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HASSELMAN, Margaret Paine, 1940-
THE FRENCH CHANSON IN THE FOURTEENTH CENTURY.
[Portions of Text in French].

Univeristy of California, Berkeley, Ph.D.,
1970
Music

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The French Chanson in the Fourteenth Century

By

Margaret Paine Hasselman

A.B. (Smith College) 1962
M.A. (University of California) 1964

DISSERTATION

Submitted in partial satisfaction of the requirements for the degree of

DOCTOR OF PHILOSOPHY

in

Music

in the

GRADUATE DIVISION

of the

UNIVERSITY OF CALIFORNIA, BERKELEY

Approved: Richard L. Crocker, Chm.
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DEGREE CONFERRED JUNE 16, 1970

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THE FRENCH CHANSON

OF THE MID-FOURTEENTH CENTURY

Volume I: Sources and Stylistic Development

by

Margaret Paine Hasselman

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Abbreviations

A. Bibliographical

1. Periodicals, series and general reference works

AfMW	- Archiv für Musikwissenschaft
AM	- Acta Musicologica
ArchRom	- Archivum Romanicum
CMM	- Corpus Mensurabilis Musicae
DTOe	- Denkmäler der Tonkunst in Oesterreich
JAMS	- Journal of the American Musicological Society
MGG	- Die Musik in Geschichte und Gegenwart
MD	- Musica Disciplina
MF	- Die Musik Forschung
NOxH	- New Oxford History of Music
PalMus	- Paléographie Musicale
RBelge	- Revue Belge de Musicologie
RM	- Revue de Musicologie
SATF	- Société des Anciens Textes Français
SIMG	- Sammelbände der Internationale Musikgesellschaft
TVNM	- Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis
ZfMW	- Zeitschrift für Musikwissenschaft

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2. Books and specific articles

ApF - Apel, Willi. French Secular Music of the Late Fourteenth Century. Cambridge, Mass., Mediaeval Academy of America, 1950.

AubryCM - Aubry, Pierre. Cent motets du XIIIe. siècle publiés d'après le manuscrit Ed. IV. 6 de Bamberg. Paris, A. Rouart, Lerolle et cie., 1908.

AubryMon - Aubry, Pierre. Les plus anciens monuments de la musique française. Paris, H. Welter, 1905.

BessMR - Besseler, Heinrich. Die Musik des Mittelalters und der Renaissance. Potsdam, Athenaion, 1931-4.

BessS - Besseler, Heinrich. "Studien zur Musik des Mittelalters." Part I: AfMW VII (1925), 167-252; Part II: AfMW VIII (1926), 137-258.

BorrMP - van den Borren, Charles. "La musique pittoresque dans le manuscrit 222 C 22 de la Bibliothèque de Strasbourg (XVe. siècle)." Bericht über den Musikwissenschaftlichen Kongress in Basel, 1924, 88-105.

BorrS - van den Borren, Charles. Le manuscrit musical M. 222 C 22 de la Bibliothèque de Strasbourg (XVe. siècle) brulé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker. Anvers, E. Secelle, 1924.

CoussA - Coussemaker, Edmond de. Oeuvres complètes du trouvère Adam de la Halle. Paris, Durand, 1872.

CoussH - Coussemaker, Edmond de. Histoire de l'harmonie au moyen âge. Paris, V. Didron, 1852.

CoussM - Coussemaker, Edmond de. Messe du XIIIe. siècle. Paris, Didron; Lille, Quarré, 1861.

CoussN - Coussemaker, Edmond de. Notice sur les collections musicales de la Bibliothèque de Cambrai et des autres villes du Département du Nord. Paris, Techener, 1843.

CrockerHMS - Crocker, Richard L. A History of Musical Style. New York, McGraw-Hill, 1966.

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CS - Coussemaker, Edmond de. Scriptorum de musica medii aevi novam seriem a Gerbertina alteram collegit nuncque primum edidit E. de Coussemaker. Paris, Durand, 1864-76.

Dez - Dèzes, Karl. "Der Mensuralcodex des Benediktinerklosters Sancti Emmerami zu Regensburg." ZfMW X (1927-8), 65-105.

Droz-Thib - Droz, Eugénie and Geneviève Thibault. Poètes et musiciens du XVe. siècle. Paris, Jeanbin, 1924.

D-T Trem - Droz, Eugénie and Geneviève Thibault. "Un chansonnier de Philippe le Bon." RM X (1926), 1-8.

GenA - Gennrich, Friedrich. Uebertragungsmaterial zum Abriss der Mensuralnotation des XIV. und der ersten Hälfte des XV. Jahrhunderts. Nieder-Modau, 1948.

GenM - Gennrich, Friedrich. Musikwissenschaft und romanische Philologie. Halle, M. Niemeyer, 1918.

GenRVB - Gennrich, Friedrich. Rondeaulx, Virelais und Balladen aus dem Ende des XII., dem XIII., und dem ersten Drittel des XIV. Jahrhunderts mit dem überlieferten Melodien. Bd. 1 & 2: Dresden, Gesellschaft für romanische Literatur (Bd. 43, 47).

Bd. 3 pub. as Das altfranzösische Rondeau und Virelai im 12. und 13. Jahrhundert. Langen bei Frankfurt, 1963.

GüntherB - Günther, Ursula. "Zur Biographie einiger Komponisten der Ars subtilior." AfMW XXI (1964), 172-99.

GüntherDB - Günther, Ursula. "Datierbare Balladen des späten 14. Jahrhunderts." Part I: MD XV (1961), 39-62; Part II: MD XVI (1962), 151-74.

GüntherE - Günther, Ursula. "Das Ende der Ars Nova." MF XVI (1963), 105-17.

GüntherM - Günther, Ursula. "Die Mensuralnotation der Ars Nova in Theorie und Praxis". AfMW XIX-XX (1962-3), 9-28.

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GüntherMo - Günther, Ursula. "The 14th-Century Motet and its Development." MD XII (1958), 27-58.

GüntherMoCh - Günther, Ursula. The Motets of the Manuscripts Chantilly, Musée Condé, 564 (olim 1047) and Modena, Biblioteca Estense, a.M.5, 24 (olim lat. 568). American Institute of Musicology, 1965. (CMM v. 39)

GüntherPR - Günther, Ursula. "Bemerkungen zum älteren französischen Répertoire des Codex Reina (PR)." AfMW XXIV (1967), 237-52.

Günther10 - Günther, Ursula. "Zehn datierbare Kompositionen der Ars Nova." Hamburg, Universität. Musikwissenschaftliche Institut, 1959.

HAM - Davison, A. and W. Apel. Historical Anthology of Music. I: Oriental, Medieval and Renaissance Music. Cambridge, Mass., Harvard University Press, 1946.

HarrPolV - Harrison, F. L. Polyphonic Music of the 14th Century. Vol. V: Motets of French Provenance. Monaco, Oiseau-Lyre, 1968.

HopNB - Hoppin, Richard H. and Suzanne Clercx-Lejeune. "Notes biographiques sur quelques musiciens français du XIVe. siècle." Wégimont (see below), 63-92.

Jardin - Droz, E. and A. Piaget, ed. Le Jardin de Plaisance et la Fleur de Rhétorique. Paris, SATF, 1924.

KamPr - Kammerer, Friedrich. Die Musikstücke des Prager Kodex XI.E.9. Brünn, Rohrer, 1931.

LD - Guillaume de Machaut. "La Louange des Dames." Ed. Chichmaref, Poésies Lyriques, Paris, 1909.

LudwigMach - Ludwig, Friedrich, ed. Guillaume de Machaut: Musikalische Werke. Leipzig, Breitkopf und Härtel, 1926-9, 1943.

LudwigQ - Ludwig, Friedrich. "Die Quellen der Motetten ältesten Stils." AfMW V (1923), 185-221, 273-315.

ReaneyMCh - Reaney, Gilbert. "Towards a Chronology of Machaut's Musical Works." MD XXI (1967), 87-96.

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ReaneyNS - Reaney, Gilbert. "New Sources of Ars Nova Music." MD XIX (1965), 53-67.

RF - Guillaume de Machaut. "Le Remède de Fortune." Ed. Hoepffner, Oeuvres de Guillaume de Machaut, Paris, 1908-11.

Riemann - Riemann, Hugo. Handbuch der Musikgeschichte. Leipzig, Breitkopf und Härtel, 1904-13; 2nd ed. 1919-22.

SchradeMach - Schrade, Leo. Polyphonic Music of the 14th Century. Vols. 2 and 3: The Works of Guillaume de Machaut. Monaco, Oiseau-Lyre, 1956-62.

SchradePolI - Schrade, Leo. Polyphonic Music of the 14th Century. Vol. I: The Roman de Fauvel. The Works of Philippe de Vitry. French Cycles of the Ordinarium Missae. Monaco, Oiseau-Lyre, 1956.

VanMonum - Van, Guillaume de. Les monuments de l'Ars Nova. Paris, Oiseau-Lyre, 1938.

Wégimont - Clercx-Lejeune, Suzanne, ed. Les colloques de Wégimont. II: L'Ars Nova: Recueil d'études sur la musique du XIVe. siècle. Paris, Société d'Édition "Les Belles Lettres", pour la Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège, 1959.

Wilk - Wilkins, Nigel. A 14th-Century Repertory from the Codex Reina (Paris, Bibliothèque Nationale, nouv. acq. fr. 6771). American Institute of Musicology, 1966. (CMM v. 36.)

Wilk15 - Wilkins, Nigel. A 15th-Century Repertory from the Codex Reina... American Institute of Musicology, 1966. (CMM v. 37.)

WilkDiss - Wilkins, Nigel. A critical edition of the French and Italian texts and music contained in the Codex Reina (Paris, Bibl. Nat., nouv. acq. fr. 6771). Dissertation, University of Nottingham, 1964.

Williams - Williams, Sarah J. The Music of Guillaume de Machaut. Dissertation, Yale University, 1952.

WolfGM - Wolf, Johannes. Geschichte der Mensural-Notation von 1250-1460. Leipzig, Breitkopf und Härtel, 1904.

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WolfHN - Wolf, Johannes. Handbuch der Notationskunde. Leipzig, Breitkopf und Härtel, 1913.

WolfMST - Wolf, Johannes. Musikalische Schrifttafeln. Bückeburg, C. F. W. Siegel, 1922.

Zwick - Zwick, Gabriel. "Deux motets inédits de Philippe de Vitry et de Guillaume de Machaut." RM XXX (1948), 28-57.

3. Manuscript sigla

Apt - Apt, Chapter Library (no call number). Inventory in BessS I, 201 ff.

Arras - Arras, Bibliothèque Municipale, Ms. 941. See Vol. I, p. 86 ff.

Arras 983 - Arras, Bibliothèque Municipale, Ms. 983. Described in ReaneyNS, 56.

Autun - Autun, Bib. Mun., Ms. 130. See Vol. I, p. 70 ff.

Ba - Bamberg, Staatliche Bibliothek, Hs. Ed.IV.6. Published in AubryCM.

Barc 853 - Barcelona, Bibl. de Catalunya, B. M. 853 (BarcA). Inventory in BessS I, 200 f.

Barc 971 - Barcelona, Bibl. Central 971 (BarcC). Inventory in LudwigMach II, 22.

Berkeley - Berkeley, California, Music Library of the University of California (no call number). See Vol. I, p. 74 ff.

Berne - Berne, Burgerbibliothek, Cod. A 421. See Vol. I, p. 76 ff.

BF - Rochester, N. Y., Sibley Music Library (no call number). See Vol. I, p. 10.

BN fr 25566 - Paris, Bib. Nationale, Ms. fr. 25566. Described in CoussA.

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BN lat 2444 - Paris, Bib. Nationale, Ms. nouv. acq. lat. 2444.
Inventory in ReaneyNS, 57.

Br - Brussels, Bib. Royale, Ms. 19606.
Inventory in LudwigMach II, 21.

BrussI - Brussels, Bib. du Conservatoire, unnumbered fragment.
See VolI, p. 73 ff.

Bruss 758 - Brussels, Archives du Royaume, Archives Ecclésiastiques 758.
Inventory in ReaneyNS, 53 f.

Cambrai 1328 - Cambrai. Bib. Municipale, Ms. B 1328.
See VolI, p. 15 ff.

CaA - Cambrai 1328, f. 20-21

CaB_1 - Cambrai 1328, f. 1-7

CaB_2 - Cambrai 1328, f. 8-15

CaB_3 - Cambrai 1328, f. 16

CaC - Cambrai 1328, f. 17-18

Ch - Chantilly, Musée Condé, Ms. 1047.
Inventory by G. Reaney in MD VIII (1954), 88 ff.

Chartres 130 - Chartres, Bib. Mun., Ms. 130.
Described in Pal Mus XVII (1958), 25.

D - Durham, Cathedral Library, Ms. C.I.20.
Inventory by F. Harrison in MD XXI (1967), 67 ff.

Douce 308 - Oxford, Bodleian, Douce 308.
Described in Arch Rom IV (1920), 20-40.

EMus - Oxford, Bodleian, E Museo 7.
Inventory in BessS I, 220 ff.

Esc - Escorial V.III.24.
Described in BessS I, 241.

Fa - Faenza, Bib. Communale, Ms. 117.
Described by D. Plamenac in JAMS IV (1951), 179 ff. Fac. ed. in MD XIII-XV (1959-61).

Fauv - Paris, Bib. Nationale, Ms. fr. 146.
Described in BessS I, 176 ff. and SchradePolI, commentary.

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FP - Florence, Bib. Nazionale, Cod. Panciatichi 26.
Described in WolfGM I, 245 ff.

Frib - Fribourg, Bib. Cantonale et Universitaire, Z 260.
Described in Zwick, 28-57.

Ghent - Brussels, Bib. du Conservatoire, 27.932.
Described by C. van den Borren in Festschrift Johannes Wolf (Berlin, Breslauer, 1929), 198-206.

Ivrea - Ivrea, Bib. Capitolare, (no call number).
See Vol. I, p. 35 ff.

Leid 2515 - Leiden, Universiteitsbibliotheek, B.P.L. 2515.
Described in ReaneyNS, 58.

Leid 342A - Leiden, Universiteitsbibliotheek, L.T.K. 342A.
Described in ReaneyNS, 59.

Lo - London, British Museum, Ms. Add. 29987
Inventory by G. Reaney in MD XII (1958), 67 ff.

Mach - The "Machaut Manuscripts".
Described in LudwigMach, II and SchradeMach, commentary.

MachE - Paris, Bib. Nationale, Ms. fr. 9221.
One of the Machaut manuscripts.

Vg - Gallery Wildenstein, N. Y.
One of the Machaut manuscripts.

McV - London, British Museum, add. 41667-I.
See Vol. I, p. 12.

Melk - Melk, Stiftsbibliothek, Hs. 486.
See LudwigQ, 284.

Mo - Montpellier, Université, Faculté de Médecine, Ms. H.196.
Ed. by Y. Rokseth, Polyphonies du XIIIe. siècle (Paris, Oiseau-Lyre, 1935-9).

Mod - Modena, Bib. Estense, M.5.24. (olim lat. 568).
Inventory by N. Pirotta in Atti della R. Accademia di Scienze Lettere e Arti di Palermo, Serie IV, vol. V, parte II, (1944-5).

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MüEm - München, Staatsbibliothek, lat. 14274 (olim mus. 3232a)
Inventory in Dez.

Nürn 61 - Nürnberg, Stadtbibliothek, Cent-V, 61.
Described in ReaneyNS, 63 f.

O - Oxford, Bodleian, Canonici Misc. 213.
Inventory by G. Reaney in MD IX (1955), 67 ff.

PadA - Padua, Bib. della Universita, Ms. 1475 and 684; Oxford, Bodleian, Canonici Pat. Lat. 229.

PadB - Padua, Bib. Univ., 1115.

PadC - Padua, Bib. Univ., 568.
Description of all the Paduan fragments by D. Plamenac in JAMS VIII (1955), 165-81.

Parma - Parma, Archivio di Stato (no call number).
Described in BessS I, 231 f.

PC - Paris, Bib. Nationale, Ms. nouv. acq. fr. 4379.
Inventory in BessS I, 232 f.

Pen 15 - Philadelphia, University of Pennsylvania Library, Ms. Fr. 15.
Inventory in Arch Rom 1932, 6-14.

Pic - Paris, Bib. Nationale, Coll. de Picardie, Ms. 67.
See Vol. I, p.9.

Pit - Paris, Bib. Nationale, fonds italien 568.
Inventory by G. Reaney in MD XIV (1960), 33 ff.

Pr - Prague, University Library, Ms. XI.E.9.
Ed. in KamPr.

PR - Paris, Bib. Nationale, Ms. nouv. acq. fr. 6771 (Codex Reina).
Inventory by K. von Fischer in MD XI (1957), 38 ff.
Ed. in Wilk, Wilk 15, WilkDiss.

PR III - PR f. 89'-127. Ed. in Wilk 15.

Str - Strasbourg, Bib. de la Ville, M.222 C.22 (lost).
Inventory in BorrS.

Tit - London, British Museum, Cotton Titus A XXVI.
See Vol. I, p. 87.

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Toul - Toulouse, Bib. Municipale, Ms. 94 (III,64).
Described in Schrade Pol I, commentary.

Tournai - Tournai, Bib. de l'Église Cathédrale, Ms. Voisin IV.
Described in Schrade Pol I, commentary.

Tr - Trent Codices 87-93.
See DTOe VII, 14 and 15; XI[1], 22; XIX[1], 38; XXVII[1], 53; and XL, 76 (1900-33).

Trem - Paris, Bib. Nationale, Ms. nouv. acq. fr. 23190 (formerly belonged to the Duchesse de la Trémoille).
See Vol I, p. 51 ff.

Tu - Turin, Bib. Reale, Ms. Vari 42.
See LudwigQ, 205 ff.

Utrecht I - Utrecht, Universiteitsbibliotheek, 6 E 37 (fragment I).
See Vol. I, p. 89 f.

Utrecht II - Utrecht, Universiteitsbibliotheek, 6 E 37 (fragment II).
See Vol. I, p. 91 ff.

Vg - See above, Mach.

Vorau - Vorau (Steiermark), Stiftsbibliothek, Cod. 380.
Described by H. Federhofer in AM XXII (1950), 1-7.

WolkA - Wiem, Nationalbibliothek, 2777.
See DTOe IX, 1, 1902.

WolkB - Innsbruck, Universitätsbibliothek (no call number)
See DTOe IX, 1, 1902.

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B. Abbreviations used in inventories

1. Forms

B - Ballade

Ch - Chace

DC - Double couplet

M - Motet

MM - Mass movement

R - Rondeau

Rr - Rondeau refrain

V - Virelai

2. Voices

C - Cantus

Co - Contratenor

Mo - Motetus

ST - Solus tenor

T - Tenor

Tr - Triplum

3^3 - 3 voices, all with the same text

3^1 - 3 voices, only one with text

$3^{1,1}$ - 3 voices, with 2 different texts

"4" - 4 voices, only 3 of which should be performed simultaneously (Tr and Co are alternatives.)

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3. Other abbreviations

comp - composer, composed

ed - edition

exp - explicit

fac - facsimile

illeg - illegible

inc - incipit; incomplete

ref - refrain

w/ - with

w/o - without

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Acknowledgement

The writer is greatly indebted to many people who helped in the completion of this study. She wishes to thank, in particular, Professor Richard L. Crocker for his valuable advice and guidance; the Fulbright Commission, who made possible a year in Europe studying the original chanson manuscripts; and M. François Lesure, of the Bibliothèque Nationale in Paris, who arranged for the restoration and photographing of the Cambrai 1328 fragments.

Thanks are also expressed to M. Bouvy, Conservator of the Cambrai library; Canon Ilo Vignone, Director of the Biblioteca Capitolare at Ivrea; Dr. P. M. M. Geurts, of the University Library of Utrecht; M. R. Cazelles, Librarian of the Musée Condé, Chantilly; Dr. Chr. v. Steiger, Librarian of the Burgerbibliothek of Berne; the Librarian of the Bibliothèque d'Autun; M. van der Linden, Librarian of the Conservatoire Royale of Brussels; and the Manuscript Department of the British Museum, for permission to consult and photograph their fourteenth century manuscripts. Thanks are also due to Dr. Klaus Speer of the Eastman School of Music, and to Dr. L. C. Rudolph of the University of Pennsylvania Library, for making available photographs of BF and Penn 15.

Finally, special appreciation is hereby expressed to the staff of the Music Library at Berkeley, for their unfailing help and consideration.

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I. INTRODUCTION

French secular music of the early part of the fourteenth century is known to us only through a handful of more-or-less fragmentary manuscripts, on the one hand, and through the extensive works of Guillaume de Machaut, on the other. Machaut's compositions, if only because they are the work of a single composer, cannot be assumed to be representative of musical style of the time; yet, due to the peculiar state of the sources, this tacit assumptionshas been widespread. General histories of medieval secular music pass from the Roman de Fauvel (1316) directly to Machaut (fl. 1320-1377), and thence to the late fourteenth-century sources. It is implied that Machaut created the polyphonic chanson singlehandedly and in a total vacuum; thus one typical history states that "between Fauvel and the mature works of Machaut there is nothing that could be designated as a French polyphonic chanson."[1]

---

[1] G. Reaney, art. "Chanson" in MGG, vol. II, col. 1039. ("Zwischen Fauvel und den reifen Werken Machauts gibt es nichts, das man als französisches mehrstimmiges Lied bezeichnen könnte.")

A similar viewpoint is implied in the following histories: G. Reaney, "Ars Nova in France", New Oxford History of Music (London, 1960); H. Besseler, "Ars Nova", MGG vol. I.

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Recent research on the fourteenth-century chanson has centered on various specialized aspects of the period: questions of notation, chronology and biography, and inventories of certain manuscripts.[1] No general survey of the chanson sources has been made since 1925.[2] Two recent editions[3] have made a part of the repertory from late sources available; neither makes any attempt to separate early and late works, nor to discuss stylistic development in the early part of the century. The few stylistic discussions available are concerned for the most part with selected, late works;[4] only

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1 Some major articles dealing with these questions are:

S. Clercx-Lejeune, "Les accidents sous-entendus et la transcription en notation moderne", in Wégimont, 167-95

GüntherM

R. Hoppin, "Partial Signatures and Musica Ficta in Some Early 15th Century Sources", in JAMS VI (1953), 197-215

HopNB

GüntherB

R. Crocker, "A New Source for Medieval Music Theory", in AfMW XXXIX (1967), 161-71

ReaneyNS

2 BessS

3 ApF contains many early pieces. Wilk needs several corrections; see GüntherPR, and below, passim.

4 For example, U. Günther, "Zwei Balladen auf Bertrand und Olivier du Guesclin", MD XXII (1968), 15-45; and GüntherDB.

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two studies deal in a general way with chanson development during the century, and one of those, again, is devoted to the post-Machaut period.[1]

Machaut occupies a dominant position in our view of the fourteenth century, not only because he was an excellent composer and famous in his own time, but also because of the unprecedented state of preservation of his works. Six contemporary copies of his collected works have survived, and several more must have existed; unlike his contemporaries, he took good care to record his work in quantity. These "Machaut manuscripts", containing his complete works, were beautifully copied, illuminated and bound for the libraries of the princes among whom he found patronage. Most impressive among them are the manuscripts in the Bibliothèque National, fr. 1584, 22545-46, 9221 and the De Vogüé manuscript in the Gallery Wildenstein, New York.

The remaining repertory, by contrast, exists for the most part in isolated fragments, often mutilated. The largest surviving manuscript source exclusive of the Machaut manuscripts is the Codex Ivrea (c. 1360), with 64 folios; yet it has only eleven chansons. Cambrai 1328, a collection of 21 folios from different sources, includes eight folios which appear to be from a chansonnier (CaB_2). The remaining sources have

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[1] U. Günther, Der Musikalische Stilwandel der französischen Liedkunst in der zweiten Hälfte des 14. Jahrhunderts, dargestellt anVirelais, Balladen und Rondeaux von Machaut sowie datierbaren Kantilenensätzen seiner Zeitgenossen und direkten Nachfolger. Dissertation, Hamburg, 1957.

G. Reaney, "The Development of the Rondeau, Virelai and Ballade Forms from Adam de la Halle to Guillaume de Machaut", in Festschrift Karl Gustav Fellerer zum 60. Geburtstag (hrsg. H. Hüschen), Regensburg, 1962.

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only one to four folios.

It is perhaps inevitable under these circumstances that Machaut should have received the lion's share of scholarly attention--two critical editions of his musical works, and an excellent chronological study[1], (to name only the most important), as well as numerous articles. Yet his work was not entirely representative of musical activity of his time. For example, Machaut's motets nearly all have French texts (17 out of 23); the two major motet collections nearest his time, Ivrea and Trem, both show a strong preference for motets with Latin texts on political subjects. A favorite genre of Machaut's, the monophonic lai, is completely unknown in the repertory sources. Thirdly, the polyphonic virelai occupies a very important position in the repertory sources, as will be seen; Machaut, by contrast, preferred to write monophonic virelais, and developed his polyphonic chanson technique in the ballade form instead.

In view of these differences, and of the emphasis usually placed on Machaut, the object of the present study is to derive a more accurate picture of fourteenth century chanson development by an analysis of the early repertory sources. In the first part, the sources up to about 1380 (exclusive of the Machaut manuscripts) are inventoried and described in detail. Special attention is paid to Cambrai 1328, as it includes the earliest extensive chanson source. The second

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[1] LudwigMach; SchradeMach; and Williams

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part of this study is devoted to analyzing the contents of these sources, most of which are transcribed in Volume Two. A large proportion of pieces are found which may be regarded as transitional between the motet and chanson: these include polytextual virelais, chaces, realistic virelais, and songs with tripla. Each of these categories is analyzed, and its relationship on the one hand to the motet, on the other to the later chanson, is demonstrated. A stylistic continuum is thus traced from motet to chanson, and Machaut's part in this general development of the century is clarified.

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II. MANUSCRIPT SOURCES

In order that the discussion of chanson style may be based firmly on a knowledge of the sources, it is essential to have the manuscript material before us in inventory form. Since this necessarily involves mentioning in the inventories numerous items of style not yet fully described or explained, cross-references to the systematic description appearing later are given where appropriate. Some of the manuscripts have been inventoried before, as noted. These inventories are brought up to date and included here in order to give -- for the first time -- a complete, comprehensive picture of the fourteenth-century chanson.

The manuscript sources for the fourteenth-century chanson fall into two main categories. On the one hand, there are the so-called "Machaut manuscripts", which have been well described by Ludwig and others; these contain only the works of Machaut, and contain them as completely as was possible at the time when they were made.[1] On the other hand there are the numerous "repertory manuscripts", each of which seems to contain a sampling of pieces in the repertory (including some by Machaut), selected according to no apparent rationale other than the compiler's taste. As the repertory manuscripts may thus be presumed to give a truer picture of chanson composition in the fourteenth century than do the manuscripts devoted to a single composer,

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[1] That is, each Machaut manuscript seems to contain his total output at the date of its original compilation. For a full description and discussion, see LudwigMach, Vol. II; Williams; and ReaneyMCh.

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we will be concerned with these general sources almost exclusively.

Just how true a picture is reflected by the repertory manuscripts is hard to say, principally because of the fragmentary nature of the sources. In particular, the surviving sources from the earlier three quarters of the century are either fragments of larger manuscripts (the majority), or are manuscripts concerned mainly with something other than chansons, but which contain a few chansons as insertions (Ivrea, Berkeley, probably Trem).

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Only from the end of the century do complete manuscripts survive which are primarily chansonniers. These larger, later sources differ further from the earlier, fragmentary ones in that they are all of Italian, German or Flemish origin. The repertory manuscripts thus fall into two distinct groups, with the dividing line probably somewhere in the 1380's. A rougher subdivision of the earlier group may be made about 1360, on stylistic grounds to be discussed below.

The following chart summarizes the nature of each source, with reference to the page on which a detailed description will be found.

A. Manuscripts before c. 1360

Ms.	Desc.	Origin	Fragment (F), inclusion (I), or codex (C)
BF	10	S. France	F
CaB_1	18	N. France	F
CaB_2	23	N. France	F
CaB_3	26	N. France	F
CaC	31	S. France?	F
Ivrea	35	S. France	I
McV	12	N. France	F
Pic	9	N. France	F

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B. Manuscripts between c. 1360 and c. 1380

Ms.	Desc.	Origin	Fragment (F), inclusion (I), or codex (C)
Autun	70	France	F
Berkeley	74	France	I
Berne	76	France	F
Brussels I	73	France?	F
Trem	51	N. France	F; prob. I originally

C. Manuscripts after 1380

Arras	86	France?	F
Ch	81	Ital. copy of S. French Ms.	C
Mod	83	Italy	C
PR	82	Italy	C
Tit	87	Italy	F
Utrecht I	89	Flanders	F
Utrecht II	91	Flanders	F

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A. Manuscript sources before c. 1360

The manuscript sources dating from before c. 1360 are nearly all in fragmentary form. The majority are from northern France or Picardy, with the exception of Ivrea and BF, which come from the south of France; CaC may also be from this area. Only two of these fragments, CaB_2 and CaB_3, are primarily chansonniers; the others are mainly concerned with motets, mass movements or chaces, and have chansons in "fixed forms" only as later additions.

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1. Pic (Paris, Bibl. Nat., Collection de Picardie 67, f. 67)

This fragment had been briefly described by Meyer, Wolf and Ludwig at the time it was inventoried by Besseler in 1925. A more recent study of it has been made by Hoppin.[1]

The manuscript is a single parchment leaf, measuring 42.5 by 21.3 cm., and has been cut at the bottom, top and right side. The large size and the spacing of the music indicate that the original manuscript was a rotulus, i. e. a long continuous roll of parchment rather than a book. There are twenty red five-line staves on each side of the page. and the motets are in the two-column format typical of the thirteenth and early fourteenth century. Certain Picard traits in the orthography, noted by Besseler, suggest that the manuscript was written in North France.

The recto side contains three motets. The first and third have the same tenor melody, Dolor meus; the same two motets are found again in close association, in the last fascicle of Ivrea. In Pic they are separated by an early work of Philippe de Vitry, Garrit gallus -- In nova fert, which may be dated about 1316.

The verso contains two chaces, separated by a Latin motet. This motet, Musicalis sciencia -- Sciencie laudabili, is well-known for its list of twenty musicians. The fact that most of

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[1] P. Meyer, in Bull. SATF 34 (1908), 45-56; WolfGM I, 181; Ludwig in SIMG IV, 25; BessS I, 195-6; Hoppin in RBelge X, 105-11.

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the names are associated with northern France or southern Belgium confirms the north French provenance of the manuscript. Unfortunately the list of musicians contributes little to our information on the date of the manuscript, since only three have been identified with certainty.[1] The style of Musicalis sciencia -- Sciencie laudabili, with its consistent isorhythm, suggests a somewhat later date than Garrit gallus -- In nova fert, perhaps around 1330.

Originally, then, the rotulus Pic contained several kinds of pieces, arranged according to no known rationale. Even in this surviving fragment, we find French "courtly-love" motets, French chaces, and both political and non-political Latin motets. There are, however, no chansons; and there is nothing that need have been written after c. 1330. The detailed inventory will be found in Table I, p. 11.

2. BF (Rochester, N. Y., Sibley Music Library; formerly belonged to Professor Fleischer of Berlin)

This fragment was mentioned by Wolf and described briefly by Besseler,[2] Unfortunately I have not been able to study the manuscript at first hand, but only from colored slides.

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[1] Indeed, the apparent date of the manuscript is the chief clue to the identification of the musicians mentioned. See Hoppin, RBelge X (1956), 105-11; also HopNB.

[2] WolfGM I, 176, 184; BessS I, 194-5

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Table I: Inventory of Pic

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	67	(Amer amours) (Durement au cuer) Tenor Dolor meus	M	$3^{1,1}$	Ivrea #72, Trem #12	HarrPolV #19
2.		Garrit gallus In nova fert Tenor Neuma	M	$3^{1,1}$	Fauv $M_3$22	Philippe de Vitry Ed. SchradePolI, 68 Fac. GenA II (Fauv) and III (Pic)
3.		Fortune mere a dolaur Ma dolour ne cesse pas Tenor Dolor meus	M	$3^{1,1}$	CaB, #14, Ivrea #67, Trem #78	HarrPolV #17
4.	67'	(Expl)...et belle amie a mon talent	Ch	3^3	BF #1	
5.		Musicalis sciencia Sciencie laudabili (Tenor)	M	$3^{1,1}$		HarrPolV #33
6.		Se je chant mains	Ch	3^3	Ivrea #66, Trem #16	Vol.II #1; BessS I, 251-2

The manuscript BF consists of two folios, consecutive but not physically connected at present; they have been trimmed separately at the margins. Originally there were eleven red five-line staves per page; the top staff has been cut away on both pages, leaving ten. Besseler estimated the original size as about 34 by 21 cm., or roughly the size of Ivrea. A further point of similarity to Ivrea is the orthography, which suggests a south French origin. This conclusion is supported by the second and third pieces in BF, which are mass movements known also from Ivrea and Apt.

The first piece in BF is the same chace whose conclusion was found in Pic (#4). In BF it is complete except for the first line, but unfortunately is largely illegible. It appears to be a canon for three voices, at the unison, at the interval of four longs. In style and general character it appears much like the chaces in Ivrea (see discussion below, p. 137 ff.) One unusual feature is the ending on A, which was rarely used as a final in this period. A motive from this chace was quoted in the song Un fait d'armes (CaB_2 #18), and another was used in the virelai Restoés restoés (PR #117).

The inventory of BF is given in Table II, p. 13.

3. McV (London, British Museum, Add. 41667-I)

This fragment has been described by Wolf, Besseler and later Schrade.[1] It consists of a parchment bifolio measuring

[1] WolfHN I, 352, 355; BessS I, 196; SchradePolI, comm., 49

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Table II: Inventory of BF

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	1	(Expl)...et belle amie a mon talent	Ch	3^3	Pi #4	
2.	1'2	Et in terra...Qui sonitu	MM	3^1Co	Ivrea #50, Apt #7, PadA #21	
3.	2'	Patrem	MM	1^1	Ivrea #60, Apt #46, Barc971 #3, Trem #103, Toul #1 (a3)	SchradePolI 150; MD VII (1953), 125

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about 20.3 by 27.5 cm. There are nine red five-line staves per page. As the bifolio was recovered from a binding, it exhibits the usual resultant leather stains, on the inside of the bifolio; for once the margins have not been drastically trimmed. The two halves of the bifolio were not consecutive pages in the original manuscript (the present numeration as folios 26 and 27 is modern, and misleading.) The motets are written with triplum on one page and motetus on the facing page, unlike the two-column format used in Pic; hence the motets in McV are all incomplete.

The first three motets in McV are in normal, early fourteenth-century style; one appears in Fauvel. The last two are of an unusual type, inherited from the thirteenth century -- an assemblage of street cries woven together. (Cf. Mo #319, On parole -- A Paris -- Frese nouvele; the two street cries which make up the tenor of the Mo motet actually are quoted in the upper parts of McV #5, Je comence ma canchon.) A further peculiarity of Je comence is that the three voices rarely sing all together; in effect it is a two-voiced piece, though written for three voices. The same piece appears in Ivrea, where the tenor has different words, but is otherwise substantially the same. The piece is also closely related to a virelai in CaB_3; see discussion below, p. 122 ff.

One chanson appears in McV. This is the famous ballade De ce que folz pense, perhaps the most widespread chanson in the entire fourteenth century. It appears here in its common three-voiced version with contratenor, and

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has been added by a hand which resembles CaC and Utrecht II in general appearance. The inventory of McV will be found on p. 16.

4. $CaB_{1,2,3}$ and CaC (Cambrai, Bibliothèque Municipale, 1328)

The municipal library at Cambrai has grouped several fragments, from originally unrelated manuscripts, into a portfolio bearing this number. The fragments were first mentioned in the middle of the last century by Coussemaker,[1] who published some of the texts, but did not describe the manuscripts. Before 1891 the fragments were assembled in one portfolio.[2] The first extensive description was by Ludwig, in 1923; Besseler's study in 1925 was partly based on Ludwig's description.[3]

At the time of Ludwig's study, the pages of the fragments were bound with tape, which covered the inner margins and obscured a considerable part of the text and music, including many incipits. Furthermore, the pages were arranged in an arbitrary manner with the different component manuscripts mixed together. Many pages were illegible, with the stained and partially erased surface typical of parchment that has been used for binding under a leather cover. In 1967 the manu-

[1] CoussN (1843); see also CoussA and CoussH.

[2] As described by A. Molinier in Catalogue des Manuscrits des Bibliothèques Publiques de France, t. XVII (Paris, 1891).

[3] LudwigQ, 283-7; BessS I, 197-9.

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Table III: Inventory of McV

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	26	(_____) Per grama prothoparet Tenor Valde honorandus est	M	$3^{1,1}$?		
2.		De ce que folz pense	B	3^{1}Co	CaB$_{3}$ #1, PR #149 (a4); CaC #3 (a4, diff. Tr); Pit #182, Str #52, Trem #26, FP #156, Ch #87, (a3Co); Ghent #1 (lost); Fa #11 (tabl. a2)	WolfHN I, 354 (PR); Wilk #21 (PR, CaC); Droz-Thib 21 (Ch); here, Vol. II, #24
3.	26'	Se cuers joians (Rex beatus) (Tenor Ave)	M	$3^{1,1}$	Fauv M$_{3}$9, Br #8, Trem #110	WolfGM II/III, #9; SchradePolI, 26
4.		(_____) O flos florens floride (_____)	M	$3^{1,1}$?		
5.	27	Je comence me canchon (Et je seray li segons) Tenor J'ay pastez chaus	M	$3^{1,1,1}$	Ivrea #78; poss. Trem #82	Vol. II, #45
6.	27'	Nous sommes de bons compaignons (____)? (____)?	M?	$3^{1,1,1}$?		Single voice survives

script was cleaned and restored at the Bibliothèque Nationale; I was able to study it there, and with the help of ultraviolet light deciphered most of the fragments, at least in part. The pages were to be rearranged in an order reflecting the various components of the collection; at the time I left, however, this work had not yet been accomplished.

Presumably the pages have now been rearranged, so that the present foliation differs from that of Ludwig and Besseler, as summarized in the following table.

Table IV: New Ordering of Cambrai 1328

Present: Component	Folios	Former: Old grouping	Folios
CaB$_1$ (motets)	1-7	"Cambrai B"	1, 12, 17-20, 11
CaB$_2$ (songs)	8-15		2,4,7-9, 13-15
CaB$_3$ (songs)	16		10
CaC	17-18 bifolio	CaC	6-5
Songs of Adam de la Halle	19		3
CaA (plainchant)	20-21 bifolio	CaA	16 and 21

The first three components, which Ludwig grouped as one unit called Cambrai B, are in fact from separate manuscripts -- just like CaA and CaC. Each was written by a different hand[1]; there is no physical connection, such as a bifolio or trace of original numbering, between the work of any two hands. Even

[1] Ludwig's contrary opinion notwithstanding (LudwigQ, 283).

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the ruling of the staves on the page differs: in $\underline{CaB_1}$ the staves are ruled very neatly and quite close together (usually less than a centimeter apart), while in $\underline{CaB_2}$ they are drawn more fluidly, perhaps freehand, and anywhere from 0.8 to 1.7 cm. apart. Plates 1-3 illustrate the different appearance of $\underline{CaB_1}$, $\underline{CaB_2}$ and $\underline{CaB_3}$. In short, there is no evidence at all to suggest a connection between the three manuscripts other than their common location in a nineteenth-century portfolio.

5. $\underline{CaB_1}$ (Cambrai, Bib. Mun. 1328, f. 1-7)

This fragment is written in a Gothic hand, like the others, but more neatly and clearly. The pages now measure about 22-23.5 cm. wide by up to 38 cm. tall; they have all been cut at one or more edges, and the original size may have been about 23.5 by 40 cm. Folios 3-6 and 4-5 form bifolios (numbered 17-17A and 19-19A by Besseler); half of folios 5 and 6 has been cut away. The order of pages was largely established by Besseler, who recognized a musical continuity from f. 3 through f. 7.[1] My placement of f. 1 and 2 at the beginning is conjectural.

There were originally twelve red five-line staves per page. Except on f. 1 recto, the format is in two columns, as in Pic and the thirteenth-century motet manuscripts.

The physical makeup of $\underline{CaB_1}$ may be clarified by the

[1] BessS I, 197-8

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CaB$_1$ f. 4'

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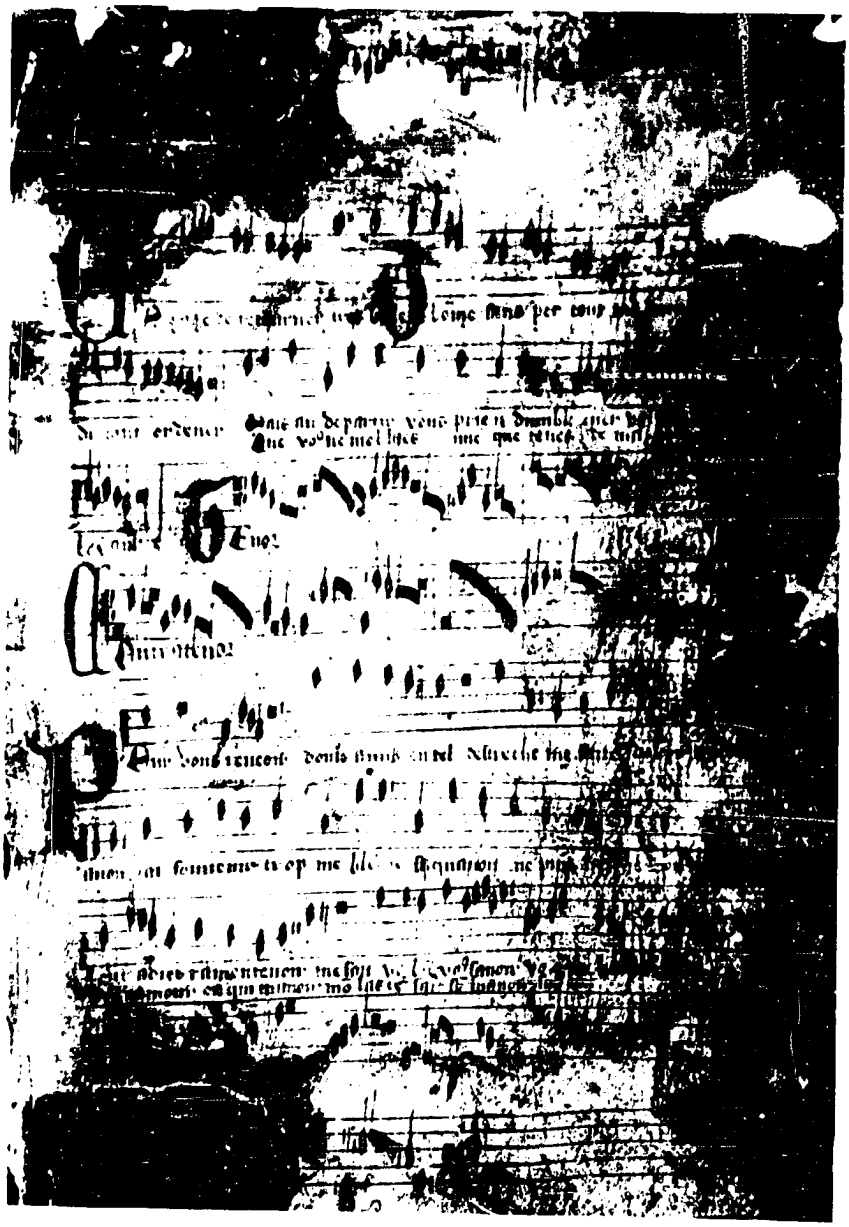

CaB$_2$ f. 14'

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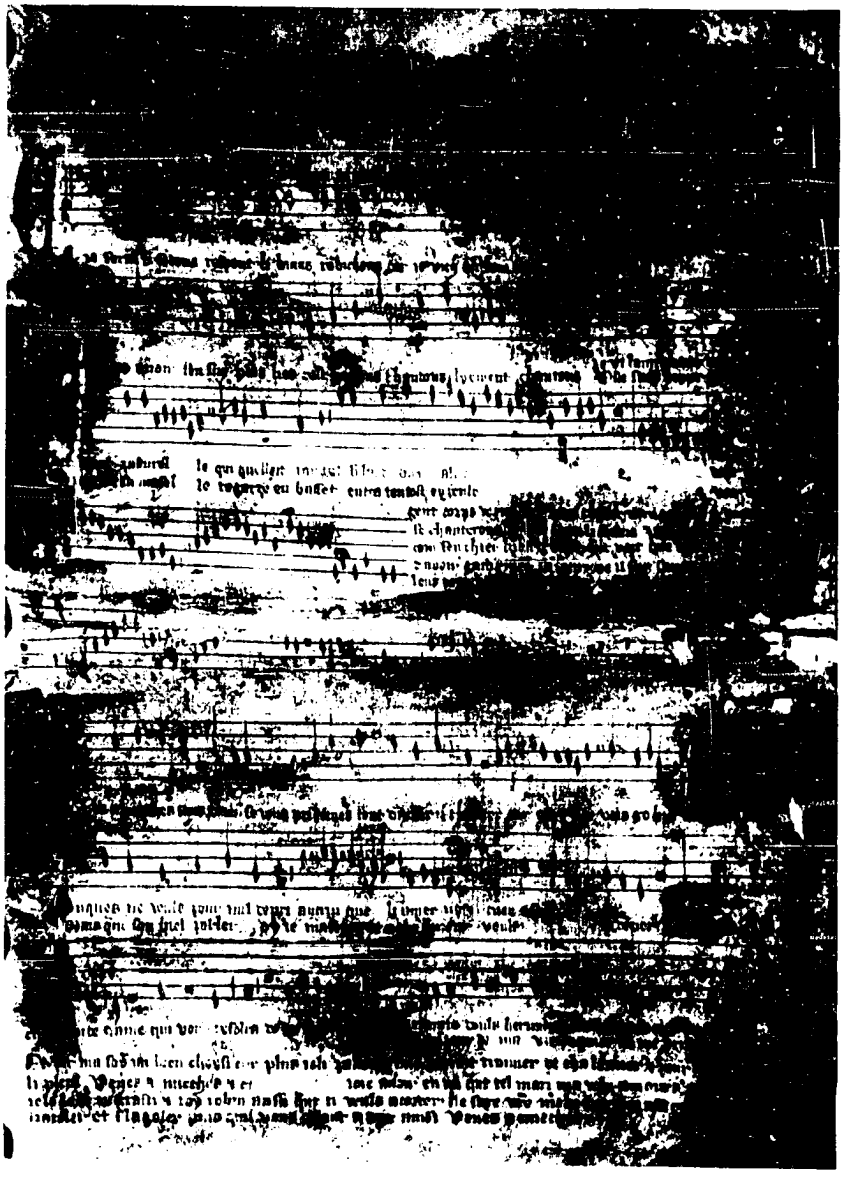

CaB$_3$ f. 16'

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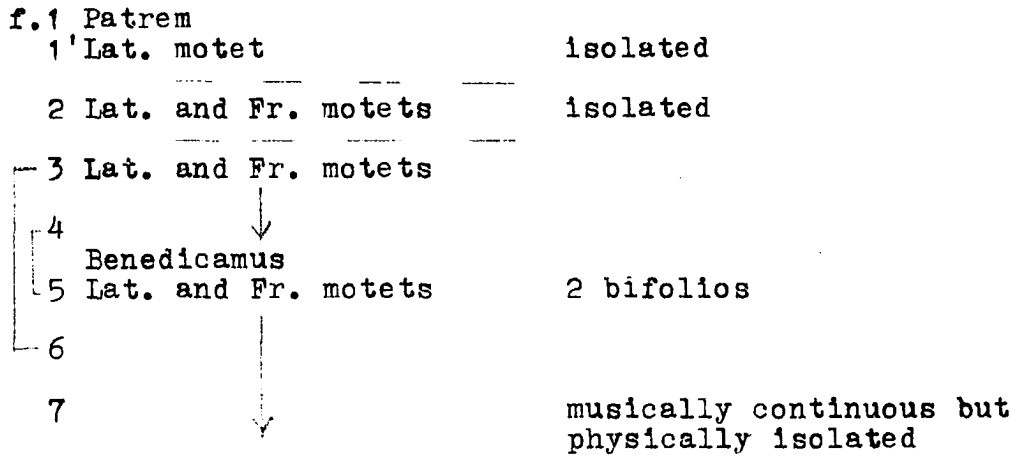
following diagram:



CaB_1 contains thirteen motets, one Benedicamus and one motet-like Patrem. Eight of the motets are in Latin, five in French. For the most part they are well-known pieces; all but three of the twelve identifiable motets appear also in Ivrea and Trem, the major motet sources of the mid-fourteenth century. Three of Philippe de Vitry's motets are included: Cum statua -- Hugo Hugo -- Tenor Magister invidie, datable before 1349; Vos qui admiramini -- Gratissima; and Colla jugo -- Bona condit -- Tenor Libera me. One motet by Guillaume de Machaut appears: Qui es promesses -- Hay Fortune -- Tenor Et non est qui adjuvet (LudwigMach #8; probably written before 1349). One motet appears in Br, a rotulus from the early fourteenth century which has many concordances with Fauv.

The two unica, #11 and 12, are unfortunately incomplete, both occurring on the mutilated folios 5 and 6. #12, Par

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maintes fois ai oÿ recorder, should not be confused with the well-known virelai by Vaillant; although the first line of text is the same, the remainder is entirely different, and no musical connection between the two pieces has been found. The motet on f.1' is almost entirely illegible even under ultra-violet light; indeed, its very existence was overlooked by Ludwig and Besseler. Near the end of the triplum the words "cum suspria(?) tam potent voine(?) profunditus" appear, and the motetus begins with the letter P or F.

The peculiar mass movement on f.1 seems to be written by a different, neater hand (not related, however, to the hands of CaB_2 or CaB_3). It is written across the page, instead of in the two-column format used in the rest of CaB_1. The piece looks at first glance like a normal Patrem in motet style; the entire motetus with the Patrem text, and the tenor, are visible. Above the two complete voices appears the ending of the triplum, with a different text, ending "da m()lis Kyrie miserere mei". This is in reality, then, that rare object -- a troped Credo; or, if you prefer, a motet which utilizes the Credo text. The tenor is followed by a rubric, legible with difficulty: "Primus incipiat prēm et alter ipm̄ (?) sequ()ntur secum iniciando sr(?) omni. Tenor octies d^2 integ()lis semet usque ad pausam t'ꝯ ubique tam in cielo ꝙ intenore est m()dus perfectus".

The inventory of CaB_1 will be found in Table V, p. 21.

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Table V: Inventory of CaB$_1$

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	1	...Kyrie miserere mei Patrem omnipotentem Tenor Talis est	M?	$3^{1,1}$		Vol. II #46
2.	1'	...cum suspria tam potent... (_____) (_____)	M	$3^{1,1}$		
3.	2	Floret cum vana gloria Florens vigor ulciscendo Tenor Neuma	M	$3^{1,1}$	Br #6	
4.	2'	Qui es promesses Hay Fortune Tenor (Et non est qui adjuvet)	M	$3^{1,1}$	Mach M8; Ivrea #38, Trem #13	Ludwig, Schrade Mach, M.8
5.	3	(Apta caro) (Flos virginum) Tenor Alma redemptoris	M	$3^{1,1}$?	Ivrea #7 (a4); Ch #101, Mod #29 (a3); Trem #47	BessS II, 254; GüntherMoCh #3; HarrPolV #4
6.		Les l'ormel a la turele Main se leva sire Garins Tenor (Je ne chaindrai)	M	$3^{1,1}$	Ivrea #35, Tu #26	HarrPolV #14; Fac. CoussH #32 (CaB$_1$); AubryCM III, xii (Tu)

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
7.	3'	Cum statua Nabugodonosor Hugo Hugo princeps invidie Tenor Magister invidie	M	$3^{1,1}$	Ivrea #22, Trem #3	Philippe de Vitry. SchradePolI, 82
8.	3'4	Se paour d'umble astinance Diex tant desir estre amés Tenor (Concupisco)	M	$3^{1,1}$	Ivrea 340, Trem #28, EMus #17, D	HarrPolV #16
9.	4'5	Benedicamus Domino uni Deo	MM	3^{3}		Vol. II #47
10.	5	Colla jugo subdere (Bona condit cetera) Tenor Libera me	M	$3^{1,1}$	Ivrea #28, Trem #1, Apt #31, Str #110-1, Arras 983 #1	Philippe de Vitry. Ed. SchradePolI, 85; BessS II, 247
11.	5'	(____) Fors perversa (Tenor)	M	$3^{1,1}$?		
12.	6	Par maintes fois ai oÿ recorder (_____) (Tenor)	M	$3^{1,1}$?		
13.	6'7	(Flos ortus inter lilia) Celsa cedrus ysopus effecta Tenor O quam magnus pontifex	M	$3^{1,1}$?	Ivrea #15, Trem #95, BNlat 2444 #3	HarrPolV #7
14.	7	Fortune,mere a dolour Ma dolour ne cesse pas Tenor (Dolor meus)	M	$3^{1,1}$	Pic #3, Ivrea #67, Trem #78	HarrPolV #17
15.	7'	Vos qui admiramini Gratissima virginis Tenor (Gaude gloriosa)	M	$4^{1,1}$	Ivrea #13 (a3,4); Trem #49, Br 758 #4	Philippe de Vitry. Ed. SchradePolI, 76; BessS I, 250

6. $\underline{CaB_2}$ (Cambrai, Bib. Mun. 1328, f. 8-15; see p. 15)

Like $\underline{CaB_1}$, this fragment is also in a clear, legible Gothic hand. It is somewhat less neat in general appearance, due partly to the more careless ruling of the staves. All of the pages have been cut to a greater or lesser extent; they now measure a maximum of 21 by 31.2 cm., which is probably very close to the original measurement. There are ten or eleven red, five-line staves per page, except on folios 9 and 10, which have been drastically cut. Two folios show a trace of an older numeration, in red ink at top center: viij on the present f. 11, and an indistinct xij or xiij on the present f. 15'.

The pages show the characteristic appearance of parchment that has been bound inside a wooden cover. One side of each page has a badly scratched and partly erased surface, consistent with careless ungluing from the wood. Leather stains appear around the margins.

Although the eight folios are physically disconnected, there being no bifolios and no musical continuity between pages, the original order of the pages may be inferred with some probability from the manner in which they have been trimmed. We may assume that the pages were cut to the size of the manuscript they were to bind; it seems likely that a bifolio would be used to bind a single volume, and hence would have had each half trimmed to about the same size. There are indeed four pairs of folios of approximately the

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same size within each pair, as shown in the following chart; it seems likely, then, that these pairs were bifolios.

Table VI: Physical makeup of $\underline{CaB_2}$

Folio	Width (cm.)	Height (cm.)
8	20.5	30.0
9	18.5	24.7
10	18.0	24.6
11	20.5	30.1
12	21.0	30.7
13	19.8	27.4
14	18.6	27.4
15	20.5	31.2

Unfortunately, there is no way to determine whether any missing pages occurred between the present ones. In general, the pages are self-contained units; no piece continues from one page to another, and only one is obviously incomplete (the isolated voice at the top of f. 14'). The present arrangement seemed most satisfactory, as it reflects a possible arrangement of bifolios, and incidentally retains the order of leaves described by Ludwig, as indicated in the following summary:

Table VII: New foliation of $\underline{CaB_2}$

Ludwig's foliation:	2	4	7	8	9	13	14	15
Present foliation:	8	9	10	11	12	13	14	15

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CaB_2 appears to be the earliest fourteenth-century manuscript containing chansons.[1] Several special features of its contents are therefore particularly interesting, as they shed light on the development of the chanson from the motet.

The manuscript contains only chansons in fixed forms, unlike Ivrea, Trem, or the earlier fragments already discussed. The virelai form predominates overwhelmingly: of the 31 songs, 22 are virelais, against 4 ballades, 4 rondeaus and one double couplet. It might be argued that the surviving fragment may not give a random sample of the entire manuscript. But nothing in the fragment indicates that the forms were separated; on the contrary, f. 8 contains a ballade followed by a virelai, ff. 9 and 11 each contain a rondeau and a virelai, and f. 12 has a ballade followed by a double couplet which is closely related to a virelai. Hence the three main forms were not kept rigidly apart. No other selective rationale, such as alphabetical order, has been found; hence we may assume that the fragment is reasonably representative of the whole manuscript.

Certain stylistic features suggest a close derivation of these chansons from the motet, as will be discussed more fully below.(p. 111 ff.) These features include polytextuality (4 chansons), presence of a triplum (10 chansons), tenors based on preexisting melodies, and chace-like imitative

[1] The chansons in McV and Ivrea were added later.

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passages.

Seven chansons in $\underline{CaB_2}$ are known from other sources. These include two early Machaut works (R. 7, Se vous n'estes, and B. 18, De petit peu), both probably dating from the 1340's. Both these pieces appear with additional voices; De patit peu has two different contratenors as well as its original triplum, and Se vous n'estes has both a triplum and a contratenor, which seem to have been intended as alternatives. (See below, p. 201 ff.) The inventory of $\underline{CaB_2}$ is given in Table VIII, p. 27.

7. $\underline{CaB_3}$ (Cambrai, Bib. Mun., Ms. 1328, f. 16)

This fragment consists of a single folio, containing four chansons. It is slightly larger than $\underline{CaB_2}$, now measuring 21.7 by 31.6 cm. There are eleven five-lined staves on f. 16, nine on f. 16'. At the bottom of f. 16 is an unfinished contratenor, and at the top of f. 16' is a voice whose beginning is lacking; presumably the present recto was originally a verso (and vice versa), so that the portions now missing would have appeared on the facing page, now lost.

The writing and general appearance are very different from both $\underline{CaB_1}$ and $\underline{CaB_2}$ (see pl. 1-3). The minim tails are neat and vertical. The letters are small and cramped in style, with disproportionately large serifs and a tendency to exaggerate curves, even in almost straight lines, as in u's and m's. The initial capitals are in a different

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Table VIII: Inventory of $\underline{CaB_2}$

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	8	Pour che que je ne puis mie	B	3^2		Vol. II #17. Text ed. CoussN #19. Ref. related to Machaut R w/o music, LD #60
2.		Petit guerredon me rend	V	3^1Co		Vol. II #6 Text ed. CoussN #20
3.	8'	Vo douls regars, dame de pris	V	3^1Co		Ms.: No... Largely illeg. Not = Machaut R8.
4.		Tristour et merancolie	V	3^1Co	Poss. Str #158	Largely illeg.
5.	9	Espoirs me fuit Revieng Espoir confort	R	$3^{1,1}$	Trem #60-1, Str #116, ?#41; Utrecht II #18 (a4)	Vol. II #20
6.		M'ardurer n'oiés soulas	V	2^1		Vol. II #7
7.	9'	...me congé prens/ a l'amoureus	V	2^1		Opening cut away, rest largely illeg.
8.		...ce ne...qui me cong... (Couplet rhymes: plaisance, desplaisance)	V	3^1Co?		Largely illeg.
9.	10	Mesdisa(ns)	V	2^1		Largely illeg. Not = Machaut V18.

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
10.	10	Mon douls loyal se...aire	V	3^1Co		Largely illeg.
11.	10'	(Expl. ref.) Avoir autre ne vauroie	V	2^1		Vol. II #8. Opening cut away.
12.		Dame dragme de confort	V	3^1Co		Vol. II #9
13.	11	Quiconques veut d'amours joïr	R	4^1	Trem #87; Ivrea #10, FP #145, Pit #19 (a3Co)	Vol. II #21, Günther 10 #6. Fac. CoussH pl.36. Text ed. CoussN #23, Jardin #158
14.		Donne moy de ton pain bis Tenor J'oy les clés Marion Alons comenchier la feste	V	$3^{1,1,1}$	Berne #4	Vol. II #10, GenRVB I,50. Fac. WolfMST #81 (Berne). Text ed. CoussN 324-5. CaB_2 has "Tenor dicitur secundum dictamen rondelli"; T text lacks couplet.
15.	11'	Or tost açaz vous assemblés	V	4^1*	Ch #90; PR #129 ($a4^2$)	*Ref. has Tr-C canon w/ text in Tr. Comp. Pykini (Ch). Ed. Vol. II #11, Wilk #40. Fac. MD XI (1957), 49 (PR).
16.		Alison Alison diste donc	V?	2^1		Music, text appear before Ref. Largely illeg.

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
17.	12	Ne celle amour estre ne peut	B	3^1Tr		Vol. II #18, ApF #54. Fac. CoussH #35. Text ed. CoussN #21. Quotes Ivrea M #36.
18.		Un fait d'armes veul annunchier	DC	3^1Co		Vol. II #16. Text ed. CoussN #22
19.	12'	Tant doucement suy pris (_)ont...	V	$3^{1,1}$		Largely illeg. Not = Machaut R9.
20.		Ea...(Expl.Ref.)..du mieundre endroit	V	3^1Co		Largely illeg.
21.	13	Par mon serement plaisance	V	3^1Tr		Vol. II #12. Text ed. CoussN #15.
22.		Que peut faire un cuer dolent Ce n'est mie merveilles	V	$3^{1,1}$		Vol. II #13. Text ed. CoussN #16.
23.	13'	Se vous n'estes	R	"41"	Mach R7 (a2 ex. in E); FP #110, Str #119 (a3 w/ same Co as E & CaB_2); Pr #25 (a2); Mod #66 (a2) and new Co #7a	Ludwig, SchradeMach, R7. Tr largely illeg.; incompatible w/ Co.
24.		Plaisant regart fauce	R	3^1Co		Largely illeg.
25.	14	?Wach wannier...douce figure	V	3^1Co		Largely illeg.

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
26.	14	Sachent...(Exp.Ref.) Amours a ma dame sans per	V	3^1Tr		Largely illeg.
27.	14'	(end of voice w/o text)	V	1^0		Probably a Co.
28.		En gage de retourner	V	3^1Co		Vol. II #14. Text ed. CoussN 317.
29.		Pour vous reveoir	V	3^1Co	Pr #22 (a2)	Vol. II #15, KamPr 151. Text ed. CoussN #18. Quotes V "Soit tart" (PR #131 etc.)
30.	15	De petit peu	B	"5"	Mach B18 (3Tr). Trem #45; Pit #183, Ch #14, FP #176 (3Co); Pr #32 (a2); Mod #46 ("4")	Ludwig, SchradeMach, B18; KamPr #32; WolfGM II/III #24. CaB_2 has both standard Co and a new one, as well as Tr; neither Co is compatible w/ Tr. Largely illeg.
31.	15'	En remirant vo douce pourtraiture/ Amours m'a fait...	B	4^1		Vol. II #19. Text ed. CoussN #26. Not=B by Philipoctus w/ same first line (PR, Ch, Mod).

style, and on f. 16 the scribe has filled all textless spaces under the music with a decorative design in black and red ink.

Though small, this fragment is particularly intriguing in content. Of the four pieces contained in it, two are polytextual virelais, closely related to the motet repertory. Je comenche ma canchon -- Et je serai li secons has the same opening phrases as the motet by that name in McV and Ivrea; see discussion on p. 122 ff. The other polytextual virelai, Venés a nueches -- Vechi l'ermite, is built exactly like a motet with French secular tenor; its tenor is a folk-song in virelai form, and the upper parts differ from a motet principally in that they follow the virelai structure as well as the tenor. The triplum is untexted, and engages in voice-exchange with the cantus.

One of the two ballades is the very popular De che que fols pense; here it appears in the same four-voiced version that is found in PR, but nowhere else. Certain features of spelling suggest a North French origin for CaB_3, like CaB_2 and McV: "de che que", "je comenche", "canchon". The inventory of CaB_3 is given in Table IX, p. 32.

8. CaC (Cambrai, Bib. Mun. 1328, f. 17-18; olim f. 5-6)

This fragment is a small bifolio; it was the central one of a fascicle, hence the two pages are consecutive. The dimensions are small, now measuring around 13 by 17 cm. The pages have been trimmed at the sides, and the lower right

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Table IX: Inventory of CaB$_3$

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	16	De che que fols pense	B	4^1	PR #149; CaC #2 (diff. Tr); Trem #26; McV #2, Pit #182, Str #52, FP #156, Ch #87 (a3Co); Ghent #1; Fa #11 (tabl. a2)	WolfHN I, 354 (PR); Wilk #21 (PR, CaC); Droz-Thib 21 (Ch); here, Vol.II #24.
2.		Aim qui vous moy voir	B	3^1Co		Vol. II #25
3.	16'	Je comenche ma canchon Et je serai li secons	V	$2^{1,1}$		Vol. II #22. Text ed. CoussN #10-11. Related to M Ivrea #78, McV #5; not= Str #25.
4.		Venés a nueches sans detri Tenor Vechi l'ermite	V	$3^{1,1}$Tr		Vol. II #23. Fac. CoussH #34$_2$ (lacks Tr). Text ed. CoussN #12.

corner of f.17 has been cut away with most of the bottom two staves. There were originally eight staves per page.

The Agnus Dei in CaC suggests a close relationship between this manuscript and Ivrea. Its format is like that of the shorter mass movements in Ivrea, with three texted voices appearing one under the other; here they are labeled "triplum, motetus, tenor" respectively. Musically, it is closely related to a Sanctus in Ivrea, #79.[1]

The ubiquitous ballade De ce que fol pense appears on f.18', in an ostensibly four-voiced version unknown from any other source. The triplum is quite distinct from the one in CaB_3 and PR, and appears to be intended as an alternative to the contratenor (which is the standard one). This ballade, as well as the incomplete chanson at the bottom of f.17, seems to have been added by a hand later than the one that wrote the Agnus Dei; the later writer probably also added the labels "triplum", etc. to the Agnus Dei.

The inventory of CaC is given in Table X, p. 34.

9. Remaining leaves of Cambrai 1328 (f.19-21)

As these fragments contain no fourteenth-century chansons, they do not concern us directly. Folio 19 is a single leaf from the thirteenth century, containing pieces by Adam de la Halle, which has been amply described by Coussemaker (CoussA).

---

[1] See Schrade, "A Fourteenth-Century Parody Mass" (AM 1955, 13-39); also Jackson, "Musical Interrelations Between Fourteenth-Century Mass Movements" (AM 1957, 54-64).

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Table X: Inventory of CaC

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	17-18	Agnus Dei	MM	3^3		Related to Ivrea #79.
2.	17	Par J comme(n)che et par E fi(nis)	R?	1^1		Beginning only
3.	18'	De ce que fol pense	B	"4^1"	CaB_3 #1, PR #149 (diff. Tr); Trem #26, Ghent #1; McV #2, Pit #182, Str #52, FP #156, Ch #87 (a3Co); Fa #11 (tabl. a2)	Vol. II #24; WolfHN I, 354 (PR); Wilk #21 (PR, CaC); Droz-Thib 21 (Ch)

The pieces are all three-voiced, written in score. The inventory is given in Table XI, p. 36.

The bifolio 20-21 contains chant, written in two different hands. The first wrote a portion of the Office for Pentecost, on f. 20; the second, on f. 20' through 21', wrote the complete Office for Pentecost, duplicating what appeared on f. 20, and continued with the beginning of the Office for the B. V. M. The inventory is given in Table XII, p. 37.

10. Ivrea (Ivrea, Italy, Biblioteca Capitolare, no call number)

This codex was first described in 1921 by G. Borghezio, then in 1925 by Besseler, who described it in detail and included an inventory.[1] It was further studied in 1955 by M. J. Johnson, who transcribed the motets in her doctoral dissertation.[2]

Ivrea is the only source so far known from the mid-fourteenth century which appears to be complete in itself. Trem survives only as an index and parts of three motets; CaB_2 is merely a large fragment. Ivrea would therefore rank first in importance for the study of the fourteenth-century chanson, were it not for the fact that it is primarily a collection of motets and mass movements. Its eleven chansons were added

---

[1] Gino Borghezio, "Poesie musicali latine e francesi in un codice ignorato della Biblioteca Capitolare d'Ivrea (Torino)", in ArchRom V (1921), 173-86; BessS I, 185-94.

[2] M. J. Johnson, The 37 Motets of the Codex Ivrea (Dissertation, Indiana University, 1955)

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Table XI: Inventory of Cambrai 1328, f. 19

(Works of Adam de la Halle)

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	19	Hareu!li maus d'amer	R	3^3	BNfr 25566 #1	CoussA, 211
2.		Fines amouretes ai	V	3^3	BNfr 25566 #2	CoussA, 213
3.	19'	Je muir, je muir	R	3^3	BNfr 25566 #3	CoussA, 208
4.		Li dous regars de ma dame	R	3^3		CoussA, 428

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Table XII: Inventory of Cambrai 1328, f. 20-21

#	Folio	Incipit	Form	Feast
	(Hand I)			
1.	20	Beata gens...Verbo Domini	Gradual	Pentecost
2.		Alleluya...Veni Sancte Spiritus	Alleluia	
	(Hand II)			
3.	20'	Spiritus Domini...Exurgat Deus	Introit	Pentecost
4.		Beata gens...Verbo Domini	Gradual	
5.	21	Alleluia...Veni Sancte Spiritus	Alleluia	
6.		Confirma hoc Deus	Offertory	
7.	21-21'	Factus est	Communion	
		Officium de Beata Maria		
8.	21'	Salve sancta parens...Gaudia matris	Introit	B. V. M.
9.		Benedicta et venerabilis...Virgo Dei genetrix	Gradual	

as an afterthought, in the blank spaces remaining at the bottom of motet pages. The chansons must thus be dated somewhat later than the main body of the manuscript; as the main manuscript was probably written c. 1356, according to Besseler, the chansons were probably added during the 1360's or early 70's. Unlike the chansons, however, the chaces were included in the main body of the manuscript.

The codex consists of sixty-four parchment pages, of relatively large size (32 by 22.5 cm.) There are eleven red five-line staves per page. The handwriting is somewhat difficult to analyze, though all of the manuscript is in a good, legible mid-fourteenth-century hand; the subtle distinctions between hands are confused by alternations of dark and light ink. There were at least two main scribes, as Besseler pointed out. The first was responsible for the main pieces on f. 1-37, comprising three separate sections of Latin motets (f. 1-18), French and mixed language motets (f. 18'-27), and mass movements (f. 27'-37); he also wrote the group of three chaces found at the end of the fifth fascicle, f. 51'-52. The second scribe finished some texts left incomplete by Scribe I; he added ten chansons and some short mass movements in the spaces left below motets on f. 1-27, and added two motets and a section of mass movements on the blank pages f. 37'-51. The eleventh chanson, Tant que mon cuer -- Sur l'erbette (#17), was added by yet another hand.

The sixth and last fascicle presents special problems.

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It is set off from the rest of the manuscript by several peculiarities: its first piece, on f.53, is written upside down; it should have begun with an Et in terra, according to the cue at the bottom of f.52', instead of the motet #67; the red capital letters found in the rest of the manuscript are lacking; and the contents form a collection of odd pieces in a haphazard order, whereas the rest of the manuscript was at least originally divided into discrete sections by genre. Several different hands, of which Scribe II was perhaps one, were involved. The physical makeup of Ivrea is diagrammed in Table XIII, p. 40.

The chansons in Ivrea present one especially puzzling problem: why are there no ballades among the eleven chansons--only rondeaus and virelais? At this time Machaut was writing two ballades for every rondeau; was this preference simply an idiosyncrasy of his? In Trem, written soon after Ivrea, ballades are the predominant form and it is virelais that are neglected. One might speculate that the songs in Ivrea come from a somewhat earlier period (as do many of the motets and the chaces); in that case the popularity of the virelai would be consistent with the picture suggested by CaB_2. Or it might be that ballades were locally unpopular in the south of France, where Ivrea was written; but in that case a drastic reversal certainly took place before the end of the century, represented by Ch. A third possibility might be that some undiscovered principle governed the selection

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Table XIII: Physical makeup of Ivrea

Folio	Fasc.	Scribe I	Scribe II	II and others
1-10	I	Latin motets, f. 1-18	Additions, chansons and small mass movements	
11-20	II			
21-32	III	French and mixed motets, f.18'-27		
		Mass movements, f. 27'-37		
33-40	IV	Blank pages, f. 38'-51	Motets and mass movements	
41-52	V	Chaces, f. 51'-52		
53-64	VI	Blank		French and Latin motets; mass movements; a chace; motet Je commence

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of the chansons.

Two kinds of selection can indeed be observed among the chansons, though it is not at all clear that they are connected with the lack of ballades. First, all eleven chansons end on one of two finals, as summarized in the following table.

Table XIV: Finals of Ivrea chansons

Form	G re final	C ut final
Virelais (5)	5	0
Rondeaus (6)	1	5

The second form of selection is an occasional textual association between the chanson and the motet-part on the same page. This is clearest in the case of #19, the rondeau Rose sans per, which follows the motetus of #18, Rosa sine culpe spina.

In the inventory of Ivrea, which is given in Table XV (pp. 42-50 below), Besseler's numbering has been retained for the sake of clarity. Motets are written with triplum and motetus on facing pages, except as noted; most of the exceptions in two-column format are written by Scribe II. Added pieces are indicated by an asterisk.

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Table XV: Inventory of Ivrea

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	1'2	O Philippe Franci qui generis O bone dux	M	$3^{1,1}$ST	Trem #43?	HarrPolV #1; text ed. BessS I, 246. Comp. c. 1346-50
2.	2'3	Altissonis aptatis viribus (H)in principes qui presunt Tenor Tonans	M	$4^{1,1}$		HarrPolV #2 Comp. after 1356
3.*	2'3	Amis tout dous vis revoye	R	3^{1}Co	Trem #18; Str #134, Pit #5; Pr #20 (a2); Str #33 (elab. version)	Vol. II #31, KamPr 145, BorrMP 101
4.	3'4	Febus mundo oriens Lanista vipereus Tenor Cornibus equivocis	M	$3^{1,1,1}$		HarrPolV #3; text ed. BessS I, 246-7. Comp. after 1356
5.*	3'4	Dix et sept	R	3^{1}Co	Mach R7	Ludwig,SchradeMach, R7. Comp. after 1363.
6.	4'5	Impudenter circuivi Virtutibus laudabilis Tenor Alma redemptoris	M	$4^{1,1}$& ST	Br #10, Apt #16, Str #30, Bruss 758 #1; Berne #2 (diff. Co only); Leid 342A (Tr only)	Philippe de Vitry. Ed. SchradePolI, 91

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
7.	5'6	Apta caro Flos virginum Tenor Alma redemptoris	M	$4^{1,1}$	Trem #47, CaB_1 #5, Ch #101, Mod #29	HarrPolV #4; BessS II, 254; Günther MoCh #3
8.	5'6	Dantur officia Quid scire proderit	M	$3^{1,1}$	Apt #32, Str #73	SchradePolI, 104
9.	6'7	Ida capillorum Porcio natura Tenor Ante thronum	M	$4^{1,1}$	Trem #3, Ch #102, Str #122-3	HarrPolV #5; Günther MoCh #14 Comp. (Str): Mag. Henricus--Egidius de Pusiex
10.*	6'7	Quiconques veut	R	3^{1}Co	CaB_2 #13 (a4); FP #145, Pit #19, Trem #87	Vol. II #21; Günther 10 #6. Fac. CoussH #36. Text ed. CoussN #23.
11.	7'8	Post missarum sollempnia Post misse modulamina	M	$4^{1,1}$& ST	Trem #22	HarrPolV #6
12.*	7'8	Combien que loyntemps	R	3^{1}Co		Vol. II #32
13.	8'9	Vos qui admiramini Gratissima virginis Tenor Gaude gloriosa	M	$4^{1,1}$& ST	Trem #49, CaB_1 #15, Bruss7588 #4	Philippe de Vitry. Ed. SchradePolI, 76; BessS I, 250
14.*	8'9	Besïer e acoler	V	2^{1}		Vol. II #26
15.	9'10	Flos ortus inter lilia Celsa cedrus ysopus effecta Tenor O quam magnus pontifex	M	$3^{1,1}$	Trem #95, CaB_1 #13, BNlat 2444 #3	HarrPolV #7

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
15a.*	10	Talent m'a pris	Ch	3^3	Ivrea #65, Str #92, Pr #16, WolkB f.31	Vol. II #2; KamPr 137; CrockerHMS 117; NOxH 136-7; DTOe IX, 1, #89 (Wolk)
15b.*		Prima neuma...Octava neuma		1		Examples of modes
15c.*		Hec sunt conjuncte		1		Examples of conjunctae
16.	10'11	Martirum gemma latria Diligenter Tenor Christo honoratus	M	$3^{1,1}$	Mach M19; Trem #51	Ludwig, SchradeMach, M19
17.*	11	Tant que mon cuer Sur l'erbette	V	$2^{1,1}$		Vol. II #27
18.	11'12	Almifomis melos Rosa sine culpe	M	$3^{1,1}$	Trem #5	HarrPolV #8. Fac. (Ivrea f. 12):Arch Rom V, 177
19.*	12	Rose sans per	R	3^{1}Co		Vol. II #33; fac. ArchRom V, 177
20.	12'13	Apollinis eclipsatur Zodiacum signis Tenor In omnem terram	M	$3^{1,1}$	Trem #2; Leid2515 #1 (Tr only); Str #100 (a5); Barc 853 #1 (a5, diff.)	HarrPolV #9; text ed. HopNB, 67. Contains list of musicians, later than Pic #5
21.	13'14	Zolomina zelus Nazarea Tenor Ave Maria	M	$3^{1,1}$	Trem #38, Barc 853 #2	HarrPolV #10
22.	14'15	Cum statua Nabugodonosor Hugo Hugo princeps invidie Tenor (Magister invidie)	M	$3^{1,1}$	Trem #3, CaB_1 #7	Philippe de Vitry. Ed. SchradePolI, 82

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
23.*	15	Or sus vous dormés trop	V	3^{1}Co	PR #169, Str #127, Lo #109, Pit #181, PadC #2	Vol.II #28, ApF #70, VanMonum #4
24.	15'16	Tuba sacre fidei In arboris Tenor Virgo sum	M	$3^{1,1}$	Trem #81	Philippe de Vitry. Ed. SchradePolI, 88
25.*	15'16	Et in terra	MM	3	Apt #29 (a2)	
26.	16'17	Rachel plorat Ha fratres	M	$3^{1,1}$		HarrPolV #11; text ed. BessS I, 247
27.*	16'17	Kyrie	MM	2		
28.	17'18	Colla jugo Bona condit Tenor Libera me	M	$3^{1,1}$	Trem #1, CaB #10, Apt #31, Arras983 #1; Str #110-1 (a4)	Philippe de Vitry. Ed. SchradePolI, 85; BessS II, 247
29.*	17'18	Et in terra	MM	1&2	Apt #12 (a3)	
30.	18'19	Tant a soutille Bien pert Tenor Cujus pulcritudinem	M	$3^{1,1}$	Ch #112, Arras983 #2	HarrPolV #12; Günther MoCh 31
31.	19'20	A vous vierge Ad te virgo Tenor Regnum mundi	M	$3^{1,1}$		HarrPolV #13
32.	20'21	Amors qui a Faus Semblans Tenor Vidi Dominum	M	$3^{1,1}$	Mach M15; Trem #14	Ludwig,SchradeMach, M15; fac. (Trem): RM 1926.

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
33.*	21	Fortune fause perverse	R	4^1	Ch #99	Vol.II #34 Comp. M. de Sancto Johanne (Ch)
34.	21'	Se grace n'est Cum venerint Tenor Ite missa est	M	$3^{1,1}$	Trem #29, Tournai	Two-col. format Ed. SchradePolI, 129; CoussM, 30
35.	22	Les l'ormel a la turele Main se leva sire Garins Tenor Je ne chaindrai	M	$3^{1,1}$	CaB_1 #6, Tu #26	Two-col. format HarrPolV #14; fac. CoussH #32 (CaB_1), AubryCM III, #xii (Tu)
36.	22'23	Mon chant emplaint Qui doloreus Tenor Tristis est anima mea	M	$3^{1,1}$	Trem #99	Two-col. format HarrPolV #15 Quoted in B, CaB_2 #17
37.	23'24	Douce playsence Garison Tenor Neuma Quinti toni	M	$3^{1,1}$	Trem #36	Philippe de Vitry. Ed. SchradePolI, 72; BessS I, 249. Fac. MGG I, Tf. xxvii
38.	24'25	Qui es promesses Hay Fortune Tenor Et non est qui adjuvet	M	$3^{1,1}$	Mach M8; Trem #13, CaB_1 #4	Ludwig,SchradeMach, M8
39.*	25	Mor vient a moy	V	1^1		Vol.II #29
40.	25'26	Se paour Diex tant desir Tenor Concupisco	M	$3^{1,1}$	Trem #28, CaB_1 #8, EMus #17 (diff. text), D	HarrPolV #16

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
41.	26'27	Si enseignament de Chaton De tous les biens qu'amour a	M	$3^{1,1}$	Trem #63	
42.	27'28	Et in terra Clemens deus artifex	MM	3		
43.*	28	Prenés l'abre Peyronelle	V	2^{1}		Vol.II #30
44.	28'29	Et in terra	MM	4		
44a.*	29'30	Princeps ecclesie pastor ovilis		1		Pontifical laudes
45.	29'30	Et in terra	MM	3		
46.	30'32	Patrem omnipotentem	MM	3		
47.	32'34	Patrem omnipotentem	MM	4		
48.	34'35'	Patrem omnipotentem	MM	3		Two-col. format
49.	36	Kyrie	MM	3	Apt #5	
50.	36'37	Et in terra...Qui sonitu	MM	3	Apt #7, Str #60, BF #2, PadA #21	
(Predominantly Hand II:)						
51.	37'38	Petre clemens Lugentium	M	$3^{1,1}$	Trem #24	Philippe de Vitry, 1342 Ed. SchradePolI, 97
52.	38'39	Patrem omnipotentem	MM	3		

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
53.	39'40	Basis prebens fundamentum Jaspis virens flore virgineo	DC	$2^{1,1}$		Couplets written out
54.	40'41	Illibatus seclinasti Rectis gemmas divino munere	DC	$2^{1,1}$		Couplets written out
55.	41'42	Patrem omnipotentem	MM	3	Apt #30	Two-col. format
56.	43-44	Patrem omnipotentem	MM	3		Two-col. format
57.	44'45	Patrem omnipotentem	MM	3		Two-col. format
58.	46	Sanctus	MM	3		Two-col. format
59.	46'47	Patrem omnipotentem Tenor Guayrinet	MM	3		
60.	47'48	Patrem "De rege"	MM	3	Apt #46, Trem #103, BF #3, Toul #1, Barc971 #3	SchradePolI, 150; MD VII (1953), 125
61.	48'	Et in terra	MM	3	Apt #28	Two-col. format
62.	49-49'	Et in terra...Et verus homo deus	MM	3		Two-col. format
63.	50-51	Et in terra...Spiritus et alme	MM	3?		Two-col. format
(Hand I:)						
64.	51'52	Tres dous compains levés sus	Ch	3^3		Vol.II #3
65.	52	Talent m'est pris de chanter	Ch	3^3	Ivrea #15a, Str #92, Pr #16, WolkB f.31	Vol.II #2; KamPr 137; CrockerHMS 117; NOxH 136-7; DTOe IX, 1, #89

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#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
66.	52'	Se je chant mains	Ch	3^3	Pic #6, Trem #16	Vol.II #1; BessS I, 251-2
(Last fascicle; various hands:)						
67.	53	Fortune,mere a dolour Ma dolour ne cesse pas Tenor Dolor meus	M	$3^{1,1}$	Trem #78, CaB_1 #14, Pic #3	HarrPolV #17
68.	53'54'	Kyrie Rex angelorum Clemens pater conditor siderum	MM	3	Apt #1	
69.*		(Voice w/o text)		1		
70.	55	(O) canenda vulgo Rex quem metrorum Tenor (Rex regum)	M	$4^{1,1}$	Trem #42, Frib #2, BNlat 2444 #2	Philippe de Vitry. Ed. SchradePolI, 106; Zwick, 53
71.	55'	In virtute nominum Decens carmen edere Tenor Clamor meus	M	$4^{1,1}$	Trem #93, BNlat 2444 #1	Two-col. format HarrPolV #18
71a.*	56	Kyrie Sol justicie	MM	2	Ivrea #77	
72.	56'57	Amer amours Durement au cuer Tenor Dolor meus	M	$3^{1,1}$	Pic #1, Trem #12	HarrPolV #19
73.	57'58	Trop ay dure destinée Par sauvage	M	$4^{1,1}$		HarrPolV #20
74.	58'59	(H)umblemens vous pri merchi	Ch	3^3	Trem #94	Vol.II #4

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
75.	59'60	(L)amoureuse flour d'esté En l'estat d'amere tristour	M	$3^{1,1}$	Trem #32	HarrPolV #21
76.	60'	Clap, clap, par un matin Sus Robin, alons au molin	M	$3^{1,1}$		Two-col. format HarrPolV #22; fac. ArchRom V, 179
77.*	61	Kyrie Sol justicie	MM	2	Ivrea #71a	
78.	61'62	Je comence ma chançon Et je seray li segons Tenor Soules viex	M	$3^{1,1,1}$	McV #5; poss. Trem #82	Vol.II #45 T partly texted. Related to V, CaB3 #3
79.	62'64	Sanctus...Salva nos Sanctus Sanans fragilia	MM	4		Two-col. format
80.	64	(Piece w/o text)		2		
81.	64'	Patrem omnipotentem	MM	1		

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B. Manuscript sources between c. 1360 and c. 1380

Like the manuscripts from before 1360, those from between c. 1360 and c. 1380 are for the most part fragments of French origin. They differ from the earlier group, however, in two important respects. First, with the exception of Trem they contain primarily chansons, rather than motets, mass movements and chaces; even Trem gives increased prominence to the chanson, as compared with Ivrea. Second, the ballade emerges as the favorite type of chanson. The texture which already dominated the Ivrea chansons -- single texted voice with instrumental tenor and contratenor -- continues to be preferred in this group of manuscripts.

11. Trem (Paris, Bib. Nat., nouv. acq. fr. 23190; formerly property of the Duchesse de la Trémoïlle)

This important manuscript fragment was first described by Droz and Thibault in 1926.[1] It consists of one bifolio, in large format (about 45 by 32 cm., considerably larger than even Ivrea). The special value of the fragment consists in its first page, which contains an index of the original contents, as well as the date of compilation, 1376.

An inscription at the top of the first page gives the provenance as well as the date of the manuscript:

[1] D-T Trem (description and facsimile); inventory in BessS II, 235-41.

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> Iste liber motetorum pertinet capelle illustrissimi principis...(in later writing) Philippi ducis Burgundie et comitis Flandrie.

Beneath the last six words the original writing, as shown by an ultraviolet photograph also in the Bibliothèque Nationale, continued:

> ...quem scripsit Michael de ()ia, ejusdem principis capellanus, (millesimo trecentesimo) septuagesimo sexto.

The contents of the manuscript are listed under the separate headings of "motez" and "balades et rondeaus". From the page numbers, it appears that the chansons were mixed in with the motets, perhaps using leftover space as in Ivrea; they were not afterthoughts, however, as in Ivrea, but were already in the volume when the index was composed, and so may well have been written at the same time as the motets.

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Three chaces are listed with the motets, with no indication of their different nature. Motets are usually listed by the motetus only, but sometimes the triplum is given instead.

At least two different hands are discernible in the index. The first, which is smaller and in darker ink, wrote the titles for the first column of motets and the first twenty-two chansons (down to Se Lancelot; see facsimile in RM 1926). A second, larger hand using lighter ink added the page numbers for the titles already written by Hand I, and then entered the next group of fourteen motets (through Deo per confidentiam) and chansons (through A celui). The last portion was filled in either by Hand I or a very similar hand. In this last section (twelve motets and five chansons) the page numbers are frequently out of order, in contrast to the first two sections. The inscription at the top of the page seems to be the work of Hand II, as do the motet texts in the rest of the fragment.

It seems likely, then, that the manuscript was written by two scribes who worked in close association with each other. A third person, working later, may have added the last few motets on clean pages, and inserted the last five chansons wherever he could; or these last additions may have been inserted by the same man who wrote the first part of the manuscript.

The lack of virelais in Trem is just as puzzling as the

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lack of ballades in Ivrea. It is possible, however, that the index heading "Balades et rondeaus" need not be taken as absolute proof of their absence.

In the first place, the list of "motez" includes three pieces known from other sources to be chaces: Se je chant (#16), Hareu hareu (#21)[1] and Humblement (#94). Apparently the label "motet" was not applied as strictly as we would apply it today. It is possible, therefore, that the motet section included other pieces not normally called motets by modern scholars, such as polytextual virelais, for example. Many virelais did in fact incorporate chace-like elements, such as imitation and mimesis; these will be discussed more fully below (see p. 144 f.).

On the other hand, it could be argued that chaces and motets were more closely associated than virelais and motets. Both motet and chace were older forms, dating from the thirteenth century; most surviving chaces, in fact, still use modus, whereas virelais use modus as little as do rondeaus or ballades. In Ivrea motets and chaces occur in close proximity: although three of the Ivrea chaces are grouped in a separate section, they were written by the first scribe and not inserted later in the manner of the virelais and rondeaus.

It seems possible, at least, that the term "motet" used

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[1] Str #91, where according to Coussemaker it was labelled "Cantus trium vocum cum fuga 9 temporum". See BorrS, 106.

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in the index of Trem did not exclude virelais any more than chaces. Unfortunately no concordances with virelais from other sources have yet been found to confirm this possibility. There are, moreover, three polytextual chansons listed among the "Balades et rondeaus"; clearly, then, polytextuality did not in itself serve to classify a piece as a "motet".

A second possibility is that some of the so-called ballades and rondeaus may have been what we would call virelais. The term "virelai" was not applied to a specific poetic form much before the time of Trem.[1] Machaut called his virelais "chansons balladees", insisting that the latter was the correct term. Although he also used the term "virelai", it is clear that to him it was a non-specific, though current, term; he seems to have meant by it a piece for dancing, rather than a particular formal structure.[2] His own virelais include many pieces which do not fit our modern definition.[3] And at the beginning of the century, a major collection of poetic texts calls both virelais and ballades by the single name "Balletes".[4]

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1 The earliest definition seems to be that in Eustace Deschamps's Art de Dictier (dated 25 November 1392); see his Oeuvres, Vol. VII, p. 281.

2 See, for instance, RF 1. 3437-3507. Cf. also Daniel Poirion, Le poète et le prince (Paris, 1965), p. 326 ff.

3 #7, 10, 12, 17, 18, 19, 20 and 27 have a double-couplet structure. See below, p. 119.

4 The manuscript Oxford, Bodleian, Douce 308. See Hoepffner, ArchRom IV (1920), 20-40; and Steffens, Arch. Stud. Neuren Sprache v. 97-99 (1896-7).

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In short, the absence of the term "virelai" from the index of Trem is no proof that virelais were excluded from the manuscript. No virelai concordances have, however, been found as yet.

The contents of Trem, as well as can be determined, are summarized in Table XVI (p. 56). Motets dominate overwhelmingly; they were largely drawn from the central mid-century repertory, as the large number of concordances with Ivrea shows (that is, three-quarters of those that have any concordances, or 28 out of a total of 71 motets). Chaces and mass movements were listed with the motets, and like them may appear alone on a page. The chansons, in contrast, always share a page with at least one motet or mass movement. Philippe de Vitry is represented by six motets. Machaut motets appear in much greater number than in any other repertory manuscript: if the concordance of Trem #75 with Machaut's motet #23 is accepted, there are no less than nine of his motets included, of which three are in Latin and two have French secular tenors.

The inventory of Trem is given in Table XVII, p. 57-69. The page numbers are those listed in the original index; item numbers correspond with Besseler's inventory. The title of each piece as given in the index has been underlined. All concordances are tentative, with the exception of #1, 13, 14 and 15; where alternative identifications are possible, they have been listed in order of apparent probability. When no

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concordance is known, the form of a piece is given as presumed from the index: (M) or (BR).

Table XVI: Contents of Trem summarized

Form	With conc.	Unica	Total
Motets	42	29	71
French	15	12	27
Latin	25	17*	42
Mixed	2	0*	2*
Mass mvts.	1?	4	5
Chaces	3	0	3
Chansons	21	10	31
Ballades	16	?	16
Rondeaus	5	?	5
Unknown	___	10	10
Hymn	1	0	1

*As only the motetus is listed in the index, some of the Latin unica may be mixed-language motets.

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Table XVII: Inventory of Trem

#	Page	Incipit	Form	Voices	Concordances	Editions etc.
1.	1	Colla jugo subdere Bona condit cetera Tenor Libera me	M	$3^{1,1}$	Ivrea #28, CaB_1 #10, Apt #31, Str #110-1, Arras983 #1	Philippe de Vitry. Ed. SchradePolI, 85; BessS II, 247. Complete in Trem; fac. RM 1926.
2.	1	Apollinis eclipsatur Zodiacum signis Tenor In omnem terram	M	$3\text{-}5^{1,1}$	Ivrea #20, Str #100, Barc853 #1, Barc971 #9, Leid 2515 #1	HarrPolV #9; text ed. HopNB 67. Contains list of musicians, later than Pic #5
3.	2	Yda capillorum Porcio nature Tenor Ante thronum	M	$4^{1,1}$	Ivrea #9, Ch #102, Str #122-3	HarrPolV #5; Günther MoCh #14. Comp. (Str): Mag. Henricus--Egidius de Pusiex
4.	2	Cum statua Nabugodonosor Hugo Hugo princeps invidie Tenor Magister invidie	M	$3^{1,1}$	Ivrea #22, CaB_1 #7	Philippe de Vitry Ed. SchradePolI, 82
5.	3	Almifomis melos Rosa sine culpe spina	M	$3^{1,1}$	Ivrea #18	HarrPolV #8; fac. ArchRom V, 177 (Ivrea motetus)
6.	3	(_____) Trop est la dolour	(M)			

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
7.	4	Hareu hareu Helas ou sera pris Tenor Obediens usque ad mortem	M	$3^{1,1}$	Mach M10	Ludwig,SchradeMach, M10
8.	4	Maugre ma cuer De ma dolour Tenor Quia amore langueo	M	$3^{1,1}$	Mach M14	Ludwig,SchradeMach, M14
9.	5	Lasse comment oublieray Se j'aim mon loyal Tenor Pourquoy me bat mes maris	M	$3^{1,1}$	Mach M16	Ludwig,SchradeMach, M16. Has V-like T.
10.	6	(____) Puisque pités	(M)			
11.	7	(____) Dame d'onnour	(M)			
12.	7	Amer amours Durement au cuer Tenor Dolor meus	M	$3^{1,1}$	Ivrea #72, Pic #1	HarrPolV #19
13.	8	Qui es promesses Ha Fortune Tenor Et non est qui adjuvet	M	$3^{1,1}$	Mach M8; Ivrea #38, CaB_1 #4	Ludwig, SchradeMach, M8. Tr and T survive in Trem
14.	8	Amors qui a Faus Samblans Tenor Vidi Dominum	M	$3^{1,1}$	Mach M15; Ivrea #32	Ludwig,SchradeMach, M15. Mo and T survive in Trem
15.	9	O dira nacio Mens in nequicia	M	$3^{1,1}$		Fac. RM 1926. Survives complete.
16.	9	Se je chant mains	Ch	3^{3}	Pic #6, Ivrea #66	Vol.II #1; BessS I, 251. Listed as M

#	Page	Incipit	Form	Voices	Concordances	Editions etc.
17.	10	Organizanter contine Luceat laudes	M	$3^{1,1}$	Str #20-1	
18.	10	Amis dont ton vis	R	3^{1}Co, 3^{0}elab.	Ivrea #3, Str #134, Pit #5, Pr #20; Str #33elab.	Vol.II #31; KamPr 145; BorrMP 101 (Str #33)
19.	10	De tous les biens	(BR)			
20.	11	(____) J'ai le chapelet	(M)			
21.	11	Hareu hareu je la voy	Ch	3^{3}	Str #91	
22.	12	Post missarum Post misse modulamina	M	$4^{1,1}$, ST	Ivrea #11	HarrPolV #6
23.	12	Trop plus est Biauté parée Tenor Je ne sui mie certeins	M	$3^{1,1,1}$	Mach M20	Ludwig,SchradeMach, M20. T is a R, w/ text in Ref.
24.	13	Petre clemens Lugentium	M	$3^{1,1}$	Ivrea #51	Philippe de Vitry. Ed. SchradePolI, 97
25.	13	(____) Vos leonis	(M)			
26.	13	De ce que fol pense	B	3-4	CaB_3 #1, PR #149, CaC #2 (a4); McV #2, Pit #182, Ch #87, Str #52, FP #156 (3Co); Ghent #1; Fa #11 (tab.)	Vol.II #24; WolfHN I, 354 (PR); Wilk #21 (PR, CaC); Droz-Thib 21 (Ch)

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
27.	13	De toutes flours	B	3^1Co, "4"	Mach B31, Mod #43, FP #175, Pit #175 (3Co); PR #150, Str #168 ("4"); Fa #8 (tab.)	Ludwig,SchradeMach, B31
28.	14	Se paour Diex tant desir Tenor Concupisco	M	$3^{1,1}$	Ivrea #40, CaB, #8; EMus #17 (dif. text); D	HarrPolV #16
29.	14	Se grace n'est Cum venerint Tenor Ite missa est	M	$3^{1,1}$	Ivrea #34, Tournai	SchradePolI, 129; CoussM, 30
30.	15	(____) Plausu querulo	(M)			
31.	15	(____) Plains sui d'amere	(M)			
32.	16	L'amoureuse flour d'esté En l'estat d'amere tristour	M	$3^{1,1}$	Ivrea #75	HarrPolV #21
33.	16	En amer a douce vie	B	4^1, 3Co	Mach B41, PR #130 (a4); FP #171, Pit #180 (3Co)	LudwigMach I, RF #4; SchradeMach, B41. Fac. PR: MD 1957, 49
34.	17	(____) ...reo g(en)cium	(M)			
35.	17	(____) Se j'ai par la vostre	(M)			

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
36.	18	Douce playsence Garison selon nature Tenor Neuma quinti toni	M	$3^{1,1}$	Ivrea #37	Philippe de Vitry. Ed. SchradePolI, 72; BessS I, 249. Fac. MGG I, Tf.xxvii
37.	18	Dame sans per (1)que piesa conparay	B	3^{1}Co	PR #142	Wilk #13. T-Co canon.
		(2)en qui est ma speranche	B	2^{1}	Mod #53	
38.	19	Zolomina zelus Nazarea que decora Tenor Ave Maria	M	$3^{1,1}$	Ivrea #21, Barc 853 #2	HarrPolV #10
39.	19	Iste confessor	(BR)		Apt #24, Tr87 #148	
40.	19	Phiton le mervilleux serpent	B (DC)	3^{1}Co	Mach B38, Trem #67a	Ludwig, SchradeMach, B38. Comp. 1363-71.
41.	20	(____) Thoma tibi	(M)			
42.	20	O canenda vulgo Rex quem metrorum Tenor Rex regum	M	$4^{1,1}$	Ivrea #70, Frib #2, BNlat 2444 #2	Philippe de Vitry. Ed. SchradePolI, 106; Zwick 53
43.	21	(1)O Philippe Franci qui generis O bone dux	M	$3^{1,1}$ ST	Ivrea #1	HarrPolV #1; text ed. BessS I, 246
		(2)Servant regem O Philippe	M	$3^{1,1}$	Fauv $M_3$10	SchradePolI, 29
44.	21	(____) Petre Petre	(M)			

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
45.	21	De petit peu	B	3^1Tr, 3^1Co, "4"	Mach B18 (3Tr); CaB$_2$ #30 ("4", 2 Co's); Pit #183, FP #176, Ch #14 (3Co); Pr #32 (2); Mod #46 ("4")	Ludwig,SchradeMach, B18; KamPr #32; Wolf GM II/III #24. Comp. 1349-63.
46.	21	De Fortune	B	3^1Tr, "4"	Mach B23 (3Tr; "4" in E); PR #131,("4"); Ch #78 ("4", new Co); Str #102 (3)	Ludwig,SchradeMach, B23
47.	22	Apta caro Flos virginum Tenor Alma redemptoris mater	M	$4^1,1$, $3^1,1$	Ivrea #7, Ch #101 (a4); CaB$_1$ #5, Mod #29 (a3)	HarrPolV #4, Günther MoCh #3, BessS II, 254
48.	22	De Narcisus home trop orguleus	B	3^1Co	PR #173, Autun #3, Pit #54; Ch #16 (diff. Co)	Vol.II #35; ApF #55 (Ch); fac. PR: MGG IV, 633-4. Comp. Mgr. Franciscus (Ch)
49.	23	Vos qui admiramini Gratissima virginis Tenor Gaude gloriosa	M	$4^1,1$	Ivrea #13, CaB$_1$ #15, Brus758 #4	Philippe de Vitry, Ed. SchradePolI, 76; BessS I, 250
50.	23	Se Lancelot	(BR)			
51.	24	Martirum gemma Diligenter inquiramus Tenor A Christo honoratus	M	$3^1,1$	Mach M19, Ivrea #16	Ludwig,SchradeMach, M19
52.	24	(____) O que purificacio	(M)			

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
53.	25	(_____) L'autre jour	(M)			
54.	25	(_____) Fiat intencio	(M)			
55-6.	25	En ma dolour Danger refus	(BR)	?^{1,1}		Linked in index
57.	26	Degentis vita Cum vix ardidici Tenor Vera pudicitia	M	4^{1,1}	Ch #103, Bruss 758 #2, Barc971 #6, Nürn61 #1, Str #140	HarrPolV #23; Günther MoCh #2
58.	26	(_____) Prosapie	(M)			
59.	27	(_____) Ve constat	(M)			
60-1.	27	Revien espoir Espoir me fuit	R	3^{1,1}; 4^{1,1}	CaB$_2$ #5, ?Str #41^2 (a3); Str #116 (a2); Utrecht II #18 (a4)	Vol.II #20 Linked in index
62.	27	Dame de qui toute ma joye	B	4^1	Mach B42, PR #143	LudwigMach I, RF # 5; SchradeMach, B42
63.	28	Si enseignament De tous les biens	M	3^{1,1}	Ivrea #41	
64.	28	Scariotis geniture Jure quod in opere	M	3^{1,1}	Fauv M$_3$2	SchradePolI, 8

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
65.	28	A maint biau jeu	(BR)			
66.	29	(____) Quant la prée	(M)			
67.	29	Merci ou mort	B	"4¹"	PR #182; Utrecht II #9 (diff. Co)	Vol.I p. 205 (Utrecht); Günther 10 #5, Wilk #22 (PR)
67a.	29	Phiton le mervilleux	B	See #40 above		
68.	30	(____) O admirabile	(M)			
69.	30	Hé doux regars	(BR)			
70.	30	Honte paour	B	3¹Co	Mach B25, FP #139, Fa #7	Ludwig,SchradeMach, B25
71.	31	Kyrie sponse	(M)			
72.	31	Inter amenitatis O livor	M	$2^{\flat,\flat}$	Fauv $M_2$8, Tr87 #177	
73.	31	Jour a jour la vie	Rr	"4¹", 3¹Co	PR #137 ("4"); Str #72, FP #136 (3Co); Tit #1 (3, new Co); MüEm #86 ("4", new Tr,Co); Pit #178 (2); Fa #3, #15 (tabl.)	Wilk #51 (PR); Günther 10 #1 (Tit); Dez 99 (MüEm). Fac, MüEm: Dez 99. Rref. w/ 9 lines.
74.	31	Celle dont ma joye	(BR)	2	Str #150	

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
75.	32	(____) ?Felix virgo Inviolant Inviolata Tenor Ad te suspiramus	M	$4^{1,1}$	Mach M23	Ludwig,SchradeMach, M23
76.	32	Tant doucement (1)me sens	R	4^{1}	Mach R9	Ludwig,SchradeMach, R9
		(2)suy pris ()ont	V	$3^{1,1}$	CaB_2 #19	
77.	32	J'ai grant desespoir	B	3^{1}Co	PR #136; Fa #12	Günther10 #3 (PR)
78.	33	Fortune, mere a dolour Ma dolour ne cesse pas Tenor Dolor meus	M	$3^{1,1}$	Ivrea #67, CaB_1 #14, Pic #3	HarrPolV #17
79.	33	(____) O crux preciosa	(M)			
80.	34	Fons tocius superbie O livoris feritas Tenor Fera pessimus	M	$3^{1,1}$	Mach M9	Ludwig,SchradeMach, M9
81.	34	Tuba sacre In arboris Tenor Virgo sum	M	$3^{1,1}$	Ivrea #24	Philippe de Vitry. Ed. SchradePolI, 88

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
82.	35	(1)Je comence ma chançon Et je serai li secons Tenor Soules viex or J'ay pastez chaus	M	$3^{1,1,1}$	Ivrea #78, McV #5	Vol.II #45. Listed as M in Trem
		(2)Je comenche ma canchon Et je serai li secons	V	$2^{1,1}$	CaB_3 #3	Vol.II #22
		(3)Je comincz (Et je serai)?	?	3	Str #25	First voice only known in Str (lost)
83.	35	(____) Adieu ma dame	(M)			
84.	36	(____) Pater ave	(M)			
85.	36	Et in terra	(M)			
86.	37	Patrem omnipotentem "Decus"	(M)			
87.	37	Quicumques vuet d'amours joïr	R	4^{1}, 3^{1}Co	CaB_2 #13 (a4); Ivrea #10, Pit #19, FP #145 (3)	Vol.II #21; Günther 10 #6. Text ed. CoussN #23. Fac. CaB_2: CoussH #36.
88-9.	37	Cuers qui se sent Laissiez parler	(BR)	$?^{1,1}$		Linked in index.
90.	37	Ma dame m'a congé donné	B	3^{1}Co	Ch #6	Günther10 #4
91.	38	(____) Karissimi	(M)			

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
92.	39	Beatus se servans Cum humanum sit	M	$?^{1,1}$	BNlat 2444 #4 (Tr, Mo only)	
93.	39	In virtute nominum Decens carmen edere Tenor Clamor meus	M	$4^{1,1}$	Ivrea #71, BNlat 2444 #1	HarrPolV #18
94.	40	Humblement vous pri merchi	Ch	3^{3}	Ivrea #74	Vol.II #4. Listed as M.
95.	41	Flos ortus Celsa cedrus Tenor O quam magnus pontifex	M	$3^{1,1}$	Ivrea #15, CaB_1 #13, BNlat 2444 #3	HarrPolV #7
96.	41	(____) Deo per confidenciam	(M)			
97.	41	Beauté qui toutes autres pere	B	2^{1}, 3^{1}Co	Mach B4 (a2 ex.E); Utrecht II #8 (3)	Ludwig, SchradeMach, B4
98.	42	L'ardure Tres douz espoir Tenor Ego rogavi Deum	M	$4^{1,1}$	Ch #107	HarrPolV #27, Günther MoCh #8
99.	43	Mon chant emplaint Qui doloreus Tenor Tristis est anima mea	M	$3^{1,1}$	Ivrea #36	HarrPolV #15. Quoted in B, CaB_2 #17.
100.	43	A celui dont sui ser(viteur)	(BR)			
101.	44	Pura placens pulcra pia Parfondement plure Absolon	M	$3^{1,1}$	EMus #16	
102.	44	Patrem omnipotentem	(M)			

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#	Page	Incipit	Form	Voices	Concordances	Editions etc.
103.	45	Patrem omnipotentem "Sortes"	MM	3	Ivrea #60, Apt #46, BF #3, Barc 971 #3, Toul #1	SchradePolI, 150; MD 1953, 125
104.	45	Caveus	(BR)			
105.	45	Comme le cerf	B	3^1Co	PR #151	Günther10 #2
106.	45	Fuiez de moi	B	3^1Co	PR #176, Str #24, WolkA 15, B 22; Pr #15, Melk (a2)	Wilk #19 (PR); KamPr 134; DTOe IX,1,113 (Wolk); WolfGM II/III, #77 (WolkA). German text in Str and Wolk.
107.	46	(____) Loyelon loielete	(M)			
108.	46	(____) Ja couars n'ara	(M)			
109.	46	(____) Dessus une fontenelle	(M)			
110.	47	Se cuers joians Rex beatus Tenor Ave	M	$3^{1,1}$	Fauv M39, Br #8, McV #3	SchradePolI, 26; WolfGM II/III, #9
111.	47	(____) Mulierum	(M)			
112.	48	(____) Pastoribus	(M)			

#	Page	Incipit	Form Voices Concordances	Editions etc.
113.	48	Cuer gai	(BR)	
114.	49	(____) Nova stella	(M)	

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12. Autun (Autun, Bibl. Municipale, Ms. 130 (S. 152))

This single parchment leaf is now the back flyleaf of a twelfth-century Evangéliaire in the Autun Municipal Library. It was first described by Handschin in 1938.[1] Its present measurements are 27 by 20 cm.; one staff at the top of the page has been cut away, leaving eight red five-line staves. The handwriting is a neat mid-century hand, fairly large; the musical notation is also very neat in appearance, with carefully vertical minim-tails. A less usual note-form is the ascending ligature drawn in one stroke: , which appears often where the ascending interval is small.

