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CONDUCTUS AND CONTRAFACIA

by

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ADDENDA

Corrigenda Ad *Conductus and Contrafacta*
(Institute of Mediaeval Music, Ottawa 2001)

Ex. 5, p. 63, the rhythm of the last measure: 


Ex. 14, p. 77, the rhythm of the last measure: 

Ex. 19b, p. 87, the last note in staff 3 should be A.


Ex. 20, p. 88, the last note in staff 11 should be G.

Ex. 26, p. 98, the rhythm of notes 9-12 in staff 7 should be: 

Ex. 27, p. 99, staff 2, note 1, should be A.

staff 3, the rhythm of notes 9-12 should be: 

staff 7, the rhythm should be: 

staff 11, the rhythm of the last two notes should be: 

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P R E F A C E

COMPLETING THE CIRCLE

This is the last of a long series of studies of the music of the High Middle Ages, which I began some sixty years ago. Having received my Ph.D. in Musicology from the University of Vienna in 1937, with a dissertation on *Die Harmonik in den Werken Gustav Mahlers*, I left Vienna in January, 1938, for London. There, after a few months, I began to work for Gustave Reese, preparing for him analyses of the writings on which Chapter 11 of his first great book, *Music in the Middle Ages* (W.W. Norton, 1940), was based. During that year, Louise Hochdorf (1915-57) completed her dissertation on *Mendelssohns "Lieder ohne Worte" und der "Lieder-ohne-Worte"-Stil in seinen übrigen Instrumentalwerken*, received her Ph.D. from the same University, then joined me in London and became my wife.

After our arrival in the U. S., late in 1938, I decided to acquire a second Ph.D. at Yale University. There Musicology was just introduced in 1940 under Leo Schrade, enhanced by a Collegium Musicum under Paul Hindemith. My studies for Gustave Reese now prompted me to write my second dissertation on *The Motet in 13th-Century France* (1942), which included a substantial edition of early 13th-century motets.

During these and the following years, my first articles appeared. They grew partly out of my wife's and my own Vienna dissertations and partly out of my Yale dissertation. Only after I left the U. S. Army in 1945, however, did my academic career as a pianist and musicologist begin. It fell neatly into two equal halves of twenty years each. During the years 1945-65, I taught at two institutions, which had neither a musicology curriculum nor a library to support one.* Several books and many articles were written, but only a few of them dealt with research along the medieval line. A Guggenheim Fellowship (1964-65) served as a transition to the second twenty years, spent in the strong Musicology Department at Indiana University, Bloomington, which had fine library support. After a few years, and with the help of a Fellowship from the National Endowment for the Humanities (1975-76), I returned fully and almost exclusively to research on medieval music.

Having published several basic studies on the early motet and Notre-Dame notation, I now turned also to studies on organa and trouvère songs, which culminated in a series of large editions. With the exception of the conductus, these thoroughly covered almost the entire musical literature of the northern French area during the period of ca. 1160-1270. This series of main works of mine in the medieval field, which began in 1978 includes:

The Montpellier Codex, a new edition in 3 vols. (A-R Editions, 1978; a 4th volume with translations of the texts, not by me, was added in 1985)

Chanter m'estuet: Songs of the Trouvères (with S. N. Rosenberg; Indiana University Press 1981; new, revised edition, *Chansons des trouvères*, Le livre de poche, 1995)

The Earliest Motets (to ca.1270): A Complete Comparative Edition, 3 vols. (Yale University Press, 1982)

The Style and Evolution of the Earliest Motets (to ca.1270), 3 vols. (Institute of Mediaeval Music, 1985)

* 1945-47 at W. Va. Wesleyan College (now W. Va. Wesleyan University) and 1947-65 at Roosevelt University's Chicago Musical College.

The Parisian Two-Part Organa: Complete Comparative Edition, 2 vols. (Pendragon Press, 1987)

The Monophonic Songs in the Roman de Fauvel (with S. N. Rosenberg; University of Nebraska Press, 1991)

Trouvère Lyrics with Melodies: Complete Comparative Edition, 15 vols. (American Institute of Musicology, Hänssler-Verlag 1997, CMM 107)

The present volume completes the circle of these editions and studies by studying the monophonic conductus, though only the central repertoire, with side glances at the troubadour and minne songs. It also serves as a compendium of addenda and revisions to the last work listed above--revisions chiefly based on subsequent studies and analyses of conductus and minnesongs.

This volume is dedicated to my second wife, Alice Bock Tischler, without whose constant support none of this cycle of works could have been accomplished.

Bloomington, Indiana, January 2000.

PART I:

A QUESTION OF POETIC AND MUSICAL MEANING:

1. SIGLA AND ABBREVIATIONS USED

1.) *Manuscripts:*

- a: Roma, Bibl. Vat., Reg. 1490
- Bol: Bologna, Bibl. G. B. Martini Q 11
- C: Bern, Stadtbibl. 389
- CB: Munich, Staatsbibl., lat. 4460 (Carmina Burana)
- Cl: Paris, Bibl.Nat., nouv. acq. fr. 13521
- D: Frankfurt am Main, Stadtbibl., lat. fol. 7
- Da: Darmstadt, Hess. Landesbibl. 3471
- e: Metz, lost fragment
- e1:Einsiedeln, Stiftsbibl. 364
- F: Firenze, Bibl. Med. Laur., plut. 29,1
- Fauv: Paris, Bibl. Nat., fr. 146 (Roman de Fauvel)
- g: Paris, Bibl. Nat., fr. 1593
- Gautier I: Paris, Bibl. Nat., nouv. acq. fr. 24541
- Gautier IV: Paris, Bibl. de l'Arsenal 3517-3518
- Gautier VIII: Paris, Bibl. Nat., fr. 1530
- Gautier XIII: Paris, Bibl. Nat., fr. 986
- H: Modena, Bibl. Est., R 4,4
- Hu: Burgos, Codex Las Huelgas
- j: Paris, Bibl. Nat., nouv. acq. fr. 21677
- K: Paris, Bibl. de l'Arsenal 5,198
- L: Paris, Bibl. Nat., fr. 765
- Li: Lille, Bibl. mun. 397
- LoB: London, Brit. Libr., Egerton 274
- M: Paris, Bibl. Nat., fr. 844
- Ma: Madrid, Bibl. Nac., 20486
- Mo: Montpellier, Fac. de Méd., H 196
- MuA: München, Bayer. Staatsbibl., mus 4775 + gallo-rom 42
- N: Paris, Bibl. Nat., fr. 845
- O: Paris, Bibl. Nat., fr. 846
- P: Paris, Bibl. Nat., fr. 8847

p2: Paris, Bibl. de l'Arsenal 3517-3518
 p4: Paris, Bibl. Nat., fr. 372
 p19a: Paris, Bibl. Nat., lat. 8207
 p 20: Paris, Bibl.nat, lat. 8433
 PrK: Prague, Statni Knhovna, KapN8
 ProvC: Paris, Bibl. Nat., fr. 856
 ProvE: Paris, Bibl. Nat., fr. 1749
 ProvEta: Rome, Bibl. Vat., Reg. 1659
 ProvF: Rome, Bibl. Vat. L.IV.106
 ProvFa: Firenze, Bibl. Ricc. 2981
 ProvG: Milano, Bibl. Ambros. R 71 sup.
 ProvM: Paris, Bibl. Nat., fr. 12474
 ProvR: Paris, Bibl. Nat. fr. 22543
 ProvS: Oxford, Bodl., Douce 269
 ProfW=provençal section of M
 ProvX=provençal section of U
 R: Paris, Bibl. Nat., fr. 1591
 r1: *Le breviari d'amor*
 r4: *Roman du Chastelain de Couci* . . .
 r15: Rome, Santa Sabina XIV.L.3
 S: Paris, Bibl. Nat., fr. 12581
 St. Gall.: St. Gallen, Stiftsbibl. No.5
 StV: Paris, Bibl.Nat, lat. 15139 (St.Victor)
 T: Paris, Bibl. Nat., fr. 12,615
 U: Paris, Bibl. Nat., fr. 20050
 u: *Guillaume de Dole*
 V: Paris, Bibl. Nat., fr.24,406
 W2: Wolfenbüttel, Herzog-August-Bibl., 1,296
 X: Paris, Bibl. Nat., nouv. acq. fr. 1,050
 za: Zagreb: Univ. Libr. Ms.
 (6): Lost Mesmes Chansonier
 (7): Lost Stuttgart Ms.
 (21): London, Brit. Libr., Arundel 248
 (24): London, Brit. Libr., Harl. 3775

2. Modern Editions and Bibliographies:

- A: Gordon A. Anderson, *Notre-Dame and Related Conductus: Opera omnia*, 11 vols. (Institute of Mediaeval Music, 1977-), vols. VI and VIII.
 EM: Hans Tischler, *The Earliest Motets: A Complete Comparative Edition*, 3 vols. (Yale University Press, 1982)
 Kr: Carl v. Kraus, ed.: *Des Minnesangs Frühling* (Leipzig 1944)
 Pill: Alfred Pillet & Henry Carstens: *Bibliographie der Troubadours* (Halle 1933/New York 1968)
 PTO: Hans Tischler: *The Parisian Two-Part Organa: The Complete Comparative Edition*, 2 vols. (Pendragon Press, 1988)
 SR: Hans Spanke, ed.: *G. Raynaud's Bibliographie des altfranzösischen Liedes* (Leiden 1955)
 TLM: Hans Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*, 15 vols. (American Institute of Musicology, Hänssler-Verlag 1997; CMM 107).

3. Other Abbreviations Used:

anon.--anonymous	em.--emended, emendation	f.--folio(s)
m.n./mens. not.--mensurally notated	p., pp.--page, pages	r--recto
tbr--version in TLM to be revised	to--text only	v--verso
v., vv.--verse, verses	wr.--written	4h, 4d: a 4th higher, a 4th lower
2-p, 3-p:	two-part, three-part	

1. THE PERFORMANCE OF 13TH-CENTURY SONGS

It is a problem for a specialist in any discipline to see the more general picture: the connections among the various facets and strands of his/her field with other contemporaneous fields and the connections of these strands with preceding and, where possible, succeeding conditions. The study of medieval songs demands such a comprehensive approach, and as it is with any such enterprise, it takes more than a single mind to deal with this large and complex subject.

Western medieval art song, as far back as it can be traced, emerged with the invention of a music notation, apparently at the Carolingian court late in the eighth century. But its flowering had to wait for almost four centuries, until contacts with the Middle East and the development of a wide-spread courtly culture provided the inspiration and the appreciative audiences for such musical entertainment. The flowering of secular song was paralleled, and perhaps somewhat anticipated, by the religiously inspired songs of the growing movement of pilgrimage, concomitant with the Crusades. It began early in the 12th century, reached its height between approximately 1160 and 1230, and then began to be progressively overshadowed by the rising tide of polyphonic music. This evolution was paralleled by rapid developments in philosophy, science, mathematics, literature, the visual arts, and architecture, all of which saw their first great flowering in the West during what is known as the high or Gothic middle ages.

The secular song of the period, ranging from religious poetry to most worldly texts, comprises repertoires in many areas and languages: Latin, French, Provençal-Occitan, Spanish-Portuguese, Italian, German, English, and others: the *versi* and *conductus* of the *vagantes* and *Goliards*, the songs of the *troubadours* and *trouvères*, the *minnelieder*, *cantigas*, *laude*, and others. Many poems and melodies, partially or in their entirety, migrated among these repertoires. Some lyrics were translated, others became models for imitations; some melodies were adapted to new lyrics, sometimes also in other languages; some songs became embedded in polyphonic settings or were quoted in them or in other monophonic songs. Parts of song melodies were also quoted elsewhere, but no study of such recurrences has as yet been made to confirm or reject the existence of such interchanges, except for the melodies of the so-called refrains in *trouvère* songs.

The earliest of the above repertoires, that of the Latin lyrics, is unmistakably beholden to Classical versification and meters, excepting the hexameter and related verse forms; for these were types of quantitative verse, verse regulated by the length and brevity of syllables, which had at an earlier time been replaced by qualitative versification, *i. e.* the regulation of verse through alternating stress and lack thereof. Only one important ingredient derived from Classical quantitative verse meter survived into this period, *viz.* a considerable nonchalance about the coincidence of prose accent and metric accent. As will emerge below, this is incontrovertibly true with regard to Latin and French poems; it also seems to be true for Occitan and German Lyrics of the time; the versification in both languages points into this direction and so do the relationships of these two repertoires with the Latin and French ones.

The change from quantitative to qualitative verse led to the introduction of another new principle of versification, *viz.* rhyme, which assumed a central role in the new poetry. One purpose of the present discussion is to show the dominant twin roles of rhyme and verse meter in the Old French and Latin poetry of the 12th-13th centuries, which comprised the *trouvère* *chanson*, the *conductus*, and the *motet*, with some side glances at Occitan and Middle High German poems, and their reflection in the music and its notation, which served, and gave life to, these compositions; for as a saying of the time affirms: "A verse without music is like a mill without

water."¹

During the second half of the twentieth century, the interest in early music incredibly spread. The Gregorian chants--mostly abandoned in the Catholic churches, yet popularized by many commercial recordings--captured the imagination of many. Their apparent freedom in phrasing, rhythm, and melodic curve has introduced listeners to something strange and fresh, to a sort of ethereal vagueness. This freedom seems to parallel the rising trend toward meditation and evokes a kind of mystic feeling, welcomed by a society in need of relieving tension. It is evident that the understanding of the Latin text involved has not been an issue for most people; therefore the connections among text, melody, and rhythm in chant is unimportant to them. The fact that most of these Latin texts are in prose, however, is important, but similarly does not concern the great majority of listeners, either. Moreover, the further fact that most of the chants available on recordings are regulated by a rhythm devised by the School of the monks of Solesmes (arr. Sarthe) or are related to it remains unknown to almost all listeners and thus remains unobserved.

The free rhythm in which the prose texts of most chants are sung suggested the idea that also early hymns and other metric and rhymed poems might be sung in this way. Consequently, the songs of the *conductus* poets, the *troubadours*, *trouvères*, and *minnesingers* are often heard in free rhythmic renditions, reflecting the interpreter's interpretation of the text and, occasionally, of the melodic line. Thus each rendering differs from all others, and all distort the poetic intent to a greater or lesser degree; for they convert the metric and rhymed verses into prose. This leads to a declamation, which disregards the poets' intent expressed in the meters and rhymes, in order to give the musical line its supposed expressive quality. Such approaches are, in editions of the musical scores, reflected by stemless note heads without any indication of time values.

Such performances and editions seem to this writer to miss not only the poets' essential artistic intent but also the correct approach to the meaning of the musical notation and to the social purposes and uses of poetry-based singing. The essential difference between prose and poetry is that the former is governed only by syntax, to which the latter adds the element of rhythmic and phonemic pattern. Prose appears in many forms: Ordinary speech ranging from crude to elegant, from every-day conversation to oratory or public speaking; and it can intensify further to sermonizing and poetic prose. Each of these types follows its own rules in the choice of words, employment of repetition, length of sentences, the use of alliteration, similes, word plays, hyperbole, the use of the voice, etc.

Any of these types of prose can be cast in the form of poetry or lyrics by giving them pattern: There are rhymed sermons, verse dramas, versified stories from Aesop's *Fables* to the great epics. Such patterns can be based on rhythm, as, *e. g.*, in blank verse, on rhyme, and/or on length and brevity of lines or verses; and any pattern can be reinforced by the recurrence of phonemes, an unusual ordering of words, or the use of special words and symbols. Of all these and other procedures the most general determinants of what is a poem in Western

¹ This saying is quoted as being by Folquet de Marseille in G. Reese's *Music in the Middle Ages* (1940), p. 205, in P. H. Lang's *Music in Western Civilization* (1941), p. 121, and in other writings. But Elizabeth Aubry reports, in "References to Music in Old Occitan Literature" (*Acta Musicologica* 61, 1989, p. 212, footnote 6), that nowhere a reference is given, and this saying has not yet been found in any 12th- or 13th-century source in connection with Folquet. This writer's research confirms that the source for this saying is not known, though its meaning is quite accurate.

civilization have been rhythmic-metric pattern and, secondarily, rhyme. Synonyms for "poem" have been "verse" and "rime" (in Italian). Only after 1850 did French poets, as well as Walt Whitman, invent a poetry of "free verse," which, mostly misused, has become very popular.

A striking comparison may clarify the difference between prose and poetry, e. g. between psalms, in Latin or any other language, and hymns. The former represent poetic prose; the latter are poems, which are often employed for processions, as were many conductus, laude, geisslerlieder, etc., or for games or dances. It will be useful to scan a few outstanding texts from the *Liber usualis* and the English *Bible* to clarify what has been said.

Ex. 1a

Psalm 130 (129)

De profundis clamavi ad te, Domine:
Domine, exaudi vocem meam!
Fiant aures tuae intendentes
in voces deprecationis meae.
etc.

Ex.1b

Out of the depth have I cried unto Thee, o Lord.
Lord, hear my voice!
Let Thine ears be attentive
to the voice of my supplications.
etc.

Ex. 2a

Hymn Pange lingua (1)

Pange, lingua, gloriosi
lauream certaminis
et super crucis tropheo
dic triumphum nobilem:
qualiter redemptor orbis
immolatus vicerit.

Ex.2b

Hymn Pange lingua (2)
Pange, lingua, gloriosi
corporis mysterium
sanguinisque pretiosi,
quem in mundi pretium
fructus ventris generosi
Rex effudit gentium.

