.2/47.1-/54.2 | ne m'ont 60.3/61.1 | chas-cuns se me-lle de for-gier 68.2/69.2/70.3/71.2/71.3/73.2/81.1/81.3-83.1.

C²: plu-seurs fois pour 6.4/7.2/8.2/8.4 | es-ba-te-(ment) 11.1/12.1/12.2 | On (temps) 14.4 | he-(u) 18.2 | (play-)sir de fai-(re) 20.4/22.1/23.2 | man-tent je 45.1/45.2/47.1 | vueil tout<sic> quoy tay-re et may le-sier ester 47.1/50.3/51.2/51.3/52.3/53.1/53.2/54.2/55.1/59.1/59.1+ | chas-cuns se me-lle de 69.1/69.2/70.1/70.2/71.1/71.3.

Comments: The text consists of satirical tirade against 'dabblers', inept and untrained composers who write music without consideration of the rules of counterpoint and who arrogantly assume they have written to the rule, even when their works are evidently 'wrong'. Humorous intent

often resides in the penultimate line of of each strophe, when the composer opines that he should seek more mundane tasks, perhaps those the ‘dabblers’ are more suited to, than continue composing music. The very mode in which musical composition is described relies upon fourteenth century literary conventions. The colourful metaphor of the smith, at his forge with hammer and anvil, to that of a musical composer at his composition with art and counterpoint is one already present in Machaut’s poetry. Its presence here marks a continuation, not without expansion, of an established *topos*. The significantly different canonic style of the music set to the refrain seems to be a ironical imitation of this style of the ‘dabblers’ in contrast to the ornate and rhythmically complex *ars subtilior* style in the preceding sections of the work.

Facsimiles: FSM Plate VI.

Editions: FSM 48; FSC 90; PMFC XIX, 69;

Improvements upon previous editions (FSC and PMFC XIX) occur in the interpretation of rhythms at C1 6.1, C1 16.1 and C1 23.2. C1 6.1 is *em.* here by reading a p.d. between Min. pauses C1 6.2-3. C1 6.4 *em.* to Min. is also possible, and seems more plausible than C1 6.1 *em.* to Min. offered by previous editors. It seems most plausible at C1 16.1 that the Br at C1 17.4 is imperfected by the 2 preceding Min. Alteration of these 2 Min, as in PMFC XIX, seems implausible. FSC *em.* C1 17.1 to Min. The reading at C1 23.3 is a dotted (perfect) Sbr in MS. The editors of neither FSC nor PMFC XIX read it as such. The Br at C1 25.1 is imperfected by 2 bl. Min at C1 24.1 and 25.2 (Min. at C1 24.2-3 are *f.r.*). The present edition also uniquely emends the pitch at C1 14.1-2. The same remark concerning the method of indicating particoloration in PMFC XIX made for the previous work also applies here.

Bibliography:

Plumley, Y. 1999, ‘Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs’, *Early Music History*, vol. 18, p. 321-326.

30. Sus une fontayne

Ascription: J. Ciconia (Johannes Ciconia) (MOe5.24)

Sources: I-MOe5.24, f. 26v-27r; GB-Ob 229, f. 56v.

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

Form: Virelai.

Clefs: MOe5.24: (5 lines) S: c2, Ct: c4, T: F2; Ob 229: (5 lines) S: c2, Ct: c4, T: F2.

Signatures: MSS: none.

Notation: Ars subtilior style by virtue of polymensuralism. The work avoids coloration and special figures in favour of mensural signs.

Mensural Signs: In MOe5.24, the sign \circ is employed with its regular meaning of a *sesquitertia* proportion. The signs C, \odot and \circ are used with their usual *minima* equivalence, although often in rapid succession to denote the perfect and imperfect semibrevis, that is as substitute coloration. Ob 229 presents a different set of mensural signs mostly in the same locations as in MOe5.24, yielding the following equalities (Ob 229 = MOe5.24): $\circ = C$; $\circ = \circ$; $3 = \odot$; $C = \odot$.

Accidentals: MOe5.24: $\sharp f$ 1.2 | $\sharp c$ 22.3 | $\sharp c$ 27.2 | $\sharp c$ 39.3 | $\flat b$ 51.2 | $\flat b$ 70.3 | $\sharp c$ 74. T: $\flat b$ 13.1 | $\sharp b$ 17.1 | $\flat E$ 69 | $\sharp E$ 79.1. Ob 229: S: $\sharp c$ 74. Ct: $\flat b$ 11.4. T: $\sharp c$ 7 | $\flat b$ 11.1 | $\sharp b$ 17.2 | $\flat b$ 20.1 | $\sharp b$ 26 | $\sharp c$ 31 | $\sharp F$ 52.1 | $\flat b$ 69.