The manuscript contains parts of three pieces. On the verso is the well-known ballade De Narcissus, which appears in Trem (1376) as well as in the later collections Ch, Pit and PR. Only the cantus remains in Autun, but at the top of the page are two-and-a-half empty staves, with a trace of the word "Triplum". No triplum for this piece is known from any other source. Perhaps the piece originally had a triplum in place of, or in addition to, a contratenor, like some of Machaut's ballades; or perhaps the unknown writer of Autun planned to compose a triplum of his own as a fourth voice. Though two different contratenors are

[1] AM 1938, p. 27.

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known for De Narcissus, there is no positive indication of one in Autun; but on the other hand, it is perfectly possible that a contratenor as well as a tenor existed on a lost facing page to the present fragment.

On the recto of Autun are found a rondeau, Puisqu'ainsy, and a piece without text labeled Modulir. The entire first half of the rondeau cantus has been cut away just above the text, leaving the final phrase of the first half and the entire second half intact. The text of the opening is fortunately still visible, and the tenor and contratenor are complete. The piece is not known from any other source.

The Modulir is an unusual piece. The single upper voice moves rapidly, like a motetus, while the two lower parts, labeled Tenor Deo gratias and Contratenor, move in longs and breves in an isorhythmic pattern. The upper voice is also partially isorhythmic. The final cadence is on a peculiarly non-final sonority, a fifth doubled with no octave; this suggests that a fourth voice originally existed. It would have moved rapidly like a triplum,ending on the octave above the tenor F; it could easily have existed on a lost facing page. A triplum could also explain certain dissonances, such as the fourth in m. 21 (see transcription in Vol. II, #48).

The inventory of Autun is given in Table XVIII, p. 72.

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Table XVIII: Inventory of Autun

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	1	Puisqu'ainsy est	R	3^{1}Co		Vol.II #36
2.		Modulir Tenor Deo gratias	M*	3^{0}Co		Vol.II #48; AM 1938, 28. *Motet-like piece w/o text, poss. a4 originally.
3.	1'	De Narcisus	B	1^{1}	Trem #48, PR #173, Pit #54: (3Co); Ch #16 (3Co, new Co)	Vol.II #35,(PR); ApF #55 (Ch). Fac. PR: MGG IV, 633-4. Comp. Mgr. Franciscus (Ch). Space for Tr in Autun

13. Brussels I (Brussels, Conservatoire Royale, unnumbered fragment; Reaney's B-Bc-I)

This fragment was recently discovered by Gilbert Reaney in a portfolio of miscellaneous manuscript fragments in the Brussels Conservatory's library.[1] It actually consists of two fragments; the larger, described by Reaney, measures about 11.1 by 18 cm. and contains music on five red five-line staves, while the smaller contains one more staff and measures about 2.5 by 16.3 cm. The smaller fragment was cut from the top of the same original page as the larger. Both fragments have been trimmed at top and bottom; one side margin has been torn to the extent of two or three cm., while the other margin is intact, showing the trace of a fold as at the center of a bifolio. The handwriting and notation are typical of the mid-fourteenth century. Red initials are used, and red minims appear in the Vaillant piece (#3).

On the recto of the small fragment is part of an unidentified low voice, without text, which has been crossed out by a later hand. The main fragment, immediately following, contains an otherwise unknown virelai, Trop me desplaist. The virelai is complete except for small gaps; the textless low voice found above does not belong to it. On the verso

[1] Described in ReaneyNS, p. 1-3.

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appears the well-known virelai Par maintes fois, attributed in Ch to J. Vaillant. Another piece by Vaillant in Ch is dated 1369, and the general appearance of Brussels I would be consistent with a similar date for Par maintes fois.

The inventory of Brussels I is given in Table XIX, p. 75.

14. Berkeley (University of California at Berkeley, Music Library; no call number)

This manuscript has been described by Richard Crocker[1], and is currently being investigated by Oliver Ellsworth.[2] It is primarily a compilation of several music treatises. The date 1375 is given at the end of the third treatise; there are four and one half in all. Two complete chansons were included, apparently at the same time the treatises were written, although they seem to have no direct connection with the treatises.

The first piece, a rondeau, appears at the beginning of the third treatise, and is therefore unquestionably datable before 1375. Its poetic structure is somewhat unusual for this date, as it has a four-line refrain; though by the end of the century the four-line rondeau refrain became common, this is the earliest example known to me.

The second piece, the ballade En la maison Dedalus,

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1 "A New Source for Medieval Music Theory", AM XXXIX (1967), p. 161-71.

2 Ph. D. dissertation in progress, Berkeley.

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Table XIX: Inventory of Brussels I

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	1	(Voice w/o text)	R,V?	1^{0}		Low voice (clef F_3)
2.		Trop me desplaist la departie	V	3^{1}Co		Vol.II #37
3.	1'	Par maintes fois	V	3^{1}Co	Ch #100, Str #101, MdEm #46; Wolk 19 (a2)	Ed. Ch: ApF #69; Wolk: DTOe IX,i,#87; WolfGM II/III, #76; HAM #60; GenM 550. Comp. Jo. Vaillant (Ch). Str has Latin, Wolk German text.

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is also the earliest known example of two unusual features. It is written in the form of a circle, like the later famous rondeau in Ch, Tout par compas suy composé; see the facsimile in AM 1967, p. 172. Second, it has a canonic tenor and contratenor; the texted voice and the tenor are the only parts notated, and a canon instructs the performer to derive a contratenor by imitating the tenor: "Tenor faciens contratenorem alter alterum fugando." This type of canon is usually associated with rondeaus, somewhat later then En la maison Dedalus (see discussion below, p. 166). The nearest to a precedent is Machaut's ballade #17, Sanz cuers -- Amis dolens -- Dame par vous; Machaut's piece, however, is a chace with three texts, while the Berkeley piece has a cantus which does not take part in the imitation.

The inventory of Berkeley is given in Table XX, p. 77.

15. Berne (Berne, Burgerbibliothek, Ms. A 421)

This fragment was first described by Handschin in 1923.[1] It consists of two bifolios, now bound at the beginning and end of the large Codex A 421 in the Berne library. The four folios are at present numbered 1, 2, 79, 80; but an older foliation is visible at the center top of each recto,

[1] AfMW V (1923), p. 1-10.

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Table XX: Inventory of Berkeley chansons

#	Page	Incipit	Form	Voices	Concordances	Editions etc.
1.	36	Souviengne vous d'estriner	Rr	3¹	Co	AM 1967, 167; fac. ibid., 172. 4-line Ref.
2.	62	En la maison Dedalus enfermée	B	3¹	Co	AM 1967, 169; fac. ibid., 172. T-Co canon, written in a circle.

showing the front bifolio to have been folios 18 and 23, and the back bifolio to have been folios 19 and 22 of the original manuscript.

The pages now measure about 17 by 24.5 cm., and contain seven red five-line staves per page. They do not appear to have been trimmed. The handwriting is neat, and shows certain characteristics of the later part of the fourteenth century; these include angular rather than rounded or squared m, n and u, and tapering rather than hooked or plain f, p, q and s. It is similar to the hand that wrote Tant que mon cuer in Ivrea, or De ce que fol pense in CaC. The same hand is used throughout, except for an owner's inscription at the bottom of f. 23, which seems to refer to the missal of which f. 23 is the flyleaf.

Although the manuscript shows no evidence of having been trimmed, all the margins being ample, nonetheless two pieces are incomplete in a way difficult to explain. The first of these, #2, breaks off abruptly at the bottom of f. 18. It may possibly have been continued on the preceding f. 17, now lost; though this would be an unusual procedure, it is plausible in view of the fact that #2 is the only motet voice in the fragment, and therefore may have been added as an afterthought. Harder to explain is #4, the polytextual virelai Donne moy -- J'oy les clés -- Alons. This piece is preceded on f. 19 by the end of #3, and followed directly

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on f. 19' by #5; yet Donne moy is incomplete. The possibility that staves were cut from the bottom of the page is ruled out, not only by the width of the bottom margin, but also by the fact that two pieces (#3 and #7) run from one page to the next facing page without a break. The only place for the end of Donne moy would be an inserted piece of parchment, since detached and lost.

The seven chansons in Berne are segregated by form: three virelais, then one rondeau (more rondeaus would have existed on f. 20-21'), then three ballades. Two are known from other sources: Donne moy is an early piece appearing in CaB_2, and Quant si loing appears in the fifteenth-century collection PR III. In Berne, Quant si loing has only two voices, but a third may have been written on f. 20. Under the tenor appear the words "Totum ut est integre cantetur, si quodlibet post abrevietur"; this suggests a mensuration canon, but no solution has yet been found. The PR III version has a contratenor in late fourteenth-century style, which sheds no further light on the canon.

The inventory of Berne is given in Table XXI, p. 80.

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Table XXI: Inventory of Berne

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	18	Or...(Epilog)Celle de qui nul ne saroit	V	3^1Co		Vol.II #38. Co, end of T only.
2.		Contratenor de Virtutibus (Impudenter -- Virtutibus -- Tenor Almaredemptoris)	M	1	With diff.Co: Ivrea #6, Apt #16, Str #30, Br #10, Bruss758 #1, Leid342A #2	SchradePolI, 91 and comm. 111-15. An otherwise unknown Co to the M by Philippe de Vitry.
3.	18-19	Fist on dame vostre figure	V	3^1Co		AfMW 1923, 7.
4.	1[illegible]	Donne moy de ton pain bis Tenor J'oy les clés Marion Alons commenchier la feste	V	$3^{1,1,1}$	CaB_2 #14	Vol.II #10; GenRVB I,50. Fac.WolfMST #81 (Berne).
5.	19'	Quant si loing suy	R	2^1	PR III #215 (3Co)	Wilk15 #30 (PR).
6.	22	(2nd strophe)Du tout me hes	B	3^1Co		Vol.II #39. Co, end of T only.
7.	22-23	Il n'est si grand possession	B	3^1Co		AfMW 1923, 9
8.	23'	Dedens mon cuer est pourtrait	B	2^1		Vol.II #40. Comp. Grimache. Ref. text=that of Ch #19.

C. Manuscript sources after c. 1380

The later manuscript sources for the fourteenth-century chanson differ from the early ones in two major ways. First, they are generally not French; most have a strong connection with Italy. Second, for the first time we have some large codices containing mainly chansons. Because the three major collections -- Ch, PR and Mod -- are primarily chansonniers, it has been tempting to rely heavily on them for information on the fourteenth-century chanson (see, for example, ApF). But it should not be assumed that these Italianate codices reflect a true picture of French musical life; in particular, their value for the study of the mid-century chanson is limited. They are of value chiefly for concordances, or for pieces similar in style to those in earlier sources.

1. Ch (Chantilly, Musée Condé, Ms. 1047)

Ch is the nearest of the three major codices to what could be called a French chansonnier, in that it contains only French chansons (with some motets in a separate section), and most of the composers named in it are French. The collection is closely tied to the courts of Foix (in southern France) and Aragon; relatively few pieces are retained from

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the central and northern French tradition. Ch was probably copied by an Italian; it uses the six-line staff found in Italian sources, and contains numerous errors in transcribing the French texts -- some, indeed, to the point of nonsense.

Ch has been most fully described and inventoried by Gilbert Reaney, in MD VIII (1954), p. 88 ff.

2. PR (Paris, Bibl. Nationale, nouv. acq. fr. 6771)

PR, known also as the Codex Reina, is beyond doubt an Italian manuscript. It contains in three distinct sections Italian songs, French songs of the middle-to-late fourteenth century, and French songs of the early fifteenth century. There is some dispute as to whether the same individuals wrote the first two sections; but there is no question but that the French fourteenth-century songs were written by Italian scribes.[1] Like Ch, PR uses the six-line staff and is highly inaccurate in copying the French texts.

The repertory of PR is somewhat closer to the central French line than that of Ch. There are more pieces by Machaut, and a larger proportion show the clear, direct style characteristic of the generation immediately following him. Particularly noticeable are the so-called "realistic virelais",

[1] See Fischer, MD 1957, p. 38 ff. and Wilkins, MD 1963, p. 57-73.

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a form closely related to the French chace (see discussion below, p. 144 ff.) PR is also one of the main sources of polytextual virelais, a type of chanson closely related to the motet (see discussion below, p. 111 ff.) These songs provide a direct link with, if not an actual survival of, the early fourteenth century.

PR has been described and inventoried by Fischer, in MD XI (1957), 38-78. WilkDiss adds further study and a complete transcription. Many of the songs have been published in Wilk and Wilk 15 (CMM v. 36 and 37), Günther 10 and ApF.

3. Mod (Modena, Bibl. Estense, M 5.24 (olim lat. 568))

Mod is an Italian codex of the fifteenth century, which has very little connection with the main French repertory. Although it contains primarily French chansons, the collection is dominated by Italian composers such as Mattheus de Perusio and Anthonello de Caserta. Moreover, the most popular French chansons known from other sources are conspicuously lacking, as shown in Table XXII (p. 84).

An inventory of Mod by N. Pirotta will be found in Atti della Reale Acad. di Scienze, Lettere e Arti di Palermo, Serie 4, Vol. V. 2 (1944-5).

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Table XXII: Distribution of popular French chansons (occurring in five or more sources)

Incipit	Form	Sources: French	Ital.	German
1. Amis tout dous vis	R	Ivrea Ivrea Trem	Pit	Pr Str Str
2. De ce que fol pense	B	McV CaB$_3$ CaC Trem Ch Ghent	PR Pit FP Fa	Str
3. De Narcissus	B	Trem Autun Ch	PR Pit	
4. Fuiez de moi	B	Trem	PR	Pr Str Melk Wolk
5. Je languis d'amere mort	V		PR FP Pit Parma	Pr Str
6. Jour a jour la vie	Rr	Trem	PR Pit FP Fa TIt	Str MüEm
7. Or sus vous dormés trop	V	Ivrea	PR Pit Lo PadC	Str

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	Incipit	Form	Sources: French	Ital.	German
8.	Par maintes fois	V	BrussI Ch		Str MüEm Wolk
9.	Quiconques vuet	R	CaB_2 Ivrea Trem	Pit FP	
10.	Soit tart tempre	V		PR Mod	Pr Str Vorau
	Machaut chansons:				
1.	De Fortune	B. 23	Mach Trem Ch	PR	Str
2.	De petit peu	B. 18	Mach CaB_2 Trem Ch	Pit FP Mod	Pr
3.	De toutes flours	B. 31	Mach Trem	PR Pit FP Mod Fa	Str
4.	En amer a douce vie	B. 41 (RF 4)	Mach Trem	PR Pit FP	
5.	Se vous n'estes	R. 7	Mach CaB_2	FP Mod	Pr Str

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4. Arras (Arras, Bibl. Municipale, Ms. 941)

This fragment was recently discovered and described by G. Reaney.[1] I was unfortunately not able to study it at first hand, but only through an ultraviolet photograph of the chansons, which is in the Bibliothèque Nationale at Paris.

Reaney states that the music is written on the final flyleaf of a thirteenth-century manuscript, and that its present measurements are 24.5 by 17 cm. The flyleaf appears to have been trimmed at top and bottom. According to Reaney, the manuscript dates from the third quarter of the fourteenth century. I would suggest the end of the third quarter or slightly later, due to the elaborate handwriting style, which resembles Ch rather than the classic minuscule of Ivrea and Trem. The musical style is consistent with either date.

The fragment contains eleven five-line staves on each side. The recto contains the end of a Credo, with three voices, notated in two columns with the tenor running across the bottom of the page -- a format more usual in the early part of the century. The verso, which was reproduced in the Bibliothèque Nationale photograph, contains two chansons and an apparently unrelated voice.

No concordances have been found for the chansons, and the page is only partly legible, having apparently been glued

[1] ReaneyNS, p. 53 ff.

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to the back cover; hence no complete transcriptions have been possible. The virelai is for two voices, and uses a cadential formula common in the generation after Machaut. Its text is of the formal, courtly-love type rather than pastoral. The ballade text suggests a dedicatory reference: "Flour de lis par droiture" recalls such ballades as Passerose de beauté (Ch #19) and Roses et lis (Ch #21). The contratenor given immediately after the tenor is incomplete, the music breaking off after a few bars. The voice at the bottom of the page is incompatible with the cantus and tenor, as shown by the clashes at ouvert and clos.

The inventory of Arras is given in Table XXIII, p. 88.

5. Tit (London, British Museum, Ms. Cotton Titus A XXVI, f. 1-8)

This fragment, described by Besseler in 1925,[1] now constitutes the first eight pages of a volume of archives in the British Museum. It consists of six paper leaves and a bifolio (f. 7-8), measuring about 14.3 by 21.2 cm., a relatively small size. Music appears on ff. 3 through 8, on seven or eight black five-line staves per page.

Folios 3' through 5' contain French pieces in black notation, written in a fifteenth-century Italian hand. A peculiarity of the notation is that breves and larger values are replaced by repeated semibreves. A later hand, using

[1] BessS I, p. 233.

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Table XXIII: Inventory of Arras

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	1	(Patrem omnipotentem)	MM	3^3		
2.	1'	Ce...desirans de toute (Exp. ref.)...malegres ma grief dolour	V	2^1		
3.		Flour de lis par droiture	B	3^1Co		
4.		(Voice w/o text)	B	1^0		

white notation, added the pieces at the bottom of f.5 and on f.6; for the most part these are isolated tenors and contra-tenors. Folic 8' contains part of an extensive index, presumably to the original chansonnier.

The inventory of Tit is given in Table XXIV, p. 90.

6. Utrecht I (Utrecht, Universiteitsbibliotheek, Ms. 6E37-I)

This fragment was recently discovered and described by Reaney.[1] Though probably written at the end of the fourteenth century, it contains music from a much earlier period. It consists of four bifolios, now numbered I, II, III and VI; a small part of a sheet, IV; and a full single sheet, V. Folios V and VI have been erased, and all sheets have been badly cut. The pages measured about 24 by 32 cm. originally, according to Reaney.

The fragment contains primarily mass movements, plus three Latin motets. In the free spaces after the mass movements the same hand added five Dutch songs and one French rondeau refrain. Three folios, however, contain only Dutch songs (f. IV, IV'; f. IIA; f. IIB).

The Dutch songs include one definite ballade form, one probable ballade, and one probable virelai. The remaining two are long, strung-out pieces reminiscent of the motet Je commence, found in Ivrea and McV. Like Je commence, these Dutch songs are made up of short exclamatory phrases, which

[1] ReaneyNS, 59ff.

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Table XXIV: Inventory of Tit

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	3'	Jour a jour la vie	Rr	3^1Co	Trem #73; PR #137 (a4,new Co); FP #136 (3Co=PR); Str #72 (a3); Pit #178 (a2); MdEm #86 (a4, new Tr,Co); Fa #3,#15 (tabl.)	Ed. PR: Wilk #51; Tit: Günther10 #1; MdEm: Dez 99, w/ fac.
2.	4	Qu'en puis je mais	Rr	2^1		
3.	4'5	Une fois avant que mourir	Rr	3^1Co		
4.*	5	Tenor d'una ballatti na finzelle	**	1^0		
5.	5'	Je me recommande humblement	Rr	3^1Co	O #181, Tr #117, PC #63	DTOe 11,1,71. Comp. Binchois.
6.*	6'	Tenor (and Co)	R	2^0Co		
7.*	6'	Tenor Puische m'amor (and Co)	R	2^0Co	Esc #5, Tr #248	DTOe 7, 254. Comp. Dunstable

*denotes addition in white notation

**Form: ballatta

91

may indeed be street cries. They are similar to Je commence in their motet-like rhythm; and in fact one of them begins with the words "Ic beghinne mijn liedekijn" ("I begin my little song" = "Je commence ma chanson"). The single French chanson, La grand doulçour, is a rondeau in classical mid-century style.

The inventory of Utrecht I is given in Table XXV, p. 92. Reaney's foliation and numeration are retained.

7. Utrecht II (Utrecht, Universiteitsbibliotheek, Ms. 6E37-II)

This fragment, also discovered by Reaney in 1965,[1] consists of four bifolios grouped in pairs, as sketched:

An old foliation is present on f. 19, 20, 30 and 32; Reaney's interpretation differs slightly, but I have retained his suggestion for ff. 25-26. Folios 20, 26 and 29 have been trimmed at the outer margin by perhaps an inch; the other pages measure about 17 by 22 cm. There are nine red five-line staves per page. The notation and handwriting are typical of the late fourteenth century, resembling Ch.

Most of the contents of Utrecht II are French chansons.

[1] ReaneyNS, 59 ff.

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Table XXV: Inventory of Utrecht I

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	IA	Et in terra...Spiritus et alme	MM	2^2		
2.	IA'	(Et in terra)...Spiritus et alme	MM	2^2		
3.	IB	(Et in terra...Armonizabit)	MM	3^1Co		TVNM XIX (1960-1),85
4.	IB'	Et in terra	MM	3^1		
5.	IIA	Ave Yesse stirps regalis	M	1^1		
6.		Salve sancta parens	M	1^1ST		May belong to #5
7.		(Dutch text, inc. lost)	B	3^1Co		C lost
8.	IIA'B	(Go)eden kaccharinc	M?	2^1		Rhythm like Je commence
9.	IIB'	(Exp.)Christus te vocavit coronam accipiens	M	1^1		Isolated upper voice
10.		Och lief gesel	B?	1^1		C only
11.	IIIA	Et in terra	MM	1^0		Co?
12.		La grand doulçour	Rr	3^1Co		
13.	IIIA'	(Et in terra...Armonizabit)	MM	2^2		

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
14.	IIIB	(Et in terra...Spiritus et alme)	MM	2^2		
15.	IIIB'	Et in terra	MM	2^1		
16.	IV	(Ic beghi)nne mijn liedekijn	M?	1^1		Like Je commence (M)
17.	IV'	...mijn zuete lief	V?	1^1		Has changing mensuration signs: ☌ ☾ ☽

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Two Machaut ballades appear, anonymously; one of them is an unusually early piece for a repertory source like this (B. 4, Beauté qui toutes). There is one Dutch song, in ballade form. The French songs spread throughout the middle and late century. There are several in late fourteenth-century style, some of which appear in Ch and PR; the earlier period is represented by the Machaut ballades mentioned, and by the polytextual rondeau Espoirs me fuit -- Revien Espoir, known from CaB_2 and Trem. An otherwise unknown contratenor is given for Espoirs me fuit -- Revien Espoirs, as well as for the ballade Merci ou mort.

The inventory of Utrecht II is given in Table XXVI, p. 95.

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Table XXVI: Inventory of Utrecht II

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
1.	19	(2nd st.)Les gent deduit qui tant	B	3^{1}Co		C lost
2.	19'20	Quant Jason mist en mer la nef	B	3^{1}Co		Late style
3.	20	Filz il te faut quoy	B	2^{1}		
4.	20'	(Adie)u vous di	B	3^{1}Co	Ch #74	
5.	21	Prophilias un des nobles	B	2^{1}	Ch #49 (3Co)	Comp. Jo. Susay (Ch)
6.	25'6	En un gardin noble	B	3^{1}Co		Late style
7.	26'	Il m'est advis que sans repris	Rr	2^{1}		Late style. Not= Machaut B22
8.	29	Beauté qui toutes	B	3^{1}Co	Mach B4 (a2 ex. E); Trem #97	Ludwig,SchradeMach, B4
9.	29	Merchi ou mort	B	1^{0}	Trem #67; PR #182 ("4",new Co)	Vol.I, p. 205 Ed. PR: Wilk #22, Günther10 #5
10.	29'	(S'espoir n'es)toit qui me donne confort	B	3^{1}Co	PR #124	Wilk #8. Not=Pit #184
11.	30	Ane affagos qui suy	B	3^{1}Co		
12.	30'	En discort sunt Desir	B	3^{1}Co	PR #146, Fa #6	Wilk #14 (PR)
13.	31	Des dont que part de moy	R	3^{1}Co		

#	Folio	Incipit	Form	Voices	Concordances	Editions etc.
14.	31	Pleurés dames	B	3^{1}Co	Mach B32	Ludwig,SchradeMach, B32. Comp. 1360-1.
15.	31'	L'ardant desir qui mon cuer art	B	3^{1}Co		Not=Str #188. Single line of text.
16.		Or tam va	R	3^{0}Co		Text inc. only
17.	32	Ist mi bescheert	B	3^{1}Co		
18.	32'	Espoirs me fuit Revieng Espoir	R	$4^{1,1}$	CaB_2 #5 ($3^{1,1}$); Trem #60-1; Str #41, #116	Vol.II #20

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III. STYLISTIC DEVELOPMENT OF THE FOURTEENTH-CENTURY CHANSON

A. Polyphonic forms in the thirteenth and early fourteenth centuries

The leading form of polyphonic music in the first half of the fourteenth century was the motet, if we may judge by the surviving sources. The manuscripts of the first third of the century (such as Fauv, Brussels 19606 and Pic) are dominated by motets with an occasional chace. The mid-century group of manuscripts -- chiefly CaB_1, CaB_2 and Ivrea -- still show a high concentration of motets, although some chansons were added to Ivrea, and CaB_2 has only chansons. Even in 1376, Trem still gave the leading position to motets, including chansons where space permitted. By the end of the century, however, the formerly preeminent motet gave way to the chanson as the leading form of polyphony.

Superficially, the motet and chanson present a great contrast in style. From this point of view one would expect the rise of the chanson to represent a major revolution. In actuality, the "revolution" took place gradually in the course of the chanson's development from thirteenth and early fourteenth-century forms. It will be useful to recall, then, the

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principal features of these forms, and to examine their relationship to the chanson.

1. The fourteenth-century motet

The essential elements of the fourteenth-century motet were, briefly, as follows. Its most conspicuous feature was its texture, a composite of two contrasting rhythmic elements -- a slowly moving tenor beneath two rapidly moving upper parts. The tenor, played on an instrument, moved in a stately rhythmic pattern composed of longs and breves. The upper parts were sung, each to a different text; they bounced along in a lively meter, usually our 6/8, and had up to nine notes -- and syllables -- against one tenor note.

The tenor melody was sometimes a fragment of Gregorian chant, or sometimes newly composed. Whatever its source, it was selected to fit two criteria. First, its text (if any) had to be appropriate to the texts of the upper parts, which were related. Machaut was especially clever in his choice of apt tenor texts: for instance, a pair of complaining love-poems are given a tenor from the Song of Songs;[1] or in another case, the triplum complains, the motetus moralizes, and the tenor adds a note of comfort.[2]

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[1] Maugre mon cuer -- De ma dolour -- Tenor Quia amore langueo (M. 14)

[2] S'il estoit nulz -- S'Amours tous amans joïr -- Tenor Et gaudebit cor vestrum (M. 6)

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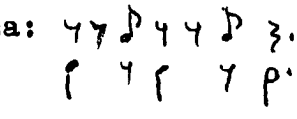
Second, motet tenors in the fourteenth century generally had a purposive tonal shape. From the repertory of chant available, almost any shape could be selected; if the text were not a propos, the tenor could be labeled simply Neuma, as in several of Philippe de Vitry's motets, or could be left unlabeled. Or a melody could be composed for the purpose. Whatever its source, the tenor melody was selected to provide a coherent tonal structure, limited to a few notes in a relatively narrow range, which were ornamented by the fast-moving upper parts.

The overall form of the motet was determined by repetitions of the tenor melody, which could be either literal or varied rhythmically in a more or less intricate manner. The resultant periodic structure, based on these long-term tonal repetitions, was usually supported and made more audible by a characteristic texture in the upper parts. This texture, known as the hocket, recurred whenever a certain point in the tenor melody was reached. The hocket consisted in rapid alternation of the upper voices, one resting while the other sang, then vice versa:



When this antiphony took place extremely rapidly, as it usually did, the effect was both noticeable and exciting; it provided a clear articulation for the periodic tonal structure of the motet.

The practice of supporting the periodic tenor structure

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with a recurrent hocket in the upper parts became more widespread as time went on. First the hocket was made rhythmically identical at each recurrence; then its influence spread out over the whole of the upper parts, resulting in the isorhythmic motet. Total isorhythm became increasingly popular as the fourteenth century progressed, until by the time of Ch nearly all motets were isorhythmic.[1]

2. Motets on a French secular tenor

A somewhat different type of motet also survived from the thirteenth century. This type used a folksong or trouvère melody, rather than a piece of chant, as tenor; it derived its sectional structure from the repeats and contrasts inherent in the chosen melody, instead of superimposing an abstract pattern of repetition, as in the motet on a chant tenor. The tenor could move somewhat faster than the usual chant tenor, though still slower than a normal song, and it used the rhythm of the song rather than a superimposed rhythmic scheme. The upper parts still led a life independent from the tenor: they moved more rapidly, and they overlapped the phrases of the tenor to cadences at different times. Three Machaut motets are of this type (#11, 16 and 20). Certain early chansons resemble this kind of motet very closely, as will be discussed below (p. 111 ff.)

[1] See GüntherM, p. 27-58.

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3. The chace

An interesting early outgrowth of the motet was the chace. Only a few of these early pieces have survived, mostly from mid-century sources or later. They are canonic pieces, usually a3, and hence may be regarded as an extension of the traditional practice of voice-exchange characteristic of the old conductus and rondellus. Unlike the conductus, however, each voice of the chace entered separately in the manner of a modern round; the same technique was used in the thirteenth-century Sumer canon.

Because of the staggered entries, different words were heard simultaneously, giving a complex texture more like that of the motet than the simple monotextual conductus. In rhythmic style as well, the chace was like the upper voices of the motet: it moved typically in 6/8 time, but with an underlying modus rhythm felt as well, so that a modern transcription should use compound measures (2 or 3 x 6/8). A hocket section was also characteristic of the chace as well as the motet, usually appearing about two-thirds of the way through.

Unlike the motet, the chace had no slow-moving tenor or explicit periodic structure. A certain implicit periodicity, however, resulted from the repetition of harmonies necessary to any canon. (See examples 8 and 9, pp. 141 and 143, and Vol. II, #1-4.) The function of the hocket, then, was not to

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punctuate a periodic structure but rather to illustrate a point in the lively French text: imitating bird-calls, for instance, or a serenade, or a battle scene. This kind of amusing "word-painting" was to turn up in the chanson as well, frequently associated with canonic episodes. (See discussion below, pp. 137 and 144 ff.)

4. The thirteenth-century chanson

Although the monophonic trouvère songs of the thirteenth century are called "chansons", they had remarkably little in common with the polyphonic chanson of the fourteenth century. In poetic style, to be sure, there was a direct connection between the trouvères of the thirteenth century and the poet-musicians of the fourteenth, such as Machaut. The themes of courtly love -- e. g. the lamenting lover, the personifications in the manner of the Roman de la Rose -- used by fourteenth-century chanson writers were indeed inherited from the thirteenth-century trouvères. But the musical style of the fourteenth-century chanson grew out of the motet and chace, far more directly than from the earlier chansons.

In contrast to the three "fixed forms" of the fourteenth-century chanson, the songs of the thirteenth-century trouvère repertory are conspicuous for their variety of forms. To be sure, all forms may be roughly grouped into two categories: those with, and those without, an initial repeated

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phrase or section.[1] Those with an initial repeat may be compared with the fourteenth-century ballade; unlike the later ballade, however, they had no refrain and no fixed number of lines or strophes. Those without the initial repeat were through-composed within the strophe; they could follow any desired pattern, but those of the later rondeau and virelai did not occur. Both categories of thirteenth-century chanson used a great variety of metric and rhyme schemes; indeed, diversity in verse form was a chief objective in the thirteenth century, in contrast to the fourteenth.

Nothing corresponding either to the fourteenth-century rondeau or to the virelai appears in the central thirteenth-century trouvère repertory. The few examples of these forms known from the thirteenth century come from polyphonic sources, i. e. motets, not from chansonniers.[2] Exceptionally, a few rondeaus were set polyphonically in conductus style; see p. 105.

During the early part of the fourteenth century, poetic emphasis shifted to virtuosity within a standard form rather than the invention of new forms. This major change in poetic technique was reflected in the development of new musical techniques of formal definition. By the time of the treatises known as the Seconde Rhétorique (late fourteenth and early fifteenth centuries), three "fixed forms" were given a clear theoretical

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[1] According to Apel, in JAMS VII (1954), 121-30.

[2] The sources are listed in detail in GennRVB.

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definition; in fact they seem to have crystallized much earlier, as virtually the entire fourteenth-century chanson repertory consists of the three fixed forms -- ballade, rondeau and virelai.

The ballade was the only one of these with clear roots in the trouvère tradition. Like many of the songs in the thirteenth-century chansonniers, it used an initial couplet. To this basic AAB form were added special requirements: it had to have three strophes, with a final refrain line in each strophe; the lines were usually equal in number of syllables, and were distributed according to a predictable pattern -- two for each half of the couplet, two or three in the epilog, one or (less often) two in the refrain.

If the fourteenth-century ballade may be said to have crystallized naturally out of the variety of trouvère forms, the rondeau and virelai had a much more involved ancestry. Rondeaus appear in only two contexts in the thirteenth century: the texts appear in literary sources, as lyric interludes in longer works such as the Roman de la Rose ou de Guillaume de Dole (1212); and rondeaus with music are found as motet tenors towards the end of the century, e. g. the last two fascicles of Mo. Virelais are also found as motet tenors; commonest of all, in fact, is a form combining elements of both rondeau and virelai. (The close relationship between the two forms will be discussed below, p. 112.) Virelai-like poems are found in a literary source of the early fourteenth

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century -- Oxford, Douce 308 -- where they are called ballettes, and are not distinguished from a ballade-like form.

5. Polyphonic chansons in the thirteenth century

Two composers in the thirteenth century, Adam de la Halle and Jehannot de l'Escurel, are known to have written polyphonic rondeaus and virelais. (Adam de la Halle also wrote ballades, but they were monophonic, like those of his contemporaries.) These polyphonic chansons were simple settings in three parts, with the same text sung simultaneously in all parts, almost entirely note against note, like the old conductus.

This technique never became popular. It provided little rhythmic or textural interest, and apparently lacked both the complexity desired of polyphony and the polish expected of simple monophonic song. The fourteenth-century polyphonic chanson may have owed its success to the fact that it took as its point of departure the motet, with its complex texture and sophisticated musical technique, rather than the conductus or the conductus-like chanson.

6. The fourteenth-century "Fixed Forms"

As we have seen (p. 104), the fourteenth-century ballade acquired a strict definition lacking in the thirteenth century. Two other newly defined poetic forms, the virelai and the rondeau, developed alongside the ballade.

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The fourteenth-century virelai, like the ballade, had three strophes; their internal structure, however, was quite different. The virelai stanza began with a section of four to seven lines which acted as a refrain. Following this section was a couplet, usually with two or three lines in each half. The third section, known as the epilog, used the same metric and rhyme scheme as the refrain -- and the same music as well. The refrain was then recalled to begin a new stanza, with new words for couplet and epilog. In the music manuscripts, both ballade and virelai often appear with only one stanza.

The rondeau was the shortest of the three poetic forms, having only one stanza. Its internal structure was not unlike that of the virelai (see p. 112); like the virelai, it had an internal refrain and an epilog, but each section consisted of only one or two lines. The lines were of equal length, like the ballade, and unlike the varied short lines of the virelai.

The rondeau thus consisted of a refrain (two lines through most of the century); a special kind of couplet, in which the first half of the refrain was imitated in rhyme and music, and then recalled literally; an epilog, using the rhyme and music of the entire refrain; and finally the full refrain. The whole concise form had only two rhymes and two corresponding musical sections:

AB aA ab AB,

where capital letters indicate the refrain, lower-case a

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repeat of music and rhyme with new words.

Like virelais and ballades, rondeaus often appear in a shortened form in the music manuscripts -- with refrain only, since all the music is thereby included. After about 1370 rondeaus with a four-line refrain, and a corresponding doubling of all sections, begin to appear; this larger form becomes more common in the fifteenth century. Two unusual chansons exist, which have been called "rondeau refrains" but which contain many more lines than seems reasonable;[1] these may possibly be anomalous, self-contained forms with no further text.

With the crystallization of the three "fixed forms" came a new opportunity for definition of musical shape. All three forms had an important characteristic that had been lacking in the motet and thirteenth-century chanson texts: an increased predictability, stemming from the prescribed patterns of refrain, epilog and couplet, and reinforced by the isometric lines of ballade and rondeau.

Since the poetic emphasis was no longer on novelty of structure, musical techniques which would emphasize the form could properly be developed -- whereas in the thirteenth century the desire for novelty made such clear definition more difficult, as well as inappropriate. The basic principles

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[1] Jour a jour la vie (9-line refrain, pub. in Wilk #51), and Le souvenir de vous (7-line refrain; pub. in Wilk #52).

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of refrain and couplet, in which the same music was repeated to the same or similar words, were inherited from the early monophonic song-writers.[1]

A new polyphonic device was developed to strengthen the monophonic principle of repetition and contrast: the opposition of "open" and "closed" cadences (ouvert and clos). A clos was on the final tone of the piece, harmonized by stable perfect consonances (usually the fifth and octave, or octave and twelfth), and was approached by a compelling stepwise contrapuntal movement, usually in contrary motion between tenor and cantus. Often a series of imperfect consonances preceded the final cadence, enhancing its stability as the goal of unstable sounds (comparable to the modern dominant seventh); see ex. 1-b.

The ouvert was usually on a non-final tone, often the penultimate tone of the clos -- analogous to the modern half-cadence on the dominant. (Other means were sometimes used to distinguish it from the clos, such as a less stable harmonization). A favorite way of undermining the finality of the ouvert was to approach it from the semi-tone above; see ex. 1-a. As this "Phrygian" cadence was never used at the end of a piece, it served as an unequivocal sign that something had to follow.

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[1] It appears that the trouvères and troubadors had, in their day, developed their musical techniques in response to a poetic revolution -- the introduction of rhyme, scansion and strophic forms into 11th-century Latin poetry, giving rise to the versus and late proses, whose style was taken over into vernacular song. See CrockerHMS, 47 ff.

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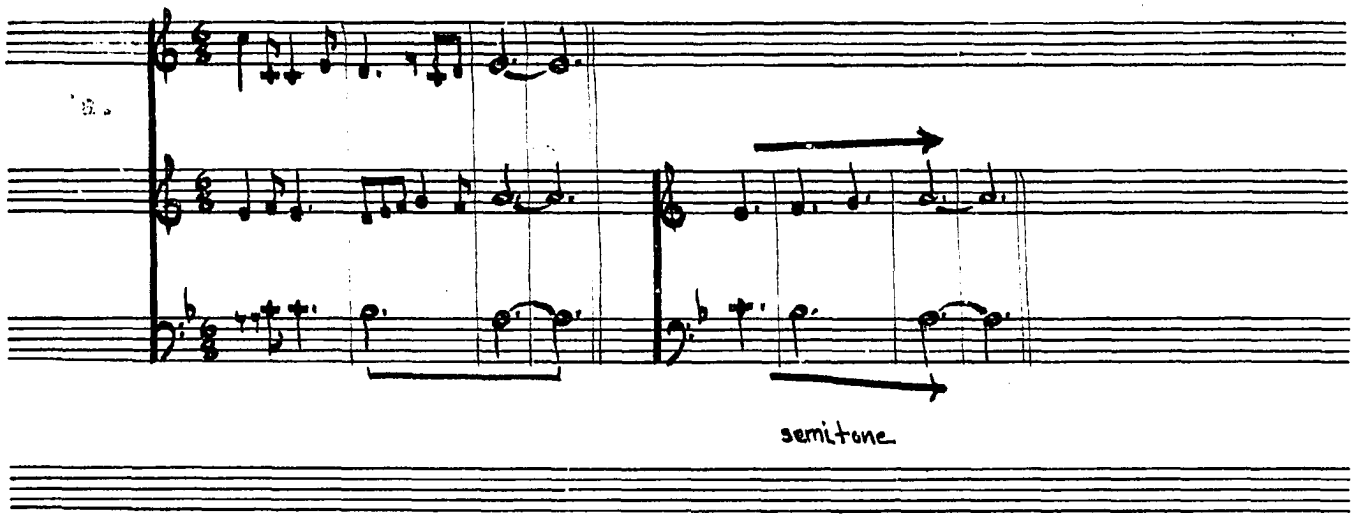
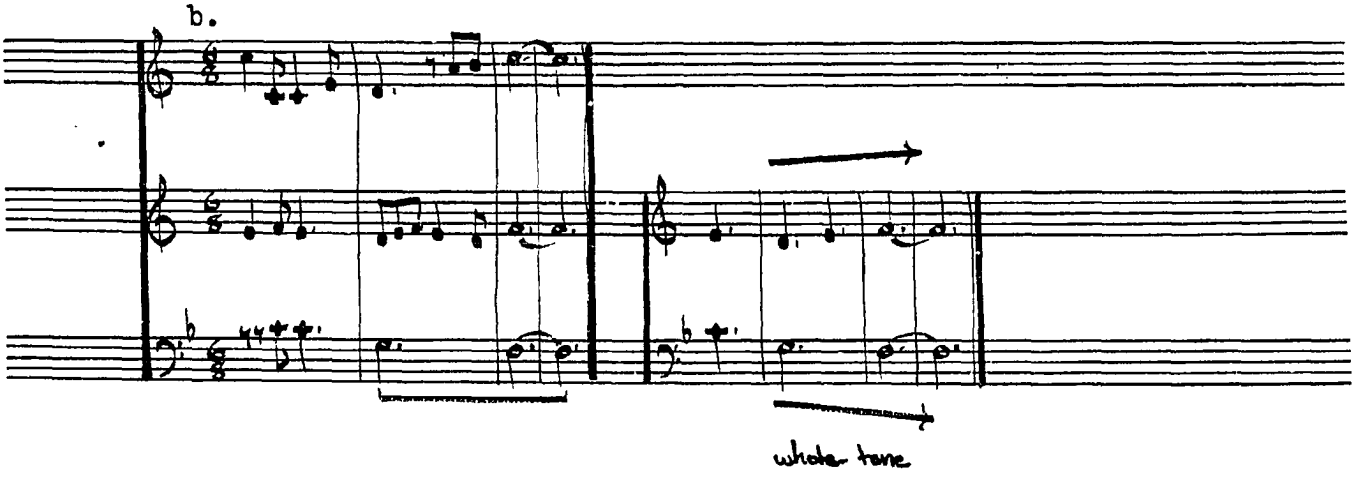
Example 1. Par mon serement

a.



b.



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The ouvert and clos were applied to strengthen the implications of the poetic structure. Thus the ballade used them as first and second endings for the opening couplet; after the stable clos, the new material of the epilog sounded fresher. The later ballade usually had a major articulation at the end of the epilog as well, with an open cadence in preparation for the refrain; sometimes the refrain ended with the recall of the entire passage that had led up to the clos of the couplet, rounding off the form.

The virelai, like the ballade, used ouvert and clos in the couplet. The final section of the virelai (the refrain) usually ended on the same sonority as the clos, but the similarity did not usually extend beyond the immediate approach to the cadence, unlike the rounded ballade.

The rondeau, alone of the fixed forms, could not exploit the opposition of ouvert and clos in its "couplet" (since the two halves had to be fully identical); but it applied the same principle to differentiate between the first half of the refrain, with an open cadence, and the second, final half. (See the detailed discussion of Espoirs me fuit -- Revien Espoir, p. 128 ff.)

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B. Forms derived from the motet

1. Polytextual chansons with preexisting tenor

The type of chanson closest to the motet in texture had a preexisting tenor which was a song in its own right. To this, one or more parts with different texts were added, to be performed simultaneously. Hence the texture was in effect identical with that of a type of motet common in the late thirteenth century, i.e. the motet with a French secular song as tenor, found in the last fascicles of Mo. The only distinction between the chanson with preexisting tenor and the motet with French secular tenor lay in the fact that the chanson used a predictable formal structure in all its voices simultaneously, while the motet studiously avoided such clear articulations.

Only the virelai form was used in the polytextual chanson with preexisting tenor. Indeed, the earliest polytextual chansons of any description -- those appearing in CaB_2, CaB_3 and Ivrea -- are nearly all virelais,[1] bearing out the impression that the virelai was the most popular form in the early-to-mid-century repertory. From two different points of view, in short -- distribution in the sources and stylistic similarity

[1] The exceptions are the rondeau Espoir me fuit -- Revien espoir, found in CaB_2, and (from perhaps slightly later) Machaut's ballades #29 and 34. Two more polytextual pieces are listed in Trem under "Ballades et rondeaus", but this designation may not exclude virelais, as we have seen (above, p.52ff.)

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to the motet -- the polytextual virelai seems to be a very early class of chanson.

Six of the polytextual virelais have for tenor a simple, folksong-like melody with repeated phrases. The structure may be that of a rondeau or virelai, or neither. It should be noted that, from the musical point of view, the rondeau and virelai are closely related structures, although from the poetic viewpoint they are radically different (see p. 106). Musically, a rondeau differs from a stanza of a virelai only in that the virelai has new music in its middle section, with ouvert and clos, whereas the rondeau at this point repeats the first half of its refrain. In diagrammatic form,

Virelai = AB cc ab AB

Rondeau = AB aA ab AB,

where upper case letters indicate that both music and words are repeated, and lower case that music is repeated with new words.

Since the rondeau and virelai are musically congruent, it was easy for a virelai to use a rondeau melody as tenor. (The reverse would be possible in theory, though more difficult; apparently it did not occur in practice.) Similar tenor structures were used in the motets with French secular tenors found in Mo, Ivrea and CaB$_1$, and the works of Machaut.

The six known polytextual virelais with song-tenors are divided among both early and late manuscripts. Since the sources before c. 1380 are much smaller than the later ones, and yet contain half the songs of this type, the conclusion

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that they are a very early type of chanson is further reinforced. The complete list of polytextual virelais with preexisting tenors is given in Table XXVII, p. 114.

The first polytextual virelai listed, Donne moy -- J'oy les clés -- Alons comenchier, may be taken as representative of the genre; it is given in full in ex. 2. It has three voices, each with a separate text. As in a traditional three-voiced motet, the texts are loosely related, all having to do with "Marion", the typical shepherdess.

The voices correspond in range to cantus, tenor and contratenor, but only the tenor is labeled as such. Fully texted voices were never given a label (such as triplum, tenor, contratenor) in the fourteenth-century manuscripts, except in the instance of a folksong tenor such as this one. On the other hand, a voice labeled Triplum, for example, may have a few words of text at moments of imitation of the principal texted voice. This technique, which seems to be derived from the chace, will be discussed later (see pp. 152 and 157 ff.) It seems likely that such a part would have been played on an instrument, possibly with a singer (or the instrumentalist where practicable) interjecting the words to emphasize the imitation. Analogously, the folksong tenors in these polytextual virelais would probably be played

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Table XXVII: Polytextual virelais with preexisting tenors

A. In sources before c. 1380:

1. Donne moy de ton pain bis — Ed. Vol.II #10
Tenor J'oy les clés
Alons comenchier la feste (Co)

CaB$_2$ #14; $3^{1,1,1}$
Berne #4; $3^{1,1,1}$

2. (Triplum) — Ed. Vol.II #23
Verés a nueches
Tenor Vechil'ermite

CaB$_3$ #4; $3^{1,1}$

3. Tant que mon cuer ara duré — Ed. Vol.II #27
Sur l'erbette (Tenor)

Ivrea #17; $2^{1,1}$

B. In late sources:

4a. Ma trédol rosignol goly — Ed. ApF #68
Rosignolin del bosgolin (Tenor)
Aluette cyante

PR #106; $3^{1,1,1}$

b. Hé tres doulz roussignol joly — Ed. ApF #67
Triplum — Comp. Borlet (Ch)
Contratenor — Str: "Canta per diminutionem"
Roussignolet du bois (Tenor)

Ch #89; $4^{1,1}$
Str #53; 1 (lost)

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5. Contre le temps et la sason — Ed. ApF #64, Wilk #26
Hé mari mari vous soliez onni (Tenor)
Contratenor

PR #115; $3^{1,1}$

6. Un orible plein — Ed. WolfHN I, 365
Adieu vos comant (Tenor) — Fac. WolfHN I, 364;
Contratenor — GenA #6; MGG II, 1049

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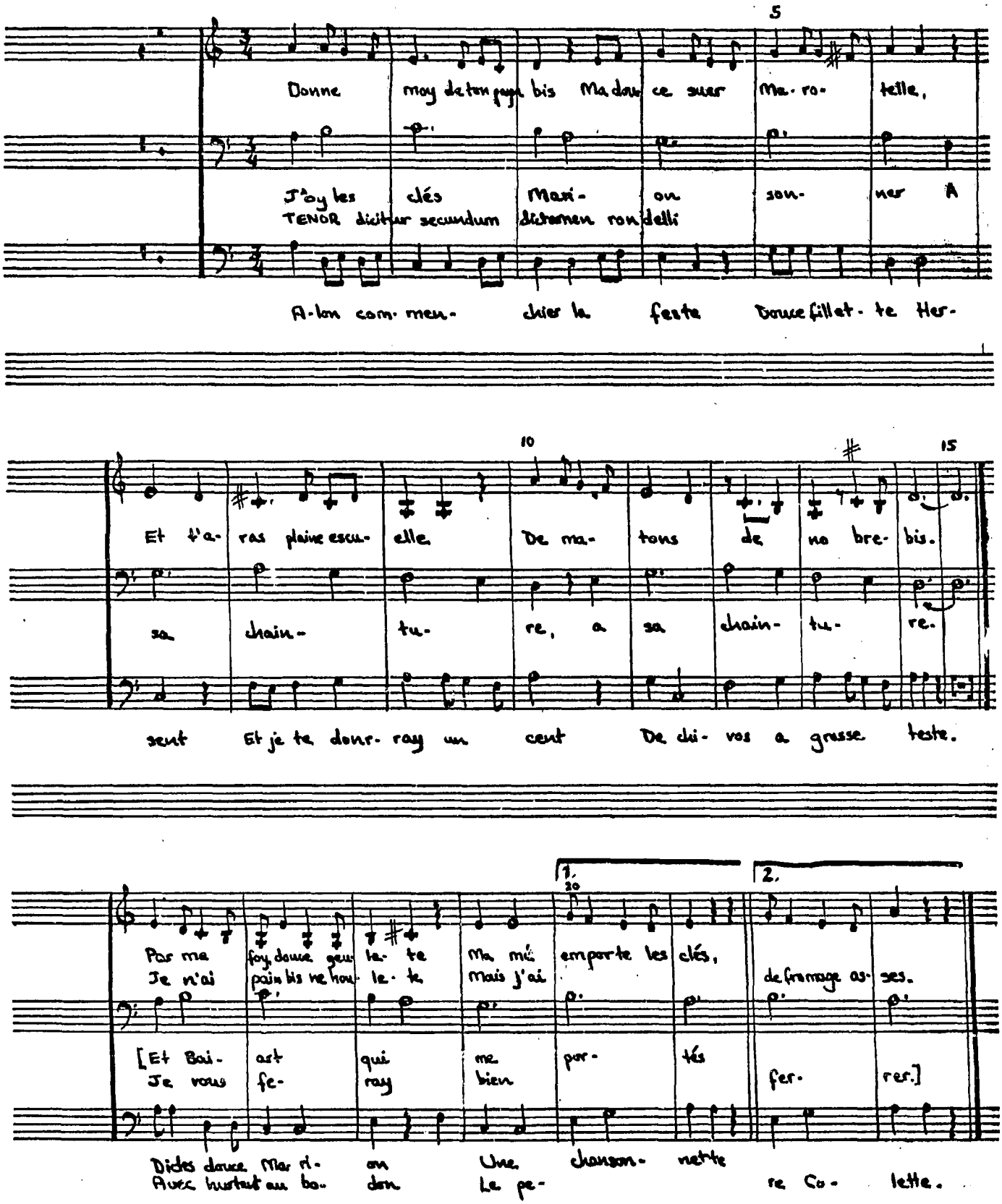
Example 2. Donne moy -- J'oy les clés -- Alons



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on an instrument, perhaps with an accompanying singer if available. The presence of the tenor label supports this interpretation.

The structure of Donne moy -- J'oy les clés -- Alons differs from that of a motet with French secular tenor in that all parts are clearly articulated as a virelai. In the motets, it will be remembered, the upper parts typically overlap the phrases of the tenor and of each other to give a continuous texture, without strong articulations; generally there are no melodic or rhythmic repeats in the upper parts. In the virelais, by contrast, the song structure is not disguised but emphasized by all possible means.

In Donne moy -- J'oy les clés -- Alons, the structure is emphasized by the phrasing of all three voices. (See ex. 2.) Simultaneous cadences in all voices are reserved for the major punctuation points -- the end of the refrain, and the ouvert and clos. The tenor avoids a cadence on D, the obvious tonal center, until the end of the refrain; the couplet provides a small harmonic contrast by cadencing on A instead of D, and the ouvert is differentiated from the clos by the inclusion of the fifth above the tenor, a subtle contrast with the open octave of the clos. The regular three-bar phrases of the cantus are countered by the longer phrases of the tenor and contratenor. The role of the contratenor tends to be that of a harmonic filler, for example in m. 11-12, and again in the final cadence (m. 14), where it takes the mel-

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odically unsatisfactory A in order to fill in the octave on D formed by cantus and tenor.

In spite of the uncompromising virelai structure of the piece, the tenor by itself was not originally a virelai. Like many of the monophonic songs in the Jeu de Robin et de Marion, it consists of two short phrases in a pattern of its own:

a b b a a

There is no need to stretch the form, as Gennrich does, by calling it a "virelai-artig Rondeau"; it is simply a song, which can be manipulated to accompany either a rondeau or a virelai. The similarity between the two forms has been discussed (p. 112). Although this kind of structure may seem ambiguous by the standards of the late fourteenth century, it was very common in the thirteenth-century monophonic literature. It was the favorite type of song form used for motet tenors.

This particular tenor is labeled in CaB_2 not as a rondeau, but "to be sung in the manner of a rondeau", a precise description. In Berne, though not in CaB_2, text appears in the couplet as well as the refrain of the tenor, making it look like any normal virelai except for the fact that the music of the couplet is identical with the first half of the refrain, whereas most virelais have a contrast at this point.

In short, the tenor structure must be distinguished from that of the song as a whole. While the tenor itself is a song of a type found often in the monophonic repertory of

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the thirteenth century, the piece as a whole utilizes that song as the basis for a polyphonic virelai. Several techniques are used to build a clear virelai form: selection of a tonal center, with a deviating section in the couplet; strengthening of the tonal center by manipulation of the contratenor at the expense of its melodic integrity; and control of phrasing in each voice to coincide only at the major articulation points. These techniques are found on a more elaborate scale in the larger virelais of the middle and late fourteenth century.

Similar features appear in the other virelais on preexisting tenors. For purposes of comparison, the other tenors are shown in ex. 3, exactly as they appear in the manuscripts. A variety of structures is involved; two of them show no relation at all to a virelai form, and the remaining three, like the tenor J'oy les clés, have many internal repeats forming an individual structure.

Such variety of structure is also seen in some of Machaut's monophonic virelais. For instance, his virelai Puisque ma dolour agrée (#7) has a couplet with ouvert and clos in the refrain itself; the form is thus a double couplet instead of the standard virelai. Several other monophonic virelais by Machaut share this double couplet structure; and, to make matters more confusing, so do some of his ballades (#38, Phyton le mervilleus, for example.) Still another unusual form appears in his virelai #13, Quant je sui mis au retour. This "virelai" has no couplet nor exact internal repetitions at all;

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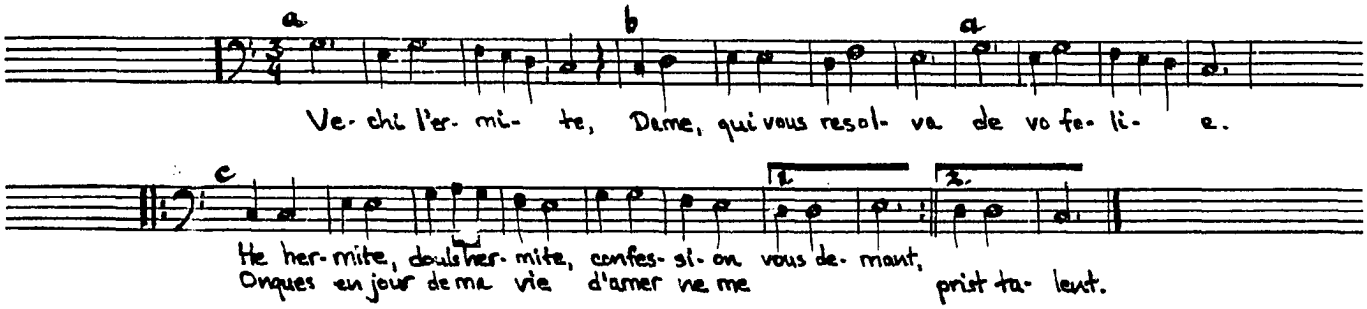
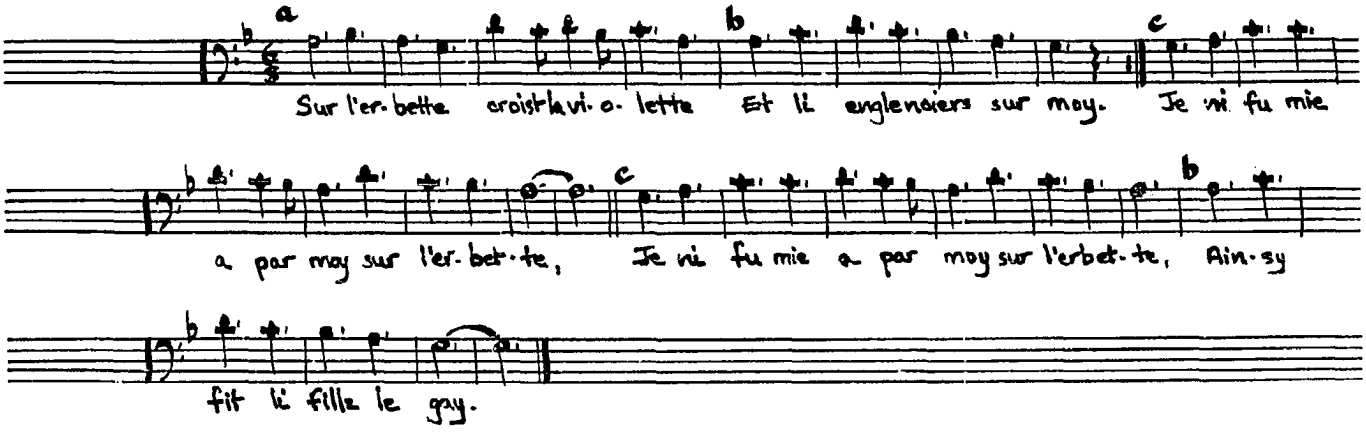
Example 3. Tenors of Polytextual Virelais

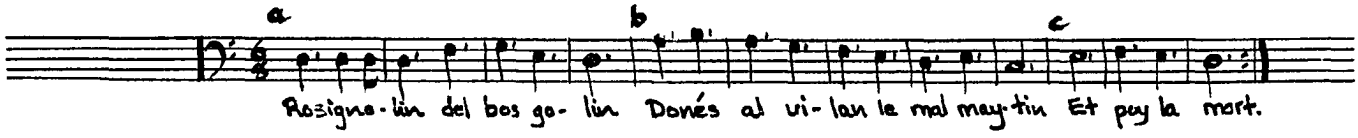
3-1. Venés a nueches -- Vechi l'ermite



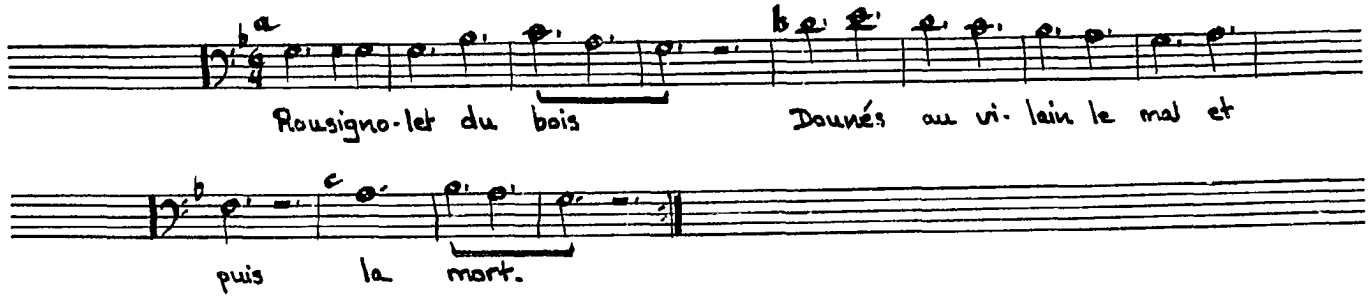
3-2. Tant que mon cuer -- Sur l'erbette



3-3. Ma trédol rosignol -- Aluette -- Rosignolin



3-4. Hé tres doulz rossignol -- Rousignolet



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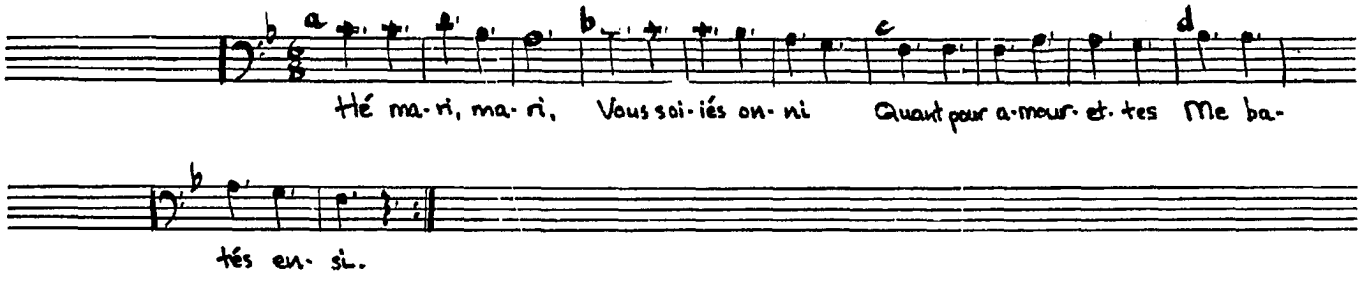
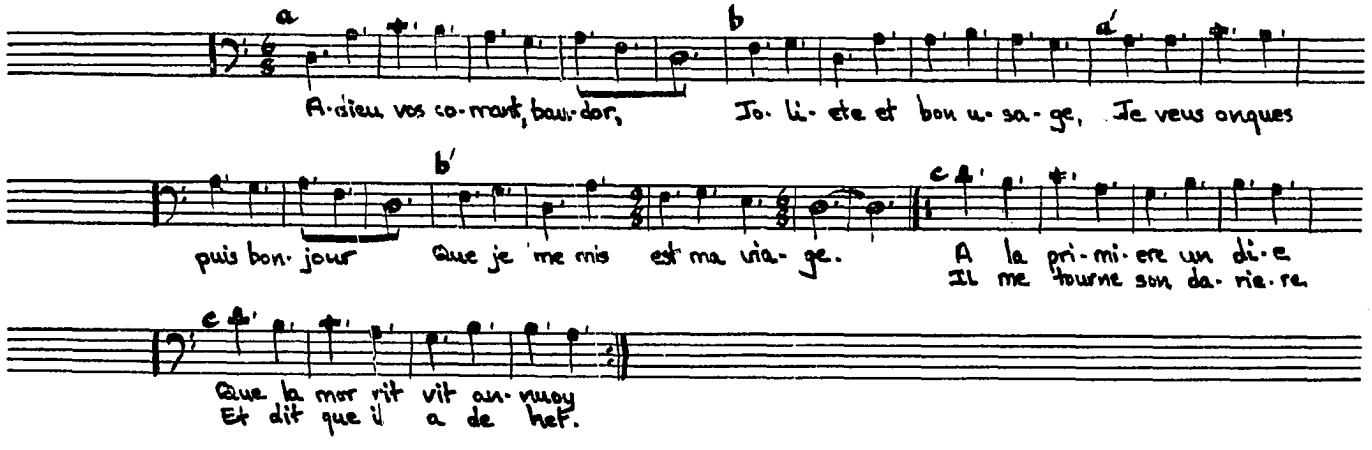
Example 3-5. Contre le temps -- Hé mari mari



3-6. Un orible plein -- Adieu vos comant



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its only element in common with any of the "fixed forms" is a one-line refrain, like a ballade.

2. Development of polytextual forms

In another type of polytextual chanson, the tenor seems to be more or less freely composed. Such a tenor had the advantage of providing a fundamental tonal shape which could be controlled at the whim of the composer, whereas the type used in Donne moy -- J'oy les clés -- Alons bound him, at least in a general way, to a preexisting song. The freer type of tenor became dominant in the chansons -- both polytextual and monotextual -- of Machaut and of the repertory sources in the middle and end of the century.

An interesting stage in the evolution of this freer tenor technique may be represented by two chansons in CaB_2 and CaB_3: Je comenche ma canchon -- Et je serai li secons (CaB_3 #3), and Que puet faire un cuer dolent -- Ce n'est mie merveilles -- Tenor (CaB_2 #22). Again, both songs are virelais, and one is closely related to a well-known motet.

In Je comenche -- Et je serai, one of the two voices is only partly texted; the rest of the time it acts like an instrumental tenor. Typical features of a freely composed instrumental tenor are its irregular phrase lengths and abrupt changes of pace. For instance, a group of breves may appear in the middle of a passage moving in minims and semibreves, as in ex. 4 below, m. 13-18. Numerous ligatures dominate the appearance on the page, as in any instrumental part. These features

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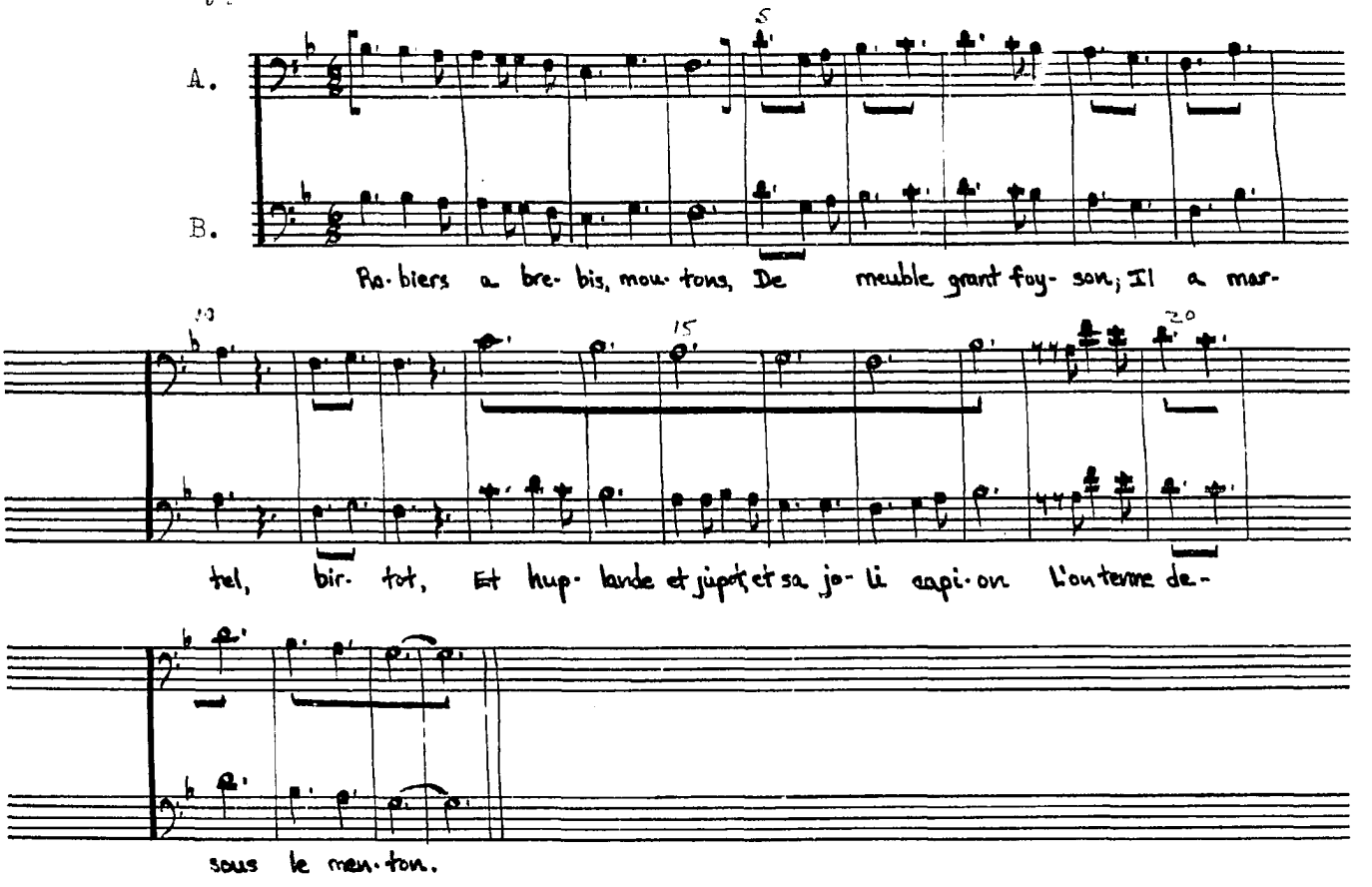
Example 4. Tenor of Je comenche -- Et je serai

A. As in manuscript

B. Hypothetical reconstruction



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are all seen in the first voice of Je comenche (see ex. 4A).

In spite of these characteristic instrumental features, a text appears in the manuscript under a portion of this voice. To be precise, a phrase of the couplet is laid under the music, and the full epilog text is given (after the music, in the usual position for the epilog text). The presence of this partial text indicates strongly that this voice was, at least, closely derived from a virelai, quite possibly by a few simple rhythmic alterations. A hypothetical "original version" is given in ex. 4B.

The term "tenor" may be tentatively applied to this voice, as it does indeed provide a general harmonic foundation for the song as a whole. No such label appears in the manuscript, but since the beginning of the voice is lost, there is no evidence to contradict it. It is somewhat unusual for the tenor part of a two-voiced piece to appear before the cantus, and this would be the case here. Since the manuscript consists now of only a single page, it is possible that the beginning of this part, and perhaps even another voice, existed on a facing page, now lost.

Je comenche -- Et je serai provides further strong evidence of the close linkage between the polytextual virelai and the motet. Both music and words of this piece are closely related to a motet of the early fourteenth century[1], bearing

[1] Je comence ma chançon -- Et je seray li segons -- Tenor Soules viex, in Ivrea f. 61'-62, #78; with Tenor J'ay pastez chaus (the same tenor melody), in McV f. 2, #5, triplum and tenor only; probably also in Trem f. 34'-35, #82, lost.

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the same names, which is found in two of the sources in which early chansons appear -- Ivrea and McV. Not only the opening words, but also the music that goes with them is identical (insofar as the virelai is complete; it seems almost certain that the opening of the virelai-voice Je comenche was also the same). Whether the virelai quoted the motet, or the other way around, is an open question.

The motet Je comence has in itself several peculiar features. The two upper voices are predominantly a succession of street cries and snatches of what seem to be popular songs; it would thus be not at all surprising to find the motet quoting the virelai, especially in view of the well-established thirteenth-century habit of incorporating refrains of trouvère songs into motets. The tenor of Je comence frequently partakes of the street-cry character of the upper parts, and moreover moves like them in breves and semibreves. As the upper parts alternate texted and textless phrases, the three voices are remarkably similar in character, unlike a normal motet. Another peculiarity is the fact that the voices are rarely heard more than two at a time, so that the piece approaches a duo of two equal voices, whereas the normal motet texture involved two texted voices plus one or two slow-moving instrumental parts. Hence the texture of the motet Je comence is not very different from that of the virelai. On the other hand, the virelai structure -- or indeed any structure based on repeated sections -- is entirely absent in the motet. (See ex. 5 and Vol. II, #45).

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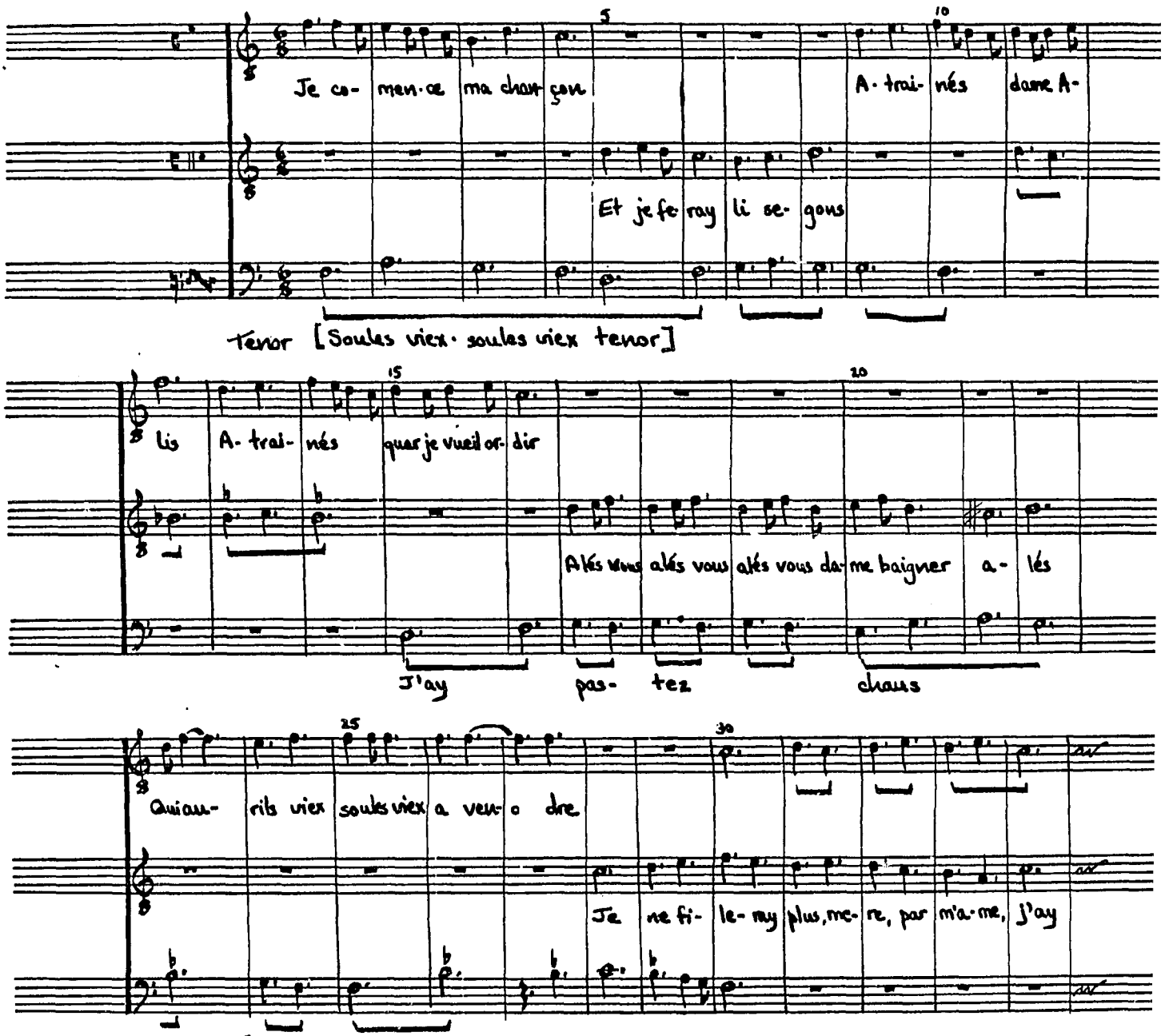
Example 5. Motet Je comence -- Et je feray -- Soules (Opening)



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Two other pieces similar in character and style to this motet are known: Nous sommes de bons compaignons, also in McV, and (Ic beghi)nne mijn liedekijn, a Flemish relative of Je comence, found in Utrecht I. Both pieces are unfortunately incomplete, consisting of only one upper part in each case.

The virelai Je comenche -- Et je serai thus occupies a strategic position midway between motet and chanson. Closely linked to the motet repertory, it is nevertheless a full-fledged virelai, like Donne moy -- J'oy -- Alons. Its tenor, moreover, while probably texted originally, has been modified in the direction of a newly-composed instrumental accompaniment, of the style that was to dominate the fourteenth-century chanson.

A further step towards the later type of song with instrumental accompaniment is illustrated by the virelai Que puet faire un cuer dolent -- Ce n'est mie merveilles -- Tenor (CaB_2 f. 13). This piece has two completely texted voices, with different but related texts. The texts are of a more courtly variety than we have yet seen; rather than celebrating the country milkmaid, they deal with an elegantly plaintive lover, as do most of the chansons of Machaut. The tenor has no text, and moves in a relaxed and irregular series of breves and semibreves, much in the manner of Machaut's instrumental chanson tenors. The tenor's melodic line, however, is suggestive of a possibly independent song origin. In particular, the refrain forms two balancing, similar phrases in a kind of period-structure rarely found within the sections of a polyphonic chanson,

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except, as we have seen, in preexisting song-tenors.[1] (See ex.6).

If indeed this tenor was an independent monophonic song, then the compositional process was exactly similar to that used in the motet for some one hundred fifty years: re-rhythmicizing of a chosen melody to serve as harmonic foundation for a polyphonic, polytextual piece. In the chanson, however, in contrast to the motet, the virelai structure was made to pervade the upper parts as well as the tenor. If, on the other hand, this particular tenor was not an independent song, it was certainly composed with the traditional techniques of monophonic writing clearly in mind, and the polyphonic superstructure must have been developed in the same manner.

The final step in the development of the polytextual chanson style may be seen in numerous works where the texture is similar to that of Que puet faire -- Ce n'est mie, but the tenor is entirely free to design the harmonic shape of the piece, and thus can find less obvious solutions than the clear outlines of a monophonic song would provide. A single example of this last style is found in CaB_2 -- the rondeau Espoir me fuit -- Revien Espoir -- Tenor. This rondeau is the earliest known polytextual chanson having a freely composed tenor which shows no evidence of a song origin. It is given in ex. 7 as it appears in CaB_2, without the contratenor that was added in the late fourteenth-century manuscript Utrecht II.

In texture, Espoir me fuit -- Revien Espoir is still

---

[1] Another polyphonic example is the cantus of Par mon serement, a virelai which also occurs on f. 13 of CaB_2. See ex. 15.

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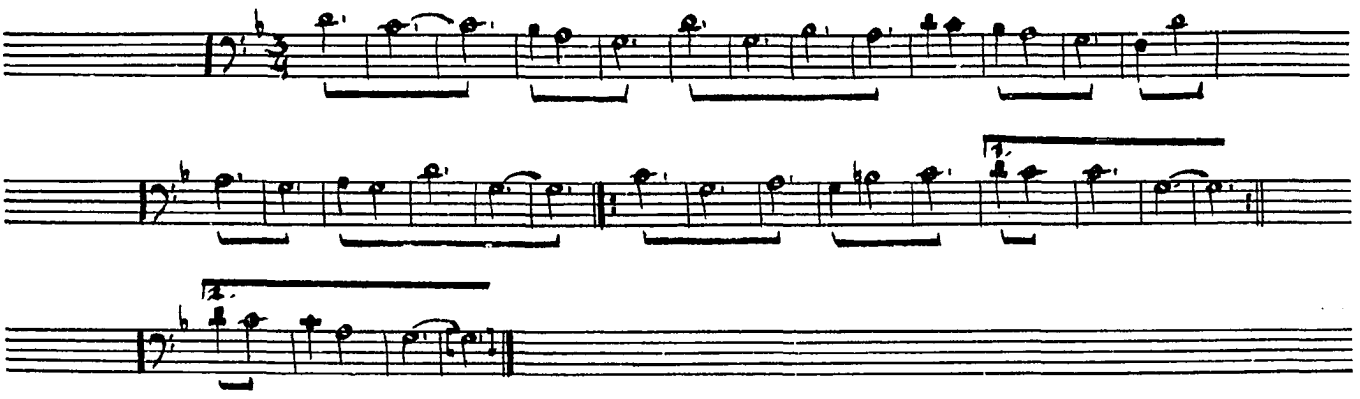
Example 6. Que puet faire -- Ce n'est mie (Tenor)



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very much like a motet, especially in the first portion (up to m. 22). The texted voices move only slightly more rapidly than the tenor; they form a duet, using minims and syncopated semibreves, against the steady breves and semibreves of the instrumental tenor. The first full cadence, in m. 7, establishes this textural opposition: the tenor descends by step to G, the tonal center, while the two texted voices move parallel to each other in a neighbor-tone figure which ascends to the cadential goal. (See ex. 7).

The close interweaving of the texts enhances the sense of alliance between the upper voices. Thus the opening "Revien" in cantus 1 is answered by "Espoirs" in cantus 2, and the texts are not established as independent until the cadence in m. 7.

Harmonically, the tonal center G (re) is established by the m. 7 cadence. The means by which this is done illustrate an important difference from the virelais with song-tenor: the tenor line itself is now less important than the choice of intervals above the tenor. The perfect, stable intervals are avoided (except in m. 1 and 3, before all voices have entered) until the cadence in m. 7; harmonically unstable intervals (the thirds in m. 4 and 6, tenth in m. 5, sixths in m. 6) sustain the phrase until the cadence. Harmonic and polyphonic means are thus being used to control the tonal shape, rather than predominantly melodic techniques, as in the older Donne moy -- J'oy les clés -- Alons.

The overall shape of the piece is similarly controlled

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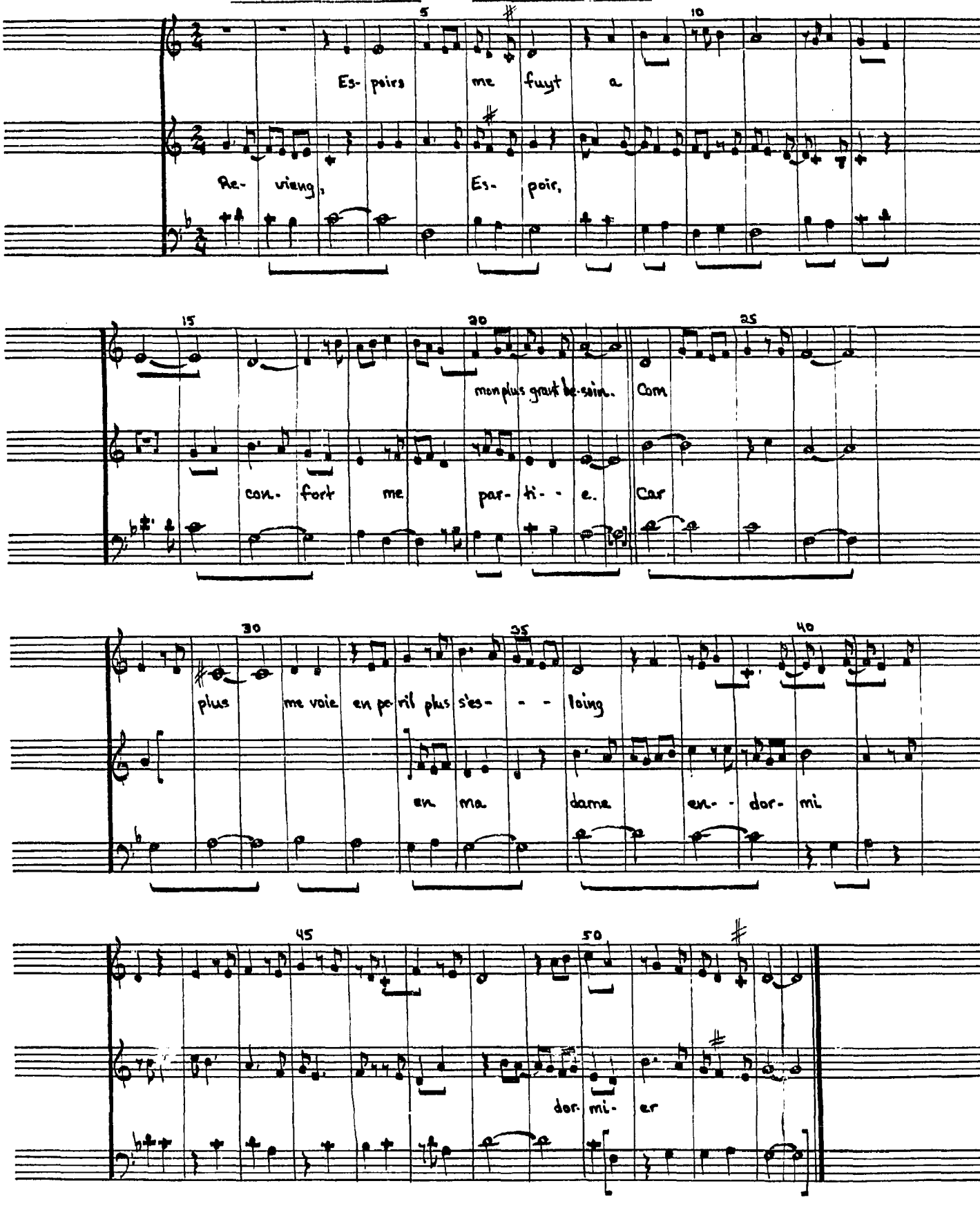
Example 7. Espoirs me fuyt -- Revieng Espoir



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by harmonic means. The tenor meanders among relatively few notes, concentrating on F and G, until the main half-cadence on A in m. 22, which marks the division between the two rondeau sections. The half-cadence is made highly unstable by its approach through Bb; no such "Phrygian" cadences were used to end a piece at this time. The choice of A to end the section contributes further to the non-finality of the cadence, as it is a fairly new note which appeared before only in passing to G or F (m. 6-7, 9-10, 18, 20). The one stabilizing factor in the cadence is the perfect vertical sonority over the A; the fifth and octave give a sufficiently final sound to end the section, while the unstable location on A makes unmistakable the fact that the piece must continue.

In the second half of Espoir me fuit -- Revien Espoir, tonal and rhythmic variety is obtained by the colorful chords, sustained in all voices, in m. 26-7 and 29-30. The rich sounds of major third, tenth and sixth, combined with momentary suspension of rhythmic activity, provide a point of contrast and impulsion to the end of the piece. This device of a sustained chord on an imperfect consonance was employed fairly often in the later fourteenth century. Machaut used it, for example, especially in his later ballades, to mark the beginning of the refrain; see his ballade #34, Quant Theseus -- Ne quier veoir, and #39, Mes esperis. Another famous and very expressive example is Andrieu's ballade on the death of Machaut, Armes amours --

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O flour des flours.

The final cadence of Espoir me fuit -- Revien Espoir, in contrast with the ending of the first section, is located firmly on G. Although the last few measures of the tenor are unfortunately missing in both manuscripts, they can be supplied with virtual certainty by referral to the other voices. The final note is thus approached by whole-step from above, as in m. 7, instead of by half-step as in m. 22; the finality of the G is thus affirmed.

The half-cadence on A can be seen as analogous to the modern half-cadence on the dominant. In each case, the penultimate note or sonority provides a major articulation, which though unstable in itself acts as a pivot-point referring to the final cadence.

Further examples of polytextual chansons on freely composed tenors are listed below. Note that most of them, especially in the later sources, are ballades and rondeaus rather than virelais.

Table XXVIII: Polytextual chansons with free tenors

A. Before c. 1380

1.	Armes, amours, dames, chevalerie O flours des flours de toute melodie Tenor, Contratenor Ch #84 ($4^{1},1$)	LudwigMach B41 Comp. F. Andrieu, on d death of Machaut, 1377 Ballade
2.	Cuers qui se sent Laissiez parler Trem #88-89 (lost)	Listed w/ "Balades et rondeaus"

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3. Dame doucement trait
Doulz amis de cuer parfait
Tenor

Ch #31 ($3^{1,1}$)

Günther10 #7
Comp. Jo. Vaillant, 1369
Rondeau

4. En ma dolour
Danger refus

Trem #55-56 (lost)

Listed w/ "Balades et Rondeaus"

5. Espoirs me fuit
Revieng Espoir confort
Tenor
Contratenor (Utrecht only)

CaB_2 #5 ($3^{1,1}$)
Utrecht II #18 ($4^{1,1}$)
Trem #60-61 (lost)
Str #116 (lost)

Vol. II #20
Rondeau

6. Je comenche ma canchon
Et je ferai li secons

CaB_3 #3 ($2^{1,1}$)

Vol. II #22
Virelai

7. Quant Theseus, Hercules et Jason
Tenor
Ne quier veoir la biauté d'Absalon
Contratenor

Mach B #34 ($4^{1,1}$)
PR #109 ($4^{1,1}$)
Ch #88 ($4^{1,1}$)

Ludwig, SchradeMach, B 34
Comp. Machaut, 1363
Ballade

8. Que puet faire un cuer dolent
Ce n'est mie merveilles
Tenor

CaB_2 #22 ($3^{1,1}$)

Vol. II #13
Virelai

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B. In sources after 1380

9. Dame vailans de prijs
Amis de tant que vous
Certainement puet on

PR #107 ($3^{1},1,1$)

Wilk 31
Ballade

10. Je m'emerveil
J'ay plusieurs fois
Tenor

Ch #69 ($3^{1},1$)

ApF #48
Comp. Senleches
Ballade

11. Par vous m'estuet
Soyés par moy

Mod #12 ($2^{1},1$)

ApF #21
Comp. M. de Perusio
Rondeau

12. Restoés restoés horible feu
Restoés le feu de loyal servant
Restoés restoés (Tenor)

PR #117 ($3^{1},1$)

ApF #73
Quotes "restoés" motif from chace, ...et belle amie a mon talent (Pic and BF), both music and words.
Virelai

13. Robin muse muse muse
Je ne say fere fuszee
Tenor

Ch #29 ($3^{1},1$)

Fac. MF 1963, 120
Tenor: Guido
Rondeau

14. Se Zephirus
Se Jupiter qui donna
Tenor

Ch #15 ($3^{1},1$)
PIt #64 (3^{0})

Comp. Grimace (Ch)
Ballade

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15. Tres douche plasant bergiere
Reconforte toy Robin
Tenor

PR #111 ($3^{1,1}$)

ApF #65
Virelai

16. Tres doulz amis, tout ce que
Ma dame ce que vous
Cent mille fois

Ch #12 ($3^{1,1,1}$)

ApF #76
Comp. Jo. Vayllant
Rondeau

17. Tres douls amis, pour moy
Dame de pris
Tenor, (Contratenor)

Str #131 ($4^{1,1}$)

Vol. II #44
The Co is the retrograde of the T
Rondeau

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C. The Chace and its Derivatives

1. The chace proper

A second major line of development of the fourteenth-century chanson led from the motet by way of the chace to a different kind of texture, which may also, in a sense, be called polytextual. In the chace, two or three voices sing in canon, using the same words and music but at different times, so that the aural effect is as complex as that of the motet. Often associated with this imitative texture is the device of mimesis, where the music "imitates" the sounds suggested by the words, such as bird calls, hunting cries, or the sounds of musical instruments. For the sake of clarity we will use the word "imitation" to refer only to canonic texture, and "mimesis" to refer to word-painting.

A familiar example of the chace is Talent m'a pris ("Desire has taken me to sing like the cuckoo"), a parody of a thirteenth-century motet text[1], which like the famous English "Sumer" canon includes a series of cuckoo-calls. Three other chaces are found in the Codex Ivrea,[2] where they form a section of the main body of the manuscript, in contrast to the chansons, which were added slightly later. Less typical examples of the chace are found among the early works of Machaut; while he

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[1] Je ne chant pas -- Talens m'est pris -- APTATUR -- OMNES (Ba #92).

[2] Complete transcriptions are given in Vol.II #1-4.

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used imitative texture, and indeed specifically labeled two lais as "chaces", he ignored the mimetic tradition, which was out of keeping with his serious-minded texts.[1]

The surviving examples of chaces are relatively few, as will be seen from the following list. They are found almost entirely in French and German sources, the single exception (#8) being a piece by a late fourteenth-century Italian. Most of the chaces are from the early fourteenth century; indeed, by the time of Trem (1376) the chace appears as an old-fashioned form and is listed with the motets.

Table XXIX: Chaces

A. In sources before c. 1380

1.	(exp.) Et belle amie a mon talent Pic #4, BF #1	Incipit lost. Quoted in V Restoés restoés (PR #117) and Un fait d'armes (CaB_2 #18)
2.	Hareu, hareu, je la voy Trem #21, Str #91 (3^3)	Listed w/ motets in Trem. Str: "Cantus trium vocum cum fuga 9 temporum" (lost). Quotes words, music of M Ba #42
3.	Humblemens vous pri merchi Ivrea #74, Trem #94 (3^3)	Vol. II #4. Listed w/ motets in Trem.

[1] The Machaut chaces are: B.17 (Sans cuer -- Amis dolens -- Dame), Lai 11 (Je ne cesse de prier), and Lai 12 (S'onques douloureusement). The ballade differs from other chaces in having three different texts, and a ballade structure. Lai 11 alternates chace strophes with monophonic strophes.

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4. Se je chant mains que ne suel
Pic #6, Trem #16, Ivrea #66 (3^3)
Vol.II #1; BessS I, 251. Listed w/ motets in Trem. Quoted in Machaut B12.

5. Talent m'a pris de chanter
Ivrea #15a, #65; Pr #16; Str #92; Wolk f. 31 (3^3)
Vol.II #2; KamPr 137; NOxH 136; CrockerHMS 117; MD 1949, 81. Str text "Der Summer kumt"; Wolk text "Die Mynne fugat"

6. Tres dous compains levés sus
Ivrea #64 (3^3)
Vol.II #3

7. (Piece w/o text)
Chartres 1130 f. 50' (2^2)
Vol.II #5. Fac. PalMus XVII (1958), 5, #6. Comp. Jehan Lebuef, 1362

B. In later sources

8. Andray soulet
Mod #82 (3^3)
ApF #22. Comp. M. de Perusio

9. Fuga trium temporum
Str #56 (3^0)
Comp. J. de Climen; non-imitative T by J. Cornelius

10. Versuch min dienst (Fuga)
Str #75, #141
Lost ex. incipit

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One of the better-known chaces was Se je chant mains que ne suel. Its opening words and music were quoted by Machaut in one of his relatively early works, the ballade Pour ce que tous mes chans (#12), which was written before 1349.[1] Further external evidence for the quite early date of the chace is provided by its appearance in Pic, an even earlier manuscript than Ivrea; even without such evidence, its style would indicate a date contemporary with the earlier motets of Philippe de Vitry, about the first third of the fourteenth century.[2]

Like the upper parts of Philippe de Vitry's motets, Se je chant moves basically in longs and breves, ornamented with occasional much faster passages in semibreves and minims. The modus, or movement in longs, is thus the determining force for the underlying harmonic rhythm; contrast and movement are added in Philippe de Vitry's favorite prolation, the bouncy imperfect major (6/8), especially towards the middle of the piece. The pace of text-setting (ratio of syllables to music) varies drastically, from one long per syllable to one semibreve per syllable -- six times as rapid; there is a fine disregard for the relative importance and natural length of the syllables, just as in the motets of Philippe de Vitry and Guillaume de Machaut. (See ex. 8).

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1 It appears in the first part of the earliest Machaut manuscript. See ReaneyMCh, 95.

2 On the transcription of Se je chant, see N. Pirotta, "Per l'origine e la storia della 'caccia' e del 'madrigale' trecentesco" (Rivista Musicale Italiana XLVIII-XLIX (1946-7), 305-23, 121-42).

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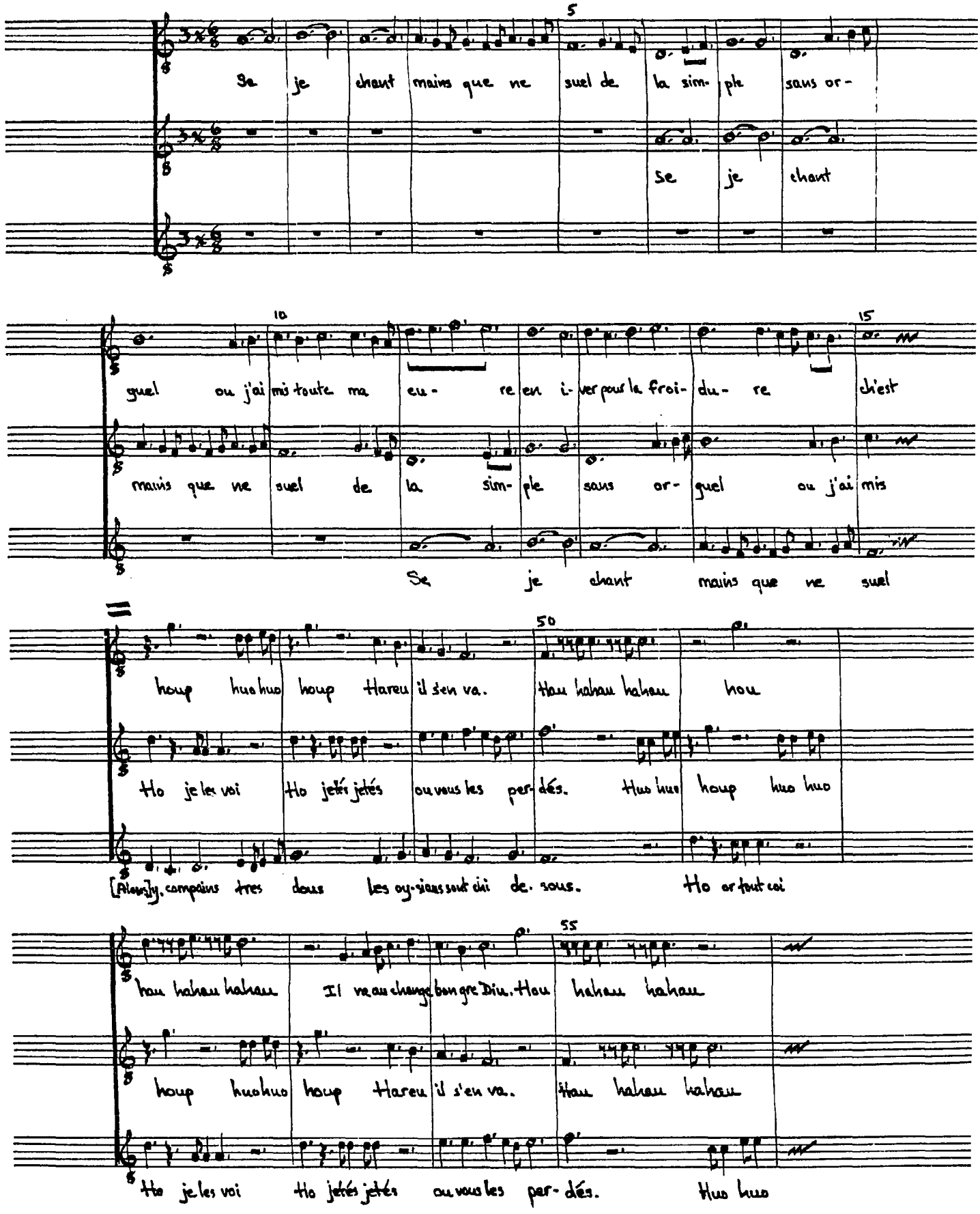
Example 8. Se je chant (Opening)



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Like the motets, again, Se je chant has hockets placed in the middle (ex. 8, m. 47 ff.). Unlike the motets, the chaces typically use hockets to depict the activity suggested by the text -- in this case, a lively hunting scene. Except for the added factor of mimesis, the function of hocket in a chace is related to its function in a motet: it provides a high point of rhythmic activity and textural complexity, in contrast to the beginning and end of the piece, where the movement is in longs and breves. A further point of similarity between chace and motet is the general periodicity of tonal structure, provided in the chace by the canon itself, and in the motet by the explicitly repeated tenor.

Another of the Ivrea chaces, Tres dous compains, is particularly interesting for its enumeration and realistic portrayal of the sounds of musical instruments. A serenade is described, which involves dancing, and which employs "nacares et cornemuses, leux et grousses flautes" and "trompeurs".[1] The mimetic hocket section uses an unusual rhythmic device -- hemiolia at the modus level. The hockets form a pattern in imperfect modus, while the original perfect modus is recalled at the beginning of each phrase. See ex. 9, mm.36, 41, 46, and 51.

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[1] Nacare = castanet or cymbal; leut (pl. leus) = lute.

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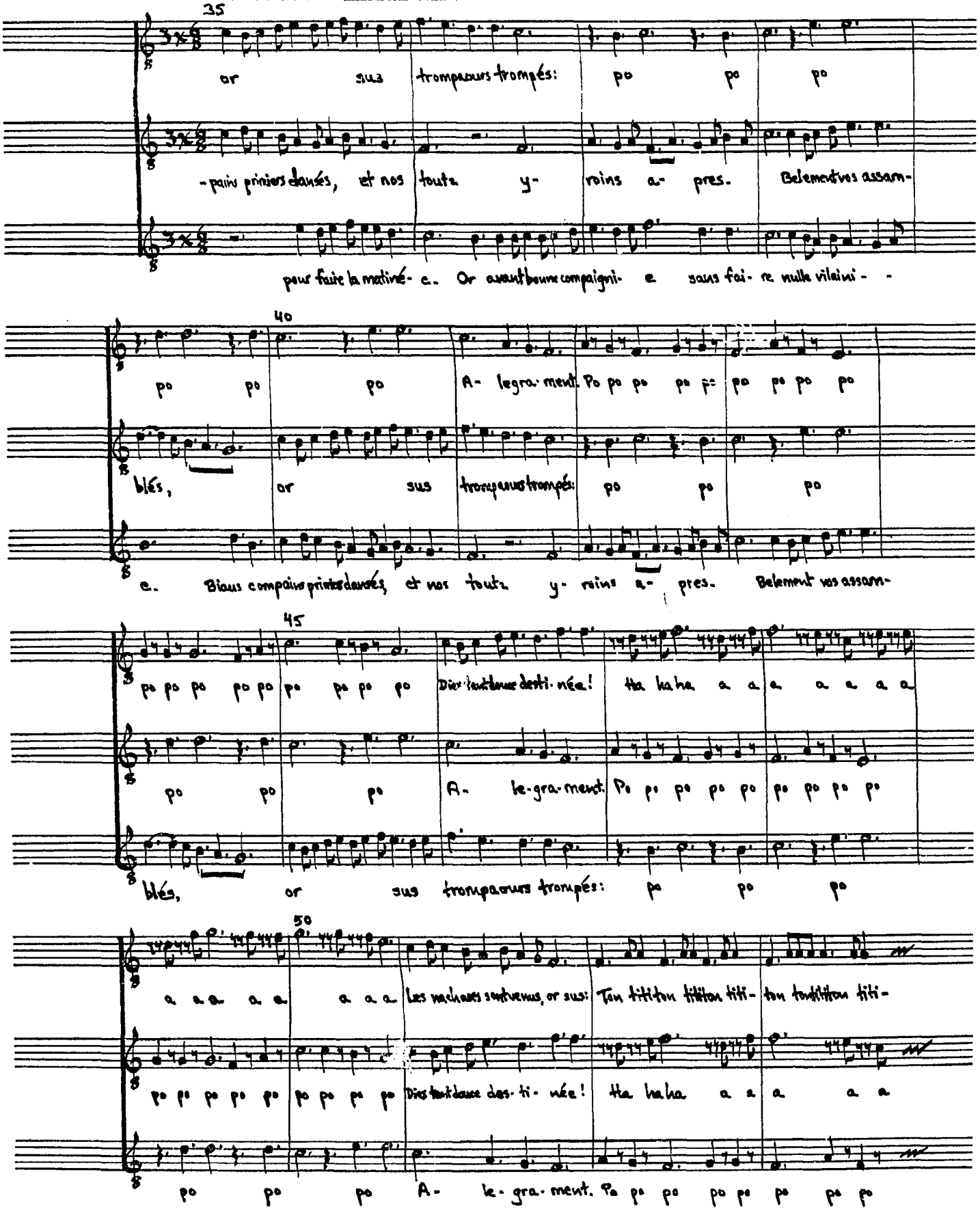
Example 9. Tres dous compains



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2. The Realistic Virelai

Just as the chansons closest in style to the motet were virelais, so were those closest to the chace. As we have seen, the two main characteristics of the chace were mimesis and imitative texture. Both these elements were taken over to a considerable extent by a type of chanson known to modern scholars as the realistic virelai.

Chace-like elements were eventually taken over by ballades and rondeaus (just as with the motet-like chansons). Later ballades and rondeaus continued to use imitation, but generally dropped mimesis; similarly, the motet-derived ballades and rondeaus continued to use multiple texts, but dropped the pre-existing tenor. In both lines of development, then, the characteristic complexity of texture was maintained longer than the other elements of the form from which it was derived.