A cursory reading makes the difference obvious. The psalm is poetic prose, whether in Latin or in English; the two hymns, which start with an identical first verse, are both strictly metric, alternating acatalectic and catalectic trochaic tetrameters. They differ, though, insofar as the first poem does not rhyme, whereas the second one does. (May this indicate that the second poem is a later composition? Interestingly, however, the melody of the first hymn is formulated in an A-B-B song form, whereas that of the second hymn is throughcomposed; moreover, the range of the first melody reaches a 10th, whereas the second one stays within an octave. Both of these differences may point to an earlier date for the second melody.) The metric poetry of the two hymns elicits song melodies, which are repeated throughout all stanzas and which are uniquely connected with these poems. The Latin psalm, on the other hand, was rather freely recited and, according to its varying position in different services, was sung in various psalm tones; in its English version, it has inspired many different melodies and polyphonic settings in various, irregularly flowing rhythms.

It must be added that the type of music notation for the three Latin texts from the *Liber usualis* is identical, both in the manuscript sources and in the printed book. Yet there is hardly a doubt that in performance the identical note symbols are interpreted very differently with regard to rhythm: the psalm tones in free-rhythmic recitative fashion, the hymns in metric rhythm. A particular feature may be observed in the first hymn text, viz. in verse 3, the non-coincidence between the stresses of the trochaic meter and those normally given to the words

super crucis, a feature which was emphasized above as surviving from quantitative versification and which will be mentioned again.

Secular songs, whether in Latin or in vernacular languages, for centuries used the same music notation, in various regional scribal variants, as that employed in the hymns, for it was the only notation available. Only in the last four decades of the 12th century the increasing vogue of polyphony led to a more precise notation, which was needed to coordinate the two or more simultaneously sung melodic lines. The symbols of the only available notation were therefore given new interpretations to indicate the rhythm, i. e. to represent tones of different proportional durations, presumably reflecting the rhythms then in general use in hymns and secular songs. This was the so-called modal notation, apparently created in the 1260s by Leonin at Paris, which, when transcribed into modern notation, is comfortably translated into our usual half-, quarter-, and eighth-notes with regular bar lines. It may well be assumed that Leonin's creation represents a systematization of the practice of singing of the preceding mid-12th-century generation.

The fact is that, since the end of the 19th century, when the analysis of the writings of the medieval theorists led to the recognition of the importance of the rhythmic modi, musicologists have differed as to the ways of applying them to the various types of compositions current during the late 12th and early 13th centuries. Some applied them strictly to, e.g., early motets, but remained diffident about their application to organa or conductus. Some, like Jean Beck and Friedrich Gennrich, employed them for trouvère songs, whereas others, such as Hendrik Van der Werf, have rejected them for the monophonic song repertoires. It seems that most musicologists have been exclusively intent upon the musical problems involved and have generally neglected to analyze the poetic factors, though some were obviously led to their rhythmic approach by a feeling for the meter of the poetry. The latter is indeed of great importance in all songs of the time, whether based on poems of the troubadours, of the trouvères, of the minnesänger, of the poets of the cantigas, the laude, and the geisslerlieder.

The transfer or interchange of melodic phrases or of entire melodies among monophonic and polyphonic settings, whether or not connected with the same words, was a common practice at the time. Thus the new polyphonic species, the organa, clausulae, motets, and polyphonic conductus, often include phrases or complete melodies found again in monophonic songs. On the other hand, the voice parts of polyphonic conductus and motets could be sung by themselves as monophonic songs. In such interchanges, the poems might remain unaltered or they might be varied or also replaced by new lyrics, referred to as contrafacta. Such lyrics might be in the same language or also in another one, sometimes being translations. As numerous instances in either modal or, later, mensural notation prove, in such interchanges the metric pattern was normally preserved. In the early motets, modal notation organizes only the melismatic, usually Gregorian, tenor; but as the texted parts, of which each syllable is sung to a separate note or ornamental note group, are harmonically coordinated with the tenor by a systematic application of consonance, their rhythm is also quite clearly modal.

Several examples follow to show the variety of relationships between polyphonic compositions and monophonic versions of them. In these examples, the several versions of a melody (as also of the text) differ more or less; as to the melodies, these differences or variants, and only they, are shown in the scores. Where versions from two manuscripts are recorded in a single staff, their melodic variants are shown by descending stems for one version and by ascending ones for the other one. The frequent variations in spelling and wording, however, are omitted here. For the use of accidentals see below.

The text of the anonymous chanson in Ex.3 (SR 1055=TLM 613) reappears elsewhere in the

same manuscript without music as well as in the two-part motet of Ms.W2 (EM 176); the music is further paralleled by a melismatic clausula in Ms.StV, and the motet and the clausula employ the identical metric rhythm of mode 2.

Ex.3

Ex.4 is a pastourelle by Ernoul le Viel (SR 19=TLM 14), which reappears in a two-part motet in Ms.W2 (EM 42). The same music reappears in another two-part motet, in Ms.F, there carrying a Latin text, a sermon on moral corruption; and it reappears in a three-part clausula in Ms.F (whose triplum is here omitted). Both motets and the clausula employ the same modal rhythm.

Ex.4

The next example presents one of the many "refrains," *i. e.*, more or less common sayings, which enliven the song and motet repertoires and often reappear in otherwise different poems, mostly with the same melody. This particular refrain is included in one chanson text as well as in three different motet texts. In these many versions, its melody shows many variants and appears on two "pitch" levels, but everywhere it shows the same rhythm, which emerges from the motets, two of which are also mensurally notated (in Ms.Mo).

Ex.5

The next four examples present monophonic songs in several languages, one of whose versions is notated mensurally. The first one is Thibaut de Navarre's Crusader song, shown in Ex.6. It appears with its melody in six manuscripts and in two further manuscripts without music (see SR 6=TLM 5). One version, carried in Ms.O, provides a mensural version.

Ex.6

The two songs shown in Ex.7 are selected from a family of six poems, all sung to the same melody, which appears on two "pitch" levels and is transmitted in sixteen manuscripts. Two of the texts also exist in respectively four and three manuscripts without music. A single version offers mensural notation, *viz.* that in Ms.Li (though this version, the only one with a Latin conductus text, seems to be somewhat faulty and in need of some revision). The result is a melody whose two structural sections follow different modal rhythms: mode 2 in the A-section and mode 1 in the B-section. The chanson (SR 2107=TLM 1206) is ascribed to Raoul de Soissons and the conductus text was composed by Adam de la Bassée.

Ex.7

Example 8 offers a song by the troubadour Raimon Jordan, whose melody was used again for two French Mary songs as well as for a *jeu parti* (a discussion) by Thibaut de Navarre and Philippe, probably Philippe de Nanteuil, for which Ms.O provides a version in mensural notation. (See SR 333=TLM 194; for another interpretation of the troubadour song see Part II, Ex.8.)

Ex.8

Ex.9 is excerpted from a song family of six poems. The main melody is set to a poem by the most eminent of early trouvères, Gace Brulé (SR 1102=TLM 637), extant in nine manuscripts, in one of which, Ms.O, it is mensurally notated in mode-3 rhythm (and written a second below the main pitch level here given; in several other manuscripts the melody is written a fifth below the main level); two further manuscripts with slightly corrupted versions seem better transcribed in mode 6. Two more poems were written to the main melody. A fourth one survives without music. A fifth poem, an imitation tentatively ascribed to Gautier de Coinci, is sung to another melody, here transcribed in mode 6. And the sixth poem of the family (not shown in the example) is by Rudolf von Feis, whose minnesong survives only without melody. (See for its interpretation Part II, Ex.25.)

Ex.9

In most of the preceding examples, the argument over priority of the compared versions is futile, nor could it change the validity of the conclusions drawn from the comparisons. In each instance, the comparison establishes the fact that the particular song could be, and was, sung in the well defined metric rhythm shown. Whether it could be, or was also, performed otherwise, cannot be established. The above examples stand for a large number of similar ones; their testimony may be applied to all other trouvère songs, and against their testimony no valid counter-argument can be raised. Of course, this testimony can be, and has been, denied or disregarded as irrelevant in the edition or performance of such songs, for which no metric-rhythmic parallels are known; but this is a solely negative approach, which cannot be justified on historical, scientific, or artistic grounds.

The above examples have been selected from several, often many, similar ones, all of which point in the same direction, namely to their metric-rhythmic, modal reading. Some of them were here selected to show that songs in several languages, in which lyrics were composed, relate to trouvère songs and may share with them metric-rhythmic readings: songs in Latin, Occitan, and German. They also show that rhythmic readings may be found in a number of manuscripts and may derive, respectively, from modal notation, from motet or clausula scores, and from several stages of mensural notation.

The above songs have two traits in common: The great majority of the melodic ornaments, and especially those comprising three or more notes, are mostly placed on comparatively long metric positions; and whereas the majority, often the overwhelming majority, of prose-stressed syllables are backed by metric stresses, there are always some, if not many such syllables which are sung on unstressed parts of the metric pattern as well as normally unstressed syllables that carry metric stresses. These two traits are borne out by all the hundreds of motets of the period. (See also above, what was said in connection with the hymns in Exx.1-2.)

As Ex. 7 shows, also a number of conductus survive in mensural notation, *e. g.* in Mss.Li (Adam de la Bassée's *Ludus super Anticlaudianum*), Fauv, and Hu. These are, however, late collections of such songs. One of them, Ms.Hu, reflects its peripheral and early-14th-century origin by often interpreting these works, apparently re-interpreting them, in the 2nd mode. Originally, as the term "conductus" indicates, many of these songs, like laude and geisslersongs, accompanied the measured pace of marching pilgrims or congregational processions, not akin to the 2nd mode.

Ex. 3

StV f. 290v (2-p melismatic clausula)

PTO I, p. 591 EM 176

W2 ff. 232v-233r (2-p motet)

FIAT

a f 116v

TLM 613

1. En e - spoir d'a - voir mer - ci 2. k'a mes - qief a - tent,

3. ai en - co - re pour ni - ent 4. a - des ser - vi;

5. mais il me puet bien si lent 6. e - stre me - ri

7. que ja n'en a - ra mes cuers 8. a - i - e ci.

1) The tenor melody repeats.

Ex. 3-2

9. Aim - mi, be - le douce a - mi-e, 10. pour qui mes cuers m'a guer - pi!

11. Se vos tres douç cuer ne prent 12. pi - té de sen a - mi,

13. ains que des - e - spoirs l'o - ci - e,

14. je ne vi - vrai - mi - e 15. lon - gue - ment en - si.

Ex. 4

(EM 42) F f. 11r (3-p clausula)

EM 42 F f. 402r-v (2-p motet)

1. Cre - scens in - cre - du - li - tas 2. fi - dem do - mu - it;

W2 ff. 240v-241r (2-p motet)

1. Por con - for - ter (etc.)

EM 42 GO

TLM 14 M f. 102v (by Ernoul le Viel)

1. Por con - for - ter mon cor - ra - ge, 2. qui d'a - mors s'es - froi - e,

3. ia - cens vi - lis ca - ri - tas 4. pro - cul la - tu - it

3. l'au - tre jour les un bos - cha - ge 4. toz seus che - vau - choi - e.

5. re - rum - que cu - pi - di - tas 6. os a - pe - ru - it;

5. Pa - sto - re - le 6. gente et be - le 7. truis et simple et coi - e;

Ex. 4-2

7. gen - tes si - bi cre - di - tas 8. hac ab - sor - bu - it.

8. en l'er - boi - e, 9. qui ver - doi - e, 10. re - pas - soit sa proi - e.

9. Nil va - let pru - den - ti - a, 10. nil pro - bi - ta - tis gra - ti - a,

11. Cors ot gent 12. et a - ve - nant, 13. bou - che ver - meille et oel ri - ant,

11. sed num - mo - rum co - pi - a 12. prod - est su - per hec o - mni - a.

1) 14. noirs sor - cis 15. et bien as - sis, 16. blanc col et co - lo - ré le vis;

1) The tenor melody repeats.

Ex. 4-3

13. Ho - di - e pe - cu - ni - e 14. cu - stos di - li - gi - tur, 15. o, e, o!

16. pau - per ho - mo sper - ni - tur, 17. o, e, o, 18. re - gis cu - ri - a;

19. nil si - ne pe - cu - ni - a 20. prod - est mo - rum co - pi - a.

21. Son frè-stel, son ba - ston prent; 22. "a, e, o," 23. chan - toit et no - toit:

24. "Je voi ve - nir En - me - lot 25. par - mi le vert bois!"

Ex. 5

Refrains

Mo 5, 138

EM 231 (wr. 4h) Cl p.764 (3-p motet) Mo 6, 210

EM 67 (wr. 4h) MuA No. 16 W2 f.225v (2-p motet) N f.195r

EM 168 W2 f.227v (2-p motet) T f.122r

TLM 1165 M f.20r

(1.) Ce - le m'a s'a - mour do - ne - e (2.) qui mon cuer et mon cors a.

Ex. 6

O f.127r-v (mens. not.)

M f.13v (by Thibaut de Navarre)

TLM 5

1. Sei-gnor, sai - chiés qui or ne s'en i - ra 2. en ce - le terre ou Deus fu mors et vis
3. et qui la crois d'ou - tre - mer ne pen - ra 4. a pai - nes mais i - ra en pa - ra - dis.

5. Qui a en soi pi - tié ne ra - men - bran - ce 6. au haut sei - gnor doit quer - re sa ven - jan - ce

7. et de - li - vrer sa terre et son pa - is.

1) Ms. M wr. A; 2) Ms. M inserts a ligature C-B.

Ex. 7

Li f.19v-20 (mens. not.; written a 5th higher) (by Adam de la Bassée)

A L 171

TLM 1206

A K p.141-142 (by Raoul de Soissons)

1. O con - stan - ti - e di - gni - tas, 2. fun - da - men - tum gra - ci - e.

1. Quant voi la glai - e me - u - re 2. et le ro - sier es - pa - nir

3. te il - lu - mi - nat cla - ri - tas 4. di - vi - ne iu - sti - ci - e

3. et seur la be - le ver - du - re 4. la rou - se - e re - splen - dir,

5. glo - ri - e 6. pa - cis et le - ti - ci - e; 7. sic il - los De - i lar - gi - tas

5. lors sou - spir 6. pour ce - le que tant de - sir. 7. He las, j'aim ou - tre me - su - re.

8. pre - mi - at, quos fe - ri - tas 9. non vi - cit ne - qui - ci - e.

8. Au - tre - si con - me l'ar - su - re 9. fet quan - qu'ele a - taint brou - ir,

10. Sed de bel - li a - ci - e 11. fer - vens re - tu - lit ca - ri - tas

10. fet mon vis taindre et pa - lir 11. sa sim - ple re - gar - de - u - re,

12. tro - phe - um vi - cto - ri - e di - gnum ce - li re - qui - e.

12. qui me vint au cuer fer - rir 13. pour fe - re la mort sen - tir.

Ex.8

Pill 404.4
Prov W (=M) f. 192v (by Raimon Jordan)

1. Lou clar tans vei bru-na - sir; 2. les au - zeil - lons es - per - duz

O f. 96r-v (mens. not.; written a 4th lower)

TLM No. 194
A M f. 70r (by Thibaut de Navarre and Philippe [de Nanteuil?])

1. Phe - li - pe, je vos de - mant, 2. qu'est de - ve - nu - e a - mors:

3. per freit qui.s de - straig sunt mus 4. et sanz con - nort d'es - jau - zir;

A'

3. En cest pa - is ne ail - lors 4. ne fait nus d'a - mer sen - blant.

5. maiz eu, qui en joi con - sir 6. per la gen - sor ren c'ainc fous,

B

5. Trop me mer-veill du - re - ment 6. por qu'e - le de - meure en - si:

7. tan joi - aus 8. sui qu'a - des m'est, vis 9. que foille et flor re splen - dis.

7. S'ai o - i 8. des da - mes grant plaint, 9. et che - va - liers en font maint.

Ex.9

p2 f. 13v (by Gautier de Coincy?)

4 1. Chan - ter m'e - stuet de la vir - ge Mar - ri - e,

j f. 1v (by Thibaut de Navarre)

3 1. De bone a - mour et de loi - al a - mi - e

K pp. 79-80 (written a 5th lower) (anon.)

2 1. Sou - vent me vient au cuer la re - mem - bran - ce

O f. 41r-v (written a 2nd lower) (by Gace Brulé)

TLM 637
1 1. De bone A - mour et de le - aul a - mi - e
5 1. Lo - eir m'e - stuet la ro - i - ne Ma - ri - e,
Vf. 37r-v

2 en cui j'ai mis cuer, cors et e - spe - ran - che, (etc.)

2. vau - rai chan - ter, car j'en ai sou - ve - nan - ce. (etc.)

2. de ma da - me, que j'aim plus que ma vi - e; (etc.)

2. me vient so - vant pi - tiez et re - mem - bran - ce, (etc.)
2. en cui tant ait de bien et de vail - lan - ce (etc.)

Whereas only a handful of motets have multi-stanzaic texts, most poems in any of the vernacular languages and Latin, which were sung to monophonic melodies or, in the case of conductus, also polyphonically, include several stanzas. Normally only the first stanza of a song is copied with a melody, and all subsequent stanzas share the same structure and meter and are to be sung to the same melody. It seems evident that not only the melodic curve but also the rhythmic pattern of the melody serving the first stanza of a poem would be applied to all the succeeding stanzas, although the prose stresses occurring in the several stanzas may, and normally will, be distributed differently. Indeed, the idea of a composition in several stanzas would be contradicted, if the same melodic line were in each stanza to assume a different rhythmic shape in order to emphasize the differently placed prose stresses. On the other hand, if the rhythm of a song were to be derived from the melodic line, *viz.* from the up and down movement of the notes, this rhythm would in no way help to support the meaning of the text of the several stanzas.

In many songs the poetic meter and the rhythmic pattern or mode of the melody continue throughout the stanza. But in many others, meters and modes may change, alternate or intermingle, a feature paralleling the style of the motets. It is very normal for related modes to alternate or intermingle, *viz.* modes 1 and 5, 1 and 6; 2 and 3, 2 and 4, 2 and 5, 2 and 6; 3 and 4, or 3 and 6; but even, though more rarely, modes 1 and 2 or modes 1 and 3 may do so. Whereas metric changes in a poem may dictate one or another of the above mixtures, the alternation of modes 1 and 2 can only be signalled by either mensural notation or by a significant change in the pattern of ornamental figures; for, as explained above, ornaments may indicate relatively long syllables.