Variants: S: 30.1 \curvearrowright MOe5.24 : $\blacklozenge\blacklozenge$ Ob 229 34.4 $\downarrow\downarrow$ MOe5.24 : $\downarrow\downarrow$ Ob 229 43.1 \curvearrowright MOe5.24 :

$\blacklozenge\blacklozenge$ Ob 229 50.1 $\downarrow\downarrow\downarrow\downarrow$ MOe5.24 : $\downarrow\downarrow\downarrow\downarrow$ Ob 229 70.3 \curvearrowright MOe5.24 : $\blacklozenge\blacklozenge$ Ob 229 78.1

$\curvearrowright\downarrow\downarrow$ (efgf) MOe5.24 : $\blacklozenge\blacklozenge\blacklozenge$ (egfe) Ob 229

Ct: 2.4 \curvearrowright MOe5.24 : $\blacklozenge\blacklozenge$ Ob 229 4.6 $\curvearrowright\downarrow\downarrow$ MOe5.24 : $\blacklozenge\blacklozenge\blacklozenge$ Ob 229 11.4 \blacklozenge $\uparrow\downarrow\downarrow\downarrow$

MOe5.24 : \blacklozenge $\uparrow\downarrow\downarrow\downarrow$ Ob 229 13.1 $\blacklozenge\curvearrowright$ MOe5.24 : \blacklozenge Ob 229 17.4 \circ $\blacklozenge\blacklozenge\blacklozenge\blacklozenge\blacklozenge\blacklozenge\blacklozenge\blacklozenge$

MOe5.24 : C $\blacklozenge\blacklozenge$ 3 $\downarrow\downarrow\downarrow\downarrow$ $\blacklozenge\blacklozenge$ Ob 229 34.1 $\curvearrowright\downarrow\downarrow$ MOe5.24 : $\curvearrowright\downarrow\downarrow$ Ob 229 40.1 \curvearrowright

MOe5.24 : ◆◆ Ob 229 54 ■ MOe5.24 : ♯ Ob 229 57.2 ■ MOe5.24 : ■· Ob 229 74.1
 ↓↑↑↑C·C↓ MOe5.24 : ◆↑↑↑○◆↓ Ob 229 79.1 ♭♭♭♭ (daabcb) MOe5.24 : ◆■♭◆
 (dabcb) Ob 229 82.2 ♭ MOe5.24 : ♭■· Ob 229 88.1, 92.1 ♭♭ MOe5.24 : ♭♭ Ob 229
 T: 2.1 ◆◆◆◆ MOe5.24 : ◆◆◆◆ Ob 229 15.1 ♭♭♭♭ MOe5.24 : ◆♭♭◆ Ob 229 20.1 ♭♭♭♭
 MOe5.24 : ♭♭ ♭♭ Ob 229 28.1 ♭♭ MOe5.24 : ◆◆◆◆ Ob 229 29 ♭♭ MOe5.24 : ♭♭ Ob 229
 36.1 ♭♭ MOe5.24 : ♭♭ Ob 229 50 ♭·■· MOe5.24 : ■◆◆◆ Ob 229 67.1 ○◆♭♭.
 MOe5.24 : C◆♭◆. Ob 229 69 ■·◆ MOe5.24 : ♭ Ob 229 75.1 ♭♭ MOe5.24 : ♭♭ Ob 229
 79.1 ♭♭♭ MOe5.24 : ♭♭♭ Ob 229 87.1 ♭♭♭ MOe5.24 : ♭◆♭◆ Ob 229 91.1 ♭♭♭♭
 MOe5.24 : ♭◆♭◆ Ob 229.

Emendations: Ct: 60.4: c deest in MOe5.24 Ob 229 75.1 c Ob 229, d em. T: 64.1, 65.1-3 lacuna est Ob 229.

Text:

Sus une fontayne *En remirant*
 Oy chanter si douchement
 Que mon cuer, corps et pensement
 remarent pris *En attendant*.

D'avoir merchi *de ma dolour*
 Qui metre pount au cuer forment.

