

34. Du val perilleus

Ascription: Anthonello de Caserta (MOe5.24).

Sources: I-MOe5.24, f 13v; F-Pn6771, f. 47r; I-TnT.III.2, f.4v-5r.

Form: Ballade.

Clefs: **MOe5.24:** (5 lines) *S:* c1, *Ct:* c3, *T:* c3; **Pn6771:** (6 lines) *S:* c1, *Ct:* c4, *T:* c4; **Tn T.III.2:** (5 lines) *S:* c1, *Ct:* c3, *T:* c3.

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

Notation: *Ars subtilior* style with augmenting coloration, frequent changes of mensuration in the superius and the use of *dragme*. Integer valor is [2,2]. There is significant variation in coloration used in the three sources. TnT.III.2 uses void red notes in some locations where MOe5.24 and PN6771 use equivalent red and void black coloration (see *Variants*). Unlike the scribes of Pn6771 and MOe5.24, the scribe of TnT.III.2 appears to be avoiding the paradox of red minime being imperfect. Instead, this scribe reserves full red coloration for augmentation (perfection), while void red always implies diminution.

Mensural signs: The signs \odot , \circ , \ominus are used throughout the superius and operate under the assumption of *minima* co-equivalence. In conjunction with diminishing and augmenting coloration, various proportional relationships are achieved such as sesquialtera and subsesquialtera at the *minima* level.

Canon: **Tn T.III.2:** *Ubi cumque invenies signum minoris tam perfectionis quam imperfectionis, figure vacue discantur augmentando per tertiam partem et omnes prolaciones secundo imperfecto minori perfectuntur.* (When ever you discover a sign of minor prolation either with perfect or imperfect tempus, hollow figures are sung by increasing by a third part and all prolations in the second minor <mensuration = [2,2]> are perfected.) This canon is found only in TnT.III.2 and the form presented here corrects the reading by Ziino (1994, p. 113). The last verb of the canon is almost illegible in the manuscript. Unfortunately, while the solution of this work has been known for almost fifty years in the modern era, the more recent canon does not aid in the realisation of coloration. It is possible that the canon may contain residual evidence which suggests that the full red notation was originally notated in void black notation such as is found in Pn 6771.

Accidentals: **MOe5.24, PN 6771, Tn T.III.2:** None.

Variants: **S:** 5.2 \blacklozenge \blacksquare (ge) **Tn.T.III.2 Pn6771:** \blacklozenge (gee) **MOe5.24** 16.1-19.2 r.v. **Tn.T.III.2:** r.f.

MOe5.24: w. **Pn6771** 24.1-27.2 r.f. **Tn.T.III.2** **MOe5.24:** w. **Pn6771** 31.2 \circ **Pn6771:** deest

Tn.T.III.2 **MOe5.24** 35.2 \blacklozenge \blacklozenge **Tn.T.III.2** **MOe5.24:** \blacklozenge **Pn6771** 40.2 \blacklozenge \blacklozenge **Tn.T.III.2** **MOe5.24:** \blacklozenge

Pn6771 43.1 \blacklozenge \blacklozenge . **Tn.T.III.2** **Pn6771:** \blacklozenge \blacklozenge (grouped) **MOe5.24** 46.1 \blacklozenge \blacklozenge **Tn.T.III.2** **Pn6771:** \blacklozenge

MOe5.24 49.1 \blacklozenge \blacklozenge **Tn.T.III.2** **Pn6771:** \blacklozenge **MOe5.24** 53.3-60.2 r.v. **Tn.T.III.2:** r.f. **MOe5.24:** w.

Pn6771 63.2 \blacklozenge \blacklozenge **Pn6771:** \blacklozenge \blacklozenge **MOe5.24:** \blacklozenge **Tn.T.III.2** 73.1 \blacklozenge (g) **Tn.T.III.2** **Pn6771:** \blacklozenge \blacklozenge (gg)














MOe5.24 76.2 \blacklozenge \blacklozenge \blacklozenge **MOe5.24:** \square \blacklozenge \blacklozenge **Pn6771:** [lacuna] \blacklozenge [lacuna] **Tn.T.III.2** 83.1 \blacklozenge \blacklozenge

Tn.T.III.2 **MOe5.24:** \blacklozenge \blacklozenge **Pn6771** 86.2-87.1 \blacklozenge \blacklozenge \blacklozenge **Tn.T.III.2:** \blacklozenge \blacklozenge \blacklozenge \blacklozenge **MOe5.24:** \blacklozenge \blacklozenge \blacklozenge

Pn6771 89.3 \blacklozenge \blacklozenge **Tn.T.III.2** **MOe5.24:** \blacklozenge \blacklozenge \blacklozenge **Pn6771.**

Ct: 5.1 \blacklozenge **Tn.T.III.2** **MOe5.24:** \blacklozenge \blacklozenge **Pn6771** 34.2 a **Tn.T.III.2** **MOe5.24:** bb **Pn6771** 44.4-46.2

fdd,e **Tn.T.III.2** **MOe5.24:** fed,f **Pn6771** 52.2 c **Tn.T.III.2** **MOe5.24:** d **Pn6771** 56.1 \blacklozenge \blacklozenge \blacklozenge (ecab)

Tn.T.III.2 MOe5.24 :  (ecbac) Pn6771 60.3  Tn.T.III.2 MOe5.24 :  Pn6771 67.2
 d Tn.T.III.2 MOe5.24 : c Pn6771.
 T: 10.1  Tn.T.III.2 Pn6771 :  MOe5.24 19.1  Tn.T.III.2 Pn6771 :  MOe5.24 33.1
 Tn.T.III.2 Pn6771 :  MOe5.24 53.1  (GccbbbaGFa) Tn.T.III.2
 Pn6771 :  (GcbbaGFa) MOe5.24 55.3 G Tn.T.III.2 : a MOe5.24 Pn6771 97.1 
 Tn.T.III.2 MOe5.24 :  Pn6771.

Emendations: MOe5.24: S: 28.2 C om. Ct: 27.1-29.2 in marg.

Text:

Du val perilleus ou pourpris de jennesse
 vers orient un bel castel uoy luire.
 Mais entredeus en la mer de destresse
 ou i'oy les vois en haut tenoyre bruire
 Des amoureux que desir fist destruire:
 en ce pais ou ye ne truis confort.
 Si pri pite que me vueille conduire
 a ce castel ariver a bon port.

l ual MOe5.24 : val TnT.III.9 : ceil [vel?] Pn6771 | perilleus] prilleus MOe5.24: perileus Pn6771: pileus
 TnT.III.9 | jennesse MOe5.24: genese Pn6771: jounesce TnT.III.2 2 orient MOe5.24 Pn6771: orisant
 TnT.III.2 | castel om. MOe5.24 3 entredeus est la mer de destrese Pn6771: entredeus en la mer de destresse
 MOe5.24: entre craire en lamour de destresce TnT.III.2 4 ioy les vois en haut tenoyre MOe5.24: joy les vois
 ensamble tornoier e(t) Pn6771: Joye le (vois om.) en haut tenoyre TnT.III.2 5 amoureux MOe5.24: amoureux
 Pn6771: amo[r]jus TnT.III.2 6 ie ne truis confort MOe5.24 Pn6771: uxe (vostre) confort TnT.III.2 7 pite
 MOe5.24 Pn6771: picie TnT.III.2 | vueille MOe5.24 Pn6771: vuez lie TnT.III.2 8 a ce MOe5.24 : a te
 TnT.III.2 : a ci Pn6771 | ariver MOe5.24 Pn6771: arriver TnT.III.2.

Text Setting: MOe5.24: (je-)nes-(se) 17.3 | bel cas-tel voy lui-re 30.6/om./om./31.3/32.3/35.1 |
 (condui-)re 86.2 | port 97.2.

Comments: The text may contain an allusion to the Castle of Giangalezzo Visconti at Pavia.

Editions: FSC 6 (MOe5.24*); PMFC XX, 5 (Pn 6771).

PMFC XX is based upon Pn 6771 and therefore incorporates several separative variants, eg. Ct 44.4. What is presumed to be a typographical error occurs in PMFC XX at S 75.2 where a crotchet is erroneously dotted. Like the present edition, FSC is based on MOe5.24. The present edition offers several additional editorial accidentals when compared to previous editions.

Bibliography:

Ziino, A. 1994, *Il codice T. III. 2 : Torino, Biblioteca nazionale universitaria = The codex T. III. 2*, Lucca.

35. Beaute parfaite

Ascription: idem (I-MOe5.24) = Anthonellus de Caserta.

Sources: I-MOe5.24, f. 13r; F-Pn6771, f. 46v.

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

Clefs: MOe5.24: (5 lines) S: c1, Ct: c3, T: c3; Pn6771: (6 lines) S: c1, Ct: c4, T: c3.

Signatures: MSS: -, bb, bb



























Form: Ballade.






















Notation: This late *ars subtilior* work demonstrates the composer's keen interest in proportional relationships. The upper voice contains most sophistries, while addition polymensuralism is added by the Ct over a mensurally static T. Using established principles of *ars nova* notation, i.e. coloration and mensural signs, the composer has notated augmented and diminished passages in








the S. The effect of *sesquialtera* and *subsequialtera* coloration is extended to include the smaller temporal divisions on the *minima* and *semiminima*. Whether coloration indicates diminution or augmentation by a third is dependent on the prevailing mensuration. Hence, in minor prolation augmentation by a third or perfection occurs, whilst in major prolation diminution by a third or imperfection. As such the work represents a successful attempt at overcoming *minima* equivalence central to the French notational system, although ambiguity in the relationship between black and coloured *minime* and *semiminime* is only resolved contextually.





Mensuration Signs: ☉, ☺, ☻, ○.

Accidentals: MOe5.24: S: #f 24.5bis | #f 39.3 | #f 65.5. Pn6771: none.

Variants: *passim r.v.* MOe5.24 : w. Pn 6771 |  MOe5.24 :  Pn6771 S: 2.3-3.1 . Pn6771 : 
err? MOe5.24 24.3 . MOe5.24 :  err Pn6771 31.1 ☉ MOe5.24 : om. Pn6771 39.1 
MOe5.24 :  Pn6771 44.3 . MOe5.24 : . Pn6771 49.1 ☉ MOe5.24 : om.
Pn6771 51.3  MOe5.24 :  Pn 6771 53.3 . MOe5.24 :  Pn6771.

Ct: 1.3 . MOe5.24 : . Pn6771 5.2  (dgd) MOe5.24 : om. Pn6771 6.1 . MOe5.24 : . Pn6771 15.2 G MOe5.24 : a err Pn6771 15.3  MOe5.24 :  Pn6771 27.1, 30.1 
MOe5.24 : om. Pn6771 37.1  Pn6771 :  MOe5.24.

T: 25.1, 28.1  MOe5.24 :  Pn6771 33.4  MOe5.24 :  Pn6771 34.2 g MOe5.24 : a
Pn6771 66.1  MOe5.24 :  Pn6771

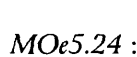

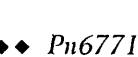
Emendations: *Ct*: 5.2-4 dgd om. Pn6771, 12.2  MOe5.24 . Pn6771, 15.2 a Pn6771 g MOe5.24, 53.1 . MOe5.24  Pn6771. *S*: *signum deest in principio secundae partis* Pn6771

Text:

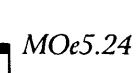
Beaute parfaite, bonte souverayne,
 grace sans per et doucour esmeree:
 Me fait languir en contree lontayne
 en desirant ma dame desiree.
 Si ne puis pas avoir longue duree
 et ma doulour longuemant endurer,
 Puisque desir ne me lasse durer.



Car j'ay desir qui se travaille et peinne
 de moy deffaire et ma dame honnouree
 Ne scet mie que j'aille si grief peinne
 Pour li que j'aim plus que nulle riens nee;
 Si que pour ce ma joie est si finee
 Que riens ne puet mon cuer reconforter,
 Puisque desir ne me lasse durer.

Mais se celle qui de long m'est proceinne
 Par souvenir et par douce pensee
 Sceüst pour voir qu'en loiaute certainne
 La sert mes cuers en estrange contree,
 Ma joie en fust toute renouvelee.
 Mais je voy vien qu'il me convient finer,
 Puisque desir ne me lasse durer.

MOe5.24 :  Pn6771 74  MOe5.24 :  Pn6771.

T: 14  MOe5.24 :  Pn6771 20  MOe5.24 :  Pn6771 32  MOe5.24 : 

Pn6771 35  MOe5.24 :  Pn6771 56.2  MOe5.24 :  Pn6771

71  MOe5.24 :  Pn6771.

Emendations: Ct: 42.3: a *err* MOe5.24, *em.* b *sicut* Pn 6771 52.2: g] a MOe5.24.

Text:

Courtois et sages et a tous doit playsir
le droit signour que par eleccion
Et non par force mais par comun sentir
mis est en siege de benediccion.
Estre donne a tous en union
nulz contredire ne le puet par droiture:
Sains Peres est que de tous a la cure.

1 courtois MOe5.24 : cortois Pn6771 | playsir Pn6771: plaisir MOe5.24 2 signour MOe5.24 : signor Pn6771
| election MOe5.24 : eleccion Pn6771 3 mais MOe5.24: mes Pn6771 4 en siege Pn6771: ans rege MOe5.24
5 donc Pn6771 : donne MOe5.24 6 nulz contradire Pn6771 : mis et tredure MOe5.24 | ne le Pn6771 : nel
MOe5.24 | droyture MOe5.24: droiture Pn6771

Text Setting:

MOe5.24: tous 13.5 | le 17.2 | e-lec-ci-(on) 31.1/32.1/32.3 | (es-)tre don-ne en tous en u-ni-on
40.1/40.4/41.3/41.5/42.4/43.2/44.2/44.3 | mis (=nulz) 45.3 | et (=con-) 47.2 | puet 52.3.

Pn6771: (based on MOe5.24 edition) et a tous 13.1-3 | doit 14.2 | pla(y)-sir 15.1/15.4 | e-lec-ci-
(on) 17.4/32/32 | (Es-)tre 39.1 | do(n)-ne 40.4/40.5 | a tous 41.3/41.4 | en u-ni-(on)
43.1/43.2/43.4 | nulz 48.3 | con-tra-di-re 49.2/50.1/50.3/51.1 | puet 53.2 | par droi-tu-(re)
55.1/55.2/56.4 | la cu-(re) 72.2/72.4.

Comments: The text of Pn6771 provides a better reading than MOe5.24 particularly in lines 4 and 6. The notation of MOe5.24, however, provides the better reading of the music by avoiding the problems associated variant S 32 found in Pn6771. This suggests that the surviving versions of this work are remote descendants of the hypothetical original.

The use of the phrases 'le droit signour que par eleccion', 'mis est en siege de benediction' and the mention of St Peter leads to the conclusion that the text refers to a Pope. The identity of this pontiff is revealed by the text's acrostic "Clemens" and the line "non par force mais par comun sentir" (vid. Pirrotta, *Il codice estense...*, p. 130). The poetry's subject is none other than Avignonese Pope Clement VII, whose election took place after the annulment of Urban VI's election by a predominantly French and Spanish faction of cardinals on the basis that the election was perceived to have been carried out under the duress of a hostile Roman populace.

Editions: FSC 21 (MOe5.24*); PMFC XX, 11 (Pn 6771).

The choice of the editor of PMFC XX to base his edition on Pn 6771 seems questionable since no less than three scribal errors must be *em.* in this MS and the lacuna at Ct 66 be supplied from MOe5.24. While Pn 6771 offers a better reading of the text, its music is corrupt. The present edition sees two minor pitch emendations in the Ct. FSC, while reasonably complete, does not indicate the MS diesis at S 35.2. Additional editorial accidentals and adjustments to text underlay are distinguishing features of the present edition.

Bibliography: Günther, U. 1962, 'Datierbare Balladen des Späten 14. Jahrhunderts II', *Musica Disciplina*, vol. XVI, pp. 154-156.

37. En attendant esperance conforte

Ascription: Jacopin<us> Selesses (MOe5.24); Galiot, with Jacob de Senleches in residuum (CH 564).

Sources: I-MOe5.24, f. 39v-40r; F-CH 564, f. 44r.

Voices: 3 (S, Ct, T).
















Form: Ballade.













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

Signatures: *MOe5.24*: -, -, bb.

Notation: *Ars subtilior* style with many complexities and several special note shapes used. Void red notes with a tail below represent the threefold division of the void red *semibrevis*. Void red *minime* are read in the *sesquitercia* proportion according to documented practice. Integer valor: [2,3].

Accidentals: *MOe5.24*: S: #f 11.2 | #c' 13.1 | #c 22.3 | #c' 49.1 | #f 60.2. Ct: #f 1.1 | bb 7.3 | bb 17.1 | bb 40.7 (continues as signature). *CH 564*: S: hf 11.2 | hf 38.2 | hc' 50.1 | hc' 66.3. Ct: hf 19.3.

Variants: S: 3.2, 14.3, 45.3  *CH 564*:  *MOe5.24* 10.1-2  *MOe5.24*:  *err*
CH 564 14.6  (a'a'gga'f) *MOe5.24*:  (b'ga'ga'f) *CH 564* 37.1 
MOe5.24:  *err* *CH 564* 45.6  (a'gfge) *MOe5.24*:  (a'ga'fge) *CH*
564 52.1-5  *MOe5.24*:  *err.* (orig.  *err.*) *CH 564* 67.3
 *CH 564*:  *MOe5.24*.

Ct: 10.1 Gd *MOe5.24*: Fc *CH 564* 24.1-25.2  *MOe5.24*:  *CH 564* 42.3 d
CH 564: f *MOe5.24* 52.2-52.1  *CH 564*:  *MOe5.24* 54  *CH 564*:  *MOe5.24* 65
 *MOe5.24*:  *err.* *CH 564* 68.1  *CH 564*:  *MOe5.24* 72.1-73.1
 *CH 564*:  *MOe5.24*.

T: 6.2 b *CH 564*: a *err?* *MOe5.24* 8.1  *CH 564*:  *MOe5.24* 10.1-11.2 bbca *MOe5.24*:
 abba *CH 564* 14.2  *MOe5.24*:  *CH 564* 27.1  *CH 564*:  *MOe5.24* 31.1
 *CH 564*:  *MOe5.24* 56.1  *MOe5.24*:  *CH 564* 61.1  *CH 564*
 :  *MOe5.24* 74.1  *CH 564*:  *MOe5.24* 76.1  *CH 564*:  *MOe5.24*

Text:

En attendant, esperance conforte
 l'homme qui vult avoir perfectiön;
 en attendant, se deduit et deporte;
 en attendant, li proumet guerredon;
 en attendant, passe temps et sayson;
 en attendant met en li sa fiance:
 de toulz ces mes est servis a fayson
 cilz qui ne sceit vivre sans esperance.

Esperance tient overte le porte
 a dont chaschuns puet avoir guarison;
 Esperancë est de si noble sorte
 que cilz ne doit pendre confusiön
 qui l'a o soy et sanz li ne puet on
 avoir loing temps de playsir habundance:
 dont pendre asses puet consolaciön

cilz qui ne sceit vivre sans esperance.

Pour ce conoy et voy qu'elle m'ennorte
 a li tenir et j'ay cause et rayson,
 quar je schay bein que c'elle estoit morte
 pou y veroit la mi entencion;
 dont je vos pri en ma conclusion
 que Bel Acueil pries pour m'alagance;
 en attendant suy, sanz presoncion,
 cilz qui ne sceit vivre sans esperance.

1 attendant *MOe5.24*: attendant *CH 564*, *ut passim* 2 l'o<m>me *CH 564*: l'houme *MOe5.24* | vuolt *CH 564*: vuet *MOe5.24* 3 deduc *CH 564*: deduit *MOe5.24* 4 il] $\dot{\text{u}}$ *MOe5.24* | proumet *CH 564*: p<ro>met *MOe5.24* 5 sayson *CH 564*: saisum *MOe5.24* 7 toulz *CH 564*: tous *MOe5.24* | servi a fayson *CH 564*: servi a sui son *MOe5.24*: 8 scert *CH 564* 9-24 *desunt* *MOe5.24* 10 a dont] Pont *CH 564* 13 osoy *CH 564* 16 esperance sanz *CH 564* 22 Bel] belle *CH 564* 19 je] ia *CH 564* 23 sanz *om.* *CH 564* 24 vivra *CH 564*.

Text Setting: MOe5.24: a-(tendant) (1st) 2.4 | veut 12.3 | a-ten-(dant) (4th) 32.2/33.3 | en (li) 43.4.

Comments: This piece represents one of the highest achievements of the *ars subtilior* style through its use of invented note forms and coloration. In F-CH 564, this work is found in a group including two other works ascribed to Senleches (*La harpe de melodie* and *Je me merveil*). This present work's ambitus is the highest in Senleches' corpus of works. The Chantilly version of this work appears highly corrupted and presents especial difficulties in the realisation of *figure caudate*.