The following is a characteristic example of this type. It is a setting of a *jeu parti* by the Cambraisians Jehan Bretel and Lambert Ferri (SR 375=TLM 217). See also Ex.7 above for a change in rhythmic mode. In this *jeu parti*, the pattern of ornamentation changes: In the repeated A-section most figures fall on unaccented syllables, indicating a mode-2 rhythm, whereas in the B-section most figures ornament the stressed syllables, indicating mode 1. Although most ornaments in this song fall on relatively long syllables, it is easy to see that also shorter syllables carry some figures. But none carries a four-note figure and only one a figure of three notes. Two examples of the other type of common mixtures follow—mixtures which are based on the alternation of meters in the poetry, involving both bisyllabic and trisyllabic meters, either in alternation or intermingling them in individual lines.

Ex.10
Ex. 11 (SR 218=TLM 126)
Ex. 12 (SR 1321=TLM 746)

Ex.11

a f.40v-41r (by Richart de Fournival)

TLM 126

1. L'a-mour de ma douche en - fan-che, 2. qui fu a - veuc moi nour - ri - e,
3. s'est au - si coum en - dor - mi - e 4. lonc tans par des - e - spe - ran-che;
5. mais mi fol oel qui a - dés m'ont gre - vé, 6. sont en-tour li par mes - che-ance a - lé,
7. tant qu'e - le s'est es - veil - li - e. 8. Or me dout qu'e - le m'o - chi-e,
9. qu'e - le m'a - voit piech' a queul - li en hé.

Ex. 10

a f. 169v-170r (by Jehan Bretel & Lambert Ferri)

TLM 217

1. Lam-bert Fer-ri, je vous part; 2. or re - spon-dés vostre a - vis:
3. Ki a - vroit un douç re - gart 4. de sa dame et un dous ris
5. de tres bo - ne vo - len - te 6. tout l'i - ver et tout l'e - ste;
7. ca - scun jour u - ne fe - i - e 8. sans nul au - tre dru - e - ri - e,
9. et dont l'a - mast loi - au - ment, 10. a - roit il mal - vai - se - ment
11. u bien sa paine em - plo - i - e?

Ex. 12

TLM 746

K pp.378-379 (by Gace Brulé?)

1. L'au-trier e-stoie en un ver-gier; 2. s'o-i deus da-més con-seil-lier
3. tant qu'e-les pri-strent a ten-cier 4. et leur pa-ro-les a hau-cier.

5. A-cou-tez fui lez un ro-sier 6. de-souz une en-te flo-ri-e.

7. Dist l'une a l'au-tre: "Con-seil qier 8. d'un mau-vés qui m'aime et pri-e 9. pour lou-er.

10. A-me-rai je tel che-va-lier, 11. co-art por sa me-nan-ti-e?

The examples adduced above could be easily multiplied. They speak clearly to the involvement of musical meter and rhythm in these songs and also to the great variability of both. Similarly the poetic texts span compositions from great simplicity to considerable complexity. The verse meters, however, all follow simple Classical patterns: iambs, trochees, dactyls, and tribrachs, and their combinations. As the examples show, any of these meters may be carried through an entire stanza; but often the meter changes in some verses, or two meters combine within a verse, e. g. to read '-'-'. Similarly, the length of the stanza is quite variable, as is that of the verses. Many poems present stanzas, all of which are composed of eight or ten lines of equal length and meter, such as octosyllabic iambs (iambic tetrameter); but other lyrics may employ verses of different length in either regular groupings or also in an irregular sequence.

In most editions of these poems, some lines are variously indented, apparently to please the eye, but without furnishing any information thereby. It seems, though, that the only textual detail which needs to be clarified on the printed page is the difference between lines which start, respectively, with a metrically stressed syllable or with an anacrustic unstressed one. In a poem which includes both kinds of verses, this difference can be easily clarified by starting the anacrustic lines at the left margin and leaving the others all equally indented. In the music, the difference is best reflected by beginning the verse with an upbeat or with a main beat respectively. Sometimes the neglect of the implied meter leads to wrong arrangements of the verses, when rhymes seem to occur, where they are not intended to function as such.² The non-recognition of the metric-rhythmic intent may also lead to deceptive melodic similarities.³

In literary editions the verses are separated, the rhymes are clearly placed at their ends, and the punctuation tries to clarify the syntactical structure. In musical editions, on the other hand, the lines of the score are almost always printed complete from margin to margin, breaking wherever the line is full or, when bar lines are employed, where a bar line can conveniently close the line, regardless of the underlying formulation of the verses. When, as frequently happens, there are anacrustic lines, the upbeat is often placed on one line and the remainder of the verse on the next one. It would seem much more logical, and provide a better understanding of the structure for the reader and performer, to arrange the score in such a way that the poetic and/or musical structures are clarified on the page by ending lines of the score, wherever possible, only at the ends of verses. Score lines do not always have to end at the right margin or, where anacrustic verses are involved, at a bar line. Also, where appropriate, indentation or a short staff may clarify overall sectionality. Where the poetic and musical structures do not, as sometimes happens, coincide, one or the other has to be given preference, of course.

The intermingling of anacrustic and non-anacrustic verses, may at times present problems for the interpretation of the melody; see, e. g., Example 4. Example 13 provides a smooth solution for a more problematic such intermingling; see verses 4, 6, 8, and 12.

Ex. 13 (A K21)

² Cf. Hans Tischler, "Metrum und Rhythmus in französischer Dichtung und Musik des 13. Jahrhunderts." *Archiv für Musikwissenschaft* XXXII (1975), p. 72f.

³ Cf. Hans Tischler, "Rhythm, Meter, and Melodic Organization in Medieval Songs." *Revue Belge de Musicologie* XVIII-XX (1974-76), p. 15ff.

Ex.13

F f.424v

A
K21

1. O cu - ras ho - mi - num,

2. quas cu - rat cu - ri - a!

3. O quo - rum stu - di - a 4. non ha - bent ter - mi - num!

5. Ta - li - um, si fi - dem 6. in - cur - re - ret,

7. de - se - re - ret 8. Pi - la - des A - tri - dem;

9. al - ter e - nim The - se - us 10. su - um fa - sti - dit The - se - a,

11. u - bi - re - gnat Pro - the - us

12. et Fa - ti lu - dit a - le - a.

Another point may be raised with reference to the tradition of capitalizing the beginning of every verse. This procedure sometimes leads to doubts, as to whether a proper name is involved or whether a new sentence starts. It seems to this writer, that normal lettering, combined with the numbering of verses is more helpful. Numbering also serves quick reference, e. g. in connection with rehearsals, study, or footnotes.

The melodies of these songs are not only characterized by their rhythmic modes but also by their melodic ones. Many of them sound very much like following our major or minor tonalities. But almost always the melodies include turns of phrase, which show that they belong to the environment of the so-called Church modes, such as whole-tone "subtonics" or alternating *B*-naturals and *B*-flats. Their melodic curves may also involve or demand, often without actually being written, appropriate accidentals (*musica ficta*), and the editor needs to indicate, what accidentals are implied. To carefully differentiate given and implied accidentals, this writer has adopted, as convenient, the following symbols in the scores:

1) An accidental, usually a *B*-flat, shown in a manuscript at the beginning of, or elsewhere in, every line throughout a piece or a structural section, appears as a key signature in the transcription. Any other accidental written in the manuscript is shown normally in the transcription, though not necessarily exactly where it appears in the manuscript but rather in connection with the first note it modifies. In figures, where two or more notes of the same "pitch" are to be altered, only the first such note carries the accidental; elsewhere any accidental written in the staff remains valid within the same measure.

2) An accidental which seems to remain in force with succeeding notes, is shown in parentheses before the concerned note(s).

3) An accidental, which appears only in a parallel passage or in a parallel version in another manuscript is shown above or below the concerned note.

4) Purely editorial accidentals are written above or below the notes to be altered and within parentheses.

To summarize what has been said: The poetry of the High Middle Ages, ca. 1160-1270, which became the foundation of all subsequent Western poetry, is paralleled by the brilliant flowering of contemporary philosophy, culminating in Thomas Aquinas; Gothic architecture, such as the cathedrals of Chartres and Paris; the height of the Crusades, the feudal culture, and papal power; the first flowering of Western science and medicine and the founding of the earliest universities: the University of Paris, Albertus Magnus, Roger Bacon; the creation of the great epics: *Chanson de Roland*, *Tristan*, *Nibelungenlied*; and the emergence of polyphonic music and a rhythm-specific music notation. All these achievements were the products of long evolutions: the growth of cities; a slow expansion of interest in cultural and intellectual pursuits, spreading from the monastery, through the wandering scholars, to the secular practitioners of the arts; improved social conditions gradually opening opportunities for professionalism outside the Church. This centuries-long process also led to the solidification of the tie between meter and rhyme, which generally held up to the mid-19th century. Similarly this process led to a long development of the notation of music: from mere indication of the number of notes per syllable through several stages of clarifying the required relative pitch, to the creation of a combination of pitch and rhythm, which has, ever since the late 12th century, governed music notation.

In this work, the connection between poetry, governed by meter and rhyme, and musical settings of such a poetry, governed by a patterned, *i. e.* metric rhythm, will be exemplified by the transcription of fascicle X of the Florence Manuscript (Ms. F). It contains eighty-three monophonic conductus and Latin lais; and a comparison between the edition of these songs here and in Anderson's *Edition* (A), vol. VI, is suggested. It should be understood that here, as in all

the editions of 12th- and 13th-century songs by this editor, in whatever language, the transcription may in each instance represent one of several possible renditions of the whole song or parts of it. The central insight is that modal rhythm is recognized as the basic approach.

The term "conductus" appears in three different Latin declinations: as *conductus*, plural *conducti*; as *conductus*, plural *conductus*; and as *conductum*, plural *conducta*. The form preferred here as the originally preferred form is the second one. The Latin texts, annotations, and bibliographies, as edited by Anderson,⁴ are generally accepted here, though limited to what appears in Ms.F, *i. e.*, disregarding versions in other manuscripts, including additional stanzas of text, except for stanzas of the *lais*, Nos.40, 43, 59, 74, and 75, which are only available in other manuscripts. It will be evident, however, that the combination of the texts with the music differs radically in the two editions.

As both the Latin term "conductus" and the early use of songs so designated indicate, *conductus* originally were mostly pilgrim or paraliturgical processional songs. Gustav Mahler still used the term at the beginning of his 5th Symphony: "*Wie ein Kondukt*," here meaning "like a funeral procession;" and he preceded these words by "*In gemessenem Schritt*" (at a measured pace or stride). The term is often applied to all Latin songs of the period other than motets; many of them, however, are love, tavern, or game songs, well removed from the processional character and better referred to as Latin songs or *carmina*, such as the songs in fascicle XI, whose new edition follows that of the *conductus* in fascicle X of the Florence Manuscript.

All *conductus* texts are characteristically metric, and usually rhymed poems; they may have several sections, and each section may employ two or more stanzas with identical versification, a usage which turns such multi-sectioned pieces into *lais*. As these poems served, at least originally, the progress of processions, whether actually used in this manner or not, the normal meter of such early pieces must obviously be binary, whether iambic or trochaic, usually giving equal time values to all syllables in a moderate tempo. Although these facts are well known, editors and performers of *conductus* often disregard them and approach *conductus*, as if they were conceived in free rhythm and without meter, like Gregorian chants, or, as in Anderson's *Edition*, in rhythms contrary to the basic concept of the species.

The characteristics just noted differentiate the *conductus* sharply from the prose texts of organa and most chants on the one hand and, on the other, from the other poetic species of the 12th and 13th centuries, the motets and secular songs, whether French, Occitan, Latin, or German, *etc.* These generally have a more varied versification, often also using dactyls, and a faster, very often uneven rhythmic pace, *i. e.*, giving successive syllables different length, as do *carmina*, *chansons*, and also the somewhat later *conductus*.

Conductus may be monophonic or, in the late 12th century and thereafter, also polyphonic. In the latter case, the need to adjust the two or more simultaneous melodic lines, so that they always or almost always form harmonic consonances, is a rule described by all authors of the period who write on, and teach, the musical art. It helps the modern transcriber of such settings to arrive at a satisfactory scoring, one of a good rhythmic flow of both text and music. But when this important aid is absent, as in monophonic *conductus*, it is more difficult to recreate a musical flow which satisfies the needs of the poetic meter and rhyme, unless one keeps in mind their original processional character and also applies what can be learned from the polyphonic settings and other song species.

Doing so requires an investigation of how the rhythmic modes are applied in polyphonic settings. Below is a typical example. It appears in Anderson's *Edition*, vol. V, as J 46, and

⁴ See G. A. Anderson, *Notre-Dame and Related Conductus: Opera Omnia*, 11 vols. (Institute of Mediaeval Music, 1978-).

is extant in Ms. F ff. 363v-364r, as shown in Ex.14a. (Set only to the tenor, the poem is extant in four other Mss. monophonically; the text without music appears in two further Mss.) Ex.14 will serve to compare the transcription according to the approach discussed above with Anderson's rendering. But first several features in the notation of Ex. 14a require some discussion:

a) The fourth syllable of verse 1 carries a ternary figure in the duplum (upper part), which coordinates with a single note in the tenor. It can therefore not be interpreted as a normal part of the modal ligature series, *i. e.*, as *longa-brevis-longa*. The same is true of the duplum ternaria set to syllable 5 of verse 2. b) This latter figure corresponds to a four-note group in the tenor, covering a single syllable; it is simply the note repetition which here necessitates the separation of the four notes into 2+2, producing a very frequent standard figure. This figure immediately recurs in the duplum, above syllable 2 of verse 3. According to the rule given by the contemporary theorists, the faster or semibreve values should be normally placed at the beginning of 4- and 5-note figures. c) The ubiquitous vertical bars may have several meanings: They can symbolize rests of the value of a *longa* or a *brevis*, or they may merely indicate the end of a verse, of a word, or of a figure. In Ex.14c these several meanings are seen, respectively, in verses 1, 3, 11, and elsewhere.

Ex.14a (Ms. F f. 363v-364r)

Ex.14b: Transcription in A, vol.V, pp.82-83, as J 46

Ex.14c: New transcription

Ex. 14a

v nobilis uenit

abilis maria. amabilis comes utilis in uia. mors erige.

ausu digne p' huc in uia. mors erige. tuo remige. lux lu'

gna nos gubernat p' huc maria.

J46

Ex. 14b

F 7,120

5

A - ve, no - bi - lis, Ve - ne - ra - bi - lis Ma - ri - a.

10

A - mi - ca - bi - lis, Co - mes u - ti - lis In - vi - a, Men - tes e - ri - ge.

15

ge. Cur - sum di - ri - ge Per hec in - vi - a, Mo - res cor - ri - ge.

20

25

Tu - o re - mi - ge, Lux su - per - na, Nos gu - ber - na Per hec ma - ri - a.

Ex 14c

Ff.363v-364 (A V pp.82-83)

AA

f.364

1.A - ve, no - bi - lis, 2.ve - ne - ra - bi - lis 3.Ma - ri - a,
4.a - mi - ca - bi - lis, 5.co - mes u - ti - lis 6.in - vi - a.

B

7.men - tes e - ri - ge, 8.cur - sum di - ri - ge 9.per hec in - vi - a.

B'

10.mo - res cor - ri - ge 11.tu - o re - mi - ge.

12.lux su - per - na, 13.nos gu - ber - na 14.per hec ma - ri - a!

The two transcriptions differ in many essential respects. These differences may be specified as follows:

1) In Anderson's transcription, different time values are assigned to various syllables, as, e.g., in syllables 1, 2, and 3 of verse 1 and syllable 5 of verse 2; by contrast, all syllables in the new version are consistently given longa values, except at verse ends. Indeed, the manuscript gives no support to the assumption of different time values.

2) The poem employs trochees throughout, except in verses 3 and 6, which are iambic. The barring in the new version accounts for these metric facts, whereas Anderson's transcription fails to reflect the iambic character of verses 3 and 6.

3) The new presentation clarifies the musical and poetic formulations, which are left unobserved in the Anderson version. Thus a simple A-A-B-B' song form emerges, which accounts for the inclusion of this song in a collection which also contains many secular songs, the *Carmina Burana* (Ms. CB).

4) *Musica ficta*, i. e., alterations, here necessary for preserving obligatory consonance rules, are editorially introduced only in the new version.

What has been learned from this example finds application in all conductus. Whereas here the necessity of observing consonance in all simultaneities helps the interpretation of binary, ternary, and larger ornaments, this help is not available in monophonic songs. These, however, in no essential way differ from their polyphonic cousins; in fact, all polyphonic conductus could be, and were, also sung monophonically, reduced to the tenor. Thus the preceding example exists in four other manuscripts always monophonically. If one overlooks this relationship, when transcribing monophonic conductus, one can arrive at totally unmusical and unwarranted solutions and concurrently destroy the sense of the poetry. The following example is a case in point, chosen merely as a typical sample of what the neglect of the just-discussed approach can produce; it is the first section of the first work in fascicle X of Ms. F (K1 in Anderson's *Edition*, vol. VI). This section functions like an independent song of two stanzas, of which only the first one is given here:

Ex. 15a: Ms. F f. 415r(-v)

This is one of the majority of Notre-Dame conductus with caudae, i. e., melismatic passages. Such passages may present problems of rhythmic interpretation to the transcriber, which syllabic passages do not share to the same degree; for, as already stated, the original purpose of conductus, namely to serve processional activities, usually suggests an even pace in duple meter for texted passages of typical conductus. In most early conductus, therefore, the logical rhythm for texted segments is a form of mode 5, i. e. of continuous longa values, serving the sequence of syllables. Unless other modes are clearly suggested in melismatic segments, musical logic suggests that they should be sung in the same rhythmic style as the syllabic segments. It is thus best to start transcribing a syllabic passage, before approaching the caudae:

Ex. 15b: verse 1, syllable 2, through verse 4

This passage, which is based on trochaic verses, is rather easy to sing: A few single longae alternate with 3- and 4-note figures, providing a smooth, well varied flow. The above-cited rule of placing shorter note values at the beginning of ornamental note groups of more than three notes is followed in verse 2, syllable 1, and in verse 4, syllables 2 and 4. Rhythmic variation in the ornaments is introduced by tone repetition, as in verse 3, syllable 2; in verse 1 (Ex. 15c), measure 4/5; see also verse 14 (Ex. 15e), syllable 4; and by the plica, as in

verse 4, syllable 1. Similarly, the flexible interpretation of the vertical bar serves well here.