Seul deveoir ce noble flour
 Qui tant cantoit suavement.

Que choise nulle say en recivant
 Pavour tremour et angosment
 Que fer duis certainement
 Tant sui de ly veoir desirant

Sus une fontayne *En remirant*
 Oy chanter si douchement
 Que mon cuer, corps et pensement
 remarent pris *En attendant*.

l une] vn MOe5.24 : unne Ob 229 2 Oy MOe5.24: Ouy Ob 229 | douchement MOe5.24: duochement Ob 229
 3 mon MOe5.24: muon Ob 229 | corps MOe5.24: cors Ob 229 4 atendant Ob 229 5 duoluur Ob 229 6 me tres
 puont Ob 229 fuorment Ob 229 7-12 linee desunt Ob 229.

Text Setting: **Ob 229:** chan-(ter) 22.3 | si duo-che-(ment) 24.3+/24.5/26.4 | Que moun 28.5/29.3 |
 re-ma-(rent) 41.1/41.2 | a-(tendant) 51.3 | duo-luur 73.4-/73.4 | me (tres) 79.2 | puont 82.3.

Comments: Perhaps the most intriguing work from this period and Ciconia's only surviving *ars subtilior* essay. It contains quotations, complete in each voice from the beginnings of three works variously ascribed to Philipoctus de Caserta, namely *En remirant*, *En attendant* (also ascribed to Galiot in CH564) and *De ma dolour* (*vid.* Günther, 1972).

Editions: FSC 14 (MOe5.24*); PMFC XXIV, 45 (Ob 229+MOe5.24).

The present edition's reading of the rhythm at Ct 60 resembles the emendation in FSC, and differs from the edition of PMFC XXIV. The editors of PMFC XXIV read the rhythm at Ct 74.1-75.2 according to MOe5.24. FEC follows the reading in MOe5.24 (including erroneous reading beginning at Ct 18.2). The present edition alone follows Ob 229, with Ct 75.1 *em.* from c MS to d. FSC lacks sufficient editorial accidentals. The addition of editorial accidentals in PMFC XXIV is very comprehensive, although the present edition makes additional suggestions for inflections, eg. Ct 2.1, Ct 6.3, Ct 48. I avoid the ficta (MS and editorial) in B. 27 supplied in PMFC XXIV on the basis of the reading in Ob 229 (no MS accidentals at S 17.2). The *b-rotundum* on b at Ct 15.1 in Ob 229 (not in MOe5.24) is also adopted in this edition, with subsequent inflection in Ct 16-17.

Bibliography:

Ursula Günther, 'Zitate in französischen Liedsätzen de Ars Nova un Ars Subtilior', *Musica Disciplina*, vol. XXVI, 1972, pp. 62-64.

Hallmark, A. 'Some evidence for French influence in northern Italy, c. 1400', in *Studies in the Performance of Late Medieval music*, ed. S. Boorman, Cambridge, Cambridge University Press, 1983, pp. 193-225.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, pp. 287-363.

Stone, A. 2001, 'A singer at the fountain: Homage and irony in Ciconia's 'Sus une fontayne'', *Music and Letters*, vol. 82, no. 3, pp. 361-390.

Plumley, Y. forthcoming, 'Ciconia's *Sus une fontayne* and the legacy of Philipoctus de Caserta', in *Johannes Ciconia, Musicien de la transition*, ed. P. Vendrix, Paris, Klincksieck, pp. 9-29.

31. De ma douleur

Ascription: M<agister> Filipoctus de Caserta (MOe5.24); Ph<ilip>ot de Cas<er>te (Ch 564)

Sources: I-MOe 5.24, f.26v; F-CH 564, f. 32r.

Voices: (S), Ct, T.


Form: Ballade.




Clefs: MOe5.24: (5 lines) S: c2, Ct: F2, T: F3. CH 564: (6 lines) S: c3, Ct: F3 c5, T: F4.

Signatures: MOe5.24: bb, bbbE, bE; CH 564: bb, bEbb, bEbb.

Notation: MOe5.24: *ars subtilior* style utilising void red notes to indicate *sesquitercia* proportion at the *minima* level. In MOe5.24 and the Ct of CH 564, full red *semibreves* are employed with their usual meaning of *sesquialtera*, while the S of CH 564 instead employs *dragne* (see *Variants*). Full red *semiminime* are employed in both sources and they have the same value as their black counterpart, half a *minima*.