A further parallel between the polytextual chanson and the realistic virelai is their distribution in the sources. The manuscript sources of the realistic virelai are early in date, with the exception of PR. There is ample reason to believe that the realistic virelais of PR are considerably earlier than the manuscript itself. In the first place, they are similar in style to the three realistic virelais found in early sources, and very different from the late fourteenth-century chansons found in Ch, for example. In the second place, PR contains many other chansons known to be from the early-to-mid-century.[1]

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As the following list shows, all of the ten known realistic virelais appear either in a source before 1380 or in PR (#6 is a variant of #8).[1]

Table XXX: Realistic Virelais

A. In sources before c. 1380

1.	Or sus vous dormés trop Ivrea #23, PR #169, Pit #181, Str #127, Lo #109, PadC #2 (3^1Co)	Vol.II #28; ApF #70; VanMonum #4. Str text "Ave stella"
2.	Or tost açus vous assemblés CaB$_2$ #15, Ch #90 ($4^2$and 4^1); PR #129 (4^2)	Vol.II #11; Wilk #40. Comp. Pykini (Ch)
3.	Par maintes fois ay oÿ recorder BrussI #2, Ch #100, Str #101 (3^1Co); MüEm #46, Wolk 19 (2)	ApF #69 (Ch); WolfGM II/III, #76, HAM #60, DTOe IX,1, #87 (Wolk). Str text "Ave virgo"; Wolk text "Der May mit lieber zal". Comp. Jo. Vaillant (Ch).

B. In later sources

4.	Alarme alarme sans demour PR #144, Str #105 (3Co); Ch #91 (4^2)	ApF #72 (but see GüntherPR 248-9). Comp. Grimace (Ch). Str inc.:"Or tost"

[1] The distribution of realistic virelais in the sources suggests that they maintained their popularity better than did virelais in general, late in the century. Thus PR has 8 realistic V, out of 29 V, out of a total of 80 chansons; Ch has 4 realistic V out of only 11 V, among 99 chansons.

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5. En ce gracieux tamps joly

PR #118 (3^1Tr); Mod #44 (diff. Tr); PadB #4, Str #79

ApF #50 (PR). Comp. Senleches (=Selesses).

6. Hé tré doulz rossignol joly
Roussignolet du bois (T)

Ch #89 ($4^{1,1}$); Str #53

ApF #67. Comp. Borlet (Ch). Str: "Canta per diminutionem"

7. La cornailhe qu'il hat

PR #174 (3^1Co)

Wilk #37

8. Ma trédol rosignol goly
Rosignolin del bosgolin (T)
Aluette cyante

PR #106 ($3^{1,1,1}$)

ApF #68. A version of #6

9. Onques ne fu si dur pertie

PR #141 (3^1Co); Str #26

ApF #71. Str text: "O benigna"

10. Restoés restoés horible feu
Restoés le feu de loyal servant
Restoés restoés (T)

PR #117 ($3^{1,1}$)

ApF #73. Quotes chace from Pic and BF, et belle amie a mon talent

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The adaptation of chace techniques to the virelai is exemplified by Or tost a eus vous assemblés, an early piece, known previously from Ch and PR, and recently found by this writer in CaB_2 as well. The entire refrain is a canon between triplum and cantus, with two free measures at the opening of the triplum and three at the end; the interval of imitation changes at m. 8 from two breves to one. In this canonic section, the triplum has the same text as the cantus; but in the couplet, where the canon is abandoned, the triplum has no text.[1] (See ex. 10, and full transcription in Vol. II #11.)

Or tost differs from a chace not only in its abandonment of the canon, but also in its inclusion of two accompanying parts, a tenor and contratenor; these do not take part in the canon, though they have a short imitative passage between themselves (m. 17-21).[2] A further difference is of course the clearly articulated virelai structure, as opposed

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[1] Except in PR. The order of voices in CaB_2 follows the most usual pattern: (Triplum, cantus), tenor, contratenor. In Ch the cantus is placed last, perhaps due to its being confused with the partly texted triplum, which is often placed last in Ch; the text is nevertheless laid under the cantus correctly, as in CaB_2. A similar confusion of triplum and cantus probably led to PR's erroneous continuation of the triplum text.

[2] These features are also found in the caccia and some madrigale. Cf. Pirotta, op. cit.

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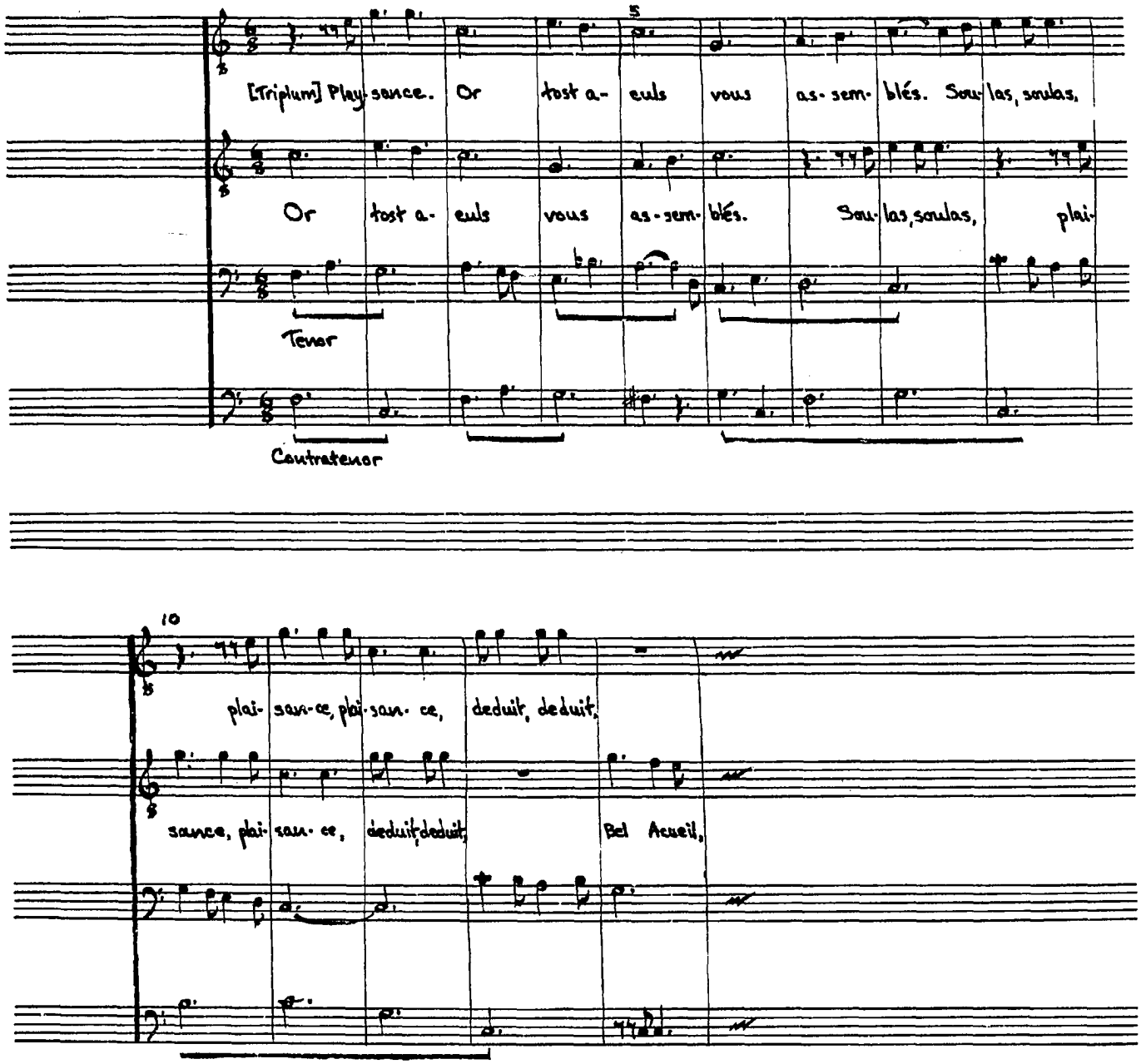
Example 10. Or tost a eulx



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to the continuous canonic structure of the chace. The need for clear articulation of sections -- refrain, couplet, epilog, refrain -- took precedence over the canon, as is also demonstrated by the free beginning and end of the triplum refrain.

The text of Or tost a eus uses a sophisticated version of the bird-call motif found in Talent m'est pris. The conventional words with which the poet begs his mistress for happiness ("soulas...plaisance...liesse..." etc. -- cf. the non-realistic virelai M'ardure n'oiés soulas, Vol. II #7) are cleverly adapted to traditional bird-call motifs (see ex. 10, m. 7-14). At the end of the refrain these calls blend smoothly into the words usually assigned to the nightingale, who is finally invoked by name:

...l'amy, l'amy;
Oiez crier "occi occi"
Le roussignol; joye en aures.

A similar device is used in He tres dous rossignol, where the words "oci oci", meaning "kill", are changed in the epilog to "merci merci" (in the sense of "mercy"). The characteristic play on the word "oci" is also found in the realistic virelais Par maintes fois and Onques ne fu. The most subtle of the group, however, is Or tostaeus. A sly dig at the gaiety of the Avignon court seems to be the intent of the second stanza couplet:[1]

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[1] Cf. GüntherB, p. 177.

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Le pape gay
Jolyement
Et doucement
Escoutés sans desplaysance;

D'un ram de may
Li fays present
Aveuc un cent
De "salus" per obeyssance.

(Listen to the parrot (papegai, = gay Pope!), prettily and sweetly, without disapproval; I bring him a branch of may, with one hundred "salves" in sign of obedience.)

The mimetic bird-calls of the chace have here been adapted to a much more sophisticated taste.

One of the most popular of the early realistic virelais was Or sus vous dormés trop, which is known from no less than six sources, the earliest being Ivrea. Its text is remarkably similar to the chace Tres dous compains (compare ex. 11-1 and 11-2); both pieces are vivid descriptions of a morning serenade (which is also suggested in Or tostaeus), and both include a list of instruments and their sounds -- even to using the same sounds for the same instruments. The refrain of Or sus, like Or tostaeus and the chace Talent m'est pris, depicts a group of bird-calls.

Although the texture of Or sus is generally one texted voice with instrumental tenor and contratenor (the texture later to become normal for the chanson), it includes a passage of chace-like imitation in the couplet (ex. 11-2).[1] Note

[1] The tenor text occurs only in Ivrea, and so does not appear in Apel's transcription. Since Ivrea is both the oldest and the only French source for the piece, and is highly accurate in general, I feel this version is to be preferred.

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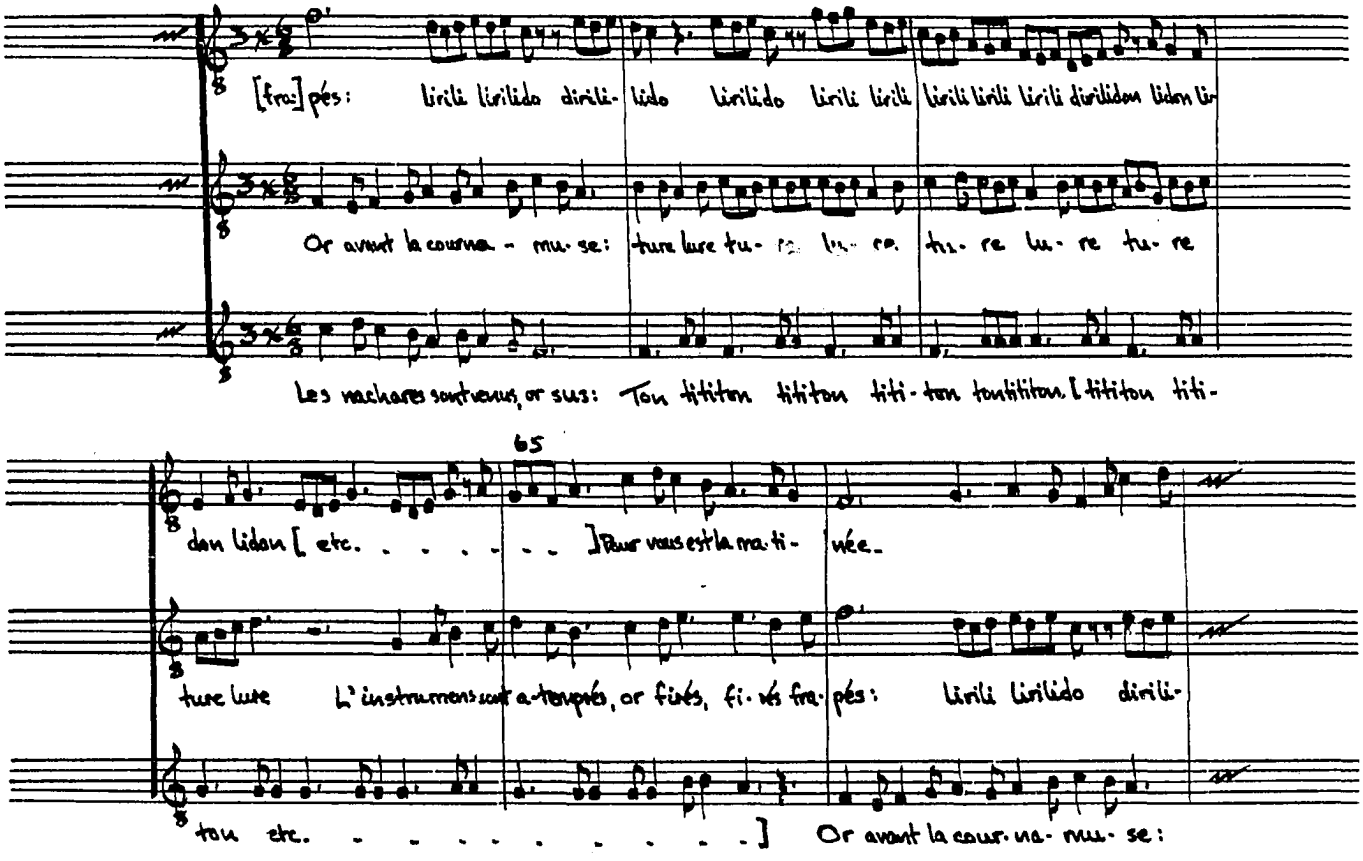
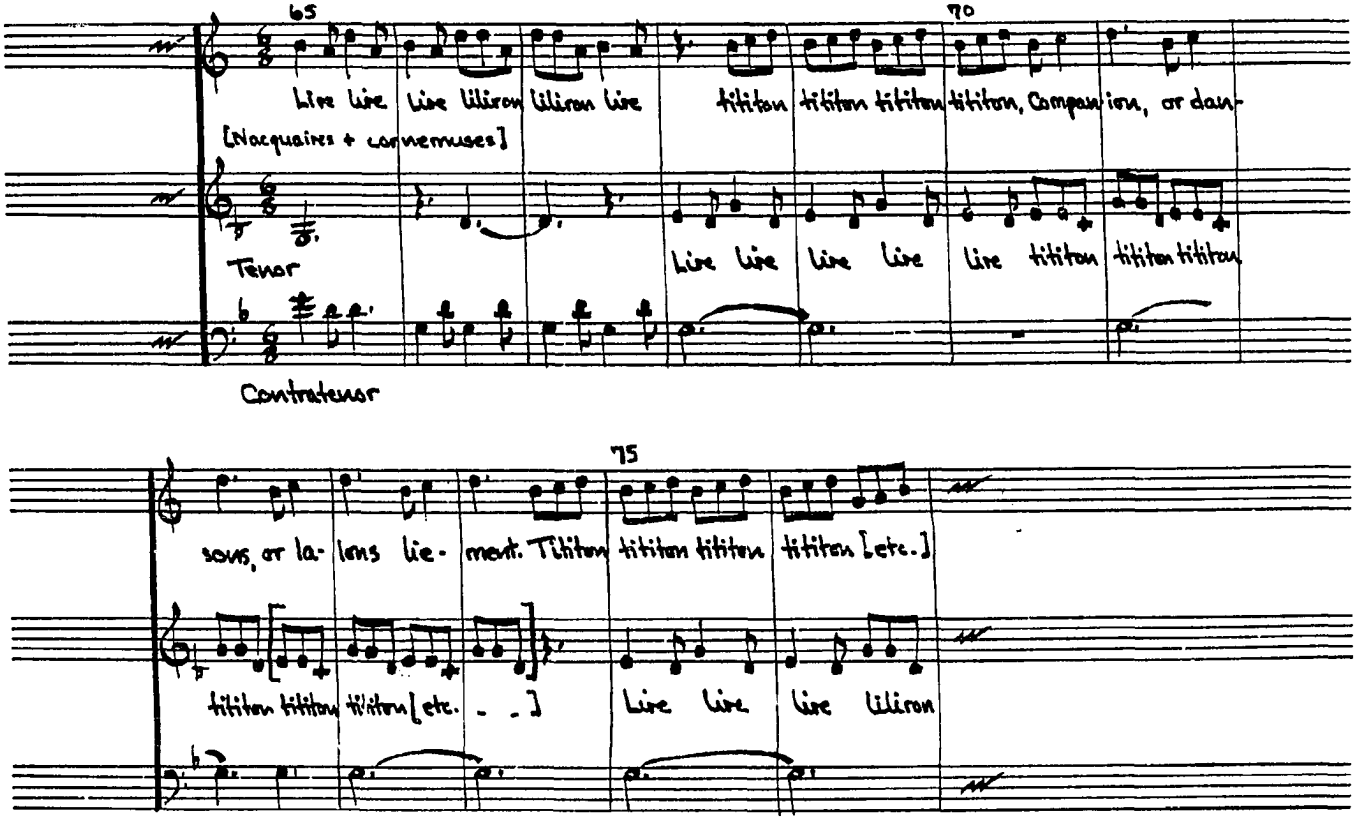
Example 11-1. Tres dous compains



Example 11-2. Or sus



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that the tenor, which does the imitating, has a short fragment of text at this point, just as the triplum of Or tost gleus had text in its imitative portions. The static harmony in this passage increases the resemblance to the chace, with its slow progressions. Such passages, which can be traced back through the chace to the motet style of Philippe de Vitry's time, are not uncommon in the realistic virelais; similar ones are found in Par maintes fois, Onques ne fu, and the opening of Alarme alarme. (See ex. 12 to 14.)

Most of the surviving realistic virelais show a similarly close relationship to the chace, in texture as well as in type of text and use of mimesis. Instead of the consistently imitative texture found in the chace and in Or tostaeus, they use "points" or short passages of imitation, frequently in association with mimetic motives, and in most cases emphasized by the inclusion of a bit of text in an otherwise instrumental part. A good example is Alarme alarme (ex. 14); here both tenor and contratenor have the characteristic horn-call motif, sometimes with the words that go with it. The fully texted triplum (occurring only in Ch) also shares in the imitation.

The realistic virelais demonstrate their derivation from the chace in one further detail: their preference for the favorite chace meter, tempus imperfectum major (6/8). The chace meter was retained at this level, although the modus level present in most of the early chaces disappeared

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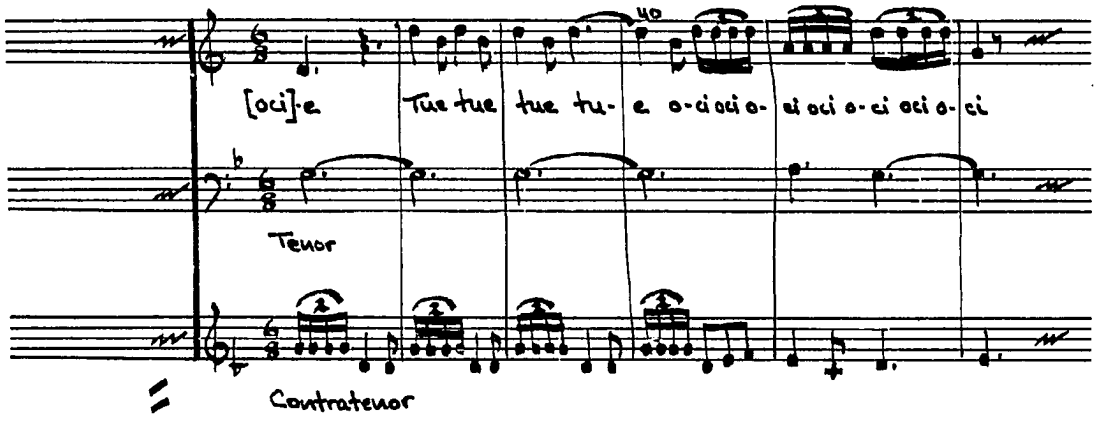
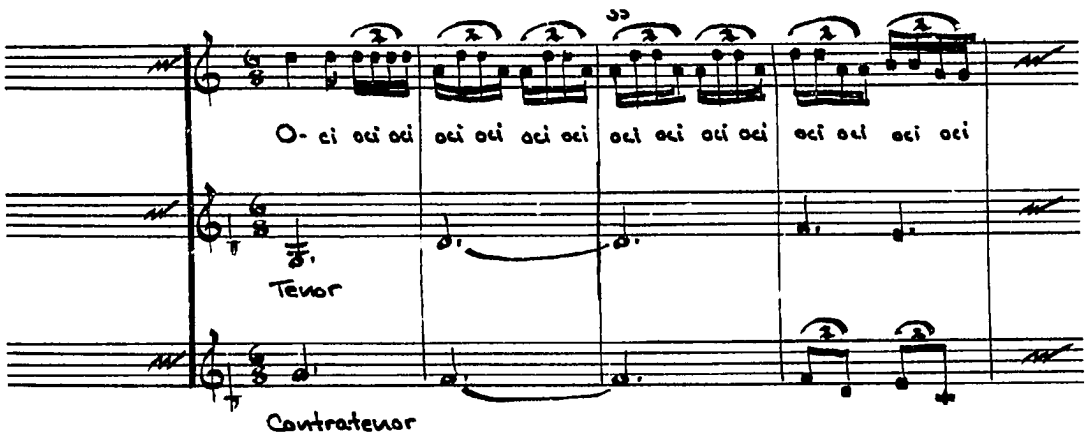
Example 12. Par maintes fois



Example 13. Onques ne fu



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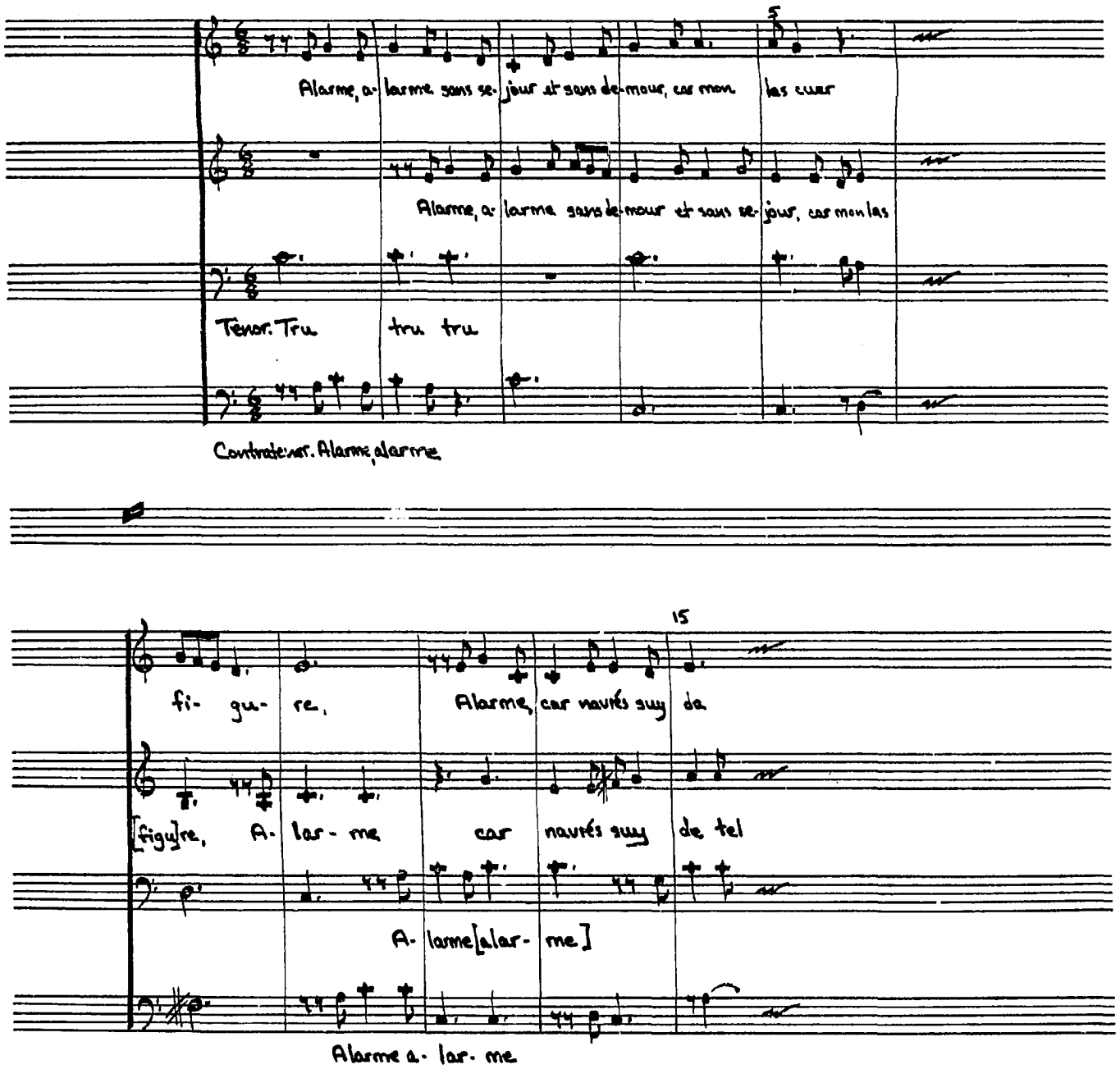
Example 14. Alarme, alarme



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in the realistic virelai.

All but two of the early chaces[1], and all but one of the known realistic virelais[2], are in tempus imperfectum major (or its effective equivalent, tempus perfectum diminutum). Evidently this meter was strongly associated with the light-hearted, mimetic elements common to both forms. Other chansons of the same early period used 3/4 as often as 6/8; thus the predominance of 6/8 in these two forms was an intrinsic part of their style. The intrusion of minor prolation in the late chaces may be considered part of the general stylistic trend towards the end of the century (see below, p. 227).

The meters of the chaces and realistic virelais are summarized in the following table. For full titles and bibliographical data, see Tables XXIX and XXX.

Table XXXI: Meters of Chaces and Realistic Virelais

A. Early chaces	Modus	Tempus	Prolation	Mod. equiv.
1. ...et belle amie...	perf.	imp.	major	3 x 6/8
2. Hareu hareu	perf.	imp.	major	3 x 6/8
3. Humblemens	perf.	imp.	minor	3 x 2/4
4. Se je chant	perf.	imp.	major	3 x 6/8
5. Talent m'a pris	____	imp.	major	6/8

[1] One of the anomalous chaces, #7 below, is probably later than the others in the early group. It is dated 1362.

[2] Selesse's En ce gracieux temps, a relatively late example.

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	Modus	Tempus	Prolation	Mod. equiv.
6. Tres dous compains	perf.	imp.	major	3 x 6/8
7. (Chartres chace)	perf. and imp. dim.	___	___	3/2
B. Late chaces				
8. Andray soulet	___	imp.	minor	2/4
9. Fuga trium temporum	___	imp.	minor	2/4
10. Versuch	___	imp.	major	6/8
C. Early realistic virelais				
1. Or sus	___	imp.	major	6/8
2. Or tost a eus	___	imp.	major	6/8
3. Par maintes fois	___	imp.	major	6/8
D. Later realistic virelais				
4. Alarme alarme	___	imp.	major	6/8
5. En ce gracieux	___	imp.	minor	2/4
6. Hé tres doulz	___	perf. dim.	___	6/8
7. La cornailhe	___	imp.	major	6/8
8. Ma trédol rosignol	___	imp.	major	6/8
9. Onques ne fu	___	imp.	major	6/8
10. Restoés restoés	___	imp.	major	6/8

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3. Imitation in non-mimetic chansons

Frequently, as we have seen, imitation is associated with a bit of text in an otherwise instrumental part. No case, on the other hand, has been found where such a bit of text occurs without imitation.[1] We can use this fact in reconstructing, with a very high degree of probability, a piece like Par mon serement (ex. 15). In this piece, a virelai from CaB_2, the first staff, which contained the beginning of the triplum, was cut away at the top of the page. The next staff contained a bit of text, the end of the word "grevance" -- a circumstance that suggested the possibility of an imitative triplum; and, indeed, the imitation turned out to fit remarkably well. As in Or tost a eus, the imitation is abandoned in the final phrase so that the triplum may provide the preferred cadential sonority, the fifth above the tenor-cantus octave.

Imitation with an associated bit of text appears occasionally in other non-mimetic pieces; nor is it confined to virelais, but appears in several ballades as well. It has not been found in rondeaus to date. A list of non-mimetic chansons using this type of imitation is given in

[1] Disregarding, of course, the use of text-incipits to identify tenor and contratenor, common in PR and Ch. Such incipits are not intended to be sung, as is clear from the manner in which they are placed, disregarding ligatures, etc.

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Example 15. Par mon serement

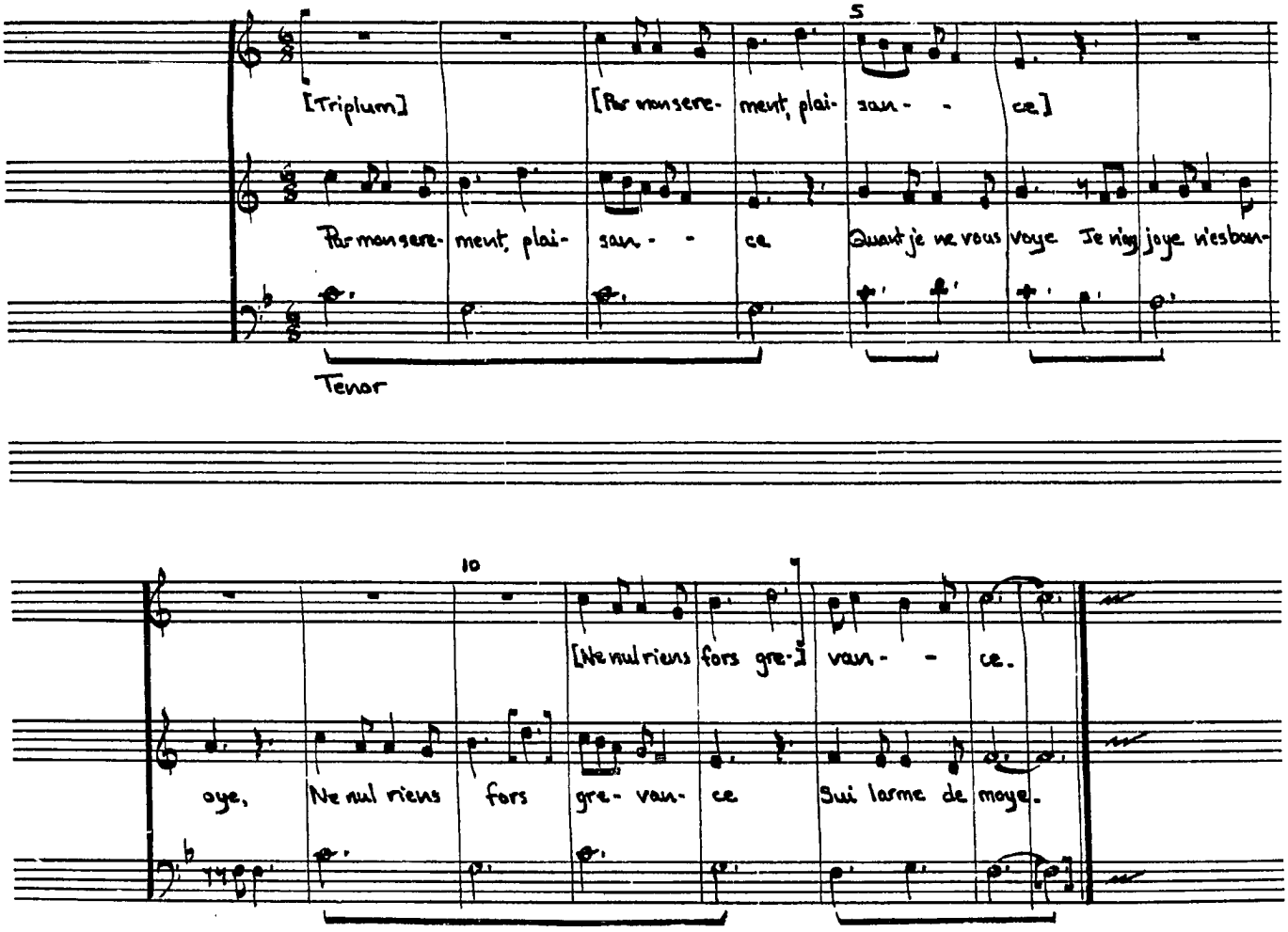

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Table XXII, p. 162.

Generally these pieces have some characteristic reminiscent of an early chanson style: they tend to be polytextual, or to use a musical motive familiar from the mimetic chansons, or to have a triplum instead of a contratenor. A polytextual ballade from PR, Dame vailans -- Amis -- Certainement, for instance, has the same refrain in all three voices, and the refrain uses imitation on a static triadic motive, reminiscent of the organ-point passage in Or sus or the mimetic sections of Tres dous compains; see ex. 16.

The ballade Science n'a nul ennemi has a triplum with chace-like calls on the words "hay avant"; the intent is apparently ironic, as the poem is concerned with crude, undiscriminating musicians:

> ...Et vont melodie abatant
> Tout volontiere per leur haut cry:
> Qui plus haut crie "hay avant",
> C'est trop bien fait, disons ainsy.

("They go ahead, deliberately beating down melody with their loud cry; whoever cries "hay forward' louder, let us say 'that is too well done".) See ex. 17.

Still a third kind of connection with an older style is shown by a ballade from CaB_2, Ne celle amour. Here both the opening phrase and the refrain use imitation between the triplum and cantus. A most unusual feature occurs in the refrain, which cites both words and music of an older motet (Mon chant emplaint -- Qui doloreus -- Tenor Tristis est

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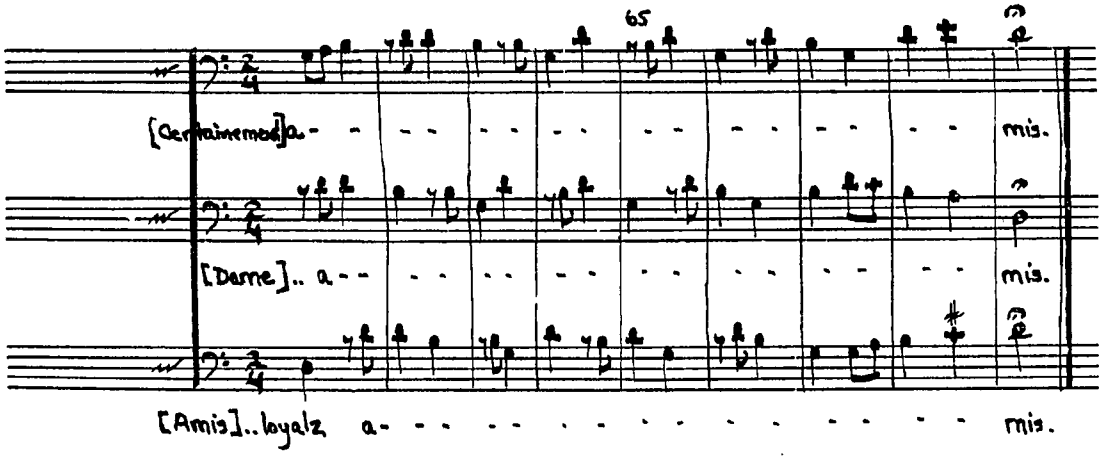
Example 16. Dame vailans -- Amis -- Certainement



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Example 17. Science n'a nul ennemi

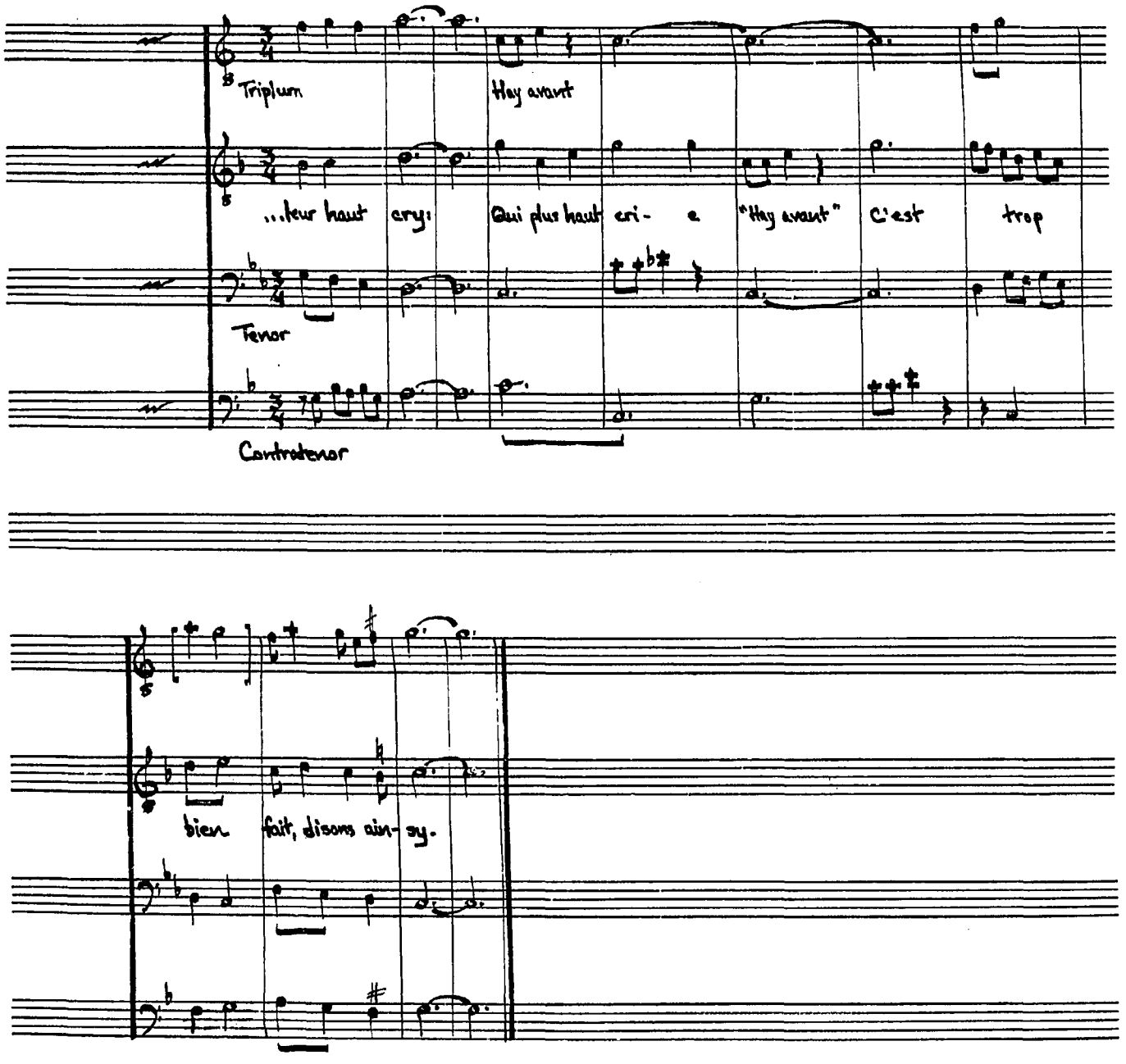

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Table XXXII: Non-mimetic songs using imitation with associated text

A. In sources before c. 1380

1.	J'ai grant desespoir Trem #77, PR #136 (3^1Co), Fa #12	Günther10 #3 Ballade
2.	Ne celle amour CaB_2#17 (3^1Tr)	Vol.II #18; ApF #54 Fac. CoussH #35 Ballade
3.	Par mon serement CaB_2 #21 (3^1Tr)	Vol.II #12 Virelai

B. In later sources

4.	Dame vaillans Amis de tant(T) Certainement(Tr) PR #107 ($3^{1,1,1}$)	Wilk #1 Ballade
5.	Je m'emerveil J'ay plusieurs fois Tenor Ch #69 ($3^{1,1}$)	ApF #48; fac. ApF pl. vi Comp. Senleches (= Selesses) Ballade
6.	Science n'a nul annemi Ch #94 (4^1)	Ex. 17 (part. ed.) Comp. Matheus de Sancto Johanne Ballade

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anima mea, from Ivrea f. 22'-23, #36). Such quotations were not uncommon in the thirteenth century, when a motet often quoted a chanson; nor are they unknown in the fourteenth century between two ballades; but I know of no other case where a ballade quotes a motet. Machaut's ballade #12, to be sure, quotes the chace Se je chant.

The final step in the absorption of chace techniques by the chanson was the use of imitation without the accompanying text. This device may be associated with a typically mimetic musical idea, even where the text gives no opportunity for mimesis. For example, the virelai C'estoit ma douce nourtuire (PR #133) uses imitation on the same horn-call motive seen in Alarme alarme; compare examples 14 and 18-1. Or the imitation may extend for a whole phrase, instead of a single permeating motive; such a piece is Pour l'amour du tamps gracieux (PR #123). The latter piece was transcribed erroneously by Wilkins,[1] who omitted the initial breve rest in the cantus and made two arbitrary "corrections" later to compensate (cantus, his m. 3, second F should be a semibreve, not breve; his m. 6 should have minim rest, not semibreve rest.) The version in the manuscript, which is correct, is given in ex. 18-2. This virelai, though not actually mimetic, is akin to the realistic virelais in its generally pastoral subject -- "for love of the gracious spring-

[1] Wilk #28

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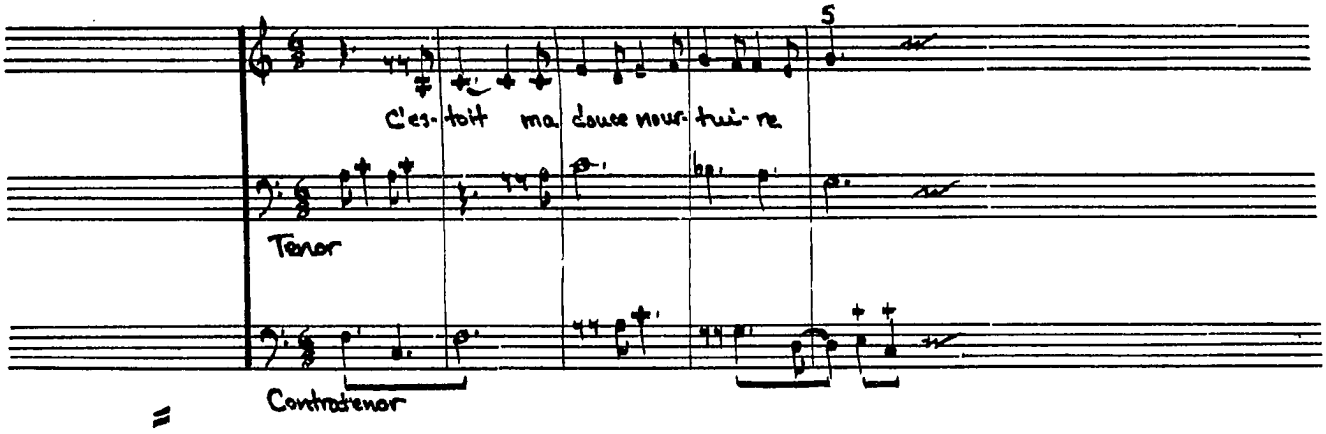
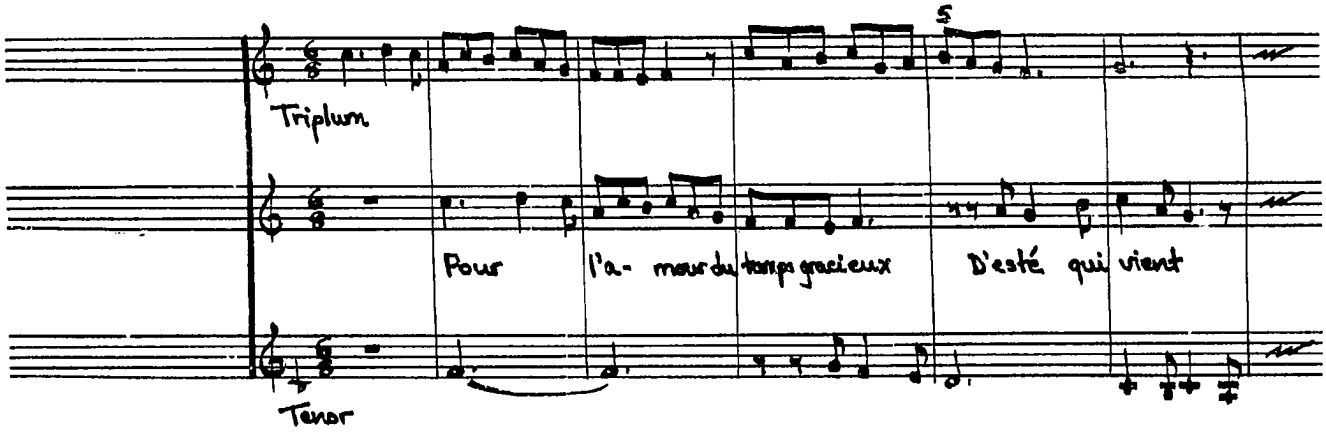
Example 18-1. C'estoit ma douce nourtuire



18-2. Pour l'amour du tamps gracieux



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time, I will sing this virelai..." -- very much like Senleche's En ce gracieux tamps joli.

4. Songs with canonic accompanying parts

As we have just seen, the realistic virelais adapted the canonic technique of the chace to arrive at a free imitative style. This free style, which was eminently suited to the light-hearted tone of the realistic virelai, was then transmitted to a large body of non-mimetic chansons which included ballades as well as virelais.

A second line of development retained the strictly canonic aspect of the chace, in contrast to the free imitation used by the realistic virelais. There is a small group of songs with a canon between tenor and contratenor, and a free upper part which does not join in the imitation. These pieces are canons in the medieval sense of the word, as well as the modern sense: only one of the two imitative voices is written out, and the second is to be developed according to a "canon" or rule, which generally takes the form "Tenor facit contratenorem..." (The tenor makes the contratenor... in such and such a manner).

These pieces differ from the realistic virelais in several ways besides texture. They do not have realistic or pastoral texts; their texts are usually of the more

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common courtly love type. They are nearly all rondeaus, with the exception of two ballades: En la maison Dedalus (from Berkeley) and Dame sans per (PR #142, and probably also Trem #37). The predominance of rondeaus is striking in view of the fact that no rondeaus have been found among either the mimetic chansons, nor their close derivatives, the non-mimetic songs with fragmentary imitation. Finally, these songs with canonic accompaniment are found only in fairly late sources. The earliest known examples are the two ballades just mentioned, which appear in manuscripts dated 1375 and 1376 respectively.

A list of songs with canonic accompaniment is given in Table XXXIII, p. 167.

The style of the canonic ballades bears out the documentary evidence that they are the earliest of this type of piece. In both ballades the canon is straightforward, at the unison, and with no mensuration changes. In En la maison Dedalus[1] the time-interval of imitation changes from five breves (during the couplet) to four (for the epilog) and back to five (for the refrain). A similar change was seen in the virelai Or tost a eus (see ex. 10); but in the ballade the changes are placed so as to coincide with major structural divisions in the piece, whereas in Or tost a eus the change was purely a matter of convenience.

[1] See transcription in AM XXXIX (1967), 169-71.

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Table XXXIII: Canonic Ballades and Rondeaus

A. In sources before c. 1380		
1.	Dame sans per que piesa Trem #37, PR #142 (3^{1}Co)	Wilk #13. Rubric in PR: "Tenor faciens eciam contratenorem alter alteri quatuor temporibus fugando" Ballade
2.	En la maison Dedalus Berkeley #2 (3^{1}Co)	AM 1967, 169f (ed. and fac.) Rubric: "Tenor facit contratenorem alter alterum fugando". Written in a circle. Ballade
3.	Quant si loing suy Berne #5 (2^{1}); PRIII #215 (3^{1}Co)	Wilk15 #30 (PR). Rubric in Berne only: "(Tenor) Totum ut est integre cantetur, si quodlibet post abrevietur". Possibly not canonic. Rondeau
B. In later sources		
4.	Amours par qui Pit #52 (3^{0}Co)	WolfGM II/III, #29. Rubric: "Tenor cum contratenor alter alteri fugando. tria tempora" Rondeau
5.	Passerose de biauté PR #138, Pit #41 (3^{1}Co)	Vol.II #41; Wilk #48. Rubric (PR): Tenor facit contratenorem. (Pit): Tenor...de quo fit contratenor. fugando per unum tempus. Rondeau

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6. Tout par compas

Ch #2 (3^2); an early 15th century addition

AubryMon, 21; Riemann 351 (ed. and fac.) Fac. GenA, 20; MGG II, pl. 55. No rubric, but a hint in text. Written in a circle. Canon in cantus, not T. Comp. Baude Cordier Rondeau

A certain amount of awkwardness in the canonic voices is noticeable in En la maison Dedalus, rather more than in the earlier chaces and virelais. (See ex. 19, and AM 1967.) For example, in m. 7 the two lower voices are permitted to form the interval of a fourth for a whole semibreve; normally this interval would be avoided, unless it were merely the brief result of melodic figuration. Again, in m. 39 the canon forces the contratenor to move in similar motion with the tenor, creating a somewhat stumbling passage in minims, which gets in the way of the cantus; normally the contratenor would be kept low and out of the way at this point. But taken all in all, the canon works quite smoothly.

The melodic style of En la maison Dedalus is reminiscent of certain ballades in 6/8 by Machaut -- for example, Je puis trop bien (#28, probably composed between 1349 and 1363)[1].

[1] The resemblance was first pointed out by Professor Crocker, in AM 1967, p. 166.

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Both pieces make frequent use of an extended neighboring-tone motive, in meandering triplets which change direction unexpectedly. Both also share a characteristic Machaut cadence formula, but in En la maison Dedalus this formula appears only in the middle of the piece (m. 17-18; see ex. 19-3). Though En la maison Dedalus is somewhat longer than most of Machaut's ballades, and a little smoother harmonically, it seems clearly to have been modeled on his style.

Such awkward passages as were noticed in En la maison Dedalus are not at all surprising when one remembers that imitative writing which involved a moving harmonic part was a completely new technique. The chace, it will be recalled, consisted mostly of figuration over one or two slowly changing harmonies -- like the motet, although the long notes were not expressly stated in the chace. In the realistic virelais and their derivatives, it is true that the harmonic rhythm in general was speeded up; but the extended imitative passages often took place over a static harmony, the tenor and contratenor usually did not take part in the imitation, and in any case the imitation did not have to be literal. The pieces with canonic tenor and contratenor thus represent the first attempts to shape the entire tonal

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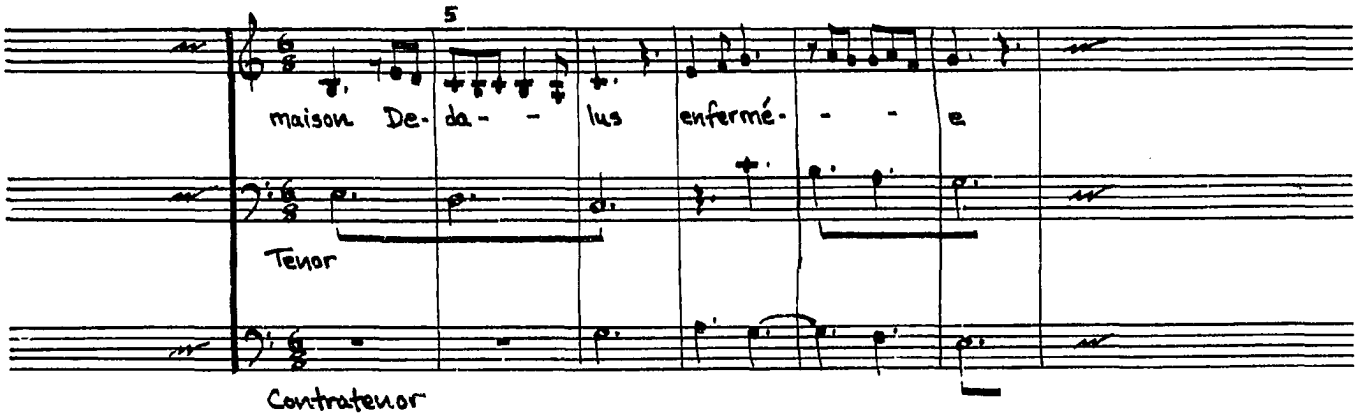
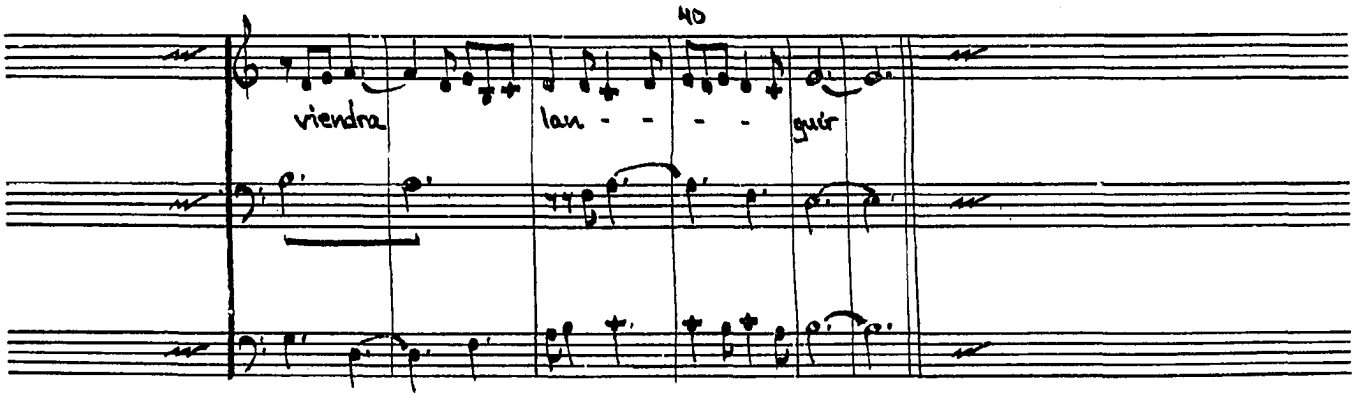
Example 19-1. En la maison Dedalus



19-2. Je puis trop bien



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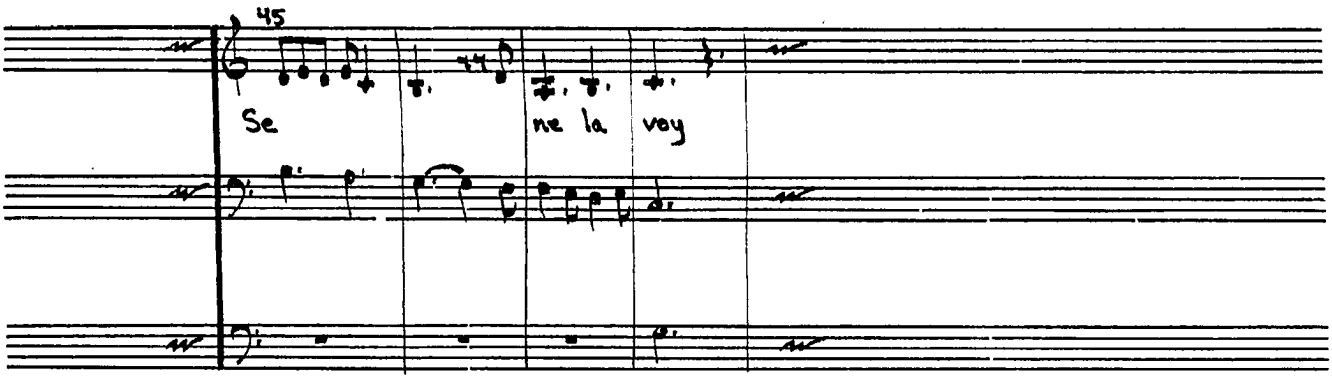
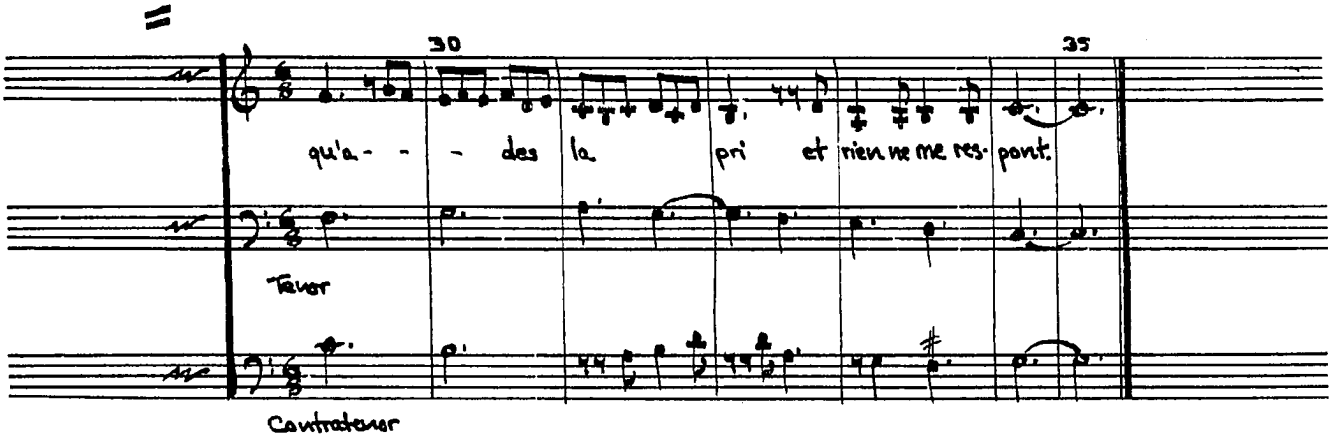
19-3. En la maison Dedalus



19-4. Je puis trop bien



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structure of a chanson by means of imitation.

A large advance in sophistication was represented by the mensuration canon, where the contratenor was derived by reading the tenor notes in another mensuration. There is room for question as to whether this step actually took place in the late fourteenth century. Two rondeaus are possible candidates for the honor of being the earliest mensuration canon: Passerose de biauté and Quant si loing suy. Simpler solutions have been found for both pieces, however, so that their actual nature is in doubt.

Passerose has for some years been considered the earliest mensuration canon. The tenor and cantus can be read in tempus imperfectum, prolatio minor, and the contratenor derived by reading the tenor notes in tempus perfectum. This version, published in Wilk #48, raises several objections. First, it runs contrary to the directions given in Pit ("fugando per unum tempus"), as both tenor and contratenor must start together. Second, it is at least surprising that one of the first mensuration canons should appear in two sources with neither source containing a clue as to the method of performance. Third, since the contratenor is longer than either tenor or cantus, several bars must be chopped off; this is messy in a mensuration canon, though perhaps forgivable in an early example. Fourth,

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this reading contains several awkward passages, and ignores the strong implication of tempus perfectum throughout the tenor. (See ex. 20A.)

A simpler solution which follows the directions in Pit avoids most of these difficulties. The entire piece is then read in tempus perfectum, which fits more naturally with the tenor motives, and avoids the crabbed minim passage at the beginning of the piece. Near the final cadences, however, rough spots occur even in this version, assuming the manuscript to be correct. Emendations are not uncommonly required even in transcribing quite straightforward pieces from Pit and PR, so this objection is not of overriding importance. Parts of the two versions are given for comparison in ex. 20A and B, and the simpler version is given complete in Vol.II, #41.

Exactly the opposite difficulties are presented by the rondeau Quant si loing suy.(Berne f. 19'). Here a rubric suggests a mensuration canon: "Tenor totum ut est integre cantetur, si quodlibet post abrevietur" ("Let the tenor as a whole be sung as it is, integrally; after, if it please, let it be shortened".) To date, no satisfactory solution has been found -- not even a simple canon, nor an alternative tenor in another mensuration. The piece is satisfactory as it stands, with or without the non-canonic contratenor which appears in PRIII, and which may also have been in Berne originally. In style the piece is very like the rondeau

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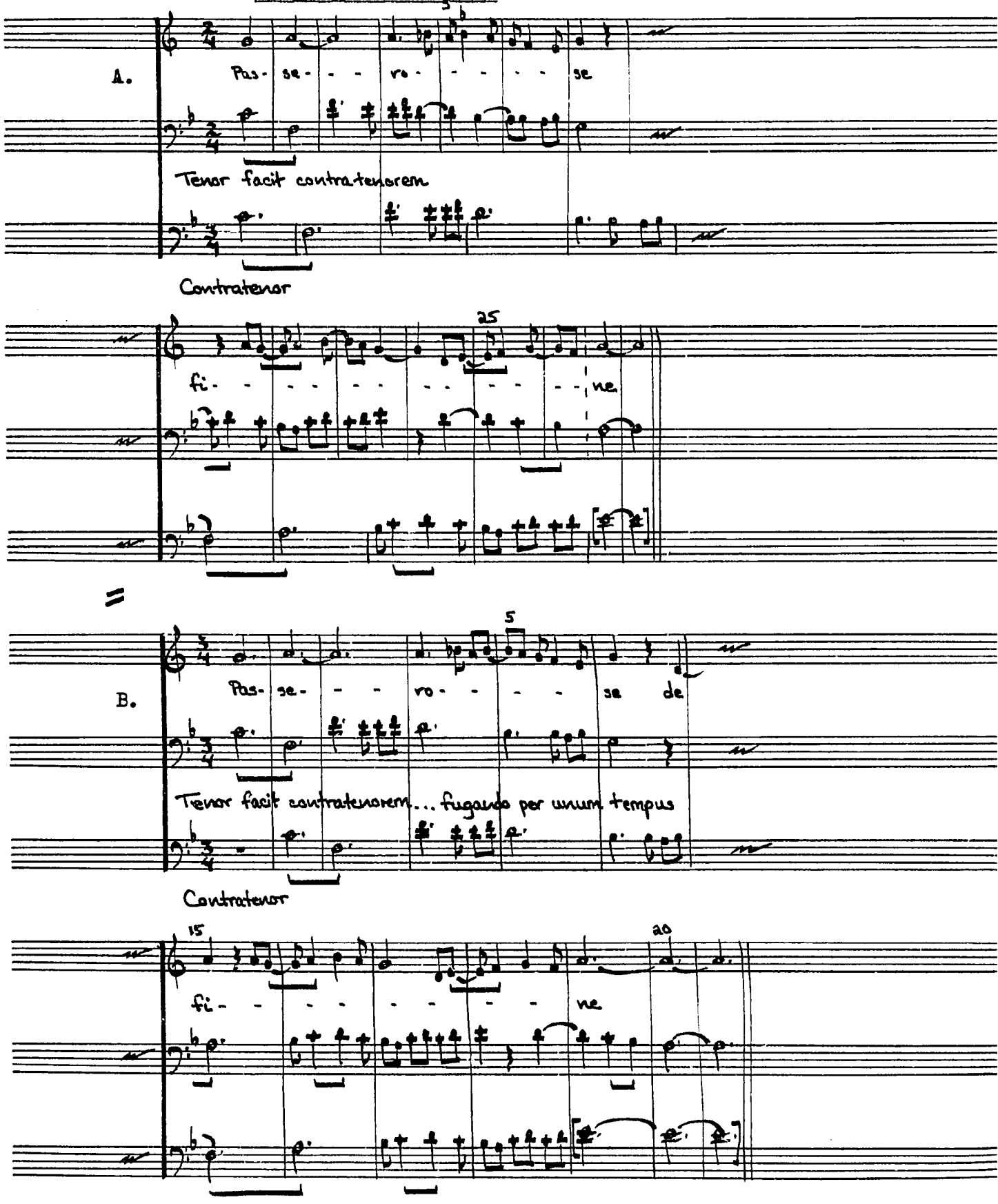
Example 20. Passerose de biauté



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Souviengne vous, found in Berkeley. Both are rondeaus with a four-line refrain, an unusual feature in sources before 1375; both are in the same prolation (tempus perfectum minor, transcribed as 3/4), and certain melodic passages are nearly identical. Especially similar are the opening melismas, the contratenor figuration, and the melismas beginning in m. 25 of Quant si and m. 27 of Souviengne vous. (See ex. 21.)

In short, the argument for the existence of mensuration canons in the fourteenth century is on rather shaky grounds. Unless a solution can be found for Quant si, or a better mensural solution for Passerose, or unless new evidence turns up, one could hardly say the case is proven.

5. The retrograde rondeau

A type of piece loosely related to the canonic chanson was the retrograde rondeau. These pieces are not canons in the modern sense; they use no imitation, and involve no special compositional dexterity. They are like the canonic chansons only in that their proper performance depends on the correct interpretation of sometimes cryptic instructions. Four examples are known; they are listed in Table XXXIV, p. 177.

The process of composing such a piece, in contrast to its complex appearance in the manuscript, was perfectly simple. There were only two requirements: the piece had to be a rondeau, because no other chanson form could be

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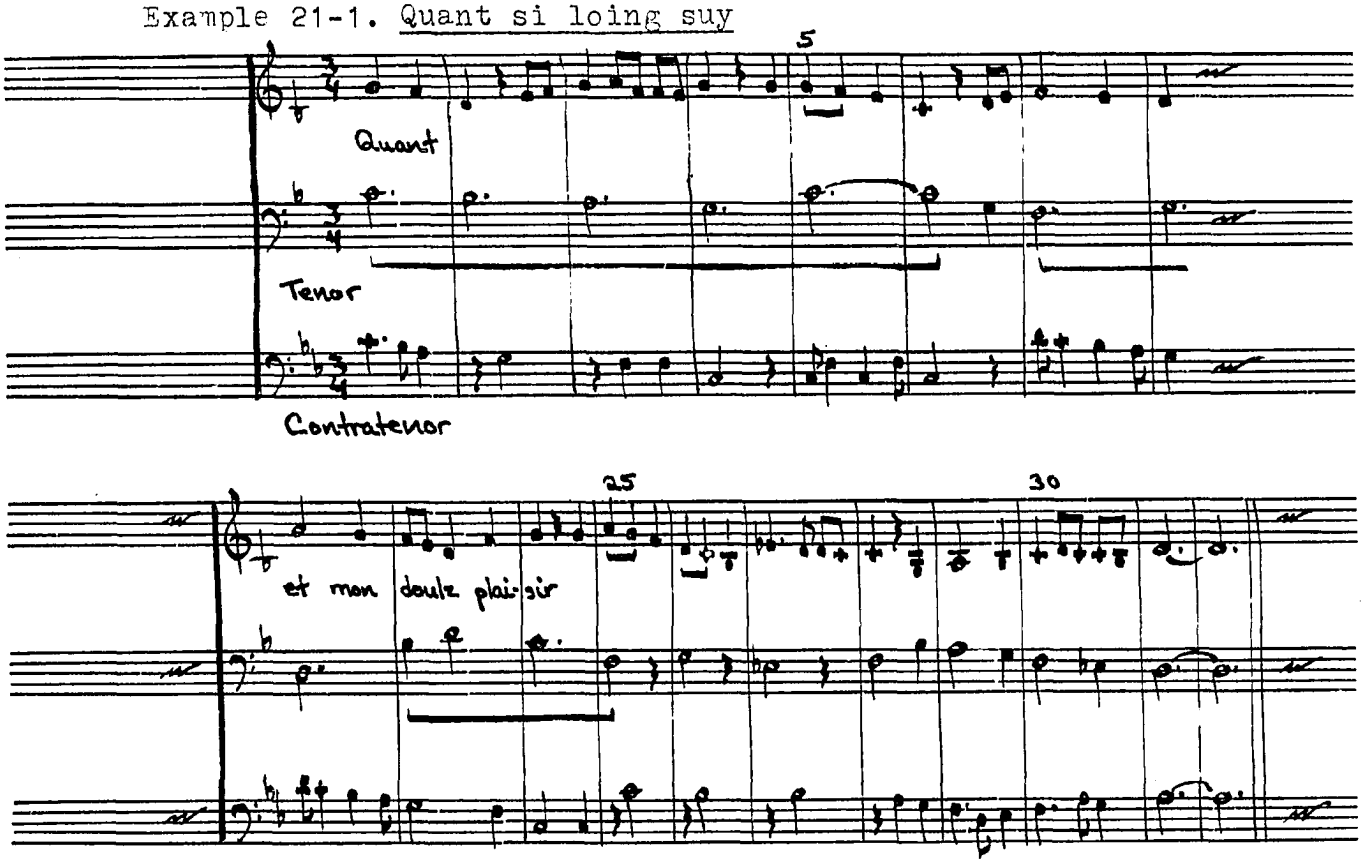
Example 21-1. Quant si loing suy



Example 21-2. Souviengne vous

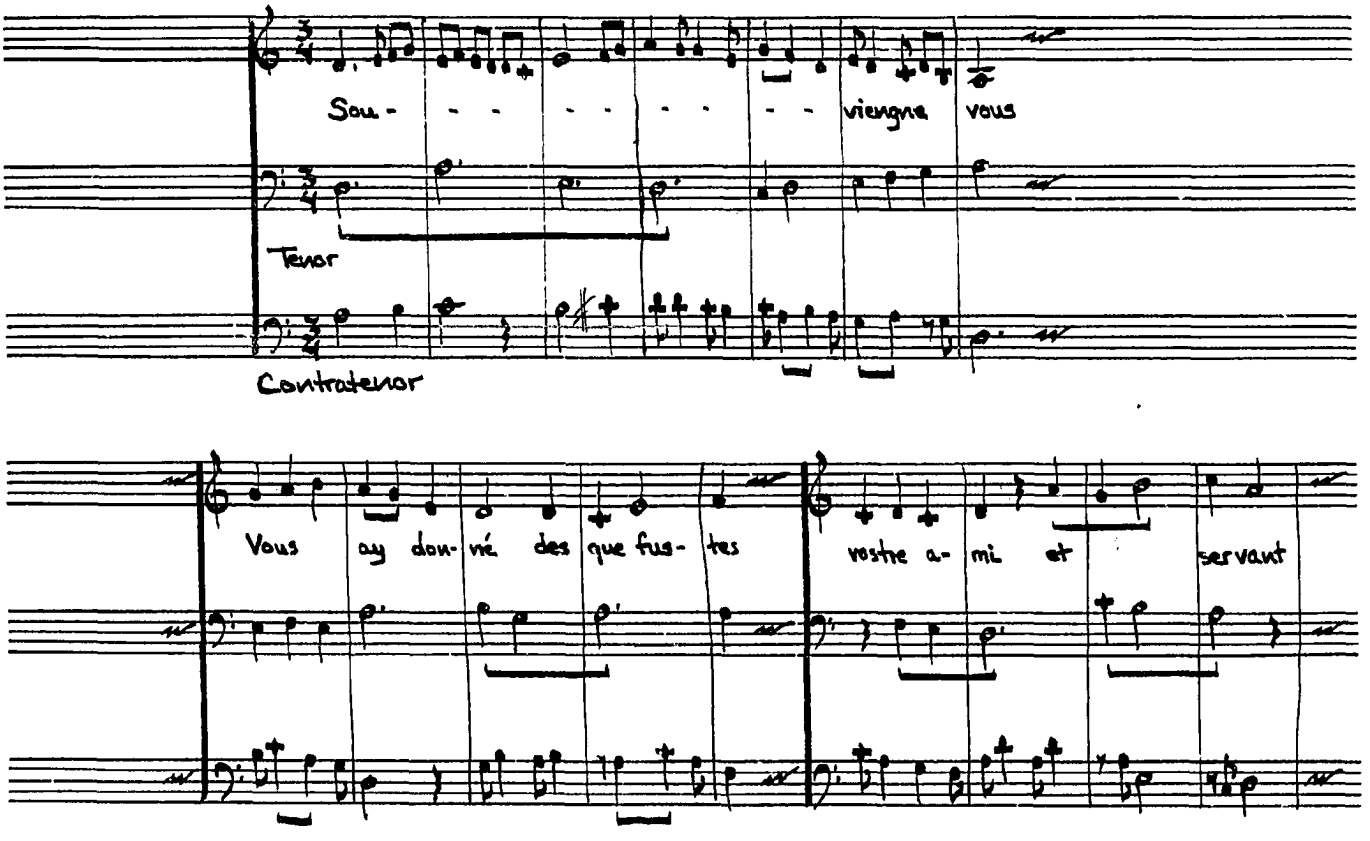


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Table XXXIV: Retrograde Rondeaus

1.	Ma fin est mon commencement Mach R 14 (3^1Co) PadA #33	Ludwig, SchradeMach R 14 Comp. Machaut, 1349-63 Text gives directions for performance
2.	Il vient bien sans appeller PR #132 (3^1Co)	Vol. II #42; Wilk #47 (inc.) Text gives clue for performance
3.	J'ay mis ce rondelet (Der Krepsgang) Str #133 (3^1-4^1)	Vol. II #43 Survives in Coussemaker copy Rubric: Tenor iste facit contratenorem retrograde reincipiendo ad morem cantus
4.	Tres douls amis pour moy (Da)me de pris Tenor, (Contratenor) Str #131 (2^1-$6^{1,1}$)	Vol. II #44 Survives in Coussemaker copy Rubric: Tenor istorum duorum rondellorum facit contratenorem retrogrando. Following music: Sciendum quod isti duo rondelli supra-scripti possunt dici cum duobus, tribus, quatuor, quinque vel sex retrograd-ando ipsos ad modum tenoris. (The two texted voices are not symmetrical in them-selves, but can be reversed as indicated.)

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divided in two symmetrical halves; and the rhythms used had to make musical and notational sense both forwards and backwards. This latter requirement was easily met in tempus imperfectum minor, and hence this mensuration (2/4) was most often used.

A typical example is Il vient bien sans appeller, from PR.[1] The manner of performance is suggested, without being expressly stated, by the text and by the layout on the page. The text reads:

Il vient bien sans appeller
Coment qu'il soit retrograde;
Quand il faut le rappeler (Ms.: raux peler)
Il i vient (sans appeller)
Et de son pesten fouler (Ms.: sic)
Au montier de sa coquarde.
(Il vient bien sans appeller
Coment qu'il soit retrograde.)

(It -- i.e. the song -- comes easily without calling, although it be backwards. When it must be recalled, it comes without calling...)

The tenor for the first half of the piece is written backwards; this is made obvious by the three conspicuous longs which appear at the beginning of the cantus and contratenor, and the end of the tenor as written. The refrain text is placed with the first line under the cantus, written forward, and the second line under the tenor, also written forward. This placement indicates the correct method for complete performance: the first half of the refrain consists of the

[1] Transcribed halfway in Wilk #47; see Vol.II #42 for complete transcription.

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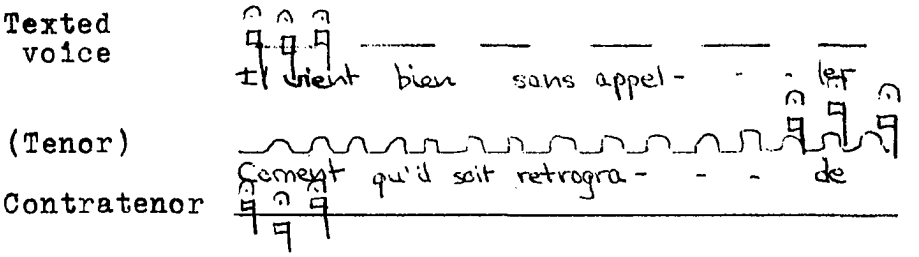
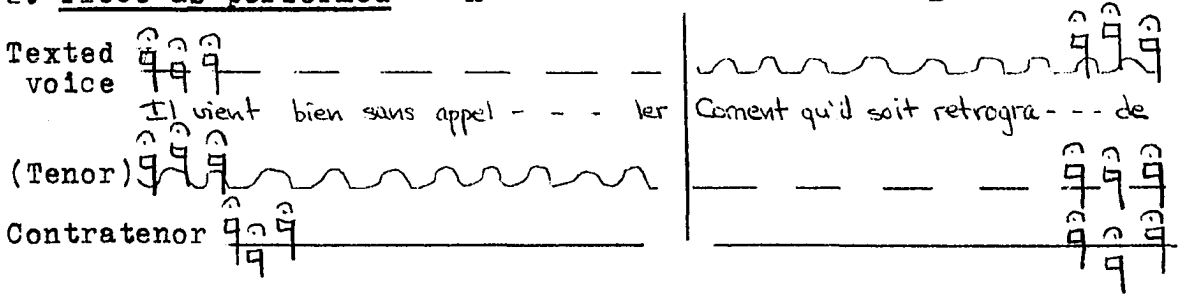
cantus and contratenor read forward and the tenor read backward, and the second half of the refrain consists of each voice reversed. The second line of text is thus read forward, to the music of the "tenor" (which can then be called the cantus.) The following diagram illustrates the original layout and the resulting form:

1. Appearance on page



2. Piece as performed A B



The remainder of the text follows the usual rondeau pattern: AB aA ab AB.

Like Il vient bien, Machaut's Ma fin est mon commencement is a fairly simple three-voiced piece. The two examples in Str are more complex, but only because they involve more voices -- four to six; Tres dous amis has the added problem of managing reversible rhythms in perfect tempus. But in all cases, the appearance of great visual complexity is gained by a simple notational trick -- the reversal of

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the roles of cantus and tenor, as in Il vient bien.

The use of imitation in chansons, then, can be traced from the native French chace, through freely imitative pieces with bits of text emphasizing the imitation, to freely imitative pieces without text in the imitating voice. In a second line of development, the strictly canonic aspect of the chace was revived in pieces with canonic tenor and contratenor.

It has been suggested that the use of imitation in French chansons was derived from Italian sources.[1] On the contrary, as the foregoing discussion demonstrates, imitation was a constant element in French chanson writing throughout the fourteenth century; its development can, moreover, be traced back to the chace and motet, both French forms. In view of the stylistic consistency within the French tradition, the postulation of an Italian influence seems unjustified.

In the imitative chansons, just as in the motet-like chansons, virelais dominated the early stages of development. In the later stages ballades and rondeaus are found about as often as virelais. It would seem, then, that the virelais as a group were the earliest chansons written; later the ballade and to a lesser extent the rondeau became the current, more progressive form.

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[1] Reaney categorically denies a continuous French tradition of imitation at the end of the century: "Vom Kanon, sicherlich aber nicht von der Imitationstechnik in anderen frz. Werken leitet sich der Aufstieg des imitierenden Kontrapunkts im 15. Jahrhunderts her...(In der Hs. Chantilly) Ital. Einfluss macht sich bemerkbar...in der häufigeren Gebrauch der Imitation." (MGG II, 1041-2).
A contrary opinion is stated in GüntherPR, 249.

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Dha Further Derivatives of Motet and Chace

1. Songs with one text in two or more voices

A halfway ground between polytextual forms (the motet and polytextual chanson) and the chanson with one texted part and instrumental accompaniment was occupied by a type of chanson in which a single text was sung at the same time in two or more parts. Very few examples of this type remain. They differ sufficiently among each other so that several sub-categories must be distinguished, in spite of the small number of examples. A list of these songs is given in Table XXXV, p. 183. Since they occur for the most part in late sources, they may represent partial adaptations of older polytextual songs to the single-texted style dominant at the end of the century; it is not clear, however, why (if this is so) certain songs should be adapted, while others survive in their original polytextual form.

The first two sub-categories are closely related to the motet in texture. The first type is represented by a single example, the ballade Pour che que je ne puis mie (from CaB_2; this is the only example from an early source.) The two texted voices occupy the same general range, which is usually well above that of the tenor, so that they are clearly set off from the tenor, as in a motet (see ex. 22).

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Example 22. Pour che que je ne puis mie

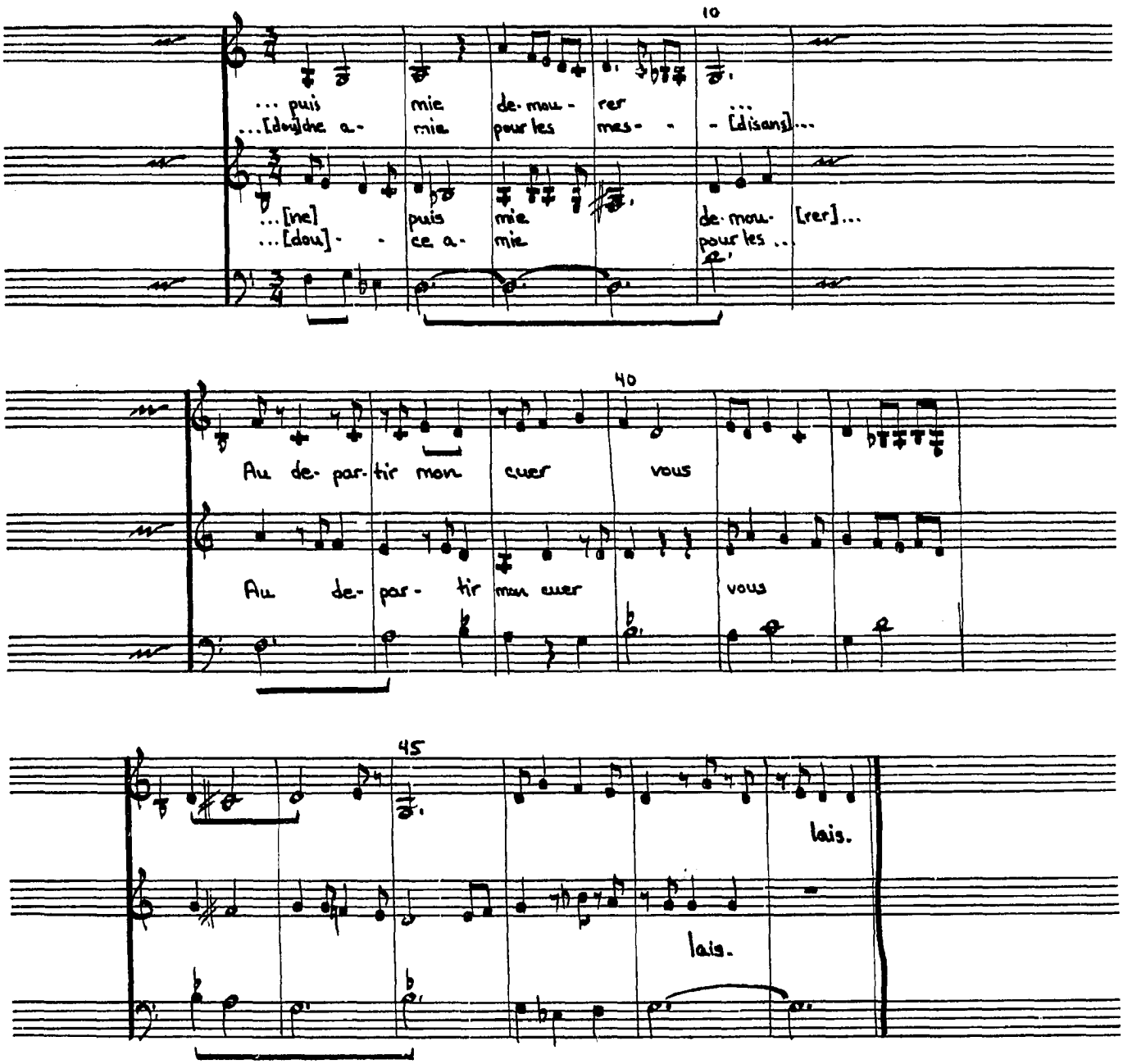

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Table XXXV: Songs with one text in two or more parts

I. Two equal texted voices and an untexted tenor

1. Pour che que je ne puis CaB$_2$ #1 (3^2)	Vol.II #17 Ref. text is first line of a Machaut R (LD #60, not set to music): "Au departir mon cuer vous lais" Ballade

II. Cantus; texted T in semibreves; Co (if any) untexted

2. E dieus comant PR #181 (2^2)	Wilk #46 Virelai
3. Je voy le bon tens venir PR #140 (3^2Co)	Wilk #30 Virelai
4. Min herz wil alzit Str #146 (3^2Co)	Copy by Coussemaker survives Comp. Mgr. Alanus Complete German text in C and T; also Latin text "Quam pulchra puella" in C Irregular form

III. Two or more texted voices using imitation

5. Alarme alarme Ch #91 (4^2); see Table XXX	ApF #72 (see GüntherPR 248) Text in Tr and C Realistic virelai
6. Fait fut pour vous Vorau #1 (2^2)	AM 1950, 3 Virelai

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7. Min frow, min frow
   Str #156 (3^3)
   Coussemaker copy survives
   Comp. Alanus
   Imitative motive like #5; written in tempus perf. dim.
   Double couplet, varied

8. Or tost aeus
   PR #129 (4^2); see Table XXX
   Vol.II #11
   Only PR gives text throughout Tr.
   Comp. Pykini
   Realistic virelai

9. Trover ne puis aucunement
   Mod #94 (3^2Co)
   ApF #13
   Comp. Matheus de Perusio
   Rondeau

IV. None of the above types

10. Va t'en mon cuer
    Ch #93 (3^3)
    Comp. Gacian Reyneau
    Rhythmic style suggests a relatively late date
    Rondeau

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Again like the upper voices of a motet, they share a distinctive melodic style, using to a great extent the same figuration. The tenor, on the other hand, acts more like a regular chanson tenor than a motet tenor; thus it moves in irregular groups of breves and semibreves, with occasional longs or pairs of minims for variety. The resemblance to motet texture is especially marked in passages like m. 7-9, where the tenor holds a long; again, the hocket passages at the beginning and end of the refrain (m. 37-40, 45-48) strongly recall motet style. In such spots the song differs from a motet only in its lack of a second text.

The second category of songs with one text in two parts is also clearly connected with motet texture, but in a different manner. This type of song has the same text in both cantus and tenor; the tenor moves in a steady succession of semibreves, instead of the irregular rhythm characteristic of most chanson tenors. A typical illustration is the virelai Je voy le bon tens (PR), given in ex. 23. The effect is much like that of the polytextual virelais with folksong tenors. The pieces of this type are, indeed, mostly virelais, and are found in PR, which is also a main source of polytextual virelais on song tenors. Two very similar works of the latter type, whose tenors also move in steady semibreves, appear in PR (Contre le temps -- Hé mari mari, and Ma trédol rossignol -- Aluette -- Rosignolin); their

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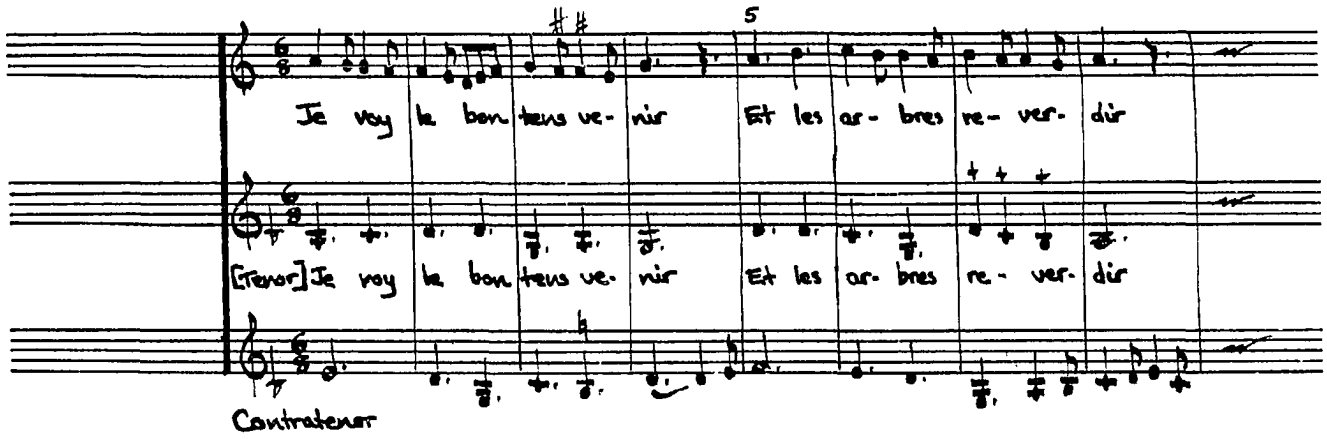
Example 23. Je voy le bon tens



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tenors are given in ex. 3-3 and 3-5. (p. 120 f.)

It would seem that this group of songs represents a step in simplification of texture, in keeping with the trend throughout the century towards songs with one text and an accompaniment. The tenors of these virelais may have originated as monophonic songs with their present text, or with another text which has simply been abandoned, as seems to have happened with Que puet faire -- Ce n'est mie (see above, p. 127 ff.) In keeping with this theory, one other virelai in PR has a similar tenor moving in steady semibreves, but with no text in the tenor (Adeu mon cuer, PR #175).

The third type of song with one text in two parts is related to the chace and realistic virelai, rather than to the motet and polytextual chanson. This type uses sporadic points of imitation, like the realistic virelai and its nonmimetic derivatives, but differs in that it retains the text throughout the second, imitating voice, even where it is momentarily non-imitative. An example is the virelai Fait fut pour vous (see ex. 24).

At first sight, the texture of Fait fut appears to be a middle step between the chace, with its full text in three voices, and the realistic virelai, with text in only one voice except for the imitative passages. The distribution in the sources, however, makes this interpretation very doubtful. No early source is known to contain pieces of this

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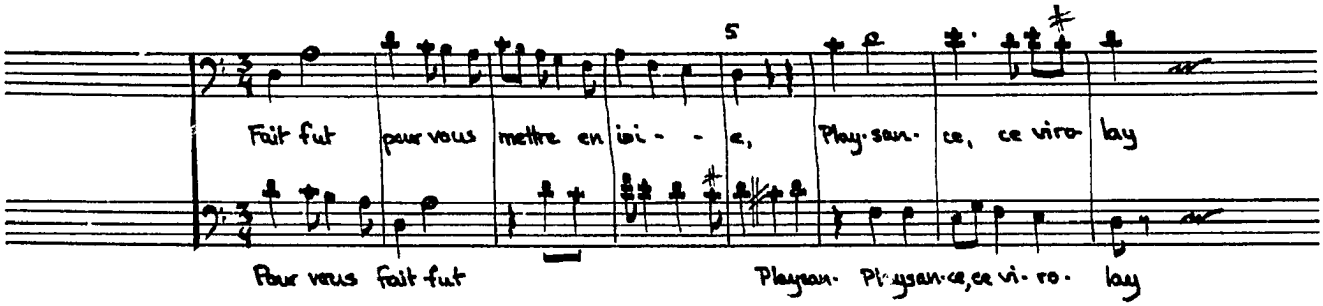
Example 24. Fait fut pour vous



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intermediate type; at least one example is clearly very late (Trover ne puis, by Matheus de Perusio, who was active in the early fifteenth century -- but who also wrote a chace.) On the other hand, none of these pieces is in the highly complex rhythmic style sometimes found in late fourteenth-century chansons; their exact historical position must remain a matter of speculation at present.

2. The isorhythmic rondeau

Isorhythm, in its strict sense -- the use of identical rhythms in two or more successive sections of a piece, by all voices -- was usually associated with the motet rather than the chanson. It was especially characteristic of the late fourteenth-century motet; the motets in Ch and Mod use isorhythm to a much greater extent than do the motets of the first half-century, found in Ivrea and the works of Machaut.[1] Thus at the same time that the motet was declining in frequency, it was depending more upon isorhythm.

Certain chansons of the late part of the century also use isorhythm. They are all rondeaus, with the two halves rhythmically identical. Nearly all are found in Ch, which is also a principal source for the late motet. In all respects except rhythmic organization, these rondeaus act like normal chansons: they are not polytextual, do not have a motet-like

[1] See GüntherMo, 27-58.

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tenor, and do not use imitation. A list is given in Table XXXVI.

Since five of the six isorhythmic rondeaus are in Ch, while no more than one is found in any other source, it seems likely that they were a fairly local phenomenon. Although there exists one precedent for the form, Machaut's ballade S'amours ne fait (B1, probably before 1349), no connection has been found between this early work and the rondeaus, which are in a much later rhythmic style.

Table XXXVI: Isorhythmic rondeaus

1.	Conbiens qu'il soyt PR #152 (3^1Co); Str #34	ApF #77
2.	En attendant d'amer Ch #59 (3^1Co), Mod #80 (2^1)	Comp. Galiot
3.	Je chante ung chant Ch #9 (3^1Co)	Fac. GenA #8 Comp. Matheus de Sancto Johanne
4.	Loyauté me tient en espoir Ch #51 (3^1Co), Pit #176	ApF #78 Comp. Garinus

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5. Pour ce que je ne say gaires — Comp. Jo. Vaillant
   Ch #30 (2^1)

6. Se doit il plus — Fac. GenA #7
   Comp. Jo. de Alte Curie
   Ch #8 (3^1Co)

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E. From motet to single-texted chanson

1. Development of chanson texture

The chanson textures discussed so far have all shown a close relationship to either motet or chace. Far more frequent, at least in the surviving sources, is a texture consisting of one texted voice accompanied by an instrumental tenor and, usually, contratenor. Although at first sight this texture is radically different from that of the motet, it, as well as the less usual types discussed so far, can be shown to have evolved from the motet.

In the early part of the fourteenth century, the typical motet had three voices. The two texted voices, triplum and motetus, generally occupied an approximately equal range considerably higher than that of the tenor -- by a fifth to twelfth. At major cadences the usual sonorities formed by motetus and triplum, respectively, were either octave and twelfth above the tenor, or fifth and octave.

The same general pattern with respect to voice range and cadences was followed by the polytextual virelais; as we have seen, they acted like motets except that the tenor moved almost as fast as the upper parts, and the upper parts (or any parts with a text) were not labeled. These differences

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may be considered minor, as some thirteenth-century motets with folksong tenors also have the tenors moving about as fast as the upper parts, and triplum and motetus were not usually labeled in the motet manuscripts.

Chansons with a single text did retain the terminology of the motet in the instrumental parts, at least. The texted voice was never labeled; but the tenor was still called tenor, as it performed the same basic function as a motet tenor, in spite of its different rhythmic character; and the third part, if it was instrumental and occupied a range about equal to that of the texted voice, was still called a triplum. The three voices functioned at cadences just as they had in the motet; the triplum took the twelfth, or less often the fifth, above the tenor, while the cantus took the octave. The triplum and cantus, moreover, usually shared the same melodic style, and often the same phrases, moving parallel or in imitation. Thus the essential function of each voice was like its function in the three-part motet. The most important change was in the more prominent role of the cantus, which, having the only text, now dominated the instrumental parts.

Motets with four voices, relatively uncommon at the beginning of the century, occurred more frequently as the century progressed.[1] In this type of motet an instrumental contratenor was added to the original three-part texture.

[1] See GüntherMo.

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The contratenor acted very much like the tenor of the motet, occupying the same low range and moving like the tenor in slow, repeated rhythmic patterns. Its principal effect was in fact to provide a fuller sonority for the harmonic substructure of the motet, rather than to add textural complexity as one might expect from a fourth voice. The fact that many four-voiced motets were also written in three-part arrangements, i.e. with a substitute voice called solus tenor which combined the lowest notes of both tenor and contratenor, indicates clearly that the contratenor was considered essential only in its harmonic role, while any textural interest it might add was optional.

Similarly to the motet, and perhaps at about the same time, the three-voiced chanson with triplum acquired a fourth voice called contratenor. Like the motet contratenor, it was an instrumental part occupying about the same range as the tenor. At cadences, both motet and chanson contratenors took the fifth above the tenor; in the four-voiced chanson, the cantus would then take the octave as usual, and the triplum would take the twelfth. Unlike the motet contratenor, however, the chanson contratenor added significant textural complexity, as well as a fuller low-register sonority. Like the chanson tenor, the contratenor could move as rapidly as the upper parts; it was capable of joining in imitation, providing contrast by filling in static moments in the upper parts, or simply providing rhythmic animation on a single repeated note. On the other hand, the contratenor could equally well duplicate

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the slower tenor rhythms for a quieter effect, or all four parts could come together momentarily on a suspense-full long; in such passages the sound of the four-voiced motet was clearly recalled.

The three-voiced chanson with contratenor but no triplum seems to have followed the four-voiced chanson. This order of events is demonstrated in the works of Machaut, and is borne out by the relatively much greater frequency of four-voiced and three-voiced chansons with triplum in the earlier chanson manuscripts, such as $\underline{CaB_2}$. The three-part texture with contratenor became the favorite arrangement after the mid-century. Towards the end of the century, indeed, it was so typical of the French chanson that such Italian fifteenth-century sources as Pit and FP almost always use this texture for French pieces of more than two voices -- even for pieces which were originally written with a triplum instead of a contratenor, as in the case of Machaut's B18, De petit peu.

The preference for three voices with contratenor coincided with a preference for low, full sonorities. In this same period more pieces are found with a low-lying cantus, placed close to the tenor; a typical range was from F to a, with T and Co from C or D to e, whereas the most common range earlier was with cantus from c to d', and T and Co a good fifth lower. More pieces in the late period end on D, C or even Bb than was common earlier. The 3'Co arrangement was naturally well suited to the desired low, rich sound.

The textural development from motet to single-texted chanson is summarized in Table XXXVII.

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Table XXXVII: Textural Development from the Motet to the Single-Texted Chanson with Contratenor

	Voices	Range	Cadence intervals
I. Motet a3	Triplum	High	12 or 8
	Motetus	High	8 5
	Tenor	Low	1 1
IIa. Chanson a3-Tr	Triplum	High	12
	(Cantus)	High	8
	Tenor	Low	1
and			
IIb. Motet a4	Triplum	High	12
	Motetus	High	8
	Contratenor	Low	5
	Tenor	Low	1
III. Chanson a4	Triplum	High	12
	(Cantus)	High	8
	Contratenor	Med. or low	5
	Tenor	Low	1
IV. Chanson a3-Co	(Cantus)	High or Med.	8
	Contratenor	Med. Low	5
	Tenor	Low Low	1

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Examples of each stage in the development of the chanson may be found in all the sources, with the exception of the fifteenth-century Italian sources mentioned above, which ignore stages one through three. The earliest manuscripts, CaB_2 and CaB_3, show the highest proportion of stages two and three (pieces $a3^1$Tr and $a4^1$); but stage four is also well represented. Ex. 25-27 illustrate early instances of these three textures.

A steady increase in the proportionate number of chansons in three parts with contratenor may be seen throughout the century. Table XXXVIII tabulates the various textures used in all the sources, arranged chronologically. It should be noted that many of the four-voiced and three-voiced pieces with triplum, found in late sources such as PR and Ch, are known to be older pieces, either from their appearance in earlier sources or from other external evidence. Although seventeen four-voiced chansons are found in Ch, for example, many of them are known to have been composed much earlier -- e.g. by Machaut; and all of them may in fact have been earlier, judging from their style alone.

The pieces with a triplum, whether a4 or a3, are likely to be closest to the motet and chace on more specific grounds as well. For instance, a triplum is found among the polytextual chansons much more often than among songs with a single text; see Tables XXVII and XXVIII (pp. 114, 133). Chace-related pieces also show a high frequency of tripla;

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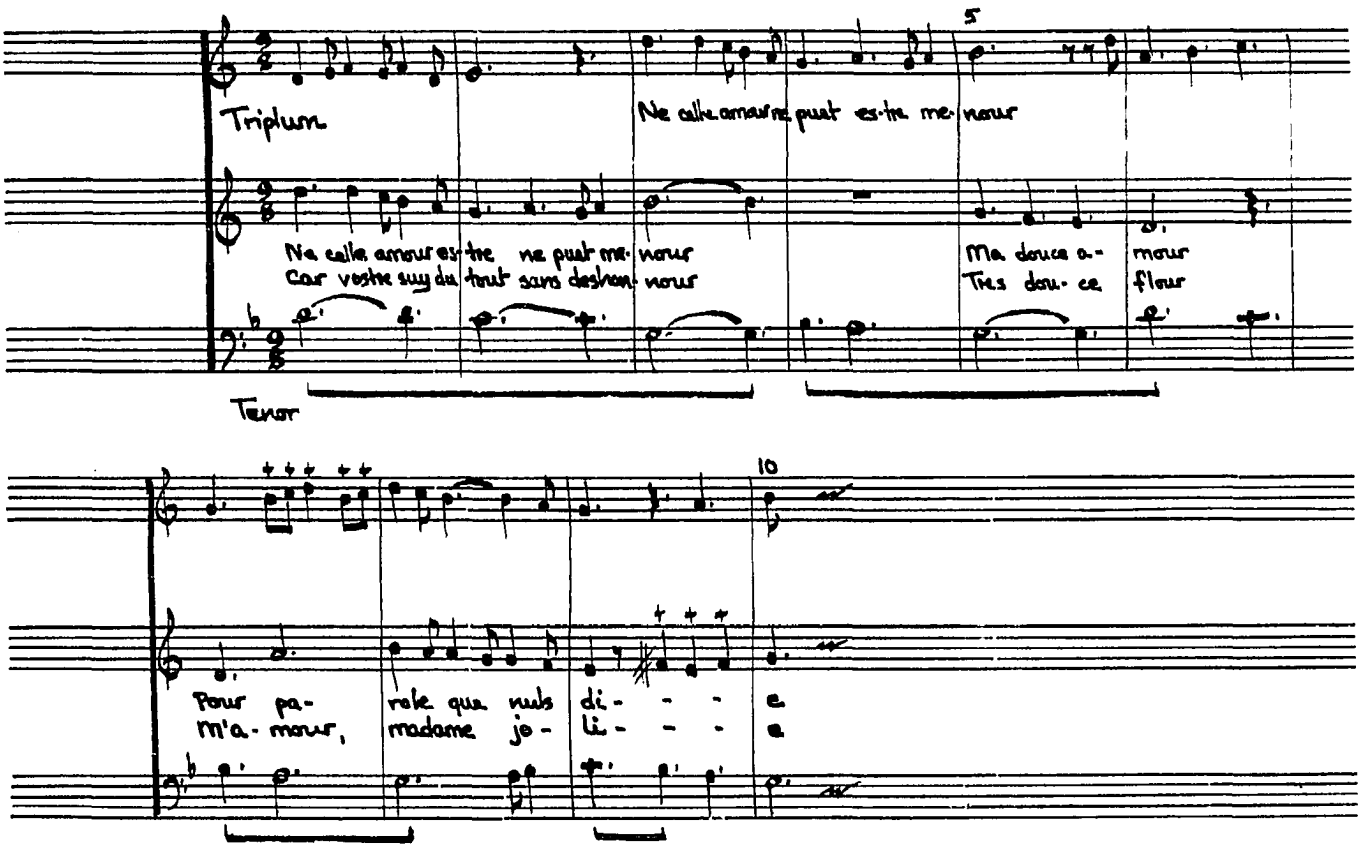
Example 25. Ne celle amour



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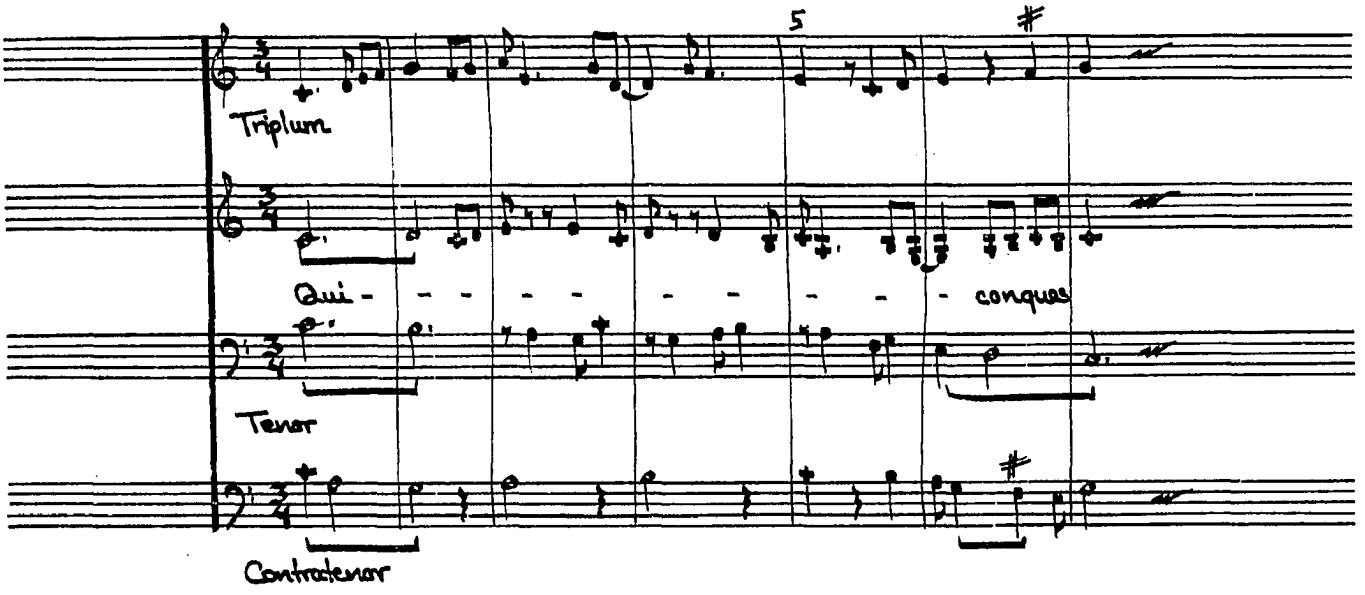
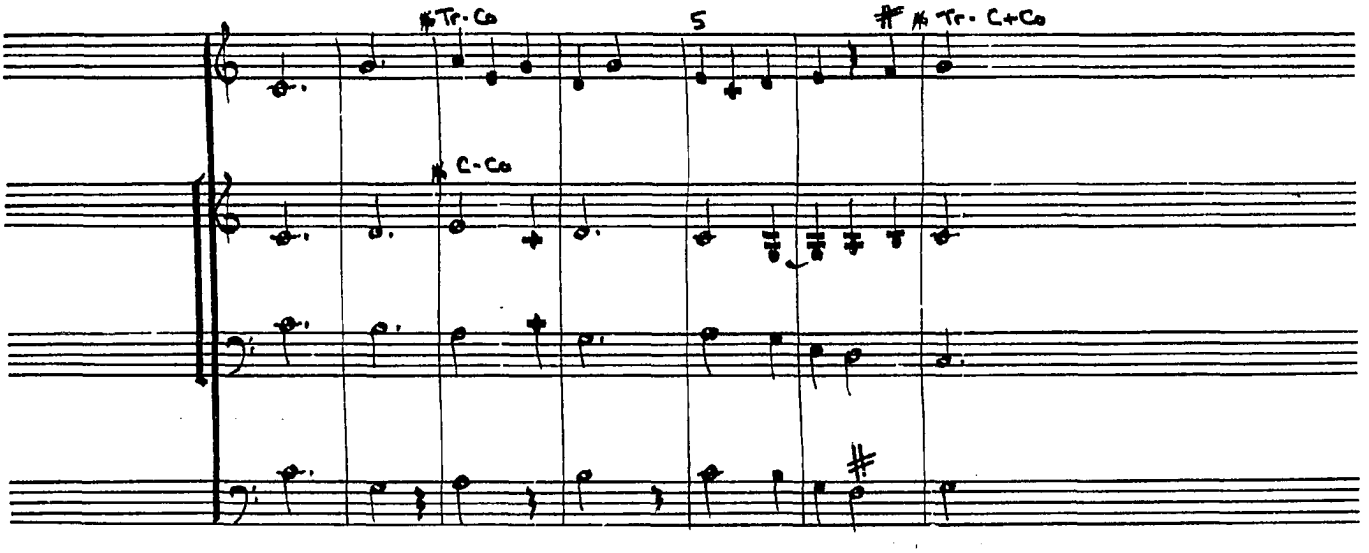
Example 26. Quiconques veult



Analysis:



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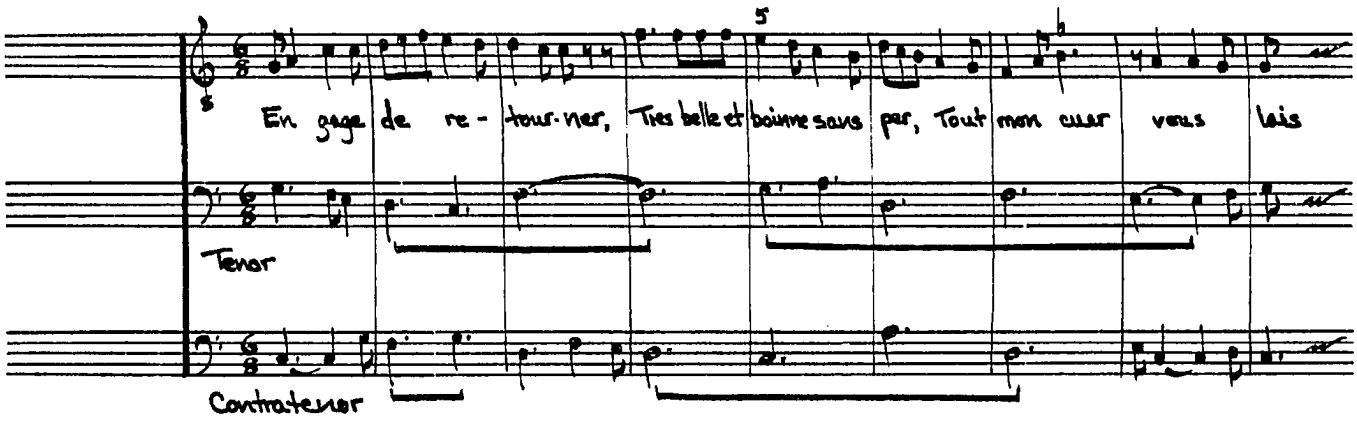
Example 27. En gage de retourner



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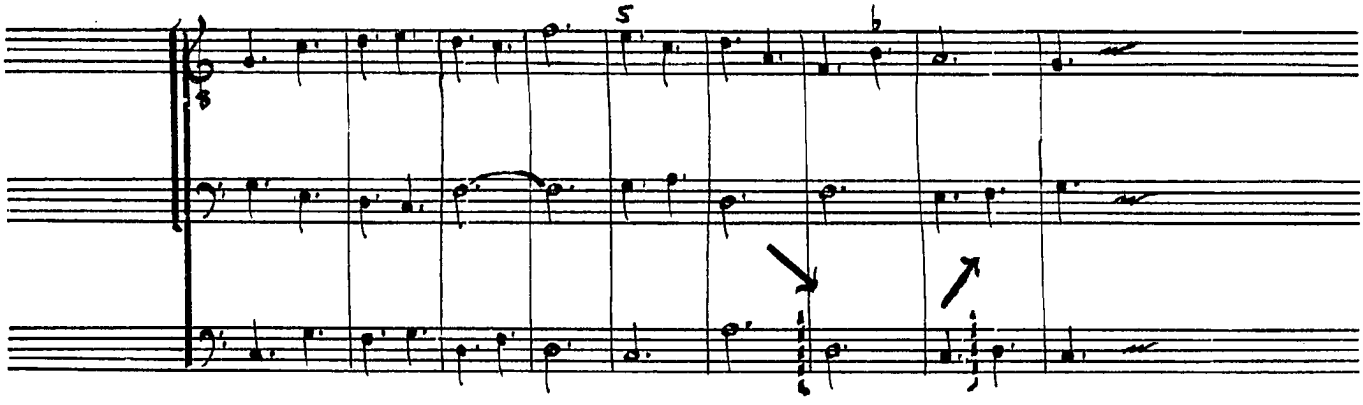

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Table XXXVIII: Changing popularity of chanson textures

Date	Source	3Tr	4	3Tr &3Co	3Co	2	Total polyphonic songs
I. Mid-century	$\underline{CaB_2}$ $\underline{CaB_3}$	8 (1/4)	4 (1/8)	2 (1/16)	14 (2/5)	6 (1/6)	34
II. c.1350-1360	Ivrea McV CaC	0	1	1	7 (3/5)	3 (1/4)	12
III. c. 1360-1380	Berkeley Autun Berne BrussI	0	0	0	11	2*	13
	Trem: see discussion below						
IV. c. 1400, w/ older repertory	PR	9 (1/8)	5 (1/16)	7 (1/11)	51 (2/3)	8 (1/10)	80
V. Late 1390's	Ch	2	14 (1/7)	3	77 (4/5)	3	99

*These 2 pieces in Berne may have had a Co. originally.

see Tables XXX and XXXII. It is the triplum, moreover, which is most often involved in the imitation in such pieces, bearing out its derivation from the motet triplum with voice-exchange.