Facsimiles: ApelN p. 423 (I-*MOe5.24*)[The first *minima* rest should be red in system 1 and the last red semibrevis in system 3 is missing a dot in this print; 2nd bb sign is missing]; MGG I, Tafel XXVIII, p. 705 (F-CH 564).

Editions: FSM 49; FSC 88 (*MOe5.24*); PMFC XIX, 68 (F-CH 564); Stoessel 1999.

Both FSC and PMFC XIX interpret the rhythm at S 3.2, S 14.3, and S 36.1 in a less than convincing manner that involves a degree of emendation. The present edition presents new readings that do not involve emendation. In the case of the first two readings in *MOe5.24*, consistency dictates that a 3:5 proportion operates for the note ♩ or ♪ . The present edition reads the r.v. Br at S 36.1 in a manner consistent with the meaning found elsewhere in the repertoire and reads the Br at S 39.2 imperfected by S 36.1 and S 39.3. In addition, the reading at S 17.1 offered here differs from FSC. The present editor reads S 17.1 and S 18.2-3 as a *syncopa* group, with interpolating Sbr remaining perfect. FSC imperfects S 18.1 and alters S 18.3. The (erroneous?) variant reading in CH 564 at S 14.6 results in the alternative reading at S 17.1 in PMFC XIX. The use of a one flat signature throughout the Ct in FSC does not reflect the scribal evidence found in *MOe5.24*. The present edition delays the introduction of this signature until Ct 41. Small improvements by the present edition on Stoessel 1999 occur in relation to the rhythm at Ct 8-9 and Ct 42-47. The present edition offers several improvements on FSC and PMFC XIX through additional editorial accidentals and the illustration of complex r.v. syncopation.

Bibliography:

Arlt, W. 1998, 'Machaut, Senleches und der anonyme Liedsatz «Esperance qui em mon cuer s'embat»', in *Music als Text: Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung, Freiburg im Breisgau 1993*, vol. 1, pp. 300-310.

Brownlee, K. 1998, 'Literary Intertextualities in the *Esperance* Series: Machaut's «Esperance qui m'asseüre», the Anonymous Rondeau «Esperance qui en mon cuer s'embat», Senleches «En attendant esperance conforte»', in *Music als Text*, vol. 1, pp. 311-313.

Rankin, S. 1998, 'Observations on Senleches' «En attendant esperance»', in *Music als Text*, vol. 1, pp. 314-318.

Stoessel, J. 1999, 'Symbolic Innovation: The Notation of Jacob de Senleches', *Acta Musicologica*, vol. 71, no. 2, pp. 136-164.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, pp. 287-363, esp. pp. 301-311.

38. Se July Cesar, Rolant et Roy Artus

Ascription: Trebor

Source: F-CH 564, f. 43r.

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

Form: Ballade.

Clefs: (6 lines) S: c3; Ct: F3; T: F4.

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

Notation: Employs black French, *ars nova* note forms with red coloration denoting *sesquialtera* at the *semibrevis*. *Semiminime* are also used, but are always dotted. Red *minima*, which is equivalent to the black *minima*'s duration, is frequently used in syncopated groups. The most unusual feature of this work is dotted *minime* and *semiminime* employed in the Ct, clearly using a dot of augmentation. This device's novelty and its resulting cross-rhythms (*subsesquialtera*) firmly situates the work in the *ars subtilior* style.

Accidentals: S: ♯f 6.1 | be 18.1 | bb 28.3 | ♯F 34.1 | ♯b 36.1 (but affects 42.2) | ♯b 57.1 | ♯c 64.2 | ♯F 73.1.

Emendations: S: 8.3 ↓◆◆◆◆◆◆◆◆]◆◆◆◆◆◆◆◆ MS 19.3 c] bb MS.

Text:

Se July Cesar, Rolant et Roy Artus
furent pour conquete renoumez ou monde
Et Yvain, Lancelot, Tristain ne Porus
Eurent pour ardesse los, pris et faconde
Au jor d'ui luist et en armez tous ceuronde
cyl qui por renon et noble sorte,
"Febus avant" en sa enseigne porte.

Prouesse, vigour le tienent an dessus
son avis est moult grant com du roy Esmonde.
Ses anemis greve dont moult n'a mis Jus
sa forche bient pert en terre et mer parfonde.
Ses maintiens sont toudis de la Table Ronde
leesse, deduit soulas le conforte:
"Febus avant" en sa enseigne porte.

A ly comparer en fais ie n'en truis nuls.
deshonnor heit, de vice est quites et monde.
en fait de guerre ne vint jamais desporvus,
d'autre vertus est il sans per ne seconde
n'afiert que nuls ne termene ou responde
noblesse de ly chescun reporte
"Febus avant" en sa enseigne porte.

5 Amor MS 9 moult] molut MS 21 ensenye MS.

Text Setting: (ce-)sar 6.3 | (ro-)lant 8.2 | et roy Artus 9.3/10.2/12.2/14.3 | fu-rent 15.2/16.2 | pour con-ques-te re-nou-mez 17.2/18.1/18.3/19.1/19.4/20.1/21.5 | on 26.1 | mon 29.3 | et 48.2 | cyl 52.2 | et no-ble 54.1/55.1/55.3 | sor-te 57.1/57.2 | (Fe-)bus 61.4 | (a-)vant 64.3 | en sa en-sei-gne por-te 66.3/68.3/69.1/70.3/71.1/73.1/76.2.

Comments: As noted by Apel (FSM, p.2b), the text clearly praises Gaston III (1331-1391), Count of Foix and Bearn who employed the self style sobriquet "Febus".

Facsimile: Besseler & Gülke 1973.

Editions: FSM 46; FSC 113; PMFC XIX, 66.

Previous readings of S 7.2-10.1 are problematic in terms of contrapuntal structure. The situation is exacerbated by the faded condition of this portion of the reading in CH 564. The rest at S 7.2 is ambiguous at best and several stems have been redrawn by a subsequent hand. A new reading (see *Emendments* above) is offered in the present edition that differs from those offered in FSC and

PMFC XIX. I offer my warm thanks to Margaret Bent and Julia Craig-McFeely for their assistance with this reading based on the digitisation of CH 564 made by the DIAMM. Underlay has been adjusted, especially in refrain, and several additional editorial accidentals offered.

Bibliography:

Besseler, H. & Gülke, P. 1973, *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, ed. W. Bachmann, vol. 3, Leipzig, p. 65.

Hirshberg, J. 1980, 'Hexachordal and Modal Structures in Machaut's Polyphonic Chansons', in *Studies in Honor of Otto E. Albrecht*, ed. J. W. Hill, Cassel, pp. 19-42.

39. En seumeillant

Ascription: Trebor.

Source: F-CH 564, f. 21v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c5, Ct: F5, T: F5.

Signatures: bb, bB, bB.

Notation: Black French *ars nova* note shapes in a highly syncopated style in [2,2].

Accidentals: S: ♯F 7 | ♯b 10 | ♯F 14.2 | ♯b 19.3 | ♯E 25.1 | ♯b 27.2 | ♯F 31 | ♯c 45.3 | bb 46.1 | ♯b 47.2 | bb 48.1 | ♯F 51.4 | ♯b 53.1 | bb 58 | ♯b 65.1 | ♯F 67.2 (*err. vid. Emendations*) | ♯b 69.2. Ct: bB 42.2 | ♯F 45.2 | ♯F 56 | bB 58.1. T: ♯D (but ♯B) 16.1 | bB 19.1 | ♯B(?) 21 | bA(?) 24.1 | bB 27.1 | ♯B 30 | ♯F 47.1.

Emendations: S: 19.3 ◆.] ◆ MS 67.2 ♯E] ♯F MS Ct: 25.2 ◆.] ◆(?) MS. T: 24.1 bA *exp.* 30 # *exp.* 47.2 D] E? MS.

Text:

En seumeillant m'a vint une vesion
moult obscure et doubteuse pour entendre:
Avis m'estoit qu'un fort vespertilion
en conquete sourmontoit Alixcandre
Mais Seril monstre en sa vray descripcion
Que c'est le roy qui tien en compangnye
Armez, amors, damez, chevalerie.

Cilz noble roy a timbre de tel facon
Dont legier est a touz pour cert comprendre.
Que maint paiz et lontaine region
De son haut pooyr nez valdront deffendre
N'a son vaillant cuer ardis come lion
Ains seront touz priants sa seignourie,
Armez, amors, damez, chevalerie.

Et pour donner au songe conclusion
Le passage qui ert sanz a moult atandre
En Sardigne nouz mostre que d'Aragon
Fera soun cry par tout doubter et craindre
Car puisant est en terre et mer par renon
Larges en dons et ayme sans oublie:
Armez, amors, damez, chevalerie.

3 qu'un] qun MS 8 facon] facoir MS 11 nez *viz. ne se MS.*

Text Setting: m'a vint 9.1/10 | moult (mo-ult MS) 17.1 | (entan-)dre 29.3 | en 43.1 | de-scrip-ci-(on) 44.2/45.1/45.2 | qui 50.1 | tien en com-pay-(gne) 51.4/52/53.4/54.4 | a-mors damez che-(valerie) 64.4/66.3/67.1/67.2/69.1.

Comments: Pagés (1936) identifies the *vespertilion* with the heraldic dragon of Aragon, and notes the prophecy of Seril made in 1288 which foresees the Moors defeated by a dragon. The text

celebrates King John I of Aragon, documented patron of musicians and himself a musician, and his military expedition to Sardinia in 1388 (Hoppin & Clercx 1959).

Editions: FSC 108; PMFC XVIII, 20.

Notable departures from the readings of MS accidentals in FSC and PMFC XVIII are found in the present edition at T. 16, T 20, B. 25 (S&Ct), S 67. In each case, the newer reading is justified in terms of their cadential function.

Bibliography:

Pagés, A. 1936, *La Poésie française en Catalogne*, Paris, pp. 60-63.

Hoppin, R. & Clercx, S. 1959, 'Notes biographiques sur quelques musiciens français du XIV siècle', in *Les Colloques de Wégimont II(1955)*, Paris, p. 79.

Günther, U. 1961, 'Datierbare Balladen des Späten 14. Jahrhunderts I', *Musica Disciplina*, vol. XV, pp. 45-48.

40. Se Alixandre et Hector fussent en vie

Ascription: Trebor.

Source: F-CH 564, f. 30r.

Voices: (S), Ct, T.

Form: Ballade

Clefs: (6 lines) S: c3, Ct: F4, T: F4.

Signatures: S: bb, Ct: bbbE, T: bbbE

Notation: Black French ars nova note forms are used throughout, with two instances of red coloration, both consisting of a brevis. A stylistically distinctive aspect of this work is the regular use of *syncopa* in the *integer valor* [3,2]

Mensural Signs: There is one instance (b. 28) of the sign C used before a ternaria (3 x brevis). The integer valor is restored by O.

Accidentals: S: ♭b 4.1 | ♯f 18.2 | ♯c 44.2 | ♯f 50.5 | ♯f 64.1 | be 68.4. Ct: bB 16.1 | bE 17.1 | ♯E 19.5 | ♯B 27.2 | bB 44 | bE 46.1 | ♯F 58 | bE 62.1 | bb 68.1.

Emendations: Ct: 22.2 τ·] ⚭. MS 71.1 [♯] ♯ err MS

Text:

Se Alixandre et Hector fussent en vie
 Au toute leur prouesse et ardemement
 Et tenissent Acilles sans envie
 Qui ceulz de Troye grieva moult asprement
 Sur touz tendroit au iour d'ui seignourie
 cilz qui enseigne porte en champs et bataillez:
 Foyx et Bearn, Castelbon et Novalles.

Son haut renon est en mainte partie
 Car est ardis, courageus et vaillant
 En Europe nel país d'Armenie
 N'a nul tel de si bon gouvernement
 Ne qui si bien aime chevalerie.
 Ally traient ceulz qui ont contez de Niollez
 Foyx et Bearn, Castelbon et Novalles.

Por ce doit bien estre sans fleterie
 Crint et doubté et ame chierement
 Devroyt pour cil prier au chiere lie

...

...

Qui en país tient sa terre et sas semeullez
 Foyx et Bearn, Castelbon et Novalles.

Text Setting: A-li-an(-dre) 4.1/4.1/5.1 | Hec(-tor) 11.3 | en vi-(e) 16.4/18.2 | et ar-(dement) 30.1/31.1 | touz 41.3 | sei-gnou-ri-e 46.1/46.3/43.3+/47 | (en-)sei-gne 48.4/49.2 | en champs 50.3/50.5 | ba-tail-lez 53.4/55.2/56.4 | (Castel-)bon et Novalles 68.4/70.1/73.5/74.1/74.4.

Comments: The text of this work extolls Mathieu of Castelbon, who inherited the county of Foix upon his uncle's death in 1391 (*vid.* Günther 1965). The widespread practice of comparison of a present ruler to rulers of past ages is observed in the first stanza. The second stanza sees a contemporary frame of reference to Europe, that is France, Spain, Italy and the Empire, and the Armenia which possibly refers to the Eastern feifdoms.

Editions: FSC 112; PMFC XVIII, 38.

The present edition gives the correct pitch at S 42.5. Previous editions read e, the present edition f. The pitch of the MS reading is maintained at S 67.1 in the present edition, whereas it has been *em.* in the FSC and PMFC XVIII. The reading of the rhythm at S 13.3-16.5 concurs with PMFC XVIII and the *ossia* reading present in FSC.

Bibliography:

Günther, U. 1965, 'Eine Ballade auf Mathieu de Foix', *Musica Disciplina*, vol. XIX, pp. 69-81.

Brown, H. M. 1987, 'A Ballade for Mathieu de Foix: Style and Structure in a composition by Trebor', *Musica Disciplina*, vol. XLI, pp. 75-107.

41. Le greygnour bien

Ascription: M<atheus> de Perusio.

Source: I-MOe5.24, f. 32r

Voices: S, Ct, T.

Form: Ballade.

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

Signatures: -, bb, bb.

Notation: This work possibly represents a show piece in the *ars subtilior* style employing void, red, and void red coloration and compound note shapes (*vid.* Barezzani 2001-2). Highly syncopated. Based on integer valor being [2,2], it can be deduce from indicators in the notation that void coloration augments (perfects), red diminishes (imperfects) resulting in a *sesquialtera* and void red is red imperfected resulting in *dupla sesquiquarta* (9:4). These proportions are effective at all the gradus of durations including *minime* and *semiminime*. Furthermore, the proliferation of chromaticism in this work supports the notion of it being an exhibition work showing off the master musician's techniques.

Mensural Signs: ○, ⊙ and ⊚ are used in the Ct. The sign ⊚ effects a *sesquitercia* proportion at the *minima* level. The ⊙ in the Ct assumes *brevis* equality with the S and T (in [2,2]), hence ⊚ in the Ct results in an effective *dupla* proportion to ⊙ in the S and Ct.

Accidentals: S: #f 6.5 | #c 18.3 | #f 21.2 | #f 34.1 | #f 43.4 | bb' 48.2 | #f 48.2 | #c' 52 | bb' 53.2 | #f 55.2 | #g 60.3 | bb' 69.1 | #c 70.1 | #c' 73.1 | #f 79.1 | #c 85.5 | #f 96.2. Ct: be 10.3 | #f 12.3 | #f 14.3 | #f 19.2 | #f 29.3 | #c 30.3 | #c 42.2 | #b 57.1 | #b 69.4 | #c 78.1 | #c 92.2 | #f 94.4. T: bb 2.1 (continues as signature) | #b 26.1.

Emendations:

Text:

Le greygnour bien que nature
 fist a l'houme en ce folz monde
 fu le don dont pris faconde
 prist en ly sens et mesure.
 E pour tant quant unz n'a cure
 pro asembler de sciense par fonde,
 tre tout cilz du pris enfonde.
 Metre ye n'ai en cuer ardure.
 Mes il est grant desperanche,
 quan hom pans en sa fumea
 Plus estre que en apparanche.
 Onques d'avoir renomea,

En tres bons soit en speranche,
S'il no mi prent assoufisanche.

2 l'houme] lo hume MS.

Text Setting: en (ce) 11.3 | dont 18.3-19.3 | (fa-)con-(de) 22.1 | (Mes) il (est) 40.1 | des-pa-ran-che 43.2/43.4/43.6/44.4.

Editions: FSM 1; FSC 51; PMFC XX, 18.

The present edition provides a correct reading of the rhythm in passages commencing at Ct 51.2 and S 76.1. Ct 52.1 is read imperfectly by Ct 51.2 here; it is perfect in FSC and PMFC XX. Ct 53.2 is incorrectly read as a perfect Sbr in those previous editions. In the MS, it is colored and therefore imperfect. In PMFC XX, durations Ct 54.1-54.3 are incorrectly read colored (as deduced from editorial indications of coloration) and transcribed accordingly. But Ct 53.2-54.1 is colored in the MS. This appears to have arisen from the facsimile of this work in FSM (Plate 1) that accordingly reproduces incorrect coloration at this point. In relation to the second corrected reading, both FSC and PMFC XX incorrectly read S 76.1 as a Sbr and the Sbr at S 76.1 is *em.* to Min. PMFC XX also contains some lapses in editorial indications of coloration at S 74-75 and S 79.2-3. FSC contains a typographical error at Ct 20.5 consisting of the omission of an across-the-bar tie. It is corrected in PMFC XX. The delay of the effect of the MS accidental at S 96.3 to S 97.4 in FSC seems unwarranted. Aside from introducing a significant number of editorial accidentals, the present edition also highlights the use of *syncopa* in this work by extended beam groups.

Comments:

Bibliography:

Barezzani, M. T. R. 2001-2002, 'Una rilettura di *Le Greygnour Bien* di Matteo da Perugia', in *Philomusica online*, [path: <http://spfm.unipv.it/philomusica/Rosab.htm>].

42. La harpe de melodie

Ascription: J. Senleches (CH 564).

Sources: F-CH 564, f. 43v (#67); US-Cn 54.1, f. 10r;

Voices: C, T. A second voice is derived from C.

Form: Virelai.

Clefs: F-CH 564: (six line staff); US-Cn 54.1: no apparent clefs (9 to 10 line staff).

Signatures: F-CH 564: $\flat\flat$, $\flat E$; US-Cn 54.1: $\flat\flat$, $\flat Eb$;

Notation: *Ars subtilior* style with many complexities and several special note shapes used (*vid.* Stoessel 1999). US-Cn 54.1 version is notated on nine to ten line staves drawn diagonally within an illustration of a harp, with each staff's line representing a pitch. In the transcription, ligature markings and colouration signs are only indicated in the upper voice. Apart from the editions of Hoppin (1978) and Josephson (1972) which are based on Cn 54.1, several previous transcriptions based on CH 564 have been unsatisfactory due to the transmitted reading at C 5.2. Close inspection of this passage in CH 564 reveals signs of erasure and modification, leading to the conclusion that the reading in CH 564 was originally copied in a form identical to the same passage in Cn 54.1.

Canon: A French rondeau, which accompanies both transmissions of this work, instructs the performer what duration each colour of note in upper voices is to have, and how and when a second canonic upper voice is to be supplied. The text specifies that in the C voice black and void notes must sound at half their normal duration (*Par blanc et noir per my sanz obljer / lay le tonant*), with the implication that red *minime* in the C are equal to black *minime* in the T. The second upper voice should sound an octave above the T (therefore d in C to D in the T - *Sus la tenur pour mieux etre d'acort / Diapenthe te convient comenchier*), at the distance of two *tempora* (*Puis va chassant duz temps sanz temps fourvoyer, / Proimere note en .d. prent son ressort* - presumably in relation to black notes). The text of the rondeau is as follows:

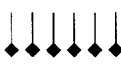
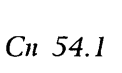













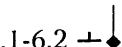





Se tu me veuls proprement prononchier
Sus la tenur pour mieux etre d'acort
Diapenthe te convient comenchier,

Ou autrement tu seras en discort.
Par blanc et noir per my sanz oblyer
lay le tonant ou tu li feras tort.

Se tu me veulz proprement pronunchier
Sus la tenur pour mieux estre d'acort
Puis va chassant duz temps sanz temps fourvoyer,
Proimere note en .d. prent son ressort.
Harpe toudiz saunz espasse blecheir
Par sentement me peuls doner confort
Se tu me veulz proprement pronunchier.

1 veuls *Cn 54.1* : veulz *CH 564* | prono(n)chier *Cn54.1* : pronuncier *CH 564* 2 mieux *Cn 54.1* : miex *CH 564*
| estre *Cn 54.1* : estre *CH 564* 5 my *Cn 54.1* : mi *CH 564* | oblyer *Cn 54.1* : oblier *CH 564* 9 chassant *Cn 54.1*
: cassant *CH 564* | fourvoyer *Cn 54.1* : fournouer *CH 564* 10 prent *Cn 54.1* : pren *CH 564* | ressort *Cn 54.1* :
ne sort *CH 564*.

