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How to cite this article:
John Stevens (1994). Alphabetical check-list of Anglo-Norman songs c. 1150—c. 1350.
Plainsong and Medieval Music, 3, pp 1-22 doi:10.1017/S0961137100000607

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Alphabetical check-list of Anglo-Norman songs

c. 1150–c. 1350

JOHN STEVENS

Introduction[1]

It is a curiosity of British cultural history that the surviving Anglo-Norman (AN) songs of medieval England have attracted so little interest amongst musicologists English or French. Such knowledge as we have of them is mostly garnered from two pioneering facsimile volumes: *Early English Harmony*, edited in 1897 for the Plainsong and Mediaeval Music Society by Harry E. Wooldridge;[2] and *Early Bodleian Music* (1901), an even finer collection, edited by Sir John Stainer, his son and his daughter, with exemplary studies of many of the manuscripts by Bodley's Librarian, Edward B. Nicholson. These two volumes contain about half of the songs listed here. Their French equivalent, Pierre Aubry's *Les plus anciens monuments de la musique française* (1905), contains two AN songs in facsimile. Others were published at around the same time ('buried' might be a better word) in isolated facsimile: *El tens d'iver* (Baker), *Quaunt le russinol* (Petersen). Yet others have only recently emerged, or re-emerged, into scholarly consciousness: *Volez oyer le castoy* (Wilkins), *Si tost c'amis* (Page, 1988).

A number of the songs in the check-list have never been edited, others have not been presented in print since the First World War, and two do not figure in the standard first-line bibliographies of Raynaud-Spanke and Linker. (The old catalogue by J. Vising, *Anglo-Norman Language and Literature* (London, 1923), does not serve the present purpose. A new one is in preparation by Ruth Dean.) The early editions of the monophonic songs represent a wide range of rhythmic interpretation over more than a century: 4:4 metre with balanced phrases ('Vierhebigkeit'); modernized chant notation, usually quasi-diplomatic; pre-Franconian mensural transcription; 'modal rhythm', based on contemporary polyphonic practice; and the now common 'black notehead' presentation, implying either a non-committal, open approach to the unsolved rhythmic problem, or a

[2] Wooldridge was by profession a painter and sometime Slade Professor of Fine Art in the University of Oxford. Vol. 2, containing transcriptions (1913), was the work of H. V. (later Dom Anselm) Hughes, for many years Secretary of the PMMS.

parlando style based on the text, or an isosyllabic interpretation. For interest's sake, I have generally indicated dates and types of transcription in the brief selective bibliographies at the end of each song, even when these are not strictly necessary for finding the item in the Reference List.

The list includes all the songs I have been able to assemble from the mid-twelfth century until the mid-fourteenth. The criterion for inclusion is not the place of composition (at least two melodies are of known continental origin) but the presence of an AN text in an insular source. There is one exception: the surviving copy of *Chevalier mult estes* is found only in a continental manuscript. All the songs except three are monophonic; the polyphonic pieces (6, 16 and 17) are all, broadly speaking, in conductus style but are different in other respects.

The numbered list excludes AN motets (except the 'conductus-motet' (6)) and motet parts, since their relations, dates and precise nature are often difficult to determine and, unlike the songs proper, they are subordinate to a larger musical entity.[3] Also excluded is the very considerable number of AN poems, contrafacts, *refrains* and song-titles, whose connection with music is certain but lacks the support of actual musical notation. A simple example is *Quant le duz tens renouvele* (Dublin, Trinity College, MS 432), which is underlaid to empty staves.

Since the AN song repertory has never before, to my knowledge, been assembled, it has naturally not been studied. Interesting consequent questions remain to be tackled. Are the songs significantly related to the songs with English texts? What links do they have with their continental equivalents? And so on. One thing is certain, they must add an important dimension to the present, partial and somewhat ragged picture of British song in the earliest centuries.

An edition of all the AN songs with commentary will form part of a book dealing with the whole question of songs and lyrics in early medieval England (in preparation). A preliminary study, 'Anglo-Norman Songs and Continental Traditions' was presented at the proceedings of the colloquium 'Musique et Poésie de langue française à Paris au cours du XIIIème siècle' held at the Fondation Royaumont in October 1992.

Editorial Note

The song-headings are given in their manuscript spelling, which may differ from that in the bibliographies of Raynaud-Spanke and Linker. The date which follows the location and shelfmark of the manuscript refers to the manuscript itself as a whole, not specifically to the composition or to the copying of the song. All songs are monophonic unless otherwise specified. The unnumbered entries conveniently identify the refrains of the listed songs.

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[3] For the same reason I have excluded the two scraps of AN song embedded in the underlaid text of the two-voice *Benedicamus* in Cambridge, University Library, MS Ff. 1. 17(1): (1) 'Ore del chanter mi cumpainun . . .'; (2) 'Ja pur losenger . . .'. (I thank Christopher Page for correcting my reading, following Schumann, of (1).) I have also omitted the extremely fragmentary songs of British Library Add. MS 46839, kindly brought to my attention by Adrian Bassett. He reports that there are three songs with unidentified scraps of French text, but no surviving incipits.

In the section 'Description' the metrical schemes are in some cases notional: they represent the apparent intentions of the poet, not always fulfilled, as to syllable-count and rhyme. The abbreviated entries in the section 'Bibliography' (author's name, with or without date) are given in full in the Reference List at the end of the article. I have often given the dates of previous work, even when these are not necessary for identification of the entry, since they quickly show whether any work has been done on the song since the earliest years of this century.

