

THE MANUSCRIPT PAVIA, BIBLIOTECA UNIVERSITARIA,
CODICE ALDINI 362: A STUDY OF SONG
TRADITION IN ITALY CIRCA 1440-1480

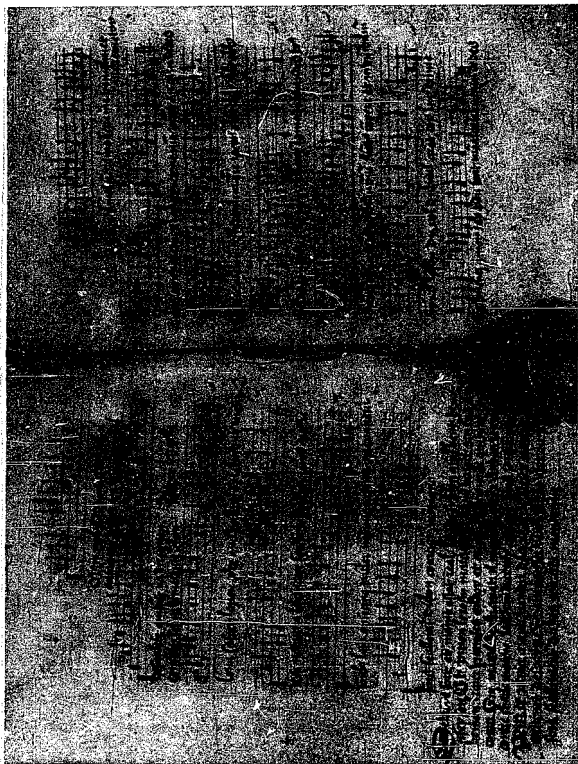
by

Henrietta Schavran

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Frontispiece: Pav 362, fols. 28v-29r (29v-30r)
(Scribe A)

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THE MANUSCRIPT PAVIA, BIBLIOTECA UNIVERSITARIA,

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(AN ABSTRACT)

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ABSTRACT

The manuscript Pavia, Biblioteca Universitaria, Codice Aldini 362 (Pav 362) is a small chansonnier containing forty-four pieces, thirty-six with French text, seven with Italian text, and one, incomplete work, without text. Half of its repertory consists of unica; the other half includes very popular songs as well as pieces that had limited circulation. The collection, for the most part for three voices, exemplifies the song literature disseminated in Italy during the 1460s and early 1470s. The French repertory reveals Franco-Burgundian musical and poetic influences, including traces of folk music. The Italian repertory mirrors the tastes of a music patron with an Italian cultural background, evidenced by six songs with texts associated with the Venetian poet-musician, Leonardo Giustiniani.

Diplomatic and other clues point to Savoy as the place of provenance of Pav 362 and the early 1470s or, possibly, the late 1460s, as the time of its compilation. Four watermarks found in the source have been identified with watermarks found on Savoyard documents dating from the 1450s, 1460s, and 1470s, or on paper manufactured in Savoy at this time. Another clue is an inscription entered by an early owner of the source, "joseph derabis," who states he is from Cuneo. The identity of this person has not been determined. During the fifteenth and sixteenth centuries, branches of the Rabbia (Rabia, de Rabis) family flourished in Cuneo, Milan, and Pavia. In the 1560s, a certain Fioravante Rabbia

lauded as a philosopher, doctor of medicine, poet, and song composer, taught at the University of Pavia. Perhaps through him, the University acquired Pav 362. Although Pav 362 bears an Aldini call number, it was not part of the collection of codices donated to the Library in 1840 by Pier Vittorio Aldini, but had been in the Library's possession before that time.

The music and text readings of Pav 362 and its concordant sources reveal that Pav 362 generally follows the Italian manuscript tradition of the 1460s and 1470s. The source most closely related to Pav 362, from the point of view of Italian repertory and close agreement of several readings of French and Italian concordances, is the Savoyard manuscript Par 2973 (the Cordiforme Chansonnier). The manuscript with which Pav 362 shares the largest part of its French repertory is SevPar (Seville 5.I.43 and Paris 4379-I). Our investigation of watermarks, scribal characteristics, and repertory of SevPar indicates that the section of SevPar containing the pieces shared by Pav 362 (signatures e, f, and h) was probably compiled by the early 1470s.

The repertory of Pav 362 is primarily one of the pre-Busnois generation. Composers represented include Binchois, Dufay, Barbingant, and Bedyngham, and Pav 362 may be one of the earliest extant sources for Hayne's De tous biens playne. Some of the French compositions reveal that, by ca. 1470, composers were (1) beginning to apply parody technique to secular music; (2) beginning to introduce imitation as a structural element of composition; and (3) utilizing elements of folk music in their courtly chansons. A study of the sources of the 1460s and 1470s that transmit combinative chansons indicates that this genre was popular in Italy, evidenced by the high number of these songs in Esc IV.a.24, SevPar, Par 15123,

and other Italian chansonniers. One combinative chanson in Pav 362, Vous qui parlés-Hé, molinet, may be associated with the poet, Jean Molinet and the composer, Loyset Compère, and may have had a special significance for the compiler or original owner of the manuscript.

The Italian repertory of Pav 362 reflects a trend during the 1460s and 1470s in which Italian music patrons sought songs set to poetry associated with Giustiniani's name. A study of the sources that transmit Italian pieces has shown that more Italian-texted songs were disseminated in the Italian chansonniers of this period than has been noted in the musicological literature.

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The present study is affectionately dedicated to the memory of Gustave Reese. From the first evening I entered his classroom, I was inspired by his dedication, enthusiasm, energy, and thoroughness as a scholar and teacher. As my research advisor, Gustave Reese worked with me step by step with tireless effort, giving guidance and advice, offering insights, and urging me on. And always, he was a warm, considerate human being, ready to share in my personal trials or moments of joy, to listen to the progress of my children, and to discuss my professional goals. I conclude this dissertation with the sadness that I did not give him the satisfaction of seeing my task to completion. Perhaps my way of saying "thank you, Professor Reese," will be to carry on in his ways of scholarly integrity and dedication and to help to disseminate the literature of early music to the very young as well as to adults.

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Italy, and to the late Madame Geneviève Thibault, my grateful appreciation for their expert advice and their personal guidance in my initial efforts in this project. My sincere thanks to Professor Elena Ferrari Barassi of the University of Pavia, for extending her friendship and valuable assistance when I visited Pavia in late 1973. To Professor Ernest Sanders of Columbia University, my first professor of musicology, my appreciation for keeping faith. And my warm thanks to my dear friend, Professor Alma Espinosa of the University of Lowell, who generously obtained microfilms for me when she was in Spain, and for her unfailing encouragement.

I should like to express my indebtedness to the American Association of University Women for its grant of money which enabled this dissertation to be prepared. My appreciation also to the librarians and personnel of the University Library of Pavia for their cooperation and assistance, and for permitting me to work at first hand with "my chansonnier" during the time I was in Pavia. My appreciation to Mrs. Ruth Hilton of the Music Library at New York University, and to numerous other individuals at the libraries and archives in New York, Paris, Rome, Milan, Pavia, Florence, Montecassino, and elsewhere for their generous assistance during my investigation of primary and secondary sources.

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VOLUME I

CHAPTER I

BIBLIOGRAPHICAL BACKGROUND

At the Biblioteca Universitaria of Pavia there is a small, insignificant-looking song manuscript bound in red morocco leather bearing the call number fondo Aldini 362. This volume is well-known to music historians for its concordances for many popular chansons of the pre-Ockeghem generation; it is also frequently cited in musicological studies relating to Italian music of the Quattrocento,⁴ particularly in studies treating of songs with texts attributed to the Venetian poet, Leonardo Giustiniani. As a reference in footnotes, Pav 362 has long been cited. As the subject of detailed investigation, the manuscript has been largely neglected, even though its contents provide interesting insights into the musical practices cultivated at an Italian-French cultural milieu during the second half of the fifteenth century.

The earliest description of the contents of Pav 362 was made in 1894 by Luigi De Marchi, a librarian at the University Library of Pavia, who collaborated with G. Bertolani in the preparation of a two-volume general inventory of the codices owned by the library.¹ In his introduction to the first volume of the Inventory, De Marchi discusses

¹ Luigi De Marchi and G. Bertolani, Inventario dei manoscritti della R. Biblioteca Universitaria di Pavia (Milan, 1894).

in detail the provenance of 583 manuscripts acquired by the library before 1860.² According to De Marchi, the main portion of these manuscripts belonged to a collection donated to the library in 1840 by Prof. Pier Vittorio Aldini,³ who had acquired a large number of codices in both Lombardy and the Veneto.⁴ Although Aldini's original catalogue listed 277 volumes, De Marchi demonstrates that the number of codices actually forming the Aldini collection totalled 366.⁵ Of the remaining 217 manuscripts in the Inventory, De Marchi presents archival documentation for the provenance of nine volumes. He proposes that 108 manuscripts came to the library from Pavian monastic libraries, private families, and former professors of the University, basing his assumption on the subject matter of the volumes and other circumstantial evidence. This leaves 100 volumes unaccounted for. Again, based on the subject matter of the manuscripts, De Marchi suggests that most of these were probably acquired by the University in the early part of the nineteenth century from local monasteries that were suppressed during the Napoleonic era. Among the few miscellaneous volumes for which De Marchi is unable to find any clue regarding provenance is our chansonnier, Pav 362.

²The second volume, which was to concern itself with a group of manuscripts acquired in 1860, was never completed.

³De Marchi and Bertolani, Inventario, p. x.

⁴Ibid., p. xiv.

⁵Ibid., pp. xvi-xix. De Marchi explains that, since the Aldini collection comprised the larger and more important portion of the Library's holdings acquired before 1860, the other 217 codices acquired by the library before 1860 from other sources were made a part of the Aldini group(p. x).

In his Inventory, De Marchi lists Pav 362 as a "miscellanea musicale francese" dating from the fifteenth century.⁶ He briefly describes its binding and physical dimensions and enumerates its contents. He lists the songs by their text incipits as these appear on the verso openings. The incipits of three songs are omitted from the Inventory, probably because De Marchi assumed that they were not independent compositions, but second sections of preceding works.⁷ De Marchi erroneously lists the composition at fol. 57v as an independent piece (actually, it is the secunda pars of the bergerette Quant jamés inscribed on the preceding opening). In his introduction, De Marchi observes that Antonio Restori would soon publish a study of the Pav 362 repertory and relegates to the latter scholar the task of providing more detailed information about the manuscript.

That same year, Restori published his article dealing with Pav 362.⁸ Restori's study is primarily a publication of the texts of the chansons preceded by a description of the physical characteristics, format, and contents of the manuscript. He notes the original call number of the volume, 131.A.17 and observes that several watermarks appear throughout the source. He mentions an inscription on fol. 1r: esto Libero edidortea Rabia, but professes no knowledge of Dorteia Rabia,

⁶Ibid., p. 302.

⁷The missing compositions are found at fols. 27 bis^v-28r, (28v-29r), 30v-31r (31v-32r), and 34 bis^v-35r (36v-37r).

⁸Antonio Restori, "Un codice musicale pavese," Zeitschrift für romanische Philologie, XVIII (1894), pp. 381-401.

noting only that the handwriting may be from the sixteenth century. Regarding the provenance of Pav 362, Restori states simply that he has no idea how the manuscript was obtained by the library.⁹ After a brief description of fifteenth-century song style, Restori provides transcriptions of the song texts with some citations of text and music concordances drawn primarily from sixteenth-century sources. He points out the difficulty in reconstructing the texts because of poor, at times, undecipherable scribal entries. This fact and Restori's limited knowledge of the fifteenth-century chanson literature account for the numerous errors and the lacerated and often incomplete presentation of many of the text transcriptions. Although Restori's study is commendable, even from the musicological standpoint, when one considers that it was written at a time when musical research was in its infancy, the value of the work as a modern research aid is limited.

A decade later, Wolf listed Pav 362 among the manuscripts known to him as sources for music of the fifteenth and sixteenth centuries.¹⁰ In his brief commentary, he makes no reference to the Italian songs contained in the source, stating only that it is a collection of French songs. Wolf cites four references for additional information about the manuscript, among which are the writings of De Marchi and Restori discussed above.¹¹

⁹ Ibid., p. 381.

¹⁰ Johannes Wolf, Handbuch der Notationskunde (Leipzig, 1913), I, p. 458.

¹¹ Ibid., p. 458. The other two articles, by G. Grüber and R. Renier, respectively, treat of the Cortona partbooks, not Pav 362.

More than ten years elapsed before Pav 362 was again discussed in a major musicological work, this time by Jeppesen. In one of the introductory essays in his edition of the Copenhagen Chansonnier,¹² Jeppesen describes in detail the physical characteristics of both Cop 291 and a small group of chansonniers believed by him to be of Franco-Burgundian origin and to be related to Cop 291 and to each other. Jeppesen includes in this group Pav 362 because of the similarity of format, size, and fascicle structure existing between Pav 362 and the other manuscripts of the group.¹³ While it is true that the five manuscripts have certain physical characteristics in common, Jeppesen's contention that Pav 362 is of Franco-Burgundian origin does not rest on solid ground.¹⁴

Jeppesen does note that Pav 362 provides few concordances for the songs found in the other four manuscripts.¹⁵ Unfortunately he does not point out the relatively high percentage of songs with Italian texts in the chansonnier compared with the scattering of Italian songs in the other four sources combined (see Chapter VII). Nor does Jeppesen investigate the concordance relationship between Pav 362 and contemporary chanson sources of Italian origin, which, as this study will demonstrate, is very high. Regarding the possible scribal concordances among the five

¹²Knud Jeppesen, ed., Der Kopenhagener Chansonnier (Copenhagen, 1927), reprinted with new introductory remarks in New York, 1965.

¹³The other manuscripts are Dij 517, Lab, and Wolf 287.

¹⁴This point is discussed in detail in Chapter II.

¹⁵Jeppesen, Der Kopenhagener Chansonnier, p. xxx.

manuscripts, Jeppesen points out that, although a certain superficial similarity in calligraphic style exists between Wolf 287, part of Lab, and Pav 362, there is no basis to assume that the same copyist inscribed the three sources.¹⁶

Jeppesen also brings up the question of ownership of Pav 362.¹⁷ He takes note of the inscription at fol. lv that was previously observed by Restori and mentions also the inscription found at the end of the manuscript: Mei jo. joseph derabis de Cuneo. He briefly discusses the existence of a Rabbia family in Cuneo and in Milan during the sixteenth century, and remarks that the *chansonnier* may have entered the shelves of the University through a certain Fioravente Rabbia, who had been employed as a professor at the University of Pavia during the sixteenth century and who was reputed to be a musician and composer.¹⁸

Jeppesen also describes the binding of Pav 362, noting that it bears ornamental fleurs-de-lys and the letters Ihs. He remarks that the binding is probably of late fifteenth- or early sixteenth-century origin and notes that the *chansonnier* may have belonged to a church or monastery at one time.¹⁹ In his discussion pertaining to the composers associated with the repertoires of the five *chansonniers*, Jeppesen mentions that Jean Molinet and Loyset Compère are mentioned in a cento

¹⁶Jeppesen, Der Kopenhagener Chansonnier, p. xxx.

¹⁷Ibid., pp. xxix-xxx.

¹⁸Ibid., p. xxx. See Chapter III for an extended discussion of the problem relating to the ownership of this manuscript.

¹⁹Ibid., p. xxvii.

found in Pav 362 and prints the text of the tenor (where the names occur), capitalizing the words molinet and compere.²⁰

In his concluding remarks, Jeppesen assumes that all five manuscripts originated in France ("Die Frage, wo in Frankreich diese Gruppe von Manuskripten entstanden ist, lässt nicht mit Sicherheit beantworten.") In dating the manuscripts, he suggests ca. 1470-1480 for Dij 517, Cop 291, and one section of Lab, and ca. 1480-1490 for Pav 362, Wolf 287, and the other section of Lab.²¹

Although it was not the next relevant description of Pav 362 to be published, we may mention here the one included by Jeppesen in his recent monumental study of frottola literature and sources.²² In this work, Jeppesen provides a brief summary of the facts regarding Pav 362 as they were previously given in the Copenhagen publication, adding the information that among the watermarks found in Pav 362, one symbol, a glove, is often found in Italian sources of the time. In this summary, Jeppesen is less specific about the dating and place of origin of the manuscript. He remarks that Pav 362 belongs to the later part of the fifteenth century and suggests that it may be of French or North-Italian provenance.²³

²⁰Jeppesen, Ibid., p. xxxiv.

²¹Ibid., p. xxxvi. See Chapter III regarding the dating of Pav 362 and Chapter IV regarding the dating of the other sources.

²²Knud Jeppesen, La Frottola, (Copenhagen, 1969), II, p.89.

²³Ibid., p. 89.

In another section of the volume, Jeppesen presents a thorough and almost entirely accurate table of concordances for the pieces with Italian text found in Pav 362.²⁴ One concordance citation is incorrect. The composition in Pav 362 beginning with the word "Luce" (No. 35) has neither text nor music corresponding to the song found in Par 4379-Fragment III, fols. 65v-66r. Furthermore, Jeppesen's citation is somewhat misleading, because fols. 65v and 66r in Par 4379-III belong to a separate manuscript segment that is in no way related to the fragment of the Paris-Seville chansonnier bearing the same library call number. The latter chansonnier, SevPar, provides concordances for only two, not three, Italian songs found in Pav 362.

In the critical notes preceding his transcriptions of Dufay's secular works, Besseler enumerates Pav 362 as one of the sources for his edition, remarking that it was written in Italy.²⁵ Besseler points out that, although mistakes occur in the French texts, the musical readings are useful.

Reese includes Pav 362 among the "more noteworthy collections" of chansonniers dating from ca. 1470 to ca. 1500,²⁶ dating it earlier than the Pixérécourt Chansonnier. Southern observes that ten songs in

²⁴Jeppesen, La Frottola, II, pp. 188-189.

²⁵Heinrich Besseler, Guglielmi Dufay: Opera omnia, (Rome, 1964), VI, p. xxix.

²⁶Gustave Reese, Music in the Renaissance, Rev. ed. (New York, 1959), p. 97.

Esc IV.a.24 have concordances in Pav 362, and she includes our chansonnier among the Italian sources that share a large number of works with Esc IV.a.24.²⁷ In a more recent and extensive study of the Escorial manuscript, Hanen lists Pav 362 among a group of sources dating from 1480 to 1500 that provides concordances for compositions inscribed in Esc IV.a.24.²⁸ She dates Pav 362 between 1480 and 1490. Her distinction between these manuscripts and those dating from before 1480 is based on the observation that in the later sources the works of the Busnois generation outnumber those of the Dufay generation. This distinction is applicable to most of the sources comprising her group of late fifteenth-century manuscripts, but it is not valid for Pav 362. Although she does not specifically state the country of origin of Pav 362, Hanen's comments lead one to assume that she regards it as an Italian source.²⁹

A number of other citations for Pav 362 are found in studies dealing with aspects of the musical style of fifteenth-century songs. In her extensive investigation of Franco-Flemish secular polyphony utilizing more than one text, Maniates discusses and transcribes the three songs in Pav 362 that belong to this category and a fourth piece that quotes a pre-existent chanson.³⁰ Other musicologists who cite or

²⁷Eileen Southern, "El Escorial, Monastery Library, Ms. IV.a.24," Musica disciplina XXIII (1969), p. 49.

²⁸Martha K. Hanen, "The Chansonnier El Escorial, Ms. IV.a.24," Ph.D. dissertation (University of Chicago, 1973), p. 38.

²⁹Ibid., pp. 39-41.

³⁰Maria R. Maniates, "Combinative Techniques in Franco-Flemish Polyphony," Ph.D. dissertation (Columbia University, 1965).

briefly discuss Pav 362 in their writing or transcribe, in whole or in part, songs found in our chansonnier include Plamenac,³¹ Gülke,³² Rubsamens,³³ Brown,³⁴ Pirrotta,³⁵ and Bukofzer.³⁶ None of them add to our knowledge about the Chansonnier itself.

³¹Dragan Plamenac, "A Reconstruction of the French Chansonnier in the Biblioteca Colombina, Seville," The Musical Quarterly XXXVII (1951), p. 521.

³²Peter Gülke, "Das Volkslied in der burgundischen Polyphonie des 15. Jahrhunderts," Festschrift Heinrich Besseler (1962), p. 180 ff.

³³Walter Rubsamens, "The Justiniane or Viniziane of the 15th Century," Acta musicologica XXIX (1957), p. 278.

³⁴Howard M. Brown, Music in the French Secular Theater, 1400-1550 (Cambridge, 1963), p. 86.

³⁵Nino Pirrotta, "Ricerche e variazioni su 'O rosa bella'," Studi musicali I, No. 1 (1972), p. 63 ff.

³⁶Manfred F. Bukofzer, ed., John Dunstable, Complete Works, Second rev. ed. prepared by Margaret Bent, Ian Bent, and Brian Trowell (London, 1970), p. 200 ff.

CHAPTER II

PHYSICAL AND PALEOGRAPHIC CHARACTERISTICS

Size, Binding, Pagination System, and General Organization

Pav 362, unlike many richly decorated chansonniers of the second half of the fifteenth century, is not a sumptuous manuscript. It is a small, fairly neat compilation written on paper that measures 15 cm. in height by 10.6 cm. in width; the actual writing space consists, for the most part, of six five-line staves on a page, measuring 9.7 cm. by 6.2 cm. The staves, ruled in brown ink, are set on the page beginning 2 cm. from the top edge of the sheet leaving a wide bottom margin of approximately 4 cm. On each opening, the voice parts are arranged in typical cantus collateralis fashion, with the superius on the verso side of the opening and the tenor and contratenor on the recto side. As a rule, only one stanza of text is underlaid in the superius, the remaining text lines appearing in the spacious bottom margin of the page. Where such procedure is followed, the scribe has ruled lines in the available space on which to place the additional text.

The manuscript is enclosed in a modern binding of tooled, red morroco leather. The spine of the binding is labelled Biblioteca Universitaria, Pavia. Manoscritti. Aldini 362. Within the binding, eight modern paper fly leaves, four in front and four in back, protect

the manuscript. During our visit to Pavia in 1973, Library officials stated that the manuscript had been rebound in 1962 but, unfortunately, no information was available regarding the disposition of the binding described by De Marchi (of tooled leather on wooden boards) and, later, by Jeppesen (of brown leather ornamented with French lilies and bearing the initials Ihs).¹

Pav 362 appears to be a homogeneous source compiled without any major breaks, although, as we shall see, two chansons were probably inserted at a slightly later date. In its present state of preservation, the manuscript comprises eighty-three folios of which the last three leaves, entirely blank, may have served as original fly leaves. A single pagination system, entered by a modern hand in the upper right-hand corner of the recto of each opening, begins with the arabic number "1" and continues without interruption through number "79." From fol. 1r through 6r the page numbers are marked in ink, whereas on the successive openings the numbers are entered in pencil. In two instances, successive openings receive the same pagination; the recto following fol. 27r reads "27 bis" and the one following fol. 34r bears the number "34 bis."²

Across the top of fol. 1r we find the inscription N. 362 in a modern hand. On the same page, the stamped seal of the University Library

¹De Marchi and Bertolani, Inventario, p. 203 and Jeppesen, La Frottola, II, p. 89 and Der Kopenhagener Chansonnier, p. xxvii, respectively.

²In this work, references to page numbers will cite first the original foliation system, then, in parenthesis, the corrected one.

appears twice. The Library seal recurs on fol. 2r and on fol. 67v (69v). At the bottom of fol. 1r there appears the following inscription, entered in a handwriting style later than that of the original source: Esto libero e didortea Rabia. The writer of these words, presumably Dorteia Rabia, appears also to have inserted a number of musical terms next to the original text at fol. 2v. At the end of the written portion of the manuscript, on fol. 78v (81v), a faded inscription in a calligraphic style different from the inscriptions appearing elsewhere in the manuscript reads: Mei jo. joseph derabis de Cuneo. The significance of these inscriptions is discussed below.

Signs of scribal care in planning and preparing the manuscript are quite evident. The source is divided into two sections. The initial part (fols. 1r through 14r) contains theoretical material pertaining to music. On fol. 1r through 5v we find the Guidonian gamut and examples of clef symbols and ligatures in black notation. After a blank folio (fols. 6r-6v), a short Latin treatise discusses the principles of mensuration. Work on the theoretical section of the manuscript was carefully executed; text and musical examples are neatly inscribed and, on several pages, fine specimens of ornamental initial letters are drawn in red ink.

The actual musical portion of the chansonnier commences at fol. 17v (after several blank leaves) and continues through fol. 67v (69v), where it comes to an abrupt end with the textless superius voice of a chanson. The pages that follow, fols. 68r (70r) through

78r (80r), although blank, are ruled with music staves and were probably intended to be utilized at the time the writing of music into the manuscript was begun. Also blank, but ruled with music staves, are several openings found within the main body of the song portion of the source: fol. 46v-47r (48v-49r), 62v-63r (64v-65r), and 64v-65r (67v-68r). Folios 34v-34bis^r (35v-36r) and 55v-56r (57v-58r) were probably left blank at the time of original compilation and utilized by a second and possibly a third copyist to add the songs De tous biens playne (No. 17) and Mon cuer de dueil (No. 30) into the manuscript. The only composer attribution found in Pav 362 occurs at fol. 34v (35v), where the name "Heyne" is written across the top of the page.

The conclusion that the preparation of Pav 362 was interrupted and never resumed is strengthened by the fact that in the song portion of the manuscript all initial letters of song texts and voice nomenclature are missing, although space is provided for them. The only exception occurs toward the bottom of fol. 29v (30v) where we find an ornamental initial letter "S" commencing the last section of ballade text belonging to the superius part. This initial letter as well as several other letters on the page are drawn in red ink in a calligraphic style identical with that of the ornamental letters found in the treatise at the beginning of our manuscript. One may conjecture that the song transcribed on this page, Vous qui parles du gentil Buciphal (No. 10), was written down more or less at the same time that the treatise was prepared.

Fascicle Structure

Before 1927, Jeppesen was able to ascertain that the musical section of Pav 362 consisted of eight gatherings of four double leaves. Unfortunately, when the manuscript was rebound in 1962, a number of leaves were glued together at the inside edges causing obliteration of much of the original fascicle structure. Several pages have since become unbound and now lie loose within the binding. Our examination, in 1973, of those fascicles that escaped mutilation during rebinding made it possible to reconstruct the original method of folio gatherings (see Table I).

Pav 362 appears to consist of eleven gatherings. The first, a quinternion, contains most of the theoretical material. It is followed by a gathering of three double leaves. Next are found eight gatherings of four double leaves that contain the entire song section of the source plus the blank leaves ruled with music staves. The last gathering, comprising the original fly leaves, consists of one double leaf plus a single leaf.

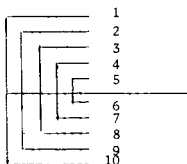
In his description of Cop 291, Jeppesen³ pointed out that Pav 362, Dij 517, Wolf 287, Wash L25, and Cop 291 (the latter four sources forming the central corpus of Franco-Burgundian song manuscripts of the later fifteenth century) have certain physical characteristics in common,

³ Jeppesen, Der Kopenhagener Chansonnier, p. xxv.

TABLE I

Reconstruction of Fascicle Organization of Pav 362

Solid lines indicate folio gatherings preserved at present; broken lines indicate reconstructed gatherings comprising sheets glued at inner edges.

GATHERING I (Definite
Quinternion)

GATHERING IV (Definite Quaternion)

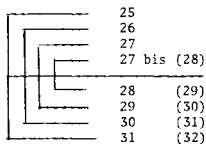
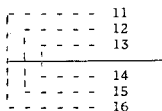
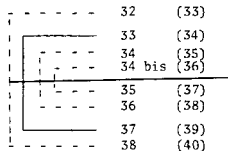
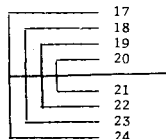
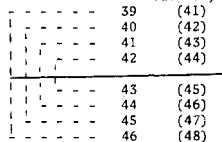
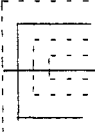
GATHERING II (Gathering of
three double leaves
- by deduction)GATHERING V (Quaternion - by
deduction)GATHERING III (Definite
Quaternion)GATHERING VI (Quaternion - by
deduction)

TABLE I (Continued)

GATHERING VII (Quaternion - by deduction)

	47 (49)
	48 (50)
	49 (51)
	50 (52)
	51 (53)
	52 (54)
	53 (55)
	54 (56)

GATHERING X (Definite Quaternion)

	71 (73)
	72 (74)
	73 (75)
	74 (76)
	75 (77)
	76 (78)
	77 (79)
	78 (80)

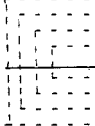
GATHERING VIII (Definite Quaternion)

	55 (57)
	56 (58)
	57 (59)
	58 (60)
	59 (61)
	60 (62)
	61 (63)
	62 (64)

GATHERING XI (Definite Double Leaf + Single Leaf)

	79 (81)
	80 (82)
	81 (83)

GATHERING IX (Quaternion - by deduction)

	-63 (65)
	-64 (66)
	-65 (67)
	-66 (68)
	-67 (69)
	-68 (70)
	-69 (71)
	-70 (72)

including their fascicle structure and their diminutive dimensions.⁴ These similarities, he thought, indicated a more than casual relationship among the five sources and a probable Franco-Burgundian origin for Pav 362. An investigation of available statistics pertaining to size and folio organization of song manuscripts believed to have been compiled in Italy during the second part of the fifteenth century and the early part of the sixteenth century has shown that chansonniers made up of quaternions were not uncommon in Italy and that song manuscripts of diminutive size came out of Italian scribal workshops.⁵ Thus we need not preclude an Italian origin for Pav 362.

Watermarks

The paper used for the manuscript is of a rather heavyweight quality, its texture resembling lightweight parchment. Chain lines occur approximately every 3.9 cm., while laid lines appear about .6 cm. apart. The quality of the paper appears to be uniform throughout the manuscript. At some time Pav 362 was subjected to water damage, evidenced by several patterns of water stains occurring throughout the chansonnier on not less than seven pages at a time. Some worm damage is also visible at fol. 59r-78v (61r-81v).

⁴Jeppesen lists the sizes (in cm.) of the Burgundian sources as follows: Dij 517, 17.5 x 12.5; Wolf 287, 14.8 x 10.4; Wash L25, 12.6 x 9.2; Cop 291, 17 x 12. Ibid., p. xxlv).

⁵Small song manuscripts of Italian provenance that have a size comparable to the Franco-Burgundian sources cited by Jeppesen include (in cm.): Flo 2440 (17 x 12 cm.); Flo 164-167 (16.7 x 10.7 cm.); Flo 176 (16.8 x 11.8 cm.); Flo 178 (16.5 x 11.4 cm.); Par 15123 (18 x 12 cm.); and Par 2973 (18 x 16 cm. across the heart). Sources bound in quaternions include Flo 27; Por 714; and Rome 1411 (sizes and fascicle structure of these manuscripts were taken from Jeppesen, La Frottola, II).

Portions of watermarks are discernible in the manuscript. These segments form watermark symbols that closely resemble several types found on documents that date from the 1450s through the 1470s and that originated in Piedmont, southern France, and Switzerland. Table II presents traced sketches of the watermark segments found in Pav 362 and a reconstruction of the original symbols.

The segments marked 1A and 1B appear in Pav 362 with the most frequency; they form a bull's head with protruding tongue, the head surmounted by horns and crescent (Figure 1C). Of the several examples in Briquet resembling this figure, the most similar are Nos. 14390 and 14395, which can be found on documents that date, respectively, from 1458 and 1462. These examples come from documents originating in Montpellier and Narbonne in southern France.⁶ A closely related variant, Briquet No. 14392 (dating from 1467), is associated with a document from Pinerolo,⁷ an Italian town near Turin that was one of the court centers of the House of Savoy during the fifteenth century.

A second pair of fragments (Figures 2A and 2B) appear to be the upper and lower portions of a watermark representing a crown surmounted by a vertical line that intersects a tiny circle with four rays. At the base of the crown we also perceive the vertical line (Figure 2C). This watermark most closely resembles Briquet No. 4728, found on a document from Luzerne dated 1462 (a similar variant has been

⁶C. F. Briquet, Les Filigranes, Jubilee edition (Amsterdam, 1968), II, p. 729.

⁷Ibid., p. 729.

TABLE III

Watermark Figures Found in Pavia 362

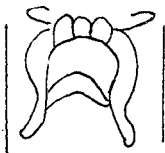


Figure 1A. Found on fols. 8r, 19r, 34r (35r), 34 bis r (36r), 38r (40r), 42r (44r), 43r (45r), 58r (60r), 61r (63r), and 75r (77r).

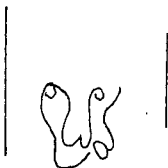


Figure 1B. Found on fols. 2r, 18r, 25r 51r (53r), 53r (55r), 57r (59r), and 62r (64r).

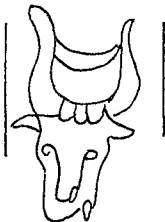


Figure 1C.

TABLE III (Continued)



Figure 2A. Found on fol. 21r.



Figure 2B. Found on fol. 39r (41r).

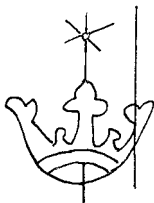


Figure 2C.

TABLE III (Continued)



Figure 3A. Found on fol. 69r (71r).



Figure 3B. Found on fol. 68r (70r).



Figure 3C.

TABLE III (Continued)



Figure 4A. Found on fols. 71r (73r),
and 79r (81r).



Figure 4B. Found on fol. 81r (83r).



Figure 4C.

found on a document from Pinerolo dated 1467).⁸ Briquet has observed that this watermark and three others like it that also have a vertical line through the base of the crown (Briquet Nos. 4726, 4727, and 4729) were used exclusively on paper manufactured in Piedmont for about thirty-five years, the privilege to use this filigrane having been granted in 1447 to Thomas de Canapicio, a Piedmontese papermaker.⁹

A third pair of segments (Figures 3A and 3B) constitute two halves of a watermark that form a hand, or gauntlet, surmounted by a small cross connected to the tip of the middle finger (Figure 3C). The only illustration in Briquet that closely resembles the Pav 362 figure is No. 11086, dating from 1454-1455. Briquet notes that the distribution of documents bearing this particular watermark leads one to conclude that the paper may have been manufactured in Piedmont, possibly in Pinerolo.¹⁰

The fourth watermark identified in our source is the figure of a human head in profile with three curls. This watermark resembles at least six of the same species found in Briquet. The examples in Briquet that come closest to matching the Pav 362 segments are Nos. 15675 and 15685, dating from 1475 and 1470, respectively. Briquet remarks that, although documents bearing this watermark are numerous, the paper on which this symbol appears was widely disseminated in Piedmont and the south of France.¹¹

⁸Ibid., I, p. 290. ⁹Ibid., pp. 287-288. ¹⁰Ibid., II, p. 562.

¹¹Briquet, Les Filigranes, II, p. 780. The watermarks published by Zonghi and some of the published watermarks collections from Picardy, Basel, and Berne do not contain watermarks that closely resemble those in Pav 362.

Although the watermark data thus examined offers only circumstantial evidence concerning the origin of Pav 362, it supports the idea the our source was compiled in the late 1460s or early 1470s, in what was then the Duchy of Savoy (Piedmont, southern France, or part of Switzerland).¹²

Scribal Characteristics

One principal copyist was responsible for the compilation of Pav 362. It was he who wrote down the treatise and most of the music and texts in the song collection. Since certain minor differences do occur in scribal procedure, it is possible that the master copyist had an assistant who used a similar calligraphic style. In this study, we shall refer to the main scribe and any assistant as Scribe A.

A somewhat different writing style is found at fol 34bis^V-35r (36v-37r), where another person (Scribe B) wrote Hayne's chanson De tous biens playne into the manuscript on an opening apparently left blank by the principal copyist. A third scribe (Scribe C), whose calligraphic style closely resembles that of Scribe B, entered the chanson Mon cuer

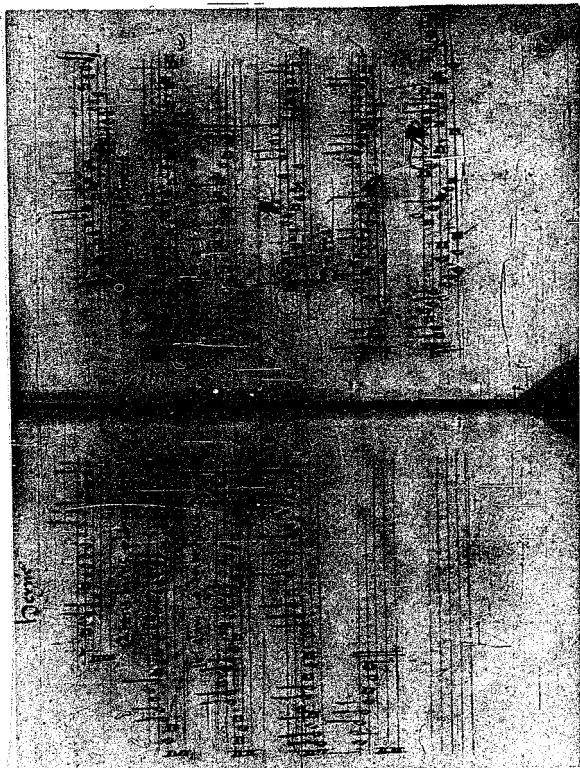
¹²In the 1460s and 1470s, the Duchy of Savoy comprised Piedmont, Dauphine, Provence, and Geneva. It was bordered to the south and east by the Republic of Genoa and the Duchy of Milan, to the northeast by the Swiss Confederacy, to the northwest by Burgundy, and to the west by France. The Ducal Court was held primarily at Turin, Pinerolo, and Ivrea in Piedmont, and at Geneva, Chambéry, and Lausanne. See M. Bouquet, "La Cappella musicale dei duchi di Savoia dal 1450 al 1500," Rivista italiana di musicologia III (1968), pp. 233-285 regarding music in Savoy from 1450 to 1500.

de dueil at fol. 50v-51r (52v-53r).

The music hand of the principal scribe is generally clear and legible although, at times, it tends to look hurried. While semibreves inscribed by Scribe A are characteristically three-sided (that is, the right-hand side of notes have a slightly rounded appearance), some variation is found in his use of thinner or thicker pen strokes and sharper or more rounded tops and bottoms of noteheads. These differences may occur within one piece and within one line of music. Minim and semiminim stems are drawn with little consistency. Some stems slant to the left or to the right, some show thick or thin pen strokes, some are attached to the notehead, others are not. However inscribed, the stems generally begin at the center of the notehead. At times, however, minims and semiminims assume a tear-shaped appearance, in which instances the stems are placed to the right of center (). Scribe A's ligatures and breves are inscribed with more care and consistency. His clef symbols, mensuration signs, voice nomenclatures, and text letters are almost identical with those found in the theoretical treatise at the beginning of the manuscript (see Frontispiece for Scribe A's style).

Scribe B's writing is more cursive than that of the principal copyist. His notes have a somewhat fatter, more rounder appearance. Minim and semiminim stems tend to be longer than those notated by the main scribe, and stems often form an unbroken line with the right-hand side of the notehead. Clef symbols and breves are drawn with horizontal strokes that tend to slant downward (see Plate I).

PLATE I

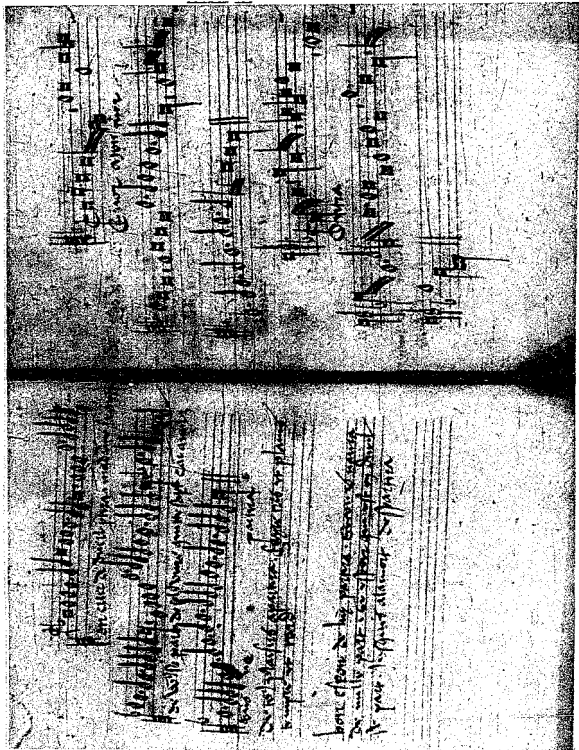


Pav 362, fols. 34bis^v-35r (36v-37r)
Scribe B

The writing style of the scribe who wrote Mon cuer de dueil (see Plate II) shows the most cursive characteristics found in Pav 362. Cursive features are most noticeable in the shape of text letters. Clefs are formed with horizontal strokes that slant slightly upward from left to right (, and some minim and semiminim stems tend to be slightly longer than those drawn by Scribe B. However, since the writing styles of these two scribes are very similar, it is possible that the entries ascribed to them in this study were made by one person on different occasions with the resultant changes that have been noted.

Most of the pieces copied into Pav 362 by Scribe A are provided with text for the superius part only. (The only works in which we find text under the tenor voice are three bi-textual compositions with different words provided for the superius and tenor parts: Nos. 10, 19, and 43).¹³ In the majority of works, Scribe A gives no indication of voice nomenclature for the untexted parts. On a small number of folio openings, however, he inscribes the words "(T)enor" and "(C)ontra" under the appropriate voices in bold, oversized letters. No pattern seems to explain his use of one or the other of these two procedures. In fact, in the first composition of our source, Terriblement suis fortunée (fol. 17v-19r), a bergerette copied on two successive openings, Scribe A provides voice nomenclatures in the prima pars but omits them in the secunda pars. In the second composition, also a bergerette, he provides voice nomenclatures in the secunda pars but omits them in the prima pars. Minor deviations from his basic procedures occur occasionally. In two

¹³No. 43 is textless in the superius but contains a popular song text in the tenor (see Chapter VI).



Pav 362, fols. 50v-51r (52v-53r)
Scribe C (or B?)

works, voice nomenclature is provided for one of the lower voices and not the other, and in three works a text incipit appears under one of the lower parts.

The two compositions inscribed by Scribes B and C follow a single format: text is provided for the superius part, voice nomenclature is indicated for both lower parts, and text incipits are given for the tenor part but not for the contratenor voice. Both compositions are provided with a signature of three flats in the tenor and the contratenor. Scribe B provides the attribution "Heyne" at the top of fol. 34v (35v) above the superius of the composition entered by him into the manuscript, De tous biens playne.

An examination of the practices of Scribe A reveals several characteristics about the way he worked. Whether to save labor or paper, Scribe A evidently was a frugal copyist. Most of the songs that he copied into the manuscript were made to fit on a single opening, even though this caused him to cram notes close together, particularly on rectos, where he generally placed the two lower voices. An alternative solution was used at fol. 60v (62v), where our copyist placed the last phrases of the music of the contratenor on the verso side of the opening in the free space underneath the superius part. When entering the poetic text, Scribe A generally attempted to place a lengthy text phrase as close as possible to the musical phrase to which it should be sung, even if this meant squeezing the words together and bringing them out into the right-hand margin (an example of this practice is found at fol. 40v-41r (42v-43r), on which Scribe A entered the chanson Le serviteur hault guerdonné (No. 23).

CHAPTER III

DATE OF COMPILATION AND PROVENANCE

The evidence for dating Pav 362 is somewhat circumstantial. As noted in Chapter I, several scholars have ventured the opinion that the chansonnier was compiled during the 1480s or later. One explanation given for this dating has been that "works of the Busnois generation outnumber those of the Dufay generation."¹ We suggest that the manuscript was compiled some ten or more years earlier, in the late 1460s or early 1470s, a dating based on the style of the compositions, the composers represented, and the relationship between this manuscript and its concordant sources.² Moreover, the time span proposed herein is also corroborated to some degree by the date derived from a study of the watermarks found in the manuscript (see Chapter II).

The repertory of Pav 362 is not representative of that found in chansonniers of the 1480s and 1490 but, on the contrary, tends to be generally old-fashioned. All but three pieces are for three voices. The exceptions are (1) a two-voice composition Vous qui parlés-Hé, molinet (No. 10) in which the superius is set in ballade form and the tenor

¹Hanen, "The Chansonnier El Escorial," p. 38.

²Since we are here concerned with dating Pav 362, style analysis of the individual songs and evidence regarding dates of compilation of concordant sources will be presented in other chapters of this study.

consists mainly of a patchwork of pre-existent song fragments; (2) a rondeau Vreys amoureux, oyés, oyés (No. 41), of which only the superius and tenor parts are transmitted; and (3) a textless composition on fol. 67v (69v), of which only the superius part is set down (No. 44 in the collection). Each of these pieces might have been a 3, and may be transmitted only in part. The majority of pieces are cast as rondeaux, the forme fixe that was most popular during the 1460s and earlier. The twenty-two unica display style characteristics generally found in the repertory of the pre-Busnois generation that is transmitted in Italian manuscripts that circulated in the 1460s and early 1470s.³

All but one of the five sources that share the highest number of pieces with Pav 362 were compiled in the 1460s or early 1470s.⁴ The fifth source, Par 15123, dating from the early 1480s, provides concordances only for those pieces in Pav 362 that are also found in manuscripts dating from the 1470s or earlier. In fact, eleven of the thirteen sources that have four or more works in common with Pav 362 date from the 1470s or earlier.⁵

Sixteen of the twenty-two pieces in Pav 362 that have concordances in other chansonniers may safely be dated from the 1460s or earlier, this based upon the fact that at least one of the concordant

³See Chapters V-VII.

⁴The four sources are Ber 78.C.28, Esc IV.a.24, Par 2973, and SevPar/I with nine, nine, ten, and ten concordances, respectively (see Chapter IV). A chart summarizing the concordances for pieces in Pav 362 is given at pp. 332-334.

⁵These sources are listed in Chapter IV.

sources dates from before 1470 (see Table III). The other six pieces are found in at least one source that dates from the 1470s (see Table IV). No work in Pav 362 for which a concordance has been found is shared exclusively by a manuscript dating from the 1480s, much less the 1490s. The Tables show that Binchois is represented in our source by two songs ascribed to him in other manuscripts, and that Dufay is represented by three works ascribed solely to him in other sources and two pieces attributed to him and to other composers elsewhere. John Bedyngham is represented by three works associated with his name in other manuscripts. One of these compositions, O rosa bella, involves yet another composer of the earlier part of the fifteenth century, John Dunstable. Conflicting attributions to Barbingant and Fede are found in other sources for L'ome banny (No. 3), a song that displays stylistic features characteristic of a repertory earlier than that of the Busnois generation. Hayne van Ghizeghem is represented in our source with De tous biens playne (No. 17), which begins to circulate in sources of the 1470s (see commentary for this piece in Chapter V). As we have noted earlier, this piece may have been entered into our source on a separate occasion after the original compilation of Pav 362.

No works by Antoine Busnois are found in Pav 362, although his compositions are transmitted in Par 2973 and Mel, two Italian sources that are datable from the early or mid- 1470s. Nor is Jean Ockeghem represented in our source, although he is represented in all the Italian manuscripts dating from the early or mid- 1470s that have pieces in common with Pav 362; on the other hand, his songs are not normally

TABLE III

Pieces in Pav 362 Found in Manuscripts
Compiled in the 1460s or Earlier

<u>No.</u>	<u>Title</u>	<u>Composer^a</u>	<u>Concordant Manuscripts From the 1460s or Earlier</u>
1	Terriblement	Anonymous	Ber 78.C.28
2	Fortune, leysse moy	Anonymous	Por 714
3	L'ome banny	Barbingant/Fede	Niv
5	Je ne pouroye	Anonymous	Esc IV.a.24
6	Mon seul plaisir	Dufay/ Bedyngnam	Esc IV.a.24, Por 714, Mun 351 ^a
7	Ora cridar	Anonymous	Ber 78.C.28, Esc IV.a.24
8	Gentil madona	Bedyngnam	Ber 78.C.28, Esc IV.a.24, Mun 351 ^a
11	Pour prison	Binchois	Esc IV.a.24, Rome 1411
12	Se j'ey vostre grace	Anonymous	Ber 78.C.28, Cop 17, Mun 351 ^a
13	Mon cuer chant	Binchois	Ber 78.C.28, Mun 3192, Rome 1411
20	Pour avenir	Anonymous	Niv
23	Le serviteur hault guerdonné	Dufay	Ber 78.C.28, Esc IV.a.24, Por 714
24	O rosa belia	Bedyngnam/ Dunstable	Ber 78.C.28, Esc IV.a.24, Por 714 Rome 1411
28	Par le regard	Dufay	Ber 78.C.28, Cop 17, Esc IV.a.24, Por 714, Mun 351 ^a
37	Le serviteur infortuné	Anonymous	Esc IV.a.24, Mun 351 ^a
42	Se la face ay pale	Dufay	Esc IV.a.24, Oxf 213, Mun 351 ^a Stras 222.C.22, Rome 1411

^aSources for composer attribution are provided in Chapters V-VII.

TABLE IV

Pieces in Pav 362 Found in Manuscripts
Compiled in the 1470s

<u>No.</u>	<u>Title</u>	<u>Composer^a</u>	<u>Concordant Manuscripts Dating From the 1470s</u>
17	De tous biens playne	Hayne	Cop 291, Par 2973, Dij 517, Wash L25/I, Mel, SevPar/III Wolf 287
29	He', fortune	Anonymous	SevPar/I
30	Mon cuer de dueil	Anonymous	Flo 176
32	Dona gentille	Dufay	Par 2973, Mel
33	O pellegrina	Anonymous	Par 2973
40	Gardés le treit	Anonymous	Dij 517

^aSources for composer attribution are provided
in Chapters V-VII.

found in Italian sources dating from the 1460s and earlier.

The poet Jean Molinet and the composer Loyset Compère may be associated with the two-voice composition Vous qui parles-Hé, molinet (No. 10) which, as we mentioned earlier, is the most carefully inscribed work in Pav 362. The words "molinet" and "compere" form part of the quodlibet text of the tenor voice in a context suggesting a clever play on the names of the two artists, and we may have in this composition an early souvenir of the friendship that existed between them.⁶ The poetic style of the ballade text of the superius part closely resembles the style of Molinet; that of the tenor text also recalls aspects of Molinet's poetic style.⁷ Jean Molinet, according to one of his biographers, may have been at the Court of Savoy between 1467 and 1472.⁸ Loyset Compère is recorded as a choir singer on the rolls of Galeazzo Maria Sforza from July, 1474, to December, 1475. Because archival documentation regarding Compère's whereabouts in the years preceding 1474 is wanting, it is possible that he may have been in Italy before then.

The inclusion in this chansonnier of six songs with Italian texts customarily attributed to the Venetian poet Leonardo Giustiniani

⁶See Ludwig Finscher, Loyset Compère, Life and Works, (n.p., 1964), pp. 14-17, regarding this friendship and regarding information about Compère's early years.

⁷See commentary in Chapter VI.

⁸Noel Dupire, in Les Faictz et dictz de Jean Molinet, III (Paris, 1936), p.6, cites a statement of the earlier biographer of Molinet, M. Becker, that the poet was in Savoy from 1467; Dupire himself suggests Molinet may have resided in Valenciennes in 1468.

(see Chapter VII) brings to mind a document written by Galeazzo Maria Sforza some time between 1471 and 1475, in which he entrusts his ambassador in Venice to copy all available songs of Giustiniani for him.⁹ O rosa bella is cited in a letter from Galeazzo to his representative at the court of Yolande, Duchess of Savoy, written in 1472.¹⁰ The presence in Esc IV.a.24, a source dating from the 1460s, of several unica with texts attributed to Giustiniani suggested to Thibault the possibility that the source might be of Milanese origin.¹¹ Par 2973, of Savoyard provenance, dating from ca. 1470-1476, also contains several songs, some unica, that have texts associated with Giustiniani's name. Of the six songs in Pav 362 with texts in the style of Giustiniani's poetry, one of them Luce, o luce (No. 35), is unique to our manuscript and another O pellegrina, o luce (No. 33), comes down to us only in Pav 362 and Par 2973. The presence in 362 of a song genre apparently very much in vogue in certain Italian court circles in the 1460s and early 1470s would suggest a parallel date for the compilation of our source.

Based upon the internal and external clues presented here,

⁹Emilio Motta, "Musica alla corte degli Sforza," Archivio storico lombardo, Series II, IV (1887), pp. 542-543. According to Motta, the document must have been written between 1471 and 1475, the years when a certain Girardo dei Colli was Sforza's ambassador to Venice (Motta notes that a "Girardo" is referred to as ambassador in the document).

¹⁰Pirrotta, "Ricerche e variazioni su 'O rosa bella'," pp. 70-71. Pirrotta also refers to a banquet at Rome in 1473, at which O rosa bella was performed (p. 70).

¹¹Geneviève Thibault, "Du rôle de l'ornementation dans la musique profane au moyen-âge," Report of the Eighth Congress, I (New York, 1961), p. 456, footnote 86. See Chapter IV regarding the provenance of Esc IV.a.24.

and reinforced by the data provided by watermark evidence, we propose that Pav 362 was compiled in the early 1470s or, possibly the late 1460s.

Place of Origin

In other sections of this work, we have suggested that Pav 362 was probably compiled in Savoy. The reasons for this contention are deduced primarily from evidence found within the manuscript and from a study of the relationship existing between our chansonnier and its concordant sources. The most important of these findings are summarized here.

A significant piece of diplomatic evidence supporting our proposal concerns the watermarks found in the paper used for Pav 362. These were discovered to be almost identical with watermarks appearing in documents from Savoy and nearby areas from the 1450s, 1460s, and 1470s. One of these watermarks appears to have been used exclusively by a Savoyard papermaker from 1447 to ca. 1480. In addition, Pav 362 contains six Italian songs with texts that have traditionally been ascribed to the Venetian poet-musician Leonardo Giustiniani and that were popular in certain Italian court circles primarily up north during the 1460s and early 1470s, that is, at the time during which Pav 362 was probably compiled. A number of these pieces, and others like them, were found in Italian sources from this period, one extant only in Pav 362 and Par 2973, a Savoyard manuscript. On the other hand, they do not appear at all in sources that are of Franco-

Burgundian origin.¹²

The degree of Italian influence at the place of origin of Pav 362 is somewhat illustrated by the manner in which one of these songs, Gentil madona (No. 8), is transmitted in our source. The piece, found in at least nine sources and also known as a lauda in a contrafactum, is found in four concordances with a French text incipit, Fortune elas (Ber 78.C.28 gives only an initial text letter "F").¹³ Since the scribe of Pav 362 provides the Italian text only, the other words may have been unknown to him. Moreover, Pav 362 is one of only three sources to transmit a second stanza of the Italian poetry. The other two sources, Par 2973, and Esc IV.a.24, are both Italian and are both associated in some way with musical activities in the Duchy of Savoy.¹⁴ Although this association between Pav 362, Par 2973, and Esc IV.a.24 is somewhat indirect, it adds weight to the possibility suggested by the watermark data that Pav 362 is of Savoyard origin. More notable is the fact that Par 2973 is one of the sources with the highest number of concordances for pieces in Pav 362, and that Pav 362 and Par 2973 share five Italian pieces, one of them, O pellegrina, o luce (no. 33) common only to them.

¹²The only exception is the well-traveled O rosa bella (No. 24), which is transmitted in Wolf 287.

¹³See commentary in Chapter VII regarding the possible English derivation of the "Fortune" text.

¹⁴See Chapter IV regarding the provenance of these sources. Hanen, in "The Chansonier El Escorial," pp. 44-48, notes that the texts of several songs in the manuscript either refer to members of the ruling family of Savoy or are cited in letters and other documents written by or to the Savoyard nobility.

Elsewhere (see Chapter IV) we have shown that the readings of Pav 362 are, on the whole, more closely related to the tradition transmitted in the Italian chansonniers of the 1460s and early 1470s than they are to the readings found in the Franco-Burgundian manuscripts. Furthermore, the readings of pieces found only in Pav 362 and Par 2973, or in Pav 362, Par 2973, and one other source (the latter, of Italian provenance), are in close agreement. We may also note that the physical characteristics shared by Pav 362 and the central Franco-Burgundian sources, which led Jeppesen to assign Pav 362 to Burgundy, are also shared by Italian chansonniers of the time. Finally, the inscription in Pav 362, in which "joseph derabis," one of its early owners states that he is from Cuneo,¹⁵ could be looked upon as a clue pointing to the possibility that the chansonnier may conceivably have been compiled somewhere within the territories then comprising the Duchy of Savoy.

Ownership and Historical Background

Two items of information offered by Pav 362 regarding its early owners are the inscriptions written by two members of the Rabbia family, "Dortea Rabia" and "joseph derabis," found on fols 1r and 78v (80v), respectively. Where and when Dortea Rabia lived has not yet been determined; Restori notes that her handwriting may date from the

¹⁵See Chapter II and comments below.

sixteenth century.¹⁶ That she had some background in music is indicated by the appearance of music notation, apparently in her hand, inserted next to the Guidonian gamut on fol. iv. The other owner of Pav 362, Joseph de Rabis, offers us a clue that his family lived in or came from the Piedmontese town of Cuneo. His handwriting also may be from the sixteenth century.¹⁷

Preliminary investigation of archival and other primary sources indicates that in the fifteenth and sixteenth centuries several families with the surname Rabbia (also spelled Rabbi, Rabia, Rabi, and de Rabis) were prominent in Pavia, Milan, and Cuneo. Crollalanza distinguishes two branches of the Rabbia family, one in Milan and one in Cuneo (to which Joseph de Rabis of our manuscript probably belongs).¹⁸ At the turn of this century, the Pavian historian Carlo Marozzi began a study of the family tree of the Pavia branch of the Rabbia family, tracing its presence in Pavia from 1396 to about 1620.¹⁹ Our own investigation of legal documents at the Pavia state archives revealed that several

¹⁶Restori, "Un codice musicale pavese," p. 381.

¹⁷Jeppesen, Der Kopenhagener Chansonnier, p. xxix.

¹⁸G. B. di Crollalanza, Dizionario storico-blasonico delle famiglie nobili e notabili Italiane (Milan, 1888). Crollalanza reproduces the coats-of-arms of both branches of the family and gives a short history of their most important members (Vol. II, p. 392).

¹⁹Marozzi's unpublished, handwritten notes are found at the Museo Civico di Pavia, Legato Carlo Marozzi No. 491. The notes include a sketch of the coat-of-arms of the Pavia branch of the Rabbia family. The coats-of-arms of all three branches of the family have a blue background, the interior details varying somewhat.

members of the Rabbia family were active in the area as merchants and landowners, their names appearing as those of witnesses or principal litigants in notarial acts dating from 1421 to about 1470.²⁰ In other documents housed at the archives of the Duomo di Milano, we discovered that a certain Ambrozio Rabbia, in 1478, had sold bronze for a bell to be used in the Duomo, and that several decades later other Rabbia merchants had sold stained glass for windows for the Duomo.²¹ Whether these members of the Rabbia family were from Milan or Pavia is not clear. During the late fifteenth and early part of the sixteenth centuries, many prominent persons with the name Rabbia lived and were active in Milan.²² Several were important enough to be members of a select group of citizens who gave of their time to perform certain administrative duties for a Milanese charitable organization held in great esteem.²³

An interesting member of the Milanese branch of the Rabbia family was Fioravante Rabbia, mentioned by Jeppesen,²⁴ through whom Pav 362 might have found its way into the University Library. Biographical

²⁰ Archivio di Stato di Pavia. Atti notarili, Citta di Pavia, Pacco 53-65; 79-97; 106-108.

²¹ Libri mandatorum of the Archivio del Duomo of Milan, Reg. 649 and 733, respectively.

²² Paolo Morigi, Historia dell'antichita di Milano (Milan, 1590), p. 689 ff.

²³ F. Calvi, "Il codice del Pio Luogo della Misericordia in Milano," Archivio storico lombardo XIX (1895), p. 739 ff.

²⁴ Jeppesen, Der Kopenhagener Chansonniere, p. xxx.

information given by the Milanese historian Paolo Morigi indicates that Fioravante Rabbia was a true "Renaissance man," highly-gifted in science, philosophy, and the arts. Morigi reports that Fioravante Rabbia was an "excellent philosopher," an "expert doctor of medicine," and an "extraordinary" lecturer at Pavia, and that only his premature death prevented his attaining even greater heights. Morigi states further that Rabbia was a "fine musician," who wrote works in the mother tongue, and that he also wrote beautiful poems.²⁵

Fioravante Rabbia is listed in the published annals of the University of Pavia for the year 1560 as a rettore in the Faculty of the Arts and as a lecturer in medicine.²⁶ Our search through the University payroll records of the mid-sixteenth century revealed that Fioravante Rabbia was paid for his services to the University from 1559 through 1565, after which year his name no longer appears on the records.²⁷ It is probably about this time that Rabbia died. Argelati, in his publication of the lives and works of famous Milanese literary men, gives a short biography of Fioravante Rabbia, mentioning that

²⁵"Fioravante Rabbia fu' eccellente Filosofo, e esperto Dottore in Medicina, e habbe per lo suo valore una lettura straordinaria in Pavia, e se la morte non h'avesse pervenuto ascendeva a gradi maggiori. Questo fu' buon musico e dilettavasi de componimenti in lingua materna. E fece alcuni belli Poemi..." Morigi, La Nobiltà di Milano (Milan, 1619), p. 221.

²⁶Memorie e documenti per la storia dell'università di Pavia e degli uomini più illustri che v'insegnarono. Parte I, Serie dei Rettori e Professori (Pavia, 1878), p. 14. A rettore was a dean of professors who was elected by the professors of each faculty for one year. The position was one of great honor and required confirmation by the Senate of Milan.

²⁷Archivio di stato di Pavia. Cart. 21. Studi Ticinesi 1361-1700, Rotoli lectorum, pp. 257-265.

he belonged to the Accademia Affidati.²⁸ This organization was made up of a group of professors and other men of culture at the University of Pavia who dedicated their efforts to the promotion of literary and other artistic activities.²⁹ Since Fioravante Rabbia was a musician as well as a scholar and scientist, and since he was actively engaged in the dissemination of artistic ideas, it is likely that he or a member of his family may have acquired Pav 362 and eventually donated or sold it to the University of Pavia. During our visit to the University in late 1973, we were shown three large storage cases containing uncatalogued material still to be examined by Library officials and pertaining to the affairs of the Accademia Affidati. Perhaps among these papers may be found written evidence about Fioravante Rabbia's musical activities and about the acquisition of books by the Library from members of the Accademia. It is unfortunate that no information has come to light regarding the identity of Dortea Rabia and Joseph de Rabis, the two members of the Rabbia family who actually owned Pav 362.

We pointed out in Chapter I that, although the entire corpus of 583 codices acquired by the Library before 1860, was given Aldini call

²⁸ Pietro Argelati, Bibliotheca scriptorum mediolanesium (Milan, 1745), II, columns 1165-1166.

²⁹ Siro Comi, in an unpublished manuscript at the Biblioteca Universitaria (labelled Manoscritti Ticini No. 533 "degli Affidati Accademia"), gives a brief history of the Accademia from its inception to the eighteenth century. No reference was found in this report either to Fioravanti Rabbia or to sixteenth-century musical activities involving members of the Accademia.

numbers, only 366 formed the original Aldini collection. Of the other volumes, 117 were traced to former owners, and 100 were left unaccounted for, among which was Pav 362. One clue regarding the source of acquisition of our manuscript by the Library may be the call number originally identifying the chansonnier, 131.A.17, cited by Restori, about which the librarians could offer no information. Nor could they provide information regarding other volumes that originally might have had similar call numbers. Documentation regarding the manner of acquisition of the Library's early holdings are scant and poorly collated; De Marchi's investigations of Pavian and Milanese archives offered negative results concerning the provenance of Pav 362 and other manuscripts from this early group of codices. De Marchi mentions that a librarian, Piccaroli, reported in 1873 that approximately one hundred manuscripts came to the Library from the Basilica of S. Pietro in Cielo d'Oro in Pavia, but no documentation was offered by Piccaroli to substantiate his contention.³⁰

Besides the *Inventario* of De Marchi and Bertolani describing manuscripts acquired by the Library before 1860, there exists at the Library an unpublished, handwritten catalogue listing alphabetically by

³⁰De Marchi and Bertolani, *Inventario*, p. xii. The early binding of Pav 362, described by Jeppesen as bearing the initials "Ihs," (see pp. 6 and 12 above), might be traceable to a church or monastery that may have owned the chansonnier at one time, but we have no evidence to connect Pav 362 with the Basilica of S. Pietro in Cielo d'Oro or any other ecclesiastical institution.

title or text incipit all other manuscripts belonging to the Library.³¹ These include papers concerning affairs of the University as well as matters relating to the Library. Since no subject index was ever prepared for this catalogue, the task of searching through several hundred pages of listings for possible reference to documentation regarding the acquisition of our chansonnier by the University is formidable, requiring of us an extended visit to Pavia some day for this purpose. A number of documents regarding affairs of the University and of the Library have been sent to the Pavia State archives for storage. Another group of manuscripts relating to the affairs of the University and to the city of Pavia are deposited in the Milan state archives. The important publication of Maiocchi transcribes numerous early decrees of the University found in the archives.³²

In summary, we arrive at the provisional conclusion that Pav 362 is probably of Savoyard origin, and that it was compiled in the late 1460s or early 1470s. In the sixteenth century, it belonged to at least two members of the Rabbia family, one of whom was from Cuneo. Of the many members of the Rabbia family recorded in Lombard records during the sixteenth century, one Fioravante Rabbia, a musician as well as a scholar and medical doctor, taught at the University of Pavia

³¹Catalogo alfabetico dei manoscritti Ticinesi.