Accidentals: none.

Variants: S: 5.2-6.3(6.1)  *Cn 54.1* :  *err.*,  *orig.* *CH 564* 13.6  *Cn*
54.1 :  *CH 564* 22  *Cn 54.1* :  *CH 564* 26.2-27.4  *Cn 54.1* : 
CH 564 37.2  *Cn 54.1* :  *CH 564* 37  *Cn 54.1* :   *CH 564*
T: 5.1-6.2   *Cn 54.1* :   *CH 564* 33.2-35.1  *Cn 54.1* :   *CH 564*.

Text:

La harpe de melodie
faite saunz mirancholie
par plaisir
doit bien cescun resioir
pour l'armonie
oïr, sonner et veïr.

Et pour ce ie sui d'acort
pour le gracieuls deport
de son douc son.

de faire saunz nul discort,
dedeus li de bon acort
une chanson.

Pour plaire une compagnie,
pour avoir plaisanche lie
de me vir
pour desplaisance fruir
qui trop anvie
a ceulz qui plaist a oïr.

[La harpe de melodie
faite saunz mirancholie
par plaisir
doit bien cescun resioir
pour l'armonie
oïr, sonner et veïr.]

1 melodie *Cn 54.1*: mellodie *CH 564 2* faite saunz mirancholie *Cn 54.1*: fayte sans merancolie *CH 564 3* par *Cn 54.1*: per *CH 564 4* cescun resjoir *Cn 54.1*: chascuin ne si oir *CH 564 5* oir *Cn 54.1*: ouir *CH 564 6* Et pour ce je sui *Cn 54.1*: la ce ie suy *CH 564 7* gracieuls *Cn 54.1* (-iels= -au, -eus): graciuioux *CH 564 8* douc *Cn 54.1*: dolcz *CH 564 9* faire saunz *Cn 54.1*: faure sans *CH 564 10* dedens li de bon acort *Cn 54.1*: dedeus li de bona cort *CH 564 11* Une (b<on>ne?) chanson *Cn 54.1*: done chason *CH 564 12* plaire *Cn 54.1*: plare *CH 564* | une compagnie *Cn 54.1*: bonne companie *CH 564 13* plaisanchelie *Cn 54.1*: plaisancelie *CH 564 15* deplaisance fruir *Cn 54.1*: desplaysance frurir *CH 564 17* qui *CH 564*: quj *Cn 54.1*.

Text Setting: Cn 54.1: The state of the text setting in this is so extensively and obviously disjunct from the music that it was deemed fruitless to supply a complete list of the original position of its syllables to its notes. The setting presented here is almost exclusively editorial, although some cues have been taken from the other transmission of this this work in *CH 564*.

Comments: Based on the lines *doit bien cescun resjoir / pour l'armonie / oïr, sonner et veïr* and the harpe form transmitted in *Cn 54.1*, Strohm (1988) proposes that the illustrated notation may have been read by a listener during the performance of this work. The anticipation of three different levels of participation, that is as audient, performer and viewer contribute to an appreciation of the masterly perfection of this work.

Facsimiles: Seebass 1983, Plate V (US-*Cn 54.1*); Apel 1973, opposite p. 28 (F-*CH 564*) – erroneous copy, see *Editions*; Hoppin 1978, front cover.

Editions: FSC 92 (*Cn 54.1*, incorrect); Josephson 1970 (*CH 564*, incorrect); Josephson 1972 (*Cn 54.1*); Hoppin 1978 (*Cn 54.1*); PMFC XIX, 67 (*CH 564*, incorrect).

Josephson 1970 (closely followed by PMFC XIX) is based on *CH 564* and preserves the erroneously modified rhythm at C1 6.1 and erroneous insertion of a dot between T 6.2-3. This reading results in poor contrapuntal structures in the subsequent BB of this virelai's refrain, especially in relation to the third derived voice. Despite the fact that it is based on *Cn 54.1*, the FSC seems closer to *CH 564* through its reproduction of the erroneous reading at C1 6.1 and T 6.1-7.1 in the latter MS. This results in several pitch emendations in the refrain and an unsatisfactory dovetailing of the refrain to the second section. The reading in FSC at C1 19.4 is also incorrect and appears to have arisen through this editor's erroneous copy of the *CH 564*-transmission of this work, if Tafel I in

Apel 1973 is any indication (◊◊◊ appears here instead of ◊◊◊ as found in MSS). The present edition agrees for the most part with the reading of *Cn 54.1* found in Josephson 1972. Josephson 1972, however, lacks editorial indications of w. coloration and editorial accidentals (including necessary cadential inflections) which are provided in the present edition.

Bibliography:

Josephson, N. S. 1970, 'Vier Beispiele der ars subtilior', *Archiv für Musikwissenschaft*, vol. XXVII, no. 1, pp. 41-58.

Josephson, N. S. 1972, 'Die Konkordanz zu "en nul estat" und "La harpe de melodie"', *Die Musikforschung*, vol. XXV, no. 3, pp. 292-300.

Apel, W. 1973, 'La harpe de mélodie', in *Scritti in onore di Luigi Ronga*, Milan and Naples, pp. 27-32.

Seebass, T. 1983, 'The visualisation of music through pictorial imagery and notation in late medieval France', in *Studies in the Performance of Late Medieval Music*, (ed.) S.Boorman, Cambridge, pp. 19-33.

Strohm, R. 1988, 'La harpe de melodie, oder Das Kunstwerk als Akt de Zueignung', in *Das musikalische Kunstwerke. Festschrift Carl Dahlhaus zum 60. Geburtstag*, eds H. Danuser, H. de La Motte, S. Leopold & N. Miller, Köln.

Stoessel, J. 1999, 'Symbolic Innovation: The Notation of Jacob de Senleches', *Acta Musicologica*, vol. 71, no. 2, pp. 136-164.

43. Prophlias, un des nobles de Roume

Ascription: Jo. Susay (*CH 564*, very faded).

Sources: F-*CH 564*, f. 35v; NL-Uu 1846², f. 21r.

Voices: *CH 564*: (S), Ct, T. *Uu 1846²*: (S), T.

Form: Ballade.

Clefs: *CH 564*: (6 lines) S: c2, Ct: c4, T: c4. *Uu 1846²*: (5 lines) S: c1, T: c3.

Sa rayson fail de li vif en effroy
 Se l'amour n'ay dont ie suis en tel ploy
 Mourir m'estuet com l'autre en chartre obscure
 Si bonne amour ne l'eust pris en sa cure.

1 Roume CH 564 : Romme Uu 1846² 2 par CH 564 : pour Uu 1846² | perilleux CH 564 : prilleux Uu 1846²
 3 Cardionas dathenez CH 564 : Cardionnas dathenis Uu 1846² 4 Fame dathis CH 564 : femme dachis Uu
 1846² | par foy CH 564 : om. Uu 1846² 5 quelle Ch 564 : quele Uu 1846² | soy CH 564 : om. Uu 1846² 6
 dont CH 564 : son Uu 1846² | tient Uu 1846² : tint CH 564 | deffroy CH 564 : des roy Uu 1846² 7 feüst] |
 fust CH 564 : senst Uu 1846² | peüst] peust CH 564 : penust Uu 1846² 8 bonne CH 564 : boni Uu 1846² |
 leust CH 564 : le nist Uu 1846² ll.9-24 *desunt* Uu 1846² 9 qu'onc] quont CH 564 10 emperiere] empiere CH
 564 13 pren] pre CH 564 16 bonne amour] bone amor CH 564 17 somme] sonme CH 564 22 n'ay] may CH
 564.

Text Setting: CH 564: (Prophi-)li-as 6.4/7.1 | un des no-bles de Rou-me
 9/10.1/11.2/11.4/11.7/11.7+/12.2 | fu par 12.3/13.1 | (a-)noy 22.1 | foy 29.3 | un 32.2 | (A-
)mors 39.2+ | fust (feust) 44.1 | (cu-)re 58.3.

Comments: The first staff of the S in Ch 564 is difficult to read, although Uu 1846² possesses no such difficulties. Yet the reading at bb. 17-18 appears to differ in both sources. The text draws on the theme of the twelfth-century *Li Romanz d'Athis et Prophlias ou l'Estoire d'Athenes* by Alexandre de Bernay.

Editions: FSC 106; PMFC XVIII, 49 (CH 564).

Durations are reduced by a ratio of 1:8 in the FSC and PMFC XVIII. Although the work belongs to a category of composition written using augmented notation, the present edition maintains editorial policy of consistent 1:4 reductions, but tick-bars at the *longa*. Text ll. 4 and 5 have been exchanged in FSC. PMFC XVIII contains a typographical error at S 51 (tie has been *om.*) and colorated rests in the original are not indicated throughout this reading, eg. S 27 and S 57.

Additional editorial accidentals are offered in the present edition.

Bibliography:

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, p. 291.

44. Or voit tout en aventure

Ascription: Guido.

Source: F-CH 564, f. 25v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: C3, Ct: F3c5, T: F3.

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

Notation: This work by virtue of its text represents a juncture between the *ars nova* and *ars subtilior* styles. The notation demonstrates several features indicative of the *ars subtilior*. In [2,3] black and red *sesquitercia* at the *semibrevis ars nova* note forms are supplemented by the *semibrevis caudata* (♠) which is equal in duration to four *minime*, the *dragma* (♣) which is equal in duration to one *minime*, and two other special note forms, both indicating the duration of a *semiminima*. The first form-♣ - appears to indicate the threefold division of the *semibrevis*, i.e. three groups of two *semiminima* durations, while the second form-♠ - is only found paired with a *dragma*, indicating a twofold division of the prolation. (*vid.* Stone 1996; Stoessel 1999)

Accidentals:

Text:

Or voit tout en aventure
 Puis qu'ainsi me convient fayre
 A la nouvelle figure
 Qui doyt a chascun desplayre.

Que c'est trestout en contraire
de bon art qui est parfayt:
Certes se n'est pas bien fayt.

Nos faysons contre nature
de ce qu'est ben fayt deffayre;
Que Philipe qui mais ne dure
Nos dona boin examplaire.
Nos laisons tous ses afayres
Por Marquet le contrefayt.
Certes se n'est pas bien fayt.


L'art de Marquet n'a mesure,
N'onques riens ne sant parfayre;
C'est trop grant outrecuidure
D'ansuir et de portayre
Ces figures, et tout traire
L'oull varieus de bon trayt.
Certes se n'est pas bien fayt.

2 qu'ainsi] quinsi MS 8 faysons] faysoms MS 9 qu'est] ques MS

Text Setting: voit 3.7 | en a-ven-tu-re 9.4/10.1/11.1-2/11.3/12.1 | puis-qu'ain-si me con-vient fay-re 38.6/40.1/40.5/42.1/43.4/44.2/44.6/45.1 | art qui est par-(fayt) 48.2/49.2/50.1/51.1 | se n'est (pas) 57.8/58.3 | bien fayt 60.4/61.3.

Comments: The use of *litotes* in the text of this work is manifestly clear in light of its accompanying musical notation. While the text at first blush appears to denounce the new art, the use of special note forms which convey subtle shades of temporal division reveals the text's true meaning. The artist seeks to evade the restraints of conservatism by incorporating the best of De Vitry's and Marchettus' art. For fuller discussions on the subtleties of the work's text see Stone 1996 and Stoessel 1999.

Editions: FSC 39; PMFC XVIII, 28.

A different interpretation (3x2) of the grouping of durations indicated by the special note shape  is offered in the present edition that differs from FSC and PMFC XVIII (2x3). The editor of FSC transcribes the Ct in the one-flat signature throughout. The present edition reads the lack of this signature in the MS as the exploitation of the natural *gammaut* and shifts between the soft and hard hexachords. It also offers several editorial accidentals in addition to those suggested in the FSC and PMFC XVIII. The text placement in the MS should not be read literally as previous editors have done, but substantially modified in light of basic underlay patterns and musical structures. The present edition offers one solution.

Bibliography:

Günther, G. 1963, 'Das Ende der ars nova', *Die Musikforschung*, vol. XVI, pp. 106-111.

Stone, A. 1996, 'Che cosa c'è di più sottile riguardo l'ars subtilior', *Rivista italiana di musicologia*, vol. XXXI, no. 1, pp. 3-32.

Stoessel, J. 1999, 'Symbolic Innovation: The Notation of Jacob de Senleches', *Acta Musicologica*, vol. 71, no. 2, pp. 138-9.

45. Par maintes foyes

Ascription: Jo<hannes> Vaillant (CH 564); Wilhelmus de Machaudio, *err.* (Sm 222).

Sources: F-CH 564, ff. 59v-60r; I-GR197, f. 12v-13r; B-MLeclercq s.s. & B-Bc 1, f.r; I-Las 184, f. LXXIVv-LXXv; D-Mbs 14274, f. 27v-28r (contrafactum, *Par montes foyes a honorem*); A-Wn 2777, ff. 19v-20r (contrafactum, *Der may*); A-Iu s.s., ff. 22v-23r (contrafactum, *Der may*); [F-Sm 222, f. 65v (contrafactum *Ave virgo*)] F-CA B 1328, f. 20r (partly legible, only text incipit matches, diff. music.); Basle, Staatsarchiv, Fragmente, Klosterarchive, Prediger M.1, Band 1592/3 (contrafact., frag., S, T.)








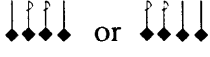




Voices: CH 564: (S), Ct, T; MLeclercq & B-Bc 1: (Trip), Ct, T (S lost);

Form: Mimetic virelai.



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

Signatures: CH 564: S: -, Ct: bb, T: bb.

Notation: Two *ars subtilior* note forms are found in addition to the regular *ars nova* note forms in various guises through out the surviving versions of this work. Slight rhythmic differences are apparent. These are summarised by the following Table.

	2:3 at ♦	4:3 at ♦
CH 564		
GR 197		
B-Mleclercq & B-Bc 1		
Mbs 14274		
Iu ss & Wn 2777		
Las 184		

Variants: *vid.* Leclercq 1984., pp. 211-217.

Emendations: 71.1-2  (b'a') *om.* CH 564 :  (b'a') Las 184, *supplevi.*

Text:

Par maintes foys ay oÿ recorder
 du rosignol la douce melodie.
 Mais ne s'i veult le cucu acorder.
 ains veult chanter contre ly par envie:
 Cucu, cucu, cucu toute sa vie.
 Car il veult bien a son chant descourder.
 et pourtant dit le reusignol et crie:
 Je vos comant qu'on le tue et ocie:
 Tue, tue, tue, tue, oci, oci.
 oci, oci, oci, ocie.
 fi de li, fi de li, fi de li, fi.
 oci, oci, oci, oci, oci, oci.
 oci, oci, oci, fi, fi.
 fi du cucu qui d'amours veult parler.

Si vous suppli, ma tres douce alouette.
 que vous vuelles dire vostre chanson:
 Lire, lire, lire, lire, (lire,) lirelon;
 que dit Dieu, Dieu, que te dit Dieu.
 que *te* dit Dieu, Dieu.
 que te dit Dieu, Dieu, que te dit Dieu, Dieu.
 que te dit Dieu, Dieu?
 Il est tamps, il est [tamps]

que le roussinolet di sa chansounette:
 Oci, oci, oci, oci, oci, oci, oci, oci.
 seront qui nos vaut guerroyant.

Assemblés vos; prenés la cardinette.
 faites chanter la calle et le sanson.
 tuës, tuës, bates se cucu pilebisson!
 Il est pris, pris, il est pris, pris.
 Or soit mis a mort.
 soit mis a mort, mort, soit dist il mort, mort.
 soit mis a mort, mort."
 Or aloms seurement
 anjoliver nos qu'et cullir la mosette;
 ami, ami, ami, ami, ami, ami, [ami, ami,]
 toudis seray le dieux d'amours priant.

Par maintes fois ay oy recorder
 du rosignol la douce melodie.
 Mais ne s'i veult le cucu acorder.
 ains veult chanter contre ly par envie
 "Cucu, cucu, cucu" toute sa vie.
 car il veult bien a sont chant descourder
 et pourtant dit le rosignol et crie:
 "Je vos comant qu'on le tue et ocie!
 Tue, tue, tue, tue, oci, oci.
 oci, oci, oci, oci, oci.
 fi de li, fi de li, fi de li, fi.
 oci, oci, oci, ocie.
 oci, oci, oci, oci, fi, fi.
 fi du cucu qui d'amours veult parler."

10 ocie] oci oci CH 564 23 di] die CH 564

Text Underlay: CH 564: cu-cu a-cor-der 16.4/17.1/17.2/17.3/17.3+ | veult chan(-ter) 19.1/19.5 | il veult 32.2/32.3 | o-ci o-ci-e 47.1/47.1 +/om./om./om. | (d'a-)mours veult par-(ler) 55.4/56.1/56.3 | li-re om. 71.5-6 | il est tamps il est temps 80.3/80.4/80.5/81.2/81.3/om. | se-ront 89.2/89.3.

Editions: FSC 115 (3 parts); PMFC XIX, 100 (CH 564, 3 parts); Leclercq 1984 (CH 564, MLeclercq & Bc 1, 4 parts); PMFC XXI, App. 1 (CH 564, MLeclercq & Bc 1, 4 parts).

The present edition is based upon the transmission of this work in CH 564. Therefore, it does not include the Trip from Bc 1 as found in Leclercq 1984. No further comparison with Leclercq 1984 has been made as it represents an admixture of readings from various sources, both old and modern (FSC). The most notable difference with FSC and PMFC XIX occurs in the passage of *dragme* at S 70.3-71.8. Two *dragme* have been *om.* in CH 564 and previous editors have *em.* the duration of existing notes. Uniquely, the present edition *em.* according to Las 184 by supplying two *om. dragme* to provide a satisfactory reading. Differences in editorial accidentals and text underlay (S 45-46) also occur in relation to FSC and PMFC XIX.

Bibliography:

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

Fallows, D. 1999, *A Catalogue of Polyphonic Songs 1415-1480*, Oxford, pp. 307-308.

46. Il n'est nulz homs

Ascription: Ph<ilipo>t <de Caserta>.

Source: F-CH 564, f. 38v.

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

Form: Ballade.

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

Signatures: -, bb, bb.

Notation: *Ars subtilior* note forms are used in conjunction with French *ars nova* types. The *semibrevis caudata* (♯) indicates a ternary division of an imperfect *brevis*, while the *dragma* (♯) indicates a *sesquialtera* relationship at the *minima* level. The S and T appear to commence in [3,2], while a sign C indicates the Ct begins in [2,2].

Mensural Signs: C and O (in red ink) are employed in the S, C at the beginning of Ct. C in the S signifies a [2,2] passage in the pre-refrain, which is cancelled by O.

Accidentals: S: ♯c' 45 | ♯f 60.3. Ct: ♯F 29.2, 67. T: none.

Emendations: S: 13.2 † *exp.* 67.1 g] a' MS. Ct: 13.4 † *om.* MS 58.3-59.5 *om.* MS, *supplevi.*

Text:

Il n'est nulz homs en ce monde vivant
Ce m'est avis, qui peust considerer,
Tant soit subtilz ne pris apercevant,
La grant dolour qu'il me faut endurer.
Si ne scay, las, commant tel faiz porter
Puis sanz confort ne nul esbatement.
Maiz doulz espoirs me donne alegement.

Arriere vois quant cuide aler avant
Trouver ne puis port on puisse passer
Tant fort me va nuit et iorn guerriant
Fortune qui m'a vint homme tumber.
De haut en bas sanz sa roe cesser
Fait, dont me voy triste, chetif et lent:
Maiz doulz espoirs me donne alegement.

S'espoir n'estoit qui me n'a confortant
Tost me faudroit de ce monde finer
Pour quoy ie pri le roy au tout puissant,
Que tost me vueille a ioie remener.
Ens ou paiz qui tant fait a louer
Car certes mes cuers vit a grant comant;
Maiz douls espoirs me donne alegement.

4 qu'il] qui MS 5 commant] cōmant MS 6 nul] nol MS 10 et] e MS.

Text Setting: n'est 4.1 | ce mon-de vi-vant 11.1/12.3/13.1/13.4/14.2 | a-avis qui peust
18.3/19.1/20.1/23.8 | (conside-)rer 25.5 | las commant 33.4/34.3/35.1 | puis sanz 38.3/41.5 | nul
es-ba-te-(ment) 50.1/50.3/50.5 | doulz 58.1 | (es-)pours 60.1 | a-le-ge-ment 65.1/65.3/66.1/66.3.

Editions: Wilkins 1964 (text only); FSC 80; PMFC XIX, 56.