Alphabetical list of songs

*   **A li dunt ai peine: see 3**

1   [. . . a]mer me estut a tute fin [not in R]

London, British Library, MS Royal 12 E. i, fols. 194v–5r   xiv & xv cents

SOURCE AND PRESENTATION
The manuscript is a composite. The first part (fols. 1r–114v) is of the fifteenth century: it contains *inter alia* theological matter and a Latin metrical arithmetic. The second part (fols. 115r–97r) is written in various early fourteenth-century hands and contains the song, . . . *[a]mer me estut a tute fin*; it is preceded on fols. 193r–4v by the Middle English (ME) song, *Stond wel moder* (Page 1976, no. 11) and two short ME poems without music. The AN song follows without break, starting just over halfway down fol. 194v (two staves) and continuing on fol. 195r (four-and-a-half staves). Unfortunately, the left-hand bottom corner of fol. 194v has been sliced off, with the result that the first staff has lost its opening notes and text; the second staff has lost even more. Fol. 195r is in large part discoloured but never completely illegible. Both songs are neatly written in black square non-mensural notation. The AN song is a sequence with exactly parallel versicles; two lines of text are underlaid to the single melody throughout.

DESCRIPTION
The unique surviving example of an AN vernacular sequence without a parallel Latin or English text accompanying it. It may be a contrafact, but no model has been found. The poet praises Christ the Lover, whose love alone is satisfying and enduring; he/she ends by praying to feel the sweetness of love. The sequence is evidently in a standard regular form – 10a a 6b 10a a 6b – despite the gaps and the occasionally irregular syllable-count. In each of the four strophes the melody stated in line 1 is modified in line 2; the third, short, line which concludes the versicle confirms a tonality based on F. The ranges of the melody increase from strophe to strophe: sixth, seventh, octave, ninth.

BIBLIOGRAPHY
Unpublished. The comparatively small musical lacunae in strophe 1 can be filled plausibly; the text is more problematic. The French text without music is in Dove

(App. G), and Meyer (1875). Further information about the source is provided in works which list or describe the English song, *Stond wel moder*: see CBXIII, no. 49; Dobson and Harrison, no. 11; Page (1976), no. 11.

*   Ave Maria: see 16

2   Bien deust chanter ki eust leale amie [R1102b]

London, British Library, MS Arundel 248, fol. 155r   late xiii cent.

SOURCE AND PRESENTATION

The Arundel MS was written by several hands: 'its contents are extremely miscel-laneous, but are almost all religious or theological or things that might be useful to a preacher; it is a collection made by and for clerics' (Dobson and Harrison, p. 162). It has been suggested that they may have been Franciscans living on the southern border of Cambridgeshire. Amongst other items are a group of eleven songs with Latin, English and/or French words (see 9 and 16) and two Latin pieces (*Risum fecit Sare* and *Alleluia: Virga ferax Aaron*).[4] *Bien deust chanter ki eust leale amie* is the last song on fol. 155r and occupies two-and-a-half staves, written across the page, with verses 2–5 beneath. It is neatly cramped up, like the other songs in the manuscript, into the smallest possible space. The notation is informal, quadratic and non-mensural.

DESCRIPTION

A *chanson pieuse*, in praise of the Virgin, contrafacting Blondel de Nesle's *Bien doit chanter qui fine amours adrece* (R482), a *chanson d'amour* of the late twelfth century. The borrowing is easy to detect from the opening line of the poem. The verbal contrafact is very carefully contrived; it is exactly modelled on the original, even following the pattern of weak and strong rhymes: 10a' b a' b b b b a' b. The melody is that of Blondel but is in two respects individual. The best sources (i.e., excluding MSS R, V[1] and V[2]) concur in a monotone opening (*c c ccb . . .*) but the AN melody opens *a b ccb . . .* It also has a slightly more melismatic character at the cadences. There are further contrafacts of Blondel's chanson, including a reli-gious one by Gautier de Coinci, *Qui qui face rotrouenge novele* (R603) (Chailley 1959).

BIBLIOGRAPHY

The numerous continental French versions of Blondel's melody are assembled by van de Werf, vol. 11, p. 14, in a parallel transcription. He prints the text of the first verse of the AN song but no subsequent verses. *Bien deust* is reproduced in *EEH*, vol. 1, pl. 36 (facsimile), vol. 2 (1913), no. 36c (transcription by H. V. Hughes). Modern transcriptions include Caldwell, p. 72, ex. 27, and Stevens (1982), p. 3, both with words of verse 1 only. For further information about the

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⁴ Sanders (1979), nos. 9 and 63.

Arundel MS see: the *Arundel Catalogue* (1834) list of contents; Dobson and Harrison, especially p. 162; Page (1976), list of English songs; *RISM*, p. 491, description; and Sanders (1979) edition, of the polyphonic pieces.

3 . . . chant ai entendu [R2063a]; *refr:* **A li dunt ai peine [B100]**

Oxford, Bodleian Library, MS Rawlinson G. 22, fol. 1   early xiii cent.

SOURCE AND PRESENTATION

The first of three monophonic songs on a damaged fly-leaf bound up with an incomplete liturgical psalter (Thorney Abbey?). There is no evident connection between the fly-leaf and the main manuscript. . . . *chant ai entendu* lacks its beginning. The other songs are: *[M]ult s'aprisme* (11) and *Mirie it is* (Page 1976, no. 2) of which the music is complete but expected subsequent verses are missing. The notation is non-mensural, neumatic verging towards the quadratic.