A complicating factor in discussing four-voiced chansons is the need to establish whether the triplum and contratenor

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were really intended for simultaneous performance, or were meant as alternatives, giving two three-voiced versions. There are several which appear in the sources with four voices, but where a simultaneous performance of triplum and contratenor would violate the fourteenth century's own rules of composition.

An example of a song purportedly a4, but really a3 in two versions, is Merci ou mort, a ballade in PR, Utrecht II and Trem. The triplum and contratenor in PR frequently harmonize the basic tenor-cantus sonority in conflicting ways, providing solutions each of which is logical in itself but which, taken together, cause meaningless clashes. (See ex. 28, where a passage is analyzed according to its essential harmonies; also, in Günther's transcription[1], mm. 18, 34, 38, 40, 43, 55, 58.) At other times the triplum and contratenor parallel or duplicate each other, causing an abrupt and pointless thinning of the texture (mm. 23-4, 25-6, 53-4). It should be emphasized that these are not minor clashes between minim figures, nor parallel fifths approaching a cadence, both of which are normal constituents of fourteenth-century style, as comparison with ex. 25-27 will show. On the contrary, they are dissonances

[1] Günther10 #5

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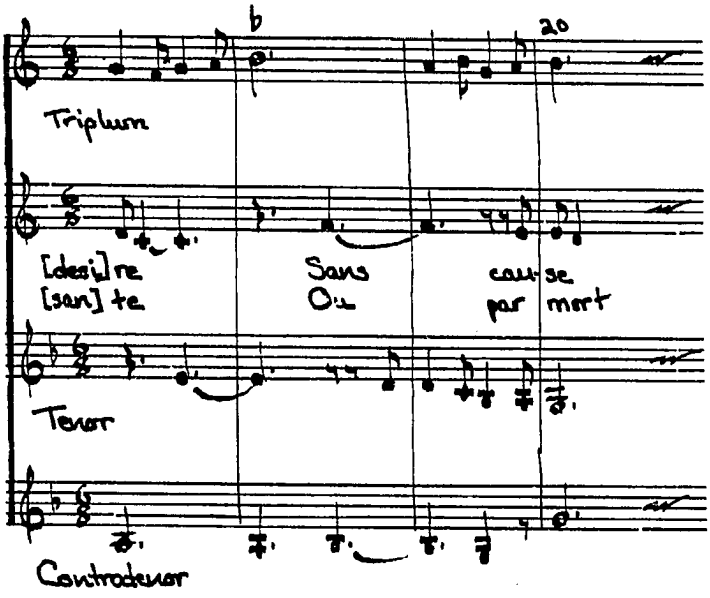
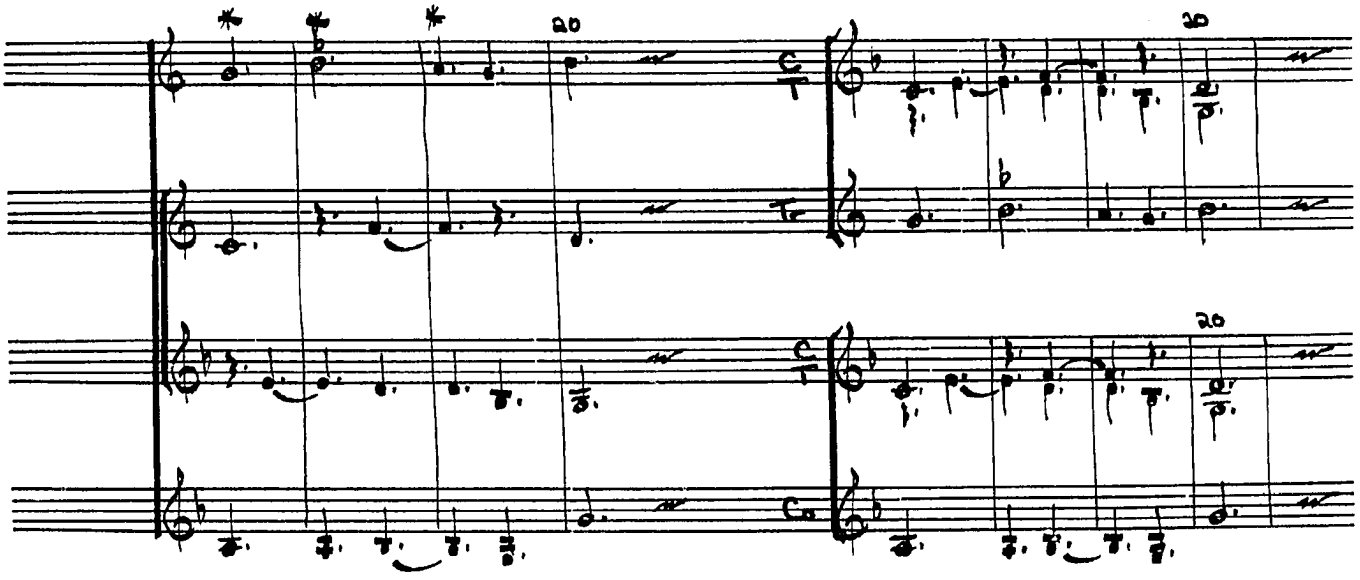
Example 28. Merci ou mort (PR version)



Analysis:



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extending over a full breve, and parallels which are never resolved by contrary motion. Such passages are not normally found in fourteenth-century songs, with the exception of these few "four-voiced" pieces. The conclusion seems inescapable that these pieces should be performed with either triplum or contratenor, but not both.

In contrast to Merci ou mort, a piece like Quiconques veut illustrates how a four-voiced piece could and should behave. In this rondeau (from CaB_2) care is taken to avoid clashes on long notes, which would result from two conflicting harmonizations of a basic structural sonority. Parallel movement, when present, is not extensive and is disguised by ornamentation in one or both parts. (See ex. 26.)

It is usually, but not always, possible to decide whether an ostensibly four-part piece is really meant to be performed a4. A few borderline cases exist, such as the version of Merci ou mort which appears in Utrecht II. Since only the contratenor remains, it is not known whether or not the triplum from PR appeared with it originally. The Utrecht II contratenor is entirely different from the contratenor in PR; it may well have been intended to combine with the triplum in a four-part performance, as all the major conflicts are avoided, although a few doubtful areas in parallel motion remain. Ex. 29 gives the Utrecht II contratenor, combined with the triplum, cantus and tenor from PR; compare ex. 28.

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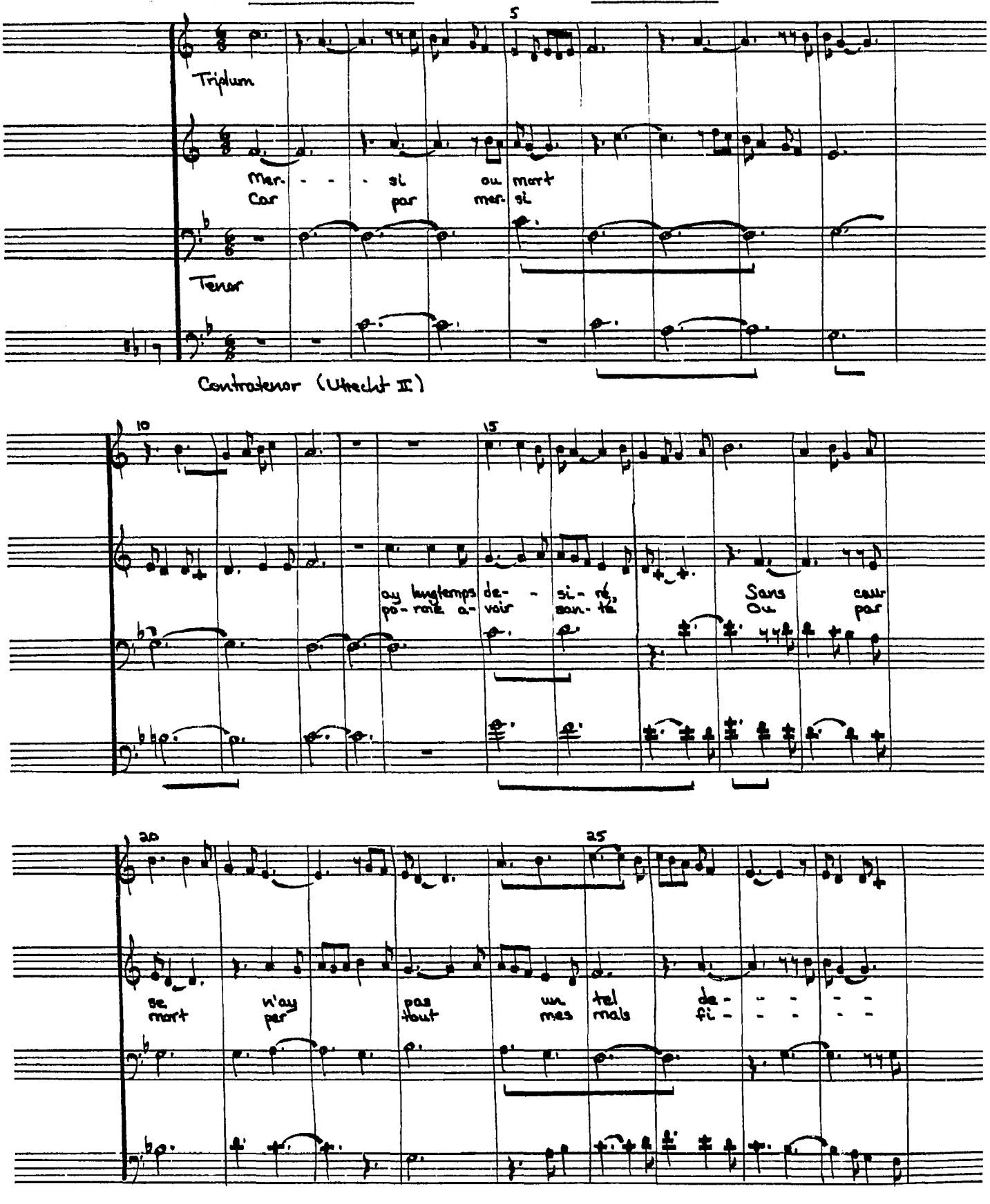
Example 29. Merci ou mort with Co from Utrecht II



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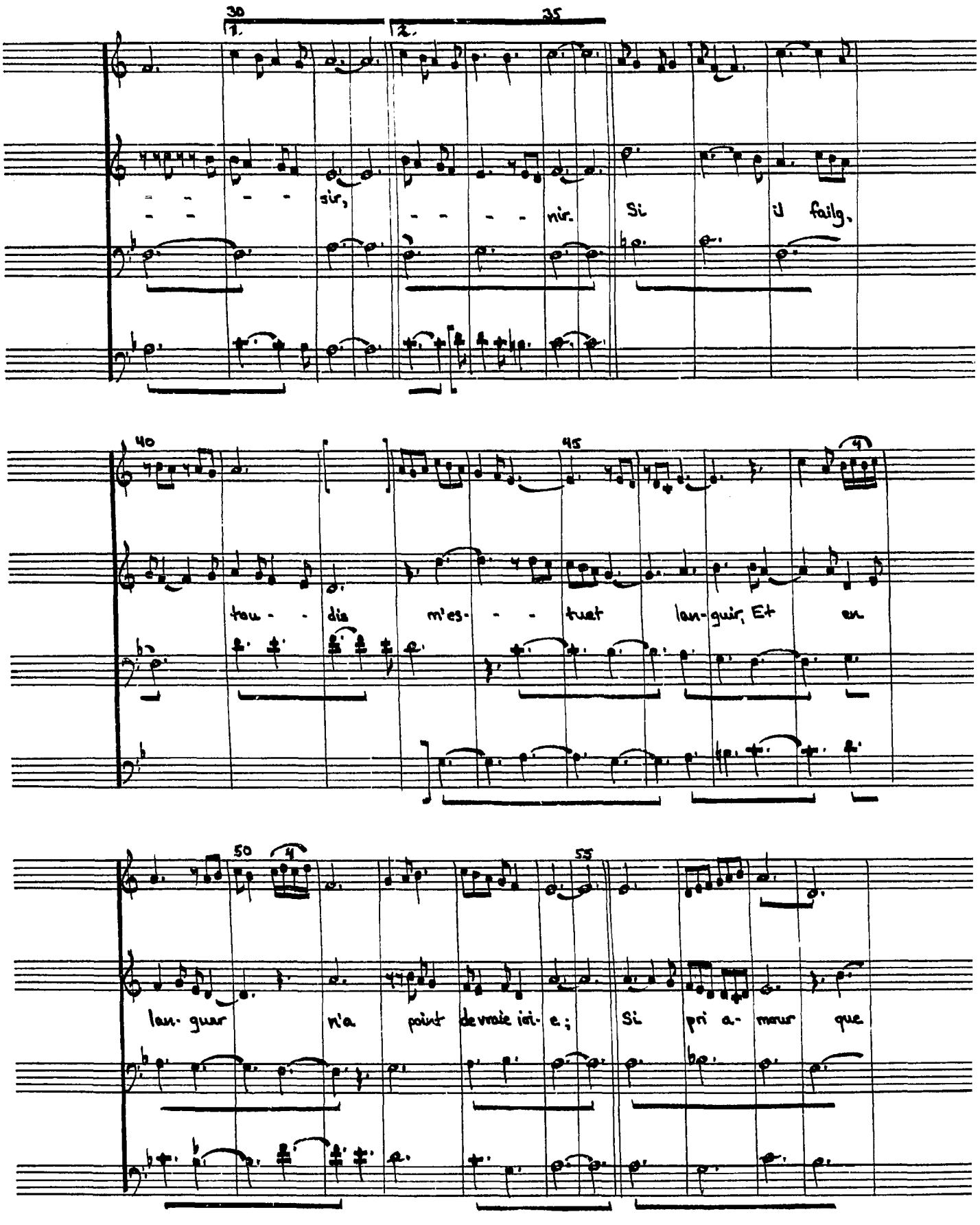

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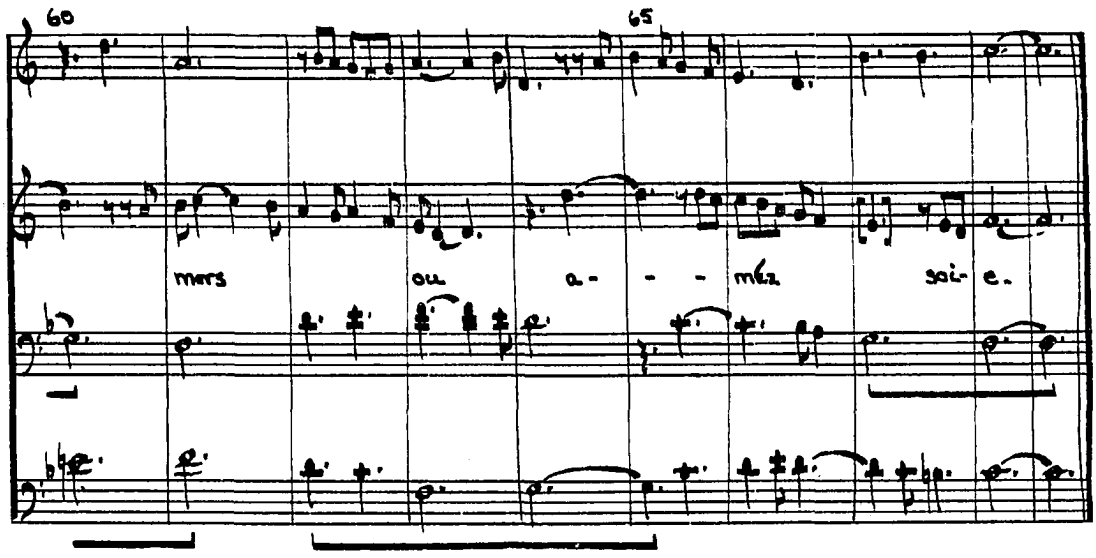

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Chansons ostensibly in four parts should be classified, then, as truly four-part, doubtful, or three-part with a choice of triplum or contratenor in the same source. Table XXXIX (pp. 209-214) attempts such a classification for all the known "four-part" chansons.

The change in popularity of the various chanson textures throughout the century can now be discussed with more precision. As Table XXXVIII showed, there was a continuous decrease in three-part pieces with triplum and a corresponding increase in three-part pieces with contratenor. With regard to four-part pieces the picture is less clear. Truly four-part pieces are found in greatest number in $\underline{CaB_2}$ and Ch; but as we have seen, most of the Ch four-voiced pieces either have early concordances or are in an earlier rhythmic style than the bulk of Ch. Hence it would seem that four-part texture was most popular among chanson composers during the third quarter of the century, although as a manner of performance it still occurred at the end of the century, when Ch was compiled.

The position of PR with regard to four-part chansons, while ambiguous at first sight, may be explained by its nature as a source. Most of its French repertory is older than that of Ch; therefore we find relatively more pieces a3Tr. But the actual compilation of PR took place in Italy, later than the compilation of Ch; hence many pieces that were probably a3Tr originally have had a contratenor added, in an attempt to bring them up to date with the favorite a3Co texture; but few truly four-voiced pieces are found.

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Table XXXIX: Chansons with an ostensible four-part version

I. True four-voiced pieces

A. In sources before 1380

1.	Armes, amours, dames O flour des flours Tenor, Contratenor Ch #84 ($4^{1,1}$)	LudwigMach I, #41; fac. GenA #16 Comp. F. Andrieu; text by Deschamps; on death of Machaut, 1377 Ballade
2.	Dame de qui toute ma joie Mach B42, PR #143 (4^{1}); Trem #62	LudwigMach, RF #5; Schrade Mach, B42. Comp. Machaut Ballade, 1349
3.	En amer a douce vie Mach B41, PR #130 (4^{1}); Trem #33; FP #171, Pit #180 (3Co)	LudwigMach, RF #4; Schrade Mach B41. Fac. PR: MD 1957, 49. Comp. Machaut Ballade ("Baladelle")
4.	En remirant...amours m'a fait CaB_2 #31 (4^{1})	Vol.II #19 Not = B in PR, Ch, Mod Ballade
5.	Espoirs me fuit Revieng Espoir Tenor, Contratenor CaB_2 #5 ($3^{1,1}$), Utrecht II #18 ($4^{1,1}$); Trem #60-1, Str #41, 116 (lost)	Vol. II #20 Rondeau
6.	Fortune fause, perverse Ivrea #33, Ch #99 (4^{1})	Vol.II #34 Comp. Matheus de Sancto Johanne Rondeau

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7.	Il m'est avis qu'il n'est don Mach B22 (4^1); see IIA5 below	Ludwig,SchradeMach B22 Comp. Machaut Ballade
8.	Or tost a eus CaB_2 #15, Ch #90, PR #129 (4^1)	Vol.II #11; Wilk #40 Fac. PR: MD 1957, 49 Comp. Pykini
9.	Quant Theseus Ne quier veoir Tenor, Contratenor Mach B34, PR #109, Ch #88 ($4^{1,1}$)	Ludwig,SchradeMach B34 Comp. Machaut, 1363 Ballade
10.	Quiconques vuet d'amours CaB_2 #13 (4^1); Ivrea #10, FP #145, Pit #19 (3Co); Trem #87	Vol.II #21, Günther10 #6 Fac. CoussH #36 Rondeau
11.	Tant doucement me sens Mach R9 (4^1); ?Trem #76	Ludwig,SchradeMach R9 Comp. Machaut Rondeau

B. True four-voiced pieces in later sources

12.	Alarme alarme Ch #91 (4^2); PR #144 (3Co); Str #105 (3)	ApF #72 (see GüntherPR, 248). Comp. Grimace Virelai
13.	Des qu'buisson me fu Ch #86 (4^1)	Comp. Grimace Ballade ApF #36; comp. Solage Ballade
14.	Hélas, je voy mon cuer Ch #95 (4^1)	ApF #36; comp. Solage Ballade

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15. J'ay mis ce rondelet — Vol. II #43
Retrograde rondeau

Str #133 (3^1 or 4^1)

16. Le basile de sa propre nature — ApF #35. Comp. Solage
Ballade

Ch #79 (4^1)

17. Pluseurs gens voy — ApF #37
Comp. Solage
Ballade

Ch #96 (4^1), FP f.106 (3Co)

18. Science n'a nul annemi — Comp. Matheus de Sancto Johanne. Has imitation w/ text in Tr. (ex. 17 above)
Ballade

Ch #94 (4^1)

19. Tres douls amis
(Da)me de pris
Tenor — Vol.II #44
Retrograde rondeau

Str #131 ($4^{1,1}$ to $6^{1,1}$)

II. Pieces with alternative versions, 3Tr and 3Co ("4")

A. In sources before 1380

1. De ce que fol pense — Vol.II #24; Wilk #21; Droz-Thib 21; WolfHN I, 354
Comp. P. des Molins
Ballade

CaC #3 ("4^1"): see IIIA1 below; McV #2, Pit #182, FP #156, Ch #87, Str #52 (3Co); Ghent #1, Fa #11; Trem #26

2. De Fortune me doy plaindre — Ludwig,SchradeMach B23
Comp. Machaut, 1349-63
Ballade

Mach B23 (3^1Tr); E, PR #131 ("4"); Ch #78 ("4", diff. Tr); Trem #46

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3. De petit peu

Mach B18 (3¹Tr); CaB_2 #30 ("4" and "4" w/ new Co); Ch #14, Pit #183, FP #176,(3Co); Pr #32 (2); Mod #46 ("4"); Trem #45

Ludwig,SchradeMach B18; KamPr #32, WolgGM II/III, #24. Comp. Machaut, 1349-63. Tr same in all versions; Co same ex. in 2nd CaB_2 version
Ballade

4. De toutes flours

Mach B31 (3¹Co); E, PR #150, Str #168 ("4"); Pit #175, FP f.99', Mod #43 (3Co); Fa #8; Trem #27

Ludwig,SchradeMach B31
Comp. Machaut, near 1363
Ballade

5. Il m'est avis qu'il n'est don

Mach B22 (4¹); PR #145 ("4")

See above, IA7
New Co in PR

6. Jour a jour la vie

PR #137 ("4"), FP #136 (3Co); TIt #1 (3Co, new Co); MüEm #86 ("4", new Tr and another Co); Trem #73, Str #72; Pit #178 (2), Fa #15

Günther10 #1 (Tit), Wilk #51 (PR), Dez 99 (MüEm). Fac. MüEm: Dez 100
Text in Str: "Ave virgo"; MüEm: "Cristus rex pacificus", "Tenor Comitis de Flandorum Jorlavie"
Rondeau refrain

7. Merci ou mort

PR #182 ("4"); Trem #67; see IIIA2 below

Günther10 #5, Wilk #22 (PR); ex. 29 above (Utrecht II)
Ballade

8. Se vous n'estes

Mach R7 (2¹); E, FP f.60, Str #119 (3Co); CaB_2 #23 ("4"); Mod #66 (2) and #7a (new Co); Pr #25 (2)

Ludwig,SchradeMach R7
Comp. Machaut, 1349-63
Co same in all but Mod
Rondeau

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9. Soit tart tempre PR #131, Str #152 ("4"); Mod #50 (3^1Co, new Co); Pr #18, Vorau #3 (2)	Wilk #41, KamPr 141 Quoted in CaB_2 V, "Pour vous reveoir". Text in Str: "O pulchra inter mulieres" Virelai

B. Pieces with alternative Tr and Co in later sources

10. A l'arbre sec Ch #85 ("4^1")	Comp. Suzoy Ballade
11. Hé tres doulz rossignol Roussignolet du bois (T) Triplum, Contratenor Ch #89, Str #53 ("$4^{1,1}$")	ApF #67. Comp. Borlet Related to PR #106 Virelai
12. Je languis d'amere mort PR #147 ("4"); Str #106, FP f. 69, Pit #193 (3Co); Pr #11-12 (2); Parma #7 (Co)	Wilk #42, KamPr 128 PR? "Triplum quod fecit Petrus de Vigiliis" Virelai
13. Je voy mon cuer en un bactel PR #154 (3^1Tr); Str #143 (3); Pr #40 (2); WolkA 13', B 20' ("4", Tr same as PR)	Wilk #15, KamPr 168; DTOe IX,1,183 (Wolk) Wolk text: "Du ausserweltes schöns, mein Herz" Ballade

III. Doubtful cases

A. In sources before 1380

1. De ce que fol pense CaB_3 #1, PR #149 (4?)	See IIA1 above Ballade
2. Merci ou mort Utrecht II #9 (4?)	Ex. 29; see IIA7 above Ballade

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B. Doubtful cases in later sources

3.	Bien dire et sagement parler Ch #82 (4?)	Ballade
4.	De home vray Ch #83 (4?)	Comp. Jo. de Meruco Ballade
5.	Joieux de cuer Ch #97 (4?)	ApF #39. Comp. Solage Virelai
6.	Laus detur multipharia Ch #10 (4?)	In three-voiced section of Ch. "Triplum laus detur: Petrus Fabri" Virelai

IV. Pieces unavailable for classification

1.	De yre et de dueyl Parma #6	Comp. F. B. Ferracuti Rondeau
2.	Or tost alarme Str #67 (lost; a4 according to Coussemaker)	Not = Or tost sceus or Alarme alarme. Form not known

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It should be realized that the figures for chanson textures in the Ivrea and Berkeley groups of fragments (Table XXXVIII) are of no great statistical significance, due to the small number of songs involved. But they do suggest a general conformity with the observed trend towards 3Co texture.

The exact arrangements of pieces in Trem must remain a matter of speculation. The best approximation which can be made, on the basis of versions of Trem songs found in other sources, suggests that Trem probably resembled PR with regard to textural preferences.

The chansons which appeared in an ostensibly four-voiced version were usually the most popular repertory pieces, as Table XXXIX demonstrated. They are almost always found in several versions which differ with respect to number of voices. It thus seems reasonable to suppose that one or both of the accompanying parts -- triplum and contratenor -- was often acquired after the original composition of the song. The two essential parts, cantus and tenor, were rarely (if ever) altered substantially; but anything beyond them seems to have been considered both optional and replaceable by a more up-to-date part.

Certain very popular works of Machaut, such as the ballade De petit peu (#18), illustrate this replacement process most clearly. The "Machaut manuscripts", i. e. those containing all his works and no others, are considered the authoritative sources, perhaps even having been compiled under his direction. These manuscripts are unanimous in

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giving De petit peu in its a3Tr version; we may thus take this version to be the original one. Most of the repertory manuscripts, in contrast, give the 3Co version, omitting the triplum in accordance with common practice at the end of the century. The same contratenor appears in CaB_2, FP, Ch and Pit, indicating that it was a well-known acquisition. CaB_2 is the only source with both the authentic triplum and the added contratenor; not content with the two choices thus afforded, CaB_2 also adds a fifth voice, which appears to be yet another contratenor! Three versions of the piece thus appear in CaB_2 alone: 3Tr, 3Co-1 and 3Co-2.

The opposite situation is found in another Machaut ballade, De toutes flours (#31). In this case the 3Co version is the original one, appearing in all the Machaut manuscripts except E, which is notoriously unreliable by comparison with the others. A triplum -- again, an alternative to the contratenor -- appears in addition to the contratenor in E, PR and Str. The remaining late sources, Pit, FP and Mod, return to the original 3Co version, which conforms with their own textural preference.

In short, the development of single-texted chansons in the fourteenth century involved a gradual movement away from the three-part motet texture, towards a new arrangement with one text and tenor-contratenor accompaniment. The motet served as the point of departure even for this most radically different texture, as well as for the polytextual and chace-derived chansons.

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2. Changes in rhythmic style

While the evolution of the chanson texture was perhaps the most conspicuous development in fourteenth-century secular song, other stylistic elements also underwent major modifications. One of the most marked trends, after the change in texture, was a steady increase in rhythmic complexity. Extremely complicated rhythms were characteristic of many of the chansons written at the end of the fourteenth century; but it has been observed that none of these very complex pieces is known to have been composed before 1377.[1] The earlier sources do, however, contain rhythmic devices which gave rise to the later style.

In the oldest chanson sources, CaB_2 and CaB_3, only one relatively restrained form of rhythmic complexity is found. This is usually expressed as a group of three red semibreves replacing two black ones, in major prolation. This kind of passage is transcribed simply as a momentary change to 3/4 time within a 6/8 piece -- in other words a simple hemiolia. The red notes always add up to a commensurate black unit, and the smallest note-value, the minim, is unchanged; the metric disturbance is thus very slight, and only momentary. A typical example of this device is found in Un fait d'armes, from CaB_2 (see ex. 30).

This substitution of red notes to indicate, in effect, a momentary change of tempus and prolation seems to be the oldest

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[1] GüntherE, 105-17.

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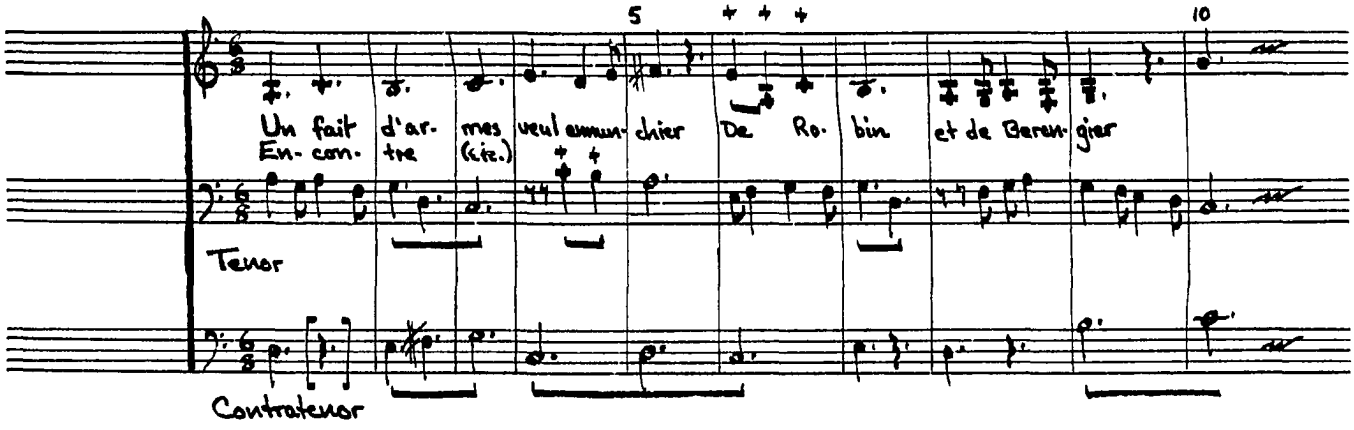
Example 30. Un fait d'armes



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form of metric variation found in chansons. It can be traced directly to the use of red notes to indicate a change in modus, which occurred, for instance, in Philippe de Vitry's motet Garrit gallus -- In nova fert (c. 1316). Indeed, Philippe de Vitry's use of red notes was more complex in aural effect; the passage in Garrit gallus uses imperfect longs which are incommensurate with the perfect longs at any level; hence there is a real fluctuation of modus, not just a momentary disturbance.

Another chanson technique, although later than the hemiolia mentioned, was actually closer to the effect of Garrit gallus. This technique consisted of a temporary change of tempus, while keeping the same prolation -- i. e. shifting from 3/4 to 2/4 and back again. Its first known occurrence is in a rondeau from Trem (hence before 1376), Jour a jour la vie; an excerpt is given in ex. 31.

In Jour a jour la vie the change in tempus occurs in all voices simultaneously, and the minim remains unchanged as the smallest note-value. The net effect is to emphasize the motivic organization, which is unusually prominent in this piece, rather than to increase the rhythmic complexity. A partial precedent for this technique is Machaut's ballade Biauté qui toutes (#4, probably from the 1340's); in Machaut's piece, however, only the tenor changes tempus, and the effect is less dramatic than in Jour a jour la vie.

A further step towards increasing complexity was the use of different tempus and prolation in different voices,

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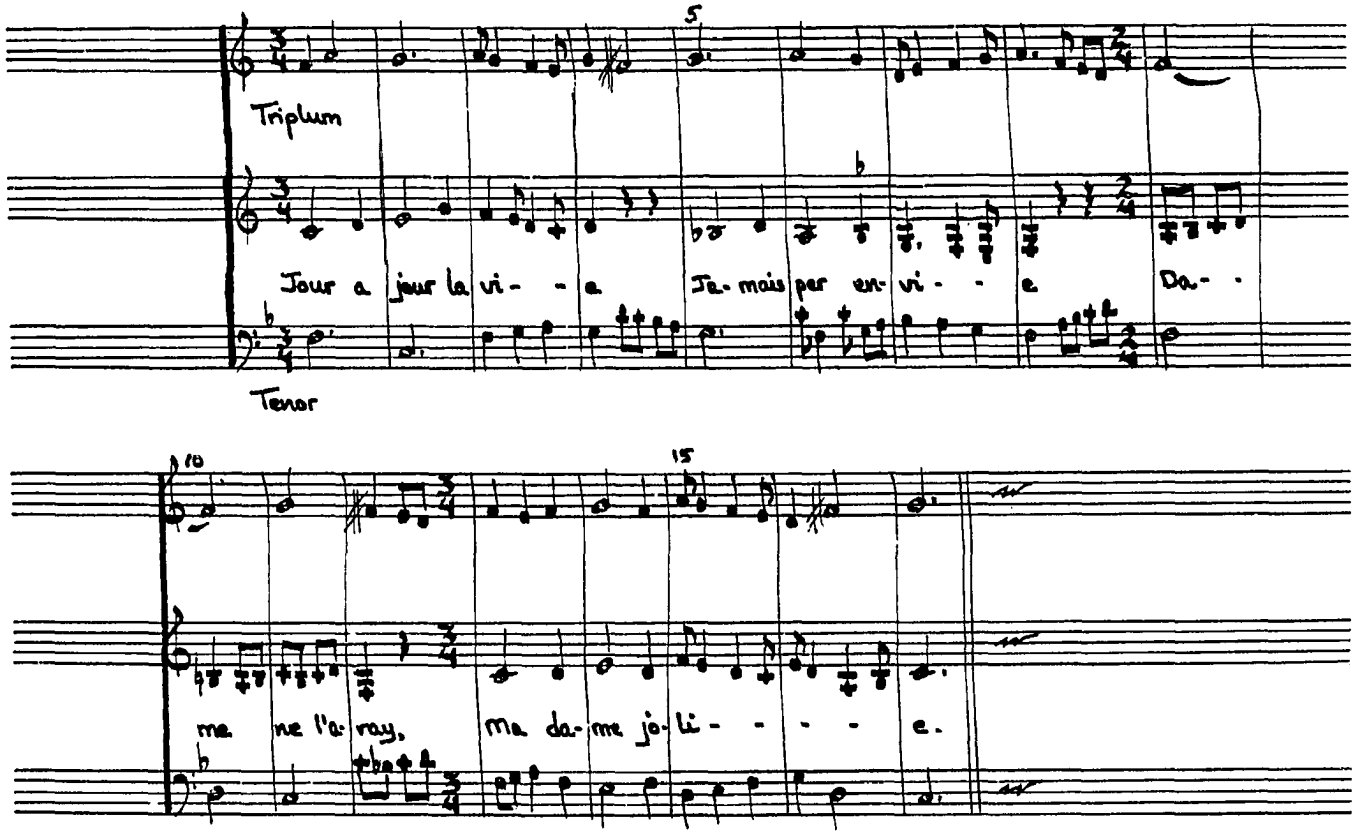
Example 31. Jour a jour la vie



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simultaneously, and consistently throughout a piece. This technique is found in a rondeau from Ivrea, Rose sans per (ex. 32-1). One entire voice in 6/8 is played against two others in 3/4; the two meters are still commensurate at the minim and breve levels. It is as if the hemiolia found in CaB_2 pieces had been extended through a whole song. Again, this technique appears in a Machaut chanson (R19, Quant ma dame -- a late work, which may not have preceded Rose sans per). Machaut's R10, Rose, liz, printemps, is remarkably like Rose sans per in figuration and melodic character, but is metrically simpler (see ex. 32-2); it probably dates from the 1350's.

Another kind of substitution of note values appears for the first time in Trem (1376). Though as a rule the smallest note value is still the minim, as in the earlier sources, occasionally in Trem a group of semiminims replaces a group of minims. The ballade Merci ou mort, for example, contains passages where four semiminims replace three minims (major prolation); i.e. replaces in 6/8 time. This substitution, like the replacement of two black semibreves by three red ones in CaB_2, does not upset the underlying meter. (See ex. 29, m. 48, 50.)

Similar instances of the use of simple semiminim groups occur in Par maintes fois, a realistic virelai probably from about the same time as Merci ou mort (1360's or early 70's). A number of very simple chansons in the late Italian sources Pit and FP may well belong to this same period; they use an occasional pair of semiminims in place of a single minim, but

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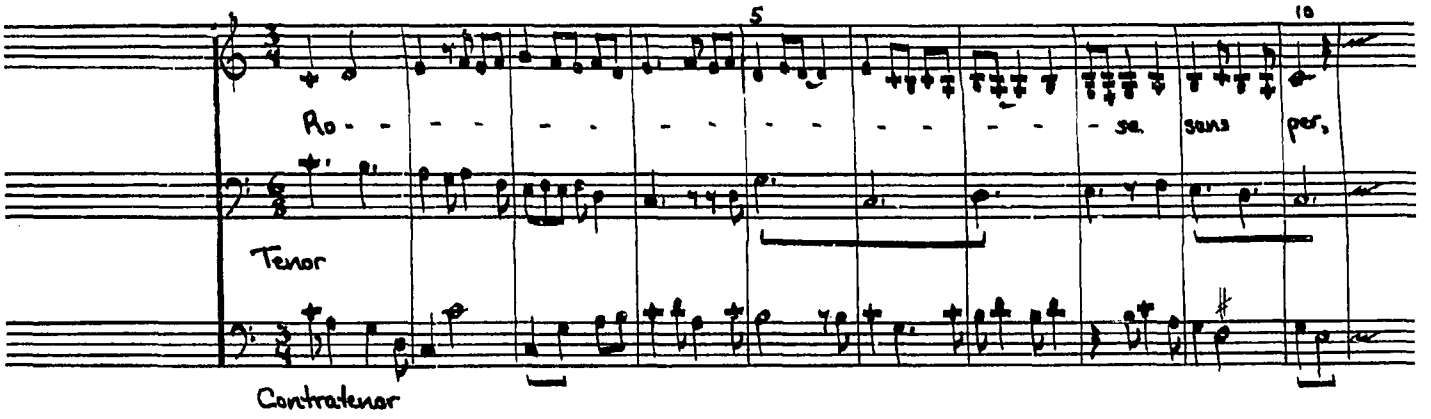
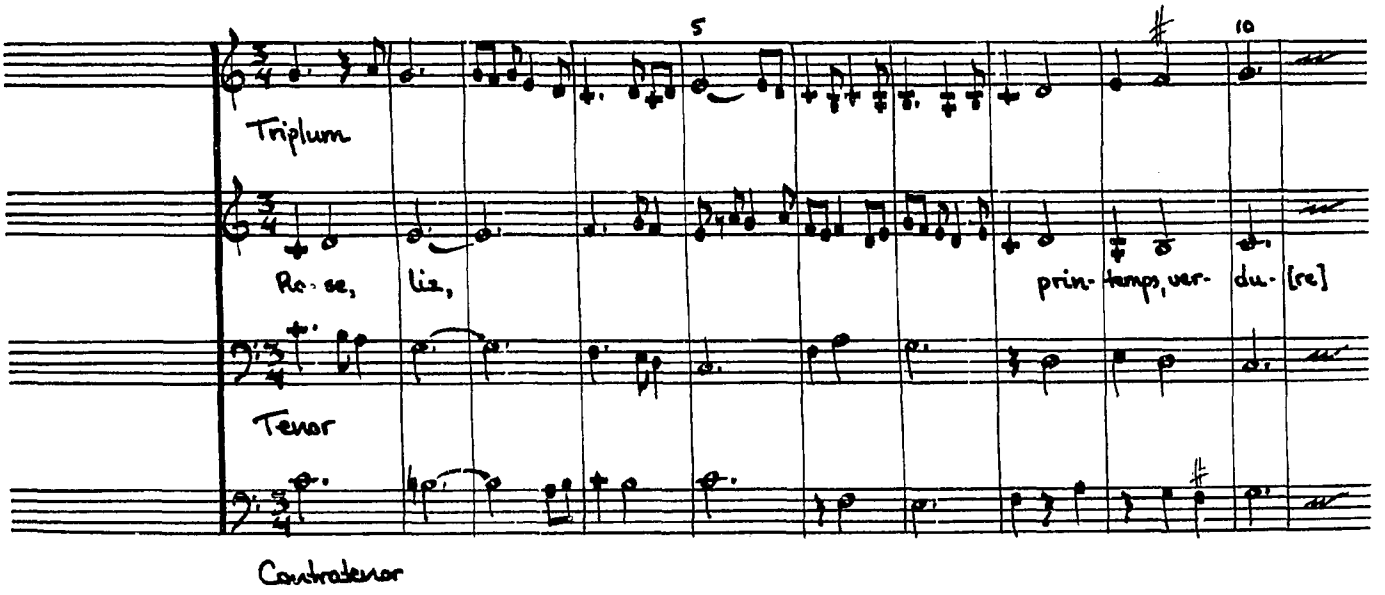
Example 32-1. Rose sans per



32-2. Rose, liz, printemps, verdure



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are otherwise completely straightforward in rhythmic style. Examples are Amours par qui, a canonic rondeau (see WolfGM III, #29); and Dame playsans (ex. 33), a peculiar little rondeau, remarkable for its ulta-systematic tenor and for an extensive hocket in the second half.

The most advanced kind of rhythmic complication in the early sources is found in an Ivrea rondeau, Fortune fause (ex. 34). Here the old hemiolia device of CaB_2 has been extended; the notes of the hemiolia, represented here by three white semibreves, are split up, and the prevailing 6/8 meter appears between them. The resulting syncopation is much more complex than in CaB_2; the listener and performer must retain the sense of metric disturbance until the end of the hemiolia, over the equivalent of three 6/8 bars. The metric instability is increased by the frequent avoidance of clear down-beats in the cantus. All in all, Fortune fause is one of the most advanced chansons with regard to rhythmic style found in the early sources.[1]

Syncopation extended in this manner was exploited on a larger scale by composers of the late fourteenth century, whose works are found especially in Ch. Other advanced rhythmic techniques used in this late group of songs can also be regarded as exaggerated extensions of the earlier practices just discussed. For example, the semiminim was only the first of a wide variety

[1] Its composer, Matheus de Sancto Johanne, figures prominently in Ch, where he is represented by no less than five chansons, including this one. He was probably active at least through the 1380's. See GüntherDB II, 156-7 and GüntherB, 179-85.

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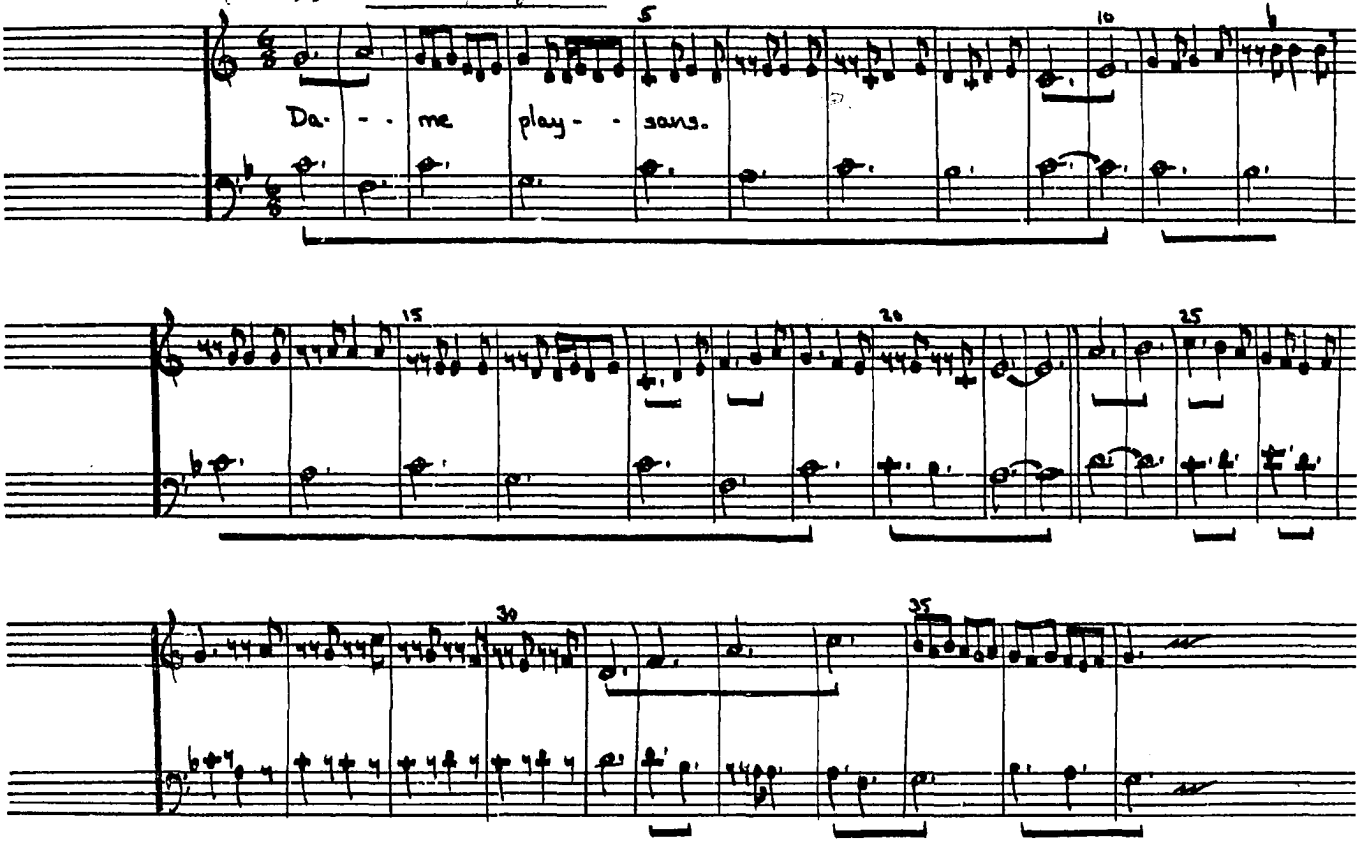
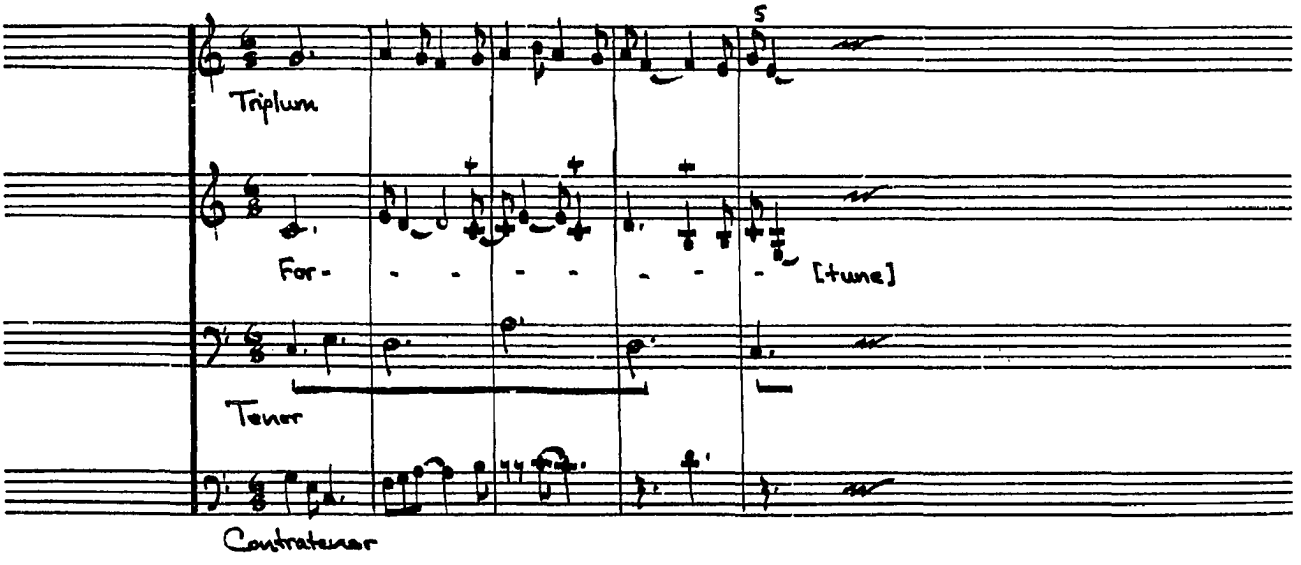
Example 33. Dame playsans



Example 34. Fortune fause



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of novel note forms; these were used to express not only complicated rhythms, but also simple rhythms which could equally well have been expressed in more traditional notation. (See, for instance, Guido's Or voit tout en aventure).[1] Different meters, which, unlike the Ivrea and Machaut examples, are not commensurate at the minim level, may be combined, as in Matheus de Perusio's Le greygnour bien (ex. 35). Frequent changes of tempus and/or prolation may occur, and signs of proportion may be used to indicate a complex ratio of note values, in contrast to the practice in Jour a jour la vie (where both minim and semibreve retained the same value throughout). Examples of these practices have been published in ApF. They occur frequently among the three-voiced chansons in Ch and Mod; they are less common in the four-voiced section of Ch, and in PR, Pit and the main body of FP.

Even in these late sources, the simple rhythmic style of the older sources still appears. In many cases, these simpler pieces are known to be older works -- for example, the Machaut chansons, the well-known ballade De ce que fol pense, and probably most of the realistic virelais. It is likely that, in addition, composers continued to use the simpler style as an alternative to the complex style throughout this period; thus Selesse's realistic virelai En ce gracieux temps joli is in a simpler style than his other works. (See ApF #50).

The prevailing rhythmic style of the fourteenth-century chanson, then, seems to have grown gradually more complex

[1] Published with facsimile and transcription in GüntherE, 117-20.

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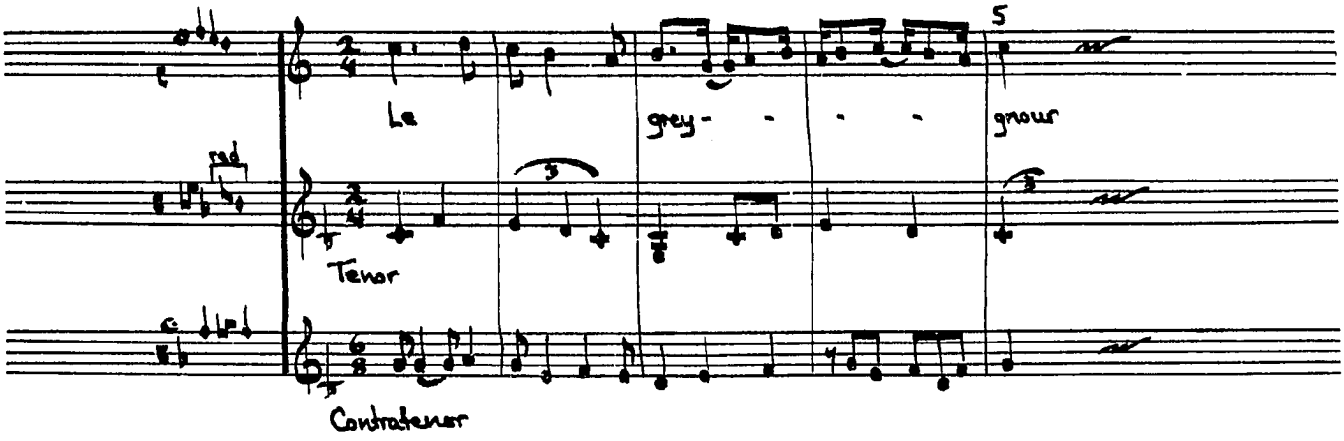
Example 35. Le greygnour bien



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through the first three quarters of the century. At some point around 1380, the rate of innovation and the complexity of rhythm took a sharp upturn, as seen in the three-voiced section of Ch. At the same time, however, the simpler style was maintained in some degree; by the beginning of the fifteenth century, the complex "Mannerist" style had more-or-less died out.

A change in the actual meters used also took place in the last part of the century -- but, curiously enough, a good bit earlier than the radical change in style just discussed. Four possible meters or prolations were known, both in theory and in motet-writing: tempus perfectum major and minor (9/8 and 3/4), and tempus imperfectum major and minor (6/8 and 2/4). Although all four prolations were used in motets, the chansons of the earliest part of the century were virtually all in 6/8 or 3/4. (See Table XL.) In the chansons of Machaut, however, and in Trem, 2/4 became equally common. The remaining prolation, 9/8, was still unusual.

The new preference for 2/4 was associated with the new dominance of ballades over virelais. Trem contains no known virelais: Machaut's virelais are, in fact, usually in 6/8, unlike most of his ballades and rondeaus. Even as late as PR and Ch these traditional preferences are in evidence -- 2/4 for the serious, expressive ballade, and 6/8 for the virelai, especially the realistic and chace-related virelais.

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Table XL: Changing preference of prolation through the century

Ms.	Songs in 6/8	3/4	2/4	9/8	Total
CaB_2	7	12	2	1	22*
Ivrea	6	3**	1	1	11
Mach	32	26	30	6	94 + 2 mixed
Trem	4	5	8	1	18 + 3 mixed

*Plus 9 chansons of undeterminable prolation due to illegiblity

**Includes 1 rondeau with tenor in 6/8

To summarize: the amazing flowering of rhythmic complexity near the end of the fourteenth century was preceded and followed by a much simpler style, which may also have continued alongside the more complex style. Within that simpler style, chanson composers had been experimenting over a long period with various kinds of new and expressive rhythms, which laid the groundwork for the rhythmic mania of later composers.

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F. Character of the Chanson Texts and Their Musical Treatment

A full-scale account of fourteenth-century chanson texts would be beyond the scope of this study. Some brief observations on the general character of the texts are nevertheless pertinent, as they may shed light on the details of chanson development. Certain kinds of texts peculiar to the virelai, ballade and rondeau will be mentioned first, followed by a short sketch of the "courtly love" convention treated by all three fixed forms.[1]

1. Pastoral virelai texts

Two types of text dealing with pastoral subjects are virtually confined to the virelai form. The first type deals with shepherds and shepherdesses, often named Robin and Marion; they are usually depicted at a wedding or country dance. (Compare Machaut's association of the virelai with dancing, in RF 1.3437-3507.) This type of text is similar to the thirteenth-century pastourelle, e.g. Adam de la Halle's Jeu de Robin et de Marion. The fourteenth-century examples are often polytextual, including at least two very early ones on folksong tenors (Venés a nueches -- Vechi l'ermite, and Donne moy -- J'oy -- Alons.)

The second type, similarly light-hearted and rural in setting, is used in realistic virelais. An outdoor scene,

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[1] The influence of chanson text structure on musical form has been discussed above, pp. 105-110.

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involving birds, hunting, battle or a serenade, is described in the text and treated mimetically in the musical setting. This kind of text, like the first, is older than the fourteenth century; as shown above (p. 144 ff.), the realistic virelai was closely derived from the chace. Later in the fourteenth century it came under the influence of the courtly love theme. (See discussion of Or tost a eus, p. 147 ff.)

2. The dedicatory ballade

In sharp contrast to these light-hearted virelai texts is the formal dedicatory ballade. This type of ballade is written in praise of a particular prince or noble, who is identified sometimes by name, sometimes by an acrostic, or by reference to his coat-of-arms, etc. The tone is decidedly formal and elaborate; allegorical and mythological references are common -- the praised prince is often compared to the legendary Nine Heroes, for instance.

This kind of ballade is found only in late sources, especially Ch. In the earlier part of the century the same function was filled by the dedicatory Latin motet, such as Febus mundo oriens -- Lanista vipereus -- Tenor Cornibus equivocis (Ivrea #4, written c. 1356[1]).

The dedicatory ballades have been well studied for their evidence of date and provenance. See especially

[1] See BessS I, 191-2.

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GüntherDB, GüntherPR and MD 1968, 15-45.

3. Word-play in the rondeau

The internal refrain of the rondeau created an elaborate pattern of repetition, which naturally lent itself to word-play. The very succinctness of the poetic form, indeed, necessitated great technical skill; often a witty twist was needed to make sense out of the returns of the refrain. Hence a witty tone may be present even where the subject is serious. Espoirs me fuit -- Revien Espoir, for example, sets such a tone at the beginning by the interplay between the two texted voices; see above, p. 128 ff,

Machaut was fond of semi-playful anagram texts in his rondeaus, using numbers to represent the name of his mistress, as in #17:

> Dix et sept, cinc, trese, quatorse et quinse...
> (17, 5, 13, 14, and 15 = R, E, N, O, P = Peron(n)e)

And he could fashion an entire rondeau with word-play, as in this one from the Louange des Dames (#237, not set to music):

> Quant Colette Colet colie
> Elle le prent par le colet.
> Mais c'est trop grant merencolie,
> Quant Colette Colet colie,
> Car ses ij bras a son col lie
> Par le dous samblant de colet.
> Quant Colette Colet colie
> Elle le prent par le colet.

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The special compositional tricks used in some rondeaus are the musical equivalent of the witty twists in the texts. The retrograde rondeau, the isorhythmic type and even the tenor-contratenor canons are fully consistent with the spirit of poetic virtuosity and self-conscious technical skill found in the rondeau texts. (See discussion of these forms, pp. 165 ff., 175 ff., and 189 ff.)

4. The "courtly love" theme

The most popular subject for ballade, rondeau and virelai alike is some aspect of the "courtly love" convention. The poet portrays himself as a lover, praising his lady's beauty and excellence and begging for her favor. Within this general convention a variety of treatments is possible. The lover may complain bitterly of his hard lot, often of an approaching separation; he does not blame his mistress, who is above all criticism, but rather the evil-tongued watchers about her ("les mesdisans"):

Pour che que je ne puis mie
Demourer en douls payis
Ou vous manés, douche amie,
Pour les mesdisans hayis...

(Since I can never live in the sweet land where you dwell, sweet friend, because of the hateful evil-tongues...(I will go away, but I leave you my heart.))

In a lighter mood, the lover may prefer to concentrate on how happy his lady could make him, if she could ignore the

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mesdisans. To persuade her he may invoke his chief advocate, Bel Acuel ("Fair Welcome", a character in the allegorical Roman de la Rose[1]):

Bel Acuel, tu yras
Et a ma dame diras
(...)sement
Que s'amour si fort m'esprent
Que (...)ne puis brefment
Ne doubte pas.

(Fair Welcome, you will go and tell my lady (...)ly that her love has seized me so strongly that soon I cannot (...), have no doubt.)

Virelais like the one just quoted (M'ardurer n'oiés soulas) tend to treat even this serious subject in a lighter manner than the ballades and rondeaus. The setting is usually much more syllabic; since the virelai poems had many short lines of unequal length, unlike the ballades and rondeaus, a syllabic setting permitted the poetic structure to come through clearly, where a more melismatic setting might have created formal chaos. Sometimes short melismas are deliberately contrasted with rapid syllabic passages in minims, recalling the motet and chace (see ex. 36). The tone is generally quite light and gay, even when the text pretends to be lamenting, as in Par mon serement (see ex. 15 above).

Ballade and rondeau texts are generally shorter than virelais, and are usually isometric, i. e. their lines are of equal length. Hence a more melismatic setting is common, especially for the very short rondeaus. The mood is graver

[1] This famous allegorical poem, begun about 1237 and completed during the last third of the thirteenth century, was the chief source of poetic imagery throughout the fourteenth century.

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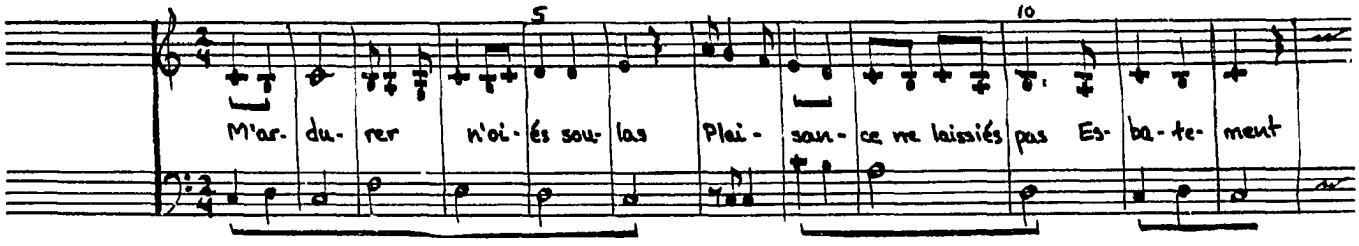
Example 36. M'ardurer n'oiés soulas



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than the virelais just quoted; though virelais in a serious vein also occur, no ballades and rondeaus are quite as light-hearted as Par mon serement, for example.

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IV. Summary and Conclusions

An investigation was conducted of original manuscripts containing fourteenth-century French chansons by various composers, in order to examine the development of the fourteenth-century chanson repertory and to assess the role of Machaut in that development. It was found that the repertory sources may be divided into two natural groups, those before and those after c. 1380. A subdivision of the earlier group may be made, around 1360, between Ivrea and Trem. These chronological groups correspond fairly well with the principal stages of chanson development, which was found to have proceeded along three distinct lines leading from the motet and chace of the beginning of the century. These three lines of development are summarized in Tables XLI through XLIII.

It was shown that in one line of development the motet with French secular tenor was adapted to the virelai structure, giving rise to the polytextual virelai on a preexisting tenor. This stage is represented mainly in sources before 1360 -- CaB_2, CaB_3 and Ivrea -- and the late source PR (whose repertory, however, was largely from the midcentury.) In the second stage, the folksong tenor was replaced by a freely moving instrumental tenor, and at the same time this texture was appled to polytextual ballades and rondeaus as well as virelais; this stage is found sometimes in CaB_2 and Mach, but most often in sources after 1360 -- Trem, PR and Ch. The last stage of this line of development may be represented by a few

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songs with one text in two or more parts, but examples are too scattered to be certain.

Another line of development ran from the motet through the chace to the realistic virelai, which appears in CaB_2, Ivrea and PR. The second stage, imitative texture without mimesis, was applied to the ballade and rondeau as well as the virelai; this stage was parallel to the second stage of the polytextual chanson, and appears in the same sources, i.e. CaB_2, Trem, PR and Ch. A special type of imitation, the tenor-contratenor canon, was used in a few ballades and rondeaus written after 1370, found in Berkeley, PR, Ch, and possibly Berne.

The third and most prolific line of development led from the motet to the chanson with single text. It was found that the earliest single-texted chansons, those in CaB_2, preferred the triplum-cantus-tenor arrangement, which corresponded directly with the triplum-motetus-tenor arrangement of the motet; songs with a triplum often had other early features as well, such as imitation or a motet quotation. In the second stage a contratenor was added as a fourth voice, just as it was added to the motet; this stage was found in CaB_2, PR and a special section of Ch. In the later part of the century the triplum was usually dropped, leaving the cantus with two low instrumental accompanying parts. This third stage dominates Ivrea and later sources, including the works of Machaut after about 1360. Unfortunately it is impossible to be sure which texture was preferred in Trem (1376). In many sources, especially PR, a later contratenor was supplied for

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Table **XLI** : Development of Polytextual Chansons

Stage:	I. Motet with French secular tenor	II. Polytextual virelai with song tenor	III. Polytextual chanson with free tenor	IV. Chanson with one text in 2 voices
Example	Lasse comment--Se j'aim--Pourquoi me bat mes maris? (Machaut M. 16)	Donne moy--Alons comenchier--J'oy les clés	Espoir me fuit--Revien espoir	Pour che que je ne puis mie
Sources	Thirteenth century: Mo 7,8; Ba Fourteenth century: Fauv McV Ivrea Trem	CaB_2 CaB_3 Ivrea Berne PR Ch Str	CaB_2 CaB_3 Mach Trem PR Utrecht II Ch Pit Str Mod	CaB_2 PR Str

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Table **XLII**: The Chace and its Derivatives

Stage:	I. Chace	II. Realistic Virelai	III. Non-mimetic chansons with imitation	IV. Canonic tenor and contratenor
Example	Se je chant	Or tost a eus	Par mon sere-ment	En la maison Dedalus
Sources	Pic BF Ivrea Mach Trem Chartres 130 Str Pr Wolk Mod	CaB$_2$ Ivrea Brussels I PR Ch Pit Str MüEm Wolk Lo Pad B Pad C Mod	CaB$_2$ Trem? PR Ch Vorau Str Mod	Mach Berkeley Trem PR Berne (?) Pit Ch

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Table XLIII: Chansons with Single Text

Stage	I. Motet a3	II. Chanson a3Tr	III. a4	IV. Alternative Tr or Co	V. a3Co
Example	Mon chant -- Qui doloreus - Tenor Tristis est anima mea	Ne celle amour	Quiconques veult	Merci ou mort (PR version)	En gage de retourner
Sources	Pic McV CaB1 Ivrea Mach Trem Ch Mod	CaB2 CaB3 PR Ch (rare)	CaB2 CaB3 Ivrea Mach Trem? PR Utrecht II Ch Str	CaB2 CaC2 Trem? Mach E and other arrangements of his songs PR Ch Mod Str, MdEm, Wolk	All sources; dominates Ivrea Berne Berkeley BrussI PR Ch Mod FP Pit late Mach

a piece which already had a triplum; the result was an ostensibly four-voiced piece, but severe clashes between Tr and Co often indicate that the Co was meant as an alternative, not to be performed simultaneously with the Tr.

The development of rhythmic style corresponds roughly with the same three chronological groups. In sources up to 1360, it was found that brief metric disturbances and combinations of two meters could occur, in such a way that minims and breves remained commensurate. In this period two meters, 3/4 and 6/8, predominated overwhelmingly; chace-related chansons used 6/8 almost exclusively. In Mach and Trem, 2/4 became the commonest meter for ballades; Machaut may have taken the lead in this development. In Trem, changes of tempus and non-commensurate divisions of the semibreve appeared. After 1380, rhythmic experimentation expanded into an extremely complex rhythmic style, characterized by combinations of meters incommensurate at the minim level, extensive syncopated passages, and a variety of novel note forms. This complex style was short-lived, and may have coexisted with the simpler style, which also occurred in the late manuscripts.

The role played by Machaut's chansons, which exist in a separate group of manuscripts, may now be evaluated. As Tables XLI through XLIII indicate, Machaut took a leading role in the third line of development, but not in the first and

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second. Such contributions as he made to the first two lines sketched above consisted of isolated examples in a relatively late stage of development; he wrote no chansons on a song tenor, no polytextual virelais, and no realistic virelais. Precisely those forms in which the adaptation of motet and chace techniques to chanson structure can best be seen are therefore missing from his work.

The case is far different with regard to the single-texted chanson, in whose development he may have played an important part. Most of his ballades with triplum -- three-voiced, then four-voiced -- were written before 1349, perhaps at about the same time as similar pieces in $\underline{CaB_2}$. Up to 1363 he was still writing an occasional polytextual ballade; but after that date he confined himself almost entirely to chansons a2 or a3Co, the same textures which dominated Ivrea and the repertory sources after c. 1360.

The conspicuous position of Machaut, due at least in part to his assiduous compilation of his own works, has tended to obscure the role of the other, largely anonymous song composers of the century. To judge from Machaut's written legacy alone, the chanson would seem to have followed a single line of development from the motet; but the present study shows that this is not the case. On the contrary, important groundwork was laid along two other lines by the composers of the polytextual and realistic virelais, as well

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as single-texted chansons with triplum.

Philippe de Vitry was Machaut's model for motet writing, and he is said to have "discovered the way to make songs" as well.[1] If chansons of his with musical settings ever turn up, it would not be surprising to find among them a good proportion of polytextual songs and realistic virelais. But even in the absence of his work, we may be sure that chansons like those in $\underline{CaB_2}$ were very much in the air at the time of Machaut's apprenticeship and throughout the fourteenth century.

---

[1] According to the anonymous author of "Les Règles de la Seconde Rhétorique", "(il) trouva la manière des motés, et des balades, et des lais, et des simples rondeaux..." The term virelai does not appear, but see p. 54 above. Ed. Langlois, Recueil d'Arts de la Seconde Rhétorique (Paris, 1902).

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THE FRENCH CHANSON

OF THE MID-FOURTEENTH CENTURY

Volume II: Transcriptions

by

Margaret Paine Hasselman

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Abbreviations

A. Bibliographical

1. Periodicals, series and general reference works

AfMW - Archiv für Musikwissenschaft

AM - Acta Musicologica

ArchRom - Archivum Romanicum

CMM - Corpus Mensurabilis Musicae

DTOe - Denkmäler der Tonkunst in Oesterreich

JAMS - Journal of the American Musicological Society

MGG - Die Musik in Geschichte und Gegenwart

MD - Musica Disciplina

MF - Die Musik Forschung

NOxH - New Oxford History of Music

PalMus - Paléographie Musicale

RBelge - Revue Belge de Musicologie

RM - Revue de Musicologie

SATF - Société des Anciens Textes Français

SIMG - Sammelbände der Internationale Musikgesellschaft

TVNM - Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis

ZfMW - Zeitschrift für Musikwissenschaft

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2. Books and specific articles

ApF - Apel, Willi. French Secular Music of the Late Fourteenth Century. Cambridge, Mass., Mediaeval Academy of America, 1950.

AubryCM - Aubry, Pierre. Cent motets du XIIIe. siècle publiés d'après le manuscrit Ed. IV. 6 de Bamberg. Paris, A. Rouart, Lerolle et cie., 1908.

AubryMon - Aubry, Pierre. Les plus anciens monuments de la musique française. Paris, H. Welter, 1905.

BessMR - Besseler, Heinrich. Die Musik des Mittelalters und der Renaissance. Potsdam, Athenaion, 1931-4.

BessS - Besseler, Heinrich. "Studien zur Musik des Mittelalters." Part I: AfMW VII (1925), 167-252; Part II: AfMW VIII (1926), 137-258.

BorrMP - van den Borren, Charles. "La musique pittoresque dans le manuscrit 222 C 22 de la Bibliothèque de Strasbourg (XVe. siècle)." Bericht über den Musikwissenschaftlichen Kongress in Basel, 1924, 88-105.

BorrS - van den Borren, Charles. Le manuscrit musical M. 222 C 22 de la Bibliothèque de Strasbourg (XVe. siècle) brulé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker. Anvers, E. Secelle, 1924.

CoussA - Coussemaker, Edmond de. Oeuvres complètes du trouvère Adam de la Halle. Paris, Durand, 1872.

CoussH - Coussemaker, Edmond de. Histoire de l'harmonie au moyen âge. Paris, V. Didron, 1852.

CoussM - Coussemaker, Edmond de. Messe du XIIIe. siècle. Paris, Didron; Lille, Quarré, 1861.

CoussN - Coussemaker, Edmond de. Notice sur les collections musicales de la Bibliothèque de Cambrai et des autres villes du Département du Nord. Paris, Techener, 1843.

CrockerHMS - Crocker, Richard L. A History of Musical Style. New York, McGraw-Hill, 1966.

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CS - Coussemaker, Edmond de. Scriptorum de musica medii aevi novam seriem a Gerbertina alteram collegit nuncque primum edidit E. de Coussemaker. Paris, Durand, 1864-76.

Dez - Dèzes, Karl. "Der Mensuralcodex des Benediktinerklosters Sancti Emmerami zu Regensburg." ZfMW X (1927-8), 65-105.

Droz-Thib - Droz, Eugénie and Geneviève Thibault. Poètes et musiciens du XVe. siècle. Paris, Jeanbin, 1924.

D-T Trem - Droz, Eugénie and Geneviève Thibault. "Un chansonnier de Philippe le Bon." RM X (1926), 1-8.

GenA - Gennrich, Friedrich. Uebertragungsmaterial zum Abriss der Mensuralnotation des XIV. und der ersten Hälfte des XV. Jahrhunderts. Nieder-Modau, 1948.

GenM - Gennrich, Friedrich. Musikwissenschaft und romanische Philologie. Halle, M. Niemeyer, 1918.

GenRVB - Gennrich, Friedrich. Rondeaulx, Virelais und Balladen aus dem Ende des XII., dem XIII., und dem ersten Drittel des XIV. Jahrhunderts mit dem überlieferten Melodien. Bd. 1 & 2: Dresden, Gesellschaft für romanische Literatur (Bd. 43, 47).

Bd. 3 pub. as Das altfranzösische Rondeau und Virelai im 12. und 13. Jahrhundert. Langen bei Frankfurt, 1963.

GüntherB - Günther, Ursula. "Zur Biographie einiger Komponisten der Ars subtilior." AfMW XXI (1964), 172-99.

GüntherDB - Günther, Ursula. "Datierbare Balladen des späten 14. Jahrhunderts." Part I: MD XV (1961), 39-62; Part II: MD XVI (1962), 151-74.

GüntherE - Günther, Ursula. "Das Ende der Ars Nova." MF XVI (1963), 105-17.

GüntherM - Günther, Ursula. "Die Mensuralnotation der Ars Nova in Theorie und Praxis". AfMW XIX-XX (1962-3), 9-28.

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GüntherMo - Günther, Ursula. "The 14th-Century Motet and its Development." MD XII (1958), 27-58.

GüntherMoCh - Günther, Ursula. The Motets of the Manuscripts Chantilly, Musée Condé, 564 (olim 1047) and Modena, Biblioteca Estense, a.M.5, 24 (olim lat. 568). American Institute of Musicology, 1965. (CMM v. 39)

GüntherPR - Günther, Ursula. "Bemerkungen zum älteren französischen Répertoire des Codex Reina (PR)." AfMW XXIV (1967), 237-52.

Günther10 - Günther, Ursula. "Zehn datierbare Kompositionen der Ars Nova." Hamburg, Universität. Musikwissenschaftliche Institut, 1959.

HAM - Davison, A. and W. Apel. Historical Anthology of Music. I: Oriental, Medieval and Renaissance Music. Cambridge, Mass., Harvard University Press, 1946.

HarrPolV - Harrison, F. L. Polyphonic Music of the 14th Century. Vol. V: Motets of French Provenance. Monaco, Oiseau-Lyre, 1968.

HopNB - Hoppin, Richard H. and Suzanne Clercx-Lejeune. "Notes biographiques sur quelques musiciens français du XIVe. siècle." Wégimont (see below), 63-92.

Jardin - Droz, E. and A. Piaget, ed. Le Jardin de Plaisance et la Fleur de Rhétorique. Paris, SATF, 1924.

KamPr - Kammerer, Friedrich. Die Musikstücke des Prager Kodex XI.E.9. Brünn, Rohrer, 1931.

LD - Guillaume de Machaut. "La Louange des Dames." Ed. Chichmaref, Poésies Lyriques, Paris, 1909.

LudwigMach - Ludwig, Friedrich, ed. Guillaume de Machaut: Musikalische Werke. Leipzig, Breitkopf und Härtel, 1926-9, 1943.

LudwigQ - Ludwig, Friedrich. "Die Quellen der Motetten ältesten Stils." AfMW V (1923), 185-221, 273-315.

ReaneyMCh - Reaney, Gilbert. "Towards a Chronology of Machaut's Musical Works." MD XXI (1967), 87-96.

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ReaneyNS - Reaney, Gilbert. "New Sources of Ars Nova Music." MD XIX (1965), 53-67.

RF - Guillaume de Machaut. "Le Remède de Fortune." Ed. Hoepffner, Oeuvres de Guillaume de Machaut, Paris, 1908-11.

Riemann - Riemann, Hugo. Handbuch der Musikgeschichte. Leipzig, Breitkopf und Härtel, 1904-13; 2nd ed. 1919-22.

SchradeMach - Schrade, Leo. Polyphonic Music of the 14th Century. Vols. 2 and 3: The Works of Guillaume de Machaut. Monaco, Oiseau-Lyre, 1956-62.

SchradePolI - Schrade, Leo. Polyphonic Music of the 14th Century. Vol. I: The Roman de Fauvel. The Works of Philippe de Vitry. French Cycles of the Ordinarium Missae. Monaco, Oiseau-Lyre, 1956.

VanMonum - Van, Guillaume de. Les monuments de l'Ars Nova. Paris, Oiseau-Lyre, 19[illegible]3.

Wégimont - Clercx-Lejeune, Suzanne, ed. Les colloques de Wégimont. II: L'Ars Nova: Recueil d'études sur la musique du XIVe. siècle. Paris, Société d'Édition "Les Belles Lettres", pour la Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège, 1959.

Wilk - Wilkins, Nigel. A 14th-Century Repertory from the Codex Reina (Paris, Bibliothèque Nationale, nouv. acq. fr. 6771). American Institute of Musicology, 1966. (CMM v. 36.)

Wilk15 - Wilkins, Nigel. A 15th-Century Repertory from the Codex Reina... American Institute of Musicology, 1966. (CMM v. 37.)

WilkDiss - Wilkins, Nigel. A critical edition of the French and Italian texts and music contained in the Codex Reina (Paris, Bibl. Nat., nouv. acq. fr. 6771). Dissertation, University of Nottingham, 1964.

Williams - Williams, Sarah J. The Music of Guillaume de Machaut. Dissertation, Yale University, 1952.

WolfGM - Wolf, Johannes. Geschichte der Mensural-Notation von 1250-1460. Leipzig, Breitkopf und Härtel, 1904.

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WolfHN - Wolf, Johannes. Handbuch der Notationskunde. Leipzig, Breitkopf und Härtel, 1913.

WolfMST - Wolf, Johannes. Musikalische Schrifttafeln. Bückeburg, C. F. W. Siegel, 1922.

Zwick - Zwick, Gabriel. "Deux motets inédits de Philippe de Vitry et de Guillaume de Machaut." RM XXX (1948), 28-57.

3. Manuscript sigla

Apt - Apt, Chapter Library (no call number). Inventory in BessS I, 201 ff.

Arras - Arras, Bibliothèque Municipale, Ms. 941. See Vol. I, p. 86 ff.

Arras 983 - Arras, Bibliothèque Municipale, Ms. 983. Described in ReaneyNS, 56.

Autun - Autun, Bib. Mun., Ms. 130. See Vol. I, p. 70 ff.

Ba - Bamberg, Staatliche Bibliothek, Hs. Ed.IV.6. Published in AubryCM.

Barc 853 - Barcelona, Bibl. de Catalunya, B. M. 853 (BarcA). Inventory in BessS I, 200 f.

Barc 971 - Barcelona, Bibl. Central 971 (BarcC). Inventory in LudwigMach II, 22.

Berkeley - Berkeley, California, Music Library of the University of California (no call number). See Vol. I, p. 74 ff.

Berne - Berne, Burgerbibliothek, Cod. A 421. See Vol. I, p. 76 ff.

BF - Rochester, N. Y., Sibley Music Library (no call number). See Vol. I, p. 10.

BN fr 25566 - Paris, Bib. Nationale, Ms. fr. 25566. Described in CoussA.

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BN lat 2444 - Paris, Bib. Nationale, Ms. nouv. acq. lat. 2444.
Inventory in ReaneyNS, 57.

Br - Brussels, Bib. Royale, Ms. 19606.
Inventory in LudwigMach II, 21.

BrussI - Brussels, Bib. du Conservatoire, unnumbered fragment.
See Vol. I, p. 73 ff.

Bruss 758 - Brussels, Archives du Royaume, Archives Ecclésiastiques 758.
Inventory in ReaneyNS, 53 f.

Cambrai 1328 - Cambrai. Bib. Municipale, Ms. B 1328.
See Vol. I, p. 15 ff.

CaA - Cambrai 1328, f. 20-21

CaB_1 - Cambrai 1328, f. 1-7

CaB_2 - Cambrai 1328, f. 8-15

CaB_3 - Cambrai 1328, f. 16

CaC - Cambrai 1328, f. 17-18

Ch - Chantilly, Musée Condé, Ms. 1047.
Inventory by G. Reaney in MD VIII (1954), 88 ff.

Chartres 130 - Chartres, Bib. Mun., Ms. 130.
Described in Pal Mus XVII (1958), 25.

D - Durham, Cathedral Library, Ms. C.I.20.
Inventory by F. Harrison in MD XXI (1967), 67 ff.

Douce 308 - Oxford, Bodleian, Douce 308.
Described in Arch Rom IV (1920), 20-40.

EMus - Oxford, Bodleian, E Museo 7.
Inventory in BessS I, 220 ff.

Esc - Escorial V.III.24.
Described in BessS I, 241.

Fa - Faenza, Bib. Communale, Ms. 117.
Described by D. Plamenac in JAMS IV (1951), 179 ff. Fac. ed. in MD XIII-XV (1959-61).

Fauv - Paris, Bib. Nationale, Ms. fr. 146.
Described in BessS I, 176 ff. and SchradePolI, commentary.

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FP - Florence, Bib. Nazionale, Cod. Panciatichi 26. Described in WolfGM I, 245 ff.

Frib - Fribourg, Bib. Cantonale et Universitaire, Z 260. Described in Zwick, 28-57.

Ghent - Brussels, Bib. du Conservatoire, 27.932. Described by C. van den Borren in Festschrift Johannes Wolf (Berlin, Breslauer, 1929), 198-206.

Ivrea - Ivrea, Bib. Capitolare, (no call number). See Vol. I, p. 35 ff.

Leid 2515 - Leiden, Universiteitsbibliotheek, B.P.L. 2515. Described in ReaneyNS, 58.

Leid 342A - Leiden, Universiteitsbibliotheek, L.T.K. 342A. Described in ReaneyNS, 59.

Lo - London, British Museum, Ms. Add. 29987. Inventory by G. Reaney in MD XII (1958), 67 ff.

Mach - The "Machaut Manuscripts". Described in LudwigMach, II and SchradeMach, commentary.

MachE - Paris, Bib. Nationale, Ms. fr. 9221. One of the Machaut manuscripts.

Vg - Gallery Wildenstein, N. Y. One of the Machaut manuscripts.

McV - London, British Museum, add. 41667-I. See Vol. I, p. 12.

Melk - Melk, Stiftsbibliothek, Hs. 486. See LudwigQ, 284.

Mo - Montpellier, Université, Faculté de Médecine, Ms. H.196. Ed. by Y. Rokseth, Polyphonies du XIIIe. siècle (Paris, Oiseau-Lyre, 1935-9).

Mod - Modena, Bib. Estense, M.5.24. (olim lat. 568). Inventory by N. Pirotta in Atti della R. Accademia di Scienze Lettere e Arti di Palermo, Serie IV, vol. V, parte II, (1944-5).

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MüEm - München, Staatsbibliothek, lat. 14274 (olim mus. 3232a)
Inventory in Dez.

Nürn 61 - Nürnberg, Stadtbibliothek, Cent-V, 61.
Described in ReaneyNS, 63 f.

O - Oxford, Bodleian, Canonici Misc. 213.
Inventory by G. Reaney in MD IX (1955), 67 ff.

PadA - Padua, Bib. della Universita, Ms. 1475 and 684; Oxford, Bodleian, Canonici Pat. Lat. 229.

PadB - Padua, Bib. Univ., 1115.

PadC - Padua, Bib. Univ., 568.
Description of all the Paduan fragments by D. Plamenac in JAMS VIII (1955), 165-81.

Parma - Parma, Archivio di Stato (no call number).
Described in BessS I, 231 f.

PC - Paris, Bib. Nationale, Ms. nouv. acq. fr. 4379.
Inventory in BessS I, 232 f.

Pen 15 - Philadelphia, University of Pennsylvania Library, Ms. Fr. 15.
Inventory in Arch Rom 1932, 6-14.

Pic - Paris, Bib. Nationale, Coll. de Picardie, Ms. 67.
See Vol. I, p.9.

Pit - Paris, Bib. Nationale, fonds italien 568.
Inventory by G. Reaney in MD XIV (1960), 33 ff.

Pr - Prague, University Library, Ms. XI.E.9.
Ed. in KamPr.

PR - Paris, Bib. Nationale, Ms. nouv. acq. fr. 6771 (Codex Reina).
Inventory by K. von Fischer in MD XI (1957), 38 ff.
Ed. in Wilk, Wilk 15, WilkDiss.

PR III - PR f. 89'-127. Ed. in Wilk 15.

Str - Strasbourg, Bib. de la Ville, M.222 C.22 (lost).
Inventory in BorrS.

Tit - London, British Museum, Cotton Titus A XXVI.
See Vol. I, p. 87.

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Toul - Toulouse, Bib. Municipale, Ms. 94 (III,64).
Described in Schrade Pol I, commentary.

Tournai - Tournai, Bib. de l'Église Cathédrale, Ms. Voisin IV.
Described in Schrade Pol I, commentary.

Tr - Trent Codices 87-93.
See DTOe VII, 14 and 15; XI[1], 22; XIX[1], 38; XXVII[1], 53; and XL, 76 (1900-33).

Trem - Paris, Bib. Nationale, Ms. nouv. acq. fr. 23190 (formerly belonged to the Duchesse de la Trémoille).
See Vol I, p. 51 ff.

Tu - Turin, Bib. Reale, Ms. Vari 42.
See LudwigQ, 205 ff.

Utrecht I - Utrecht, Universiteitsbibliotheek, 6 E 37 (fragment I).
See Vol. I, p. 89 f.

Utrecht II - Utrecht, Universiteitsbibliotheek, 6 E 37 (fragment II).
See Vol. I, p. 91 ff.

Vg - See above, Mach.

Vorau - Vorau (Steiermark), Stiftsbibliothek, Cod. 380.
Described by H. Federhofer in AM XXII (1950), 1-7.

WolkA - Wien, Nationalbibliothek, 2777.
See DTOe IX, 1, 1902.

WolkB - Innsbruck, Universitätsbibliothek (no call number)
See DTOe IX, 1, 1902.

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B. Abbreviations used in editorial notes

1. Forms

B - Ballade

(BR) - listed in Trem under "Balades et rondeaux"

Ch - Chace

DC - Double couplet

M - Motet

MV - Mass movement

R - Rondeau

Rr - Rondeau refrain

V - Virelai

2. Voices

C - Cantus

Co - Contratenor

Mo - Motetus

ST - Solus tenor

T - Tenor

Tr - Triplum

3^3 - 3 voices, all with the same text

3^1 - 3 voices, only one with text

$3^{1,1}$ - 3 voices, with 2 different texts

"4" - 4 voices, only 3 of which should be performed simultaneously (Tr and Co are alternatives).

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3. Music variants

At least one full measure is given for each variant. Where possible, measure divisions are indicated by /. Note values are indicated as follows:

L - Long
B - Breve
S - Semibreve
M - Minim
D - Dragma

Pitches are indicated by lower-case letters following the note value.

4. Other abbreviations

attrib - attribution

comp - composer, composed

conc - concordance

cop - ligature with opposite propriety

ed - edition

err - error

fac - facsimile

m - measure

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En gage de retourner	14	50
En remirant	19	68
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Editorial Procedure

Transcriptions are included of all the available chansons from the midcentury sources, CaC, CaB_2, CaB_3 and Ivrea, except for the Machaut pieces and those which were illegible. The Machaut pieces were omitted because no significant amendments to the standard editions (Schrade Mach and Ludwig Mach) have been found necessary, beyond the noting of a new but illegible Co to De petit peu in CaB_2.

The lost manuscript Trem can be hypothetically reconstructed on the basis of its index, bearing in mind that concordances are always open to doubt. Most of the Trem chansons that occur in other sources have been edited and published, either in the Machaut editions or in Günther 10. The single further piece included here, the ballade De Narcissus, has been published in a different version in ApF; in the present editor's opinion, the version given here is earlier in style and therefore more likely to have been the one in Trem.

Each piece has been edited on the basis of a single principal manuscript, except as noted. In general the oldest available source has been used, although exceptions were necessarily made in certain CaB_2 chansons which were highly illegible in that source. Clefs and ligatures are indicated in the edition as they appear in the principal manu-

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script; red or hollow notes are indicated by a small cross (+) above the staff. The rare occurrences of the plica are indicated by a slash through the note-stem. Except as noted, voices are given in the order in which they appear in the manuscript, which is nearly always Tr--C--T--Co. The voices are labelled, however, only if they are so labelled in the manuscript. Note values are reduced by a factor of four, so that a minim becomes an eighth note.

The text edition is practical rather than scholarly. Since neither expert knowledge of medieval French, nor the opportunity for extensive research among the literary manuscripts was available to the present writer, it seemed pointless to include the orthographical variants in the sources used. An attempt was made to arrive at an intelligible reading which may serve for performance purposes, but which should not be taken as authoritative.

The text of each piece is laid under the music as it appears in the principal manuscript, and is then given complete following the music transcription. In the full version the chanson structure is outlined. Virelais are numbered in sections as follows:

1. Refrain
2,3. Couplet
4. Epilog
1. Refrain incipit
5,6. Couplet 2
7. Epilog 2, etc.

Only the first three sections appear under the music; the

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remaining text is often missing entirely.

Ballade stanzas are numbered one to three. Rondeaus and ballade refrains are written out, although they are usually abbreviated in the manuscripts.

Omissions or illegible passages are indicated by square brackets, as noted. For each piece, information is given in the following order: music; text; notes, including composer and date if known; principle source; concordance manuscripts; previous editions; special comments; music variants.

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TRANSCRIPTIONS

I. Chaces

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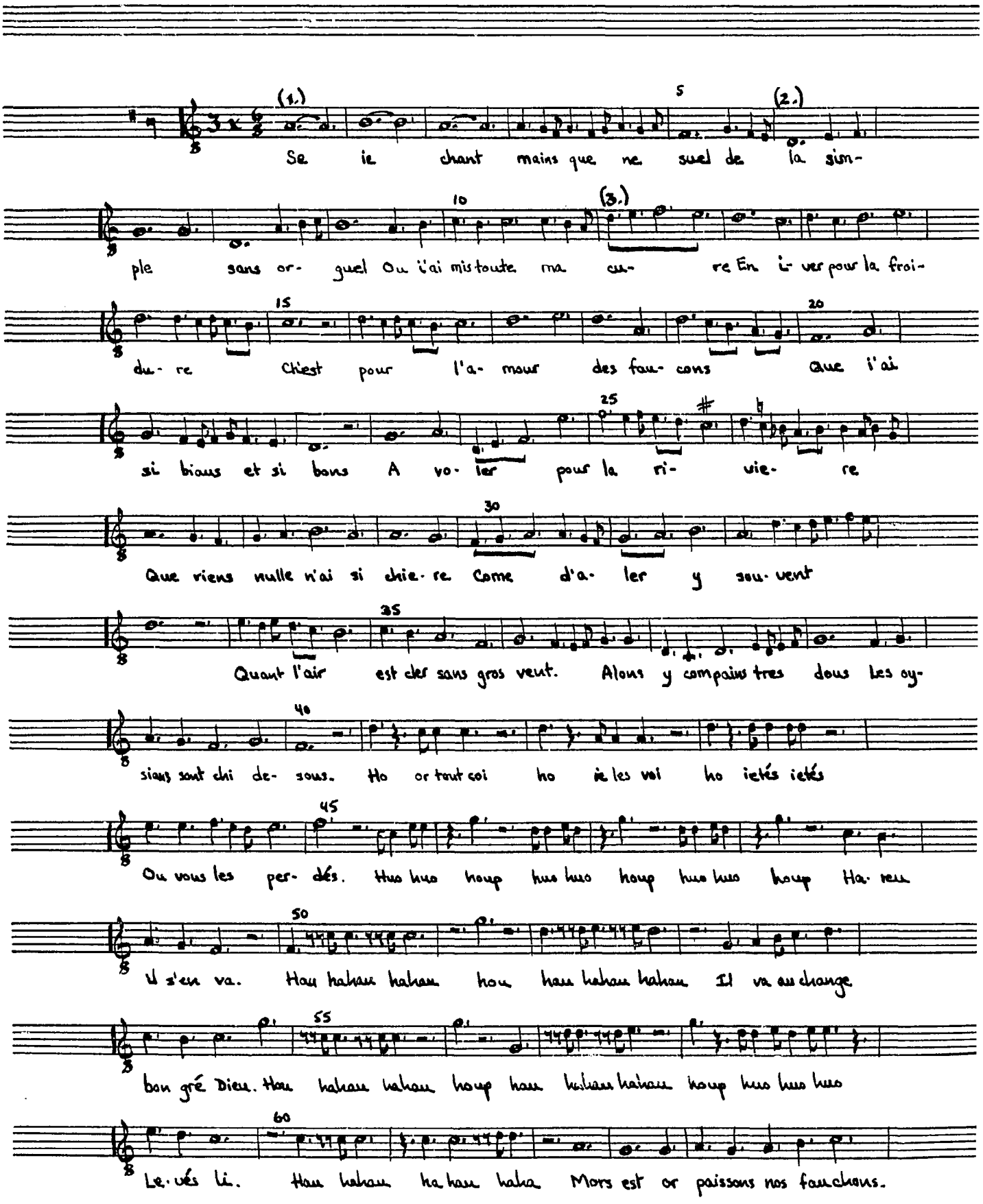
1. Se ie chant



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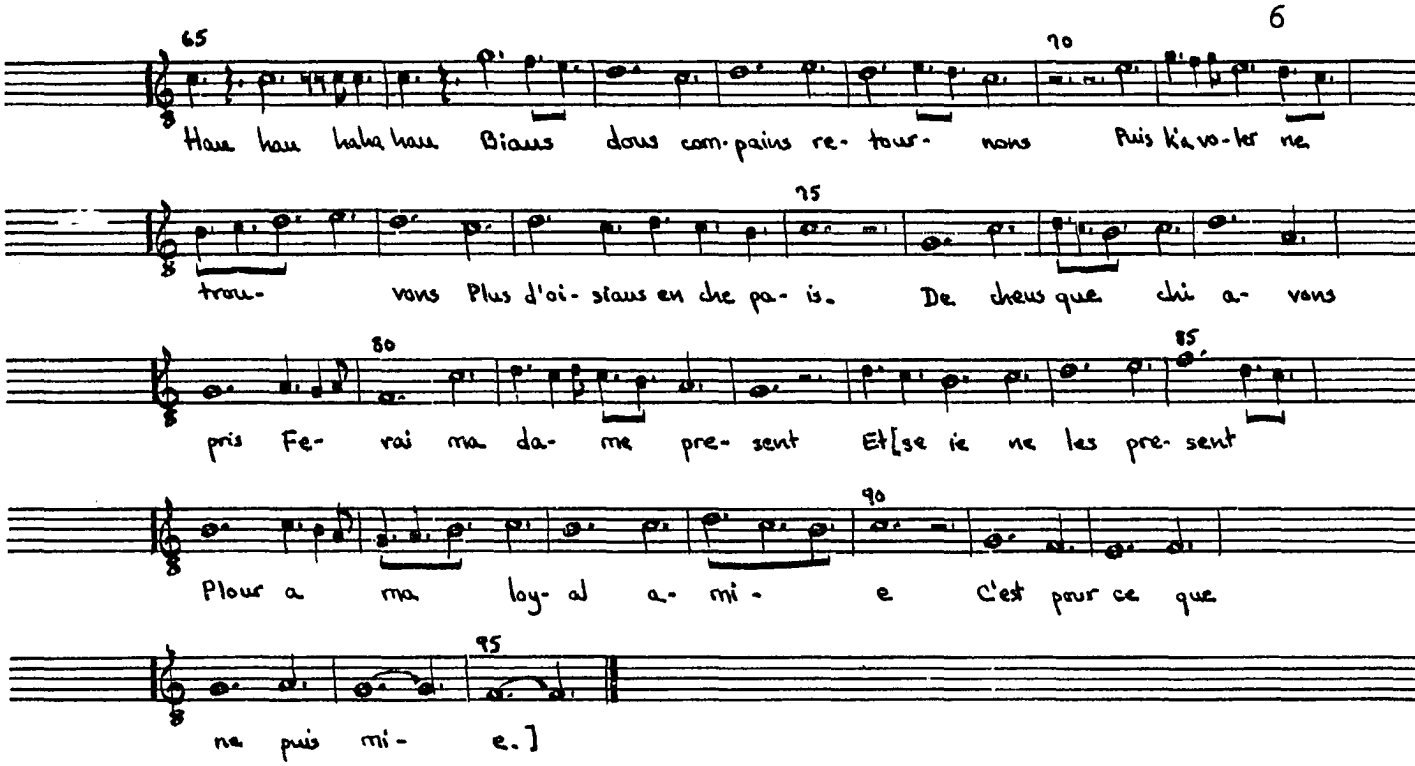

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Se ie chant mains que ne suel
De la simple sans orguel
Ou i'ai mis toute ma cure
En iver pour la froidure
Ch'est pour l'amour des faucons
Que i'ai si biaus et si bons
A voler pour la riviere
Que riens nulle n'ai si chiere
Come d'aler y souvent
Quant l'air est cler sans gros vent.

Alons y compains tres dous
Les oysiaus sont chi desous.
   Ho or tout coi
   Ho ie les voi
   Ho ietés ietés
Ou vous les perdés.
   Huo huo houp...
Hareu il s'en va.
   Hau hahau...
Il va au change bon gré Dieu.
   Hou hahau...
Levés li.
   Hau hahau...
Mors est; or paissons nos fauchons.
   Hau hahau...
Biaus dous conpains, retournons
Puis k'a voler ne trouvons
Plus d'oisiaus en che pais.

De cheus que chi avons pris
Ferai ma dame present,
Et se ie ne les present
Plour a ma loyal amie,
C'est pour ce que ne puis mie.

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1. Se ie chant

Pic 67', #6; conc. Ivrea 52', #66; Trem 9, #16 (lost).

Ed. BessS I, 251-2

Note: The piece is a three-voiced canon at the unison, at five longs (= 5 meas.). The opening five bars were quoted as the refrain of Machaut's ballade #12, Pour ce que tous mes chans (words and music).

Variants (all from Ivrea): m.3: Ia Ba /; 5: Lf Sg Mf Se Mf/; 25: c#; 87: LbBa; 93: Lg Bf

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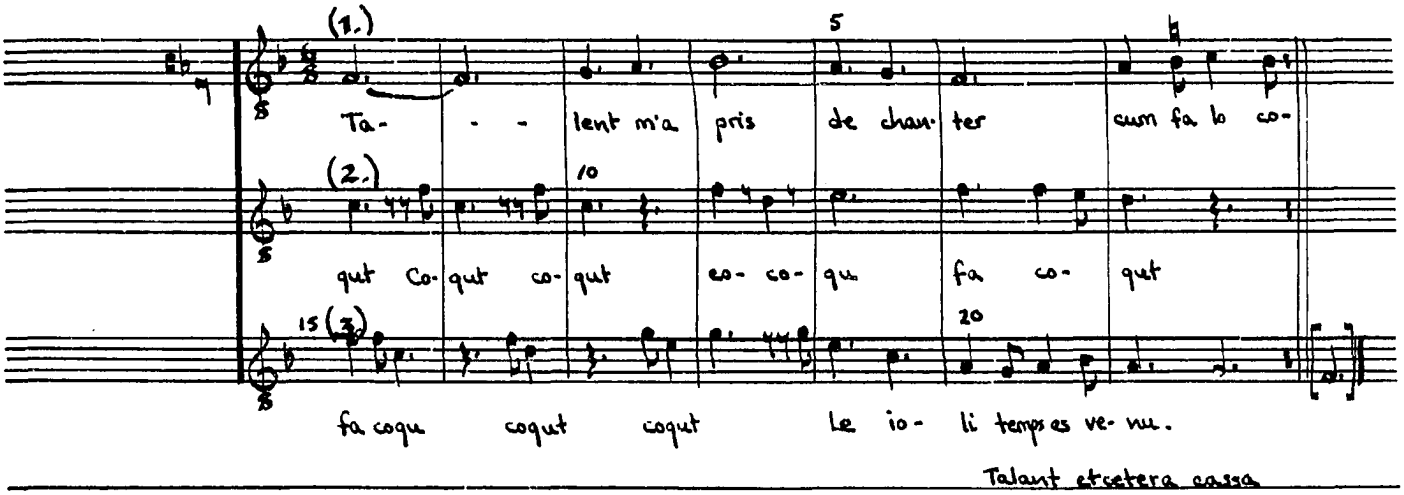
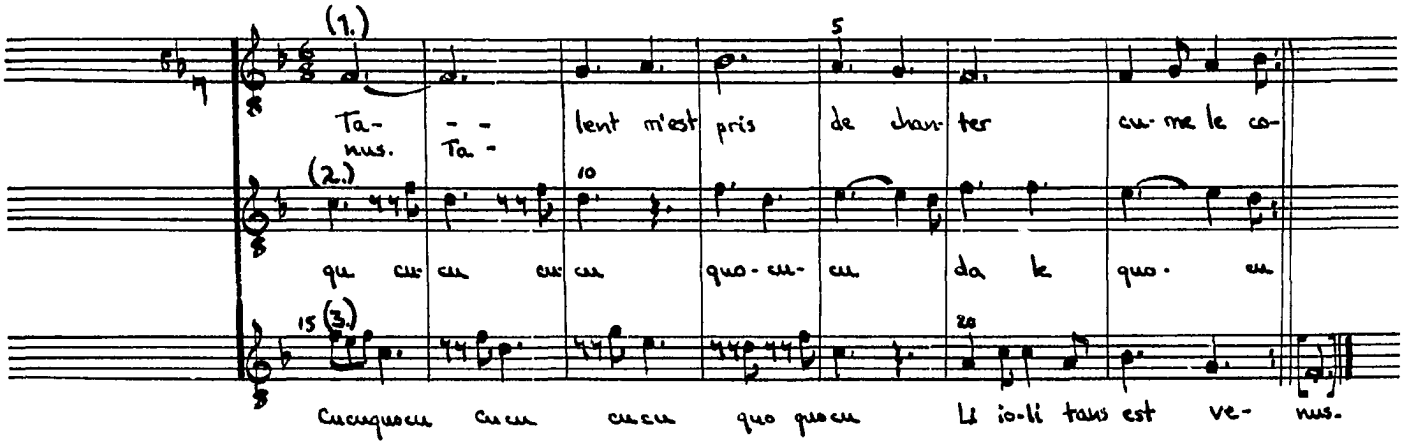
2. Talent m'a pris





Talent m'a pris de chanter
Cum fa lo coqut:
Coqut, coqut, cocoqu fa coqut,
Le ioli temps es venu.