Accidentals: MOe5.24: S: #c 6 | #f 15.1 | #c 32.1 | #b 41.1 | bb 49.4 | #f 54.1 | #b 63.3. Ct: #F 24.3 | #F 40.1. CH 564: S: #c 6 | #c 40.2 | #b 41.1 | bb 43.4 | #c 58.4. Ct: #F 4.1 | bE 10.4 | #F 25 | kb 29.2 (misplaced?). T: bb 30 (continues as signature).

Variants: S: 14.2  MOe5.24:  CH 564 21.1, 60.1  MOe5.24: 



CH 564 32.1  MOe5.24:  CH 564 46  CH 564: *deest*





MOe5.24 53.2  MOe5.24:  CH 564

Ct: 20.2  MOe5.24:  CH 564 31.2  MOe5.24:  CH 564 35.2 

MOe5.24:  CH 564 38.6  MOe5.24:  CH 564 48.1  MOe5.24: 

CH 564 50.4  (DFGF) MOe5.24:  (CDFGE) CH 564 59.2  MOe5.24: 

CH 564 60.1  MOe5.24:  CH 564 63.1 b flat MOe5.24: c CH 564

T: 39.1  MOe5.24:  CH 564 63  MOe5.24:  CH 564.

Emendations: S 42.2 #c CH 564, *exp.* 58.4 #c CH 564, *exp.* Ct: b.16 & b.55: in group M 2sB+Blig, M imperfects first? sB of lig MOe5.24 | 45 in group M 2sBlig, M imperfects first sB.

Text:

De ma dolour ne puis trouver confort
 Car en tous cas m'est fortune contrayre.
 Languir m'estuet, car mis sui a tel port
 Qu'a mon voloir ne m'en puis pas retrayre.
 Mar vi le jour que vi le doulz viaire
 dont perdu ay la ioieuse pasture.
 Quant ne la voy la parfaite figure.

He, dous reguart, tu m'a mis a la mort
 Car contre moy sont tuit mi adversaire.
 Dedit, soulas, playsance et deport,
 Helas, ne scay certes que doye fayre.
 Il m'est avis come doye detrayre
 Car perdu ay ma douce noureture,
 Quant ne la voy la parfaite figure.

Or n'est il nulz, helas, qui me confort
 Ne puist aussy fors le douls exemplaire
 De celle en qui sont tres tuit ma deport
 Car il n'est riens, certes, qui me puist plaire.
 Or me convient tous iours crier et brayre
 Dont que pres suy mis a desconfiture
 Quant ne la voy la parfayte figure.

I trouer *MOe5.24*: trouuer *CH 564 3* me exp. *MOe5.24*: deest *CH564* | cel *MOe5.24*: tel *CH 564 4* voloir ne men *MOe5.24*: vouloir nense *CH564* | pas om *MOe5.24 6* ioieuse *CH 564*: yoieuse *MOe5.24 7* Quant bis *MOe5.24* | parfaite *CH 564*: parfayte *MOe5.24 8-21* desunt *MOe5.24 9* contre] con tir *CH 564 14* la...figure] etc. *CH 564 15* helas] las *CH 564 20* desconfiture] desconfaure *CH 564*.

Text Setting: ma do-lour ne 7.1/8.1-9.1/9.3/10.2 | con-(fort) 13.2 | en tous cas mest for-tu-ne contray-ne 15.3/16.2/16.4/17.3/17.5/18.1-/18.1+/18.3/18.4/23.4 | vi le iour que 32.2/32.3/33.2/34.1 | (viai-)re 38.1 | pas-tu-(re) 43.4/44.1 | ne la voy la par-(faite) 52.4/53.3/54.3/55.3/55.4.

Comments: Intertextual elements drawing upon Machaut's ballade *De ma dolour ne puis avoir confort*, may be observed. *Q.v. Sus une fontayne*.

Editions: Wilkins 1964 (text only); FSC 78 (*CH 564**); PMFC XVIII, 42 (*CH 564*).

The p.d after Ct 21.1 is exp. in the present edition, thereby producing a reading closer to *MOe5.24* and different from that in FSC and PMFC XVIII (both editors use *CH 564* as their source). The present edition also offers several additional editorial accidentals with notable results, esp. BB 30-32. MS accidentals exp. at S 41.2 and 58.4. The interval of an augmented 6th with the T in the latter seems contrapuntally inappropriate. PMFC XVIII is also deficient as a scholarly edition on account of the omission of all ligature marks in all voices from BB 11 onwards. It is assumed that this lapse, contrary editorial policy, in PMFC XVIII is typographical.