DESCRIPTION

A strophic refrain-song: in praise of joy in love, with a plea not to be forgotten. The refrain is not found elsewhere. Ten-line stanza: 7a' b a' b a' b a' b: 8c c × 4 with envoi 8c c. Same rhymes throughout. The song is imperfect at the beginning: seven-and-a-half lines of stanza 1 and the melody for them were on a preceding lost leaf. Four staves of music are followed by three subsequent verses, written as prose.

BIBLIOGRAPHY

The surviving incomplete song was first published in *EBM*, vol. 1, pl. 2 (facsimile); vol. 2, p. 3 (transcription with text and melody). It has recently been edited with full discussion of the source and the literary text; the music is not included (Formisano 1993). The song is referred to by Legge, p. 345, and set in its manuscript context by Caldwell, p. 31. See also CBXIII, p. 169, notes to no. 7 (where, however, it is wrongly stated that the leaf contains one French song).

4 Chevalier mult estes guariz [R1548a]; *refr:* **Ki ore irat od Loovis . . .**

Erfurt, Wissenschaftliche Allgemeine Bibliothek Amploniana, MS Oct.32, fol. 88
c. 1050–*c.* 1350

SOURCE AND PRESENTATION

This evidently composite manuscript, which was probably written and put together on the Continent, contains miscellaneous theological, liturgical and pastoral material. *Chevalier mult estes* occurs on the fourth leaf of an apparently self-contained quire of five leaves only; it is followed by the Latin *lai* (free secular sequence) *Axe phebus aureo*, concording with *Carmina Burana*, no. 71. *Chevalier mult estes* is messy and confused: at the beginning two attempts to copy the melody

are both preserved; the final phrase is also difficult to interpret. The notation is in a lightly written cursive, non-mensural style perhaps best described as late neumatic. The words of the song, though imperfect, are well written in a professional bookhand; their composition must be contemporary with the Second Crusade. The melody may be of the same date. This copy, however, appears to have been made in the late twelfth century (Bédier and Aubry).

DESCRIPTION

A Crusade-song in seven stanzas with a four-line refrain. The author exhorts the knights to follow the example of Louis, give up their possessions and win back the Holy Land for Christendom; in the recurrent end-refrain (which has none of the characteristics of the 'courtly-popular' *refrain*) they are assured of their salvation. Louis VII of France was the leader of the Second Crusade (1145–9), in which an AN contingent took part.

Formally *Chevalier mult estes* bears no relation to the *grande chanson*. Its metrical scheme is: 8abababab: *abab*. The second stanza is monorhymed in *laisse* style, and only four or five rhymes are employed in the course of an eighty-four-line poem. So far as may be judged, the melody also is un-chanson-like, its phrase-structure: A B A^1 B^1 A^2 B^2 C D: C E C F [?*E*]. The phrases are generally limited in range. Because of the numerous uncertain pitches the tonality is hard to determine.

BIBLIOGRAPHY

Published in facsimile: partial, by Schum (1882), pl. 12; complete, by Aubry (1905), pl. 3, with diplomatic transcription of the whole; in 'printed', black-and-white facsimile by Gennrich (1965). Edited by Bédier and Aubry (1909) with other Crusade-songs, providing historical context. Complete text, translation and *texte critique* of the music in Aubry. Further editions: Gennrich (1925), pp. 37–9, with analysis; Besseler (1931), p. 105, ex. 62, based on Gennrich. The most recent catalogue is a century old: Schum (1887). On Crusade poems in general, without musical comment, see Trotter (1988).

5   De ma dame voile [?] chanter [R835b]; *refr:* Trop s'esluine

Oxford, Bodleian Library, MS Ashmole 1285, fol. 235v   xii cent.

SOURCE AND PRESENTATION

A composite manuscript of the twelfth and thirteenth centuries. The booklet in which this song occurs is a single quire (of the twelfth century) and consists of an incomplete Latin treatise replying to St Bernard's attack on the luxury of the Cluniacs. The song is written upside-down on an otherwise blank outside leaf. The leaf, fol. 235, is glued to a stub which was apparently put in to hold it. The hand has been dated *c.* 1185 (*EBM* vol. 1, intro., p. x); the non-mensural black notation with its light but distinctly quadratic forms suggests perhaps a later date.

DESCRIPTION

A strophic refrain-song in five stanzas. The refrain sums up the traditional courtly theme 'Trop s'esluine' (she keeps herself very distant); as usual, the lover prays the lady to have pity on him. In form the song is unusual: the refrain occupies the first four syllables only of the penultimate line. The ten-line stanza has a rhyme-scheme found elsewhere – 8a 6b' 8a 6b' 8a 6b' 8a 6b' 8c 8c – but only one other song (R1375) alternates the line-length 8a 6b. The AN text is syllabically irregular.

The musical phrase-structure A B A^1 B^1 C D: $?C^1?D^1E$ F does not follow the pattern of the words; it consists of two quatrains of melody, each of which has two 'versicles', so to speak. The melodic repetitions are not precise either in pitch or in syllable-count. The total range is a tenth (B–d') but several phrases are very restricted. The tonality is baffling; it is, however, related to the quatrain structure, and the last line confirms the c-final of the previous quatrain.