The present edition differs in numerous respects with FSC and PMFC XIX. The present reading of durations at S 3.1-5.3 is distinct those made by previous editors. The present edition presents a different solution to the problematic reading at Ct 14. It also emends S 23.6-8 by supplying an additional *dragma*; FSC *em.* 23.1 and PMFC XIX (unsatisfactorily) alters *dragma* at S 23.8. Both FSC and PMFC XIX transcribe the pitch of S 36-2-37.2 a fifth lower than written in MS. The present edition maintains the correct MS reading. Similarly, the rhythm at S 41.2-42.2 has been

correctly transcribed from the MS in the present edition. No previous editions transcribe the rhythm at S 55.1-3 correctly. The dot between S 55.1-2 is p.d., not p.p. FSC also reads Sbr at S 55.2 as perfect, followed by the same durations read in the present edition. To accommodate the erroneous reading in S, FSC reads T 60.2 as an altered Sbr (but dot after 60.1 is p.d.), and in addition to a 4 Sbr lacuna after Ct 57.2, FSC inserts Sbr (d) after Ct 58.2. The rhythm at T 62.1-2 is also incorrect in FSC, correct in PMFC XIX. PMFC XIX imperfects Br at S 55.3 and positions lacuna after Ct 57.5. Numerous adjustments to text underlay have been made and additional editorial accidentals suggested in the present edition.

Bibliography:

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

47. Helas pitie envers moy

Ascription: Trebor.

Source: F-CH 564, f. 42r.

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



Form: Ballade.

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

Signatures: -, bb, bb.

Notation: *Ars subtilior* employing, in addition to French black *ars nova* forms, the special note forms ♯ and ♮, each indicating *sesquitercia* at the *minima* and *semibrevis* level respectively. The latter note form has links with the special notational devices found in the works of Jacob de Senleches and Rodericus. Indeed, the syncopated style in [3,2] is similar to the compositional style in Senleches' *Fuions de ci* as well as Trebor's other works, e.g. *En seumeillant*.

Accidentals: S: ♯d (=♯c?) 10.1.

Emendations: S: 31.1 g'] f MS. Ct: 15.1 .]  MS

Text:

Helas, pitie envers moy dort si fort
 que je ne scay se je sui mort ou vis.
 Dangier, refus, desdaing sont d'un acort
 encontre moy un point grever toutdis.
 Se je me plain, je n'ay pas trop mespris
 Quant por fenir m'est rendu cel guerdon.
 Dont mort me voy sanz nulle mesprison.

Et puis qu'ainsi ne truis en riens confort
 Joie, soulas se sont de mon partis
 Et m'ont guerpy, dont j'en rechoy la mort
 sans que iamais en aie nul respri.
 Je ne vif pas, ainsois pene et languis
 Or n'est nul bien qu'en moy prengne seson
 Dont mort me voy sanz nulle mesprison.

4 un] om. MS 13 bien qu'en moy] ben quemuoy MS.

Text Setting: (He-)las 5.1 | en-(vers) 7.5 | sui 15.3 | mort 16.3 | vis 20.2 | tout-(dis) 24.3 | n'ay 32.2 | pas 33.2 | por fe-nir 38.3/38.6/38/7 | ren-(du) 39.2 | cel guer-(don) 44.2/44.3 | nul-le 55.3/55.4 | (mespri-)son 59.2.

Editions: FSM 42; FSC 109; PMFC XIX, 64.

FSC and PMFC XIX do not indicate a MS *b-quadratum* on c at S 10.1. The reading of the rhythm in the passage beginning as Ct 15.1 improves on the identical interpretation present in FSC and PMFC XIX. The present edition inserts a p.p. after Ct 15.2, previous editors after Ct 16.2. The present solution provides a better reading of counterpoint: counterpoint in previous editions has

several unacceptable fourths between Ct and T. Several ligature marks have been *om.* from the refrain section of the T in PMFC XIX. This oversight has been corrected in the present edition.

48. Inclite flos orti gebenensis

Ascription: Mayhuet de Joan (=Matheus de Sancto Johanne) (CH-564)

Sources: I-MOe5.24, f.15r; F-CH 564, f. 41r.

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

Form: Ballade.

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

Signatures: MSS: none.

Notation: MOe5.24: Full black, French notation in *ars subtilior* style without special signs but with liberal application of conflicting mensural signs whose meaning confirms to mainstream contemporary theory. Minimal syncopation with most variety occurring through polymensuralism. CH 564: Unlike MOe5.24, this version employs coloration in conjunction with unusual use of mensuration signs. However, the processes behind the notation are wholly consistent with in the work itself, excepting the Ct whose notes would have to be all red if the following assessment is true. Full red coloration is used to indicate imperfect prolation, black major prolation. The colour of mensuration signs is not significant. The signs \circ and \odot indicate perfect and imperfect *tempus* only, with the colour of subsequent notes determining the prolation. *Minima* equivalence is evident between black and red notes. The use of r.f. in conjunction with the sign \circ to denote [2,2] (*minima* equivalent) may only serve to reinforce the imperfect prolation, or may serve to signify a subsesquitercial relationship with black notes if employed with the same sign.

Mensural Signs:

MOe5.24:

	<i>Prima pars</i>	<i>Secunda pars</i>
S:	\circ, \odot	$\odot, \odot,$
Ct:	\circ	
T:	$\odot, \circ;$	\odot, \odot

CH 564:

	<i>Prima pars</i>	<i>Secunda pars</i>
S:	\circ + red, \odot + black	\circ + red, \circ + black,
Ct:	\circ + black	
T:	\odot + black, \circ + red	\circ + black, \odot + black \circ + red.

Accidentals: MOe5.24: S: $\sharp f$ 9.1 | $\sharp c$ 16.1 | $\sharp f$ 33.2 | $b e$ 39.2 | $\sharp f$ 46.1; Ct: $b b$ 10.1 | $\sharp b$ 11.1 | $\sharp F$ 52.1; T: $b E$ 23.3 | $\sharp E$ 35.1 | $b b$ 48.1. CH 564: S: $\sharp f$ 9.3 | $\sharp f$ 33.3 | $\sharp c$ 38.1 | $\sharp f$ 46.1; Ct: $b b$ 10.1 | $\sharp b$ 11.1 | $\sharp F$ 12.1 | $\sharp F$ 16.1 | $\sharp b$ 26.1 | $b b$ 27.1; T: $b E$ 10.1 | $b E$ 23.3 | $b E$ 26.1 | $b E$ 35.1 | $b b$ 47.2.

Variants: S: 1.1-14.3 *bl.* MOe5.24 : r.f. CH 564 1.1 \circ MOe5.24 : \circ CH 564 | \blacklozenge . MOe5.24 :

$\overset{\lrcorner}{\blacklozenge} \overset{\lrcorner}{\blacklozenge}$ CH 564 5.2 $\blacklozenge \blacklozenge$ (cba) MOe5.24 : $\blacklozenge \blacklozenge \blacklozenge$ (cbba) CH 564 11.1 $\blacklozenge \blacklozenge \blacklozenge \blacklozenge$ MOe5.24 :

$\blacklozenge \blacklozenge \blacklozenge \blacklozenge$ CH 564 15.1 \odot MOe5.24 : \odot CH 564 | $\blacklozenge \blacklozenge$ MOe5.24 : $\blacklozenge \blacklozenge \blacklozenge$ CH 564 25 Ξ

MOe5.24 : Ξ CH 564 26.1-43 *bl.* MOe5.24 : r.f. CH 564 26.1 \blacklozenge CH 564 : *om.* MOe5.24 32.1 C

MOe5.24 : \circ CH 564 36.1 $\blacklozenge \blacklozenge$ MOe5.24 : $\blacklozenge \blacklozenge \blacklozenge$ CH 564 37.2 $\blacklozenge \blacklozenge \blacklozenge$ (edec) MOe5.24 : $\blacklozenge \blacklozenge$

(edc) CH 564 40.4 \blacklozenge MOe5.24 : $\blacklozenge \blacklozenge$ CH 564 42.1 $\blacklozenge \blacklozenge$ (ffe) MOe5.24 : \blacklozenge (fe) CH 564 42.4

$\odot \blacklozenge \Xi$ MOe5.24 : $\blacklozenge \Xi \circ$ CH 564 45.1 \blacklozenge MOe5.24 : \blacklozenge CH 564 46.1 \blacklozenge MOe5.24 : \blacklozenge CH 564

50.4, 51.4 \blacklozenge MOe5.24 : \blacklozenge CH 564

Ct: 1.1 ○ MOe5.24 : ○ CH 564 2.4, 6.3 | MOe5.24 : ♦♦ CH 564 22.4 ♦♦ MOe5.24 : | CH 564 33.1 | MOe5.24 : | CH 564 35.3-49.3 om. CH 564 51.1 cbaGF MOe5.24 : aGFEF err CH 564.

T: 1.1 © MOe5.24 : C CH 564 | MOe5.24 : ♦♦ CH 564 14.1-30 bl. MOe5.24 : r.f. CH 564 14.1 ○ MOe5.24 : ○ CH 564 15.1 | MOe5.24 : ♦♦♦♦♦♦♦♦ CH 564 22.1 | MOe5.24 : ♦♦♦♦ CH 564 29 | MOe5.24 : | CH 564 32 © MOe5.24 : ○ CH 564 33.1 ♦ MOe5.24 : ♦ CH 564 35.1 .♦ MOe5.24 : ♦ CH 564 38.1 | (GEDCcCDDG) MOe5.24 : | (GEDCcCDDG) CH 564 44.1-53 bl. MOe5.24 : r.f. CH 564 44.1 C MOe5.24 : ○ CH 564 51.1 | MOe5.24 : | CH 564.

Emendations: S: 44.4 signum [2,3] legitur ante 44.1 MOe5.24. Ct: 51.1 cbaGF] aGFEF CH 564, sicut MOe5.24.

Text:

Inclite flos horti gebenensis
Cuius odor balsamis dulcior,
prestantibus roribus immensis
Orbem replet ceteris altior;
Salveque iocundare
nec ad terram velis declinare
propter paucum ventum. Nam dicitur:
in adversis virtus perficitur.

Tibi fauet ortus hispanensis
Gallorumque uirgultus carior,
Hortulanum producens extensis
Brachiis qui viridis pocior.
Prorutis observare;
Te satagit idcirco letare
Nam te siquis turbare uicitur
In adversis virtus perficitur.

Pro te floris celiferus ensis
Ferit namque iustis hic iustior.
Veridictis certat pro te fons
Quo fauente quisque uelocior.
Quo ductus iubare
se prosternat tuis pedibus quare
si leteris, sapit quod subditur:
In adversis virtus perficitur.

1 horti] orti MSS | gebenensis MOe5.24 : gebennensis CH 564 2 balsamus MOe5.24 : balssamis CH 564 3 inmensis MOe5.24 4 replet MOe5.24 : reple CH 564 | altior MOe5.24 : alcior CH 564 6 velis MOe5.24 : velit CH 564 8 adversis MOe5.24 : aduercis CH 564 ll. 9-24 desunt MOe5.24. 11 hortulanum] viz. Hortulum, ortolanum CH 564 12 viridis] viredis CH 564 13 prorutis] Pro ruinis CH 564 16 In &c CH 564 17 celiferus ensis] celciferus encis CH 564 19 veridictis] veridicis CH 564 20 uelocior] uelociter CH 564 22 tuis] tis CH 564 24 adversis] aduercis CH 564.

Text Setting:

MOe5.24: (Incli-)te 5.5 | ge-be-nen-(sis) 9.3/10.1/10.4 | o-(dor) 17.3 (compression) | nec 34.5 | ve-(lis) 37.3 | (dici-)tur 46.5 | vir-(tus) 50.2.

Comments: The text of this ballade clearly refers to Avignonese Pope Clement VII (1378-94), whose secular name was Robert of Geneva (*ortus gebenensis*) and whose claim was supported by the French and Spanish factions (*Tibi fauet ortus hispanensis / Gallorumque uirgultus carior*). That the text honours Clement is confirmed in CH 564 by the addition to the T voice label of *pro papa Clemente*. Clement is advocated as not only the head of the Holy Church but the true disciple of Christ and Christ-like figure, as seen below.

The refrain of the ballade is a likely a paraphrase of 2 Corinthians 12:9. Here, the apostle Paul, in boasting of his suffering, recalls a 'thorn' in his flesh which he thrice asked Christ to remove. However, Christ refused and said: "My grace is sufficient for you, for (my) power is made perfect in weakness" (...*sufficit tibi gratia mea nam virtus in infirmitate perficitur*...). Paul then continues in 2 Corinthians by writing that he delights in insults, hardships and persecutions on behalf of Christ precisely because they make him strong. Indeed, the allusion would have been undoubtedly understood by the learned audience of this work. It is also likely that a further implication of this illusion was that the thorn in Clement's flesh was his rival, Roman Pope Urban VI or his successors.

The additional imagery of the flower and its balsam representing the Holy Church draws on the intermingled courtly love and biblical traditions. The flower and garden imagery has immediate connections to the traditions represented by the *Roman de la Rose*. The gardener imagery has connections to the Gospels, and is perhaps significant in that Christ was, by some accounts, mistaken as a gardener on the morning of his resurrection (John 20:15; cf. Mark 16.9). The text likely seeks to demonstrate a parallel in that just as Mary Magdalene did not immediately recognise the gardener as Christ, so too one side of the schism has not recognised Clement as pope.

Editions: Günther 1959, #9 (MOe5.24*); FSC 296 (MOe5.24*); PMFC XIX, 62 (CH 564). PMFC XIX is based upon CH 564 and therefore preserves several plausible variants from this transmission, eg. S1, S 5.4, Ct 51.1, T 10. Both Günther 1959 and FSC are based, like the present edition, on MOe5.24. Both these editors read the *diesis* at T 35.1 on F, whereas the present edition reads it on E. Several small adjustments to text underlay have been made in the present edition and additional editorial accidentals offered.

Bibliography:

- Günther, U. 1959, (ed.) *Zehn datierbare Kompositionen der Ars Nova*, Schriftenreihe des musikwissenschaftlichen Instituts der Universität Hamburg II, Hamburg.
- Günther, U. 1962, 'Datierbare Balladen des Späten 14. Jahrhunderts II', *Musica Disciplina*, vol. XVI, pp. 156-161.
- Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, pp. 95-96.

49. Quant joyne cuer en may est amoureux

Ascription: Trebor

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

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

Form: Ballade.

Clefs: (6 lines) S: c4, Ct: F4, T: F4.

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

Notation: Black French *ars nova* note shapes accompanied by red coloration indicating *sesquialtera* at the *semibrevis* level in relation to the integer valor [2,3]. *Syncope* is achieved through the p.d. as well as single *minima* durations and the *similis ante similem perfecta* rule.

Mensural Signs: The sign \circ is employed once in the S to achieve a *sesquialtera* at the *minima* level. This is then cancelled by the *tempus imperfectum* sign \circ with implicit major prolation.

Accidentals: S: \sharp F 22.1 | bc? 30.1 | bb 31.1 | \sharp F 42.3 | \sharp b 48.1 | \sharp F 65.1 | \sharp F 66.5. Ct: \sharp (?)F 1.1 | \sharp F 49.1. T: \sharp F 49.1.

Emendations: S: 19.2 d] c MS. T: 61.2 g] F MS, cf. 18.2.

Text:

Quant Joyne cuer en may est amoureux
 Et Jupiter au palais de Gemynis
 Fet son seiour gay, playsant, deliteux
 Au Roy puissant viennent de lointain paiz
 Maint chevalier et dames de mout haut pris
 A sa noblete dont grant est le renon
 Qui porte d'or et de gueules gonfanon.

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

C'est bien rayson que chans meloudieux
 Qui la se tienent et tous autres delis
 D'armonnie que tant sont precieux
 Et bons soneurs, tant plaisants et sobtills
 A servir tel seigneur soyent ententis
 Pour ly se noument en mainte region
 Qui porte d'or et de gueules gonfanon.

2 et] en MS 7 noblete] noble MS, em. Scully 12 esbahis] esbains MS 13 nobloie] noble MS, em. Scully 20 noument] nomuent MS.

Text Setting: Joy-(ne) 3.1 | cuer en may est 4.4/6.1/7.1/9.2 | a-mou-reux en 9.4/10.1/11.3/13 | au pa-lais 16.3/17/18.2 | de Ge-my-nis 19.4/20.4/21.3/22.1 | de mout 40.2/41.2 | (no-)ble-(t)e dont 45.2/45.3+/46.2 | le re-non 48.3/49.1/49.4 | (por-)te 53.4 | d'or et 55.1/55.3 | gueu-(les) 56.4 | (gonfa)-non 66.5.

Comments: The standard described in the refrain may be that of Gaston Phebus, count of Foix.

Editions: FSC 111; PMFC XVIII, 40.

The incorrect reading in FSC of the rhythm in the passage commencing at S 7.3 has already been corrected in PMFC XVIII. Both editors, however, read rhythm at S 15.3-16.3 incorrectly. S 15.4 is Sbr in MS, and a p.d. is interpreted between 15.2-3. Similarly, both editors incorrectly read S 52.1 as Min and alter Min S 52.5. S 52.1 is Sbr in MS. PMFC XVIII om. ligature mark S 34.3-35.1. FSC om. *b-quadratum* on C in MS at Ct 27.2, and it is indicated editorially in PMFC XVIII. FSC also om. *b-quadratum* E at Ct 59.1. Different readings of MS accidentals by FSC at S 30.2 and S 48.2. Underlay has been adjusted in the present edition.

Bibliography:

Gómez, M. C. 1987, 'La musique à la maison royale de Navarre à fin du moyen-âge et le chantre Johan Robert', *Musica Disciplina*, vol. XLI, pp. 109-151.

50. En Albion

Source: F-CH 564, f. 47v.

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

Form: Ballade.

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

Signatures: none.

Notation: This work represents one of the peaks of the *ars subtilior* notational style with combinations of coloration and mensural signs used to notate advanced proportional relationships. Within the *integer valor* of [2,3], full red coloration indicates the usual *sesquialtera* proportion at the *semibrevis* level, while void red coloration indicates *proportio sesquitercia* at the *minima* level. The latter relationship also obtains for void red coloration when employed in [3,2] (*vid. Mensural Sigis*),

although here it is apparent that the combination of a mensural signs and coloration suggests that the reduced durations should be construed in that mensuration. In the mensuration of [2,2] *dim.* (*vid. Mensural Signs*), full red coloration indicates *proportio sesquialtera* at the *minima* level resulting overall in a mensuration of [2,3] *dim.* Finally, void red notation is used in one section of [2,2] *dim.* to indicate *proportio subsesquitercia* at the *semibrevis* level resulting in an effective division of [3,2] *dim.* The combination of mensural signs and coloration, which is also demonstrated in the two works subsequent to *En Albion de fluns*, namely *De tous les moys* and the enigmatic *Angelorum psallat*, appears to have been mechanisms developed to cope with an increasing interest in proportionality that was only fully resolved after the second century of the fifteenth century with the introduction of fractional proportions and cut mensural signs.

Mensural Signs: There is a close alliance of mensuration signs and coloration in this work with the concomitant observation that the effect of mensuration signs has a duration relative to the extent of coloration. Therefore, no apposition of signs indicating a return to the *integer valor* is observed except in S b. 64 where coloration is still in effect and © (= [2,3]) cancels ○. ○ is used only in conjunction with void red note forms to imply [3,2] apportioned as three perfect void red *breves* to two of the *integer valor*. ○ indicates *proportio sesquitercia*, although accompanying coloration always results in another mensuration (*vid. Notation*), thereby avoiding equivocality with void red note forms.

Accidentals: S: ♯c 27.1 | ♯g 42.1 | ♯c 50.2 | ♯c 61.2 | ♯c 65.1 | ♯c 74.1. Ct: ♯G 13.1 | ♯G 25 | ♯G 27 | bb 43.3 | ♯b 45 | ♯c 47.3 | ♯G 61.2 | ♯G 74. T: bb(?) 8.1 | ♯c 11.4 | bb 38.3.

Emendations: Ct: 21.7 [○] ◆◆.┆◆] [○] ◆◆.┆◆ MS.

Text:

En Albion de fluns environnee
Mestre Antheus mene tres noble vie
Mes roy Minos a sa cort condapmnee
Qu'a fayt venir Lucidaiye et Helie.
Et Dedalus, par sa sutil mestrie
Fait contre droit la roue bistorner
Tant que ie voy que Zephirus n'a mye
En luy pover qu'il puyse contraster.

l talbion de flus environene MS 2 mene] Men vie MS 5 Et Dedalus] E Delida MS | par] pour MS 6 roue
bistorner] youe vistorner MS

Text Setting: de fluns en-vi-ro-(ne-)e 4.1(ascender to 3.3)/4.3/5.3/6.1/6.1+/8.2 | pour (par) sa
36.1/36.2 | (su-)til mes-tri-e 36.4/37.1/38.1/41 | fait contra droit 42.1/43.1/43.3 | la rou-e bis-tor-
(ner) 44.4+/44.5/44.5+/44.5/45- | (Ze-)phi-rus 53.3/53.4 | na my-(e) 54.2/56.1 | quil 64 | puy-se
con-tras-ter 65.2/66.2/66.4/76.4/76.5.