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2. Talent m'a pris

Ivrea 10, #15a (version 1) and 52, #65 (version 2); conc. Str 59', #92 (lost, with text "Der Summer kumt"); Pr 249', #16; Wolk 31 (with text "Die Mynne füget" by Oswald von Wolkenstein)

Ed. KamPr p. 137; DTOe IX,1,#89 (Wolk); NOxH, III, 136 (Ivrea 52); Crocker HMS, 117 (Ivrea 52)

Notes: A circular canon at the unison, in three parts, at the interval of seven breves.

Version 1 appears the older of the two, as it contains dissonances of a S which are incidental to a basic B consonance (e.g. m.10, 18). Version 2 has mainly M clashes, suggesting that it is an updated version in mid-century style.

Following version 2 is the instruction: "Chase de septem temporibus fugando et revertendo prima nota non valet nisi solam brevem."

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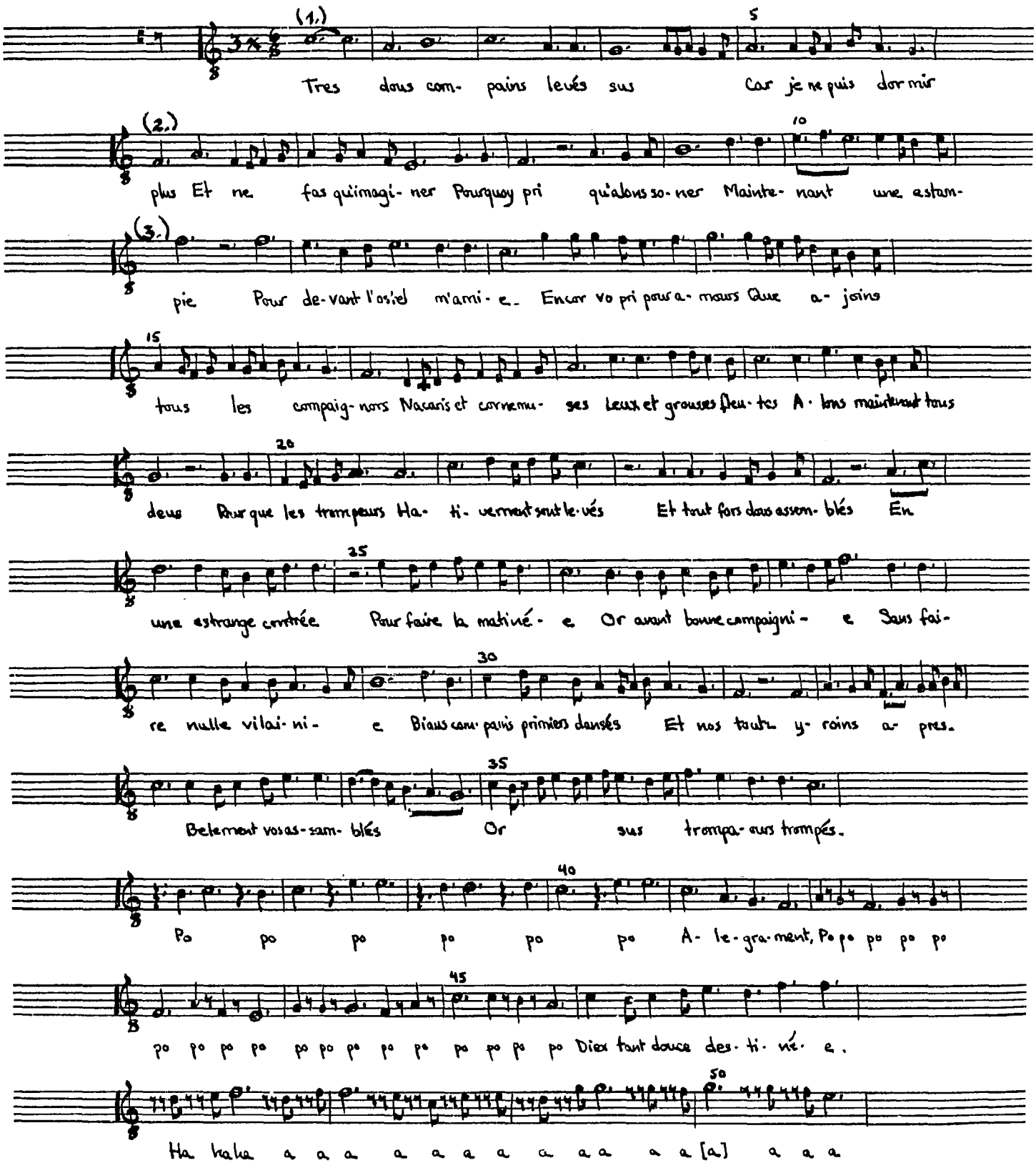
3. Tres dous compains



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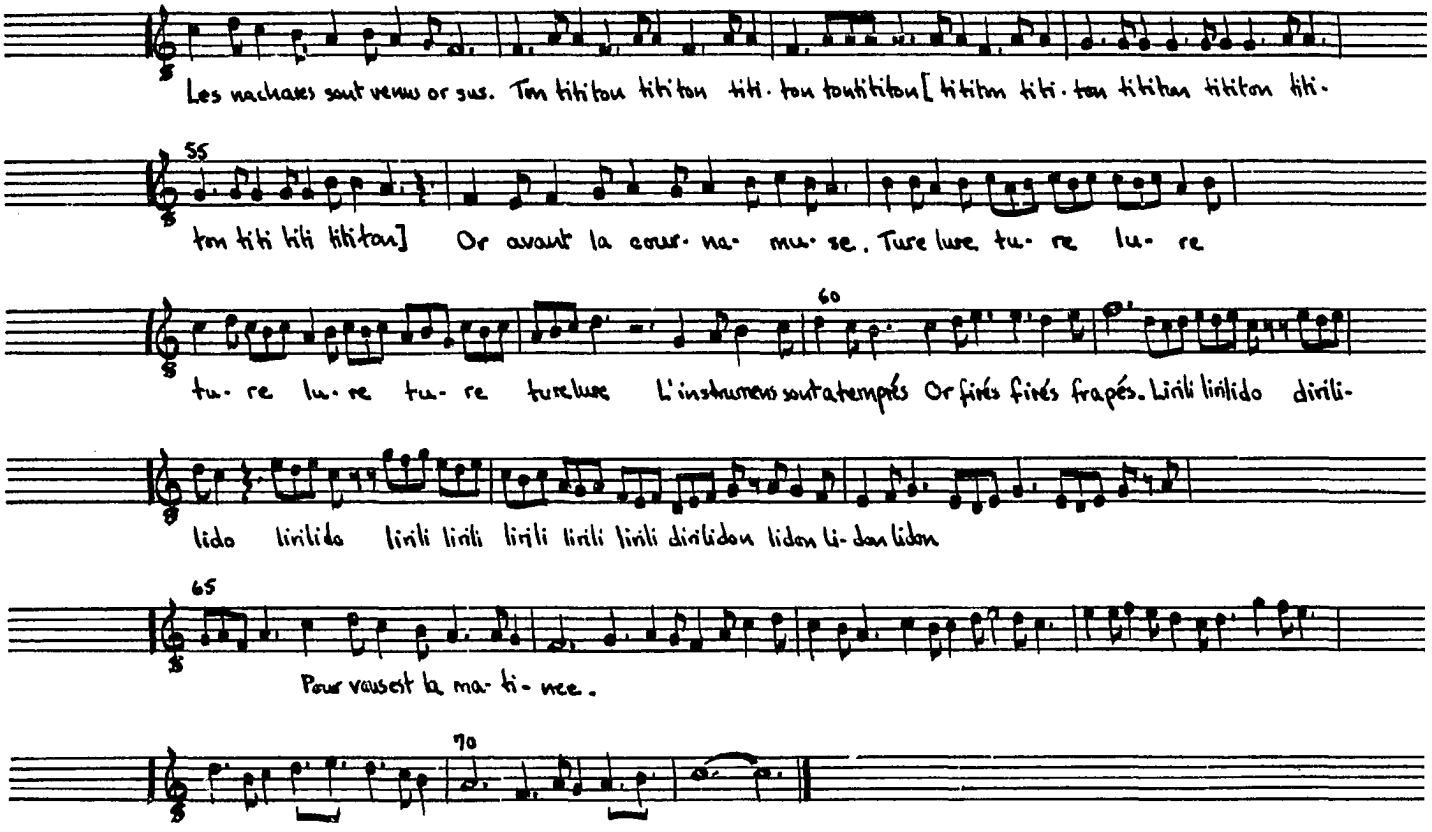

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Tres dous compains, levés sus
Car je ne puis dormir plus
Et ne fas qu'imaginer
Pourquoy pri qu'alons soner
Maintenant une estampie
Pour devant l'ostel m'amie.
Encor vo pri pour amours
Que ajoins tous les compaignors,
Nacaris et cornemuses,
Leux et grousses fleutes.
Alons maintenant tous deus
Pour que les trompeurs
Hativement sont levés,
Et tout fors dous assemblés
En une estrange contrée
Pour faire la matinée.

Or avant bonne compaignie
Sans faire nulle vilainie
Biaus compains primiers dansés
Et nos toutz yroins apres.
Belement vos assamblés
Or sus trompaours trompés:
   Po po po...Alegrament,
   Po po po...Diex tant douce destinée
   Ha ha ha...
Les nachares sont venus, or sus:
   Ton tititon tititon...
Or avant la cournamuse:
   Ture lure ture lure...
L'instrumens sont atemprés,
Or firés firés frapés:
   Lirili lirilido...
Pour vous est la matinée.

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3. Tres dous compains

Ivrea 51'52, #64

Notes: A three-part canon at the unison, at five longs (= 5 meas.)

An interesting rhythmic device is the syncopation at the modus level, in the hocket section, m.37 ff.

Variant: m.30: Sc Md Sc Sb (err.)

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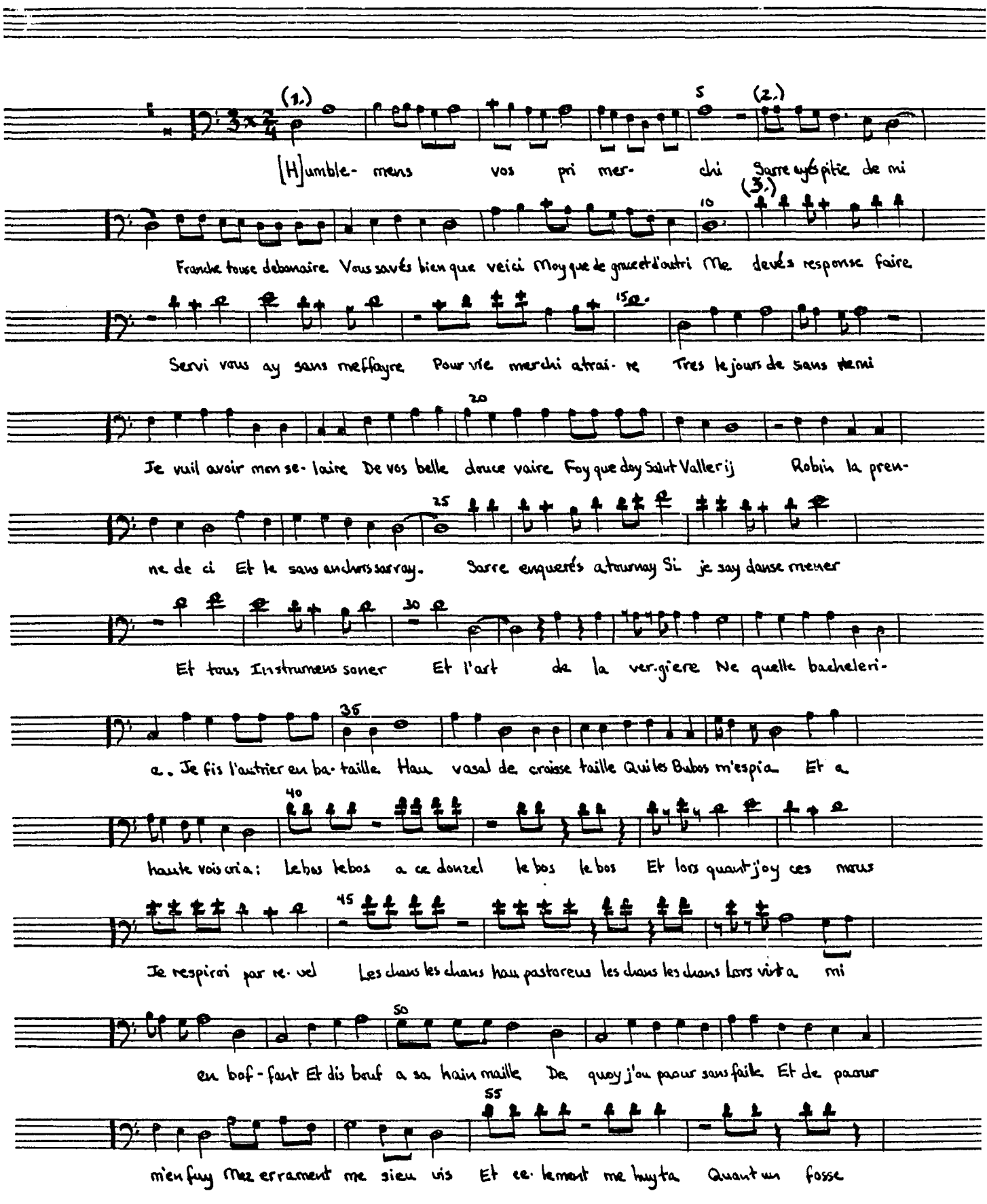

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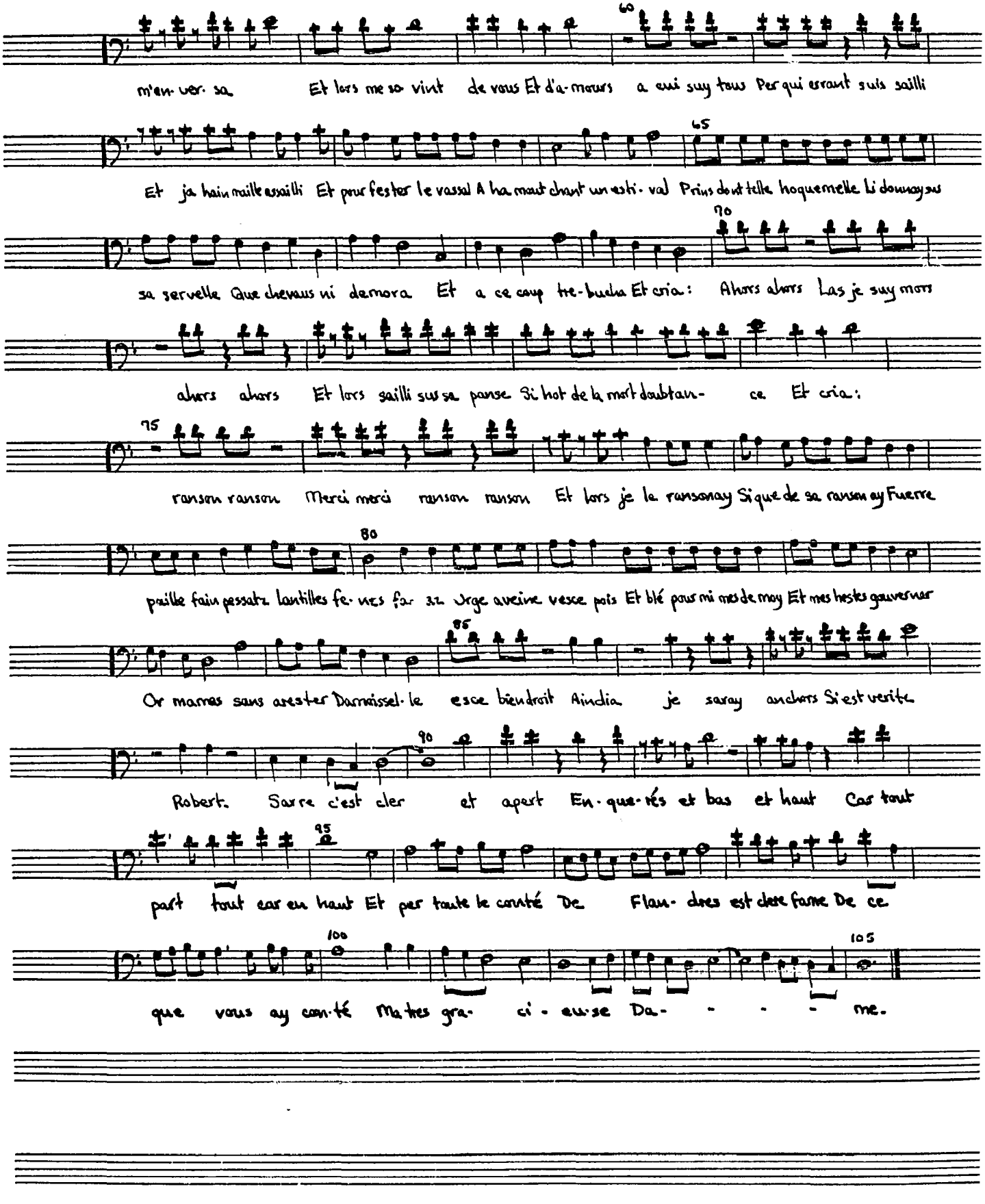

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Humblemens vos pri merchi
Sarre ayés pitie de mi
Franche touse debonaire,

Vous savés bien que veici
Moy que de grace et d'outri
Me devés response faire.

Servi vous ay sans meffayre
Pour vie merchi atraire
Tres le jours de sans remi.

Je vuil avoir mon selaire
De vos belle douce vaire
Foy que doy Saint Vallerij.
Robin la prenne de ci
Et le sans anchors sarray.
Sarre enquerés atournay
Si je say danse mener,
Et tous instrumens soner,
Et l'art de la vergiere
Ne quelle bachelerie.

Je fis l'autrier en bataille
Hau vasal de craisse taille
Qui les bubes m'espia
Et a haute vois cria:
Le bos, le bos a ce donzel,
   Le bos, le bos.
Et lors quant j'oy ces mous
Je respiroi par revel:
Les chans, les chans, hau pastoreus,
   Les chans, les chans.

Lors vint a mi en boffant
Et dis bouf a sa hain maille
De quoy j'ou paour sans faille,
Et de paour m'en fuy;
Mez errament me sieu vis
Et celement me huyta
Quant un fosse m'enversa.

Et lors me sovint de vous
Et d'amours a cui suy tous
Per qui errant suis sailli,
Et ja hain maille assailli,
Et pour fester le vassal
A ha mout chant un estival
Prins dont telle hoquemelle
Li donnay sus sa servelle
Que chevaus ni demora
Et a ce coup trebucha
Et cria: Ahors ahors
Las je suy mors, ahors ahors.
Et lors sailli sur sa panse
Si hot de la mort doubtance
Et cria: ranson ranson,
Merci, merci, ranson, ranson.

Et lors je le ransonay
Si que de sa ranson ay
Fuerre, paille, fain, pessatz,
Lantilles fenes, favaz,
Orge, aveine, vesce, pois,
Et blé pour mi mes de moy
Et mes hestes gouverner
Or mames sans arester
Damoisselle esce bien droit
Aindia je saray anchors
Si est verite, Robert.

Sarre c'est cler et apert
Enquerés et bas et haut
Car tout part tout car en haut
Et per toute le conté
De Flandres est clere fame
De ce que vous ay conté
Ma tres gracieuse Dame.

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4. Humblemens

Ivrea 58'59, #74; conc. Trem 39'40, #94 (lost)

Note: Three-voiced canon at the unison, at five longs (=5 meas.), like Se je chant and Tres dous compains.

Variant: m.82: 2nd M has tail erased

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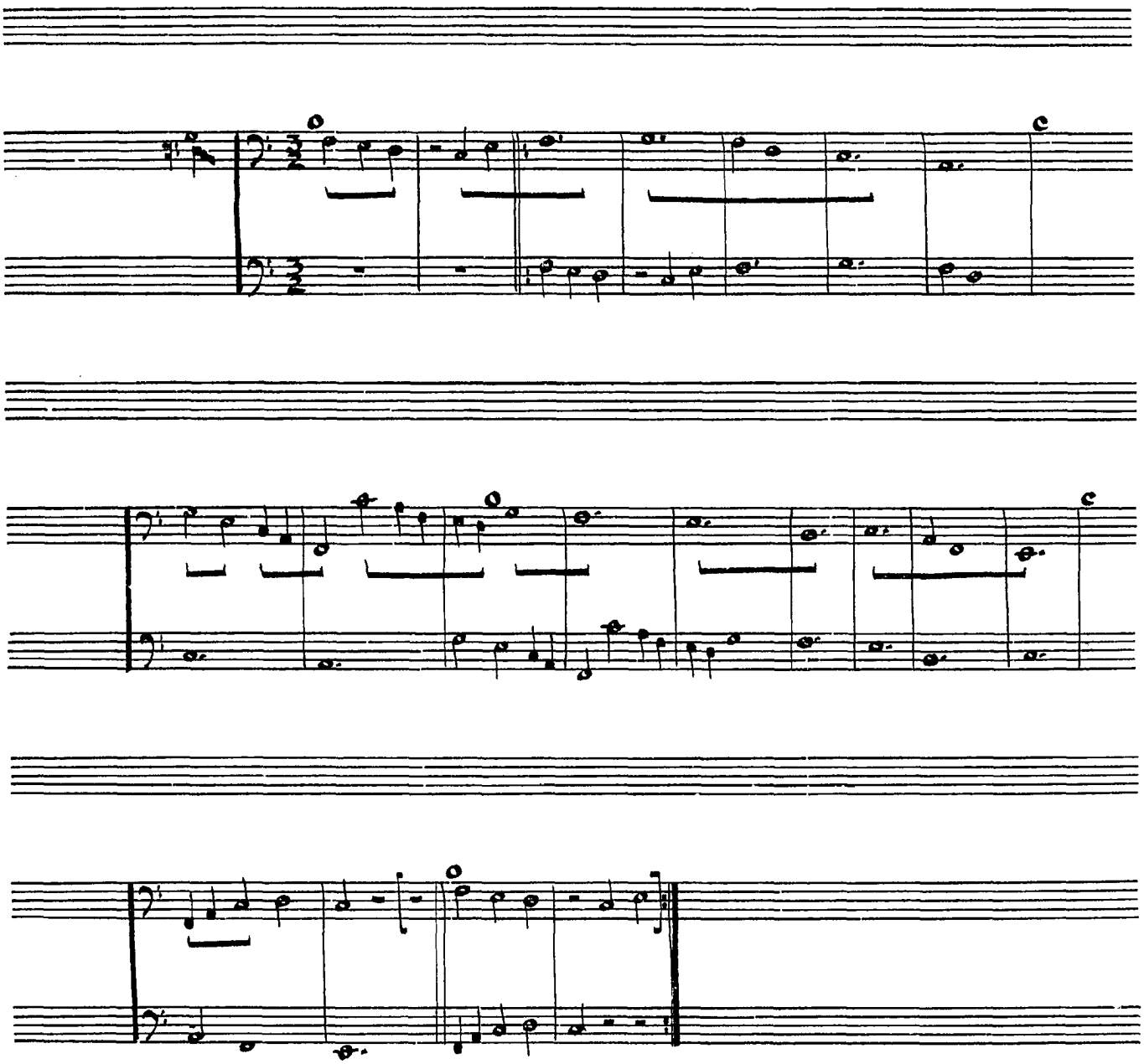
5. (Chartres chace)



Cest une chace qui se chante a .ij.
Et le fit frere Jehan Lebeuf d'Abeuille en Pontien
L'an ccc lx et ij
m

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5. (Chartres chace)

Comp. Jehan Lebeuf, 1362

Chartres 130, f. 50'

Fac. Pal Mus XVII (1958), cah. 5, #6

Notes: The piece appears to be a canon in two parts, at the unison, at two longs, and circular.

It was added in a blank space at the end of an eleventh-century Gradual. It is written on four widely-spaces lines, which seem to indicate the pitches C and F alternately, rather than a normal staff; an F clef appears on the third line. The solution given here is the most satisfactory of several possible interpretations.

The piece is notated entirely in longs and breves, with O as a sign of diminution.

Music: Because of the wide spacing of the lines, certain pitches are in doubt:
m. 4: eb (poss. f); 5: 2nd note poss. e; 6: c# (poss. b); 9: cb

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II. Chansons in Midcentury Sources

A. CaBe: Murelais

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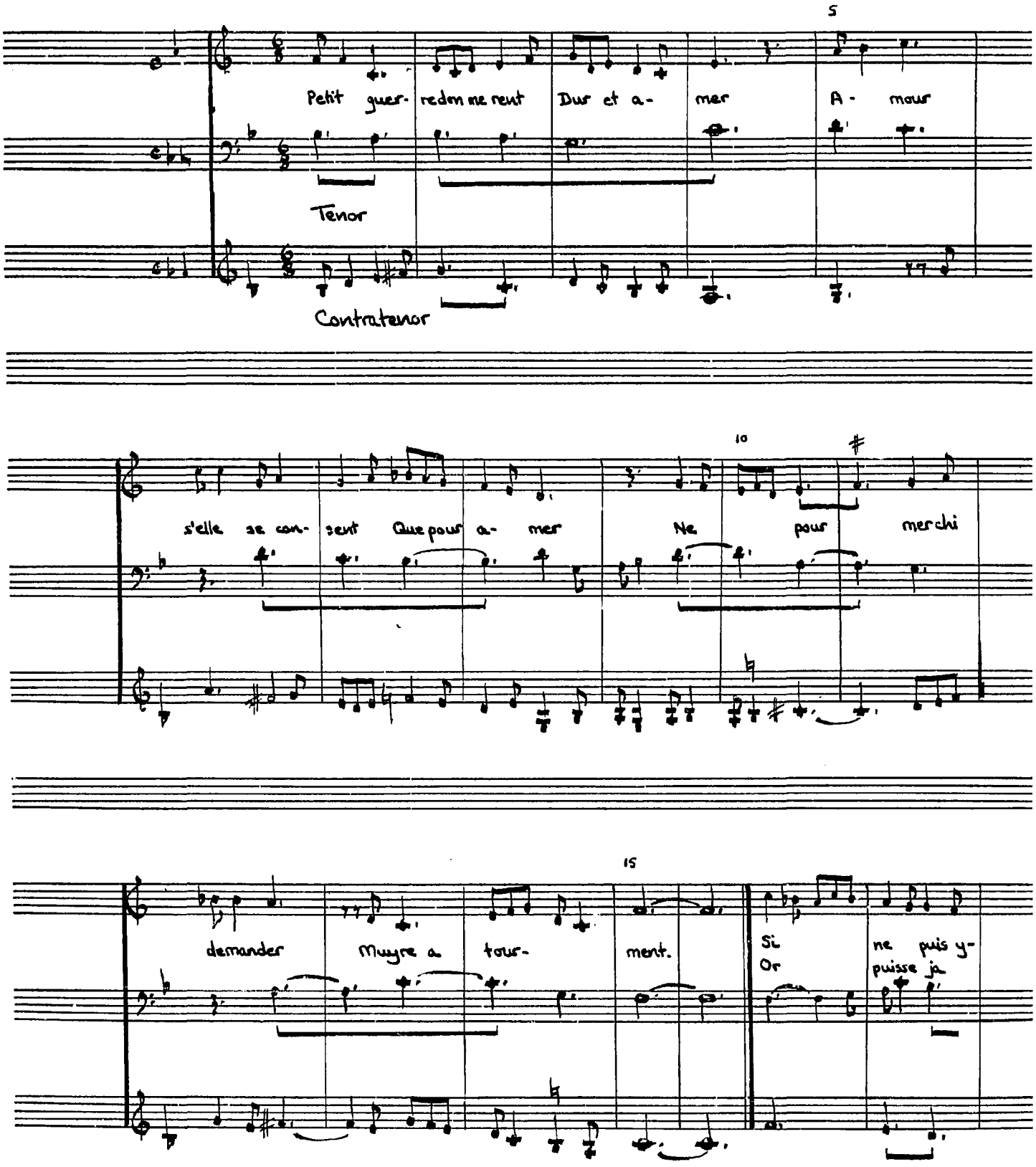

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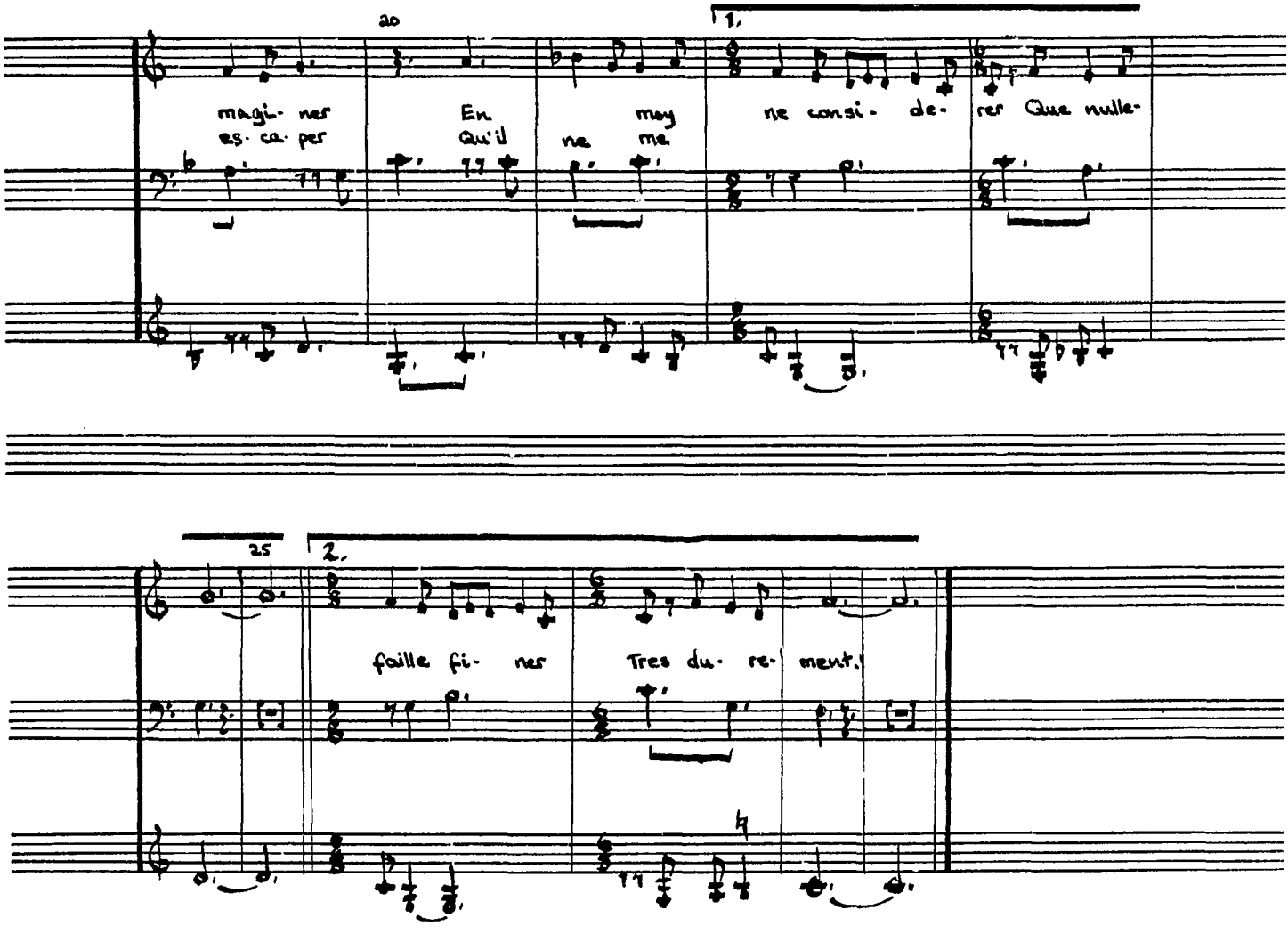

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1. Petit guerredon me rent
   Dur et amer
   Amour, s'elle se consent
   Que pour amer
   Ne pour merchi demander
   Muyre a tourment.

2. Si ne puis ymaginer
   En moy ne considerer
   Que nullement

3. Or puisse ja escaper
   Qu'il ne me faille finer
   Tres durement.

4. Car j'aim de cuer ardanment
   Et sans cesser
   Ma dame, qui seulement
   Moy escouter
   Ne daigne; car le parler
   Ver moy deffent.

1. Petit guerredon (etc.)

5. Ainssi pour li deprier
   Et sa merchi supplier
   Tres humblement

6. Me veut de tous biens priver
   Et de sa grace arriver
   (_____).

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6. Petit guerredon

CaB_2 8, #2

Text ed. CoussN #20

Music: m. 26: Co lacks dot

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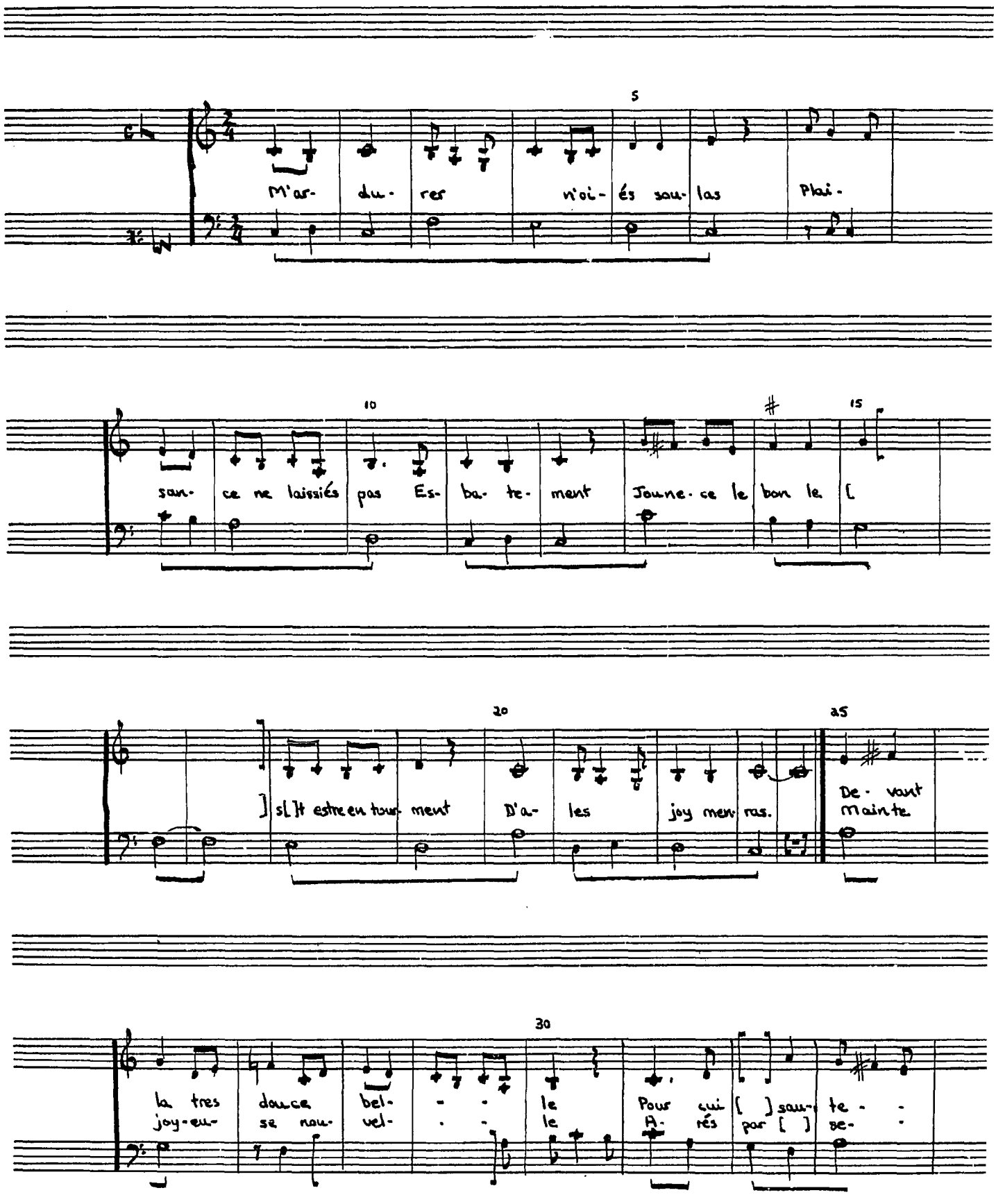
7 . M'ardurer



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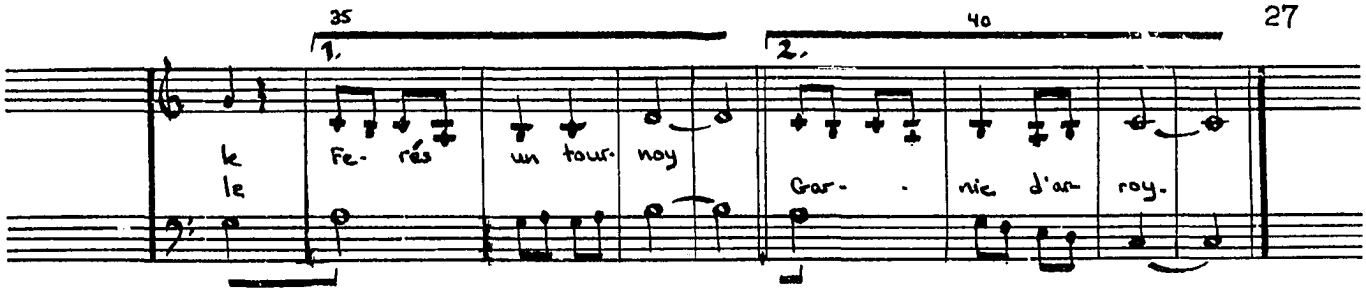

1. M'ardurer n'oiés soulas,
   Plaisance, ne laissiés pas
      Esbatement,
   Jounece le bon le (____)
   (___)estre en tourment
      D'ales joy menras.

2. Devant la tres douce belle
   Pour cui (___) sautele
      Ferés un tournoy;

3. Mainte joyeuse nouvelle
   Arés par (____) selle
      Garnie d'arroy.

4. Bel Acuel, tu yras
   Et a ma dame diras
      (___)sement
   Que s'amour si fort m'esprent
   Que (_____) ne puis brefment,
      Ne doubte pas.

1. M'ardurer n'oyés (etc.)

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7. M'ardurer

CaB_2 9, #6

Note: Passages in brackets have been cut away in Ms.

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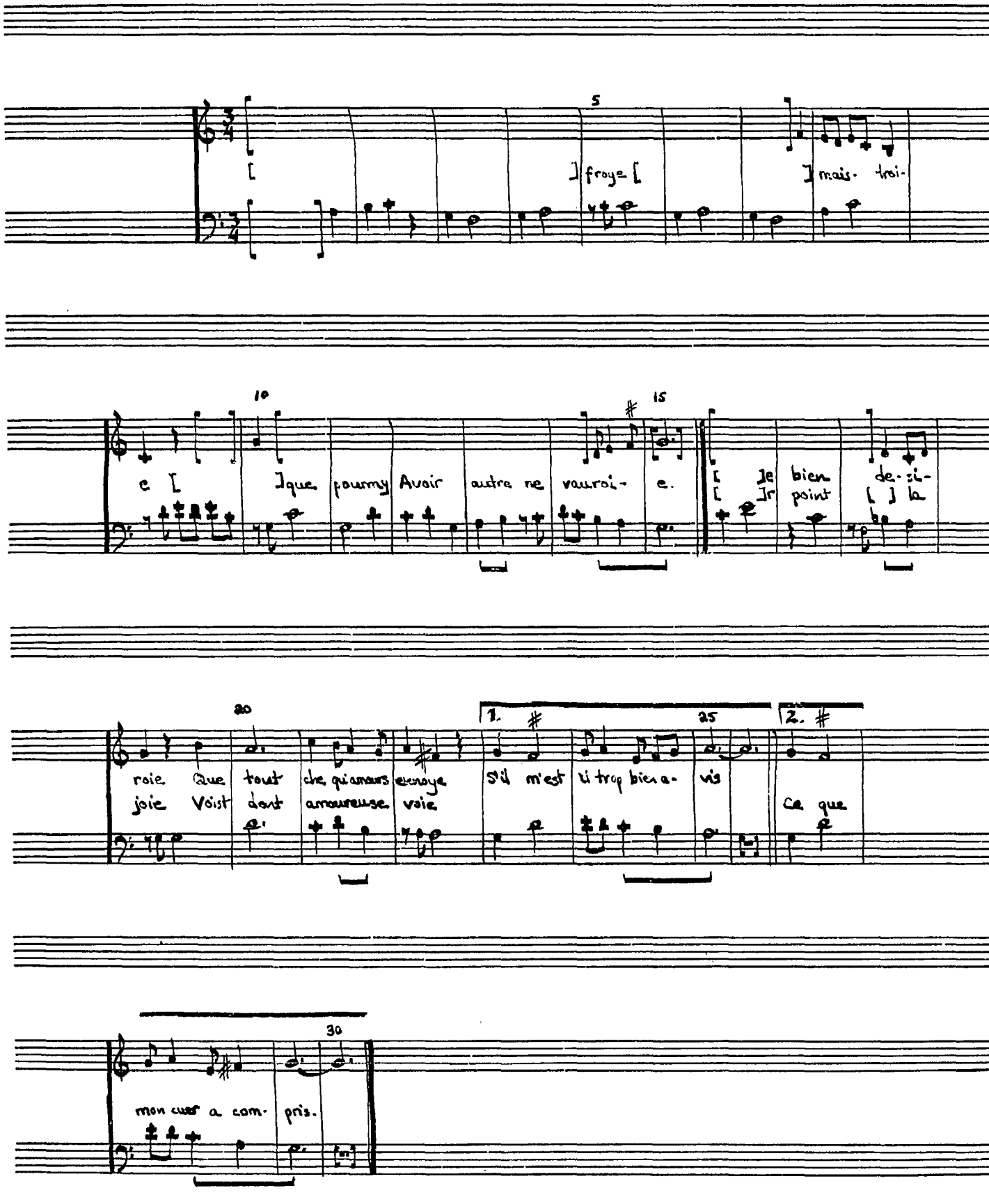

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1. (_____)froye
   (_____) maistroie
   (__) que pourray
   Avoir autre ne vauroie.

2. (__)e bien desiroie
   Que tout che qu'amours ennoye,
   S'il m'est il trop bien avis,

3. (__)r point (__) la joie
   Voist dont amoureuse voie,
   Ce que mon cuer a compris.

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8. (__)...avoir autre ne vauroie

CaB$_2$ 10', #11

Note: Opening of T and large parts of C are cut away, as indicated by brackets

Music:

C: m. 7-10: The exact placement of this passage in relation to the T is in doubt. 14: rhythm unclear, as M tails are cut away; 20: dot missing

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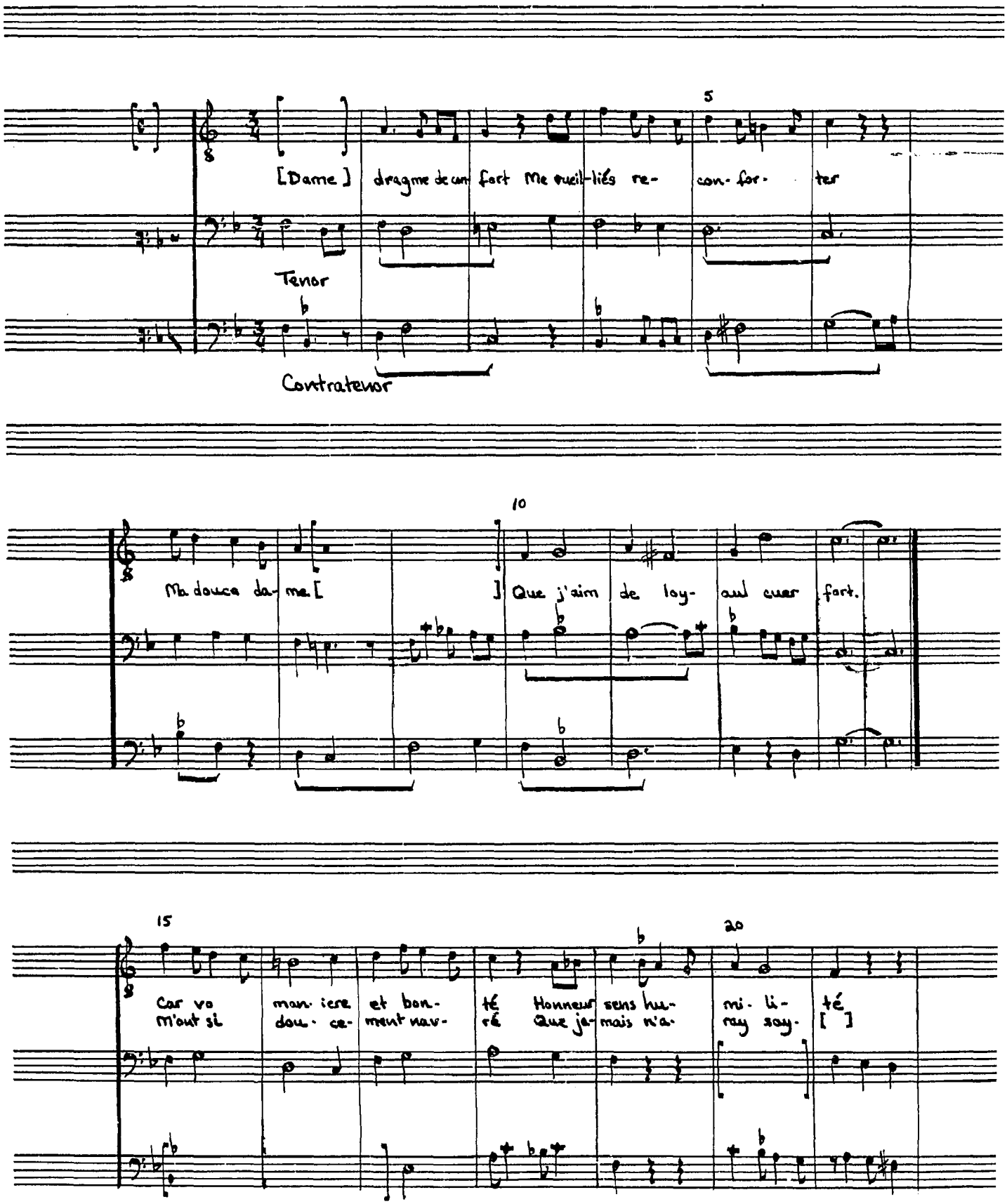
9. Dame dragme de confort



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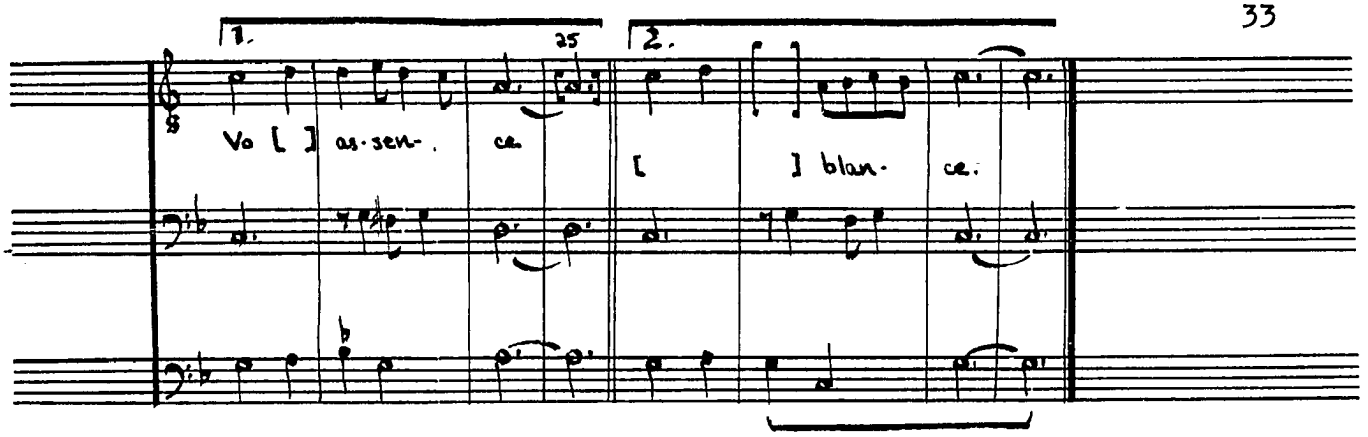

1. Dame, dragme de confort,
   Me vueilliés reconforter,
   Ma douce dame (_____).
   Que j'aim de loyal cuer fort.

2. Car vo maniere et bonté,
   Honneur, sens, humilité,
   Vo dou(__) assence

3. M'ont si doucement navré
   Que jamais n'aray say(_)
   (_____) blance.

4. Se prie de mon acort,
   Ne vient pas mon mal oster,
   Dame belle a regarder,
   Dame ou sont tout mi ressort.

1. Dame, dragme (etc.)

5. Lonchtamps (____) ieté
   Sans estre reconforté
   De mon tourment et penanche,

6. Mais p(_____) ayé
   Suy car (_____) inné,
   Fors que toudis Esperance.

7. Me dit que je n'ay pas tort
   Se je vous (_____)rer
   Et (_)ener parfait amer
   Loyaulment jusqu'a la mort.

1. Dame, dragme (etc.)

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9. Dame dragme de confort

CaB_2 10', #12

Note: Portions in brackets are cut away

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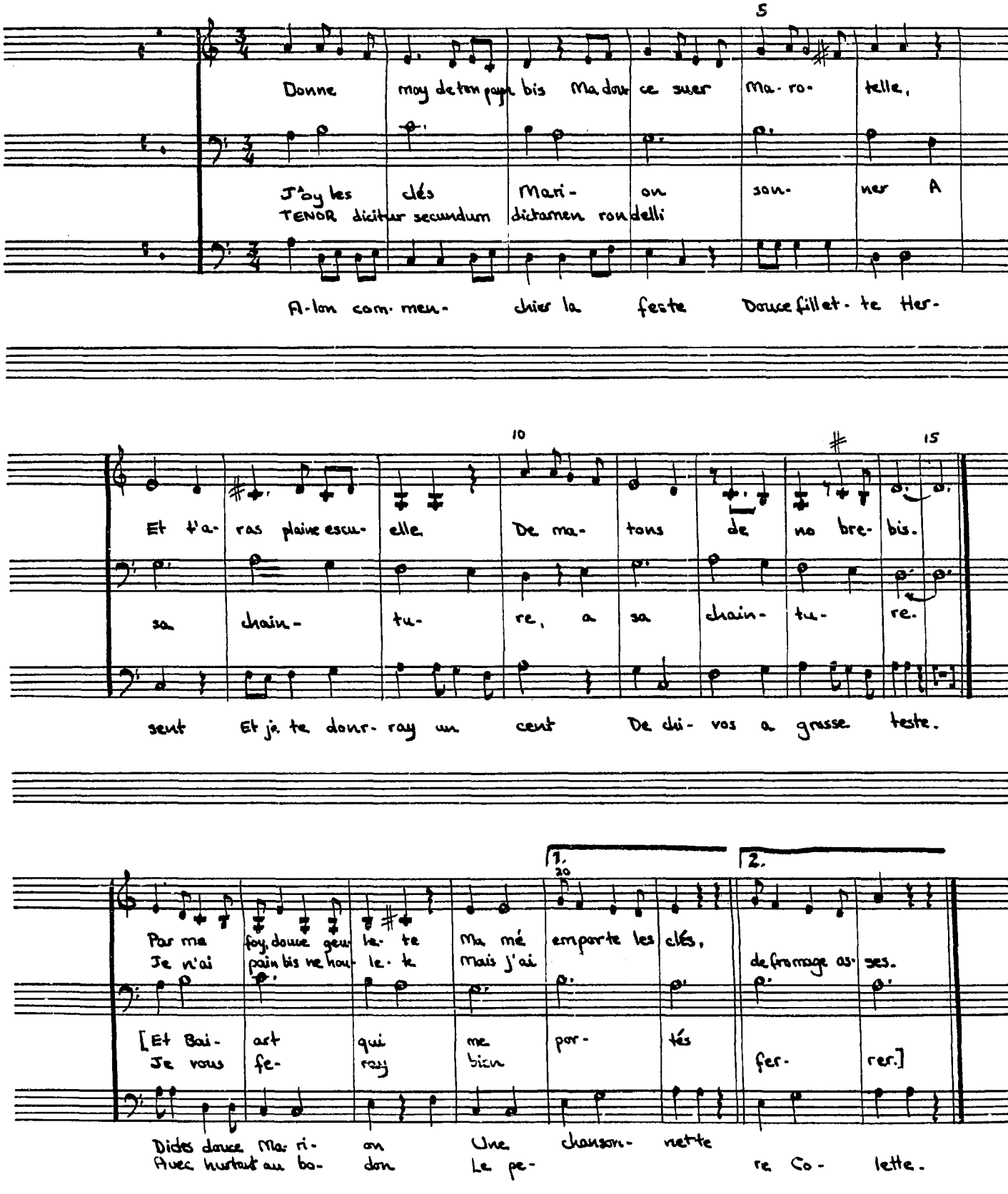

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I.

1. Donne moy de ton pain bis,
   Ma douce suer Marotelle,
   Et t'aras plaine escuelle
   De matons de no brebis.

2. Par me foy, douce geulette,
   Ma me emportes les clés;

3. Je n'ai pain bis ne houlette,
   Mais j'ai de fromage asses.

II.

J'oy les clés Marion sonner
A sa chainture, a sa chainture.

Et Baiart qui me portés,
Je vous feray bien ferrer.

III.

1. Alon commenchier la feste,
   Douce fillette Hersent,
   Et je te donray un cent
   De chivos a grosse teste.

2. Dictes, douce Marion,
   Une chansonnette,

3. Avec hurtant au bodon
   Le pere Colette.

4. La firent faire une enqueste
   Encontre Dame Dolent
   Qui se plaint de Jehan Climent
   Et dist que trop se moleste.

1. Alon commenchier (etc.)

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10. Donne moy -- J'oy -- Alons

Comp. (___)y, according to Berne

CaB_2 11, #14; conc. Berne 19, #4

Ed. Genn RVB, v.1, p.50; text ed. CoussN #24, 25 (CaB_2); fac. Wolf MST #81 (Berne)

Note: T in CaB_2 has instruction "Tenor dicitur secundum dictamen rondelli", and only its refrain text is given

Variants (in Berne):

C: m.5: g# instead of f#; 19: e#

T: 23: Sf

Co: 17 to end: missing

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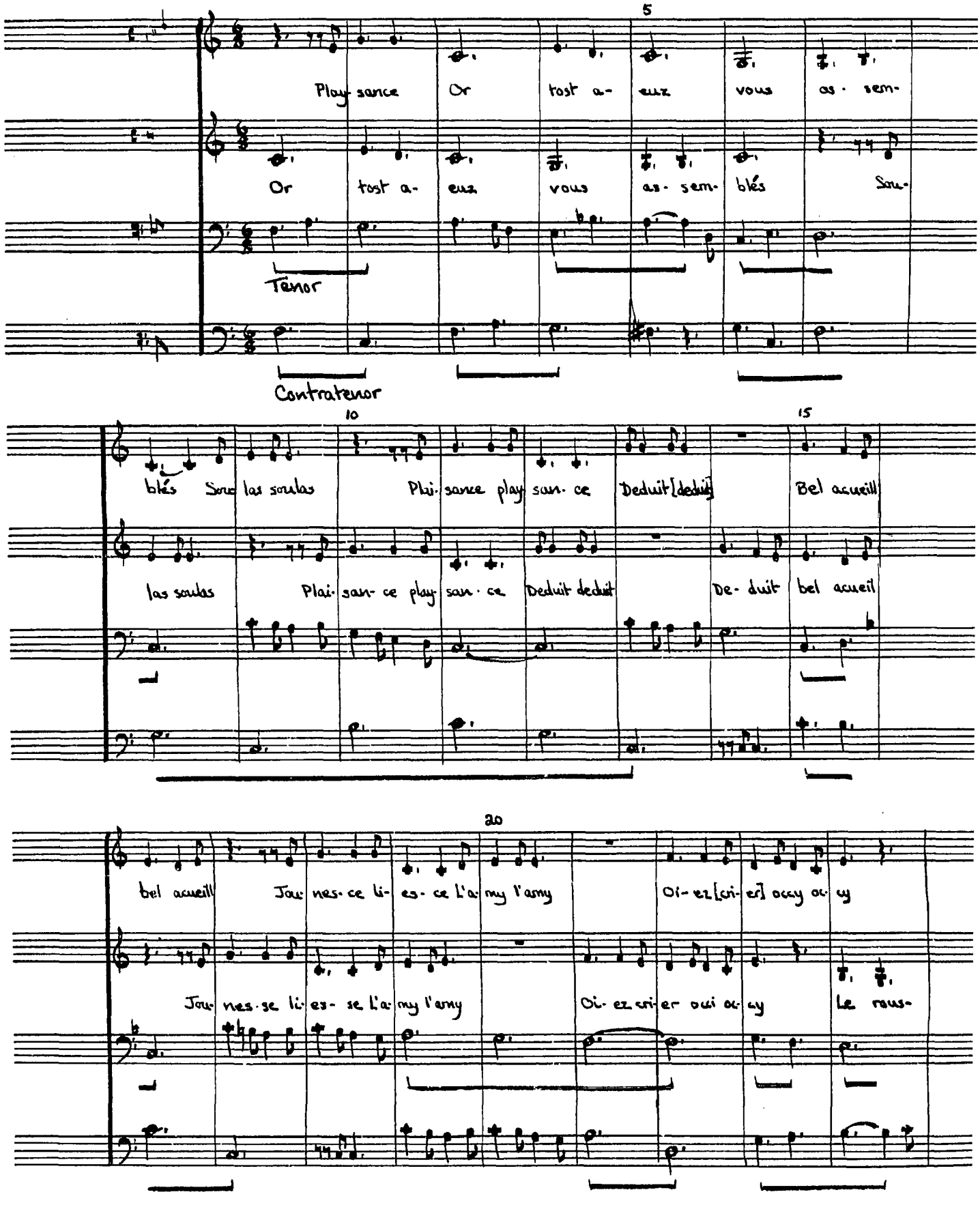

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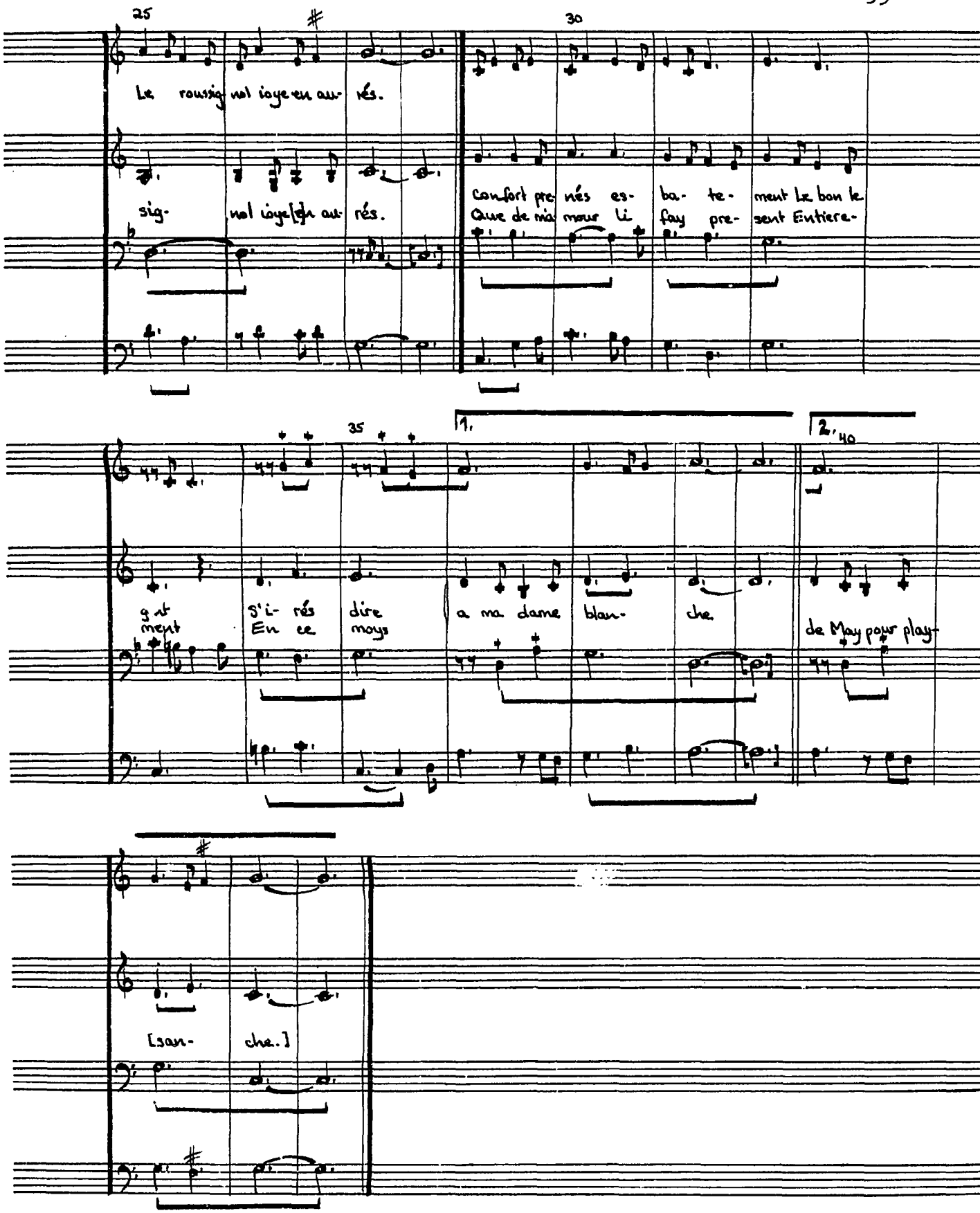

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1. Or tost a euz vous assemblés:
   Soulas...Plaisance...Deduit...Bel Acueill...
   Jounesce...Liesse...L'amy...
   Olez crier "occy occy"
   Le roussignol; joye en aurés.

2. Confort prenés, esbatement,
   Le bon, le gent,
   S'irés dire a ma dame blanche

3. Que de m'amour li fay present
   Entierement
   En ce moys de may pour playsanche.

4. Cést virelai, li chanterés:
   Soulas...(etc.)
   En lieu de may, je vous depri
   Mon cuer, m'amour li presentés.

1. Or tost a euz (etc.)

5. Le pape gay jolyement
   Et doucement
   Escoutés sans desplaysance;

6. D'un ram de may li fays present
   Avec un cent
   De salus per obeyssance.

7. Un chaspelet de vert ferés:
   Soulas...(etc.)
   D'argent ferés, (____) par my
   Et a ma dame l'en donés.

1. Or tost a euz (etc.)

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11. Or tost **a euz**

Comp. Pykini (acc. to Ch). May be Gerardus Picquigny, who was chapellan to the Cardinal of Boulogne in 1335 and 1358. (See GüntherB, 177, n. 41.)

Ch 55, #90; conc. CaB_2 11', #15 (largely illegible), PR 62', #129.

Ed. Wilk #40 (PR; see corrections in Günther PR, 246-7); fac. MD XI (1957), facing p. 49 (PR)

Notes: see Vol. I, p. **147 ff.**

Variants:

Ch places Tr first and C last. Crosses above staff indicate red notes in CaB_2 and Ch, white notes in PR.

Tr: m.29 (PR): B rest inserted; 33 (PR): omitted; 34-43 (Ch): written a third lower

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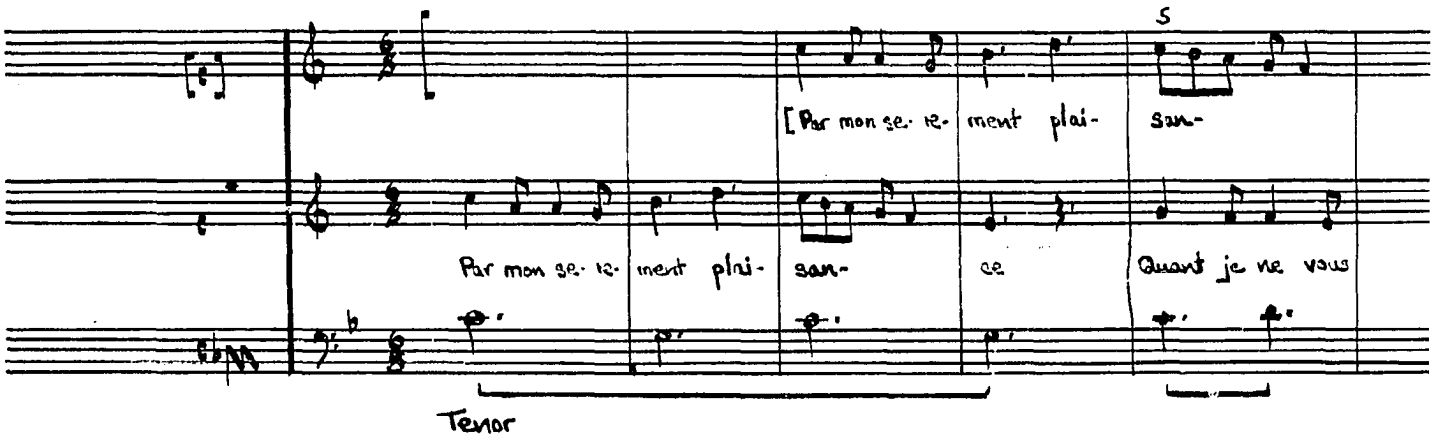

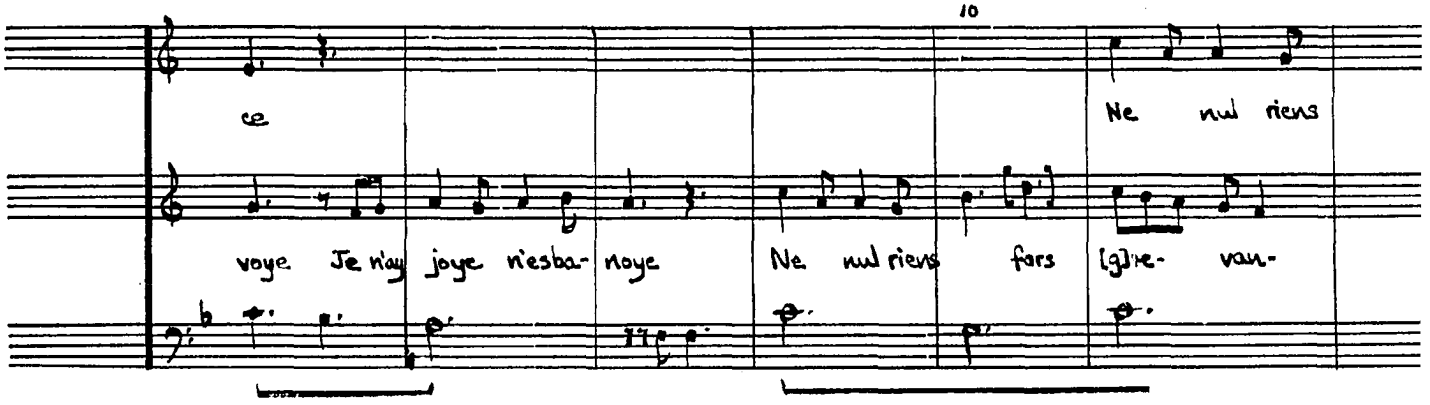

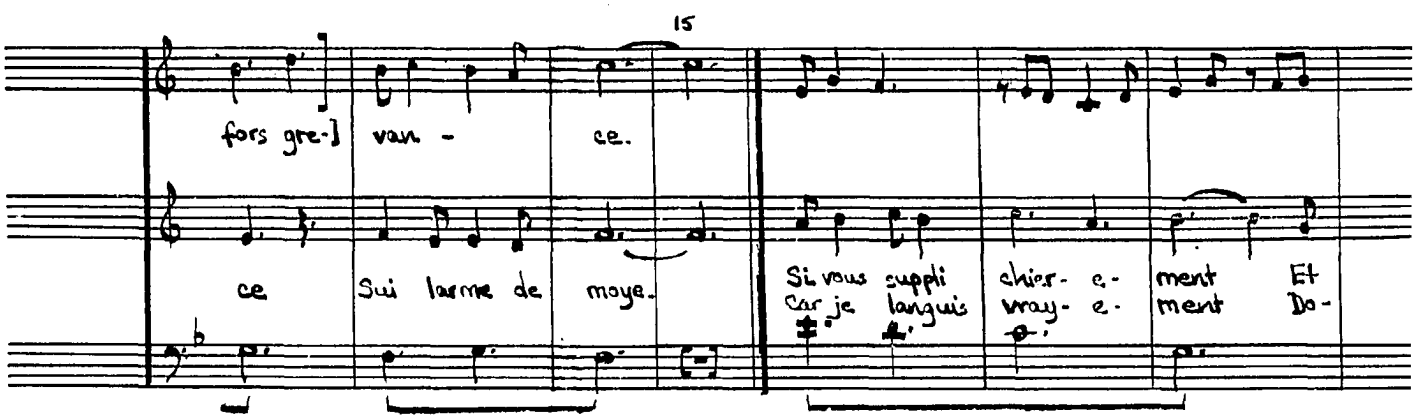

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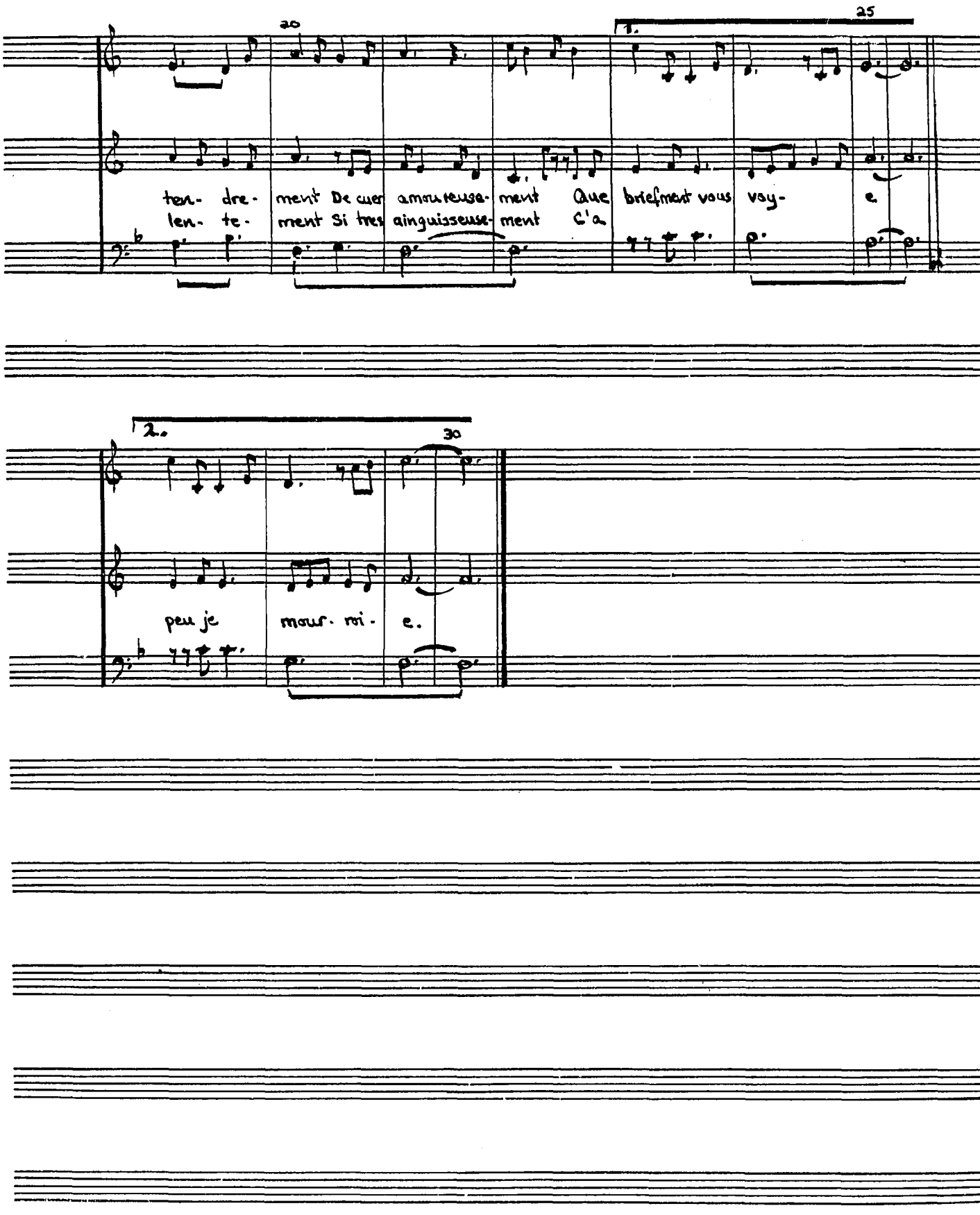

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1. Par mon serement, plaisance
   Quant je ne vous voye
   Je n'ay joye n'esbanoye,
   Ne nul riens fors grevance
   Sui larme de moye.

2. Si vous suppli chierement
   Et tendrement,
   De cuer amoureusement,
   Que briefment vous voye;

3. Car je languis vrayement
   Dolentement,
   Si tres ainguisseusement
   C'a peu je mourroie.

4. (illegible)

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12. Par mon serement

CaB_2 13, #21

Text ed.: CoussN #15

Note: All portions in brackets, including most of the Tr refrain, are cut away. The imitative part of the refrain is supplied by the editor (see above, Vol. I, p.157)

Music: Tr: m. 22: rhythm indefinite as M tails are cut away

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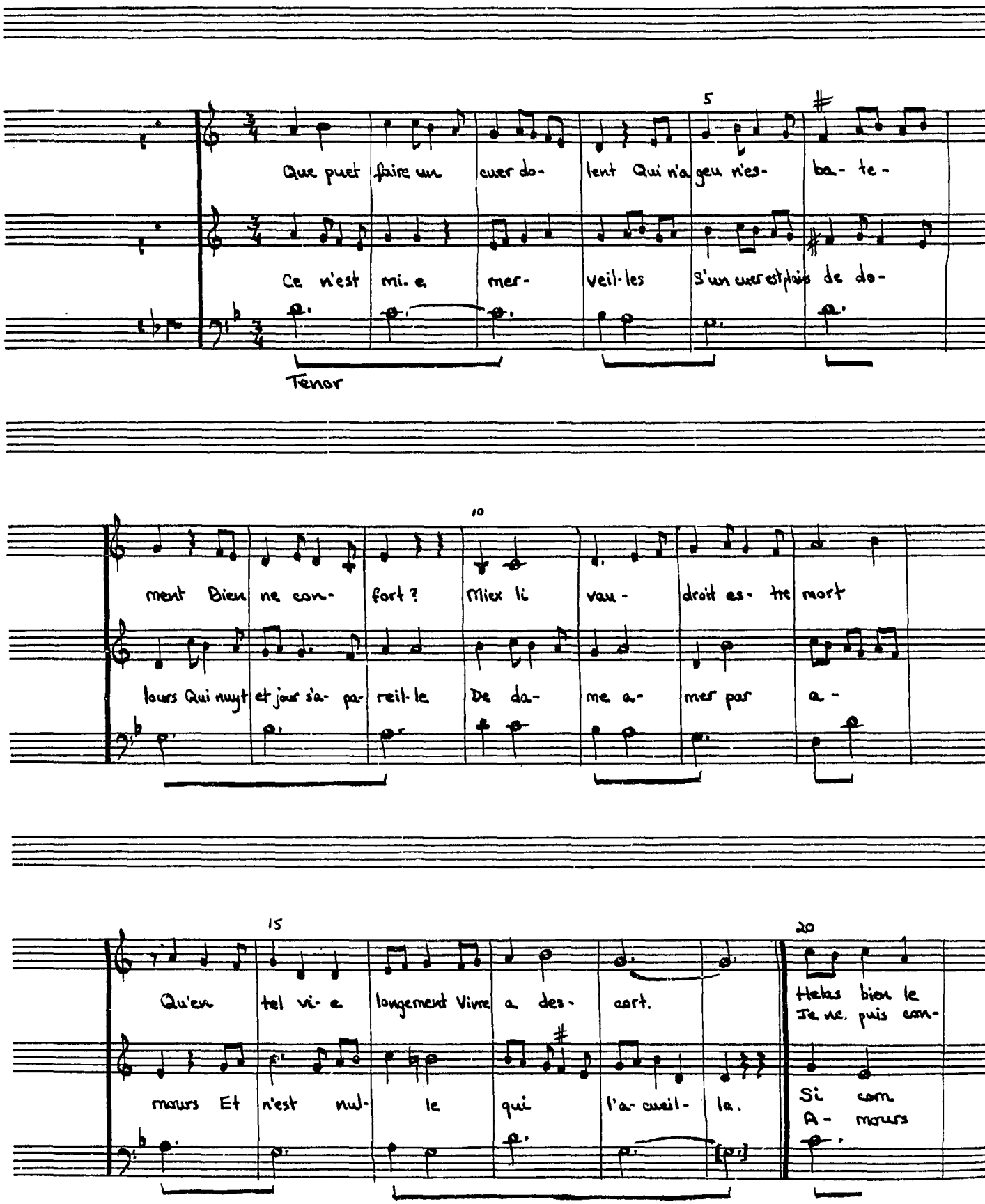

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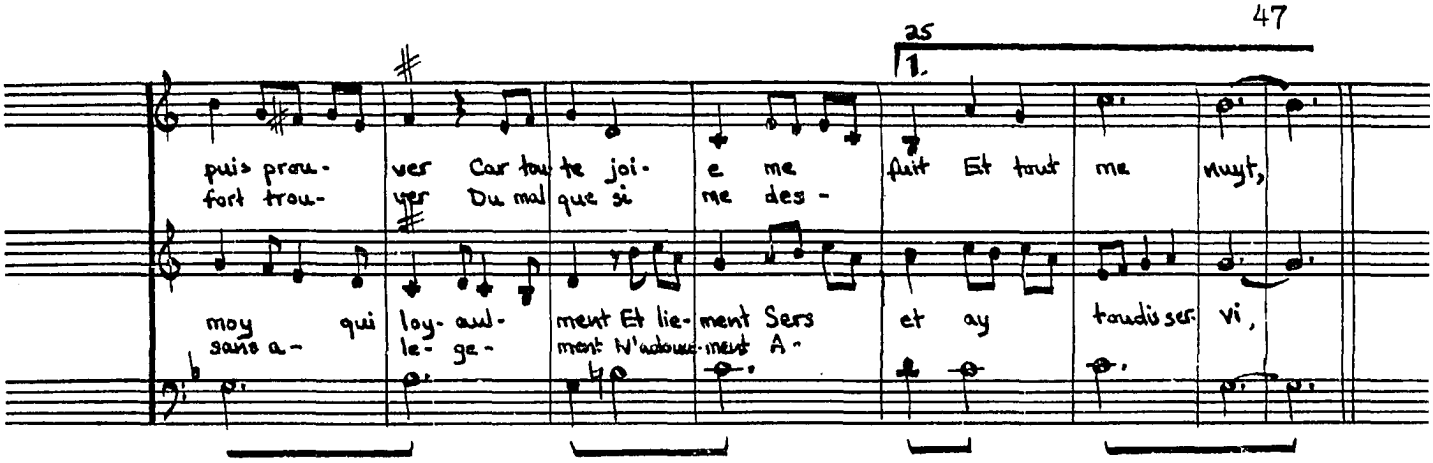

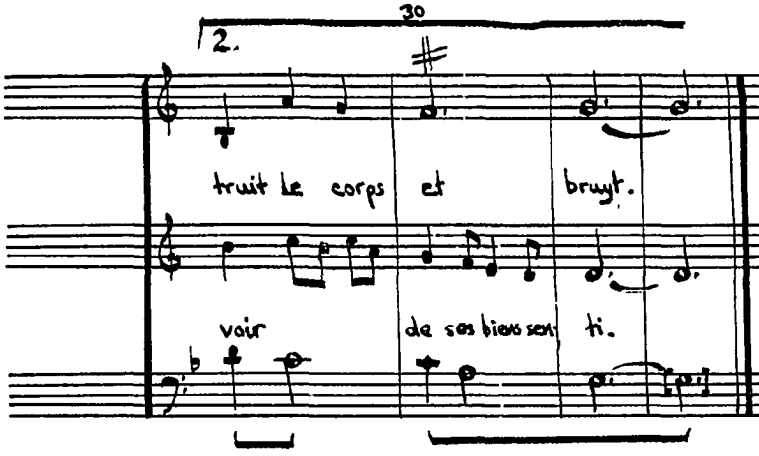

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I

1. Que puet faire un cuer dolent
Qui n'a geu n'esbatement,
Bien ne confort?
Miex li vaudroit estre mort
Qu'en tel vie longement
Vivre a descort.

2. Helas, bien le puis prover,
Car toute joie me fuit
Et tout me nuyt;

3. Je ne puis confort trouver
Du mal que si me destruit
Le corps, et bruyt.

4. Dont si doloreusement
Me complains et tristement;
N'ay mie tort,
Car mon cuer ne dort,
Tant vif ainguisseusement
En desconfort.

1. Que puet faire (etc.)

II

1. Ce n'est mie merveilles
S'un cuer est plain de dolours
Qui nuyt et jour s'apareille
De dame amer par amours,
Et n'est nulle qui l'acueille.

2. Si com moy, qui loyaulment
Et liement
Sers et ay toudis servi

3. Amours sans alegement
N'adoucement
Avoir de ses biens senti.

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13. Que puet faire -- Ce n'est mie

CaB_2 13, #22

Text ed.: CoussN #16; the two texts are given erroneously as one poem

Note: An unusual feature is the extended cadence in CII at the end of the refrain. A similar feature is found in the Co of Machaut's B. 18, De petit peu, which does not occur in the Machaut manuscripts, but is found in CaB_2 and later sources.

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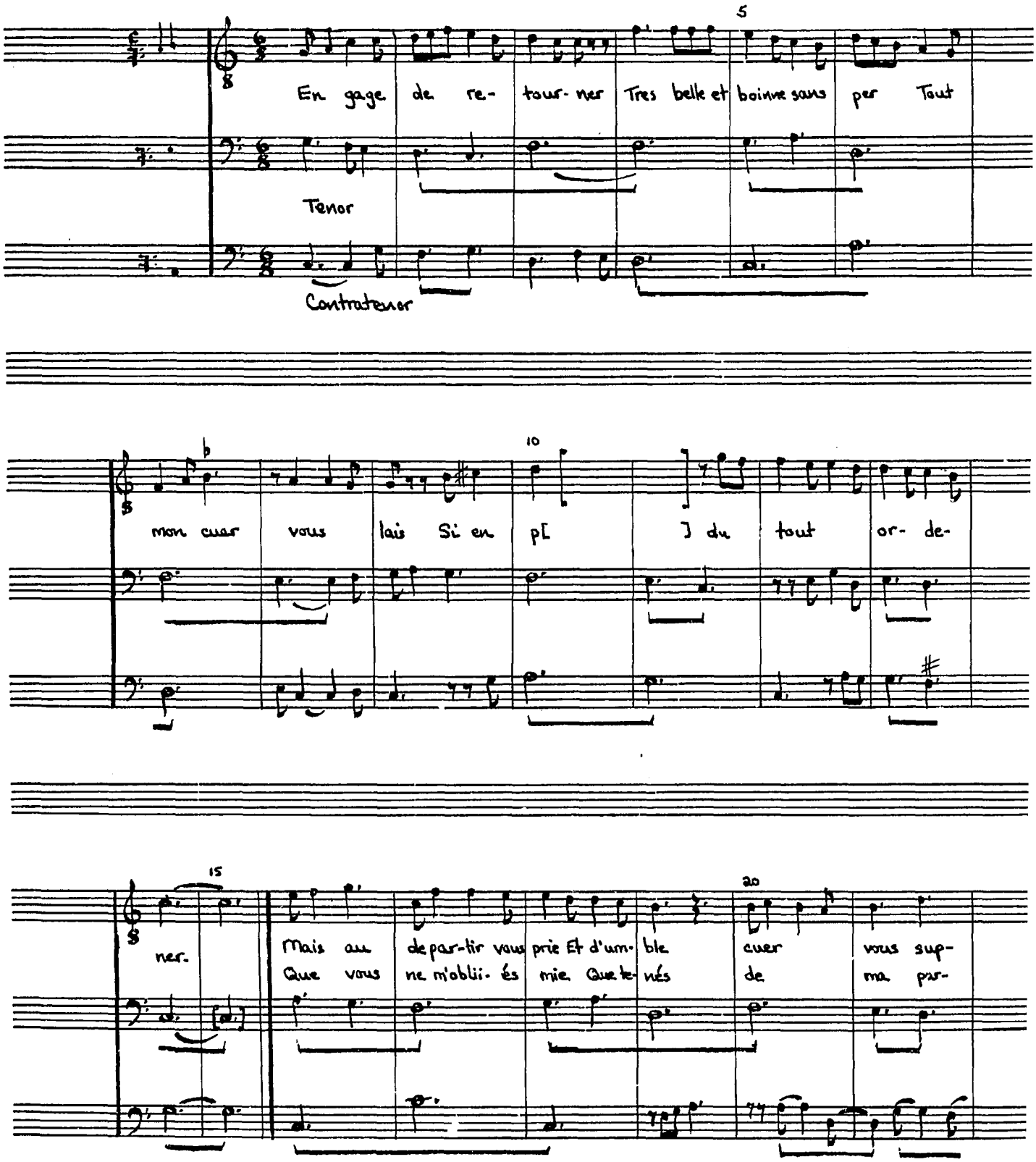

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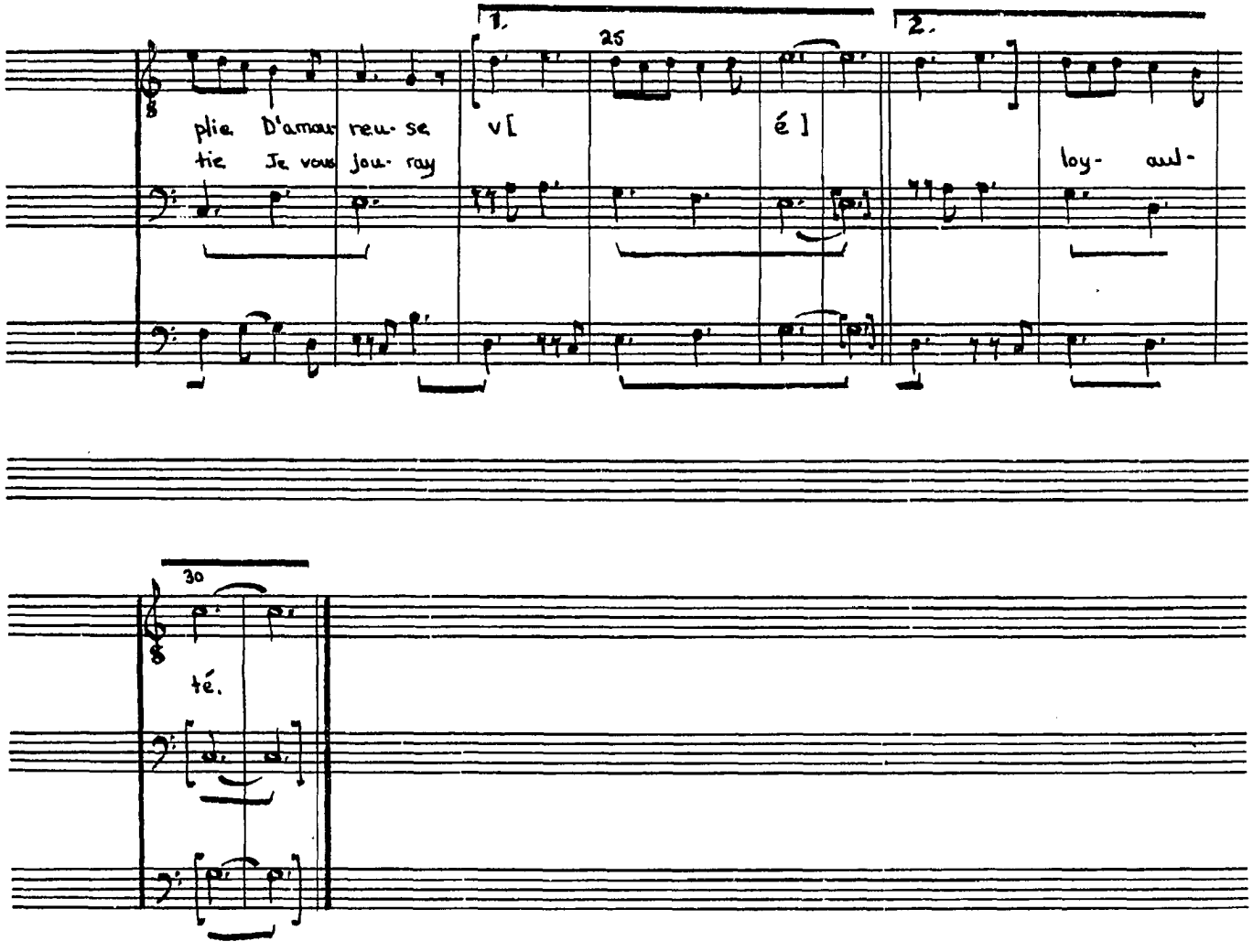

1. En gage de retourner,
   Tres belle et boinne sans per,
      Tout mon cuer vous lais
   Si en p(_____) du tout ordenner.

2. Mais au departir vous prie
   Et d'umble cuer vous supplie
      D'amoureuse v(_____)

3. Que vous ne m'obliiés mie;
   Que tenes de ma partie
      Je vous jouray loyaulté.

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14. En gage de retourner

CaB$_2$ 14', #28

Text ed.: CoussN #17

Music: Bracketed sections are cut away.

Co: m. 23-4: M rest M rest Mc Sa/ Sc M rest M rest Mb; m. 28: like m. 24; m. 29: Sd Sc

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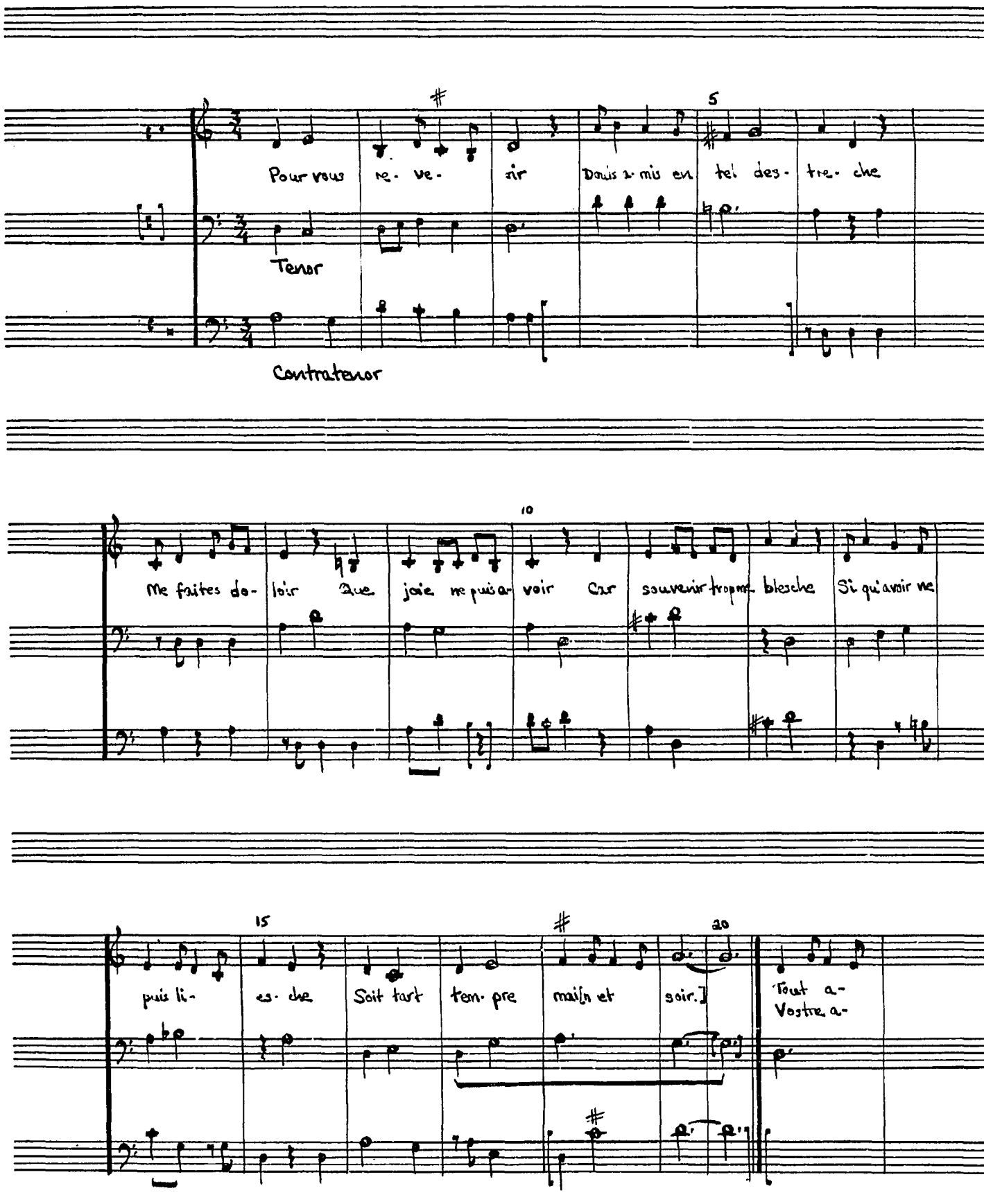

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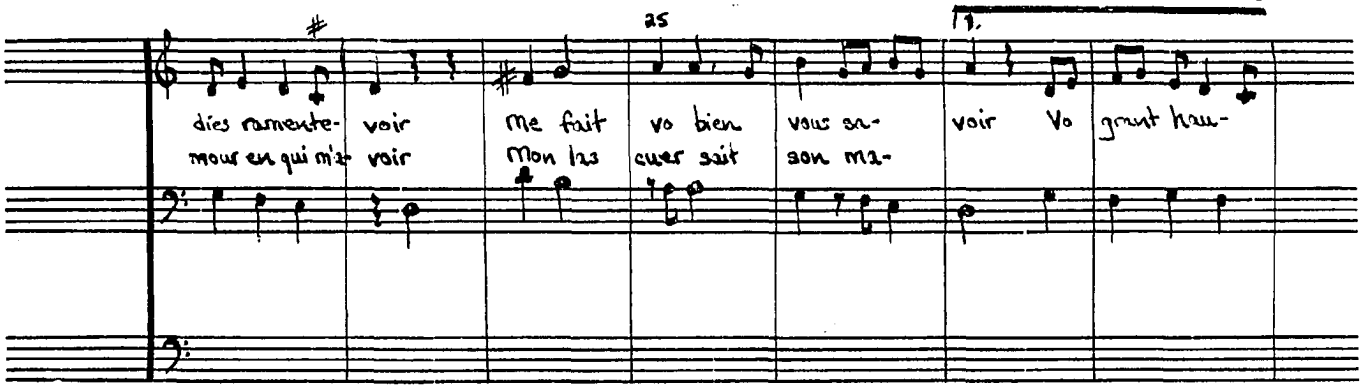

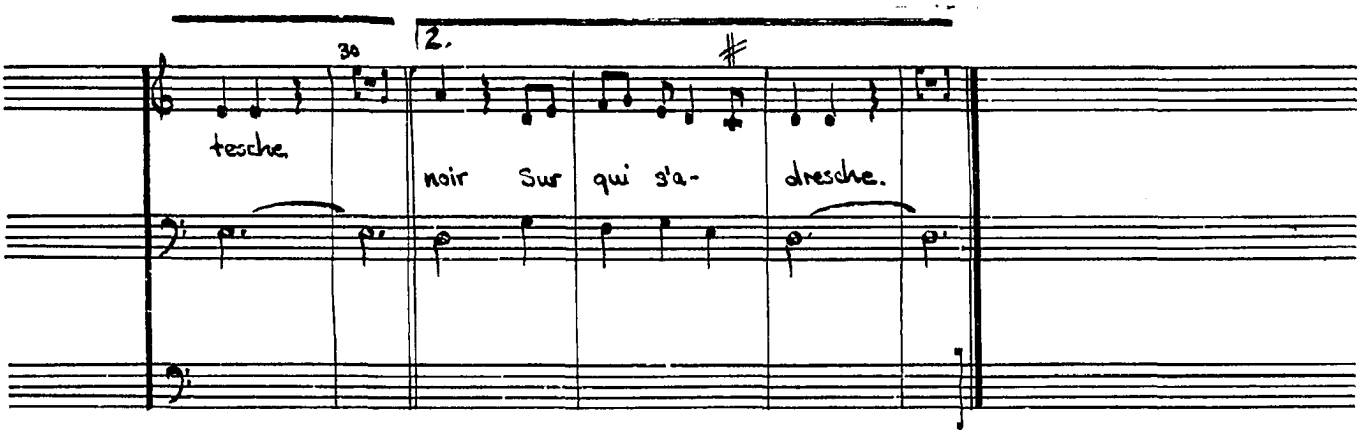

1. Pour vous reveoir,
Douls amis, en tel destreche
Me faites doloir
Que joie ne puis avoir;
Car souvenir trop me blesche,
Si qu'avoir ne puis liesche,
Soit tart tempre main et soir.

2. Tout adies ramentevoir
Me fait vo bien, vous savoir,
Vo grant hautesche,

3. Vostre amour en qui m'avoir
Mon las cuer sait son manoir
Sur qui s'adresche.

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15. Pour vous revoir

CaB_2 14', #29; conc. Pr 251', #22

Ed. KamPr, 151; text ed. CoussN #18.

Note: First and last lines of the refrain are identical with the last and first lines of the refrain of the virelai Soit tart tempre (PR 63', #131 and later sources)

Music:

C: m. 18, 2nd note through m. 20 cut away in CaB_2;

T: m. 1-4 cut away in CaB_2

Co: lacking in Pr; discontinued after m. 17 in CaB_2. m. 18-20 suggested by analogy with Soit tart in PR.

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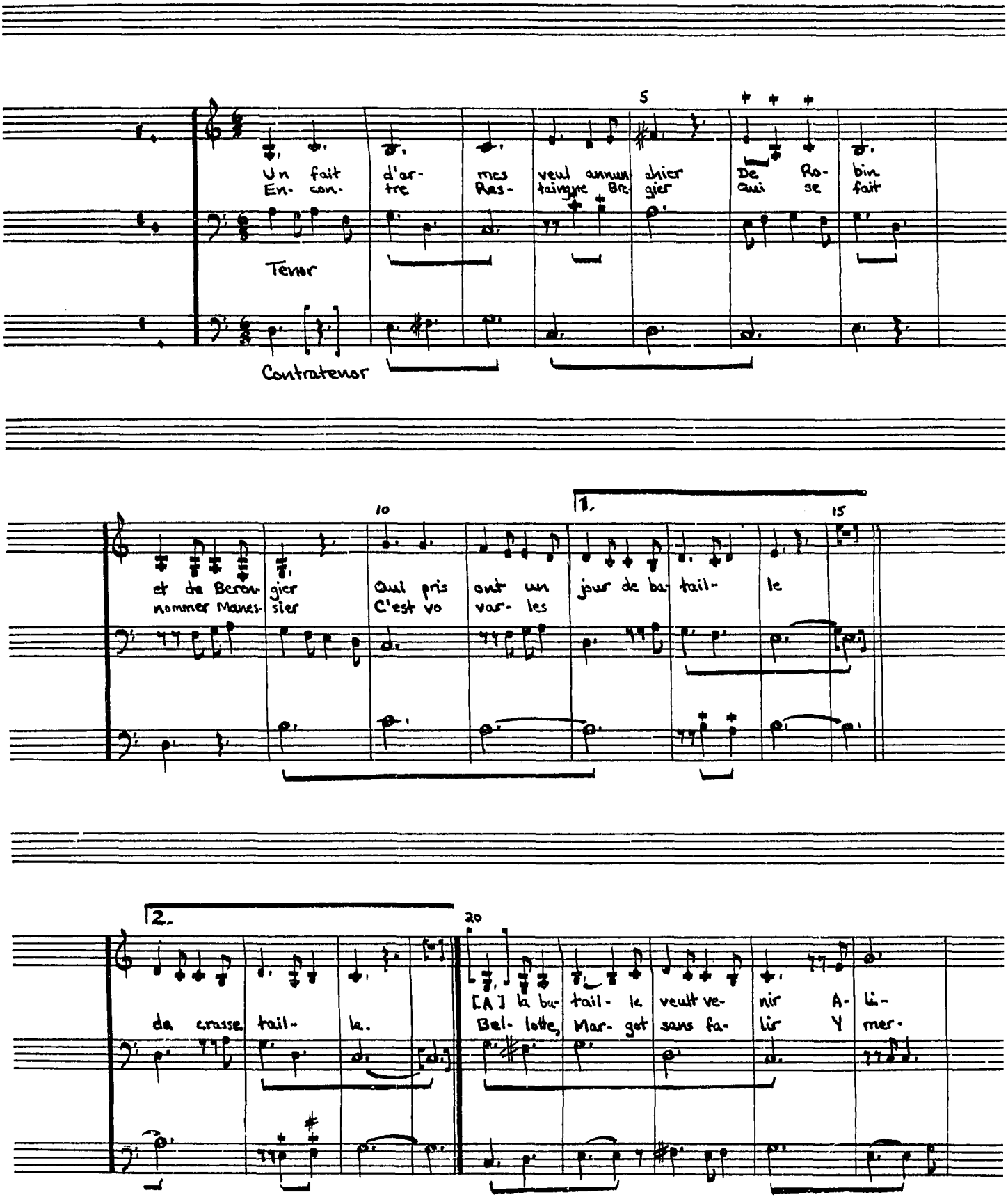

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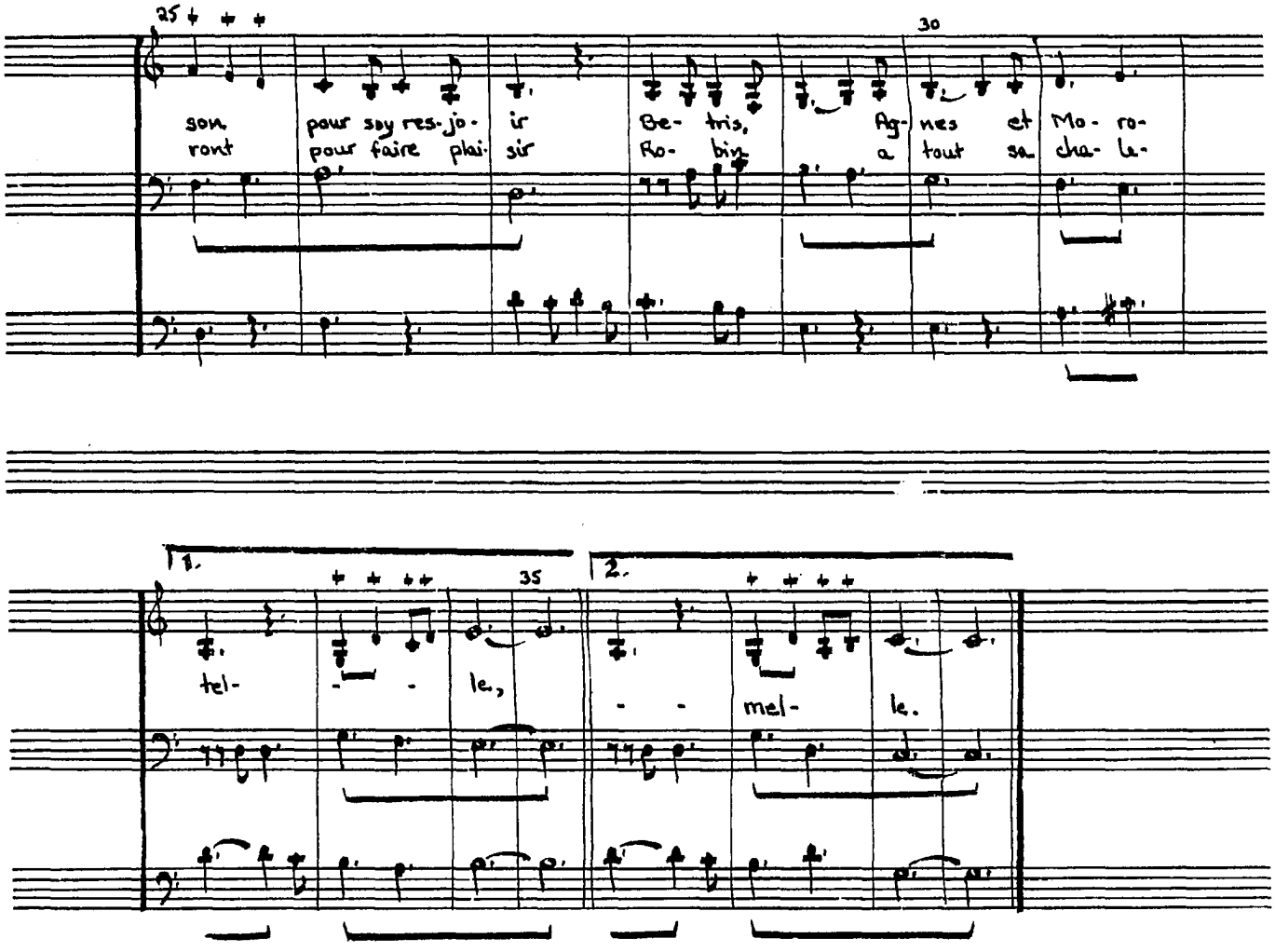

Un fait d'armes veul annunchier
De Robin et de Berengier,
Qui pris ont un jour de bataille

Encontre Restaingne Bregier,
Qui se fait nommer Manessier,
C'est vo varles de crasse taille.

(A) la bataille veult venir:
Alison, pour soy resjoir,
Betris, Agnes et Morotelle;

Bellote, Margot sans falir
Y merront pour faire plaisir
Robin a tout sa chalemelle.

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16. Un fait d'armes

CaB_2 12, #18

Text ed.: CoussN #22

Notes: This song, in form a double couplet, resembles a virelai rather than a ballade in its pastoral subject, short lines of text and syllabic text setting. The same double couplet form is found in Machaut's virelais #7, 10, 12, 17, 18, 19, 20, and 27.

The opening phrase quotes the chace ...et belle amie a mon talent (BF #1, Pic #4).