BIBLIOGRAPHY

The manuscript and the place of the song in it are described at length by E. W. B. Nicholson in *EBM*, vol. 1, pp. viii–xi. Facsimile, vol. 1, pl. 1; the transcription in vol. 2, p. 1, by J. F. R. and C. Stainer is of less permanent value. The text, without music, had been carefully edited by Meyer (1875). See also Naetebus (1891), Stengel (1892), Chaytor (1923), reprinting Meyer's text.

* **Douce camousette: see 17**

6 Duce creature virgine marie [R2089a]

London, British Library, MS Harley 978, fols. 9v–10r   mid-xiii cent.

SOURCE AND PRESENTATION

Duce creature is the second underlaid text to the three-part conductus-motet, *Ave gloriosa mater salvatoris*. As such it is the only French text with music in Harley 978 (a manuscript from Reading Abbey), one of the principal sources for British song in the thirteenth century. The manuscript contents include: *Sumer is icumen in*; Latin songs related to sequence and *lai*; a group of textless pieces of the *estampie* type; a calendar of Reading Abbey; the fables and *lais* of Marie de France; Goliardic verse; and an important index of polyphony. *Duce creature* is laid out in an unusual manner: the tenor (identifiable as *Domino* from other sources (Bessler and Gülke)) is written out twice: once as the lowest voice of a three-part conductus score and again at the end with slight variations as a single part in motet style.

DESCRIPTION

The AN poet addresses the Virgin Mary, praising her in the familiar terms and images and asking for her intercession. The Latin poem has the same theme but

the two texts are not specifically related except in form.[5] The syllabic fit is precise;
the rhyme-scheme (including the internal rhymes) is close. Both poems can be
regarded as very short regular sequences. The variation of rhyme-pattern between
strophes 1–2 and 3–4 excludes strict classification as a strophic (hymn-type) form.

   Musically, however, the piece does not in the least resemble a sequence. It
combines features of conductus and motet. The style throughout is that of a
straightforward polyphonic conductus, except that in the first two strophes the
tenor, after four phrases in fifth-mode pattern, is syllabically adjusted by the repeti-
tion of notes to fit the conductus-type declamation notated in the upper parts. The
middle voice carries the well-known *Ave gloriosa mater salvatoris* melody; but the
text is given only under the tenor part, with the AN text beneath it. It may be
presumed from this that they were alternative texts for performance.

BIBLIOGRAPHY
Duce creature has been reproduced several times in facsimile: e.g. *EEH*, vol. 1, pls.
20–1; Parrish (1957), pls. 32–3, with commentary; Besseler and Gülke (1973) with
commentary. The song owes this publicity to the fact that the Latin text *Ave gloriosa
mater salvatoris* (Anderson A13) occurs with music in some fifteen sources, includ-
ing the main thirteenth-century motet manuscripts. The AN *Duce creature* is the
only known vernacular contrafact. Recent editions with music, text and translation
include: Parrish (1958), p. 46; Sanders (1979), p. 223, app., no. 23b; Everist (1985),
p. 1, no. 1. The literary text has been presented in various formal arrangements:
Meyer (1875), Parrish (1957), Everist (1985).

7   El tens d'iver quant vei palir [R1439a]: *refr:* En icel esperance . . . [B657]

Cambridge, Pembroke College, MS 113, fols. 35v–6r   xii–xiii cent.

SOURCE AND PRESENTATION
This small vellum manuscript of the late twelfth century (James) contains the
satires of Juvenal and Persius. The Juvenal text ends on fol. 35r. The song is
entered, without heading, on fol. 35v (melody, with verse 1 underlaid); the sub-
sequent verses, written as prose, follow. The simple, non-mensural neumatic nota-
tion (*c.* 1200?) on six four-line staves is tidily drawn.

DESCRIPTION
A *chanson d'amour* with refrain. Opening with a winter *topos*, the lover laments his
misery in the stanza but insists in the refrain that the pain will advance him to
certain *joie*. Six fourteen-line stanzas: 8a 6b' a b' 8a 4a 6b' 8a 4a 6b'; 6c' d' c' d'; a
unique scheme (Mölk and Wolfzettel, 634 (1)). An unusually accomplished poem:
the two rhymes of lines 1–10 are repeated throughout; the syllable-count is for the
most part perfectly maintained.

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   [5] See Meyer (1875). Linker appears to misread this text as macaronic.

The melody is of the extended dance-song type (cf.10) with much repetition and near-repetition. Phrase-structure: A B A B^{1}A^{1}C D A C D: E E^{1}E^{2}E^3. There are a number of improvisatory, or remembered, or errant, variations in the melodic detail. The choice of mode G and its use are reminiscent of many Latin *lais* in British sources: it is virtually confined within the range *g–d'*, with occasional use of the 'open' *f*.

BIBLIOGRAPHY
Music unpublished. The song is listed in James's catalogue (1905) with a complete transcription of the text. There are later text editions by Jeanroy and Långfors (1921) and Chaytor (1923). Baker (1908) reproduces a slightly clipped facsimile of the first stanza with its melody; the subsequent stanzas (words only) are not included.

* **En icel esperance: see 7**

8 Eyns ne soy ke pleynte fu [not in R]

London, Guildhall, Corporation of London Records Office, MS Cust. 1, fols. 160v–1v   ? mid-xiii cent.