Comments: Unfortunately, the presence of only one strophe in this work's *unicum* does not reveal the theme of the text, although it may be conjectured that the next two strophes would turn to the disdain of his lady towards the poet. The first strophes employs the popular device of mythology, mentioning Antheus, uncle of Jason of the Argonauts, King Minos of Crete and his exile of Lucidiare and Helie, and Dedalus and his wonderous machines which even defy nature.

Editions: Reaney 1954; FSC 139; PMFC XIX, 75.

PMFC XIX already corrected several erroneous interpretations of rhythm in FSC (S 8.2, S 28.2, S 53.2, S 75.2, Ct 21.7 and Ct 70.7), but transcribed durations in a manner that leaves little clue to how the durations were derived. The present edition attempts to mirror the multiple levels of proportionality that contribute to the meaning of smaller, colorated note values in this work. Both previous editors reduce crowned durations at BB. 47 and 50 by a further degree. A constant 1:4 ratio is maintained in the present edition. Unlike PMFC XIX, the present edition *em.* the reading at Ct 21.7 according Ct 70.7 by exp. p.d.

Bibliography:

Reaney, G. 1954, 'The Manuscript Chantilly, Musée Conde, 1047', *Musica Disciplina*, vol. VIII, 1954, pp. 104-105.

Nigel Wilkins, 'The late mediaeval French lyric: with music and without', in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds U. Günther and L. Finscher, Göttinger Musikwissenschaftliche Arbeiten 10, Kassel, 1984, p. 170.

51. De tous les moys

Source: F-CH 564, f. 48r.

Voices: S, Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c4, Ct: c5, T: c5.

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

Notation: This work contains several *ars subtilior* notational devices including void red sesquitercia coloration, compound mensuration and coloration (○ + red) producing a dupla proportion. Full red coloration is used alone to indicate imperfect duration with *minima* equivalence. Void red coloration is also used in red coloration groups to indicate imperfection of red *semibreves*. These traits are shared with *En Albion de fluns* which precedes it in CH 564. In order to make sense of several p.d. found in this work and produce necessary alteration, this work must be read in [II, 3, 3].

Mensural Signs: ○ is only used in conjunction with groups of red and void red coloration. The duration of the effect of this sign is equivalent to the duration of the use of coloration in respective passages.

Accidentals: S: bb 5.2 | ♯c 12.3 | bb 13.1 (beginning of system) | ♯b 27.1 | be 27.2 | bb 28.2 | be 29.1 | be 30.4 | bb 36.1 | ♯F 38.4 | bb 47.1 (beginning of system) | ♯f 49.7 | be 56.1. Ct: bE 13.5 | ♯F 19.3 | ♯F 34. T: bb 6.1 | ♯F 12.2 | ba (*man. sec.*) 30.1 | ♯c 48.2.

Emendations: S: 58.2-6 GabaG] bcdeb MS, cf. 22.3 Ct: 43.1 ○ *om.* MS 54.1 ◆] ■, *orig.* ◆ MS.

Text:

De tous les moys que sunt en la sayson
je prens avril pour le plus gracioux.
Et si suy prest de prover per raison
qu'il est de l'an li tres plus amoureux.
Iver s'en va, li tristes dolerous,
qui a tenus mon cuer en sa prison.
Et se ie ment, qui est delicieux:
jugiés, amans, se je dis voyr ou non.

I tous] tpus MS 2 ie priens air pour le pluy MS 4 plus] pluy MS 5 iver] Iner MS | va] voy MS 6 mon] mo MS | sa prison deest MS 7 et] E MS | delicieus] delicieny MS 8 amans] anas MS.

Text Setting: tous les moys que sunt en las 5.5/6.1+/6.3-4/7.1/7.2/7.3/7.4/7.4+ | je prens a-vril pour le plus gra-ci-(oux) 14.5/14.8/16/17.1/18.1/19.1/19.2/19.3/20- | a te-nus mon cuer en 30.1/30.3/30.5/30.8/31.2/33.7 | sa pri-son *om.* | qui est de-li-ci-(eux) 40.3/40.5/40.6/40.6+/41 | amans 46.1/46.2 se je dis voir ou 49.6.51.3/52.3-/54.1/55.1.

Comments: A celebration of April, the month of lovers.

Editions: FSC 137; PMFC XIX, 76 (incorrect reading b. 45 *seq.*).

The present edition offers substantial and numerous improvements upon FSC and PMFC XIX, largely arising from the recognition that the work is read in [II, 3, 3] throughout and corrected readings from the MS (including significance of p.d.). For the sake of brief illustration, new readings, which correct both FSC and PMFC XIX, occur in the following locations: S1.1-2.3 (rhythm); S 7.3-8.1 (rhythm), S 11.1-2 (rhythm); S 25.1-27.5 (rhythm); Ct 43.1-3 (rhythm); S 45.3-48.5 (rhythm; PMFC XIX is particularly erroneous); Ct 54.1-55.4 (rhythm); S 58.2-6 (pitch erroneously *em.*) Improvements can also be observed in the reading of MS accidentals and the addition of editorial accidentals.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 15.

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

52. Tres noble dame

Ascription: Anthonello <de Caserta>.

Source: I-MOe 5.24, f. 28v.

Form: Virelai.

Voices: (S), Ct, T.

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

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

Notation: Red and black french notation with use of the proportional mensural sign \circ . The canon aids the interpretation. However, as noted by Apel (FSM, p. 30) the Ct lacks the sign \circ after the *binaria* at the beginning of the 6th system (b. 19). This is made obvious through the [3,2] sign which occurs subsequently in the Ct. The notational process and text delivery suggests that this work is an example of *tempus perfectum diminutum* (Günther 1960). In any case it appears likely that this work was performed at a quicker tempo.

Mensural signs: The piece begins in [3,2], but there are mensural signs used on all voices including \odot , \circ and \ominus . All but the \ominus , according to the canon, suppose *minima* equivalence.

Canon: *Canon virilarie - Ubicumque i<n>veneris signum i<m>perfecti minoris cantetur de modo epitrito.*

(The virelai's canon - whenever you shall arrive at a sign of imperfect tempus and minor prolation, it shall be sung in the the proportion of 4:3). To sing in the *modus epitritus* is to sing in a sesquitertia (4:3) proportion at the semibrevis level, cf. Galiot's *Le sault perilleux*.

Accidentals: S: \sharp g 3.1 | \sharp g 32 | bb' 67 | \sharp f 73.5.

Emendations:

Text:

Tres noble dame souverayne
 Je vous supli tres unblement
 Prenes en gre tout en present
 un petit don par bon estrayne.
 C'est une canson de vray
 fait pour vous, belle honouree.
 Pour voustre amour canteray
 Si vous supli qu'il vous agreee.

Car onques de nature humayne
 Ame ne fu certaynement
 sans panser nulz outrageement
 et ameray soiés certayne

Tres noble dame souverayne
 Je vous supli tres unblement
 Prenes en gré tout en present
 un petit don par bon estrayne.

l tres bis MS.

Text Setting: da-me 12.1/12.2 | sou-(verayne) 14.2 | en gre 33.1/33.2 | pour 62.1 | ho-nou-(ree) 66.1/67.1.

Comments: The style of this work is different to other works by Anthonellus found in MOe5.24. There is ample use of a rhythmic motif and imitation between the voices. There is little syncopation but the feature which links this piece to the *ars subtilior* style is polymetricism which is achieved as described above by the use of mensuration signs.

Editions: FSC 8; PMFC XXI, 1.

Few differences occur in relation to the interpretation of durations from the clear and unambiguous original. PMFC XXI, however, incorrectly marks T 5.2 as w. coloration – it is simply the faded

middle of a Br. The greatest number of differences with FSC and PMFC XXI occurs in relation to the editorial accidentals supplied in the present edition.

Bibliography:

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, p. 295.

53. Je la remire sans mesure

Sources: I-MOe5.24, f.34r; F-Pn6771, f. 80r; F-Pn 568, ff. 126v-127r.

Voices: (S), Ct, T.

Form: Virelai.

Clefs: **MOe5.24** (5 lines) S: c1, Ct: c3, T: c3; **Pn6771**: (6 lines) S: c1, Ct: c4, T: c4; **Pn 568**: (6 lines) S: c2 (c1 in subsequent staves), Ct: c3, T: c4.

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

Notation: *Ars subtilior* style. The durations throughout this work are written in augmented note values, possibly to avoid the *semiminima* and the conundrum of a *sesquialtera* durations relative to this hypothetical *semiminima*. The work employs *dragme* ♯ and *semibreves caudate seorsum* ♯ in close association with mensural signs. However, as pointed out by Anne Stone (1994), the variance in placement of these mensural signs between particularly the MOe5.24 and Pn 568 versions of this work may suggest differing scribal intent or understanding of notational conventions. *Caudate* in MOe5.24 tend to imply augmentation within an imperfect tempus, while Pn 568 gives the understanding most common in this period of signifying a proportional relationship of 2:3 (*semibreves caudate*) and 4:3 (*dragme*).

Mensural Signs: **MOe5.24, Pn 568:** The mensural signs C and O are employed in all voices, often in rapid succession, suggesting that this is a form of substitute coloration. The device is found frequently in the repertoire, cf. *Je ne puis avoir plaisir*. Pn6771 lacks the mensuration signs found throughout MOe5.24 and Pn 568 (cf. *De Narcissus*).

Accidentals: **MOe5.24:** S: #f 6.1 | #c 24.1 | #f 32.1 | #f 42.1. **Pn6771 & Pn 568:** none.

Variants: *passim* O, C MOe5.24 Pn 568 : om. Pn6771 S: O Pn 568 : om. MOe5.24 Pn6771 4.5 T

MOe5.24 Pn 568 : om. Pn6771 8.1 ■ T ♦♦ Pn 568 : ■ T ♦♦ MOe5.24 Pn6771 9.4 C MOe5.24 Pn

568 : om. Pn6771 | ■■■ Pn 568 Pn6771 : ♯ MOe5.24 10.2 O Pn 568 : om. MOe5.24 Pn6771

15.4 ■ MOe5.24 Pn6771 : ♯ Pn 568 21.4 ■♦♦■■■■♦ MOe5.24 Pn6771 : ♯♦♦■■■■■ Pn

568 28.1, 29.2 O ■ C ■ MOe5.24 : O C Pn 568 : ♯ Pn6771 35.2 ♯ MOe5.24 : ■■■ Pn 568

Pn6771 38.1 ♯♦♦. ♯ MOe5.24 Pn6771 : ♯♦♦ ♯ Pn 568 40.3 ♦■■ MOe5.24 : ♦♦ ♯ Pn 568 : ♦♦ ■ Pn6771.

Ct: 2.1 O Pn 568 : om. MOe5.24 3.3 O MOe5.24 : om. Pn 568 | T ♯ Pn 568 : T ♯ Pn6771 : ♯

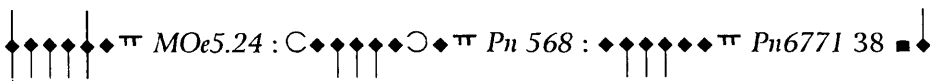
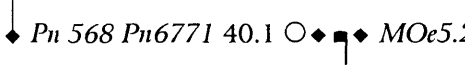
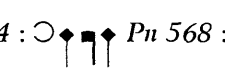
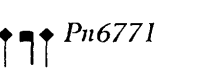
MOe5.24 6.1 ♦♦♦♦♦ MOe5.24 : ♦♦♦♦♦ Pn 568 Pn6771 9.1 ■♦. Pn 568 Pn6771 : ■♦

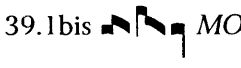
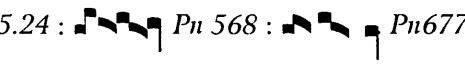


MOe5.24 9.5 ♦♦ ♯♦♦ MOe5.24 : ♯♦ Pn 568 : ♯♦ Pn6771 16.4 ♯ ♯ MOe5.24 : ♯ ♯ Pn

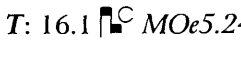
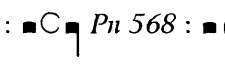
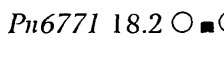
568 : ♯ ♯ ■ Pn6771 22.2 ♯♦ MOe5.24 : ♦♦ Pn 568 : ♦ Pn6771 23.6 ♦♦ MOe5.24 : ♯ Pn





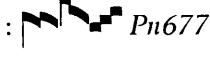

568 Pn6771 27.1 ♯♦ MOe5.24 : ♦ Pn 568 Pn6771 30.1 ♦♦♦ MOe5.24 : ♦ Pn 568 Pn6771

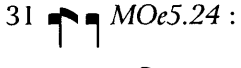
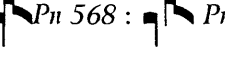
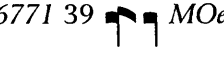
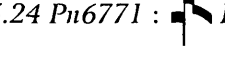
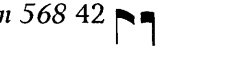
31.1 ■ T ♦♦ C ♯ O ♯ MOe5.24 : ♯♦♦ C ♯ Pn 568 : ♯♦♦ ♯ Pn6771 35.1 ♯♦ MOe5.24 : ♦ ♯

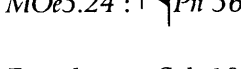
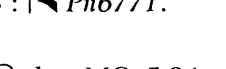




Pn 568 Pn6771 36.1 
MOe5.24 : 
Pn 568 : 
Pn6771 38 



MOe5.24 : 
Pn 568 Pn6771 40.1 
MOe5.24 : 
Pn 568 : 
Pn6771

39.1bis 
MOe5.24 : 
Pn 568 : 
Pn6771.

T: 16.1 
MOe5.24 : 
Pn 568 : 
Pn6771 18.2 
MOe5.24 : 
Pn 568 : 
Pn6771

20.4 
MOe5.24 Pn6771 : 
Pn 568 25.4 
MOe5.24 : 
Pn 568 : 
Pn6771

31 
MOe5.24 : 
Pn 568 : 
Pn6771 39 
MOe5.24 Pn6771 : 
Pn 568 42 

MOe5.24 : 
Pn 568 : 
Pn6771.

Emendations: S: b.10 ○ *deest MOe5.24;*

Text:

Je la remiray sans mesure
 las dont je suy en aventure
 de porter la grief penitence
 qui a pluseurs vient par meschance
 Se la belle ne m'a en cure.
 Espoir me fuit qui, dous soulas,
 Me soloyt tenir en ses las.

Prima linea solum MOe5.24 Pn 568 | 1e MOe5.24 : Ge Pn6771 | la remire MOe5.24 : rebus musicalis scriptus est a-
la D-re E-mi re Pn 568 : e-la a-re b-mi re Pn6771 6 espoir] espore Pn6771 | dous] douce Pn 6771 7 ses] ces Pn
6771.

Text Setting: The edition presented here take MOe5.24 as a model for music and uses the partial text found in Pn 6771.

Comments: Possibly a vocal work that was frequently performed instrumentally which may explain its presence in two MSS without text underlay.

Editions: FSC 197 (Pn 6771); PMFC XXI, 36.

PMFC XXI is based upon Pn 568 (text Pn 6771) and therefore accommodates the variant readings at Ct 3, S 8, Ct 36 and Ct 38. PMFC XXI reduces basic durations by a 1:8 ratio and bars in 6/8. Like the present edition, FSC is based on the music of MOe5.24, the text of Pn 6771 and reduces basic duration at by a 1:4 ratio. The present edition indicates the work is written in augmented notation by tick-bars at the *longa*, unlike FSC that bars at the Br. Also unlike FSC, the present edition maintains the MS reading at S 11.5. Adjustment of text underlay and additional editorial accidentals also occurs in the present edition.

Facsimile: ApelN p. 411 (MOe5.24).

Bibliography:

ApelN pp. 408-410;

Günther, U. 1967, 'Bemerkungen zum älteren französischen Repertoire de Codex Reina', *Archiv für Musikwissenschaft*, vol. 24, p. 251.

Stone, A. 1994, "Writing rhythm in late medieval Italy: notation and musical style in the Manuscript, Biblioteca estense, alpha.M.5.24", Ph. D. thesis, Harvard University, pp. 133-138.

54. Le sault perilleux

Ascription: J<ohannes> Galiot.

Source: F-CH 564, f. 37r.

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

Form: Ballade.

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

Signatures: bb, bbbB, bbbB

Notation: The note forms employed in this work consist of black and red *ars nova* forms. Red notes must be rendered with the *sesquialtera* at the *brevis* (i.e. imperfect *semibrevis* and *minima* equivalence), although this always occurs relative to the *integer valor*. Where coloration follows a mensuration sign described below, it effects a canceling of that proportion. Further rhythmic complexity is notated using mensuration signs to indicate proportions as discussed below. The *integer valor* of this work is [3,2] *diminutum per medium*. The *oultrepassé* of this work has been recast in the transnotation according to the implied *tempus imperfectum*. This interpretation is justified by both the *sesquioctava* proportional relations in this section and the final *tempus* of this section which consists of two imperfect *breves*.

Mensural Sigis: Three mensuration signs are used in conjunction with a canon to denote proportions relative to the *minima*: C = 4:3, ⊕ = 3:2, ⊕ = 9:8. These meanings, however, are usually manifest at the *semibrevis* level. The mensuration sign ○ is employed to cancel the previous signs and indicate a return to the *integer valor*.

Canon: *In proportione epitriti ad semicirculum cantetur, ad circulum cum duobus punctis in proportione emiolij et ad circulum cum tribus in proportione epogdoj.* (At the semicircle it is sung in the proportion 4:3, at the circle with two dots in the proportion 3:2, and at the circle with three dots in the proportion 9:8.) The meaning of these Ancient Greek terms is as such: *Hemiolios* (ἡμιόλιος) = one-and-a-half, i.e. *sesquialtera*, *epitritos* (ἐπιτριτος) = one-and-a-third, i.e. *sesquitercia*, and *epogdoos* (ἐπιῶδοος) = one-and-one-eighth, i.e. *sesquioctava*; cf. Günther 1960. The use of latinised Ancient Greek terms to denote proportions rather than Latin ones is unusual, and suggests that the composer (or scribe) is seeking to cultivate an air of learnedness.

Accidentals: Ct: #b 56.2.

Emendations: Ct: 26.1 a] G MS.

Text:

Le sault perilleux a l'aventure prins
 Quant faillit mon cuer en la clere fontainne
 Ou maint amoureux a este entreprins
 Par les ruisseles qui la font leur demainne.
 Gardee est moult estroit d'une chastellainne
 En un plaisant vergier qui la tient en sa garde
 Nulz n'en puet aprocher sanz cuer point d'une darde.

Quant ainsi me vi en ce tres doulz pourpris
 Au cuer me senti feru parmi la vaine
 D'un plaisant, soubzrëans rosiers reprins
 Dont avis me fu que vis la belle Elaine
 Qui tant m'arousa de sa tres douce alaine
 Qu'elle mi fist entrer en amoureuse garde
 Nulz n'en puet aprocher sanz cuer point d'une darde.

Et c'en amours n'eusse este ben aprins
 N'en fuesse parti pour creature humaine.
 Que n'eusse goute de la fontaine, e prins
 A l'aventure sans doubter souffrir paine

Si puis bien dire pour verite certaine
 Que ie fus deceü quant a moy bien regarde
 Nulz n'en puet aprocher sanz cuer point d'une darde.

3 este] estre MS 15 et c'en] ece en MS.

Text Underlay: (fontain-)ne 12.5 | (en-)tre (line 3) 5.4 | (demain-)ne (line 4) 15.4 | Gar-de(e) 16.4/17 | est 20.2 | moult 23.2 | qui 35.2 | la 40.3 | a-pro-cher 53.3/53.4/54.1 | cuer point d'u-ne dar-de 55.2/55.5/55.6/56.1/60.3.

Comments: This work appears to have been used at Jean Vaillant's music school in Paris to demonstrate the 9:8 proportion (*vid.* Ursula Günther, 'Problems of Dating in the Ars nova and Ars subtilior', *L'Ars Nova Italiana de Trecento*, vol. IV, 1975, p. 300, fn. 64.)

Editions: FSC 29; PMFC XIX, 53.