Bibliography:

Wilkins, N. 1964, 'Some Notes on Philipoctus de Caserta (c.1360?-1435)', *Nottingham Medieval Studies*, vol. VIII, p. 92.

32. En ce gracieux temps

Ascription: Senlesses (*MOe5.24*).

Sources: I-*MOe5.24*, f. 25r; F-Pn6771, f. 58v; I-Pu 1115, f. Br; [F-Sm 222, f. 51r].

Voices: *MOe5.24*, *Pn 6771*: (S), Trip, T; *Pu 1115*: (S), Ct (=Trip), T.

Form: Mimetic virelai.



Clefs: *MOe5.24*: (5 lines) S: c3, Trip: c3, T: F3; *Pn6771*: (6 lines) S: c3, Trip: c3, T: F3; *Pu 1115*: (5 lines) S: c3, Ct: c3, T: F3

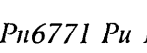



Signatures: *MOe5.24*: bb (from 13th note onwards), bb, bEbb; *Pn6771*, *Pu 1115*: bb, bb, bE.

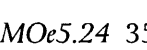

Notation: French *ars nova* notation employing simple syncopation in mensuration [2,2].

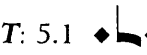

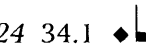

Accidentals: *MOe5.24*: S: bb 7 (continues as signature) | #f 13.1 | #b 29.3.



Variants: S: 1.1 bb (signature) *Pn6771 Pu 1115* : *deest MOe5.24* 29.1 cbba *Pn6771 Pu 1115* : bb#ba *MOe5.24*.

Trip/Ct: 5.1  *Pn6771 Pu 1115* :  *MOe5.24* 10.1  *MOe5.24* : *deest*

Pn6771 Pu 1115 12.3  *Pn6771 Pu 1115* :  *MOe5.24* 26.1  *Pn6771 Pu 1115* : 

MOe5.24 35.2  *Pn6771 Pu 1115* :  *MOe5.24*

T: 5.1  *Pn6771 Pu 1115* :  *MOe5.24* 34.1  *Pn6771 Pu 1115* :  *MOe5.24*.

Emendations: *Trip:* 12.2  (c)  (bb) *Pn6771*.

Text:

En ce gracieux temps joli
en un destour la j'ay oÿ si douchement
et plus tres jollement
C'onques ne vi le rosignolet liemant
canter oci oci oci oci oci oci.

Mais d'autre point il y avoit
un oÿsel que toudis crioit
a haute vois
cocu cocu cococu cocu
Saliant de buison en buison.

Ne point tarre ne se voliot
mais toudis il plus fort cantoit
dedens [le] bois
cocu cocu cococu cocu
et disoit autre chanson.

A dont tantost ye m'en parti
et m'en alay sans nul detri apertement
vers le rosignol bel et gent
que je veöy et lescoutoy galardement
dissant oci oci oci oci oci oci.

[En ce gracieux tamps joli
en un destour la j'ay oÿ si douchement
et plus tres jollement
C'onques ne vi le rosignol liemant
canter oci oci oci oci oci oci.]

l gracieux *Pu 1115 Pn6771* : gracieux *MOe5.24* 2 *dolceme*<n>t *Pn6771* : *duolçeme*<n>t *Pu 1115* : *douchem*<en>t *MOe5.24* 3 *t*<r>is *Pu 1115* : *t*<re>s *Pn6771* : *tre*<s> *MOe5.24* | *joli*[ement] *MOe5.24* 4 *conque*<s> *MOe5.24* : *conq*<ue>s *Pn6771* : <con>q<ue>s *Pu 1115* | *vil Pu 1115* : *vi Pn6771 MOe5.24* | *le om. Pn 6771 Pu 1115* | *rosignol*<ez> *MOe5.24 Pu 1115* : *rossignolet Pn6771* 6 *vis Pu 1115* : *Mais MOe5.24 Pn6771* | *p*<ar>t *MOe5.24* : *MSS??* 7 *q*<ue> *toudis crioit Pn6771* : *...crioyt Pu 1115* : *que toutdis crioit MOe5.24* 8 *ab aute Pu 1115* : *a haute MOe5.24 Pn6771* 10 *saylant Pu 1115* : *Salliant MOe5.24* : *salant Pn6771* 11 *tarre MOe5.24* : *taire Pu 1115 Pn6771* | *voluit Pu 1115* : *voloit MOe5.24 Pn6771* 12 *may Pu 1115* : *mais Pn6771 MOe5.24* | *toudis MOe5.24* : *tondis Pu 1115 Pn6771* | *il om. MSS* 13 *de*<n>*del le bois Pu 1115* : *dede*<n>*s le bois Pn6771* : *dedens bois MOe5.24* 15 *dissoit MOe5.24* : *disoit Pn6771 Pu 1115* 16