Applying these features to the initial cauda (Ex. 15c) is easy; they produce a pleasing, smooth flow for the passage. Two problems remain: the setting of measure bars (which presented no problem in the syllabicated passage) and the two additional figures which occur here: 5- and 2-note groups. Here the bars can be interpreted in two ways, as shown. The 5-note group presents no additional problem; the 2-note group is probably best interpreted as related to the first mode, which is apparently older and more conservative than the second mode.⁵

Ex. 15c: verse 1, syllables 1-2

Verse 5 starts a group of four iambic verses. Skillfully the composer overcomes the musical problem. He starts verse 5, as though continuing with trochees, thereby also avoiding a (quite acceptable) shift of accent for the word *sortis*; and for the third syllable he sets a long note group, which allows the music and poetry to continue thereafter in the correct meter:

Ex. 15d: verses 5-8

Verse 9 momentarily shifts back to trochees and thereby creates here an appropriate break before the second segment of this song. This division is clearly set forth in the poem, especially by the rhyme scheme: a b a b c d d c - e e e f f c but also by the sentence structure. The remaining verses revert to iambs, which smoothly follow the catalectic verse 9. In verse 12, the composer refers back to verse 5 by placing a long group of three ligatures (for the sake of expression?) on the first syllable of the word *commiseris*:

Ex. 15e: verses 9-14

The final cauda presents no further problems. It continues with the previously established rhythmic patterns and confirms the consistently maintained melodic mode: maneria 4, i. e. modes VII+VIII. The complete transcription and the one made by Anderson (K 1) may now be compared:

Ex. 15f

⁵ Cf. Hans Tischler: *The Style and Evolution of the Earliest Motets*, 3 vols. (Institute of Mediaeval Music, 1985), vol. I, p. 42.

Ex. 15a

O natus ad laborem. tui status tue
 moerem locis condem. propensum me
 parvum querens spera. questus ergo reprime ne anime qd
 misere com miser. qd parvum miser imprope
*Quodam flos mundi est. ut
 sub se fundam. et super locum.
 In quo non superest. proinde. ut
 non in locum se habeat. pater ceterum.
 12. in gremio pateris molet occupat.*

F f. 415r

Ex. 15b

1. [Ho] - mo, na - tus 2. ad la - bo - rem 3. tu - i sta - tus, 4. tu - e mo - rem

Ex. 15c

1. Ho - mo

Ex. 15d

5. sor - tis con - si - de - ra 6. pro - pen - si - us;
7. me par - ci - us 8. que - re - lis a - spe - ra

Ex. 15e

9. Que - stus er - go re - pri - me; 10. ne [c] a - ni - me 11. quod mi - se - re
12. com - mi - se - ris, 13. quod pa - te - ris 14. mi - ser im - pro - pe - ra

Ex. 15f

15f-2

It would seem that the Anderson version is thoroughly unmusical, and it completely ignores both the meter and the conductus quality of the poetry. In the syllabicated portion, rests not only interrupt verses internally (see verses 1, 5) but are also set between grace notes (plicae) and the notes following them (see verses 5, 11); syllables receive different lengths of one or two and even three longae (see verses 1, 5, 11); similar ligatures are differently interpreted (compare, e.g., the ternary ligatures in measures 1-2 to those in verse 2). Above all, the rigid, though inconsistent interpretation of everything in a mode 2/3 rhythm prevents a natural singing flow. As has been suggested above, the second mode really rose somewhat later, only with the advent of French poetry, and it is normally not germane to the conservative conductus. Finally, the barring is irregular, and it obscures the obvious poetic meter. Whereas the polyphonic conductus in Anderson's *Edition* often lack good articulation, the monophonic ones are in need of total revision, in the sense given above and as shown in the edition that follows below. When the above suggestions are observed, this repertoire can, in modern performance, certainly take its place at the side of the secular French and Provençal repertoires of the trouvères and troubadours.

It may be added that, inspired, it seems, by the rise of the motet early in the 13th century, some conductus, no longer functioning as processional songs, may well follow mode 1 and even mode 2, though the use of modes 3 or 6 indicates a complete abandonment of the original, processional spirit of the conductus, as happens, e.g., in the 14th-century Codex Las Huelgas.

To return to the beginning: The European music of the 12th and 13th centuries comprises, in addition to the unrecorded folk traditions current in the several areas, several distinct but interrelated species: Gregorian chant, organa, secular and paraliturgical songs in several languages, and motets. Most of these species are now available in large and even complete editions. The purpose of this discussion is two-fold: a) to show, by observing these interrelationships, the need to interpret the species which are based on poetry with an awareness of their poetic and musical meters and b) to discuss one of these species in connection with the as yet incomplete edition of the conductus by G. A. Anderson. The interrelationship of two of these species is evidenced by ten of the conductus of the collection which is the focus of this study, all of which reappear in French contrafacta, as follows:

Conductus No. 14 = TLM No. 47-3

" No. 30 = TLM No. 277-4

" No. 52 = TLM No. 203-6

" No. 54 = TLM No. 897-3

" No. 56 = TLM No. 6-4

Conductus No. 58 = TLM No. 350-3

" No. 61 = TLM No. 425-2

" No. 62 = TLM Lai 19-1p

" No. 72 = TLM No. 225-3

" No. 75 = TLM Lai 18-5

2. MANUSCRIPT FLORENCE, BIBL.MED.LAUR., PLUT. 29,1, Fasc. X-XI

As indicated above, the songs in MS. F, fasc. X, also include *lais*, which, because of their Latin texts, some scholars prefer to call sequences, although they are not liturgical. In fact, the fascicle offers three distinct types of songs: a) genuine *conductus*; b) *lais*; and c) strophic songs. The contents may therefore be divided into several Parts:

The first one, containing pieces Nos. 1-9, is entirely dedicated to *lais*, *i. e.* songs in several distinct melodic sections, each or most of them repeated to new text once or also twice and more often. (Among these nine works, No. 6 is the only one with threefold sections.) Here as also in the other three Parts, some pieces remain incomplete, when compared to their versions in other manuscripts. Thus No. 5 presents three repeated sections, to which another manuscript, which lacks music, adds another repeated section. Similarly, No. 6 here offers two sections with three stanzas each, to the second of which another manuscript adds a fourth stanza; moreover, this *lai* is also otherwise irregular, in that it concludes with two further unpeated sections. Only a few scattered *lais* are interspersed in the other parts of this fascicle.¹

Song No. 10 heads the second Part, Nos. 10-36. This piece comprises four unpeated sections. It is followed by twenty-two single-sectioned songs, almost all followed by two or more stanzas; they are interspersed with three *lais* and one song with two sections.

Part III, Nos. 37-62, mixes single-section and multi-section songs. Interestingly almost all the single-section pieces appear elsewhere with up to ten stanzas, whereas here only the first stanzas appear. This Part divides into two sub-Parts, the second one, Nos. 52-62, being a collection of settings of poems by Philippe le Chancelier. This sub-Part contains several more *lais*: Nos. 57, 59, and 62, though No. 59 here appears as merely a three-section song without second stanzas. Additional lyrics by this eminent poet are scattered through all the other Parts.

The last twenty-one pieces, Part IV, continue in the same way, once more interspersed by *lais*: Nos. 74 and 75. Its distinguishing feature is, that two thirds of these songs are only extant in this fascicle, whereas among the preceding sixty-two compositions a mere thirteen are unique. Part IV contains several more settings of Philippe's lyrics as well as one by the only other poet named in this fascicle, Alanus de Insula (No. 67); all of them are among the few in this Part that appear in several sources.

The collector of the songs in Ms. F, fascicle X, was obviously interested primarily in their musical aspect. Many of the pieces, which in other manuscripts carry two or more stanzas per section, appear here reduced to fewer and often single stanzas. This feature indicates a further grouping of the contents. Thus in Part II, seven of the first thirteen songs (Nos. 10-22) carry here fewer stanzas than elsewhere, though all of them still are multistanzaic. But the remaining fourteen songs appear complete, as compared with their versions in other sources. In Parts III and IV, all sections that are multistanzaic elsewhere are reduced to single stanzas, except in three of the five *lais* (Nos. 57, 62, and 75).

The subject matter of these eighty-three lyrics is very varied. Most numerous are the sermons, some thundering, others admonitory, yet others explaining the meaning of Jesus or Mary. A second group of lyrics addresses personages of the time, from the 1180s to the 1220s,

¹ In TLM, Vol. XIV, the "Introduction 2" to the monophonic, lyric "Pre-Machaut *Lais*" states that of *lais* extant with melodies only Nos. 1-8 of this fascicle are omitted, because they are available in Anderson's Edition. This statement must now be corrected. Ms. F, fasc. X, contains a total of nineteen Latin *lais*, viz. Nos. 1-9, 27, 28, 30, 40, 43, 57, 59, 62, 74, 75, of which only three appear in TLM, viz. Nos. 57, 62, and 75 (as *lais* Nos. 87, 19, and 18). To the ninety-three monophonic *lais* offered in TLM, this edition of Ms. F, fasc. X, add not only eight but sixteen pieces.

often in the form of *planctus* dedicated to nobles and Kings or to Saints and prelates. There also are fulminations against the corruption in the Church hierarchy, against heretics, and against Jews. Several philosophical considerations and a single love song round out the ideas.

The whole fascicle is dominated by the poetry of Philippe le Chancelier (ca. 1170/80-1236), obviously the leading Latin poet in Paris at the time, eminent in the cathedral's chapter as well as, for many years, the chancellor of the University. At least thirteen of the lyrics are definitely his, and twenty-six more are probably or possibly his. Of the ten songs in this fascicle which have French *contrafacta*: Nos. 14, 30, 52, 54, 56, 58, 61, 62, 72, and 75, seven are by Philippe. This fact probably further indicates the outstanding reputation of this poet in his generation; on the other hand, whereas these *contrafacta* seem to be modelled after Philippe's poetry, other poems by Philippe may have been modelled after French poems.

The appreciation of his poetry survived even into the early 14th century, when the music for the *Roman de Fauvel* was assembled. Of the twenty-six *conductus* poems included in that collection, five are definitely by Philippe, and ten more are also thought to be by him. Many of the melodies found in Ms. F also survive in the *Roman* with these lyrics, but in six of them they are replaced by melodies in a later style, which in three cases become parts of motets. With one exception, No. 14 of Ms. F, fasc. X, one of Philippe's creations, whose melody is ascribed by the Anonymus IV to Perotin (ca. 1155/60-after ca. 1205), no composers' names are known. As Perotin was a close contemporary as well as a colleague of Philippe's in the Notre-Dame chapter, one may well assume that the two men may have collaborated at times, but nothing more can be said about the connection between the period's two greatest Parisian masters in their fields.

*

The transcriptions of the *conductus* of fascicle X, offered in Part IV of this volume, are followed by those of the pieces in the final fascicle, XI, sixty chiefly brief Latin songs with several stanzas, all based on melodic repetition and text refrains. The great majority of these pieces are *rondeaux*, with their melodies formed *a a b a b*, but toward the end of the collection there are a dozen songs with end refrains only, including also one strophic *lai*. All these sixty songs have Latin religious texts, many addressing the Christmas or Easter festivals or the feast of St. Nicholas. Were these simple rhymes and tunes meant for instructional children's games? In vol. VII of Anderson's *Edition*, their mostly disfigured transcriptions are followed by forty-five similar songs from other manuscripts: Eng 314, Lille 154, LoB, Paris 1513, and Tours 948.² Among them, the songs in Eng 314 differ from the others by including melismatic *caudae*.

It is regrettable that even for these simple "game" songs in fascicle XI Anderson's *Edition* often offers rhythmically indefensible and unmusical readings; only a few of our renderings, each marked by an asterisk, are already given good transcriptions by Anderson. One *rondeau* text, No. 6, appears elsewhere with a new melody; of another three, Nos. 9, 20, and 47, other manuscripts preserve slightly variant versions. For a further song, No. 41, two possible readings are furnished. Of many others, Anderson cites nearly identical versions in several manuscripts, including those named above.³ Of these manuscripts, only Ms. Tours 948 parallels a substantial number of the songs in Ms. F fasc. XI, namely thirteen. Here and there emendations by Anderson are acknowledged below. Elsewhere a few needed interpretations

² Engelberg, Stiftsbibl. 314; Lille, Bibl. mun. 948; London, Brit. Libr., Egerton 274 (LoB); Paris, Bibl. Nat., lat. 15131; Tours, Bibl. Mun. 314.

³ Mss. K, N, P, X (SR 292); Bordeaux, Bibl. mun. 283; London, Brit. Libr., Add. 36881; Oxford, Bodl. 937; Paris, Bibl. Nat., lat. 1351 et al.; St. Gallen, Stiftsbibl. 10,546; Valencia J.2.1.--Also, wrongly identified parallels cited are: Escorial, j.b.2 for R 17; P, X (SR 1233) for R 49.

missed by him are incorporated without further notice.

As in the transcriptions of the conductus of fasc. X, only the first stanzas with their music are given in the transcriptions in Part IV. The reader is advised to look for the additional stanzas and the fine, annotated translations of the poems in Anderson's *Edition*.

3. POSTSCRIPT

The following remarks are prompted by the recent writings of Christopher Page: his research into the utterances by medieval authors on the approach to, what he terms, "rhythmical" Latin poetry, created in northern France ca.1160-1240. These references, which throw some (though not always clear) light on the changes in poetry taking place before and during that time, are magisterially analyzed by Page, primarily in his *Latin Poetry and Conductus Rhythm in Medieval France*¹; but also his earlier *Voices and Instruments of the Middle Ages*² includes valuable insights concerning the approach to conductus, especially in chapters 6 and 7, "The carole" and "The homophonic conductus." Page's research leads to quite similar results as this editor's, as far as musical transcription is concerned. But it seems better to describe the change in the style of Latin poetry referred to above not as from "metrical" to "rhythmical," for Horatian odes and Shakespearean sonnets are both metric and rhythmic. Rather, the time-honored terms "qualitative" and "quantitative" seem to describe the difference more clearly, or terms such as meter based, respectively, on "syllable length" and on "ictus." It is Page's careful analysis of the medieval authors' writings about these two methods of composing poetry that is of special value.

Whereas Page's observations are deduced from both sociological-cultural and theoretical sources, the present approach to the transcription and performance of conductus derives from the comparison of the several interrelated genres of song repertoires created during the period. Transferring these two methods to more recent times, one critic appraising how Schubert's songs might have been performed, assuming they were known only from descriptions in the literature of his time, would base himself on the writings of, e.g., Hugo Riemann, Ebenezer Prout, and Heinrich Schenker, whereas another would consult the scores of Beethoven *Sonatas*, Mendelssohn *Songs Without Words*, and songs by Reichardt and Loewe. What the cultural and theoretical sources cannot convey, namely an insight into the actual handling of text-melody relationships, e.g. the frequently discussed neglect of the usual prose accentuation, when medieval poetry was combined with music, becomes obvious, when monophonic Latin songs are studied in connection with their contrafacta in several languages, with related polyphonic compositions such as motets, which incorporate some of them, with settings in mensural notation, and in connection with associated activities, such as processions, games, or dances.

Page's rejection (see *Latin Poetry . . .*, p.25) of the insight that some syllables which are accented in normal speech or prose may be left unaccented in poetry and some normally unaccented syllables may well carry metric accents in poems, is clearly contradicted by the very first example adduced in his chapter on "rhythmical verse" (*ibid.* p.29):

Qui cuncta condidit
In sapiéntià,
Per eius réddidit
Nobis auxilià,
Que prima pérdidit
Insipiéntia,
Per illam reparàns,
Quos sèrpens pródidit
A Dèò séparàns.

Anyone reading, or setting music to, this poem will surely add two further accents in each verse (shown as `). The thorough-going iambic rhythm is evident, and it will introduce a "wrong" ictus on "nobis" in verse 4.

The excellent analysis of a striking change of rhythm in another poem's final lines, (*ibid.* p.45), however, deserves a more thorough critique, as Page arrays several highly reputed scholars' names to support his approach: Falck, Husmann, Sanders. In fact, this interesting change of rhythm, which here seems to serve a sophisticated effect, a) turns up again in the next poem Page cites on this page and the next, but there it occurs helter-skelter, without an apparent intent at design; and b) it is completely nullified, when the verses are set to music, leading once more to metric stresses, where they would not occur in prose speech.

The poem Page cites serves the last of the three sections of the two-part conductus *Deduc, Syon, uberrimas*, extant in Ms. F ff.336r-337r (section III starts on f.336v), transcribed below, and also in Mss. W1, W2, Ma, and elsewhere. Here is the poem, as furnished by Page after a fine discussion of the change of rhythm, termed *cursus tardus*, which means, in Page's translation: "If a distinction (=verse) ends with a four-syllable word with a short penult, then the word before should have a long penult."