³²R. Maiocchi, ed., Codice diplomatico dell'università di Pavia, 2 vols., (Pavia, 1913-1915). Vol. I transcribes University Acts by year dating from 1361 to 1400; Vol. II transcribes Acts dating from 1401 to 1450.

between 1559 and 1564. Perhaps through him or someone in his family, the Library eventually acquired our song manuscript. In any event, the volume was in the possession of the University Library before 1840, the year the Aldini collection passed into the domain of the University, for no mention is made of the chansonnier in the Aldini catalogue dating from that time or in documents investigated by De Marchi relating to Library acquisitions made after 1840. Perhaps subsequent research on our part of primary sources may yet bring forth evidence relating to the missing events in the history of Pav 362.

CHAPTER IV

THE RELATIONSHIP BETWEEN PAV 362 AND ITS CONCORDANT SOURCES

At this point, we shall briefly discuss the manuscripts that contain pieces found in Pav 362, the relationship between Pav 362 and these sources, and the traditions to which they belong. In attempting to evaluate such relationships, we shall consider such data as the total number of works shared by these collections, the presence of "significant" concordances, and the agreement of their musical and textual readings.¹ If diplomatic or other evidence indicates that a manuscript may be a composite collection, we shall attempt to assess the relationship between Pav 362 and the section or sections of the concordant source in which are contained the works shared by them.

One might almost label Pav 362 a maverick source. Half of its repertory, twenty-two of forty-four pieces, consists of works that have been found nowhere else, some of these songs revealing influences from French folk music, others reflecting a local Italian practice. The other twenty-two compositions include some of the most widely

¹The principles enumerated by Allan Atlas in The Cappella Giulia Chansonnier Rome, Biblioteca Apostolica Vaticana, C.G.XIII.27 (New York, 1975), I, Chapter IV, for the determination of agreement or disagreement among the extant versions of a musical work have formed the guidelines for our evaluation of the readings of the Pav 362 pieces with concordances elsewhere. Our findings regarding the individual readings are discussed in the commentaries in Chapters V-VII of this study.

disseminated songs of the day. We shall see that the Pav 362 readings of the music generally agree with those that were transmitted in the Italian sources of the 1460s and early 1470s, although in some instances they show some influence of the Franco-Burgundian tradition. These two backgrounds may be explained to some degree by the origin of Pav 362 in Savoy, a geographical area rich in both French and Italian culture.² In such an ambiance, the compiler of Pav 362 could have drawn a good part of his repertory from parent sources that reflected these divergent influences. We might also point out that every reading in Pav 362 deviates in some fashion from the versions found in all the concordances.

In collating the readings of Pav 362 and its concordant sources, we have observed that many of the readings do not contain enough important variants to indicate clear-cut manuscript relationships, but reflect, instead, a single tradition. This seems to be particularly true for pieces--transmitted in sources of the 1460s and early 1470s--that apparently circulated only for a decade or so after they were written. The readings of other pieces, those that were disseminated over a longer period of time and in wider geographical areas, tend to reveal more discernible patterns of manuscript relationships, such relationships sometimes corroborated by diplomatic evidence linking the manuscripts involved (see, for example, the commentary for De tous biens playne, (No. 17 in Pav 362). A notable exception is Le serviteur

²Regarding the geographical boundaries of Savoy in the fifteenth century, See Chapter II, footnote 12.

hault guerdonné (No. 23), a rondeau that circulated for over three decades in Italian, Franco-Burgundian, and German manuscripts, yet that has come down to us with almost identical readings in all the sources.

In Table V, we list the manuscripts that contain pieces found in Pav 362. The data show that the Italian sources, Ber 78.C.28, Esc IV.a.24, Par 2973, Par 15123, and SevPar, with from nine to eleven concordances each, claim the highest number of pieces in common with Pav 362. This represents almost fifty per cent of the Pav 362 repertory for which concordances are extant in other sources, and almost twenty-five per cent of the total Pav 362 collection. Table V also reveals that a significant amount of the repertory shared by Pav 362 and other sources (thirty per cent) is found in the Franco-Burgundian manuscripts, Wolf 287 and Wash L25, these manuscripts having seven and six pieces, respectively, in common with Pav 362 (the same percentage of concordances is also found in the Neapolitan sources, MC 871N and Mel). Noteworthy is the fact that the Savoyard manuscript, Par 2973, is the only source that transmits a piece that is shared by Pav 362 and one other source only. SevPar and Par 15123 each transmit two pieces that are shared by Pav 362 and one other source only, one of these, Hé, fortune, (No. 29 in Pav 362) coming down in these two sources and Pav 362. We may now turn to the relationship between Pav 362 and the various manuscript traditions of

TABLE V

Sources Providing Concordances for Pieces in Pav 362³

<u>Source</u>	<u>No. of Concordances</u>	<u>Inventory No. in Pav 362</u>	<u>Pieces in Source and Pav 362 Only</u>	<u>Pieces in Source, Pav 362, and One Other Source Only</u>
SevPar/I	10	11	1,5,6,8,11,12, 23,24,28,29 17	No. 5(Esc IV.a.24); No. 29 (Par 15123).
SevPar/III	1			
Esc IV.a.24	10		5,6,7,8,11,23, 24,37,42	No. 5(SevPar/I).
Par 2973	10		1,3,6,7,8,17, No. 33 23,24,32,33	No. 32(Mel).
Par 15123	10		3,6,8,11,17, 23,24,28,29,30	No. 29(SevPar/I); No. 30(Flo 176).
Ber 78.C.28	9		1,6,7,8,12,13, 23,24,28	
MC 871N	7		8,17,23,24,28, 37,40	
Wolf 287	7		2,6,17,23,24, 28,42	No. 2(Por 714).
Mel	6		3,7,8,17,28,32	No. 32(Par 2973).
Wash L25/I	5	6	3,6,11,(23) ⁴ , 28,42 17	
Wash L25/II	1			
Mun 351 ^a	5		6,8,12,37,42	
Por 714	5		2,6,23,24,28	No. 2(Wolf 287).

³Manuscripts providing only one concordance are not significantly related to Pav 362, and citations for them are not provided in this Table but are given in the individual Tables of Concordances in Chapters V-VII. The designations "Wash L25/I," "Wash L25/II," "SevPar/I," and "SevPar/III" are explained in the discussions pertaining to the individual manuscripts.

⁴This piece is wanting in the source, but listed in the index.

TABLE V (continued)

Dij 517	4 ⁵	3,17,23,40	
Rome 1411	4	11,13,24,42	
Flo 176	3	3,6,30	No. 30(Par 15123).
Flo 2356	3	(3), ⁴ 6,17,20	No. 20(Niv).
Flo 2794	3	11,17,23	
Tr 90	3	1,23,24	
Bol Q16	2	(8), ⁴ 17,40	
Cop 17	2	12,28	
Niv	2	3,20	No. 20(Flo 2356).
Per 431	2	17,23	
Rome XIII.27	2	17,23	
Tr 93	2	24,28	

⁵A fifth piece, related to No. 10 in Pav 362, is discussed at pp. 225-226.

the second half of the fifteenth century.

Pav 362 and the Neapolitan Sources

<u>Manuscript</u>	<u>Date of Compilation</u>	<u>Concordances</u>
SevPar	1470s to early 1480s ⁶	11
Esc IV.a.24	1460s ⁷	10
Ber 78.C.28	1460s ⁸	9
MC 871N	Early 1480s ⁹	7
Mel	Ca. 1473-1475 ¹⁰	6
Bol Q16	By 1487 ¹¹	2
Per 431	Early 1480s ¹²	2

Atlas has shown that a manuscript tradition seems to have

⁶ See Atlas, Cappella Giulia, pp. 212-213. Regarding the dating of this source, see comments in this chapter.

⁷ Hanen, in "The Chansonnier El Escorial," pp. 28, 44-45, notes the special repertory and similarity of readings shared by Esc IV.a.24 and MC 871N and the diplomatic evidence that relates this source to Naples. She observes that, even though a strong case for Milan is offered by the presence of pieces associated with members of the Sforza family, the Neapolitan evidence outweighs any Milanese claim to the source. See also, Atlas, Cappella Giulia, pp. 242, 293.

⁸ See Atlas, Cappella Giulia, pp. 234-235, in which he summarizes the findings of Reidemeister regarding the possible Florentine origin of the manuscript and points to evidence indicating Neapolitan provenance.

⁹ See Isabel Pope, "The Musical Manuscript Montecassino N871," Anuario musical, XIX (1966), p. 126, and Atlas, Cappella Giulia, p. 248.

¹⁰ In his forthcoming edition of the Mellon Chansonnier, Leeman Perkins has amassed convincing evidence to show that Mel was probably compiled by Tinctoris as a gift for his patroness, Beatrice of Aragon, daughter of the King of Naples. Perkins reasons that Mel was probably compiled between 1473, when Tinctoris is presumed to have come to Naples, and the summer of 1475, when Beatrice was officially betrothed to Matthias Corvinus. We wish to thank Prof. Perkins for making this

begun in Naples in the 1460s, exemplified by the sources Ber 78.C.28 and Esc IV.a.24, and continued during the 1470s and early 1480s with Mel, MC 871N, SevPar, and Per 431. The last source belonging to this tradition appears to be Bol Q16. The relationship among these manuscripts is borne out by the close agreement of many of their readings.¹³

The readings of several compositions shared by Pav 362 and the Neapolitan sources indicate that, although Pav 362 is not directly related to them, its readings tend to be more closely related to those of this group of manuscripts than to those of the Franco-Burgundian sources (see commentaries for Mon seul pleytir (No. 6), Pour prison (No. 11), De tous biens playne (No. 17), O rosa bella (No. 24), and Gardés le treit (No. 40)). The readings of De tous biens playne (No. 17) point to a direct relationship among the versions found in Mel, MC 871N, Bol Q16, and Per 431, and the readings of Je ne pourroye plus celer (No. 5) and Hora cridar, oyme are almost identical in the Neapolitan sources. The readings of Le serviteur infortuné (No. 37), material available to us before publication date, which is expected to be in the summer of 1978.

¹¹This date refers to the main portion of Bol Q16 (in which are found the two Pav 362 concordances) that was completed in 1487 by Marsilius, its principal scribe. See Atlas, Cappella Giulia, pp. 235-236, in which he summarizes the findings of Pease, Fuller, and Haberkamp regarding the provenance of Bol Q16 and in which he mentions the possibility of a Roman origin.

¹²Ibid., pp. 253-254.

¹³Ibid., pp. 248-249, 258.

instead, show a closer relationship between the versions in Pav 362 and MC 871N than between the version in either of these sources and the one in Esc IV.a.24, the latter manuscript transmitting a quite different contratenor. A variant transmitted only by Pav 362 and SevPar in Pour prison (No. 11) suggests a possible common derivation of their readings.

SevPar provides the highest number of concordances for Pav 362, including three of the five pieces that are found only in Pav 362 and two other sources only. Although SevPar has been dated from about 1480, the repertory it shares with Pav 362 is a relatively early one, all of these concordances being found in sources that date from the 1460s or the 1470s. Most of these pieces shared by Pav 362 and SevPar are inscribed in a section of SevPar which we believe was probably compiled in the 1470s and which, in any event, was drawn from one or more parent sources that date from the 1460s or early 1470s. The reasons for this opinion are summarized here.

In his investigation and reconstruction of SevPar, Plamenac briefly discussed three of the most important copyists involved in the compilation of this manuscript¹⁴ (See Table VI for a summary of his findings).

¹⁴Plamenac, "A Reconstruction of the French Chansonnier," p. 513. Plamenac notes that Higinio Anglès, in "El Chansonnier français de la Colombina de Sevilla," *Estudis Universitaris Catalans* XIV (1929), pp. 227-258, distinguishes at least eight hands involved in the preparation of the manuscript. Alice Moerk, in "The Seville Chansonnier: An Edition of Sevilla 5-I-43 & Paris N.A. Fr. 4379 (Pt. 1)," Ph.D. dissertation (West Virginia University, 1971), pp. 12-13, attempts to distinguish the different hands, but she attributes signatures m and n to the wrong copyist.

TABLE VI

Principal Scribes of SevPar

<u>Scribe</u>	<u>Signatures and Foliation</u>	<u>Comments</u>
I	Signatures <u>a</u> , <u>b</u> , <u>c</u> , <u>d</u> , and elsewhere (quinternions)	Fat, diamond-shaped noteheads. French texts are corrupt. Scribe probably an Italian.
II	Most of signatures <u>e</u> , <u>f</u> , <u>h</u> , <u>k</u> , part of <u>o</u> , and elsewhere (sexternions)	More three-sided, Gothic noteheads. Full texts. Scribe probably a Franco- Fleming living in Italy.
III	Most of Signatures <u>m</u> and <u>n</u> and elsewhere (sexternions)	Elongated, oval noteheads. Incipits only. Scribe probably an Italian.

Nine of the eleven compositions common to Pav 362 and SevPar are inscribed in signature h (but not in the same order as they are found in Pav 362), and a tenth piece is found in signature f. All these pieces were copied into SevPar by Scribe II. In fact, all the pieces in SevPar that have concordances in Ber 78.C.28, Esc IV.a.24, and other sources dating from ca. 1470 or earlier are found only in the signatures compiled by Scribe II, particularly in signatures e, f, and h.¹⁵ On the other hand, pieces having concordances in sources dating from the 1470s or later are found in the signatures prepared by Scribes

¹⁵Hanen has noted a "striking" resemblance between the Gothic hands of SevPar (that is, Scribe II of Table VI) and Scribes I, II, and IV of Esc IV.a.24, and she has suggested that further investigation of this and other diplomatic characteristics of the two sources may reveal a direct relationship between them ("The Chansonnier El Escorial," p. 37).

I, II, and most of the other copyists who contributed to this course.¹⁶

We have had the opportunity to study the Paris fragments of SevPar, and have been able to reconstruct two watermarks from segments found in these portions of the source (see Table VII).

TABLE VII

Watermarks Found in Paris Fragments of SevPar

<u>Folios</u>	<u>Scribe</u>	<u>Watermark</u>
e2 ^r -e11 ^v	II	Prelate's hat (Briquet 3387)
f4 ^r -f12 ^v	II	Prelate's hat (Briquet 3387)
h2 ^r -h11 ^v	II	Prelate's hat (Briquet 3387)
n2 ^r -n11 ^r	III	Column with crown (Briquet 4411)
ol ^r -ol ^v	II	Prelate's hat (Briquet 3387)

The prelate's hat, associated with Scribe II and the earlier repertory of SevPar, is most closely identified with Briquet, No. 3387, found on a document from Florence that dates from 1465.¹⁷ Two almost identical watermarks are found among the papers manufactured by Fabriano ca. 1459; these watermarks are illustrated in Zonghi as

¹⁶The twelfth piece common to Pav 362 and SevPar (De tous biens playne, No. 17 in Pav 362) is found in SevPar in signature g, inscribed by a fourth copyist. As we have stated earlier, this piece may be a later addition to Pav 362. In any event, it circulated in sources dating from the 1470s (including the Neapolitan manuscript, Mel, compiled between ca. 1473 and 1475).

¹⁷Briquet, Les Filigranes, I, p. 224.

Nos. 970 and 972.¹⁸

The column surmounted by a crown, found on the paper used by Scribe III, most closely resembles Briquet No. 4411. This symbol is found on a document from Macerata (1460) and on papers from Rome, Volterra, Naples, Udine, Florence, and Venice that date from ca. 1460-1498.¹⁹ It is also found among the watermarks of Fabriano (Zonghi No. 1484, dated ca. 1469).²⁰

Obviously, final conclusions regarding the original preparation of SevPar must await a study of the watermarks and other features of the larger portion of the manuscript housed at Seville. From the results of this preliminary investigation, we tentatively propose that signatures e, f, and h probably represent the oldest layer of SevPar. The repertory in these sections (which includes all but one of the Pav 362 concordances) obviously has been drawn from parent sources that antedate the parent sources of the repertory prepared by the other scribes. The paper used by Scribe II for the compilation of these signatures seems to have circulated from ca. 1459-1475, while the

¹⁸E. J. Labarre, Ed., Zonghi's Watermarks. Monumenta chartae papyraceae historiam illustrantia, III (Hilversum, 1953), p. 141. A somewhat similar prelate's hat of smaller dimensions is found among the watermarks compiled by Nicola Barone from Neapolitan documents dating from the thirteenth through the fifteenth centuries in "Le filigrane delle antiche cartiere ne' documenti dell' archivio di stato in Napoli dal XIII al XV secolo," Archivio storico per le provincie napoletane, XI (1886), p. 94, No. 61. This watermark is found in papers dating from 1468-1470 (p. 83).

¹⁹Briquet, Les Filigranes, I, p. 269.

²⁰Labarre, Zonghi's Watermarks, No. 1484, dated ca. 1469 (p. 141).

paper used by Scribe III for signatures m and n circulated for a much longer period of time, from ca. 1460 to well into the 1490s. The paper used by Scribe I has yet to be investigated. That Scribes II and I worked together at least part of the time is suggested by the fact that in three compositions the superius is inscribed by one of them and the lower voices by the other.²¹ It is possible that SevPar originally began with Scribe II's signature e, in which the opening pieces are quodlibets, an arrangement not unlike that of Esc IV.a.24, which also begins with a quodlibet.²² Scribe I may have rearranged the order of the fascicles, creating a new beginning with the index and the treatises. We suggest that signatures e, f, and h (which we designate as Layer I of SevPar or, simply, SevPar/I) were probably compiled in the earlier 1470s, and that the source continued to grow during that decade. Signature r, the last signature in SevPar, no doubt represents the latest layer of SevPar, probably dating from the beginning of the 1480s.²³

²¹These pieces are found at fols. h12^v-j1^r, j12^v-k1^r, and n12^v-o1^r.

²²See footnote 15 above citing Hanen's observations of a possible direct relationship between the two sources. See Chapter V of this study regarding the quodlibets in these chansonniers.

²³None of the pieces in Signature r has incipits in the extant pages of the index, indicating that this signature was probably prepared at some time after the completion of the index.

Par 362 and the Florentine Sources of the
Late 1470s and Early 1480s

<u>Manuscript</u>	<u>Date of Compilation</u>	<u>Concordances</u>
Par 15123	By ca. 1484 ²⁴	10
Flo 2356	Early 1480s ²⁵	4
Flo 176	Late 1470s ²⁶	3

That these three Florentine manuscripts are directly related to each other is indicated by the large number of concordances shared by them, many of which are found only in these sources; by the agreement of some of their readings; and by diplomatic evidence linking Flo 176 and Flo 2356.²⁷ Atlas has pointed out that Par 15123, and to a lesser degree, Flo 176 and Flo 2356, played a major role in the transition from the Neapolitan tradition of the 1470s to the Florentine tradition of the 1490s.²⁸

²⁴ See Atlas, Cappella Giulia, pp. 254-255.

²⁵ Ibid., p. 256.

²⁶ Ibid., pp. 246-247, 256.

²⁷ Ibid., p. 246-247, 257. See also Dragan Plamenac, "The 'Second' Chansonnier of the Biblioteca Riccardiana (Codex 2356)," Annales musicologiques, II (1954), p. 113, and Joshua Rifkin, "Scribal Concordances for Some Renaissance Manuscripts in Florentine Libraries," Journal of the American Musicological Society, XXVI (1973), pp. 318.

²⁸ Atlas, Cappella Giulia, p. 255. We might add that Hanen has pointed out that the readings of the eighteen pieces common to Esc IV.a.24 and Par 15123 are exceptionally close and that the two sources share four pieces that are found nowhere else ("The Chansonnier El Escorial," p. 39). Perkins has observed that Par 15123 provides the highest number of concordances for Mel (The Mellon Chansonnier, in press).

In general, the readings of the pieces shared by Pav 362 and the three Florentine sources reflect a single tradition of transmission to which the Neapolitan sources and Pav 362 belong (see Mon seul pleyisir (No. 6), Gentil madona (No. 8), Pour prison (No. 11), De tous biens playne, (No. 17), Le serviteur hault guerdonné (No. 23), O rosa bella (No. 24), and Hé, fortune (No. 29)). In particular, the readings of L'ome banny (No. 3), Mon seul pleyisir (No. 6), and Mon cuer de dueil (No. 30) reveal that the Florentine versions are directly related to each other. The readings of L'ome banny (No. 3) point to a closer relationship between the version in Pav 362 and the one transmitted in the Franco-Burgundian source, Niv, than between the one in Pav 362 and those in the Florentine source. The reading of Pour avenir (No. 20), transmitted only in Pav 362, Niv, and Flo 2356, is almost identical in all three sources.

Pav 362 and other Italian Sources

In this group we include Par 2973, Por 714, and Rome 1411.²⁹ The relationship between Pav 362 and each of these manuscripts is discussed separately, since none of the latter three sources is directly related to the other.

²⁹ Although the Savoyard provenance of Par 2973 and the probable Savoyard provenance of Pav 362 place these two sources in a category that might be termed "Italo-French," we have considered them as "Italian" sources.

<u>Manuscript</u>	<u>Provenance and Date of Compilation</u>	<u>Concordances</u>
Par 2973	Savoy - ca. 1470-1476 ³⁰	10
Por 714	Ferrara - 1450s or 1460s ³¹	5
Rome 1411	Italy - Most likely, before ca. 1450 ³²	4

Pav 362 and Par 2973 appear to be the only extant chansonniers from Savoy dating from ca. the early 1470s. Each of them transmits a small repertory (44 pieces), of which approximately one-third is Italian

³⁰The Savoyard provenance of Cord has been demonstrated by Edward L. Kottick, who dates the manuscript from ca. 1470-1476 (see "The Chansonnier Cordiforme," Journal of the American Musicological Society, XX (1967), pp. 10-27, and The Unica in the Chansonnier Cordiforme (Rome, 1967), pp. ix-x.

³¹Nino Pirrotta has proposed that Por 714 was written at Ferrara no later than ca. 1450 ("Two Anglo-Italian Pieces in the Manuscript Porto 714," Speculum musicae artis: Festgabe für Heinrich Husmann zum 60. Geburtstag (Munich, 1970), p. 55 ff.). Lewis Lockwood has concurred with this dating, suggesting that the source may represent a didactic compilation for Isotta d'Este ("Dufay and Ferrara," Dufay Quincentenary Conference (New York, 1976), pp. 6-7. In his forthcoming article, "Robertus de Anglia and the Oporto Song Collection," to be published in Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart, David Fallows discusses the dating, provenance and contents of Por 714 at length. He proposes that Por 714 was compiled about 1460, or possibly a few years later, at Ferrara or a nearby area, on the basis of the repertory of the source and evidence concerning the presence of Robertus de Anglia in Italy during that decade. We wish to thank Prof. Fallows for making this article available to us in advance of publication. In an earlier article, "Two More Dufay Songs Reconstructed," Early Music, III (1975), pp. 358-360, Fallows has suggested that Dufay's En triumpant de cruel duel, an unicum in Por 714, may have been intended as a deploration for Binchois, who died in 1460. On the basis of the similarity of readings common to Pav 362 and Por 714, and the presence in Por 714 of chansons reflecting Dufay's later style, we believe that the manuscript was probably compiled after 1450. If, as Pirrotta and Lockwood propose, Por 714 was intended as a presentation item, the black notation could have been utilized for decorative purposes or to simulate an archaic style.

³²See Johannes Wolf, Geschichte der Mensural-Notation von

in Par 2973 (14 pieces) and approximately one-sixth is Italian in Pav 362 (7 pieces). While the Italian repertory of both sources is similar (in fact, five of the ten works shared by the two sources are Italian pieces), the somewhat later French repertory of Par 2973,

1250-1460, I, pp. 192-193, in which he lists the contents of Rome 1411 and notes the similar repertory of Mun 3192; Jeppesen, La Frottola, I, p. 92, in which he explains that its four gatherings consist of a double leaf and three quaternians; and Pirrotta, "Ricerche e variazioni su 'O rosa bella'," p. 64, in which he discusses the manuscript in relation to its transmission of two settings of O rosa bella. Wolf and Jeppesen suggest that the source was compiled before ca. 1450; Pirrotta mentions that it contains French songs that circulated in Italy ca. 1440. All three scholars cite the inscription found on f. lv which reads, "Questo libro de Musicha fu donato a Piero de Archangelo de li Bonaventuri da Urbino dal Mag.^{co} Piero di Chosimo de Medici di fiorenza."

We take the opportunity here to describe the handsome illumination on f. 2v that also associates the manuscript with Florence and Urbino. A crowned black eagle on a gold diadem, from which flows a canopy of azure and gold diagonal sections, the topmost gold field bearing a small black eagle, supports a shield divided into four quadrants. The upper left and lower right quadrants display gold and azure diagonal stripes with a tiny black eagle in the upper gold field of each quadrant; the lower left and upper right quadrants display six red palle surmounted by one blue palla, in fields of gold. The azure and gold quadrants resemble the coat-of-arms of a shield found on a document belonging to Federico da Montefeltro (became Duke in 1474); they also resemble two quadrants of a shield displayed in a manuscript belonging to Oddantonio da Montefeltro, first Duke of Urbino (d. 1444). These two shield are described and illustrated in Adriana Marucchi, "Stemmi di possessori dei manoscritti conservati nella Biblioteca Vaticana," Melanges Eugene Tisserant, VII. Studi e testi, 237 (Rome, 1964), pp. 75-95. Unfortunately the illumination found in Rome 1411 is not among the items discussed by Marucchi. Descriptions of the arms of the Montefeltro of Urbino are also found in John W. Bradley, A Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists (London, 1887-1889), III, pp. 343-344, and J. Dennistoun, Memoirs of the Dukes of Urbino (London, 1859), I, pp. 155-160. The quadrants bearing the seven palle represent the sign of the Medici family of Florence from the time of Piero de' Medici. Since the blue palla does not contain the fleur-de-lys that the Medici adopted in 1465, when Louis XI of France gave permission to Piero to use the symbol, the illumination in Rome 1411 no doubt dates from before that year (see Marucchi, "Stemmi dei possessori dei manoscritti," p. 87). The arms of the Medici family before the time of Lorenzo the Magnificent are also described in G. F. Young, The Medici, (New York, 1924), I, pp. 185-186, Bradley, A Dictionary of Miniaturists, II, p. 292, and numerous

which includes compositions by Busnois and Caron (whose works appear for the first time in sources of the 1470s) indicates that Par 2973 was probably compiled a few years later than was Pav 362.

Pav 362 and Par 2973 have a high number of pieces in common, one, O pellegrina, o luce (No. 33), found only in these two sources and another, Dona gentille (No. 32), found only in Pav 362, Par 2973, and one other source (Mel). The musical readings of the works shared by Pav 362 and Par 2973 are generally close, especially those of pieces that had limited circulation, although the textual readings are sometimes divergent. In Terriblement suis fortunée (No. 1) and Hora cridar, oyme (No. 7), Pav 362 and Par 2973 stand apart from the other sources in the transmission of common variants in the contratenor. The significant agreement in the readings of Par 2973 and Niv, and to some extent Pav 362, of one piece shared by them, L'ome banny (No. 3 in Pav 362) suggests a likely derivation of this reading from a northern parent source.

writings on the Medici history. Whether the illumination was entered into the source at the time of its compilation, or whether Piero acquired the manuscript from a former owner and added it later, is still to be determined. The repertory and style of the scribe of Rome 1411 is very similar to that found in the fragment Mun 3192, a source which Rehm has suggested probably was compiled in France (Wolfgang Rehm, Ed., Die Chansons von Gilles Binchois (Mainz, 1957), p. 7*). However, two clues indicate that Rome 1411 was prepared for an Italian patron: (1) the opening piece is set to Italian words; (2) the source contains one of Dufay's few songs with Italian text, La dolce vista, not likely intended for a Franco-Burgundian patron.

The readings of pieces common to Pav 362 and Por 714 do not reveal any discernible relationship between the two sources. While the Por 714 readings agree generally with those of the concordant manuscripts (particularly those of Ber 78.C.28), no clear-cut relationship can be determined among their readings. One piece, Fortune, leysse moy la vie (No. 2 in Pav 362), is found only in Pav 362, Por 714, and Wolf 287. The close agreement among the three readings may hint at a common northern parent source.

Like Por 714, Rome 1411 is written in black and red notation on parchment and contains nineteen secular pieces, but unlike the former source, Rome 1411 emphasizes a repertory of the Binchois and earlier Dufay generation.³³ Two of the four pieces shared by Pav 362 and Rome 1411 are Binchois compositions (Pour prison, No. 11 and Mon cuer chante, No. 13), and one is by Dufay (Se la face ay pale, No. 42). The fourth is the Dunstable/Bedyngham version of O rosa bella (No. 24). These works represent the earliest repertory of Pav 362. The tenor of an unicum in Rome 1411 has been found to be related to the tenors of two unique combinative chansons, one found in Esc IV.a.24, the other in Pav 362 (see commentary for No. 43 in Chapter VI).

³³The manuscript contains thirteen compositions with attributions to Binchois, three pieces credited to Dufay, two anonymous two-part songs, and two settings of O rosa bella, one attributed in the source to Ciconia and one to "Donstaple."

The readings of the pieces common to Pav 362 and Rome 1411 show that the Rome 1411 versions are generally in agreement with those found in the Italian sources of the 1460s, particularly Esc IV.a.24 (Pour prison, No. 11; O rosa bella, No. 24; Se la face ay pale, No. 42). The reading of Se la face ay pale (No. 42) shows a closer relationship with the version in Esc IV.a.24 than with the one transmitted in the Venetian source, Oxf 213.³⁴

Pav 362 and the German Sources

<u>Manuscript</u>	<u>Provenance and Date of Compilation</u>	<u>Concordances</u>
Mun 351 ^a	Main portion: Leipzig, 1460-1462; other entries: Nuremberg and elsewhere, 1460s. ³⁵	5
Tr 90	Major portion: Trent or for use.	3
Tr 93	in Trent, ca. 1460-1475 ³⁶	2
Tr 89		1

The readings of pieces common to Mun 351^a and Pav 362

³⁴The concordance tables for the thirteen Binchois pieces in Rome 1411 show that the highest number of concordances are in Mun 3192 and Esc IV.a.24. Rome 1411 and Esc IV.a.24 have eight pieces in common, six of them by Binchois, one of which Seule esgarée, is transmitted in these two sources only (concordance figures taken from Rehm, Die Chansons von Gilles Binchois and Hanen, "The Chansonnier El Escorial," pp. 23-24.

³⁵See Heinrich Bessler, "Schedel," Die Musik in Geschichte und Gegenwart (MGG), XI (Kassel, 1963), columns 1609-1612, in which he notes that approximately two-thirds of Mun 351^a was probably compiled between 1460 and 1462 at Leipzig. Three dates are found in the manuscript: "1461" at fol. 43v, "Anno lxxvii" at fol. 139r, and "1465" at fol. 160v. Most of Mun 351^a was copied by Dr. Hartmann Schedel, whose handwriting is displayed throughout the source.

³⁶See Hellmut Federhofer, "Trienter Codices," MGG, XIII (1966), columns 666-673, who points out that Johannes Wiser, rector at the

show that the versions in Mun 351^a are more closely related to the Italian readings than to the Franco-Burgundian ones; however, the readings of Mun 351^a are not directly related to those of Pav 362. The four pieces common to Pav 362 and the Trent Codices are found only in Tr 89, 90, or 93 (O rosa bella, No. 24, is found in all three sources), and their readings indicate that the Trent versions are basically the same as those transmitted in all the concordant sources. The readings of one work, O rosa bella (No. 24), are almost identical in Tr 89, 90, and 93, even though optional voices are provided in the individual sources.

Both Mun 351^a and the Trent Codices share the predilection of other German sources of the time for substitute Latin texts (Le serviteur infortune, No. 37 in Pav 362, shared by Mun 351^a and Pav 362; Le serviteur hault guerdonné, O rosa bella, and Par le regart, Nos. 23, 24, and 28, respectively, in Pav 362, shared by the Trent Codices and Pav 362). The practice in German sources of providing different contratenors for foreign pieces³⁸ is exemplified by the reading of one composition common to Pav 362 and Mun 351^a (Se la face ay pale, No. 42), which comes down in Mun 351^a with a variant contratenor.

Cathedral of Trent from 1459-1465 and chaplain for the humanist, Johann Hinderbach after 1470, compiled a major portion of Tr 88, 89, 90, 91, and 93. Descriptions and thematic indices of Tr 87-93 are printed in Guido Adler and Oswald Koller, Eds., Sechs Trienter Codices. Denkmäler der Tonkunst in Österreich (DTÖ), Bd. 14-15, (Vienna, 1900), p. 31 ff. (errata listed in Bd. 22). Tr 93 is discussed in R. von Ficker, DTÖ, Bd. 61, pp. vi-x.

³⁸See Eileen Southern, "Foreign Music in German Manuscripts of the 15th Century," Journal of the American Musicological Society, XXI (1968), pp. 266-267.

Pav 362 and the Franco-Burgundian SourcesManuscript Place and Date of Compilation Concordances

Wolf 287	France or Burgundy, 1470s ³⁹	7
Wash L25/I	France or Burgundy, 1470s ⁴⁰	5
Wash L25/II		1
Dij 517	France or Burgundy, 1470s ⁴¹	4
Flo 2794	France - 1480s ⁴²	3
Cop 17	France - ca. 1450-1470 ⁴³	2
Niv	France - 1460s ⁴⁴	2

Eleven pieces in Pav 362 are shared by one or more of these Franco-Burgundian sources. The readings of De tous biens playne (No. 17) show a direct relationship between the versions

³⁹Jeppesen has dated Wolf 287 from the 1480s, on the basis of his dating of Wash L25/I (Der Kopenhagener Chansonnier, p. xxxvi), a dating that is accepted by Brown ("Wolfenbütteler Handschriften," MGG XIV (1968), columns 810-811). Bush has demonstrated that Wash L25/I was compiled earlier than Wash L25/II, probably by 1475 (see footnote 40 below). Since Wolf 287 and Wash L25/I are directly related by virtue of their large common repertory, including the same opening piece, the closeness of some of their readings, and the similarity of their scribal hands, the two sources were probably compiled in the same area and within the same period of time: the Franco-Burgundian territories, by ca. 1475.

⁴⁰Wash L25 consists of two main portions and a somewhat composite third section. Most of the first 71 folios (Wash L25/I) were inscribed by a copyist whose hand resembles that of the scribe of Wolf 287; fols. 72v-101r (Wash L25/II) were prepared by a second copyist, who also compiled the main portion of Dij and all of Cop 291; fols. 101v-149r (Wash L25/III) contains music copied by three other scribes as well as three fragments written by Copyist I (one of these later copyists also wrote down the music of Dij/App (see footnote 41)). The chansonnier has been discussed in detail in Jeppesen, Der Kopenhagener Chansonnier, pp. xxiv-xxxvi and Helen Bush, "The Laborde Chansonnier,"

in Dij 517, Wash L25/II, and Cop 291, a version to which the readings of Wolf 287 and Flo 2794 are related. The Pav 362 readings of this piece is not related to that tradition, but to the one that is transmitted in the Italian sources. The readings of Mon seul playsir (No. 6),

Papers read by Members of the American Musicological Society for 1940 (1946), pp. 56-79. Wash L25/III is discussed in Louise Litterick, "The Manuscript Royal 20.A.XVI of the British Library," PhD. Dissertation (New York University, 1976), pp. 76-79. Bush has dated Wash L25/I from about 1475 and Wash L25/II from before 1485, contrary to Jeppesen's dating of ca. 1470-1480 for Wash L25/II and ca. 1480-1490 for Wash L25/I. Atlas has noted that the upper limit for Wash L25/II proposed by Bush may be a little late (Cappella Giulia, p. 213). Litterick has dated Wash L25/III from the 1480s, on the basis of repertory and scribal relationships with Dij/App and Flo 2794 ("The Manuscript Royal 20.A.XVI," p. 79). Jeppesen and Bush suggest a Franco-Burgundian provenance of Wash L25; Litterick suggests that the French origin of Wash L25/III may point to a French origin of Wash L25/I and Wash L25/II as well.

⁴¹ This date refers to the main portion of Dij 517, which was prepared by the same scribe who wrote Cop 291 and the second portion of Wash L25 (see Jeppesen, Der Kopenhagener Chansonier, pp. xxiv-xxxvi, in which he discusses the scribes and suggests France, ca. 1470-1480 as place and time of compilation. Dragan Plamenac mentions the court of Burgundy, ca. 1470-1475 (Dijon, Bibliothèque publique, Manuscrit 517. Facsimile edition. Introduction by Dragan Plamenac. Publications of Mediaeval Musical Manuscripts, XII (New York, n.d.), p. 3). Martin Picker, in his review of this facsimile edition, Journal of the American Musicological Society, XXVI (1973), pp. 336-340. does not discuss provenance or date of compilation; Eugénie Droz, Geneviève Thibault, and Yvonne Rokseth, Eds., Trois Chansonniers français du XV^e siècle (Paris, 1927), p. xii, imply that the source was compiled in France in the 1470s (pp. viii, ix); Litterick, in "The Manuscript Royal 20.A.XVI," suggests France, based on the French provenance of the small appendage to Dij 517 (fols. 184v-189r (187v-192r), which she designates as Dij/App.

⁴² This provenance and date applies to the sections in which are found the Pav 362 concordances. For a discussion of the origin and time of compilation of Ricc 2794, see Litterick, "Manuscript Royal 20.A.XVI," pp. 67-71, and Joshua Rifkin, "Pietrequin Bonnel and Ms. 2794 of the Biblioteca Riccardiana," Journal of the American Musicological Society, XXIX (1976), p. 288, ff.

Par le regart (No. 28), and Se la face ay pale (No. 42) reveal a direct relationship between the versions in Wash L25/I and Wolf 287. The Pav 362 reading of No. 28 links it with the version in Wash L25/I and Wolf 287. On the other hand, the Pav 362 readings of Nos. 6 and 42 are related to the versions transmitted in the Italian chansonniers. The readings of L'ome banny (No. 3) reveal a significant agreement in the versions of Niv and Par 2973 (to which Pav 362 is somewhat related) that varies from the readings in the other Franco-Burgundian and Italian sources. The readings of the other pieces common to Pav 362 and one or more of the Franco-Burgundian manuscripts reflect a single tradition of transmission among all the sources.

On the very last pages of Dij 517, we find, after several

⁴³ This source is not related to the central Franco-Burgundian chansonniers, but is a fragment containing, for the most part, non-secular pieces. For a description of the manuscript and analysis of its contents, see Henrik Glahn, "Ein Kopenhagener Fragment aus dem 15. Jahrhundert," Natalica musicologica Knud Jeppesen septuagenario collegis oblata (Hafniae, 1962), pp. 61-97. The two pieces shared by Pav 362 and Cop 17 (No. 13, Sy j'ey vostre grasse and No. 28, Par le regart are transmitted incomplete in the latter source, but the extant readings are related to the Italian tradition. The transmission of fusae in No. 28 indicates that the source may have been compiled closer to 1470 than 1450, the time span proposed by Glahn on the basis of notation and watermark evidence (p. 62).

⁴⁴ Besseler has noted that Niv is an earlier source than Dij 517 and Wash L25, and has suggested it was written by ca. "1460" (Guglielmi Dufay, Opera Omnia, VI, pp. xviii-xix, and iii). Geneviève Thibault, who purchased the manuscript in 1939, and who was preparing an edition of the music, expressed the opinion that Niv was quite likely compiled in France, possibly as early as the 1460s (this statement was made in a private interview in Paris, in October, 1973).

blank folios, a textless duo in a hand unrelated to those of the rest of the manuscript. This music turns out to be the superius and a related tenor of Vous qui parlés--Hé, molinet (No. 10), the most carefully inscribed composition in Pav 362. If, as we believe, the composer Loyset Compère was involved in the composition of this piece, his presence at the French court in the 1480s may account for its insertion at the end of Dij 517 following two of his compositions in Dij/App. On the other hand, the piece may have been copied into Dij 517 long before the addition of Dij/App. A possible clue may be sought from the presence in Dij 517 of a chanson by the same Jean Molinet⁴⁵ whom we believe wrote the texts of Vous qui parlés--Hé, molinet that is related to the textless duo in Dij 517.

In conclusion, the following points may be summarized regarding the Pav 362 readings. Some pieces shared by Pav 362 and its concordant sources are almost identical in all the versions, pointing to a single tradition of transmission for these works. A larger proportion of the readings stand in general agreement with those of the Neapolitan and Florentine concordances. The manuscript with which Pav 362 seems to have the closest relationship, from the point of view of Italian repertory and close agreement of several readings is the Savoyard source, Par 2973; the manuscript with which Pav 362 shares the greatest part of its French repertory is the Neapolitan source, SevPar/I. Franco-Burgundian influences are

found only in the readings of two pieces, and in the presence of a group of chansons, some unica, the melodies of which appear to be derived from French popular song. At the same time, the Italian repertory of Pav 362 and the agreement of the majority of its readings with those of the Italian sources place Pav 362 within the Italian manuscript tradition.

CHAPTER V

THE FRENCH REPERTORY OF PAV 362

General

Thirty-five pieces in Pav 362 have French texts,¹ all but three of which are cast in one of the formes fixes that were popular during the middle decades of the fifteenth century (see Table VII).

TABLE VII

The Forms of Pieces in Pav 362
With French Texts

<u>Forme Fixe</u>	<u>No. of Pieces</u>	<u>Inventory No. in Pav 362</u>
<u>Ballade</u>	2	10, 42 ²
<u>Bergerette</u>	5	1, 2, 29, 34, 36
<u>Rondeau</u>	26	3, 4, 5, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 27, 28, 30, 37, 38, 39, 40, 43, (44)
Undetermined	3	26, 31, 41

The Table shows that the dominant form for the French pieces in Pav 362 is the rondeau. Nineteen rondeaux follow the regular forme

¹To this number may be added No. 44, an incomplete unicum, of which only a textless superius comes down to us in Pav 362. The phrase structure of the extant voice suggests a rondeau quatrain, and we have included this piece among the works discussed in this chapter.

²See Chapter VII regarding two pieces with Italian text (Nos. 8 and 24) that may be ballades.

fixe for a rondeau quatrain:³ four lines of text constituting a refrain; two lines of new text followed by the first two lines of the refrain; four lines of new text reproducing the construction of the entire refrain; and a repeat of the entire refrain. The end-rhyme scheme of every rondeau quatrain in Pav 362 is abba. The music consists of two units, each containing two phrases of music. The musical and textual form of the rondeau quatrain may be represented by the letter symbols ABaAabAB, the capital letters referring to refrain text.

Five rondeaux in Pav 362 are of the cinquain variety, that is, the refrain contains five lines of text and the second group has three lines. Here, we find a refrain end-rhyme scheme of aabba. Two rondeaux in Pav 362 are layés, in which shorter lines of text alternate with longer ones. Both of these pieces have six-line refrains with the rhyme scheme aabaab.⁴

The ballade as a chanson forme fixe lost favor during the fifteenth century,⁵ and the two ballades with French text in Pav 362 do not reflect the typical repertory found in sources of the time. One

³Two rondeaux quatrains (Nos. 19 and 43) are combinative chansons and are discussed in Chapter VI.

⁴The rondeaux cinquains in Pav 362 are Nos. 5, 11, 12, 23, and 37. The two rondeaux layés are Nos. 14 and 16. All the other rondeaux are quatrains. For discussions of the rondeau forms that were prevalent in the fifteenth century, see Gaston Raynaud, Rondeaux et autres Poésies du XV^e siècle (Paris, 1886), pp. xxxv-li, and Helen Hewitt, ed., Harmonice musices odhecaton A (Cambridge, 1946), pp. 43-48.

⁵Discussions of the fifteenth-century ballade may be found in Reese, Music in the Renaissance, pp. 14, 15, 55, and Hewitt, Odhecaton, pp. 52-55.

of them, No. 10, has a superius text that appears to have been modelled upon a ballade written before mid-century and, in any event, is a parody of the heroic poem in ballade form that was addressed to a noble patron (see commentary in Chapter VI). Each of its three stanzas concludes with a refrain; a short envoi of four lines ends the poem. The music follows the standard ballade form; that is, it consists of two units, the shorter first unit being immediately repeated. The concluding portions of both units have musical rhyme. The second ballade in Pav 362 with French text (No. 42) is one of the earlier chansons in our manuscript. Although the text follows the normal ballade form, the music does not have a repeated first section.

Four of the five bergerettes in Pav 362 follow the regular forme fixe for a bergerette double:⁶ a first section consisting of a refrain of five (or more) lines; a second section consisting of a three-line ouvert (set to music different from that of the refrain) and a three-line clos (set to the same music as the ouvert); a tierce containing the same number of lines as the refrain (set to the music of

⁶ A bergerette double is one having more than four lines in its first section (Raynaud, Poésies, p. lii). Raynaud makes the further distinction between bergerettes doubles ordinaires (with five lines in the first stanza) and bergerettes doubles layées (having more than five lines in the first stanza (pp. liii-lix). Hewitt, in Odhecaton, pp. 50-53, discusses the construction of the bergerette texts in that collection, in which she distinguishes the bergerettes layées from the other bergerettes, as those in which short inserts or interpolations are found between the lines of text of normal length. "The end-rhymes of these short verses may be essential to the construction of the poem or...merely echo the rhyme of the preceding verse without disturbing a rhyme scheme already complete without the interpolations" (pp. 81-82). In Pav 362, bergerettes Nos. 1 and 2 appear to be of the layée variety.

the refrain); and a repeat of the refrain. The musical and textual form of the bergerette may be represented by the letter symbols AbbaA, the capital letters referring to refrain text. The fifth bergerette in Pav 362 (No. 36), is an example of the bergerette a quatrains, that is, one in which the refrain and tierce each consist of four lines of poetry.⁷ Restori, in his inventory of the texts of Pav 362, treats the secunda pars of each bergerette as a separate musical composition, although, in his comments regarding Terriblement suis fortunée (No. 1), he observes that the text of the second section seems to suggest a continuation of the preceding text.⁸

The notation of the five bergerettes in Pav 362 does not indicate the ouvert and clos endings of the secunda pars in a uniform way. Two of them, Nos. 29 and 34, have no special indications at the end of the second section. We assume, therefore, that the music of the secunda pars is sung to the first half of the text of the second stanza and then is repeated to accommodate the words of the second half of that stanza. Signs of congruency are found in the superius and contratenor toward the end of the secunda pars of No. 2, and we assume that they mark the point at which the performer returns to the beginning of the second section to sing the remaining text.⁹ Two bergerettes,

⁷ See Raynaud, Poésies, p. lii.

⁸ Restori, "Un codice pavese," p. 381.

⁹ See commentary for this piece.

Nos. 1 and 36, have a short, untexted cadential figure following a repeat sign toward the end of the secunda pars. This cadential figure probably represents the clos ending, beneath which we have placed the last syllables of text of the second stanza.¹⁰

The French repertory of Pav 362 comprises pieces that were composed from as early as the 1430s to approximately the early 1470s. The majority of these works probably date from the 1450s and 1460s, most of the twenty-two unica probably belonging to the latter decade.¹¹ As we have already noted, composers represented include Binchois, Dufay, Barbingant, Bedyngham, and Hayne. Poets represented include Charles d'Orléans (Nos. 6, 13, 40), Le Rousselet (No. 36), and, quite probably, Molinet (No. 10). The contributions of these composers and poets are discussed in the individual commentaries forming part of this chapter and of Chapters VI and VII.

The earlier compositions show stylistic characteristics

¹⁰Robert W. Linker and Gwynn McPeck, in "The Bergerette Form in the Laborde Chansonnier: A Musico-Literary Study," *JAMS* VII (1954), pp. 117-120, suggest that the untexted cadential figures at the end of the secunda pars should be treated as rentrements and sung to the initial words of the chanson. Edward L. Kottick, in "The Music of the Chansonnier Cordiforme, Paris, Bibliothèque Nationale Rothschild 2973," PhD. dissertation (University of North Carolina, 1962), follows this procedure in his edition of the bergerettes found in Par 2973 (see Commentary for No. 1 below regarding his use of this procedure for the bergerette Terriblement suis fortunée). Eugénie Droz, Yvonne Rokseth, and Geneviève Thibault, eds., Trois Chansonniers Français du XV^e Siècle (Paris, 1927) treat the cadential phrases as second endings or as untexted postludes. Jeppesen, in Der Kopenhagener Chansonnier, considers them as untexted postludes, as does Besseler, in Guglielmi Dufay: Opera omnia, VI. The musical style of the short cadential figures in the Pav 362 bergerettes would suggest that it is appropriate to treat them as texted second endings.

¹¹See Chapter III and individual commentaries below.

associated with the music of the Binchois generation: triple ("O") meter, non-imitative counterpoint; narrow vocal range in which the three voices tend to overlap; under-third, twofold leading-tone, and octave-leap cadences; and a contratenor voices that functions chiefly as a filler voice.¹² Some compositions display features that earmark them as the latest pieces in Pav 362, the most obvious characteristic being a time signature of duple meter in diminution. One group of chansons reflects the transition from the Binchois-Dufay to the Busnois chanson style, in which all or most of the phrases are introduced imitatively by the two upper voices or by all three voices.¹³ In some of these works the greater participation of the contratenor in the imitative exchange points to the emergence of that voice as an independent part, even though its ambitus still overlaps that of the tenor, and its frequent melodic leaps still mark it as a primarily filler voice. Cadences continue to include the under-third variety (sometimes this seems to depend upon the personal preference of the scribe¹⁴) and, more frequently, the octave-leap type, but, in a handful of works, we find examples of a true V-I cadence, in which the root of the V leaps to the root of the I in the lowest voice.¹⁵ In a number of pieces, some of the older and newer style characteristics tend to overlap, rendering hazardous an attempt

¹²These pieces include Nos. 11, 12, and 13.

¹³These works include Nos. 4, 25, 26, 27, 37, 39, 40, and 41.

¹⁴See, for example, the commentaries for Nos. 6 and 11.

¹⁵See, for example, the medial and final cadences of No. 17.

to pinpoint the decade of their composition. In some cases the piece may be datable on the basis of biographical data known about its composer. More often, the mere fact that a chanson is found in a manuscript shown to have been compiled before 1470 has served as a criterion for dating it from the 1460s or earlier (see Chapter III, Tables IV and V).

An interesting feature found in several Pav 362 compositions is the popular or folk nature of their melodies.¹⁶ The melodic material used in these pieces is markedly triadic with many repeated notes that call for syllabic text placement. There also appears to be a closer relationship between music and text in some of these works, with several examples of what appears to be an attempt at word painting (see, for example, commentaries for Nos. 4 and 19). The use of popular melodic material in these pieces may reflect the beginnings, in the fifth and sixth decades of the fifteenth century, of a trend that was to flower some thirty years later, a trend in which composers turned to the popular song tradition for their art-song materials.¹⁷

Two pieces in Pav 362 (Nos. 29 and 37) exemplify the early use

¹⁶See, for example, the commentaries regarding Nos. 4, 16, 19, 25, 41, and 43.

¹⁷For discussions of the use of popular song material in the courtly chanson of the second half of the fifteenth century, see Brown, Music in the French Secular Theater, Chapter III; Howard M. Brown, "The Genesis of a Style: The Parisian Chanson, 1500-1530," Chanson and Madrigal 1480-1530 (Cambridge, 1964), p. 19 ff.; and Helen Hewitt, Ed., Canti B. Monuments of Renaissance Music, II (Chicago, 1967), Introduction.

of the parody technique applied to the chanson.¹⁸ Yet another characteristic that may indicate a forward-looking trend in the repertory of Pav 362 is the lack of a standard rondeau or other forme fixe pattern in three works unique to our source (Nos. 26, 31, and 41). It is possible that these compositions may have been transmitted in Pav 362 with incomplete forme fixe texts and may be "normal" rondeaux; on the other hand, they may be examples of pieces that reflect the emergence of a trend toward freer chanson forms that developed later in the century.

The Individual Chansons

No. 1. fols. 17v-19r, Terriblement suis fortunee Anon.

Concordances

Music Sources:

Ber 78.C.28	fols. 8v-9r, Anon., "T," -;-;-.
Par 2973	fols. 54v-56r, Anon., "Terriblement suis fortunee," t;pt;pt.
SevPar	fols. h7v-h8r, Anon., "Terriblement suis fortunee," t;x;x.
Tr 90	fol.286r (No. 994), Anon., -;-;-x.

Text Sources:

Ber 78.B.17	fol. 125r, "Terriblement suis fortunee"
Jard	fol. 70v, "Terriblement suis fortunee"
Lon 380	fol. 241v, "Terriblement suis fortunee"

¹⁸See commentary for No. 37, footnote 120 for citations of some writings on the early use of parody technique in secular music of the period.

Modern Editions

Music:

Adler and Koller, Sechs Trienter Codices. DTÖ, 22, pp. 112-113.

Text:

Droz and Piaget, Le Jardin de Plaisance, No. 96.

Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 322.

Reidemeister, Die Chanson-Handschrift 78 C 28,
p. 88.

Restori, "Un codice musicale pavese," p. 383.

Terriblement suis fortunée was probably composed no later than the early 1460's, a date suggested by its inclusion in Ber 78.C.28, a manuscript that was compiled during the 1460's. That the chanson (or, at least the text), was quite popular is indicated by its being quoted as Line 19 of the quodlibet Mon seul plaisir,¹⁹ and by its citation in Jean Molinet's Le débat du viel gendarme et du viel amoureux.²⁰ The general contours and cadential structure of a three-part piece found in Bol Q16, which bears the incipit "Terribile fortuna," somewhat resemble those of the Pav 362 chanson. It is possible that the Bol Q16 piece may be a free instrumental adaptation of the Pav 362 bergerette.

¹⁹The poem, consisting of quotations from popular chansons of the time, is printed in Jard, fol. lxii with the title "Balade faicte de plusieurs chansons." See Droz and Piaget, Le Jardin de Plaisance, II, pp. 112-119, regarding this poem and some of its musical settings. The poem is also discussed in Maniates, "Combinative Techniques in Franco-Flemish Polyphony," pp. 54-55, 70-73, and in Brown, Music in the French Secular Theater, pp. 260-261.

²⁰The poem is printed in Dupire, Les Faictz et dictz de Jean Molinet, II, p. 616 ff.

A comparison of the musical readings of Terriblement suis fortunée reveals that all the readings are fairly closely related, and that Pav 362 contains a number of unique variants. Pav 362 and Par 2973 transmit the same variant in the opening of the contratenor, suggesting a possible common parent source (see transcription, footnote 1). All the text concordances, except Pav 362, also seem to follow a single tradition. Pav 362 transmits a number of variants in the first two stanzas and a different version of the third stanza (see notes accompanying our text transcription).

The musical style of Terriblement suis fortunée points to a relatively early date of composition, possibly the 1450s or early 1460s. There is frequent occurrence of fourths between the outer voices as a result of the contratenor's moving above the range of the tenor. Cadences are of the under-third and leading tone varieties. In the prima pars, triple rhythm prevails, in a setting utilizing non-imitative counterpoint. Each line of text is underlaid syllabically at phrase beginnings, the underlay becoming melismatic at cadential phrase endings. In the secunda pars, the rhythm changes from triple to duple,²¹ additional contrast between the two partes being achieved by the utilization of a somewhat homophonic texture and a greater emphasis upon syllabic text setting.

²¹ All the musical concordances, except Pav 362, give a time signature of C for the second part of the bergerette. In Pav 362, the scribe uses a Ⓒ signature, and notates the section mostly in breves and semibreves. In our transcription, we have treated the Ⓒ as a sign of proportion, as obviously called for by the scribe.

A Missa Terriblement suis fortunée, found in two Italian manuscripts and attributed in one of them to "Berbingant," utilizes the superius and tenor of the Pav 362 Terriblement suis fortunée.²² Daniskas, Meier, and Fox, who have analyzed the Mass, all point out the old-fashioned style characteristics of the composition.²³ Since, as we have pointed out, the chanson model is also old-fashioned, its inclusion in Ber 78.C.28 indicating that it was written no later than the early 1460s, the composition of the Mass could also have taken place some time in the 1450s or 1460s.

²² Nothing is known about the life of "Berbingant" (Barbingant), except that he wrote four secular pieces and the Missa Terriblement suis fortunée. An anonymous Missa sine nomine has recently been attributed to Barbingant on the basis of similarity of style and structure to the Missa Terriblement suis fortunée (see Charles Hamm, "Another Barbingant Mass," Essays in Musicology (Pittsburg, 1969), pp. 83-90. The style of the bergerette, Terriblement suis fortunée is not unlike that of the four pieces attributed to Barbingant, but one would be stepping on thin speculative ice to suggest that Barbingant wrote this bergerette.

²³ See Charles W. Fox, "Barbireau and Barbingant: A Review," Journal of the American Musicological Society, XIII (1960), pp. 92-101, and Bernhard Meier, Ed., Jacobi Barbireau: Opera omnia, I (Rome, 1957), pp. v-vii, for discussions of the style of the Mass and for citations of its sources. Both scholars cite J. Daniskas, "Een bijdrage tot de geschiedenis der parodie-techniek," Tijdschrift der Vereniging voor Nederlandsche Muziekgeschiedenis XVII (1948), pp. 21-43.

No. 2. fols. 19v-21r, Fortune, leysse moy la vie Anon.

Concordances

Music Sources:

Por 714	fols. 62v-64r, Anon., "Fortune, lasse moy la vie," t (first stanza and half of second stanza only);x;x.
Wolf 287	fols. 59v-61r, Anon., "Fortune, laisse moy la vie," t;x;x.

Text Sources:

Lon 380	fol. 253v, "Fortune, laisse moy lavie" (sic).
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Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 384.

Thibault, "Un Manuscrit de chansons francaises," p. 351.²⁴

Wallis, Anonymous French Verse, No. 232.

Like the first composition in our collection, this chanson is a bergerette double lavée. A comparison of the text readings has revealed that the bergerette poem comes down in all the sources remarkably unaltered, except that, in the Pav 362 version, the three concluding lines of the ouvert and clos sections are inscribed in reverse order (see notes accompanying our edition of the text).

²⁴ Geneviève Thibault, "Un Manuscrit de chansons françaises a la Bibliothèque Royale de la Haye", Gedenkboek aangeboden aan Dr. D. F. Scheurleer (1926), pp. 347-358. Thibault does not state from which source her modern transcription of the text is drawn, but comments that the poem is an old bergerette double for which early musical settings are found in Pav 362, Wolf 287, and elsewhere.

Restori and Thibault have observed that several chansons from the sixteenth century set the refrain or the first line of text of Fortune, leysse moy la vie.²⁵ Thibault notes that, although the music of the fifteenth-century bergerette does not seem to be utilized in the later works, the old poem continued to enjoy some popularity for almost one hundred years. In comparing the Pav 362 bergerette with the vocal model upon which Attaingnant based his lute and keyboard transcriptions,²⁶ we find a certain resemblance in their opening phrases (see Example 1).

Example 1. (a) opening phrase of superius after Pav 362, Por 714, and Wolf 287; (b) opening phrase of superius after Attaingnant.

²⁵ See Restori, "Un codice musicale pavese," p. 384 and Thibault, "Un Manuscrit de chansons françaises," pp. 350-351, respectively.

²⁶ Modern transcriptions in Laurencie, L. de la, A. Mairy, and G. Thibault, Eds., Chansons au luth et airs de cours français du XVI^e siècle (Paris, 1934), pp. 2-3, and Albert Seay, Ed., Pierre Attaingnant, Transcription of Chansons for Keyboard (Rome, 1961), No. 23.

A comparison of the musical readings of the fifteenth-century version of Fortune, leysse moy la vie has revealed that, aside from a few unique minor variants and scribal errors found in Pav 362, the chanson is transmitted almost identically in Por 714, Wolf 287, and Pav 362. As we mentioned in our earlier discussion concerning scribal designations for first and second endings of the second section of bergerettes,²⁷ the copyist of Pav 362 uses congruency symbols in the superius and contratenor of this piece to mark the end of the ouvert section of the secunda pars. In Wolf 287, the scribe provides a fermata at the parallel place in the contratenor part. In Por 714, the copyist does not give a special symbol to indicate the first ending, but, instead, underlays the ouvert text in such a way that the last word of that section, followed by a long dash, is placed beneath the note where the signum occurs in the Pav 362 superius. We assume, therefore, that the special marks in Pav 362 and Wolf 287, and the manner of text placement in Por 714, all designate the ouvert ending of the secunda pars, and the cadential figure that follows comprises its clos ending, and we have underlaid our text accordingly.

The old-fashioned musical style of Fortune, leysse moy la vie recalls somewhat that of the bergerette that immediately precedes it in Pav 362, Terriblement suis fortunée. The straightforward duple meter of Fortune, combined with a simple superius melody that contains a number of repeated notes moving stepwise in semibreves and minims, suggests

²⁷See pp. 74-75.

a folk-song derivation or influence (see, for example, meas. 10-15 and meas. 44-47).²⁸ The texture of Fortune is somewhat homophonic, with a touch of imitation occurring between the tenor and the superius voices at the beginning of phrase four (meas. 25) and in the secunda pars (meas. 43-45). The harmonic sound is somewhat old-fashioned, owing to the limited use of imperfect consonances. A semblance of melodic rhyme is found in the superius between the rhythmically embellished approach to the cadence of phrase one and the long, melismatic second ending of the secunda pars (meas. 9-10 and 60-64).

No. 3. fols. 21v-22r, L'ome banny de sa pleygance Barbingant

Concordances

Music Sources:

Dij 517	fols. 97v-98r, Anon., "L'omme bany," t;x;x.
Flo 176	fols. 54v-55r, "Fede," "L'omme bany," t;x;x.
Flo 2356	(index only)
Mel	fols. 30v-31r, "Barbingant," "L'omme banny," t;x;x.
Niv	fols. 24v-25r, Anon., "L'omme banny," t;x;x.
Par 2973	fols. 29v-30r, Anon., "L'omme banni," t (2 stanzas only):x;x.
Par 15123	fols. 29v-30r, Anon., "L'omme banni," t;x;x.
Tinctoris	<u>Liber imperfectionum notarum musicalium</u> , I, 1, fragment, T and CT only, "Barbingant," "L'omme banni," x;x.
Wash L25/I	fols. 66v-67r, Anon., "L'omme banny," t;x;x.

²⁸This characteristic is also found in the second sections of the bergerettes Terriblement suis fortunée (No. 1) and Quant james aultre bien (No. 36), in which sections the meters change from triple to duple.

Text Sources:

Ber 78.B.17	fol. 1118, Anon., "L'omme bany"
Jard	fol. 62r, Anon., "L'homme banni"
Par 1719	fol. 87r, Anon., "L'homme bany"

Modern Editions

Music:

Coussemaker, *Scriptorum*, IV, p. 60 (Tintoris fragment)

Meier, Jacobi Barbireau: Opera omnia, II, pp. 13-14.

Text:

Droz and Piaget, Le Jardin de Plaisance, No. 22.

Lüpfelmann, Die Liederhandschrift des Cardinals de Rohan, No. 294.

Restori, "Un codice musicale pavese," p. 384.

The Concordance Table shows that L'ome banny traveled in Franco-Burgundian and Italian musical centers in the 1460s and 1470s. Its popularity in southern Italy may have been impelled by Tintoris, a resident at Naples from ca. 1473, who may have been responsible for including the chanson in Mel,²⁹ and who quoted part of its first phrase in his Liber imperfectionum (this quotation is discussed below). The text appears to have been independently popular, for it is preserved in at least three important poetry collections of the time, as the Concordance Table shows.

A comparison of the musical readings of L'ome banny has

²⁹ See Chapter IV, p. 51.

revealed that Pav 362 transmits the piece with a number of minor unique differences. Niv and Par 2973 stand together in preserving the chanson a fifth higher than do the other source (but see pp. 89-90 below). Furthermore, these two sources give the correct reading of a passage in the tenor, two notes of which are given in reverse order in the other manuscripts³⁰ (Example 2).

Example 2. Tenor, meas. 8: (a) Niv, Par 2973; (b) Dij 517, Flo 176, Mel, Par 15123, Pav 362, Wash L25/I.



Flo 176 and Par 15123 are closely related to each other, since they transmit almost identical musical readings of this chanson, including a scribal mistake in the contratenor that is not found in any of the other sources (Example 3).

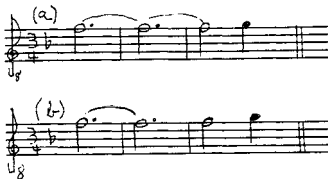
Example 3. Contratenor, meas. 4: (a) Dij 517, Mel, Niv, Par 2973, Pav 362, Wash L25/I; (b) Flo 176, Par 15123.



³⁰This scribal error has been pointed out in Fox, "Barbireau and Barbingant: A Review," pp. 99-100.

The reference by Tinctoris to L'ome banny is made in connection with the theorist's rule that a dotted note (the dot being one of augmentation) cannot be imperfected. Tinctoris explains that some composers have transgressed the rule and cites, as an example, the opening of the tenor of L'ome banny, in which a dotted longa is imperfected by the semibreve that follows it. In comparing our readings of the chanson, we have noted that, of the nine extant versions (including the Tinctoris fragment), only four transmit the dotted longa that is imperfected (Example 4a). The other five readings transmit a long followed by a breve, the breve then being imperfected by the semibreve (Example 4b).