Music: All voices have a repeat sign, or , at the first ouvert. Crosses above the staff indicate red notes.

Co: m. 1: S rest missing; 2/3: ligature has c. o. p. line added in pencil.

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A2. $\underline{CaB_2}$: Ballades

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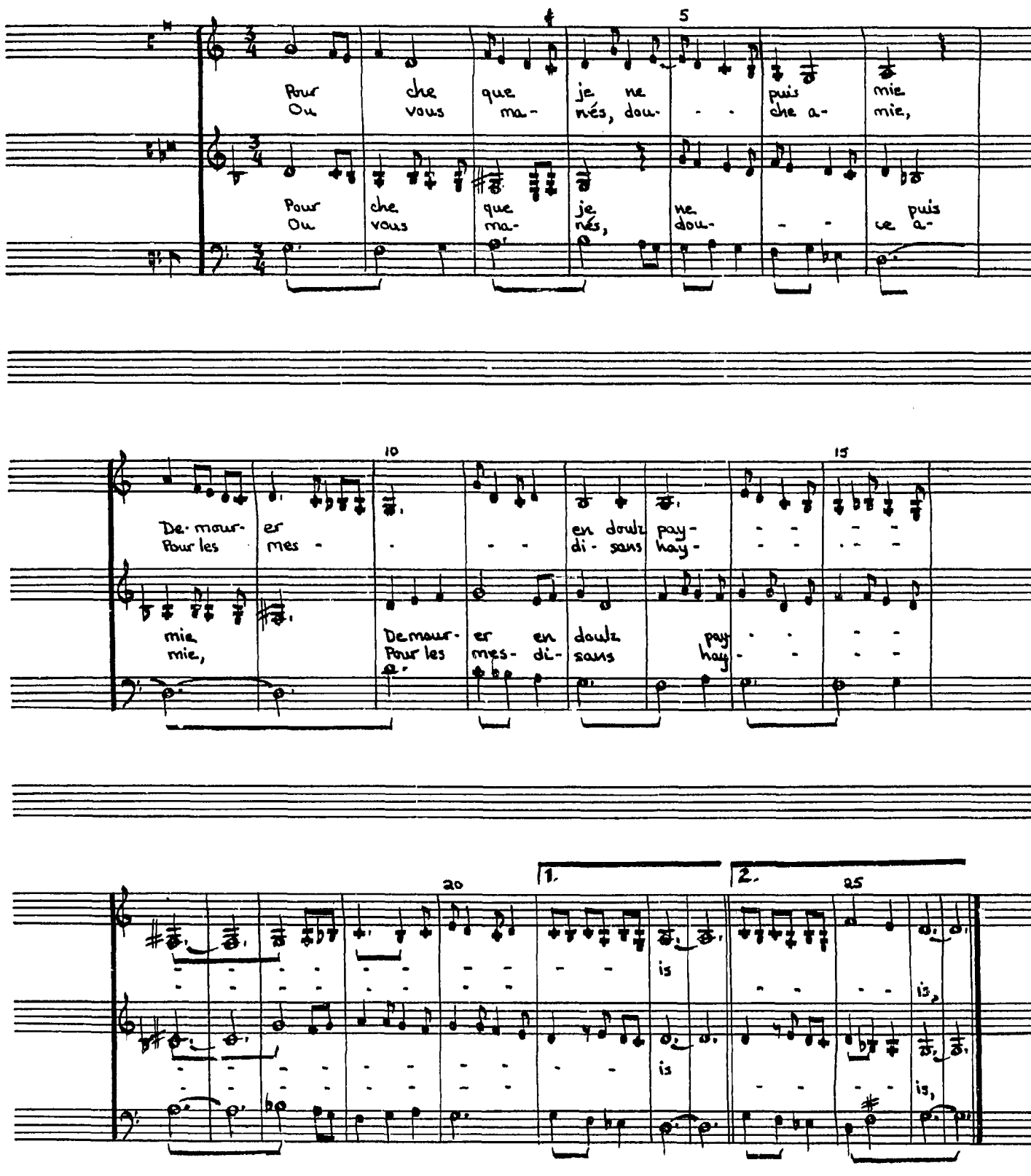
17. Pour che que je ne puis mie



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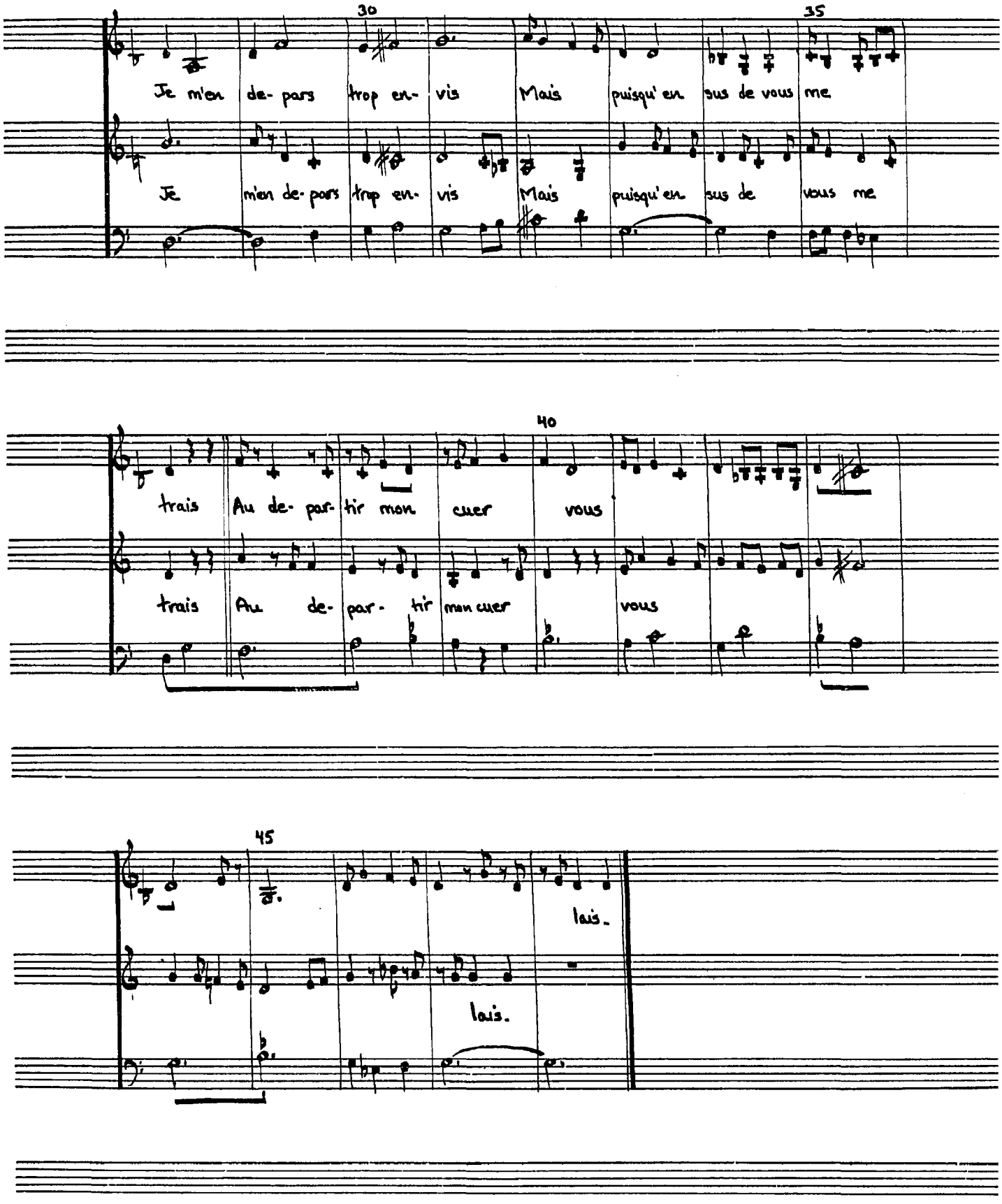

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1. Pour che que je ne puis mie
Demourer en doulz payis
Ou vous manés, douche amie,
Pour les mesdisans hayis,
Je m'en depars trop envis;
Mais puisqu'en sus de vous me trais,
Au departir mon cuer vous lais.

2. Dure m'est la departie
Qu'a cheus onqu(es) ne mesfis
Qui de douce compaignie
Me toillent par leur mesdis.
Adieu, tres douls cuers gentils,
Car congiés est pour tousjours; mais
Au departir mon cuer vous lais.

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17. Pour che que je ne puis mie

CaB_2 8, #1

Text ed.: CoussN #19

Notes: See Vol. I, p. 181 ff.

The refrain of this ballade has a text very similar to Machaut's rondeau Au departir de vous mon cuer vous lais (LD #60, not set to music; probably before 1349.)

Music:

CI: m. 11: first note Sg; 41: Me Md Me Mc; 48: B rest follows last S

T: m. 2/3: the ligature has been erroneously retouched in pencil, but the present reading is clear under ultraviolet light

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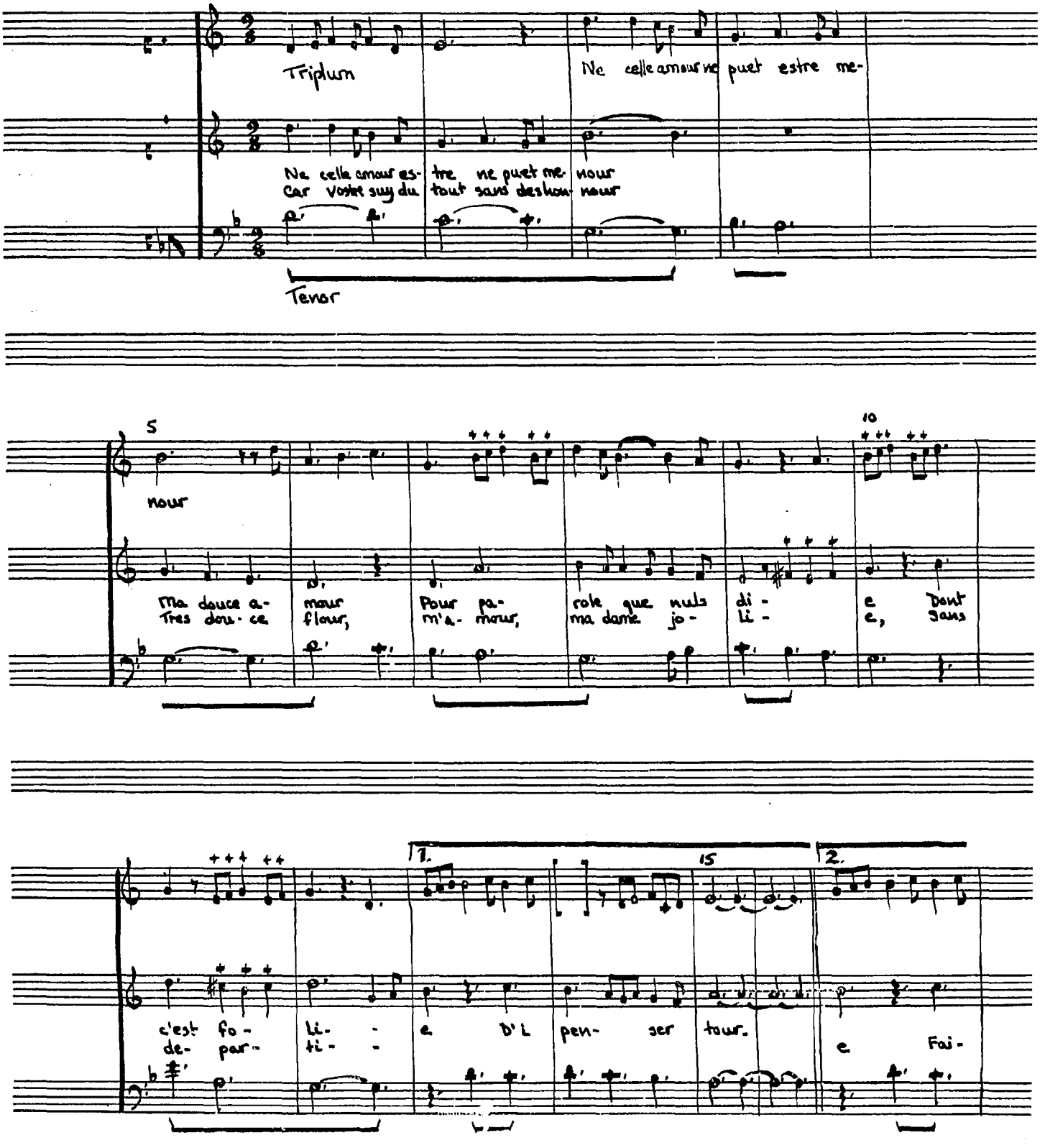

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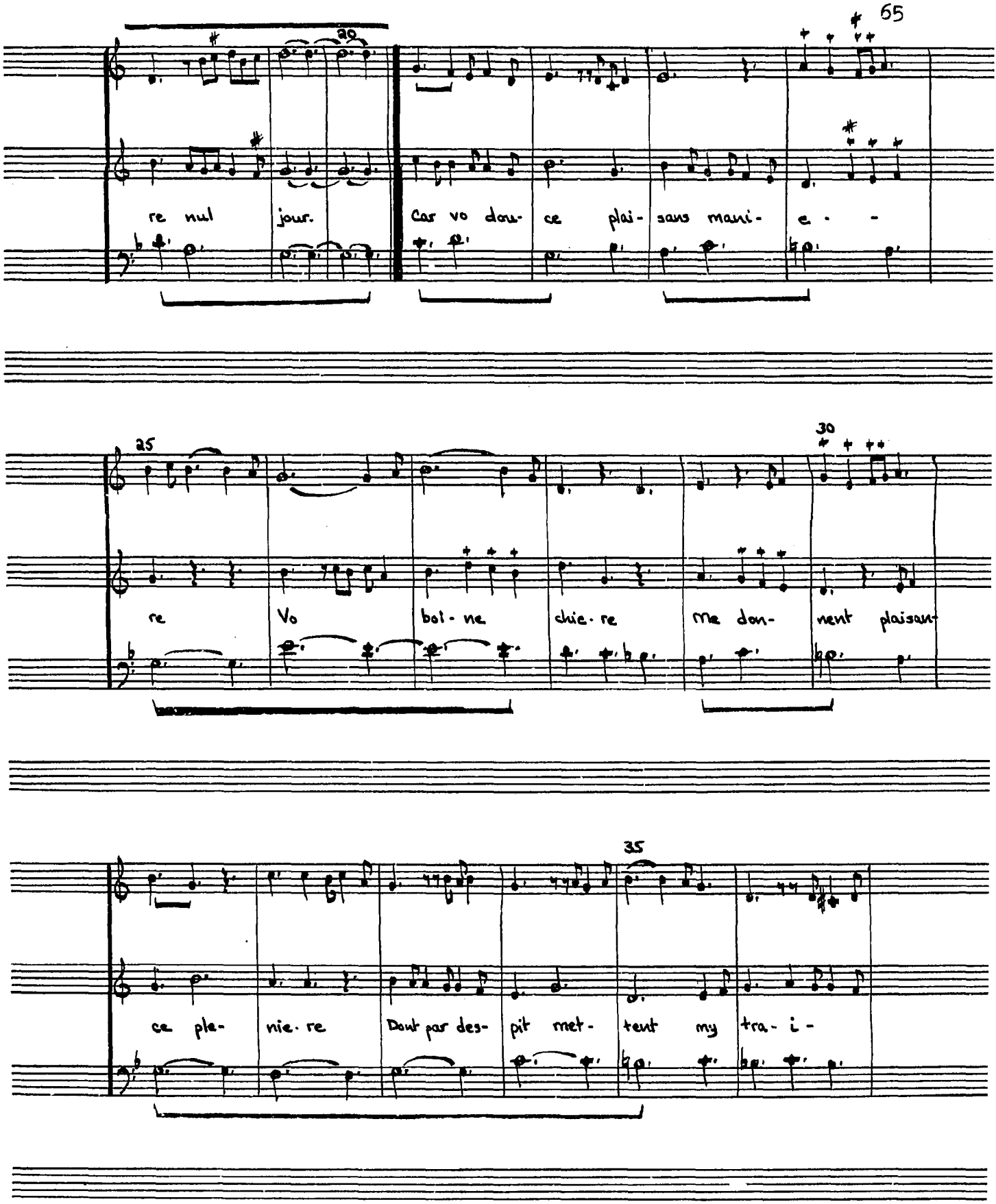

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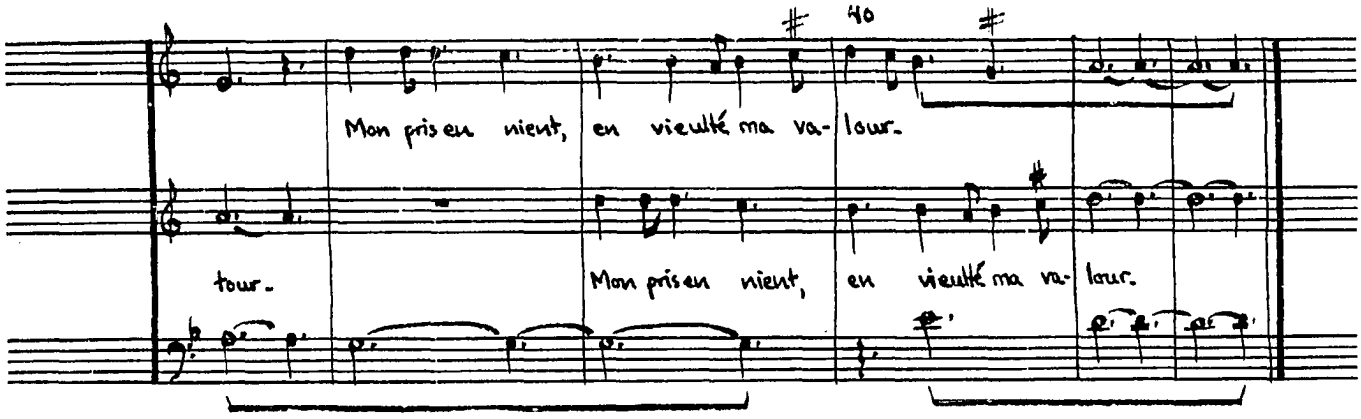

1. Ne celle amour estre ne puet menour,
Ma douce amour,
Pour parole que nuls die,
Dont c'est folie
D'i penser tour.
Car vostre suy du tout sans deshonnour,
Tres douce flour,
M'amour, ma dame jolie,
Sans departie
Faire nul jour.
Car vo douce plaisans maniere,
Vo boinne chiere,
Me donnent plaisance pleniere,
Dont par despit mettent my traitour;
Mon pris en nient, en vieulté ma valour.

2. Rien ne leur vaut leur parler, leur labour;
Nulle freour
N'ayes pour leur genglerie;
Car pour envie
Douce en atour
Ne vous layrai; ce serait grant folour
Et grant tristour
D'entrer en merancolie.
Si vous supplie
Qu'un grant baudour
Vous tenés, douce dame chiere;
C'est ma priere
Que je vous fay vaiere,
Et en(_)is ne vous en soit se dient li pluseur,
Mon pris en nient, en vieulté ma valour.

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18. Ne celle amour

CaB_2 12, #17

Ed.: AoF #54; text ed.: CoussN #21; fac. CoussH #35

Notes: First line and refrain quote words and music from the Tr of the motet Mon chant emplaint -- Qui doloreus -- Tenor Tristis est anima mea (Ivrea 22'23, #36; pub. in Harr Pol V, #15).

The complex verse structure is unusual in a ballade; cf. Machaut's En amer a douce vie (B. 41, RF #4; before 1349)

Music: Crosses indicate red notes.

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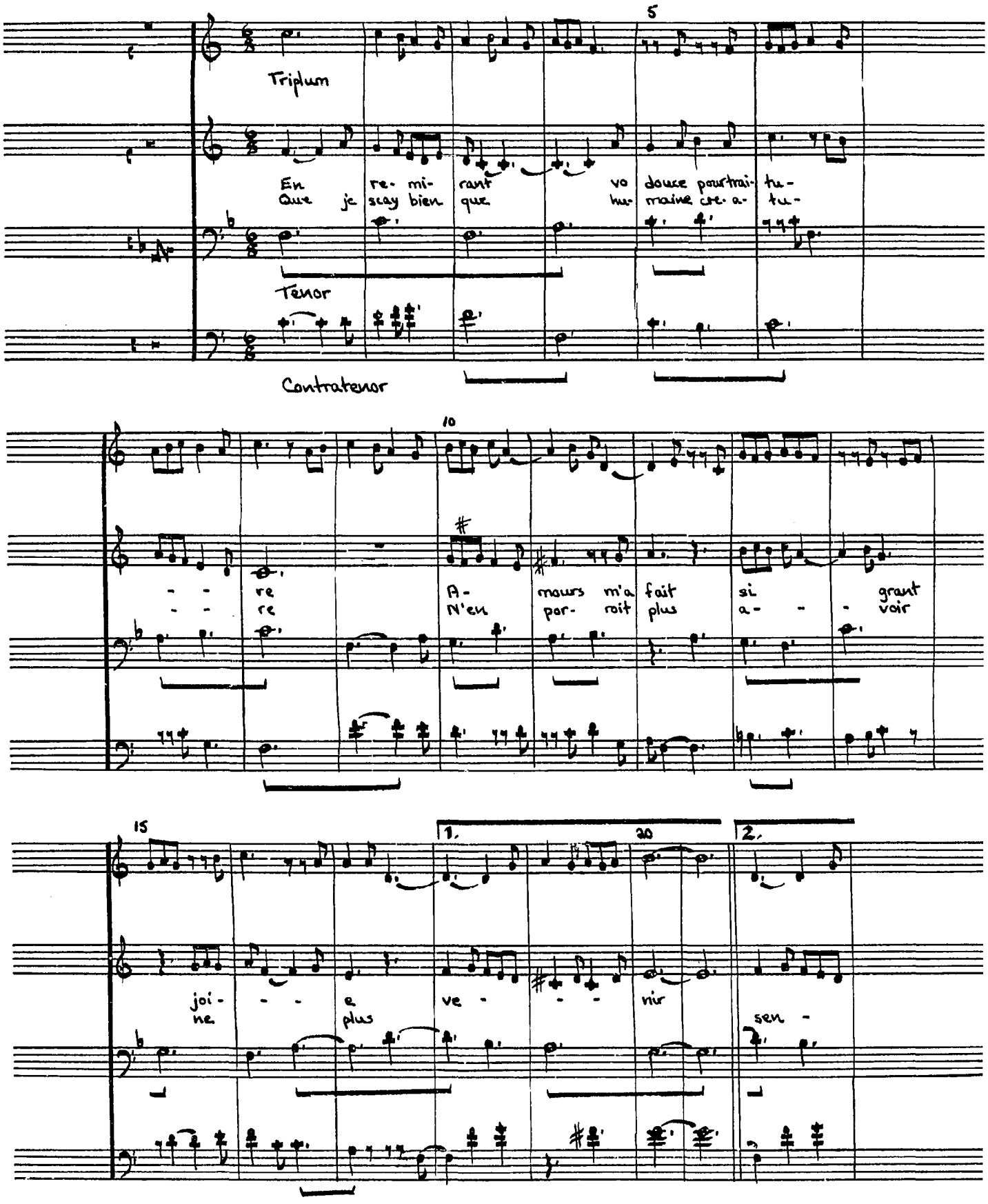

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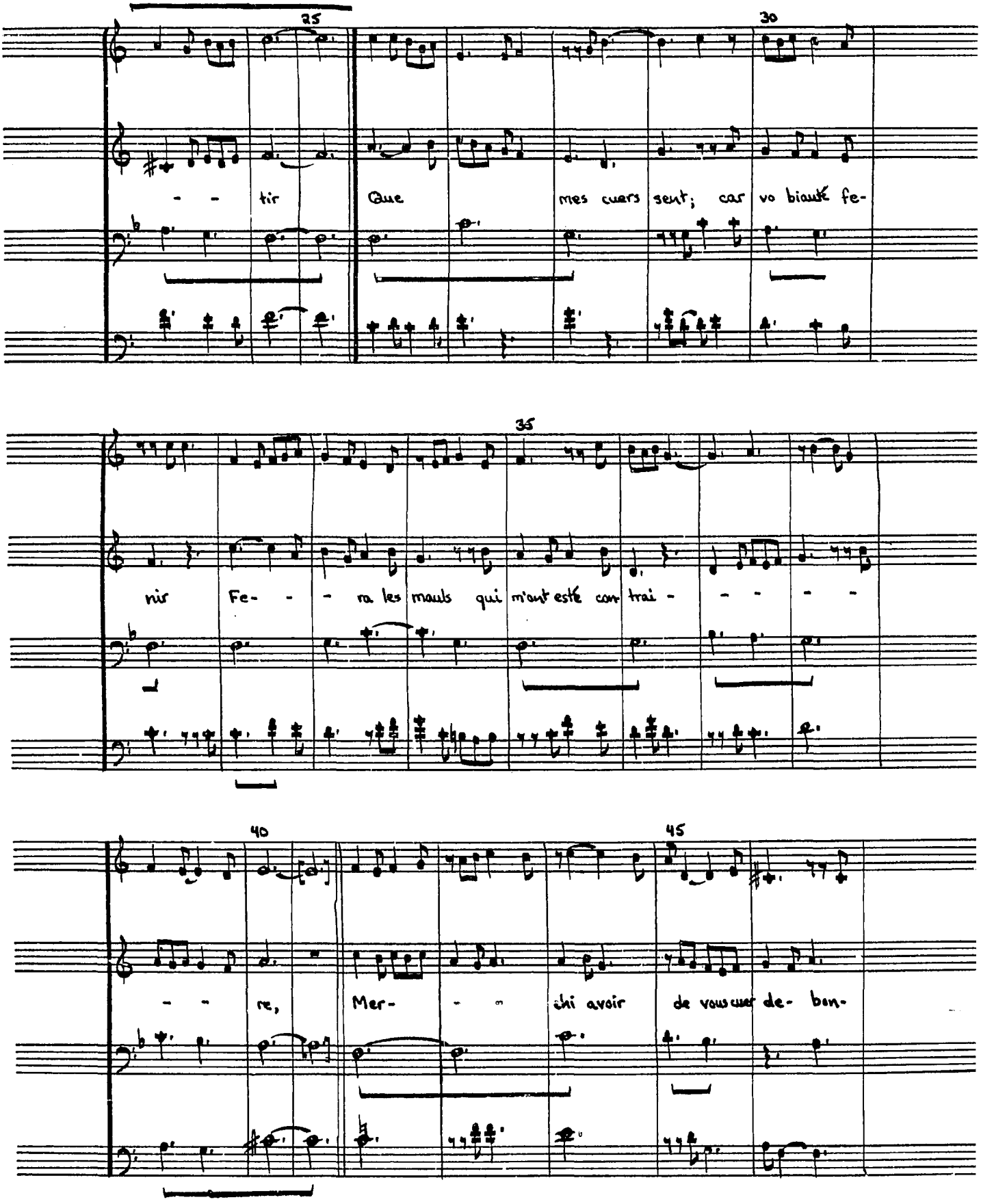

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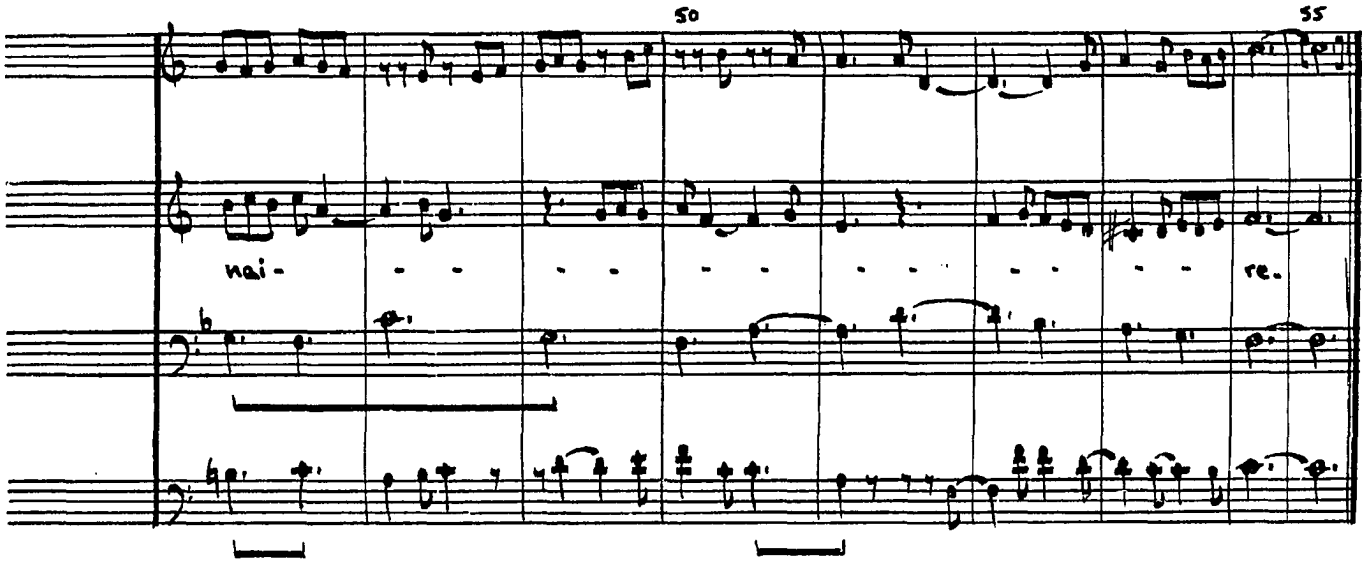

1. En remirant vo douce pourtraiture
Amours m'a fait si grant joie venir
Que je scay bien que humaine creature
N'en porroit plus avoir ne plus sentir
Que mes cuers sent; car vo biauté fenir
Fera les mauls qui m'ont esté contraire
Merchi avoir de vous cuer debonnaire.

2. Chest faus Dangiers qui mainte gries pointure
M'a fait sentir au cuer sans repentir,
Et Cruauté qui me firent parture
De venir en grief dolour ou de morir.
Mais j'aim trop miex a vo voloir languir,
Car j'espoir que pités me fera taire
Merchi avoir de vous cuer debonnaire.

3. P(____) qu'a mon pooir sans mesprisure
Vo la servi en espoir de joir,
Mais vo tres douls regars outres mesure
Guerredonne dont (___) suy sans partir.
Et Espoirs dist que je puis partremir
Par bien celer et fuir sans retraire
Merchi avoir de vous cuer debonnaire.

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19. En remirant

CaB2 15', #31

Text ed. CoussN #26

Note: The first line of text is the same as that of a ballade by Philipoctus, found in PR, Ch and Mod: "En remirant vo douce pourtraiture/ En laquelle est tous doulz ymaginer". The music is entirely different, as is the remainder of the text.

Music: Dragmas are used in Tr: M. 38-9, Co: m. 18, 52.

T: m. 29: Mf etc.

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A3. CaB_2: Rondeaus

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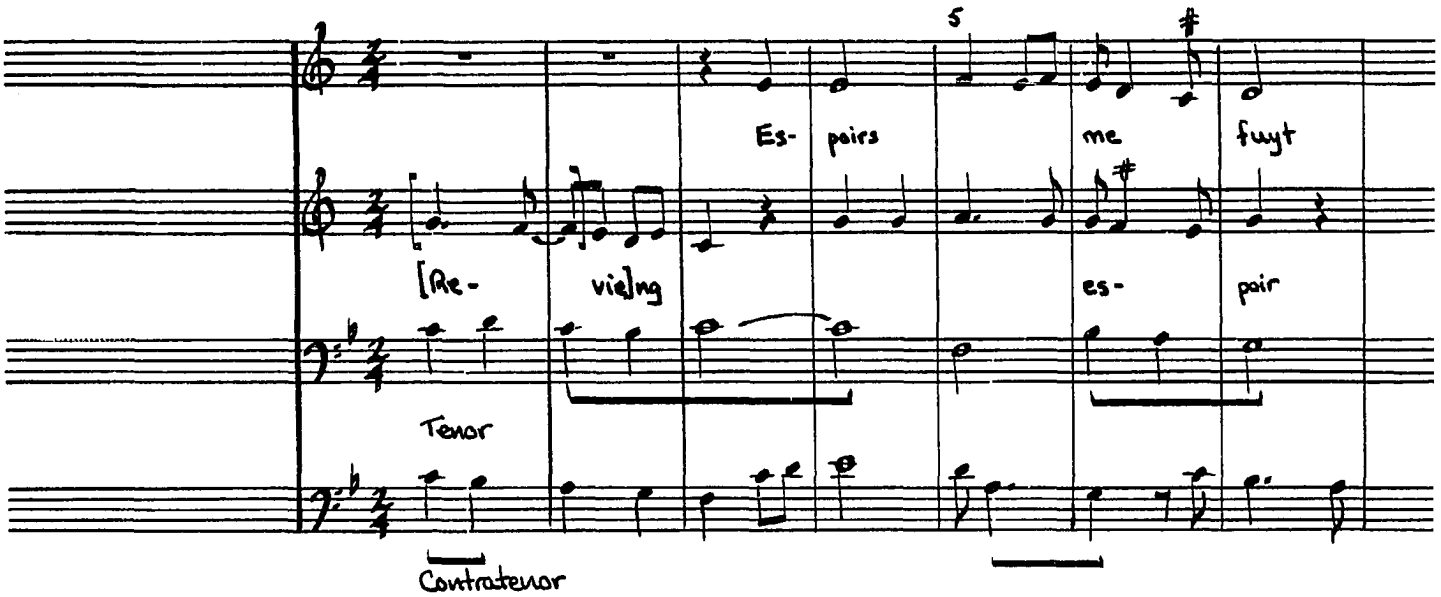
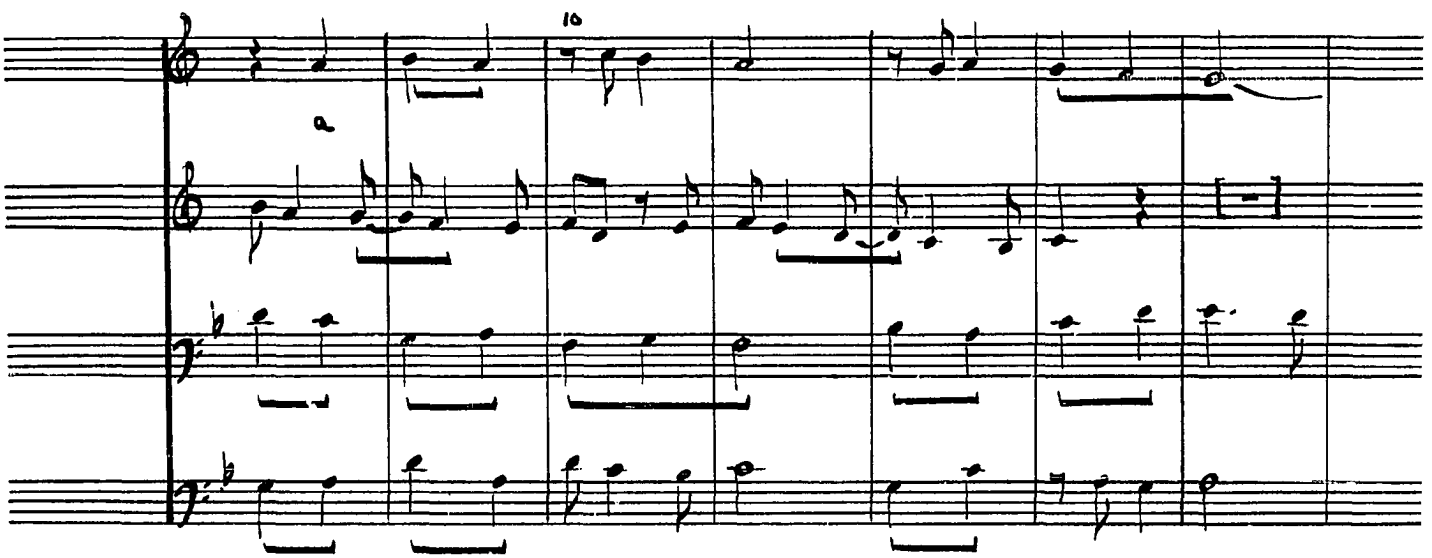
20. Espoirs me fuit -- Revieng Espoir





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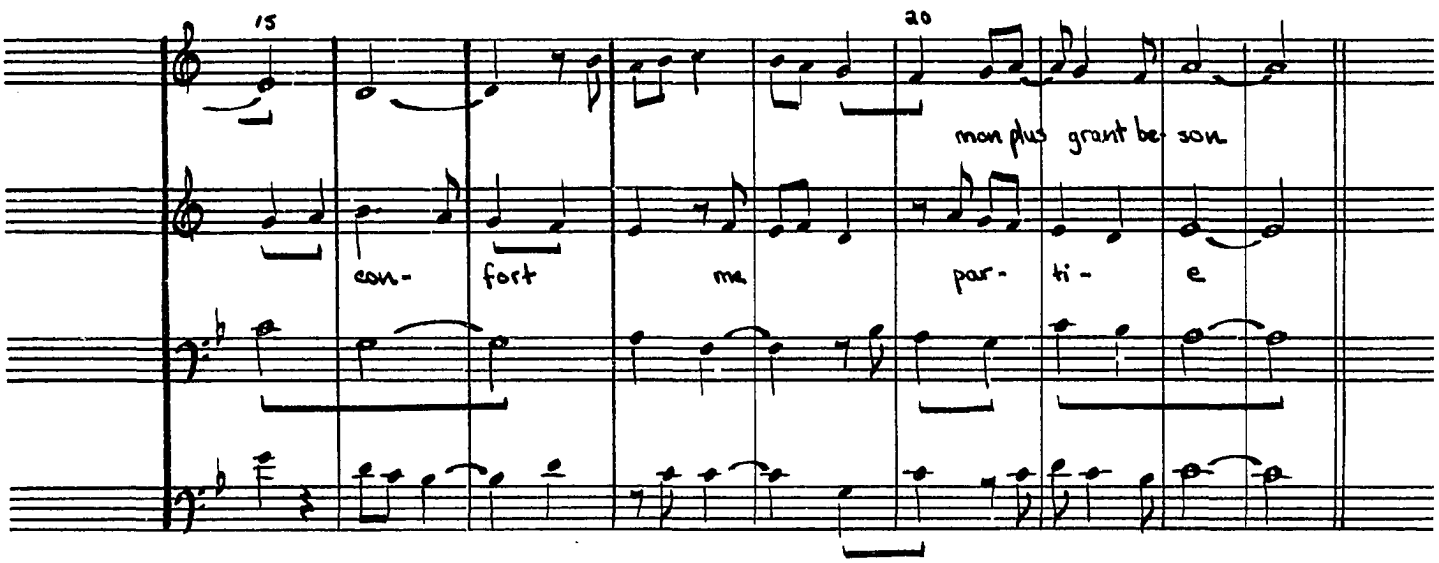

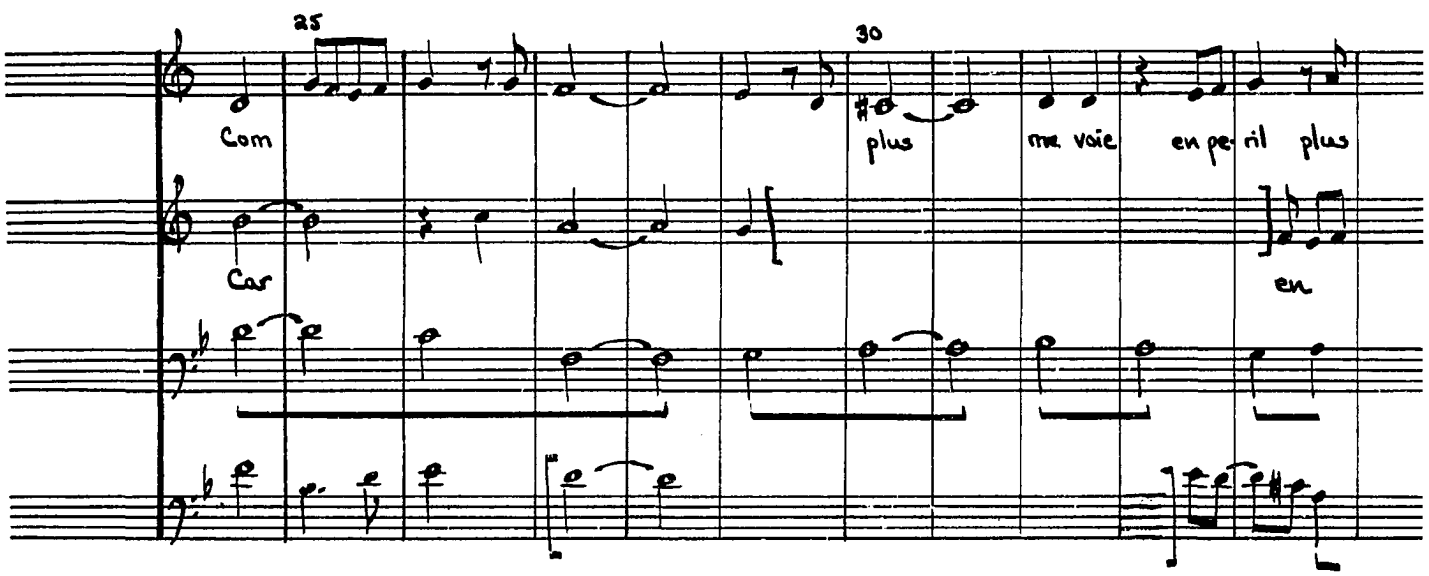

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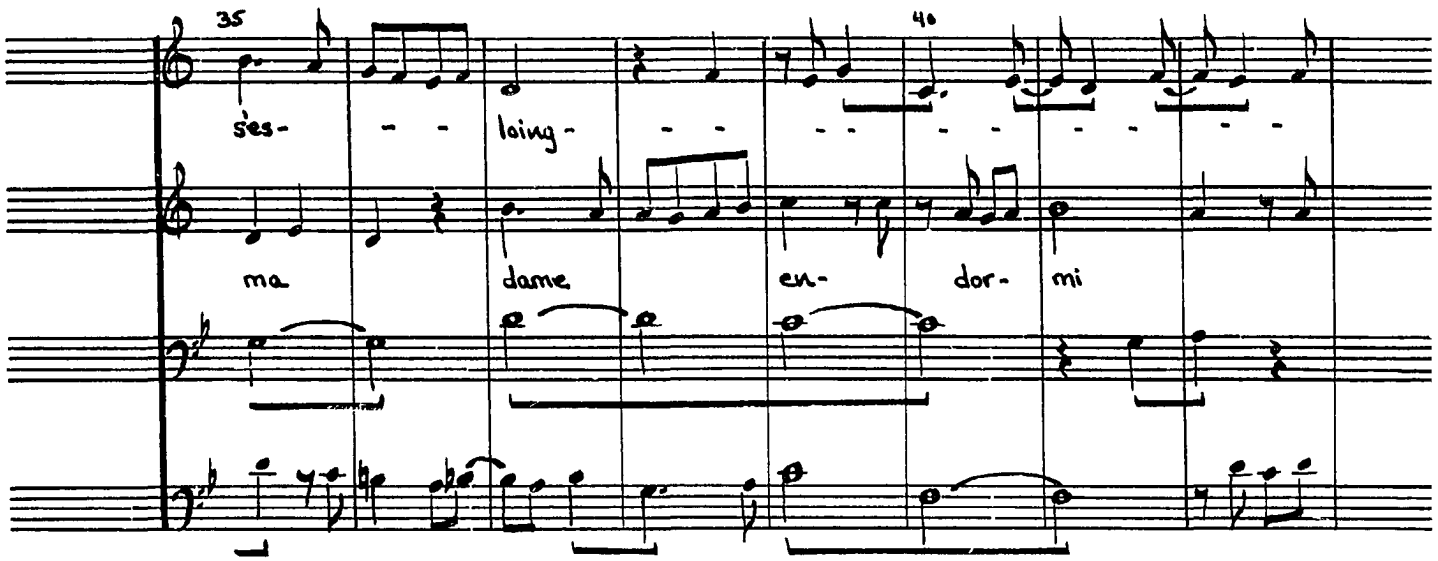

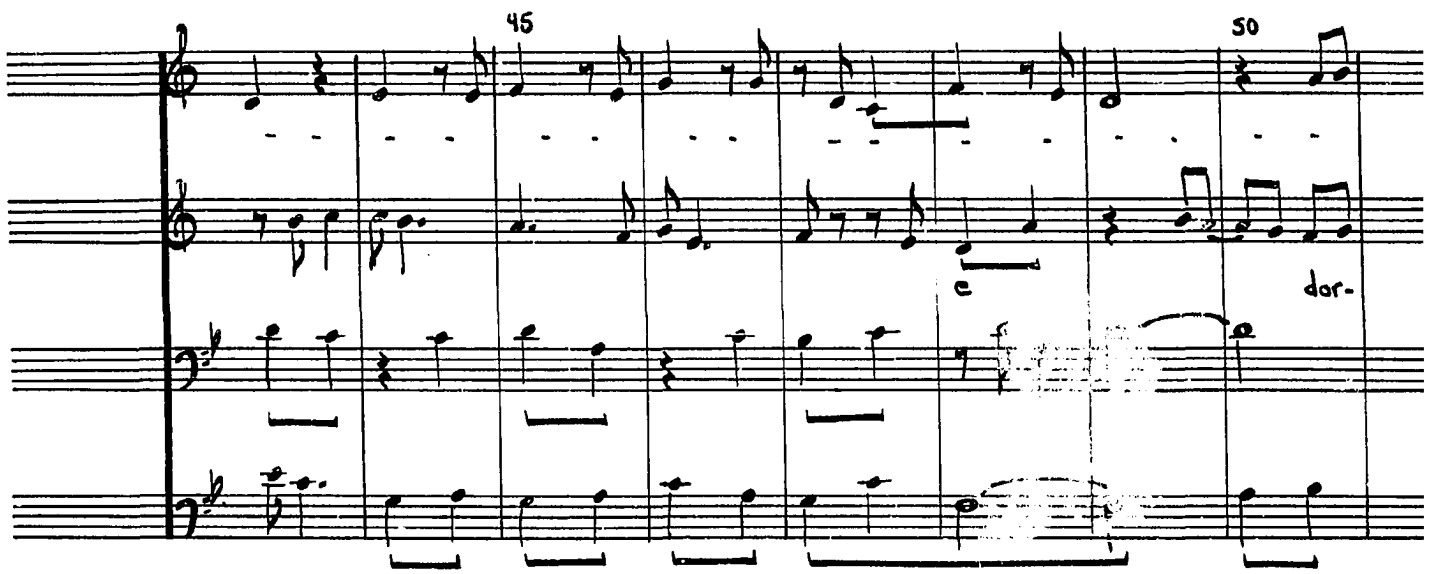

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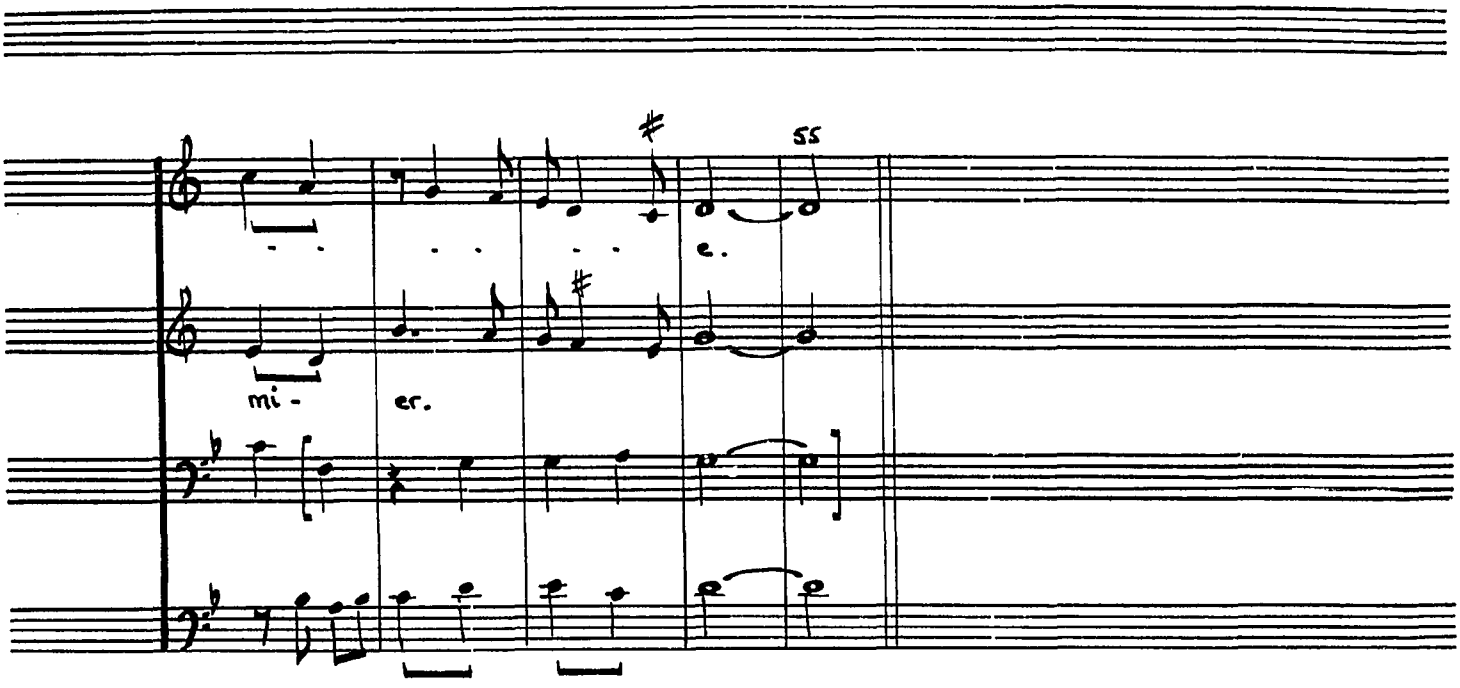

I.

Espoirs me fuit a mon plus grant besoin;
Com plus me voit en peril, plus s'eslongne.
Quant de merchi de dame me s'esloin,
Espoirs me fuit a mon plus grant besoin;
Du Retourner envers moy n'a nul soin,
Dont je mourray se grace ni besongne,
Espoirs me fuit a mon plus grant besoin;
Com plus me voit en peril, plus s'eslongne.

II.

Revieng Espoir, Confort aie partie,
Car pitez s'est en ma dame endormie.
Las! pourquoy t'es ainsy de moy partie?
Revieng Espoir, Confort aie partie;
Des biens d'Amours sui povrement partie,
Say contre moy Dangier qui ne dort mie;
Revieng Espoir, Confort aie partie,
Car pitez s'est en ma dame endormie.

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20. Espoirs me fuit -- Revieng Espoir

CaB_2 9, #5 and Utrecht II 40', #18; conc. Trem 27, #60-61; Str 72, #116; Str 29, #41 (all lost)

Text: Pen 15 41, #122-123

Notes: See Vol. I, p. 128 ff.

Music:

CI: m. 44-6 (CaB_2): cut away

CII: m. 14 (Utr): rest lacking; 29-34 (Utr): cut away; entirely cut away in CaB_2

T: m. 7-8 (Utr): Sb Sg/ Sd Sa; 14 (Utr): M rest Se Fd; 32 (Utr): Bc; 41-2 (Utr): Bg/ Ba; 51-end: cut away in both Mss.; supplied by analogy w/ m.5-7.

Co: lacking in CaB_2; portions in brackets cut away in Utr.

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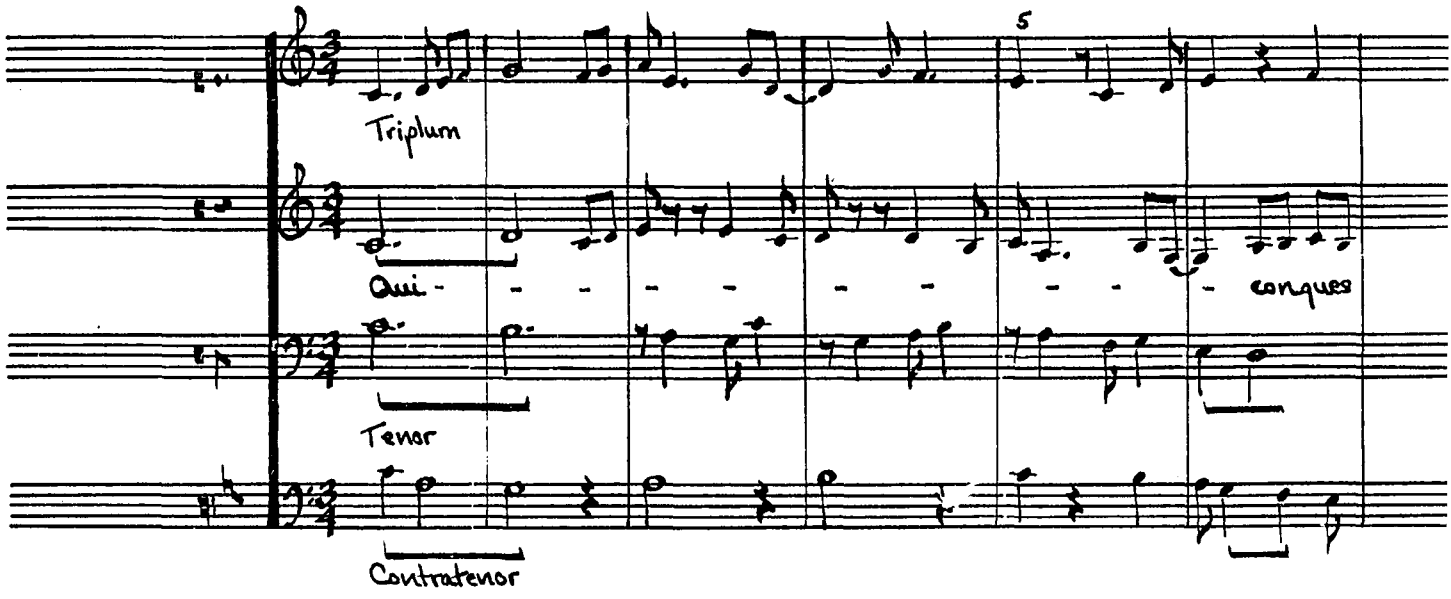

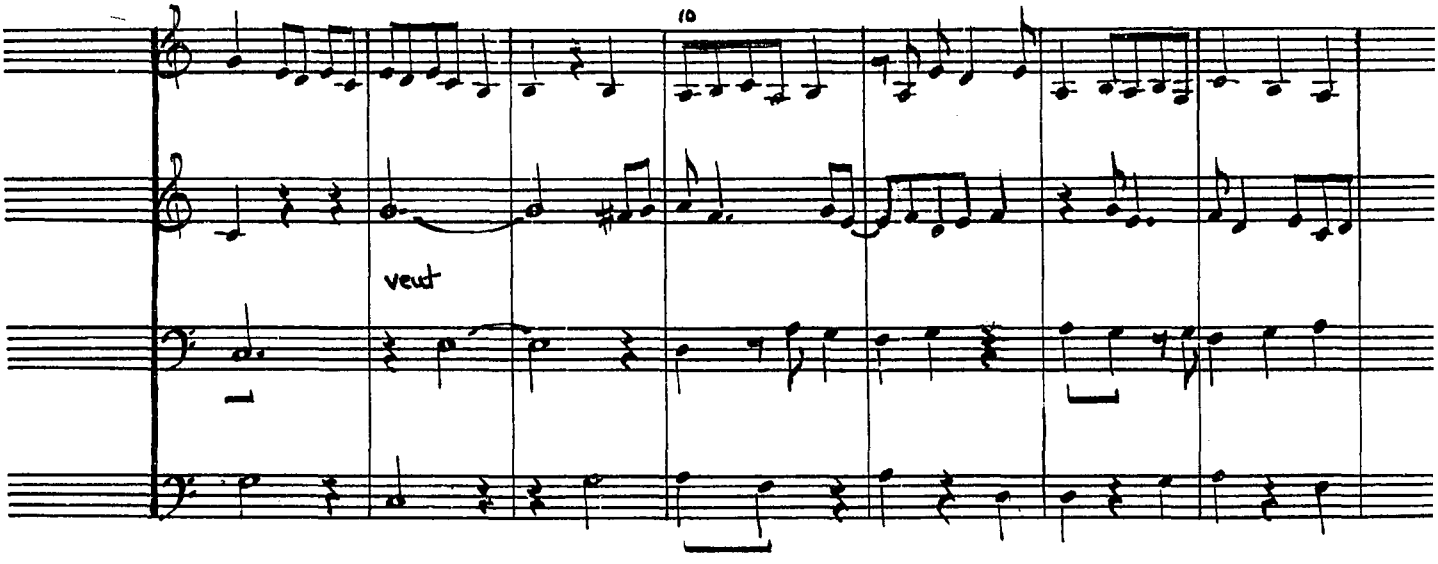

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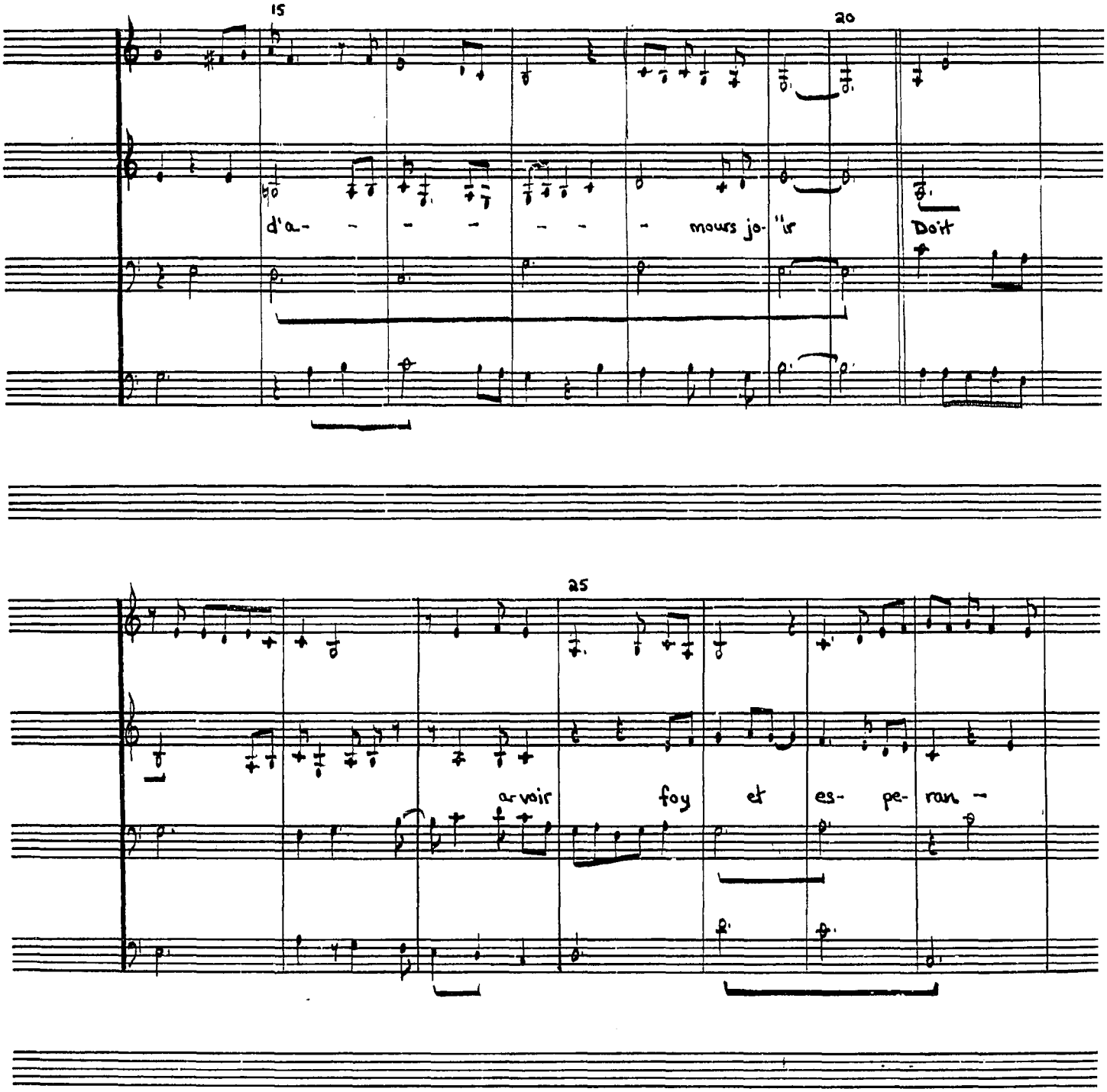

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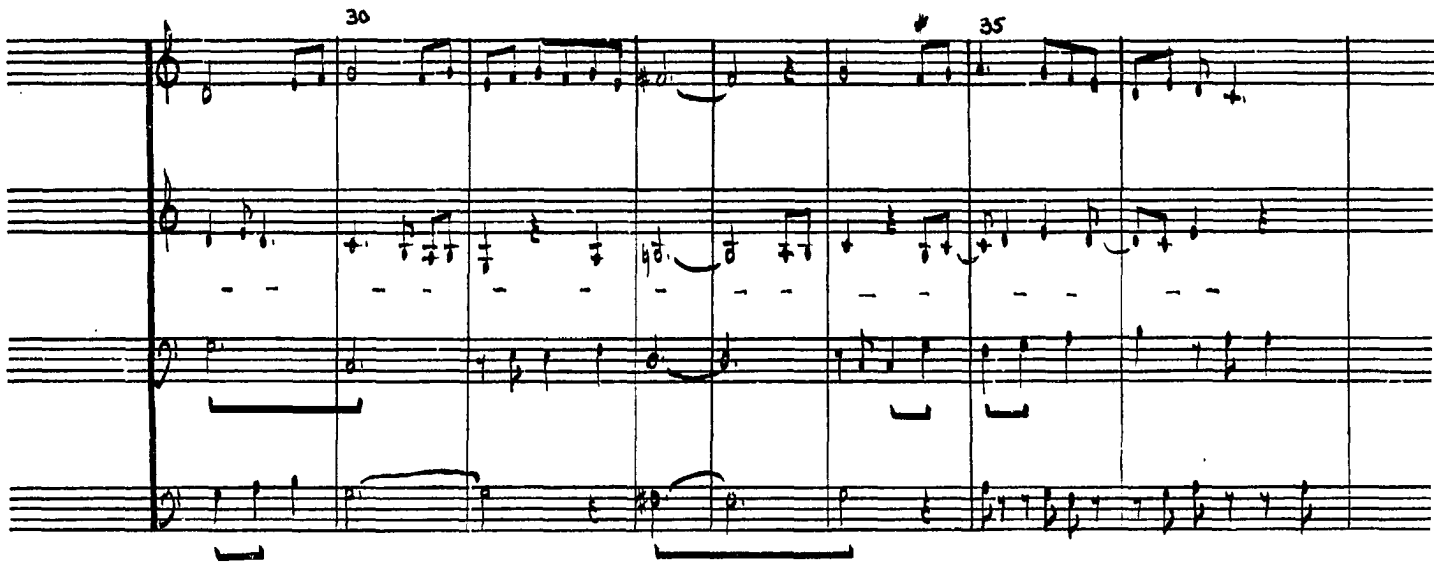

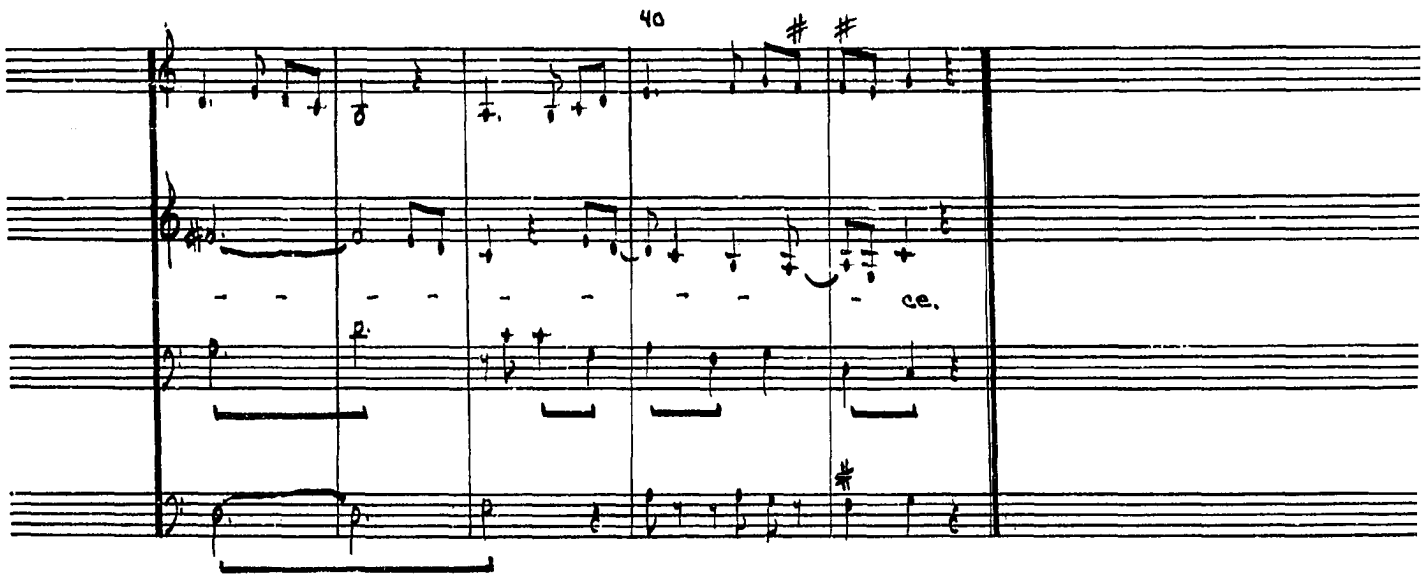

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Quiconques veut d'amours joïr
Doit avoir foy et esperance.
Sans ches deus ne puet nuls chevir
Quiconques veut d'amours joïr,
Car l'un tient l'amant en desir,
Et l'autre li donne allegance.
Quiconques veut d'amours joïr
Doit avoir foy et esperance.

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21. Quiconques veut

CaB_2 11, #13; conc. Ivrea 6'7, #10; FP 79'80, #145; Pit 11, #19 (all lacking Tr); Trem 36'37, #87 (lost)

Ed. Günther10 #6; text ed. CoussN #23, Jardin de Plaisance #158; fac. CoussH pl. 36 (CaB_2)

Notes: For discussion of rhythmic style, see GüntherE, 114.

Music:

Tr: lacking in all sources except CaB_2

C: m. 3: Pit uses S rest in place of 2 M rests throughout. 5/6 (Pit, FP): Sb/ Mg etc.; 9 (Pit): lacks f#; 16 (Pit, FP): last 2 notes Mg Ma; 25 (FP): lacks 1 S rest; 37 (Ivrea): lacks f#; 41 (FP): last note Lc.

T: m. 13 (FP): first note Sg; 23-25 (Pit, FP): Sf Sg M rest Sb Sc Md Sc/ Ma Mg Ma Mf Sa; 41 (Ivrea): last note Lc

Co: m. 5-6 (Pit, FP): Sc. Sb Ma/ Sg. Sf Ma; 9 (FP): Bg S rest; 13-14 (Ivrea): Sa S rest Sg/ Sf Bg; 14-15 (Pit): dot after S rest (crr.); 21 (FP): Sa. etc.; 25 (Ivrea, Pit): Bd S rest; 32 (Pit): no #; 35 (Ivrea): Sg M rest etc.; 35 (Pit): Ma Mrest Mg Mrest Mf M rest; 40 (Ivrea): last 2 notes Mg Mf; 41 (Pit): M rest Mf Sg S rest; 41 (FP): M rest Mf Lg

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B. $\underline{CaB_3}$: Two Virelais and Two Ballades

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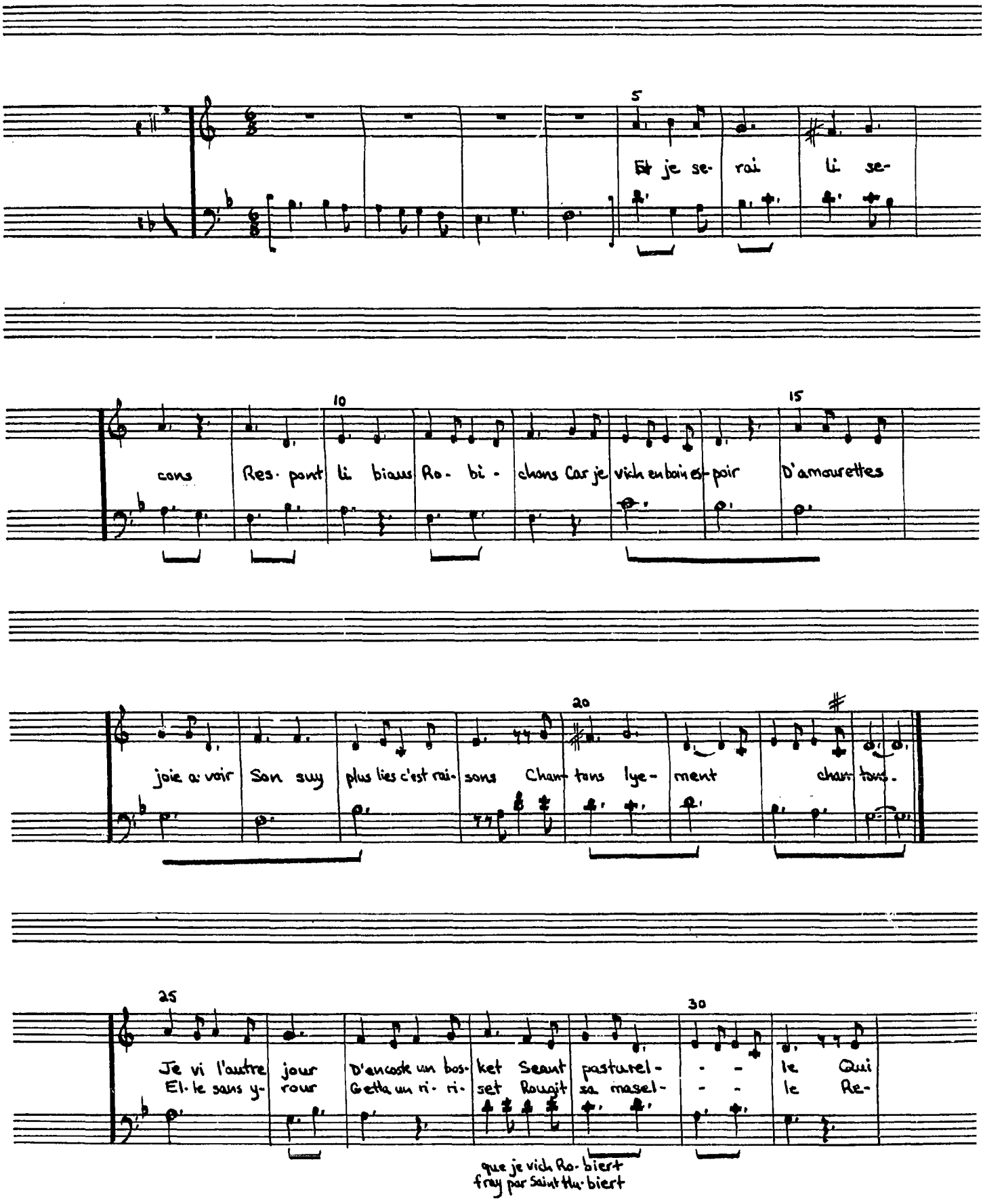

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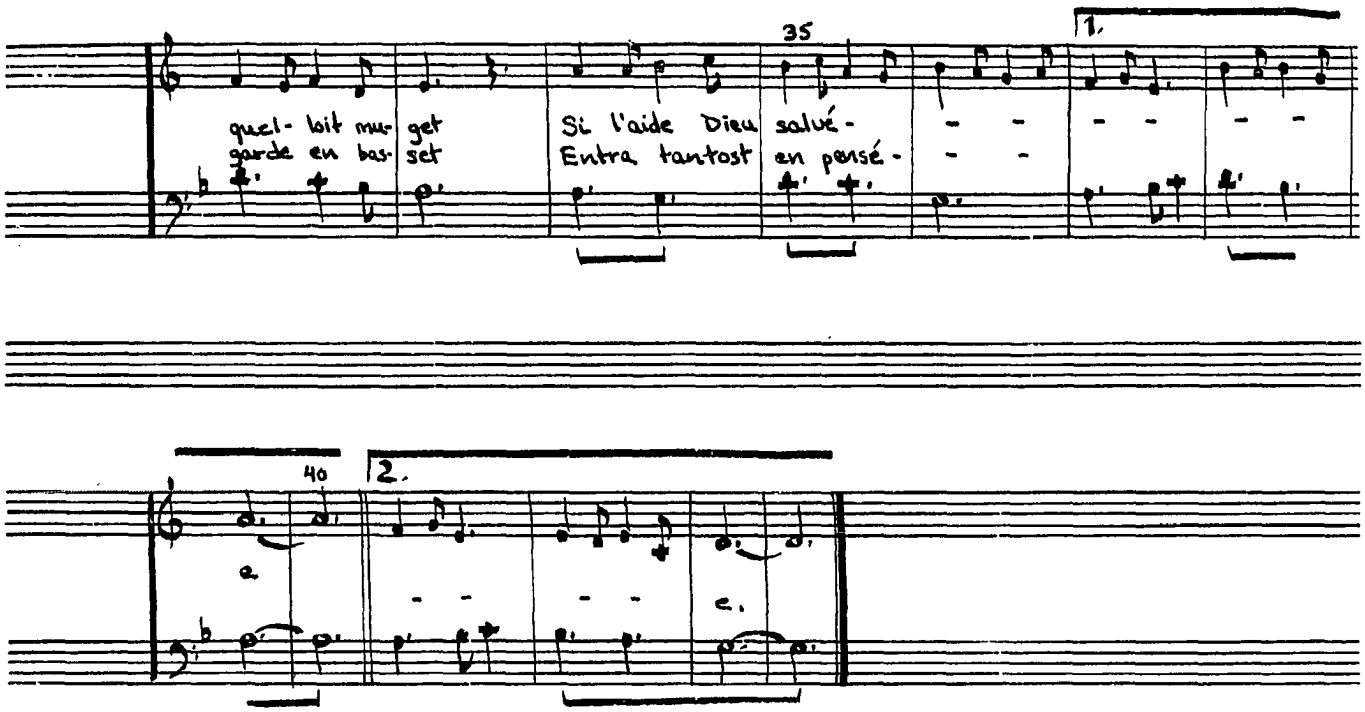

I

1. Je comenche ma canchon
   (____
   ____
   ____
   ____
   ____)

2. (____)
   Que je vich Robiert
   (_____)

3. (_____)
   Fray par Saint Hubiert
   (_____)

4. Robiers a brebis, mouton,
   De meuble grant foyson;
   Il a martel, birtot,
   Et huplande et jupot
   Et sa joli capion,
   L'on tenne desous le menton.

1. Je comenche (etc.)

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II

1. Et je serai li secons,
   Respont li biaus Robichons,
   Car je vich en boin espoir
   D'amourettes joie avoir.
   Son suy plus lies, c'est raisons;
   Chantons lyement, chantons.

2. Je vi l'autre jour,
   D'encoste un bosket,
   Seant pasturelle
   Qui quelloit muget;
   Si l'aide Dieu salvée.

3. Elle sans yrour
   Getta un ririset,
   Rougit sa maselle,
   Regarde en basset,
   Entra tantost en pensée.

4. Apres respont Marions,
   Bien soit, biaus Robechons,
   Quant desir en pour voir
   Ay de vo gent corps veoir,
   Seés vous chi sur mengerons,
   Et puis apres se chanterons.

1. Et je serai (etc.)

5. Pres est a toute heure
   Com son chier kien Gibiert
   Quant voit que labuere
   Ysengrin d'avoir gaingnie(r)t
   (___)sa journée,

6. Il fuit sans demeure
   Et li leus tout pert
   Et riens n'a saveure
   Mes s'en fuit apiert;
   De tel vasaut suy je amée.

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22. Je comenche -- Et je serai

CaB$_3$ 16', #3

Text ed. CoussN #10-11

Notes: See above, Vol. I, p. **122 ff.**
The opening words and music are the same as the motet in Ivrea and McV, transcribed below, #45; the music is a fifth higher here.
Texts I and II are closely connected, both by the interplay of the opening, and by the principal rhymes and verse structure of the refrains which they share.

Music: CII, which acts like a T, is written before CI.

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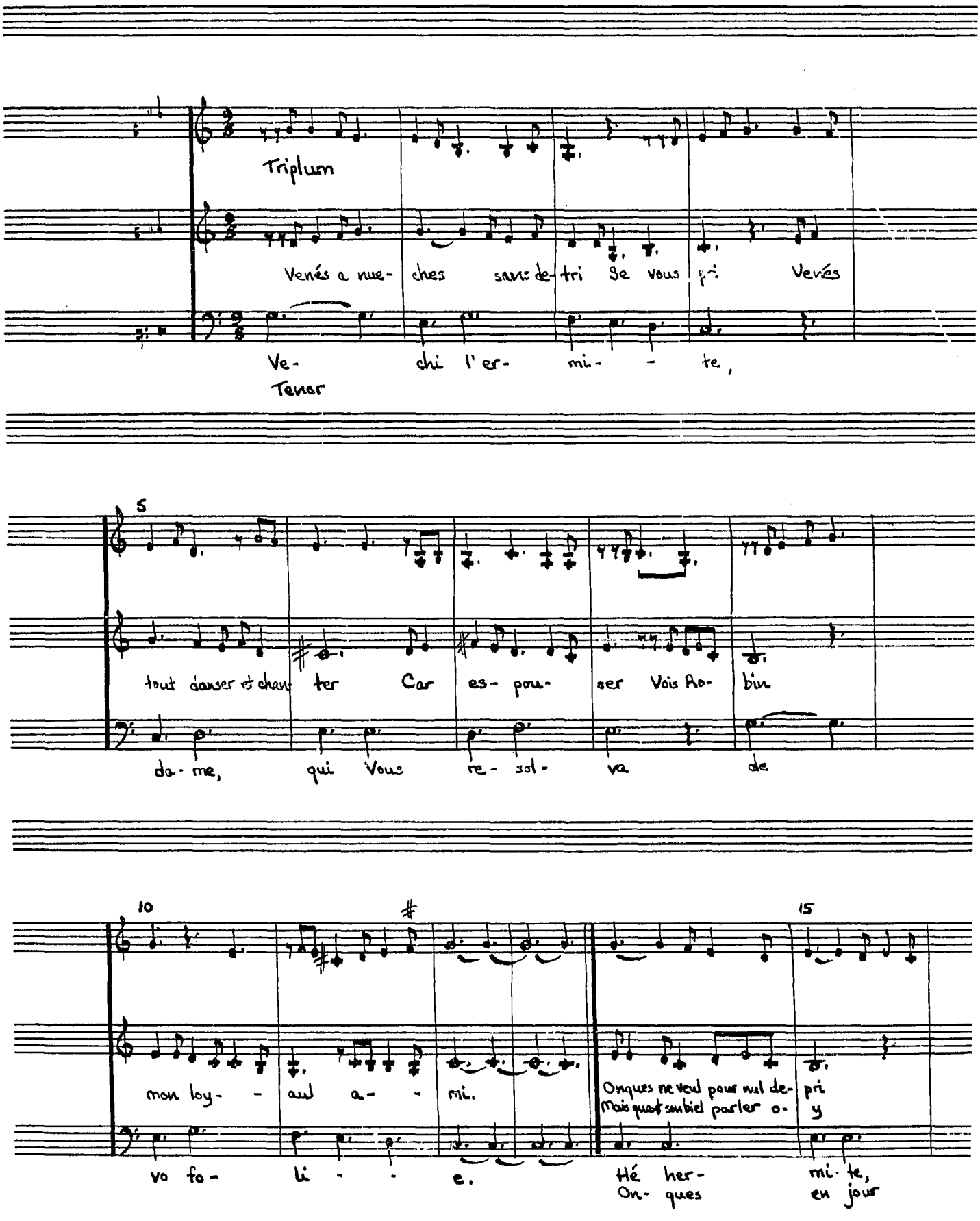

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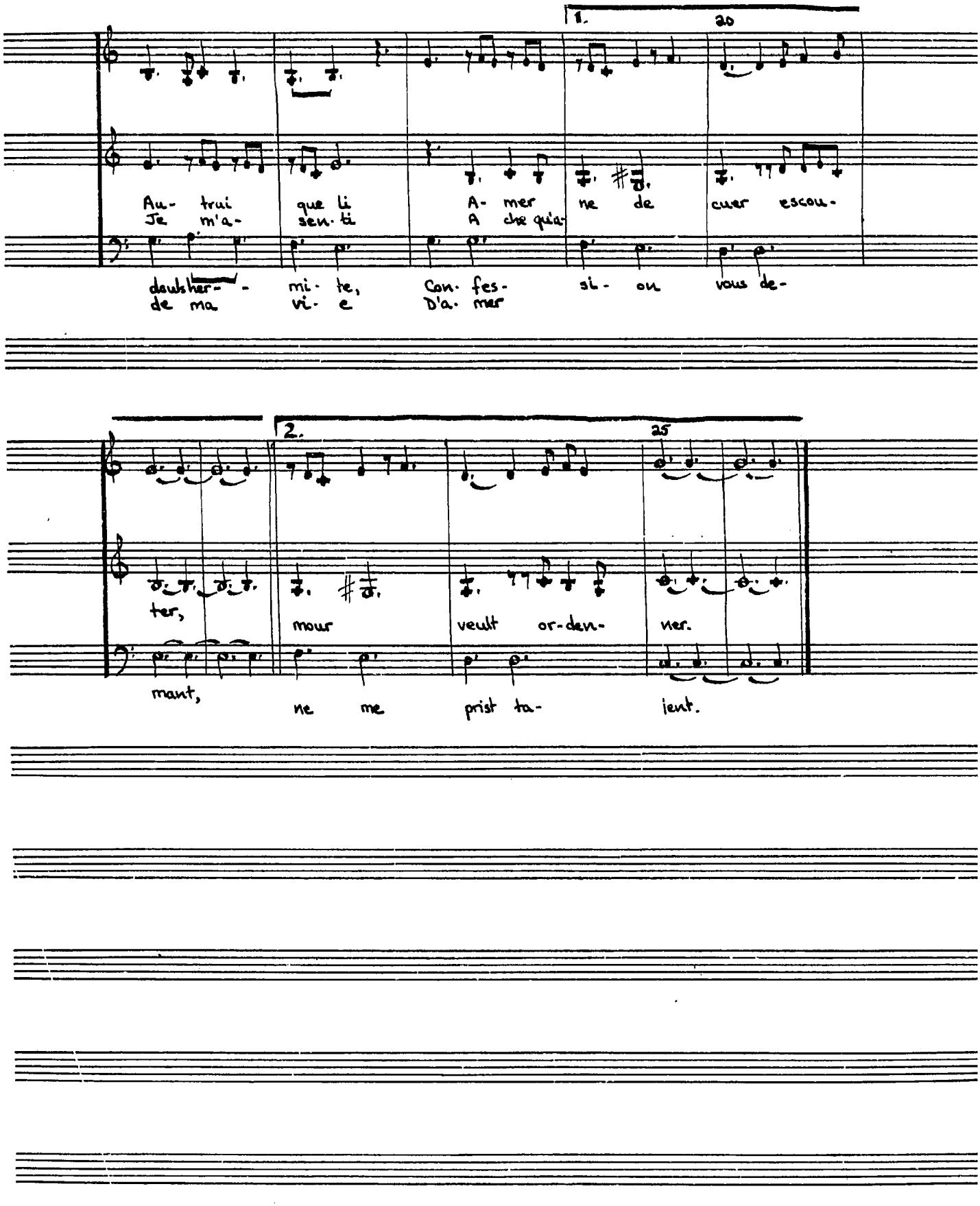

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I

1. Venés a nueches sans detri,
   Se vous pri,
   Venés tout danser et chanter;
   Car espouser
   Vois Robin, mon loyaul ami.

2. Onques ne veul pour nul depri
   Autrui que li
   Amer, ne de cuer escouter;

3. Mais quant son biel parler oy
   Je m'asenti
   A che qu'Amour veult ordenner.

4. Et par ma foy, j'ai bien choysi,
   Car plus joli
   Pastour on ne porroit trouver
   De chalemer,
   Et pour che ma foy li plevi.

1. Venés a nueches (etc.)

5. (___) joie avoir en mi
   Quant tel mari
   M'a volu amours assenner,

6. Dont je le lo et regrasci,
   Et toy aussi,
   Robin, quant ti veuls acorder.

7. Hé, sare vostre merchi
   En vous assi
   Que de hait vorai karoler
   Et flagoler,
   Puisqu'il vous plaist a dire ainsi.

1. Venés a nueches (etc.)

II

1. Vechi l'ermite, dame, qui
   Vous resolva de vo folie.

2. He, Hermite, douls Hermite,
   Confession vous demant;

3. Onques en jour de ma vie
   D'amer ne me prist talant.

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23. Venés a nueches -- Vechi l'ermite

CaB$_3$ 16', #4

Text ed. CoussN #12; fac. CoussH #34$_2$ (lacks Tr)

Notes: The tenor may not be a virelai (see above, Vol. I, p.119).
Passages of imitation between Tr and C occur in m. 1-5 and 15-18.

Music:

Tr: m. 6: Se Se S rest etc.

C: m. 5: no dot between Ve and Mf

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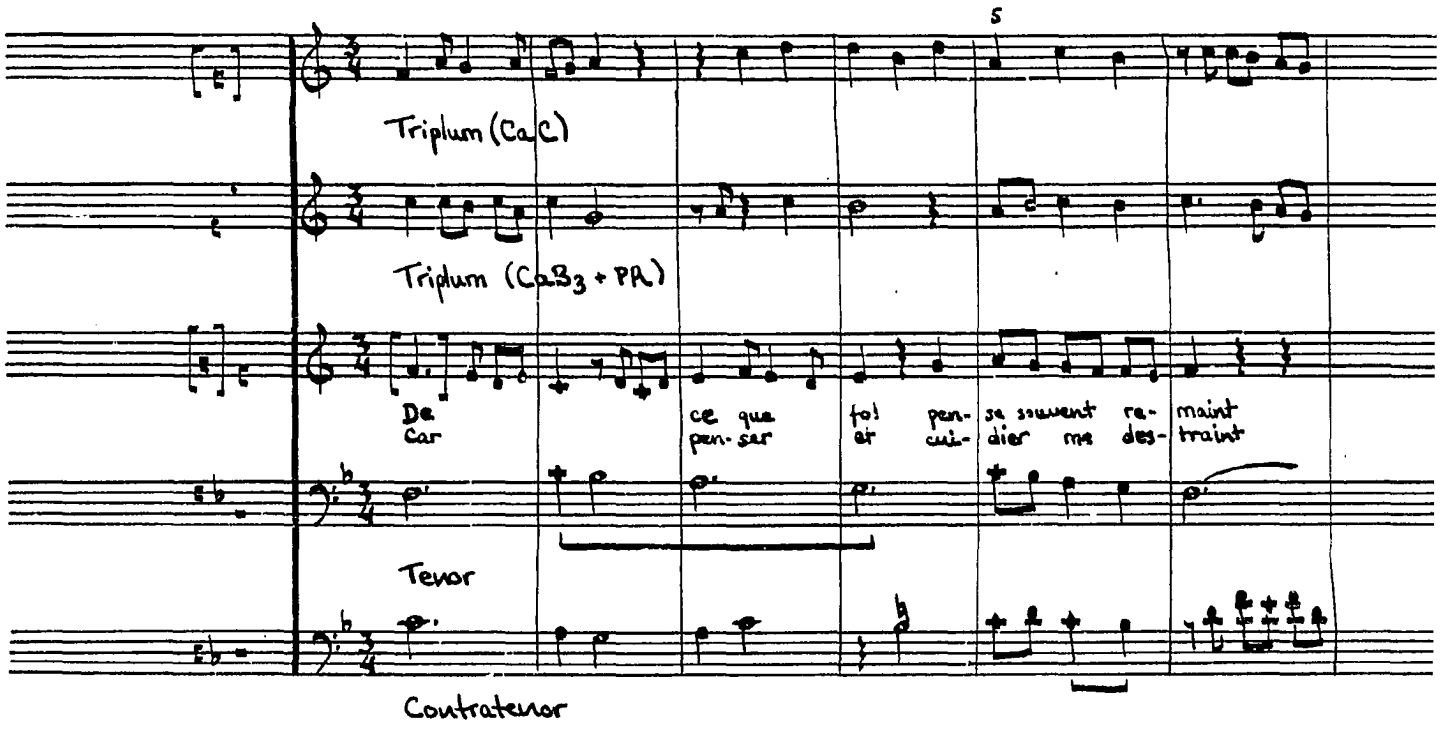

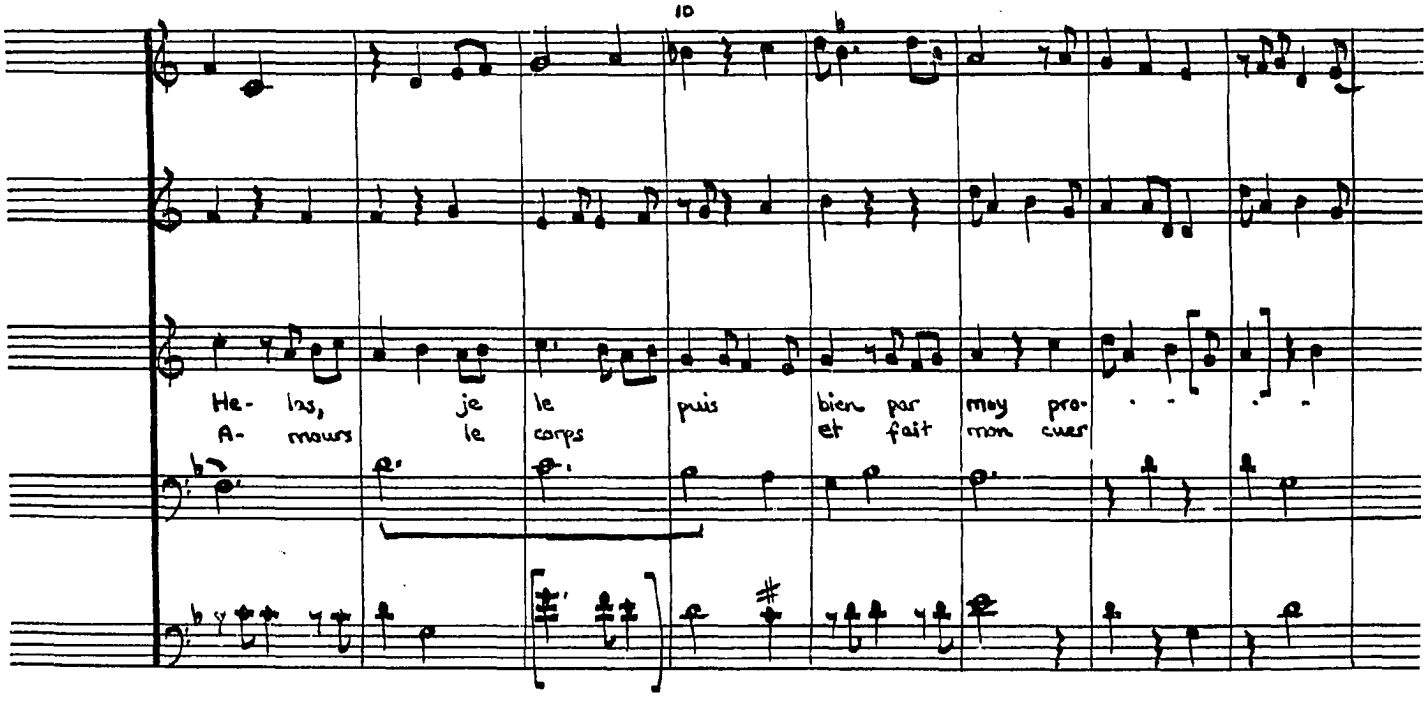

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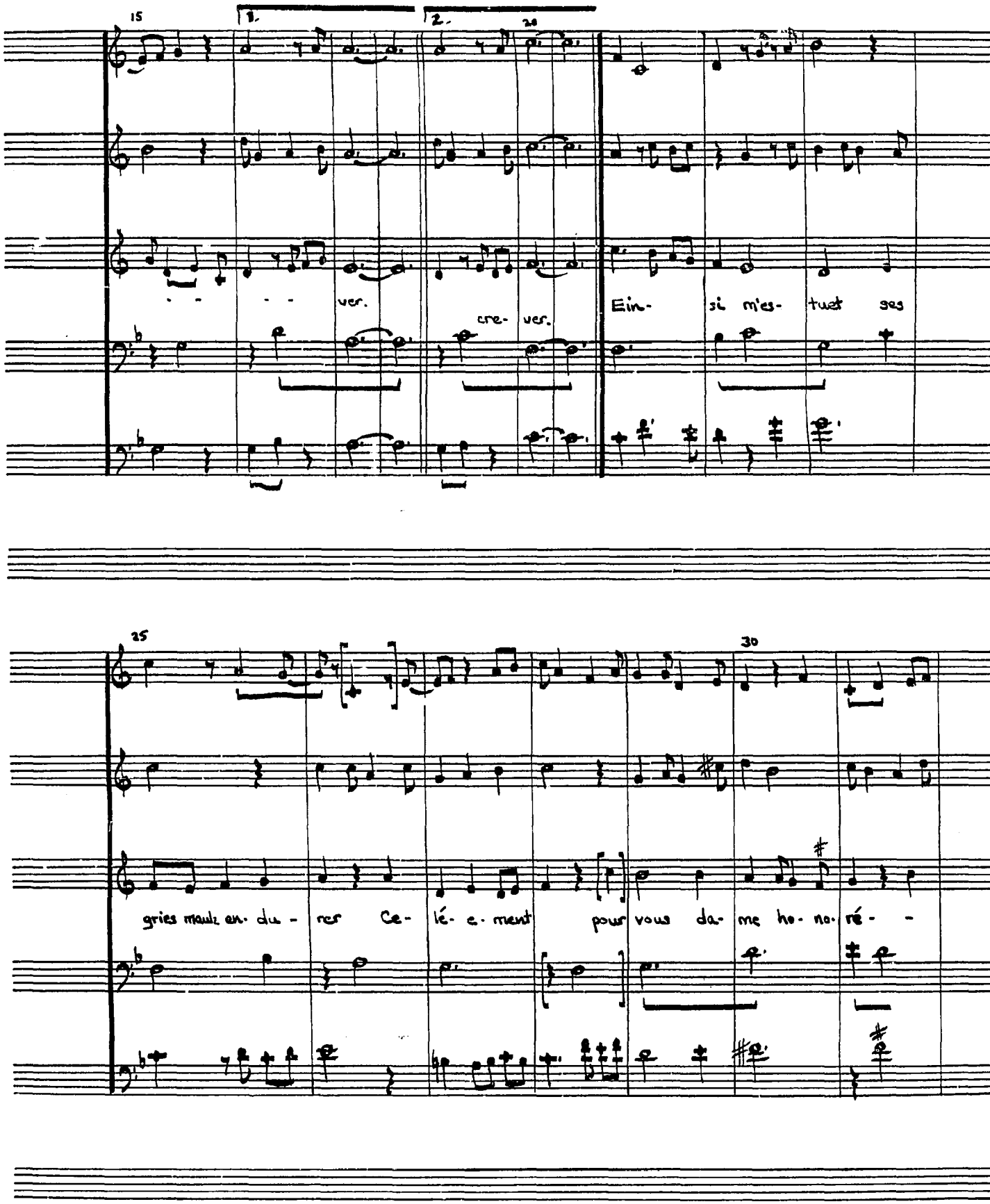

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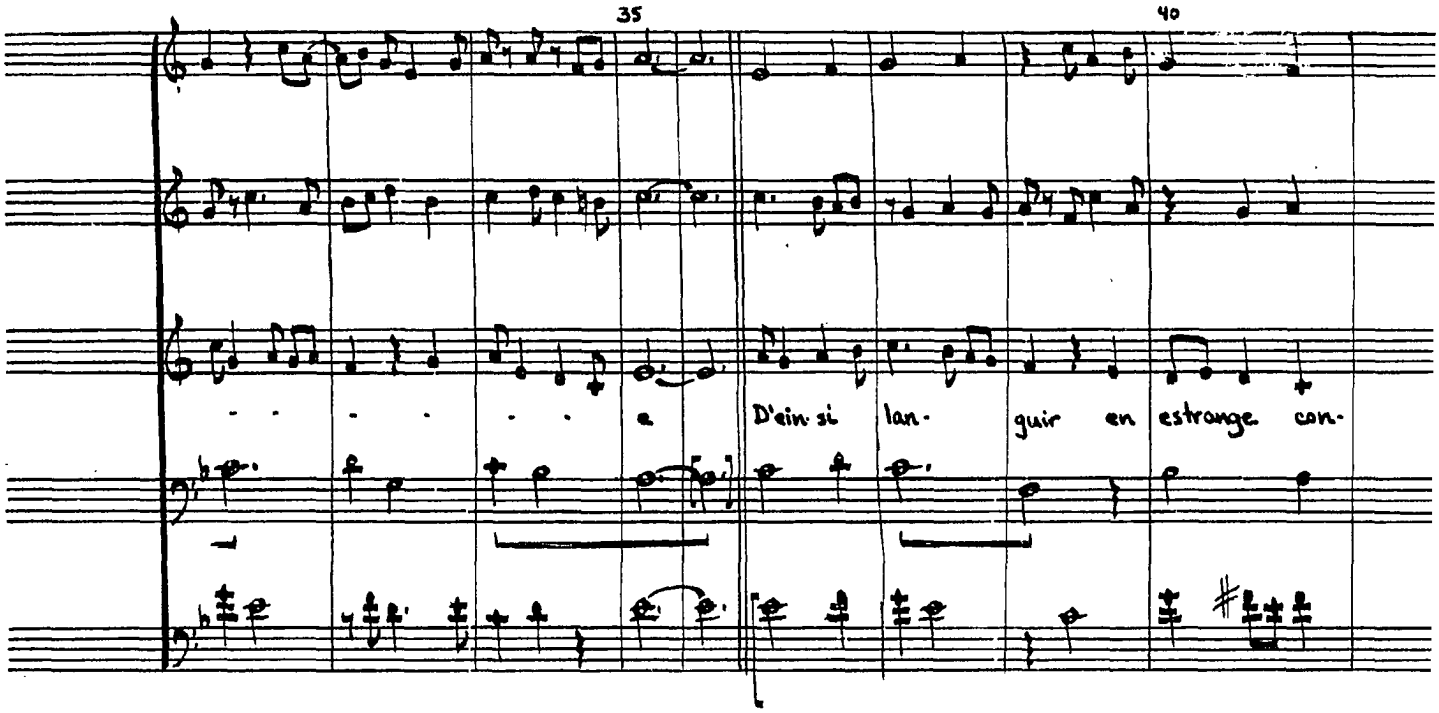

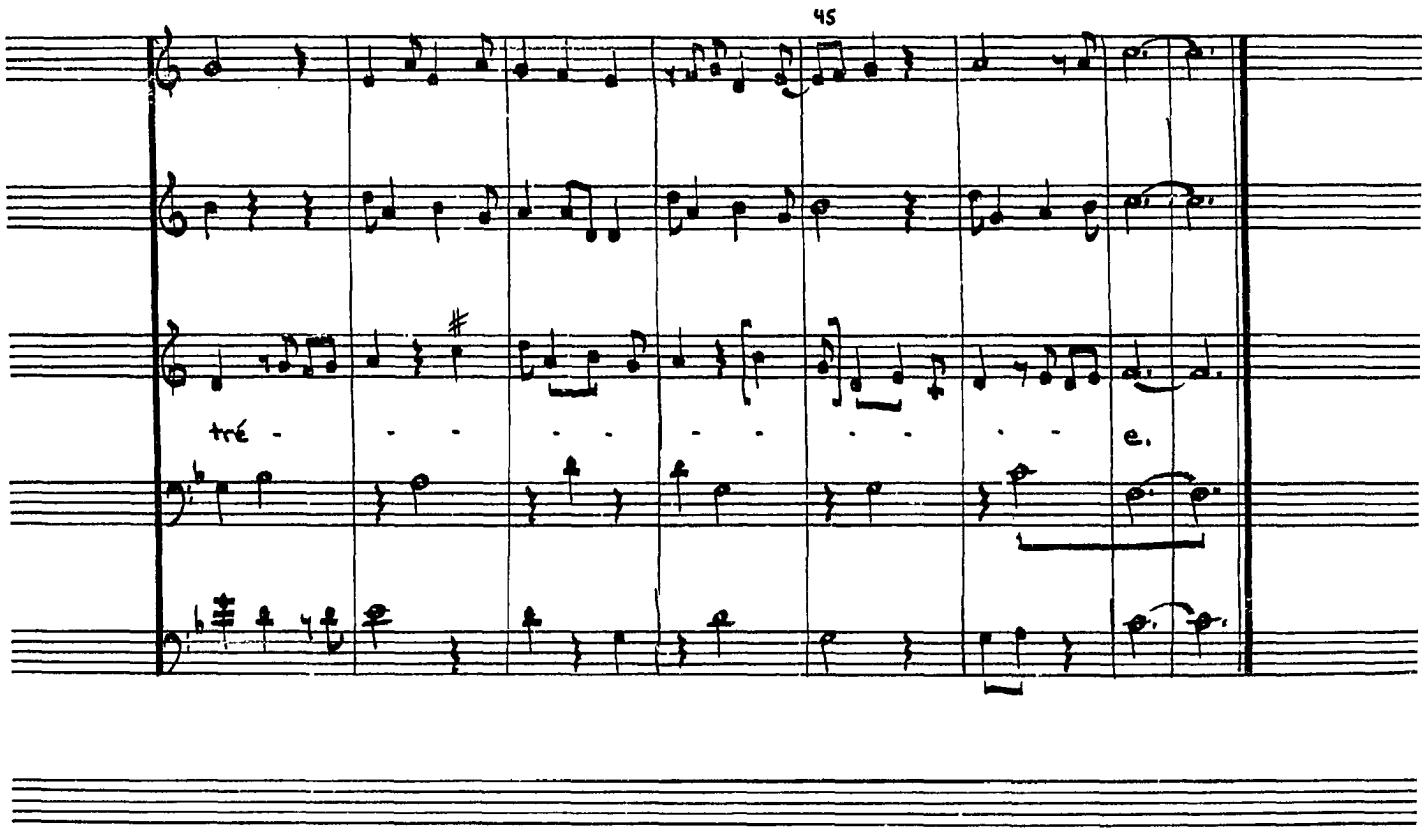

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De ce que fol pense souvent remaint
Helas, je le puis bien par moy prover,
Car penser et cuidier me destraint
Amours le corps et fait mon cuer crever.
Einsi m'estuet ses gries maulz endurer
Celéement pour vous, dame honorée,
D'einsi languir en estrange contrée.

Autre bien n'ay, n'autre bien en moy maynt
Fors Souvenir, douce dame sans per,
Qui me murdrit et mon povre vis taint.
Ce n'est Desir qui m'a fayt comander
Qu'Espoir en riens ne me voelle aviser
Par paour de longue demourée
D'einsi languir en estrange contrée.

Mais sur ma foy, dame que mon cuer craint
Et que je voeill sur toutes honnourer,
Si durement ce cuer se complaint
Y n'en puet mais car il ne puet durer
Sans veoir vo tres doulz viaire cler.
Mais grant joie ay, dame, si vous agrée
D'einsi languir en estrange contrée.

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24. De ce que fol pense

Comp. P. des Molins (attrib. in Ch). Possibly the Petrus de Molendino mentioned in Papal archives for 1345 (see Hoppin NB, p. 75). He may also have written the rondeau Amis tous dous (see #31 below).

CaC 18', #3; 2nd Tr from PR, 71', #149. Conc. for PR version, CaB_3 16, #1. Conc. for three lower voices: McV 1, #2; Pit 124, #182; FP 86'87, #156; Ch 53', #87 (placed among the four-voiced chansons); Fa #11 (tabl. a2); lost in: Ghent #1; Trem 13, #26; and Str 36', #52 (attrib. to Machaut, with text "Surge anima")

Ed. Wolf HN I, 354 (PR); Droz-Thib, 21 (Ch); Wilk #21 (PR and CaC, with errors)

Note: This is one of the most popular ballades of the century, especially among Italian sources. It is depicted in a fifteenth century French tapestry (see reproduction in Droz-Thib, 21, and note in Wilk, #21)

Variants:

Tr 1 (CaC only): m. 11: dot erased; 16: M rest partly erased; 26: part in brackets cut away, but custos indicates c

Tr 2 (CaB_3 variants): m. 3: M rest Mc S rest Sc; much of the manuscript is illegible

C: m.2 (PR): Sc. Md etc.; 5(Ch): Ma Sg Sf Me; 7 (PR): Sc. Ma etc.; 8 (PR): Sa. Mb etc.; 12 (McV): c#; 16 (PR): Sd. Me etc.; 19 (PR): Sd. Me etc.; 28 (CaB_3): Sf S rest Sc S rest; 42 (McV, Pit, FP): c#; 46 (PR): Sd. Me etc.