SOURCE AND PRESENTATION
The manuscript is entitled *Liber de Antiquis Legibus* and contains 'historical material mainly by and in the hand of Arnald Thedmar, alderman of the City of London, d 1274 (?)' (Ker). Amongst the contents is a Chronicle of the Mayors and Sheriffs of London, 1189–1274, and *biographica* relating to Thedmar. The latter may have compiled the chronicle and have been responsible for the preservation of the two monophonic entries at the end of the manuscript: (1) The so-called 'Prisoner's Song', with verse-texts in AN and in English (*Ar ne kuthe*): Page (1976), no. 7); and (2) an Office for the translation of St Thomas of Canterbury, the first noted chant beginning, *Thomam armat in martem*. The AN text of the 'Prisoner's Song' is immediately below the melody, the ME text is underlaid in parallel beneath it; both texts overrun the melody on to a third page. These songs are certainly connected in some way with the rest of the manuscript through Thedmar, whose hand appears in the same gathering. The text is written in a practised bookhand; the notation conforms, being non-mensural, square, written informally in a competent hand.

DESCRIPTION
The two texts describe in the first person the sufferings of a prisoner, wrongly jailed: he prays for his release and that of his companions. The relation between the French and English poems is very close, but neither follows the text of the sequence, *Planctus ante nescia*, which provides the substance of the melody. All three belong to the genre of *planctus* or formal lament and share the form of the free sequence or *lai*.

Eyns ne soy has five strophes with two versicles each. The strophes correspond to strophes 1–3 and 7–8 of the *Planctus ante nescia* melody. Although the total

melodic range is from *c–g'*, the general impression is of a characteristic G-mode sequence/*lai*-type melody moving within restricted limits, using familiar formulae, and cadencing regularly on the final.

BIBLIOGRAPHY

This song with two texts has attracted much attention from the mid-nineteenth century onwards. Facsimiles: Ellis (1869), EETS extra ser. vol. 7, pp. 434–6; Aspin (1953), frontispiece; Page (1976), p. 83. The ME and AN poems have often been published: CBXIII (1932), no. 5, pp. 10–13; Aspin, no. 1, pp. 6–11 (with translation); Dobson and Harrison (1975), no. 4, pp. 110ff, 323 (with translation); Dobson provides the most detailed commentary on the texts and their language since Ellis; Harrison, in the same volume, the best-informed analysis of the music. The melody has been transcribed in many styles: Ellis, measured duple time; Gennrich (1929), 'modal rhythm'; Harrison, equal-note, quasi-chant.

9   Flur de virginite [R 476a]

London, British Library, MS Arundel 248, fol. 153v   late xiii cent.

SOURCE AND PRESENTATION

On the Arundel MS and its music in general, see Song 2, *Bien deust chanter*. The present song, with Latin and French text, occupies the right-hand column of fol. 153v and is headed *Cantus de domina post cantum aaliz* (a song of Our Lady 'after' the song of Alice). The scribe realized rather too late that the French version, *Flur de virginite*, would take up more space than the Latin original, *Flos pudicitie*. As a result the AN text omits the last strophe, leaving a small gap under the bottom staff.

DESCRIPTION

The AN poem, like the Latin, is a *lai* written in praise of the Virgin. It has six strophes, omitting words for the final strophe 7 of *Flos pudicitie*. Although the contrafact text has the same theme, it deals with it freely and in an individual way. The French cannot match the rhetorical compactness of the Latin. Generally, however, the writer shows his awareness of the Latin by returning to its thoughts at the beginning of each strophe. Syllabically the fit is good, even to the extent of distinguishing in the French between the weak and strong rhymes of the original.

The melody is characteristic of Latin *lais* in general. The main structure, of six varied strophes, is similar to that of the 'free sequence'. The smaller melodic patterns, the interweaving of motifs, are even more complex (Stevens in Paynter (1992), vol. 2, p. 900). The tonality, on the other hand, is irremoveably anchored in the G-mode; and the ranges of most phrases are within the fifth.

BIBLIOGRAPHY

The AN contrafact of *Flos pudicitie* has not received much attention. Facsimile in *EEH*, vol. 1, pl. 33; vol. 2, no. 33B, quasi-diplomatic transcription in modern square

notation (H. V. Hughes) and 4:4 rendering by Anton Schmid (1787–1857). Edition of melody (modern square notation) and AN text (no translation) in Jeanroy and Aubry (1901), no. 30, pp. 159–62; manuscript 'irregularities' are silently removed. An edition of the *lai* by Ann Buckley, with French and Latin texts and translations, is in Antico Edition. Stevens (1992) contains the fullest printed study of the melody but gives attention only to the Latin poem. See also the short formal analysis in Spanke (1977), p. 179.

* **Jeo sui le plus trais: see 11**

* **Ki ore irat od Loovis: see 4**

10   Margot margot greif sunt ly mau d'amer

Paris, Bibliothèque Nationale, MS fr. 19525, fol. 204r xiii–xiv cent.

SOURCE AND PRESENTATION
The main twelfth-century manuscript contains religious poems in AN; it is related in content to a group of English and AN manuscripts, including the well-known anthology, British Library, Harley 2253. The song (copied ?1350) is written across the upper half of a fly-leaf, cut away at the bottom; the leaf is glued to a thin strip of parchment anchored between fols. 200 and 201 and has no apparent connection with the main manuscript. Further text follows beneath.[6] The notation is amateurish: undifferentiated, square, somewhat eccentrically written on two hand-drawn staves. The more professional script-hand writes a heavy, rather formal cursive. A perky bird-man with beak and tail is confidently drawn beneath the song.