Vide, déus ùltiònum,
Vide, vídens ómnià,
Quòd spelúnca vispilònum
Fácta ést Ecclésià;
Quòd in témplum Sàlomónis
Vénit prínceps Bàbylónis
Ét excélsus síbi thrònum
Pósuit in médiò;
Séd, erécto gládiò
Scélus hóc ulciscerè
Véni, iúdex géntiùm,
Cathédra vendéntiùm, *cursus tardus*
Colúmbas evérterè. *cursus tardus*

Firstly, it will be evident that all the verses have eight syllables and four accents, except for the final two lines. Therefore the indentations here serve no purpose; they clarify neither different rhythms/meters, nor rhyme order, nor sentence structure, though they give the appearance of implying something. Secondly the differentiation of the accents is of questionable significance. But thirdly, and most importantly, the musical setting, which follows below, overrides and nullifies the apparent sophistication of the poetic change of rhythm

¹ Royal Musical Association, London 1997.

² University of California Press, Berkeley, 1986.

in the final lines and once more proves that, at least in musical settings, the misplacement of prose accents was accepted practice.³

Ex.16

Ex. 16

F ff. 336v-337r: Deduc Syon ubera, Part III

1.Vi-

(vi- de De - us ul - ti - o - num, 2.vi - de, vi - dens o - mni - a,

3.quod spe - lun - ca vi - spi - lo - num 4.fa - cta est ec - cle - si - a,

5.quod in tem - plum Sa - lo - mo - nis 6.ve - nit prin - cept Ba - by - lo - nis

7.et ex - cel - sum si - bi thro - num 8.po - su - it in me - di - o;

1) New clef omitted;

³ The following transcription may be compared to the one in Anderson's *Edition*, vol. III, G8.

9. sed e - re - cto²⁾ gla - di - o 10. sce - lus hoc ul - ci - sce - re

11. ve - ni, iu - dex gen - ti - um, 12. ca - the - dras ven - den - ti - um

13. colum - bas e - ver - te - [re.]

¹ Ms. F writes *arrepto*; emendet from Ms. W1; ² although copied a 2nd higher in all sources, this figure was probably intended as shown; cf. verses 1 and 3,

PART II

POETIC INTERCHANGE: MEDIEVAL CONTRAFAC TA

1. DEFINITIONS

One of the most interesting features of the poetry of the High Middle Ages, ca. 1150-1300 and beyond, is its international cohesion. Just as, during that period, the Gothic style of architecture spread through all the Western European areas, so did the sciences, medicine, philosophy, literature, and music, though all acquired characteristic regional variants. Despite the difficulty and slowness of travel, nobles, churchmen, artists, poets, and musicians all traveled extensively and communicated widely. The stories of Roland and Tristan or Renart the Fox were recited everywhere and in all languages. Poetry and songs were exchanged among cities and castles.

This writer's complete edition of trouvère songs (cited as "TLM" hereafter)¹ provides a massive testimony to the lively interchange, imitation, influence, and re-use of poems and melodies during that period. Of course, the communality of experience, most clearly expressed by the Crusades, which were repeated in every generation, expressed itself in a common fund of ideas, which inspired the poetry in all languages. Similarly the musical style and the musical notation, created in the center of culture, the île de France, spread into all directions--with regional variants, which are often difficult to define precisely.

This study deals with one conspicuous facet of this international interchange, known by the not always clearly defined term "contrafacture." This term has been applied variously: to the re-use of ideas from poem to poem, to the translation of poems, to the imitation of poetic form, and to the re-use of melodies for different poems. To this writer it seems to serve clarity best to employ different terms for these several usages and to reserve the term "contrafactum" for a twofold re-use or transfer, *viz.* the re-use of the structure, versification, and rhyme scheme of one poem in another and/or the re-use of its melody. Such a re-use may include a change of language, a change of idea content, a change in the pitch level of the melody and in melodic variants. In some instances, poem "1" is sung variously to melodies "a" and "b", and poem "2", to melodies "a" and "c"; and other combinations also occur.

Several scholars have dealt with the various kinds of interchanges. Thus Ursula Aarburg concentrated on the influence of the ideas expressed in one poem on a poem by another poet.² Others have tried to find contrafacta by counting syllables in poems with a similar number of verses, but often without weighing stress patterns or taking the melodies into account. Most such studies come from literary scholars who generally discount poetic meter in Old French poetry and, above all, neglect the melodies. By concentrating on poetry in the new national languages, the obvious metric approach of the Latin poems, which parallel Old French and Occitan lyrics, is often overlooked. Similarly, by exclusively studying the poetry, the second crucial key to the importance of meter, namely polyphonic music, in particular the contemporary motet, is neglected. Thus the results of the studies by such scholars may arrive at wrong results.

This writer's TLM furnishes the total of known and conjectured contrafacta involving trouvère songs, *i. e.* the use of trouvère melodies for different lyrics, whether in Old French, Latin, old Occitan, or old German. Most of these contrafacta are extant with both text and

1) All the examples that follow are taken from Hans Tischler, *Trouvère Lyrics With Melodies: Complete Comparative Edition*, 15 vols. (CMM 107, Hänssler-Verlag, Neuhausen, 1997), cited as TLM.

2) SEE Ursula Aarburg, "Melodien zum frühen deutschen Minnesang. Eine kritische Bestandaufnahme," in *Der deutsche Minnesang. Aufsätze zu seiner Forschung* (H. Fromm, Darmstadt, 1969, pp. 378-423) and *Zeitschrift für deutsches Altertum und deutsche Literatur* 87 (1956), pp.24-45.

melody, others survive only without music and must therefore be called "probable" contrafacta, probable because of their identical structure and analogous versification and rhyme scheme. In other instances, the Old-French poem may be the contrafactum of a Latin or Provençal song. The studies of G. A. Anderson (cited as "A" hereafter),³ Ursula Aarburg,⁴ H.-H. Räkel,⁵ and James McMahon,⁶ among others, arrived at a few additional instances of contrafacture.⁷ It remains to be seen, whether studies of cantigas, laude, and other types of songs of the period may yield further examples. A second major source of contrafacture is the thirteenth-century motet,⁸ whose repertoire is recorded in Friedrich Gennrich's *Bibliographie*.⁹ Whereas motet contrafacta, almost all accompanied by rhythmically well defined music, present no important problems, contrafacta among monophonic songs often do. The following discussion therefore deals only with the latter.

The simplest and clearest kind of contrafacture is one in which several lyrics are all extant with their melodies, and the melodies are all essentially identical. Such an identity, however, always allows for small variants in both melody and text. A good example, one of many, is furnished by the following song family of one Latin and three French lyrics, all sung to the same melody.

Text 1: chanson pieuse, anonymous: extant in Ms. X: SR 7=TLM 6-1

Text 2: chanson by Jaque de Hesdin: extant in Mss. K, N, P, X: SR 922=TLM 6-2

Text 3: pastourelle, anonymous: extant in Ms. U; without music in Ms. C: SR 935=TLM 6-3

Text 4: conductus, sermon by Philippe le Chancelier: A K56=TLM 6-4--extant in Mss. F, LoB; without music in Mss. p 20, PrK, r 15

Ex. 1

A more complex song family is offered in the next example, which relates a French, an Occitan, and a Latin poem, all sung to essentially the same melody; but there is also a second melody extant for the French lyrics:

- 3) Gordon A. Anderson, *Notre-Dame and Related Conductus. Opera omnia*, 11 vols. (Institute of Mediaeval Music, 1979-).
- 4) See footnote 2, preceding page.
- 5) Han-Herbert S. Räkel, *Die musikalische Erscheinungsform der Trouvèrepoesie* (Paul Haupt, Bern/Stuttgart 1977).
- 6) James V. McMahon, *The Music of Early Minnesang* (Camden House, Columbia, SC, 1990).
- 7) Only one of the ten contrafacta studied by Aarburg and Räkel is not included in what follows, because it involves no trouvère song, but relates Peire Vidal's troubadour song *Pus tornatz sui* to Rudolf von Fenis's *Nun ist niht mere*.
- 8) Cf. Hans Tischler, *The Earliest Motets (to circa 1270): A complete Comparative Edition*, 3 vols. (Yale University Press, 1982). See also Hans Tischler, *The Style and Evolution of the Earliest Motets (to Circa 1270)*, 3 vols. (Institute of Mediaeval Music, 1985).
- 9) Cf. Friedrich Gennrich, *Bibliographie der ältesten französischen und lateinischen Motetten* (Darmstadt, 1958).

Text 1: pastourelle (by Gilles de Viés Maison?): SR 41=TLM 29-1

sung to melody 1, extant in Ms. M

sung to melody 2, extant in Ms. T

Text 2: chanson by Peirol: Pill 366-26=TLM 29-2, extant in Ms. ProvG; melody 2; without music in 16 other Provençal Mss.

Text 3: conductus, on confession and atonement (by Peter of Blois?): A J35=TLM 29-3, extant in Ms. F; melody 2; without music in Ms. CB

Ex. 2

This song family also exemplifies a not infrequent occurrence in this repertoire, namely the interpretation of a poem in different modal rhythms. Here the same trochaic meter of the French lyric appears set to two different melodies, one following mode 1, the other, mode 2, as the distribution of the ornamental figures indicates. In other families, both modes 1 and 5, or 2 and 5, or 3 and 6 may serve the poems and melodies.

Of course, there are many songs, whose texts are set to several melodies. Though such instances do not conform to the above definition of contrafacture, one may think of them as families of melodic contrafacta. A simple example, one of very many, is SR 21=TLM 16. Its text is a chanson de femme, complaining about the Crusade's separating her from her lover. Attributed to Guiot de Dijon, and in one manuscript to La dame de Fayel, this poem is set to two related but definitely different melodies, one shared by Mss. M and T, the other by Mss. K, O, and X. The poem also appears, without music, in Mss. C and e1.

Ex. 3

The discovery of contrafacture, where a single melody serves different lyrics, is rather easy, though variants, especially at the beginning of melodies, may render the discovery not immediately obvious. On the other hand, often similar beginnings of melodies may suggest a relationship, which does in fact not exist. Sometimes again, melodies are really related but not throughout, as in Ex.3 above. An ingenious example of such a relationship is presented by the following song family of three texts and three-and-one-half melodies. The two French lyrics are partial contrafacta of a famous and widespread Latin poem probably written by the foremost Latin poet of the period, Philippe le chancelier. Both the French lyrics are the work of another well known poet of the day, Gautier de Coinci, who specialized in structurally imitating poems written by others. The melody of the Latin song is a composition by Perotin; its last half, verses 7-12, was replaced by Gautier with the additional half melody. Moreover, there are two additional melodic settings of one of the two French poems. Both of the French poems are also extant in two-part settings, which include the primary tune. Of the two new melodies, extant respectively in manuscripts Gautier IV f. 76r-v and XIII f. 210r, one follows the fifth mode of the main melody, whereas the other employs mode 1. This song group is of additional interest, as the contrafacta deviate in both structure and versification from the Latin poem--a very rare feature in contrafacta.

Text 1: Mary song by Gautier de Coinci: SR 83=TLM 47-1--extant in Ms. Gautier I ff. 103v-104r and f. 240r-v, and in 6 more Mss.; to in 9 Mss.

Text 2: Song for St. Leochade by Gautier de Coinci: SR 12=TLM 47-2--extant in Ms.Gautier I ff. 111v-112r and in 5 more Mss.; to in 5 Mss.

Text 3: On the immaculate conception and against Jews, by Philippe le chancelier(?), melody by Perotin: A K14=TLM 47-3--extant in Mss. F, W2 (wr. 4d), St. Gall, Bol (two-part setting); without music in 4 Mss.

Ex.4a (metric analyses and rhyme syllables)

Text 3 (Latin)		Text 1		Text 2	
- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	ai	- ' - ' - ' - ' -'	ade
- ' - ' - ' - ' -'	is	- ' - ' - ' - ' -'	ai	- ' - ' - ' - ' -'	euse
- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	ai	- ' - ' - ' - ' -'	ade
- ' - ' - ' - ' -'	is	- ' - ' - ' - ' -'	ai	- ' - ' - ' - ' -'	euse
- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	emble
- ' - ' - ' - ' -'	is	- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	oire
- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	amble
- ' - ' - ' - ' -'	is	- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	oire
- ' - ' - ' - ' -'	as	- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	iel
- ' - ' - ' - ' -'	um	- ' - ' - ' - ' -'	é	- ' - ' - ' - ' -'	ouze
- ' - ' - ' - ' -'	as	- ' - ' - ' - ' -'	a	- ' - ' - ' - ' -'	iel
- ' - ' - ' - ' -'	um	- ' - ' - ' - ' -'	é	- ' - ' - ' - ' -'	ouze

Ex.4b

Ex.1

1. X f. 266r-v
2. K pp. 239-240 (also Mss. N, P, X)
3. U f. 91v (also, to, Ms. C)
4. F f. 438r-v (also Mss. LoB, p20, r15 and, to, PrK)

1. anon. SR 7=TLM 6-1
2. Jaque de Hesdin, SR 922=TLM 6-2
3. anon. SR 935=TLM 6-3
4. Philippe le Chancelier, A K56=TLM 6-4

AA

F 4 1.Ho - mo, con - si - de - ra,
4.Vi - ta mor - ti - fe - ra,
2.qua - lis quam mi - se - ra
5.pe - ne - pu - er - pe - ra,

U 3 1.L'au - trier m'ie - re le - vaz,
5.Ne fai gai - re es - loi - gnaz
2.sor mon che - val mon - taz
6.can me sui ar - re staz,
3.sui por - duire a - laz
7.et des - di enpreaz

K 2 1.Je chant con - me des - vez
4.Pro - e - ce, loi - au - tez,
2.com cil qui est gui - lez
3.ne va - lor, est ne bon - tez,

X 1 1.De Yes - se nai - ste - ra
4.Sains E - spirs i vien - ra
2.ver - ge, qui flo - ri - ra;
5.qui se re - po - se - ra

3.sors vi - te sit mor - ta - lis.
6.mos ve - ra, mors vi - ta - lis;

4.laz u - ne prai - e - ri - e.
8.soze une an - te flo - ri - e.

3.d'A - mors tou - te sa vi - e.
6.ne sens, ne cor - toi - si - e

3.ça - vons nos d'Y - sa - i - e:
6.en la rose es - pa - ni - e.

B

7.fo - men - tum est do - lo - ris 8.sta - di - um vi - te la - bo - ris,
9.S'ai Er - moi - ni - on choi - si - e, 10.c'on - ques rose es - pen - ni - e

7.n'ont mes d'A - mours a - i - e; 8.car cil qui fa - me pri - e
7.Bien est la pro - fe - ci - e, 8.Si n'est vis, a - com - pli - e:

1) next 2 notes ligated; em.

Ex.1-2

A

9. pre - mit per ho - ne - ra, 10. sor - det per sce - le - ra

11. ne fu tals ne cri - stall. 12. Vers li vois, liez et baus,

9. n'iert ja - més e - scou - tez, 10. s'il n'a de - niers as - sez

9. La flor est Jhe - su - criz, 10. si com dit li Es - criz,

11. sca - lo - ris et fe - to - ris.

13. que sa bel - taz m'a - gri - e

11. et la bour - se gar - ni - e

11. et la verge est Ma - ri - e.

Ex.2

1. F f. 356r (also, to, Ms. CB)
2. ProvG f. 46r (also, to, 16 Prov Mss)
3. M f. 81v, T f. 43r

1. Peter of Blois (?), A J35=TLM 29-3
2. Peirol, Pill 366.26=TLM 29-2
3. Hue de St. Quentin (Ms. T), Gilles de Viés Maison (Ms. M), SR 41=TLM 29-1

M

T

P.G.

F

1. Vi - te per - di - te 2. me le - gi 3. sub - di - de - ram;

3. que cist oi - sel - lon sal - va - ge 4. chan - tent²⁾ et jot,³⁾

3. que jois e chan no man - te - gna 4. tan com vi - vrai;

4. mi - nus li - ci - te, 5. dum fre - gi, 6. quod vo - ve - ram.

4)

5. o - i tou - se ki chan - tot 6. da - lés u - ne trel - le.

5. e si. n sui en tal e - snai, 6. no sai qe. m de - ve - gna,

B

7. Sed ad vi - te ve - spe - ram 8. cor - ri - gen - dum le - gi,

- 1) no rests wr. in Ms. T;
- 2) this word om.;
- 3) *joc*; em.;
- 4) this note om.; em.;

Ex.2-2

7. Mout ert bel - le; si gar - doit 8. ca-briaus ki brou - stel - le.
7. car cil o mon⁵⁾ cor e - stai 8. vei c'a - mar no.m dei - gna.
9. quic - quid an - te per - pe - ram 10. pu - e - ri - lis e - gi.

5) non; em.; 6) 2 single notes.

Ex.3

K pp. 385-386, M f. 174v
(also Mss. O, T, X and, to, Mss. C, e1)

Guiot de Dijon (M, O), La dame de Fayel (C),
SR 21=TLM 16

2g) qui sui e - spo - en - te - e, 12. car fe - lon sunt Sar - ra zin."/>

1. Chan-te - rai por mon co - ra - ge, 2. que je vueill re - con - for - ter,
3. car a - vec mon grant da - ma - ge 4. ne vueill^{2b)} mo - rir n'a - fo - ler,^{2c)}
5. quant de la ter - re sau - va - ge 6. ne voi nu - lui^{2d)} re - tor - ner,
7. ou cil est qui m'as - so - a - ge^{2e)} 8. le cuer, quant j'en oi par - ler.
9. Deus, quant cri - e - ront: "Ou - tre - e," 10. sire, ai - diez au pe - le - rin
11. por^{2g)} qui sui e - spo - en - te - e, 12. car fe - lon sunt Sar - ra zin.

1) M: a) this note om.; b) C written.

2) K: a) qu'avecques for car avec; b) quier; c) ne foler; d) mes nul; e) rasoage;
f) mes maus for le cuer; g) par; h) D written; em. acc. to v.7.