T: 5-7 (CaB_3): Mc Mb La Bf; 6 (Ch): Bf; 12 (McV, CaB_3, PR, Ch, FP, Pit): S rest Ba; 16 (PR): S rest Bc; 32 (PR): Bc Sd; 33 (PR): Bf

Co: 4 (McV, CaB_3, PR, Ch, FP, Pit): B#; 6 (CaB_3, PR, Ch, FP, Pit): M rest Mc etc.; 7 (Ch): last note d; 9 (FP, Pit): Sg Sf Me; 10 (McV): c#; 11 (CaB_3): last note c; 11 (Ch): first note c; 14 (Ch): S rest Sd Sd; 15/16 (CaB_3): Bg/ S rest Sa Sb; 16 (Ch): Sg Sb; 19 (Ch): Sg Sa; 22 (Ch): Sc. Sf Me; 25 (Ch): Sd etc.; 27 (CaB_3): Sb Ma Mb Ma Mb; 27 (PR, Pit): no B#; 30 (PR, Pit): no f#; 34 (PR): Sc S rest Sd; 40 (Ch, FP, Pit): no f#; 41 (PR, Ch, FP, Pit): M rest Mg Sd M rest Md; 43 (CaB_3): Sd S rest Sc; 44 (Ch): S rest Sd Sd; 46 (Pit): Sa Sb

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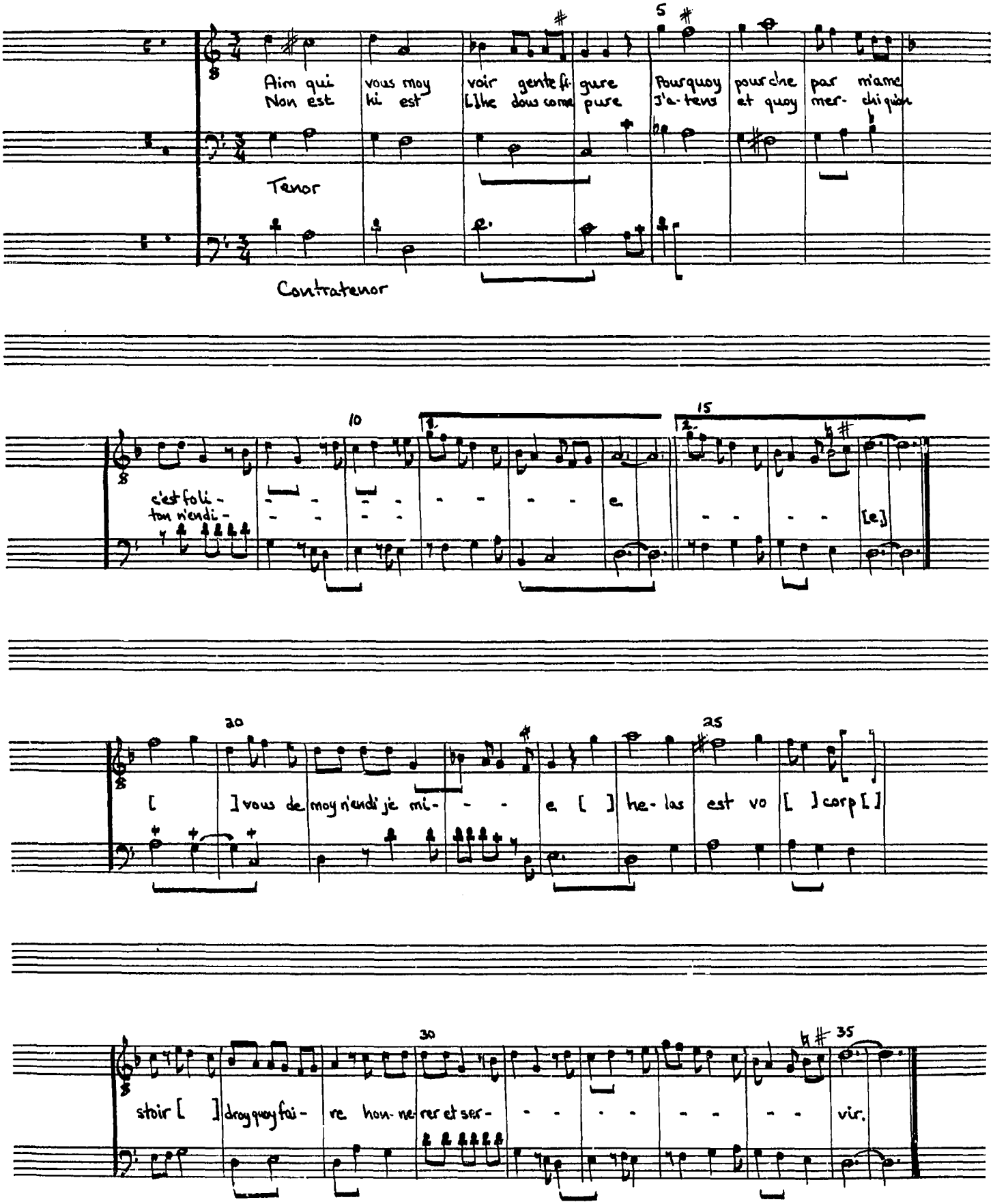

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Aim qui vous moy voir gente figure
Pour quoy--pour che--par m'ame, c'est folie;
Non est ki est (_)he dous come pure
J'atens, et quoy merchi qu'on ton n'endie.
(____)ous de moy n'en di ie mie
(___) helas est vo (__)corp (___)stoir;
(___)droy quoy faire honnerer et servir.

25. Aim qui vous

CaB$_3$ 16, #2

Music:

Crosses indicate red notes; brackets indicate illegible passages.

The Co is missing after m. 5; it was probably continued on a facing page, now lost.

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C1. Ivrea: Virelais

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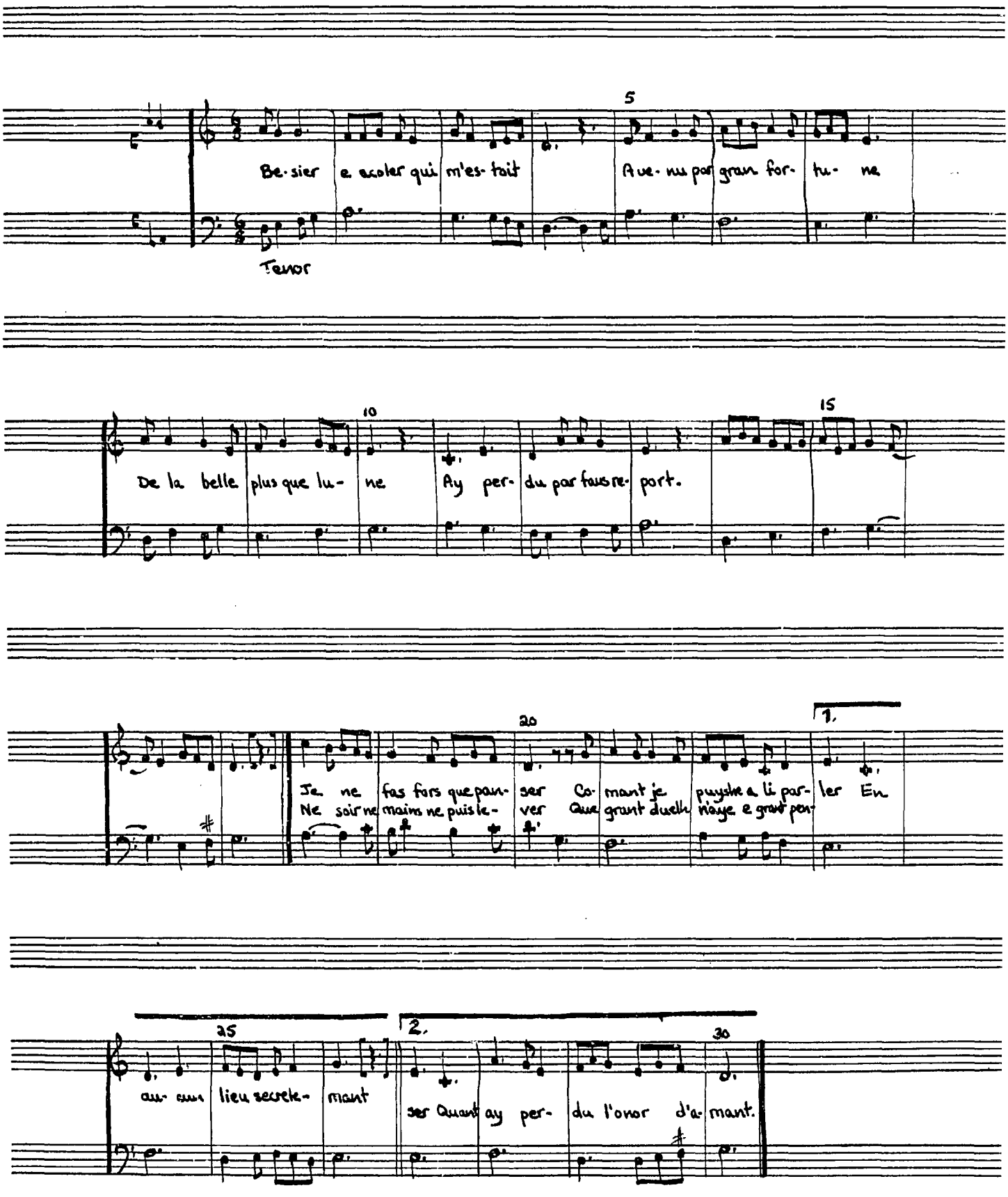

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1. Besier e acoler, qui m'estoit
   Avenu par gran fortune
   De la belle plus que lune,
   Ay perdu par faus report.

2. Je ne fas fors que panser
   Comant je puyshe a li parler
   En aucun lieu secretement;

3. Ne soir ne main ne puis lever
   Que grant duelh n'aye, e grant penser
   Quant ay perdu l'onor d'amant.

4. Las, j'ay perdu joye e depor;
   Si n'ay socours de vous, amie,
   Plus ne puet durer ma vie;
   Aiés pi de moy, pitié par droit.

26. Besier e acoler

Ivrea 8'9, #14

Notes: The unusual final cadence on a fifth (m. 17, 30) suggests that a third voice, probably texted, may have existed above the present C.

Music:

C: m. 15-16: Na Me Mf Dg Df Me etc.; 28: no dots after Sa and Me, but this reading is strongly suggested by the clear grouping of the minims.

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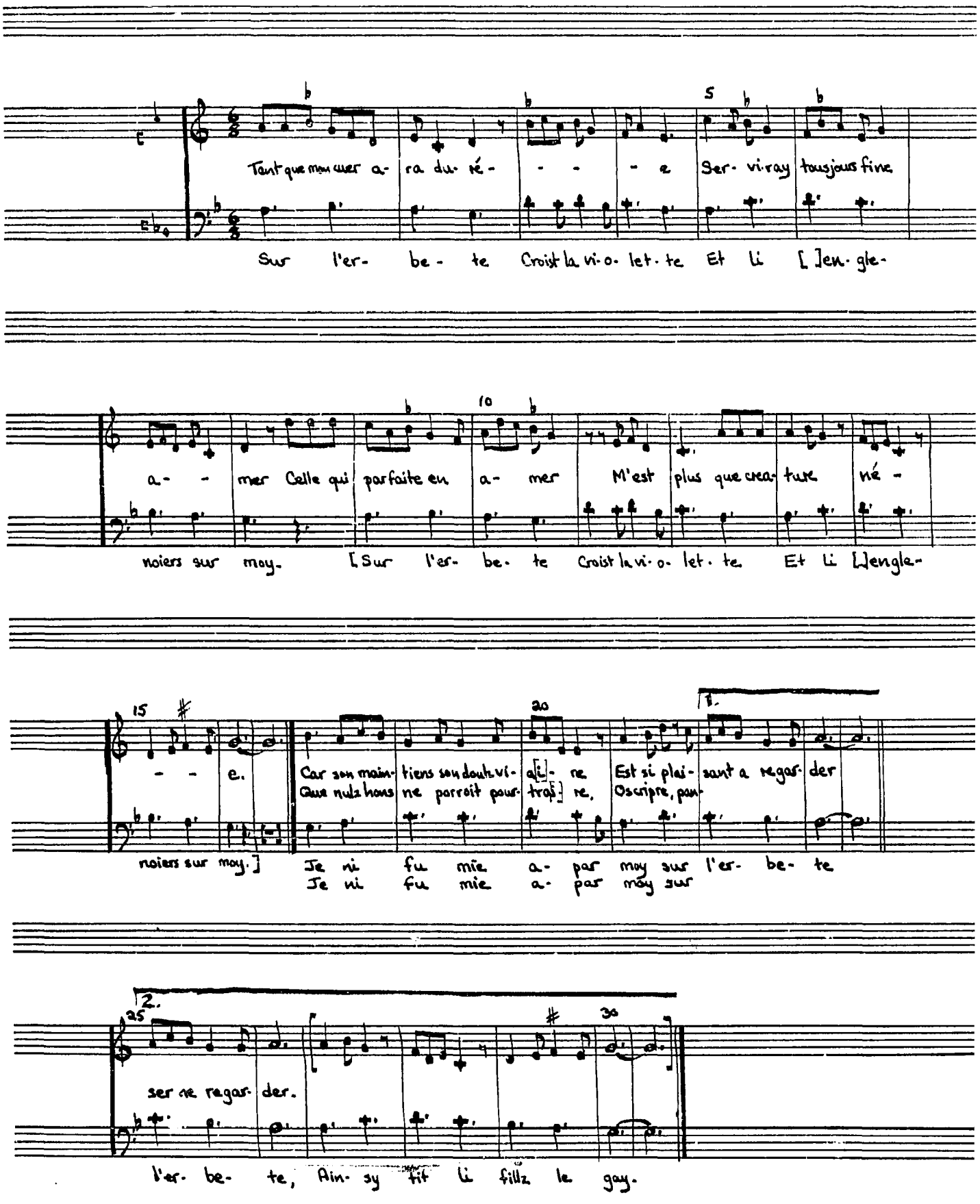

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I

1. Tant que mon cuer ara durée
   Serviray tousjours fine amer
   Celle qui parfaite en amer
   M'est plus que creature née.

2. Car son maintiens, son doulz viaire
   Est si plaisant a regarder

3. Que nulz hons ne porroit pourtrare,
   Oscripre, penser ne regarder.

4. Cu dame (____) miex figurée
   Fust (_____) en mer
   Qu'elle que je ne delh noumer;
   Diex li (_____) bonne journée.

1. Tant que (etc.)

II

1. Sur l'erbette
   Croist la violette,
   Et li (_)englenoiers sur moy.

2. Je ni fu mie apar moy
   Sur l'erbette;

3. Je ni fu mie apar moy
   Sur l'erbette,
   Ainsy fit li fillz le gay.

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27. Tant que mon cuer -- Sur l'erbette

Ivrea 11, #17

Notes: An unusual format is used for the T. The first half of the refrain is written, then a sign ‡ indicates the repeat. In the couplet, contrary to normal procedure, the repeat is written out.

The C uses normal virelai format until the clos, which ends prematurely in m. 26.

In melodic style, this piece is similar to a virelai by Solage, Tres gentil cuer (Ch 18, #13 and 50', #81; pub. in ApF, #38).

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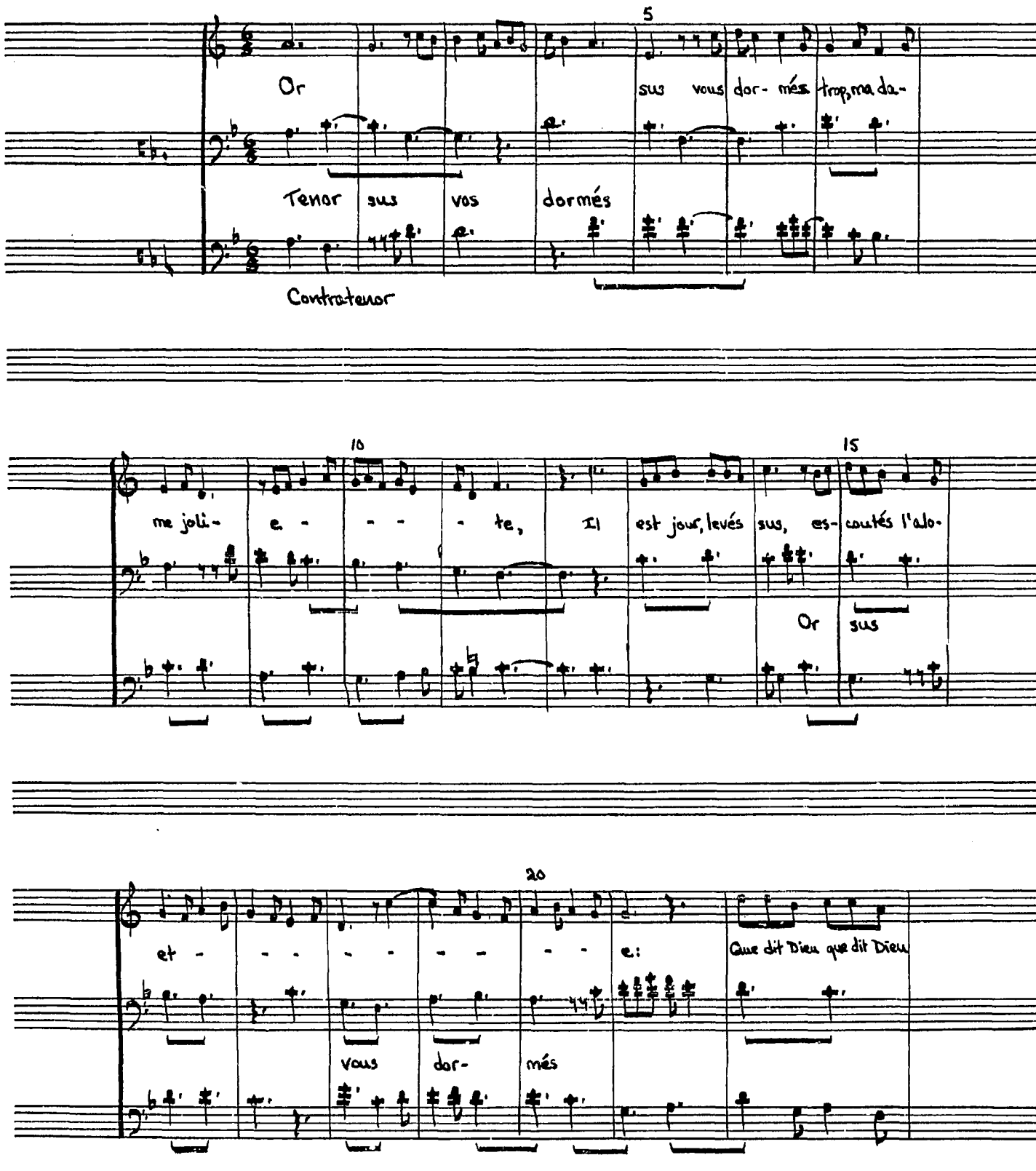

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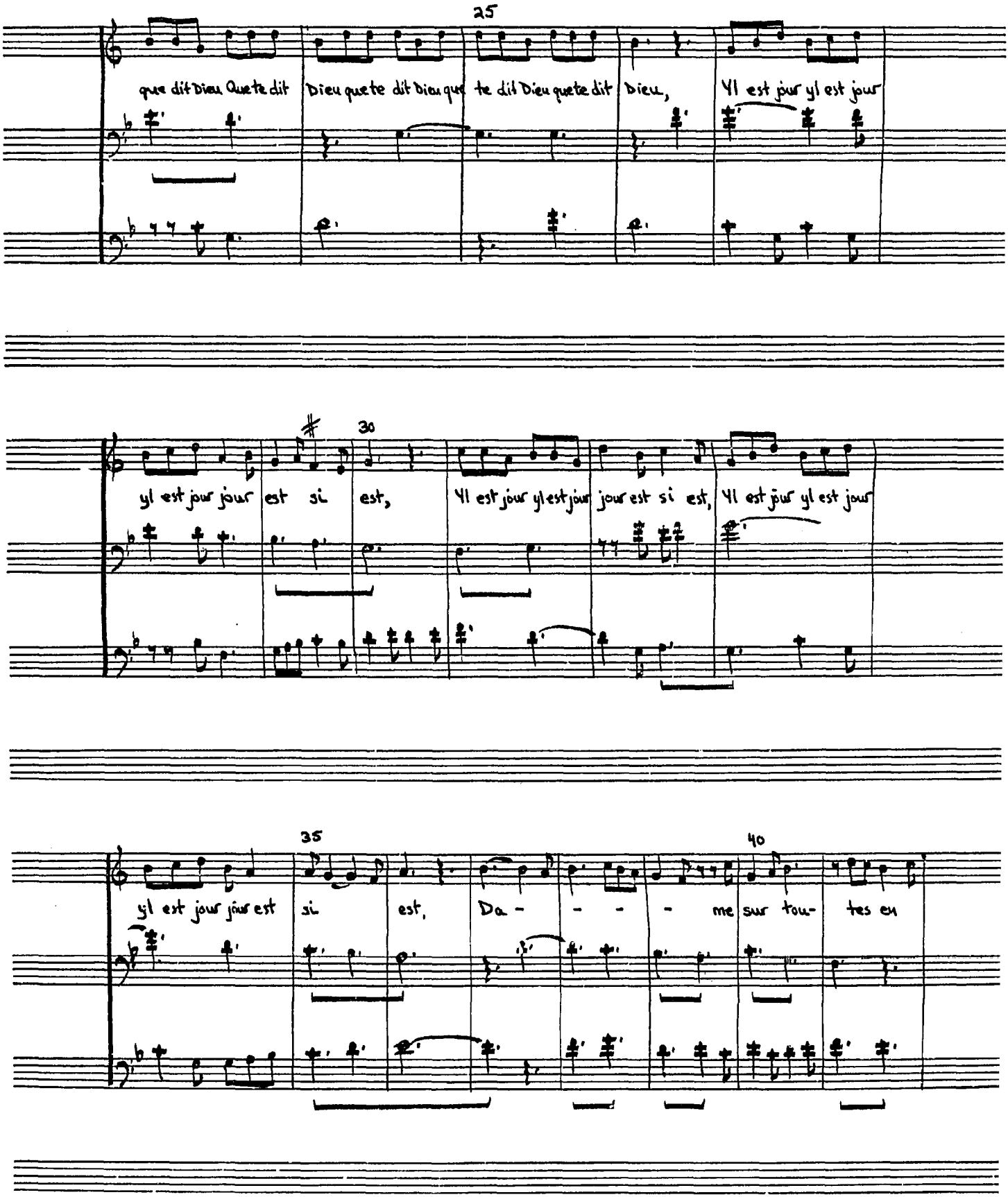

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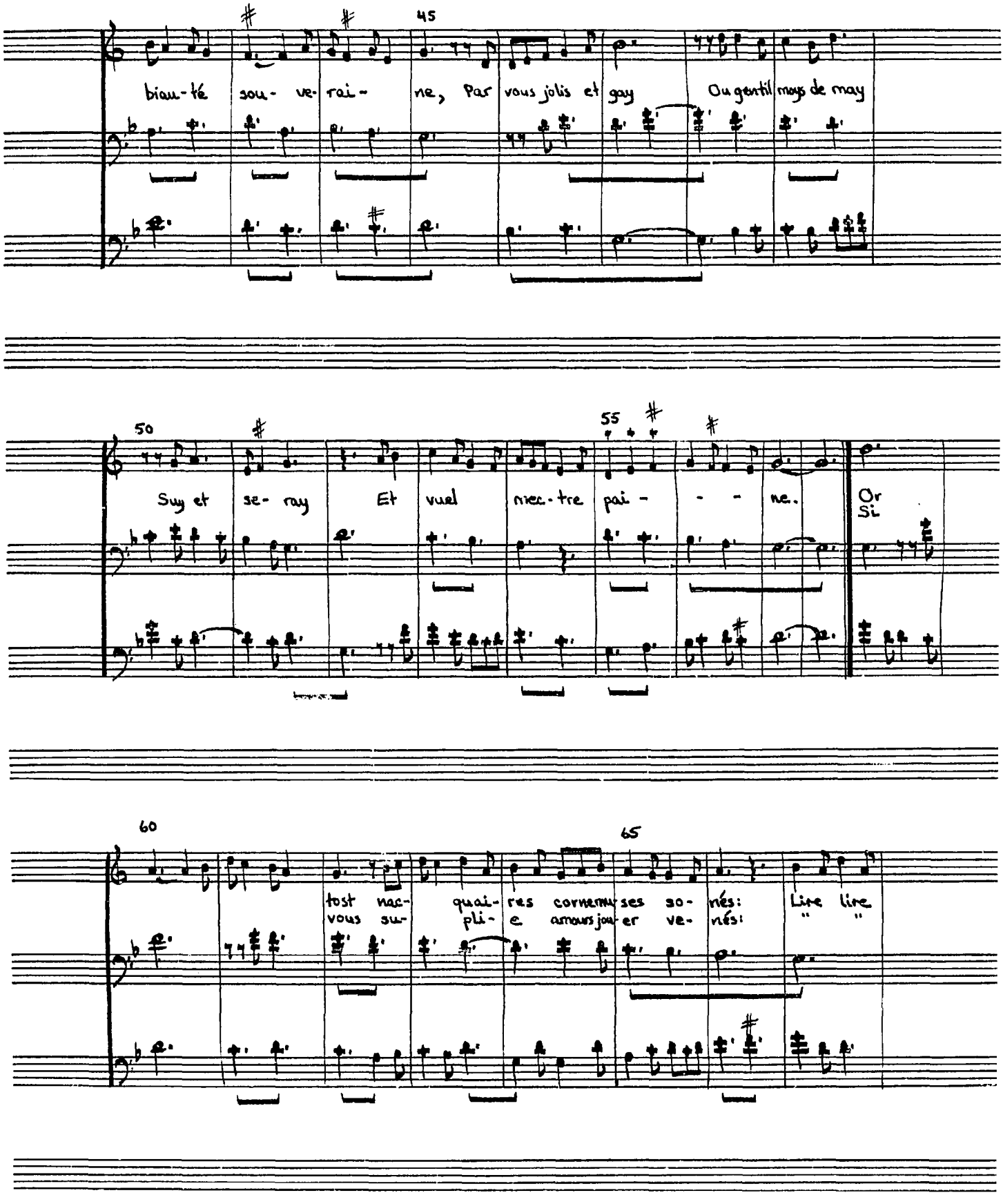

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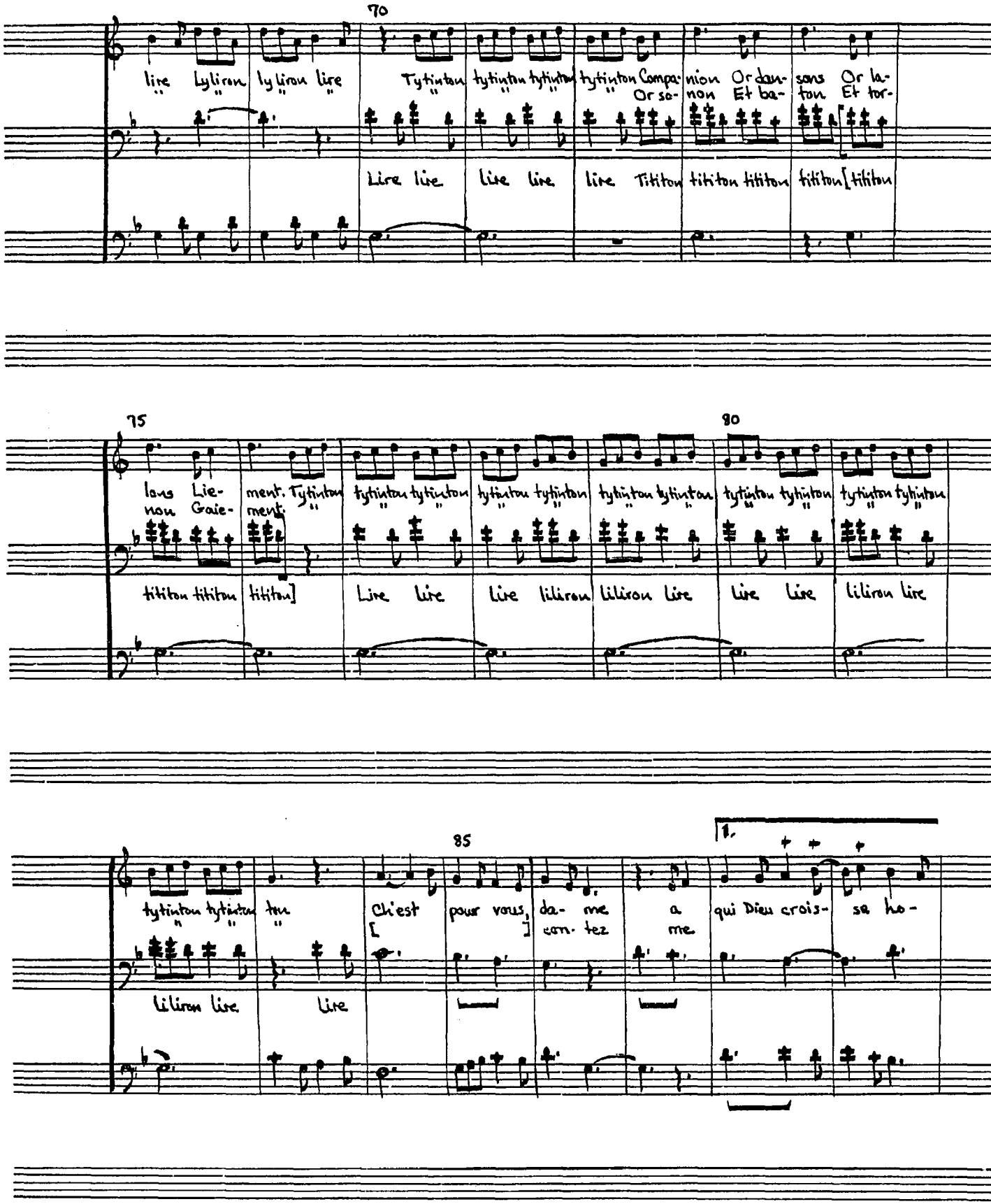

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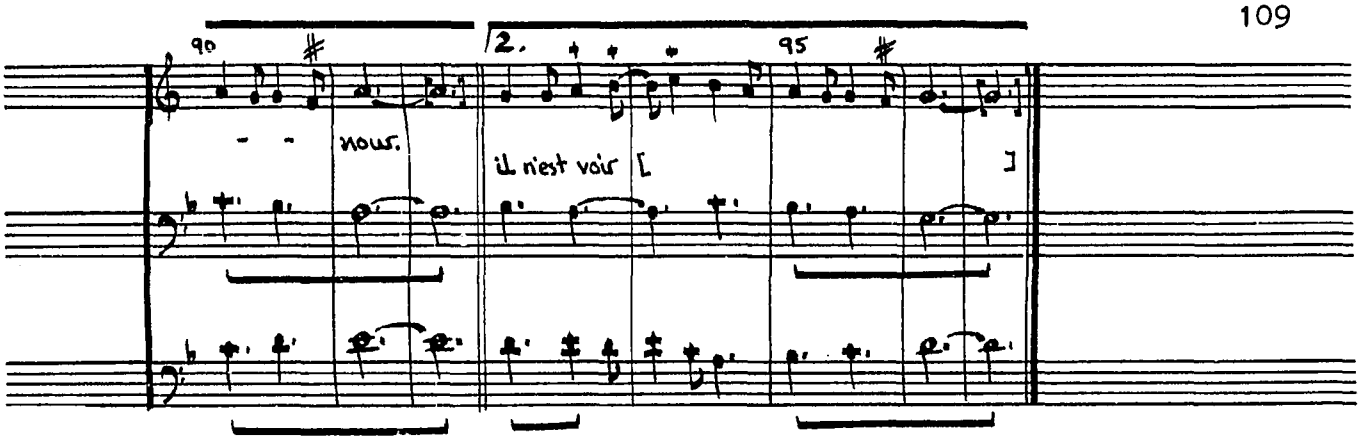

1. Or sus, vous dormés trop, ma dame joliette;
   Il est jour, levés sus, escoutés l'aloette:
   Que dit Dieu...Que te dit Dieu...
   Yl est jour...jour est, si est...
   Dame, sur toutes en biaute souveraine,
   Par vous, jolis et gay,
   Ou gentil moys de may
   Suy et seray,
   Et vuel mettre paine.

2. Or tost nacquaires, cornemuses sonés:
   Lire, lire...Tytinton...
   Companion
   Or dansons,
   Or lalons
   Liement.
   Tytinton...
   Ch'est pour vous, dame, a qui Dieu croisse honour.

3. Si vous suplie, Amours, jouer venés:
   Lire, lire...Tytinton...
   Or sonon
   Et baton
   Et tornon
   Gaiement.
   Tytinton...
   (____)contez me il n'est voir (____).

4. Car je vif en espoir d'avolir, joliette,
   Per fair chianter merle, mauvis, avec la cardonette:
   Chireley...Faint chiant...
   Robin dort...Endormi est...
   Consors, dansons surement, quoquin a su de Paris cadulet dulcet.
   De vous que j'am sur creature en fait, chest virelay,
   Dame, le recevés,
   Car en cuer vray
   Vous serviray
   D'amour certayne.

1. Or sus (etc.)

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28. Or sus, vous dormés trop

Ivrea 15, #23; conc. PR 78'79, #169; Pit 122'124, #181; Lo 77'78, #109 (no text); PadC #2 (inc.); Str 76', #127 (lost, with text Ave stella)

Ed. ApF #70 (Pit); partially in BessMR, 141; Van Vonum, #4

Notes: See above, Vol. I, p. 150 ff.

Music:

C: m. 6 (PR, Pit, Lo): Sd Mc; 14/15 (Pit, Lo): Sc M rest Mb Mc Md/ Mc Sd; 20 (PR, Pit, Lo): M rest Ma Mb etc.; 24 (PR): Md Md Mb Mb Mb Md; 32 (Pit, Lo): Sd Mb Mc etc.; 43 (Pit): f#; 46 (Pit): Md Me Mf Mg etc.; 50 (Pit): first note Ma; 60 (PR): M rest Ba etc.; 62/3 (Pit): Sg M rest Mb Mc Md/ Mb Mc Sd etc.; 64 (Pit): Mb etc.; 67/8 (PR, Pit, Lo): Sb Ma Sb Mc/ Sd Ma etc.; 85/6 (PR, Pit, Lo): Sg Mf Mf Me Mf/ Sg Md etc.; 89/90 (PR, Pit, Lo): Mb Ma/ Ma Mg Mg Mf; 94/5 same as 89/90

T: m. 70-83: text lacking in all but Ivrea; bracketed section m. 74-6 indicated by repeat sign 𝄇 in Ivrea; m. 81 (PR, Pit): omit last 2 notes

Co: m. 6 (all sources): last note Be; 22 (Ivrea): last note g; 47/8 (PR, Pit, Lo): Bg/ S rest etc.; 54 (PR): Se Sd; 60 (PR, Pit, Lo): Sd S rest; 67/8 (PR, Pit, Lo): Sg Md Sd Mg/ Sd Md etc.; 73/4 (PR, Pit, Lo): Lg

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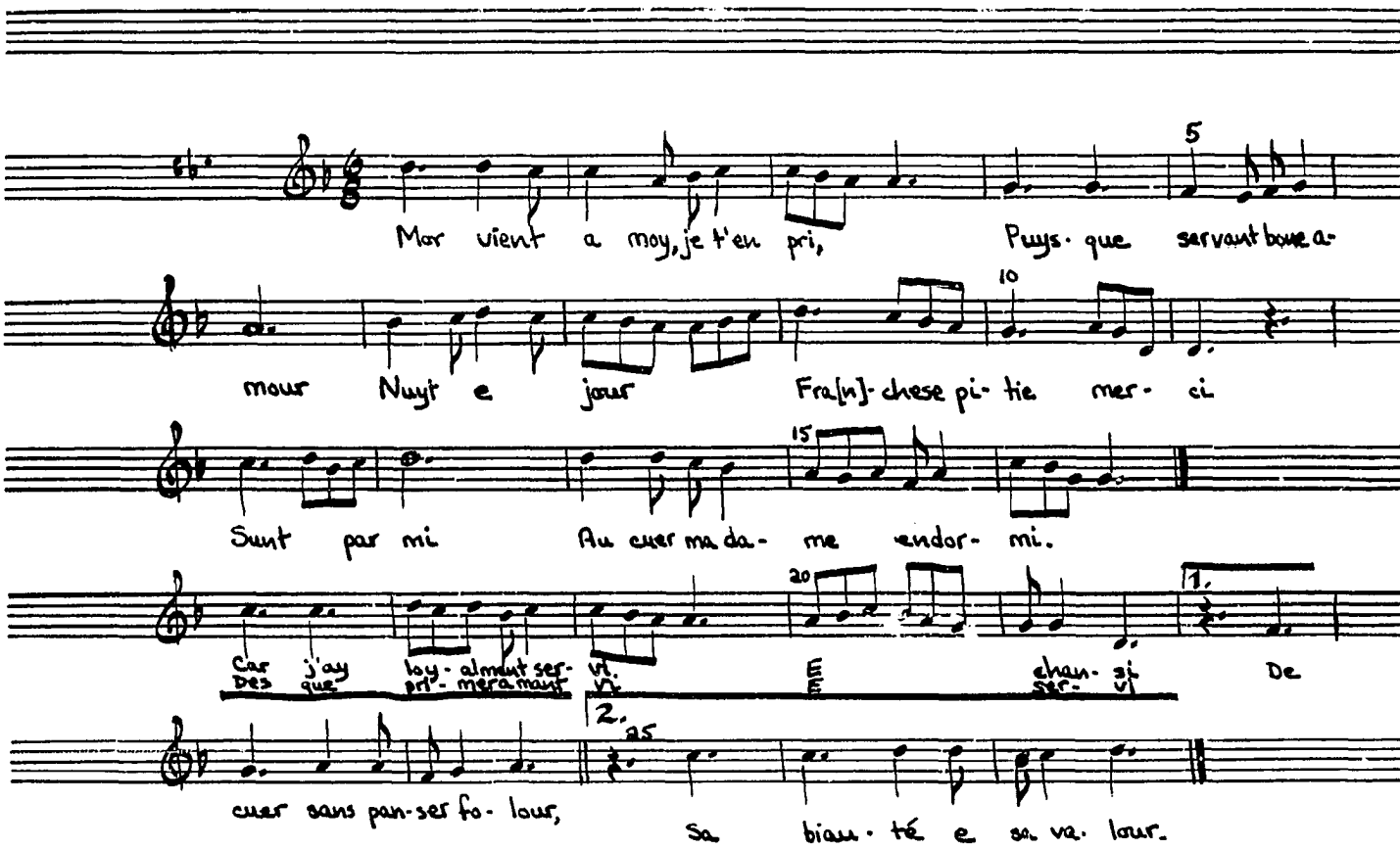

1. Mor, vient a moy, je t'en pri,
   Puysque servant bone Amour
      Nuyt e jour
   Franchese, pitie, merci
      Sunt par mi
   Au cuer ma dame endormi.

2. Car j'ay loyalment servi
      E chansi
   De cuer sans panser folour

3. Des que primeramant vi;
      E servi
   Sa biauté e sa valour.

4. E son manten gay, joli,
   Fu mes cuers par grant ardour,
      Par savour,
   Si grant bien m'en puet venir,
      E marci
   Mes cuers, qui tout le brui.

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29. Mor vient a moy

Ivrea 25, #39

Note: This is the only monophonic chanson in Ivrea.

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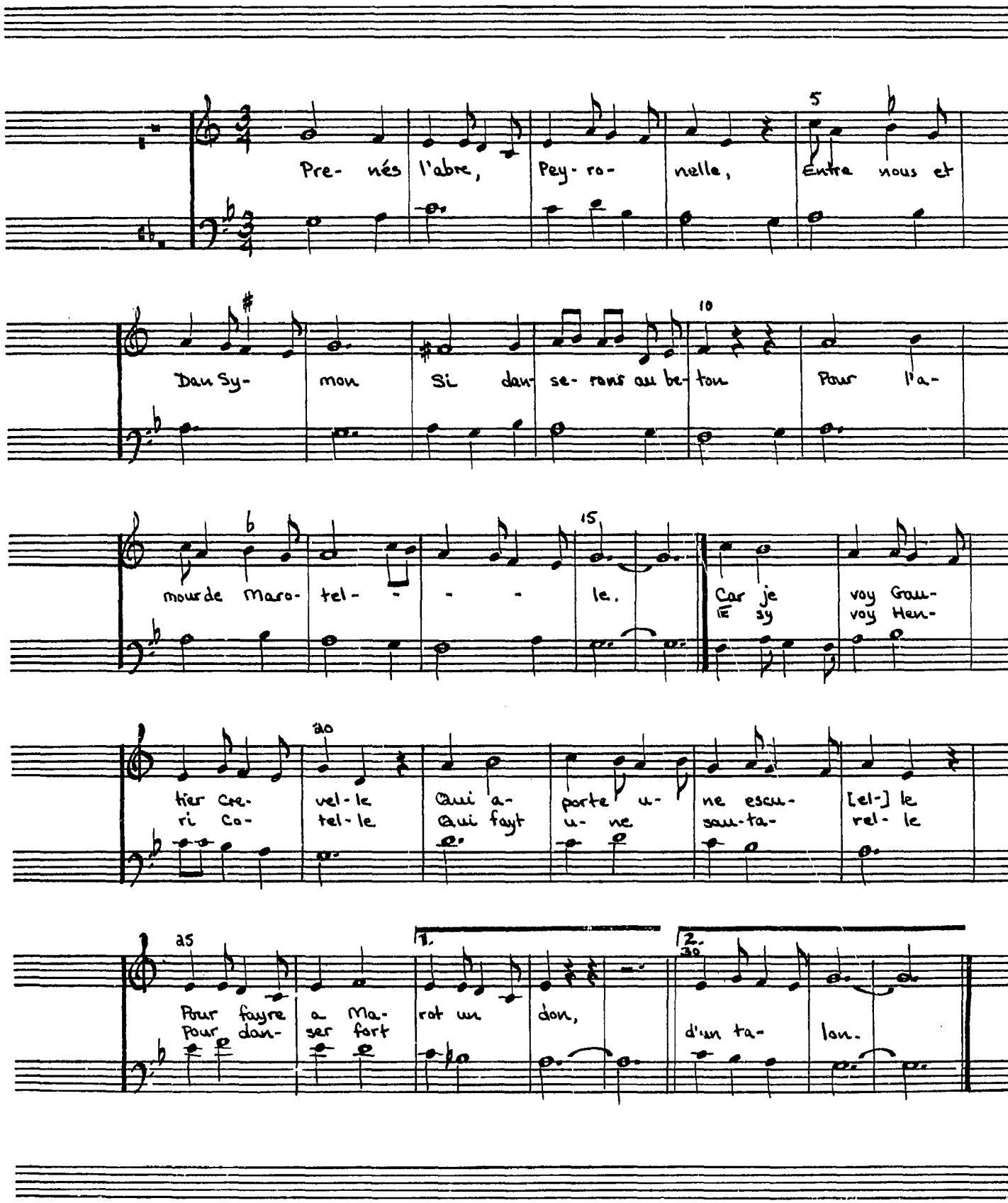

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1. Prenés l'abre, Peyronelle,
   Entre nous et Dan Symon;
   Si danserons au beton
   Pour l'amour de Marotelle.

2. Car je voy Gautier Crevelle
   Qui aporte une escuelle
   Pour fayre a Marot un don;

3. Et sy voy Henri Cotelle
   Qui fayt une sautarelle
   Pour danser fort d'un talon.

4. Ancques luy est Hanotelle,
   Ysab(ot) et cui Aygon,
   Qui diront une chanson,
   A la clere fontaynelle.

1. Prenés l'abre (etc.)

5. Or sus d'onques si fretelles,
   Robin, de ta chalumelle
   Et met a point ton bordon;

6. Car qui sera la plus belle,
   Elle aura la (___)tarelle
   Et uns gans blans de moton.

7. Ha ha! que mon cuer sautelle
   Du Robin et Marion;
   Besés moy seur le menton,
   Que no vie est bonne et belle!

1. Prenés l'abre (etc.)

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30. Prenés l'abre

Ivrea 28, #43

Note: The text is related to Venés a nueches, Un fait d'armes, Je comencho and other pastoral virelais.

The T has the character of an independent melody, an impression borne out by the absence of ligatures. See above, Vol. I, p. 185.

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C2. Ivrea: Rondeaus

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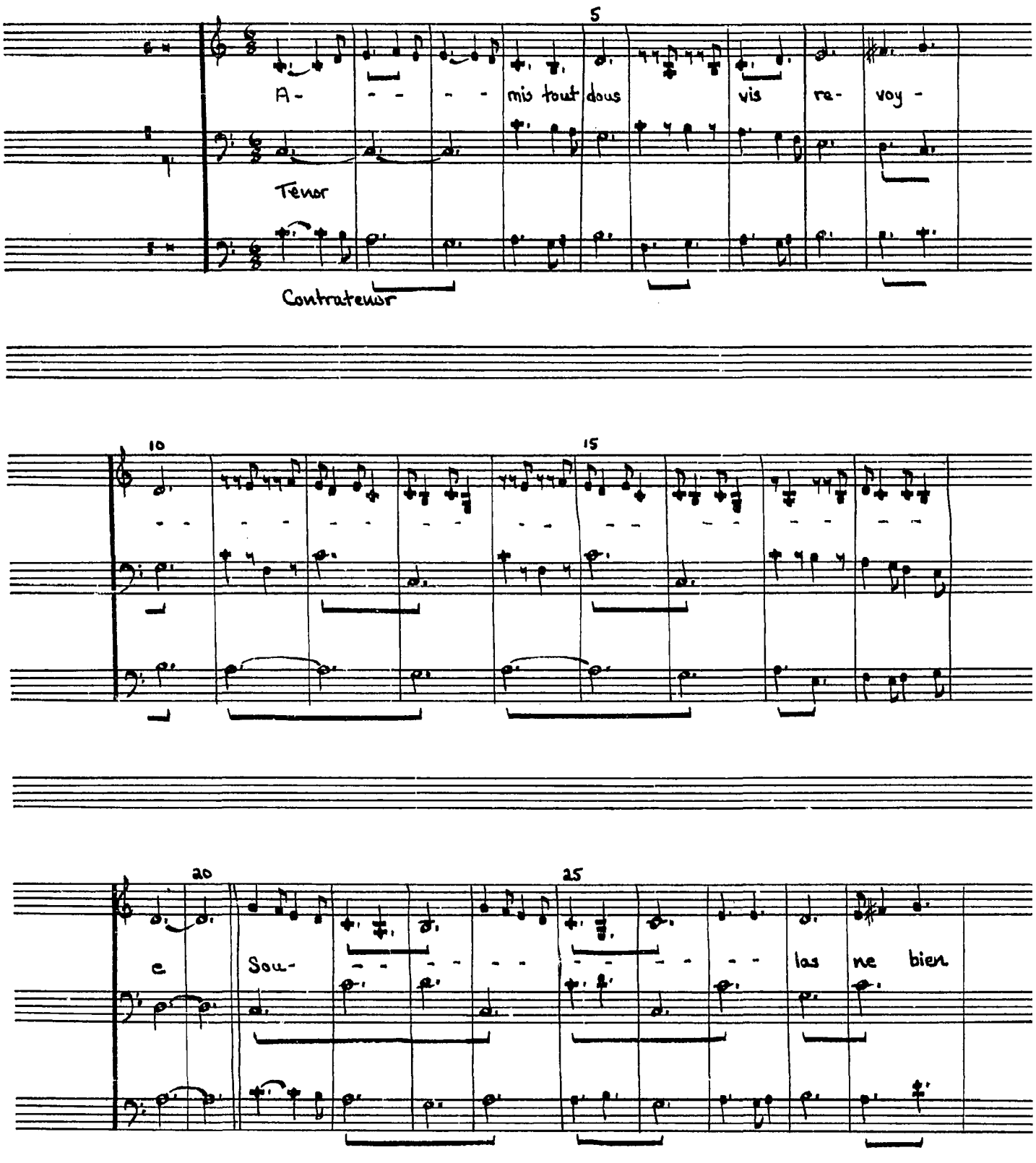

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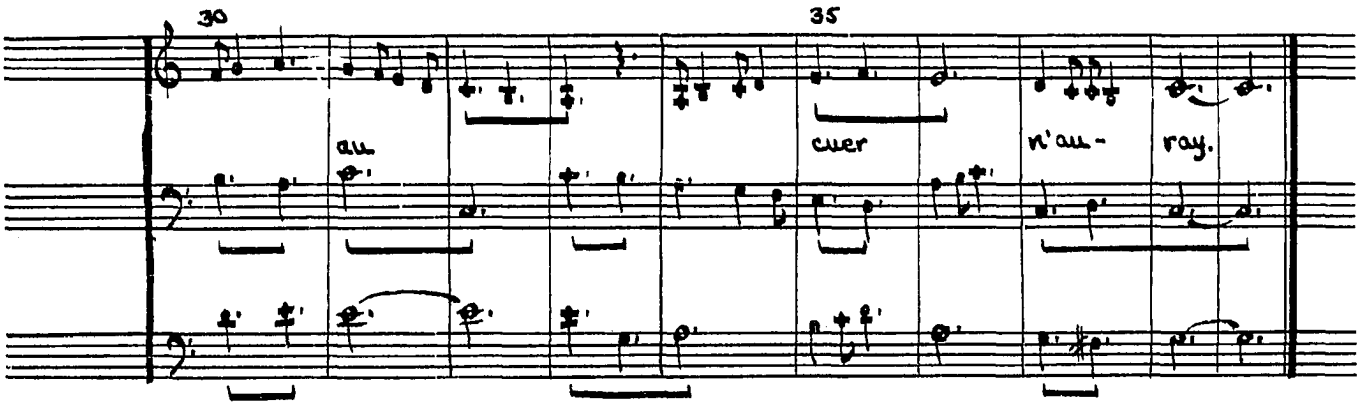

Amis tout dous vis revoye,
Soulas ne bien au cuer n'auray.
En ta absence dolour yert moye,
Amis tout dous vis revoye;
Pour ce te pri si ne troye
Rementem ou sasches de vray,
Amis tout dous vis revoye,
Soulas ne bien au cuer n'auray.

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31. Amis tout dous

Comp. P. des Molins (?), who wrote De ce que fol pense (see #24 above). This attribution is based on Pit. The titles in Str and Pr may be corruptions of his name.

Ivrea 2'3, #3; conc. Trem 9'10, #18 (Amis dont ton vis, lost;) Str 79', #134 (Amis douls vis); Str 24, #33 (Molendinum de Paris, an elaborated version with 2 alternative upper parts and a new Co); Pr 251, #20 (Di molen van Paris, no Co); Pit 3'4, #5 (Mulino Amis dout)

Ed. KamPr, 145; BorrMP, 101 (Str #33)

Note: An unusual feature is the use of musical repeats within a section; thus m.11-13 = 14-17, and m. 21-3 is varied in m. 24-6, forming an antecedent-consequent pair.

Music:

C: m. 3 (Pit): Bd Mc; 9 (Pit): no #; 11 (Pit): lacks 4th M rest; 18 (Pit): ends Mc Mb Mc; 27 (Pit): Be; 36/7 (Pit): Be Mc/ Md Mc Se Mb

T: m. 11 (Pit): last note g; 14 (Pit): same

Co: m. 4 (Pit): Sa Sg Ma; 7 (Pit): Sa Sg Mc; 37 (Pit): no #

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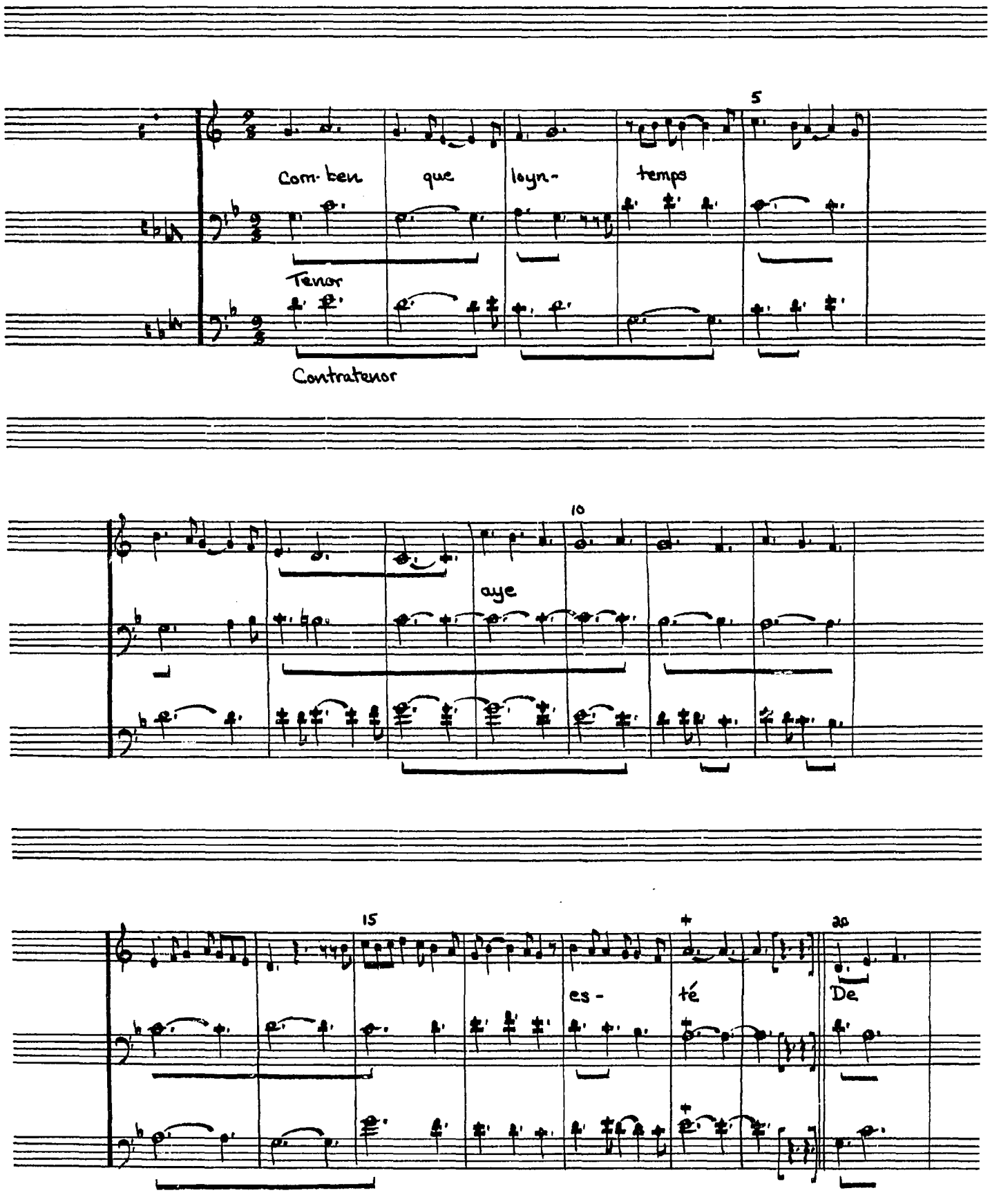

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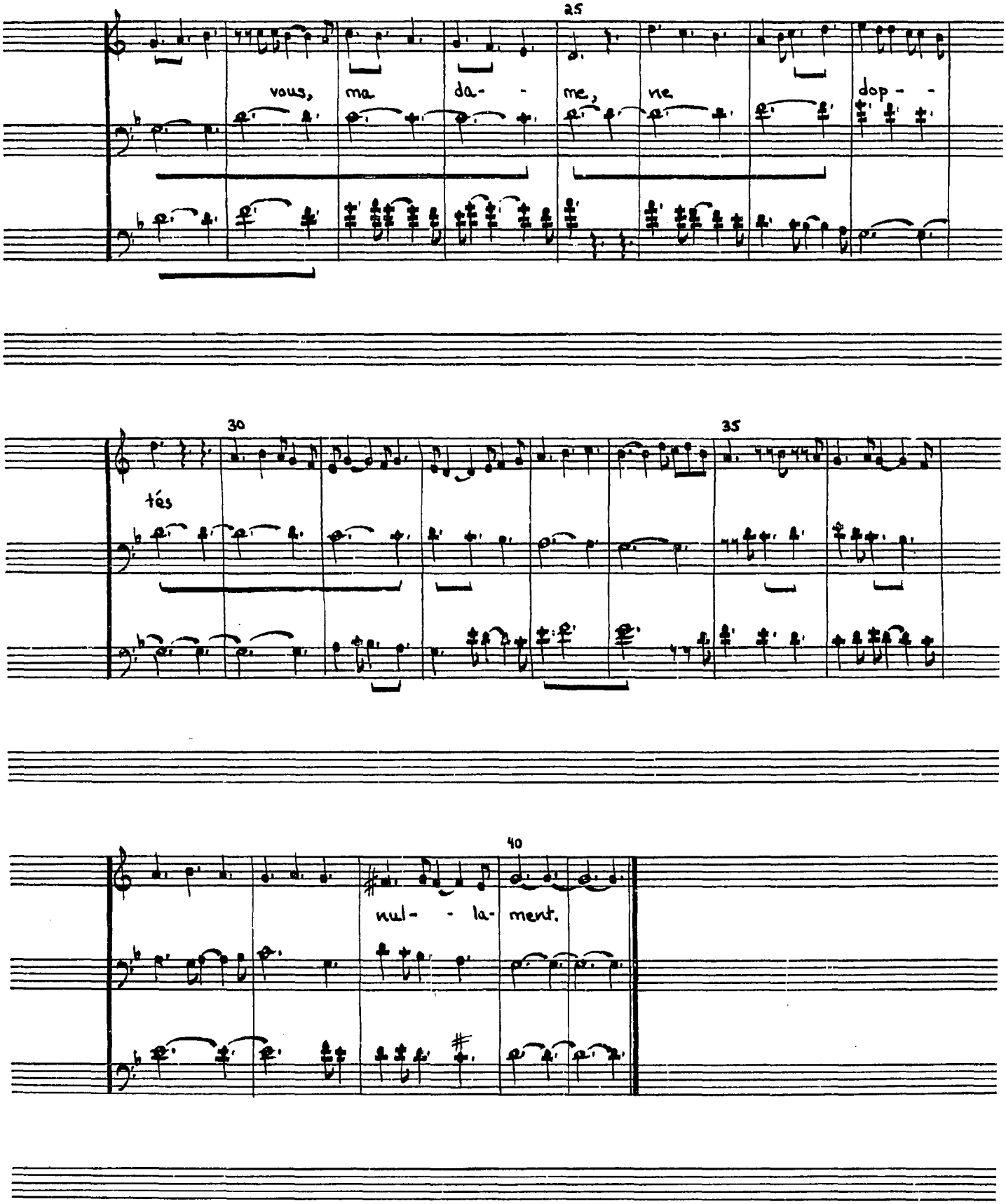

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Comben que loyntemps aye esté
De vous, ma dame, ne dobtés nullament.
Que mon cuer n'ait en vous resté,
Comben que loyntemps aye esté,
E que fermamant arresté
Ni soyt totdis sens nulle departemant;
Comben que loyntemps aye esté
De vous, ma dame, ne dobtés nullament.

32. Comben que loyntemps

Ivrea 7'8, #12

Music:

Co: An alternative version for m. 37 to end appears after the end of the Co. The change is in m. 37/8: Se Mf Be Md/ Mc Be Mf Se/.

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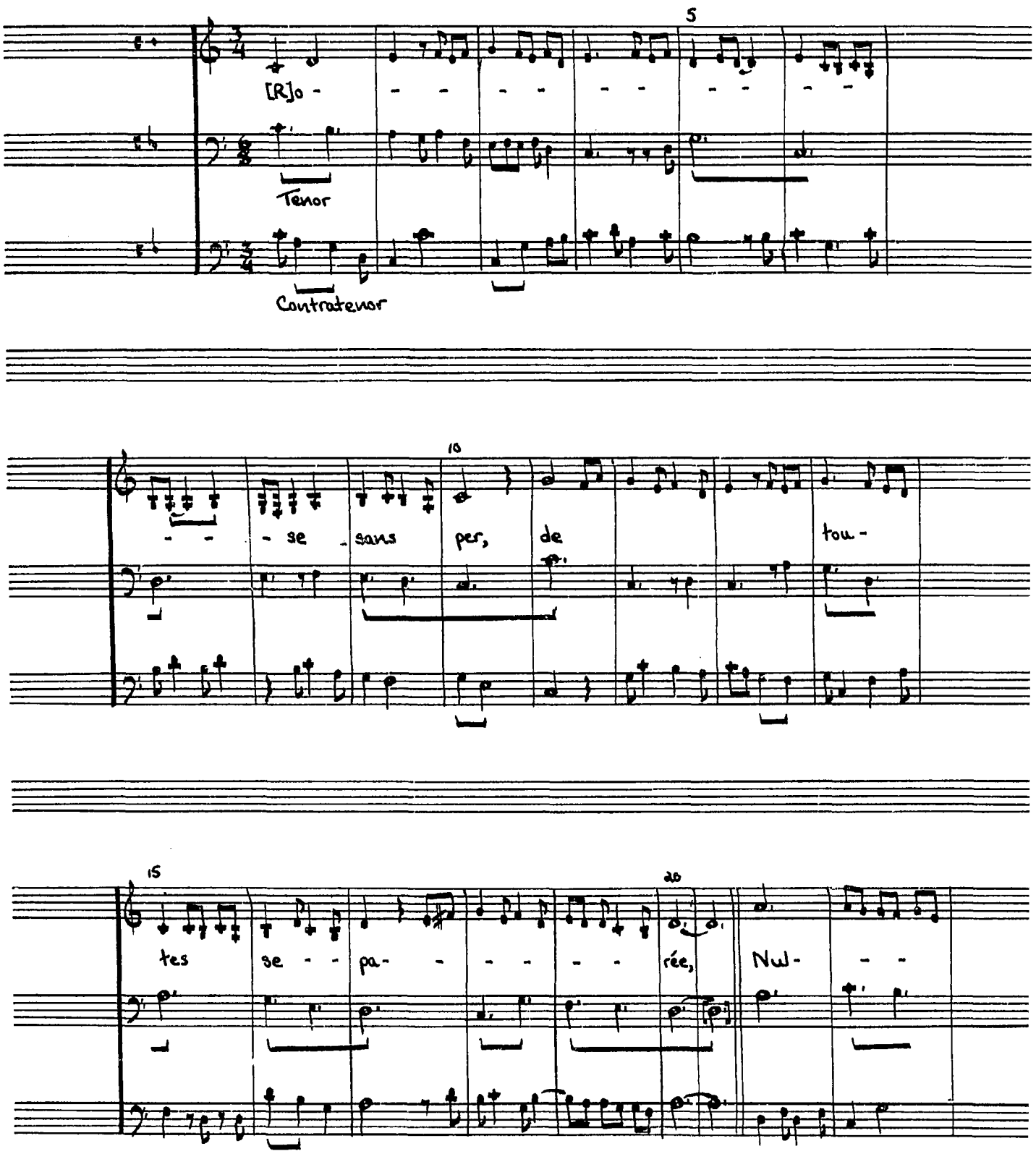

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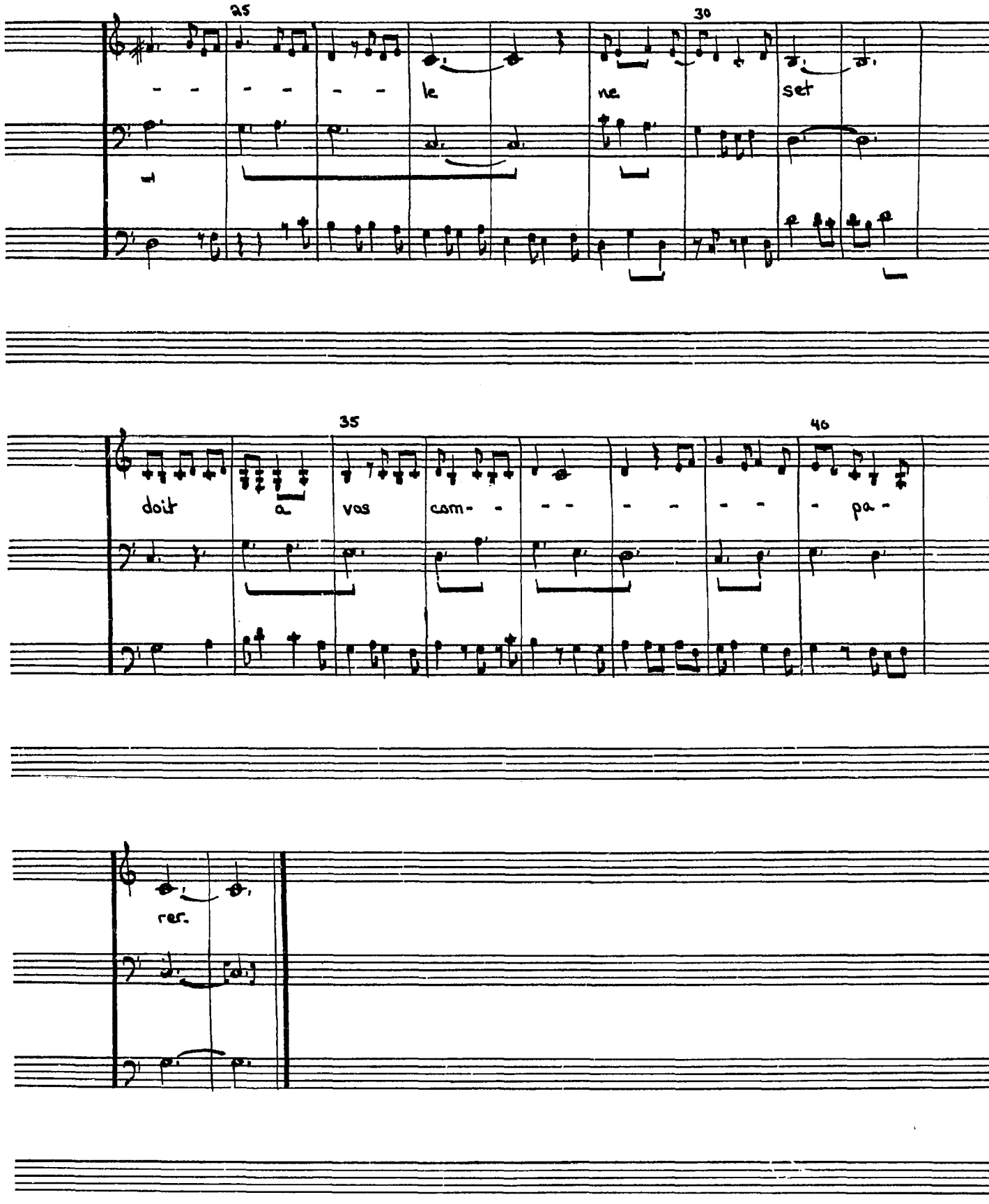

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Rose sans per, de toutes separée,
Nulle ne set doit a vos comparer;
Car vos estes sur toutes coronée,
Rose sans per, de toutes separée,
Et de biauté la vraye flour parée;
Si chascuns vos doit bien apeler.
Rose sans per, de toutes separée,
Nulle ne set doit a vos comparer.

33. Rose sans per

Ivrea 12, #19; conc. FP 61'62, #114 (no text)

Text ed. Jardin de Plaisance #78; fac. Arch Rom V, 177 (Ivrea)

Notes: Cited by Anon. V (C.S. III, 394)
The opening is closely related to Machaut's Rose liz (R. 10).

Music:

C: m. 4 (FP): Se M rest etc.; 17 (FP): no #; 24 (FP): no #

T: m. 3 (FP): last note Md; 8 (FP): Se M rest M rest Mf; 27-9 (FP): LC Mc/ Sb Sa; 36-end (FP): written a third higher

Co: m. 2-4 (FP): Sc Sc Sd/ Bg Ma Mb/ Sc Mc Sa Md; 9-11 (FP): Sg Sf Sg Be Sc S rest; 16 (FP): Sd Sc etc.; 25 (FP): Be; 36 (FP): 2nd note Mf; 37 (FP): Sb Mb etc.

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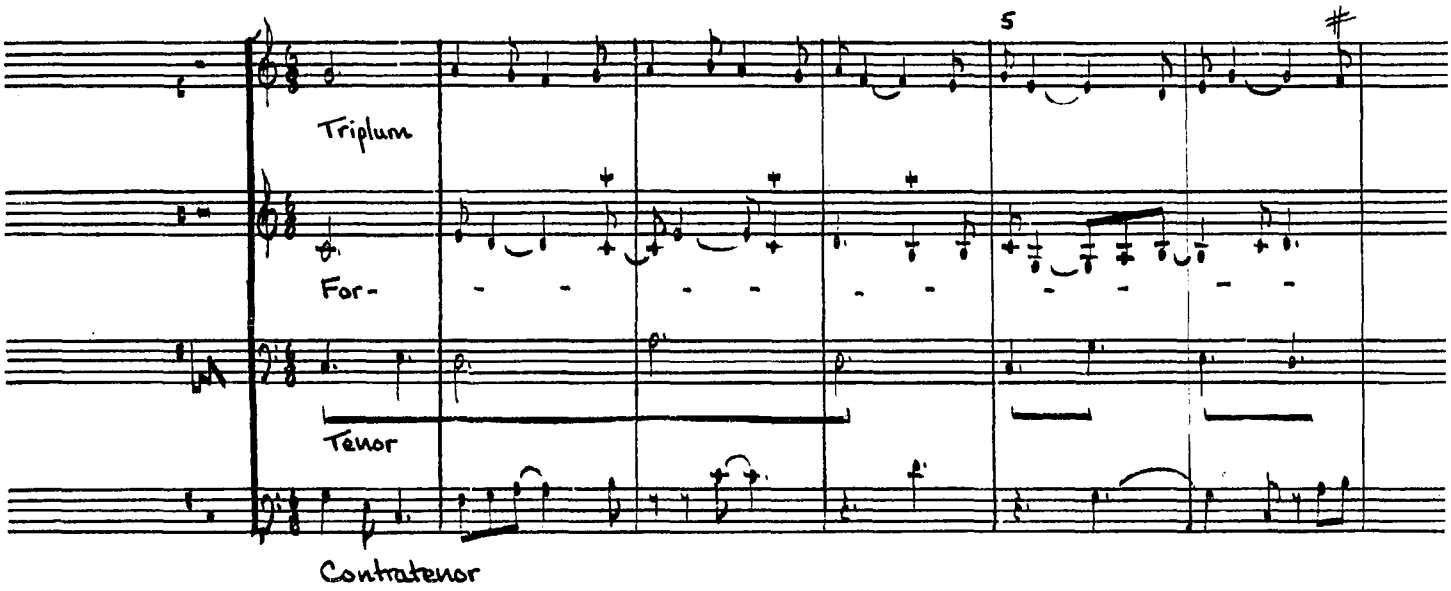
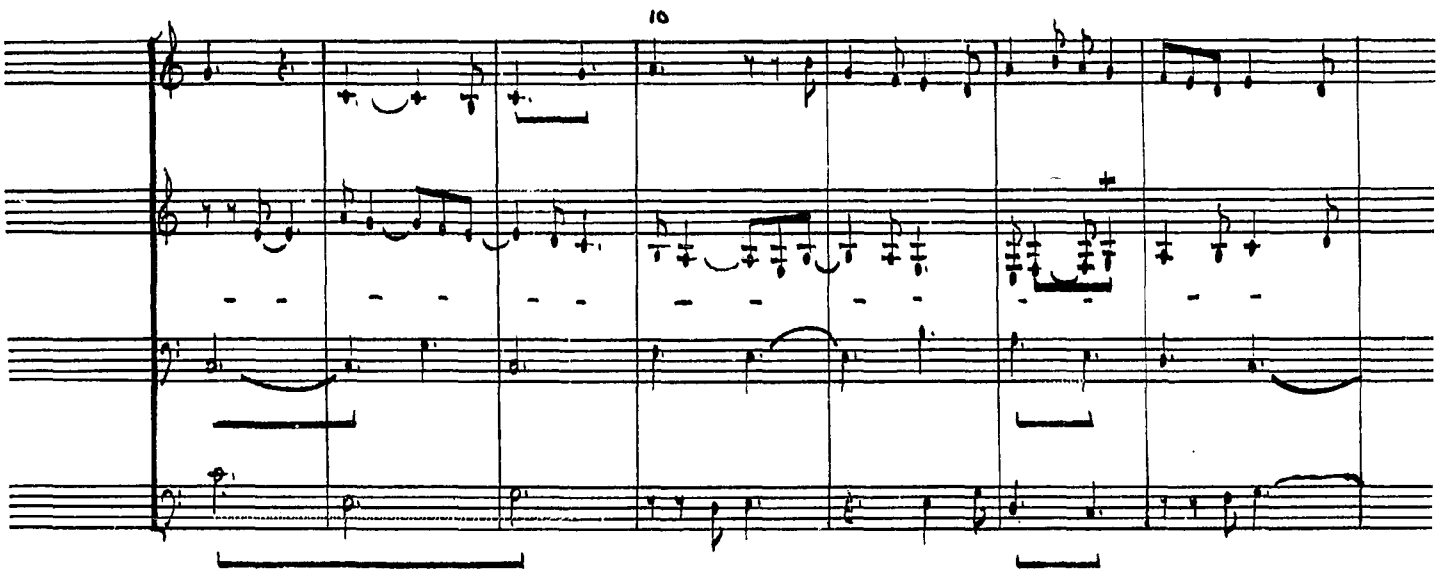
34. Fortune fause





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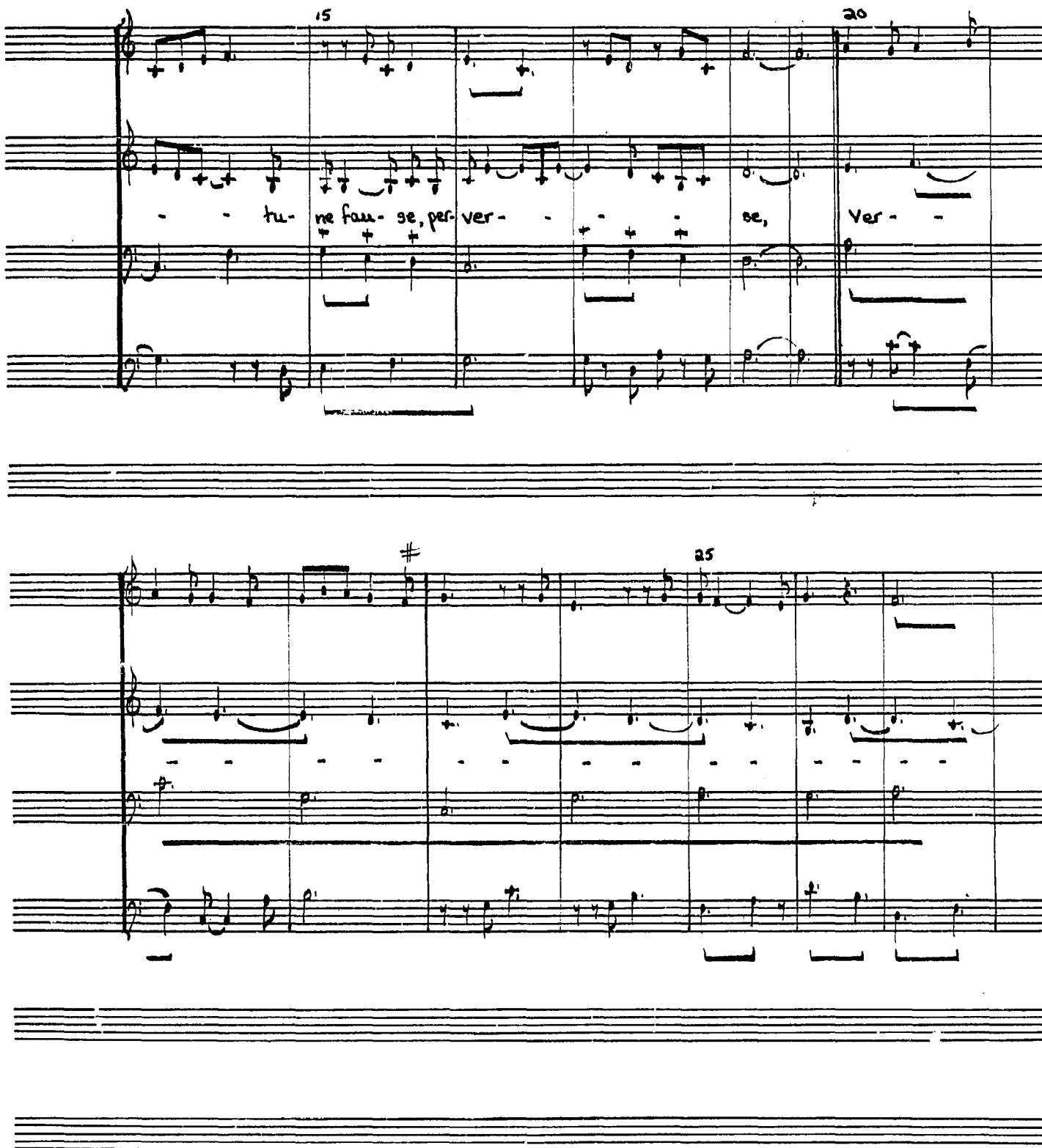

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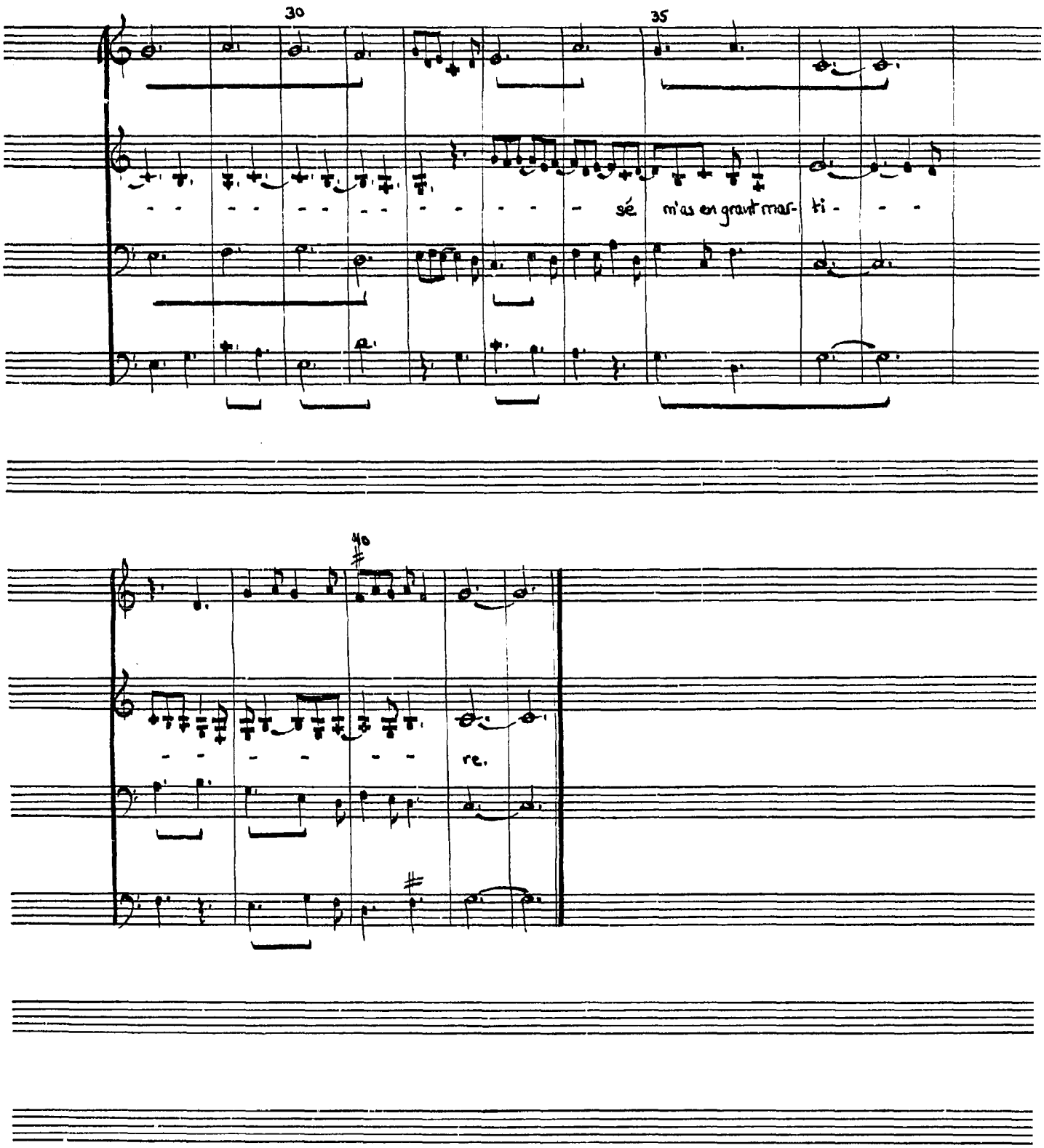

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Fortune fause, perverse,
Versé m'as en grant martire.
Te ire si m'est trop adverse,
Fortune fause, perverse,
Tu me fiers a le traverse
Traversament, si puis dire.
Fortune fause, perverse,
Versé m'as en grant martire.

34. Fortune fause

Comp. M. de Sancto Johanne (Ch). He wrote four other pieces in Ch, and seems to have been active at least between 1379 and 1386 (doubtless earlier as well). See MGG, art. "Matheus de Sancto Johanne"; GüntherDB, II, 156-7; GüntherB, 179-85; Hoppin MB, 76.

Ivrea 21, #33; conc. Ch 59', #99

Music: Crosses indicate white notes in Ivrea, red in Ch.

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III. Chansons in sources from c. 1360 - c. 1380

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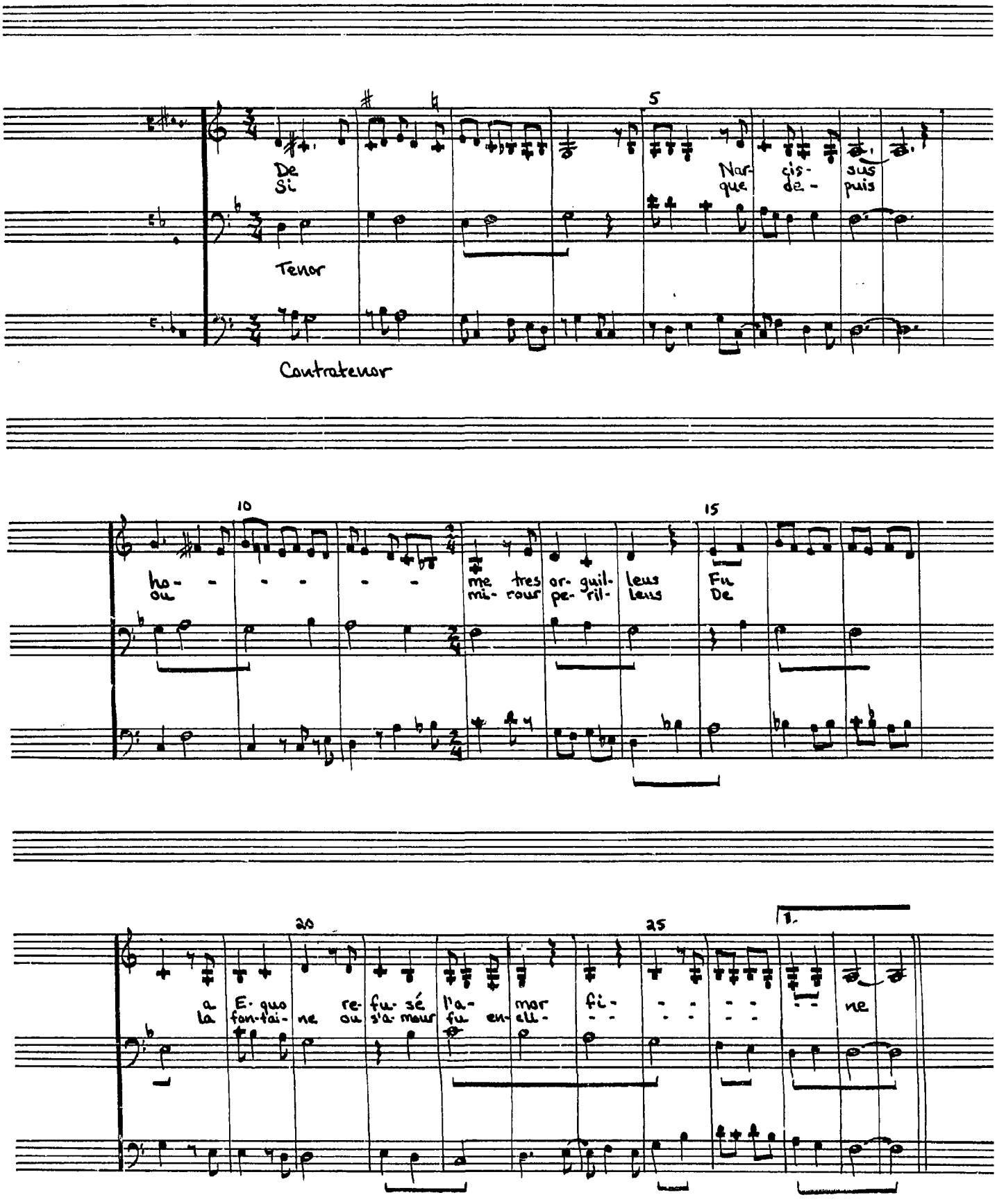

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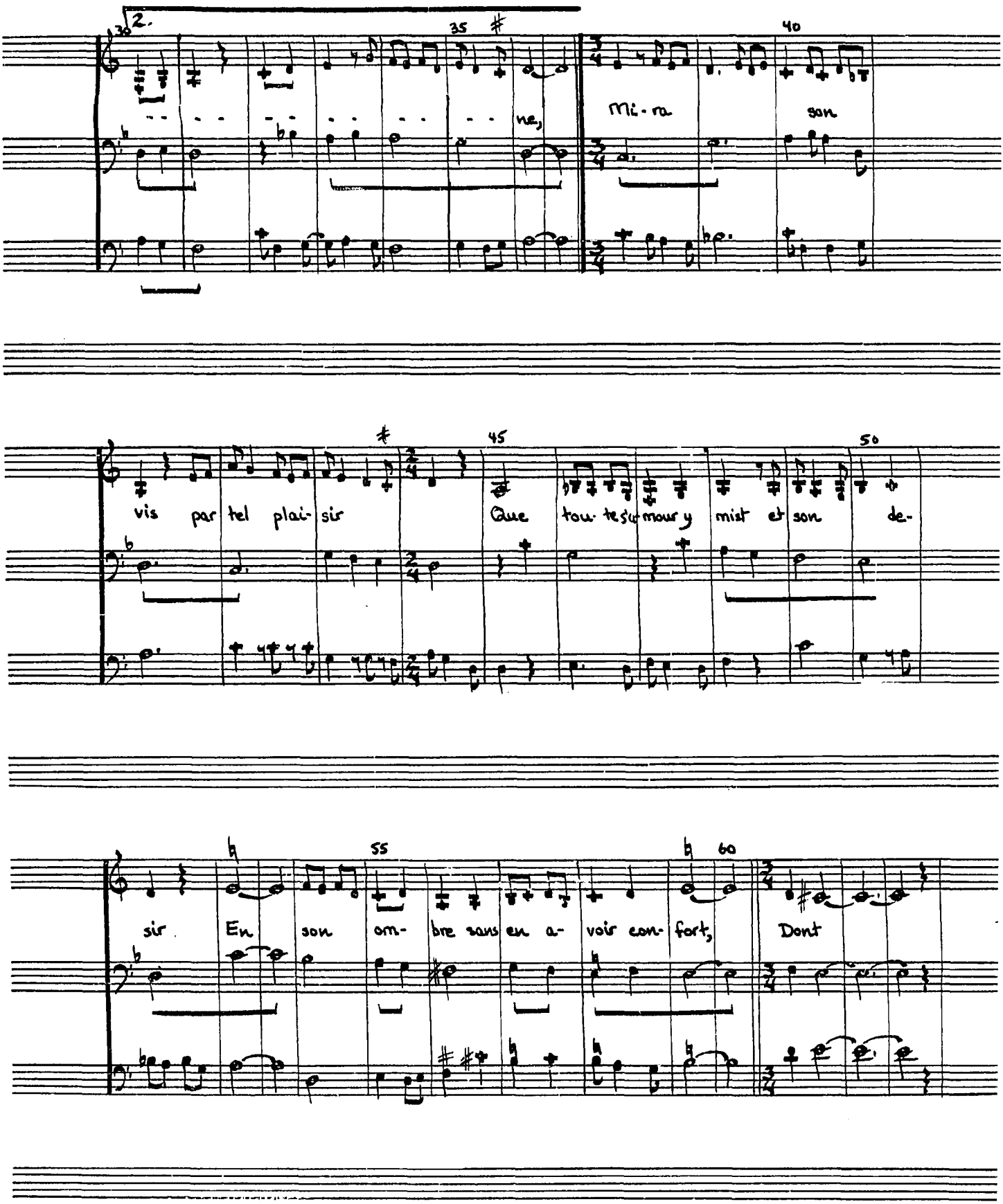

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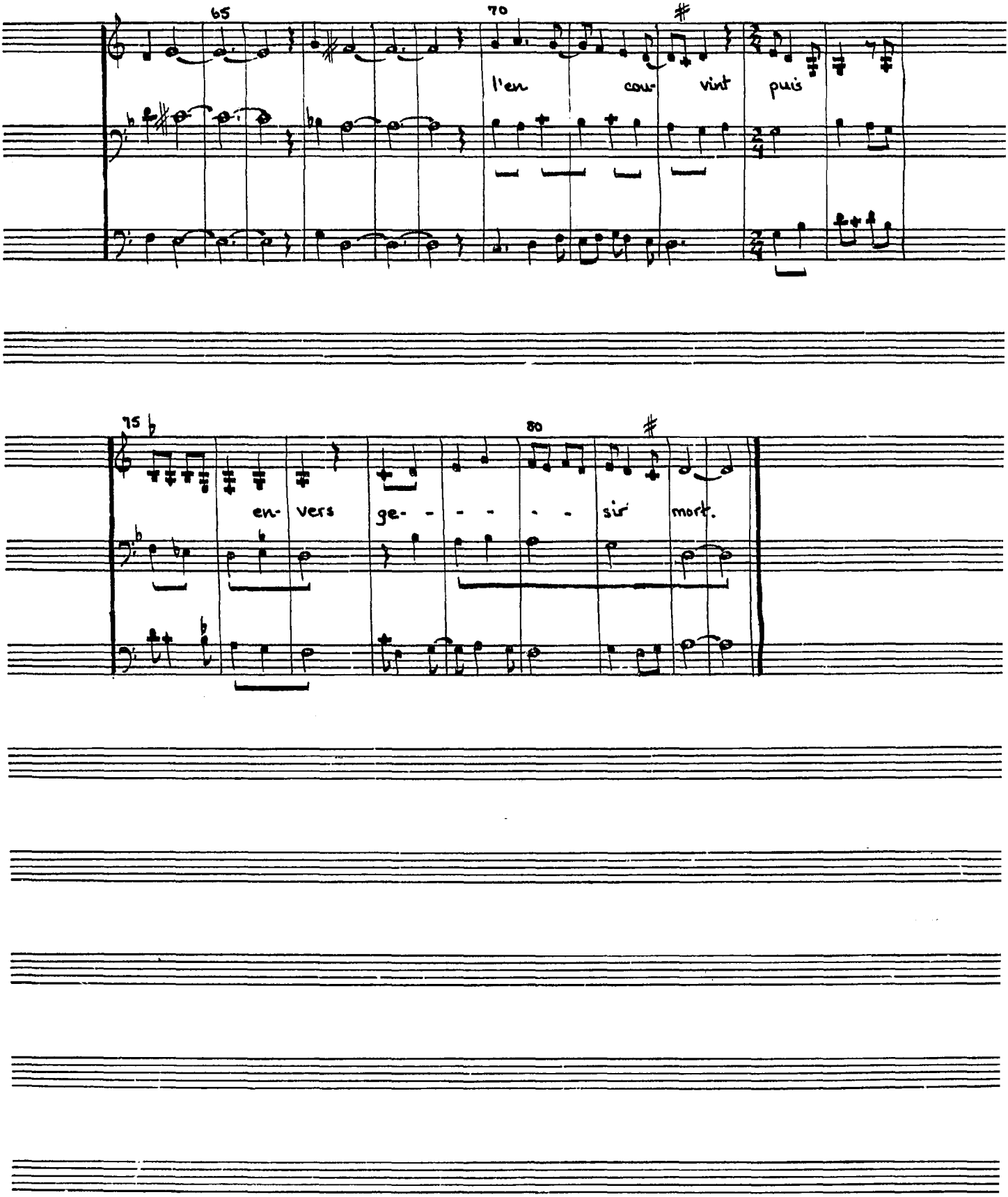

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1. De Narcissus, home tres orgilleus,
Fu a Equo refusé l'amor fine,
Si que depuis, ou mirour perilleus
De la fontaine ou s'amour fu encline
Mira son vis par tel plaisir
Que toute s'amour y mist et son desir
En son ombre, sans en avoir confort;
Dont l'en couvint puis envers gesir mort.

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

3. He, fauls miroir traite et domageus,
Qui point te croit, couvient que mal define;
Pour ce est trop folx, mauvois et outrageus,
Qui haute Amour lasse et a toy s'encline,
Com les fasses trestous perir;
Car nul ne puet que mort vers toy merir
Aussy qu'as fait celuy qu'as trayt a port;
Dont l'en couvint puis envers gesir mort.

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35. De Narcissus (Ballade)

Comp. Mgr. Franciscus (Ch). He also wrote Phiton Phiton, a ballade in Ch and PR, dedicated to Gaston Phebus and hence written after 1360, which is based on Machaut's B. 38.

PR 81, #173; conc. Autun 1', #3 (only C survives; space left for Tr); Pit 33'34, #54 (no text); Ch 19', #16 (new Co); Trem 22, #48 (lost)

Ed. ApF #55 (Ch); fac. MGG IV, 633-4 (PR)

Note: The present Co, which is the one in PR and Pit, seems earlier in style than the one in Ch, as it retains the simultaneity of tempus changes in all voices.

Music:

Changes of tempus are indicated by red notes in PR, and by mensuration signs (O and C) in Autun, Pit and Ch.

Sig. in Pit: C has Bb, T has none, Co has Eb and Bb. Ch: like Pit, plus Bb in T. Autun: C like PR.

C: m. 1 (Ch, Pit): no #; 2 (Ch): eb; 9 (Ch, Pit): no #; 11 (Ch, Pit): Mf Me Md Mc Sb; 18 (Autun, Ch, Pit): Sc. Ma; 20 (Pit): Sd. Md; 25/6 (Ch): Mb M rest Ma Mb/ Ma Sb Mg; 38 (Ch, Pit): Se. Mf etc.; 44 (Autun): C ; 52 (Ch): e#; 56 (Ch, Pit): Sa M rest Ma; 59 (Ch): e#; 61 (Autun, Ch, Pit): no #; 70/1 (Ch): Sg. Sa Sg; 79 (Ch, Pit): Se M rest Mg

T: m. 4 (Ch): Bg.; 6 (Ch): f#; 12 (Pit): placed after T note (err.); 18 (Ch): eb; 26 (Pit): eb; 27 (Pit): eb; 47 (Ch): S rest Sbb; 56 (Ch, Pit): no #; 58 (Ch): e#; 61 (Ch): eb; 64 (Ch): no #; 75 (Ch): no b; 78 (Pit): bb

Co: different in Ch. m. 5/6 (Pit): M rest Se. Mf/ Sc. Sd Me; 12/3 (Pit): Sc. Md/ Ma etc.; 16/7 (Pit): Sb. Ma/ Mb Mc Mb Ma; 18 (Pit): last note f; 19 (Pit): eb; 41 (Pit): Sa Lb; 41 (PR): La; 44 (Pit): inserts Ba; 56 (Pit): no #; 64 (Pit): eb; 70 (Pit): M rest Mc M rest Md M rest Mf; 71 (PR): inserts Me M rest Mf

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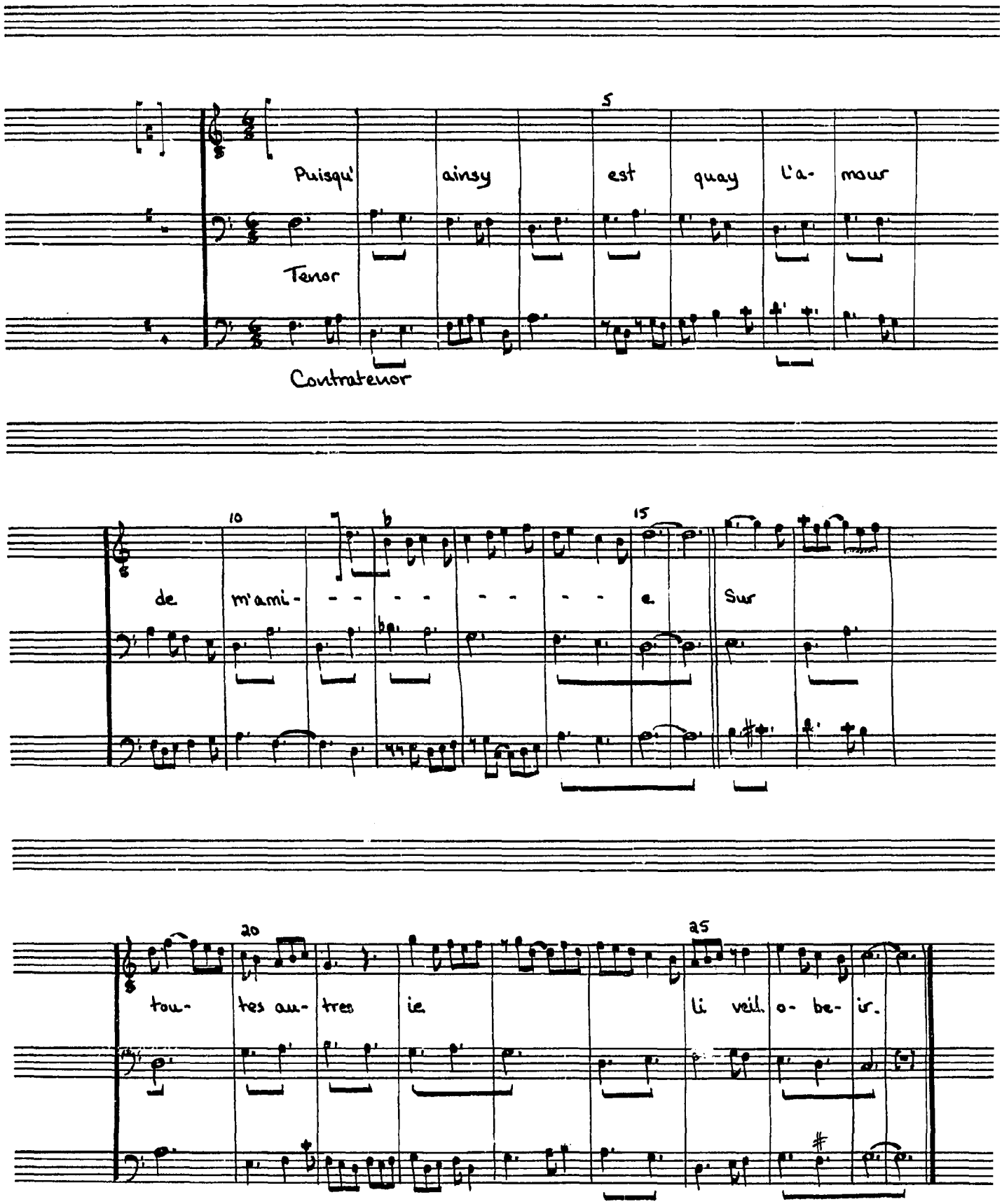
36. Puisqu'ainsy est



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Puisqu'ainsy est qu'ay l'amour de m'amie,
Sur toutes autres ie li veil obeir,
(H)onneur porter a toutes courtoisie,
Puisqu'ainsy est qu'ay l'amour de m'amie;
Si li supplie et humblement (_) prie
Que m'amour gard toutdis sans (_)falir.
Puisqu'ainsy est qu'ay l'amour de m'amie,
Sur toutes autres ie li veil obeir.

36. Puisqu'ainsy est (Rondeau)

Autun 1, #1

Note: Since the first half of the cantus has most of the music cut away, the placement of the text in that portion is only approximate.

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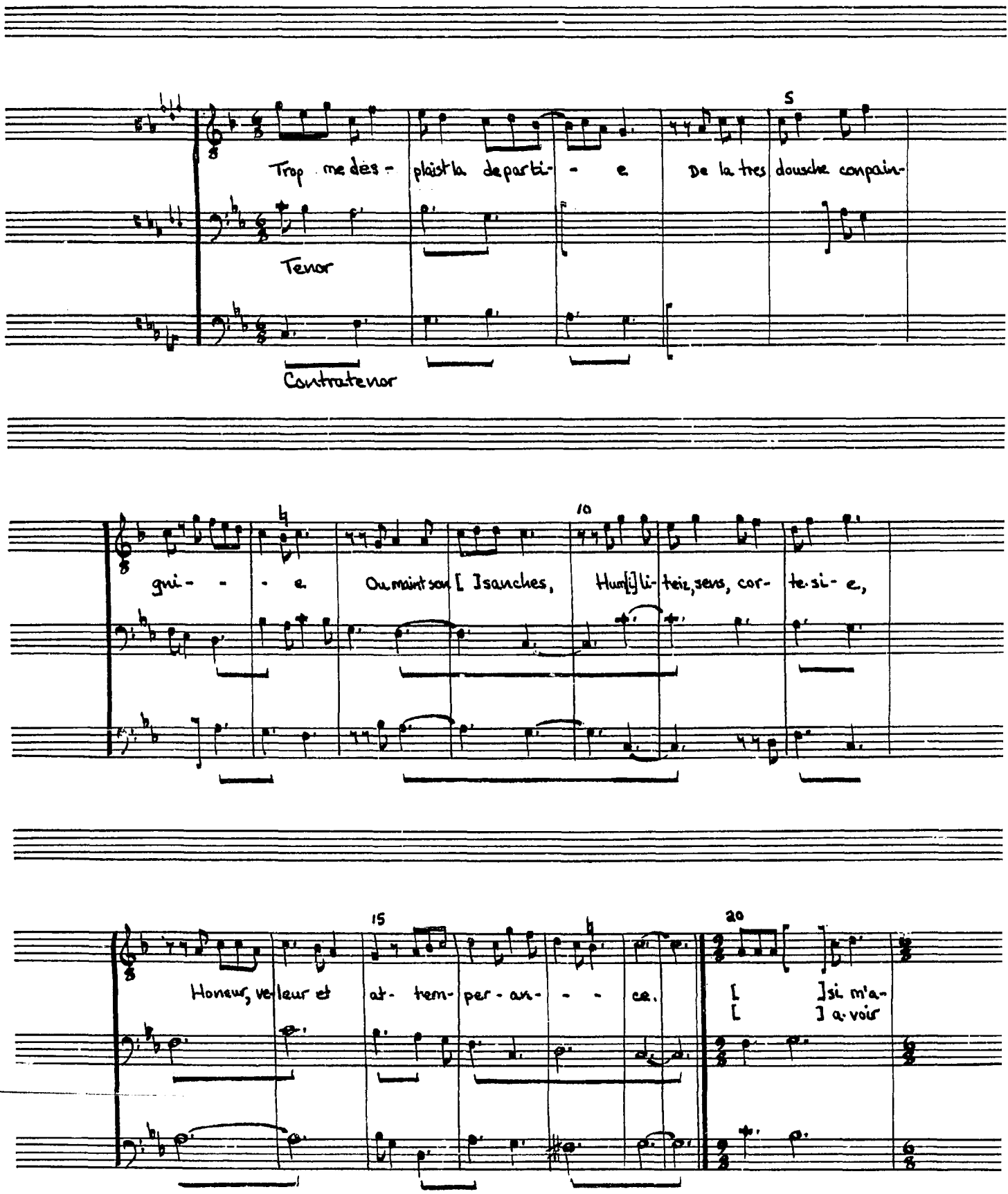
37. Trop me desplaist



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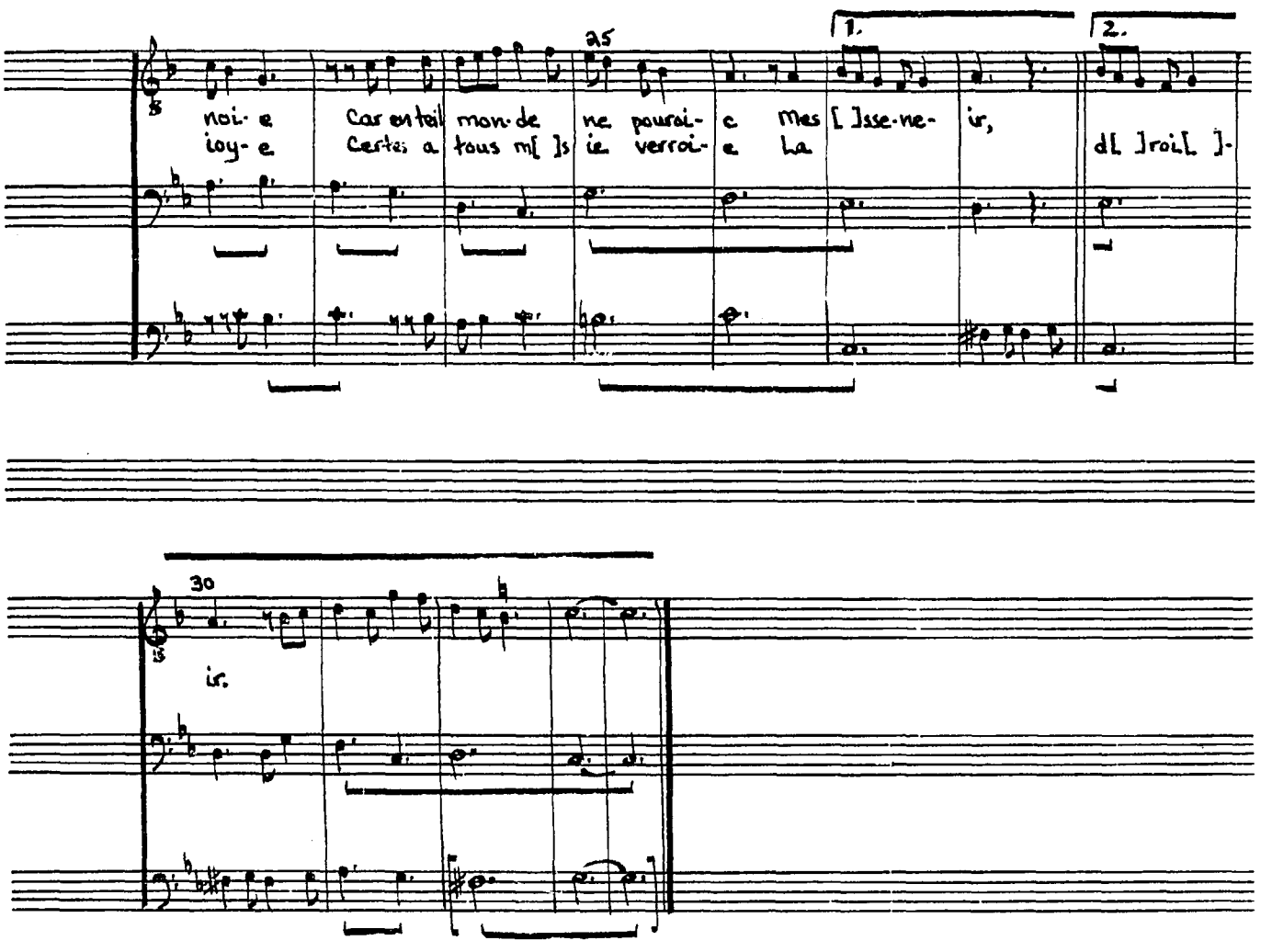

1. Trop me desplaist la departie
De la tres dousche conpaingnie,
Ou maint son (_____)sanches,
Hum(i)liteiz, sens, cortesie,
Honeur, veleur et attemperance.

2. (_____)si m'anoie
Car en teil monde ne pouroie
Mes (_)sseneir

3. (_____) avoir ioye;
Certes a tous m(_)s ie verroie
La d(_)roi(_)ir.