DESCRIPTION
A refrain-song of the rondeau type: i.e., *rondet de carole*. In its laconic ballad-like lines spoken in the woman's person the text is reminiscent of the *chanson de toile*. The opening line belongs to the repertory of *refrains* (in the special sense). Many *refrains* refer to Mar[g]ot and some appear in motets, but this song appears to have no musical concordances. The precise form of the song is difficult to determine; the degree of variation in the pre-*forme-fixe* period is considerable.[7]

BIBLIOGRAPHY
See Plate 1. The main manuscript is described in the BN Catalogue (vol. 11, pp. 339–41). The most detailed studies of the manuscript are by Martin (1869) and Meyer (1889). There is no previously published facsimile of the song. It is edited, draconically, and discussed in Gennrich (1921, 1927), no. 24. *Margot margot* is not

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[6] I am grateful to Ruth Bagnall for supplying me with detailed information about the manuscript presentation of this song.
[7] See the article 'Repetition and Variation' (Butterfield).

Plate 1 Paris, Bibliothèque Nationale, MS fr. 19525, fol. 204r

listed in Boogaard as a *refrain* with these opening words, but see, for example, no. 772 *Grevé m'ont li mal d'amer*.

11   [M]ult s'aprisme li termines [R1387a]: *refr:* Jeo sui le plus trais del munt [B1134b]

Oxford, Bodleian Library, MS Rawlinson G. 22, fol. 1   early xiii cent.

SOURCE AND PRESENTATION
See . . . *chant ai entendu* (3)

DESCRIPTION
A strophic refrain-song: lover's misery; 'I am the most deceived in the world'. Boogaard cross-references the *refrain* to R1820, *Molt ai chanté*, verse 1 (refr: *Je sui le mains amez du mont . . .*). Five eight-line stanzas: 7a a a a a a: 8b b. The rhymes change in each stanza. The page is clipped at the bottom right-hand corner and some words and notes are lost at the end of phrase/line 6 and the beginning of 7. The monophonic G-mode melody is moderately conjunct; range *f–e'*: refr. *c–c'*. It is in chanson form: A B A^1 B C D [cf C] E F.

BIBLIOGRAPHY
EBM, vol. 1, facs. 2–3; vol. 2, p. 4 (transcription of melody and text). See also CBXIII, p. 169; and Song 3, bibliography, above.

12   Parti de mal

London, British Library, MS Harley 1717, fol. 251v   ?early xiii cent.

SOURCE AND PRESENTATION
The principal item in this manuscript is headed: *Ci comence lestoire e la genealogie des dux qui unt este par ordre en normandie* (fols. 1r–249v). On the remaining leaves are a widely circulating poem of Scottish political prophecy ('Quen the kokke in the northe hath byld his neste': *Index* 4029) and other English and Latin fragments. The Crusade-song, *Parti de mal* (fol. 251v) follows a blank page (fol. 251r); the Third Crusade (1188–92) has been suggested as the inspiration for its composition (Bédier and Aubry) on no very secure grounds. The style of presentation is striking and elaborate in its decoration. The notation of this copy (?mid-thirteenth century) is transitional between neumatic and quadratic, and this seems compatible in date with the character of the bookhand.

DESCRIPTION
A *grande chanson* of the Crusade-song genre. The emphasis of the poem is on preparation for death and on the poet's *bons seignurs*, for whom he prays in the envoi, not on his lady. The six stanzas have the form: 10 a b a b b a a. Another

technically quite accomplished poem: the syllabic count is mostly well observed and the rhyme-sounds maintained throughout. The melodic phrase-structure could mislead one into thinking that the song had the normal form of a chanson in the high style: A–B A–B A C D; but closer analysis reveals constant, if slightly varied, musical 'rhyme', giving it a strong resemblance to 'narrative' melody. Phrase-lines 1–5 have an arched cadence with g final; 6 and 7 have the same, with finals on a and f.

BIBLIOGRAPHY

Facsimile in *EEH*, vol. 1, pl. 8 (melody and stanza 1); transcription (1913) in vol. 2, pp. 8–10 (modern square notation). Facsimile also in Aubry (1905) with diplomatic copy of the whole. The fullest study of the song is in Bédier and Aubry (1909) listing previous work, with edition of the text, French translation and musical transcription (modern square notation). Gennrich (1925), p. 71, prints music, full text and formal analysis.

13   Quaunt le russinol se cesse [R955a]

Dublin, Trinity College, MS 432 fols. 6r–7r   xiii–xv cent.

SOURCE AND PRESENTATION

There are three items in this source which are of relevance: (1) a text without music (fol. 1) of the well-known song to the Virgin by Thibaut d'Amiens, *Jo ai le quor trop led* (R202b: 'J'ai un cuer . . .'); (2) *Quaunt le russinol* (see above), with music; (3) *Quant le duz tens renouvele* (R616a), text with blank spaces left for staves and notes; no known concordances.

   A composite manuscript; the parts were originally separate but later bound up together. The greater part of booklet B (fols. 23r–58v, second half of the thirteenth century) was 'in the Benedictine Priory of BVM, Belvoir, Lincolnshire' (Ker, vol. 9, p. 230; Colker, p. 865) in the fifteenth century. Booklet A (the part which contains the songs) was written in England in the first half of the thirteenth century by more than one hand (Colker). In addition, the tri-lingual contents include: a *Life of St Eustace*; verse-prayers; theological dialogue; verses about the cross; and proverbs and commonplaces. The song occupies four four-line staves of page width, roughly ruled. The text is consistently underlaid as two lines of verse across the page; the notation is black square, rhythmically undifferentiated.