Example 4. Tenor, meas. 1-3: (a) Dij 517, Pav 362, Tinctoris, Wash L25/I (all except Pav 362 are given transposed); (b) Flo 176, Mel, Niv, Par 2973, Par 15123 (Flo 176, Mel, and Par 15123 are given transposed).



A comparison of the text readings indicates that, with regard to the first two stanzas of the poem, one and the same tradition was utilized in all the chansonniers except Pav 362, in which many unique text variants occur. The last two lines of the third stanza seem to

be less clearly established, their readings differing considerably in the various music and poetry sources (see notes accompanying our text transcription).

We mentioned that L'ome banny is preserved in Niv and Par 2973 a fifth higher than in the other sources. Only Niv and Par 2973 provide a clef sign for all three voices, and Pav 362 gives a clef sign for the superius part only. All the other sources provide flats in the signature, from which the clef is to be determined.³¹

That the Niv and Par 2973 readings begin on c in the superius and f in the lower voices is clearly indicated by their key signatures. The superius in Pav 362 presents no question: the G clef shows that the first note is c. The three flats provided in the tenor and contratenor could be interpreted as being flats on f and b, in order to have a key signature consistent with the key of the superius part. However, these f flats serve no practical purpose, since no f in the lower voices lies outside the Guidonian gamut that would call for an f ficta flat.³² In fact, f'' occurs twice in the superius (meas. 3

³¹ In his critical apparatus for this chanson, Meier reports (in Jacobi Barbireau: Opera omnia, II, pp. ii, iv-v), the clef signs and signature flats purported to be in the concordances. He states that the piece is transposed up a fifth in Niv and Pav 362 (Par 2973 is omitted altogether from his concordance table). A comparison of the key signatures actually found in each manuscript and the clefs and flats reported by Meier show some inaccuracies in Meier's information.

³² F-flats are found as part of the key signature in Flo 176, Ricc 2356, and other sources of the period, but they seem to occur only in pieces that contain f pitches that lie outside the recognized notes of the Guidonian gamut and, hence, are considered ficta notes (see Reese, Music in the Renaissance, p. 89, and Edward Lowinsky, "The Function of Conflicting Signatures in Early Polyphonic Music," The Musical Quarterly, XXIX (1943), p. 254 ff.

and meas. 24-25), but no ficta flat is supplied for this note. Nor does any other example of f-flat occur elsewhere in Pav 362, either as a signature flat or as an internal accidental. The Pav 362 scribe could have made a mistake in notating the signature of either the superius or of the lower parts, with the result that the superius is given in the mode found in Niv and Par 2973, while the lower voices are given in the mode found in Mel and in Par 15123. Or the flat was used as a fa sign, and not to indicate extra-gamut notes. In our transcription, we have accepted the mode suggested by the presence of the G clef in the superius voice. The placement of the flats in the signatures of the superius voices of Dij 517, Wash L25/I, and Flo 176 could also be interpreted as indicative of fa signs.³³

The conflicting attributions for L'ome banny to Barbingant, in Mel and Tinctoris, and Fede, in Flo 176, offer no real problem, since the ascription given in the former sources are more trustworthy

³³In La Frottola, I, pp. 15-16, Jeppesen notes the ambiguous key signatures found in some of the concordances and wonders whether the scribes may have intended the f-flats to serve as warnings that, in an f-e progression, the e should be natural, so that a fa-mi and not a sol-fa Guidonian relationship results.

than the one found in Flo 176.³⁴ Besides, the attribution in Flo 176 appears to be in a later handwriting.³⁵

The identity of Barbingant still presents a musicological problem. Fox has treated most thoroughly of the confusion relating to the identities of Barbingant and Barbireau, and has shown convincingly that the names refer to two different composers.³⁶ Unfortunately, we have no facts concerning the dates or activities of Barbingant. Aside from the attribution of four secular pieces and one Mass to Barbingant in the sources,³⁷ his name is cited by Tinctoris on two occasions to point out errors in compositional techniques.³⁸ Barbingant is also mentioned in Crétin's Déploration (written after 1495) and in d'Amerval's Livre de la Deablerie

³⁴As early as 1941, Bukofzer pointed out the greater reliability of Mel and Tinctoris in this respect ("An Unknown Chansonnier of the 15th Century," The Musical Quarterly XXVIII (1942), p. 24).

³⁵The Flo 176 reading contains eight minor unique variants. These variants are not significant enough to suggest that the ascription to Fede in that source may indicate that this composer reworked the piece.

³⁶Fox, "Barbireau and Barbingant: A Review," pp. 79-101.

³⁷The secular works are: Der pfoben swancz, L'ome banny, Esperant, and Au travail suis (modern editions and commentaries given in Meier, Jacobi Barbireau: Opera omnia, II. The last-named chanson is also attributed to Ockeghem (in Niv). Fox suggests that the style of the piece reinforces the attribution to Ockeghem ("Barbireau and Barbingant: A Review," p. 98). However, in a recent informal discussion of this problem, Plamenac has suggested that Au travail suis is not by Ockeghem but by Barbingant, and will take this position in his forthcoming edition of the chansons of Ockeghem. Regarding the Mass, see commentary for No. 1, footnote 22.

³⁸Fox, "Barbireau and Barbingant: A Review," p. 84 ff.

(published 1508),³⁹ suggesting that, at the least, the composer was somewhat well-known in musical circles. On the basis of stylistic evidence, and on the basis of the dates of the sources containing works by Barbireau and Barbingant, Fox has concluded that Barbingant's works date from an earlier time than do the works of Barbireau.⁴⁰ We can add that the proposed dates for the sources containing secular works attributed to him indicate that Barbingant was musically active in the 1460s and the 1470s.

No. 4. fols. 22v-23r, Ne dy mot, chut, bouche cousue Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice pavese musicale," pp. 384-385.

³⁹ See Reese, Music in the Renaissance, p. 116.

⁴⁰ Fox, "Barbireau and Barbingant: A Review," pp. 88-90.

This composition, a rondeau quatrain, is a short (14 perfect breves), tightly knit work with features that make it more interesting than the typical courtly chanson of the fifties and sixties. The text is a humorous parody of the languishing poetry of the rhétoriquers. The singer, instead of expressing his longings for the favors of the beloved, addresses a male companion in the second person singular, giving him advice on how to "play it cool" with a flirtatious female. Syllabic setting of the words and well-placed rests in the music seem to give the song a somewhat theatrical quality (Example 5).⁴¹

Example 5. Superius, Ne dy mot, chut: (a) phrase 1; (b) phrase 3.



⁴¹Jeppesen, in *Der Kopenhagener Chansonier*, p. xxii, cites this piece as a sporadic example of word painting in the chansonier literature of the third quarter of the fifteenth century.

Imitation is an important organizing musical device of Ne dy mot, chut. The opening phrase is presented imitatively among the three voices, while the third phrase is begun in imitation between the superius and tenor parts. The rhythm, but not the melody of the fourth phrase, is introduced in imitation. On the whole, the three voices move rhythmically at approximately the same rate of flow. However, the composer retains the prominence of the top voice by juxtaposing its four clearly articulated phrases against the seamless texture of the overlapping phrases of the two lower parts.

No. 5. fols. 23v-24r, Je ne pourroye plus celer Anon.

Concordances

Music Sources:

Esc IV.a.24	fol. 128r, Anon., S and most of T missing; CT: "Je ne poroye plus durer," x.
SevPar/I	fols. h5v-h6r, Anon., "Je ne porroye plus celer," t;x;x.

Text Sources:

None

Modern Editions

Music:

None

Text:

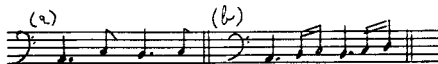
Restori, "Un codice pavese musicale," pp. 385.

A rondeau quatrain beginning with the words "Je ne porroye plus durer" is found in the chansonnier Esc V.III.24, at fols. 11v-12r.

is unrelated to Je ne porroye plus celer, except for the first few words of text. In one of the concordances for the Pav 362 piece (Esc IV.a.24), the text incipit under the contratenor voice reads "Je ne poroye plus durer." Since no other words are preserved in the incomplete Esc IV.a.24 version, we have no way of knowing if its text was related to the text of the Pav 362 chanson or to the one in Esc V.III.24. Since the extant music of the Esc IV.a.24 version is concordant with that of the Pav 362 Je ne pourroye plus celer (a rondeau cinquain) and not with that of Je ne poroye plus durer (a rondeau quatrain), we suspect that the variant text incipit under the Esc IV.a.24 contratenor is the result of a scribal error and that the complete text was like the one transmitted in Pav 362 and SevPar/I.

A collation of the music readings shows that a closer relationship exists between Esc IV.a.24 and SevPar/I than between Pav 362 and either one of the other two sources. In almost each instance where a different reading occurs in Pav 362, variant but identical readings are found in Esc IV.a.24 and SevPar/I (see Examples 6, 7, and 8).

Example 6. Contratenor, meas. 16: (a) Pav 362; (b) Esc IV.a.24 and SevPar/I



The scribal entry in Pav 362 of the first three notes of meas. 19 (Example 7) is  (a,c,e), obviously an error. The Esc IV.a.24, SevPar/I reading of these three notes results in smoother voice leading, since, in that version, an augmented fifth between the contratenor and the superius on the strong beat is avoided.

Example 7. Contratenor, meas. 19-20: (a) Pav 362; (b) Esc IV.a.24 and SevPar/I.



Example 8. Contratenor, meas. 30-31: (a) Pav 362; (b) Esc IV.a.24 and SevPar/I.



A comparison of the text readings also reveals differences in the Pav 362 and the SevPar/I versions.⁴²

Je ne pourroye plus celer is one of several chansons in Pav 362 that tends to emphasize the technique of imitation as a compositional device. The work opens with exact imitation at the octave among the three voices at the interval of five breves; such a long interval between successive voice entries seems to suggest a structural organization based upon the principle of imitation. In phrase two, the superius follows the contratenor in imitation at the eleventh above, while the tenor enters in rhythmic imitation only (Example 9).

Example 9. Je ne pourroye plus celer, meas. 8-10.



A similar procedure occurs at the beginning of phrase three, except that the superius follows the contratenor at the interval of a twelfth

⁴² See notes accompanying text transcription. Since the superius is missing in Esc IV.a.24, a comparison of its text version with those of Pav 362 and SevPar/I is not possible.

above (Example 10).

Example 10. Je ne pourroye plus celer, meas. 15-17.



The B section (phrase four) is not introduced imitatively. However, in the fifth, concluding phrase, each of the four sub-phrases is presented imitatively between the superius and tenor in a climactic increase of contrapuntal activity (meas. 25-26, 26-27, 28-29, and 31-32 of our transcription).

At times the composer's concern for the imitative procedure seems to override his care for smooth part writing. For example, at meas. 27, a semibreve rest in the tenor, preceding the imitation of a motive introduced by the superius, exposes a fourth between the contratenor and the superius (Example 11). At meas. 29-31, consecutive fourths occur between the tenor (the lowest sounding voice) and the contratenor, when the tenor imitates, at the octave below, a motive that has been sung by the superius (Example 12). On the other hand, an

Example 11. Je ne pourroye plus celer, meas. 26-27.



Example 12. Je ne pourroye plus celer, meas. 28-31.

example of smooth melodic voice-leading is the interrupted suspension in the superius at the final cadence (Example 13).

Example 13. Je ne pourroye plus celer, meas. 34-35.



No. 6. fols. 24v-25r, Mon seul pleyisir Bedyngham/Dufay

Concordances

Music Sources:

Ber 78.C.28	fols. 20v-21r, Anon., "M," -;-;-.
Cop 1848	p. 431, Anon., "Mon seul plaisir," t;x;x.
Esc IV.a.24	fols. 27v-28r, Anon., "Mon seul plaisir," t;x;x.
Flo 176	fols. 58v-59r, "Duffay," "Mon seul plaisir," t (1 stanza);x;x.
Flo 2356	fols. 54v-55r, Anon., "Mon seul plaisir," x;x;-.
Mun 351 ^a	fols. 22v-23r, "Anon., "Manseul," x;-;-.
Par 2973	fols. 44v-46r, Anon., "Mon seul plaisir," t;x;x.
Par 15123	fols. 69v-70r, Anon., "Mon seul plaisir," t(1 stanza);x;x.

Por 714	fols. 59v-60r, "Idem" (refers to citation "Bedyngham de Anglia" on fol. 58v), "Mon seul plaisir," t(1 stanza),x;x.
SevPar/I	fols. h4v-h5r, Anon., "Mon seul plaisir," t;x;x.
Wash L25/I	fols. 65v-66r, Anon., "Mon seul plaisir," t;x;x.
Wolf 287	fols. 41v-42r, Anon., "Mon seul plaisir," t;x;x.

Text Sources:

Ber 78.B.17	fol. 82v, Anon., "Mon seul plaisir"
Lon 380	fol. 239v, Anon., "Mon seul plaisir"

Contrafacta for Lauda:

Belc	no. LXII, sung to text "Nessun piacere ho senza te, Gesu," and no. CCXXXIV, "Madre, che festi colui."
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Modern Editions

Music:

Besseler, Guglielmi Dufay: Opera omnia, VI, p. 108.

Text:

Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 137.

Restori, "Un codice musicale pavese," p. 385.

Wallis, Anonymous French Verse, p. 122.

That Mon seul pleysir had widespread popularity in Italy is shown by its transmission in nine sources of Italian provenance, by the inclusion, in Belc, of two lauda texts for this chanson, and by the presence, in SevPar/I of a duo, the upper voice of which is the superius of this song.⁴³ Although only four of the extant sources are not Italian, the popularity of Mon seul pleysir outside of Italy is

⁴³ See Dragan Plamenac, "The Two-Park Quodlibets in the Seville Chansonnier," The Commonwealth of Music (New York, 1965), pp. 165-166 and 179-190, respectively, for a discussion and modern transcription of the duo.

attested to by its quotation in numerous French literary and musical works, including the morality play, La Condamnacion de Banquet, two poems by Molinet, and the well-disseminated anonymous quodlibet that begins with the first line of the text of this chanson.⁴⁴

The text of Mon seul pleyisir is by Charles d'Orléans, except that the first line of the poem found in the collection of Charles' works reads "Ma seulle, plaisant, douce joye."⁴⁵ Fallows has noted that both the spoken and sung versions of the poem are found in the poetry collections, Ber 78.B.17 and Lon 380. He points out that there also exists an English version of the text that begins with the words "Mi verry joy and most parfit," and comments that this version, containing ten syllables per line instead of the eight found in the French text, seems to fit the music very well.⁴⁶ Fallows wonders whether the English words might not have been the original text of the chanson, the first line of the French sung version representing an adaptation of the French spoken version that better suited the opening musical phrase.⁴⁷

A comparison of the musical readings of Mon seul pleyisir has indicated that, except for minor individual variants, all the Italian

⁴⁴ See Brown, Music in the French Secular Theater, p. 260, for citations regarding these and other musical and literary settings of the chanson. Concerning the anonymous quodlibet, see this chapter, footnote 19.

⁴⁵ David Fallows, "Words and Music in Two English Songs of the mid-15th Century: Charles d'Orléans and John Lydgate," Early Music V (1977), pp. 37-40. The poem by Charles d'Orléans is published in Pierre Champion, Ed., Charles d'Orléans Poésies, II (Paris, 1956), p. 213.

⁴⁶ Fallows, "Words and Music in Two English Songs," pp. 38-39.

⁴⁷ Ibid., p. 40.

sources and Mun 351^a follow one basic tradition. The readings in Wash L25/I and Wolf 287, representing a separate sub-tradition, transmit several identical variants that differ from those found in the other version. The Pav 362 reading adheres to the one transmitted in the basic version, but contains a number of unique variants, including what appear to be scribal errors (see notes accompanying our transcription).

In Besseler's transcription of Mon seul pleysir, the contratenor at meas. 26 produces a harmonic seventh and two harmonic seconds among the voices. Furthermore, that reading is not found in any of the sources. The Pav 362 version of this passage, which is given also in all the concordances, is harmonically correct (see Example 14).

Example 14. Mon seul pleysir, meas. 25: (a) after Besseler; (b) after Pav 362 and all concordant sources.



The manner of transmission in the sources of the opening notes of the contratenor of Mon seul pleysir exemplifies how a chanson might undergo transformation during the period of its dessimination (see Example 15). The order of the variants found in these sources is not clear.

Example 15. Contratenor, meas. 1: (a) Por 714, Ber 78.C.28; (b) Mun 351^a; (c) Pav 362; (d) Esc IV.a.24; (e) Wash L25/I, Wolf 287; (f) Flo 176, Flo 2356; (g) Par 2973, Par 15123, SevPar/I.



A variant in the superius of Pav 362, SevPar/I, Flo 176 and Flo 2356, in which a minim rest replaces the dot found in Por 714 and several other manuscripts, points to a possible relationship among the former sources (see Example 16). The reading in Mun 351^a is defective (Example 16c). We have utilized the reading given in Por 714 because it results in a smoother underlay of the text of this concluding passage (Example 16b).

Example 16. Superius, meas. 25-27: (a) Pav 362, Flo 176, Flo 2356, SevPar/I; (b) Por 714, Ber 78.C.28, Esc IV.a.24, Par 2973, Par 15123, Wash L25/I, Wolf 287; (c) Mun 351



Some of the differences in the readings reflect the changes in musical style that were taking place after mid-century. We find, for instance, that the version of Mon seul playsir transmitted in the earlier sources (Por 714, Mun 351^a, and the Neapolitan manuscripts of the 1460s) present the under-third cadence at important cadential pauses, while most of the later sources transform the cadences into the VII-I type (Example 17).

Example 17. Superius, meas. 8-9: (a) Ber 78.C.28, Esc IV.a.24, Mun 351^a, Por 714; (b) Pav 362, Flo 2356, Par 15123, SevPar/I, Wash L25/I, Wolf 287.



Hamm has suggested that Mon seul pleyisir dates from ca. 1454-1474 on the basis of the use of fusae as a distinguishing characteristic.⁴⁸ Besseler dates this work from the 1440s on the basis of its vocal style, a dating also suggested by Fallows.⁴⁹ Since, as we have seen, only the sources dating from ca. 1470 or later transmit Mon seul pleyisir with fusae and those from the 1460s do not, it is likely that the chanson dates from the 1440s, as proposed by Besseler and Fallows, or from the earlier period of Hamm's proposed twenty-year span.

A main problem concerning this composition is the question of attribution. A composer is named in only two of the thirteen sources: "Bedyngham de Anglia" in Por 714 and "Duffay" in Flo 176. Bukofzer and Fallows accept John Bedyngham as the composer of Mon seul pleyisir.⁵⁰ Besseler, in his edition of the chansons of Dufay, places it among the opera dubia, but states that Mon seul pleyisir is "certainly a work by Bedingham," noting its vocal style of the 1440s.⁵¹ Hamm places the chanson among the late works of Dufay.⁵² In their respective studies of manuscripts that transmit this chanson, Plamenac, Southern, and Bush

⁴⁸Charles Hamm, A Chronology of the Works of Guillaume Dufay Based on a Study of Mensural Practice (Princeton, 1964), p. 149.

⁴⁹Besseler, Guglielmi Dufay: Opera omnia, VI, p. xiv, and Fallows, "Words and Music in Two English Songs," p. 39, respectively.

⁵⁰Bukofzer, "Popular and Secular Music in England," New Oxford History of Music, III (London, 1960), p. 129.

⁵¹Besseler, Guglielmi Dufay: Opera omnia, VI, pp. xiv and lxxv. Besseler also credits Bedyngham with this work in "Bedingham," MGG (195), columns 1493-1494.

⁵²Hamm, A Chronology of the Works of Guillaume Dufay, p. 149.

note both attributions, but keep the question open.⁵³

John Bedyngham is a shadowy figure in musical history. His chanson repertory is represented by a mere handful of pieces, most of them bearing conflicting attributions in the sources to other English or English-influenced composers. This surely indicates that, even in his time, a confusion existed among the scribes regarding what pieces this composer wrote. The musical style of the compositions is somewhat diverse, but they all have features of chansons that were probably composed in the 1460s or earlier. In Table VIII, we list the secular works attributed to John Bedingham in Continental sources.

The Table reveals that the earliest chanson attributions to Bedyngham are found in Mun 351^a and Por 714, the largest number appearing in the latter source. Ferrara, where Por 714 was compiled, is known to have been a gathering place for English students and musicians during the mid-fifteenth century.⁵⁴ Indeed, of the nineteen pieces inscribed in Por 714, seven are attributed in that source to Englishmen. Lockwood has discovered archival records showing that a singer and player named "Johannes de Anglia," also called "Johannes ab arpa de Anglia," was at Ferrara in 1449 and 1450, although the same sources of information did

⁵³ Dragan Plamenac, "The 'Second' Chansonniere of the Biblioteca Riccardiana (Codex 2356)," Annales musicologiques, II (1954), p. 113, and "A Reconstruction of the French Chansonniere in the Biblioteca Colombina, Seville, p. 517; Southern, "El Escorial, Monastery Library, Ms. IV.a.24," p. 44; and Bush, "The Laborde Chansonniere," p. 78, respectively.

⁵⁴ Lockwood, "Dufay and Ferrara," p. 4.

TABLE VIII

Secular Works Attributed to John Bedyngham
in Continental Sources

<u>Title</u>	<u>Form</u>	<u>Attribution</u>	<u>Source Giving Attribution</u>
Durer ne puis	Rondeau	"Bedyngham de Anglia" "Dunstable"	Por 714 Esc IV.a.24
Gentil madona (Fortune, elas)	Ballade(?)	"Jo Bodigham"	Mun 351 ^a
Grant temps (Myn hert is lust) (Beata es)	Ballade	"Bellingam" "Walter Frye"	Flo 176 (Attributed to Frye by Kenney and Bukofzer) ⁵⁵
Le serviteur (Superno nunc emittitur)	Rondeau	"Bedingham"	Tr 90 (Not the same song as No. 23 and 37 in Pav 362)
Mon seul pleyisir	Rondeau	"Bedyngham de Anglia" "Duffay"	Por 714 Flo 176
O rosa bella	Ballade(?)	"Bedyngham" "Donstaple"	Por 714 Rome 1411
O rosa bella- Concordantie	Ballade(?)	"Bedingham"	Tr 89 (see pp. regarding this setting)
So ys emprentid (Soyez aprantiz) (Pour une suis) (Sancta Maria succurre)	Ballade	"Bellingam" "Walterus Fry"	Flo 176 Mel
(Textless) "Sebelle anglicum"	(?)	"Benigun"	Tr 90 Mun 352 ^b (attri- buted to Bedyngham by Fallows) ⁵⁶

⁵⁵ See Sylvia Kenney, "Contrafacta in the Works of Walter Frye," Journal of the American Musicological Society VIII, (1955), p. 199.

⁵⁶ David Fallows has suggested this attribution in a paper, "John Bedyngham and the Composition of O rosa bella," read at the Annual Meeting of the American Musicological Society, Chicago, 1973.

not yield the name of John Bedyngham or John Bedingham.⁵⁷ On the other hand, English archival evidence recently uncovered by Fallows reveals that in February, 1449, John Bedyngham was a member of the London Guild of Parish Clerks, an organization to which he belonged for many years before his death in 1459 or 1460.⁵⁸ Whether or not John Bedyngham ever visited Italy remains unanswered.

Flo 176, the later of the two concordances that bear an attribution for Mon seul pleysir, contains several composers' names that are suspect--including the two involving "Bellingam"--giving us reason to question the ascription to Dufay for Mon seul pleysir.⁵⁹ Furthermore, we should consider the fact that Por 714 ascribes seven compositions to Dufay, all of which appear to be correct attributions. If Mon seul pleysir were also by Dufay, as was believed by the scribe of Flo 176, why did the copyist of Por 714 fail to attribute the chanson to that composer, as he did the other seven pieces? We must assume that the scribe of Por 714 had reason to know that Mon seul pleysir was composed not by Dufay, but by Bedyngham, and that he entered the composer attribution accordingly. The same copyist also entered the Bedyngham

⁵⁷Lockwood, "Dufay and Ferrara," p. 7.

⁵⁸Fallows' findings, as yet unpublished, are reported by Lockwood in "Dufay and Ferrara" p. 7 and p. 21, footnote 41, and were mentioned by Fallows in his paper cited in footnote 56. Lockwood agrees with Fallows that Johannes de Anglia was probably not John Bedyngham since "...membership in such a guild makes it rather unlikely that the same man would have been simply denoted as a 'singer' or 'harpist' if he were visiting an Italian court at this time."

⁵⁹See p. 90 above regarding another misattribution in Flo 176.

ascription in Por 714 for Durer ne puis. That ascription is also probably correct, since the work is attributed to Dunstable only in Esc IV.a.24, a source that contains at least one incorrect attribution.⁶⁰ For these reasons, we agree with Bukofzer, Besseler, and Fallows that Mon seul pleysir was probably composed by Bedyngham.

No. 7, 8, and 9 (see Chapter VII).

No. 10 (see Chapter VI).

No. 11. fols. 29v-30r (30v-31r), Pour prison ne pour maladie Binchois

Concordances

Music Sources:

Esc IV.a.24	fols. 39v-40r, Anon., "Pour prison," t;x;x.
Flo 2794	fols. 23v-24r, Anon., "Pour prison," t;x;x.
Par 15123	fols. 87v-88r, Anon., "Pour prison," t(1 stanza);x;x.
Rome 1411	fols. 17v-18r, "Bincoys," "Pour prison," t(1 stanza and part of 2nd stanza);x;x.
SevPar/I	fols. h3v-h4r, Anon., "Pour prison," t;x;x.
Wash L25/I	fols. 69v-70r, Anon., "Pour prison," t;x;x.

Text Sources:

Ber 78.B.17	fols. 89v-90r, Anon., "Pour prison"
Jard	fols. 61r-61r, Anon., "Pour prison"

⁶⁰Quant ce vendra, composed by Busnois, is mistakenly attributed to Ockeghem in Esc IV.a.24.

Contrafacta for Laude:

Belc	nos. LXVII, XCIII, CXXIII, sung to texts, "Vanne, mio core," "Ben venga Gesù," and "Per buon sentier," respectively.
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Modern Editions

Music:

Marix, Les Musiciens de la cour de Bourgogne, pp. 69-70;

Rehm, Die Chansons von Gilles Binchois, p. 30.

Text:

Droz and Piaget, Le Jardin de Plaisance, I, No. 12.

Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 168.

Restori, "Un codice musicale pavese," p. 389.

So far as the extant sources indicate, the manuscript career of Pour prison began in the 1440s and continued for about five decades. Its popularity in Italy is evidenced not only by the three lauda texts that are designated to be sung to its music, but by the existence of a duo in SevPar/I, the upper voice of which turns out to be the superius of the Binchois piece.⁶¹ A rondeau cinquain à 3 by Pullois, found in Esc IV.a.24 and Tr 90, bears the text incipit "Pour prison," but its music is not related to that of the composition under discussion.⁶² Attesting to the fact that the Binchois chanson must have

⁶¹See Plamenac, "The Two-Part Quodlibets in the Seville Chansonnier," pp. 169-170 for a modern transcription of the duo.

⁶²The Pullois chanson is published in Peter Gülke, Johannes Pullois: Opera omnia, (Rome, 1966), p. xvii).

been widely disseminated in Franco-Burgundian territories also is the quotation of its opening line in Molinet's Oraison a la Vierge Marie, and by the inclusion of the same line in the Mistere de Saint-Quentin.⁶³

A comparison of the musical readings of Pour prison has revealed that the chanson is preserved in basically the same version in all the sources. Pav 362 contains several unique minor variants and presents rhythmically simplified VII-I cadences (SevPar/I has basically the same cadences as Pav 362). In Wash M2.1 125/I, we also find a VII-I cadential structure.

One variant in the superius, found solely in Pav 362 and SevPar/I, suggests a relationship between these two sources (Example 20).

Example 20. Superius, meas. 8: (a) Pav 362, SevPar/I; (b) all other sources.



Another variant, occurring in the contratenor of Flo 2794 and Par 15123 only, provides a criterion for linking the Flo 2794 reading to that of the Florentine source, Par 15123 rather than to a

⁶³Citations are given in Droz and Piaget, Le Jardin de Plaisance, II, p. 111.

possible Franco-Burgundian tradition. The Par 15123 reading appears to be a scribal emendation or error, since the rhythm of the version found in the other sources parallels the rhythm of the superius voice and is probably the original one (Example 21).

Example 21. Pour prison, meas. 16: (a) Esc IV.a.24, Pav 362, Rome 1411, Wash L25/I; (b) Par 15123, Flo 2794.



Two passages in Pav 362 are defective, since one results in harmonic fourths and a harmonic seventh between the outer voices, and the other produces parallel octaves between the same voices. These have been rejected in favor of the versions found in the concordant manuscripts (see Examples 22 and 23).

Example 22. Pour prison, meas. 13: (a) Pav 362; (b) all other sources.



Example 23. Pour prison, meas. 20: (a) Pav 362; (b) all other sources.



The text readings appear to follow one main tradition.

In Rome 1411, the earliest source, the copyist writes down the first stanza and part of the second stanza only, incorrectly underlaying this material as a single stanza of the rondeau. While Esc IV.a.24 appears to have followed the musical reading found in Rome 1411, it must have derived its text reading from another source, since it transmits all three stanzas of the poem.

An interesting aspect of Binchois' Pour prison lies in its history of Italian dissemination, even though the composer is not generally identified with Italian patronage. It is noteworthy that, of the fifty-five chansons definitely accepted by musicologists as works of Binchois, thirty-four were transmitted uniquely or largely in Italian sources,⁶⁴ most of these manuscripts dating from before ca. 1450. The sacred works of Binchois also come down to us primarily in Italian sources, particularly Mod B, Bol 2216, and Aosta. These sources appear to be of north Italian provenance and date from the first part of the fifteenth century.⁶⁵

⁶⁴These figures are based upon the concordance data given in Rehm, Die Chansons von Gilles Binchois, Table of Concordances, pp. 61-64. The provenance of some of the manuscripts cited by Rehm is yet to be determined and may turn out to be Italian.

⁶⁵The sources transmitting the sacred works are given in J. Schmidt-Goerg, "Binchois," MGG, I (1951), columns 1854-1857. Marian Cobin has shown in "The Compilation of the Aosta Manuscript: A Working Hypothesis, Dufay Quincentenary Conference (New York, 1976), pp. 80-81, that the first section of Aosta was compiled in Bologna, and has proposed that the sections containing the works of Binchois may have been prepared for the Court of Savoy (pp. 82-85). Mod B has been shown to be of Ferrarese origin (Charles Hamm and Ann B. Scott, "A Study and Inventory of the Manuscript Modena, Biblioteca Estense Alpha X.1.11 (Mod B)," Musica disciplina, XXVI (1972), pp. 101-116, and Lockwood, "Dufay and Ferrara," pp. 8-11. Bol 2216 is discussed and inventoried in Henrich Besseler, "The Manuscript Bologna, Biblioteca Universitaria 2216, Musica disciplina, VI (1952-1953), pp. 39-65.

Our biographical knowledge of Binchois is woefully meager. We know that the composer worked for William de la Pole, Duke of Suffolk, during the 1420s, and that he was in Paris with his English patron in 1424. From ca. 1430, Binchois was probably in the service of the Duke of Burgundy, with whom he remained for the last thirty years of his life.⁶⁶

The Binchois works that circulated in Italian sources may have been transmitted in fascicle manuscripts brought to Italy by Italians who visited England and Burgundy or by Franco-Burgundians who visited Italy.⁶⁷ Cobin has suggested that the two Binchois fascicles in Section III of Aosta may be explained by the presence, at the Congress of Arras in 1435, of Aeneas Silvius Piccolomini, later Pope Ipus II, who may have met Binchois at that time.⁶⁸

Recently, Wright has shown that, when the Duke of Burgundy attended the wedding of Louis of Savoy and Anne of Cyprus at Chambéry in February, 1434, Binchois was part of the entourage that accompanied him to Savoy. Wright proposes that Binchois and Dufay met during these

⁶⁶Biographical data is available in Jeanne Marix, Histoire de la musique et des musiciens de la cour de Bourgogne sous le regne de Philippe le Bon (1420-1467) (Strasbourg, 1938), pp. 176-189; Schmidt-Goerg, "Binchois," MGG, columns 1853-1854; Rehm, Die Chansons von Gilles Binchois, pp. 8-10; and Reese, Music in the Renaissance, p. 86. A piece with Italian text, Deducto se, that was attributed to Binchois by LiGotti, is anonymous in the source. For this point, see Reese, Music in the Renaissance, p. 86, Rehm, Die Chansons von Gilles Binchois, p. 9, and Dragan Plamenac, Keyboard Music of the Late Middle Ages in Codex Faenza 117 (n.p., 1972), p. xix.

⁶⁷This point has been discussed at length in Ann B. Scott, "English Music in Modena, Biblioteca Estense Alpha X.1.11 and other Italian Manuscripts, Musica disciplina, XXVI (1972), p. 147 ff., Lockwood, "Dufay and Ferrara," p. 10-11, and Sylvia Kenney, Walter Frye and the Contenance Angloise (New Haven, 1964), Chapter I.

Cobin, "The Compilation of the Aosta Manuscript," p. 84.

festivities and that this occasion of their meeting inspired the well-known illumination depicting the two composers together and the famous line in Le Champion des dames written about them by Martin le Franc, then a secretary of Duke Amadeus VIII of Savoy.⁶⁹ The presence of Binchois in Savoy in 1434 would help to explain why many of the composer's works were disseminated in northern and central Italy during the middle decades of the fifteenth century.

No. 12. fols. 30v-31r (31v-32r), Sy j'ey vostre grasse Anon.

Concordances

Music Sources:

Ber 78.C.28	fols. 10v-11r, Anon., "S," -;-;x.
Cop 17	p. 16, Anon., (Superius first line lacking), t;x;x.
Mun 351 ¹	fols. 42v-43r, Anon., "J'ay grate," x;-;-.
SevPar/I	fols. h9v-h10r, Anon., "Se j'ay vostre grace," t;x;x.

Text Sources:

Ber 78.B.17	fol. 65r, Anon., "Se j'ay vostre grace"
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Modern Editions

Music:

Glahn, Ein Kopenhagener Fragment, pp. 98-99.

Reidemeister, Die Chanson-Handschrift 78 C 28, No. 7.

⁶⁹ Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," Journal of the American Musicological Society, XXVII (1975), p. 180. This wedding is discussed at p. 213 below, with regard to the chronology of Dufay's Se la face ay pale (No. 42 in Pav 362).

Text:

Lüpfelmann, Die Liederhandschrift des Cardinals de Rohan, No. 62.

Reidemeister, Die Chanson-Handschrift 78 C 28, p. 89.

Restori, "Un codice musicale pavese, p. 389.

A comparison of the musical readings has shown that the tenor of the chanson is transmitted in an almost identical fashion in all the sources. The superius, coming down with very few changes from source to source, transmits variants that are common to Cop 17, Ber 78.C.28, and SevPar/I. In the contratenor, where most of the variants from the Pav 362 version are found, the different readings tend to occur in the same places in all the manuscripts. At meas. 8, where the Pav 362 reading of the contratenor results in parallel octaves between the outer voices (obviously pointing to a scribal error), Cop 17, Mun 351^a, and SevPar/I give a musically correct alternate reading (Example 24 (a) and (b)). Ber 78.C.28 presents a different version, standing apart from the other renditions (Example 24 (c)).

Example 24. Contratenor, meas. 8: (a) Pav 362; (b) Cop 17, Mun 351^a; SevPar/I; (c) Ber 78.C.28.

+ Mun 351a shows (a, c)

Sy j'ey vostre grasse is one of the few pieces in Pav 362 for which only the first stanza of text is transmitted. Apparently a good reading of the poem was not available to the Pav 362 scribe, for not only is his transcription incomplete, but the concluding line of his first stanza differs somewhat from the version given in Ber 78.B.17 and SevPar/I, where the full text appears.⁷⁰ That Sy j'ey vostre grasse achieved some popularity is suggested by the fact that its incipit is found as line eight of the well-circulated quodlibet beginning with the words "Mon seul plaisir."⁷¹

Stylistically, Sy j'ey vostre grasse resembles the chansons of the Binchois generation. The piece, in triple meter, has a fairly high melodic range in all three parts, with frequent voice crossing of tenor and contratenor. No use is made of imitation. Cadences are of the under-third, twofold leading-tone, and octave-leap varieties. The work, a rondeau cinquain, is quite short, comprising twenty-five perfect breves, neatly divided into five nearly symmetrical phrases. The first, second, and fourth phrases are each five breves in length. The third phrase, containing the medial cadence, is four breves long, while the last phrase, with its extended final cadence, takes the extra breve not utilized in the shorter, medial section.⁷²

⁷⁰See notes accompanying our text transcription.

⁷¹See p. 79, footnote 19.

⁷²Phrase structure is also discussed in Glahn, "Ein Kopenhagener Fragment," p. 74, and in Reidemeister, Die Chanson-Handschrift 78 C 28, p. 58.

Each of the five phrases begins with three repeated semibreves, a figure often found at the opening of phrases in Franco-Burgundian chansons composed before mid-century.⁷³ Two other relatively early pieces in Pav 362, Mon seul pleyisir (No. 6) and Mon cuer chante (No. 13) also utilize this figure at phrase beginnings. In Sy j'ey vostre grasse, there is a tendency for the voices, particularly the tenor and superius, to move in parallel thirds and sixths (see meas. 2, 4, 8-9, 18, and 22 ff.). The resultant mellow sonority that pervades the chanson exemplifies what is probably an aspect of the contenance angloise associated by Martin le Franc with the music of Binchois and Dufay.⁷⁴ The overall style of Sy j'ey vostre grasse recalls somewhat that of Binchois. Although no concrete evidence exists to support the idea that the piece may have been composed by Binchois, we should point out that it is inscribed in Pav 362 between two chansons known to be by him, Pour prison (No. 11) and Mon cuer chante (No. 13). In Ber 78.C.28, Sy j'ey vostre grasse is found a few folios before Mon cuer chante. In SevPar/I, Sy j'ey vostre grasse is copied down in a section of that source that contains older songs, including Binchois' Pour prison. Finally, in Cop 17, all the pieces are in the style of Binchois' contemporaries. On the basis of musical style and the speculative

⁷³For example, of the sixty-two songs inscribed in Esc V.III.25, a chansonnier dating from the first half of the fifteenth century) thirty-two songs either begin with this figure or contain internal phrases that commence in this manner (see Thomas J. McGary, "Codex Escorial MS V.III.24: An Historical-Analytical Evaluation and Transcription," Ph.D. dissertation (University of Cincinnati, 1973), pp. 42-43.

⁷⁴See Reese, Music in the Renaissance, p. 65, and Kenney, Walter Frye and the Contenance Angloise, Chapter III.

evidence of the proximity of Sy i'ey vostre grasse to the chansons of Binchois in Pav 362 and two of the concordant sources, we wonder whether Binchois could be the composer of this work.

No. 13. fols. 31v-32r (32v-33r), Mon cuer chante Binchois

Concordances

Music Sources:

Ber 78.C.28	fols. 6v-7r, Anon., "M," -;-;-.
Mun 3192	fols. 9v-10r, "Binchois," "Mon cuer chante," t;x;x.
Rome 1411	fols. 10v-11r, "Bincoys," "Mon cuer chante," t;x;x.

Text Sources:

Ber 78.B.17	fol. 164r, Anon., "Mon cuer chante"
Jard	fol. 78v, Anon., "Mon cuer chante"
Lon 7333	fol. 36v, "duc of Orlieuce," "Mon cuer chante"

Modern Editions

Music:

Ambros, Geschichte de Musik, II, p. 565.
 Marix, Les Musiciens de la cour de Bourgogne, No. 42.
 Rehm, Die Chansons von Gilles Binchois, No. 29.
 Riemann, Sechs nicht gedruckte Chansons, No. 4.

Text:

Champion, Charles d'Orléans Poésies, p. 573.
 Droz and Piaget, Le Jardin de Plaisance, I, No. 184.
 Löpeltmann, Die Liederhandschrift des Cardinals de Rohan, No. 488.
 Reidemeister, Die Chanson-Handschrift 78 C 28, pp. 87-88.
 Restori, "Un codice musicale pavese," p. 389.

The text of Mon cuer chante is a poem by Charles d'Orléans. It has an attribution only in the English source, Lon 7333, where it bears the inscription "Balade made by the duc of Orlience." This manuscript, containing works of Chaucer and Lydgate, probably belonged to William Pole, Duke of Suffolk, or his wife, Alice Chaucer, granddaughter of the poet.⁷⁵ Marix, pointing out that Charles d'Orléans was on friendly terms with William Pole, has suggested that Binchois, who worked for Pole, could have met the poet through his employer. She speculates that Binchois may have composed his chanson for the Duke of Suffolk, since the latter apparently had a particular fondness for this poem.⁷⁶

The so-called "balade" by Charles d'Orléans consists of two stanzas of eight lines each, with rhyme endings abba abba (the poem is given along with our transcription of the rondeau text). The Binchois chanson is a rondeau quatrain. To transform the "balade" into a rondeau, the composer (?) used the first four lines of the Orléans poem as the refrain of the rondeau and lines five and six of the "balade" as the first two lines of the additamenta (followed by a repeat of the two opening lines of the refrain). By adding two new lines of text (lines seven and eight of the chanson) immediately

⁷⁵Champion, Charles d'Orléans Poésies, II, pp.572-573.

⁷⁶Marix, Histoire de la musique et des musiciens de la cour de Bourgogne, p. 188. Another chanson that sets a poem by Charles d'Orléans, Va tost, mon amoureux desir (found anonymous in Ber 78.C.28 and Esc IV.a.24) is attributed, on the basis of style, to Binchois by Marix (Ibid., p. 188) and by Rehm (Die Chansons von Gilles Binchois, p. 13).

before lines seven and eight of the "balade," he created a quatrain to precede the final refrain. These two new lines, unfortunately, have been transmitted in a different version in each of the music-and-text concordances that contain Mon cuer chante as a rondeau quatrain, several of the readings being somewhat unclear in meaning. We have selected the reading of lines seven and eight that appear in Ber 78.B.17, since their meaning is less ambiguous than that of the other versions.

Although the chanson is not transmitted in music sources dating later than ca. 1470, its continued popularity in Franco-Burgundian territories is suggested by the quotation of its first line in Molinet's Le débat du viel gendarme et du vieil amoureux, a poem that contains quotations from a number of chansons of the time (see footnote 20 above).

A comparison of the musical readings has revealed that the versions transmitted in Mun 3192 and Rome 1411 are very similar. Except for some insignificant variants and the use of VII-I cadences instead of under-third types, the reading in Ber 78.C.28 follows that of the earlier sources quite closely (in Pav 362, the cadences also tend to be of the VII-I type). Pav 362 contains a number of unique variants in all three voices, some insignificant, others that result in harmonic dissonances and a certain roughness of voice leading less characteristic of the style of Binchois than the versions found in Mun 3192 and Rome 1411. At meas. 10-11, for example, the dotted rhythm in the contratenor of the Pav 362 version is less convincing than the minim rhythm of the other sources, since the latter reading is in character

with the overall style of that voice. Furthermore, the Pav 362 variants tend to emphasize the dissonance between the d in the tenor and the passing minim e' in the superius at meas. 10, last beat, and between the f in the tenor and the passing minim e' in the superius at meas. 11, first beat (see Example 25).

Example 25. Mon cuer chante, meas. 10-11: (a) Pav 362); (b) all other sources.



At meas. 15-17, the Pav 362 reading emphasizes passing-note dissonances that are avoided or are less pronounced in the other versions. In meas. 17, for example, the accented passing tone c in the contratenor against the d in the tenor in Pav 362 is less typical of the style of Binchois than is the c treated as a suspension in the other sources (the parallel fourths at meas. 16-17 in the Pav version

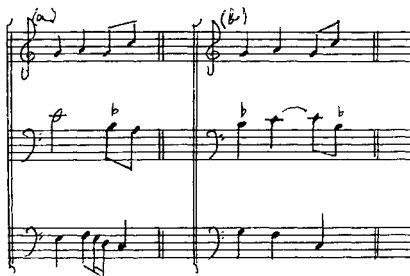
are acceptable as being in fauxbourdon style) (see Example 26).

Example 26. Mon cuer chante, meas. 15-17: (a) Pav 362; (b) all other sources.



At meas. 20, the Pav 362 variant reading in the tenor results in a harmony on the first beat that differs from that found in the earlier sources, and in an accented harmonic seventh between the tenor and contratenor (c against b) on the third beat that is again less typical of the style of Binchois than the suspension found in the other sources (see Example 27).

Example 27. Mon cuer chante, meas. 20: (a) Pav 362; (b) all other sources.



The melodic style of Mon cuer chante recalls that of other chansons by Binchois, in which all or most of the phrases begin with three semibreves on the same pitch.⁷⁷ In this piece, the phrases of

⁷⁷For example, Amours et souvenir, Bien puist, Esclave puist il, La merchi, and Tout mes joyes (these compositions are printed in Rehm, Die Chansons von Gilles Binchois and Marix, Les Musiciens de la cour de Bourgogne). In Pav 362, the anonymous chanson Sy j'ey vostre grasse, that immediately precedes Mon cuer chante, also has this characteristic.

the superius and tenor end together, while the cadences of the contratenor gently overlap those of the upper voices. Rehm places the chanson among the works of Binchois that date from after ca. 1430, on the basis of mensuration and style characteristics.⁷⁸

No. 14. fols. 32v-33r (33v-34r), Fortune, n'as-tu point pitie Anon.

Concordances

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 390.

This composition is an example in Pav 362 of the rondeau laye with the rhyme-end scheme aabaab.⁷⁹ The lines of "normal" length vary in this piece from seven to nine syllables, while the short inserts uniformly contain five syllables. Restori has pointed out that Fortune, n'as-tu point is one of the most uncertain and poorly inscribed texts in the chansonnier.⁸⁰

⁷⁸Rehm, Die Chansons von Gilles Binchois, p. 9.

⁷⁹No. 16, Languir me fault also has a rondeau laye text. See p. 72 above for a discussion of the rondeau laye.

⁸⁰Restori, "Un codice musicale pavese," p. 390. In his incomplete transcription of the text, Restori does not follow the rondeau laye scheme called for by the poem.

The composition has a low-lying superius part that, on occasion, descends below the range of the tenor and contratenor voices. In the very first measures, the superius descends to an f below middle c. Imitation is used sparingly, apparently for the purpose of highlighting particular musical events. At the beginning of the second section, for example, phrase four is introduced in imitation between the superius and the tenor. In the last (and longest phrase), which is structurally divided into two sub-phrases, the passage that bridges the sub-phrases is presented in melodic imitation among the three voices (but with rhythmic displacement) (Example 28).

Example 28. Fortune, n'as-tu point, meas. 21-22.



No. 15. fois. 33v-34r (34v-35), Helas, mestresse, m'amie Anon.

Concordances

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 390.

This composition is an example in Pav 362 of the rondeau in binary rhythm. Here, the first section calls for C time while the second section shows a mensuration of tempus imperfectum cum prolatione imperfecta. We suggest that the tempo of the section in C be taken slightly slower than that of the section in C (see comments in Vol. II, pp. v).

Although the text of this chanson is a rondeau quatrain, the music may have been intended to accommodate a rondeau cinquain text, for the two musical sections are divided into three phrases in the first part and two phrases in the second part. In our text underlay, we have repeated the second line of the rondeau poetry to the third phrase of music that otherwise would have remained textless.

Some imitation is present in this piece. In the first section, the beginning of phrase two is given imitatively between the superius and the tenor. More noteworthy, the entire fourth phrase, which opens the section section, is treated canonically by the tenor and superius at the interval of a breve.

No. 16. fols. 34v-34 bis (35v-36r), Languir me fault Anon.

Concordances

Music Sources:..

None

Text Sources:

Jard fol. 95v, Anon., "Languir me fault"

Modern Editions

Music

None

Text

Droz and Piaget, Le Jardin de Plaisance, I, No.361.

Restori, "Un codice musicale pavese," pp. 390-391.

Languir me fault, a rondeau layé, is one of the most charming songs in Pav 362. The text of this chanson is not related to the poem Languir me fait by Clement Marot that was set to music by Claudin de Sermisy and Clemens non Papa.⁸¹ Instead, the music of the two chansons may be distantly related by virtue of their both having possibly been derived from a common melody. A comparison of the Claudin

⁸¹ The Marot poem is found in Clement Marot, Adolescence clementine, 1532, cited in A. Gallaire and I. Cazeaux, eds., Claudin de Sermisy: Opera omnia, III (Rome, 1974), p. xxii. The latter publication contains a modern transcription of the Claudin chanson (No. 87). The piece by Clemens non Papa has been published in K. Ph. Bernet Kempers, ed., Jacobus Clemens non Papa: Opera omnia, X (Rome, 1962), p. 130. Clemens' chanson is written on the same melody as is Claudin's piece. Clemens also based a parody Mass on his version of Languir me fait (see Reese, Music in the Renaissance, p. 351).

and Pav 362 compositions indicates that the melody of the Claudin superius seems to resemble the first phrase of the Pav 362 melody, as the latter appears in part in the tenor voice (meas. 1 and 2) and in part in the superius voice (meas 3-5), but this resemblance may be more coincidence than real (see Example 29).

Example 29. (a) Claudin de Sermisy, Languir me fait, superius, meas. 1-7; (b) Pav 362, Languir me fault, tenor, meas. 1-4; (c) Pav 362, Languir me fault, superius, meas. 2-5.



In both chansons, the voice bearing the first part of the common melodic material (the superius in the Claudin chanson and the tenor in the Pav 362 rondeau) repeats the beginning of its opening phrase in the second half of the work. The superius of Claudin's Languir me fait

has the structural pattern abca (setting a four-line text), unrelated to the pattern ababcdEE more often used by Claudin to set a seven-line text.⁸² The tenor of the Pavia rondeau has the melodic pattern abca'de instead of the usual through-composed pattern found in rondeau tenors of the time (in the fourth phrase, the beginning of the first phrase is repeated, slightly varied--see Example 30). These deviations from the "normal" patterns in both chansons may possibly reflect an influence of the structural pattern of the original tune.

Example 30. Pav 362, Languir me fault, tenor: (a) meas. 1-2; (b) meas. 11-14.



⁸²The patterns utilized by Claudin in his chansons are discussed in Reese, Music in the Renaissance, pp. 294-295.

The Pav 362 Languir me fault is a well-composed work. All three voices, but particularly the superius and tenor, move in semibreves, minims, and semiminims. The last-named occur at phrase beginnings as well as at phrase endings, bringing about instances of melismatic text setting at the beginning of phrases and syllabic text setting toward the end of phrases. Only three ligatures are found in the entire piece, one in each voice, occurring at random places.⁸³ Imitation is absent in this composition, and the superius and tenor often move in progressions of thirds and sixths. Sequential passages made up of alternating thirds and descending scale segments suggest the influence of an instrumental style (see, for example, meas. 17-19 and meas. 21-22 of the superius).

In both sections of the chanson, the superius melody has an undulating but well defined directional curve. In section one, the melody spans an octave, moving downward gradually from c' to the c' below; in section two, the melody also descends gradually, but not before it ascends momentarily to its peak at f' (at meas. 12).

⁸³The ligature in the superius has been disregarded for purposes of text underlay in order to avoid giving a long stress to the word "que" and to permit emphasis on the word "plaintes" (meas. 6 of our transcription).

No. 17. fols. 34bis^v-34r (36v-37r), De tous biens playne Heyne

Concordances⁸⁴

Music Sources - Group I - Sources dating from the 1470s:

Cop 291	fols. 5v-6r, Anon., "De tous biens plaine," t;x;-.
Dij 517	fols. 14v-15r, "Hayne," "De tous biens plaine," t;x;x.
Mel	fols. 42v-43r, "Heyne," "De tous biens plaine," t;x;x.
Par 2973	fols. 25v-26r, Anon., "De tous biens plaine," t;x;x.
SevPar/III	fol. g3 ^r (T and C only), Anon., x;x.
Wash L25/II	fols. 62v-63r, Anon., "De tous biens plaine," t;x;x.
Wolf 287	fols. 52v-53r, Anon., "De tous biens plaine," t;x;x.

Music Sources - Group II - Sources dating from the 1480s:

BoI Q16	fols. 132v-133r, Anon., "De tous biens plen," x;x;x.
Flo 2356	fols. 26v-27r, Anon., -;x;x.
Flo 2794	fols. 18v-19r, Anon., "De tous biens plaine," t;-;-.
MC 871N	fol. 102a (p. 344), Anon., -;-;-.
Par 15123	fols. 105v-106r, Anon., "De tous biens est plaine," t;x;x.
Per 431	fols. 70v-71r, Anon., "De tous biens plains," x;x;x.
Rome 2856	fols. 66v-67r, "Haine" "De tous biens plaine," x;x;x.

⁸⁴ This extraordinarily popular piece was transmitted for almost a century in at least twenty-four chansonniers. To facilitate the reader's task of tracing its dissemination, we have divided the music sources into three groups according to the decade of their compilation (the 1470s, the 1480s, and the 1490s or later). Our discussion of the piece comes from an analysis of the concordances in Groups I and II only, since the later sources fall outside the scope of this dissertation.

Music Sources - Group III - Sources dating from after 1490:

Cape 3.b.12	fol. 84v-85r, Anon., "Cum defecerint ligna"(=De tous biens playne), t;x;x.
Flo 121	fol. 24v-25r, Anon., "De tus bien plaine," x;-;-.
Flo 178	fol. 34v-35r, "Hayne," "De tous bien playne," x;x;x.
Lon 31922	fol. xxxv-xxxi ^r , Anon., "De tous bien plaine," x;-;x.
Par 504	III, No. 16,(S only), Anon., "De tous biens," x.
Par 676	fol. 42v-43r, Anon., "De tous biens," x;x;x.
Odh	fol. 22v-23r, Anon., "De tous biens playne," x;x;x;x ⁸⁵
Rome XIII.27	fol. 57v-58r (64v-65r), Anon., "De to biens plena," x;-;- ⁸⁶
Ulm 237	fol. 17r, 15r, 16r, Anon., "De tous biens plaine," x;-;-.

Text Sources:

Ber 78.B.17	fol. 184r, Anon., "De toulx biens plaine"
Chass	(n.p.), Anon., "De tous biens pleine"

Contrafacta for Lauda:

Belc	No. CCCLX, sung to text "De tutto bene se' forte eterno"
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Modern EditionsMusic:

Ambros, Geschichte der Musik, II, pp. 576-577.

Droz, Thibault, and Rokseth, Trois chansonniers français du XV^e siècle, pp. 20-21.

⁸⁵This version contains an altus si placet part.

⁸⁶The five voices appearing on these pages comprise two pieces. The Hayne original setting is formed by the set of voices, S,T,C, on f. 58r. Hayne's superius, along with the lower voices notated on f. 57v, constitute a different, anonymous setting (see Atlas, Cappella Giulia, pp. 278-281).

O. Gombosi, Jacob Obrecht: eine stilkritische Studie (Leipzig, 1925), Supplement, No. XV.

Hewitt, Odhecaton, pp. 263-264.

Jeppesen, Der Kopenhagener Chansonnier, pp. 7-8.

R. Lenaerts, The Art of the Netherlanders. Anthology of Music, XXII (Cologne, 1964), pp. 24-25.

S. Morelot, "Notice sur un manuscrit de musique ancienne de la Bibliotheque de Dijon," Memoires de la Commission des Antiquites du Departement de la Cote-d'Or, IV (1856), Supplement, No. 5

A. Smijers, Ed., Van Ockeghem tot Sweelinck: Nederlandse Muziekgeschiedenis in Voorbeelden IV (Amsterdam, 1952-1956), pp. 144-145.

Text:

Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 575.

Restori, "Un codice musicale pavese," p. 391 (four lines only).

The long manuscript career of De tous biens playne and the citation or adaptation of the chanson in over forty musical and literary works of the time attest to the great popularity of this piece. Jean Molinet mentions it on three occasions in his poetic works; Nicole de la Chesnaye directs that there be dancing to this chanson in his morality play, La condannacion de Banquet. Josquin, Japart, Ghiselin, Compere, Agricola, and Tinctoris, among others, utilize one or more voices of the Hayne piece in their own musical settings.⁸⁷ The mensuration and opening notes of the superius of the

⁸⁷ Concerning literary citations and musical works that are related to this composition, see Brown, Music in the French Secular Theater, pp. 204-206; Hewitt, Odhecaton, pp. 137-139; and Plamenac, "The 'Second' Chansonnier of the Biblioteca Riccardiana," II, p. 139, and III, p. 264.

rondeau, Le serviteur infortuné (No. 37 in Pav 362) are the same as those of De tous biens playne, but the two pieces are not otherwise related. The dissemination of De tous biens playne in Cop 291, Dij 517, and Wash L25/II presents a rare instance of a triple scribal concordance--the survival of three copies of the same chanson written down by the same scribe.⁸⁸

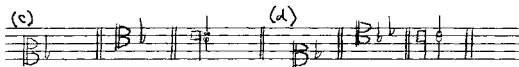
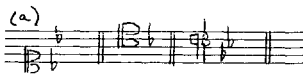
The musical readings preserved in three Italian sources are incomplete. SevPar/III lacks the superius, because the page containing that voice is wanting in the manuscript. Bol Q16 lacks one and a half measures of the contratenor (meas. 20-21 of our transcription), in which the scribe or (more likely) the later user, represented in the source by the mark . In Mel, the copyist has omitted the last eight and a half measures of the contratenor.

A comparison of the musical readings has revealed that two basic traditions of the chanson have come down to us, one preserved in Cop 291, Dij 517, and Wash L25/II, the other preserved in the Italian sources.⁸⁹ The most obvious distinction between the two versions is shown by the placement of clefs and by the number of flats in the signature (see Example 31).

⁸⁸The same scribe offers four other examples of a triple autograph of the same piece in these three sources: Je le prens; Ma plus, ma mignonne; Ma vostre cueur; and Pour changier. Some other instances of a single copyist's hand in two or more manuscripts are discussed and illustrated in Rifkin, "Scribal Concordances for Some Renaissance Manuscripts," pp. 305-326, and "Pietrequin Bonnel and Ms. 2794," pp. 284-296.

⁸⁹The tradition of Flo 2794 and Wolf 287 is discussed below.

- Example 31. De tous biens playne, clefs and key signatures:
 (a) Tradition I, Cop 291, Dij 517, Wash L25/II;
 (b) Tradition II, Italian sources, Bol Q16, Mel,
 Par 15123, Flo 2356, SevPar/III; Franco-Burgundian
 sources, Flo 2794, Wolf 287; (c) Related to Tradition
 II, Pav 362; (d) Related to Tradition II, Par 2973.

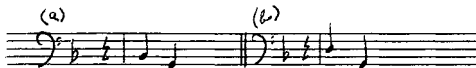


The musical readings of Dij 517, Cop 291, and Wash L25/II are identical, except for an occasional difference in ligature pattern and, in Cop 291, two insignificant variants. The readings in Wolf 287 and Flo 2794 generally follow those of Dij 517, Cop 291, and Wash L25/II (see Examples 32 and 33). However, clef placement, key signature, and an important variant in the superius point to a connection

Example 32. Contratenor, meas. 1-2: (a) Dij 517, Cop 291, Wash L25/II, Flo 2794, SevPar/III; (b) Flo 2356; (c) Pav 362, Par 15123; (d) Par 2973; (e) Bol Q16, Mel, Per 431; (f) MC 871N.



Example 33. Contratenor, meas. 20: (a) Dij 517, Cop 291, Wash L25/II, Flo 2794, Par 2973; (b) Pav 362, Mel, Flo 2356, MC 871N, Per 431, SevPar/III.



between Wolf 287, Flo 2794 and the Italian concordances (see Example 34).

Example 34. De tous biens playne, meas. 26: (a) Dij 517, Cop 291, Wash L25/II; (b) Wolf 287, Flo 2794, Bol Q16, MC 871N, Mel, Par 2973, Par 15123, Flo 2356, SevPar/III; (c) Pav 362.

The image displays three musical staves, labeled (a), (b), and (c), representing different manuscript versions of the piece 'De tous biens playne' at measure 26. Each staff consists of three lines: a top line in treble clef, a middle line in bass clef, and a bottom line in a lower clef (likely alto or tenor). The notation includes various musical symbols such as notes, rests, and accidentals. A dissonance is marked with an asterisk (*) on the first beat of each staff. The notation is presented in a clear, scholarly format, with the staves arranged vertically.

In the above example 34 (b) and (c), the dissonance on the first beat of meas. 26, resulting from the sounding of a' in the superius (approached

by a skip) against G in the lower voices, is foreign to Hayne's style and is most likely the result of a scribal error.⁹⁰ The mistake could have been initiated by the copyist of Wolf 287 (whose transcription of this piece contains two other errors in notation) and simply perpetuated by the copyists of the Italian sources.

The version transmitted in Pav 362 has revealed a number of minor unique variants. However, clef placement and overall similarity of this reading to those in the Italian sources places it within the orbit of the Italian tradition. In Table IX below, we present a

⁹⁰In examining the sixteen chansons in Marix, Les Musiciens de la cour de Bourgogne, attributed by the editor to Hayne, we could find no other example of this type of dissonance on the strong beat. Indeed, the superius melodies of Hayne's chansons contain few instances of non-harmonic tones approached or followed by a skip, and these are of the cambiata or échappée types and are carefully prepared (Example 35):

Example 35: (a) Les grans regretz, meas. 51-52 (after Marix, No. 75);
 (b) Pour ce que j'ay jouy, meas. 9-10 (after Marix, No. 79).

(a)



(b)



(1) Marix shows breve in C-clef

summary of the relationship among the readings given in the concordances of the 1470s and the 1480s.

TABLE IX

<u>Tradition I</u> (Franco-Burgundian)	<u>Tradition II</u> (Italian)
Cop 291	Bol Q16
Dij 517	Flo 2356
Wash L25/II	MC 871N
	Mel
	Pav 362
	Par 15123
	Per 431
	SevPar/III

Manuscripts Showing Some Relationship to Both Traditions

Wolf 287	Par 2973
Flo 2794	

No. 18. fols. 36v-37r (39v-40r), Serey je voustre mieulx ame Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," pp. 391-392.

Except for the identical first lines, the text of this composition is not related to the rondeau quatrain transmitted in Ber 78.B.17 at fol. 105v (transcribed in Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 238). On the whole, this rondeau quatrain exemplifies the more old-fashioned courtly style of the mid-century. No imitation is present. The melody consists of four short, clearly defined phrases, and cadences include the under-third and octave-leap types. However, the final cadence combines a V-I bass movement with a V-V octave leap, by means of a concluding contratenor chord that consists of the lower root and the upper fifth.

No. 19. (see Chapter VI).

No. 20. fols. 37v-38r (39v-40r) Pour avenir a mon actainte Anon.

Concordances

Music Sources:

Flo 2356	fols. 83v-84r, Anon., "Pour advenir," x;-;-.
Niv	fols. 19v-20r, Anon., "Pour avenir a mon atainte," t;x;x.

Text Sources:

Ber 78.B.17	fols. 104v-105r, Anon., "Pour advenir a mon actainte"
Jard	fol. 61r, Anon., "Pour advenir a mon actainte"

Modern Editions

Music:

None

Text:

Droz and Piaget, Le Jardin de Plaisance, No. 9.

Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 234.

Restori, "Un codice musicale pavese," p. 392.

Apparently, the text of Pour avenir was popular in its own right, as its inclusion in Ber 78.B.17 and Jard suggests. Except for the omission of two words in the version transmitted in Pav 362, the text is given in the concordant sources with only two minor variants (see notes accompanying our transcription of the poem). The words recall, somewhat, those of a poem by A. de Guise, a rondeau that begins with the line "Par bien celer mains tous divers."⁹¹

A comparison of the musical readings has shown that the versions found in Flo 2356 and Niv are somewhat more closely related to each other than to the one in Pav 362, the latter version transmitting several unique minor variants. The musical style of Pour avenir is somewhat uneven, with its juxtaposition of old-fashioned and forward-looking features. Most of the cadences of the time are represented in this piece, including the older octave-leap and twofold leading-tone types. The chanson also contains an example of the V-I cadence (rare in the repertory of Pav 362), in which the contratenor becomes the lowest voice and provides a dominant-tonic harmonic underpinning for the upper parts (meas. 2-3).

⁹¹The poem by A. de Guise is printed in Raynaud, Poesies, p. 81. Plamenac, in "The 'Second' Chansonnier of the Biblioteca Riccardiana," p. 165, cites a later composition a 4 by Crecquillon that begins with words similar to those of Pour avenir.

The low-lying superius (generally moving between $\underline{g}$ and $\underline{g}'$) is sometimes engulfed by the overlapping tessituras of the tenor and contratenor, resulting in a narrow range among the three voices. In spite of this, however, the superius melody reveals a definite directional contour, in which it moves up to $\underline{b}'$ as it approaches the medial cadence (see meas. 12), and then, toward the end of the piece, it reaches $\underline{c}''$ (meas. 25), from which it slides down an octave to conclude well within its prevailing tessitura.

The first half of the chanson emphasizes a non-imitative contrapuntal texture. On the other hand, the beginning of phrase three is highlighted texturally, with the superius and tenor introducing the opening motive imitatively. The contratenor seems to anticipate the imitation by presenting a melodic, but not rhythmic, version of this opening material (see Example 35). Perhaps the

Example 35. Pour avenir: (a) Superius, meas. 1-3; (b) meas. 16-18.