tant stot *Pu 1115* : tantost *MOe5.24 Pn6771* 17 me nalay *MOe5.24* : men alay *Pn6771 Pu 1115* |
 ap<er>teme<n>t *Pu 1115* : aperteme<n>t *Pn6771* : auertemi<n>t *MOe5.24* 18 vers *MOe5.24 Pn6771* :
 ners *Pu 1115* | jant *MOe5.24* : gent *Pn6771 Pu 1115* 19 ye troy *Pu 1115* : ientroy *Pn6771* : ye troy *MOe5.24*
 | lascoutoy galarдем<en>t *MOe5.24* : lescoutay guallardement *Pn6771* : lescontay gaialdeme<n>t *Pu 1115* |
 dissant *Pu 1115 MOe5.24* disant *Pn6771*.

Text Setting: Pn 6771: j'ay o-y 10.3/11.2/12.1 | (en bui-)son 50.3 | tou-dis il plus fort cantoit
 dedens le bois 37.1/37.2/om./38.1/39.1/39.2/40.2/40.3/41.2/41.2+.

Comments: A so-called mimetic virelai which likely represents Senleches' late, laconic style. The poet while walking hears first the sweet song of the nightingale, but around the next bend his tranquility is destroyed by the rousous call of the cuckoo.

Facsimiles: MGG 6, Tafel 68 (*MOe5.24*);

Editions: FSM 50; FSC 91 (*Pn6771**); PMFC XXI, 3 (music: *MOe5.24*; text: *Pn 6771*);

Improvements over FSC and PMFC XXI include additional editorial accidentals and correct duration of final notes in each section.

33. Par les bons Gedeon et Sanson

Ascription: Philypctus de Caserta (*MOe5.24*).

Sources: I-*MOe5.24*, f.31r; F-CH564, f.45v; I-TnT.III.2, f 5v.

Voices: MOe5.24, Tn T.III.2: (S), Ct, T. *CH 564*: (S), (Ct), T.

Form: Ballade.

Clefs: MOe5.24: (five lines) S: c2, Ct: F2 c4 (c4 subsequently), T: F2 c4 (c4 subsequently); *CH 564*: (6 lines) S: c3, Ct: c4, T: c5. *Tn T.III.2*: (5 lines) S: c2, Ct: F2 c4, T: F2 c4.

Signatures: MSS: none.

Notation: Ars subtilior style employing red coloration, *dragme* and *semiminime*, although there is variance in the appearance of the latter duration (see *Variants*). The initial mensuration in all voices is [2,2]. The duration of *dragme* is governed by the canon.

Canon:

MOe5.24: Canon ballate: Note rubee cantantur in proportione sexquialtera. Note caudate ab utraque parte in sesquiquarta cantentur. (The ballade's canon: Red notes are sung in the proportion of 3:2. Notes with tails from above and below are sung in the proportion of 5:4.)

CH 564: Iste cantetur sic: note vacue nigre in proporcione dupla et rubee tam plene quam vacue in proporcione sesquialtera, et cetera. In tenore alie note caudate ab utraque parte in proporcione dupla sesquiquarta, et cantantur alie sicut iacet. (This is sung as such: void notes in the proportion 2:1, void or full red notes in the proportion 3:2, and likewise in the tenor; other notes with tails from above and below in the proportion 9:4, and other notes are sung as they appear.)

Tn T.III.2: Canon Ista ballata sic videlicet: Note <Nocte MS> nigre vacue cantantur in proportione dupla; [rube] tam plene quam vacue in proportione sexquialtera etiam in tenore; Alie note <nocte MS> nigre caudate ab utraque parte cantantur in proportione dupla sesquiquarta et alie sicut iacet. (This ballade is likewise sung: Void black notes are sung in the proportion 2:1; Void or full Red notes are sung in the proportion of 3:2, also in the tenor; the black notes with tails from eith side are sung in the proportion 9:4, and the other notes as they appear.)