Like the previous work, PMFC XIX reduces durations by a 1:8 ratio and bars in 6/8. FSC reduces 1:4 and bars in 3/4. The present edition recognises that the work is written in a form of augmented notation (possibly not sung in an exact 2:1 diminution), and tick-bars at the *longa* with a standard 1:4 reduction. BB 19-48 are made particularly complicated in PMFC XIX by barring separate voices in difference time signatures with reference to overriding *tempus perfectum*. The present edition follows the device used in FSC of structuring this section in the spirit of imperfecting coloration which otherwise indicates [2,2]. FSC, however, misinterprets the proportional passage at Ct 28.2-34.1 as 4:3 in relation to \odot , i.e. $\odot\blacklozenge = \circ\blacklozenge$. As a consequence, FSC *em.* Ct 33.2. The same passage is interpreted correctly in PMFC XIX. Both previous editors, however, read the rhythm at Ct 39.1-40.1 incorrectly. The red Br pause indicates an imperfect Br rest, and Br at Ct 40.1 is perfect by virtue of a p.p.

Bibliography:

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

Busse Berger, A. M. 1993, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Oxford, pp. 174-75.

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

55. Je chante ung chant

Ascription: M<atheus> de S<an>cte Jo<hannes>

Source: F-CH 564, f. 16r.

Voices: (S), Ct, T.

Form: Isorhythmic rondeau.

Clefs: (6 lines) S: c3, Ct: c4, T: c5.

Signatures: -, -, -.

Notation: French *ars nova* note forms are used throughout the work. Red coloration is used in conjunction with mensuration signs and an auxiliary canon to achieve a 3:2 proportion at the semibrevis within the integror valor of [2,2]. The notation of the hemiola passages resembles this composer's *Inclite flos orti gebenensis*.

Mensural Signs: The sign \circ is found written in red ink preceding passages also notated in red ink. It is only effective for the duration of the coloured passage and specifies the prolation of the *semibreves* in these hemiola passages. \odot is used erroneously in one instance (S 12.1) in place of \circ . There is no need for major prolation in the subsequent passage.

Canon: *Ubi signum perfectionis reperitur, cantetur in emiola perfectione <proportione?>*. (Where the sign of perfection is found, it must be sung in the hemiola perfection [3:2]).

Accidentals: S: ♯a (but ♯b) 8.1 | ♯c (red!) 37.1. Ct: ♯F 33. T: none.

Emendations: S: 12.1 \circ] \odot MS

Text:

Je chante ung chant en merencoliant

Acort de plour en ris desacorde

Ma dame quant de l'amor vois priant
Je chante ung chant en merencoliant

Doucour ne truis ie, ne nul beau semblant
s'en sui mort quant ie m'en voy acordet.

Je chante ung chant en merencoliant
Acort de plour en ris desacorte.

Text Setting: chante ung chant 8.1/9.3/10.1 | en me-ren-co-liant 52.2/53.2/54.2/55.3/55.4/56.1.

Comments: The isorhythmic sections of this rondeau are imperfect in the superius (rhythm in S 20-22 is different to S 49-51) and in the tenor where the *longa* (T 17) in the first section is split into two Brs (T 46-47).

Facsimile: Gennrich 1965, Tafel VIII (pitch errors due to poor typesetting of red coloration).

Editions: FSC 75; PMFC XVIII, 9.

The present edition adjusts text underlay in BB 1-11, B 30-40 and for the penultimate syllable of each section.

Bibliography:

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

Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, pp. 91-94.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, p. 292.

56. Ung lion say

Source: F-CH 564, f. 28v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c4, Ct: c5, T: c5.

Signatures: S: bb, Ct: bb, T: bb (bE is regularly implied in the lower voices).

Notation: Ars subtilior style notation employing black, red and void red note forms. Red notes are to be sung with *sesquialtera* at the *semibrevis* level. Void red notes indicate *sesquitercia* at the *minima* level. The *semiminima* in the form \downarrow is also used. Further variety is achieved by the unusual

mensural signs. The use of proportional mensuration signs in conjunction with complex colouration suggests that this work shares common features with other late compositions such as Suzoy's *Pythagoras*, *Jabol et Orpheus*.

Mensural Sigis: The mensural signs \odot , \odot , \odot and \circ are used in this work. The first and second signs indicate [3,2] and [2,2] respectively. Most significantly, minor prolation is required in this mensuration, despite the fact that these signs regularly indicate major prolation. However, brevis equivalence is necessary in changes from each of these mensurations to the other, and this may give some indication of their specialised intent. The third sign indicates [2,3] with brevis equivalence: major prolation is therefore indicated by two dots. This reading is supported by the regular use of full red and void red notation in sections under this mensuration, a situation which is by no means infallible but a likely indication of major prolation. The use of the last sign conforms to frequent practice in that it indicates *proportio dupla* at the *brevis*, *sesquitercia* at the *minima*. However, its only use in this work occurs in conjunction with full red notation which effects a *sesquialtera* proportion at the *brevis*, or a further diminution of the brevis so that this combination of the last mensural sign and red coloration effects a *proportio dupla* at the *minima*.

Accidentals: S: b \flat 15.2 | #f 37 | #b 42.1 | bb 43.1. Ct: bE 1.1 | #F 26 | #b 47 | #c 49. T: #F 13.2 | #F 49.

Emendations: S: 10.2 ◆] ◆ MS, p.p. exp. 46 © signum deest. Ct: 53.2 + om. MS. T: 35 © om. MS 54.1
 © MS, exp.
Text:

Ung lion say de tots belle figure
 Qui est assis ou iardin deliesse
 Encor est il de si douce nature
 Qu'il ne fet mal a nul quant il le blesse
 Couriones est de pierrez de noublesse
 Mes nul ne puet en cest iardin entrer
 Se li lions ne s'i vult acorder.

7 acorder *bis* MS.

Text Underlay: (delies-)se 33 | mal a nul quant il le bles-(se) (*fourth line*)
 19.2/19.3/19.4/20.1/21.2/22.1/22.2/23.1 | de nou-bles-(se) 39.5/40.1/40.3 | mes nul ne puet en
 cest iar-din en-trer 45.6/45.7/46.1/46.2/46.3/46.4+/46.4-/46.5/46.6/47.

Comments: The work, which describes a noble, gentle but powerful lion, was likely a tribute to a noble with courtly refinements.

Editions: FSM 61; FSC 178; PMFC XVIII, 35.

The present edition provides a new interpretation of the rhythm in S 10.1-14.3. Whereas FSC and PMFC XVIII exp. Min pause at S 14.2, the present edition exp. p.p after S 10.2. Problematic counterpoint in B 12 of FSC and PMFC XVIII is overcome by the present solution. A new reading of S 44.2-46.8 is also offered which interprets ○ in its more usual meaning of a proportional sign (4:3) rather than a mensuration sign for [2,2] (Min equivalent) as in FSC and PMFC XVIII. The r.v. colour is construed in relation to [2,3]. The emendation in PMFC XVIII at Ct 53.1-3 is unsatisfactory, and this present edition follows FSC in its reading of this passage. FSC, however, uses two-flat signatures throughout the Ct and T that are avoided here.

Bibliography:

Arlt, W. 1980 'Musik, Schrift und Interpretation. Zwei Studien zum Umgang mit Aufzeichnungen ein- und mehrstimmiger Musik aus dem 14. und 15. Jahrhundert', *Basler Jahrbuch für Historische Musikpraxis*, IV, p. 128.

Apel, W. 1946/47, 'The French Secular Music of the Late Fourteenth Century', *Acta Musicologica* XVIII/XIX, p. 17.

57. Dame que i'aym sour toutes

Ascription: Matheus de Perusio

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

Voices: (S), T, Ct.

Form: Virelai.

Clefs: (5 lines) S: c3, Ct: F3, T: F3.

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

Notation: In addition to French *ars nova* note shapes, the *semiminima* (♯) and three special note shapes are employed in this work. The nature of this work's special note shapes is arithmetic. The note shape ♯ is equivalent to one-and-a-half *minime*. The single occurrence of a related form sees the use of void coloration in addition to special differentia to create a note (♯) equivalent to one-and-a-third *minime*. The third special note shape is half of a void *semiminima*, drawn as such ♯, and equivalent to one-sixth of a *minima* by virtue of a *sesquialtera* relationship of all void note shapes to full black note shapes. Additional proportionality resides in the apparent meaning of mensuration signs..

Mensural Signs: From the outset, the Ct and T are sung in [2,2], although any mensuration signs are lacking. The presence of the mensuration sign © in the S requires this voice to be initially sung in [2,3], but with equivalence of *minime* across voices. When the mensuration sign ○ subsequently occurs, it clearly has a proportional meaning. Passages following it must be sung at the *sesquialtera*

proportion in the mensuration [3,2]. This results in a perfect *brevis* in the \bigcirc -sections being equivalent to the imperfect *brevis* in [2,2] sung in the lower voices.

Accidentals: S: b# 5.2 | eb 9.5 | F# 22.2 | f# 34.2 | b# 44.4 | b# 51.1 | eb 64.2 | b# 65.1 | f# 71.2 | b# 74.1. Ct: b# 2.2 | F# 10.1 | b# 12 | b# 40.1 | E# 62.1 | F# 65.2 | F# 74.3. T: E# (but F#?) 61.2.

Emendations: 60.4 $\blacklozenge\blacklozenge\uparrow\downarrow$] $\blacklozenge\blacklozenge$ MS 66.1-3 *supplevi*.

Text:

Dame que i'aym sour toutes de ma enfance
Se loue et prise autant com i'ay povoir
Et faire le doy
Ayes umais humble pitie de moy
Car aultremant de nul bien puis avoir
Que souvenance.

Fortune me het de toute sa puissance
dont il me faut ades plaindre et doloir
du mal de moy.

Belle honouree du siecle delitance
Et du ciel plus que ne scet concevoir
Humayne loy,

Je suppli a vous par grant benivolance
Honteusement d'elle faire doloir
En triste annoy;
Et vous plaise savoir son tort pour quoy
Jugies a mort son faulx trayt decevoir
Par fine oultrance

Dame que i'aym *sour toutes de ma enfance*
Se loue et prise autant com i'ay povoir
Et faire le doie
Ayes umais humble pitie de moy
Car aultremant de nul bien puis avoir
Que souvenance.

Text Underlay: First nine lines set in source. Que iaym sour tou-tes de ma en-(fance) 8.5/9.5/10.1/10.2/11.1/11.4/11.6/11.7 | Car aul-(tre) 24.2/24.2 | du mal 69.1/69.2.

Editions: FSM 5; FSC 55; PMFC XXI, 8.

The present edition offers an alternative reading to the rhythm in the passage at S 69.1, and differs from the reading arrived at by both FSC and PMFC XXI. FSC incorrectly places the repeat marks after B. 76. PMFC XXI and present edition recognise BB 71-76 is *clos* ending. The present edition is the only one known to realise the fuller potential for editorial inflections in this work.

58. Se doit il plus en biaux semblant

Ascription: Jo<hannes> de alte curie

Source: F-CH 564, f. 15v.

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

Form: Isorhythmic rondeau.

Clefs: (6 lines) S: c3, Ct: F3, T: F3.

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

Notation: The work employs standard noteforms of the ars nova. However, the device distinguishing this work is the use of frequent mensuration signs and a canon connected to this sign. The canon reveals an interesting insight into early proportionality in that the proportion given is relative in the the concurrently sounding voices. The use of the sign indicating a *sesquiactava*

proportion is concurrent with the reversed C sign in the Ct and T, which indicates a sesquitertia proportion at the *minima*. Hence, the *sesquiactava* proportion refers not to the previous mensuration but to the concurrent mensuration in most likely the lowest voice.

Mensural Signs: © is used to indicate the integor valor and cancel preceding signs. ○ is employed with its usual meaning of *diminutio dupla temporis imperfecti*. The sign ○ is employed in the superius. The more unusual sign ⊕ is employed in conjunction with a canon.

Canon: *Ad semicirculum cum duobus punctis: in proportione sesquioctava cantatur.* (At the semicircle with two dots it is sung in the proportion 9:8.)

Accidentals: none.

Text:

Se doit il plus en biaux semblant fier
Qui per son trait a este deceu.
Je di que non, car on a bien Veu
par pluseurs fois dos fier sanz deffier.

Je le puis bien de Vray certefier
Car ie m'en suy de fait au celu
Se doit il [plus en biaux semblance fier
Qui per son trait a este de ceu.]

Car dous regart qui doit sengnefier
loiale amour si m'avoit esmeu
de bien amer mais i'ay despuys sceu
Qu'il n'i seroit pas bon ediffier

Se doit il plus [en biaux semblance fier
Qui per son trait a este deceu.
Je di que non, car on a bien Veu
par pluseurs fois dos fier sanz deffier.]

Text Setting: a es-te ceu 20.4/20.5/20.6/21.3/22.3 | san def-fier 46.2/46.4/46.6.

As is the case with most of CH 564, the scribe has practised music overlay. However, the alignment of text and music is satisfactory in that there is a correspondence of music and textual phrases. The scribe's placement of syllables 5-8 in the second line is not satisfactory. This, however, has been remedied by the comparison with the setting of syllables 5-8 of the fourth line.

Comments: The close proximity of this work to another isorhythmic rondeau by Matheus de Sancto Johanne in CH 564, when considered in conjunction with biographical evidence which suggests that both composers originated at Noyon and were members of the papal chapel at Avignon, hints at mutual artistic influences (Plumley 2001).

Editions: CMM 11/ii, 34; FSC 44; PMFC XVIII, 8.

The present edition provides a corrected reading of the rhythm at S 3.1-4.3 (and S 27.1-28.3, which correspond to the same portion of the isorhythm in its second talea). FSC and PMFC XVIII read S 3.2 (and S 27.2!) as an imperfect Sbr (stem is faint, but *cf.* S 27.2 = Min), and imperfect Sbr

S 4.1 with Min S 3.2. The reading of [©]  in MS, however, is clear in its mensural

intent. S 3.1-2 and S 4.2 are read as a *synropa* group and Min S 4.2 imperfects Br S 3.3. At the mensuration change at B. 18 and 42, FSC reads Min equivalence with the former mensuration in

the Ct and T. PMFC XVIII favours a proportional interpretation of the mensuration sign ○ in Ct

and T of the common meaning of 4:3. Each interpretation requires a 9:8 relationship of the S to lower voices. As there is already a mensuration sign for [2,2] (Min equivalent), the interpretation in PMFC XVIII is preferred, with the result that three Min in S 18 should be sung in the duration of two in S 17 ($4:3 \times 9:8 = 3:2$).

Bibliography: Plumley, Y. 2001, 'Haucourt [Altacuria, de Alte curie], Johannes [Jehan de Hancour]', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 11, pp. 133-4.

59. Ne Geneive, Tristan, Yssout, Helaine.

Ascription: J<ohannes> C<onelier> = Johannes Cuvelier.

Source: F-CH 564, f. 41v.

Voices: (S), Ct, T.

Form: Ballade.

Clefs: (6 lines) S: c3, Ct: c4, T: c4.

Signatures: none.

Notation: Black French *ars nova* note forms are used in complex relationships indicated by mensuration sign whose meaning is made clear by a verbal canon. While the work has an integer valor of [2,2], melodic structures and ligature configuration might permit the performance of certain sections of this work in [3,2].

Mensural Signs: The sign C is used with its usual meaning of [2,2] and usually cancels the effects of previous mensural changes. The reversed C and ⊙ are used in conjunction with a verbal canon whose intent appears to override the usual precedence of *minima* equivalence found during the period, in favour of *brevis* equivalence. The numerals 2 and 3, whilst also connected to the canon, demonstrate a meaning that anticipates proportional notation of the fifteenth century by respectively denoting *proportio dupla* and *tripla* at the *minima*.

Canon: *Canon balade et contratenor cantetur ad semicirculum reversum punctuatum in proporcione sesquialtera (sesquialteram MS), ad figuram binariam in proporcione dupla, ad circulum punctuatum in proporcione dupla sesquiquarta et ad figuram trinariam in proporcione tripla.* (Canon: The ballade and contratenor must be sang at the dotted reversed semicircle in the proportion 3:2, at the numeral 2 in the proportion of 2:1, at the dotted circle in the proportion 9:4 and at the numeral 3 in the proportion 3:1.

Accidentals: none.

Emendations: S: 81.1 g] f MS 91.1 \mp om. MS, *supplevi* 106.3-111 om. MS, *supplevi secundum* 44.3-49.

Ct: 6.2 ♦ (F) *deest MS, supplevi.*

Text:

Ne Geneive, Tristan, Yssout, Helainne
Paris, Jason, Lancelot et Medee
Souffirent onc pour bien amer grant payne,
Je suefre plus mille fois la iournee
Pour la Rose en qui y'ai cuer et pensee.
Soit tard, tempre, Ou iorn et main harsoir
dont je languis pour santir la Rusee.
Par desconfort sans eut confort avoir.

Car Danger qui Refus aunet li maine
Sont d'un acort de moy tollir l'antree
Et enguarde l'ont la tres souverayne
Quar du monde est la plus belle fortune
La flour des flours, la plus gente assenee,
Dont par ces doux j'y pris tot mon espoir
Et ma doulour en est toute espaniee
Par desconfort sans eut confort avoir.

Mes se pitie aient ly contramaine
Bel Acueil et Francise l'honouree
Et Amour ce vauisist de son demaine
Je say de vray que tost seroit alee
Leur faulce erreur et ma doulour cessee

De la flour qui tant mon cuer fait douloir
 Or n'en sera riens de ce que m'effree
 Par desconfort sans eut confort avoir.

1 Genevre index MS 6 et om. MS | harsoir] hansoir MS 7 Rusee] Ruse 14 doux j'y pris] ij. Je y p<ri>s MS 17 aient] aunet MS 18 l'honouree] la honnouree MS 19 amour] amoi<ser> MS | vausist] vasist MS

Text Setting: Ge-ne-vre 11.1/11.2/12.1 | (Tris-)tan 15.3 | Ys-(sout) 17.1 | Ja-(son) 28.2 | et 31.1 | (Me-)de-e 31.5/39.1 | Pour la rose en qui y'ai cuer 47.3/49/50/52.1/54/55.1/55.4 | et pen-se-(e) 56.1/56.3/56.4 | soit 59.2 | tard 60.1 | la Ru-se-(e) 72.3/73.1/74.1 | sans 88.2 (a-)voir 94.3.

There are obvious problems in the music overlay of this work at the end of the first section and beginning of the second section. The scribe was unable to fit all the music in before the text of the second section commenced, requiring a coordinating line to be drawn between the beginning of the second section's music and text.

Comments: A adequate rendition of this work relies on the understanding of its virtuosic style supported by formulated embellishment. The calibre of its performers and rich, polyphonic textures in conjunction with the text, which relies on mythological themes often associated with noble patrons, suggests this work was conceived for a sophisticated court or at least audience.

Editions: FSC 18; PMFC XIX, 63.

The editor of PMFC XIX misunderstands the fundamental mensural organisation of this work by concluding all voices commence in [3,2] and the T oscillates between [3,2] and [2,2] to “accommodate changing mensurations of other parts”. Despite the appearance of being written in [3,2], the work can be read in [2,2] throughout. Similar uncertainty occurs in FSC, where the first 20 bars oscillate between 3/4 and 2/4 before settling into 2/4. An incorrectly perceived ambiguity of *tempus* in this work permitted these previous editors to read Ct 6.1 as an altered Sbr. The present edition inserts a Sbr at Ct 6.2. The reading of the rhythm at Ct 27.1 agrees with FSC. The reading in PMFC XIX is incorrect. The rhythm in the passage commencing at S 61.1 agrees with that proposed on an *ossia* staff in FSC, but differs from that on this edition's main staff and that found in PMFC XIX. A new reading is provided at S 79.1-80.2. A faint p.d. is read after Sbr S 79.1, unlike in FSC and PMFC XIX. To correct their reading of S 79.1 as an imperfect Sbr, previous editors must read S 80.1 as a perfect Sbr despite p.d. after 80.2.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 20.

Plumley, Y. 1999, 'Citation and allusion in the late *ars nova*: the case of *Esperance* and the *En attendant* songs', *Early Music History*, vol. 18, p. 341.

60. Une dame requis l'autrier d'amer

Ascription: Fr<ater> Joh<ann>es <de> Janua

Source: I-MOe5.24, f. 12r.

Voices: (S), Ct, T.

Form: Ballade

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

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

Notation: *Ars subtilior* style employing dragma (in sesquialtera proportion) in the Ct, independent changes in mensuration and a canon denoting special behaviour of coloration and mensural signs. A *minima* with a p.a is found in the S.

Mensural Signs: The mensural signs ©, C, O, ⊙ employed in the superius of this work do not have their regular meaning which relies on *minima* equivalence between the various mensurations. Rather the mensural signs indicate proportional relationships at the *minima* level by virtue of *brevis* equivalence from one mensuration to the other. This is the likely intention of the first sentence of the canon which specifies the use of one 'measure' throughout the cantus. By one measure it is likely that this implies the use of a one temporal duration for the *tempus* of all mensurations.