The musical notation consists of three staves. The top staff, labeled (a), is the Superius part for measures 1-3, featuring a melodic line with lyrics 'Pour a-ve - - nir'. The middle staff, labeled (b), is the Tenor part for measures 16-18, with lyrics 'Pour le - nir'. The bottom staff is the Contratenor part for measures 16-18, showing a more active melodic line. The music is written in G minor (three flats) and 3/4 time.

composer applied the imitative procedure to underscore the importance of this passage, in which he echoes the opening motive of the chanson at the fourth below. The chanson concludes with a canonic rendition by the superius and tenor of the final cadential phrase.

No. 21. fols. 38v-39r (40v-41r), Vive, ma dame, pour amours Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," pp. 392-393.

This composition is one of several rondeaux in Pav 362 that tend to utilize the principle of imitation as a compositional technique (see p. 6 above). In this piece, the superius and tenor alternately introduce each of the four phrases of music in imitation. The fourth phrase is introduced by the tenor in a rhythmically compressed form, above which the superius follows with the melody in the original (?)

more singable version (see Example 36).

Example 36. Vive, ma dame, pour amours, meas. 14-15.



Although the contratenor participates in the imitative procedure very briefly at the beginning of the chanson, it functions basically as a filler voice.

Neither the text nor the music of Vive, ma dame pour amours are related to the chanson that begins with the same text, composed by Robert Morton, found in Dij 517, fols. 139v-140r; Flo 2356, fols. 15v-16r (with the text incipit Elent); Par 15123, fols. 48v-49r; Per 431, fols. 63v-64r; Boi Q16, fols. 122v-123r (with the text incipit Lent et scolorito); and Mun 351^a (with the incipit, Elend du hast).⁹²

⁹²See Dragan Plamenac, A Postscript to the 'Second' Chansonnier of the Biblioteca Riccardiana, "Annales musicologiques, IV (1956), pp. 262-263, for a summary of sources and bibliographical citations for the Morton chanson.

Aside from the (historically) interesting use of imitation, the chanson is a prosaic example of the courtly song production of the sixties. In the first two phrases, the melody seems to meander without direction within the confines of a fourth (g to d), with an occasional excursion on weak beats to a tone above or below these four notes. In the third and fourth phrases, the melodic range widens, reaching the upper d.

No. 22. fols. 39v-40r (41v-42r), Mes yeulx ont fait Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 393.

This composition, a rondeau quatrain, is not related to the chanson à tre beginning with the words "Mes yeulx ont fait," transmitted in Cop 1848. Nor is its text related to the several

rondeaux transmitted in the poetry collections of the time that begin with the words "Mes yeulx" or "Les yeulx."

The musical texture of this piece is contrapuntal, but non-imitative. A tendency toward overlapping of rhythmic accents among the three voices is produced by breve coloration that calls for hemiolia temporis, resulting in alternating meters in the lower parts. The place at which the medial cadence occurs is somewhat unclear. At meas. 12, the overlapping rhythm among the three voices creates a sort of seamless texture at the cadence on a, whereas, at meas. 15, the strongly homophonic texture on the same chord produces a distinct point of articulation. We have accepted the signum congruentiae over the tenor and contratenor, and the copyist's placement of the text of the second and third verses as evidence that the medial cadence occurs at meas. 12 and not at meas. 15.

In the first two phrases, the melody of the superius part meanders without any real direction. In the third phrase, it slowly moves downward toward a. Only in the fourth, final phrase does it seem to develop a forward drive, where it quickly reaches a summit c', from which it descends again to a concluding d'. The generally low-lying tessitura of the superius part results in voice crossing among the three voices, at times even between the superius and contratenor.

No. 23. fols. 40v-41r (42v-43r), Le serviteur hault guerdonne Dufay?

Concordances

Music Sources:

Ber 78.C.28	fols. 4v-5r, Anon., "Le serviteur hault guerdonne," (five lines), t;x;x.
Dij 517	fols. 93v-94r, Anon., "Le serviteur hault guerdonne," t;x;x.
Esc IV.a.24	fols. 76v-77r, Anon., "Le serviteur hault guerdonne," t;x;x.
Fio 2794	fols. 22v-23r, Anon., "Le serviteur hault guerdonne," x;x;-.
MC 871N	fol. 103r, "Duffay" (upper part of letters trimmed off), "Le serviteur hault guerdonne," (five lines), t;x;x.
Par 2974	fols. 33v-34r, Anon., "Le serviteur hault guerdonne," t;t;pt.
Par 15123	fols. 92v-93r, Anon., "I sol tuo servitor donna gentile," t;x;x.
Per 431	fols. 77v-78r, Anon., "Le servitor," x;x;x.
Por 714	fols. 64v-65r, Anon., "Le serviteur mal guerdone," (five lines) t;x;x.
Rome XIII.27	fols. 77v-78r (84v-85r), Anon., x;-;-.
SevPar/I	fols. h6v-h7r, Anon., "Le serviteur hault guerdonne," t;x;x.
Tr 90	fol. 358v, Anon., "Superno nunc emittitur" (under the word "Superno" is the incipit "Le serviteur"), t;x;-.
Wolf 287	fols. 24v-25r, Anon., "Le serviteur hault guerdonne," t;x;x.

Text Sources:

Ber 78.B.17	fol. 91v, Anon., "Le serviteur hault guerdonne"
Jard	fol. 87r, "Le serviteur hault guerdonne"
Par 1719	fol. 87r, Anon., "Le serviteur hault guerdonne"

Contrafacta for Lauda:

Belc Sung to Text "E servi tuoi, Maria,
vengono a te" p. 228.

Intabulations:

Mun 352^b No. 11, Anon., "Leu serviteur"
Mun 352^b No. 226, "Leu serviteur"; intabulation different
from No. 11

Modern Editions

Music:

Adler and Koller, Sechs Trienter Codices, DTÖ, 14-15, p. 238.
(Misattributed to Isaac. This transcription, in five parts,
combines the basic version and a setting found in Odh, fols.
37v-38r).

Besseler, Guglielmi Dufay: Opera omnia, VI, p. 110.

Kottick, "Flats, Modality, and Musica Ficta in Some Early
Renaissance Chansons," Journal of Music Theory, XII (1968),
pp. 272-273.

Wallner, Das Buxheimer Orgelbuch. Das Erbe deutscher Musik,
Reichsdenkmäler, XXXIX (Kassel, 1958), I, pp. 6-7; II, pp.
284-285 (transcriptions of intabulations).

Text:

Droz and Piaget, Le Jardin de Plaisance, No. 274.

Droz, Thibault, and Piaget, Trois chansonniers français, p. 111.

Lüpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 176.

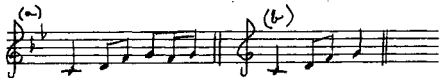
Restori, "Un codice pavese musicale," p. 393.

This chanson, like several others copied into Pav 362,
was probably one of the most popular songs of the time. In its
original three-part version, Le serviteur found its way into at least
fifteen chansonniers, while its text, a rondeau cinquain, circulated

independently in several poetry sources. The song was quoted in many contemporary literary works, and the music of one or more of its voice parts became the basis for musical settings by other composers.⁹³ In Pav 362, the music and text of Le serviteur infortuné (No. 37) are related to Le serviteur hault guerdonné, and the text, and possibly the music, of Par ung seul mot bien ordonné (No. 27) may have been derived from Le serviteur hault guerdonné.

A collation of the musical readings reveals that the basic version of Le serviteur hault guerdonné was transmitted in a remarkably unaltered state during the five decades in which it was copied. In all the sources, the tenors are identical except for one insignificant variant in Pav 362, in which ♮ is replaced by ♯ (meas. 31 of our transcription). The readings of the superius part show a close relationship among the sources of Neapolitan origin (Ber 78.C.28, Esc IV.a.24, MC 871N, Per 431, SevPar/I, with minor variants occurring in the northern manuscripts. The contratenor readings are in agreement in all the sources except Pav 362, in which we find several unique minor changes (see Examples 37 and 38) or one of a more significant nature (Example 39).

Example 37. Contratenor, meas. 2: (a) Pav 362; (b) all other sources.



⁹³References to these works are given in Brown, Music in the French Secular Theater, pp. 254-255, and Hewitt, Odhecaton, pp. 145-146.

The question of authorship of Le serviteur hault guerdonné,⁹⁵ disputed by musicologists in recent years, still remains unanswered. Although the chanson is preserved in fifteen chansonniers, only MC 871N, a late source in the history of the dissemination of the song, contains an attribution. In this manuscript, the lower portion of what appears to be the name "Duffay" (the upper part of the word has been trimmed off) is found above the superius part. Hamm accepts the attribution, and places Le serviteur among Dufay's late works on the basis of mensural practice.⁹⁵ Besseler, refuting the attribution to Dufay on stylistic grounds, proposes that the piece was written by Dufay's younger contemporary, Robert Morton. This suggestion is based on the argument that the work is found anonymous in Por 714, a source that begins and concludes with works ascribed to Ro. de Anglia, whom Besseler claims to be Robert Morton.⁹⁶ Atlas accepts Besseler's acute knowledge of Dufay's chanson style as a valid reason for questioning the composer's authorship, but points out that the scholar's assumption for the attribution to Morton is unfounded.⁹⁷ Atlas further argues that the Dufay ascriptions in MC 871N are not

⁹⁵Hamm, A Chronology of the Works of Guillaume Dufay, p. 149.

⁹⁶Besseler, Guglielmi Dufay: Opera omnia, VI, p. xiv, and "Falsche Autornamen in den Handschriften Strassburg (Vitry) und Montecassino (Dufay)," Acta musicologica, XL (1968), pp. 202-203.

⁹⁷Atlas, Cappella Giulia, pp. 355-357. In his forthcoming article, "Robertus de Anglia and the Oporto Song Collection," Fallows offers archival evidence to show that Robert Morton and Ro. de Anglia are two entirely different persons, and he suggests that Le Serviteur is probably not by an English composer.

dependable, since two other chansons assigned to Dufay in that source have been shown to be by other composers. However, Atlas keeps "the case open."⁹⁸

Let us re-examine Por 714 for evidence in Dufay's behalf. Of the nineteen compositions inscribed in the manuscript, seven are attributed to Dufay in the source. Four of these Dufay works are unique to Por 714.⁹⁹ The copyist seems to have grouped the Dufay chansons with some care: two of them (Nos. 7 and 8) are inscribed consecutively, and five are written down as a group toward the end of the collection (Nos. 14-18). Le serviteur, here anonymous, is copied between another anonymous chanson, Fortune, leysse moy and Poy che crudel, the latter with an attribution to "Joye." Since the same copyist appears to have inscribed all the songs in Por 714, we would assume that, if Dufay had composed Le serviteur, this copyist would have given the composer credit for it, as he did for seven other chansons in that source. One could argue that the copyist may have inadvertently omitted the attribution, but the placement of the piece in the manuscript--apart from the chansons that bear an attribution to Dufay--leads to the suspicion that Le serviteur was not

⁹⁸Atlas, Cappella Giulia, p. 357.

⁹⁹The seven chansons are: No. 7, Va t'en mon cuer; No. 8, Par le regard; No. 14, Adieu m'amour; No. 15, Qu'est devenue; No. 16, Entre le plus plaines; No. 17, Hélas, mon duel; and No. 18, Je triumphe. The chanson numbers are taken from Bernhard Meier, "Die Handschrift Porto 714 als Quelle zur Tonartenlehre des 15. Jahrhunderts," Musica disciplina, VII (1953), pp. 175-176. The unica are Nos. 15, 16, 17, and 18. Fallows has discussed No. 18, Je triumphe, in "Two More Dufay Dufay Songs Reconstructed," pp. 358-360. In his forthcoming article, "Ro. de Anglia and the Oporto Song Collection," Fallows discusses the entire Dufay repertory in Por 714.

considered to be a work by that composer. The clues in Por 714 seem to lead away from, not toward, Dufay's authorship of Le serviteur. Until more substantial evidence turns up, we follow the position of Atlas that a decision in this matter be reserved.

No. 24. (See Chapter VII).

No. 25. fols. 44v-45r (46v-47v), Quy m'amera de bonne amour Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 395.

This rondeau quatrain is one of several anonymous pieces in Pav 362 in which all or most of the phrases are introduced imitatively by the two upper voices or by all three voices. In this work, the first two phrases are introduced by the contratenor and imitated, in turn, by the superius and tenor at the interval of two semibreves. In the

third and fourth phrases, imitation is shared by the superius and tenor, but, in the fourth phrase, the imitative procedure of the upper voices is followed by the contratenor rhythmically but not melodically.

The markedly triadic melody of Quy m'amera, with its many repeated notes that call for syllabic text placement, may possibly be derived from a folk melody. The repeated use of  rhythms in this piece also recalls rhythmic patterns found in many folk tunes.

No. 26. fols. 45v-46r (47v-48r), Dieu gart de mal la compagnie Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 396.

This composition appears to be of the rondeau variety. The strong medial cadence at the end of the second phrase (where, in

sources of the time a signum congruentiae often appears) and the rentrement at the conclusion of the two four-line stanzas point to the probability that Dieu gart de mal is a rondeau quatrain with incomplete text. If this interpretation is correct, the formal structure is ABAabAB.¹⁰⁰

The text relates to the tradition of the Faulx envieux (envious talebearers), also the subject of Faulx envieux-He, qui ne nous ame (No. 19 in our manuscript). However, no musical relationship exists between the two works. Although no text is written under the tenor of Dieu gart de mal, we have underlaid the words in this part also, for optional use. The melodic line of the superius, containing many dotted patterns that shift three groups of two to two groups of three (hemiolia), is superimposed upon a steadier flow of tempus perfectum cum prolatione imperfecta in the lower parts. These cross-rhythms are here somewhat emphasized by decisions of text underlay in the superius and tenor. Also emphasized thereby is the melodic imitation involving these voices at the beginning of the piece and at the third phrase. In the fourth phrase, an echo effect is produced by the words when the rhetorical question "que voulez vous?" is sung alternately by the superius and tenor.

¹⁰⁰The piece may, on the other hand, be a modified rondeau with complete text, just as it stands.

No. 27. fols. 45v-46r (47v-48r), Par ung seul mot bien ordonné Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 396.

The text of this composition, a rondeau quatrain is a paraphrase of the more famous poem, Le serviteur hault guerdonné (No. 23 in Pav 362). The musical setting of Par ung seul mot shows a superficial resemblance to that of Le serviteur and may have been derived from it. Both works have the same mensuration and overall modal structure. The opening notes of the three voices recall, somewhat, those of Le serviteur (although the rhythm is different), after which the melodic contours of the former chanson vary from those of the latter.

Stylistically, Par ung seul mot is uneven, with old-fashioned under-third cadences occurring side by side with more modern devices such as a full triad at the close of a phrase (meas. 18) and

the introduction of an imitative passage at the fifth below instead of at the octave or unison (meas. 19-20, superius and tenor voices).

The passage is clumsy, resulting in a harmonic seventh on the strong part of the beat (see Example 40).¹⁰¹

Example 40. Par ung seul mot, meas. 19-21.



Other dissonances that are found in the reading may be due to scribal error (see notes accompanying our transcription)

¹⁰¹This dissonance may have been considered an acceptable compositional procedure because of the imitation (Tinctoris, Liber de arte contrapuncti, III, permits successions of like perfect consonances if they are required by strict imitation). On the latter point, see Reese, Music in the Renaissance, p. 144, and Albert Seay (Transl.), Johannes Tinctoris: The Art of Counterpoint, (Rome, 1961), p. 133.

A problem of text underlay is created by the fact that Le serviteur hault guerdonné, the possible model, consists of five musical phrases (to accommodate the rondeau cinquain poem that it sets). Par ung seul mot follows the musical structure of the rondeau cinquain, but its text, a four-line rondeau, does not follow the same pattern. To compensate for the missing line of text, we have repeated part of the opening line of poetry to the second phrase of music in our transcription.

No. 28. fols. 47v-48r (49v-50r), Par le regart de vous biaulx yeulx Dufay

Concordances

Music Sources:

Ber 78.C.28	fols. 13v-14r, Anon., "P", -;-;-.
Cop 17	fol. 15r, Anon., S and T wanting; C (with lacunae) -.
Esc IV.a.24	fols. 40v-41r, Anon., "Par le regard (four lines) t;x;x.
MC 871N	fol. 10v (p. 266), "Dufay," "Par le regart," (four lines), t;x;x.
Mel	fols. 71v-72r, "Du Fay," "Par le regart," (four lines), t;x;x.
Par 15123	fols. 39v-40r, Anon., "Par le regart," (eight lines), t;x;x.
Por 714	fols. 61v-62r, "idem" (refers to "Dufay" at fol. 60v), "Per le reguarde;" (four lines), t;x;x.
SevPar/I	fols. h1 ^v -h2 ^r , Anon., "Par le regard," t;x;x.
Tr 93	fol. 371r, Anon., "Resone unice," (four lines), t; "Par le regart," x;-.
Wash L25/I	fols. 67v-68r, Anon., "Par le regart," t;x;x.
Wolf 287	fols. 36v-37r, Anon., "Par le regart," t;x;x.

Text Sources:

Jard fol. 77r, Anon., "Par le regard"

Intabulations:

Mun 352^b No. 30, Anon., "Par le regard"

Mun 352^b No. 31, Anon., "Par le regard"

Modern Editions

Music:

Besseler, Guglielmi Dufay: Opera omnia, VI, pp. 88-89.

Glahn, "Ein Kopenhagener Fragment", p. 97 (C only, after Cop 17).

Perkins, "Toward a Rational Approach to Text Placement in the Secular Music of Dufay's Time, Dufay Quincentenary Conference (New York, 1976), pp. 160-161.

Wallner, Das Buxheimer Orgelbuch, I, pp. 24-25.

Text:

Besseler, Guglielmi Dufay: Opera omnia, VI, p. 1vi.

Droz and Piaget, Le Jardin de Plaisance, No. 165.

Reidemeister, Die Chanson-Handschrift 78 C 28, pp. 90-91.

Restori, "Un codice musicale pavese," p. 395.

Par le regart may have been the most widely circulated of Dufay's rondeaux.¹⁰² Its long-lasting popularity can be inferred by its utilization in musical works of the later composers Loyset Compère and Pierre de la Rue, and by the quotation of part of its text in two

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We have not included Le serviteur hault guerdonne because of its uncertain authorship.

poems by Jean Molinet and in the anonymous monophonic quodlibet,

Mon seul plaisir.¹⁰³

A comparison of the readings indicates that the chanson was transmitted in one basic version in all the sources. Wash L25/I and Wolf 287 have readings that point to a close relationship between these two versions, including a text variant found only in the two sources (see commentary accompanying our text transcription). The music readings of Pav 362 and SevPar/I, although they contain some minor variants related to the main tradition transmitted in the Italian sources, have readings that also suggest a relationship with Wash L25/I and Wolf 287. Among these differences is the fact that Wash L25/I, Wolf 287, Pav 362, and SevPar/I have the clef symbol of the superius on the lowest line, while Por 714 and all the Neapolitan-Florentine concordances, except SevPar/I, have it on the second line.¹⁰⁴

A comparison of the different readings of a passage occurring toward the beginning of the superius voice (meas. 3-5 of our transcription) reveals, to some extent, the degree of relationship among the sources.

¹⁰³Compère quotes the incipit of Par le regart in his three-part quodlibet, Au travail suis. In one of his motet settings of Salve Regina, La Rue borrows passages from Par le regart and another chanson, Je ne vis oncques (see Reese, Music in the Renaissance, pp. 224, 271). The quotation by Molinet is found in L'Oroison a Nostre Dame (Line 22), and Le Débat du viel gendarme et du viel amoureux (Line 85). The poems are printed in Les Faits et dictz, III, pp. 468-475 and 616-627, respectively. Regarding the quodlibet Mon seul plaisir, see footnote 19 above.

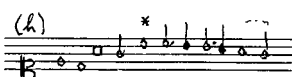
¹⁰⁴The Cop 17 reading is too fragmentary to enable us to determine its relationship to the other sources. It contains several unique variants including the use of fusae at two places, the latter practice suggesting that the source was compiled at a time closer to 1470 than 1450 (see Chapter IV).

Hamm has pointed out the somewhat ambiguous notation at this place, resulting from Dufay's use of coloration alternating with single white notes. Hamm notes that the situation becomes more confusing because Mel transmits breve coloration in combination with minim coloration while Wash L25/I gives the passage with white notes and dotted minims.¹⁰⁵ We present, in Example 41, a diplomatic facsimile of all eleven extant versions (the superius is wanting in Cop 17, the twelfth source). Since the microfilm reproduction of Por 714 does not show if the passage is transmitted with colored (red) notes or black ones, we cannot tell for certain if coloration is involved.¹⁰⁶ In Ber 78.C.28, the passage comes down with white notes, while in Esc IV.a.24, the passage comes down with colored notes, the same method of notation also used in Mel, Par 15123, MC 871N, and Tr 93. The Pav 362 copyist retains the colored notation found in the five readings just mentioned, but changes the rhythm of the last part of the passage to semibreve-minim in place of three minims (or equivalent smaller note-values). He also substitutes minor color (dotted rhythm) for the third semi breve of the passage. The scribes of Wash L25/I, Wolf 287, and SevPar/I present the passage with white notes but utilize the slower rhythm of the Pav 362 version of the phrase ending. Wolf 287 also transmits the dotted rhythm substitution of the third semibreve, but notated  instead of .

¹⁰⁵Hamm, A Chronology of the Works of Guillaume Dufay, pp. 118-119.

¹⁰⁶In his transcription after Por 714, Bessler, in Guglielmi Dufay: Opera omnia, VI, p. 88, provides coloration brackets under this passage.

Example 41. Superius, meas. 3-5: (a) Por 714; (b) Esc IV.a.24;
(c) Ber 78.C.28; (d) MC 871N, Mel, Par 15123, Tr 93;
(e) Pav 362; (f) Wolf 287; (g) SevPar/I; (h) Wash L25/I.



One of the prevailing characteristics of Par le regart is its movement in semibreves and minims in all three voices, with an emphasis on the alternation between imperfect tempus with major prolation and perfect tempus with minor prolation. On the basis of notation, Hamm has placed the rondeau in Group 7 of his chronology (ca. 1435-1455), while Besseler has included it among the chansons displaying Dufay's "new" vocal style, evident from the 1430s.¹⁰⁷ As part of his discussion of the problems of text placement in the music of Dufay's time, Perkins has underlaid the first stanza of text (after Mel) as an example of the more typical of the courtly chansons of mid-century with their characteristic hemiola rhythm.¹⁰⁸ Much of our underlay of this chanson is in agreement with that suggested by Perkins, but in some instances it differs when a musical reading or ligature group, not present in Mel, is found in Pav 362 and the earlier concordances (see Example 42).

Example 42. *Superius*, meas. 1-4: (a) meas. 1, after Pav 362 and all sources except Mel, SevPar/I, and Tr 93; meas. 3-4, after Pav 362, Por 714, and Esc IV.a.24; (b) Mel.

(a)

Par le re - sart de vous

(b)

Par le re - sart de vous

¹⁰⁷Hamm, *A Chronology of the Works of Guillaume Dufay*, p. 121; Besseler, *Guglielmi Dufay: Opera omnia*, VI, p. x.

¹⁰⁸Perkins, "Toward a Rational Approach to Text Placement," p. 109.

No. 29. fols. 48v-50r (50v-52r), He, fortune, pourquoi Anon.

Concordances

Music Sources:

Par 15123	fols. 112v-113r, Anon., "He, fortune," t;x;x.
SevPar/I	fols. f9 ^v -f10 ^r , Anon., "He, fortune," t;x;x.

Text Sources:

Ber 78.B.17	fol. 120v, Anon., "He, fortune"
Jard	fol. 94r, Anon., "He, fortune"

Modern Editions

Music:

None

Text:

Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 304.
 Droz and Piaget, Le Jardin de Plaisance, No. 345.
 Restori, "Un codice musicale pavese," p. 396.

This composition, a bergerette, quotes the opening line of the superius of Binchois' ballade, Dueil angoisseux, as the last line of its prima pars.¹⁰⁹ Moreover, its secunda pars reworks material from all three voices of the second part of the Binchois ballade.

The substantially identical musical readings of the three

¹⁰⁹The text of Binchois' chanson is a ballade by Christine de Pisan and is printed in M. Roy, Ed., Oeuvres poétiques de Christine de Pisan (Paris, 1886-1896), I, p. 242.

versions (Pav 362 transmits a few unique variants) suggest a single tradition of dissemination for this work. The inclusion of the text in Ber 78.B.17 and Jard indicates that the poem, by itself, circulated more widely and for a longer period of time than the chanson. Pav 362 introduces what appears to be a careless scribal mistake in the first line of text ("suis" for "si")¹¹⁰, and he changes the words "ou se ce non" at the beginning of the tierce to "ou aultrement." In Par 15123, yet another version of the opening line of the text is transmitted:

Ber 78.B.17	"Hé, fortune, pourquoi si fortunée suis je"
Jard	"Hé, fortune, pourquoi si fortunée suis je"
Pav 362	"Hé, fortune, pourquoi suis fortunée suis je"
Par 15123	"Hé, fortune, pourquoi suis si fortunée"

In general, the musical style of Hé, fortune reflects the chanson style of the 1460s. The texture is, on the whole, uncluttered, with occasional overlapping of rhythmic motion among the three voices. Cadences include the octave-leap and under-third types. At the introduction of the chanson-quotation (toward the conclusion of the refrain and in the b section), the composer of Hé, fortune gives (deliberately?) an old-fashioned quality to his work by tightening the vocal range.

¹¹⁰ The same variant is found in the index of Ber 78.B.17, but not in the poem itself.

Furthermore, he highlights the Binchois quotation in the first section by introducing it in imitation among the three voices.

As in many bergerettes of the time, the second section of this composition is written in contrasting (in this case, duple) meter. However, the ouvert, unlike that of many bergerettes, does not conclude on the dominant; instead, both the ouvert and clos conclude on the tonic chord.

The second section of Hé, fortune is interesting as an early example of the application of a touch of parody technique in a secular composition. Whereas, in the first part of his chanson, our anonymous composer uses only the superius of the Binchois ballade, he opens the second section by quoting all three voices of the second part of Dueil angoisseux (see Example 43). If we compare the first phrase of the secunda pars of Hé, fortune with the first phrase of the secunda pars of Dueil angoisseux, we find that the former is almost a free paraphrase of the latter. The utilization in a new composition of all the voices of the model in their original relations is unusual in secular music of the fifteenth century, and its timid appearance in this composition is noteworthy.¹¹¹

¹¹¹ Another composition in Pav 362, Le serviteur infortuné (No. 37) is an example of the application of parody technique throughout the chanson. For citations of discussions of the application of parody technique to secular music in the second half of the fifteenth century, see p.188 below, footnote 120.

Example 43. (a) *He, fortune*, meas. 40-43; (b) *Dueil angoisseux*, meas. 31-36 (after Rehm, *Die Chansons von Gilles Binchois*, No. 50).

(a)

Handwritten musical notation for Example 43(a). It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The middle staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and half notes), rests, and a fermata over the final note of the top staff.

(b)

Handwritten musical notation for Example 43(b). It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The middle staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and half notes), rests, and a fermata over the final note of the top staff.

No. 30. fols. 50v-51r (52v-53r), Mon cuer de dueil Anon.

Concordances

Music Sources:

Flo 176	fols. 136v-137r, Anon., "Mon cuer a demi," x;x;x.
Par 15123	fols. 81v-82r, Anon., "Mon cuer de douleur," (four lines) t;x;x.

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 396.

This rondeau quatrain is one of the two pieces that may have been entered into Pav 362 at some time after the original compilation of the chansonnier (the other piece is De tous biens playne, No. 17). The concordance table indicates that the chanson had limited circulation in Italy during the 1470s and early 1480s. The careless orthography of the text in Pav 362 makes deciphering of the poem difficult. We have utilized the Par 15123 reading of the refrain as a guide, but a number of words of the second and third stanzas (found only in Pav 362) remain unclear. As though by way of compensation,

text underlay of these four lines in both Pav 362 and Par 15123 neatly parallels the beginnings and endings of the four musical phrases.

The text incipit in Flo 176, reading Mon cuer a demi instead of Mon cuer de dueil, reflects a mistake on the part of the copyist who entered those words, and who probably confused the text of Mon cuer de dueil with the text of another composition in Flo 176 Mon cuer a demi, found at fols. 48v-49r.¹¹² Except for the general poetic sentiment, Mon cuer de dueil is not related to Mon cuer a demi.

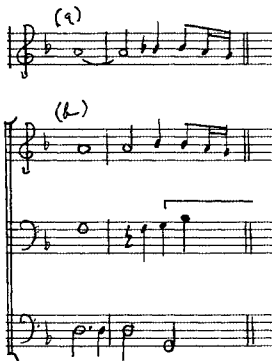
A comparison of the musical readings of the three sources has revealed a close relationship among the three versions and a direct relationship between the Flo 176 and Par 15123 readings. Altogether, nine variants were transmitted in Flo 176 and Par 15123, all in the superius or contratenor, and of these, six have been found to be identical in the two sources. All ligature symbols in Flo 176 and Par 15123 that are notated differently from those in Pav 362 are also identical in the former two manuscripts.

In several instances, the Pav 362 readings are erroneous (see Examples 44, 45, and 46). In Example 44, the dotted longa on a in the Pav 362 superius results in a held tone which, during its span,

¹¹²The latter work is also found in Dij 517, fols. 43v-44r, Niv, fols. 62v-63r, and Wash L25, No. 25 (with attribution to Prioris in Table of Contents).

would begin phrase four, obviously an error.

Example 44. Mon cuer de dueil, meas. 13-14: (a) superius, Pav 362;
(b) superius, Flo 176 and Par 15123 and tenor and contra-
tenor of all three versions.



In Example 45, the Pav 362 version of the contratenor results in a harmonic fourth between the lowest and highest sounding voices.

Example 45. Mon cuer de dueil, meas. 11: (a) Superius and tenor of all three versions with Pav 362 contratenor; (b) Flo 176 and Par 15123 contratenor.



In Example 46, we find that a c instead of a d in the Pav 362 contratenor, produces a fourth between the contratenor and tenor and results in a harmonic progression at the final cadence of VII₆-I-V-I instead of V-I-V-I, as the passage is transmitted in Flo 176 and Par 15123. The latter progression is no doubt the correct one.

Example 46. Mon cuer de dueil, meas. 17-19: (a) superius and tenor of all three versions with Pav 362 contratenor; (b) Flo 176 and Par 15123 contratenor.



Several musical characteristics of Mon cuer de dueil mark it as one of the later songs inscribed in Pav 362. The chanson carries a C signature instead of the O mensuration popular in the earlier songs, and it is one of the few pieces in Pav 362 with a true V-I cadence structure. The vocal range is wide, so that almost no crossing of voices occurs.

Mon cuer de dueil, a rondeau quatrain, consists of four short phrases, each of the first three comprising four measures, the fourth one extended to six measures. At the approach to the medial cadence,

and throughout the final phrase, the superius melody loses its simple, duple character and moves in more complex dotted rhythms and syncopations in its drive to the two cadence points. The general style of this chanson, including phrase structure, mensuration, and modal organization resembles somewhat that of De tous biens playne, and Mon souvenir me fait mourir, both by Hayne.¹¹³ In fact, the superius melody of the first phrase of Mon cuer de dueil bears a likeness to the superius melody of the first phrase of Mon souvenir me fait mourir (see Example 47).

- Example 47. (a) Mon cuer de dueil, superius, meas. 1-4;
 (b) Mon souvenir me fait mourir, superius, meas. 1-4.



¹¹³See No. 17 above for a discussion of De tous biens playne; see Plamenac, "The 'Second' Chansonier of the Biblioteca Riccardiana," p. 138 for a list of concordances for Mon souvenir.

No. 31. fols. 51v-52r (53v-54r), Je doy bien estre Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 396.

The text of this chanson is not related to the rondeau cinquain transmitted in Ber 78.B.17, fol. 182r, that commences with the same words, but recalls, instead, the text of another composition in Pav 362, that of the bergerette Terriblement suis fortunée (No. 1). In our source, the fifth word of the first line of Je doy bien estre is inscribed "ensarc ♀ ." We have followed Restori's suggestion that the word is probably "ensorcele" (bewitched),¹¹⁴ since it accords grammatically and metrically with the rest of the text.

The musical form of Je doy bien estre is not clear. The text consists of three isometric five-line stanzas with the end-rhyme

¹¹⁴Restori, "Un codice musicale pavese," p. 397.

scheme aabba, resulting in a strophic poetic structure. In the music, a normal rondeau cinquain division is suggested by the appearance of a strong medial cadence in breve rhythm in all three voices at the end of the third phrase. However, no indication is given for a rentrement or a refrain by the scribe. Nor is a signum congruentiae provided to mark the conclusion of the A section of the rondeau form. Although the composition could conceivably be performed as a rondeau with the form ABabAabAB (that is, with a b section before the medial refrain instead of the usual ABaAabAB, we suggest, in view of the excessive length of this procedure, that the piece be treated as a strophic chanson.¹¹⁵

Harmonically, the composition is unimaginative, the sound often dulled by empty octaves (see, for example, meas. 13, 18, 20, and 24, first beats). Texturally, Je doy bien estre employs non-imitative counterpoint, although, towards the end of the fourth phrase, a snatch of approximate melodic (but not rhythmic) imitation seems to occur between the superius and the contratenor (Example 48).

¹¹⁵Hewitt, in Odhecaton, p. 55, classifies twelve song texts in her publication as "chansons." She reserves the term for French texts that "do not fall into any of the genres of the formes fixes: rondeau, virelai, or ballade. Each chanson has a clearly recognizable form of its own, which may be strophic or of but a single stanza."

Example 48. Je doy bien estre, meas. 19-20.



No. 32. (See Chapter VII).

No. 33. (See Chapter VII).

No. 34. fols. 54v-55r (56v-57r), Vive qu'y amoureux sera Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 398.

Vive qu'y amoureux sera is not a complete chanson. It appears to comprise the b section of a bergerette double, the refrain and tierce of which we have not yet identified. Of note is the fact that the first and third phrases are presented in imitation by all three voices. Harmonic color emphasizes the sound of imperfect consonances.

No. 35. (See Chapter VII)

No. 36. fols. 56v-58r (58v-60r), Quant james aultre bien Anon.

Concordances

Music Sources:

None

Text Sources:

Ber 78.B.17	fol. 74r, Anon., "Quant jamaiz autre bien"
Par 9223	fol. 60v, "Le Roussellet," "Quant jamais aultre bien n'aroye"

Modern Editions

Music:

None

Text:

Lüpfelmann, Die Liederhandschrift des Cardinals de Rohan, No. 100.
 Raynaud, Poésies, No. 116.
 Restori, "Un codice musicale pavese," p. 398.

Although this bergerette à quatrains appears to be unique to Pav 362, the text, a poem by Le Roussellet, was popular enough to be transmitted in at least two literary sources of the period.¹¹⁶ The musical readings of Quant jame's is problematic, since the superius has one semi-breve too many and the contratenor lacks one semibreve (in fact, the whole of the contratenor seems awkward and amateurish). The problem seems to lie somewhere within meas. 15-17 of our transcription. On the assumption that the tenor voice was written down correct, at meas. 15, we have added a semibreve b before the d' in the contratenor and, at meas. 16, we have reduced the value of the semibreve rest and of the semibreve c'' that follows it in the superius, to minims (see Example 49).

Example 49. Quant jame's, meas. 15-17: (a) Pav 362 reading;
(b) transcription with editorial emendations (meas. 15-18).



¹¹⁶ According to Raynaud, Poésies, pp. xxiii-xxiv, seven rondeaux and bergerettes by Le Roussellet are found in Par 9223 and other sources of the time. Raynaud mentions three persons named "Le Roussellet" who lived in the fifteenth century and suggests that the poet may be a certain figure who worked for the Duke of Orléans, the future Louis XII of France (p. xxiv).



At meas. 17, a certain roughness is found in the composer's work.

While the exposed melodic augmented fourth in the superius, resulting from the stepwise descent from b' to f', can be eliminated by a flat on the b', there would still remain a leap from that f' to the d' in the next measure. This leap could be analyzed as occurring from a consonance, since the f' is consonant with the middle voice, and since the e in the bottom voice is a passing tone.

At meas. 19-20, there are parallel octaves between the tenor and contratenor that may be a result of the scribal inaccuracies found in the earlier measures, or they may be due to inexpert voice leading. At meas. 4-5, 9, and 22, we find parallel fifths between the contratenor and superius voices (those in meas. 9 occurring between the outer-sounding voices). At meas. 24-25, we find consecutive fifths

between the contratenor and the superius and, at meas. 25, a harmonic tritone between the b in the contratenor and the f' in the superius (see Example 50). Since this b appears to have a semitone relationship with the c that follows in the next measure, we have not added a ficta flat to correct the harmonic tritone. The consecutive fifths in this passage may be considered acceptable on the basis of the writings of Ramos de Pareja and other theorists, who permit consecutive fifths if one of them is diminished.¹¹⁷

Example 50. Quant james, meas. 24-26.



The style of Quant james recalls that of the bergerette, Terriblement suis fortunée (No. 1), in which non-imitative counterpoint

¹¹⁷ See Reese, Music in the Renaissance, p. 93, footnote 302 for citations from the theorists. Of course, if a flat were to be applied to the b, one would also have to be applied to the e in the preceding measure.

prevails in the triple-meter prima pars, and a contrasting, strongly homophonic texture dominates in the duple-meter secunda pars. In the prima pars of Quant jamés, the superius melody contains a large number leaps, the chanson, in fact, beginning with a descending fifth. Phrase lengths are irregular (the second phrase is three measures long; the fourth is seven measures long), resulting in text underlay of the refrain and tierce that varies from a patter-like syllabic setting (meas. 7) to a drawn-out, melismatic setting with repeated text (meas. 20-23). In the secunda pars, instead, the melody is predominantly conjunct, the phrases are neatly divided into two subphrases of four measures each, and text underlay is syllabic, resulting in a simple, folk-like setting of the middle section of the poem.

No. 37. fols. 58v-59r (60v-61r), Le serviteur infortuné Anon.

Concordances

Music Sources:

Esc IV.a.24	fols. 109v-110r, Anon., -;-;-.
Mun 351 ^a	fols. 123v-124r, Anon., "Le serviteur" followed by Latin incipit "Celebris hic dies," x;x;x.
MC 871N	fol. 104v, Anon., "Le serviteur infortune," (five lines), t;x;-.

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 399.

The text of Le serviteur infortuné is related to at least two other rondeaux that begin with the words "le serviteur." One of these, Le serviteur hault guerdonné, on the subject of the Serviteur Amply Rewarded by his Lady, served as text for the widely disseminated chanson ascribed to Dufay in MC 871N (see No. 23 above). Another rondeau, by the poet, C. Blosset, begins with the words "Le serviteur mal fortune." Like Le serviteur infortuné, the Blosset poem laments the fate of the unfortunate lover who is denied his lady's favors.¹¹⁸ Yet another rondeau, Par ung seul mot bien ordonné, on the subject of the generously rewarded lover, turns up in a musical setting uniquely in Pav 362 (No. 27).

Of the four chansonniers that transmit Le serviteur infortuné, all but Mun 351^a also transmit Le serviteur hault guerdonné. However, only in MC 871N does the copyist suggest that a relationship exists between the two chansons by entering them in consecutive order (at

¹¹⁸The poem is found in Par 9223, fol. 56v and is transcribed by Raynaud, Poésies, p. 93. No musical setting of this poem has been found. The editors of Le Jardin de Plaisance note that the Blosset poem is the counterpart of Le serviteur hault guerdonné, but cite the incipit as "Le serviteur infortuné" instead of "Le serviteur mal fortune." (Vol. II, p. 177). Plamenac mentions yet another text that is a companion poem to the text of "Le serviteur hault guerdonné" ("Le malheureux abandonné," found in a setting in SevPar). See Plamenac, "A Reconstruction of the French Chansonnier," p. 117.

fol. 103v and 104v). Pav 362 is the only source that transmits the whole series--Le serviteur hault guerdonné, Le serviteur infortuné, and Par ung seul mot bien ordonné--but it does not present them consecutively.

A collation of the readings indicates that the scribes of Mun 351^a, Pav 362, and MC 871N drew their material from related parent sources. Although the Esc IV.a.24 version transmits a superius that is almost identical with the one found in the other three manuscripts, its tenor contains several important variants and its contratenor changes altogether.

In Mun 351^a, the clef of the superius (placed by the scribe on the top staff only) incorrectly calls for a reading a fifth below the one indicated in the concordances.¹¹⁹ The clefs of the tenor and contratenor in Mun 351^a are inscribed on the same lines as those on which they are found in the other sources. A literal reading of the piece as it is transmitted in Mun 351^a would result in dissonant harmonies inconsistent with the style of the period. Since the transcription in Mun 351^a is full of crossed-out notes and other scribal emendations, it is apparent that the copyist placed the superius clef symbol on the wrong line, with no intention of transposing the work.

A comparison of the music of Le serviteur hault guerdonné

¹¹⁹Hanen, in "The Chansonier El Escorial," p. 525, accepts the incorrect reading.

and Le serviteur infortuné reveals that the compositions are related and that the former composition served as model for the latter work. (The length, duple meter C signature, and other style features of Le serviteur infortuné indicate that the work was composed later than Le serviteur hault guerdonné.) As we mentioned earlier, Par ung seul mot (see No. 27) may have been derived from Le serviteur hault guerdonné; the piece, musically inferior to the other two compositions, is more difficult to date on the basis of style.

Although Le serviteur infortuné is a much longer composition than Le serviteur hault guerdonné, the five phrases of the former piece parallel the five phrases of the latter one melodically, harmonically, and in the structure of imitative and cadential passages. Since Le serviteur infortuné utilizes all three voices of its model, we may regard it as a parody of Le serviteur hault guerdonné.¹²⁰ In Example 51, we give the first phrase of both chansons, marked to show the derivation of the three voices of Le serviteur infortuné from the

¹²⁰ Another composition in Pav 362 (No. 29) reveals the application of a touch of parody technique. In Le serviteur infortuné, in which the entire pre-existent chanson becomes the model for the new work, we have a clearly defined example of parody in secular music of the late 1460s, a rare occurrence at this time. Howard M. Brown, in "The Genesis of a Style: The Parisian Chanson, 1500-1530," Chanson and Madrigal, 1480-1530 (Cambridge, 1964), p. 13, notes that Josquin anticipates the application of parody technique to secular music in his six-part arrangement of Ockeghem's Ma bouche rit. He also points out that the opening of Le souvenir by Arnolfo Giliardo quotes the beginning of Morton's setting of the same text and observes that this may be an early example of parody in the chanson literature (Music in the French Secular Theater, pp. 134-135). Aspects of the principles of parody technique are discussed in Reese, Music in the Renaissance, p. 28 and *passim*, and in Lewis Lockwood, "Parody as Term and Concept in 16th-Century Music," Aspects of Medieval & Renaissance Music (New York, 1966), pp. 560-575.

earlier work.

Example 51. (a) Le serviteur haut guerdonne, meas. 1-5;
 (b) Le serviteur infortune, meas. 1-8.

(a)

Le ser - vi - teur

(b)

Le ser - vi - teur in - for - tu - né, (le

- + Shows similarity in superius melodies.
- * Shows similarity in tenor melodies.
- o Shows similarity in contratenor melodies.

(a)

haut suer - don - né,

(b)

ser - vi - teur in - for - - - - tu - né),)

A similar derivation may be found in the other four phrases. To facilitate a comparison of the transcriptions of the two chansons, we have provided in Table X below, the measure numbers comprising each of the parallel phrases (measure numbers are those of the superius parts).

TABLE X

Comparison of Phrase Lengths of
Le serviteur hault guerdonné and Le serviteur infortuné ✓

<u>Phrase No.</u>	<u>Le serviteur hault guerdonné</u>	<u>Le serviteur infortuné</u>
One	meas. 1-5	meas. 1-8
Two	meas. 5-9	meas. 8-14
Three	meas. 10-16	meas. 15-21
Four	meas. 17-25	meas. 22-31
Five	meas. 26-33	meas. 31-48

Table X shows that each phrase of Le serviteur infortuné is longer than the parallel phrase of its model. Since the rondeau cinquain text of Le serviteur infortuné contains approximately the same number of syllables per line as does the rondeau cinquain text of the shorter chanson, we find, in the former piece, many more notes to underlay with text than can be accommodated by the number of available syllables. We have repeated a portion of the text at the conclusion of each phrase but have left untexted the long final cadential passage.

Phrase three provides an instance in which both compositions present the same melodic motive in imitation in all the voices (see Example 52).

- Example 52. (a) Le serviteur hault guerdonné, meas. 10-11;
 (b) Le serviteur infortuné, meas. 14-16.

The image displays two musical examples, (a) and (b), each consisting of three staves (soprano, alto, and tenor/bass). Both are in G major (one sharp) and 4/4 time.

Example (a) is for Le serviteur hault guerdonné, measures 10-11. The lyrics are "l'es - - - li - te des". The music features a melodic phrase in the soprano part that is imitated by the other voices.

Example (b) is for Le serviteur infortuné, measures 14-16. The lyrics are "né E - xent de ma doul -". The music continues the imitative texture, with the soprano part leading the phrase.

Phrase four of both compositions is also introduced imitatively. That phrase four of Le serviteur hault guerdonné commences at meas. 17 is clearly indicated by its presentation in imitation among the three voices (meas. 17 superius, meas. 16 tenor,

meas. 15 contratenor). Phrase four of Le serviteur infortuné begins with a different melodic motive given in imitation by the superius and tenor (meas. 22 and 23). This motive is derived from the last few notes of the superius cadential passage that concludes phrase three of Le serviteur hault guerdonné (see Example 53).

- Example 53. (a) Le serviteur hault guerdonné, meas. 15-18;
 (b) Le serviteur infortuné, meas. 22-24.

The image displays two examples of musical notation, labeled (a) and (b), in mensural notation. Both examples are in a key with two flats (B-flat and E-flat) and a common time signature (C). Example (a) shows the melodic line for 'ce' and '2, 8. Me trou-ve'. Example (b) shows the melodic line for '2, 8. Et de l'a - - - meureux-sea'. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The lyrics are written below the notes.

(a)

ce 2, 8. Me trou-ve

(b)

2, 8. Et de l'a - - - meureux-sea

The cadential formula on G-Dorian that closes phrase four of Le serviteur hault guerdonné (meas. 23-24), is lengthened considerably in Le serviteur infortuné (meas. 27-31). The concluding phrase of Le serviteur infortuné differs somewhat from that of its model, but the closing cadences of both compositions are clearly alike in all the voices.

No. 38. fols. 59v-60r (61v-62r), De bien loing mon oueil Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 399.

De bien loing is one of several rondeaux found in Pav 362 that bear the time signature Φ . The composition is noteworthy for the low-lying ranges of all three voices. The superius moves within the ambitus of d to f'. The tessituras of the tenor and contra-tenor tend to overlap, but the ranges of both these voices are generally

lower than that of the superius. The second note of the contratenor is a low G, and both lower parts descend to a low A several times. Also worthy of mention is the presentation, in the superius and then in the tenor, of the opening notes of the second phrase in imitation at the fifth below.

No. 39. fols. 60v-61r (62v-63r), Puis qu'il ha pleu Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

None

The text of Puis qu'il ha pleu, a rondeau quatrain, is not related to the rondeau quatrain found in Ber 78.B.17, fols. 73v-74r, that begins with the words "Puys qu'il vous plaist(modern edition in Lüpeltmann, Die Liederhandschrift des Cardinals de Rohan, No. 98). On the other hand, the sentiment expressed in the Pav 362, in which

the lover vows to serve forever his beautiful lady, now that she has granted him the privilege, is similar to that found in the text of a chanson, Puis qu'a vous servir me suis mis (Dij 517, fol. 20v), but the music in the two compositions is different.¹²¹ The words of a rondeau quatrain found in Lon 380, fol. 236v, Puis que tant voules estre mien,¹²² in which the lady expresses to her lover the conditions under which she grants him the privilege of serving her, contain several phrases that echo some of the words of the Pav 362 text. The two poems almost certainly form a poetic unit.

Puis qu'il ha pleu is the sole example in Pav 362 of a composition with successive proportion signs in each voice. Since the chanson could easily have been written in simple integer valor throughout, the complex manner of its notation may have been intended as an intellectual exercise on the part of the composer or scribe, perhaps to impress or amuse fellow-musicians.

Tinctoris stated with good reason that the system of musical proportions would cause few transcription problems if scribes and composers would have indicated the elements of mensuration clearly.¹²³ In this piece, a literal interpretation of the proportion signs seems to obscure, not clarify, the temporal relationships intended by the

¹²¹Modern edition in Jeppesen, Der Kopenhagener Chansonnier, pp. 38-39.

¹²²Modern edition in Wallis, Anonymous French Verse, p. 121. For the reader's convenience, we have printed the poem following the text of the Pav 363 poem.

¹²³See Albert Seay, "The Proportionale Musices of Johannes Tinctoris," Journal of Music Theory, I (1957), pp. 23-24.

composer. In Table XI, we show the signs of proportion found in Puis qu'il ha pleu, and give an explanation of our interpretation of their meanings.¹²⁴ After considerable experimentation, we have assumed that the cumulative principle for successive proportions does not apply in this piece.¹²⁵ In the tenor, for example, we have interpreted the figure of proportion "8" to mean a ratio of 8:1, not 32:1 as it could mean, if the preceding sign $\frac{\phi}{2}$ were to be taken into account ($\frac{\phi}{2} = \frac{4}{1} \times \frac{4}{1} \times \frac{8}{1} = \frac{32}{1}$).

In the superius, the fourth symbol looks like a "C" with a short vertical stroke through the lower part of the loop. Since this portion of the music is notated mostly in minims, we have interpreted the symbol to indicate tempus imperfectum prolatione imperfecta, resulting in a passage that is imitated rhythmically and melodically at meas. 25-28 in the tenor. The next symbol C is clear enough, but the sign that follows it ϕ (the last mensuration sign in the superius is unclear in my photograph. After trying and discarding several interpretations, we have decided that this last proportion sign

¹²⁴ Our interpretation has been derived from the rules offered by Tinctoris in the Proportionale musices, the discussions given by Willi Apel, The Notation of Polyphonic Music, 5th ed., (Cambridge, 1953), Chapter IV, and by other modern writers, and our own conclusions regarding the notational features and musical style of this composition; conclusions admittedly based, in part, on trial and error.

¹²⁵ See Apel, The Notation of Polyphonic Music, pp. 161-162, for a discussion of this principle.

TABLE XI

Mensuration Signs found in Puis qu'il ha pleu
Listed in Order of their Recurrence in the Chanson

<u>Sign</u>	<u>Relationship of Values and Modern Signatures</u>	<u>Ratio of Proportion</u>	<u>Basic Notation</u>
<u>Superius</u>			
O	◊◊◊ = ♪♪♪	$\frac{3}{4}$	<u>Integer valor</u>
			Semibreves and minims.
O ²	□□□ = ♪♪♪	$\frac{3}{4}$	<u>Proportio dupla</u>
			Breves and semibreves.
o	◊◊◊ = ♪♪♪	$\frac{3}{4}$	<u>Integer valor</u>
			Minims.
G	◊◊ = ♪♪	$\frac{2}{4}$	<u>Integer valor</u>
			Minims.
E	□□ = ♪♪	$\frac{2}{4}$	<u>Proportio dupla</u>
			Breves and semibreves.
q	q q = ♪♪	$\frac{2}{4}$	<u>Proportio quadrupla</u>
			Longas and breves.
<u>Tenor</u>			
O ²	□□□ = ♪♪♪	$\frac{3}{4}$	<u>Proportio dupla</u>
			Breves and semibreves
q	q q = ♪♪	$\frac{2}{4}$	<u>Proportio quadrupla</u>
			Longas and breves.
8	q q = ♪♪	$\frac{2}{4}$	8:1 proportion
			Maximas and longas.
C ₂	□□ = ♪♪	$\frac{2}{4}$	<u>Proportio dupla</u>
			Longa.

TABLE XI (Continued)

Contratenor

$\overset{2}{O}$	$\square\square\square = \text{J J J}$	$\frac{3}{4}$	<u>Proportio dupla</u>	Breves and semibreves
$\frac{4}{2}$	$\text{q q} = \text{J J}$	$\frac{2}{4}$	<u>Proportio quadrupla</u>	Longas and breves.
$\circ$	$\circ\circ\circ = \text{J J J}$	$\frac{3}{4}$	<u>Integer valor</u>	Semibreves and minims.
<	$\circ\circ = \text{J J}$	$\frac{2}{4}$	<u>Integer valor</u>	Minims.
ϕ^8	$\text{q q} = \text{J J}$	$\frac{2}{4}$	8:1 proportion	Maximas and longas.
$\frac{4}{2}$	$\text{q q} = \text{J J}$	$\frac{2}{4}$	<u>Proportio quadrupla</u>	Longas and breves.
$\frac{8}{2}$	$\text{q q} = \text{J J}$	$\frac{2}{4}$	8:1 proportion	Maximas and longas.
ϕ	$\square\square = \text{J J}$	$\frac{2}{4}$	<u>Proportio dupla</u>	Breves and semibreves.

was intended to be a $\frac{4}{2}$, indicating proportio quadrupla for the final section of the superius (the notation itself is in longas and breves). The most successful place to begin applying 4:1 to this passage was found to begin after the longa on g', and not immediately before it (where the scribe had placed the symbol).

In the contratenor, the third mensuration sign is a tiny "o" that might be interpreted as a hurriedly drawn semibreve; shortly thereafter, there appears a minute sign that resembles a "2" (<). The music of these two sections is notated in minims and semiminims, concluding with two fusae. We have interpreted the first of these signs to indicate a return to proportio dupla in triple time (which functioned at the beginning of this voice), and the second sign to mean integer valor in duple time. (If we had assumed the last sign to be a "2", indicating proportio dupla in duple time, the fusae concluding that passage would have become extremely small note-values.) The concluding section of the contratenor appears to be short one tactus. This may be due to a faulty transcription, or to a scribal error somewhere in that voice. At measure 30, we have interpolated a longa on d' as an editorial addition.

The music of Puis qu'il ha pleu consists of a number of short phrases, many of them presented in imitation between the two upper voices (for example, meas. 12-15; 15-17; 18-19; 25-26), or among the three voices (meas. 5-8, which comprises two overlapping phrases presented imitatively; meas. 21-22). While much of the composition appears to be contrived to produce these canonic passages, the melody

is quite lovely and may possibly be derived from a pre-existent piece. One has the impression that the composer was not concerned about the text setting. In order to underlay the text under the numerous passages separated by rests in at least a semi-satisfactory manner, it has been necessary to repeat several phrases of text more than once.

No. 40. fols. 61v-62r (63v-64r), Gardés le trait de la fenestre Anon.

Concordances

Music Sources:

Bol Q16	fols. 105v-106r, Anon., "Gardes le trait," x;x;x.
Dij 517	fols. 159v-160r, Anon., "Gardes le trait," t;x;x.
MC 871N	fol. 148v (p. 374), Anon., "Gardes le trait"(first two lines only),pt;x;x.

Text Sources:

Ber 78.B.17	fol. 92v, Anon., "Gardes le trait"
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Modern Editions

Music:

None

Text:

Lüpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 181.
Restori, "Un codice musicale pavese," p. 399-400.

The first line of the text of Gardés le trait is found as the

first line of a rondeau quatrain by Charles d'Orléans.¹²⁶ The version of the text utilized in this chanson was popular enough, in its own right, to be copied into Ber 78.B.17. In Dij 517, the text reading is identical with the one found in Ber 78.B.17. Instead, in Pav 362, we find several instances of garbled expressions that merely approximate the pronunciation of the correct words, an indication that the copyist may not have fully understood the meaning of the poem (see notes accompanying our text transcription).

The musical readings of the four versions of Gardes le treit are very similar, with several unique variants occurring in Pav 362. In one instance, Pav 362 and Bol Q16 transmit the same variant reading, a g instead of an f in the contratenor, no doubt reflecting a copyist's error. The version of this phrase, as transmitted in Dij 517 and MC 871N, imitate a motive that has been presented twice before in the preceding measures, while the reading in Pav 362 and Bol Q16 does not (see Example 54).

Example 54. Meas. 10-12: (a) Dij 517 and MC 871N; (b) Pav 362 and Bol Q16.



¹²⁶The poem by Charles d'Orléans is printed in Champion, Charles d'Orléans Poésies, II, p. 248.



In MC 871N, the contratenor begins in medias res (meas. 5, third beat, of our transcription).¹²⁷ This is probably the result of a scribal oversight, since the continuation of the MC 871N contratenor follows the version found in Pav 362 almost exactly. The opening melodic phrase of Gardés le treit recalls somewhat that of the tenor of Or sus, or sus (No. 43), which, itself, is a popular tune transmitted in the Bayeux Chansonnier (see Chapter VI). However, the melody of Gardés le treit is quite embellished, rather in the manner of an instrumental composition. All three voices move in semibreves and dotted minims, replete with semiminims and occasional fusae.

Imitation is strongly emphasized in this composition, underscoring the equality of the three voices. In the opening phrase, the melody is introduced in imitation at the interval of two perfect breves, first in the contratenor, then in the tenor, and, finally, in the

¹²⁷ The contratenor in MC 871N is not a different one, as believed by Pope in "The Musical Manuscript Montecassino N 871," p. 147.

superius. In the last phrase, after a short introductory passage, a canon at the octave develops between the superius and the tenor at the interval of a semibreve (meas. 25). The text underlay of this passage becomes problematic. In Dij 517, the first word of the last phrase appears under the superius notes at the point where the canon commences. In Pav 362, instead, the beginnings of both the music and text of the last phrase coincide, approximately one measure before the canon begins. In our transcription, we have followed the text underlay suggested by the Pav 362 copyist.

In conclusion, we believe that Gardés le treit is probably one of the latest pieces in Pav 362, as evidenced by its musical characteristics and its dissemination in sources compiled no earlier than ca. 1470.

No. 41. fols. 63v-64r (65v-66r), Vreys amoureux, oyés, oyés Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 400.

Only two voices of this work, the superius and tenor, are transmitted in the source. The composition is not related to a three-part piece in Par 15123, at fols. 191v-192r, that begins with the words "Vrays amoureux," nor to a different piece in Cop 1848 at p. 159, that commences with the same words (spelled "Vrais amoureux" in the latter source). In the monophonic chansonnier Par 12744, a quodlibet that quotes a number of chanson incipits contains the line Venez ouyr, vrais amoureux, but the music setting these words is not related to the music of the Pav 362 work.¹²⁸

The text of the Pav 362 chanson may be a rondeau cinquain with a missing second stanza. As it is transmitted in our source, the poem consists of a five-line refrain with the end-rhyme scheme aabba, a three-line additamenta with the rhyme endings aab, and a rentrement (in this case, the words "vreys amoureux"). The rondeau scheme is thus modified to ABaAB or ABaAAB instead of ABaAabAB.

Vreys amoureux consists of five phrases of music, of which all but the first are presented in imitation. The prevalence of  and  rhythmic patterns and a strongly diatonic melody (mostly in C major) in both voices gives a popular quality to the chanson, in spite of its triple meter and syncopated short-note cadential melismas that are more typical of the courtly style. Since both the Pav 362 and the

¹²⁸ The piece, No. 73 in the collection, begins with the well-known line Mon seul plaisir, ma douce joye. The text, by itself, is found in Jard, at fol. 62r, in which version, the line that may be related to our chanson reads Vuillez oyr, tous amoureux (see p. 79 above, footnote 19).

Cop 1848 pieces have the  rhythmic figure over the initial words "Vreys amoureux" (the Par 15123 version has this rhythm at the beginning of the tenor melody), the chansons in the former sources and the tenor melody in the latter source may be derived from a folk tune of the time commencing with these words.

No. 42. fols. 65v-66r (67v-68r), Se la fasse ey pale Dufay

Concordances

Music Sources:

Esc IV.a.24	fols. 135v-136r, Anon., "Se la fauze e pale," x;x;x.
Mun 351 ^a	fols. 69v-70r, Anon., "Se la fatze ay pale," x;-;-.
Oxf 213	fols. 53v-54r, "Guillermus du t-y," "Se la face ay pale," t;t;x.
Rome 1411	fols. 9v-10r, "G. Dufay," "Se la face ay pale" (third stanza lacks three lines); t;x;x.
Stras 222.C.22	fol. 77v, "G. Dufay," "Se la face" x;x;x. ¹²⁹
Wash L25/I	fols. 64v-65r, Anon., "Se la face ay pale," t (two stanzas only);x;x.
Wolf 287	fols. 40v-41r, Anon., "Se la face ay pale," t;x;x.

Text Sources:

None

Intabulations:

Mun 352 ^b	No. 83, Anon., "Selafatzeaypale"
	No. 255, Anon., "Selafatzeaypale"

¹²⁹ See Kurt von Fischer and M. Luetolf, Eds., Handschriften mit Mehrstimmiger Musik des 14., 15. und 16. Jahrhunderts, I, Répertoire International des Sources Musicales (RISM), I (Munich-Duisburg, 1972), pp. 550-592 for an inventory of this source, that was destroyed in 1870), and citations of works relating to its history.

Modern Editions

Music:

Adler and Koller, Sechs Trienter Codices, DTO, 14-15, p. 251.

Besseler, Guglielmi Dufay: Opera omnia, VI, p. 36.

Bush, "The Laborde Chansonnier," p. 68.

Sir John Stainer and C. Stainer, Eds., Dufay and his Contemporaries, (London, 1898), p. 140.

Wallner, Das Buxheimer Orgelbuch
(transcriptions of intabulations).

Text:

Besseler, Guglielmi Dufay: Opera omnia, VI, p. xxxiii.

Restori, "Un codice musicale pavese," p. 400.

The Table of Concordances shows that Se la fasse circulated primarily in northern Italy and the Franco-Burgundian and Germanic territories. This northern tradition is indicated by the inclusion of the chanson, with composer attribution, in the German source, Stras 222.C.22; by the presence of two keyboard arrangements of the chanson in Mun 352^b, and by the appearance of a four-part version of the song in Tr 89 (No. 778). The last-named version contains a second discantus, most likely not composed by Dufay.¹³⁰

The music of the superius and tenor is transmitted in basically the same way in Esc IV.a.24, Mun 351^a, Oxf 213, Rome 1411, and Stras 222.C.22. Pav 362 transmits several unique variants,

¹³⁰

See Besseler, Guglielmi Dufay: Opera omnia, pp. xiv and lxiv.

including two errors in the superius voice. Wash L25/I and Wolf 287 contain several identical minor variants, indicating a direct relationship between these two sources.

The musical readings of the contratenor point to two separate traditions of transmission of this voice, suggested by an important variant found at meas. 4-7. One version comes down to us in Rome 1411, Pav 362, and Stras 222.C.22 (Esc IV.a.24 is closely related to this reading); the other occurs in Oxf 213, Wash L25/I, and Wolf 287 (see Example 55). Mun 351^a transmits a contratenor that varies considerably from both of the two versions, but is nonetheless related to them.¹³¹

Example. 55. Contratenor, meas. 4-7: (a) Rome 1411, Pav 362, Strass 222.C.22; (b) Esc IV.a.24; (c) Oxf 213; (d) Wash L25/I, Wolf 287.



¹³¹ Besseler prints the variant contratenor of Mun 351^a in Guglielmi Dufay: Opera omnia, VI, p. xxxv, and that of Esc IV.a.24 at p. xxxiv. He points out the variants at meas. 4-7 of the contratenor in Oxf 213, Wash L25/I, and Wolf 287 and suggests that the Oxf 213 version may be "in part a correction made later by Dufay" (p. xxiv). Since Oxf 213 and Rome 1411 may be more or less contemporary sources (the fascicle in which this piece is found in Oxf 213, dating from the 1430s), and their exact dates and provenances are yet to be determined, it is not possible to know if Dufay "corrected" the version of Oxf 213 or the one of Rome 1411. Regarding the structure and compilation of Oxf 213 and citations to other studies of the source, see Gilbert Reaney, "The Manuscript Oxford, Bodleian Library, Canonici Misc. 213," Musica disciplina, IX (1955), pp. 73-104.



In the three early sources, Oxf 213, Rome 1411, and Stras 222.C.22, the superius shows two minims on c' at the beginning of the second phrase (meas. 4). Mun 351^a, Esc IV.a.24, Pav 362, Wash L25/I, and Wolf 287, instead, transmit a semibreve c' at this place. We have retained the second, later reading, because it results in a rhythmic motive that is paralleled in the fourth phrase (meas. 11), just as the first phrase is rhythmically paralleled in the third phrase (meas. 1-4 and 7-10).¹³²

In treating the concluding phrase of the chanson as an instrumental postlude, we have followed the practice of Besseler, Bush, and the editors of DTÖ, 14-15. Our choice was based upon the fact that the superius melody of this last phrase contrasts with that of the rest of the chanson: with its strong emphasis on skips and leaps, and with the relentless minim motion of the passage, it is suggestive of an

¹³² At meas. 9, Pav 362 shows a unique variant in the superius, c, b, a () instead of c, b () as given in Oxf 213, Rome 1411, Esc IV.a.24, and Mun 351^a (in Stras 222.C.22, the measure is wanting). Wolf 287 and Wash L25/I transmit yet another unique variant c, b ().

instrumental rather than a vocal style.