It is apparent that the main difference between the canon of *MOe5.24* and canons of *CH 564* and *Tn T.III.2* arises from the substitution of the 'regular' *semiminima* (tailed *minima*) for the void black *minima* found in the other sources. However, the canon in *MOe 5.24* gives an incorrect proportion for the semibreves caudate due to the omission of the the adjective *dupla* before *sesquiquarta*. *CH 564* and *Tn T.III.2* are correct. Interestingly, no void red notes occur in *MOe5.24* but the presence of the void red ligature $\overset{\text{r}}{\text{f}}$ in the Ct at 59.1 leads to the observation that the scribe of *Tn T.III.2* and *CH 564* believed that there was brevis equality between full red and black forms, and the voiding of red imperfed the brevis.

Accidentals: MOe5.24: S: #f 19.3 | #c(?) 30.2 | #f 87. Ct: #F(?) 30.2 | #c 42.1. *Tn T.III.2*: S: #f 87.

Variants: S: 7.1 \blacksquare *MOe5.24 TnT.III.2* : \blacktriangle *CH 564* 11.1 4 x \diamond *Tn T.III.2 CH 564* : 4 x \blacklozenge *MOe5.24*

13.1 e *Tn T.III.2* : d *MOe5.24 CH 564* 21.1 16 x \diamond *Tn T.III.2 CH 564* : 16 x \blacklozenge *MOe5.24* 23.1

Tn T.III.2 CH 564 : MOe5.24 26.3 MOe5.24 CH 564 : (?) Tn
 T.III.2 33.1 MOe5.24 CH 564 : deest Tn T.III.2 41.1 MOe5.24 Tn T.III.2 :
 CH 564 44.1 Tn T.III.2 CH 564 : MOe5.24 59.1 Tn T.III.2 CH
 564 : MOe5.24 64.1-3 MOe5.24 CH 564 : om. Tn T.III.2 67.2 Tn T.III.2
 : CH 564 : MOe5.24 71.3 MOe5.24 CH 564 : Tn T.III.2 79.2, 81.1 4 x
 Tn T.III.2 CH 564 : 4 x MOe5.24 85.1 8 x Tn T.III.2 CH 564 : 8 x MOe5.24 88.2 8 x
 Tn T.III.2 CH 564 : 16 x MOe5.24 90.5 Tn T.III.2 CH 564 : MOe5.24
 Ct: 25.1 Tn T.III.2 CH 564 : MOe5.24 27.2 MOe5.24 :
 Tn T.III.2 : CH 564 45.1 G Tn T.III.2 CH 564 :
 a MOe5.24 52.1 MOe5.24 Tn T.III.2 : CH 564 54.2 MOe5.24 CH 564 : Tn
 T.III.2 62.3 MOe5.24 Tn T.III.2 : CH 564 66.1 MOe5.24 CH 564 :
 Tn T.III.2 70.1 G CH 564 Tn T.III.2 : a MOe5.24 72.1 MOe5.24 Tn T.III.2 :
 CH 564 83.1 MOe5.24 CH 564 : Tn T.III.2
 T: 8.1 Tn T.III.2 CH 564 : MOe5.24 16.1 MOe5.24 Tn T.III.2 : CH 564 18.3
 MOe5.24 Tn T.III.2 : CH 564 24.2 Tn T.III.2 CH 564 : MOe5.24 29.1
 MOe5.24 CH 564 : Tn T.III.2 30.3 MOe5.24 CH 564 : Tn T.III.2 34.3 MOe5.24
 Tn T.III.2 : CH 564 49.2 Tn T.III.2 CH 564 : MOe5.24 56.1 (E) MOe5.24 Tn
 T.III.2 : om. CH 564 61.1 Tn T.III.2 CH 564 : MOe5.24 66.1 (DaDacba)
 MOe5.24 : (DaDacba) Tn T.III.2 : (DaDGcba) CH 564 74.2 MOe5.24
 Tn T.III.2 : CH 564 91.3 Tn T.III.2 CH 564 : MOe5.24 2 98.1 MOe5.24 Tn
 T.III.2 : CH 564