DESCRIPTION

A *chanson pieuse* in the high style. Beginning with a winter-opening, a regular courtly *topos* of the lover's wounded heart, the poet goes on to describe the miseries of his old age, the uselessness of riches, etc. He concludes with a prayer to the All-Powerful; Mary's intercession is briefly mentioned. The poem, unusually long for a chanson, consists of twelve stanzas, 7a' 8b a' b a' b a' b.[8] This is a common

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[8]   I differ from Petersen, Raynaud-Spanke and Mölk and Wolfzettel.

rhyme-scheme; but only one trouvère song appears to have virtually the same syllable-count (*Quant le rossignols s'escrie* (R1149)), and interestingly it appears to bear some slight melodic resemblance.[9] The AN verses are metrically somewhat irregular, but the notional pattern is fairly clear. The melody follows the standard larger structure of a *grande chanson*; phrasally it runs AB AB CDEF. The tonality is firmly based in G, with *d'* as the main structural note; the range is *g–g'*.

BIBLIOGRAPHY
See Plate 2. Music unpublished. Facsimile (fol. 6r only: melody and stanzas 1–4) in Petersen (1911) with edited text of this song and the other AN verses; brief description of the manuscript. The recent meticulous and full catalogue of the Trinity College manuscripts by Colker (entry 432, pp. 855–66) replaces all previous accounts, and summarizes all previous scholarship. *Quaunt le russinol* is unfortunately described as having the 'first four verses . . . set to music'; as usual, only the first is set.

14   Si tost c'amis entant a ben amer

London, Public Record Office, MS E 163/22/1/2, single leaf   late xiii cent.

SOURCE AND PRESENTATION
This song, recently rediscovered, is written on one side of an irregular fragment of vellum; the other side is blank. The song is copied using the whole width of the page with a narrow unruled margin on either side. The words of the first stanza are underlaid to the melody; the remainder of the text follows and occupies the whole of the remaining space. A remarkable feature of the presentation is the heading: *Renaus de Hoilande* (? read *Horlande*); between *de* and *Hoilande* is drawn, somewhat crudely, a coronet. The chanson, then, appears to be a *chanson couronnée*, a prize-winning song at a *puy* (see envoi), and relates presumably to the well-documented London *puy* of the last years of the thirteenth century. The black blob-like notation on a ruled and faded red staff is amateurish; this cannot be an 'official' copy of the song.

DESCRIPTION
This *grande chanson*, couched in the hallowed formulae of the high courtly style, is about the lover's longing for grace and the need for him to suffer and endure. It has five stanzas in an elaborately worked, apparently unique pattern – 10a b a b 7b c c d 10d – plus an envoi; the same rhymes are repeated throughout. There is a metrical error in the first stanza: phrase-line 6 is one note and two syllables short. Otherwise the song is one of the best for its accuracy in this respect. The

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[9] A further *Quant li rossignols* is known (R1599); nine sources of it survive, as *Quant li rossignols jolis*. Reasonably, because of its popularity, this song is assumed to be the one described by Johannes de Grocheio as a *cantus coronatus* (see R1599 commentary). However, Grocheio gives only the first three words and R1149, with a single source, cannot be totally excluded. I thank Christopher Page for drawing Grocheio's reference to my attention.

Plate 2 Dublin, Trinity College, MS 432, fol. 6r

outline melodic structure is standard for a chanson: AB AB CDB¹EF(cf.A). The tonality is stable in the G-mode: seven phrases have a G final.

BIBLIOGRAPHY

The song was thought to be lost since Wright first printed it in 1844 and was so reported in R (Raynaud-Spanke 1955). It had, however, surfaced as 'An Ancient Song' in the *Musical Times* during 1919 (Abdy Williams), with a good facsimile, a garbled text (*Si tost canus* [*sic*] etc.) and an outdated transcription. It was recently brought to light again by Andrew Wathey. (The reprint of the text by Långfors (1926) is based on Wright.) The box in the Exchequer K. R. Miscellanea contains twenty-five music fragments, mostly fifteenth-century liturgical. Page (1988), p. 237, prints the melody (black noteheads) with the words of verse 1. The most comprehensive account of the London *puy* is by Sutton (1992).

15 Sonques nuls hoem par dure departie [R1126]¹⁰

London, British Library, MS Harley 3775, fol. 14r   ?early xiii cent.

SOURCE AND PRESENTATION

This chanson, most probably referring to the Fourth Crusade (1202–4) and now generally attributed to Hugues de Berzé (*d*. before 1220), survives in some fifteen versions in the principal chansonniers. *Sonques nuls hoem* is the only musical item in this composite manuscript. It immediately follows a long AN poem on the life of Thomas Becket. The same scribe went on to write at least the text of the chanson and most likely the music as well. This is notated on four widely spaced red four-line staves across the whole width of the page in firm, informal, square symbols. The song-leaf and its conjugate form the cover of the second gathering, which is devoted to the history of Felicia, daughter of the Count of Warwick. This context suggests perhaps a baronial milieu, but several later items relate to St Albans.