Ex.4b

1. F. f. 422r-v (also W2 f.156v, St. Gall, Bol and, to, 5 Mss.)
 2. Gautier IV ff. 100v-101r (also 10 Gautier Mss.)
 3. Gautier I ff. 103v-104r, IV f.76r-v (also 15 Gautier Mss.)
1. Philippe le Chancelier (?) A K14 = TLM 47-3
 2. Gautier de Coinci SR 12 = TLM 47-2
 3. Gautier de Coinci SR 83 = TLM 47-1

IV
 I
 IV
 F

3 1.En - ten-dez tuit en - sem - ble, et li clers et li lai,
 2.le sa - lu no - stre da - me; nus ne clers et plus douz lai.

2 1.A sain-te Le - o - cha - de, 2.la vir - ge glo - ri - eu - se,
 3.l'en - mie-le - e la sa - de, 4.la dou-ce, la pi - teu - se,

1 1.Be - a - ta vi - sce - ra 2.Ma - ri - e vir - gi - nis,
 3.cu - ius ad u - be - ra 4.rex ma - gni no - mi - nis,

3.Plus douz lais ne puet e - stre qu'est A - ve Ma - ri - a;
 5.de - vons hui, ce me sem - ble, 6.fai - re feste et me - moi - re.
 5.ve - ste sub al - te - ra 6.vim ce - lans nu - mi - nis,

4.cest lai chan - ta li an - gres, quant Dieu se ma - ri - a.
 7.Deus nous maint touz en - sem - ble 8.par ses pre - ces en gloi - re.
 7.di - ta - vit fe - de - ra 8.De - i et ho - mi - nis.

Ex.4b-2

5.Eve a mort nus li - vra
 9.E, pu - ce - le sanz fiel,
 9.O mi - ra no - vi - tas

6.et E - ve por - ta vé; 7.mais touz nous de - li - vra
 10.prie a ton a - mi douz, 11.qu'en la gloi - re du ciel
 10.et no - vum gau - di - um: 11.ma - tris in - te - gri - tas

8.et mist a port: A - ve!
 12.nous con - duie et maint touz!
 12.post pu - er - pe - ri - um!

1) Remaining notes om., replaced from Ms. Gautier I, f.111v-112r.

Most difficult is trying to establish contrafacture of lyrics which are extant only without music. Here the sole clues come from three parallels between the two texts: a) parallel structure and versification, *i. e.*, the same number and grouping of verses and the same distribution of short and long lines; b) parallel rhyme sequence and similar rhymes; and c) parallel metrics. The last of these is very important. There are, *e. g.*, hundreds of poems of eight octosyllabic lines per stanza and in A A B form, with the first four verses rhyming a b a b; the variety of rhyme schemes for the last four lines is somewhat limited, as they also normally have rhyme pairs, such as c d c d or c d d c, though one or, rarely, both rhyme syllables resume either the a or the b rhyme. But the meter, whether iambic or trochaic, catalectic or acatalectic, and in which lines, is decisive to establish a clear relationship. Therefore in most studies of contrafacture by literary scholars, because many of them neglect the application of metrics to medieval French lyrics, false claims for such relationships are made.

Even when all factors show an essential similarity, contrafacture by a poem extant only without music still remains but a probability, particularly so, if the two lyrics employ different languages. On the other hand, the above example shows that contrafacta, whose related melodies are proof of the interdependence of the poems, may include structural differences, which may well raise doubts about the relationship, when there is no music involved.

The great majority of the trouvère repertoire and the later conductus repertoire belong to both the same time span and the same area, centered at Paris. Interrelations among songs within either repertoire and between the two are therefore quite frequent. Moreover, as the majority of these lyrics survive with their melodies, contrafacture is usually easily and securely established. But when it comes to troubadour songs and minnelieder, most of which survive only without music, it becomes more difficult and less assured to establish relationships. It is such conjectured contrafacta, which are the main subject of what follows.

As already mentioned, it is not always clear, which poem inspired the imitation and which was inspired. It seems probable that in most Occitan-French families the trouvère song was inspired by the troubadour song, and that minnelieder were modeled after trouvère songs and, more rarely, after troubadour lyrics. The following table lists all the parallels which have been suggested by various scholars.

2. LIST OF CONTRAFACATA

1. Occitan-French contrafacta listed in SR

a) with music in Provençal manuscripts:

5. *Ensement (Eissamen) com la panthere*, anon., Pill 461.102 (melody in 1 Ms.) = TLM 534-1
L'estoile qui tant, anonymous, SR 902=TLM 534-2
6. *Era no vel luzir* by Bernart de Ventadorn (or Peire Vidal?), P70.7 (melody in 8 Mss.) = TLM 614-2
Pour longue atente, anonymous, SR 1057=TLM 614-1
7. *Fort chausa oiaz (Greu chose es)* by Gaucelm Faidit, Pill 167.22 (melody in 4 Mss.) = TLM 220-2
E serventois ariere by Alart de Cans, SR 381=TLM 220-1

8. *Gent menais*, anonymous, Pill 561.124 (melody in 2 Mss.) = TLM lai 19-2
Flors ne glais, anonymous, SR 192=TLM lai 19-3
Veritas equitas by Philippe le Chancelier, A K62=TLM lai 19-1
 9. *Kalenda maya* by Raimbaut de Vaqueiras, Pill 392.9 (melody in 1 Ms., in 4 Mss. to) = TLM lai 46-1
Souvent souspire, anonymous, SR 1506=TLM lai 46-2
 10. *L'autrier m'iere levaz*, anonymous, Pill 641.148 (melody in 1 Ms., in 1 Ms. to), SR 7=TLM 6-3 (see Ex.1)
Homo considera by Philippe le Chancelier, A K56=TLM 6-4
De Yesse naistera, anonymous, SR 7=TLM 6-1
Je chant comme desvez, anonymous, SR 922=TLM 6-2
 11. *Lou clar tens vei* by Raimon Jordan, Pill 404.4 (melody in 1 Ms) = TLM 194-2
Phelipe je vos demant by Thibaut de Navarre and Philippe de Nanterre, SR 333=TLM 194-1
Virge pucele roiaus by Guillaume le Vinier, SR 388=TLM 194-3
A la mere Dieu, anonymous, SR 1459=TLM 194-4
 12. *Per dan que d'amor* by Peirol, Pill 366.26 (melody in 1 Ms, in 16 Mss to) = TLM 29-2 (see Ex.2)
A l'entrant de tans by Hue de St.Quentin, SR 41=TLM 29-1
Vite perdit by Peter of Blois?, A J35=TLM 29-3
 13. *Quan vei la lauzeta* by Bernart de Ventadorn, Pill 70.43 (melody in 3 Mss, in 1 Ms to) = TLM 203-4
Le cuer se vait by Philippe le Chancelier, SR 340=TLM 203-1
Quisquis cordis by Philippe le Chancelier, A K52=TLM 203-6
Señor gracias, anonymous (melody in 1 Ms.), SR 718a=TLM 203-5
Amis quelx est, anonymous, SR 365=TLM 203-2
Plaine d'ire et, anonymous, SR 1934=TLM 203-3
Der winter waere mir by Dietmar von Eist, Kr p.35=TLM 203-7
 14. *Kar egusse or mil* by Pistoleta, Pill 372-3 (melody in 1 Ms.) = TLM 371-1
Et je souhait, anonymous, SR 641=TLM 371-3
Quar eüsse je, anonymous, SR 641=TLM 371-2
- b) without music in Provençal manuscripts
15. *Ai Lemozis francha* by Bertran de Born, Pill 80.1 (in 4 Mss.) = TLM 1054-3
Puois a.is baros by Bertran de Born, Pill 80.31 (in 11 Mss.) = TLM 1054-4
Mout me semont by Conon de Bethune, SR 1837=TLM 1054-1
Nus chanters mes by Jehan Erart, SR 485=TLM 1054-2
 16. *Chazutz sui de mal* by Bertran de Born, Pill 80.9 (in 11 Mss.) = TLM 748-3
Bele douce dame chiere by Conon de Bethune, SR 1325=TLM 748-1
Talent ai que je, anonymous, SR 1137=TLM 748-1a
Ne lairai que je, anonymous, SR 1131=TLM 748-2

17. *Ges de disnar* by Bertran de Born, Pill 80.10 (in 5 Mss.) = TLM 802-2
Tant ai amé by Conon de Bethune, SR 1420=TLM 802-1
18. *Tant ai mon cor* by Bernart de Ventadorn, Pill 70.44 (in 11 Mss.) = TLM 225-1
Povre veillece, anonymous, SR 390=TLM 225-2
Fons preclusus, anonymous, A L145=TLM 225-3
19. *Bel m'es oi nais* by Albertet de Sestaro, Pill 16.7a (in 1 Ms.) = TLM lai 4-1
Bels m'est li tens by Colin Muset, SR 284=TLM lai 4-2
Ne flours ne glai, anonymous, SR 192a=TLM lai 4-3
20. *Bertrans lo joy de* by Sordel and Bertram d'Alammon, Pill 437.10 (in 4 Mss.) = TLM 648-2
S'onkes nus hom by Hughe de Bregi (or Chastelain de Couci?), SR 1126=TLM 648-1
21. *Novel amor que tant*, anonymous, Pill 244.8 (in 1 Ms.) = TLM 280-2
Nouvele amour qui si by Rogeret de Cambrai, SR 489=TLM 280-1

2. French -German and Latin-German contrafacta listed in SR, Linker, and McMahon/Aarburg:

22. *Gelebte ich noch* by Friedrich von Husen, Kr p. 55=TLM 435-2
Se savoient mon by Blondel de Nesle, SR 742=TLM 435-1
23. *Min herze und min lip* by Friedrich von Husen, Kr p. 59f.
La douce voiz du by Chastelain de Couci, SR 40=TLM 28
24. *Ich hörte wol* by Ulrich von Gutenberg, Kr p. 77=TLM 277
Bien doit chanter by Chastelain de Couci, SR 482=TLM 277-1
25. *Mich mac der tot* by Albrecht von Johansdorf, Kr p. 113=TLM 647-3
Ahi Amours com dure by Conon de Bethune, SR 1125=TLM 647-1
Oiés seigneur pereceus by Richart de Fournival, SR 1020a=TLM 647-2
26. *Ich muoz von rehte* by Hartmann von Aue, Kr p. 301=TLM 100-2
Ire d'amors qui by Gace Brulé, SR 171=TLM 100-1
27. *Nu lange ich mit sange* by Bernger von Horheim, Kr p. 151=TLM 94-2
Ne puis faillir a by Gace Brulé, SR 160=TLM 94-1
28. *Nu enbeiz ich doch* by Bernger von Horheim, Kr p. 146=TLM 962-2
D'amors ki m'a tolu by Gace Brulé, SR 1664=TLM 962-1
29. *Wie solt ich armer* by Bernger von Horheim, Kr p. 149=TLM 996-2
Bien ait l'amor by Gace Brulé, SR 1724=TLM 996-1

30. *Mit sange wande ich* by Rudolf von Fenis, Kr p. 104=TLM 30-2
Tant m'a mené by Gace Brulé, SR 42=TLM 30-1
31. *Minne gebiutet mir* by Rudolf von Fenis, Kr p. 103=TLM 637-6
De bone Amour et by Gace Brulé, SR 1102=TLM 637-2
Souvent me vient, anonymous, SR 247=TLM 637-2
De bone amour et, anonymous, SR 1102a=TLM 637-3
Loeir m'estuet la roine, anonymous, SR 1178=TLM 637-4
Chanter m'estuet de la virge, anonymous, SR 1181a=TLM 637-5
32. *Min herze den gelouben hat* by Friedrich von Husen, Kr p. 61=TLM 629-2
Tant ai mon chant by Gontier de Soignies, SR 1089=TLM 629-1
33. *Ich denke unter wilen* by Friedrich von Husen, Kr p. 51=TLM 84-2
Ma joie premeraine by Guiot de Provins, SR 142=TLM 84-1
34. *Lanc bin ich geweset*, anonymous, Kr p. 194=TLM 882-2
Ne sui pas si by Perrin d'Angicourt?, SR 1538=TLM 882-1
35. (see No.13) *Der Winter waere mir* by Dietmar von Eist, Kr p. 35=TLM 203-7
Quan vei la lauzeta by Bernart de Ventadorn, Pill 70.43=TLM 203-4
Le cuer se vait by Philippe le Chancelier, SR 349=TLM 203-1

36. *Mir ist das herze* by Friedrich von Husen, Kr p. 46=TLM 243-2
Mult m'a demoré (me demeure), anonymous, SR 420=TLM 243

3. Occitan-Latin and Occitan-German contrafacta:

37. *En chantan m'aven* by Folquet de Marseille, Pill 155.8
Si darf mich des by Friedrich von Husen, Kr p. 58
38. *Si tot me soi* by Folquet de Marseille, Pill 155.18+21+22
Gewan ich ze minnen by Rudolf von Fenis, Kr p. 102
39. *Pos tornatz sui* by Peire Vidal, Pill 364.37
Nun ist niht mere by Rudolf von Fenis, Kr p. 108f.
40. *Dirai vos senes doptansa* by Marcabru, Pill 293.18
Mundus a munditia by Philippe le Chancelier, A F17
41. *A l'entrada del tens clar*, anonymous, Pill 461.12
Veris ad imperia, anonymous, A F11

With regard to Occitan and German lyrics which parallel trouvère songs but are extant only without music, their relationship to French songs is, as already stated, conjectural and solely based on the three poetic ingredients mentioned above: versification, *i. e.* number and length of verses; rhyme scheme; and meter, but many philologists replace meter by syllable count in Old French and Occitan poems.

Two questions arise: 1) Which is the presumable model and which the contrafactum?

2) Do the related poems necessarily share the same rhythm, even if the same melody is assumed to support both? As to the first question, it is interesting that four of the poems by Bertran de Born inspired contrafacta by Conon de Bethune, who was decidedly the younger of the two. Similarly there are three songs by Bernart de Ventadorn, one of which is paralleled in two songs by Philippe le Chancelier, who was considerably younger than Bernart. (One of these poems is the only French poem known by Philippe.)

A few examples from group Ia, where both the French and the Occitan poems are extant with melodies, will serve to clarify the problems involved in establishing contrafacta and the possible variations that may occur between related songs. The extremes of such variants are probably those observable in Example 4 above, viz.: a) A text, here an iambic one, may be interpreted in either mode 5 or mode 1 (or also mode 2; see "*Entendez tuit ensemble*"); b) a melody may be somewhat varied to accommodate an extra syllable (see "*Beata viscera*" / "*A sainte Leochade*"); c) ornaments may modify the melodic line; d) an acatalectic verse may be replaced by a catalectic one and *vice versa*; e) two short verses in one poem may be combined into a single line in another one.

An additional item needs discussion. The application of modal rhythm to troubère songs is well assured by versions in mensural notation and parallels with discant clausulae and motets. It would seem that the songs of 13th-century troubadours, well acquainted with the troubères and communicating with them, would also have been sung in these rhythms. But the early troubadours, in the 12th century, closer to chant and the early conductus, may not yet have adopted the new Parisian rhythms and may well have sung in a rhythm, which later would be identified as 5th mode, that is, giving all syllables normally the same length, namely a longa value. This was the rhythm of plain chant and of the typical early conductus. The latter name indeed indicates, as proposed above in Part I, that the species originally was meant to accompany processional activities, implying an even duple meter. This style of singing, traditional in contemporary and later plainchant and in hymn singing, would seem to be also most appropriate for the songs of early minnesingers, who sang in the more tradition-bound North. (It may also apply to other processional songs, such as Geisslerlieder and laude.)¹⁰

In Example 4, cited above, the hymnic conductus is thus best rendered in this 5th-mode rhythm, whereas the other three lyrics follow more differentiated modal rhythms. But whereas the later conductus composers shared time and place with the authors of the early motets and the troubère songs, the early troubadours and the minnesingers did, as just stated, probably not relate to the new Parisian rhythms. Therefore it may be best to transcribe the Parisian conductus in perfect longae related to mode 5, *i. e.* as dotted quarter notes, and in ornamental subdivisions as related to mode 1, but represent the longs of early troubadour songs and of minnesongs by plain quarter notes, without reference to the Parisian modes.

The conductus parallel in Example 1 shows a very regular versification, smoothly alternating iambic and trochaic verses, which can easily accompany processional activity. On the other hand, the conductus in Example 2 by its irregular versification shows that it did not function in this manner and therefore may be intended to follow the modal rhythm of its French parallel. And the Occitan poem, by the early 13th-century troubadour Peirol, similarly seems to share this rhythmic style rather than following the older rhythm of continuous longae.

Such interpretations, though based on stylistic analysis and reasoning, are nevertheless interpretations. Other approaches, both overall and in details, are quite possible, although the

10) This approach was first proposed by Georg Holz, Franz Saran, and Edouard Bernoulli in *Die Jenaer Handschrift*, 2 vols. (Leipzig 1901; reprint by O. Olms, Hildesheim 1966).

rendition must, it seems to this writer, recognize two basic factors: a) metric rhythm, which expressed itself through regular versification and rhymes, affects all poetry of the period; b) the performance must be both poetically and musically meaningful, *i. e.*, must enounce the text so that it can be easily understood and sing the melody in the manner of song rather than of recitative. And such a presentation must make it possible for the syllables to be enounced at a comfortable speed.

3. OCCITAN AND FRENCH PARALLELS

For the following consideration of contrafacta involving poems of different languages, only a few examples from list 1a) above will be needed. Here problems do not differ in essentials from those discussed above, as all but one of the lyrics are preserved with their melodies. Nevertheless, each presents its own interesting details.

Example 5 (see No 5 of the above list) is the only group in which solely the Occitan poem is extant with musical notation. Either song appears in a single manuscript, and the two poems not only share the same structure and rhyme order but also the same rhyme syllables. According to what has been said above, it is probably best to transcribe these songs in mode 6, viz. with all but verse-ending syllables equally long, although for verses 1-10 also mode 2 would be an acceptable solution. But the unevenness introduced into the latter reading because of the long ornaments on the penultimate syllables in verses 1, 5, 9, and 10 militate against this approach.