Canon: *Canon ballate: Traitur sub una omnis cantus huius mensura. Superius nota rubee proportio dupla; Qui tenet inferius sexquialtera putet.* (Everything of this song is performed under one measure (of

time). Superius voice: red notes in the proportion 2:1; he, who holds the lower voice, should perform <red notes> in the proportion 3:2).

Accidentals: S: #f 36.1 | #f 45.1; Ct: #c 29.1 | #f 53.1 | #b 72.2; T: #b 52.1.

Emendations: The secunda pars of the superius resumes the original mensuration [2,2].

Text:

Une dame requis l'autrier d'amer
per bone amour de cuer piteusemant;
En supliant quele veusist penser
a moy donner aucun aligemant.
De ma douleur sans viser longemant
dissant dame mon cuer a vous sotrie
mais en riant me dis cortoysemant
Ainsi dist on mais on ne le fait mie.

Text Setting: (U)-ne 2.1 | 7.6 (re-)quis | 18.2 bone//moy 45.2 | cuer 46.1-46.2 | a vous (*compression apparent*).

Comments:

Editions: FSC 45; PMFC XX, 15.

The present edition's reading at S 48.1 corrects FSC and PMFC XX. PMFC XX (but not FSC) does not read *diesis* on f at S 37.1. Several editorial accidentals are offered in addition to those found in previous editions.

Bibliography:

Günther, U. rev. Plumley, Y. 2001, 'Johannes de Janua', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 2nd edn, London, vol. 13, p. 142.

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

Ascription: Anthonello (Anthonellus de Caserta).

Source: I-MOe5.24, f.40v.

Voices: S, Ct, T.

Form: Ballade (incomplete text).

Clefs: S: c1, Ct: c3, T: c3.

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

Notation: *Ars subtilior* notation using extensive coloration and the *semiminima* in the *superius* and *dragme*. The realisation of *dragme* in the S and T in the second section of the work (b. 37) is dependent on context and coloration. The group of six red *dragme* in [2,2] must be read in a *sesquialtera* proportion relative to the *semibrevis* (and in diminution). Red coloration was likely used to reinforce this proportion against the simultaneously sounding black *dragme* sung in a *subsesquialtera* proportion at the *minima* level in the T.

Mensuration Signs: Cifres using the numerals 2 and 3 in various vertical configurations rather than conventional mensural signs are found in this work. These are also found in Goscalcus' *En nul estat*. They do not function as proportion signs but as alternative mensuration signs with the correlative that B equivalence is always maintained. The only theoretical explanation of how these should be interpreted is found in the 1375 *Tractatus secundus* of the Berkeley Manuscript:

*Item solent poni cifre numeri ternarii et binarii, una supra aliam directe. Inferior designat tempus, superior vero prolationem.*¹²

However, the correct result will only be gained if 2 on 2 is read [2,2] with *proportio dupla*, while 3 on 2 = [2,3] and 2 on 3 = [3, 2]. Also, one must take care to apply the canon to the Ct as specified below. The use of the punctus after the first sBr of the Ct is the p.d. It seems reasonable to propose that coloration would be used if the composer/scribe had intend the perfection of the sB. Rather,

¹² 'Likewise ternary and binary numbers are wont to be placed one directly over the other. The lower <number> indicates the tempus, the upper indeed the prolation' (This is my translation): Oliver B. Ellsworth (ed. & trans.), *The Berkeley Manuscript, University of California Music Library, MS. 744*, Lincoln, 1984, p. 170

the p.d. separates the S from the following 2 sBr, the second of which therefore must be altered since they precede a Br, which is in turn imperfected by the following S. Hence, there has been as displacement of 1S which must be compensated for by two Sbrs which are found between the first *binaria* and first Br *simplex*. These appear to be the candidates since no p.d. separates them to indicate that they imperfect the Brs before or after them. Other problems are found in the S in the passage subsequent to the second 3/2 cifer. This passage is best interpreted with a p.d. after the second *minima* (3rd from end of system). The first *minima* (after the 3rd *minima pausa*) of the second system must not be altered. There are similar ambiguities in the notation of the S in the refrain.

Canon: The following canon applies to the Ct only: *prima p<ar>s cantatur p<er> medium*

di<mi>nuendo. Secunda e<ius> contrario augmenta<n>do. Tertia sicut i<n> figuris iacet. (The first part is sung by diminishing by a half. The second <part is sung> in the opposite manner by augmenting. The third <part is sung> just as it is written.) Greene commits an error when he writes that 2 on 3 in the prima pars of Ct reads as [2, 3], where in fact it is simply read according to the Berkeley treatise in [3,2] with due consideration paid to the canon requiring it to be in diminution (*cf.* Busse Berger 1993).

Accidentals: S: #f 19.2 | #f 31.1 | #f 54.1 | #f 62.1.

Emmendations: S: a'] g MS.

Text:

Dame d'onour en qui tout mon cuer maynt
en attendant uostre benivolance

...

...obeysance.

Et tout dis plus me double l'esperance
qu'en aucun temps dire pouray: amie,
Si vous supli que ne m'oubliez mie.

3-4 desunt MS

Text Setting: en 9.2 | mon 14.2 | (vos-)tre 21.3 | l'es-pe-(rance) 40.1/40.3 | di-(re) 45.1 | ne 59.2.

Comments: Unfortunately, the third and most part of the fourth lines have not been transmitted in the only surviving version of this musically extraordinary work.

Editions: FSC 5; PMFC XX, 4.

The editors of FSC and PMFC XX further reduce portions of this composition originally written in augmented notation to a 1:8 ratio. Two alternative readings of rhythm provided in the present edition arise from different perceptions of *syncopa* groups. In the passage commencing at S 21.2, a *syncopa* group consisting of S 21.2-3, and 25.2-3 is perceived. Min S 21.4 imperfects Sbr S 22.1. Previous readings in FSC and PMFC XX of the rhythm in the passage commencing at S 55.1 differ from one another and the reading provided here. The present edition reads a *syncopa* group consisting of S 55.1 and 60.2-3; PMFC XX (prematurely) completes a *syncopa* over S 55.1 and S 56.1-2 and FSC over S 55.1 and S 58.3-4 (but FSC *em.* S 58.4 from Sbr to Min). Like PMFC XX, the present edition has not *em.* pitches as FSC does at S 35.1 and 56.2. The present edition emends S 9.2 to a' (*em.* f FSC and PMFC XX), but does not emend S 10.4 (*em.* f FSC and PMFC XX).

Bibliography:

Busse Berger, A. M. 1993, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Oxford, p. 174-176.

62. Se doulz espour

Ascription: Fr<ater> Corradus de Pistoria.

Source: I-MOe 5.24, f. 31v.

Form: Ballade.

Voices: (S), Ct, T.

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

Signatures: none.

Notation: *ars subtilior* style. The numeral 3 is used to indicate a *sesquialtera* proportion in relation to the initial tempus imperfectum cum prolationis minoris. The numeral 2, always found after 3, signifies the *subsesquialtera* proportion or a return to the initial tempus and prolation. The use of 3 to denote this proportionality survived into the later fifteenth century, but equivalent use of 2 is not found. The *sesquialtera* proportion commenced in all voices towards the end of the *secunda pars* does not continue in the refrain, but as is often the case on this style, there is a return to the *integer valor*. This observation is further supported by the subsequent use of the numeral 3 in the S of the refrain.

Accidentals: S: #f 2.3 | #c 31.2 | #f 40.2 | #c 51.2 | #c 56.4 | #c 78. Ct: #c 65 | #G 92.1.

Emendations: Ct: 33 \uparrow \downarrow \uparrow \downarrow (,b,a)] *om.*, *supplevi*.

Text:

Se doulz espour ne me donne confort
miex ameroie estre mors que vif
[*due linee desunt*]
Que esbactimant soulas ne ris
ye ne puis faire ne chiere lye
Pour que fortune m'a mis au pis
maudite soit sa conpanie.

Text Setting: es-pour 8.2/10.1 | me don-(ne) 15.1/16.3 | a-me-roie 22.3/23.2/23.3 | es-tre 25.1/26.2 | (esba-)cti-(mant) 43.4 | ne (ris) 48.2 | (chie-)re-ly-(e) 58.1/59.1 | au pis 77.4/78.

Editions: FSC 15; PMFC XX, 9.

Both FSC and PMFC XX indicate a *mi*-type MS accidental on f at S 16.4 and S 42. There is no MS accidental at these points, although such an inflection is merited and therefore indicated editorially here. FSC does not record MS diesis on c at S 52.2. Unlike FSC and PMFC XX, which read the final *longa* commencing at Ct 33 one Br before the final duration in other voices, the present edition concludes that the final durations in each voice occur simultaneous and, thus, there is a lacuna of one Br in Ct. The lacuna is repaired by providing a reading in the style suggested by the *clos* and refrain endings. The provision of editorial accidentals in the present edition in several cases arises from the editorial policy that upper voices in no-signature composition are read in a once sharpwards transposed *gammaut*.

63. Lorques Arthus

Ascription: J<ohannes> Con<elier> (=Johannes Cuvelier) or J<ohannes> O<livier> (see PMFC XIX, p. 184).

Source: F-CH 564, f. 40v.

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

Form: Ballade.

Clefs: (6 lines) C: c2, Ct: c3, T: c3.

Signatures: -, bb, bb.

Notation: While using only black French *ars nova* notes, the notation of this work indicates complex cross-rhythms through the use of pseudo-proportion signs whose meaning is dictated by a canon. Proportional relationships maintain *brevis* equivalence, excepting in *proportio dupla*, but are non-cumulative in their effect, that is they are reckoned with reference to the *integer valor* of [2,3]. As it stands, the passage in red notation cannot be rendered in the proportion 9:8 (save perhaps in relation to the current proportion in the T), but must be understood as indicating the proportion of 3:2 at the *minima* level. This is despite the fact that the same proportion is indicated by the numeral 3 (see *Canon*).

Mensural Signs: Two mensuration signs © and ○ are used in addition to Indo-Arabic numerals. The numerals act as signs of proportion (*vid. Canon*). Both mensuration signs have their usual meaning of [2,3] and [3,2] respectively, and share equivalent *minime*.

Canon: *Canon balade tenor et contratenor cantetur ad figuram binariam in (ra? MS) proportione sesquitercia ad quaternariam in dupla at tertiam in sesquialtera (sesquiatta MS) et alie note rubee in sesquioctava.*

(Canon: the tenor and contratenor of the ballade must be sang in the proportion 4:3 at the numeral 2, in the proportion 2:1 at the numeral 4, in the proportion 3:2 at the numeral 3 and other red notes in (the proportion) 9:8.)

Accidentals: none.

Emendations: S: 24.1 ↓◆◆◆◆◆] ◆◆◆◆◆] MS 80.1 ↓] ◆ MS Ct: 36.1 a om. MS 68.2 c] bb

MS 82.4 ◆ (b) *supplevi*.

Text:

Lorques Arthus, Alixandre et Paris
Hector, David, Macabeüs, Jason
Et Juliüs Cesar qui tant de pris
Prirent par senz, vertu, force et Rayson
Que tout mirent en leur subjeccion
Ne ment tel los et pris pour voyage
Com en cil qui'l deffist le truage
Du point crainctiex En goisseur et fellon.

Car nul, tant fust subtiex et bien apris,
Seigneur, dame de noble et gran renon,
Roys, dux, contes et princes de haut pris
Tous y furent mis a confusion
De nul luy n'en avoyr compassion
Car qui passer voloit en ostage
Fut mis pour le tribut et passage
Du point crainctiex En goisseur et fellon.

Per tal parti l'avoit engarde pris
Un tinan plain de barat et traisson
Or est de mis detrayt de son pourpris
S'en fera l'en tres grant correccion.
Souffrir li faut martire et passion
Louer de noms cil et fayre homage
Par qui sonmes hors de grant outrage
Du point crainctiex en goisseur et fellon.

4 force] *non legi potest* MS 8 fellon] ffellor MS 9 subtiex] subtier MS 10 seigneur] seignur MS 21 faut] faiut MS 22 noms] nonns MS.

Text Underlay: (Lor-)que 8.5 | Ar-(thus) 10.1 | et Pa-ris 14.3/15.1/15.3 | Hec-(tor) 22.1 | (Da-)vid 24.5 | Ma-ca-be-us 25.3/26.3/27.1/29.3 | Ja-(son) 31.2 | tout mi-rent 41/42.1/42.4 | en leur sub-iec-ci-on 43.1/44.1/45.1/46.1/46.2/46.3 | ne ment tel los et pris 47.2/47.5/47.6/48.2/48.4/48.6 | Com en 58.2/59.1 | (dif-)fist 64.1 | le 65.1.

Comments: The text gives thanks to the person who removed an odious toll - a practice which the grand rulers of old had no need. The inference is that the person to which this text is directed is esteemed of the highest nobility.

Editions: FSC 16; PMFC XIX, 61.

The present edition contains a number of corrections and alternative interpretations of rhythms in several passages of this work. Neither editor of FSC or PMFC XIX read the pair of Min pauses at S 39. These pauses imperfect Br in S 41. The reading at S 55.1 in FSC is erroneous (only reads one Min pause) and PMFC XIX only imperfects Br S 56.1 by one Min. The reading at S 58.1-61.1 also differs from those previous editions by reading S 58.1 and S 59.2-3 as a *synropa* group. S 59.2-3 are recognisably distinct from the following Min, which is the first in the ↓◆ group in S 60 (in turn read as Br imperfected before and after by Min). The reading of S 78.2-83.4 improves on the clearly erroneous reading shared by FSC and PMFC XIX. These previous editors do not recognise

Comments: Clearly a highly virtuosic work, this work also exhibits refined compositional traits, such as a recurrent melodic motif first heard in b.1, and diminution/variation techniques. The latter is demonstrated by the variation of the *clos* and refrain endings which employ a different mensuration and slightly different melodic ornamentation.

The complete text for this works (i.e. all three strophes) is not found in any extant musical manuscript. However, a surviving text manuscript, Ta Jb10, contains the additional third strophe. It also provides a less problematic reading of line 10 which has been adopted for the edition. The the additional syllable in line 17 remains an issue, despite its sound meaning.

Editions: CMM 11/ii, p. 28 (CH 564); FSC 41 (CH 564*); PMFC XVIII, 46 (CH 564).

PMFC XVIII reads pitch incorrectly at S 12.1-3. Aside from matters of editorial policy, the present edition agrees for the most part with FSC and CMM 11. However, notes in *dupla* proportions are organised not according to conventions of modern time signatures as in previous editions, but according to that imparted by mensuration. Additional editorial accidentals are offered.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, p. 20.

Alessandro Vitale-Brovarone, 'Recueil de Galanteries (Torino, Archivio di Stato, J.b.IX.10)', *Le moyen français*, 6 (1980), p. 17.

65. S'aincy estoit

Ascription: Solage.

Source: F-CH 564, f. 36r.

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

Form: Ballade.

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

Signatures: none.

Notation: This work in its original form contains several challenges to the modern reader, and it is difficult to be certain that similar difficulties would not be also encountered by the medieval performer upon coming anew to this piece. As Apel (FSC, 8b) has detailed, various sections of the work require diminution in one voice at a time so that the following scheme applies:

Voice	1 st section (stolle)	outrepasse	refrain
S	[II, 3, 2] <i>dim.</i>	[3,2]	[III, 3, 2] <i>dim.</i>
Ct	[2,3]	[3,2]	[2 or 3,3]
T	[3,3]	[II,2,2] <i>dim.</i>	[2,3]

This diminution is not explicitly signaled, but is implicit in the use of notes with longer durations in those sections, as is the case in many works in Codex Chantilly. The use of numerals to indicate changes in mensuration is discussed in *Mensural Signs*. The note forms in this work consist of black and red *ars nova* types in addition to the *caudata* (♣) and *dragma* (♠).

Red note forms indicate a *sesquialtera* proportion at the *brevis* level. The realisation of the two special note forms is dependent upon their context in terms of the current mensuration currently in effect. In the *clos* of the S voice,

one finds the following group: ♣♣♣♣♣♣♣♣. A correct reading of this section in [3,2] *dim.* as

found in bb. 25-26 can only be made if dragma are considered to be equal to 2 *minime* and *caudate* equivalent to 4 *minime* (=2 *dragma*), i.e. ♣ = 4 ♣ and ♠ = 2 ♣.

The equivocacy of these durations with *breves* and *semibreves* in red coloration may be conditionalised by the presence of *minime* in the passage of special note shapes in BB. 25-26. In passages in major prolation, it is always the case

that ♣ = 1½ ♣, an interpretation concurring with previous editions.

One further difficulty lies in the passage bb. 72-74 where both the p.d. and p.a. appear to be both used and their meaning is highly dependent upon context.

Mensural Signs: This work employs in an unusual manner the numerals 2 and 3, and in an accustomed sense but only once, the mensuration sign \circ ,¹³ in the following configuration:

Voice	1 st section	Abgesang	Refrain
	2	3	3
	-	\circ	-
	3	2	3

Apel concluded that despite inconsistencies, the Indo-Arabic Numerals referred to the *tempus* in its respective section (FSC, 9a). However, it is more likely that the numerals refer to the *modus* in passages written in augmented notation, and the *tempus* in passages whose note duration remain unaltered. This assessment only finds difficulty in the refrain section of the T, a passage preceded by the numeral 3, but clearly requiring an *tempus imperfectum*.

Accidentals: S: $\sharp f$ 1.1 | $\sharp f$ 4.2 | $\sharp f$ 7.4 | $\sharp f$ 9.1 | $\sharp f$ 11.14 | $\sharp f$ 16.2 | $\sharp f$ 25.1 | $\sharp f$ 30.1 | $\sharp f$ 44.2 | $\flat e$ 49.2 | $\flat b$ 51.2 | $\flat c$ 64.1 | $\sharp f$ 72.6 | $\sharp f$ 74.2 | $\flat e$ 76.2. Ct: $\flat c$ 1.1 | $\sharp F$ 5.3 | $\sharp F$ 19 | $\sharp c$ 25.1 | $\sharp F$ 38.2 | $\flat b$ 42.1 | $\flat b$ 48.1 | $\sharp f$ 57.1. T: $\flat E$ 27.1 | $\flat E$ 40.1 | $\flat E$ 76.1.

Emendations: S: 4.2 $\sharp f$ exp. T: 26.5 a] G MS.

Text:

S'aincy estoit que ne feust la noblesce
De bon Jhean, duc gentilz de Berry.
France perdrait son pris et la prouesce
Et le monde seroit anienty
Quar de certain sa valour
S'estent per tout et luist con le cler iour
Et en tous fais son noble cuer habunde
Quar c'est celi qui est la flour du monde.

Nature l'a per sa grant soubtilcesce
De ses dons richement enchiery
Vaillant et preux en bien met son adresce
Et noble atour si est prouchan de li
dont il n'a per ne greignour
ains surmonte tout home par doucor
ce sont graces que Dieux en son cuer fonde
Quar c'est celi qui est la flour du monde.

Considerer doit chescun la sagesce
De ce seignour courageux et hardi
Quar c'est un cler mirouer ou iovesce
De chevaliers doit mettre son ottri,
Son volour et son amour
Quar il sont mis en tres souverain honnour
Per sa vertu qui est si tres parfonde
Quar c'est celi qui est la flour du monde.

2 France MS 4 sic MS : amenuy Scully : amenry FSC 6 iour add. man.sec MS 7 et om. Supplivi sicut Scully 8 monde] mondo MS 10 ses] seus MS 11] bien] vien MS 13] greignour] griegnom MS

Text Setting: (es)-to-it 3.4/3.6 [but droit (1.3) 3.6] | ne 5.4 | fuest 5.7 | la no-bles-(ce) 6.4/7.2/7.4 | bon Jhe-an duc 12.2/13.13/14.2/14.6 | gen-tilz de Ber-ry 17.7/18.1/18.6/18.8/18.11 | a-ni-en-ty 18.3/18.5/25.2/27.6 | per tout 44.2/46.3 | luist con 50.2-51.1/51.2+ | cler 52.3 | en tous fais

¹³ Previous editors have read this mensuration signs as \odot . However, while there appears to be a faint mark in the middle of the circle, it is clearly not an intentional dot.

54.1/55.1/56.1 | son 61.3 | hu-bun-(de) 64.1/64.3 | la flour du mon-de 73.4/73.5-74.2/54.7/75.1/76.5.

Comments: The text eulogises Jean, Duke de Berry, stating that without his prowess, nobility and fine discretion, France and the world would be lost. The reading offered (esp. l. 4) here is true to the manuscript and improves Scully's reading in PMFC 18, although that editor's reading retains good sense.

Editions: FSC 34; PMFC XVIII, 50.