The text of Se la fasse ey pale, an example of the ballade equivouée,¹³³ has not been found in any poetry collection of the time and appears to have earned its literary position merely as the ballade for which Dufay wrote a through-composed musical setting that, later, yielded its tenor part to a Mass of his (see comments below). The ballade text is preserved complete in Oxf 213 and Pav 362, the latter source transmitting a variant version of lines 22-25. In Table XII, we present the distribution of the lines of the ballade as they appear in the sources.¹³⁴

TABLE XII

Distribution of the lines of Se la face ey pale
in the extant sources

<u>Source</u>	<u>Stanza 1</u>	<u>Stanza 2</u>	<u>Stanza 3</u>
Oxf 213	1-10	11-20	21-30
Rome 1411	1-10	11-20	21-22, 26-30 (lines 23, 24, and 25 wanting)
Pav 362	1-10	11-20	21-30 (Lines 22-25 are variant)

¹³³ A ballade whose text lines conclude with the same final syllables, repeated in a different sense, rather than with rhymes (Reese, Music in the Renaissance, p. 55).

¹³⁴ This Table is similar to the one given by Besseler, Guglielmi Dufay: Opera omnia, VI, p. xxxiii, but differs from his in several places. The distribution shown in our Table is based upon the manner in which the scribes used capital letters, punctuation marks, and spacing to indicate the beginnings and endings of each stanza. (Besseler's Table may have been compiled when the scholar was ill and may not have been directly supervised by him).

TABLE XII (Continued)

Esc IV.a.24	Missing	Missing	Missing
Stras 222.C.22	Missing	Missing	Missing
Mun 351 ^a	Missing	Missing	Missing
Wash L25/I	1-10	11-20	Missing
Wolf 287	1-10	11-20	Missing

We see here that Pav 362 preserves a variant version of lines 22-25 and that Rome 1411 lacks lines 23-25. We have also seen that the contratenor readings of the music show a closer relationship between Pav 362 and Rome 1411 than between Pav 362 and Oxf 213. We wonder if the scribe of Pav 362, working from the Rome 1411 version or from a version related to it that is at present unknown to us, may have provided different text for lines 22-25 because most of this passage was wanting in the source at hand.

The inclusion of Se la fasse ey pale in Fascicle III of Oxf 213 dates the chanson from before ca. 1440. Hamm dates it from ca. 1433-1455 on the basis of notation.¹³⁵ Another ballade by Dufay in the same fascicle of Oxf 213, C'est bien raison, has a text that refers to the Marchese Niccolò III d'Este. Besseler has proposed that the text refers to Niccolò as a peacemaker for the treaty signed at Ferrara on 26 April 1433.¹³⁶ More recently, Lockwood has pointed out

¹³⁵ Hamm, A Chronology of the Works of Guillaume Dufay, p. 121.

¹³⁶ Besseler, Guglielmi Dufay: Opera omnia, pp. iv and vi.

that, since Niccolò was involved in peace-treaty negotiations in 1428, 1433, and 1441, the chanson could refer to any one of these events or to none of them, for the words of the song appear merely to laud the Marchese, but do not refer to him specifically as a peacemaker.¹³⁷ He also observes that Dufay could have met Niccolò in 1436, when the Marchese traveled to Bologna (where Dufay spent part of that year), or in 1437, when Dufay visited Ferrara.¹³⁸ Since C'est bien raison is found as an unicum in Oxf 213, and since Se la face ey pale is inscribed in that source a mere two folios before C'est bien raison, the song we are at present investigating was probably composed during the same period as the one for Niccolò, some time during the 1430s.

We shall attempt here to pinpoint the date of composition of Se la fasse ey pale within a narrower time-span. Craig Wright has shown that, during the 1430s, Dufay worked in Italy at the Papal Court and at the Court of Savoy.¹³⁹

1428-1434	Dufay is a chapel singer in Rome for Pope Martin V and his successor, Pope Eugene IV.
Fall-winter 1433-1434	Dufay travels northward.
Feb. 1, 1434	Dufay is already employed by Duke Amadeus VIII at Savoy.

¹³⁷ Lockwood, Dufay and Ferrara, p. 3.

¹³⁸ Ibid., p. 3.

¹³⁹ This information is documented in Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," Journal of the American Musicological Society, XXVIII (1975), p. 178 ff.

Feb 7, 1434	Wedding of Louis of Savoy and Anne of Cyprus at Chambéry.
Aug. 1434- March 21, 1435	Leave of absence from Savoy to visit mother at Cambrai.
Nov. 1434	Amadeus VIII cedes authority to Louis.
March 1435- June 1435	Dufay in Savoy again.
June, 1435- May, 1437	Dufay re-enters service of Pope Eugene IV (in Florence). Travels to Bologna and Ferrara.
May, 1437- Aug. 1439	Dufay re-enters service of Louis of Savoy. Travels to Lausanne, Basel, Bern, and Pignerol.

We see, from the above summary, that Dufay was employed at the Court of Savoy when the wedding of Louis of Savoy took place at Chambéry on 7 February, 1434. Planchart has demonstrated recently that Dufay composed his Missa Se la face ay pale for the occasion of the wedding of Carlotta of Savoy, daughter of Duke Louis, and Louis II of Dauphiné (later Louis XI of France), an event that took place at Chambéry on 9 March 1451.¹⁴⁰ Planchart has observed that the nuptial connection of the Mass would account for the choice--unusual at the time--of a love song for the cantus firmus. He notes that the text is not particularly cheerful and suggests that its mood could symbolize the difficulties caused to Louis the Dauphin and Louis of Savoy because of the opposition to the marriage shown by Charles VII, the Dauphin's father. Planchart also has suggested that the symbolic aspect of the cantus firmus could be the motto itself, not the full text.¹⁴¹

¹⁴⁰ Alejandro Planchart, "Guillaume Dufay's Masses: A view of the Manuscript Traditions," Dufay Quincentenary Conference, (New York, 1976), p. 38 ff.

¹⁴¹ Ibid., pp. 55-56, footnote 58.

We propose that Dufay selected the tenor of Se la fasse ey pale for the nuptial Mass because he had composed the chanson during his employment at the Court of Savoy in the 1430s, the composition having a special association for Dufay and Louis of Savoy (possibly related to the other wedding held seventeen years earlier at Chambéry, that of Duke Louis himself). Dufay probably composed the ballade some time between the fall of 1433, when he left Rome to go to Savoy, and June, 1435, when he left Savoy to re-enter the Papal services, or between 1437 and 1439, when he returned once again to the Savoyard court. More likely, the chanson dates from the earlier period, when Louis of Savoy himself had just become a bridegroom. Dufay's travels during 1435-1439 to Florence, Bologna, Ferrara, Basel, and Lausanne could account for the dissemination of Se la fasse ey pale, within a short period, in Oxf 213, Rome 1411, and the German source, Stras 222.C.22.

No. 43. (See Chapter VI).

No. 44. fol. 67v, (Textless) Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

None

The last musical item inscribed in Pav 362 is what appears to be the superius part of a chanson. Although the fragment is textless, its phrase structure suggests that it was intended to accommodate a rondeau cinquain text or, possibly, the text of the prima pars of a five-line bergerette.

No concordances have been found for this melody. Its opening rhythm is the same as that of the superius and contratenor of the composition immediately preceding it in Pav 362 (No. 43). However, its greater length, and the dissonant harmonies that result from trying to combine it with, or substitute it for, one of the voices of No. 43 (the combinative chanson with a textless superius and contratenor and a tenor with the text Or sus, or sus), exclude the possibility that the fragment might be related to the latter work.

We have suggested in Chapter II that the scribe probably intended to write down the other voices of this piece and, possibly, copy other compositions on the following blank pages ruled with staves. For some unknown reason, he apparently was compelled to abandon his task.

CHAPTER VI

THE DIFFUSION OF COMBINATIVE CHANSONS IN ITALY FROM THE 1460 S THROUGH THE EARLY 1480 S

The Sources

The writing of combinative chansons¹ seems to have appealed to composers for a time during the fifteenth century. Although isolated examples of songs in this genre are found in sources dating from as early as 1430, the largest number of them survives in manuscripts dating from the 1460s through the early 1480s, their number waning toward the end of the century.

The inclusion in our small song manuscript of three combinative chansons, all unica, led us to suspect that the genre attained some popularity in Italian musical circles during the period when Pav 362 was compiled. These suspicions were confirmed when, in our investigation of manuscripts that transmitted combinative chansons, we found that, at least from the 1460s through the early 1480s, a large number of sources containing these pieces are of Italian origin.

¹"The term "combinative chanson," used by Maniates in "Combinative Chansons in the Dijon Chansonier," Journal of the American Musicological Society, XXIII (1970), and in other writings, refers to compositions that quote textual and musical material from other works in various ways. The term covers the cento or quodlibet chanson (horizontal quotation of other songs) and the double and triple chanson (vertical quotation of other pieces).

In Table XIII, we list the manuscripts dating from this time that preserve the largest number of these works.

TABLE XIII

Manuscripts Dating from the 1460s Through the
Early 1480s Transmitting the Largest Number of
Combinative Chansons²

<u>Manuscript</u>	<u>No. of Combinative Chansons</u>	<u>Unica</u>
Ber 78.C.28	2	0
Dij 517	18	13
Esc IV.a.24	14 ³	8
MC 871N	5	0
Mel	5	2
Niv	3	1
Par 15123	9	2
Pav 362	3	3
SevPar	10	6

The early extant examples of the genre also come down to us in sources of Italian origin. Brown and Maniates have pointed out that the earliest example of cantus-firmus technique applied to a popular song appears to be the double chanson, Belle tenés moy-La triquotée, found in Bol Q15, a manuscript compiled in Italy no later

²These figures are extracted from the concordance tables given by Maniates in "Combinative Techniques in Franco-Flemish Polyphony," Vol. II.

³According to Maniates, "Combinative Chansons in the Escorial Chansonnier," p. 61.

than 1430.⁴ Another early double chanson, Dufay's Resvelons nous-
Along ent bien survives in the Italian source Oxf 213, a manuscript containing works definitely composed by Dufay during his early sojourn in Italy.

The combinative chanson repertory represented by the sources listed in Table XIII is, for the most part, French. An important exception, the widely disseminated O rosa bella, shows up in one or more voices of several compositions in these sources. Its inclusion in the polytextual-chanson literature of the 1460s and 1470s merely reflects the popularity in Italy of a small song repertory based upon poetry often attributed to Leonardo Giustiniani (see Chapter VII). Two- and three-part combinative chansons are predominant in manuscripts dating from the 1460s and early 1470s, while four-part pieces are more prevalent in the later sources.

Of the manuscripts dating from the 1460s, the Neapolitan chansonnier Esc IV.a.24 preserves 14 combinative pieces, four of which are quodlibets, the rest being of the double- and triple-chanson variety.⁵ Two of these works, A Florence-Hélas la fille-

⁴Brown, Music in the French Secular Theater, p. 119 ff., and Maniates, "Combinative Techniques in Franco-Flemish Polyphony," p. 78 ff. The melody of La triquotée is also found in a triple chanson in Esc IV.a.24 (No. 57). Regarding this melody, see Alan Curtis, "Josquin and 'La belle tricotee,'" Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday (Pittsburgh, 1969), pp. 1-87.

⁵The pieces are analyzed in Maniates, "Combinative Chansons in the Escorial Chansonnier," pp. 61-125.

En ma chambre (No. 52 in Esc IV.a.24) and Madame de nom-Sur la rive (No. 103), are also inscribed in Ber 78.C.28, also dating from the 1460s. A third piece in Esc IV.a.24, the triple chanson, Robinet se veult-Se tu te marie-Hélas pourquoi (No. 56), contains a tenor that is related to the tenor of a double chanson in Pav 362 (see No. 43 below). The reference to Savoy in the tenor text of the triple chanson, La je bien-Galoise de Savoie-J'ayme une dame (found only in Esc IV.a.24 and SevPar/I, points to musical-cultural exchange between Naples and Savoy. Another combinative chanson from Esc IV.a.24, Hé, Robinet-O rosa bella (the first piece in the chansonnier), has been associated with "Robinetto notato su l'ayre di rosabella," requested by Galeazzo Maria Sforza from Yolande de Savoy in a letter to her dated 1472. Its presence in Esc IV.a.24 also points to ties between Naples, Milan, and Savoy. (see Chapter III, p. 35).

A triple chanson attributed to Dufay, Je vous pri-Ma tres douce-Tant que, is found in Esc IV.a.24 and several later Italian sources.⁶ Besseler and Hamm have included the piece among the works of Dufay, the latter scholar dating it from 1460 or earlier on the basis of mensural practice.⁷ Maniates has placed the work stylistically

⁶The later sources are Flo 178 (where the attribution to Dufay is found), Flo 2356, Flo 107 bis, MC 871N, and Par 15123.

⁷Besseler, Guglielmi Dufay, Opera omnia, VI, No. 25; Hamm, A Chronology of the works of Guillaume Dufay, p. 139.

in the late fifteenth century and expresses her doubts regarding the attribution to Dufay.⁸ While it is true that the piece comes down to us in several late manuscripts, its transmission in Esc IV.a.24, a source compiled in the 1460s, seems to date the piece definitely from no later than this decade.⁹ Since Dufay is now known to have been in Savoy during most of the 1450s,¹⁰ this triple chanson may represent one of his later works in a genre that had become popular in the musical circles of Italy during his later stay in Savoy.

Of the sources dating from the 1470s, the most important repository of combinative chansons is Dij 517 with eighteen pieces in this genre, thirteen of them unique to the source. All but one of these works are grouped together toward the end of the manuscript, after a blank opening, beginning with the twenty-second gathering.¹¹

The Italian source of this period that transmits the largest number of combinative chansons is SevPar, in which we find ten piece

⁸Maniates, "Combinative Techniques in Franco-Flemish Polyphony," p. 123, footnote 161, and "Combinative Chansons in the Escorial Chansonniere, p. 74.

⁹Hanen, in "The Chansonniere El Escorial, Chapter I, demonstrates that, although several scribes were responsible for the compilation of the source, the entire codex was probably completed within a relatively short period.

¹⁰Wright, "Dufay at Cambrai: Discoveries and Revisions," p. 187.

¹¹Picker, "Review of Dijon, Bibliotheque publique," pp. 336-337. The combinative chansons in Dij 517 are analyzed in Maniates, "Combinative Chansons in the Dijon Chansonniere," pp. 229-281.

in this genre, six of them found nowhere else. Nine of these ten works were copied by Scribe II, seven of them into signature e through h (SevPar/I), a portion of the source that may constitute its earliest layer, probably dating from the 1470s (see Chapter IV). Four of these pieces are two-part quodlibets, grouped together at the beginning of signature e. The concentration of combinative chansons in the portion of SevPar in which is found its earliest repertory seems to reflect the popularity of this genre of chanson in Italy during the 1470s and earlier.

Combinative Chansons in Pav 362

Three compositions in Pav 362 are combinative chansons.

These are:

<u>No.</u>	<u>Incipit</u>	<u>No. of Voices</u>	<u>Form</u>
10	Vous qui parlés-He, molinet	2	Ballade
19	Faulx envieus-He, qui ne nous-Textless	3	Rondeau
43	Textless-Or sus, or sus,-Textless	3	Rondeau

All three compositions are underlaid with French words except for a macaronic Latin-French fragment that forms part of the text of the tenor of No. 10. Unlike the Dijon Chansonnier, in which

most of the combinative pieces occur as a unit, Pav 362 has its bi-textual compositions scattered throughout the source. However, the two part Vous qui parlés-He, molinet appears to have a special significance for the owner or scribe of our manuscript (see p. 227). All three works are unica in Pav 362, although portions of each are concordant with or related to songs copied into other chansonniers.

The first combinative chanson on our list, Vous qui parlés-He, molinet (No. 10) is musically and textually in ballade form. The superius, with its symmetrical phrase structure, clearly defined cadences at the end of each verse, and syllabic text treatment, appears to be related to the popular rather than to the courtly melodic style. The tenor voice is a cento consisting of quotations from courtly chansons, popular tunes, and street cries. The texts of the superius and tenor are unrelated.

The other two compositions are of the double-chanson variety (Nos. 19 and 43). In both songs, the superius melodies show characteristics of the courtly style, that is, they are through-composed, rather asymmetrical, and generally melismatic. The tenors, instead, reveal clear evidence of popular-song tradition, characterized by a symmetrical, repetitive formal scheme, syllabic text treatment, narrow range, and repeated notes. Two topics frequently found in fifteenth-century popular song and theatrical literature are utilized in these double chansons: the woes suffered by les

malmaries (mismatched married people) and the problems caused by les médisants and les envieux (gossips and envious people). In Faulx envieux-Hé, qui ne nous ame-Textless (No. 19), both superius' and tenor humorously protest against malicious talebearers. In Textless-Or sus, or sus-Textless (No. 43), the tenor glibly sings about one of the hazards of matrimony (we can only conjecture that the missing words of the superius voice were related to the same subject matter). The music of the tenor is based upon a popular tune that traveled in and out of several polyphonic settings over a period of approximately forty years.

No. 10. fols. 28v-29r (29v-30r), Vous qui parles-Hé, molinet Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," pp. 387-388.

In her investigation of combinative chansons that form part of the Franco-Flemish repertory of the second half of the fifteenth century, Maniates found only nine surviving examples of the cento, or quodlibet, chanson in which a

patchwork voice made up of a series of different chanson fragments is combined with an original setting of a forme fixe poem, or with a melody quoted from a pre-existent chanson.⁴

This is a mere handful of pieces when one considers the enormous secular song literature transmitted in the chansonniers of the period. In Table XIV we list the cento chansons that thus far have come to light.

TABLE XIV

Cento chansons Transmitted in Chansonniers
of the Second Half of the Fifteenth Century

<u>Composition</u>	<u>Voices</u>	<u>Composer</u>	<u>Superius Forme Fixe</u>	<u>Source</u>
O rosa bella- He, robinet	3	Anon.	Ballata(?)	Esc IV.a.24, No. 1.
O rosa bella- L'homme arme (fragment)	2	Tinctoris	Ballata(?)	<u>Proportionale</u> musics, Chapter IV, Example 53.
Vous qui parles-He, molinet	2	Anon.	Ballade	Pav 362, No. 10.
Pour prison- Passio domini	2	Anon.	Rondeau	SevPar/I, No. 26.
O rosa bella- In pace	2	Anon.	Ballata (?)	SevPar/I, No. 27.
Mon seul plaisir La douleur	2	Anon.	Rondeau	SevPar/I, No. 28.

⁴Maniates, "Combinative Chansons in the Dijon Chansonnier, pp. 229-230.

TABLE XIV (Continued)

Seule/ esgarée-O rosa bella	2	Anon.	Ballata(?) (Tenor)	SevPar/I, No. 29.
De tous biens pleyne-Et qui la dira	2	Isaac	Rondeau	Segovia, No. 115
Souviégne vous-A bien amer	3	Anon.	Rondeau	Dij 517, No. 122

The data in Table XIV shows that all but two of these quodlibets are anonymous and appear to be unique to the sources that transmit them. As we have noted earlier, the quodlibet chanson found in Pav 362 may have had a special meaning for the compiler or owner of the chansonnier, since it is the most carefully prepared and decorated piece in the manuscript even though it is not the opening work. Furthermore, the text contains references that may reveal the identity of persons associated with the song and, possibly, with the manuscript (see comments below).

A textless duo in Dij 517 (last folio) is related to Vous qui parlés-Hé, molinet. Where and when the piece was copied into Dij 517 remains hypothetical (see Chapter IV). The scribal entry has a slovenly, hurried appearance, and its insertion on the last pages, following a number of blank folios, indicates that the piece was not intended to be included as part of the repertory of either the major section of Dij 517 or that of Dij/App. A comparison of the readings in the two sources

shows that the superius of Dij 517 is almost identical with that of Pav 362. The two tenors, on the other hand, reveal significant differences, although they bear a resemblance to each other in their overall melodic and rhythmic outlines and in their cadential phrase structures (see transcription in Volume II, No. 10 (a)). The setting in Pav 362 may reflect the original quodlibet version, since the musical quotations comprising its tenor part seem to be more closely related to the pre-existent songs from which they are drawn than are the corresponding sections of the Dij 517 tenor.

In Chapter III, where we probed the date and provenance of Pav 362, we suggested that the poet, Jean Molinet, and the composer, Loyset Compère, may have been involved in the creation of Vous qui parles-Hé molinet. One clue pointing to our hypothesis was the appearance of the words (names?) "molinet" and "compere" in the text of the tenor. We also attempted to indicate that both Molinet and Compère could have resided in northern Italy in the late 1460s or early 1470s, and that this composition may be an early testimony of their long-lasting friendship. Here, we shall expand our discussion and look more closely at the text of both parts of the quodlibet.

The text of the superius is a ballade in praise of famous horses of history and mythology. The poem follows the formal structure aabC and closes with an envoi that summarizes the ideas of the poem. As in other ballades, the envoi of our superius invokes the person being honored in the poem, symbolically addressed as "prince." We

should like to suspect that the person hailed in this envoi may have been the owner of our chansonnier, and that the "noble horse Montagne," eulogized in the ballade, may have belonged to him. Unfortunately, outside of pointing out that the copyist of Pav 362 took special care to inscribe this piece (including the use of red ink for some of the letters, found nowhere else in the song section of the manuscript), we have no corroborating evidence to support this idea.

The anonymous text of Vous qui parlés du gantil Buciphal seems to parody a ballade written by Hugues de Saint-Maard, vicomte de Blosseville, that begins with the words "Vous qui parles de la beaute d'Elaine." The latter ballade eulogizes the Dauphine Margaret of Scotland, who had been wed to the Dauphin Louis (later Louis XI of France) and who died at an early age on August 16, 1445.⁵

A ballade more directly related to Vous qui parlés du gantil

⁵ The Blosseville ballade is printed in Raynaud, Poésies, pp. 108-109. Margaret of Scotland has been described as a melancholy, artistic girl, passionately fond of poetry, who cultivated a circle of poets at the French Court and who, herself, was a writer of rondeaux. She is called the "spiritual daughter" of the poetry of Alain Chartier (Chartier had visited at the court of her father, James I of Scotland). An anecdote is recounted in some of her biographies telling how one day, at the French court, she kissed the lips of the aging Chartier, uttering the words "Je n'ay pas baise l'homme mais la precieuse bouche de laquelle sont yssuz et sortis tant de bon mots et vertueuses parolles." P. Champion, Histoire poétique du quinzieme siècle (Paris, 1923), I, p. 133 and A. Bailly, Louis XI (Paris, n.d.), p. 134. Champion notes that the anecdote is probably literary fantasy, since Chartier died long before that event is supposed to have taken place. No poetry of Margaret has come down to us.

Buciphal is an anonymous poem that seems to be found only in Jard at fol. 99r. The first stanza of this ballade reads as follows:

Vous qui parlés d'amours en general,
 D'armes, d'oiseaulx, de chien et de faucon,
 Joustes, tournois que se font pour maint val,
 Rondeaulx, balades virelay et chancon,
 Lesquelz sont faitz pour chanter a hault son,
 Entre les dames que chascun doit seruir,
 Amours le fait qui les fait asseruir,
 Si hardiement que quoy qu'il en adviengne,
 Amours sont telles, point n'en fault enquirir,
 Aux amans font passer val et montaigne.

If we compare the number of syllables per line and the end-rhyme scheme of this ballade with those of Vous qui parlés du gantil Buciphal, we find them to be identical. Furthermore, the last words of the two refrain lines of the Jard ballade, "enquerir" and "montaigne" occur exactly in the same position as they do in the text of the Pav 362 superius. If it were not for the subject matter involved, the words of the Jard ballade could easily be underlaid to the melody of the Pav 362 superius as additional stanzas of the Pav 362 poem. There is little question that one ballade inspired the creation of the other, but which came first cannot be determined. The poetic style of both poems is similar enough to suggest that the same person wrote the two works.

Both poems bring to mind the ballade style of Jean Molinet. In one of his works in this genre, addressed to three personnages at the court of Louis XI, we hear a strong echo of Vous qui parlés du gantil

Buciphal:

Ne parlés plus du grant roy Gadifer,
 Laisses dormir Maugis et son fantosme;
 En lieu d'Ogier, Rollant ou Moullefer,
 Choississies Foix, Monpensier et Vendosme.⁶

As part of the art de rhetorique, Molinet adorned his poetry with numerous references to mythology and classical antiquity. He seems to have a fondness for the heroic figures from the chansons de geste, particularly the horse Bayard (Baiart) and the knight Ogier (both Bayard and the horse of the knight Ogier are praised in the Pav 362 ballade).⁷ An important characteristic of Molinet's style that we find in the anonymous ballades from Pav 362 and Jard is the listing of related ideas, objects, animals, or persons:

Et Pirion, le rosyn marcial, (horses)
 Et rous Baiart qui fut au filz Hemon,
 Legier, Vignoles, Caldon, et Calon,
 Et Grimande...

in the Pav 362 ballade, and

D'armes, d'oiseaux, de chien et de faucon...(the hunt)
 Rondeaux, balades, virelay et chancon... (songs)

⁶Lines 27-30 of Ballade adreschant a Messeigneurs De Foix, Monpensier et Vendosme. The poem is printed in Dupire, Les Faictz et dictz de Jean Molinet, I, pp. 392-393.

⁷Citations are too numerous to list individually. An example from an early work is found in lines 76-80 of La complainte de Grece (dating from early 1664), where Molinet invokes the names of Ogier, Roland, and Charlemagne. The work is printed in Dupire, Ibid., p. 14. Baiart is cited in Le debat du viel gendarme et du viel amoureux, Ibid., II, p. 62, line 213, and in Response a Anthoine Busnois, Ibid., p. 800, line 75, among other works.

in the Jard ballade. Molinet's series most familiar to music historians are the lengthy lists relating to music (musical instruments, technical terms, composers, etc) and his series of chanson text quotations that occur in the poetry in various ways.⁸ Molinet also excelled in the jeux de mots (double meaning of words) which he liked to combine with his other rhetorical devices. He was fond of using his own name in a double sense:

Je suis ung molinet sans vent...⁹

The first line of the tenor text of the Pav 362 chanson begins with a parallel expression:

Hé, molinet, engreine, engreine,
Hé, molinet, engreine toy.¹⁰

Later in the tenor we find the following words that give a double

⁸Molinet presents long series of musical items in Le trosne d'honneur, (Dupire, *Ibid.*, I, pp. 39-40); Le naufrage de la pucelle, (*Ibid.*, pp. 89-90); and in Petit traictiet de la harpe (*Ibid.*, II, pp. 439-442); to name just a few works. In Oroison à Nostre Dame (*Ibid.*, pp. 468-475), Molinet quotes chanson incipits as the first and last lines of most stanzas; in Le débat du gendarme et du viel amoureux (*Ibid.*, pp. 616-627), he begins his stanzas with chanson quotations; and in Le haut siège d'amours, (*Ibid.*, pp. 571-572), he concludes several stanzas with chanson incipits. Numerous other examples abound in Molinet's works. Articles relating to Molinet and music include Carol MacClintock, "Molinet, Music, and Medieval Rhetoric," Musica disciplina, XIII (1959), pp. 109-121; A. van der Linden, "La musique dans le chroniques de Jean Molinet," Melanges Ernest Closson (Brussels, 1948), p. 177 ff.; and Maniates, "Combinative Chansons in the Dijon Chansonnier, p. 244 ff.

⁹"I am a little mill without wind." The line begins the poem Le revid a ung homme maitre Pol, printed in Dupire, Les Faictz et dictz de Jean Molinet, II, p. 826.

¹⁰"Hey there, little mill, grind, grind; hey there, little mill, grind yourself." Maniates considers this passage as an oblique reference to Jean Molinet, pointing out that he chose as a coat-of-arms a gold chevron on a field of azure with three golden windmills ("Combinative Techniques in Franco-Flemish Polyphony," p. 145).

sense to "compere":

Visibilium omnium chantes compere et invisibilium.¹¹

The play on words given to "molinet" and "compere" and the ribald double meanings produced by the chain of quotations from song literature that form the quodlibet tenor of the Pav 362 composition strongly suggest that Molinet may have had a hand in the preparation of this tenor text as well as the superius text.

It would be convenience to assume that Compère, or perhaps Molinet himself, created the music for the Pav 362 quodlibet, but an analysis of the music shows only that a competent craftsman with a musical sense of humor composed the work. The musical organization follows the poetic structure of the ballade quite closely. As is common in ballade chanson settings, musical rhyme occurs between the last lines of the first section and the refrain. The superius text is set syllabically. Musical phrases of the superius are symmetrical and clearly defined. Rhythm is strongly duple, with rhythmic motion based primarily upon the semibreve and minim. A much utilized rhythmic formula found at phrase beginnings lends a popular quality to the superius melody ( or ), and we agree with Gülke that the superius may be modelled upon a pre-existent popular tune.¹²

¹¹ "All things visible and invisible, sings the crony (or godfather)."

¹² Gülke, "Das Volkslied in der burgundischen Polyphonie des 15. Jahrhunderts," pp. 179-180.

The music of the tenor also observes the structure of the ballade, but modified as follows:

Normal ballade (superius)	<u>a</u>	<u>a</u>	<u>b</u>	<u>C</u>
Structure of tenor	<u>AB</u>	<u>AB</u>	<u>c</u>	<u>B</u>

where AB represents music and text of the first section, which is immediately repeated, and c represents the lengthy second section. As the symbols indicate, the second part of the first section appears as the concluding line of the second section, functioning as the refrain.

The scribe follows the common practice of indicating the first ending of the a section of the ballade by means of a signum congruentiae in both voices. In the tenor part, the signum falls over the note g', beneath which the syllable "du" of the word "perdu" is clearly underlaid in the source. At this point, the tenor returns to the beginning. Whether intentional or coincidental, an amusing example of word painting results here, as the tenor begins the third chanson incipit of the quodlibet, J'ay perdu (I have lost) for the first ending (see Example 56).

Example 56. Vous qui parles-Hé, molinet, meas. 7-11.

q moy(s) d'ay per- du. du tout mon ar-gent au s'm de dés.

The ten musical incipits that form the tenor quodlibet voice are drawn from several types of fifteenth-century French song literature and include street cries, theatrical chansons, and courtly songs. The result is a nonsense text full of double meanings that are mixed with obscene overtones. If the piece is by Molinet or Compère, the text may have been intended as a private joke. Most of the text and music quotations have been found in other sources of the time.

1. Hé, molinet, engreine, engreine, hé, molinet, engreine toy.

A few popular songs about millers and windmills have come down to us in medieval and renaissance sources. Maniates notes that a melody resembling the one quoted in the Pav 362 tenor occurs in A Andely sur Seine with the refrain words "moulinet engraine, engraine, moulinet engraine-my.¹⁴

2. Ne touchés a moy.

A song beginning with this text appears as a coda-like passage in triple meter in the three lower voices of a double chanson

¹³Maniates, in "Combinative Techniques in Franco-Flemish Polyphony," pp. 145-146, has discussed incipits Nos. 1, 2, 4, 5, 6, 8, and 10.

¹⁴Ibid., p. 145. A chanson du meunier, found in a manuscript dating from the 13th century, is transcribed in Gaston Raynaud, Recueil de motets (Paris, 1883), II, p. 456. The melody is not related to the one in the Pav 362 tenor. Brown cites compositions from the 16th century with the opening text "Et moulinet vire tourne," also with different melodies (Music in the French Secular Theater, p. 216).

in Mel, at fols. 53v-55r, where it is ascribed to one Petit Jan.¹⁵

3. J'ay perdu tout mon argent au gieu de des.

Restori cites a verse from the thirteenth century that begins with the words "J'ai perdu tout mon argent..."¹⁶

4. Couqueliquot.

This expression is an onomatopoeic word imitating the cock's crow, but it also occurs as an oath, a refrain, and a sound' effect in theatrical and literary sources.¹⁷ Maniates has noted that musical renderings similar to the one quoted in the Pav 362 tenor occur in a double chanson, N'oes vous point-Cocq e'lorge, found in Esc IV.a.24, fols. 64-65, and in MC 871N, fol. 101v (superius only).¹⁸ The term also means "field poppy" and it could have this meaning in our tenor, referring to a vendor's street cry that parallels the street cries of song quotations Nos. 6 and 8.

¹⁵Bukofzer discusses several persons referred to as Petit Jan who worked in Burgundy and Italy (see "An Unknown Chansonnier of the 15th Century," p. 28. We wonder if the Mel ascription is to Giovanni Petit, a singer in Milan who, in 1458, is given permission to go to Rome and whose name again appears in a Milanese document dating from the year 1497 (cited in Motta, "Musici alla corte degli Sforza," p. 524. If so, this would account for the compositions appearing in an Italian source. The relationship between the incipit in Pav 362 and the chanson quoted in the double chanson in Mel is noted in Maniates "Combinative Techniques in Franco-Flemish Polyphony," p. 145.

¹⁶Restori, "Un codice musicale pavese," p. 388.

¹⁷Brown, Music in the French Secular Theater, p. 202.

¹⁸The piece is discussed in Maniates, "Combinative Chansons in the Escorial Chansonnier," pp. 74-76.

5. La douleur que je recoy.

The Pav 362 quotation comes from an anonymous rondeau with musical settings found in Ber 78.C.28, fols. 31v-32r, and Par 15123, fols. 113v-114r. The text is transmitted in Jard, fol. 93r. In SevPar, fol. e5^r, the incipit of this chanson is the first of seventeen song quotations making up the quodlibet tenor voice of a two-part piece.¹⁹ Like Ne touches a moy (incipit No. 2), La douleur seems to have circulated only in Italian chansonniers.

6. Obly, obly, obly.

An "oublie" was a wafer cake, sweetened with honey. This quotation probably represents a street cry.²⁰

7. Hélas, je ne fille, fille mye, je fillarey james.

Restori cites several sixteenth-century chansons with somewhat related text lines.²¹ The quotation is probably of popular-song or theatrical origin.

8. Eschaudes, tous chautz eschaudes.

These words are uttered by the Fool in "Farce des cris de Paris" as one of several street cries.²² The term "eschaudes" refers to hot pastries.

¹⁹The superius is the rondeau, Mon seul plaisir (No. 6 in Pav 362). The quodlibet in SevPar/I is discussed in Plamenac, "The Two-Part Quodlibets in the Seville Chansonnier," pp. 163-181.

²⁰This expression is discussed in Brown, Music in the French Secular Theater, p. 86, and Maniates, "Combinative Techniques in Franco-Flemish Polyphony," pp. 145-146.

²¹Restori, "Un codice musicale pavese, p. 388.

²²See Maniates, "Combinative Techniques in Franco-Flemish Polyphony," p. 146.

9. Visibilium omnium chantes compere et invisibilium.

The Latin text is probably drawn from the Mass Credo.

10. Sus le fon du cul du baril grant cop luy donne.

Maniates observes that the text and melody occur in the contratenor of a triple chanson, Tout en long-Il n'est Jacobin-Jennette des coquelles, transmitted in Niv (No. 63) and attributed in that source to Delahaye. The contratenor begins with the incipit Jennette des coquelles, continues textless for a long section, then quotes the line found in the Pav 362 tenor. The quotations in Niv and Pav 362 are almost identical (see Example 57).

Example 57. (a) Pav 362, quotation of "Sus le fon du cul du baril;
(b) Niv quotation of "Sus le fons du cul d'ung barril"

(a)

Sus le fon du cul du ba-ril grant cop - - - luy don-ne.

(b)

Sus le fons du cul d'ung bar-ri! grant cop luy - don - - ne.

No: 19. fols. 36v-37r (38v-39r), Faulx envieux-Hé, qui ne nous ame-Textless Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

Gülke, "Das Volkslied in der burgundischen Polyphonie, p. 184.

Text:

Restori, "Un codice musicale pavese, p. 392.

This composition is a double chanson of the category that combines a rondeau setting in the superius with a popular tune in the tenor. The contratenor functions now as a melodic line, now as a harmonic filler. In the source the scribe indicates a mensuration for the tenor part by means of the symbol ♩ , but he provides no mensuration symbol for the superius or contratenor voice. As the mark of diminution in the tenor would suggest, one imperfect breve of the tenor has been found to equal one imperfect semibreve of the superius and contratenor.

The two texts of Faulx envieux-Hé, qui ne nous ame humorously treat of a topic that was popular in theatrical and song

literature, that of envious talebearers who complicate the progress of true love. The superius complains against slanderers and urges them to hold their tongues before they literally burst to death by their constant chattering. The tenor prays that bad days fall upon malicious troublemakers and that eye sickness and quartan fever afflict them.²³

Both texts are closely related to the kind of language found in the popular theater of the time and could have been drawn from a farce or similar theatrical material. In the Farce joyeuse du savetier,²⁴ for example, in a lively dialogue between Audin and Audette, the latter character displays verbal fireworks similar to the sentiments expressed in our chanson:

Je prie a Dieu du firmament
Que rompre te puisse le col. (p. 134)

Later, she expresses the wish:

Je prie a Dieu, qui tout forma
Que de saint Luc et saint Ouentin...
Du mal dont meurent les chevaulx
Puisses-tu estre au terme hault. (p. 137)

²³ Quartan fever is a form of malaria in which the fever returns every fourth day.

²⁴ Modern edition is printed in E.L.N. Viollet le Duc, Ancien théâtre français, (Paris, 1854-57), II, pp.130-140.

The expression "ta fiebvre quartaine" also occurs as a common street profanity in these plays. Its meaning is not unlike "May the devil take you!" Audin and Audette use the term several times in the Farce joyeuse du savetier.²⁵ In another play, Farce du Pont aux Asgnes, one female character interjects the words "ta fiebvre quartaine" repeatedly, in the manner of a refrain.²⁶

Many examples of songs about the "faulx envieux" are found in the monophonic chansonniers Par 12744 and Par 9346.²⁷ Although some resemblance is found between sections of Nos. 31 and 76 in Par 12744 and parts of the chanson in Pav 362, we cannot be sure that a relationship exists among them.²⁸ We are sure, however, that the general musical characteristics point to a popular-song derivation of the Pav 362 composition. This is particularly true of the tenor part, which may have been drawn from more than one popular-

²⁵Ibid., pp. 128, 137.

²⁶Ibid., pp. 26-27.

²⁷See, for example, Nos. 10, 31, 66, and 76 in the modern edition of Par 12744, G. Paris and A. Gevaert, Chansons du XV^e siecle, (Paris, 1935).

²⁸Another composition in Pav 362, Dieu gart de mal (No. 26), also deals with the subject of the "faulx envieux." However, it is not related musically to Faulx envieux-He qui ne nous ame or to the monophonic compositions cited in footnote 27 above. The tradition of the "faulx envieux" in the popular literature is probably related to the allegorical characters of "Malebouche" and "Envie" in Le Roman de la Rose and other medieval poetry.

song source. The tenor is divided musically into several short, repeated sections, but its text has a tripartite (aba') organization. Since the words of the b section "l'antans tu...Laturlurure, l'antans tu" are unrelated to the rest of the song text, except possibly as an onomatopoetic commentary on incessant jabbering. (the b section of the text is set under the second and third phrases of the music),²⁹ this segment of the tenor may represent a popular-song derivation different from the one relating to the "faulx envieux."

Faulx envieux-Hé, qui ne nous ame is interesting musically for the way it combines two disparate styles. The superius, set as a rondeau quatrain,³⁰ combines both popular and courtly song elements. Its duple rhythm, its often triadic phrase beginnings, and its overall tonic-dominant-tonic harmonic structure impart a popular quality to this voice. Furthermore, the strong similarity between the opening phrases of the a and b sections of the superius³¹ diminishes

²⁹Brown points out that in the popular theatrical literature, the term "turelure" imitated the sound of a flute or other wind instrument while "tiralire" imitated the sound of birds. He discusses the appearance of variants of this expression in other contexts as well (cuckolded husband, etc.) and its use as a nonsense refrain. None of the musical settings of this expression cited by Brown are related to the one found in the Pav 362 tenor.

³⁰The refrain of the superius text consists of four lines of poetry that are accommodated to four phrases of music. Maniates' statement that the superius is a rondeau cinquain is incorrect ("Combinative Techniques in Franco-Flemish Polyphony," p. 81).

³¹The signum congruntiae that usually marks the break between the a and b sections of rondeaux in manuscripts of this time is found, in this piece, only in the superius part, four measures after a strong medial cadence on the tonic and in the middle of what we presume to be the first phrase of the b section. The placing of the signum at this place (meas. 17 of our transcription) was probably intended to serve as an indication of coincidence between the superius and the end of the "turlurure" phrase of the tenor.

the through-composed feature generally associated with courtly rondeau settings and adds to the popular quality found here. At the same time, the superius part retains some of the features usually present in triple-meter melodies of rondeaux in courtly style: arched melodic contours, asymmetrical phrases, dotted rhythms, and melismatic, short-note passages at cadence points.

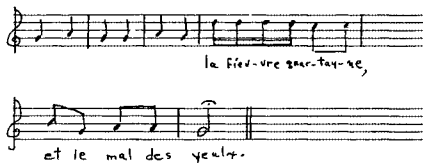
The tenor, clearly folk-like in style, consists of five short, simple phrases, some of which are repeated to new text. As we have suggested above, the tenor segments may be derived from pre-existent popular song material, and that phrases two and three may be related to a pre-existent song different from the one that yields phrases one and five. The fourth phrase, consisting of three breves, appears in the source carefully devoid of text. This phrase acts as a harmonic bridge to connect the previous phrase in the dominant and the final phrase in the tonic. Gülke notes that the three breves of this phrase may be an interpolation into the original popular melody.³²

While the melodic range of the tenor as a whole comprises an octave, the ambitus of each individual phrase fills only the interval of a third or a fourth. Syllabic text placement under stepwise and repeated-note motion results in a patter-like setting, particularly in

³²Gülke, "Das Volkslied in der burgundischen Polyphonie des 15. Jahrhunderts," p. 184.

phrases moving solely in semibreve rhythm. An unexpected increase of rhythmic activity occurs in the final phrase of the tenor with the introduction of four minims on the repeated pitch d' after a steady movement of the tune in breves and semibreves. The d' also represents a peak in the total contour of the tenor melody. At this point, furthermore, we find the largest melodic interval in the tenor tune, a perfect fifth. These three overlapping changes in musical flow articulate the repeat of the words that the scribe specifically indicates should be sung here, "la fievre quarteyne" resulting in a humorous and vivid bit of word painting (see Example 58).³³

Example 58. Faulx envieux-Hé, qui ne nous ame, Tenor, meas. 26-31.



³³ Could the four minims at meas. 29 pictorially depict the four-day recurring cycle of quartan fever?

The contratenor often echoes the rhythmic style and the linear melodic motion of the superius, much in the manner of an instrumental duet, but now and then it assumes the function of an harmonic filler, characterized by wide leaps and angular contours. The contratenor and tenor move in distinctly lower tessituras than the superius. Often the tenor range is below that of the contratenor but, on the whole, the two voices tend to overlap. Although no imitation occurs among the three voices, the composition tends to have a linear, contrapuntal quality as a result of the overlapping of phrase beginnings and endings.

No. 43. fols. 66v-67r (68v-69r), Textless-Or sus, or sus-Textless Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

T. Gerold, Le Manuscrit de Bayeux (Strassbourg, 1921), p. 17.

Restori, "Un codice musicale pavese," p. 401.

The plight of mismated married folk is one of several popular subjects repeatedly used in fifteenth-century theatrical entertainment and song literature. While the rhétoriqueurs lauded an idealized (non-marital) love union in their rondeaux and other poems, popular entertainers parodied with light laughter the imperfections of conjugal life. An easy-going standard of social conduct was not new in song literature; one may recall, for example, the poetic content of the medieval alba, in which a guard posted outside the beloved's chamber warns the lovers of the husband's unexpected return.

Of the large number of theatrical and other popular-style chansons existing on the subject of the malmariés,³⁴ several have come down to us through their inclusion in the two important monophonic chansonniers, Par 12744 and Par 9346. A few tunes linked to such texts found their way into the polyphonic chansonniers when they became the tenors of songs in courtly style.³⁵ Toward the end of the century, some composers utilized melodies associated with the malmarié theme within the entire polyphonic web of some of their

³⁴For citations of songs on this subject, see Brown, Music in the French Secular Theater, p. 217.

³⁵Gustave Reese and Theodore Karp, in "Monophony in a Group of Renaissance Chansonniers," Journal of the American Musicological Society, V (1952), pp. 4-15, discuss monophonic tunes that sometimes became the basis for polyphonic compositions.

compositions.³⁶

One famous tune on the subject, Lourdault, lourdault, found in Par 12744 (No. 71), offers fair warning to the "clod of clods" who contemplates marriage:

Lourdault, lourdault, lourdault,
Garde que to feras,
Car si tu te maries
Tu t'en repentiras.

Hewitt has pointed out that this tune and text were incorporated into a well-known four-part chanson ascribed to Compère in Canti B and Regensburg C 120, but to Josquin in Bas F.X. 1-4 and to Ninot le Petit in Bol Q18.³⁷ Maniates has observed that the text of this monophonic tune formed the basis of an entire scene in a farce dating from the fifteenth century, Farce nouvelle a six personnes, and that the last two lines of this text appear, with different music, as the tenor part of a triple chanson in Esc IV.a.24, Robinet se veult marier-Se tu t'en maries-Helas pourquoy se marie on (fols. 65v-66r).³⁸ The

³⁶See, for example, in Ottaviano Petrucci Canti B, ed. by H. Hewitt (Chicago, 1967), the compositions Mon mary m'a defamee (No. 12), attributed to De Orto; Mon pere m'a mariee (No. 17), anon.; and Mijn morken gaf (No. 18), anon. The latter composition is based on a Flemish version of the malmarié theme; here the unhappy spouse is the husband. Mon pere m'a mariee and Mijn morken gaf are discussed in Helen Hewitt, "Malmaridade and Meshouwet," Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis XVII (1951), pp. 181-191.

³⁷Hewitt, Ottaviano Petrucci Canti B, p. 28 f.

³⁸Maniates, "Combinative Techniques in Franco-Flemish Polyphony," pp. 133-134.

text of the other two voices of this composition are also related to the subject of marriage. In the superius part, Robinet's desire to wed Margot is expressed romantically in rondeau-cinquain form; in the contratenor, the prospective bridegroom is humorously warned against the hazards of matrimony. The contratenor tune must also have been quite popular, since it is found in at least two fifteenth century farces.³⁸

Picker has demonstrated that the tenor tune used by the composer of the Esc IV.a.24 triple chanson to set the line from Lourdault, lourdault is closely related to a tune found in yet another composition on the subject of the malmariés, Files a marier,³⁹ the superius of which warns:

Files a marier, ne vous mariez,
Ja, ne vous mariez, ja, ne vous mariez, ja.
Car se jalousie a, car se jalousie a,
Jamais ne vous ne luy,
Jamais ne vous ne joy,
Au cuer joyer n'ara, joyer n'ara.⁴⁰

³⁸Ibid., p. 133. In "Combinative Chansons in the Escorial Chansonnier," p. 77, Maniates describes the subject matter of the three texts of the Esc IV.a.24 triple chanson.

³⁹Martin Picker, "The Cantus Firmus in Binchois's Files a Marier," Journal of the American Musicological Society XVIII (1965), p. 235.

⁴⁰Translated in Archibald Davison and Willi Apel, Historical Anthology of Music (Cambridge, 1964), I, p. 248, as: Girls to be married, never marry/For if there be jealousy, never will you or he have joy in your heart.

Files a marier comes down to us in one source only, Rome 1411, where it is attributed to Binchois. Picker has proposed that this composition be classified as a double chanson entitled Files a marier-Se tu t'en marias.

We should keep in mind that Rome 1411 is an earlier manuscript than Esc IV.a.24, its surviving repertory of nineteen works belonging stylistically to early composers of the Franco-Burgundian school (see Chapter IV). Since both Rome 1411 and Esc IV.a.24 circulated in central Italy, it is conceivable that the composer of the triple chanson in Esc IV.a.24, the later manuscript, was familiar with the Binchois composition found in Rome 1411 or some other, now lost, source and derived his tenor from Binchois' tenor. More probably, both Binchois and the anonymous composer of the Esc IV.a.24 piece drew their tenors from a source or sources more closely related to the original version of this undoubtedly widely disseminated song.

Gulke has noted the incorporation of the same tenor tune into what he believes was a cento tenor, Orsus, orsus, found in Pav 362.⁴¹ Picker reaffirms the relationship between the Rome 1411/Esc IV.a.24 tenors and the quotation found in Pav 362, but gives little information regarding the tune itself.⁴² Maniates corrects the mistaken assumption

⁴¹Gulke, "Das Volkslied in der burgundischen Polyphonie," p. 193, note 38.

⁴²Picker, "The Cantus Firmus in Binchois's Files a Marier," p. 236.

of Gulke and Picker that Orsus, orsus in Pav 362 is a cento tenor, but she does not identify the tune other than to note the popular quality of its style.⁴³ Our own investigations have revealed that the tenor of the double chanson in Pav 362 is almost identical musically and textually with the monophonic popular song, Or sus, or sus, copied into Par 9346 (The Bayeux Chansonnier).⁴⁴ A reference in the second of its three strophes to Normandy indicates that this tune is one of several from that region found in this monophonic compilation. In Example 59, we present transcriptions of the four versions of this tune as found in Rome 1411, Esc IV.a.24, Par 9346, and Pav 362. A comparison of the four tenors reveals remarkable melodic similarity among them, even though the ones in Rome 1411 and Esc IV.a.24 are notated in triple rhythm and those in Pav 362 and Par 9346 are notated in duple rhythm. Although the music of the middle measures of the Pav 362/Par 9346 pair is not utilized in the Rome 1411/Esc IV.a.24 tenors, the concluding cadences again show an easily perceptible melodic relationship among the four versions.⁴⁵

The text of Or sus, or sus (given complete in Par 9346) is

⁴³Maniates, "Combinative Techniques in Franco-Flemish Polyphony," p. 83 and "Combinative Chansons in the Escorial Chansonnier," p. 77.

⁴⁴Transcribed in G  r  ld, Le Manuscrit de Bayeux, No. XVI.

⁴⁵At p. 218 of Cop 1848, a piece for three voices is underlaid with the same Or sus, or sus text found in Pav 362 and Par 9346. The tenor of the Cop 1848 piece is clearly derived from the Pav 362/Par 9346 tenor, but the contratenor is unrelated to the one in Pav 362. The superius of Cop 1848 may have been derived from the one in Pav 362, since several short passages of the former are very similar to parallel passages of the latter (the Cop 1848 superius and contratenor are unrelated to those of the Rome 1411/Esc IV.a.24 pieces, except for their "O" signatures). The Cop 1848 work is probably the latest of the extant "Or sus, or sus" pieces discussed herein.

Example 59. (a) Files a marier, Tenor (Rome 1411); (b) Robin se veult marier-Se tu t'en maries-Hélas, Tenor (Esc IV.a.24; (c) Or sus, or sus, Monophonic tune (Par 9346); (d) Textless-Or sus, or sus-Textless, Tenor (Pav 362).

(a)

(b)

se tu t'en ma-ri - as tu t'en re-pan-ti'

(c)

sus, or de-sus tous les aul-tres, Be-guy soit le co-

(d)

sus, de-sus tous les aul-tres. Be- noit soit le co-

(a)

(b)

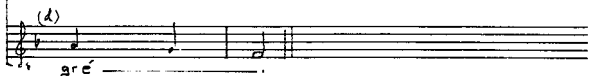
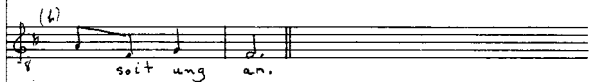
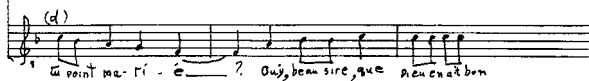
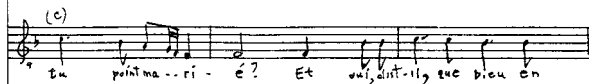
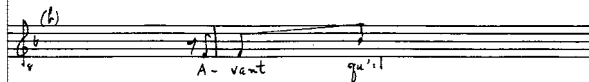
ros. Et quant? et quant?

(c)

gu! On-gue tel oy-sel ne fust veu, Ja-mais, Ja-mot es-

(d)

gu! Que on-gue tel oy-seu ne fut Ja-mais, Je-mot es-



a witty, dialogue-like commentary concerning the inadvisability of marriage. The melody and words of the Par 9346 version probably represent the nearest relative found so far of the traditional tune used by Binchois and the anonymous composers of the Esc IV.a.24, Pav 362, and Cop 1848 pieces under discussion. While we agree with Picker that Binchois' Files a marier is a double chanson utilizing a pre-existent popular melody, we propose an alternate title for the composition to reflect the closer relationship of its tenor to the original popular tune: Files a marier-Or sus, or sus.

CHAPTER VII

THE ITALIAN REPERTORY OF PAV 362

General

Manuscript evidence relating to the dissemination of Italian secular music in the period from ca. 1440-1480, that is, following the decline of Trecento song creativity and preceding the rise of frottola and other new song types, shows that, during these decades, the French chanson dominated the Italian musical scene of princely and ecclesiastical courts. This is witnessed by the many hundreds of pieces with French text that were transmitted in chansonniers known to have been compiled in Italy. By comparison, a lesser number of songs with Italian text were inscribed in these same manuscripts, some of these pieces bearing attributions to composers with English names or to others of Franco-Burgundian background.¹ In Table XIV we present a list of chansonniers dating from the 1440s to the early 1480s in which we find pieces with Italian text, and which provide at least one French or Italian concordance for the Pav 362 repertory.

¹As we shall see, at least two of these Italian texts may be contrafacta of texts that were originally French or English.

TABLE XIV

Chansonniers Dating from ca. 1440-1480
That Transmit Songs with Italian Texts ²

Manuscript	Pieces with Italian Texts			Other Concordances and Comments ³
	Total	Unica	Concordances in Pav 362	
Ber 78.C.28 (42)	4	None	3 (<u>Hora cridar</u> ; <u>O rosa bella</u> ; <u>Fortune=Gentil</u> <u>madona</u>)	Par 2973-3; Esc IV.a.24-3; Mel-2; SevPar-2; Mun 351- 2.
Bol Q16 (131)	27 ⁴	22	None	Per 431-3. Other concor- dances in later sources.
Dij 517 (160)	1	1	None	This is a version of <u>O rosa</u> <u>bella</u> with unique contratenor.
Esc IV.a.24 (122)	25	19	3 (<u>Gentil madona</u> ; <u>O rosa bella</u> ; <u>Hora cridar</u>)	Ber 78.C.28-3; MC 871N-4; Par 2973-4; Par 15123-3.
Flo 176 (86)	15	8	None	Slightly later repertory; six pieces shared only with Flo 2356.

²Facts in this Table are taken from Jeppesen, La Frottola, and from our study of the sources and of literature pertaining to them. No attempt is made at this time to discuss differences in our respective findings. The numbers in parentheses represent the total number of pieces transmitted in the sources. The version of O rosa bella cited here is the one attributed to Dunstable/Bedyngham, unless otherwise specified.

³Other concordances, if they number more than one, are provided in this column. Many of the pieces with Italian text in MC 871N, Par 15123, SevPar, and especially in Flo 176, Flo 2356, Bol Q16, and Per 431 represent a repertory that is slightly later than the one represented by the Italian pieces in Pav 362.

⁴One piece, Lent et scolorito, is a contrafactum text of Vive, madame, a French rondeau.

TABLE XIV (Continued)

Flo 2356 (72)	8	None	None	See comments for Flo 176
MC 871N (141-80 secular)	40 ⁵	29	1(<u>O rosa bella</u>)	Esc IV.a.24-3; Par 2973-3; Par 15123-4; SevPar-5; Per 431-4. Other concordances in later sources.
Mel (57)	4	1	3 (<u>Gentil ma- dona, Dona gentille, Hora cridar</u>)	Ber 78.C.28-2; Esc IV.a.24-2; Par 2973-3/
Mun 351 ^a (128)	2	None	1(Fortune= <u>Gentil madona</u>)	The other piece is a different setting of <u>O rosa bella</u> (see Table below).
Par 2973	14	7	5(<u>Hora cridar;</u> <u>O rosa bella;</u> <u>Gentil madona;</u> <u>Dona gentille;</u> <u>O pellegrina</u>)	Mel-3; Esc IV.a.24-3; Ber 78.C.28-3; MC 871N-4.
Par 15123 (169)	21 ⁶	11	2(<u>O rosa bella;</u> <u>Gentil madona</u>)	Esc IV.a.24-3; MC 871N-4; Par 2973-2; SevPar-2; others in later sources.
Pav 362 (44)	7	2		See various items in Column four.
Por 714 (19)	6	5	1 (<u>O rosa bella</u>)	Five pieces attributed to English composers; one to Joye."
Per 431 (202) ⁷	48	31	None	MC 871N-4; Bol Q16-3; SevPar-3. Others in later sources.

⁵Eight pieces wanting, their titles appearing in the Index.

⁶One piece, Io sol tuo servitor, is an Italian contrafactum of Le serviteur hault guerdonné, a French rondeau (No. 23 in Pav 362).

⁷This figure represents compositions or sections of pieces found in Per 431, according to Michael HERNON, "Perugia MS 431 (G20): A Study of the Secular Italian Pieces," Ph.D. Dissertation (George Peabody College for Teachers, 1972), p. 63.

Rome 1411 (19)	4	2	1(<u>O rosa bella</u>)	
SevPar (167)	26 ⁸	10	2(<u>Gentil madona</u> ; <u>O rosa bella</u>)	Ber 78.C.28-2; MC 871N-5; Par 2973-2; others scattered in later sources.
Wash L25 (106)	2	None	None	One piece, <u>Le despourvue</u> , is found elsewhere with Italian text, <u>Tanto l'affano</u> .
Wolf 287 (57)	1	None	1(<u>O rosa bella</u>)	

We see from this Table that the Franco-Burgundian sources, Dij 517, Wash L25, and Wolf 287 were hardly involved in the process of Italian-song dissemination. The manuscripts containing the largest number of Italian pieces, Bol Q16, MC 871N, Par 15123, Per 431, and the section of SevPar in which most of the Italian pieces are concentrated, were compiled after ca. 1480, corresponding to the renewed interest in Italian secular-song composition at this time. Of the sources dating from before ca. 1475, Esc IV.a.24 and Par 2973, transmitting 25 and 14 Italian-texted pieces, respectively, are the most important repositories for this type of composition, followed by Pav 362 with seven, and Por 714 with six.

Among the hypotheses offered by scholars to explain the lack of a bountiful written Italian-song tradition during this period is one to the effect that Italian musicians preferred to excel in

⁸One piece is wanting, its title appearing in the Index.

improvisational performance, the music of which was rarely written down.⁹ Pirrotta has suggested that improvisatory singing over a simple instrumental accompaniment was cultivated in Italian humanistic circles in a desire to revive what was believed to be the ancient art of improvised accompaniments. The practice in Italy of replacing the words of secular songs with lauda texts was another way in which the music of Italian songs was kept alive during the fifteenth century.¹⁰ As we have noted in our study of the French repertory of Pav 362, many French chansons were adapted in this manner. Lauda texts, with the directions cantasi come, are found in the 1480 edition of Belcari for a large number of Italian songs, pointing to the probable fact that many more Italian were popular in Italian music circles before 1480 than are transmitted in the sources.¹¹

Although the pieces with Italian text in Pav 362 comprise only fifteen per cent of its repertory, they are significant because

⁹ Documentation from this period seems to confirm this practice (see Rubsamen, "The Justiniane or Viniziane of the 15th Century," p. 172; Reese, Music in the Renaissance, p. 153; and Nino Pirrotta, "Music and Cultural Tendencies in 15th Century Italy," Journal of the American Musicological Society, XIX (1966).

¹⁰ Regarding this subject, see Knud Jeppesen, Die Mehrstimmige Italienische Laude um 1500 (Copenhagen, 1935); Federico Ghisi, "Strambotti e Laude nel Travestimento Spirituale della Poesia Musicale del Quattrocento," Collectanea historiae musicae, I (1953), pp. 45-78; and Federico Ghisi, "Di una lauda nel codice pavese Aldini," Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday (Pittsburgh, 1969), pp. 61-64, among other studies.

¹¹ The editors of the 1863 reprint of Belcari print a list of forty-eight first lines of "arie profane, sulla musica delle quali furon composte alcune delle Laude" taken only from the 1480 edition of Belcari. Of these forty-eight incipits, forty-one are Italian, six are French, and one, "Vie sach blider dach," is Flemish. See also see A. d'Ancona, La Poesia popolare Italiana, (Livorno, 1906), pp. 475-495, for a list of incipits of popular songs that were sung as laude, drawn from the 1480 through the 1512 editions of Belcari.

(1) they help to establish the Italian provenance of the manuscript, and (2) they contribute a short but useful segment of the thread of information with which we may trace the dissemination of Italian music during the middle decades of the fifteenth century. The Italian repertory of Pav 362 is given in Table XV below.

An interesting fact immediately becomes evident from the information given in this Table. All but one of the Italian pieces in Pav 362 has a text that is associated with the name of Leonardo Giustiniani (d. 1446). Giustiniani, a Venetian nobleman, appears to have been linked to musical activity of the Quattrocento in several ways. Poet and musician, he earned part of his fame as a writer of laude, some of which are ascribed to him in the Belcari lauda collections. He also apparently excelled in the art of improvisatory singing, for, in his own time, simple songs that were freely ornamented by singers came to be called justiniane or viniziane.¹² Since Giustiniani grew into somewhat of a musico-literary myth, his name also became associated with a number of short poems of a semi-popular nature that probably were not his, but were often tossed into poetry collections that bore his name. In summarizing the problems connected with trying to separate the genuine from the spurious lighter poetry of the poet, Pirrotta has noted that it is highly improbable that any

¹²See pp. 26, 29 below.

TABLE XV

Pieces with Italian Text in Pav 362

No.	Piece	Composer	Author of Text	Concordances	Form of Text and Music
7	<u>Hora</u> <u>cridar</u>	Anonymous	Giustiniani (?)	3	Music: through-composed Text: <u>canzonetta</u>
8	<u>Gentil</u> <u>madona</u>	Bedyngham	Giustiniani (?)	5	Music: <u>ballade</u> Text: <u>ballata</u>
9	() a san dame	Anonymous	Anonymous	None	Music: <u>ballata</u> (?) Text: <u>ballata</u> (?)
24	<u>O rosa</u> <u>bella</u>	Bedyngham/ Dunstable	Giustiniani (?)	12	Music: <u>ballade</u> Text: <u>ballata</u>
32	<u>Dona</u> <u>gentille</u>	Dufay	Giustiniani (?)	2	Music: <u>rondeau</u> Text: <u>rondeau</u>
33	<u>O pelle-</u> <u>grina</u>	Anonymous	Giustiniani (?)	1	Music: through-composed(?) Text: <u>strambotto</u>
35	<u>Luce, o</u> <u>luce</u>	Anonymous	Giustiniani (?)	None	Music: through-composed Text: strophic

original edition was prepared under Giustiniani's direct supervision.¹³ The fact that six of the seven Italian pieces in Pav 362 are linked to Giustiniani's name or poetic style is part and parcel of the tendency among musicians to set this type of poetry to music (inspired by the magic of the poet's name, the facility with which these texts lend themselves to musical adaptation, or the desire of music patrons to possess songs incorporating the popular songs

¹³Nino Pirrotta, "Ricerche e variazioni su 'O rosa bella'," pp. 59-63.

associated with Giustiniani's name).¹⁴

Pav 362, Par 2973, and to a lesser degree, SevPar and Par 15123 are often the only musical sources that transmit complete versions of the Italian texts of these pieces.¹⁵ A comparison of the text readings has revealed many differences among the versions. Since the readings in Pav 362 are very corrupt and the spellings often garbled, it has not been possible to evaluate the Italian texts in this source for regional dialectic influences, or to compare their readings with those of the concordances from that point of view.¹⁶

Table XV also shows that the types of Italian poetry represented in the repertory of Pav 362 include the ballata (Nos. 9 and 24), the strambotto (No. 33), and the canzonetta (No. 7), the forms of which are discussed in the individual commentaries below. The ballata,

¹⁴Early settings of poems found in poetry collections with attributions to Giustiniani include the version of O rosa bella by Ciconia (see p. 285 below regarding this and other settings of this text), two pieces in Bol 2216, and one piece in Par 4379-Fragment II. In Chapter III we pointed out that extant letters and other documents from the 1460s and early 1470s indicate that Italian patrons were requesting songs with texts linked to Giustiniani's name.

¹⁵MC 871N and Per 431 also transmit complete texts for some Italian pieces, but those works do not have concordances in Pav 362.

¹⁶Important text variants are provided with our text transcriptions in Volume II. The question of regional dialects that may be transmitted in the Italian sources of this period has been touched upon by Nino Pirrotta in "On Text Forms from Ciconia to Dufay," Aspects of Medieval and Renaissance Music, (New York, 1966), p. 678, and in his discussion of the provenance of Por 714 in "Two Anglo-Italian Pieces in the Manuscript Porto 714," p. 253. An extensive study of this subject would probably shed some light upon the problems connected with tracing the provenance of Italian sources.

structurally equivalent to the bergerette, enjoyed some popularity during this period, a number of examples being transmitted in Esc IV.a.24, Par 2973, and other sources of the time.¹⁷

Some of the songs with Italian text exemplify the partly ornamented justiniana, the florid upper voice of which may represent a last trace of the Trecento performing tradition.¹⁸ In Pav 362, Luce, o luce (No. 35) is an example of this type of composition. A few Italian songs of the time appear to be examples of the unornamented, essentially homophonic justiniana, in which the final note of each phrase is marked by a fermata, possibly allowing for

¹⁷ The Italian pieces in Esc IV.a.24 are discussed in Hanen, "The Chansonniere El Escorial." The Italian pieces found uniquely in Par 2973 are printed in Kottick, The Unica in the Chansonniere Cordiforme. The Italian secular repertory of MC 871N is discussed in Pope, "The Musical Manuscript Montecassino N871," pp. 128-129 and in Federico Ghisi, "Canzoni profane italiane del secondo Quattrocento in un codice musicale di Montecassino," Revue Belge de Musicologie, II (1948), pp. 12-20. Some of the Italian pieces in Por 714 are discussed and transcribed in Pirrotta, "Two Anglo-Italian Pieces in the Manuscript Porto 714," pp. 258-261, and in "Ricerche e variazioni su 'O rosa bella'," pp. 63-77. The Italian repertory of Por 714 is also discussed in Fallows' forthcoming article, "Robertus de Anglia and the Oporto Song Collection."