Emendations: S: 1.1 non legi potest Tn T.III.2: supplevi MOe5.24 CH564 64.1-3 om. Tn T.III.2,
 supplevi MOe5.24 75.2-76.2 lacuna est Tn T.III.2, supplevi (dc) secundum MOe5.24 Ct: 45.1 g
 MOe5.24: a Tn T.III.2 corr. sicut MOe5.24. 45.2 non legi potest Tn T.III.2, supplevi (c) MOe5.24 47.2
 non legi potest Tn T.III.2, supplevi MOe5.24 48.2 non legi potest Tn T.III.2, supplevi a MOe5.24.
 83.1 Tn T.III.2 corr. sicut MOe5.24.: T: 56.1 (E) MOe5.24 Tn T.III.2 : om. CH 564 Ct: 62.3
 CH 564, em. MOe5.24 Tn T.III.2 :
Text:

Par les bons Gedeon et Sanson delivre
 fu le peuple de Dieu de tous ses ennemis,
 du mourtel servitude auquel estoit livre

pour la Iniquite que il avoit comis;
Ainsi sera le monde bas en haut remis
en la sainte vertu de celui qui ne ment
Par le souverain pape qui s'apelle Clement.

Ire, devison et partialite
inordine desir desus orgueil assis
sunt cause de la sisme, per quoy humilite,
Union, karité et la foy sont bas mis.
le mondes envis mis, se Diex par son avis
ne le remet en vie de vray sentiment
Par le souverayn pape qui s'apelle Clement.

1 les] *lacuna est* Tn T.III.2 | gedeon Tn T.III.2 CH 564: gedeons MOe5.24 2 de] *deest* Tn T.III.2 | tous Tn T.III.2 CH564: tout MOe5.24 | ennemis CH 564 Tn T.III.2 : enemis MOe5.24 3 de mourtel servitude auquel] de mourtel servitu d'au quil MOe5.24: du mortes servitu au quel CH 564 : de mortel servi [*lacuna est*] en quel Tn T.III.2 4 pour MOe5.24 Tn T.III.2 : per Ch 564 | Iniquite MOe5.24 CH 564: inquire Tn T.III.2 | que MOe5.24 CH 564: quel Tn T.III.2 5 Ainsi sera le monde de bas MOe5.24: Anisi serat le mondo de bas Tn T.III.2: Anesi sera lui mons de bas CH 564 | haut MOe5.24: aut Tn T.III.2: hauc CH 564 6 en la sainte vertu de celui que CH 564 : en la saint uretu de celi que MOe5.24: en sanice vertu de celui qui Tn T.III.2 7 souverain pape CH 564 : souuerayne pape MOe5.24 : son vray antipape Tn T.III.2 | Clement MOe5.24 Tn T.III.2: C CH 564 8-14 *desunt* Tn T.III.2 CH564, 11 union] umon MOe5.24 bas] vis MOe5.24 12 son] sum MOe5.24.

Text Setting: MOe5.24: e-(nemis) 29.2 | (Ain-)si se-ra 41.1/42/43.1 | de bas en haut re-mis 47.2/48.1/48.3/52.1/52.3/53.1 | en la sain-te vertu 53.3/54.1/54.3/55.1/55.2/56.1. (*cf.* CH 564).

Comments: The text of this work clearly refers to and favours the Avignonese Pope Clement VII. However, it is possible that this work was written before Clement found it necessary to return to Avignon while he was at the Court of Naples during the years 1378-79 (Strohm 1992). As suggested by Reinhard Strohm (1992), Philipoctus, from nearby Caserta, was possibly in the service of Queen Joanna of Naples or of the nearby, pro-Clementine Count of Caserta and wrote this work in honour and support of this pontiff. Similar links to Naples are also in evidence in Philipoctus' *Par le grant senz d'Adriane*. The text of *Par les bons Gedeon et Sanson* in Tn T.III.2 sees the acclamation of Clement as antipope rather than pope, while CH 564 represents 'Clement' with only the letter 'C'.

Editions: Günther 1959 #10; Wilkins 1968 (text only); FSC 82 (MOe5.24*); PMFC XIX, 71 (CH 564).

The choice of CH 564 as the principal source by Günther 1959 and PMFC XIX seems unwarranted on account of the number of errors in this transmission and the lack of the second text strophe in that MS. PMFC XIX is further marred by frequent rebarring. Like FSC, the present edition reads from MOe5.24. All previous editors group 3:2 quavers (as transcription of f.r. Min) in pairs, whereas grouping into triplets has been employed here. The present edition also offers additional editorial accidentals.

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