Ex. 5

In Example 6 (see No.6 above), an Occitan poem, ascribed to Bernart de Ventadorn in two Provençal manuscripts and to Peire Vidal in another one, both men of the late 12th century, is paralleled by an Old-French anonymous contrafactum in a mid-13th-century manuscript, with music extant in all four manuscripts. All the musical scores differ significantly, though they are obviously melodically related more or less closely; one of them is written a 4th lower than the others (ProvG). The main difference in interpretation here is between that of the 12th-century Provençal melody in the early continuous-longs or mode-5 rhythm and that of the French contrafactum in the pattern of mode 1. But both serve the iambic meter of the two poems. Interesting are the rhythmic adjustments made in the troubère song to accommodate an anacrusis in verse 5 and longer ornaments in verses 4, 5, 6, and 8.

Ex. 6

Gaucelm Faidit's poem in the next example (see No. 7 above) is extant with music in four Provençal manuscripts. It can be dated to 1199, for it is a plaint on the death in that year of Richard the Lionhearted. This poem obviously was the model for Alart de Chans's chanson, preserved with music in six manuscripts, all of which, as usual, differ in details. Here the dirge-like rhythm of the 3rd mode may be quite appropriate. Both lyrics may well be read also in iambic pentameters, but the melody has ornaments significantly distributed on the long syllables 1 and 3 of the dactylic verses (except in the penultimate measure), thereby forcefully

11) Cf. Hans Tischler, *The Style and Evolution of the Earliest Motets*, 3 vols. (Institute of Mediaeval Music, 1985), vol. I, p. 42.

indicating the rhythmic pattern. In fact, mode 3 seems to belong to the group of modes which emerged earliest.¹¹

Ex. 7

The following song family (see No.11 above) is an excellent example of how many correlations may occur in such a group. Raimond Jordan's Occitan poem and the French jeu-parti share their melody, but their poetic content is very different, as is presumably their rhythm, which in Ms. O is determined for the French song by mensural notation. This French text appears in three different melodic settings. The two singular settings in Mss. R and V, however, differ in rhythm from the one derived from the Provençal song, as is indicated by the disposition of their ornaments. The melody of the Occitan lyrics, on the other hand, is used for two further French poems, both dedicated to mother Mary. The result is a family of four lyrics, three melodies, and three different rhythms, but all trochaic.

Ex. 8

Ex.5

1. ProvW(=M) f. 199v
2. V f. 154r-v, to

1. anon., Pill 461.102=TLM 534-2
2. anon., SR 902=TLM 534-1

1. En - se - ment com la pan - the - re, 2. qui por - te tan bone o - dor
2. L'e - stoi - le qui tant est cle - re 2. qu'a - dés re - splent nuit et jour

3. et a si be - le co - lor 4. que non es be - ste sal - va - ge
3. et a si fi - ne co - lour 4. que ne mu - e son e - sta - ge

5. qui par force et par ou - tra - ge 6. si - e tan ma - le ni fe - re
5. par cler tens ne par om - brai - ge 6. m'est a - choi - son et ma - tie - re

7. que si loig com puet choi - sir 8. non au - ges pres lou mu - ir.
7. d'u - ne chan - çon a - se - vir. 8. Or la me laist si four - nir

9. Et en al - tre - tal sem - blan - ce 10. mi ten a - mor en ba - lan - ce,
9. Da - me - dieus par sa puis - san - ce 10. qu'e - le m'ai - ut et a - van - ce

11. que m fas se - gre che que non pos a - ber,
11. et qu'a - ne - mis n'ait po - air d'en - chan - ter

12. et sec mon damp per far lou seu pla - ser.
12. ceus et ce - les qui la sa - vront chant - ter.

Ex.6

1. ProvG f. 17r-v (wr. 4d), ProvR f. 57r, ProvW(=M) f.190r-v
2.O ff.105v-106r

1. Bernart de Ventadorn, Pill 70.7 (ProvG,R),
Peire Vidal (ProvW) = TLM 614-2
2. anon. SR 1057=TLM 614-1

O
1.Pour longue at - ten - te de mer - ci 2.ne doit nuns lais-sier bone A - mour,

P.W

P.R

P.G
1.E - ra non vei lu - zir sol - leill, 2.tan me son es - cur - cir li rai,

O
3.car plus puet rendre en un seul jor 4.A-mors debien et de joi - e 5.que

P.W

P.R

P.G
3.e ges per ai - cho no m'es - mai; 4.c'u-na clartaz me sol - leil - la

O
nu - le riens, q'ou sie - gle voi - e. 6.Pour ce vuil, ou que je soi - e,

P.W

P.R

P.G
5.a - mor qi.nz el cor mi rai - a. 6.Eqant al - tra genz s'es - mai - a,

1) a sharp written.

Ex.6-2

O
7.e - stre suens sanz par - tir de li, 8.car sanz li jor ne vi - vroi - e.

P.W

P.R

P.G
7.eu meil - lor ab anz qe sor - dei, 8.per que mos chanz no sor - dei - a.

2) next 2 notes ligated; 3) notes wr. for v.9.

1. ProvG ff. 29v-30r (also ProvW, X, Eta)
2. K pp. 321-322 (also Mss. M, N, P, T, X)

Ex.7

1. Gaucelm Faidit Pill 167.22=TLM 220-2
2. Alart de Chans, SR 381=TLM 220-1

K
1. E ser - ven - tois, ar - rie - re t'en re - vas

ProvG
1) 1. Fort chausa oi - az e tot lo ma-ior dan
(ProvX Greu chose)

2. droit en Ar - tois, na t'i vais a - tar - gant,
2. et ma-ior dol, las, q'eu anc mais a - ves;

3. et ma da - me si me sa - lu - e - ras,
3. e so que eu de-gra - dir en plo - ran

4. qui tant est bele et douce et de-bo - nai - re. etc.
4. m'a - ven a dir en chan - tan e re - trai - re,

1) notes for syllables 1-9 lost.

Ex.8

1. ProvW(=M) f. 192v
2. O f. 96r-v, R ff. 81v-82v, V ff. 19v-20r
(also Mss. K, M, X and, to, Mss. S, T)
3. M f. 1r (also Ms. A and, to, Ms. j)
4. V ff. 151v-152r (also, to, Ms. C)

1. Raimon Jordan, Pill 404.4=TLM 194-2
2. Thibaut de Navarre & Philippe (de Nantueil),
SR 333 = TLM 194-1
3. Guillaume le Vinier (M), Jaque le Vinier, (a)
SR 388=TLM 194-3
4. anon. SR 1459=TLM 194-4

V
4 1. A la me - re Dieu ser - vir 2. doit cha - scuns en - tie - re - ment

M
3 1. Vir - ge pu - ce - le roi - auz, 2. en cui li douz Jhe - su - cris,

V
2 1. Phe - li - pe, je vos de - mant 2. qu'est de - ve - nu - e A - mors:

R
1 1. Lou clar tans vei bru - na - sir; 2. les au - zeil - lons es - per - duz

O
3. me - tre son en - ten - de - ment, 4. tant que son gré ait con - quis. etc.

P.W
3. li dous glo - ri - eus joi - aus, 4. fu con - ce - us et nor - ris, etc.

3. En cest pa - is ne ail - lors 4. ne fait nus d'a - mer sen - blant. etc.

3. per-freit qui.s de - straisunt mus 4. et sanz con - not d'es - jau - zir; etc.

As stated before, with all the variety of relationships, the contrafacta listed in list 1a) above are easily established as such through the identity of the melody and of the structure of the text. Turning to the groups in list 1b), the probability of relationship within each group must be established by a careful analysis of the similarity of structure, rhyme scheme, and meter, as one of the lyrics lacks music. And even if all these elements are shared, the contrafactum relationship is not a certainty, as most structures, rhyme schemes, and of course meters recur in each repertoire.

The first group (see No.15 above) includes two French lyrics, one by Conon de Bethune, the other by Jehan Erart, set to the same, but much varied melody. Both lyrics are dactylic, and the even distribution of ornaments on the three syllables of the verse foot indicates that mode 6 is probably the best rhythm for this melody. Several scholars see these lyrics as contrafacta of two widespread, similarly formed poems by Bertran de Born, which are preserved everywhere without music. To examine this claim, the first stanza of one of Bertran's lyrics is below compared to that of Conon's chanson.

Ex. 9a

Mout me semont Amours que je m'en voise,
quant je pluz doi de chanter estre cois;
Mes j'ai pluz grant talent que je me coise;
pour ce s'ai mis mon chanter en defois,
que mon langage ont blasmé li François
et mes chançons, oiant les Champenois
et la comtesse encor, dont pluz me poise.

Ai Lemonzis, francha terra cortesa,
mout me sap bon car tals honors vos creis.
Que jois e pretz tal que, quan er apres,
cortesia e solatz e domneis
s'en ven a nos; e.l cor esteu anc eis!
Be.is Deu guardar qui a drutz se depeis
Per cals obras Deu domna esser quesa.

' - ' - ' - ' -	a	b	' - ' - ' - ' -	a	b
' - ' - ' - ' -	b	b	' - ' - ' - ' -	b	b
	a	a		a	a
	b			b	

In fact, Bertran's other poem seems to be a contrafactum of this one; the rhyme syllables are almost identical: *ésa-eis* and *ésa-ei*. And both the number of verses, their lengths, and their rhyme schemes are identical in all four poems. The assumption that these four songs are indeed contrafacta is therefore well taken. This by no means assures us that either or both of Bertran's poems were sung to the melody which is set to the two French lyrics; but there is no reason for not employing it for them. In keeping with what was proposed above, the even movement of the syllables is surely acceptable for Bertran's lyrics.

Ex. 9b

Two other songs by Bertran de Born inspired Conon de Bethune to contrafacta. The first one, "*Chasutz sui*" (see No. 16 above), employs a very interesting structure of twelve trochaic verses of various length. Conon's French contrafactum, "*Bele douce dame chiere*," in turn, suggested two anonymous contrafacta or perhaps additions; all three lyrics together contain seven stanzas, in which the short verses alternately include three or four syllables:

Ex. 10a

Bertran	Conon	(Bertran)	(Conon)	[Bertran]	[Conon]
' - ' - ' -	a	a	' - ' - ' -	a	a
' - ' - ' -	a	a	' - ' - ' -	a	a
' -	b	' -	b	' -	b
' - ' - ' -	b	b	' - ' - ' -	a	a
				' - ' - ' -	a
				' - ' - ' -	a
				' -	b
				' - ' - ' -	b

Bertran's lyrics survive in eleven manuscripts, always without music. Conon's poem appears in two manuscripts with music; one of the additional poems stands in Ms. O, a 5th lower and in mensural notation. Ex. 10b presents the melody as in Ms. O, but Conon's words as in Ms. M:

Ex. 10b

Bertran de Born's *Ges de disnar* (see No. 17 above) is recorded in five Provençal manuscripts, always without music, whereas the French contrafactum by Conon de Bethune is extant in three manuscripts with music and in a fourth without. The two poems once more employ dactyls. The melody appears in Ms. O a 4th higher than in Mss. M and T and in what seems to be in mode 3, though showing many inconsistencies in its mensural notation. In the light of what was said above, it seems probable that at least the Occitan song was sung in mode 6, with syllables of equal length apart from verse ends. Here the close relationship of the two lyrics is again signalled by their identical structure, alternating decasyllabic and heptasyllabic lines throughout, and by the same rhyme order: a b a b c c a b. The musical form of this melody is somewhat rare: A A B B, each letter symbolizing the music for two lines.

Ex. 11

The poem of another famous troubadour, Bernart de Ventadorn (see No. 18 above), is related to both an anonymous religious French contrafactum and a conductus. Bernart's poem is preserved in no less than eleven manuscripts, but everywhere without music. On the other hand, both the French and the Latin lyrics are preserved with melodies, each in one manuscript, each also in a second source without music. The two melodies are very different; that of the conductus both starts and ends with a short melismatic cauda and is throughcomposed, whereas the other one has the most frequent form: A A B. The three poems share the rhyme scheme: a b a b a b a b c c c b, and are trochaic throughout, with a slight irregularity in verses 9 and 10, which is often found elsewhere as well. The probability of their interdependence is high. As to the rhythm of the French song, which was probably modeled after the Occitan one, the many ternary ornaments on unaccented syllables would indicate the second mode, but the one four-note figure in verse 10 makes mode 1 preferable; to be sure, Ms. O confirms the latter rhythm by notating this melody in part mensurally. The conductus may well be best rendered in mode 5, though mode 1 would also be acceptable. For Bernart's song the continuous-longa transcription would seem most appropriate.

Ex. 12

The next song family (see No. 19 above) has the form of a lai of five sections, whose melody is preserved in a single manuscript, where it is set to a French Mary song. This text makes clear its dependence on the Occitan poem of Albertet de Sestaro by using the French counter-

parts of its rhyme syllables almost everywhere. The other contrafactum, by Colin Muset, starts with the first two words of Albertet's song, "*Bels m'est (li tens)*," and also often employs the same rhyme syllables. Colin lived much later than Albertet, who was active during the first two decades of the 13th century and a few years before; the lyrics of either poet are recorded in a single manuscript each and without music. Being a rather late troubadour, there is no reason, why Albertet would not have used the modal rhythm, here mode 1, which seems appropriate for all three poems. Ex. 13 presents section 1 of this extended song, in which each of the three texts repeats the melody to new text in some segments but not in others:

Ex. 13

The next example (see No.20 above) reverses the sequence between poems. It comprises a crusader song from around 1200 by Hughe de Bregi, also ascribed to the Chastelain de Couci, "*S'onques nus hom*," recorded with its melody in nine manuscripts, and a jeu parti between two mid-13th-century troubadours: Sordel and Bertran d'Alammon, which is extant in four manuscripts, always without music. The earlier text is also found in two additional sources with different melodies. Here not only the dactylic rhythm and the eight-line decasyllabic stanzas connect the two lyrics but also the same rhyme syllables and their a b b a c c a a sequence. A brief sample will demonstrate the contrafacture:

Ex. 14

The last family (see No. 21 above) pairs an anonymous Occitan poem, extant in a single manuscript, with its French translation, known with its melody from four sources--or is the Occitan text the translation of the Old-French one? The French version is ascribed to Rogeret de Cambrai. In any case, the two poems share rhythm, versification, and rhymes; the melody once more presents an A A B B structure. If a translation, the Occitan poem is probably quite late; therefore mode 1 may be appropriate for both lyrics.

Ex. 15

Ex. 9b

1. M f. 45v, T f.99r (also, to, Ms. e)
2. T ff. 130v-131r
3. to, 4 Prov Mss.
4. to, 11 Prov Mss.

1. Conon de Bethune, SR 1837=TLM 1054-1
2. Jehan Erart, SR 485=TLM 1054-2
3. Bertran de Born, Pill 80.1=TLM 1054-3
4. Bertran de Born, Pill 80.31=TLM 1054-4

2 1. Nus chan - ters mais le mien cuer ne le - e - che,

1 1. Mout me se - mont A - mours que je m'en - voi - se,
 3 1. Ai Le - mo - zis, fran - cha ter - ra cor - te - sa,
 4 1. Pouis a. ls ba - rois e - noi - a e lor pe - sa

2. des que chil est del sie - cle de - par - tis

2. quant je pluz doi de chan - ter e - stre cois;
 2. mout me sap bon car tals ho - nors vos creis.
 2. d'a - que - sta patz, qu'an fa - cha li dui rei

3. ki des ho - nors iert la voie et l'a - dre - che,

3. mes j'ai pluz grant ta - lent que je me coi - se;
 3. Que jois e pretz e de - portz e gai - e - sa,
 3. fa - rai chan - zo tal que, quan er a - pre - sa,

Ex. 9b-2

4. lar - ges, cor - tois, sai - ges, nes de mes - dis.

4. pour ce s'ai mis mon chan - ter en de - fois,
4. cor - te - si - a e so - latz e do - mneis
4. a ca - da - u se - ra tart que guer - rei;

5. Grans do - lors est ke si tost est fe - nis

5. que mon lan - gage ont bla - smé li Fran - çoiz
5. s'en ven a nos; e.l cor e - stei anc eis!
5. e no m'es bel de rei, qu'en patz e - stei

6. a oés tos ceaus a cui e - stoit a - mis;

6. et mes chan - çons oi - ant les Cham - pe - nois
6. Be. is Deu guar - dar qui a drutz se de - peis
6. des - e - re - tatz, ni que per - da son drei

7. d'aus ho - no - rer et ai - dier n'ot pe - re - ce.

7. et la con - tesse en - cor, dont pluz me poi - se.
7. per cals o - bras Deu - do - mna es - ser que - sa.
7. tro la de - man - da, que fai a con - que - sa.

1) T repeats this note

Ex. 10b

1. M f. 46r (also Ms. T and lost Ms. (6))
2. to, 11 Prov Mss.

1. Conon de Bethune, SR 1325=TLM 748-1
2. Bertran de Born, Pill 80.9=TLM 748-3

2. 1. Cha - zutz sui de mal en pe - na, 2. quar vau lai o.l cors mi me - na,
1. Be - le dou - ce da - me chie - re, 2. vo - stre granz biau - tez en - tie - re

3. don ja - mais 4. no. m des - char - ga - rai de.l fais;
3. m'a si sou - pris 4. que, se g'iere en pa - ra - dis,

Ex. 11

1. M ff. 45v-46r (also Mss. O, T and, to, Ms. C)
2. to, 5 Prov Mss.

1. Conon de Bethune SR 1420 = TLM 802-1
2. Bertran de Born P 80.19 = TLM 802-2

1. 1. Tant ai a - mé c'or me con - vient ha - ir; 2. et, si ne quier maiz a - mer,
2. 1. Ges de dis - nar no for(a) oi - mais ma - tis, 2. qui a - gues pres bo ho - stau

1. 3. s'en tel lieu n'est c'om ne sa - che tra - hir 4. ne de - ce - voir ne faus - ser.
2. 3. e fos de - dintz la charns e.l pas e.l vis, 4. e.l fuocs fos clars com de faus;

5. Trop lon - gue - ment m'a du - ré ce - ste pain - ne 6. qu'A - mours m'a fait en - du - rer,
5. lo plus rics jorns es huoi de la set - ma - na 6. e de - gra m'e - star so - au,

7. et, ne - po - quant loi - ial a - mour cer - tain - ne 8. vou - drai en - cor re - cou - vrer.
7. qu'ai - tan, vol - gra, vol - gue. mon pro na la - na 8. com lo se - nhor de Pei - tau.