¹⁸ Rubsamen has defined the fifteenth-century justiniana as a "three-voiced composition for solo voice and instrumental accompaniment, in which the long colorature alternate with shorter declamatory phrases in the elaborately melismatic discantus" ("The Justiniane or Viniziane of the 15th Century," p. 173). These pieces have a somewhat irregular metrical scheme, alternating between duple and triple, although triple meter prevails (Ibid., pp. 177-178).

improvisatory embellishment in the superius.¹⁹ No example of the simple justiniana is found in Pav 362, but No. 9, () a san dame, tends to combine elements of the partly ornamented and homophonic justiniana. Other Italian songs from this period combine elements of of the chanson and justiniana styles (contrapuntal texture, some imitation, some embellishment in the top part, some homorhythmic passages), exemplified in Pav 362 by Hora cridar (No. 7), Gentil madona (No. 8), O rosa bella (No. 24), and O pellegrina (No. 33). One piece in Pav 362, Dona gentille (No. 32), appears to be an Italian rondeau, a rare occurrence in fifteenth-century song literature (see commentary for this piece).

¹⁹Rubsamen defines the unadorned justiniana as a work in two or three voices, generally in triple meter, in which the discant is simple and declamatory with "many repeated notes and a limited range, providing the solo singer with a rudimentary melody for improvisatory elaboration" (Ibid., p. 177). An early example of this justiniana is found in Bol 2216, in two parts (a three-part version appearing in MC 871N and Esc IV.a.24 (see Rubsamen, Ibid., pp. 177-178 for citations of this and other unadorned justiniane. On the use of the fermata to indicate improvisation in the early fifteenth century, see Charles W. Warren, "Punctus organi and cantus coronatus in the Music of Dufay," Dufay Quincentenary Conference (New York, 1976), pp. 128-143.

No. 7. fols. 25v-26r, Hora cridar, oyme^v Anon.

Concordances

Music Sources:

Ber 78.C.28	fols. 44v-45r, Anon., "O," -;-;-.
Esc IV.a.24	fols. 88v-89r, Anon., "Hora cridar," (one strophe) t;x;x.
Mel	fols. 74v-75r, Anon., "Hora cridar," (one strophe) t;x;x.
Par 2973	0 ^v -1r, Anon., "Hora cridar," t;x;x.

Text Sources:

Venice, Marciana IX fol. 110²⁰

Contrafacta for Lauda:

Belc	No. LX, sung to text "Cantar vorrei, Maria."
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Modern Editions

Music:

None

Text:

Reidemeister, Die Chanson-Handschrift 78 C 28, p. 107.²¹

Restori, "Un codice musicale pavese," p. 386.²²

²⁰This source is cited by Rubsamen in "The Justiniane or Viniziane of the 15th Century," p. 178, footnote 18. He states that the text is found next to one of Giustiniani's poems in this source.

²¹Reidemeister states that his edition of the text is after Esc IC.a.24 (p. 107). However, that source transmits only the first strophe. Reidemeister's reading of the text appears to be a composite of the Esc IV.a.24 and Par 2973 versions.

²²Restori gives the Pav 362 version and his own reconstruction of the poem in ballata form.

The text of Hora cridar, oyne has been associated with the name of Leonardo Giustiniani by Rubsamen (see footnote 20 above). Pav 362 and Par 2973 transmit three strophes of the poem, Esc IV.a.24 and Mel give only the first strophe, and Ber 78.C.28 carries only the initial letter "O." Each strophe consists of four endecasyllabic or septesyllabic lines, the Pav 362 version of the third strophe coming down to us with five lines. The end rhymes form an interlocking or chain rhyme scheme: abbc, cdde, effgc (the rhyme scheme of the Par 2973 version of the third strophe is effg). Pirrotta has noted that poems with this type of rhyme scheme are commonly referred to as sirventesi by modern scholars, but that this term does not correspond to those used in the fifteenth century, which were cancone, canzonetta, or capitolo.²³ Pirrotta also points out that the interlocking rhyme scheme probably originated as an aid to the popular singer to remember the correct sequence of strophes.²⁴ The subject matter of many canzonette of this type (for example, those of Simone Serdini, alias Saviozzo) tend toward laments and invocations of despair about a beloved woman.²⁵ Hora cridar, oyne is such a lament.

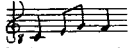
²³Pirrotta, *Ricerche e variazioni su 'O rosa bella'*, pp. 61-62 and "On Text Forms from Ciconia to Dufay," p. 682. Hanen, in "The Chansonnier El Escorial," pp. 102, 138, calls it a sirventese; Kottick, in "The Music of the Chansonnier Cordiforme," p. 162, labels it a strophic song, and Reidemeister, in *Die Chanson-Handschrift 78 C.28*, p. 107, calls it a canzonetta. We shall refer to the piece as a canzonetta.

²⁴Pirrotta, "On Text Forms from Ciconia to Dufay," p. 682.

²⁵Ibid., p. 682.

A comparison of the readings of the poetic texts has revealed that the Mel and Esc IV.a.24 versions are almost identical, and that the Pav 362 and Par 2973 readings are related to each other. The manner of performance of this canzonetta with the five-line third strophe of the Pav 362 version and the four-line third strophe of the Par 2973 version is discussed below.

A comparison of the musical readings has shown that Pav 362 contains a number of unique variants, some of which may be due to scribal error or omission. The readings in Ber 78.C.28, Esc IV.a.24, and Mel are almost identical. The version in Par 2973 follows that of the Neapolitan sources fairly closely, but a relationship between the Par 2973 and Pav 362 readings is also suggested by an important variant found only in these two sources in the contratenor (see Example 60).

As the Example shows, the contratenor in Pav 362 is at variance with that of the other sources. The Pav 362 copyist omits (inadvertently?) the notes  found in the other contratenors at meas. 5, with the result that the next group of notes  begin too soon--it begins at meas. 5-6 in Pav 362, but at meas. 6-7 in Ber 78.C.28, Esc IV.a.24, and Mel (it does not appear at all in Cord). Consequently, at meas. 5-6 in Pav 362, we find parallel unisons between the contratenor and tenor, and two instances of a second (c against b) between the contratenor and superius. The Par 2973 reading at meas. 5 follows that of the Neapolitan sources, but at meas. 6 (a breve on d), it is related to the Pav 362 version

of the contratenor.

Example 60. Hora cridar, oyme, meas. 5-7: (a) Pav 362 contratenor;
(b) Ber 78.C.28, Esc IV.a.24, Mel contratenor; (c)
Par 2973 contratenor.



On the third beat of the tenor at meas. 9, the Pav 362 reading shows a minim on f instead of on g, as is found in the other sources. The f is also found at meas. 10 of the Pav 362 version, where the tenor phrase is imitated in the superius part. In the contratenor, at meas. 10, the Pav 362 scribe inserts a flat in front of the b. He does this possibly to soften the leap of a seventh in the contratenor, just possibly to prepare the b so that it will not form a tritone with the f in the upper two voices at the end of the measure (though, to be sure, the f in both upper voices is here only a passing note). However, it forms a diminished triad throughout the measure, requiring the application of a ficta flat on the e. We also find ourselves with a b and an e in the next measure and with the question of applying ficta flats to these notes as well. We have decided to follow the reading of Ber 78.C.28, Esc IV.a.24, Mel, and Par 2973, and have deleted the flat in the contratenor of meas. 10 given by the scribe of Pav 362 (see Example 61).

Example 61. Hora cridar, oyme, meas. 9-11: (a) Pav 362; (b) Ber 78.C.28, Esc IV.a.24, Mel, Par 2973.



Although the superius of this piece is obviously the melody line, the tenor has a singable melody as well, while the contratenor, with its wide skips and octave leaps, is definitely an instrumental part. The song could be performed as a vocal duet with instrumental accompaniment, or as a solo vocal piece with instrumental lower parts.

The musical style of Hora cridar, oyne²⁶ shows some of the characteristics of the Franco-Burgundian chanson (polyphonic equivalence of the voices) as well as some influence of the simple and ornamented justiniana²⁶ (highly melismatic superius in some phrases, declamatory superius in others). The piece opens with rhythmic, but not melodic, imitation between the superius and tenor at the interval of a perfect breve. At the beginning of the second phrase, the superius imitates the tenor melodically and rhythmically at the same interval. The third phrase is set homophonically. The concluding phrase is set mainly in a non-imitative contrapuntal style, with a snatch of internal imitation occurring between the tenor and superius at meas. 18-19. The text underlay is interesting in that the first and fourth phrases present a melismatic superius voice, while the two inner phrases offer a declamatory top part. The internal structure of the music, to which each strophe is to be sung only once, appears to be

- a - line 1 of each strophe
- b - lines 2, 3, and 4 of each strophe

²⁶Rubsamen has placed this piece among the justiniane with ornamented superius part ("The Justiniane or Viniziane of the 15th Century," p. 178.

Hora cridar, oyne is basically in C, with cadences on C, G, D, and C. In Esc IV.a.24, the copyist places a fermata over each voice of the final note of the first musical phrase. In each of the four sources that transmit the text, the scribes carefully align the first word of the second line of text under the first note of the second phrase of music of the superius (meas. 10 of our transcription).

We have mentioned that Pav 362 transmits a fifth line of text at the conclusion of the third strophe. Pirrotta has noted that many canzonette of this type end with an isolated line, and he has suggested that the first phrase of music would probably be repeated to accommodate the isolated line.²⁷ The Pav 362 version of Hora cridar, oyne could be performed in this manner, since the first musical phrase concludes on C, the mode in which the final phrase ends.²⁸ Consideration could also be given to the possibility that the isolated line could be sung to the last phrase of music. We have chosen to utilize the four-line last strophe of the Par 2973 version, since the Pav 362 reading is very corrupt, and since the lauda text in Belc does not contain a fifth line in its last strophe.

²⁷Pirrotta, "On Text Forms from Ciconia to Dufay," p. 682.

²⁸Such a manner of performance might explain why the copyist of Esc IV.a.24 placed a fermata sign at this place, and why the first phrase of music ends with perfect breves in all the voices of the composition.

No. 8. fols. 26v-27, Gentil madona, Bedyngham

Concordances

Music Sources:

Ber 78.C.28	fols. 18v-19r, Anon., "F," -;-;-.
Bol Q16	"Gentil madona" (Index only)
Esc IV.a.24	fols. 117v-118r, Anon., "Gentil madona," t (seven lines);x;x.
MC 871N	fol. 114v, Anon., "Fortuna las," x;x;x.
Mel	fols. 63v-65r, Anon., "Fortune elas- Gentil madona" t(four lines); "Gentil madona"x;x.
Mun 351 ^a	fols. 48v-49r, "Jo bodigham," "Fortune,"x;-;-.
Par 2973	fols. 3v-5r, Anon., "Zentil madona," t(eight lines);x;x.
Par 15123	fols. 89v-90r, Anon., "Gentil madona," t(four lines);x;x.
SevPar/I	fols. h2 ^v -h3 ^r , Anon., "Gentile madone," t(four lines);x;-.

Text Sources:

None

Contrafacta for Lauda:

Belc	No. LXIX, sung to text "Virgine bella, non mi abbandonare" and No. CXLV, sung to text "Umil madonna, non mi abbandonare."
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Intabulations:

Mun 352 ^b	No. 124, Anon., "Fortune."
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Modern Editions

Music:

Wallner, Das Buxheimer Orgelbuch ,

Text:

Pirrotta, "Ricerche e variazioni su 'o rosa bella'," p. 69.

Reidemeister, Die Chanson-Handschrift 78 C 28, p. 93.

Restori, "Un codice musicale pavese," p. 386.

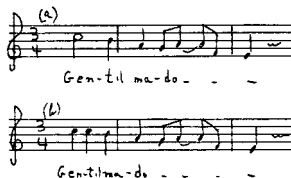
The background of Gentil madona reflects the international cultural influences that were being exerted at Italian musical centers: the song was sung to French, Italian, and possibly English words (see below); it was no doubt composed by an English composer, John Bedyngham, and attributed to him by a German music-loving doctor and historian who studied in Italy for several years; it was disseminated in a large number of Italian manuscripts. The widespread popularity of this piece is underscored by the two lauda contrafactum texts that are preserved in Belc, the keyboard intabulation found in Mun 352^b, and the anonymous Mass cycle on Gentil madona preserved in Tr 91 (fols. 247v-256r). A related though not identical three-part piece with the initial word "Fortune" is found in Prague-Strahov, D.C.IV.47, fol. 250r.²⁹

A comparison of the musical readings has shown that the superius and tenor parts are preserved in basically the same manner in all the

²⁹ This citation is reported by Dragan Plamenac, Sevilla 5-I-43 & Paris N. A. Fr. 4379 (Pt. 1), p. 5.

sources, with minor variants occurring in most of the concordances, particularly in Pav 362. The initial note of the superius, c' comes down as a breve in some sources and as a semibreve in others, affecting the text underlay of the opening words (Example 62).

Example 62. Superius, meas. 1-3: (a) Pav 362, Mel, MC 871N, Mun 351^a, Par 15123, SevPar/I; (b) Ber 78.C.28, Esc IV.a.24, Par 2973.



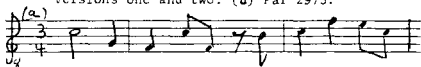
A variant found in the superius at meas. 29 seems to link Pav 362, Mel, and SevPar/I (Example 63).

Example 63. Superius, meas. 29: (a) Pav 362, Mel, SevPar/I; (b) Ber 78.C.28, Esc IV.a.24, MC 871N, Mun 351^a, Par 2973, Par 15123.



The contratenor readings revealed several significant variants among the sources. For example, the opening three measures come down in two basic versions, one found in Ber 78.C.28, Mel, Mun 351^a, Pav 362, and SevPar/I, and the second in Esc IV.a.24, Par 15123, and MC 871N (Example 64). The Par 2973 of this passage

Example 64. Contratenor, meas. 1-3. Version one: (a) Ber 78.C.28, Mun 351^a, SevPar/I; (b) Mel; (c) Pav 362; Version two: (e) Esc IV.a.24; (f) MC 871N, Par 15123; Related to versions one and two: (d) Par 2973.



+ Differences within Version one.
 * " " Version two.

is somewhat puzzling, since part of it is related to version one and part to version two.³⁰ The readings of Ber 78.C.28, Mun 351^a, and SevPar/I are identical in version one, while in version two, the readings of MC 871N and Par 15123 are identical among themselves, but differ from the one of Esc IV.a.24.

At meas. 9-10, the variant reading in the contratenor found in Esc IV.a.24 and Par 15123 again relates these two manuscripts to each other, but MC 871N follows the version found in Pav 362 and the other sources (Example 65).

Example 65. Contratenor, meas. 9-10: (a) Pav 362, SevPar/I, Mel, Ber 78.C.28, Mun 351^a, MC 871N, Par 2973; (b) Esc IV.a.24, Par 15123.



³⁰Southern, in "Foreign Music in German Manuscripts of the 15th Century," p. 268, compares several of these contratenors to exemplify how scribal deviations are perpetuated among the sources.

The problems connected with Gentil madona have to do with the original language of its text, the formal structure of the Italian text, and the manner of applying this Italian version to the musical ballade form. As to the possible language of the original text: two of the earliest sources transmit the piece with the incipit "Fortune" (Mun 351^a) or only the letter "F" (Ber 78.C.28), while Mel, dating from the mid 1470s, gives the incipit "Fortune, elas" above the first words of the Italian text. MC 871N, a source of the early 1480s, provides what appears to be an Italianate version of the "fortune" incipit: Fortuna las. All the other sources, dating from the 1460s through the early 1480s, transmit only the Italian words.

Plamenac has observed that the text beginning with the word "fortune" (which he assumes to be French) probably preceded the Italian words, since the composer Bedyngham is "connected in the sources with a number of pieces with French text, but only with a single setting of an Italian one (O rosa bella), this last being... found with a conflicting attribution."³¹ Reidemeister prints four lines of a sixteenth-century text beginning with the words "Fortune, helas," noting that it could "easily be adapted" to the ballade music of

³¹Plamenac, "A Reconstruction of the French Chansonnier," p. 246.

Gentil madona.³² Bent has speculated that Fortune elas may be the original French incipit or "even a garbled English one."³³ Bukofzer suggested that Gentil madona and Fortune elas may be Italian and French substitutes for an original English ballade poem.³⁴ Fallows has found a fifteenth-century text beginning with the words "Fortune, alas" (in two sources that transmit the poem, the text begins "Alas, Fortune") which seems to fit the music of Gentil madona.³⁵

The sources tell us that, in the 1460s, the piece circulated with both the French (English?) and Italian texts. Several other compositions, attributed in Italian sources to English composers, have been found to be Italian or Latin contrafacta of originally English or French pieces, making it quite possible that Gentil madona followed a similar transformation.³⁶ As we have already

³²Reidemeister, Die Chanson-Handschrift 78 C 28, p. 93.

³³Margaret Bent, "The Transmission of English Music 1300-1500: Some Aspects of Repertory and Presentation," Studien zur Tradition in der Musik Kurt von Fischer zum 60. Geburtstag (Münch, 1973), p. 69.

³⁴Manfred Bukofzer, "Popular and Secular Music in England," New Oxford History of Music, III, (London, 1960), p. 131.

³⁵This information was read by Fallows in a paper given at the 1977 meeting of the Royal Music Association and will be published in Vol. 103 of the Proceedings of the Royal Music Association (cited by Fallows in a recent letter to us). We wonder if the "Fortuna las" incipit in MC 871N may not be an Italianate version of the English text.

³⁶On this point see Kenney, Walter Frye and the Contenance Angloise, Chapter 4, and Bent, "The Transmission of English Music," 68-69, among other writings.

pointed out, during the 1460s and earlier, there was a vogue in Italy for setting texts in the style of the lighter poetry of Leonardo Giustiniani.³⁷ The adaptation of the words of Gentil madona to an English or French poem may be one more example of that then current Italian musical practice.

The ballade structure of the music of Gentil madona has been accepted by all the music historians who have discussed this work. In all the readings, the music is divided into two sections--indicated by a double line or a signum at the conclusion of the first section and also, in Mel and Par 2973, by placing the two sections of music on separate, consecutive openings. Ballade structure is also hinted at by the melodic rhyme that is found toward the end of the first and second partes. All the sources that transmit the text set the first line of text to the first section of music, and the second, third, and fourth lines of text to the second section of music. The three sources that transmit additional lines of text place them underneath the superius voice, following the second section of music.

The first four lines of the Italian text have the rhyme scheme abba (in Pav 362, two unique variants distort the rhyme scheme),

³⁷ Restori, in "Un codice musicale pavese," p. 386; Pirrotta, in "Ricerche e variazioni su 'O rosa bella'," p. 70; and Rubsamen, in "The Justiniane or Viniziane of the 15th Century," p. 178, have noted that the text of Gentil madona is in the style of the lighter poetry traditionally attributed to Giustiniani.

suggesting that the original Italian poem was related to the ballata form. Unfortunately, the second section of the text is transmitted in corrupt versions in the sources, with variation in the rhyme schemes and number of lines (see notes accompanying our transcription of the text). The form of the first four lines seems to be more closely related to that of the lauda text Vergine bella than to that of the second lauda text, Umil madonna (the first strophes of the two lauda texts are given with the transcription of the text of Gentil madona). Umil madonna begins with two lines of eleven syllables having the rhyme scheme aa and continues with two groups of three lines each, with end-rhymes bbc dde. Pirrotta has suggested that Gentil madona may have been derived from a pre-existent song of popular character, the text of which might have been related to the form of the lauda, Vergine bella.³⁸ (Interestingly, the form of the text of Umil madonna lends itself more easily to the ballade musical form than does that of Vergine bella).

Pirrotta attempts a reconstruction of the first strophe of Gentil madona as it might have been applied to the ballade musical form. Since the sources themselves are clear only with regard to the performance of the first four lines of text, an alternative way of performing the piece would be to sing these four lines straight through and then to repeat the music to the second section of text, with the

³⁸Pirrotta, "Ricercale e variazioni su 'O rosa bella'," p. 69.

resultant form ab ab. We have set the words in ballade form, aab(b), presenting the final phrase of music a third time to accommodate the ninth line of text given in Pav 362.³⁹

No. 9. fols. 27v-27bis^r, () a san dame Anon.
fols. 27bis^v-28r () e la cause crudela Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 387.

Among the more puzzling pages of Pav 362 are the folios on which there are inscribed two anonymous texted compositions, the second approximately half as long as the first. Although one setting is in triple mensuration and the other in duple, both have the same clef and key signatures, both move in the same tonal areas, and both carry a

³⁹See No. 7, Hora cridar, oyne, for another example of an Italian text with an extra line in its second strophe.

corrupt, Italianate text. Restori refers to them as two riddles (due indovinelli).⁴⁰ Jeppesen, pointing to the similarity of their key and tonal structure, suggests that these settings may constitute one composition.⁴¹ We have treated them as the prima and secunda partes of a single composition.

The formal structure and connotation of the enigmatic text are difficult to determine. In the prima pars, the words seem to form five lines of poetry with rhyme-scheme a(x)bba.⁴² In the secunda pars, the text appears to be rhythmically unmeasured and prose-like. The two sections of text may be a form of the question-answer or statement-rebuttal literary genre, the words possibly having a special significance for the composer and poet. The placement of the secunda pars on a separate opening, and the suggested abba rhyme scheme of the text of the prima pars, point to a possibility that this composition may be a ballata with corrupt or incomplete text.

The musical style of this piece shows some influence of both the homophonic and the ornamented giustiniana. The work consists of a number of phrases, in most of which the voices end simultaneously, with little or no overlapping of cadences. In both partes, the opening measures are homophonic, but, on the whole, the voices move with a certain amount of rhythmic independence, the two lower parts generally

⁴⁰Restori, "Un codice musicale pavese," p. 387.

⁴¹Jeppesen, La Frottola, p. 188.

⁴²The short second line of six syllables has an end-rhyme that is not related to the abba rhyme scheme of the other four, longer lines (11 or more syllables). No. 35, Luce, o luce has a text with similar characteristics.

moving in minims over a more prominent superius. Text underlay of the prima pars results in a melismatic setting of the superius melody, while the second section tends to be more syllabic. That the first line of text is to be sung to the first three phrases of the superius melody is clearly shown by the copyist's placement of the words under that music in the score. A signum congruentiae found in all three voices at the conclusion of this section, suggests an ab division of the prima pars.

Voice leading is somewhat unpolished, exemplified by several instances of parallel perfect intervals. In some places, the composer attempts to mask parallel fifths or octaves by means of suspensions or passing ornamental tones (see Example 66 and Example 67).

Example 66. () a san dame, meas. 44-45.



Example 67. () a san dame, meas. 17.



Elsewhere in the composition, we find instances of exposed parallel perfect intervals: meas. 2, parallel octaves between contratenor and superius; meas 3, parallel fifths between contratenor and tenor; meas. 13, parallel fifths between contratenor and superius; meas. 41-42, parallel fourths between contratenor and tenor; meas. 48, parallel fifths to octaves between contratenor and superius. A harmonic dissonance c' against d' occurs between the superius and contratenor at meas. 10, and another one, a' against a held g occurs between these two voices at meas. 18. At meas. 12-13, the contratenor has consecutive melodic leaps of a seventh: f to e' and back to f.

No. 24. fols. 41v-43r (43v-45r), O rosa bella Bedyngham/Dunstable

Concordances

Music Sources:

Ber 78.C.28	fols. 40v-42r, Anon., "O,-;-;-.
Esc IV.a.24	fols. 35v-37r, Anon., "O rosa bella," t (four lines);x;x;x. This version contains a fourth voice marked "duo."
MC 871N	fol. 102r (S and T wanting), Anon., "O rosa bella," x.
Par 2973	fols. 8v-10r, Anon., "O rosa bella," t;pt;pt.
Par 15123	fols. 90v-92r, Anon., "O rosa bella," t;x;x.
Por 714	fols. 54v-56r, "John Bedyngham," "O rosa bella," t(seven lines);-;-.
Rome 1411	fols. 7v-9r, "Donstaple," "O rosa bella," x;x;x.
SevPar/I	fols. h11 ^v -h12 ^r , Anon., "O rosa bella," t(four lines);x;x.
Tr 89	fols. 119v-120r, Anon., "O rosa bella," x;x;x. This version contains three additional voices marked "Concordantie...ut posuit Bedingham.)
Tr 90	fols. 361v-362r, Anon., "O rosa bella," t;x;x. This version contains a second contratenor and two gymels. ⁴³
Tr 93	fol. 371r (S and T wanting), Anon., "O rosa bella," x.
Wolf 287	fols. 34v-36r, Anon., "O rosa bella," t(four lines);x;x.

⁴³See p.287 below regarding the manner of performance of these extra voices and those in Tr 89. The three extra voices in Tr 90 are not related to the three extra voices given in Tr 89, nor are any of these related to the fourth voice found in Esc IV.a.24. In Dij 517, fols. 93v-95r, the piece is transmitted with a variant contratenor, and the tenor is written an octave higher. That contratenor is not related to any of the optional parts given in Tr 89, 90, and Esc IV.a.24. The version of O rosa bella in Tr 90 is provided with a corrupt Latin contrafactum text (transcription given in Bukofzer, John Dunstable, Complete Works, p. 202).

Text Sources:

- Par 1035 p. 34, Anon., "O rosa bella."
Il Fiore de le
canzonete Venice(?), 1472(?), and Venice, 1485,⁴⁴
 Giustiniani, "O rosa bella."
 Justinian, L. Milan, 1501, "L. Justinian," "O rosa bella."⁴⁵
Canzonette e
Strambotti

Intabulations:

- Mun 352^b No. 39, Anon., "O rosa bella."
 Mun 352^b No. 104, Anon., "O rosa bella." Intabulation
 different from that of No. 39.

Contrafacta for Lauda:

- Belc No. CLXVI. Sung to text "O diva stella, o
 vergine Maria."

Modern Editions:

Music:

- Adler and Koller, Sechs Trienter Codices, DTÖ, 14-15, p. 229.
 Ambros, Geschichte der Musik, II, p. 535.
 A. Booth, Buxheim Orgelbuch (1960), II, p. 19 (transcription of
 intabulations).⁴⁴
 Bukofzer, John Dunstable, Complete Works, p. 133; p. 135 (trans-
 cription of intabulations at p. 135).
 Davison and Apel, Historical Anthology of Music, I, pp. 65-66.
 V. Lederer, Über Heimat und Ursprung der mehrstimmigen Tonkunst,
 (1906), p. 361.
 Morelot, De la musique au XV^e siècle (1856), App. no. 1
 Pirrotta, "Ricerche e variazioni su 'O rosa bella'," pp. 76-77.
 Alfred Raphael, Monatshefte für Musikgeschichte, XXXI (1899),
 Mus. App., p. 11.
 A. Schering, Studien zur Musikgeschichte der Frührenaissance, (1914),
 p. 163 (transcription of intabulations).
 Wallner, Das Buxheimer Orgelbuch, I, pp. 38, 142 (transcription
 of intabulations).

⁴⁴ Citation in Bukofzer, John Dunstable, Complete Works, pp. 201-202.

⁴⁵ This print, published by A. Zarotti, is at the New York Public Library. We wish to thank Prof. Eileen Southern for bringing this publication to our attention.

Text:

Bukofzer, John Dunstable, Complete Works, p. 202.

B. Fenigstein, L. Giustiniani (Halle, 1909), p. 107.

Mario Mandolari, Rimatori Napoletani del Quattrocento

Pirrota, "Ricerzare e variazioni su 'O rosa bella'," pp. 64, 67.

Reidemeister, Die Chanson-Handschrift 78 C 28, p. 106.

Restori, "Un codice musicale pavese," p. 394.

B. Wiese, "Neunzehn Lieder Leonardo Giustinianis nach den alten Drucken," Bericht des Grossherzogliches Real-gymnasiums (Ludwigslust, 1885), p. 4.

The text of O rosa bella is a short ballata, resembling in language and metric structure many simple ballate that circulated in northern Italy during the early 1400s.⁴⁶ Although the poem has traditionally been attributed to Leonardo Giustiniani, it probably is not by him.⁴⁷ The popularity of this text among composers is shown by the fact that at least five different musical settings are extant in the sources, the earliest of these appearing to be a ballata by Johannes Ciconia, who died ca. 1411. Pirrota has suggested that the text may have been sung to a popular tune even before it was set

⁴⁶A summary of some of the important literary and musicological discussions pertaining to this text are given in Pirrota, "Ricerzare e variazioni su 'O rosa bella'," p. 63 ff. See also below regarding the way the text was transmitted in the music sources.

⁴⁷See Rubsamen, "The Justiniane and Viniziane of the 15th Century," p. 178, and Pirrota, "Ricerzare e variazioni su 'O rosa bella'," pp. 63-64. Pirrota points out that even though O rosa bella could have been written by Giustiniani on chronological grounds, its brevity and simple style contrasts with the multiple stanzas and more complex structure of the poet's ballata style (p. 64).

by Ciconia. In Table XVI, we present citations and commentary for these other five extant versions of O rosa bella.⁴⁸

TABLE XVI

Extant Settings of O rosa bella that are
Unrelated to the Dunstable/Bedyngham Song

Version	Source	Citation	Comment
1	Par 4379- Fragment II	fols. 46v-48r, Anon., "Salvator/ O rosa bella," t; t;-.	In Par 4379-II, the incipit "Salvator" appears three times above the superius and tenor. The text underlay in Par 4379-II indicates that this version was sung as a ballata (see Reese, <u>Music in the Renaissance</u> , p. 30). Mod. ed. in <u>DTU</u> , 14-15, pp. 227-228 (after Rome 1411).
	Rome 1411	7v-9r, "Ciconia," "O rosa bella," t;x;-.	
2	Ber 78.C.28	fols. 42v-43r, Anon., "O," x;-.-.	The version in Mun 351 ^a has a variant contratenor. Mod. ed. in <u>DTU</u> 14-15, pp. 225-226 (after Tr 90) includes the variant contratenor from Mun 351 ^a .
	Mun 351 ^a	fols. 39v-41r, Anon., "O rosa bella," x;-.-.	Text underlay in Per 431 indicates that this version is through-composed, with the form ab (see Hernon, "Perugia MS 431 (G20)," p. 160).
	Per 431	fols. 91v-92r, Anon., "O rosa bella," x;x;x.	

⁴⁸Four of these settings are discussed in Cecie Stainer, "Dunstable and the various settings of O Rosa Bella," Sammelbände der internationalen Musikgesellschaft, II (1900-1901), pp. 5-7.

TABLE XVI (Continued)

3	Prague- Strahov, D.C. IV.47	fols. 226v-227r, Anon.	This version, in three parts, is cited in Flamenac, <u>Sevilla</u> <u>S.I-43 & Paris N.A. Fr. 4379</u> (Pt. 1), p. 5.
4	Tr 90	fols. 362v-363r, Anon., "O rosa bella," x;x;x.	Mod. ed. in DTO 14-15, pp. 224-225, intabulation in Mun 352 ⁸ , No. 103 (mod. ed. of intabulation in Wallner, <u>Das Buxheimer Orgelbuch</u> , I, p. 141. The opening notes of the three voices of this version are like those of the Dunstable/ Bedyngham setting, but then the piece continues differently.
5	Intarsia in studiolo of Federigo da Montefeltro	Anon.	This version is said to have been inscribed in the pages of a book represented in wooden inlay in the private study of Federigo da Montefeltro that was built at Gubbio in the 1470s-1480s. ⁴⁹

⁴⁹See Gustave Reese, "Musical Compositions in Renaissance Intarsia," Medieval and Renaissance Studies, Proceedings of the South-eastern Inst. of Medieval and Renaissance Studies, Summer, 1966, (Durham, 1968), pp. 80-81. Reese notes that Preston Remington had reported in 1941 that the reproduction of O rosa bella had been on one of the panels of the studiolo not many years before it was brought to the Metropolitan Museum of Art. We have been advised by Johanna Hecht, a curator at the Museum, that no information is at present available regarding the reproduction of O rosa bella, nor when or how it was removed from the panel. Stainer, in "Dunstable and the Various Settings of O Rosa Bella," p. 5, gives a transcription of the opening notes of two voices of a version on the text of O rosa bella taken from a photograph made by Barclay Squire of an "...intarsia panel formerly belonging to Frederick, Duke of Urbino." This panel may be the same one that eventually was purchased by the Metropolitan Museum of Art (this subject is being further investigated by us).

By far the most popular version of O rosa bella was the one attributed in Rome 1411 to Dunstable and in Por 714 to Bedyngham (from this point on, references to O rosa bella will pertain to the Dunstable/Bedyngham version, unless otherwise specified). This setting, transmitted in at least thirteen sources, yielded one or more of its voices to serve as the basis for other compositions that circulated in the second half of the fifteenth century. We have already cited the version found in Dij 517 that is provided with a variant contratenor (footnote 43 above). Four voices found in Tr 90, fols. 444v-445r, represent a three-part setting by Hert (who uses the superius of O rosa bella over his own two lower voices) and a gymbel by Ockeghem (who uses the same superius with an original second part).⁵⁰ Three anonymous Masses in the Trent Codices are based on the O rosa bella attributed to Dunstable/Bedyngham.⁵¹

The three concordantiae attributed to Bedyngham that are given together with O rosa bella in Tr 89 may have been intended to be performed in various polyphonic combinations with the three voices of the song. The three anonymous additional voices that are supplied with O rosa bella in Tr 90 do not, however, belong together. In that setting,

⁵⁰The settings by Hert and Ockeghem are discussed by Reese, Music in the Renaissance, p. 119, and Bukofzer, "Popular and Secular Music in England," pp. 128-129. Both correct the erroneous information given by the editors of DTÖ 14-15 regarding the performance of these four voices.

⁵¹These Masses are found in Tr 88, fols. 368r-374v; Tr 89, fols. 330v-339r; and Tr 90, fols. 420r-428v. See Reese, Music in the Renaissance, p. 93, and Bukofzer, "English Church Music of the Fifteenth Century," NOHM, III, p. 208 regarding these Masses.

the voice marked secundus contratenor changes the piece into a four-part work, while the two voices marked gimel and alius gimel apparently were intended to be used with the original superius.⁵²

O rosa bella also found its way into several quodlibet compositions, one of which was copied into Esc IV.a.24 (a closely related version is given by Tinctoris in his Proportionale musices and two others were inscribed in SevPar/I (see Table XIV above).

That O rosa bella was popular in German territories is evidenced by the three intabulations upon this text that are found in Mun 352^b and by the existence of three quodlibet compositions in Ber 40098 that utilize the superius of this song.⁵³

⁵²The settings in Tr 89 and Tr 90 (printed in DTÖ 14-15, p. 229) are discussed in Gustave Reese, Music in the Middle Ages, (New York, 1940), and Bukofzer, "Popular and Secular Music in England," pp. 128-129 and John Dunstable, Complete Works, p. 200. Both scholars correct the errors given by the editors of DTÖ 14-15 regarding these versions. Bukofzer suggests that the Bedyngam concordantiae were intended to be performed only simultaneously with the three voices of O rosa bella to form a six-part piece, and that the voices marked gimel and alius gimel were meant to be used singly with the original superius, to form two duos. In John Dunstable, Complete Works, Bukofzer prints the original song (after Rome 1411) and only those optional voices that he believes were intended to be performed with it, that is, the three Bedyngam concordantiae found in Tr 89 and the secundus contratenor found in Tr 90. Fallows points out that the Latin ascription in Tr 89 is somewhat ambiguous and could mean that the original song was by Bedyngam or that the concordantiae were composed by him. He observes that the six-part setting is "remarkably successful" and suggests it was composed after 1460 (hence, not by Bedyngam, whose death is reported in 1460). This information was given in a paper read by Fallows at the American Musicological Society Convention, Chicago, 1971, "John Bedyngam and the Composition of O rosa bella."

⁵³Ber 40098, Nos. 117-119, published in Heribert Ringmann, Ed., Das Glogauer Liederbuch, I: Das Erbe deutscher Musik. Reichsdenkmäler, IV (Kassel, 1936), pp. 40-43. These quodlibets may be the oldest German example of the form (see Reese, Music in the Renaissance, p. 635).

A comparison of the musical readings of O rosa bella has shown that all the sources appear to follow one basic tradition of transmission. Pav 362 gives a number of minor unique variants, including several notational errors. Minor variants, particularly in the cadential formulas, also occur in most of the other sources. A direct relationship appears to exist between the readings of Tr 89, 90, and 93; these versions are written in augmented values and are almost identical in every details.

At meas. 15 in the superius, a variant in Pav 362, Ber 78.C.28, Par 2973, SevPar/I, and Wolf 287 suggests a possible relationship among their readings (since the superius part is wanting in MC 871N and Tr 93), these sources cannot be evaluated in this instance).⁵⁴ Since a harmonic dissonance between the superius and the two lower voices results from this reading, we have utilized the version transmitted in Rome 1411, Esc IV.a.24, Por 714, Par 15123, and Tr 89 and 90 (see Example 68).

⁵⁴It is possible, of course, that the reading in Pav 362 Ber 78.C.28, Par 2973, SevPar/I, and Wolf 287 may be the result of independent scribal errors, but the occurrence of a second common minor variant in Pav 362, Ber 78.C.28, SevPar/I, and Wolf 287 (see Example 68) seems to weaken this possibility.

Example 68. *O rosa bella*, meas. 15: (a) Pav 362, Ber 78.C.28, Par 2973, SevPar/I, Wolf 287; (b) Rome 1411, Esc IV.a.24, Por 714, Par 15123, Tr 89, Tr 90.



In the contratenor, at meas. 41, Pav 362, Ber 78.C.28, SevPar/I, and Wolf 287 again are linked by virtue of a minor common variant (see Example 69). However, this variant is also found in Por 714, a source not involved in the transmission of the reading given in Example 68, but it is not found in Par 2973, a source that does transmit the other variant.

Example 69. *O rosa bella*, contratenor, meas. 41: (a) Pav 362, Ber 78.C.28, Por 714, SevPar/I, Wolf 287; (b) Esc IV.a.24, MC 871N, Par 2973, Par 15123, Rome 1411, Tr 89, Tr 90.



Although Bukofzer and most scholars who have discussed O rosa bella view John Dunstable as its composer, the song is attributed to him in one source only, Rome 1411. Another Englishman, John Bedyngham, is designated in Por 714. Bukofzer reasons that Rome 1411 contains pieces by composers active some time before Bedyngham, and he suggests that the scribe of Por 714, a later source, may have confused Bedyngham, the composer of the concordantiae, with the composer of the song.⁵⁵ Pirrotta argues that O rosa bella was inscribed last in Rome 1411 and that, in any event, Por 714 is not a much younger source than Rome 1411.⁵⁶ He proposes that, for stylistic reasons, Dunstable did not compose O rosa bella, speculating that perhaps not Bedyngham, but a third, unknown, Englishman may have written the song. More recently, Fallows has offered the opinion that O rosa bella is probably by Bedyngham.⁵⁷ Until more definite evidence turns up regarding the authorship of the music of O rosa bella, we leave the question unanswered.

⁵⁵Bukofzer, John Dunstable, Complete Works, p. 200 (but see footnote 52 above).

⁵⁶Pirrotta, "Ricerche e variazioni su 'O rosa bella'," pp. 73-74 (but see Chapter IV regarding the suggestion proposed by Fallows that Por 714 may date from the 1460s).

⁵⁷This opinion was offered to us in a letter from Fallows dated June, 1977. In his paper read at the AMS Convention in Chicago, Fallows suggests several reasons to support his opinion, one of the most important being the "authoritative" attribution in Por 714.

The musical form of O rosa bella is not clearly definable. Like the musical ballata, it has a bipartite division, but unlike the ballata, its first section ends with a half cadence, the conclusive final cadence occurring only at the end of the second section. This causes a problem in setting a ballata text to a musical form that is not itself a normal ballata.⁵⁸ Bukofzer has suggested that the piece be performed either as a modified ballata, AbbaA(b), that is, that the repeat of the ripresa be extended to include a repeat of the first piede, or that it be sung twice through, abab, the second time to the second set of words.⁵⁹ Pirrotta has proposed that the English composer probably did not understand the ballata form and may have conceived the piece as a ballade. He suggests that the first section of music should be immediately repeated to fresh text, aab(b), in the manner of a ballade, pointing out that Gentil madona, another composition

⁵⁸ Bent, in "Transmission of English Music 1300-1500," p. 69, has speculated that the Italian ballata text of O rosa bella may have been superimposed upon an existing English piece. John Bedyngham, whose name is associated with the song and with the concordantie in Tr 89, may have spent most of his life in England (Fallows, "Words and Music in Two English Songs," p. 30), an association that also could point to a possible English origin of the song (however, in his letter to us, Prof. Fallows mentioned that the statement that Bedyngham probably never left England could be open to revision).

⁵⁹ Bukofzer, John Dunstable, Complete Works, p. 200. As a modified ballata, the order of the lines (as given in our text edition) would be: lines 1,2,5,6,7,8,3,4,5,6. In the second manner of performance, the order of the text would be 1,2,5,6,3,4,7,8.

attributed in Por 714 to Bedyngham, is musically a ballade (see comments above, for this composition).⁶⁰

The manner in which the scribes underlay the Italian text in the music sources, unfortunately, does not give a definite indication for the performance of this piece. Only Pav 362, Par 2973, and Par 15123 transmit eight lines of text, and in these sources, lines 1,2 and 3,4, go with the first section of music, and lines 5,6, and 7,8 appear with the second section of music. Por 714 transmits lines 1 through 6 only, of which lines 1,2,3,4 are given with the first section of music, and lines 5,6 are set down under the second section, suggesting an aab musical form. Esc IV.a.24, Wolf 287, and SevPar/I provide only lines 1 and 2 for the first section of music and lines 5 and 6 for the second section, suggesting an ab form. Rome 1411, presumably the earliest extant source to transmit O rosa bella in Italy, is without text. In our transcription, we have selected the aab(b) manner of performance proposed by Pirrotta, although the abab manner also results in a musically satisfying composition.⁶¹

⁶⁰Pirrotta, "Ricerche e variazioni su 'O rosa bella'," p. 66 ff. We might mention here that a difference between O rosa bella and Gentil madona is that the latter song has musical rhyme between the last portions of the two sections of music (a style characteristic associated with the musical ballade), while O rosa bella does not.

⁶¹Pirrotta transcribes the piece in a rhythmically flexible manner that alternates between duple and triple meter (*Ibid.*, pp. 76-77). The majority of modern transcriptions of O rosa bella give the first seven measures in the manner of an instrumental prelude. Most of the sources, however, show the first word "O" beneath the first note, and

No. 32. fols. 52v-53r (54v-55r), Dona gentille Dufay

Concordances

Music Sources:

- | | |
|----------|---|
| Mel | fols. 43v-44r, "G. Dufay, "Dona gentile," t;
"Dona gentile," pt;x. |
| Par 2973 | fols. 2v-3r, Anon., "Dona gentile," t; "Dona
gentile," pt; "Dona gentile," pt. |

Text:

None

Modern Editions

Music:

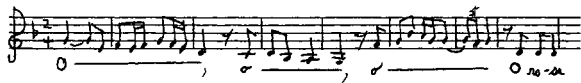
Besseler, Guglielmi Dufay: Opera omnia, VI, p. 12.

Text:

Besseler, Guglielmi Dufay, VI, p. xxvii.

Restori, "Un codice musicale pavese," p. 397.

then again, beneath the first d' minim at meas. 8, suggesting that the first seven measures should be vocalized on the vowel "o." A more precise underlay is provided by the scribe of Par 2973, in which he places an "o" beneath each of the three groups of notes that are separated by minim rests:



Dona gentile is a rare example of the rondeau with Italian text.⁶² Restori and Rubsamen have noted that the text is stylistically related to the type of poetry associated with the name of Giustiniani.⁶³ Pirrotta has pointed out that, of Dufay's texts, the readings of this piece show dialectical influences, possibly introduced by the copyists, but that it is difficult to tell to which northern dialect these influences are related.⁶⁴

A comparison of the music readings shows that all three manuscripts preserve the chanson in an almost identical version. Pav 362 transmits several variants that appear to be the result of scribal carelessness (see the notes accompanying our edition). In his edition of the text, Besseler prints the last line of the rondeau as "Per sempre servire quella ca' d'oro." According to all three sources, the last line reads "Per sempre servire quella qu' adoro." The latter, correct version of the poem is utilized in our

⁶² Reese mentions the setting of Italian poems in French rondeau form in the early part of the century and cites O celestial lume by Bartolomeo Brolo as an example of the "Italian rondeau" (Music in the Renaissance, pp. 30-31). In a subsequent chapter, he classifies Dona gentile as a rondeau (p. 53). Bukofzer points out that in Mel, Dona gentile and Triste qui spero are examples of Italian compositions in rondeau form ("An Unknown Chansonnier of the 15th Century," The Musical Quarterly, XXVIII (1942), p. 22). Pirrotta describes Dona gentile as a regular rondeau with a four-line refrain ("On Text Forms from Ciconia to Dufay," pp. 79-81). While a case might conceivably be made for the piece as a modified ballata, its entry in Par 2973 on a single opening (in that source, all the ballate are entered on two consecutive openings), and its adherence to the rhyme scheme of the standard rondeau quatrain seem to reinforce the arguments that it is a rondeau.

⁶³ Restori, "Un codice pavese musicale," p. 397, and Rubsamen, "The Justiniane or Viniziane of the 15th Century," p. 178.

⁶⁴ Pirrotta, "On Text Forms from Ciconia to Dufay," p. 678.

transcription.

A touch of dramatic poignancy is beautifully achieved in the musical underlay of the words "datime secorso" (give me help). Dufay sets these words to a stepwise descending musical phrase that is immediately repeated, one tone lower, after a semibreve pause (Example 70). That the words are also intended to be repeated is clearly indicated in all three texted versions of the chanson. In our transcription we have repeated the equivalent words of the second stanza, "Per sempre servire" (to serve forever), clearly called for in the music.

Example 70. Dona gentile, meas. 21-24.

Da-Ti-me se cor-so! Da-Ti-me se cor-so,
Per sem-pre ser-vi-re (per sem-pre ser-vi-re),

The most interesting aspects of this chanson concern its approximate date and the reasons why Dufay set an Italian text to a French rondeau musical form. Pirrotta, in his discussion of the songs by Dufay with Italian text, does not probe the chronology of Dona gentille.⁶⁵ Besseler notes that the song has stylistic traits revealing Dufay's mature vocal style that became apparent from the 1440s.⁶⁶ Hamm places the song among those of his Group 7 (works composed ca. 1435-1455) on the basis of notation.⁶⁷ The three sources that transmit the piece were all compiled after 1460, an indication that Dona gentille may be one of the latest pieces in Hamm's Group 7 chronology. The two Savoyard sources, Pav 362 and Par 2973, are important repositories of a small group of musical settings of poetry attributed to or in the style of Giustiniani that flourished at Italian courts from the 1450s through the early 1470s. Dona gentille may well be Dufay's contribution to this genre.

Wright has shown that, during most of the 1450s, Dufay was in the employ of the Duke of Savoy, and that he resided in northern Italy, Geneva,⁶⁸ and other areas comprising the Duchy of Savoy as it then existed. During this period, Dufay continued to maintain close

⁶⁵ Pirrotta, Ibid., p. 677 f.

⁶⁶ Besseler, Guglielmi Dufay: Opera omnia, VI, p. xiii.

⁶⁷ Hamm, A Chronology of the Works of Guillaume Dufay, pp. 120-121.

⁶⁸ Wright, "Dufay at Cambrai," p. 188 ff.

contact with the courts at Florence and Naples, as witnessed in part by a letter, well-known to music historians, sent by Dufay from Geneva to the brothers Giovanni and Piero de' Medici at Florence in 1456. In it, he states:

Since I well know that you have always taken pleasure in song and since, I believe, you have not changed your preferences, I have felt encouraged to send you some chansons which, at the request of some gentlemen of the King's court, I composed recently when I was in France with Monseigneur de Savoye. I also have some others which I shall send you at another time...In addition...I wrote four Lamentations...and the texts were sent to me from Naples...⁶⁹

Although Dufay maintained residence in Cambrai after 1458, he continued to exercise his artistic influence in Italy. A Florentine document dated February 1467 shows that the composer had a hand in the selection of singers for the Medici chapel.⁷⁰ A letter written by Antonio Squarcialupi to Dufay, dated May 1, 1467, reveals that the composer was still being asked by his Italian admirers to compose songs for them.⁷¹

⁶⁹Translation taken from Frank D'Accone, "The Singers of San Giovanni in Florence during the 15th Century," Journal of the American Musicological Society, XIV (1961), pp. 318-319. D'Accone gives the date of the letter as 1454, but Wright, "Dufay at Cambrai," p. 190 shows it must have been written in 1456. A facsimile of the original letter appears in Heinrich Besseler, "Dufay," MGG, III (1954), columns 889-890. Other citations regarding this letter are given in Wright, "Dufay at Cambrai," footnote 88.

⁷⁰See Frank D'Accone, "The Singers of San Giovanni in Florence during the 15th Century, p. 322, for a partial translation of this second letter.

⁷¹In this letter, Squarcialupi encloses a canzone written

We see, then, that Dufay was involved in Italian musical activities, either directly or from afar, during the 1450s and 1460s. Dona gentille, the style and notational characteristics of which date it from after the 1440s, represents a type of composition set to Italian text that was highly sought by Italian patrons after mid-century. We note also that Dona gentille was transmitted only in sources compiled in Savoy or Naples dating from the late 1460s or early 1470s. From these fact, we may infer that Dufay composed Dona gentille during the 1450s or later, either for the Court of Savoy or one of his other appreciative Italian patrons.

No. 33. fols. 53v-54r (55v-56r), O pellegrina, o luce Anon.

Concordances

Music Sources:

Par 2973 fols. 6v-8r, Anon., "O pellegrina," t;x;x.

Text Sources:

Siena I.VII.15 folio number not given.⁷²

Modern Editions

Music:

None

by Lorenzo de' Medici, who requests that Dufay set it to music. The letter is cited in Reese, Music in the Renaissance, p. 51; Besseler, Guglielmi Dufay: Opera omnia, VI, p. 11; and is translated, in part, in D'Accone, "The Singers of San Giovanni in Florence during the 15th Century, p. 322. Other citations are given by D'Accone.

⁷²Cited in Restori, "Un codice musicale pavese," p. 397.

Text:

Ferrari, Biblioteca popolare, II, p. 118.⁷³

Restori, "Un codice musicale pavese," p. 397.

The text of this piece is associated with the name of Leonardo Giustiniani in modern musicological and literary writings. Restori quotes the Giustiniani scholar, Wiese, as writing "... non l'ho trovato col suo nome, ma la credo tale anch'io perche si compone di versi che appartengono a poesie di lui." (I have not found it with his name, but I also believe it to be his because it consists of lines that come from his (Giustiniani's) poetry.⁷⁴ D'Ancona,⁷⁵ Ghisi,⁷⁶ Pope,⁷⁷ and Rubsamen⁷⁸ credit the text to Giustiniani

⁷³Restori, Ibid., gives this citation.

⁷⁴Restori, Ibid.

⁷⁵D'Ancona, Poesia popolare italiana, p. 488. Here d'Ancona cites the first line of the poem, stating that it is a strambotto by Giustiniani found in the lauda editions of 1480 and 1512, reprinted in Florence in 1863. We have looked at a microfilm copy of the 19th century edition but have not found the reference to O pellegrina among the laude said to be reprinted from 1480 or 1512. We did, find, at the conclusion of the publication, at p. lvi, the first line of this text in the list comprising first lines of secular songs to which lauda texts were sung, that was compiled by the editors of the 1863 edition (who explain that they refer only to those songs found in the 1480 print).

⁷⁶Federico Ghisi, "Canzoni profane italiane del secondo Quattrocento in un codice musicale di Montecassino," Revue belge de Musicologie, II (1948), p. 12, in which he quotes the D'Ancona citation, given in footnote 75 above.

⁷⁷Pope, "The musical manuscript Montecassino N871," p. 15, in which Pope cites Ghisi and D'Ancona.

⁷⁸Rubsamen, "The Justiniane or Viniziane of the 15th Century, p. 178. Rubsamen lists O pellegrina among the texts not definitely ascribed to Giustiniani, but markedly similar to the poet's works.

or associate it with his poetic style.

The text of O pellegrina, o luce was apparently popular, for two other musical settings of the poem, neither one related to the Pav 362 setting, survive in the sources. One of them is found in Par 2973 (in which the Pav 362 setting is also found), at fols. 15v-17r, and in MC 871N, at p. 261. The other setting comes down to us in Flo 176, at fols. 129v-130r.

The version of O pellegrina transmitted in Pav 362 comes down with four lines of text, having the end-rhyme scheme abab. This rhyme scheme relates the text to the strambotto,⁷⁹ and we may have here a strambotto with incomplete text. Since only four lines are transmitted both in Pav 362 and in Par 2973, we have underlaid each line of text to one phrase of music, in the manner of a through-composed setting. (If the text were all there, the piece then could be performed like a normal strambotto:

Text:	ab	ab	ab	cc
Music:	12	12	12	33

A signum congruentiae is found over the concluding note of the second phrase in each of the voices in both Pav 362 and Par 2973. The short text results in a somewhat melismatic underlay of the superius part.

⁷⁹See Reese, Music in the Renaissance, pp. 161-162, and Walter Rubsamen, Literary Sources of Secular Music in Italy (Ca. 1500), (Berkeley, 1943), p. 5, for discussions of the strambotto form. Here, we may summarize that the strambotto normally consists of eight lines with the rhyme scheme abababcc. The second and third versions of O pellegrina transmit a seven-line poem consisting of the four lines found in version one, plus three lines with the end-rhyme scheme acc. The ababacc scheme of the seven-line version points to the possibility that this may be a strambotto of eight lines in which the sixth line is wanting.

The scribes of Pav 362 and Cord place the first two words of text under the first musical subphrase. If we underlay the text in this manner, the natural accents of the words and music are at variance:

Music: 

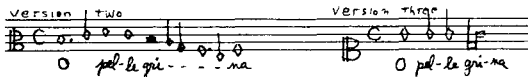
Text: O, pel-le-gri-na,

We have preferred to set the word "O" to the first musical subphrase and the word "pellegrina" to the second subphrase, letting the natural rhythm of the text and music coincide. This underlay also seems to parallel the text placement of the words "o luce" that follow immediately (see Example 71).⁸⁰

Example 71. *G pellegrina, o luce*, superius, meas. 1-10.



⁸⁰ In the two unrelated versions of the same text referred to above, the music and text accents neatly coincide:



In both Pav 362 and Par 2973, the number of flats in the signature varies from staf to staff in the superius and contratenor. In Table XVII, we show, by measure numbers, where the changes in signature flats occur in the sources.

TABLE XVII

Signature Flats in O pellegrina

	<u>No flats</u>	<u>One flat</u>	<u>Two flats</u>
<u>Superius</u>			
Pav 362	1-7; 30-38.	17-20; 39-50.	8-18.
Par 2973	1-3; 14-26; 31-50.	27-30.	4-13.
<u>Tenor</u>			
Pav 362			1-50 (signature flat throughout).
Par 2973		1-50 (signature flat throughout).	
<u>Contratenor</u>			
Pav 362		1-27; 44-50,	28-43.
Par 2973		1-7; 19-50.	8-18.

Internal flats in one source may correspond to the signature flats at the same place in the other source, but there does not seem to be a consistent application of this procedure. In our transcription, we have used a signature of b, bb, b, and have added internal or ficta flats where applicable.

O pellegrina, o luce provides an interesting example of an Italian piece in which the superius and contratenor are notated in duple mensuration while the tenor is in triple rhythm:

Pav 362	♢	O	♢
Cord	C ₂	O	C ₂

Kottick has suggested that "...here, the symbol O indicates that the notes of the T must be doubled in value..."⁸¹ and he transcribes the tenor in duple meter to match the other voices with $\square = \text{♩}$. The C₂ mensuration he interprets in integer valor with $\diamond = \text{♩}$. We propose that, since the voices having a ♢ or C₂ mensuration are notated mostly in breves and semibreves, and since the voice in O is notated in semibreves and minims (a notation most closely resembling that of the other Italian pieces in Pav 362), the triple sign O should be interpreted in integer valor, with $\diamond = \text{♩}$, and the ♢ and C₂ as signs of proportion, with $\square = \text{♩}$. Furthermore, we have retained triple rhythm in the tenor, as called for in the signature.

The musical readings of O pellegrina, o luce are basically the same in Pav 362 and Par 2973, with Pav 362 transmitting several minor scribal errors. A comparison of the text readings shows that the Pav 362 and Par 2973 versions are less closely related than are the Pav 362 version and that found in the two unrelated settings transmitted in Par 2973, MC 871N, and Flo 176.

O pellegrina, o luce reveals influences of the French chanson

⁸¹Kottick, "The Music of the Chansonnier Cordiforme," II, p. 12.

style, with syncopated and dotted rhythms at approaches to the cadences. The textural framework consists of non-imitative counterpoint in which some imitation occasionally occurs (beginning of phrase two). The melodramatically set short text suggests some influence of the florid Italian style. The piece is well-written, with good part-writing and voice-leading. Dissonances are carefully prepared, and the one example of a second occurring on the strong beat between the superius and the lower voices may be explained as an accented descending passing tone (Example 72).

Example 72. O pellegrina, o luce, meas. 46.



No. 35. fols. 55v-56r (57v-58r), Luce, o luce Anon.

Concordances

Music Sources:

None

Text Sources:

None

Modern Editions

Music:

None

Text:

Restori, "Un codice musicale pavese," p. 398.

Jeppesen cites a three-part piece found in Par 4379-Fragment II, fols. 65v-66r, that begins with the words "So lu luce aito," as a concordance for the Pav 362 Luce o luce,⁸² but a comparison of the two works has shown that their text and music are not related.

The text of Luce, o luce consists of three strophes of poetry in the style traditionally associated with the verses of Leonardo Giustiniani.⁸³ Each strophe contains five lines, of which

⁸²Jeppesen, La Frottola, pp. 182-183, and 188-189.

⁸³Restori, in "Un codice musicale pavese," p. 398, merely queries "...del Giustiniani??" Rubsamen includes Luce, o luce among the verses not definitely ascribed to Giustiniani in extant sources, but "of a nature so markedly similar to his own that he might well have been their parent" ("The Justiniane or Viniziani of the 15th Century, p. 178.

four are basically septisyllabic and one, line two, has only four syllables. The shorter line appears to function like a layé line in some French rondeaux and bergerettes, that is, it is a short interpolation, the rhyme scheme of which may lie outside the rhyme scheme of the body of the strophe.⁸⁴ The resultant rhyme scheme of Luce, o luce is a(x)bba, c(y)ddc, e(z)ffe.

This composition appears to be an example of the florid justiniana, in which the improvised melismatic treatment of the superius voice has been partly written.⁸⁵ Both sections of the work begin homophonically in breve rhythm (actually, the superius opens with a dotted semibreve), but, almost immediately, the lower voices move on in minim motion while the top part sings out scalar patterns in semiminims interspersed with dotted and syncopated rhythms in minims and semiminims. The text setting of the superius is very melismatic, rendered somewhat less florid by our occasional editorial repetition of important words.

The music of Luce, o luce has an ab design, with the a section notated in triple mensuration 0 and the b section calling

⁸⁴ It is possible that lines one and two may really comprise an eleven-syllable single line, but the rhyme scheme of the strophe as a four-line entity would be abbc, deef, ghhi. Furthermore, the natural rhythm of each strophe would be destroyed. Regarding the French layé texts, see Chapter V above.

⁸⁵ Rubsamen, in "The Justiniane or Viniziani of the 15th Century," includes Luce, o luce among the florid justiniane (p. 178).

for duple rhythm ♩ .⁸⁶ Since both the music and text are inscribed on one opening, and since no scribal indication for repetition of text or music appears anywhere on the pages, the piece may be considered as through-composed, with each of the three strophes of text to be sung to the music only once.

Voice leading in Luce, o luce is somewhat rough, the piece containing several examples of exposed parallel perfect intervals. Exposed parallel octaves between contratenor and superius are found at meas. 5, meas. 9-10, and meas. 24. At meas. 25, we find parallel fifths between contratenor and superius. At meas. 2, a dissonance between the tenor and superius occurs as a result of a syncopated rhythm in the tenor (Example 73).

Example 73. Luce, o luce, meas. 2.



⁸⁶ We have interpreted the mensuration sign ♩ to mean $\square = \text{♩}$ because of the copyist's manner of notating this section in breves and semibreves, following a first section in minims and semibreves (see discussion in Volume II, Editorial Procedures).

ALPHABETICAL INDEX OF TEXT INCIPITS

<u>Text Incipit</u>	<u>Composer</u>	<u>No.</u>
Celebris hic dies (see Le serviteur infortuné)		
Cum defecerint ligna (see De tous biens playne)		
De bien loing mon oueil	Anon.	38
De tous biens playne (= Cum defecerint ligna)	Heyne	17
Dieu gart de mal la compagnie	Anon.	26.
Dona gentille	[Dufay]	32
Faulx envieux-Hé, qui ne nous ame	Anon.	19
Fortune, elas (see Gentil madona)		
Fortune, leysse moy la vie	Anon.	2
Fortune, n'as-tu point pitie	Anon.	14
Gardés le treit de la fenestre	Anon.	40
Gentil madona (=Fortune, élas)	[Bedyngham]	8
Hé, fortune	Anon.	29
Hélas, mestresse, m'amie	Anon.	15
Hora cridar, oyme	Anon.	7
Io sol tuo servitor (see Le serviteur hault guerdonné)		
Je doy bien estre	Anon.	31
Je ne pourroye plus celer	Anon.	5
Languir me fault	Anon.	16
Le serviteur hault guerdonné (= Io sol tuo servitor) (= Superno nunc emittitur)	[Dufay ?]	23
Le serviteur infortuné (= Celebris hic dies)	Anon.	37

<u>Text Incipit</u>	<u>Composer</u>	<u>No.</u>
L'ome banny de sa pleysance	[Barbingant/Fede]	3
Luce, o luce	Anon.	35
Mes yeulx ont fait	Anon.	22
Mon cuer chante	[Binchois]	13
Mon cuer de dueil	Anon.	30
Mon seul pleysir	[Bedyngnam]	6
Ne dy mot, chut, bouche cousue	Anon.	4
O pellegrina, o luce	Anon.	33
O rosa bella	[Bedyngnam/Dunstable?]	24
Or sus, or sus (Tenor)	Anon.	43
Par le regart (= Resone unice)	[Dufay]	28
Par ung seul mot bien ordonné	Anon.	27
Pour avenir a mon actainte	Anon.	20
Pour prison ne pour maladie	[Binchois]	11
Puis qu'il ha pleu	Anon.	39
Quant jamés aultre bien	Anon.	36
Quy m'amera de bonne amour	Anon.	25
Resone unice (see Par le regart)		
Se la fasse ey pale	[Dufay]	42
Serey je voustre mieulx ame	Anon.	18
Superno nunc emittitur (see Le serviteur hault guerdonné)		
Sy j'ey vostre grasse requise	Anon.	12
Terriblement suis fortunée	Anon.	1
Vive, ma dame, pour amours	Anon.	21
Vive qu'y amoureux sera (= secunda pars of unidentified bergerette?)	Anon.	34
Vous qui parlés-Hé, molinet	Anon.	10
Vreys amoureux, oyeés, oyeés	Anon.	41
(?)a san dam	Anon	9
(Textless)	Anon.	44

ALPHABETICAL INDEX OF COMPOSERS AND POETS
(Poets are indicated by an asterisk after the name)

<u>Name</u>	<u>Composition</u>	<u>No.</u>
Barbingant	L'ome banny	3
Bedyngham, John	Gentil madona	8
	Mon seul plaisir	6
	O rosa bella (also attributed	24
	to Dunstable)	
Binchois, Gilles	Mon cuer chante	13
	Pour prison	11
Dufay, Guillaume	Dona gentille	32
	Le serviteur hault guerdonné(?)	23
	Par le regart	28
	Se la fasse ey pale	42
Dunstable, John	O rosa bella (also attributed	24
	to Bedyngham)	
Fede	L'ome banny (also attributed	3
	to Barbingant)	
Giustiniani, Leonardo*	Dona gentille (?)	32
	Gentil madona (?)	8
	Hora cridar, oyme (?)	7
	Luce, o luce (?)	35
	O pellegrina (?)	33
	O rosa bella	24
Hayne van Ghizeghem	De tous biens playne	17
Le Rousselet*	Quant jameés aultre bien	36
Molinet, Jean*	Vous qui parlés (?)	10
Orleans, Charles d'*	Gardés le treit	40
	Mon cuer chante	13
	Mon seul plaisir	6

ALPHABETICAL INDEX OF SOURCES AND THEIR ABBREVIATIONS

This index has been arranged alphabetically by abbreviation of the individual sources. Manuscripts and early prints that contain texts only are designated with an asterisk.