The present edition corrects several erroneous interpretations of rhythm in FSC and PMFC XVIII. In Ct 2.1-3.3, both Sbr at Ct 2.1 and Ct 3.1 are imperfed by a following Min (Min 3.2 is even followed by p.d. to ensure this). Ct 3.3 is Sbr in MS: it is transcribed as Min in those previous editions. FSC and PMFC XVIII *em.* Br S 13.13 to a *longa*. But Br S 13.13 is followed by p.p. and is perfect. Similarly, the Sbr S 13.6 is perfected by p.p. The interpretation of duration of Sbr *caudata* and *dragma* in S 25.1-26.2 (and as described above in *Notation*) differs from FSC and PMFC XVIII. Another possible interpretation of this passage consists of reading 4 Sbr *caudate* to 9 imperfect Sbr, and 3 *dragne* to 4 Min. The reading at S 73.5-74.8 also differs from FSC and PMFC XVIII. The reading of MS accidentals in this work differs in many cases from previous editions, notably S 49.2 (FSC only), Ct 52.3 (FSC only) Ct 57.1 (PMFC XVIII only), S 64.1 (FSC and PMFC). Without the benefit of Leach 2000, the editors of FSC and PMFC XVIII read the *b-rotundum* in S 76 absolutely. Following Leach's view, the prescriptiveness of the sign is mitigated to a lesser status by the presence of a strong cadential function that demands inflection of its imperfect intervals. A once-sharpwards transposed *gammaut* operates frequently in S, although episodes of flatwards transposition of all voices is a feature of this extraordinary work.

Bibliography:

FSM, p. 8b.

Günther, U. 1960, 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly', *Archiv für Musikwissenschaft*, vol. XVII, pp. 280.

Günther, U. 1961, 'Datierbare Balladen des Späten 14. Jahrhunderts I', *Musica Disciplina*, vol. XV, pp. 51-55.

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

Ascription: Anthonello.

Source: I-MOe5.24, f.32v.

Voices: S, Ct, T.

Form: Ballade.

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

Signatures: none.

Notation: *Ars subtilior* notation employing *dragmae*, void black, void red and red coloration and proportional signs. The latter are the most interesting aspect of this works as they represent a substantial departure from perceived notational thought of this period. Void black coloration in the superius requires a *sesquialtera* singing relative to *semibreves*, while void red indicate *subsesquialtera* proportions relative to the *semibrevis* and void red *sesquitercia* at the *minima*. If the scribal record in MOe5.24 is any reflection of the original intent of the composer, it can be suggested from this and his other works that Anthonellus was a great innovator during this period with regards to proportional notation. The proportional signs function in a similar to proportional signs in the fifteenth century, that is the upper numeral representing number of units required to subdivide the temporal span formerly occupied by the number of units represented by the bottom numeral. Proportions employed are 9:6, 4:2 and 8:6. Each proportional sign refers not to the preceding mensuration but to the integor valor of [3,2].

There is evidence of scribal alterations in this work, particularly the void black note figures in the fourth system (superius refrain) and the void red figure in the 9th system (*secunda pars*) of the Ct. The former bears traces of erased red ink while the latter appears to have been full red figures which have been hollowed out by erasure. Full red and void red inks are both used in sources from this period to express *sesquitercia* proportion, and the latter usage probably represents a revision (by the new corpus scribe?), as an attempt to standardise the notation, of the notation originally employed in the exemplar of Anthonellus' works.

Mensuration Signis: ○ is employed to cancel proportional signs.

Accidentals: S: #c 26 | #f 45.1 | #f 54.2 | #c 58.1. Ct: #F 26 | #g 28.3 | #c 32.2 | bb 54.1 | bb 56.2 | #b 59.2 | #c 65.4. T: bb 10.1 | bb 21.1 | bb 41 | bb 55.1.

Emendations: Ct: 6.1 D] E MS 19 E b a F gE (♯♯♯♯♯♯)] E b a F E E (♯♯♯♯♯♯) MS 28 ♯♯] MS (cf. end of refrain) 32.2 exp. c# MS 66.1 exp. c# MS;

Text:

Amour m'a le cuer mis en tel martire
Que, que mayntes fois le iour mon corps tressue,
Et souuent fois pense et souuent sospire,
souuent me cange la colour et se mue.
En tel estat ma vie est tenue
pour ce n'est il pas del tout a seiour
Celli qui est surpris de fin amour.

2 mon] mo MS 4 cange] cangie.

Text Setting: Que 8.2 | tres-(sue) 20.4 | est 35.2 | n'est 39.3 | a (seiour) 43.2.

Comments: The text of this work employs a recurring theme of the courtly love where the lover describes the physical symptoms of his love for his lady.

Editions: FSC 3; PMFC XX, 2.

The emendation of the erroneous MS reading at Ct 19.1 is different to that of FSC and PMFC XX. The editors of FSC and PMFC XX read *b-rotundum* at Ct 54 as signature; the present edition does not. At Ct 59.1, these previous editors also read a diesis on f, the present edition on g. This MS accidental is ambiguously placed above both notes. A reading on g is supported by cadential function. Additional inflections have been suggested editorially.

Bibliography: Busse Berger, A. M. 1993, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Oxford, p. 183.

67. Tout par compas

Ascription: M<agister> Baude Cordier.

Source: F-CH 564, f. 12r.

Voices: (C1), (C2 - C1 in canon), T.

Form: Rondeau.

Clefs: (5 lines) C¹: c1; T: c3.

Signatures: C¹: -, T: bb.

Notation: This work demonstrates the a mature albeit complex implementation of proportional notation in conjunction with the ars nova note forms and simple red coloration (*sesquialtera* and *subsesquialtera*). There are many similarities with the same composer's *Belle, bonne, sage* (which is paired with *Tout par compas* in CH 564) especially in the use of the mensuration signs \ominus and \odot .

On the relationship of these signs, *vid. supra* p. 321. However, it is clear that this work represents a virtuosic exercise in proportionalism for its own sake where comparable realisations may be achieved by much simpler means. This is particularly the case with the use of the tripla proportion is tempus perfectum cum prolationis maioris. A similar outcome could be achieved by the use of the mensuration sign alone in conjunction with notes of the next lower *gradus* and *minima* equivalence which is already required for the correct rendering of this proportion.

Mensural Signs: $\ominus = [3,2]$ *dupla diminutum*; $\odot = [2,3]; \frac{\odot}{1} = [3,3]$ *tripla* (with *minima* equivalence

before diminution); $\frac{3}{2} = 3:2$ at the *minima*; $\frac{4}{3} = 4:3$ at the *minima*; $\frac{3}{4} = 3:4$ at the *minima*, used to

cancel the previous sign; $\frac{2}{1} = \textit{dupla}$ (actual causes a duple diminution of \ominus).

Canon: The seventh line of the text reveals that the second upper voice is to follow the entry of the first at a distance of three tempora. An additional canon in the Tenor voice reveals where the work should finish: *Tenor cuius finis est secunda nota*. (the Tenor, whose end is the second note.)

Accidentals: none.

Text:

Tout par compas suy composes
 en ceste rode proprement.
 Pour moy chanter plus seurement
 Regarde com suy disposes,
 Tout par compas suy composes
 Trois temps entiers par toys poses
 chacer me pues ioyeusement
 s'en chantant as vray sentement.
 Tout par compas suy composes
 en ceste rode proprement
 pour moy chanter plus seurement.

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

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

Maistre Baude Cordier se nomme
 Cilz qui composa ceste rode
 Je suis bien 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.

Text Setting: com-po-(ses) 6.6/7.2.

Comments: The parts of this work are notated upon circular staves, immediately revealing, as hinted at by the text, that the work is an infinite canon. In the transcription of this work, coloration and ligature markings shown in the upper voice also apply to the second part in canon.

Editions: CMM 11/i, pp. 11-12; Günther 1960 (incorrect); Meylan 1972; Bergsagel 1972; Williams 1980, pp. 121-124 (Two versions); PMFC XVIII, 2; Günther 1983 (pp. 267-70, ed. A. Blanchy). The point from which to start C1 has perplexed previous editors. PMFC XVIII and CMM 11 begin at C1 2.1. Blanchy (in Günther 1983) begins at 1.4. The present edition incorporates the pauses appearing over the initial "T" just before the Min at C1 1.4 into the beginning of the work. The present edition, Blanchy and CMM 11 follow the underlay found in the MS. The editor of PMFC XVIII speculates over the setting of additional rondeau texts that accompany this work in MS. Each additional rondeau has a different rhyme. The first rondeau contains a B rhyme couplet, the remain rondeaux are based on a one line rhyme scheme. In attempting to set these additional rondeaux, there seems to be no justification provided for resetting the underlay of the rondeau

26.10 $\overset{\square}{\circ}$ + r.v. Tn T.III.2 : bl. + canon CH 564 27.1-28.6 $\overset{\square}{\circ}$ + r.v. Tn T.III.2 : r.f. + canon
MOe5.24 27.1 $\overset{\square}{\text{u}}$ Tn T.III.2 : deest CH 564 29.1 \odot CH 564 : deest Tn T.III.2 32.1 $\downarrow\downarrow\downarrow\downarrow$ Tn
T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 35.1-45.1 \odot + r.f. Tn T.III.2 : \odot + bl. CH 564 38.2 $\downarrow\downarrow\downarrow\downarrow$ Tn
T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 58.1 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 63.3 \downarrow CH
564 : deest Tn T.III.2 68.1-72 r.f. Tn T.III.2 : \odot + bl. CH 564 72.2 v CH 564 : deest Tn T.III.2
73.1-73.10 $\overset{\square}{\circ}$ + r.v. Tn T.III.2 : bl. + canon CH 564 74.1-75.10 $\odot\odot$ + r.v. Tn T.III.2 : r.f. + canon
CH 564 76.1 \odot CH 564 : deest Tn T.III.2 | $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564.
Ct: \odot CH 564 : deest Tn T.III.2 5.4 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 8.2 \downarrow Tn T.III.2 : $\downarrow\downarrow$ CH
564 9.1 \downarrow Tn T.III.2 : $\downarrow\downarrow$ CH 564 11.1 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 14.1 \downarrow Tn T.III.2 : \downarrow
CH 564 16.1 $\downarrow\downarrow\downarrow\downarrow$ (Gaa) Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ (Gbb a) CH 564 17.1 $\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow$ (GC,Gabb
Gbb bb Gbb dG) Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow$ (GC, Gabb Gabb Gbb dG) CH 564 22.3 G CH
564 : a Tn T.III.2 28.1 bb CH 564 : a Tn T.III.2 32.4 G CH 564 : Eb Tn T.III.2 48.1 $\downarrow\downarrow\downarrow\downarrow\downarrow$ Tn
T.III.2 : $\downarrow\downarrow\downarrow\downarrow\downarrow$ CH 564 49.1 $\downarrow\downarrow$ Tn T.III.2 : \downarrow CH 564 52.1 \odot CH 564 : deest Tn T.III.2 59.1
 \downarrow Tn T.III.2 : \downarrow CH 564 65.2 $\downarrow\downarrow\downarrow\downarrow$ (FFG) CH 564 : $\downarrow\downarrow\downarrow\downarrow$ (GFG) Tn T.III.2 73.5 bb CH 564 : a Tn
T.III.2.
T: 1.1-20.5 r.f. Tn T.III.2 : bl. CH 564 4.3 \downarrow Tn T.III.2 : \downarrow CH 564 4.4 \downarrow CH 564 : \downarrow Tn
T.III.2 16.1 \odot Tn T.III.2 : Bb CH 564 16.3 \downarrow Tn T.III.2 : $\downarrow\downarrow$ CH 564 21.1 \odot CH 564 : deest Tn
T.III.2 25.3 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 28.1 a Tn T.III.2 : b CH 564 29.1 \downarrow Tn T.III.2 :
 \downarrow CH 564 32.1 \downarrow Tn T.III.2 : \downarrow CH 564 35.1 \odot CH 564 : deest Tn T.III.2 39.3
 $\downarrow\downarrow\downarrow\downarrow$ Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$ CH 564 40 $\downarrow\downarrow\downarrow\downarrow$ (FF,GCCG) Tn T.III.2 : $\downarrow\downarrow\downarrow\downarrow$
(F# G,GCCG) CH 564 45.1-51.3 r.f. Tn T.III.2 : bl. CH 564 45.1 \odot Tn T.III.2 : \odot CH 564 58.1-
60.3 \odot + r.f. Tn T.III.2 : \odot + bl. CH 564 63.1-67.4 \odot + r.f. Tn T.III.2 : bl. CH 564 68.1 \odot CH
564 : deest Tn T.III.2 76.1 \downarrow Tn T.III.2 : \downarrow CH 564.

Emendations: S: 3.5 #b? exp. Tn T.III.2 6.2 \downarrow exp. Tn T.III.2 CH 564 27.1 $\overset{\square}{\text{u}}$ exp. Tn T.III.2 66.1 \downarrow
 \downarrow Tn T.III.2 Ct: 22.3 G] a Tn T.III.2, corr. secundum CH 564 25.1 lacuna est in tractu Tn T.III.2,
supplevi secundum CH 564 26.1 \downarrow (c)] non legi potest Tn T.III.2 supplevi 40.2 \downarrow Tn T.III.2 \downarrow Tn
T.III.243.4 49.1 c MSS, d em. 73.3 \downarrow (a) supplevi Tn T.III.2; T: 38.1 lacuna est, \downarrow (G) supplevi Tn
T.III.2. 39.1 lacuna est, \downarrow (G) supplevi Tn T.III.2 48.4 \downarrow Tn T.III.2.

Text:

Pictagoras, Jabol et Orpheüs
furent primer peres de melodie.

selont l'escriture molt pourveüs
 furent de sa douquor et armonie.
 Si doivent donc ceulx qui or sont en vie
 leur science louer en lour mestrie
 pour droit prouver que musique est fontayne
 de toute honnour et d'amour souverayne

Par musique ont este cil cogneus
 per tout le monde, c'est noble seignourie;
 et sont encor regrete et leus
 per plaisanse de desir en oublie.
 Ou en sont maint que je ne noume mie
 affin qu'aucun n'en puist gouster envie,
 a qui sa flour puet estre aussi prouchaine
 de toute honnour, et d'amour souverayne.

va (Pour vostre amour muer et deffine:
 ne me vueilliez metre en oubli.
 car je vos aime d'amour fine
 sanz moi mestre et sans nul si;
 may je scay bien quant est de mi,
 et si ne scay s'il est ainsi
 de vous dont je suy en exmay et paine
 de toute honnour, et d'amour souverayne.) car.

1 Pictagoras CH 564: Pytagoras Tn T.III.2 | Jabol Ch 564: Jobal Tn T.III.2, 3-4 selon l'escr<ure> most
 furet p<ro>ncous de a doulcour et de sou armony Tn T.III.2 5 Se doivent donc ceulx Tn T.III.2 6 louer CH
 564: loer Tn T.III.2 | lour mestrie CH 564: leure maistrie Tn T.III.2 7 par Tn T.III.2 per CH 564 | musique
 est fontayne Ch 564: misaq<ue> e<st?> fo<n>ta<n> Tn T.III.2 8 toute honnour CH 564: tout honoure Tn
 T.III.2 | souverayne CH 564: so<u>veraye Tn T.III.2 9-24 desunt in Tn T.III.2.

Text Setting: Tn T.III.2: (Py-)ta-go-(ras) 8.1/8.3 | et Or-phe-us 12.5/12.6/13.1/14.1 | fu-rent
 15.1/15.3 | qui (or) 38.1+ | sci-(ence) 41.2 | et (d'amour 69.2 | sou-(verayne) 71.5.
 The third strophe is not set for reason described below.

Comments: The figures mentioned in the first strophe were well established in learned medieval
 circles, and their significance lies with their respective attributes. Pythagoras occupies a dominant
 position in the musical literature during the Middle Ages. His theories concerning the
 proportionality of musical intervals formed the basis of many learned exegeses of counterpoint.
 Hence, Pythagoras is ostensibly, although not exclusively, associated with polyphony. Jabol or
 Jubal, son of Lamech and Ada(h), is a biblical figure who is mentioned in Genesis 4.21 and who
 was the father of singers with the harp and organ (20 *genuitque Ada Iabel qui fuit pater habitantium in
 tentoriis atque pastorum 21 et nomen fratris eius Iubal ipse fuit pater canentium cithara et organo*). Orpheus,
 the celebrated figure of Greek mythology, was the supreme musician whose song could charm not
 only men but beasts of the earth, sky and beyond. All are 'fathers' or 'inventors' of various aspects
 of music, Pythagoras of musical theory, Jubal of music with an instrument, and Orpheus of enticing
 melody.

The contrast of mythological and biblical themes in the first two strophes with *l'amour
 courtois* themes in the third strophe transmitted in CH 564 argues for the omission of the third
 strophe. This strophe has little in common with the first two strophes which extol the virtues of
 music and its mythological creators. Furthermore, this third strophe has a different rhyme scheme
 and number of syllables in each line. It, however, shares the same refrain with the first two
 strophes. Perhaps the final word should be given to the scribe who copied this strophe into CH
 564. There, it is encompassed by pair of parentheses with each syllable of the word *vacar* 'let me be
 removed' or *vacue* 'removed' written either side of the strophe. Despite its puzzling presence, it is
 clear that this strophe does not belong to this ballade.

Editions: FSC 105 (CH 564); PMFC XVIII, 39 (CH 564).

The present edition is the first to present a reading based upon the recently recovered Boverio fragments. As apparent from the *Variants* category above, Tn T.III.2 contains several variant readings. Plausible variants occurring in Tn T.III.2 have been retained in the present edition. Notable differences arise from these readings compared to those in FSC and PMFC XVIII made from CH 564 at S 6.2-7.4, Ct 17-20, T 25, Ct 32, T 41ff, Ct 54-58, S 58-60, S 63. In several cases, the readings in Tn T.III.2 offer improvements over those found in CH 564, eg. Ct 17-20. FSC contains erroneous readings at S 2.1-7, S 10, S 46.1-51, S 63-67 which have already been corrected in PMFC XVIII and concur (except where plausible variants occur) with the readings arrived at from Tn T.III.2.

Bibliography:

Günther, U. 1960, 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *Archiv für Musikwissenschaft*, vol. XVII, pp. 17-18.

69. Amans ames secretement

Ascription: Magister Baude Cordier.

Source: GB-Ob 213, f. 123r.

Voices: (S), Ct, T.

Form: Rondeau

Clefs: (5 lines) S: c1; Ct: c4; T: c4.

Signatures: none.

Notation: This work represent another very late work in the *ars subtilior* tradition by Baude Cordier employing a complex set of relationships between mensuration and proportion signs to achieve results comparable with earlier works in this style. This work is the most complex of the group of compositions by Cordier (the other works are *Tout par compas* and *Belle, bonne, sage*) employing rapid changes of mensuration and proportions in a manner which does belie a level of decadence and sheer complexity for its own sake. Conversely, the notation of this work may be seen as the avoidance of complex note forms including the *semiminima* and conventions of the older school of the *ars subtilior*.

Mensural and Proportional Signs: The following signs are used in their conventional capacity:

⊙, ⊕, ⊖, ○. The signs ∅, ℄ and ℄ all indicate that the mensuration is to be performed in with a *dupla* proportion. The compound signs ⊙3 and ○3 indicate that the mensuration is to sung in the *tripla* proportion. The proportion *dupla* is indicated by the numeral 2. The most important aspect concerning the interpretation of this mensuration signs is the concept of *minima* equivalence (prior to the application of the proportion in the case of proportional signs). *Q.v.supra Belle, bonne, sage*, p. 321.

Accidentals: S: #g 10.4 | #c 15.1. Ct: #c 3.2 | #F 7.2 | #c 10.5. T: bb 4.1.

Emendations:

Text:

Amans ames secretement
se longuement voles amer.
Recepues c'est en saignement
Amans ames secretement.
Car qui c'onques fait aultrement
d'amour il fait le doulz amer.
Amans ames secretement
se longuement voles amer.

Text Setting: (A)-mans 4.4 | a-(mes) 5.1 | (secre)-te-(ment) 14.1 | se lon-(guement) 17.1/17.2 | voles 20.1/20.3 | a-(mer) 21.2.

Comments:

Facsimile: ApelN p. 175

Editions: CMM 11/i, p. 7.

CMM 11 leaves some uncertainty of how sections in each mensuration relate to one another. Equivalence signs in the present edition clarify this. CMM 11 and the present edition agree in

their indication of editorial accidentals, although the previous editor incorrectly indicates the b-*rotundum* on b that effects T 4.5 (it appears in MS before T 4.1) with an editorial accidental.

Bibliography:

ApelN p. 175.

Günther, U. 1990, 'Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations', in *Studies in Sources and Style: Essays in Honor of Jan LaRue*, eds E. K. Wolf & E. H. Roesner, Madison, pp. 100-102.

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