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37. Trop me desplaist (Virelai)

Bruss I 1, #2

Notes: Portions in brackets are illegible or cut away.
The ending is "rounded", i.e. m. 31-34 are identical to m. 16-19. This rounding is unusual in virelais, though common in ballades.

Music:

C: m. 7: Sc Mb Sd

Co: m. 32-4: illegible, but may be assumed the same as m. 17-19

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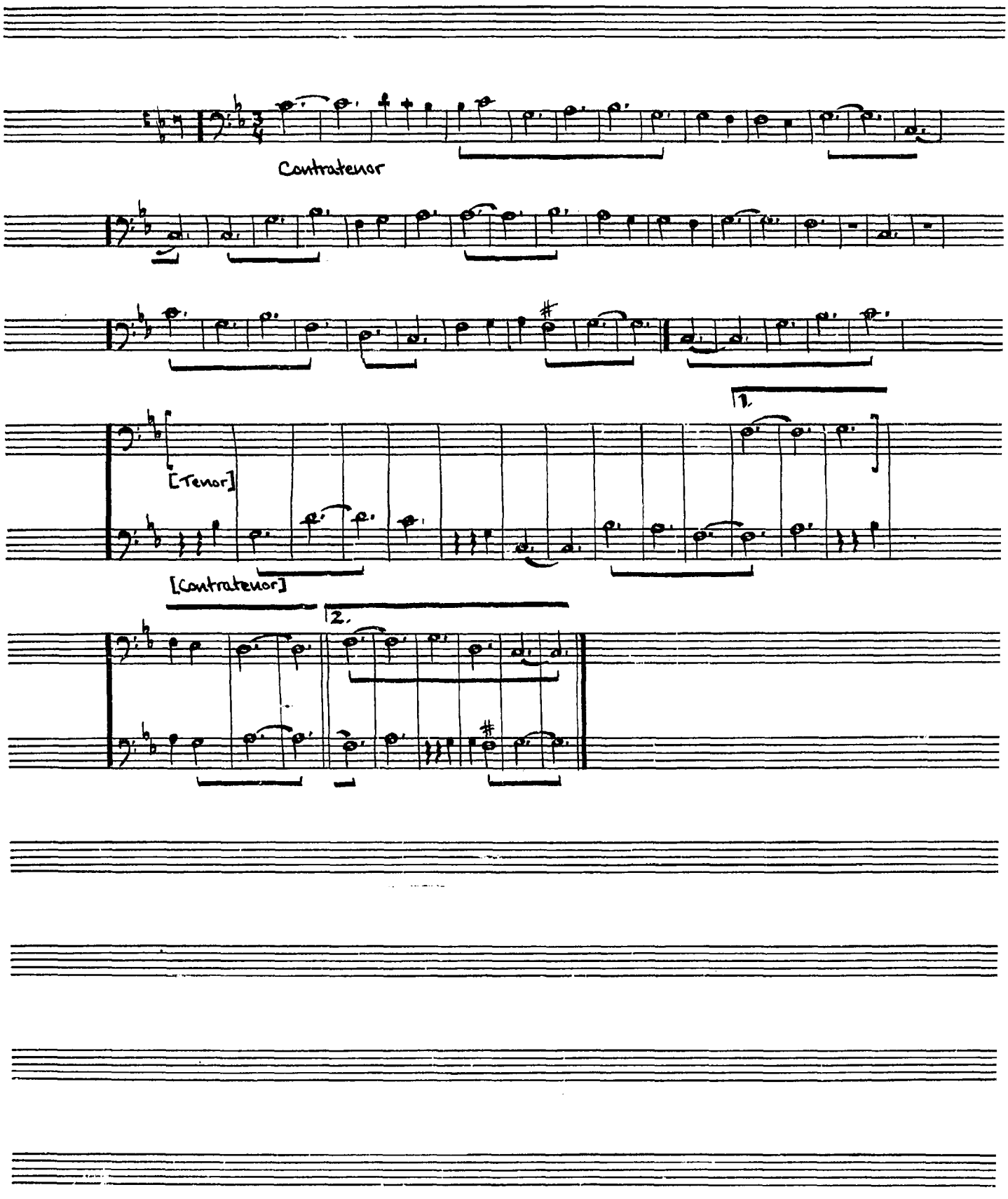
38. Or ...



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1. Or (etc.; five lines missing)

2.3. (missing)

4. Celle de qui nul ne saroit
Descripre les biens, ne pourroit
Enque, papier ne plume offrir,
Ne langue ne pourroit souffrir
De la louer selonc son droit.

1. Or (etc.)

5. C'est la grant déesse d'amour,
C'est mon refuge et mon demour,
C'est ma pais, ma ioie ordenée;

6. C'est la fin de tout mon labour,
C'est ma vie et celle que j'aour,
C'est ma ioieuse destinée.

7. C'est celle que mon cuer amoit,
C'est celle que mon cuer servoit,
C'est celle qui fait repartir
Mon cuer d'amour et revenir;
Fols est qui plus demanderoit.

1. Or (etc.)

3°. Or ... (Virelai)

Berne 18, #1

Note: C and most of T are lost, together with the text of the first stanza through the couplet.

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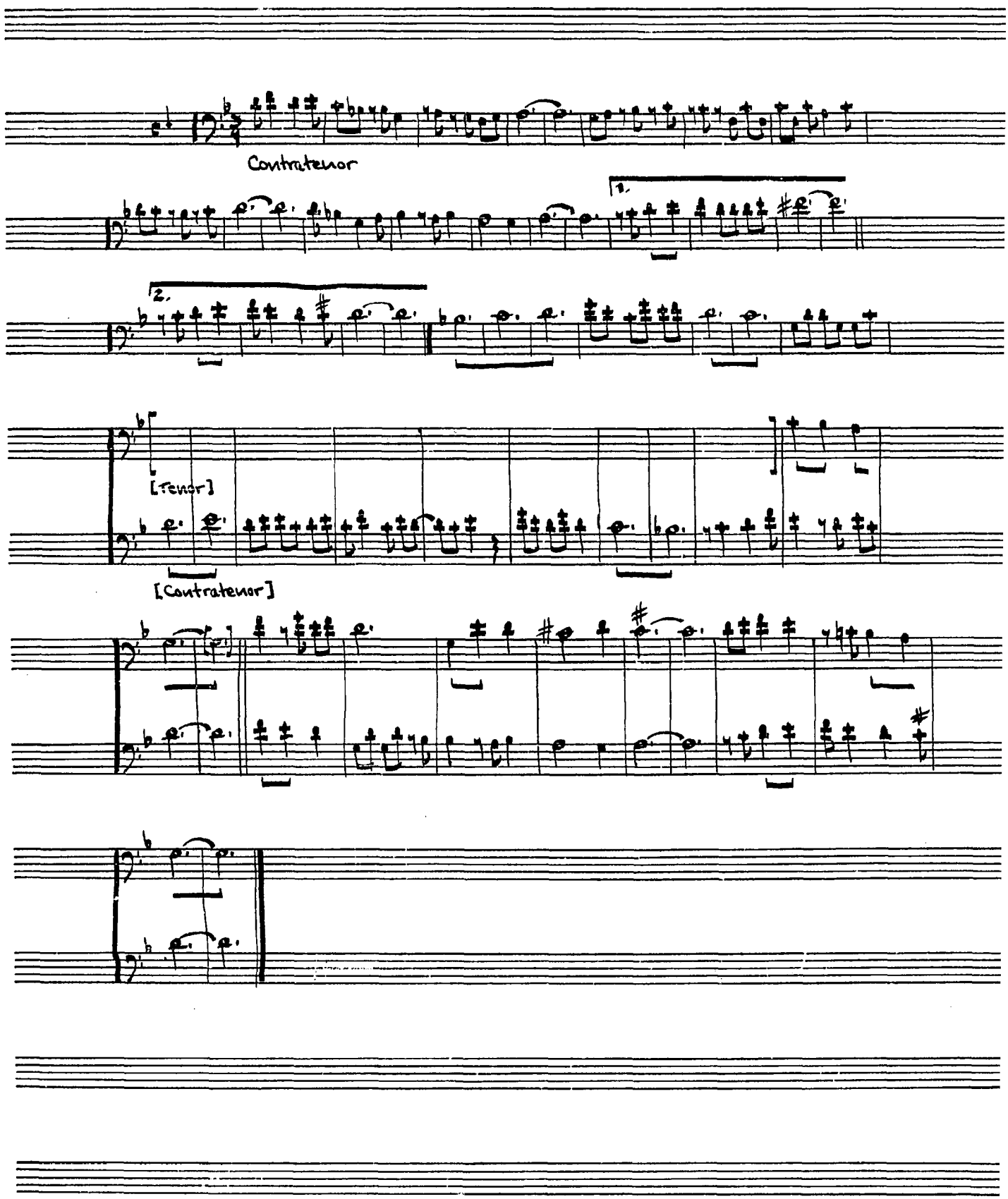

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1. (missing)

2. Du tout me hes ne m'as point agreable;
Par toy languis en greve maladie;
Onque nul bien ne me fis raisonnable,
Dont je te doy bien noumer fol si fie.
Quant est de [illegible]oy certes, quoy que nul die,
A mon las cuer fais avoir grans doulours,
Souffrir m'en faut, quar ce sont de tes tours.

3. Puis qu'ainsy va que m'es toudis grevable,
De toy dy fy et de ta compaignie;
Fay tout au pis et me soies nuisable
Puis qu'au fort vient; du tout je te deffie,
Car je voy bien qu'a moy n'es point amie.
Helas, helas, or n'ay je nul secours;
Souffrir m'en faut, quar ce sont de tes tours.

39. ...Du tout me hes (Ballade)

Berne 22, #6

Note: D and most of T are lost, together with the first stanza of text.
The text is not the same as Du tout me metz, in Paris, B.N. fr. 1719, f. 143.

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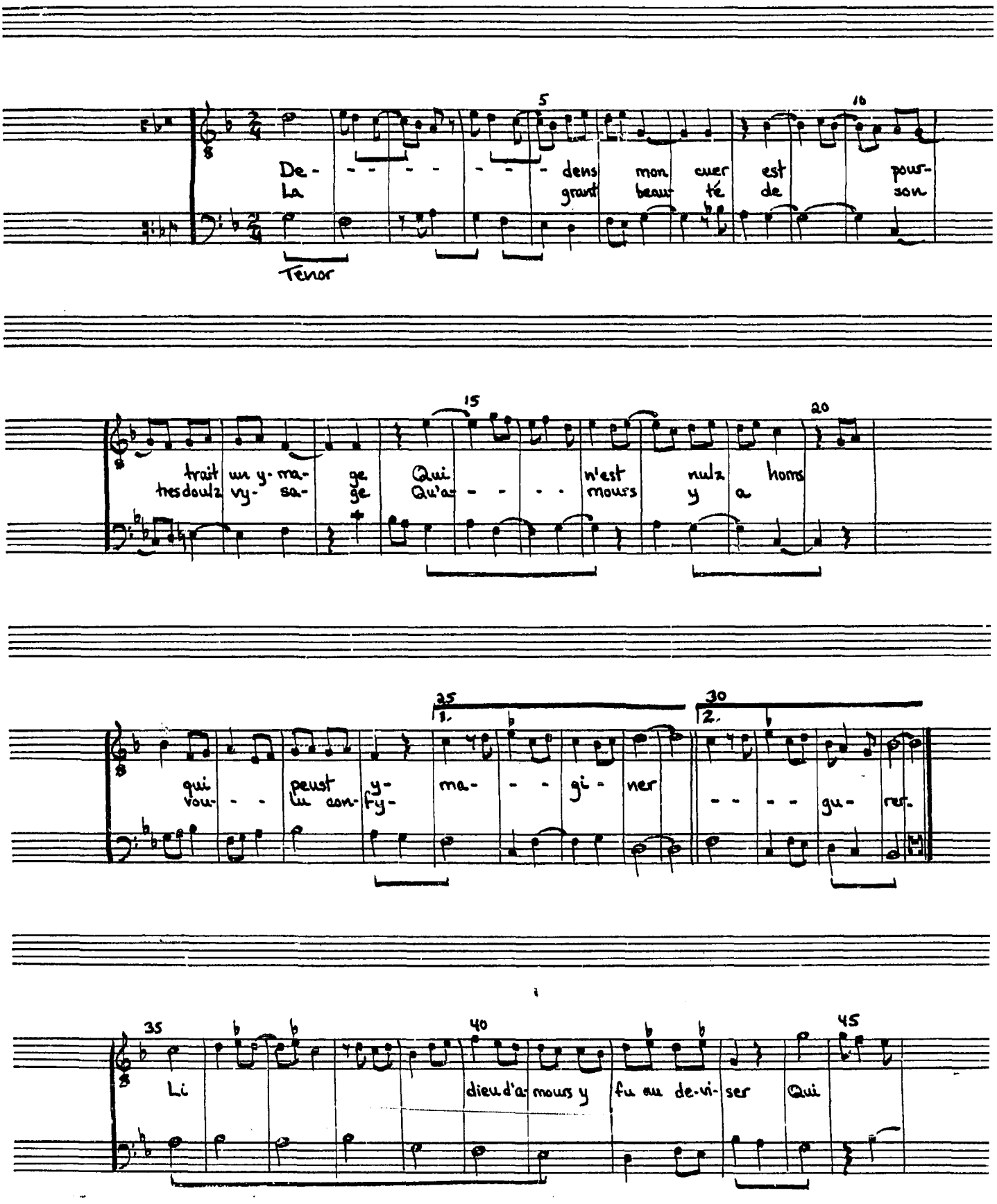
40. Dedens mon cuer



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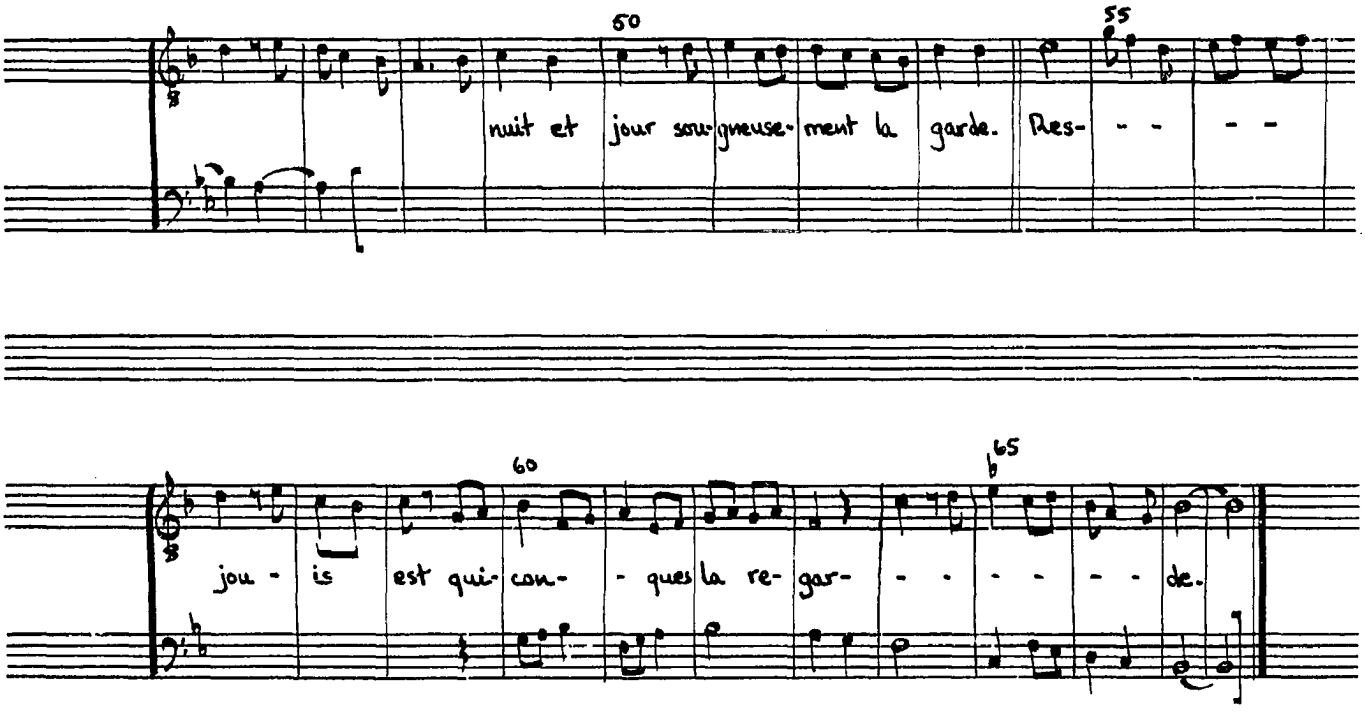

1. Dedens mon cuer est pourtrait un ymage,
Qui n'est nulz noms qui peust ymaginer
La grant beauté de son tresdoulz vysage
Qu'Amours y a voulu confygurer.
Li dieu d'amours y fu au deviser
Qui nuit et jour sougneusement la garde;
Resjouis est quiconques la regarde.

2. Si ne me quier partir de son servage
Tant com vivray, maiz adez sans fausser
La dueil servir de tout le mien courage
De trestout ce que je porray finer;
Car c'est celle qui mes maulz fait finer.
Pour ce li ay donné mon cuer en garde.
Resjouis est quiconques la regarde.

3. Si la doy bien servir et faire hommage,
Quant Nature si la daigna fourmer
Dedens mon cuer, qui demeure en hostage
A tousjours, mais tout sien sans decevrer.
Car il n'est nulz qui peust adeviner
Qui qui la voit que pres lui son cuer n'arde.
Resjouis est quiconques la regarde.

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40. Dedens mon cuer (Ballade)

Comp. Grimache. He wrote three pieces in Ch: Se Zephirus, a polytextual ballade; Des qu' buisson, a four voiced ballade; and Alarme alarme, a realistic virelai also found in Ph. The rondeau Je voy ennis is attributed to him in Str (#35). All of these pieces show a clear connection with motet and chace, suggesting that he was active in the early or middle part of the century.

Berne 23', #8; **text: Pen15 17**

Notes: The refrain has the same text as a ballade by Trebor, Passerose de beaute la noble flour (Ch #19, pub in ApF #41).

The close imitation between C and T in m. 20-23 and 59-62, like the similar device in Alarme alarme, recalls the chace.

A To may have existed on the missing page which contained the rest of the T and the last two stanzas of text.

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IV. Canonic and Retrograde Rondeaus

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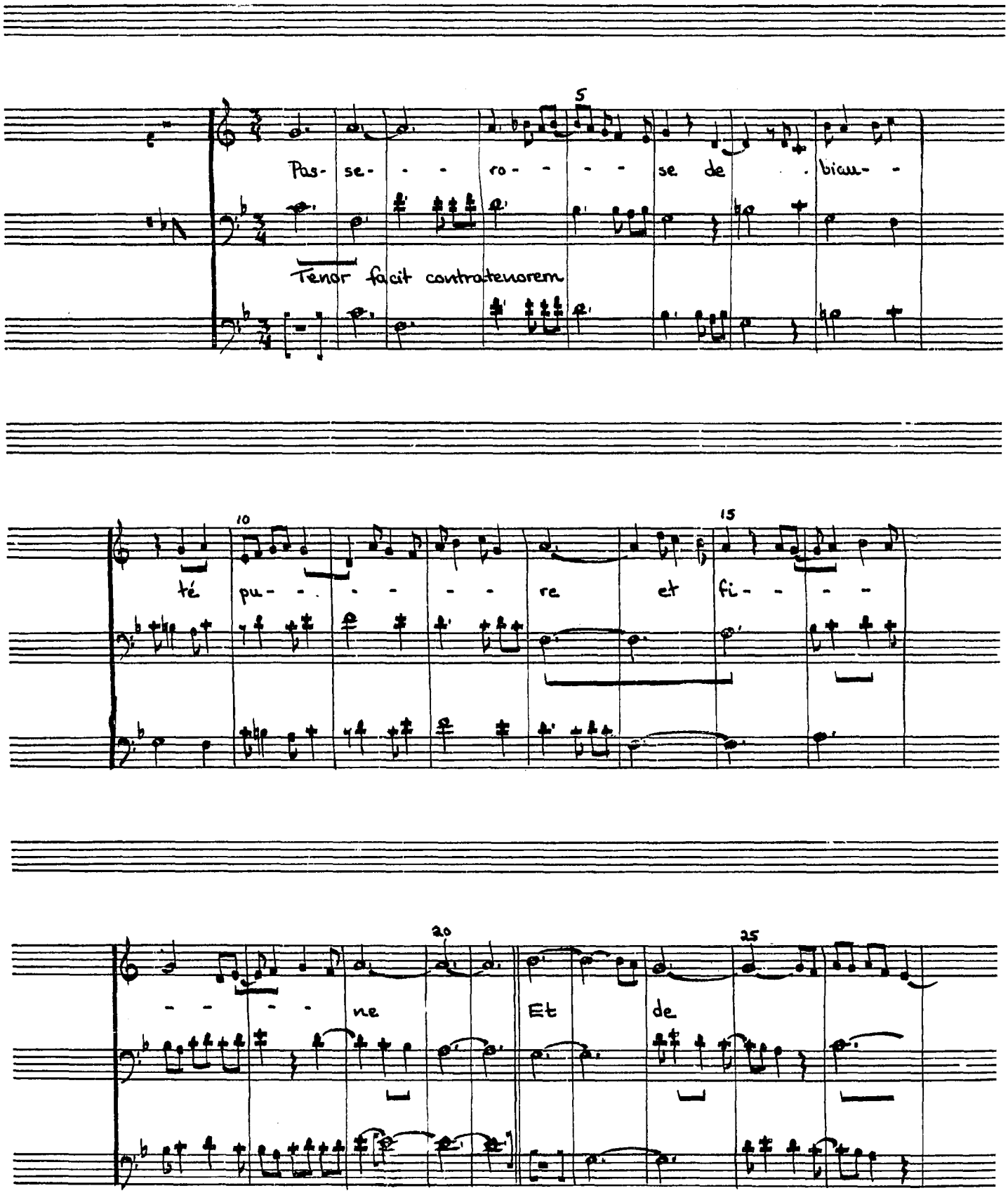
41. Passerose de biauté



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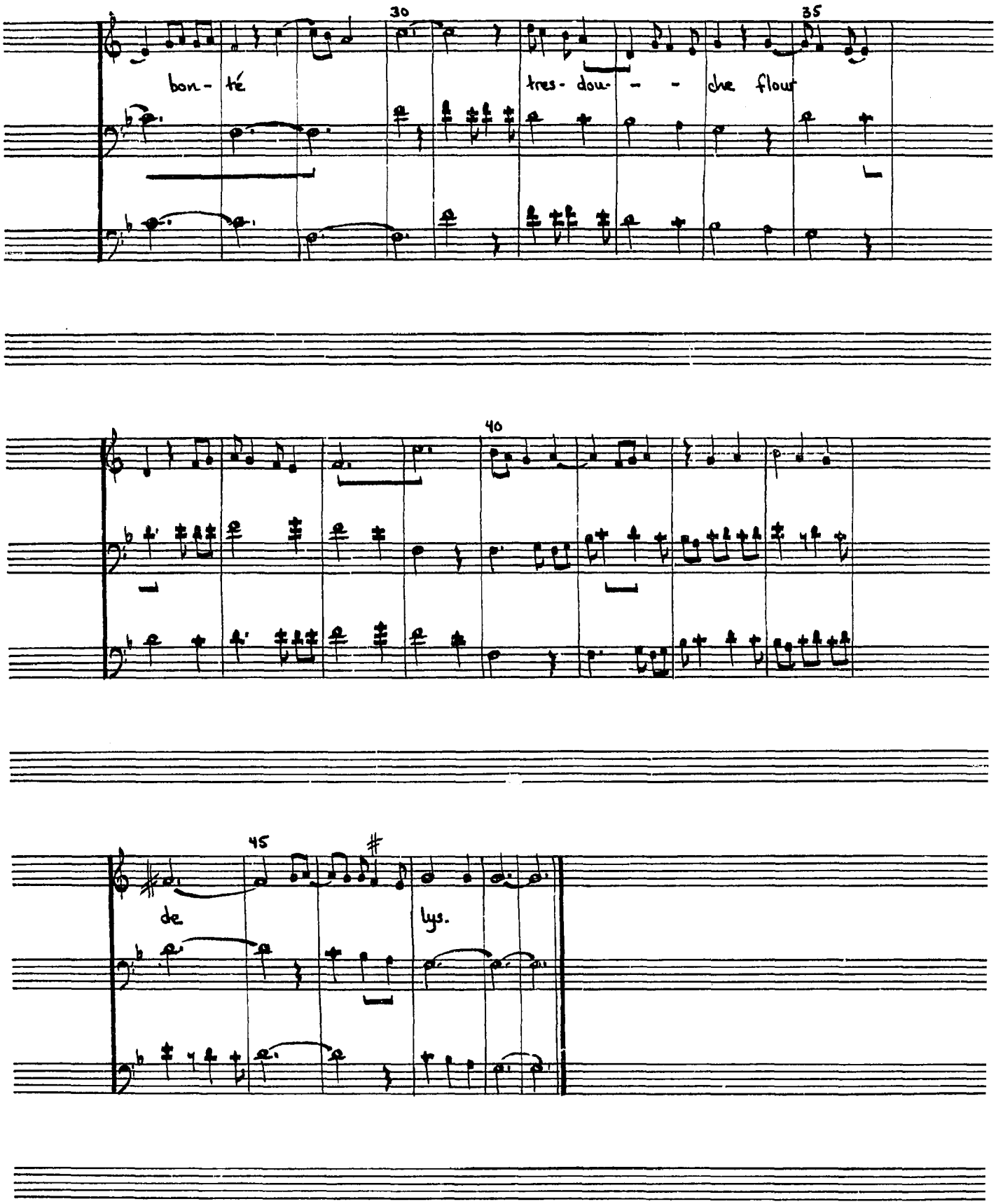

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Passerose de biauté pure et fine,
Et de bonté tresdouche flour de lys,
De penser a vous tousiours mes cuers ne fine,
Passerose de biauté pure et fine;
Ne altrement ma vie decline,
Car sans vous n'ay ioye ne delys,
Passerose de biauté pure et fine,
Et de bonté tresdouche flour de lys.

41. Passerose de biauté

PR 65'66, #138; conc. Pit 25'26, #41

Ed. Wilk #48 (PR)

Notes: Only the C and T are written. PR gives the rubric: "Tenor facit contratenorem", which Pit makes more specific: "Tenor... De quo fit contratenor fugando per unum tempus."
The present edition follows Pit's instructions. While a few rough spots remain, this version nevertheless seems smoother than Wilkin's mensural solution. See discussion above, Vol. I, p. 172 ff.

Music:

C: m. 8 (Pit): M rest Mb Ma etc.; 10 (Pit): last note Se; 14 (Pit): ends Md Mc Mb Mc; 17/18 (Pit): Eg Md Me/ Sf Sg. Mf; 42/3 (Pit): S rest Ma Sg Sa Sb Ma Sg; 47-9 (Pit): Lg

T: m. 9 (Pit): no #; 18/19 (Pit): Be S rest/ Sd etc.; 25 (Pit): no S rest; 38 (Pit): Ef Sf; 44 (PR): Bd S rest; 44 (Pit): Bd

Co: same as T, one m. later; m. 19 (Pit): Be; 19 (PR): Se

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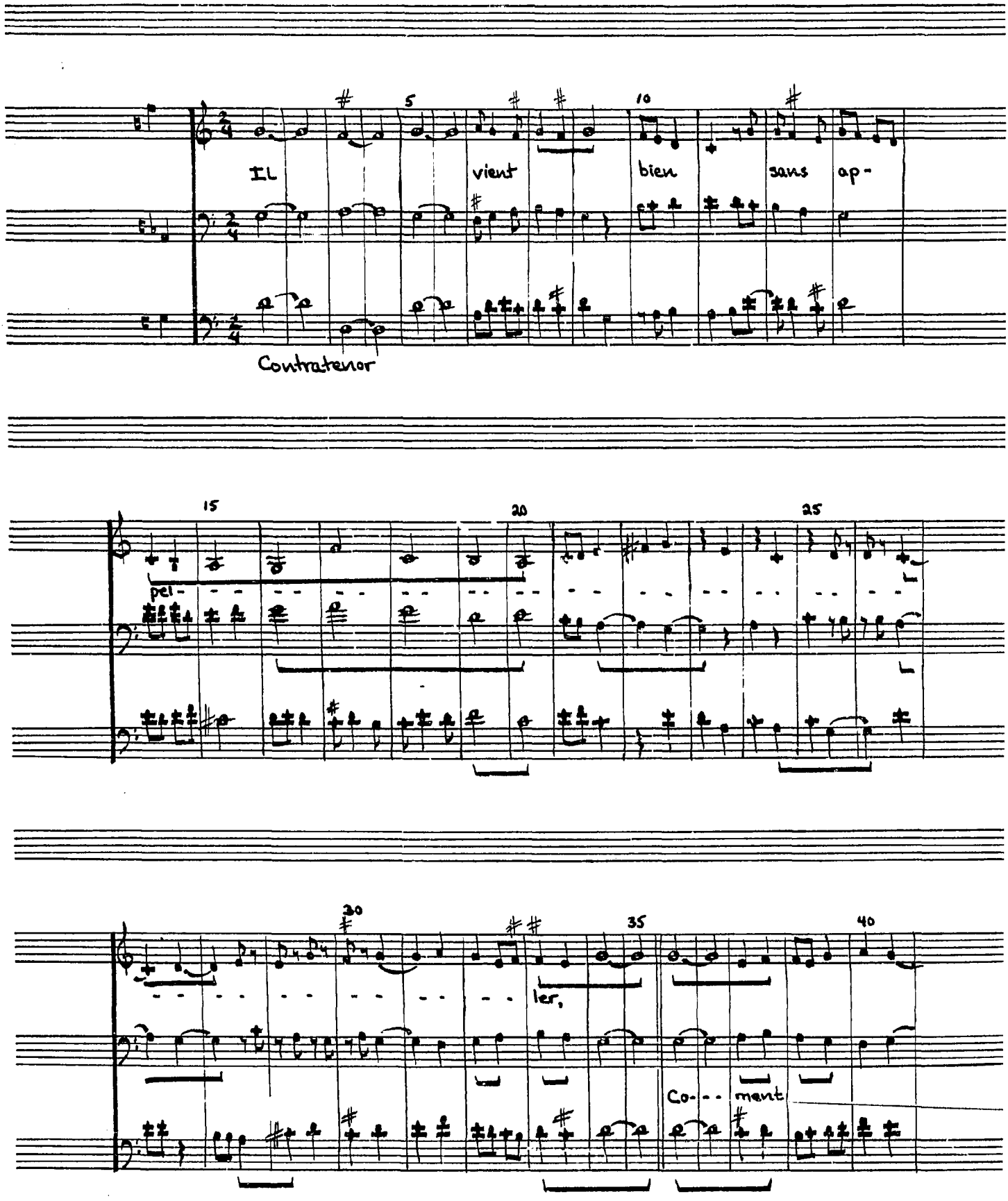

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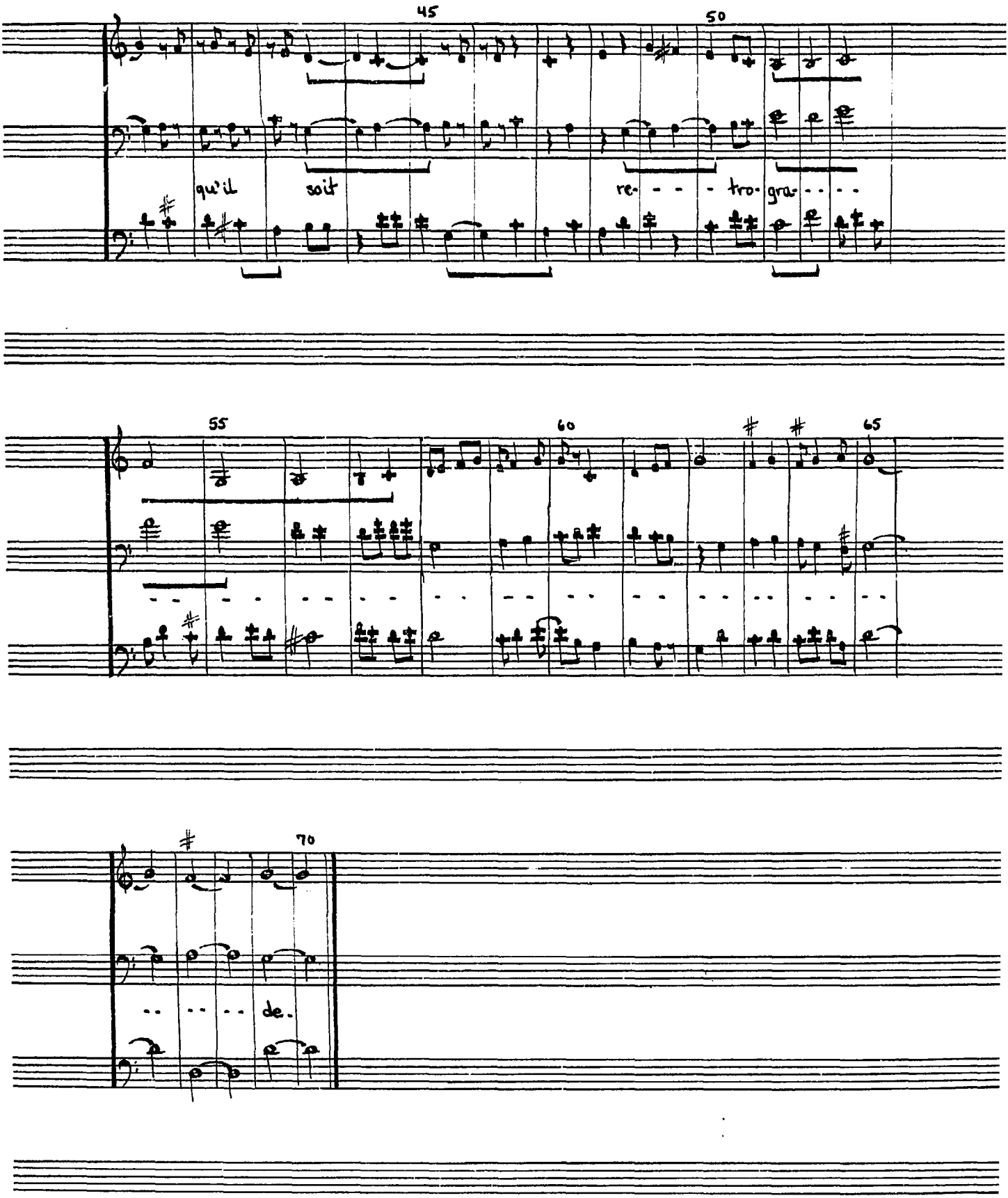

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Il vient bien sans appeller,
Coment qu'il soit retrograde;
Quand il faut le rapeler
Il i vient sans appeller,
Et de son pesten fouler
Au montier de sa coquarde.
Il vient bien sans appeller,
Coment qu'il soit retrograde.

42. Il vient bien

PR 63', #132

Ed. Wilk #47

Notes: See Vol. I, p. **175 ff.**

Music:

Co: m. 16/17: Md Me Md/ Mc Md Mb (err.); 54/55: reverse of m. 16/17

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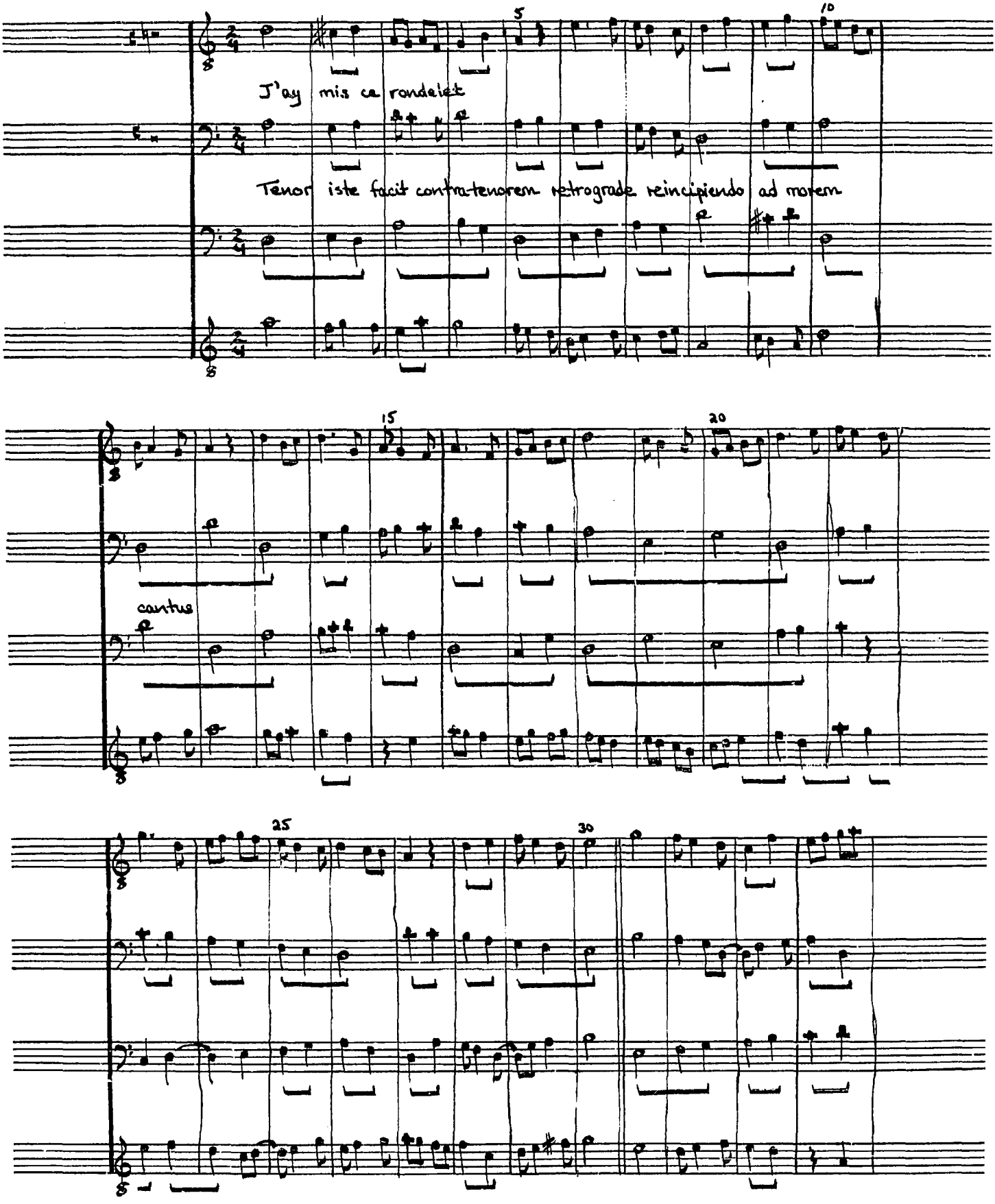
43. J'ay mis ce rondelet



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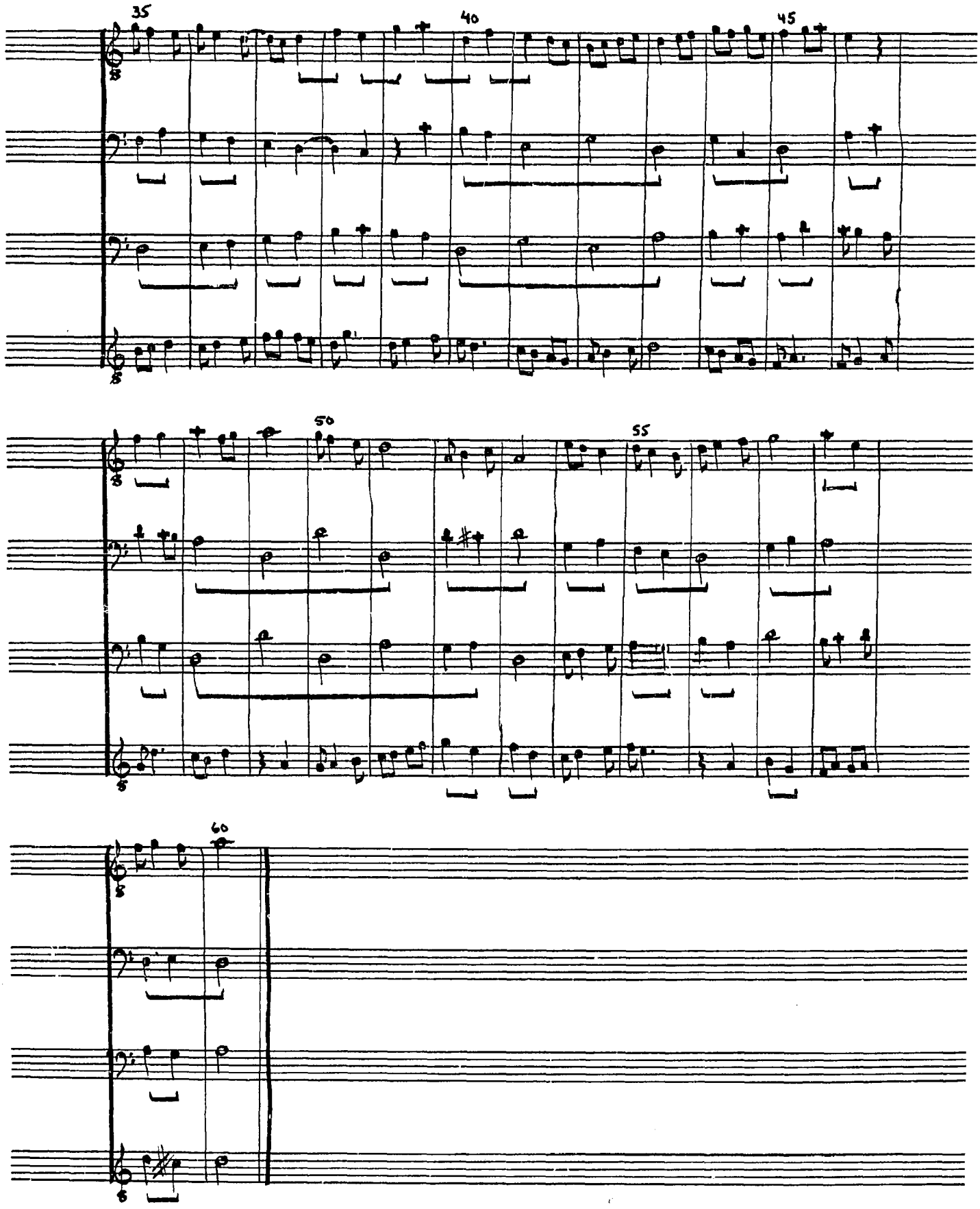

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43. J'ay mis ce rondelet

Str 79, #133 (survives in Coussemaker's copy)

Notes: No further text is given. Coussemaker gives the title as Der Krepsgang, and the instructions: "Tenor iste facit contratenorem retrograde reinciniendo ad morem cantus".

The piece may be performed in 3 or 4 parts. The Co is necessary, e.g. for proper consonances in m. 1-3, but the fourth voice (retrograde cantus) may well be omitted.

Music:

C: m. 20: 4 S (err.; similarly in 4th voice, m. 41); 56: Sd Me Sf (err.; similarly in 4th voice, m. 5, reversed)

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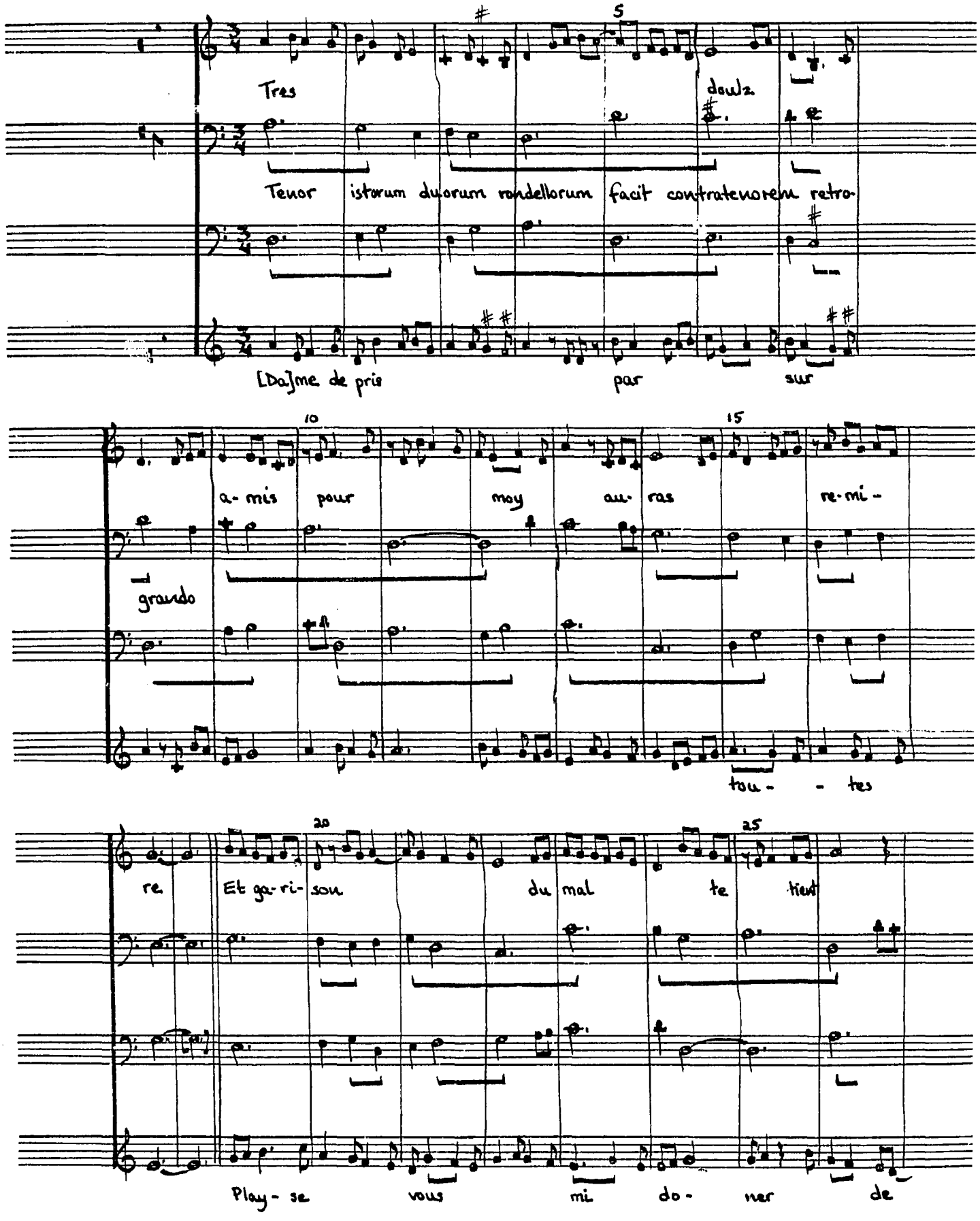

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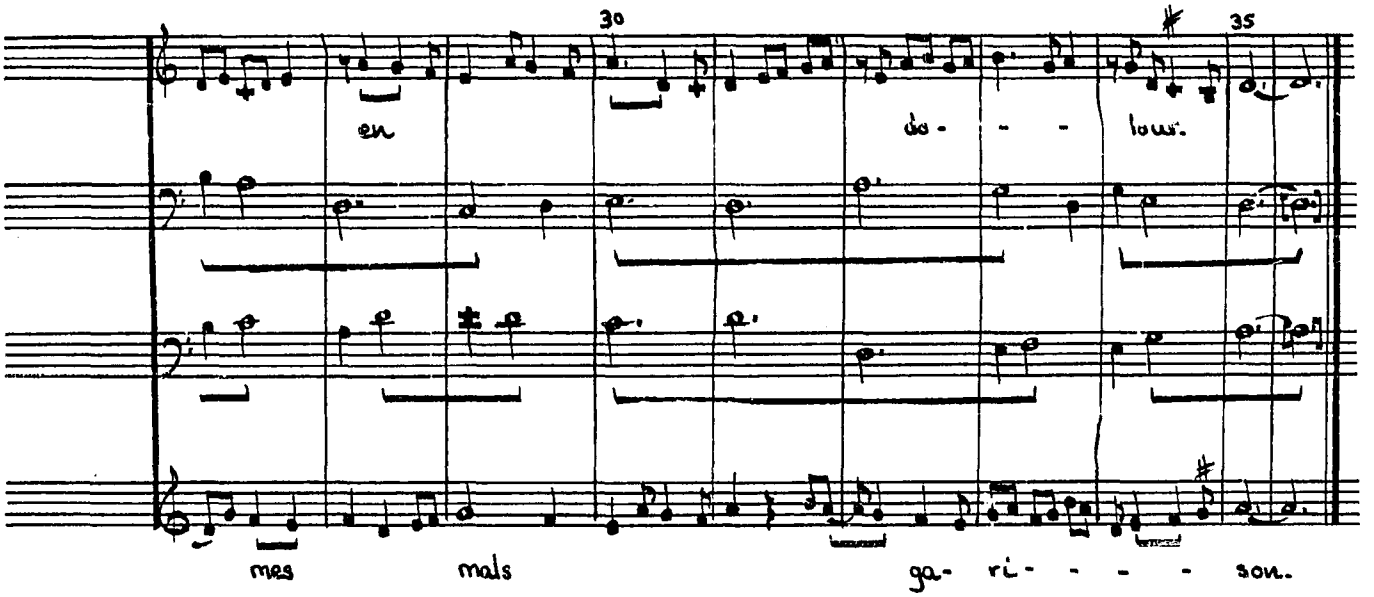

Sciendum quod isti duo rondelli suprascripti possunt dici cum duobus, tribus, quatuor, quinque vel sex retrogrando ipsos ad modum tenoris.

I

Tres doulz amis, pour moy auras remire
Et garison du mal te tient en dolour.

II

(Da)me de pris par sur toutes,
Playse vous mi doner de mes mals garison.

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44. Tres doulz amis -- Dame de pris

Str 78', #131 (survives in Coussemaker's copy)

Notes: Instructions are given, as shown, for retrograde performance in 2 to 6 voices. The T and two texted voices are written out. In the editor's opinion, the piece is most successful in 3 or 4 parts (as given, or omitting one of the texted voices).

The texts are incomplete, and the underlaying appears arbitrary, as always with the few French texts in Str.

Music:

Co: m. 19: Le

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V. Four Unusual Pieces

from Midcentury Manuscripts

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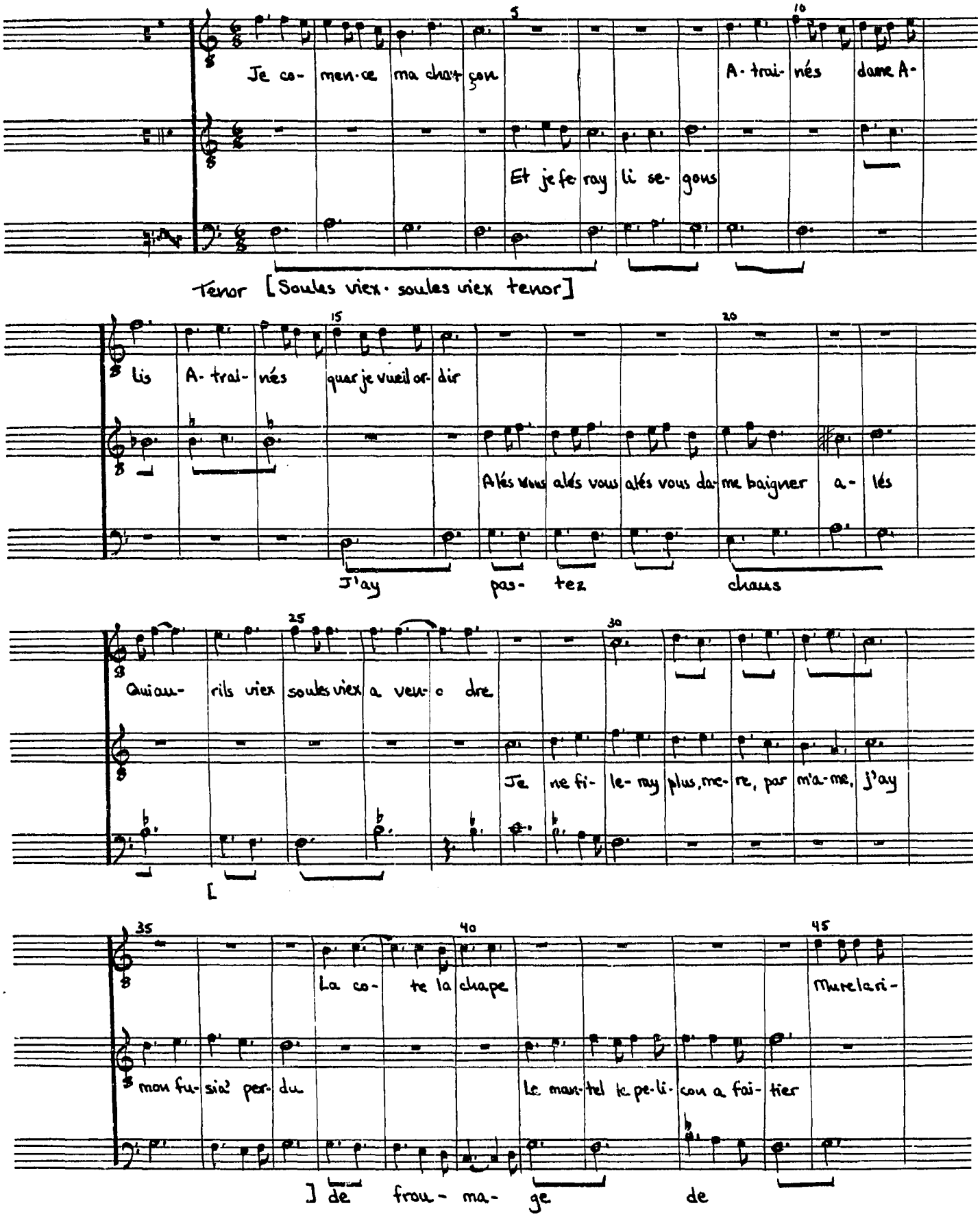

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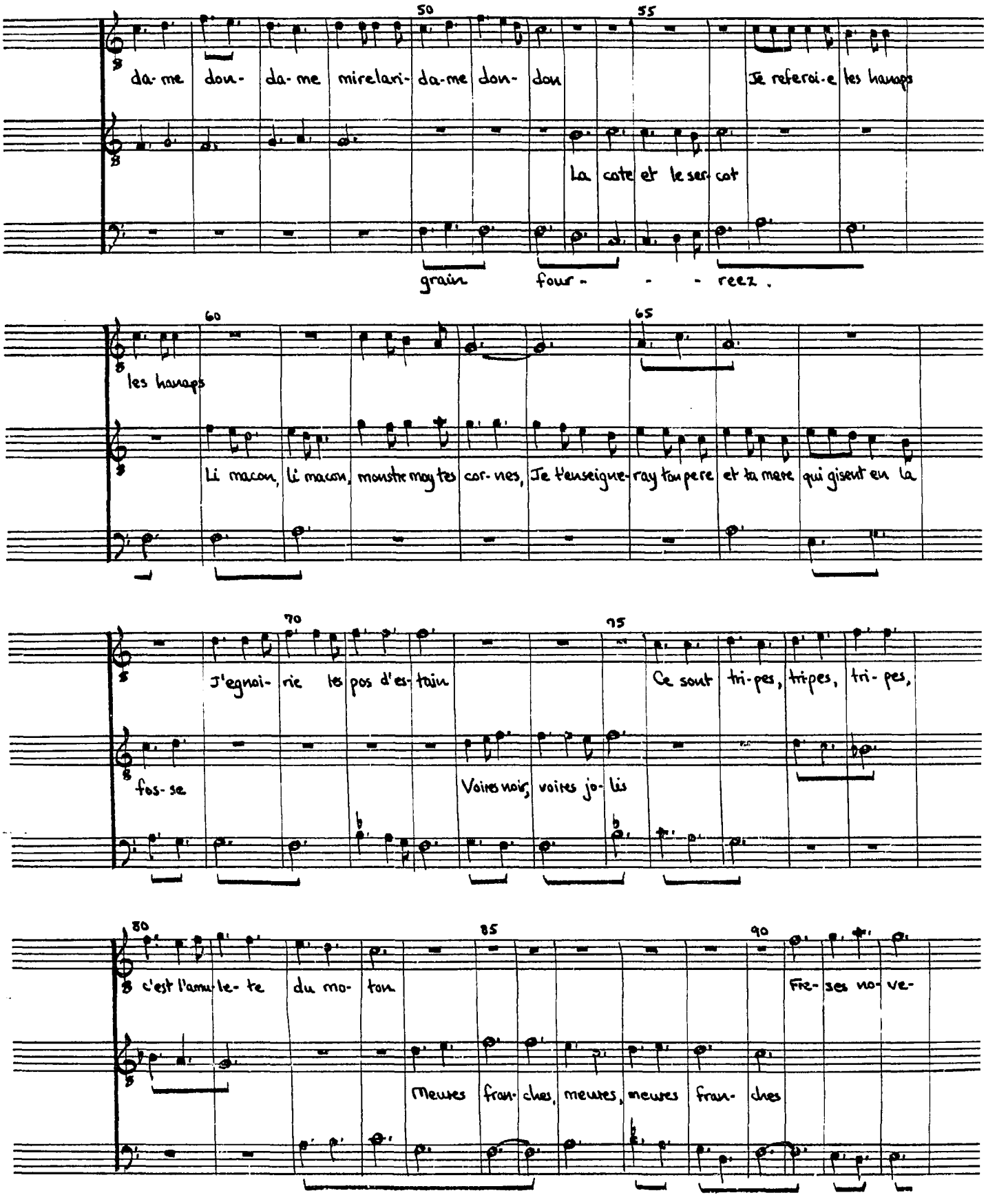

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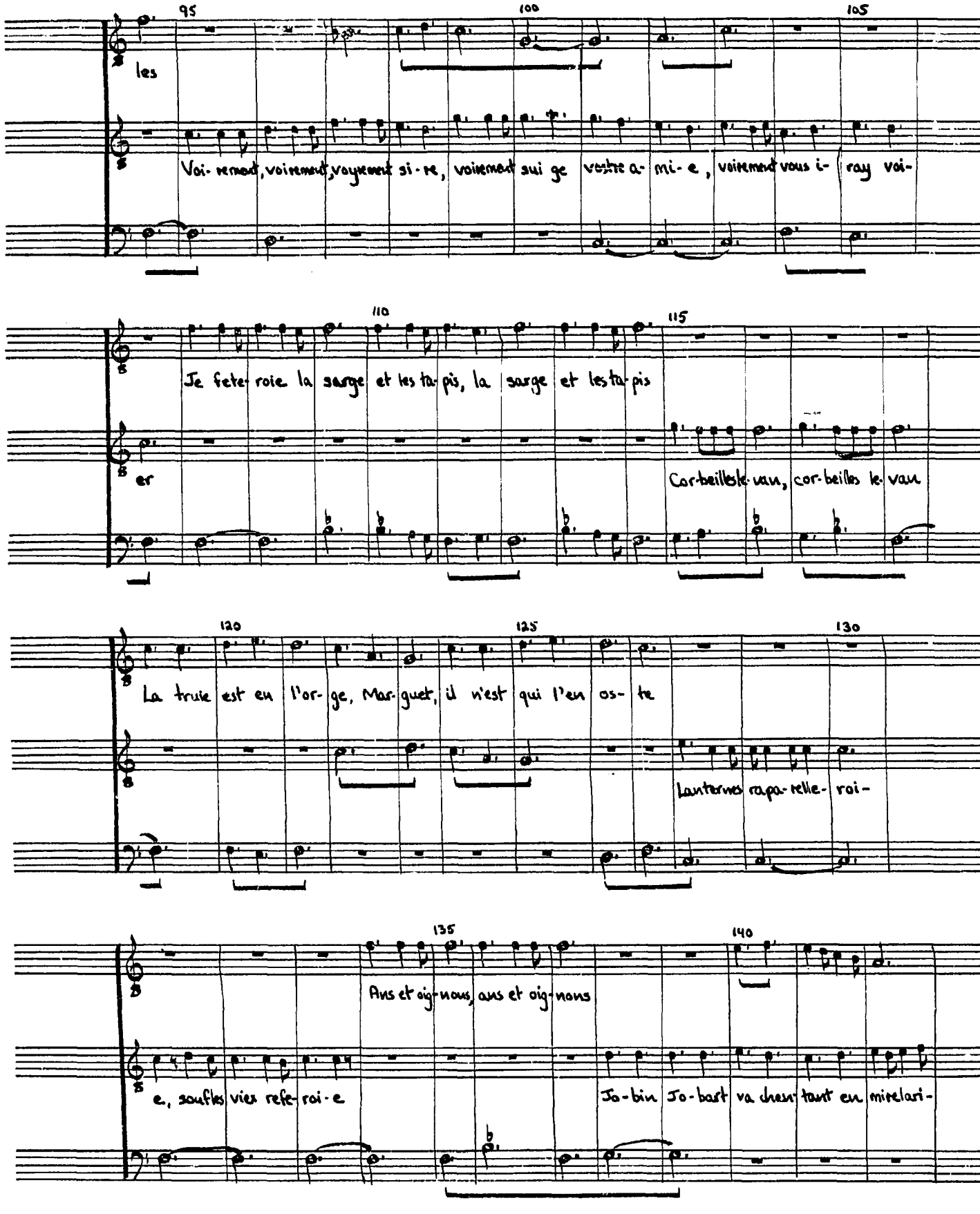

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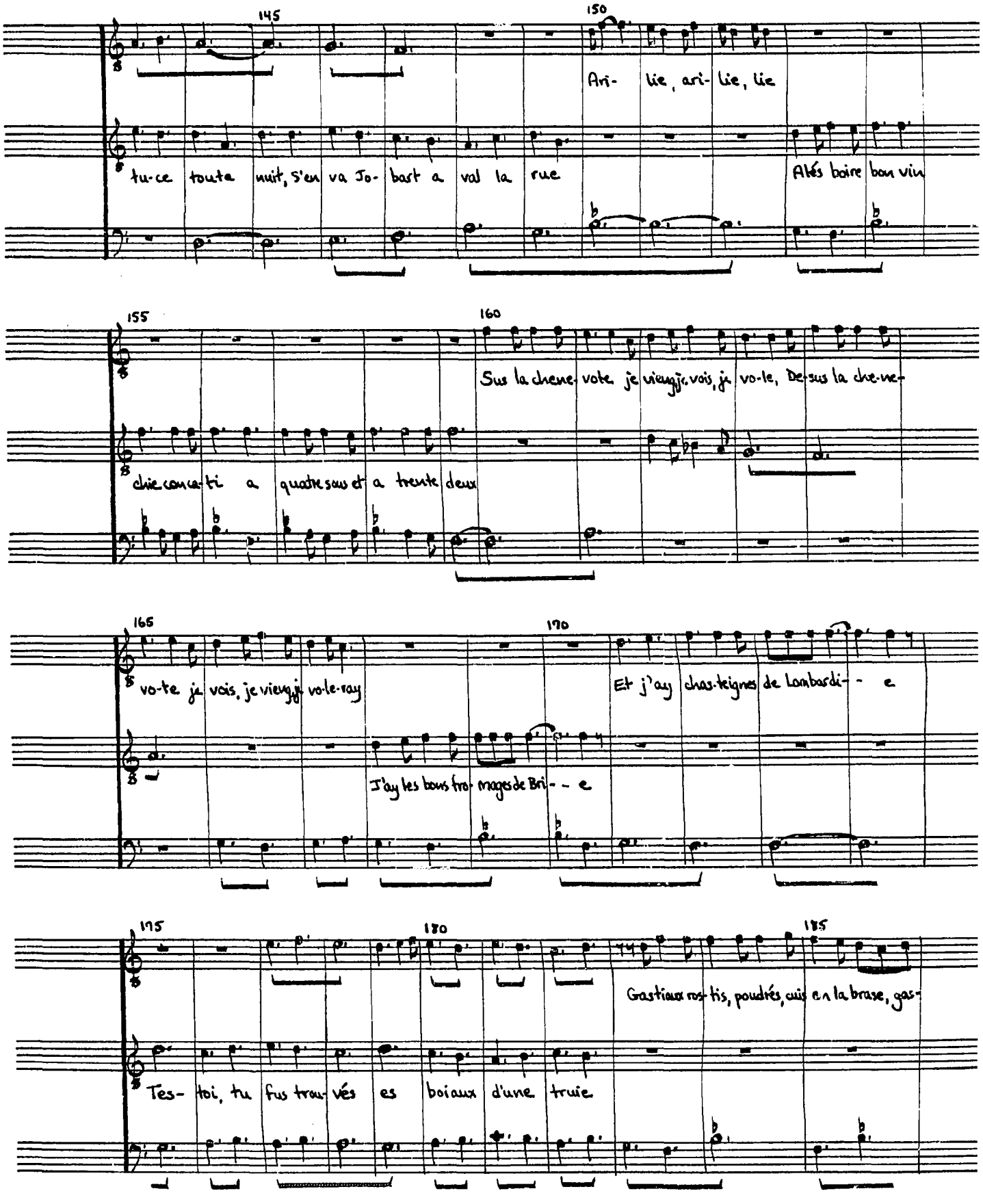

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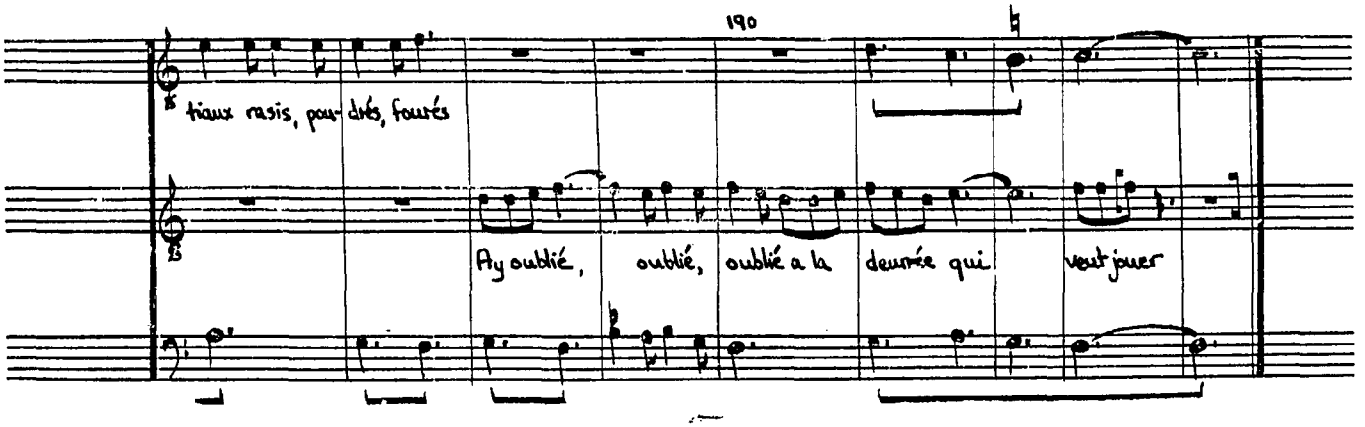

I

Je comence ma chançon

Atrainés, dame Alis,
Atrainés, quar je vueil
ordir

Qui aurils viex soules
viex a vendre?

La cote, la chape

Murelaridame dondame
Mirelaridame dondon

Je referoie les hanaps,
les hanaps

J'egnoirie les pos d'estain

Ce sont tripes, tripes,
tripes,
C'est l'amulete du moton

Freses noveles

II

Et je feray li segons

Alés vous, alés vous, alés
vous, dame, baigner, alés

Je ne fileray plus, mere, par
m'ame; j'ay mon fusia'
perdu

Le mantel, le pelicon a faitier

La cote et le sercot

Li macon, li macon, monstre-
moy tes cornes;
Je t'enscigneray ton pere et
ta mere qui gisent en la
fosse

Voires noir, voires jolis

Meures franches, meures,
meures franches

Voirement, voirement, voyrement,
sire, voirement sui ge
vostre amie; voirement
vous iray voier

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Je feteroie la sarge et les
tapis, la sarge et les
tapis

La truie est en l'orge, Mar-
guet, il n'est qui l'en
oste

Ans et oignons, ans et
oignons

Arilie, arilie, lie

Sus la chenevote
Je vieng, je vois, je vole,
De sus la chenevote
Je vois, je vieng, je
voleray

Et j'ay chasteignes de
Lombardie

Gastiaux rostis, poudrés,
cuis en la brase,
Gastiaux rasis, poudrés,
fourés

Corbeilles levan, corbeilles
levan

Lanternes raparelleroie, souflés
viex referoie

Jobin Jobart va chantant
En mirelarituce toute nuit,
S'en va Jobart a val la rue

Alés boire bon vin chie con cati
A quatre sous et a trente deux

J'ay les bons fromages de Brie

Tes-toi, tu fus trouvés es
boiaux d'une truie

Ay oublié, oublié, oublié
A la deurrée qui veut jouer

III

J'ay pastez chaus (_____)
(____) de froumage de grain fourreez.

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45. Je comence -- Et je feray (Motet?)

Ivrea 61'62, #78; conc. McV 2, #5; probably also Trem 34'35, #82 (lost).

Notes: T text from McV; Ivrea text incipit in brackets.
The opening phrases of the upper parts occur in the virelai Je comenche -- Et je serai (#22 above). See discussion in Vol. I, p. 124 ff.
This "motet" never has more than one text sung at a time, and rarely more than one accompanying part.
The texted parts in m. 84-94 use the two street-cries that constitute the T of On parole -- A Paris -- Frese nouvelle, (Mo #319).

Music: The voices are given in the order: Tr, Mo, T.

Tr: m. 11 (McV): Sd Se; 45 (McV): Sd Mc Sd Me; 49 (McV): Sd Mc Sd Me; 69 (McV): Sd Se Mf; 111 (McV): Sf Sf; 144 (McV): Ba (err.)

Mo: missing in McV. m. 122 (Ivrea): e#; 128: no dot after M; 192: no dot; 193: lacks third Mf

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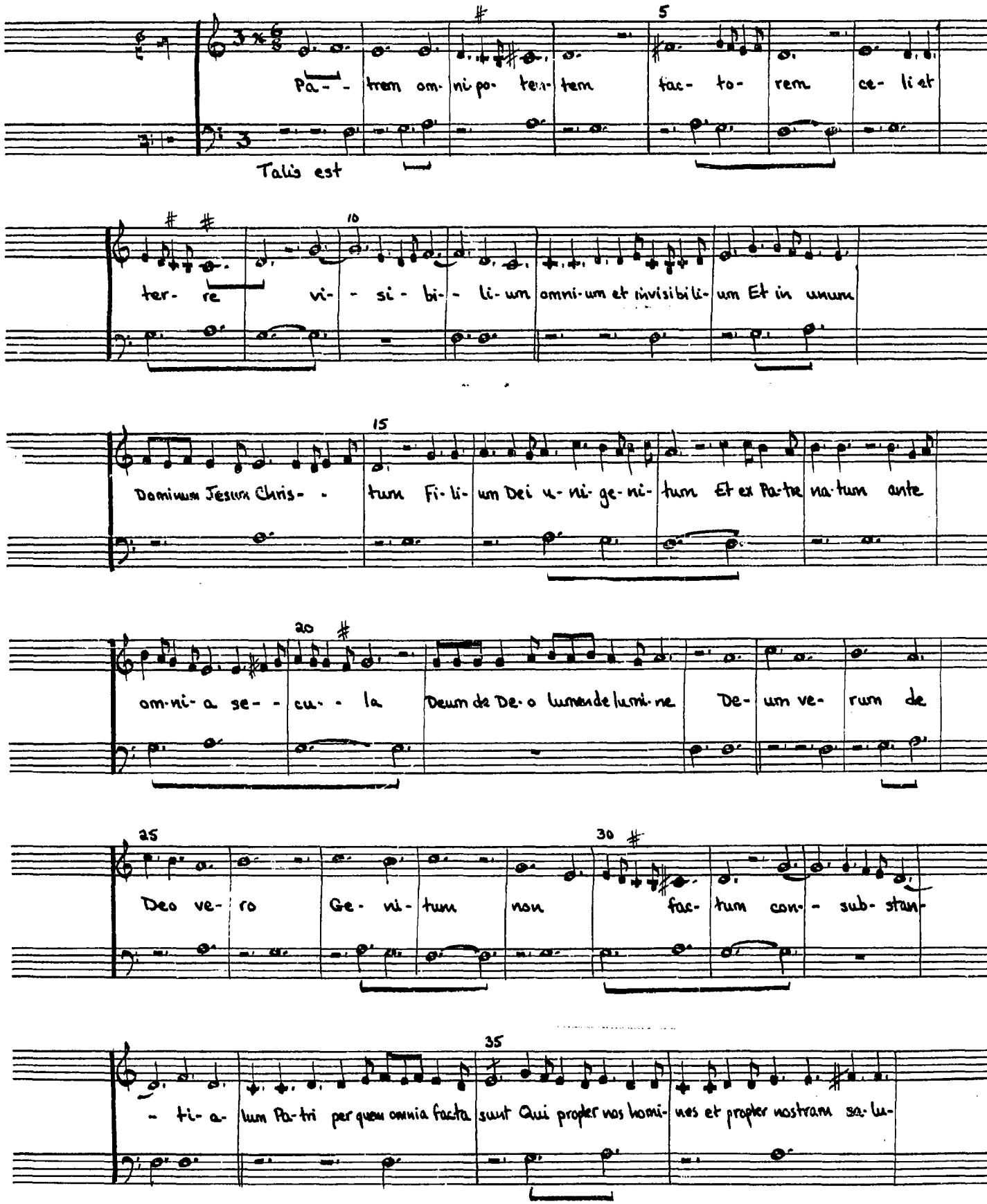

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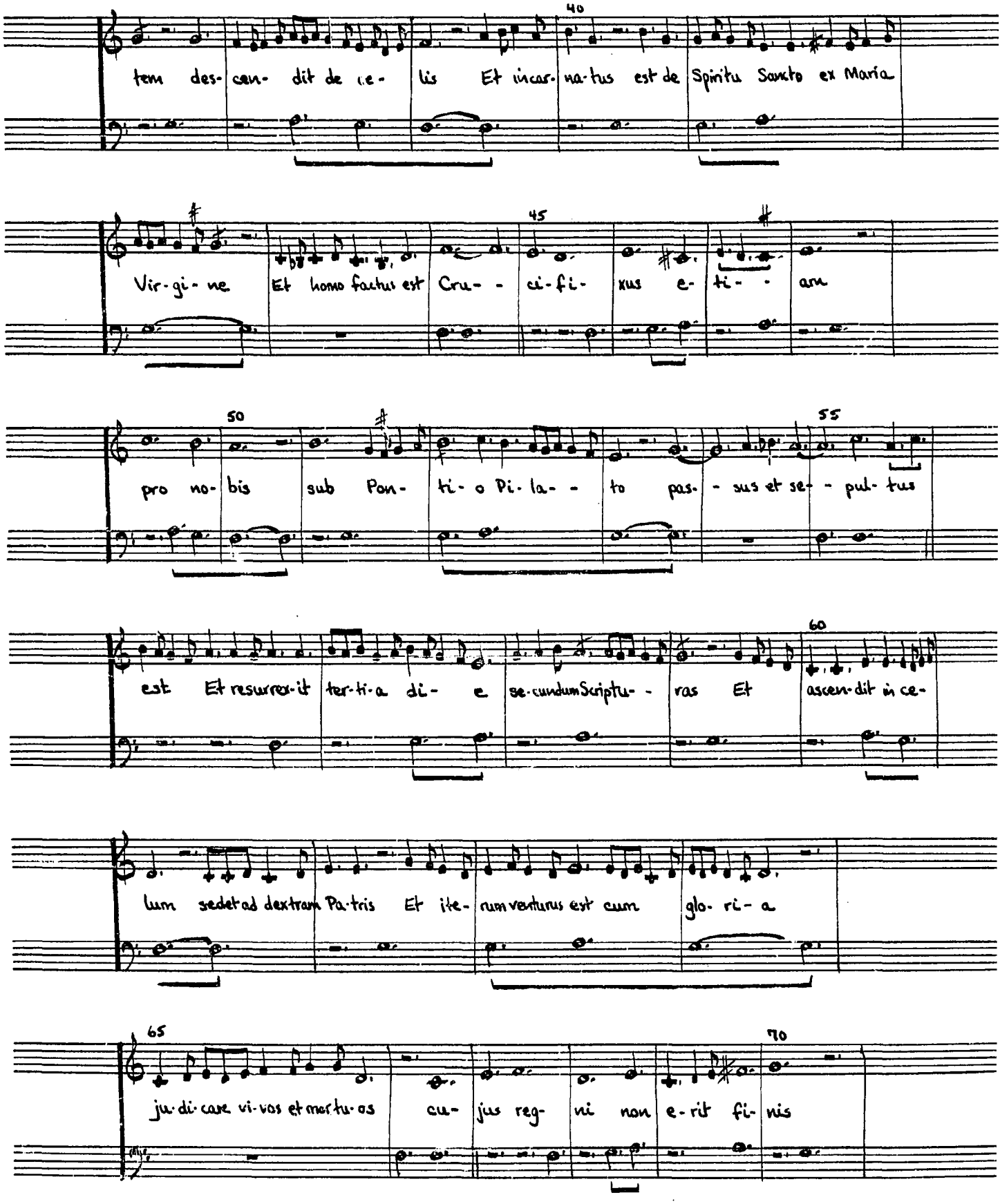

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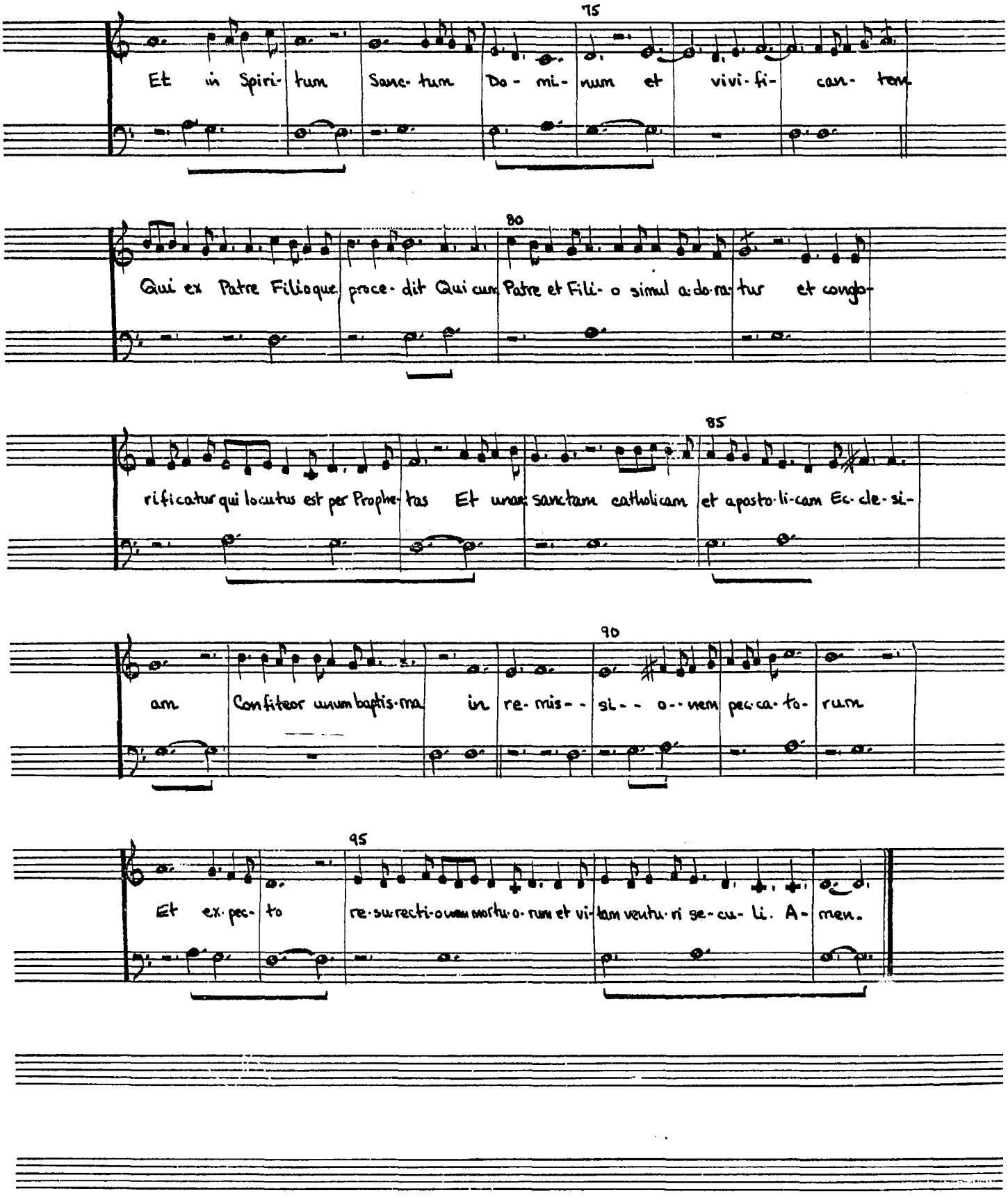

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End of Tr text:

eunctor Zacyarie
et vide Thadei
fine nostre spe
eterna de Dei
v... outos....
adhe:ens .....
dam(.)lis Kyrie
miserere mei

46. ...miserere mei -- Patrem omnipotentem -- Talis est

CaB$_1$ 1, 41

Notes: See above, Vol. I, p. 20.

The music of the Tr is lost; its ending appeared at the top of the surviving page.

After the T appears the rubric: "Primus incipiat p$\bar{e}$m et alter ip$\bar{m}$ (?) sequ(a)ntur secum iniciando s: (?) omni. Tenor octies d(icitur) integ(ra)lis semet usque ad pausam t$\bar{o}$z ubique tam in cielo $\wp$ intenore est m(o)dus perfectus."

The T consists of 11 perfections repeated 9 times. The last talea seems to lack the final 2 bars, but the lost Tr might account for this peculiarity. The No is largely isorhythmic, in periods equal to 2 T taleae.

The piece is in modus perfectus, tempus imperfectum, prolatio major.

Music: The plica is indicated by a slash through the stem of the note.

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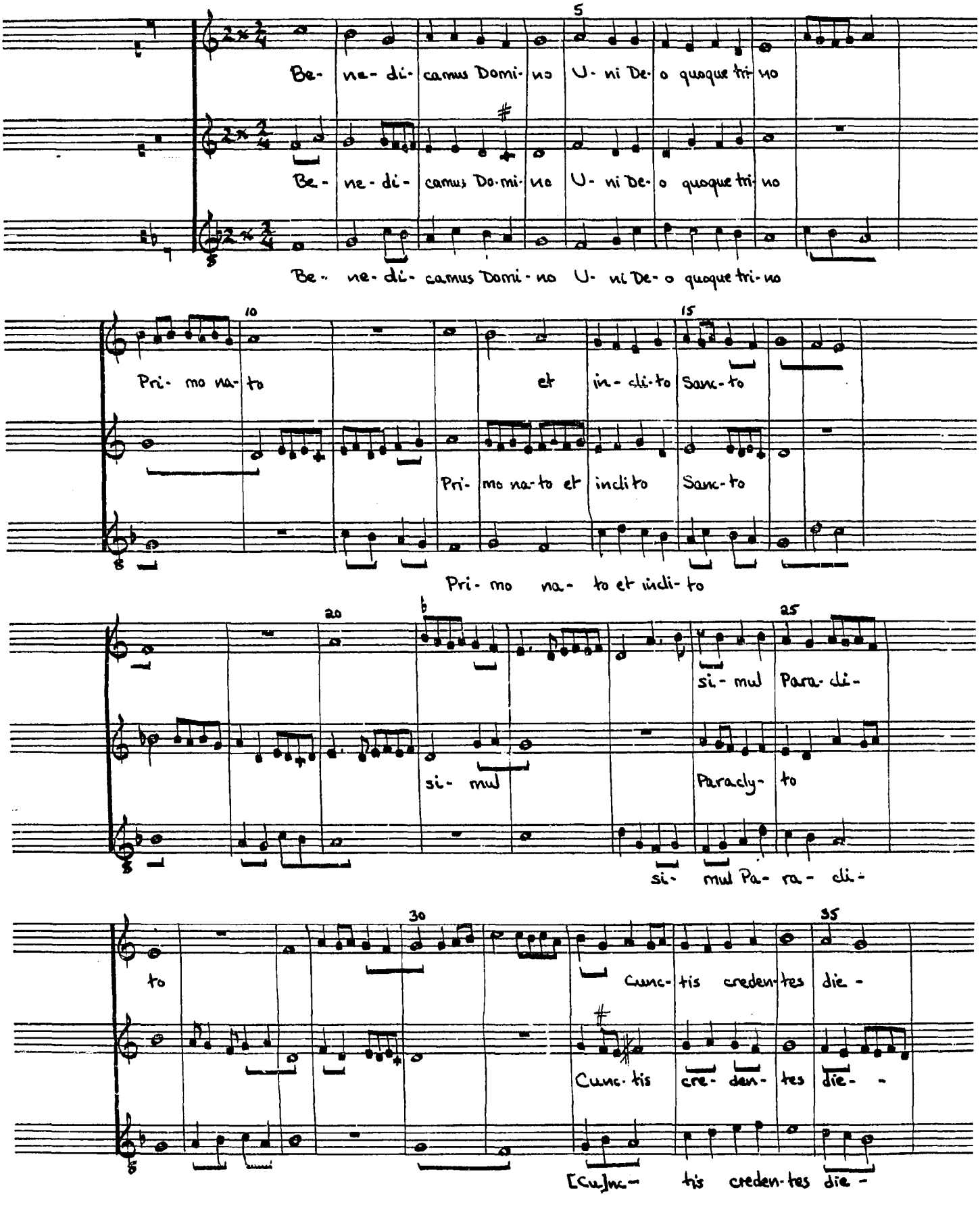
47. Benedicamus Domino



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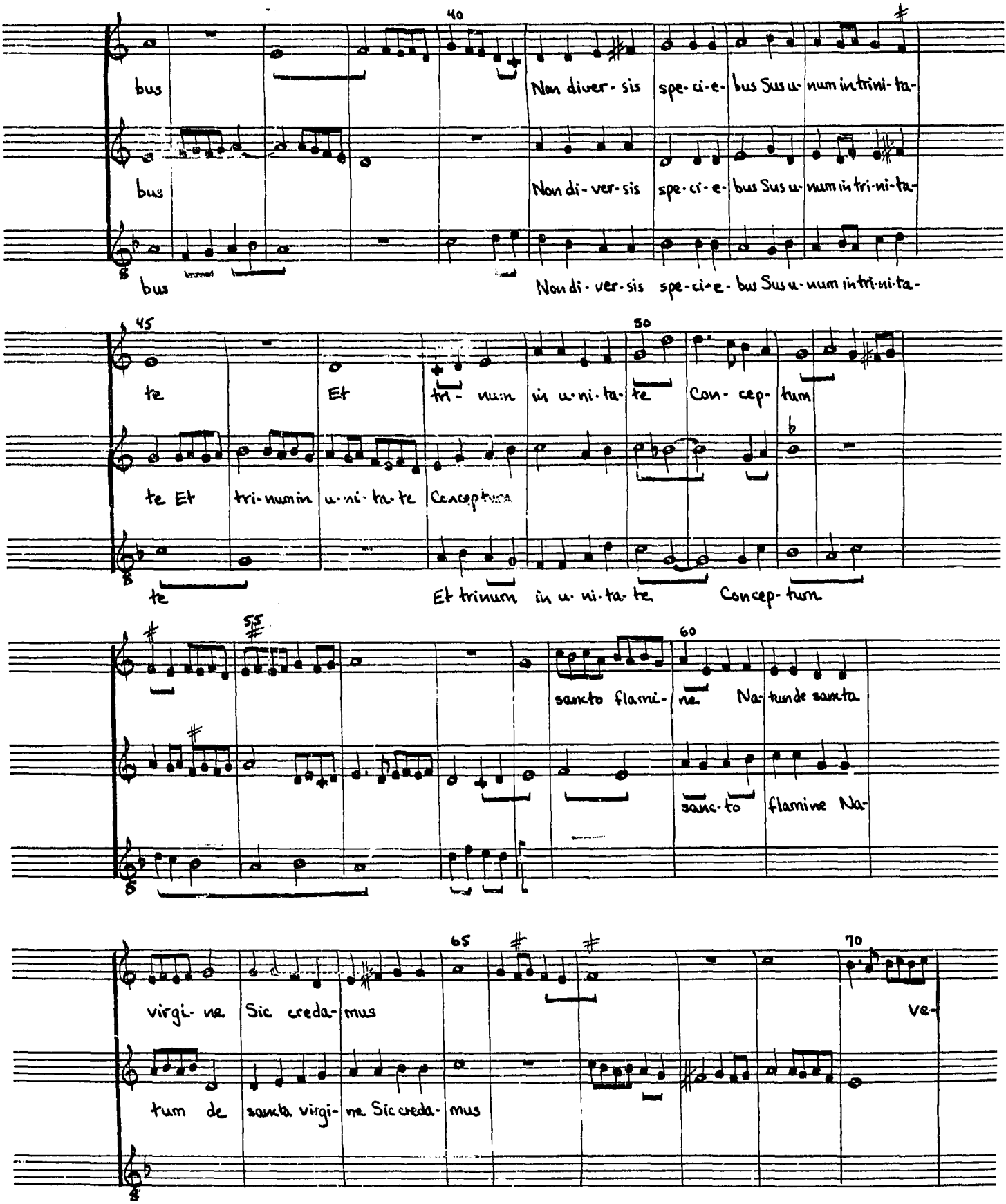

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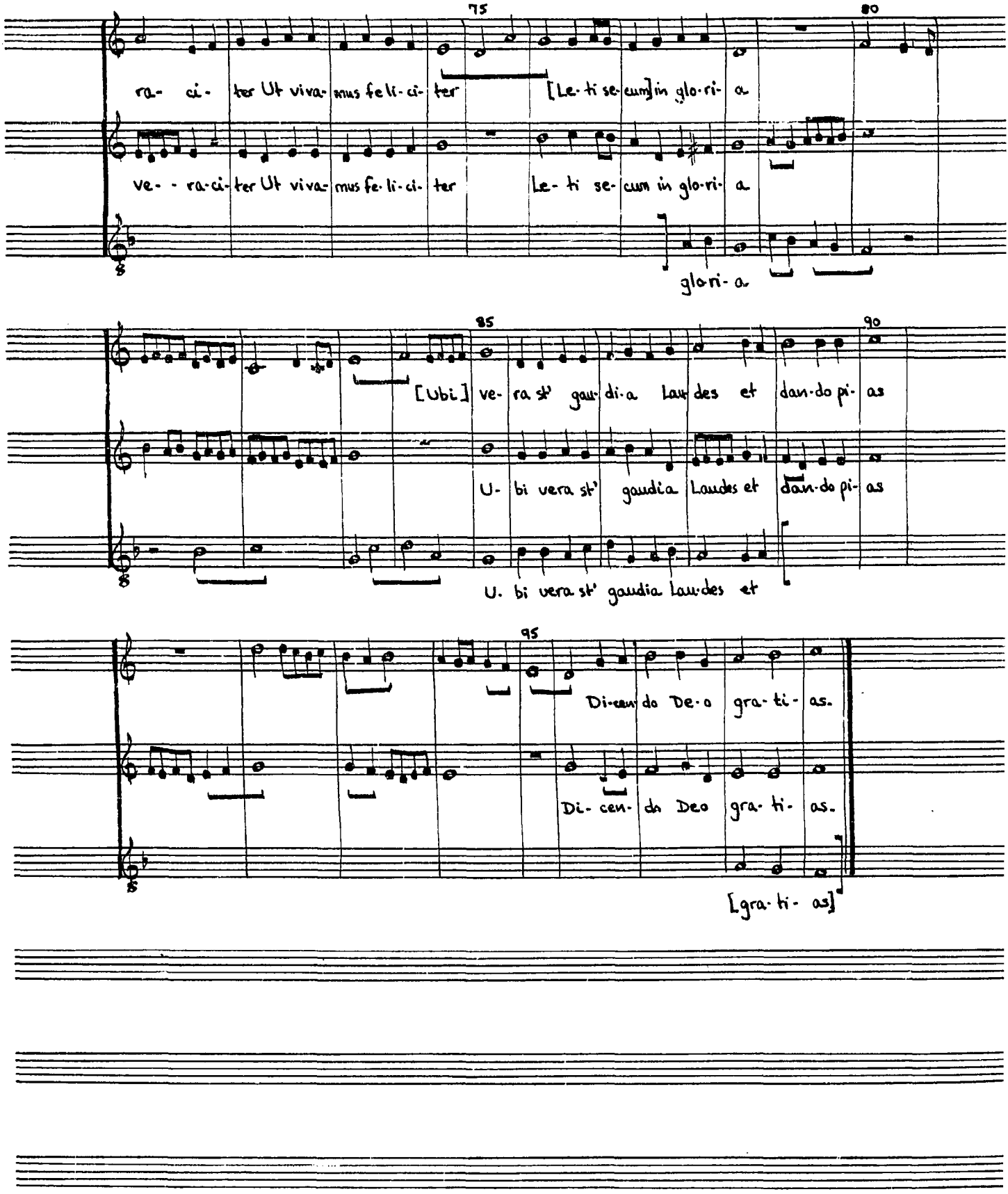

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Benedicamus Domino
Uni Deo quoque trino
Primo nato et inclito
Sancto simul Paraclito
Cunctis credentes diebus
Non diversis speciebus
Sus unum in trinitate
Et trinum in unitate
Conceptum sancto flamine
Natum de sancta virgine
Sic credamus veraciter
Ut vivamus feliciter
Leti secum in gloria
Ubi vera st' gaudia
Laudes et dando pias
Dicendo Deo gratias.

47. Benedicamus Domino

CaB$_1$ 4'5, #9

Note: The piece is in modus imperfectus, tempus imperfectum, prolatio minor.

Music:

Tr: m. 80: Lf Se Md (err.)

T: portions in brackets have been cut away.

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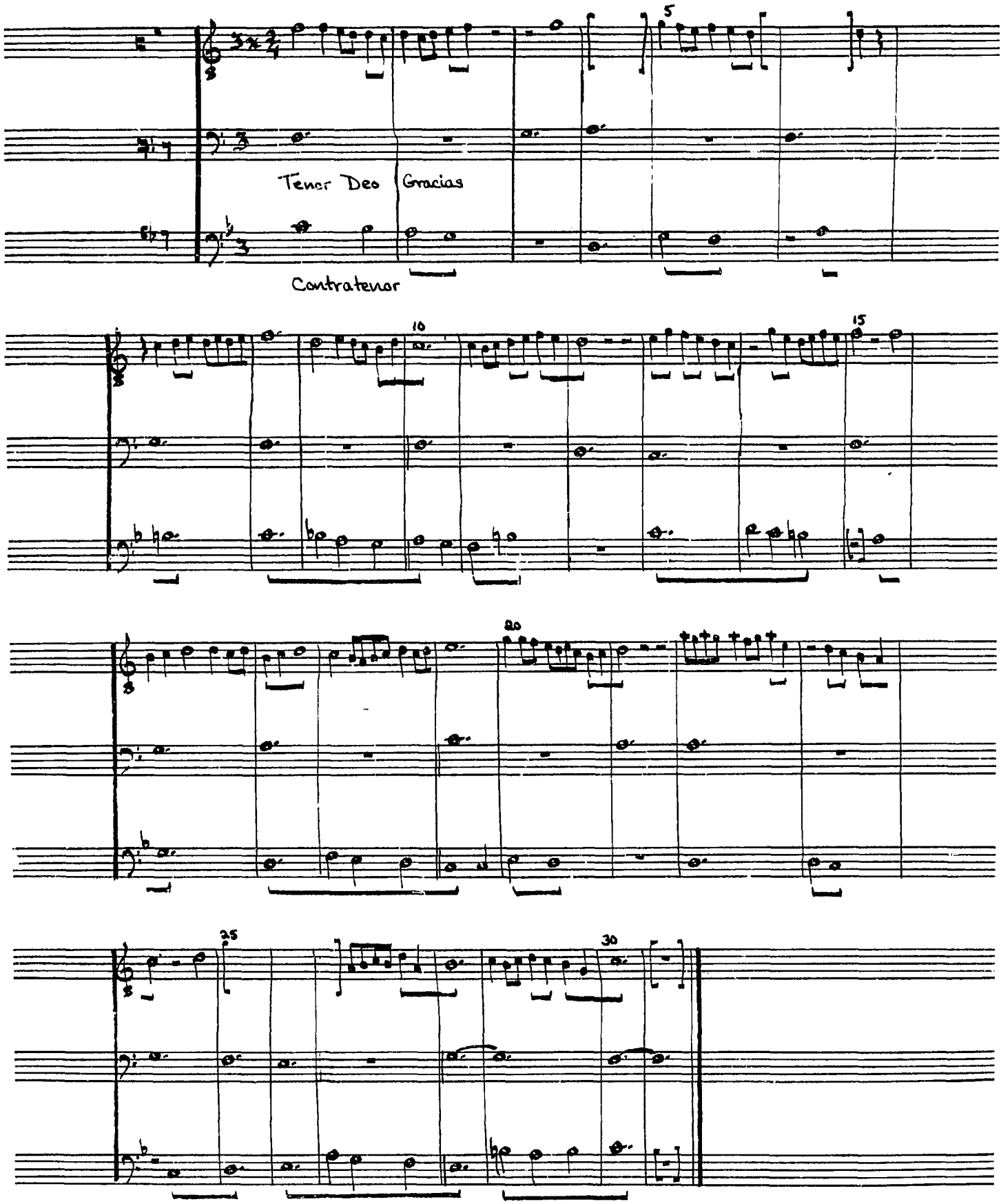
48. Modulir -- Deo Gracias



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48. Modulis -- Deo Gracias

Autun 1, #2

Ed. Handschin, AM 1938, p. 28

Notes: Modus perfectus, tempus imperfectum, prolatio minor.
The T and To are isorhythmic, in 3 taleae of 9 L each, plus 4 free L at the end. There is no melodic repetition. The top voice shows a degree of isorhythm, in periods coinciding with the T talea, especially after the first 9 m.

Music: Portions in brackets are illegible.

Mo: last 4 M of m. 14 to end of m. 15: written one step higher.

To: m. 15: lacks B rest; 24: has dot between B rest and Bc

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Alphabetical List of Chaces and Chansons

In Manuscript Sources

Before c. 1380

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Incipit	Form	Comp. Date	Sources: Early	Mid	Late	Transcriptions: This vol.	Other
A celui dont sui ser(..)	(BR)			Trem			
Aim qui vous	B		CaB3			#25	
Alison, Alison	V		CaB2				
A maint biau jeu	(BR)			Trem			
Amis tout dous	R		Ivrea	Trem	Str, Pr, Pit	#31	KamP: 145
Armes, amours -- O flour	B	Andrieu, 1377			Ch		LudwigNach B. 41
Beauté qui toutes	B	Machaut, bef. 1349		Trem	Utrecht II		Ludwig, SchradeNach B. 4
Besier e acoler	V		Ivrea			#26	
Caveus	(BR)			Trem			
Celle dont ma joie	(BR)			Trem	St:		
Comben que loyntemps	R		Ivrea			#32	
Comme le cerf	B			Trem	PR		GUnther10 #2
Cuer gai	(BR)			Trem			
Cuers qui se sent -- Laissiez parler	(BR)			Trem			

Incipit	Form	Comp.	Date	Sources: Early	Mid	Late	Transcriptions: This vol.	Other
Dame de qui	B	Machaut	1349		Trem	FP		LudwigMach MF 5, SchradeMach B.42
Dame doucement -- Doulz amis	R	Vaillant	1369			Ch		Günther10 #7
Dame dragme de confort	V			CaB_2			#9	
Dame sans per	B				Trem	PR		Wilk #13
De ce que fol pense	B	P.des Molins		CaB_3, CaC, McV	Trem	PR, Pit, Str, FP, Ch, Fa, Ghent	#24	Wilk #21
Dedens mon cuer	B	Grimache			Berne		#40	
De Fortune	B	Machaut	1349-63		Trem	Str, PR, Ch		Ludwig, SchradeMach, B. 23
De Narcissus	B	Mgr.Franciscus			Trem Autun	PR, Ch, Pit	#35	ApF #55
De petit peu	B	Machaut	1349-63	CaB_2	Trem	FP, Pit, Ch, Pr, Mod		Ludwig, SchradeMach, B.18
De tous les biens	(BR)				Trem			
De toutes flours	B	Machaut	1349-63		Trem	PR, Mod, FP, Str, Pit, Fa		Ludwig, SchradeMach B.31, PlFa 189

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Incipit	Form	Comp.	Date	Sources: Early	Mid	Late	Transcriptions: This vol.	Other
Dix et sept	R	Machaut	1363-5	Ivrea				Ludwig, SchradeMach R.17
Donne moy -- J'oy les clés- --Alons	V			CaB_2	Berne		#10	GennRVB 1,50
Ea...du mieundre endroit	V			CaB_2				
En amer a douce vie	B	Machaut	1349		Trem	PR,FP,Pit		LudwigMach RF 4, SchradeMach B.41
En gage de retourner	V			CaB_2			#14	
En la maison Dedalus	B				Berkeley			AM 1967, 169
En ma dolour -- Danger	(BR)				Trem			
En remirant	B			CaB_2			#19	
Espoirs me fuit -- Revien	R			CaB_2	Trem	Utrecht II, Str	#20	
Fist on, dame	V				Berne			AfMW 1923, 7
Fortune fause	R	M.de Sancto Johanne		Ivrea		Ch	#34	
Fuiez de moi	B				Trem	PR,Str,Pr, Melk,Wolk		Wilk #19
Gais et jolis	B	Machaut	1349-63			PR,Mod		Ludwig, SchradeMach B.35

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Incipit	Form	Comp. Date	Sources: Early	Mid	Late	Transcriptions: This vol.	Other
Hareu, hareu	Ch			Trem	Str		
He, doux regars	(BR)			Trem			
Honte, paour	B	Machaut 1349-63		Trem	FP,Fa		Ludwig, SchradeMach B.25
Humblemens	Ch		Ivrea	Trem		#4	
Il m'est avis	B	Machaut 1349-63			PR		Ludwig, SchradeMach B.22
Il n'est si grant possession	B			Barne			AfMW 1923, 9
Iste confessor	(BR)			Trem			
J'ai grant desespoir	B			Trem	PR,Fa		Günther10 #3
Je comenche -- Et je serai	V		CaF_3			#22	
Jour a jour la vie	R			Trem	PR,Tit,FP, StM,Pit,Fa, MüEm		Günther10 #1, Wilk #51
Ma dame m'a congé donne	B			Trem	Ch		Günther10 #4
Ma fin est mon comencement	R	Machaut 1349-63			PadA		Ludwig, SchradeMach B.14

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Incipit	Form	Comp.	Date	Sources: Early	Mid	Late	Transcriptions: This Vol.	Other
M'ardurer	V			CaB$_2$			#7	
Merci ou mort	B				Trem	Utrecht II, PR		Günther10 #5 Wilk #22 Vol. I, 205
Mesdisans	V			CaB$_2$				
Mon douls loyaul	V			CaB$_2$				
Mor, vient a moy	V			Ivrea			#29	
Ne celle amour	B			CaB$_2$			#18	ApF #54
Or...	V				Berne		#38	
Or sus, vous dormez trop	V			Ivrea		PR, Pit, Lo, Str, PadC	#28	ApF #70
Or tosta **euz**	V	Pykini		CaB$_2$		PR, Ch	#11	Wilk #40
Par J commenche	R?			CaC				
Par maintes fois	V	Vaillant			BrussI	Ch, Str, Wolk, MüEm		ApF #69
Par mon serement	V			CaB$_2$			#12	
Petit guerredon	V			CaB$_2$			#6	
Phyton le mervilleus	B	Machaut 1363-71			Trem			Ludwig, SchradeMach B.38

Incipit	Form	Comp. Date	Sources: Early	Mid	Late	Transcriptions: This Vol.	Other
Plaisant regart	R		CaB$_2$				
Pleurés, dames	B	Machaut 1360-1			Utrecht II		Ludwig, SchladeMach B.32
Pour che que je ne puis mie	B		CaB$_2$			#17	
Pour vous reveoir	V		CaB$_2$		Pi	#15	KamPi 151
Prenés l'abre	V		Ivrea			#30	
Puisqu'ainsy	R			Autun		#36	
Quant si loing suy	R			Berne	PR III		Wilk15 #30
Quant Theseus -- Ne quier veoir	B	Machaut 1363			PR,Ch		Ludwig, SchladeMach B.34
Que puet faire -- Ce n'est mie	V		CaB$_2$			#13	
Quiconques veut	R		CaB$_2$, Ivrea	Trem	FP, Pit	#21	Günther10 #6
Rose sans per	R		Ivrea		FP	#33	
Sachent...qui	V		CaB$_2$				
Se je chant	Ch		Pic, Ivrea	Trem		#1	

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Incipit	Form Comp. Date	Sources: Early	Mid	Late	Transcriptions: This vol.	Other
Se Lancelot	(BR)		Trem			
Se vous n'estes	R Machaut 1349-63	CaB_2		FP, Mod, Str, Pr		Ludwig, Schradeach [illegible].7
Soit tart tempre	V			PR, Mod, Str, Pr, Vorau		KamPr 1[illegible]1, Wilk [illegible]1
Souviengne vous	R		Berkeley			AM 1967, 16[illegible]
Talent m'a pris	Ch	Ivrea		Str, Pr, Wolk	#2	Crocker HMS 11[illegible]
Tant doucement me sens	R Machaut 1349-63		Trem?			Ludwig, Schradeach [illegible].9
Tant doucement suy pris -- ...ont	V	CaB_2	Trem?			
Tant que mon cuer -- Sur l'erbette	V	Ivrea			#27	
Tres dous compains	Ch	Ivrea			#3	
Tristour et merancolie	V	CaB_2				
Trop me desplaist	V		BrussI		#37	
Un fait d'armes	DC	CaB_2			#16	
Venés a nueches -- Vechi l'ermite	V	CaB_3			#23	

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Incipit	Form	Comp. Date	Sources: Early	Mid	Late	Transcriptions: This vol.	Other
Vo douls regars	V	..	CaB_2				
Wach wannier (?)	V		CaB_2				
(Beginning of text lost:)							
...avoir autre ne vaurcie	V		CaB_2				#8
...Du tout me hes	B			Berne			#39
...et belle amie a mon talent	Ch		BF, Pic				
...me congé prens/ a lamor-eus, a lamoreus	V		CaB_2				
(Pieces without text:)							
(Chartres chace)	Ch		Chartres 130				#5
(Text illegible)	V		CaB_2				
(Single textless voice)	V		CaB_2				
(Single textless voice)	V or R			BrussI			

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