Ber 78.B.17*	Berlin, Kupferstichkabinett, Ms. 78.B.17 (Rohan Chansonnier)
Ber 78.C.28	Berlin, Kupferstichkabinett, Ms. 78.C.28
Bol Q15	Bologna, Conservatorio G.B. Martini, Cod. Q15 (olim 37)
Bol Q16	Bologna, Civico Museo Bibliografico Musicale, Ms. Q16
Bol 2216	Bologna, Biblioteca Universitaria, Ms. 2216
Cape 3.b.12	Cape Town, South African Public Library, Grey Collection, Ms. 3.b.12
Cop 17	Copenhagen, Kongelige Bibliotek, Ms. fragment No. 17
Cop 291	Copenhagen, Kongelige Bibliotek, Ms. Thott 291 ⁸
Cop 1848	Copenhagen, Kongelige Bibliotek, Ny. Kgl. Samling Ms. 1848 bis
Dij 517	Dijon, Bibliotheque Publique, Ms. 517
Esc IV.a.24	El Escorial, Biblioteca del Monasterio, Ms. IV.a.24
Esc V.III.24	El Escorial, Biblioteca del Monasterio, Ms. V.III.24
Flo 27	Florence, Biblioteca Nazionale Centrale, Panciatichi, Ms. 27
Flo 121	Florence, Biblioteca Nazionale Centrale, Magl., Ms. XIX.121
Flo 164-167	Florence, Biblioteca Nazionale Centrale, Magl., Mss. XIX.164-167
Flo 176	Florence, Biblioteca Nazionale Centrale, Magl., Ms. 176
Flo 178	Florence, Biblioteca Nazionale Centrale, Magl., Ms. 178

Flo 2356	Florence, Biblioteca Riccardiana, Ms. 2356
Flo 2440	Florence, Biblioteca del Conservatorio Luigi Cherubini, Ms. 2440
Flo 2794	Florence, Biblioteca Riccardiana, Ms. 2794
Jard*	Antoine, Verard, Le Jardin de plaisance (ca. 1501)
Lon 380*	London, British Museum, Ms. Lansdowne 380
Lon 7333*	London, British Museum, Ms. Harley 7333
Lon 31922	London, British Museum, Additional Ms. 31922
MC 871N	Montecassino, Archivio della Badia, Ms. 871N
Mel	New Haven, Yale University Library, Mellon Chansonnier
Mun 351 ^a	Munich, Bayerische Staatsbibliothek, Cim 351 ^a (Mus. Ms. 3232; Schedelsches Liederbuch)
Mun 352 ^b	Munich, Bayerische Staatsbibliothek, Cim 352 ^b (Buxheimer Orgelbuch)
Mun 3192	Munich, Bayerische Staatsbibliothek, Mus. Ms. 3192
Niv	Paris, Bibliothèque G. Thibault, Chansonnier Nivelles de la Chaussée
Oxf 213	Oxford, Bodleian Library, Canonici misc. 213
Par 676	Paris, Bibliothèque Nationale, Res. Ms.Vm ⁷ 676
Par 1035*	Paris, Bibliothèque Nationale, f. ital. Ms. 1035
Par 1719*	Paris, Bibliothèque Nationale, f. frc., 1719
Par 2973	Paris, Bibliothèque Nationale, Collection Rothschild, Ms. 2973 (Chansonnier Cordiforme)
Par 9346	Paris, Bibliothèque Nationale, f. frc., Ms. 9346 (Manuscrit de Bayeux)
Par 12744	Paris, Bibliothèque Nationale, f. frc., Ms. 12744

Par 15123	Paris, Bibliothèque Nationale, f. frc., Ms. 15123 (Pixérécourt Chansonnier)
Per 431	Perugia, Biblioteca Comunale, Ms. 431 (G 20)
Por 714	Porto, Biblioteca Comunale, Ms. 714
Rome XIII.27	Rome, Biblioteca Apostolica Vaticana, Cappella Giulia, Ms. XIII.27
Rome 1411	Rome, Biblioteca Apostolica Vaticana, Cod. Urb. lat. 1411
Rome 2856	Rome, Biblioteca Casanatense, Ms. 2856
SevPar	Seville, Biblioteca Colombina, Ms. 5-I-43; and Paris, Bibliothèque Nationale, nouv. acq. frc., Ms. 4379
Stras 222.C.22	Strasbourg, Bibliothèque de la ville, Ms. 222.C.22 (burned 1870)
Tr 89	Trent, Castello del Buon Consiglio, Ms. 89
Tr 90	Trent, Castello del Buon Consiglio, Ms. 90
Tr 93	Trent, Castello del Buon Consiglio, Ms. 93
Ulm	Ulm, Bibliothek des Munsters, Ms. 237 ^{abcd}
Wash L25	Washington, D.C., Library of Congress, M.2.1.L25 Case (Laborde Chansonnier)
Wolf 287	Wolfenbützel, Herzog August-Bibliothek, Ms. extravag. 287

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CHART SUMMARIZING CONCORDANCES FOR PIECES IN PAV 362¹

Inv. No.	Incipit and fol. nos.	Ber 78.C.28	Bol Q16	Cop 17	Dij 517	Esc IV.a.24	Flo 176	Flo 2356	Flo 2974	MC 871N	Mel	Mun 351 ^a	Niv	Par 2973	Par 15123	Per 431	Por 714	Rome 1411	Rome XIII.27	SevPar	Tr 90	Tr 93	Wash L25	Wolf 287
1	Terriblement suis fortunée 17v-19r	x												x						x	x			
2	Fortune, leysse moy la vie 19v-21r																							
3	L'ome banny ² 21v-22r				x		x	x			x		x	x	x								x	
5	Je ne pourroye 23v-24r					x																		
6	Mon seul pleysir ³ 24v-25r	x					x	x				x		x	x					x			x	
7	Hora cridar, oyme 25v-26r	x				x					x			x						x				x

¹This chart lists sources that share two or more pieces with Pav 362. Sources that share only one piece with Pav 362 are cited as footnotes.

²Also in Tinctoris, Liber imperfectionum I, p. 1 (see Table, p. 85).

³Also in Cop 1848 (see Table, p. 100).

Inv. No.	Incipit and fol. nos.	Ber 78.C.28	Bol Q16	Cop 17	Dij 517	Esc IV.a.24	Flo 176	Flo 2356	Flo 2974	MC 871N	Mel	Mun 351 ^a	Niv	Par 2973	Par 15123	Per 431	Por 714	Rome 1411	Rome XIII.27	SevPar	Tr 90	Tr 93	Wash L25	Wolf 287
8	Gentil madona ⁴ 26v-27r	x				x				x	x	x		x	x									
11	Pour prison 29v-30r (30v-31r)					x			x						x			x					x	
12	Sy j'ey vostre grasse 30v-31r (31v-32r)	x		x								x								x				
13	Mon cuer chante ⁵ 31v-32r (32v-33r)	x																x						
17	De tous biens pleyne ⁶ 34bis ^v -34r(36v-37r)		x		x			x	x	x	x			x	x	x			x	x			x	x
20	Pour avenir 37v-38r (39v-40r)							x					x											
23	Le serviteur hault guerdonné ⁷ 40v-41r (42v-43r)	x			x	x			x	x				x	x	x	x		x	x				x

⁴The piece is listed in the index of Bol Q16, but is wanting in the source.

⁵Also in Mun 3192 (see Table, p. 122).

⁶Also in Cop 291, Rome 2856, Cape 3.b.12, Flo 121, Flo 178, Lon 31922, Par 504, Par 676, Odh, and Ulm 237 (see Table, pp. 135-136).

⁷The piece is listed in the index of Wash L/25, but is wanting in the source.

Inv. No.	Incipit and fol. nos.	Ber 78.C.28	Bol Q16	Cop 17	Dij 517	Esc IV.a.24	Flo 176	Flo 2356	Flo 2974	MC 871N	Mel	Mun 351 ^a	Niv	Par 2973	Par 15123	Per 431	Por 714	Rome 1411	Rome XIII.27	SevPar	Tr 90	Tr 93	Wash L25	Wolf 287
24	O rosa bella ⁸ 41v-43r (43v-45r)	x				x				x				x	x		x	x		x	x	x		x
28	Par le regart 47v-48r (49v-50r)	x		x		x				x	x				x		x			x		x	x	x
29	He, fortune 48v-50r (50v-52r)															x								
30	Mon cuer de dueil 50v-51r (52v-53r)						x								x									
32	Dona gentille 52v-53r										x			x										
33	O pellegrina 53v-54r (55v-56r)														x									
37	Le serviteur infortuné 58v-59r (60v-61r)					x				x		x												
40	Gardes le treit 61v-62r (63v-64r)		x		x					x														
42	Se la fasse ey pale ⁹ 65v-66r (67v-68r)						x					x						x					x	x

⁸Also in Tr 89 (see Table, p. 282). For other settings of this text, see Table XVI, pp. 285-286.

⁹Also in Oxf 213 and Stras 222.C.22 (see Table, p. 206).

THE MANUSCRIPT PAVIA, BIBLIOTECA UNIVERSITARIA,
CODICE ALDINI 362: A STUDY OF SONG
TRADITION IN ITALY CIRCA 1440-1480

by

Henrietta Schavran

Volume II

EDITORIAL PROCEDURES

In Volume II, we present modern transcriptions of the forty-four pieces comprising the repertory of Pav 362. Our primary consideration has been to prepare an edition based upon the music and text readings found in Pav 362. Each transcription has been preceded by a diplomatic facsimile of the clef, key signature, and first few notes of music, above which the folio numbers of the chansonnier have been placed. For the reader's convenience, the entire text of each piece has been provided on a separate page, immediately following the musical transcription.

Music

Clef and Voice Order: In the majority of the pieces, the original notation provides C clefs in all the voices (occasionally, in the superius, it gives a G clef). These have been transcribed in the treble clef, with octave transpositions indicated where necessary. In pieces in which a voice has a low-lying range or has an F clef in the original notation, we have transcribed this voice in the bass clef. In most of our transcriptions, the tenor voice has been placed immediately below that of the superius. Occasionally, when the tenor voice has been found to be in a range consistently lower than that of the contratenor voice, the tenor has been placed as the lowest voice in our transcription.

Barring, Ligatures, and Coloration: We have utilized conventional bar lines in our transcriptions, a procedure that provides ease of reading and has gained acceptance in recent editions of Renaissance music on the basis of historical evidence.¹

Ligatures and coloration have been indicated by the conventional signs for these notational practices: full brackets  above the affected notes for ligatures, half brackets  above the notes for coloration.

Attributions: The sole attribution in Pav 362, "Heyne," is given as it appears in the source. Attributions from other sources, or those that have been accepted by modern scholars, have been given in brackets. Conflicting and questionable attributions have been discussed in the commentaries in Vol. I.

Variant Readings and Concordance Tables: Since variant readings have been discussed in some detail in the commentaries for each composition, we have not prepared the conventional critical apparatus for this edition. Cross-references have been provided in the transcriptions regarding all pertinent variant readings that have been discussed in

¹See, for example, the volumes comprising the Monuments of Renaissance Music, Edward E. Lowinsky, General Editor. For a discussion of scoring practices in Renaissance music, see Edward E. Lowinsky, "Early Scores in Manuscript," Journal of the American Musicological Society, XIII (1960), pp. 126-171.

the commentaries in Vol. I; any deviations from the Pav 362 readings not discussed in Vol. I have been explained in footnotes accompanying the transcriptions. A complete Table of Concordances for each piece has been provided in Vol. I, as the first item of each commentary relating to the individual compositions.

Mensuration Signs and Rate of Reduction: In Pav 362 and other sources of the 1460s and 1470s, the notation and choice of mensuration signatures usually reflect the changes in notational practice from semibreve-minim movement under the signs **O** and **C** to breve-semibreve movement under the sign **♩**. In some pieces, however, the semibreve-minim movement occurs under the sign **♩**.² Twenty-five pieces in Pav 362 bear the signature **O** (some of these have no signature, but the notation implies this mensuration), in which semibreve-minim movement prevails throughout, and the tactus falls on the semibreve. Four pieces (Nos. 2, 10, 24, and 44)³ have the signature **C** or a combination of **C** and **O** as successive signatures, these pieces also moving in semibreves and minims, with the tactus falling on the semibreve. In these thirty pieces, the semibreve has been transcribed as a quarter-note (4:1

²See Hamm, A Chronology of the Works of Guillaume Dufay, Chapters 7 and 8, regarding the mensural practice in Dufay's later works, in which these changes also are apparent.

³Only the superius of No. 44 is inscribed in the source, and it bears a signature that looks like a **C** in the microfilm copy. There is no way of knowing if the missing voices had been notated under the same mensuration sign.

reduction). Where the time signature changes within a piece, an equation of the temporal relationship between the sections has been provided.

Of the remaining fifteen pieces, Nos. 1, 9, 18, 33, 35, 39, and 43 have the signature C in combination with other signatures, the mensurations appearing either successively in each voice or simultaneously as conflicting signatures among the voices. The sections under C are notated in breves and semibreves, clearly calling for proportio dupla, with the beat falling on the breve. In the sections that are under C in these pieces, the breve has been transcribed as a quarter-note ($\square = \text{J}$) to express the diminution implied in the signature.

Five pieces, Nos. 5, 17, 30, 37, and 38 bear the signature C throughout in all the voices. While movement is in breves and semibreves, suggesting that the beat falls on the breve, there are, in these works, more minims and semibreves (and some semiminims) than there are breves. As we have mentioned in the commentaries in Vol. I, these pieces appear to be the latest works in Pav 362. The tendency toward smaller note values under the sign C indicates that, for all practical purposes, C was replacing C as a mensuration sign in the 1460s and 1470s and was not being utilized merely to indicate diminution.⁴ If we were to transcribe C as diminished imperfect tempus ($\square = \text{J}$)

⁴Some of these pieces, and others with similar notational characteristics) are found in Ber 78.C.28 and Esc IV.a.24, both sources dating from the 1460s.

with the tempo moving at about twice the rate of that called for by integral values, the minims and semiminims would move very fast. In these pieces, therefore, we have transcribed the semibreve as a quarter-note ($\phi = \text{♩}$) and suggest that the tempo be accelerated slightly.

The tendency toward smaller note values under ϕ is also found in two pieces, Nos. 15 and 36, in which one section moves under $\bigcirc$ or $\bigcirc$ and the other section moves under ϕ . In these works, because there is an implication of diminution by the juxtaposition of sections under ϕ with sections in integer valor, we have transcribed the breve under ϕ as a quarter-note ($\square = \text{♩}$) and the semibreve in integer valor as a quarter-note ($\phi = \text{♩}$). Here, we suggest that the tempo for the sections under ϕ be taken slightly slower than the tempo taken for the sections in integer valor.⁵

Key Signatures and Musica Ficta: In most of the transcriptions, we have utilized the signatures found in Pav 362. Occasionally, a signature flat may appear in the source on some lines and not on others. When this flat is found as a signature accidental in concordant

⁵ The question of tempo relationships in pieces of this period that bear the mensuration ϕ is discussed in Hamm, A Chronology of the Works of Guillaume Dufay, pp. 18-25 and 140-141, in which he summarizes the writings of Sachs, Apel, Bukofzer, and other scholars of fifteenth-century music. Reidemeister, in discussing his transcription procedures for the unica of Ber 78.C.28, brings up the problems of tempo relationships in pieces that move from $\bigcirc$ to ϕ (Die Chanson-Handschrift 78 C 28, p. 115). Perkins, in "Toward a Rational Approach to Text Placement in the Secular Music of Dufay's Time," p. 111, notes the problems of text underlay when one transcribes ϕ in diminution, resulting in a tempo that is roughly twice as fast as in the integral mensurations.

manuscripts, it has been used as a signature flat in our transcription, enclosed in parentheses and accompanied by an appropriate footnote explanation. Otherwise, the flat has been placed in front of the note to which it applies (that is, the note found on the line that contains the flat as a signature), and it has been placed above the note elsewhere in the composition. All internal accidentals found in concordant sources have been written in our transcriptions above the notes to which they apply (with appropriate footnote explanations), if such accidentals are not provided in Pav 362 and are applicable in our transcription.

All editorial accidentals have been placed above the notes to which they apply. Editorial accidentals that may be optional, or are questionable in our minds, have been enclosed in parentheses, above the affected note. The application of musica ficta has been based upon the principles and practices advocated by the theorists of the time that have been summarized and discussed in the literature and in editions of music of the Renaissance.⁶ Problems relating to the application of editorial accidentals in individual pieces are discussed in the commentaries in Vol. I and cross-referenced in the transcriptions.

⁶For summaries of these rules, see Reese, Music in the Middle Ages, pp. 381 ff.; Kottick, "Flats, Modality and Musica Ficta," pp. 276-277; Lowinsky's Introduction in Colin Slim, Ed., Musica nova. Monuments of Renaissance Music, I (Chicago, 1964), pp. viii-xxi, among other studies. More recently, Hughes and Bent have offered theoretical support for preferring the flattening of notes by virtue of their proximity to flattened recta notes rather than the raising of other notes in the same context. See Andrew Hughes and Margeret Bent, eds., The Old Hall Manuscript (Rome, 1969), I, part 1, pp. xviii-xxv, Andrew Hughes, Manuscript Accidentals: Ficta in Focus, 1350-1450 (Rome, 1972), and Margaret Bent, "Musica Recta and Musica Ficta," Musica disciplina, XXVII (1974), pp. 338-343.

Texts

All the pieces except No. 44 (which, as already stated, is transmitted incomplete in the source) have been supplied with text in Pav 362. Since all initial letters but one are wanting in the source (the exception is a small "p" found in the upper left-hand margin of the superius of No. 39), we have provided the missing first letters without parentheses, and have offered explanations for our choice where more than one selection seemed possible. In preparing our edition of the texts, we have followed the readings of Pav 362, except where they have been found to be so corrupt that they obscure the meaning of the poem. Deviations from the Pav 362 readings have been annotated and editorial additions (missing letters or words) have been placed in parentheses in the editions of the texts. Important variant readings found in music and literary concordances have been discussed in the commentaries in Vol. I or have been reported in the footnotes accompanying the text transcriptions.

In preparing our text editions, we have conformed with present French usage regarding syllabification and punctuation. All personal names and references to the deity have been capitalized. Apostrophes have been added to indicate contractions; accent marks have been used only where ambiguity of meaning might result (for example, in the past participle of French verbs). All words abbreviated in the source appear in complete form in our edition. Except for "i" and "u," which we have

written as "j" and "v," the original spellings found in Pav 362 have normally been retained, even if the spelling of a word differs from line to line in the same poem (changes from the original spellings have been explained in the footnotes accompanying the text transcriptions). By retaining the Pav 362 spellings, we believe that the reader may gain some insight into the language usages of the time and into the background of Pav 362 and of the scribe who wrote down the text. We have also noted significant variant spellings, so that the reader may compare the concordant sources from this point of view.

Text Underlay: The basic principles of text underlay followed in this edition have been drawn from the rules set forth in the writings of Stoquerus, Zarlino, Vicentino, and other theorists of the Renaissance.⁷ Cadence structure, melodic shape, phrase structure, correlation between word and music accents, differences between music and text phrase lengths, and other aspects of music and text have been taken into account in determining the underlay of each piece.⁸ Notational differences among the sources (for example, variant ligature usages, the use of breves in some sources but of repeated semibreves

⁷The rules of Stoquerus have been summarized in Edward Lowinsky, "A Treatise on Text Underlay by a German Disciple of Francisco de Salinas," Festschrift Heinrich Besseler (Leipzig, 1962); Don Harran, "New Light on the Question of Text Underlay Prior to Zarlino," Acta musicologica, XLV (1973), pp. 620-632, and Edward Lowinsky, The Medici Codex of 1518, I: Monuments of Renaissance Music, III, pp. 90-107.

⁸These aspects of text underlay as applied to fifteenth-century music are discussed in Perkins, "Toward a Rational Approach to Text Placement in the Secular Music of Dufay's Time," pp. 102-114.

on the same pitch in others), and the manner in which the text is underlaid in the manuscripts have also affected our decisions concerning the underlay of particular passages. As a rule, we have given preference to the Pav 362 readings. Where we have bypassed conventional rules of text underlay, or have followed the ligature or other notational readings found in concordant sources but not in Pav 362, we have explained our reasons for these choices in footnotes accompanying the transcriptions. We have also noted where certain passages might be performed as textless interludes or postludes and have explained why, on occasion, we have repeated some portion of the text, if explanation has been deemed necessary.

No. 1. Terriblement suis fortunée

170-192

Анон.

170-192

021

Anon.

1. 5. Ter-ri-ble-ment suis for-tu-
4 En malheureux je an-ques

(1)

15

qui me suis de tout don -- né -- e, Plus
que ne m'est la mort don -- né -- e, Sans

Ga à nul -- luy, M'a du tout point ha-ban-don-nul res --
pit, Dont je suis sy tres cour-roux-

20

né -- e, Et Pris aul -- tray.
Que plus ne pus.

□ = ♭

25 (3)

2. Il me sem-ble qu'il a mal fait — d'a-voir de-
 3. Par lui qui - dort es - tra-^href - fait — Mais ser-^htes-^htes

30 (4)

une cuere que lui vou - loit tant de bien. n'est plus rien.
 a fait que de lui

(2) B flat in SevPar/I and Tr 90.

(3) Pav 362 gives two minims on ^h; other sources have a semibreve.

(4) Pav 262 gives semibreve instead of minim.

No. 1. Terriblement suis fortunée
Bergerette

Terriblement suis fortune¹,
 Et de grans douleurs atournée,
 Puis¹ que celui
 A quy me suis du tout donnée²
 Plus qu'a nulluy
 M'a du³ tout point habandonnée
 Et prins aultruy.

Il me samble qu'il a mal fait
 D'avoir deffait
 Ung cuer⁴ que luy vouloit tant de bien.

Par luy cuidoit estre reffait,
 Mais⁵ sertes tant a ffait
 Que de luy n'est plus riens.

En⁶ mall heure fuz je onques née,⁷
 Pour vivre chescune journée,
 A tiel ennuy,
 Ou que ne m'est la mort donnée,
 Sans nul respit,
 Dont je suis sy trescourroucée,
 Que plus ne puy.

[Terriblement suis fortunée...]

¹Pav 362 reads "plus," all other sources read "puis."

²Par 2973, SevPar/I, and Ber 78.B.17 give "fermée."

³All other sources read "de."

⁴In Pav 362, a heart symbol appears instead of the word.

⁵Pav 362 reads "mes," all other sources read "mais."

⁶All other sources read "De."

⁷Except for the first line, the third stanza is different
in the other sources:

De mal heure fus je oncques née,
Que de tous poins toute donné("Que de tous poins pieca donnée"
Que presque suy, in Ber 78.B.17).
De tous mes cinque cens forsenée
Et meure d'ennuy. ("De grans ennuy in SevPar/I and Ber 78.B.17).

No. 2. Fortune leysse moy la vie

19v-24r (1) 0=1 s Amom

1. 5. For - tu - - - me, leys-se
4. A che - - - - - eun, tu est

b 10

moy la vi - - - - - e Tu me tor-men-tes
bon-nearhi - - - - - e Sy non a moy au-

b 15

du-re - - - - - ment Seab-pre moy vi- vre seul - - -
cu-ne - - - - - ment j'ay bien cau-se ser-ty - - -

(2)

(1) For 714 gives b, bb, bb, signature; Wolf 287 shows b^b only in 2nd pars, Sup.
(2) In Fav 362. The g is dotted, in error.

20

le - - ment, Et je tien pri - - -
ne - - ment, Que je le di - - -

(3) (#) (#)

25

e, Pour-quoy m'ait tu tant en - ze-mi - - -
e, Et sy n'ay d'aul-tre bien - ze-mi - - -

(4)

30

e, Ne se peult il sey-ra aul - tre - -
e, Mais je ce sup-pla hum - ble - -

(4)

(3) F# in all three Sources.

(4) The diminished fifth may be considered as resulting from an accented passing tone.

Handwritten musical score for a song. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are in French. The score includes a key signature change to one flat (B-flat) and a time signature change to 3/4.

Lyrics: ment? 2. Sa je me plains de ta dur-
ment. 3. Tu don- nes ou tu neule sur-

Handwritten musical score for a song. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are in French. The score includes a key signature change to one flat (B-flat) and a time signature change to 3/4.

Lyrics: té Du den-gier ou tu m'a bon- té,
Lac pour-guoy suis je de bon- té,

Handwritten musical score for a song. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are in French. The score includes a key signature change to one flat (B-flat) and a time signature change to 3/4.

Lyrics: Ou j'ey es- té Sans ca- se for-
j'ey le- aul- té Et le- al-met

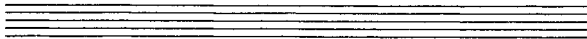
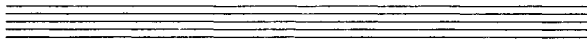
(5) The $\sharp$ is wanting in Par 262; found in the other sources.

55

sq'ua Vou-ten - - - - - te Que puis ie bey-
me suis por- - - - - te Sans riens m'ef-bey-

1. 2. 3.

re? re.



No. 2. Fortune, leysse moy la vie
Bergerette

Fortune, leysse moy la vie,
 Tu me tormentes durement,¹
 Seuffre moy vivre seullement,
 Et je t'en prie,
 Pourquoy m'est tu tant ennemie,
 Ne se peult il feyre aultrement?

Se² je me pleins de ta durté,
 Du dangier ou tu m'as bouté,
 Ou j'ey esté,
 Sans cause fors qu'a volenté,
 Que puis je feyré.³

Tu donnes ou tu veulx surté,
 Las, pourquoy suis je debouté,
 L'ey léaulté,
 Et lealment me suis porté,
 Sans riens méffeyre.

A chescun⁴ tu est bonne amie,
 S(y) non a moy aucunement,
 J'ay bien cause serteinement,
 Que je le die,
 Et sy n'ey d'aultre bien envie,
 Meis je te supply humblement.⁵

Fortune, leysse moy la vie...

¹Lon 380 gives "incessement."

²The line begins with "Se" only in Por 714. We have taken this reading because it results in the same number of syllables as those found in the corresponding line of the clos section.

³The concluding three lines of the ouvert section and clos section are given in reverse order in Pav 362. We have followed the text reading in the other sources for the sake of poetic clarity.

⁴The word "A" precedes "chescun" in Wolf 287.

⁵The last line in Wolf 287 reads, "Pour ce je te pry humblement."

No. 3. L'ome banny

[Barbingant]

21v - 22r

(1) 0 = 1, (2)

1, 4, 7. L'o - - - me ban - - -
 3. A - - - pres ri - - -
 5. For - - - tu - ne

- - - - - my de sa Her - - -
 - - - - - guer ma mort a - - -
 - - - - - ma sans or-de - - -

san - - - ce, Vi - de de Joy - - -
 van - - - ce, Car des-es-poir - - -
 man - (3) - - - ce, Mis en pen-ril - - -

- (1) See commentary regarding clef signs.
 (2) Niv and Par 2973 gives d. For 362 gives e.
 (3) Par 362 gives s, b; (see commentary).

15
ou de li-es - - - - - ce.
ja mais me sse - - - - - ce.
par grant ru-des.

19
2. 9. Com - - - - - blé (com - - - - - blé) de
6. Tou - - - - - zieur (tou - - - - - zieur) de

20 (4)
deu ou de Tri - - - - - stes - - - - -
mes maids point me ses - - - - -

(4) All other sources give minim rest.

Handwritten musical score for a song, featuring three systems of vocal melody and piano accompaniment. The lyrics are in French.

System 1:

Vocal line: *ce, Suis sans nul es - poir de -*
ce Par-tant ma poi - leul-tre

System 2:

Vocal line: *le - gan - ce.*
cui - dan - ce.

System 3:

(Empty system)

No. 3. L'ome banny de sa pleysance
 Rondeau quatrain

L'ome banny de sa pleysance,
 Vide¹ de joye ou² de liesce,
 Comble³ de deul ou² de tristesse,
 Suis⁴ sans nul espoir d'alegence.

Après riguer⁵ ma mort⁶ avance,
 Car desespoir⁷ james ne ssesse.⁸

{L'ome Banny...

Fortune, m'a,sans ordenance,
 Mis en peril⁹ par grant rudesce,
 Touziour de mes maulx point ne sesce,¹⁰
 Par tant m'apelle oultre cuidance.¹¹

{L'ome banny...

¹Pav 362 reads "vit"; all other sources read "vide" or "vuide."

²All other sources give "et."

³The word "comble" is wanting in Pav 362.

⁴Pav 362, Dij 517, and Mel omit the word "suis." We have used the reading in the other sources to have the same number of syllables as in lines 1,5,7, and 10.

⁵Pav 362 gives "regne."

⁶Pav 362 reads "m'amor."

⁷Pav 362 reads "de espoir."

⁸Ber 78.B.17 gives "myner ne cesse." All other sources, except Pav 362, give "Jamais ne laisse (lesse)."

9

All other sources give "exil."

10

The correct version is probably the one given in Jard, Dij 517, and Niv: "Touziours de mauix me fait sans cesse."

A variant, found in Par 2973, Wash L25/I reads:

"Tousiours me fait des mauix sans cesse."

Mel reads: "Tousiours m'a fait du mal sans cesse."

Ber 78.B.17 reads: "Touziours me guerroit sans cesse."

11

A variant of this line is given by each of the concordant sources. Ber 78.B.17 reads: "Pourtant m'apelle a toute oultrance." Jard reads: "Pour ce me juge on a oultrance."

Dij 517 and Wash L25/I read: "Pour tout m'appelle par oultrance."

Par 2973 is partly illegible, but appears to be related to this version.

Niv reads: "M'apelle par oultre cuidance," a reading that suggests a relationship to the Pav 362 version.

No. 4. Ne dy mot, chut

220 - 232 Anon. h

1. 4. 7. Ne dy mot, chut, (chut) bou-cheau-
 3. Et sy aul - cu - ne da-me te
 5. Ou sy (s.v) guent i-(1) ras par la

- su - e, ou - vre les yeux et ne voy
 bou - te, En cham-bre com-me sy - seau en
 ra - e, Te - nu d'ail-leur par soubz la

(1)

gou - te. 2. v. Fey du fort Teyse toy
 mu - e. 6. SE la de - me an gui-
 cou - te.

- (1) Source reads f.
 (2) Source shows breve rest.

et es-cou - - - te, Fey sem-blant d'a-voir
gnant te bou - - - te, Ou ri-ant doulx re-

(3)

lan-sue mu - e.
sart te ru - e.

(4) (b)

No. 4. Ne dy mot, chut, bouche cousue

Rondeau quatrain

Ne dy mot, chut, bouche cousue,
Ouvre les yeulx et ne voy goute,
Fey du fort, teyse toy, et escoute,
Fey sanblant d'avoir langue mue.

Et sy aulcune dame te boute,
En chanbre, comme oyseu en mue,

Ne dy mot, chut,...

Ou sy quant iras par la rue,
Tenu d'aulcuin par soubz la couste,
Se la dame en guignant te boute,
Ou riant doulx regart te rue.

Ne dy mot, chut,

No. 5. Je ne pourraye plus seler

230 - 24r

Amen.

1. 4. Je
2. De
3. Du

ne pour roy e plus ce - - -
sa - voir beulte - sans - blous nou - - -
tout luy di - rey mon pen - -

ler, (ce - - - - - ler), Le
ster, (man - - - - - ster), El
sier, (pen - - - - - sier), quel-

15

deul rue j'ay guent re - gar - der - Me con - sult sou -
 le est fort Pan - vre vou - loir Je vous pro - mi -
 - la vupil - lie re - con - for - ter Mon cuer guerist -

20

vent sur la de - - me.
 se n'est la pa - - me.
 en bas - se l'a - - me.

(1)

2, 8. que ne jeu - te que feu et fla - me,
 6. Et se la gar - de - rey de bla - me,

(1) See commentary in Vol. I.

25

Des yeux pour mon cher a - plus
An mon pou - voir sans plus

(2)

30

lu - mer (pour mon cher
Par - ler (pou - voir sans

35

a - - - - - lu - mer).
plus - - - - - par - ler).

(3)

- (2) Source shows $\underline{\text{L}}$; Esc $\underline{\text{B}}$ and Sev Par/X show $\underline{\text{L}}$.
(3) Source shows semibreve; Esc $\underline{\text{B}}$ and Sev Par/X show breve.

No. 5 Je ne pourroye plus celer

Rondeau cinquain

Je ne pourroye plus celer,
 Le deul que j'ey quant (re)garder,¹
 Me convient (souvent sur) la dame,
 Que (ne) jecte (que)² feu et flame,
 Des yeulx pour mon cuer³ alumez.

De savoir beaulx sansbians moust(er),⁴
 Elle est fort pauvre vouloir,
 Je vous promet se n'est la fame.

Je ne pourroye...

Du tout luy direy mon pensier,
 Qu'elle vueillie reconforter
 Mon cuer, que gist en basse l'ame,
 Et je la garderey de blasme,
 An mon pouvoir sans plus parler.

Je ne pourroye...

¹In SevPar/I, the word reads "regarder"; in Pav 362, "garder."

²These words in parenthesis in lines 3 and 4 have been taken from SevPar/I. In Pav 362, lines 3 and 4 read:

Me convient la dame,
 Que jecte feu et flame;

³In Pav 362, a "♡" symbol appears instead of the word itself.

⁴The word is written into the right-hand margin and only the letters "moust" are visible in the microfilm reproduction.

No. 6. Mon seul pley sir

[Bedyngham/Dufay?]

240 - 250
0 0 0 0 0 0

1 4 7 Mon seul pley-sir ma deul - ce
3 He las pen-sés que ne pou-
5 Car quant des-pley - sir me gue-

5

Joy - - - - -
roy - - - - -
roy - - - - -

10

- - - - - e, La me - grasse de mon
- - - - - e, Ne-sung bien sans dous
- - - - - e, Sau-ven - tes fois de son

Tré - - - soir
a - - - voir
pou - - - voir

15

2. Je tel de-sir de vous ve
3. Et je veil re-con- fort a
2. Je voir que

21

3

de - - - mau-der ne la sa - -
pe - - - ran-ee vers vous s'im - -

25

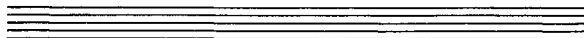
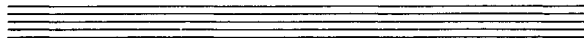
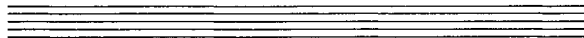
- (1) Pav 362 shows $\frac{3}{4}$, other sources show $\frac{3}{4}$.
 (2) Pav 362 shows $\frac{3}{4}$ (g, a, b); all other sources show $\frac{3}{4}$ (72).
 (3) Pav 362 shows $\frac{3}{4}$; other sources show $\frac{3}{4}$.
 (4) Pav 362 shows $\frac{3}{4}$ (c, d, e, f, g, a, b); giving parallel fifths between c and d. We have used reading in Pav 714 and most sources.

ray - - - e.
Voy - - - e.

(5)

30

(5) pav 362 reads a', g', e'; other sources read g', f', d'.



No. 6 Mon seul pleyisirRondeau quatrain

Mon seul pleyisir, ma deulce joye¹
 La mestrasse de mon tresor,²
 J'ey tel desir de vous veoir,
 Que demander ne le saroye.³

Hélas, penses que ne pouroye,⁴
 Nesung bien sans vous avoir,

[Mon seul pleyisir...]

Car⁵ quant despleysir me gueroye,
 Souvantes fois de son pouvoir,
 Et je vueil reconfort avoir⁶
 Esperance vers vous j'envoye.⁷

[Mon seul pleyisir...]

¹Pav 362 gives "mon seul pleyisir et ma deulce joye";
 all other sources omit the word "et."

²Par 362, SevPar/I, and Esc Iv.a.24 read "tresor";
 Por 714 shows "amour"; Wash L25/I and Wolf 287 give
 "desir"; Par 2973, Fl 176, Par 15123, Lon 380, and
 Ber 78.B.17 give "espoir."

³Lon 380 and Ber 78.B.17 give "Que dire ne le vous sauroye."

⁴Wash L25/I and Wolf 287 read "Hélas, amour je ne pouroye."

⁵In Pav 362, the first word reads "uars."

⁶Wash L25/I and Wolf 287 give "Et si je veuil confort avoir."

⁷Wash L25/I, Wolf 287, Lon 380, and Ber 78.B.17 give
 "Esperance vers vous m'envoye."

25v-26r No. 7. Hora cridar, oymè Anon.

Handwritten musical score for 'Hora cridar, oymè'. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The music is in 3/4 time. The first staff has a tempo marking '25v-26r' and a rehearsal mark '13'. The second staff has a rehearsal mark '4'. The third staff has a rehearsal mark '4'. The lyrics are written below the first staff.

1. Ho - ra cri - dar oy - mè pas - - - -
 2. Lin - gue ma - le - di - ta lu - - - -
 3. Se y - o nou cre - des - se più - - - -

5

Handwritten musical score for 'Hora cridar, oymè'. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The music is in 3/4 time. The first staff has a rehearsal mark '5'. The second staff has a rehearsal mark '8'. The third staff has a rehearsal mark '9'. The lyrics are written below the first staff.

so - - - ben y - - - - - o (ly) -
 ni - - - cae re - - - - - a (re) -
 po - - - cae de - - - - - re, (pro-de)

10

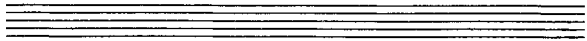
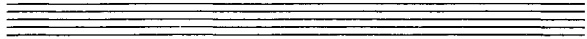
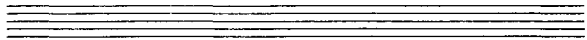
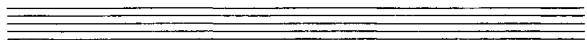
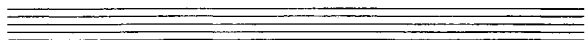
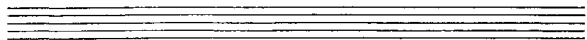
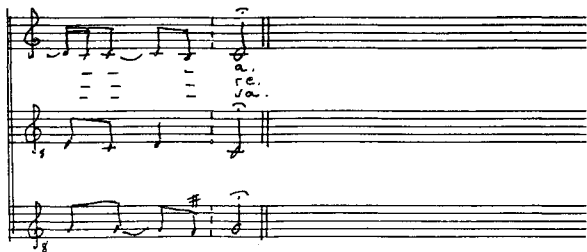
Handwritten musical score for 'Hora cridar, oymè'. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The music is in 3/4 time. The first staff has a rehearsal mark '10'. The second staff has a rehearsal mark '11'. The third staff has a rehearsal mark '12'. The lyrics are written below the first staff.

o). Et con - so - na - re me pien ti ly
 a). Che sta - te sau ca - son - ne de can - ta
 re). MEY più ve - de - regi mi - o ca - ro te

a - - - 94 - me4, Roy che ve-de-re cos-té(1)
 ma - - - - - le, Tu m'ay con-du-ta ta-le,
 so - - - - - No, D'u-ne ca-pes-Tro d'o-ro,

Non pas - - - - - so dy-mi mes-
 Che en ve - - - - - ro m'e ve - - - - -
 Et cel - - - - - lo mi - - - - -

- - - - - chi - - - - - no co - me sai-le
 - - - - - to a des pia-ce
 - - - - - o bo - te - rev -



No. 7 Hora cridar oyme\

Hora cridar oyme¹ posso ben yo,
 Et consomare me pianti ly ogy mey,²
 Poy que vedere costei,³
 Non posso oyme\, meschino, come solea.⁴

Lingua maledita unica e rea,⁵
 Che state sey casonne de tanto male
 Tu m'ay conduto a tale,
 Che en vero, m'e venuto a despiacere.

Se yo non credesse piu podere,⁶
 Mey piu vedere el mio caro tesoro,⁷
 D'une capestro⁸ d'oro,
 Al collo in alto finira la vita.⁹

¹Pav 362 reads "cridarem omy," Mel, Esc IV.a.24, and Par 2973 read "cridar oyme."

²Mel, Esc IV.a.24, and Par 2973 give "Et consumare mi pianti li ochi mey" (with slight variants in spelling in the individual sources); Pav 362 gives "Et consomare me piacy de ly pauvyry ogy mey." The Pav 362 line is too long and the word "piacy" is obviously erroneous.

³Mel and Esc IV.a.24 give "Poy che veder puy lei."

⁴This line is from Esc IV.a.24 and Mel. Pav 362 reads "Non posso comme sollya" and Par 2973 reads "Non posso come soleva, oyme come soleva." The Pav 362 line is too short and Par 2973 too long.

⁵The second and third strophes are found only in Pav 362 and Par 2973.

⁶Pav 362 reads "Se yo non credevio podere." This line is from Par 2973.

⁷Par 2973 reads "Come soleva el mio car tesoro."

⁸Pav 362 reads "capestra."

⁹This line is taken from Par 2973. The last strophe of Pav 362 contains five lines of text, so that the last two lines read:

El collo mio botereyva,
 Et ly finereyva la vita mia.

26v-27r No. 8. Gentil madona [Bodinyham]

(1)

1. Gen - til ma-do - - - - -
 2. Oy - nre deb'i - - - - -

5

- na (ma - do - - - - na) de nun me ha-
 - o (deb'i - - - - o) sem-per in ques-toar

ban-do-na - - - - - re.
 do-re-sta - - - - - re.

(1) All sources except pav 362 have b^b in signature.

3. O pre-ci-o-se gem
4. La-mi-a vi-

ma, o flor de mar-ga-ri- - - - - ta, Tu sey, a
ta in da-lo-ro-sy gua- - - - - y, Pen-gue sey

quel-la qui te-my la mi-a-vi- - - -
sey em sy cru- - - de em ver-di-

(1) The sign "c" appears here in Pav 362.

(3) Pav 362 shows "j" in error, all other sources show "c".

Handwritten musical score for the song "Pe-na-lo-ra". The score is written on three staves. The first staff contains the melody with lyrics "Pe-na - - - - - re." and "lo vi - - - - - so." written below it. The second staff contains the bass line with lyrics "ra - - - - - re." written below it. The third staff contains the bass line with lyrics "ra - - - - - re." written below it. The score includes various musical notations such as notes, rests, and accidentals (sharps, flats, and naturals). There are also some handwritten annotations like "30" at the beginning of the first staff and "b" and "s" in parentheses.

Handwritten musical notation for three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and a fermata.

h (4) Pav 162 reads "g" all other sources read "d".
(5) Pav 362 reads "d" all other sources read "de".

No. 8 Gentil madona (=Fortune, elas)

Poetic form related to ballata¹

Gentil madona, de non me habandonare,
O preciosa gemma, o fior de margarita,²
Tu sey a quella qui teny la mia vita
Amorosa, de non my far penare.³

Oymè, deb'io semper in questo ardore stare,
La mia vita, in dolorosy guay,
Perque sey en sy crude, en ver di me?
Tu sey ben che mirando, el tuo bello viso,
Tu me festi de ty innomourare.⁴

¹In applying the ballata text to a ballade musical form, the poetic structure changes to the following:

Gentil madona, de non me habandonare,
Oymè, deb'io semper in questo ardore stare
O preciosa gemma, o fior de margarita...

²Pav 362 reads "o fior gentile" which does not fit the rhyme scheme abba found in all other sources, which agree in reading: "o fior de margarita."

³Pav 362 reads "morire"; all other sources read "penare."

⁴In Esc IV.a.24, the whole of the second section becomes:

Oime, debo semper star in questo ardore
De ty io son servente del viso angelino
Strietar me fay mia vita con dolorosi guay.

In Par 2973, the second section is as follows:

La mya vita e dolorosi guay funere,
Per che an sy crudela sey en verso di my,
Tu sey ben che mirando el tuo viso,
Tu my feste enamorare.

The Pav 362 version seems to combine the thoughts expressed in the other two versions, to form a more complete poetic unit.

Lauda texts:Umil Madonna

Umil Madonna, non mi abandonare.
 Degna per me il tuo figliuol pregare.

O somma Imperadrice, Virgo Maria piatosa,
 In te ogni speranza mia si posa.
 Tu se' liberatrice del mio grave peccare.

Sana la mia ferita, O Regina superna,
 Priega Gesù, ch'ogni cosa governa,
 Ch'al fin della mia vita mi voglia el ciel donare.

Vergine bella (1 strophe)

Vergine bella, non mi abbandonare,
 O mia avvocata, Santa Margherita,
 Tu se' colei che reggi la mia vita:
 Degna per me Gesù Christo pregar.

No. 9 [Ia san dam

270-285 (270-290) 1 Amon.

[Ia san

dam (san dam), sem-per de-ly

o-gy me - y, (de-ly o - gy me - - - y).

(1) See commentary regarding parallel intervals in this piece.

12 ^b ^b 15 ^b ^b ^r

Et lo co-re mi - - - - - o, de gran - de so -

^b [#]

spi - - - - - ri

20

piem-gen - - - do el mis co-re El tu-o mi-se-ra-

25

ble ser-vo a-mo - - - re, Spe-ro que cum - -

30

pi - - re ly mey de - - - se - de - - - ry.

35

Ete la cau - ea cru - de - lea - ma - re,

(2)

(2) Source shows "E".

Et te-nir fe-de, (Et te-nir fe- - - - de),

Es-seren-ga-na - to, Et tra-du - to per-

que mondis ... seel so vol-le - - - - re.

No. 9 () a san dam

Form undetermined - ballata?

() a san dam semper de ly ogy mey,

Et lo core mio,

De grandio sospiri piangendo el mio core,

El tuo miserable servo amore,

Spero que cum pire ly mey desidery.

() e la cause crudela amare et tenir fede,

Esser enganato et traduto perque non disse el so volere.

No. 10. Vous qui parlez — Hé molinet Anon.

280-290 (290-300) 0 = d

1. Vous qui par- lés du
2. Au temps d'es- Tor qui

Hé, mo- li- net, en- greine, en-

gentil Bu- ci phal, Dés- ga - - le- té qui
es- toit a chi- val, com- dit se- luy de

Reine hé mo - li - net en- grei- ne Toy. (2) Ne Tou- chés a moy —

tant ha de re - gnon.
Me - zen - ce le bon.

(3) J'ay per- du. du tout mon ar- gent au jeu de dés.

3. De qui Vir- gil - le lou- a sy fort le non,

(4) Cou- que- li- quet. (5) Le dou- leur que je re coy. (6) O- bly. o -

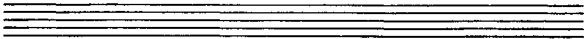
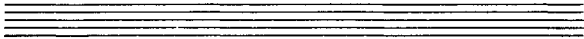
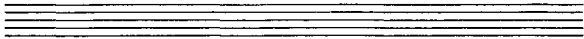
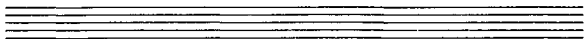
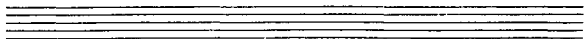
Pour ce bœil vou-lait en le bon dut mo - - -
 v' bly, o-bly, o-bly. (7) Hé-lès, je ne fil-le, fil-le my-e, je fil-le my

rit, Et me di - gna la
 ja-mes. (8) Es - chqu-des tocs cheutz es-leu desy

ser - ua-ge souf - frir, D'es-tre meins n's-tre soubz leur
 (9) Vi-si - bi-li-um o-mni-um cham - tés com-pe-re

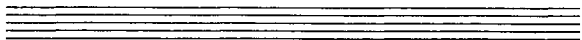
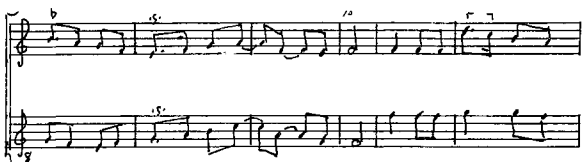
en-sei - gne, Par - ler n'ea faut me
 et im - vi-si - bi-li-um. (10) Sur le fond du cul du ba -

plus ne en-que-rir, Fors seul-le ment du
ril grant cor lui don-ne. (11) Ne tou-chés a moy.
bon cour-ci-er Mon-Ta-gne.
(12) J'ay per-du tout mon ar-gent au sieu de dés.



No. 10. Appendix: textlessD¹¹, 517 - last folios

Anon.



Handwritten musical score on page 47, featuring two systems of two staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and accidentals.

System 1 (Measures 1-4):

- Staff 1: Treble clef, B-flat key signature, C time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 2: Treble clef, B-flat key signature, C time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

System 2 (Measures 5-8):

- Staff 1: Treble clef, B-flat key signature, C time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 2: Treble clef, B-flat key signature, C time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

No. 10 Vous qui parlés--He, molinet
Ballade
Superius

Vous qui parlés du gantil Buciphal,¹
 D'ésгалетé qui tant ha de regnon,
 Au tamps destor qui estoit a chival,
 Com dit seluy de Mezenche² le bon,
 De qui Virgille loua sy fort le non,
 Pour ce qu'il vouloit en le bon dut morir,
 Et ne digna le seruage souffrir,
 D'estre mains n'estre soubz leur enseigne,
 Parler n'en faut ne plus ne enquerir,
 [Fors seullement du bon courcier Montagne]³

Se Broyefort⁴ et maint estat real
 Le fit sy bien qu'il heut bruit a sey son
 Et Pirion le rosin marcial,
 Et rous Baiart⁵ qui fut au filz Hemon,⁶
 Legier, Vignoles, Caldoy, et Calon,⁷
 Et Grimande⁸ qui tant souloit courir,
 Qui Mangis⁹ heult quant il vient secourir,
 au bon Reynault¹⁰ encontre Charlemagne,
 Le feis de ceulx ne faut plus soustenir,
 [Fors seullement du bon courcier Montagne.]

Pour ce prince aiant vouloir de conquerir,
 Ne Sey courcier n'aulture geignet¹¹ d'Espayne,
 S'empreser veult soy bouter or yssir,
 [Fors seullement du bon courcier Montagne.]

- ¹ Buciphal = Bucephalus, the favorite horse of Alexander the Great. The steed was killed in India during the Battle of Hydaspes, and in his honor, Alexander founded the City of Bucephalia.
- ² Mezences = Mezentius, deposed tyrant ruler of the Teucrians. Virgil describes how the wounded Mezentius, upon hearing of the death of his son, mounts his battle horse, Rhoebus, telling him that together they will be victorious or die "...for I deem not, bravest, thou wilt deign to bear an alien rule and a Teucrian lord." (Virgil, The Aeneid, Book X, Modern Library Ed., (New York, 1950, pp. 211-212.)
- ³ Montagne is probably the horse of the person, addressed as prince in the envoi, who desires to make conquests. This person may be the patron for whom Pavia 362 was compiled (research in progress).
- ⁴ Broyefort was the battle horse of the knight Ogier, hero of several epics relating to the times of Charlemagne. Ogier took refuge with the ruler of the Lombards, Desier, and fought at his side in Pavia and elsewhere in Italy against Charlemagne. When Ogier was imprisoned, Broyefort disappeared and was later found, pining away for his master at the Monastery of Meaux. See J. Bédier, Les légendes épiques (Paris, 1926), II, p. 320 ff.
- ⁵ Baiart = Bayard, the horse given by Maugis to the sons of Aymon. In the epics about the sons of Aymon, Charlemagne is depicted not as a magnanimous monarch, but as an unfair one who prosecutes Renaud, one of the four sons. The sons are protected by Bayard and by the magician Maugis. Bayard, like Broyefort (see footnote 4) has magical powers and understands human speech (Bédier, Les légendes épiques, IV, p. 216).
- ⁶ Hemon = Aymon (see footnote 6 above).
- ⁷ Calon = Calon may be a corrupt form of Kallon, the Belgian abbot of Meaux who offered to lead his monks in the Crusades with Charlemagne (Bédier, Les légendes épiques, II, p. 317). (More likely, it refers to another horse).
- ⁸ Grimande = Grimande may be a corrupt form of Gramimund (Gramimont), the horse of the pagan warrior, Valdebrun, who is described in the Chanson de Roland as a wealthy lord owning 400 great ships. In the epic, Roland kills Valdebrun and his horse Gramimund in battle with his sword Durandel (Chanson de Roland, ed. by Gerard Moignet,

(Paris, 1969), stanzas CXVIII and CXIX, pp. 127-129). However, in the Pav 362 ballade, Grimande is associated with Maugis (see footnote 6). Since Maugis does not appear in the Chanson de Roland, the name "Grimande" may have another reference.

9

Mangis = Maugis (see footnote 6 above).

¹⁰ Reynault = Renaud, nephew of Charlemagne and one of the four sons of Aymon (see footnote 6 above).

¹¹ The word "geignet" is a corrupt form of "genet" (in English, "gennet"), a species of Spanish horse of small stature and great speed that was much prized in medieval times.

Vous qui parlés--Hé, molinet

Ballade

Tenor

- 1 Hé, molinet, engreine, engreine, hé, molinet, engreine toy.
- 2 Ne touchés a moy.
- 3 J'ay perdu tout mon argent au gieu de dés.
- 4 Couqueliquot.
- 5 La douleur que je regoy.
- 6 Obly, obly, obly, obly.
- 7 Hélas, je ne fille, fille mye.
Je fillarey jamés.
- 8 Eschaudes, tous chautz eschaudes.
- 9 Visibilium omnium chantes compere et invisibilium.
- 10 Sus le fon du cul du baril grant cop luy donne.
- 2 Ne touchés a moy.
- 3 J'ay perdu tout mon argent au gieu de dés.

No. 11. Pour Prison

Binchois

29v-30r (30v-31r)

1, 4, 7. Pour pri - son ne pour
3. Ma - mour ma pri - ces -
5. Ne dob - tes point que

5

ma-la - di - e, Ne pour cho -
se ma - mi - e, Vous seul - le -
vops ab - bli - e, Qu'on - gues mul -

10

se gue l'on me di - e, Ne
me te - nes en vi - e, Et
le tant ma-so-vy - e, Ne

(1) $\flat$ signature found in Pav 362 on 2nd staff of CT and in Rome 11, Esc 1v.a.24 Wash 625/2 and Par 15123.

(2) $\sharp$ in Rome 1411.

15 15.

vous peut mon cuer ob-bli-er 2^e. Et
 ne peut mon de sir ses-er 6. Que
 fut qu'y me peut Rey-rea-mer

20

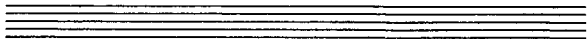
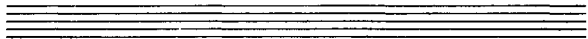
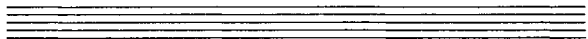
se ne puis a- lieus pen - - - ser, Tant ey de
 vous bel - le da - me, sans per, dont a-mour

25 #

vous voir grent am- vi
 point ne me de-s- li - - - -

Handwritten musical score for three staves. The top staff is a vocal line with lyrics "e, (an-vi) e, (des-li)". The middle staff is a piano accompaniment with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat. The music is in 3/4 time. The top staff has a measure with a 30-measure rest. The middle and bottom staves have a measure with a 30-measure rest.

Handwritten musical score for three staves. The top staff is a vocal line with lyrics "e)". The middle staff is a piano accompaniment with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat. The music is in 3/4 time. The top staff has a measure with a 30-measure rest. The middle and bottom staves have a measure with a 30-measure rest.



No. 11 Pour prison ne pour maladie

Rondeau cinquain

Pour prison ne pour maladie,
 Ne pour chose que l'on me die,¹
 Ne vous peult mon cuer obblier.
 Et si ne puis alieus penser,
 Tant ey de vous voir grant² anvie.

M'amour, me princesse, m'amie,³
 Vous seullie me tenés en vie,⁴
 Et ne peult mon desir sescer.

Pour prison...

Ne dobtés point que vous obblie,
 Qu'onques nulle⁵ tant m'asovye,
 Ne fut quy me peult⁶ feyre amer
 Que vous, belle dame, sans per,⁷
 Dont amour point ne me deslie.

Pour prison...

¹ Esc IV.a.24 and Par 15123 show "qu'on me die"; all other sources give "que l'on me die" or "que l'en me die."

² Only Pav 362 and Wash L25/I show "grant"; the other sources omit this word.

³ Pav 362 reads "Amour" etc.; Flo 2974 and Ber 78.B.17 give "Ma vraye princesse et amie"; Esc IV.a.24, SevPar, and Jard show "M'amour, ma princesse et amie"; Rome 1411 gives "M'amour, ma princesse et m'amie." Wash L25 reads "Ma vraye puissance et amie."

⁴Wash L25 reads "vous seule je vous tiene en vie."

⁵Esc IV.a.24, Par 15123, Flo 2794, and Ber 78.B.17 give "Qu'onques nulle"; Pav 362 gives "Qu'ar nulle onques;" Wash L25 reads "Qu'onques nul aultre"; Jard reads "Car onques nulle." We have discarded the Pav reading at this point because it results in 10 syllables instead of nine and because its meaning is ambiguous.

⁶Pav 362 shows "sut"; all other sources show "peult" or a variant spelling of this word.

⁷Esc IV.a.24 SevPar and Jard read "Que vous, belle et douce"; Wash L25 reads "Que vous, belle et bonne"; Flo 2793 and Ber 78.B.17 read "Fors vous, belle, douce."

No. 12. Sy j'ey vostre grasse

30v-31r (31v-32r) 1. 0=d Amen.

1, 4, 7. Sy j'ey vo - - stre qui se re-
 3. Com- bien que soit halt-terestre
 5. Vo - stre chan-ner point n'a-a-rem

--- qui - se Et ma vo-lon - - té
 --- pri - se Mais tou-tos-fois éant
 --- ny - se Ne me pou-és e-

(#)

10

soit sub - mi - - - - - se, A vous a-mer plus
 Je ma - vi - - - - - se, Il ne vous peut Tor-
 stre re - pri - - - - - se, Se moy au man au-

(1) Pav 762 gives "1", other sources read "e".

gue nul - le - me, 2. & se a e - ste en es - poir
 per a bla - me, 6. Ne ja n'empri d'ez sur
 l're vous a - me.

ma - da - - - me Plus que Vo - stre de al - - - gour.
 mon a - - - me Vo - stre li - ber - té ou

me Pri - se.
 fram chi - - - se.
 (2) Pav 262 Shows "a", other sources show "b".

No. 12 Sy j'ey vostre grasse requise

Rondeau cinquain

Sy j'ey vostre grasse requise,
 Et ma volonte soit submise,
 A vous amer plus que nulle ame;
 Se a este en espoir ma dame,
 Plus que vostre douceur me prise.¹

Combien que soit haulte entreprise,²
 Mais toutesfoiz, quant je m'avise,
 Il ne vous peust torner a blasme.

[Se j'ey vostre grasse...]

Vostre honneur point n'en amenuyse,
 Ne ne pavez estre reprise,
 Se moy ou ung aultre vous ame,
 Ne ja n'en perdrez, sur mon ame,
 Vostre liberte ou franchise.

[Se j'ey vostre grasse...]

¹Ber 78.B.17 and SevPar/I give this line as "Que mieulx
 vostre douceur m'en prise."

²The second and third stanzas are taken from Ber 78.B.17

No. 13. Mon cuer chante

310-32r (32v-33r) 13 inches

Handwritten musical score for 'Mon cuer chante'. The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are written below the staves. The first system includes the lyrics: '1. 47. Mon cuer chan-te soy - eu - - se', '2. En es-pe-rant que bien brieu-', and '3. par gra-cie-ux et doulx cuer-'. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for 'Mon cuer chante'. The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are written below the staves. The first system includes the lyrics: 'ment ment gent', 'Quant il luy sou - vient', 'J'a - rey quel - que bon', and 'A mis hors pa-n-gier'. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for 'Mon cuer chante'. The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are written below the staves. The first system includes the lyrics: 'de la bel - - - - - la.', 'ne nou-vel - - - - - la.', and 'le re-bel - - - - - la.'. The notation includes various musical symbols such as notes, rests, and accidentals.

(1) Par 362 shows two semibreves on $\frac{3}{2}$, awkward for text underlay; other sources show breve.

15

2. 8. Tout son pleu-sir se re nou-vel - - - le, de
 6. Dont je mer-cy A - mours et el - - - le, Ches-

(2.)

20

bien am mieux ser-Tes - - - -
 - cing jour de fors plus - - - -

b

me - ment.
 de cent.

b

21

(2) The note is wanting in Pav 362, found in other sources.

No. 13 Mon cuer chante joyusement

Rondeau quatrain

(Text by Charles d'Orléans)

Mon cuer¹ chante joyusement,²
 Quant il luy souvient de la belle,
 Tout son³ pleyisir se⁴ renouvelle,
 Die bien an mieux, serteinement.

En esperant que bien brieufment,⁵
 J'arey quelque⁶ bonne nouvelle.

[Mon cuer chante...]

Son⁷ gracieulx et doulx corps⁸ gent,
 A mis hors dnagier le rebelle,⁹
 Dont je mercy Amours et elle,
 Chescung jour, de fois plus de cent.

[Mon cuer chante...]

¹Pav 362 shows the symbol "♡".

²Rome 1411 gives "mensement."

³Jard gives "mon."

⁴Pav 362, Ber 78.B.17, and Jard read "se"; Mun 3192 and Rome 1411 read "en."

⁵The second and third stanzas are wanting in Rome 1411.

⁶Pav 362 gives "quequel"; Ber 78.B.17 gives "delle"; Mun 3192 and Jard give "quelque."

⁷In Pav 362, the word is given as "ont" (initial letter wanting): all other sources give "S^{on}."

⁸Pav reads " "; all other sources read "corps."

⁹This line varies in all the sources:

"La mis ors du pensier de celle" (Pav 362) .

"La mis hors du dangier le selle" (Mun 3192)

"La mis hors de dangier et d'elle" (Jard)

"A mis hors dangier le rebelle" (Ber 78.B.17)

"Balade made by the duc of Orlience"¹

(Lon 7333, f. 36r)

Mon cuer chante joyeuxsement
 Quant il luy sovient de la belle:
 Tout son pleasre se renouvelle
 De Dieu en mieulx certainement.
 En esperant que bien breuvement
 J'arés quelque bonne nouvelle,
 Donnt je merci Amours et elle
 Par chescun jour de foiz plus de cent!

Emy las, las dolant ami,
 Que frege des or en avant
 Quant j'ai perdue sanz nul recouvrement
 Mon bien, m'amour, ma joye et mon ami?
 James n'aurey ne bon jour ne demi,
 Fors que sussy, payne et tourment,
 Pour menz que soit desoubz le firmement,
 Joux a la mort je n'aymeroís que lui!

¹After Champion, Charles D'Orléans Poésies, II, p. 573.

No. 14. Fortune, n'as-tu point pitié

32v-33r (33v-34r) 1. Amen.

1, 4, 7. For - tu - ne n'as tu
2, 3, 6. Tu v'ys que je plus
5. Es - toy e - st de

5

point pi - - - ti - é De moy que lonc - - -
suis des - - - pi - té Tant que le mon - - -
hault de - gre Que nul fa - loit

#

6

temps as tour - - - - - né De soubz
de en ve - ri - - - - - té Me fait
qu'as a - mi - - - - - sté Bay - ser

tous Joy - - - e). 2. 8. Pour-quoi l'as tu tant in -
 la moy - - - e. C. Je suis es - te plus des -
 la Joy - - - e.

cân - - - ali - né Que me trou-ve rem-ber - -
 for - té Du mon - de car detrou cou - -

(1)

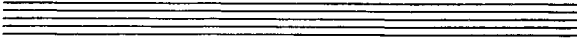
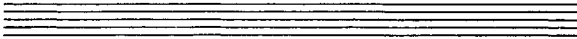
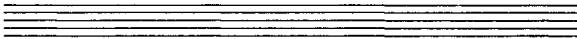
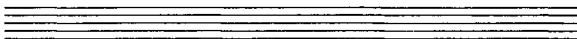
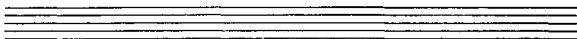
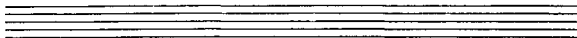
sé, De-dens la voy-e (de - - dans la
 sté Me point la cou-e (me point la

(1) Pav 362 reads "b" in error.

Handwritten musical score on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff contains a melody with a sharp sign and a fermata. The middle staff contains a melody with a sharp sign and a fermata. The bottom staff contains a melody with a sharp sign and a fermata. There are also some handwritten notes and markings.

voy - - - - - e).

cog - - - - - e).



No. 14 Fortune, n'as-tu point pitie

Rondeau layé

Fortune, n'as-tu point pitié,
De moy, que lonctemps as tourné,
De soubz tous (joye)¹
Pourquoy l'as-tu tant incliné,
Que me treuve renversé,
Dedens la voye.

Tu voys que je suis despité,
Tant que le monde en verité,
Me fait la moye.

Estoye de plus hault degre,
Que nul faloit qu'an amisté,
Bayser la joye,
Je suis este plus desconforté,
Du monde, car de tout cousté,
Me point la coye.

¹In the source, the symbol Δ appears following the words "De soubz tous". The word or syllable concluding this line probably ends with the letters "oye," in keeping with the end rhyme scheme of Lines 6, 9, 12, and 15. (We have added the word "joye").

No. 15. Hélas mistresse m'amie

331-341 (341-351)

Amon.