DESCRIPTION

This Crusade-song develops one of the courtly love-themes common to the genre: 'there is no farewell so miserable as that of a lover and his sweetheart', but honour requires him to depart. The AN version omits the second and third verses of the standard chanson (five stanzas with envoi) but adds two new ones on the same themes. The poem is decasyllabic throughout, rhyming a' b b a' c c a' a'; the rhymes of stanza 1 are repeated in stanza 2; the rhymes of stanza 3, in stanza 4; the rhymes of stanza 5, in the envoi. The syllable/note-count is reasonably well maintained but even in the first verse adjustments have to be made.

The musical structure is quite unlike that of a *grand chant*. The eight-phrase melody is not in conventional A A B form; it is made out of two almost identical

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¹⁰ The entry in the Raynaud-Spanke bibliography is misleading: the *siglum* O (capital: = Chansonnier Cangé) is given in mistake for o (lower case: = Harley).

quatrains, ABCD: ?EBCD. The tonality is that of the G-mode transposed (i.e., C with flat), with G as the main structural note and the 'set' *c e g* fairly prominent. Range: *c–c'*.

BIBLIOGRAPHY

The numerous versions of this well-known Crusade-song are listed in Raynaud-Spanke. The Harley version is not in *EEH*. A facsimile forms the frontispiece to Stevens (1986); no transcription. The text was first printed by La Borde in 1780; a modern critical edition from numerous manuscripts, including Harley, was published by Lerond (1964). There is no such comparative edition of the melody, which in its AN form is unpublished. Aubry gave two melodies in transcription (1909), of which the second, the standard one, corresponds to Harley (Bédier and Aubry, no. 11, pp. 124–5).

* **Trop s'esluine: see 5**

16   Veine pleine de ducur [R1970a]; *refr:* **Ave Maria**

London, British Library, MS Arundel 248, fol. 155r   late xiii cent.

SOURCE AND PRESENTATION

For the Arundel MS and its contents and presentation, see *Bien deust chanter* (2 above). *Veine pleine de ducur*, a vernacular conductus, occupies the third and fourth systems of fol. 155r. Each system appears at first glance to be a single staff of some fourteen lines, but the clearly written C-clefs and clearly separated voice-parts leave no ambiguities. Although not spaciously laid out, the song is less cramped than most of the songs around it. The three verses of the text are all underlaid beneath the tenor; the upper voices have no words, but would have been sung with the words of the tenor in the usual conductus style.

DESCRIPTION

The AN song, with Latin refrain-line, is a free contrafact of the Latin conductus above it on the page, *Salve virgo virginum*. Free, in so far as it has nine lines instead of seven: the extra couplet (7a 5b') is metrically and musically a precise repeat of the preceding couplets (lines 1–2, 3–4). Both poems honour the Virgin in traditional phraseology but are wide apart in all matters of detail.

   The musical material of the two songs is identical. *Veine pleine* is in the form A B A B A B A B C; the repeated phrases vary only in the occasional passing-note. The movement is chordal and homophonic throughout. The tonality alternates 5–3–1 cadences on F and G, ending with F (refrain-line); major thirds are prominent throughout. The simple non-mensural notation is best interpreted isosyllabically, with or without measure within the syllable-unit.

BIBLIOGRAPHY
Facsimile in *EEH*, vol. 1, pl. 36; a transcription of the French text appears in vol. 2, no. 36b, p. 79, without its music but with an explanation of how it should be sung to the almost identical music of *Salve virgo virginum* preceding (p. 78). Editions of the music, with text and translation: Sanders (1979), no. 19b, p. 28; Everist (1985), no. 2. Not catalogued in Raynaud-Spanke, nor in Linker.

17 Volez oyer le castoy [not in R]; *?refr:* Douce camousette car eez pite [not in B]

Cambridge, Corpus Christi College, MS 8 fly-leaf   late xiii/xiv cents

SOURCE AND PRESENTATION

Volez oyer, for three voices, is written on one of two fly-leaves used in the binding of this fourteenth-century manuscript, which is principally devoted to Vincent de Beauvais' *Speculum Historiale*. The two large cut-down fly-leaves, bound in sideways round the main manuscript, are apparently from a music-book of generous dimensions containing polyphonic pieces with texts in English, French and Latin. Amongst them is the English two-voice motet, *Worldes blisce have god day*. The AN song is written in score and occupies most of the page numbered '548'. The text is underlaid in a neat bookhand to the tenor only, in conductus style. There may have been more stanzas; but if so they do not follow in the usual place, immediately after the notated melody. The mensural notation (late thirteenth century) is professionally written.

DESCRIPTION

The poem consists of a single stanza 7a 6'b 7c 6'b 7d 7'b with what may be a refrain 5'e e 5f 5'e.[11] The non-rhymes in 3, 5 and 10 are unusual. Stylistically the text is related to dance-song genres such as the *rondeau* and *rondellus*.

Musically, as in other conductus types, the main melody is in the tenor: formally A B A B C B[1]: D E B[1] D[1]. The significant range of the tenor-melody is a sixth, *c* to *a*, the low *c* functioning as an 'open' cadence; the emphatic notes are *d–f–a*. The voices overlap and the total range of the song is only eleven notes. The short balanced phrases and the stable tonality tend to confirm the affinities of *Volez oyer le castoy* with dance-song.

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[11] This is to be inferred from the characteristics of the text itself, lines 7–10; they appear to belong to the repertory of the popular-courtly *refrain* in the special sense of the word (Wilkins in Scattergood and Sherborne). The *refrain* is not listed in Boogaard.

also Everist (1985), no. 3 (with text and translation). Not catalogued in Raynaud-Spanke, nor in Linker.

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