1. Hé - las, me - stres - - se - - - m'e -
 2. Deul et me - ran - - - - - coul -
 3. Sou - let s'ass con - - - - - pa -

mi - - - - e, Que j'ay me
 ly - - - - e, Sont tous mes
 gni - - - - e, Sou - vant je

PRIN - - - - se et crains, (Que j'ay me prin -
 biens - - - - mon - dains, (Sont tous mes biens
 Peis - - - - mes plains (Sou - vant je peis

Handwritten musical score for a song, featuring three systems of music with lyrics in French. The notation includes treble and bass staves, key signatures, and various musical markings such as *b* (flat), *p* (piano), *f* (forte), *s.* (soprano), and *25* (measure number).

System 1:

Lyrics: *seef crains). 2, 8. Quant de*
mon - dains). 6. Et puis
mes plains).

System 2:

Lyrics: *Vous Suis loing*
es - tans mes

System 3:

Lyrics: *tains Questque je voy m'en -*
mais En me di - sent ma -

Handwritten musical score on page 71. The score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments (trills, grace notes) and a final measure with a sharp sign. The middle staff is a treble clef with a key signature of one flat, containing a melodic line with a final measure with a sharp sign. The bottom staff is a treble clef with a key signature of one flat, containing a melodic line with a final measure with a sharp sign. Below the staves, there are several empty staves.

No. 15 Hélas, mestresse, m'amie

Rondeau quantrain

Helas, mestresse, m'amie,
Que j'ayme prinse et crains,
Quant de vous suis loingtains,
Quant que je voy m'ennuye.

Deul et merancoulye,
Sont tous mes biens mondains.¹

[Hélas, mestresse...]

Soulet sans conpagn(i)e,
Souvant je feis mes plains,
Et puis estans mes mains,
En maudisant ma vie.

[Hélas, mestresse...]

¹In the source, the word "mye" appears at the conclusion of this line. We have omitted the word since it is grammatically superfluous, and also because it is not in keeping with the rhyme and syllable scheme of parallel lines of the poem.

No. 16. Languir me fault

342-34 bis^r (351-361)

1. 4. 7. Lan - - - guir me fault
 3. Il - - - me con-vient
 5. En - - - tans a moy

Anon.

(1) b

- en grieve do-leurs, May que n'ey que plain - - - tes et
 - a-voir mes-tours, Et sous-pi-rer en - - - treule a-
 - vray Dieux d'a-mours Fe-is que mon vœil - - - ayst son

b m. f.

pleurs, Et que tour-mont
 tours, Pi-tiey-se-ment
 cours Has-tiv-e-ment

2. 8. Or s'en
 6. Car j'ay

(1) Ligature has been disregarded for text underlay.

va ma vi -- -- -- a-en de cours, Et s'y a --
 mal en-loy -- -- -- e mes jours, com-me ce --

tous ja-mes se-cours, N'a-li -- -- -- se
 lui qui chasse tou-zieur, Et rien ne

ment -- -- -- (N'a -- -- -- li se-moul).
 prais -- -- -- (Et -- -- -- rien ne prais).

No. 16 Languir me fault

Rondeau layé

Languir me fault en grieff douleurs,
 Moy¹ que n'ey que plaintes et pleurs,
 Et que tourment;
 Or s'en va ma vie en decours,
 Et sy n'atans james secours,
 N'aligement.

Je me convient avoir mes tours,
 Et souspirer en tieulx atours,
 Piteusement.

[Languir me fault...]

Entans a moy, vrey Dieux d'amours,
 Feis que mon veuil ayst son cours,
 Hastiurement;
 Car j'ay mal employe mes jour(s),
 Comme celui qui chasse touziour,
 Et riens ne pr(ans).²

[Languir me fault...]

¹In Pav 362, the word "veu" appears instead of "moy." The latter word, found in Jard, makes more sense grammatically.

²In Pav 362, all but the first two letters of this word have been obliterated. In Jard, the last stanza reads:

Entens a moy, vray Dieu d'amours
 Et fait que la mort air son cours,
 Hastiurement;
 Car j'ay mal emploie mes jours,
 Je meurs en aymant par amours,
 Certainement.

No. 17. De tous biens playne

34 bis^v-35^f (36v-37r)

1 0 = d

Heyne

Handwritten musical score for 'De tous biens playne'. The score is written on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef. The third staff is in bass clef. The lyrics are written below the first staff.

1. 4. 7. De tous biens play-neet ma mais-
 3. En la ve-ant j'ay tel le-
 5. Je n'ay cu-re d'au-tre ri-

Handwritten musical score for 'De tous biens playne'. The score is written on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef. The third staff is in bass clef. The lyrics are written below the first staff.

tres- - - - - se, Chas-
 es- - - - - se, Bye
 ches- - - - - se, se

Handwritten musical score for 'De tous biens playne'. The score is written on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef. The third staff is in bass clef. The lyrics are written below the first staff.

10
 cum lui doit tri-but d'onneur (tri- - - - but
 C'est pa-ra-dis en mon cuer (en- - - -
 mon es-tre son ser-vi-teur (son ser- - -

(1) Pav 362 gives "E" in error.

15

d'on - - - - - neur). 28. Car as - - - sou - - - 28. i
mon - - - - - (uear). 6. Et pour - - - ce - - - 28. i
vi - - - - - teur). (2)

20

- e est en ja - leur - - - , Au-tout que
n'est chos mil - leur - - - , En mon mot

25

ja - te - mais fut de - - - - -
por - te - ray sans ce - - - - -

(2) Pau 362 gives "a" in error.

Handwritten musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff contains a melodic line with various accidentals and a final note with a fermata. The middle staff contains a bass line with a similar melodic pattern. The bottom staff contains a bass line with a similar melodic pattern. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

(3) Could this unbroken melisma on "sans cesse" be an example of word painting intended by Hayne?

No. 17 De tous biens playne¹

Rondeau quatrain

De tous biens playne est ma maistresse,
 Chascun lui doit tribut d'honneur,
 Car assouvy est en valeur,
 Autant que jamais fut deesse.

En la veant j'ay tel leesce,
 Que c'est paradis en mon cuer.

De tous biens...etc.

Je n'ay cure d'autre richesse,
 Si non d'estre son serviteur,
 Et pource qu'il n'est choiz milleur,
 En mon mot porteray sans cesse.

De tous biens...etc.

¹The text is taken from Dij 517. Only two lines are given in Pav 362, of which several words are not clearly legible:

"De tous biens playne et ma mes (sic.)
 Sechun luy doibt tribut d'honneur"

No. 18. Seréy je voustre mieulx amé. *And.*

350-360 (370-380) 0 = 1

1. 4. 7. Se-réy je vou-str mieulx a - - - - -
 3. Quant j'a-rey tout ha-bem-dun - - - - -
 5. Et sy je suis tiel des - ti - - - - -

5

mé Me tien - drey vous pour ser-vi - - -
 ne A vous ser - - - vir de. Tres bon
 ne Ou for - tu - - - me m'éc - Vou - e

10

teurs. 2. Et je gar-des - rey vos - - - -
 chers. 6. Qu'en a - mours vi - ve sans - - - -
 l'eurs.

(1) Par 362 shows $\underline{c}$ as eighth note.

ste-hu- - - - - neur, De ma per- feic- -
 heu - - - - - reur, Tant que je soy - -

15 # (2)
 - - - te vo-lon - - - - -
 - - - e le-al - - - - - trou- - - - -

te.
 ve.

(2) Source shows breve "d" followed by minim "e".

No. 18 Serey je voustre mieulx ame

Rondeau quatrain

Serey je voustre mieulx ame,
 Me tiendrey vous pour serviteu(r),
 Et je garderey vostre honneur
 De ma perfeicte voulente.

Quant j'arey tout habandonné,
 A vous servir de très bon (cuer).

Serey je voustre...

Et sy je suis tiel destiné,
 Ou fortune m'envoye l'eur,
 Qu'en amours vive sans heureru,
 Tant que je soye leal trouvé.

Serey je voustre...

No. 19. Faultz envieux - Hé qui ne nous ame
 360-370 (370-375) Amen.

Handwritten musical score for 'Faultz envieux'. The score is written on three staves. The first staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The second staff is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The third staff is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The lyrics are written below the staves.

1. 4. 7. Faultz en - - - - -
 3. On ne - - - - -
 si Je prie - - - - -
 Hé, qui ne nous a - me

Handwritten musical score for 'Faultz envieux'. The score is written on three staves. The first staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The second staff is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The third staff is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The lyrics are written below the staves.

— vi - eurs, te - nés vous quoy (te - nés vous
 — soit - sur, en es - tre drois (en es - tre
 — a Dieu ad haul-te voys (ad haul-te
 dy mau! jour lui doit Dieu, la fièvre guar-ty-ne et le mal des

Handwritten musical score for 'Faultz envieux'. The score is written on three staves. The first staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The second staff is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The third staff is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The lyrics are written below the staves.

quoy), Lay-ses vous lan-gues, re - pou - - -
 drois), Que vous ne sa-ches mes - par - - -
 vous), Que vous les-se Tent qua-gue - - -
 yeulx. L'an - tans tu, l'an - tans

(1) Source shows an extra minim on "b" in error.

ser, 1er, ter. 2. 8. Le. 6. Qu'a 15 ris deux

tu, l'an-tan-tu, la-tur-lu-tu-re l'an-tan

15. hant Vous fait tant par -- les
moy -- ties puis -- ses cre -- ver,

16. tu. Les en-vi-eux mal jour aont ils

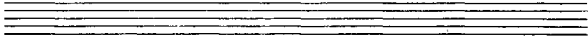
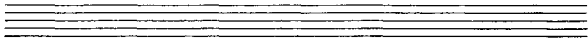
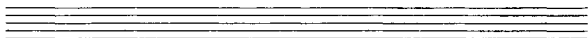
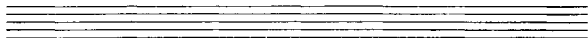
Et mes -- di -- -- -- -- -- re soit tout hon --
Et en -- ra -- -- -- -- -- ger a trois a

Je prie a Dieu qu'en -- sin sort il,

droit, trois, (soit tout a trois) hen - - - - - droit). trois).

la fièvre qui te me et le mal des yeux.

la fièvre qui te me et le mal des yeux.



No. 19 Faulx envieux--He, qui ne nous ame

Superius

Rondeau quatrain

Faulx envieux tenés vous quoy,
 Leysses vous lang(u)es repouser;
 Le pis hont vous fait tant parler,
 Et mesdire soit tout hondroit.

On ne soit sur (e)n estre drois,
 Que vous ne saches mesparler.

Je prie à Dieu ad haulte voys,
 Que vous leysse tant quaqueter,
 Qu'a deux moyties puissés crever,
 Et enrager a trois à trois.

Tenor

He, qui ne nous ame,
 Maul jour lui doint (Die(u),
 La fievvre quarteyne,
 Et le mal des yeulx.

L'antans tu, l'antans tu, l'antans tu,
 Laturiurure,
 L'antans tu.

Les envieux mal jour aient il(s),
 Je prie a Dieu qu'ansin soit il,
 La fievvre quarteyne,
 Et le mal des yeulx.

No. 20. Pour avenir a mon actante

374-382 (394-402) 1 Anon.

1. 4. 7. Pour a - ve - nir a mon ac -
 3. Par sois a l'em - ble a
 5. Trou - ver pe - ti - te fes -

The musical score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music consists of a melody in the upper voice and a bass line. The lyrics are written below the staves, with some words underlined.

5 7 9

tain - - - te, le - - - ser
 a - - - - - - - - - - - - - - -
 son - - - - - - - - - - - - - - -
 main - - - - - - - - - - - - - - -
 ce, Me fault

The musical score continues on three staves. The melody and bass line are consistent with the previous system. The lyrics continue, with some words underlined.

10

me fault sem - - - blas ou - vers (an - - -
 te bien l'œil a tra - vers l'œil - - -
 et mains moy - - - en - - - di - vers (moy - - -

The musical score continues on three staves. The melody and bass line are consistent with the previous systems. The lyrics continue, with some words underlined.

15

blan sou - - - vers). 2. 4. Pour te - nir tous ter - mes
a tra - - - vers). 6. En feu - sant sou - vant le
en di - - - vers).

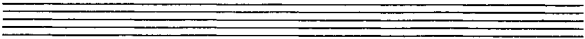
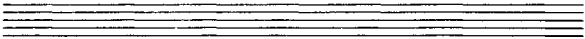
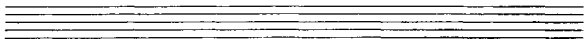
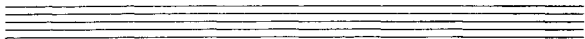
20

cou - - - vers, Et u - ser de ma - nie - - re
re - - - vers, De mon vœu par droi - Te com -

25

fain - - - - - cte (ma - nie - re fain -
Train - - - - - cte (droi - te con - train -

Handwritten musical score on three staves. The first staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, followed by a whole note. Below the staff, there are two sets of dashed lines, each with the handwritten text "cte)." written to its right. The second staff is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note. The third staff is in bass clef and contains a melodic line with eighth and sixteenth notes, followed by a whole note. The score ends with a double bar line.



No. 20 Pour avenir a mon actainte

Rondeau quatrain

Pour avenir a mon actainte,
 Leyser me fault samblans ouvers,¹
 Pour tenir tous termes couvers,
 Et² user de maniere faincte.

Par fois a l'amblée a grant³ craincte,
 Je gicte bien l'ueil a travers,

Pour avenir...etc.

Trouver petite fasson mainte,
 Me fault et mains⁴ moyens divers,
 En feysant souvent le revers,
 De mon vueil par droite contraincte.

Pour avenir...etc.

¹In Jard, the word is "divers."

²Pav 362 and Niv read "pour"; Jard and Ber 78.B.17 read "Et."

³In Pav 362, the words "a grant" are wanting.

⁴In Pav 362, the word reads "moins."

No. 21. Vive, ma dame, pour amours Anon.

♩ 384-391 (40v-41r)

1, 4, 7. Vi - ve, ma da - - me, pour
 2. C'est - ma jou - - e et
 3. C'est la plus san - te et

a - - - - - mours Cel - le que j'ay - la
 mon re - - - - - cours Non bien et tout - mon
 la me - - - - - lieu La plus gran - de de -

choy - - - - - sir, (choy - - - - - sir).
 pley - - - - - sir, (pley - - - - - sir).
 pa - - - - - is, (pa - - - - - is).

(1) Source shows "c"

(2) Source shows two semibreves on "g"

2. Vi - ve, ma - mou et mon de - - - -
 6. Je pri - e Dieu du Pa - ra - - - -

-- si, Car de beau - te -- par d'el -- te --
 -- dis, Que soy en bieu - - - -

la fleur
 se - cours.

No. 21 Vive, ma dame, pour amours

Vive, ma dame, pour amours,
Celle que j'ey volu choysir,
Vive, m'amour et mon desir,
Car de beaulte porte la fleur.

C'est me joye, et mon zecours,
Mon bien et tout mon pleysir.

[Vive, ma dame, ...]

C'est la plus (r)iante, et la melieur,
La plus gracieuse du pais,
Je prie Dieu de Paradis,
Que j'ay en brieuf d'elle secours.

[Vive, ma dame, ...]

No. 22. Mes Yeux ont fait

39v-40r (41v-42r)

Anon.

1, 4, 7. Mes yeux ont fait, da - - -
 3. C'est la plus dou - ce, dem - - -
 5. En ce prin - tans - - -

me - - - - - , nou - vel - - -
 me - - - - - , nou - vel - - -
 re - - - - - , nou - vel - - -

10^r 7
 le, Mil - le mer - cy a bon
 le, Com - pui - au - mon - de par -
 le, Joy - ex - se - ment - sans - de -

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are: "roït cy qu'el - - - le (de - sir - d'el - - - le (la - me -". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "roït qu'el - - - le). cy d'el - - - le).". There is a measure rest marked "25" and a sharp sign (#) above the staff. The piano accompaniment continues with the same rhythmic pattern.

Empty musical staff.

Empty musical staff.

Empty musical staff.

No. 22 Mes yeulx ont fait
Rondeau quatrain

Mes yeulx ont fait, dame, nouvelle,
 Mille mercy a bon vouloir,
 Lesquieulx luy hont fait a savoir,
 Que mon cueur ne desiroit qu'elle.

C'est la plus douce demmeyselle
 Com puist au monde percevoir.
 [Mes yeulx ont fait...]

En ce prinstams que renouvelle,
 Joyeusement sans decepvoir;
 Servir la veulh de bon vouloir,
 En atendant la mercy d'elle.
 [Mes yeulx ont fait...]

(2) 15

heu - - - reux de fran - ce (de Fran -
 nou - - - vel les lian - ce (a - lian -
 tre - bien vœu - lian - ce (vou - lém -

20

- - - ce). d.f. Me trou - ve par la
 - - - ce). L. Veut com - fer - mer mon
 - - - ce).

* # 25

Pour - ve' - an - - - ce
 es - se - ran - - - ce

(2) Pau 362 shows dotted semibreve in error.

D'un tout seul mot bien or - - - don -
Car ce beaux non me fut don -

- né - - - ; Chien or - - -
- ne - - - ; me fut - - -

- don - - - ne).
- don - - - ne).

No. 23 Le serviteur hault guerdonné

Rondeau cinquain

Le serviteur hault guerdonné,
 Asouvy et bien fortuné,
 L'eslite¹ des heureux de France,
 Me Trouve par² la pourveance,
 D'ung tout seul mot bien ordonné.

Il me samble en prime estreyne,
 Car apres deul deshourdene,
 Me suis³ fait par nouvelle aliance.

[Le serviteur...]

J'estoye l'omme⁴ habandonné,
 Et le doulent infortuné,
 Alors que vostre bien vouliance,⁵
 Veult confermer⁶ mon esperance,
 Car ce beaulx non⁷ me fut donné.

[Le serviteur...]

¹Pav 362 reads "l'eliste."

²Pav 362 reads "me suis trouve pour"; all other sources read "me trouve." We have rejected the Pav reading because it results in a ten-syllable line.

³In all other sources, the word "Me" is wanting.

⁴Par 2913 and Ber 78.B.17 read "ung homme."

⁵Esc IV.a.24 reads "lors que vostre humble bienveillance;"

Par 2973 reads "Lors quant vostre humble bienveillance";
Wolf 287 and SevPar read "Lors que vostre bienveillance";
Dij 517 reads "Lors que vostre humble veillance."

⁶SevPar reads "conforter."

⁷Ber 78.B.17 reads "non"; SevPar, Wolf 287, Dij 517,
Par 2973, and Esc IV.a.24 read "mot."

Italian text of Le serviteur found in Par 15123, fols. 92v-93r.

I sol tuo servitor, donna gentile,
Del mio crudel martire,
Pieta, ti p(ren)di non me far piu languire.

Say ben, madonna mia, con quanta fede
Disposto el mio (core?)²
Ad te sola servire,

¹The word is partially covered by a semibreve.

²The line ends with the word "mio" in the source.

No. 24

O rosa bella

41v-43r (43v-44r) (1) 0 = 1 [Dunstable/Baldpate?] ^{1.} 0 _{2.} 0

S.

CT.

T.

⁵ ¹⁰

O ro-sa bel-la o dul-cis
dio da-mo-re qual pe-cc-a

¹⁵ ²⁰

a-mi-me-a Non mi leu-sar mo-ri-
a-ga-tes-ma-re Va di chei-o mo-

(1) Signature flat in Pav 312 found at 4th, 5th and 7th staves of S and at last two staves of CT. It is found in Rome 1411, Br 717, Ber 79, C. 27 Esc D. a. 24, Wolf 247, far 2473 Teufel and Mc 719 (CT).

Handwritten musical score, first system. The key signature has one sharp (F#) and the time signature is 4/4. The music is written on three staves. The lyrics are: "re in cor-te-sa-a, in cor-te-sa-a, ro per que-tu-de-a, per que-tu-de-a". There are measure numbers 7, 15, and 20 indicated above the staff.

Handwritten musical score, second system. The key signature has one sharp (F#) and the time signature is 4/4. The music is written on three staves. The lyrics are: "a, in cor-te-sa-a, a, per que-tu-de-a, a, per que-tu-de-a". There are measure numbers 25 and 30 indicated above the staff. A circled "2" with a sharp sign is written above the final measure.

Handwritten musical score, third system. The key signature has one sharp (F#) and the time signature is 4/4. The music is written on three staves. The lyrics are: "3. A las-se-my a las-se-my a la-sa-mi 4. se-co-ri-me se-co-ri-me se-co-ri-me". There is a measure number 30 indicated above the staff. Below the staves, there is a handwritten note: "(2) F# found in SevPar/I and Tr 89."

do mi - o len - - - go - - - - - to, De-zo
del mi - o lan - - - go - - - - - re, Cor del

fi - ni-re, per ben ser-vi - - - re, Et
cor-po mi-o, non me ley-sar per ri - re, non

le - al ment a-ma - - - re, Ca - ma
me ley-sa pe - ri - - - re, non me ley - - -

Sar Pe-ri re)
re).

No. 24 O rosa bella¹

Poetic text related to ballata

O rosa bella,² o dulcis anima mea,
Non my leysar morire in cortesia, in cortesia,
in cortesia.

O dio d'amore, qual pena ed a questa amare,³
Vedi che yo moro per questa iudea, per questa
iudea, per questa iudea.⁴

A lasse my, a lasse my, a lassami dolento,
Dezo finire per ben servire et lealment amare.

Secorime, secorime, secorime, del mio langore,
Cor del corpo mio, non my leysar perire, non my leysar
perire.⁵

¹ A complete collation of the readings found in the music sources is given in Bukofzer, John Dunstable, Complete Works, pp. 201-202. Here, we give only the important differences found in the other music sources. The text lines are given in the order in which they were found in Pav 362, Par 2973, and Par 15123.

² Pav 362 reads "belle."

³ In Pav 362, the word "amare" is wanting.

⁴ Pav 362 reads "Vedi che yo morte homme questa iudea"; Por 714 reads "vidi che mora per questa iudea, per questa iudea, per questa iudea"; Par 2973 reads "Vede que yo moro per questa iudea, per quasta diuia, (sic.) per ty iudea"; Par 15123 reads "Vedi ch'io moro solo per te iudea."

⁵ Par 2973 reads "Cuor de core myo non me lasar morire." Par 15123 reads "Cor del cor mio non me lasar penare." The early literary sources read "cor del corpo mio" or "Cor del corpo mio." Pav 362 lacks the word "cor."

No. 25. Qu'y m'amera de bonne amour

43v-44r (45v-46r) 1. Anon.

1, 4, 7. Qu'y m'a-me-ra de bon-heur (de bon-
 3. Je le tien-dre-y sa-cré tou-zour (sa-cré
 5. Je gar-de-re-y tout son bon-heur (tout son

ne'a - - - - - mour) Ar -
 tou - - - - - zour) Par
 hon - - - - - neur) Com-

di-e-ment se le me di
 me a-me rien doub-te mi
 me le mien sans uc - la ni

7

e. a. Je l'a - me - ray tou-te ma
 e. Je g-a-ma - ray ainsie per-dre la

15

vi - - - - - e Et ser-vi - ray sans nul
 vi - - - - - e Que s'il par moy heult dis-

20

faulx son tour.
 - - son neur.

No. 25 Quy m'amera de bonne amour

Rondeau quatrain

Quy m'amera de bonne amour,
Ardiement sy le me die,
Je l'amerey toute ma vie,
Et servirey sans nul faulx tour.¹

Je le tiendrey sacre² touziour,
Par mon ame, n'en doubte mie.

Que m'amera...

Je garderey tout son honneur,
Comme le mien sans villenie.
Je amare(y) mieulx perdre la vie,
Que sy par moy heult dissonneur.

Quy m'amera...

¹In the source, the word "tour" appears to end with the letter "t" or "s."

²In the source this word is spelled "scacte."

No. 26. Dieu gart de mal Amon.

44v-45r (46v-47r)

1, 3, 6. Dieu gart de mal la com- pa - -
4. Fault en-vi-eulx Dieu vous mau- -

1, 3, 6. Dieu gart de mal
4. Fault en-vi-eulx

gri - - - - - di - - - - -

la com- pa - gri - - - - -
Dieu vous mau- di - - - - -

Et Car
Et m'a - -
Car vous

ma- mi- e s'il y es - - -
vous par- les sur moy a

mi - e s'il y es- tort (s'il y moy es -
par - les sur moy & tort (sur a

10 #

toit. 2. 7. Je pri ad Dieu qu'en -
 Tort. S. Dunt Je prie Dieu que -

toit), 2. 7. Je pri ad Dieu (ad Dieu) qu'en
 tort). S. Dunt Je prie Dieu (prie, Dieu) que

15

- - - - - sin soit - - - - - Que vou - lés vous,
 la mort - - - - - Vous peut tou - loir,

- - - - - sin soit - - - - - Que vou - lés vous (Que
 la mort - - - - - Vous peut tou - loir (vous

20 #

(Que vou - lés vous) que se vous dy - - - - - e?
 (vous peut tou - loir) ou - rés la vi - - - - - e.

No. 26 Dieu gart de mal la compagnie

Rondeau quatrain(?)

Dieu gart de mal la compagnie,
 Et m'amie, s'il y estoit,
 Je pri ad Dieu, que ensuy soit,
 Que voules vous que je vous dye?

Faulx envieulx, Dieu vous mauldie,
 Car vous paries sur moy a tort,
 Dunt je prie Dieu que la mort,
 Vous peult touloir oures la vie.

[Dieu gart...]

No. 27. Par ung seul mot

450-462 (470-484) 1 0 = 2 Anon. b

1. 4. 7. Par ung
3. Joy bien
5. Pour ee

seul mot bien or-do-né, (bien or-
es - - - te in-for-tu-né, { in-for-
me - - - suis ha-ban-don-né, { ha-ban-

don - - - - - ne), Je suis
tu - - - - - ne), Mais plus
don - - - - - ne), De la

(1) Source shows "e", "p".

(2) Source shows a dotted breve followed by a semibreve rest.

le plus heu - reux
ne me du - re
cer - vir de ma

de Fran - la cham - puis - san ce.
ce.
ce.

2p. Car ma de - me pour sa
6. A Tou - jours mais car sans
pieu d'op'

sen - - - ce Haul - - - te - - -
 tax - - - ce A - - - celle - - -

ment (haul - - - te - - - ment) m'a - - -
 suis la celle suis du - - -

guier - - - don - - - né.
 tout - - - don - - - né.

(3) Source shows semibreve.

No. 27 Par ung seul mot bien ordonné

Rondeau quatrain

Par ung seul mot bien ordonné,
Je suis le plus heureux de Fran(ce),
Car ma dame pour sa pleysance,
Hautement m'a guierdonné.

J'ey bien esté infortuné,
Meis plus ne me dure la chance.

[Par ung seul mot...]

Pour ce me suis habandonné,
De la servir de ma puissance,
A touziours, mais car sans d'optance,
A celle suis du tout donné.

[Par ung seul mot...]

No. 28. Par le regart de vos biaux yeulx

476-48 (490-50r) (1) 0 ad [Dufay]

S 15 1, 4. Par le re -- gar t de
3. De vos - tre a -- mour suis
5. Or vous play -- se cuer

CT 15 3 4

T 15 3 4

7

Vous biaux yeulx, Et de
de - - - si - reux Et mon
gra - - - ci eux Moy re -

Vos man - tien bel et
vou - loir tout s'y con
te - nir pour le pra -

(1) In Pav 362, a signature flat appears only on the top staff 6 through mens. 6 of Transcription).

gent. 2. 8. A vous, bel-le, vient hum - - ble - ment, Moy
tant, 6. Pour vo - stre a - mi en - tie - - re - ment, Et
sent.

pre - sen - ter vo - stre a - - mou - reux (vo - stre a -
je se - rey vo - stre en - toux lieux (vo - stre en

- - - - - mou - reux
tout lieux).

No. 28 Par le regart de vous biaux yeux

Rondeau quatrain

Par le regart de vous biaux yeux,
 Et de vous mantien bel et gent,
 A vous, belle, vient humblement,
 Moy presenter vostre amoureux.¹

De vostre amour suis desireux,
 Et mon vouloir tout s'y contant,

[Par le regart...

Or vous pleyse cuer² gracieux,
 Moy retenir pour le present,³
 Pour vostre ami⁴ entierement,
 Et je⁵ serey vostre en toux lieux.

Par le regart...

¹In Jard, lines 3 and 4 read: A vous servir tres humblement,
 Me presente vostre amoureux.

²In Pav 362 "♡" appears instead of "cuer."

³Jard reads "Me retenir or a present."

⁴Pav 362 reads "Par vostre ame"; Jard, SevPar/I, Wash L25/I, and Wolf 287, the only other sources to transmit the last four lines, read "Pour vostre ami."

⁵The word "je" is wanting in Pav 362; in Wash L25/I and Wolf 287, the last line reads, "Et je le serey en tout lieux." The reading we have utilized follows that of Pav 362, SevPar/I, and Jard.

No. 29. Hé, Fortune

48u-5or (50v-52r) 1 9=d

b Anon.

1. 5. Hé for-tu-ne, Pour quoy si for-tu-ne --
 4. Ou au-tre-ment Fa-ce des-con-ten-ne --

5

e, Suis je per toy? As-tu ma mort Ju-ré - - -
 e, A - ray tou-jours et pren-dray pour li-vre - - -

10

e, Qui m'as hous-te le pla-y-sir de mes veu-x, Mon
 e, Drap sans cou-leur puis a - près pour le meu-x Sur

15

cœur en ha-rour Ja-més su-mart dieux, Deu-lan-quey-sous re-ge des-
 ma-mou-che se-rost les es-cries tristes, Lan-quey (1) fin et vi-e

20

me-su ré - - - - - e.
 ma-leu-ré - - - - - e.

2. He-las c'est
3. Je te Pri

25

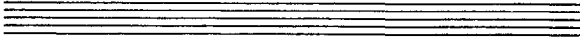
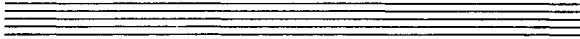
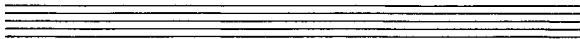
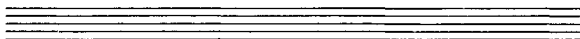
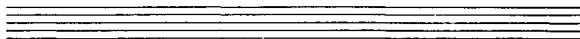
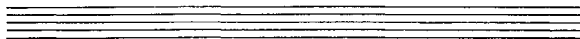
ce que plus j'a-moy-e et que te-moy - - e,
 que se le re-voy-e et que m'o-Troy - - e,

- (1) Pau 362 shows "d", SerPar shows "e"
 (2) Pau 362 shows "f", SerPar and Par 15123 show "g".

mon es-poir, mon veul, mon a
Que je-puis-se par-le-ra

30

my.
lug.



No. 29 He, fortune,

Bergerette

He, fortune, pourquoy si¹ fortunée,
 Suis je per toy? As tu ma mort jurée?
 Qui m'as housté le pleyisir de mes yeulx?
 Mon cueur² en ha pour james,
 Sy m'ait dieux,
Duel anguoyseus, rage demesurée.

Helás, c'est ce que plus j'amoye,
 Et que tenoye,
 Mon espoir, mon veul, mon amy.

Je te pri que je le revoye,
 Et que m'otroye,
 Que je puisse parler a luy.

Ou aultrement³ face descoulourée,
 Arey touzjours ed prandrey pour livrée,
 Drap sans couleur puis après pour le mieulx,
 Sur ma manche seront les escrips tieulx,
Langueur sans fin et vie maleurée.

[He, fortune, ...]

¹ Although Pav 362 reads "suis" instead of "si," we have substituted the latter word since it probably was intended, according to the French text tradition.

² In Pav 362, a heart-shaped symbol appears in place of the word "cueur."

³ All other sources read "ou se ce non" instead of "ou aultrement."
 (Underlined text is a quotation from Binchois' Deuil angoisseus).

No. 30. Mon cuer de duel

50v-51r (52v-53r) Qd 1 Amon.

1, 4, 7. Mon cuer de duel par - Ti - -
 3. De tous plai-sirs a-par-Ti - -
 5. Bon es-poir de luy par - Ti - -

The musical score is written on three systems. The first system has a vocal line in G-clef and a lute line in C-clef. The second system continues the vocal line and adds a bass line in F-clef. The third system continues the bass line. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are written below the vocal line.

5

ra. Ma-dam-me se an - si de vous se - - -
 ra. (1)
 ra.

The musical score continues on two systems. The first system has a vocal line in G-clef and a lute line in C-clef. The second system continues the vocal line and adds a bass line in F-clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are written below the vocal line.

10

part 2. 8. De plus vi - vra il d'en se
 6. Je es poir quest un duel de

(2)

The musical score continues on two systems. The first system has a vocal line in G-clef and a lute line in C-clef. The second system continues the vocal line and adds a bass line in F-clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are written below the vocal line.

- (1) These lines have not been underlined (see text commentary).
 (2) Par 362 shows "e," Par 1512 and Flo 176 show "e."

No. 30 Mon cuer de dueil partira¹

Rondeau quatrain

Mon cuer de dueil partira
 Madame se ansi de vous se part
 De plus (vivra il sen)² sa part
 Car aim tous biens ne partira.

De tous plaisirs apartira,
 et plains tard.

Mon cuer de dueil...etc.

Bon espoir de luy partira,
 Se n'aura de nulle part,
 Se espoir que est un dueil de part
 Jusques a la mort despartira.

¹Much of this text is illegible (it was difficult to decipher from the manuscript as well as the photograph). Under the circumstances, an English translation has not been attempted. Since the second lines of the second and third stanzas are incomplete, they have not been underlaid in the transcription.

²The text in parenthesis was taken from Par 15123.

No. 31. Je day bien estre Anon.

510-520 (530-540)

Handwritten musical score for 'Je day bien estre'. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The third staff has a treble clef. The music is in 4/4 time. The lyrics are written below the staves.

1. Je day bien es - tre en - sor -
 2. Et vout dray es - tre Tres - pas -
 3. On gues me fet de - me -

Handwritten musical score for 'Je day bien estre'. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The third staff has a treble clef. The music is in 4/4 time. The lyrics are written below the staves.

ce - la Et de mou -
 se Quant Je me -
 re ne Le plus Trois -

Handwritten musical score for 'Je day bien estre'. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The third staff has a treble clef. The music is in 4/4 time. The lyrics are written below the staves.

rir a - voir vo - len - te, Je m'a - lan - don -
 vout ha - ban - don - ne, Las, que se - ra -
 Te des - con - for - te, Par une mes - fait

(1) Source shows 'g'.

me main - - - te - nant, l'a - ben - don - ne main - te - -
 mon cuer - - - dou - leux, que fe - - ra mon cuer dou -
 tant seul - - - le - ment, l'ueg mef - fait tant seul - le -

(2)

15
 - - - - - nant), Vie - gne la mort - - - - - A. pr.
 - - - - - lant), Dont puis di - - - - - re Cer - tes
 - - - - - ment), J'ev per - du - - - - - mores -

20
 - - - - - te - ment, Je suis tout (Je suis tout)
 - - - - - ne - ment, Ter - ri - ble - ment (Ter - ri - ble - ment)
 - - - - - Te - ment, Et Tou - te JOYE (Et tou - te JOYE)

(2) source shows  ligature, in error.

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a melody with notes and rests, with lyrics "a-par in-for de-ley" and "re tu" written below it. The middle staff has a treble clef and a key signature of one flat, with a bass clef at the beginning. The bottom staff has a treble clef and a key signature of one flat. There are some handwritten markings like "r", "b", and "25" above the top staff.

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one flat, with a bass clef at the beginning. It contains a melody with notes and rests, with lyrics "in-g. m. sse." written below it. The middle staff has a treble clef and a key signature of one flat, with a bass clef at the beginning. The bottom staff has a treble clef and a key signature of one flat, with a bass clef at the beginning.

Three empty musical staves with treble clefs and a key signature of one flat.

No. 31 Je doy bien estreStrophic chanson

Je doy bien estre ensorcele^é,
 Et de mourir avoir volente^é,
 Je m'abandonne maintenant;
 Viegne la mort apertement,
 Je suis tout aparelhe^é.

Et vouldroye estre trespasse^é,
 Quant je me voys habandonne^é,
 Las, que fera mon cuer¹ doulant,
 Dont puis dyre certeynement,
 Terriblement infortuné.

Onques ne fut de mere né,
 Le plus triste desconforté,
 Par ung meffeit tant seullement,
 J'ey perdu mon esbatement,
 Et toute joye deleyssé.

¹In the source, the word is represented by the sign ♡ .

me per l'u - ni ver - so se ra - so -
me Tro - vo con voi cla - ra lu - - - -

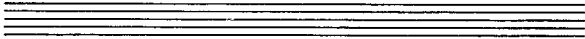
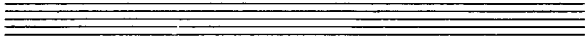
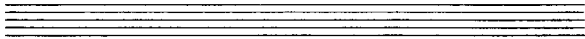
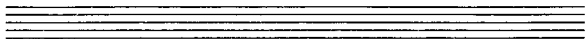
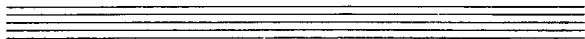
Da - ti - me se - cor - so! Pa - ti - me se
per sem - pre ser - vi - re, (per sem - pre ser -

cor - so, stel - la che mo - - -
vi - re quel - la bu'a - - - do - - -

(2) All three sources give this reading in the S and CT, that results in fourths between the outer voices.



(3) Meas. 27-28 of T taken from Par 2773 and Mel. The variant reading in Pav 262 is erroneous:



No. 32 Dona gentille, bella come l'oro

Rondeau quatrain

Dona gentille, bella come l'oro,¹
 Quy supra li altre porta² corona,
 Come per l'universo se rasona,³
 Datime secorso, datime secorso, stella, que moro.⁴

Que più non stago⁵ in questo purgatorio,⁶
 Tranquilliata⁷ en vers de my fortuna;

[Dona gentille...]

Lasso, yo⁸ sono di talle martirio,
 Que vivere⁹ non posso (salvo)¹⁰ en una
 Que me (trovo con)¹¹ voy, clara¹² luna,
 Per semper servire quella¹³ qu'adoro.

[Dona gentille...]

¹In Par 2973, the Italian word "he" is found before "bella"; in Pav 362, the word "bella" reads "belle."

²Pav 362 shows "porte"; Par 2973 shows "porta"; Mel shows "portate."

³Pav 362 shows "razone"; Par 2973 and Mel show "rasona."

⁴In Par 2973, this phrase reads "...che yo no moro."

⁵In Pav 362, the word reads "estago."

⁶In Pav 362, the word reads "plagatoro."

⁷Pav 362 shows "transquillata"; Mel shows "tranquillata."

⁸In Pav 362 and Mel, the word reads "ja," in Par 2973, it reads "yo."

⁹In Pav 362, the word reads "vivie."

¹⁰In Pav 362, the word "salvo" is wanting.

¹¹In Pav 362, the words "trovo con" are wanting and, instead, the scribe leaves a blank space.

¹²In Pav 362, the word is spelled "chera"; in Mel, it is "chara."

¹³In Pav 362 and Par 2973, the word reads "quello"; in Mel, it reads "quella."

No. 33. *O pellegrina, o luce* s Anon.

53v-54r (55v-56r) $\text{♩} = \text{♩}$

The score consists of three systems of three staves each. The first system is in G major (one sharp) and 4/4 time. The second system changes to B-flat major (two flats) and 3/4 time. The third system returns to G major and 4/4 time. The lyrics are written below the staves: "O _____, o pel - le - gri - na,".

The score continues with three more systems of three staves each. The first system is in G major and 4/4 time. The second system changes to B-flat major and 3/4 time. The third system returns to G major and 4/4 time. The lyrics are: "O _____, o lu - ce, chia - ra stel - la, o so -".

(1) See commentary regarding signature flats.

(2) Min. in "f" wanting in Pav 272, found in Pav 2973.

Handwritten musical score for a song, featuring three systems of staves with lyrics in Russian. The notation includes various musical symbols such as clefs, key signatures, time signatures, and ornaments.

System 1:

Staff 1: $\text{lees} - \text{pe} - - \text{chio} - \text{sein cui} \text{ mi} - \text{a vi} - -$

System 2:

Staff 1: $- - - \text{ta} - - \text{pia} - -$

System 3:

Staff 1: $- - - \text{cy, Vy} - \text{dya} \text{ quet-ta} - \text{mi} -$

(3) Minim "ε" lacking in Pav 362, found in Pav 2773.

30

ma af-flic - - - - - ta e - - - - - ta-pi-

35

mel - - - - - la, Che sol per te

40

lan-guis - - - - - se et me de-fas -

(4) Pav 362 shows "E" in error; Par 2973 shows "d"

(5) Pav 362 shows semibreve "d" followed by minim rest.



No. 33 O pellegrina, o luce

Poetic text related to strambotto

O pellegrina, o luce, chiera stella,
 O sole espechioso in cuy mie vita piacy,¹
 Vydy a questa anima afflicta e topinella,
 Che sol per te languisse et me defface.²

The following lines are found at the end of two other musical settings of the poem (Par 2973 and MC 871 being the source of one setting and Flo 176 being the other):

Porzime adjuto, o pellegrina bella
 Se no m'aiuti, io languisco che moro,
 O caro thesauro.³

¹Par 2973 reads "O sole specioso in cui mia vita pia."

²Par 2973 reads "De Nafare que per te sola se defasse."
 (The reading in Par 2973, MC 871N and Flo 176 of this line is the same as the one in Pav 362 even though the musical setting is different.)

³This line is probably incomplete.

No. 34. Vive, qu'y amoureux sera

540-55r (544-577) 0 = ♩ Anon.

1. Vi - ve qu'y a - mou - reux se - - - -
2. En pa - ra - dis Tout drîty - - - -

ra. Et que tou - jours bien ser -
ra. Et j'a nul n'y con - tre -

vi - - - ra sa ber la
du - - - ra Fors ceulx qu'y

da-me pour a - - - - - mou-ts.
mou-tout sans se - - - - - cou-ts.

No. 34 Vive qu'y amoureux sera

Bergerette double-secunda pars

Vive qu'y amoureux sera,
Et que touziour bien servira,
Sa bela dame pour amours.

En paradis tout droit yra,
Et j'a nul n'y contredyra,
Fors ceulx qu'y mouront sans secours.

No. 35 Luce, o luce

55v-56r (57v-58r) 1 Anon.

1. Luce - - - - - ce o lu - - - - -
 2. In - - - - - te so - - - - -
 3. se - - - - - tu man - - - - -

5

- - - - - ce que re-lu -
 - - - - - la dig-na stel-
 - - - - - diel mio-so-si-ri-

- - - - - ce, El cor mi-o Res-
 - - - - - la, Re-lu - - - - - cen-te Tu
 - - - - - re, Da-lo - - - - - ro-se cha

10

plân-den - - - te pi-ù que so - - -
 ta me - - - te el mi-o co - - -
 seu ar - - - cha de pie-ta - - -

15

- - - - - le, (pi-ù que so - - -
 - - - - - re, (mi o co - - -
 - - - - - te, (de pie-ta - - -

20

- - le), La mi - a lin-qua dir me
 - - re), De re - mo-vel mi- o dou-
 - - te), A- pe - reel co-re par bon-

25

po - - - - - ie, A quel tu stes - se me
lo - - - - - re, Tu que sey ran - to (tan -
ta - - - - - te, Et re - gar - do el mi - o

30

con - duy - - - - - ce, (con - duy - be -
to - bel - - - - - ia, (tan - to be -
mar-ti - ri - - - - - o, (mar-ti - ri - -

ce).
ia).
o).

No. 35 Luce, o luce

Strophic poem

Luce, o luce que reluce,
 El cor mio,
 Resplendente più que sole,
 La mia lingua dir¹ ne pole,
 A quel tu stesse me conuyce.

In te sola, digna stella,
 Relucente,
 Tu te mete² el mio core,
 De remove el mio douloure,
 Tu que sey tanto bella.

Se ti mando³ el mio sospiro,
 Dolorose,
 Che sey archa de pietate,
 Apere el core, par bontate,
 Et regardo el mio martirio.

¹Pav 362 reads "La mia linga dil."

²Restori suggests "Tutto mette."

³Pav 362 reads "Si tu mande lo mio sospiro." The revised reading, suggested also by Restori, clarifies the meaning of the words and results in the same number of syllables as appear in the first lines of the other two strophes.

No. 36 Quant Jamés autre bien

56v-58r (58v-60r) 1 0 = 2 Anon.

1 5. Quant ja-més aut - tre bien
4. Et quant bien fort je par-

The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes. The second and third staves continue the melody. The lyrics are written below the staves, with '1 5. Quant ja-més aut - tre bien' and '4. Et quant bien fort je par-'.

5. n'au - - - roy - - - e Que des-tre-uy-
se - - - roy - - - e Aux grans beus d'el-

The score continues on three staves. The melody is written in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics '5. n'au - - - roy - - - e Que des-tre-uy-' and 'se - - - roy - - - e Aux grans beus d'el-' are written below the staves.

10
- - é ser-vi - teur de - - la mes-
- le et va - leur Je - - mer-ce-

The score continues on three staves. The melody is written in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics '- - é ser-vi - teur de - - la mes-' and '- le et va - leur Je - - mer-ce-' are written below the staves.

tres - - - se de mon cuer Mieux
Roy - e - Dieu d'ung tel heur, Et

15
de - man - - - der, Je ne sa - rai - -
an - fin me com - ten - ta - rai - -

20
e (Je ne sa - - - roy - -
e com - ten - ta - - - roy - -

(1) See commentary regarding meas. 15-17. emendations.

♩ = 4

25

e. 2. Ung re-gart d'i-le seul-le-mont,
c. 3. A-mer et ser-vir loy-al-ment,

Mon cuer con-ten-te tel-le-ment, Que
La veil tou-siours non aul-tre-ment, Quel-

30

1. 2. 35

n'est rien qu'y tant luy re-vie-gne.
que chou-se que m'em a-vie-gne.

1. 2.

No. 36 Quant james aultre bien n'auroye

Bergerette a quatrains

(Poem by Le Roussellet)

Quant james aultre bien n'auroye,¹
 Que d'estre avoyé serviteur,²
 De la mestresse de mon cuer,
 Mieulx demander, je ne saroye.³

Ung regart d'elle seullement,
 Mon cuer contente tellement,
 Que n'est riens quy tant luy reviegne.⁴

Amer et servir loyalment,
 La vueil tousiours, non aultrement,⁵
 Quelque chouse que m'en aviegne.

Et quant bien fort je panseroye,
 Aux grans biens d'elle et valeur,⁶
 Je merceroye Dieu d'ung tiel heur,⁷
 Et anfin me contentaroye.⁸

[Quant james aultre bien...]

¹Pav 362 shows "je n'auroye" instead of "n'auroye." We have used the Ber 78.B.17 and Par 9223 reading because it results in the same number of syllables as the parallel line of the tierce.

²Ber 78.B.17 gives "appelle" instead of "avoye."

³Par 9223 gives "demander mieulx" instead of "mieulx demander."

⁴Par 9223 shows "me reviegne" instead of "luy reviegne."

⁵Ber 78.B.17 and Par 9223 chow "Tousiours la vueil"
instead of "La vueil tousiours."

⁶Ber 78.B.17 gives "Aux grans biens di celle";
Par 9223 gives "Aux très grans biens d'elle,"

⁷Par 9223 shows "Dieu merciroye" instead of "Je
merceroye Dieu."

⁸Par 9223 gives "Et ainsi" instead of "Et enfin."

No. 37. Le serviteur infortuné

576-578 (Cov-C12) Anon.

1, 4, 7. Le ser - vi - teur in -
 3. En for - tune ha tout
 5. Par une seul mot bien

5

for - tu né (le ser - vi - teur in - for - - -
 des - tour - né (en for - tune ha tout bien
 or - don - né (Par une seul mot bien or - - -

(1)

10

- tu - né) Me trou - - - ve en tout ha -
 - tour - né) Et du haut sif - fie -
 - don - né) Qu'a - mours m'a - voit pie -

(1) Pav 362 shows "c" in error MC 871 N and Mun 351^a show "d"

ban- don - - - né, E - vent de ma dou-
 m'a tour - - - né, Par dou-leu-reu-se
 sa dom - - - né, Par sa be-mi-gne

ce spe-ra - ce, (E-vent de ma dou-cc, spe-ran-
 mes-ché-an - ce, (Par dou-leu-reu-se mes-ché-an-
 Pour-vé-an - ce (Par sa be-mi-gne pour-vé-an-

Et de l'a - - - meu-reu-se a
 2, 8. 6. M'a tour-mé en des-és -

25

li-an - - ce, (a - - li - -
pe- ren - - ce, (des- es - pe - -

(2)

30

an - - - ce). Ou sou - loy - e (ou
ran - - - ce). Et sta - bi - li (Et

35

sou - loy ees-1 tre For - tu - ne (for-tu - ---
sta - bi - li Pour le quier - don - ne (gair-don- ---

(2) Pav 362 shows "E"; MC 971 and Mun 381 show "E":

40

ne, (Ou sa-loy -
ne, (Et sta-bi -

45

es -- tre for -- tu -- -- -- -- --
li -- pauvre quier -- don -- -- -- -- --

(3)

ne).
ne).

(3) Rest wanting in Pav 362.

No. 37 Le serviteur infortuné

Rondeau cinquain

Le serviteur infortuné,
 Me trouve en¹ tout habandonné,
 Exent de² ma doulce sperance,
 Et de la amoureuse aliance,
 Ou souloye estre fortuné.

En fortune ha tout destourné,
 Et du hault siegle m'a tourné,
 Par douleureuse meschéance.³

[Le serviteur...]

Par ung seul mot bien ordonné,
 Qu'amours m'avoit piessa donné,
 Par sa benigne pourveance,
 M'a tourne en desesperance,⁴
 Et stabili pauvre guierdonné.

[Le serviteur...]

¹Pav 362 shows "et"; MC 871N shows "en."

²The word "de" is found in MC 871N, is not visible in the photographic reproduction of Pav 362, where the word may in the right-hand margin.

³In Pav 362, the word is spelled "meschance."

⁴In Pav 362, the word is spelled "despérance."

No. 38. De bien loing mon oeil

590-600 (610-620)

1. 0=2

Anon.

Handwritten musical score for 'De bien loing mon oeil'. The score is written on three staves. The first staff is in treble clef, the second in bass clef, and the third in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are written below the staves.

1, 4, 7. De bien loing mon oeil vous sa -
 3. Je pry - e Dieu que de ces - te
 5. meus pour tant droit ne so - re

Handwritten musical score for 'De bien loing mon oeil'. The score is written on three staves. The first staff is in treble clef, the second in bass clef, and the third in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are written below the staves.

la - - e, Pra. nés en gré - - pour le pre.
 mu - - e, Me vœil le 91 - - ter bien brief.
 mu - - e, Bel-le car tout - - mon pen-se

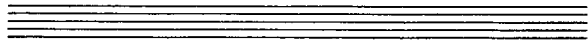
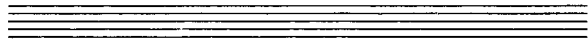
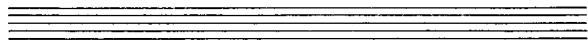
Handwritten musical score for 'De bien loing mon oeil'. The score is written on three staves. The first staff is in treble clef, the second in bass clef, and the third in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are written below the staves.

- - - sent. 2, 8. Fay - re ne le pais au-
 - - - ment, 6. Est de vous ser-vir loy-
 - - - ment,

15

tre - - ment Car trop loing de moy es -
al - - ment Plus que da - me de -

tes te - nu - - - - e.
souly la mi - - - - e.



No. 38 De bien loing mon oueil

Rondeau quatrain

De bien loing mon oueil vous salue,
 Prenés en gré pour le presant,
 Feyre ne le puis aultrement,
 Car trop loing de moy estes tenue.

Je pryé a Dieu que de ceste mue,
 Me vueille giter bien briefment,

[De bien loing...]

Meys pourtant droit ne se remue,
 Belle car tout mon pensement,
 Est de vous servir loyalement,
 Plus que dame de soulx la mie.

[De bien loing...]

No. 39. Puis qu'il ha pleu

60-61n (62v-63r) 1 0 0 1 Amom.

Handwritten musical score for 'Puis qu'il ha pleu'. The score is written on three staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third staff is in bass clef. The music is in 4/4 time. The lyrics are written below the staves. The first staff has the lyrics '1, 4, 7. Puis qu'il ha pleu' and '3. Au mon - de non ha'. The second staff has the lyrics '5. Les, veut si - ans'. The third staff has the lyrics '6. Les, veut si - ans'.

(1) 4 5

Handwritten musical score for 'Puis qu'il ha pleu'. The score is written on three staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third staff is in bass clef. The music is in 4/4 time. The lyrics are written below the staves. The first staff has the lyrics 'ha la très bel - - - le mou re - te -' and 'ha la plus bel - - - le ce la puis di -'. The second staff has the lyrics 'ans, bou - che ver - me - - - ble Blon - de blan -'. The third staff has the lyrics '6. Les, veut si - ans'.

10

Handwritten musical score for 'Puis qu'il ha pleu'. The score is written on three staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third staff is in bass clef. The music is in 4/4 time. The lyrics are written below the staves. The first staff has the lyrics 'rir (moy re - te - nir), (moy re - - - - - te -' and 're (ce la puis di - te), (ce la puis di - - - - -'. The second staff has the lyrics 'che r. blan - de blan - che), (blon - de blan - - - - -'. The third staff has the lyrics '6. Les, veut si - ans'.

(1) source shows "5."

mir), Pour ser vi -
re), Sans he -
che), Com - me ia -

15
leur. 2x Ja
leur. 1. Na - tu - més,
fleur. ré,

(♩) q = 1

0² a = 1
(Ja - - - - - més - (Ja - - - - -
(na - - - - - tu - re) (na - - - - -

(♩) q = 1

(2) source shows semibreve.

20

Tu - - - - - mès), Par mon cré-a-teur, (par
re), Par sa dou-leur, (par

25 26 27 28 29

mon cré - - - - - sa dou - - - - - leur);
leur);

30 31 32 33 34

Ne ser - vi - - - - - rey aul-tre quel - - - - - le,
Veult que en-fin - - - - - Je l'a Pel - - - - - le,

(3) We have treated this note as a longa (with descending stem missing).

30 $\frac{G}{2}$ $q = d$

(aul - - - tre guel - - - - -)
(je - - - la pel - - - - -)

$\frac{G}{2}$ $q = d$

(4)

(e).
(e).

(4)

(4) The half note " $\frac{G}{2}$ " is an editorial addition (see commentary).

No. 39 Puis qu'il ha pleuRondeau quatrain

Puis qu'il ha pleu a la très belle,
 Moy retenir pour serviteur,
 Jamés, par mon créateur,
 Ne servirey aultre qu'elle.

Au monde non ha la plus belle,
 Ce la puis dire sans hereur:

[Puis qu'il ha pleu...]

Les yeulx rians, bouch(e) vermelhe,
 Blonde, blanche comme la fleur,
 Nature, par sa douleur,
 Veult que enfin je l'apelle.

[Puis qu'il ha pleu...]

Rondeau quatrain found in Lon 380, f. 236v, entitled "Chancon."

Puis que tant voules estre mien
 Et devenir mon serviteur
 Mon amy pas mon createur¹
 Je le vueil et vous y retien

Des maintenant vostre devien
 Et vous fais garde de mon cueur

Puis que tant...

Mais sur tant que vous manies bien
 Je vous pri garder mon honneur
 Car se gy avoye deshonneur
 Hellas vous ny gaigneries rien

Puis que tant...

¹The expression in line 3 of the Pav 362 text is "par mon creatur." Since we have not seen the Lon 380 original, but have utilized the transcription given in Wallis, Anonymous French Verse, p. 121, we cannot tell if the Lon 380 poem also reads "par mon creatur" or "pas mon créatur" as transcribed by Wallis.

No. 40 Gardés le trait

61v-62-(63.-64.)

Amor.

1, 4, 7. Gar - - - - - des le Trait

3. Ne ti - - - - - rés plus

5. Je ne suis si

de la fe - - - - - ne - - - - - stre,

a l'œil se - - - - - ne - - - - - stre,

sen - - - - - ple ne - - - - - de - - - - - stre,

(1) Pau 362 shows minor rest, in error.

Bel-le gen - - te-a-meu - - reu-sear - - chie -
 Mon cuer y - - est au'on ne la - - fie -
 Sa baïe - si - a n'eu - se me vi - - sie -

15 (2)
 re.
 re.
 re.
 2. 8. Ne soi - es pas
 6. Gueu-ne fle.

20
 de moy mur - - - - - triè - - - -
 sche du - rest en - - - - - triè - - - -

(2) Pav 362 shows "f", other sources show "g."

25

re, Je ne puis
re, Ne m'eust fait

que foye
bor - - que de l'euilh

30

e - - - - - strc.
de - - - - - strc.

No. 40 Gardés le treit de la fenestre

Rondeau quatrain

Gardés le treit de la fenestre
 Belle gente¹ amoureuse archiere,
 Ne soies pas de moy murtriere,
 Je ne puis que ceste foyz estre.

Ne tirés plus a² l'ueil senestre,
 Mon cuer y est, qu'on ne le fiere.

[Gardés le treit. . .]

Je ne suis sy senple ne destre,
 Se baissie n'eusse ma visiere,³
 Que une fleche dure et entière
 Ne m'eust⁴ fait borgne⁵ de l'euilh destre.

[Gardés le treit . . .]

¹In Pav 362, the word "et" appears after "gente."

²In Pav 362, the word "de" appears instead of "a."

³In Pav 362, we find the following corrupt text:
 "Se basiere ne sy manifiere."

⁴In Pav 362, the word is inscribed as "mut."

⁵In Pav 362, the word is copied down as "bourllie."

No. 41. Vreys amoureux, oyés, oyés

63v-64r (c3v-ccf)

1. Vreys a - nou - reux o - yés A non.
 3. Crx - aul - te qué bien com - - gray -

yés, Ad bien chan - ter vous a - - vou - -
 ser, Il la tent fait qu'il ser - a no - - -

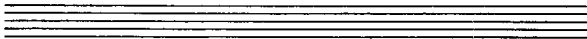
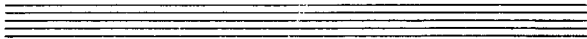
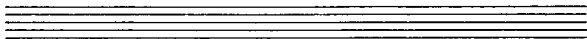
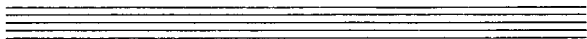
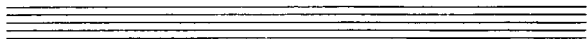
yés, Le dieu d'a mours vous fait sa - - -
 yés, Gra - ce a - ra de da - me pou - - -

voir. 2, 3, Pour moy que suis vous d'at - - - poir, L vous -
 voir.

doux es - poir, Que re-fus est a

mort in - - - - - gés.

(1) source shows "c."



No. 41 Vreys amoureux, oyés, oyés

Rondeau cinquain

Vreys amoureux, oyés, oyés,
 Ad bien chanter vous avoués,
 Le dieu d'amours vous fait savoir ¹
 Pour moy que suis vous doux espoir
 Que refus est a mort iugés.

Cr(u)aulte que bine congnoysés,
 Il l'a tant fait qu'il sera noyés,
 Grasce ara de dame pouvoir.

Vreys amoureux...

¹In the source this word is squeezed into the right-hand margin and is difficult to make out.

No. 42. Se la Passe ey Pale

65v-66r (67v-68r) 1. 0=1 (1) [Dufay]

1. Se la pas-sey pa - - - - le,
2. S'ey pen-se' - e mal - - - - le,
3. C'est la plus re-al - - - - le,

5

La cau-se est d'a-mer, C'est la prin-ci-pa - - - - -
De deul - a pour-ter, C'es-te a-mour est ma - - - - -
Guen pour-roit trou-ver, En chan-bre ou en sal - - - - -

10

le, Et tant m'est a-mer, A - - - mer gu'en la mer,
le, Pour moy de pour-ter, Car moy com-for-ter,
le, Pour gu'en for-tet, JE ne puis pen-ser,

(1) Semibreve "e" wanting in Pav 262, found in other sources.

15 (2)

Me vout-droy-e voir, Or s'est bien de voir, La
 Ne vout de-vou-loir, Fors-qu'a son vou -- loir, O --
 Ne fev-re de-voir, D'a-mour re-cc -- voir, Fors

20 b(1)

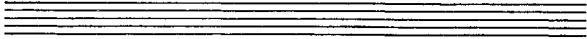
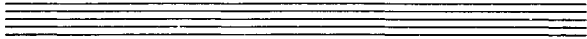
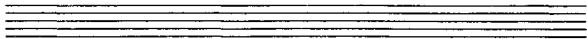
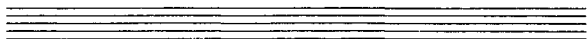
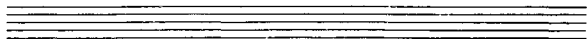
bel-lea qui suis, Que nul bien a-voir, Sans el-le ne
 be-ys-se et puis, Quel-lea Tel pou-voir, Sans el-le ne
 d'al-le je puis, Ce ne veulx dou-loir, Sans el-le ne

25

Puis.
 Puis.
 Puis.

(2) Pav 362 gives "g", E; all other sources give "f", e."

(3) Pav 362 gives "s", all other sources give "b."



No. 42 Se la fasse ey pale

Ballade

Se la fasse ey pale,
 La cause est d'amer,
 C'est la principale,
 Et tant m'est amer,
 Amer, qu'en la mer,¹
 Me² vouldroye voir,
 Or, s'est bien de voir,
 La belle a qui suis,
 Que nul bien avoir,
Sans elle ne puis.

S'ey pensée malle³
 De deul a pourter,
 C'este amour est male,
 Pour moy de pourter,
 Car moy conforter⁴
 Ne veult devouloir,
 Forsqu'a son vouloir,
 Obeyse, et puis
 Qu'elle a tel pouvoir,
Sans elle ne puis.

C'est la plus realle,
 Qu'on pourroit trouver,⁵
 En chanbre ou en salle,⁶
 Pour gans conforter,⁷

Je ne puis penser,⁸
 Ne feyre devoir,
 D'amours recevoir,
 Fors d'elle, je cuis,
 Ce ne veulx douloir,
Sans elle ne puis.

¹Pav 362 gives "Amer, en la mer"; all other sources give "qu'en la mer."

²Pav 362 gives "Ne"; all other sources give "me."

³Oxf 213, Wolf 287, and Wash L25 give "Se ay pesante male" or slight variant; Rome 1411 gives "Se ay pensante male," to which the Pav 362 reading is more closely related.

⁴Oxf 213, Wolf 287, and Wash L25 read "Car soy deporter"; Rome 1411 reads "car son deporter."

⁵In Oxf 213 and Rome 1411, this line reads "Qu'on puist regarder."

⁶Oxf 213 reads "De s'amour leiele"; the line is wanting in sources other than Pav 362.

⁷Oxf 213 reads "Ne me puis garder"; the line is wanting in sources other than Pav 362.

⁸Oxf 213 reads "Fol sui de agarder"; the line is wanting in sources other than Pav 362.

No 43. [Textless] Or sus, or sus

66v-67r (69v-69r) 1^o = d Anon.

Or sus, or sus, Dep-

Sus tous les aul - tres, bel met soit le con-cu, Quar

mques tiel oye-sean ne fut ne. Je - nin, Je - not, es

Handwritten musical score for the first system, measures 7-10. The music is written on three staves in G major (one sharp) and 3/4 time. The lyrics are: "tu point ma- ri- e? Ouy, beau sir, que Dieu en ait bon gré—". Measure 10 is marked with a '10' above the staff.

Handwritten musical score for the second system, measures 11-14. The music is written on three staves in G major and 3/4 time. The lyrics are: "—, A une fille que l'a-mour m'a ple, Je - min".

Handwritten musical score for the third system, measures 15-18. The music is written on three staves in G major and 3/4 time. The lyrics are: "Je - mot—, es tu point ma-ri — e". Measure 15 is marked with a '15' above the staff.

No. 43 Or sus, or sus

Tenor

Or sus, or sus,
 Depsus tous les aultres
 Benoit soit le coucu.
 Quar onques tiel oyeseau
 ne fut (veu).

Jenin, Jenot, es-tu point marié
 Ouy, beau sire, que Dieu
 en ait bon gré
 A une fille que d'amour
 m'a ple
 Jenin, Jenot, es-tu point marié.

No. 43 Or sus, or sus

Strophes I and II

(After Gérôld, Le Manuscript de Bayeux, p. 17)

Or sus, or sus

Par dessus tous les aultres

Begny soit le coqu!

Onques tel oysel ne fust veu.

"Janin, Janot, es-tu point marié?"

"Et oui," dist-il, "que Dieu en ait bon gré."

"A une dame d'aymer m'a prié."

"Et Janin, Janot! Es tu point marié."

Or sus, or sus...

"He! Dieux, hellas! Puis le jour de mes nopces

Oyseau suis devenu."

"Janyin, mais quel oyseau es tu?"

"Es tu pinchon, linot, merle ou cahu?"

"Nennin," dist-il, "je suis un vray coqu."

"En Normendye sommes cent mille et plus."

"Et en Dieux, hellas..."

No. 44. [Textless.]

67v (69v) 0=d 5 Anon.

Handwritten musical score for No. 44, [Textless.]. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It consists of 67 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 marked above the staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The piece is attributed to 'Anon.' (Anonymous).