Ex. 12

- 1. to, 11 Prov Mss.
- 2. O f. 106r
- 3. F f. 446r (also, to, Ms.14)

- 1. Bernart de Ventadorn, Pill 70.44=TLM 225-1
- 2. anon., SR 390=TLM 225-2
- 3. anon., A K72=TLM 225-3

F 3 1.Fons

F (Fons) pre - clu - sus sub tor - po - re 2.pa - gi - ne le - ga - lis

O 2 1.Po - vre veil - le - ce m'a - saut, 2.si m'e - stroint for - tu - ne;

1 1.Tant ai mon cor ple de joy - a, 2.tot me des - na - tu - ra.

3.se fa - te - tur in te - po - re 4.gra - ti - e vi - ta - lis.

3.mes cuers, cui pro - e - ce faut, 4.des - croit com - me lu - ne.

3.Flor blan - cha, ver - melh' e groy - a 4.me par la fre - ju - ra,

1) a longa written;

Ex. 12-2

5.e - ru - pis - se no - vo mo - re, 6.cui - us spe - ci - a - lis

5.Se j'ai fait bon - té que vaut, 6.je n'en truis nes u - ne;

5.c'ab lo ven et ab la play - a 6.me creis l'a - ven - tu - ra

7.or - tus fu - it sal - vo flo - re 8.clau - stri vir - gi - na - lis

7.nul de ma vi - e ne chaut 8.qu'est ob - scure et bru - ne.

7.per que mos pretz mont' e poy - a e mos chans me - hu - ra.

9.in pu - er - pe - ri - o, 10.cui - us pro - ba - ti - o

9.Do Deus, mon grant pe - chié, 10.dont je me sai char - gié,

9.Tant ai al cor d'a - mor, 10.de joi e, de dous - sor,

b) mensural notation in verses 7-8 and 12.

Ex. 12-3

11.fi-des est, non ra - ti - o 12.cau - se na - tu - ra-
 11.la - ve de ta grant pi - tié, 12.qu'est a touz com - mu - ne!
 11.per que gels me sem - bla flor, 12.e la neus ver - du - ra.
 F lis.

Ex. 13

- 1. to, ProvS p. 245
- 2. to, U ff. 75v-76v
- 3. p2 ff. 144v-145v

- 1. Albertet de Sestaro P16.7a=TLM lai 4-3
- 2. Colin Muset(?), SR 284=TLM lai 4-1
- 3. anon. SR 192a=TLM lai 4-2

1 1.Bels m'es oi - mais 2.ab la bel - la sa - zon gai - a,
 2 1.Bels m'est li tens 2.que la sai - sons re - no - ve - le,
 3 1.Ne flours ne glai 2.ne chant d'oi - sel qui s'es - mai - e
 3.q'eu si - a gais 4.et c'un gai dis - cord re - trai - a,
 3.que ses douz chanz 4.ren - co - men - ce l'a - lou - e - le.
 3.n'ie - rent ja - mais 4.en co - se que je re - trai - e,
 5.c'un jois ve - rais 6.m'a - le - gre.l cor e m'a - pai - a
 5.Con fins a - manz 6.chan - te - rai por la plus be - le
 5.ou je sui trais 6.sans ce que ja m'en re - trai - e.1)
 7.qe.m ven e.m nais 8.de leis q'eu ben e joie n'ai - a;
 7.qui soit ma - nanz 8.de - sci q'as murs de Tu - de - le.

Ex. 14

- 1. A ff. 158v-159r (also Mss. D, K, O, P, R, T, V, X, a, (24) and, to, Mss. C, H, U, Prov O, Q)
- 2. to, Prov C, F, Fa, M

- 1. Hugue de Bregi, SR 1126 = TLM 648-1
- 2. Sordel & Bertran d'Alammon, Pill 437.10 = TLM 648-2

1 1.S'on-kes nus hom pour du - re de - par - ti - e,
 2 1.Ber-trans, lo joy de dom - pnas et d'a - mi - a,
 2.eut cuer do - lent, dont l'ai jou par rai - son,
 2.qu'a vetz a - vut ni ja nul - la sa - zo
 3.c'on-kes tour - te ki pert son com - pain - gnon
 3.au - res, co - ve que per - datz per ra - zo,
 4.ne fu de moi un jour plus es - ba - hi - e;
 4.o.l pretz d'ar - mas e de ca - val - lai - ri - a;
 etc.

Ex.15

- 1. K p.259-260
- 2. ProvE p.229 to

- 1. Rogeret de Cambrai SR 489 = TLM 280-1
- 2. anon. P 244.8

1 1.Nou - vele a-mour, qui si m'a-gre - e, 2.de jo - li cuer mi fet chan - ter;
 2 1.No - vel a-mor, que tant m'a-grei - a, 2.me fu le cer de joi chan - teir;
 3.et cele ou j'ai mis ma pen-se - e 4.me tient en bo - ne vo - len - té.
 3.per que la moi - a [bel] pen-sei - a 4.[]
 5.Sanz de - mo - re - e 6.li ai do - ne - e 7.m'a - mor; ja ne l'en quier o - stier.
 5.Long de - mo - roi - a 6.li ai do - noi - a 7.m'a - mor; ge ne l'en quier o - stier.
 8.Ja n'iert faus - se - e, 9.mes melz a - me - e, 9.se de cuer mi vo - loit a - mer.
 8.Ja non fal - soi - a 9.m'a - mi - a moi - a, 9.si de ben cor me vol a - mier.

1) G written; em.

4. GERMAN CONTRAFACATA

Whereas the first list of presumed contrafactum families is devoted to families which include troubadour songs, the second list comprises those that include minnelieder. The following examples are ordered alphabetically by the names of the trouvères involved. In all of them it will be assumed that the German poem was created in imitation of the French or Occitan one; but this is, in fact, not always the case (see Räkel, *op. cit.*, cf. footnote 5, *passim*). Whereas the students of the Old-French and Occitan repertoires have established a list of well assured families of contrafacta, the analyses of presumed families, relating lyrics in either language to minnesinger lyrics, include some doubtful pairings. In part this is due to the reluctance of many scholars to acknowledge the involvement of verse meters in the Old-French and Occitan repertoires. Thus one finds this curious analysis in the McMahon monograph (*op. cit.*, cf. footnote 6, p.130):

The two strophes can be compared as follows:

Folquet 8a 8a 10b 4b (etc.)
 von Hausen 4a 4a 5b 2c (etc.)

In this comparison, the numbers refer to syllables per line in Folquet, and to stresses per line in von Hausen. Thus presumably the German poem has regular stresses, but the Occitan one has no regularity, except for the number of syllables; nevertheless this analysis tries to establish a contrafactum relationship between the two lyrics. Accordingly McMahon's musical example, taken from Folquet's song, shows only undifferentiated black note heads, neglecting the stress pattern cited for the German lyrics. This strange contradiction thwarts the musical approach to this song pair, which will be discussed below within the second sub-list. It is certainly difficult to believe that a free-rhythmical poem would inspire a metric imitation and, to begin with, that a rhymed composition would have no regular stresses nor rhythm.

Whereas Old French and Occitan are closely related languages and therefore often show a relatedness of poems by the use of similar beginnings or analogous rhymes, such clear indications cannot be expected between Middle High German and the other languages involved here: Latin, Old French, and Occitan. German poetry also admits some irregularities not normal in these other languages, such as contractions of syllables by disregarding an internal "e" or splitting a single rhythmic element into two syllables. Without the aid of musical notation, all this renders the discovery of German contrafacta more difficult; in addition, all the German lyrics involved here lack musical notation in the sources. Therefore some scholars, in particular Ursula Aarburg, have tried to find contrafacta by looking for similar idea content; but this relationship is not contrafacture and is more properly called "probable or possible influence."

The first song group (see No. 22 of list 2 above) comprises a chanson by Blondel de Nesle, which is set to three different melodies, extant in 2, 4, and 1 manuscripts respectively, and appears with an ascription to Guiot without music and with three new stanzas in an eighth. Acc. to SR the poem was also imitated by Friedrich von Husen. Blondel's poem has stanzas of nine lines of regular trochaic tetrameters, but Friedrich's verses are a) mostly iambic and b) have a different rhyme scheme. Thus the minnesong is probably not a contrafactum of the chanson (cf. Ex. 16a).

Ex. 16a

Blondel			Friedrich		
Se savoient mon tourment	'-'-'-'	a	Gelebt(e) ich noch die lieben zit,	'-'-'-'	a
et auques de mon afaire,	'-'-'-'	b	daz ich daz lant solt aber schouwen,	'-'-'-'	b
cil qui demandent coment	'-'-'-'	a	dar inn(e) al min fröide lit	'-'-'-'	a
je puis tant de chançons faire,	'-'-'-'	b	nu lang(e) an einer schoenen frouwen	'-'-'-'	b
il diroient vraiment	'-'-'-'	a	so gesaehe minen lip	'-'-'-'	a=c
que nus a chanter n'entent	'-'-'-'	a	niemer weder man noch wip	'-'-'-'	a=c
qui mieuz s'en deüst retraire;	'-'-'-'	b	getrueren noch gewinnen rouwen.	'-'-'-'	b
maiz por ce chant voirement,	'-'-'-'	a	Mich duhte nu vil mangez guot,	'-'-'-'	c=d
que j'en muir pluz doucement.	'-'-'-'	a	da von e swaere was min muot.	'-'-'-'	c=d

In minnesongs, a rhyme may often anchor on a vowel, while the consonants may change; here the rhyme syllable "it" in verses 1 and 3 may be understood to rhyme with "ip" in verses 5 and 6; but this would still leave the rhyme schemes of the two lyrics different and throw doubt on the contrafactum relationship. --The two main melodies set to Blondel's song indicate that their rhythm is that of the second mode, as their many ornaments, particularly those of three notes, fall on weak metric syllables.

Ex. 16b

Two songs by the Chastelain de Couci have been claimed as models for contrafacta by early minnesingers. "La douce voix" supposedly inspired Friedrich von Husen's "Min herze und min lip," and the Chastelain's "Bien doit chanter" is claimed as the model for Ulrich von Gutenberg's "Ich hörte wol." "La douce voix" (see No. 23 above) was indeed widespread. It is found in nine manuscripts with its melody, in a tenth with a second tune, and in two more without music:

Ex. 17a

Friedrich's song shares with it both form and rhyme scheme: a stanza of eight decasyllabic verses, rhyming a (acatalectic) b (catalectic) a b b a a b, a not infrequent formulation; but the German poem scans in iambs, whereas the French one was, by the testimony of the disposition of the ornaments in its melody, sung dactylically, in mode 3, although it could be easily scanned in iambs; and it is difficult to scan Friedrich's lyrics dactylically. Thus the relationship of the two poems may have to be rejected.

Ex. 17b

Lá douce voíz du rouseígnol sauváge	Min hérze únd min líp diu wéllent schéiden,
qu'óí nuit et jóur contoíer et tentír	diu mít ein ánder várnt nu mánge zít.
m'áduocist sí le cuer ét rassouáge	Der líp wil gérne véhten án die héiden:
qu'ór ai talént que chant pouír esbaudír.	so hát iedóch daz hérz(e) er wélt ein wíp
Bién doi chantér, puis qu'il viént a plaisír	vor áll der wérlt, daz müét mich íemer sít,
céle qui j'ai fait de cuér lige homáge;	daz sí ein ánder níene volgent béide.
sí doi avoír grant joie én mon coráge,	Mir hábent diu óugen víl getán ze léide.
s'éle me veút a son oéz retenír.	Got éine müéze schéiden nóch den strít.

The decasyllabic verses of "Bien doit chanter" (see No. 24 above) can also be scanned either dactylically or iambically. Indeed, the transmission of this song family is one of the most

complex. Text 1, by the Chastelain, is preserved in nine manuscripts with the apparently "original" tune in mode 3; but in three more sources it is sung to three different melodies, all in mode 1; and in two further manuscripts it appears without music. Two contrafacta, both Mary songs, are sung to the "original" melody and rhythm; one is anonymous and appears in a single manuscript, the other is by Gautier de Coincy and is set to two further tunes, one of them in one manuscript, the other in ten more, and without music it appears in six additional sources. A seventh melody, preserved in a large central manuscript, serves a third contrafactum, a conductus by Philippe le chancelier. Example 18 below only shows the three main melodies, each as given in one manuscript, as well as the anonymous Mary song, set to the modified melody of the Chastelain's song. Despite the enormous "popularity" of this work, Ulrich von Gutenberg's *Ich hörte wol* cannot be another contrafactum. Whether the French lyrics are scanned dactylically or, as in the three secondary settings, iambically, Ulrich's verses fit neither. They show a meter, typical of some other German poems, of a regular number of accents in each verse, here four in lines 1-4 and 8-9 and five in lines 5-7, but with a freely changing placement of either one or two syllables between two accented ones:

Ex. 18a

Ich hörte wól ein mérlikin síngen,
 mich dúhte der súmer wólt(e) enstán.
 Ich wáen(e) ez ál der werlt fröide sol bríngen,
 wán mir éinen, mich'n tríege min wán.
 Swíe min fróuwe wíl, so sólz mir ergán,
 dér ich zállen zítén bin úndertán.
 Ich wánde iéman héte so mísetán,
 súocht(e) er genáde, er sólte si vínden:
 daz múoz leider án mir éinen zergán.

Ex. 18b

Above, Conon de Bethune was shown to have appreciated troubadour songs, particularly those by Bertran de Born, for three of which he created contrafacta (cf. Exx. 15-17). In turn, one of his own lyrics, "*Ahi Amours com dure*," became the source of two contrafacta, one by Richart de Fournival, the other by Albrecht von Johansdorf (see No. 25, above). Conon's poem is preserved with music in eleven sources and without music in four more, one of them a Provençal one. Richart's appears in only one manuscript, with melody. This song family is among the most interesting ones with regard to the transmission of the musical settings. The main melody, if one can so call it, is given in four sources, among them the one with Richart's text; and one of them, in Ms. O, is in part mensurally notated, suggesting mode 3 for these melodies. All four versions show substantial variants. The remaining seven manuscripts, which include a group of four practically identical ones, present four different melodies, all, it seems, in mode 1. The three poems share structure and rhyme scheme: a b a b b a b a. Albrecht's lyrics deviate slightly, introducing easily accommodated anacrusis in verses 4 and 6.

Ex. 19a

Conon		Albrecht	
'-'-'-'	a	'-'-'-'	a
'-'-''	b	'-'-''	b
'-'-'-'	a	'-'-'-'	a
'-'-''	b	'-'-''	b
'-'-''	b	'-'-''	b
'-'-'-'	a	'-'-'-'	a
'-'-''	b	'-'-''	b
'-'-'-'	a	'-'-'-'	a

Ex. 19b

It is no surprise that more poems by Gace Brulé, the acknowledged foremost early trouvère, were imitated than anybody else's. Active from 1179 to ca. 1213, he has left more songs than any other trouvère, though many are in the sources ascribed both to him and also to others. *Ire d'amors* (see No. 26 above) is assigned to him in five of the eight manuscripts in which it appears. In six this poem is set to one melody, in two others it is set to another tune and without music respectively. Its dactylic meter lends itself to a rendition in either mode 3 or 6. A poem by Hartmann von Aue may well be a contrafactum, as form and rhyme order of the two lyrics are identical: a b a b c d d; but both the form and the rhyme order are quite usual, so that they are not a definitive sign of the interdependence of the two works.

Ex. 20

Ex. 16b

M f. 143v (also Ms. T), K p. 119 (also Mss. N, P, X)

Blondel de Nesle, SR 742=TLM 435

K

M

A

1. Se sa - voi - ent mon tour - ment 2. et au - ques de mon a - fai - re.

A'

3. cil qui de - man - dent con - ment 4. je puis tant de chan - çons fai - re,

2)

B

5. il di - roi - ent vrai - e - ment, 6. que nus a chan - ter n'en - tent

7. qui mieuz s'en de - ust re - trai - re;

1b)

1c)

1d)

8. maiz por ce chant voi - re ment; 9. que g'en^{1d)} muir pluz dou - ce - ment.

1) M: a) this note repeated; b) this note lost; c) this word partly lost; d) this word lost.

2) K: B?

Ex. 17a

M ff. 54v-55r (also Mss. A, K, LoB, O, P, T, V, X, a and, to, Mss. C, r4)

Chastelain de Couci, SR 40=TLM 28

1. La dou - ce voiz du rou - sei - gnoi sau - va - ge
3. m'a - dou - cist si le cuer et ras - sou - a - ge

2. qu'oi nuit et jour coin - toi - er et ten - tir
4. qu'or ai ta - lent que chant pour es - bau - dir.

5. Bien doi chan - ter, puis - qu'il vient a plai - sir

8. ce - le qui j'ai fait de cuer lige ho - ma - ge;

7. si doi a - voir grant joie en mon co - ra - ge,

8. s'e - le me veut a son oez re - te - nir.

Ex.18b

1. K pp. 112-113, written a 4th higher (also Mss. M,N,P, R,T,U,V,X,a and Mss. C,H to)
2. (21) f.155r written a 4th higher
3. Gautier I f.5r (also II, III,IV,V,VIII,X,XI,XIII,XIX and IX,XII,XIV,XVIII,XX, Ms. F)
4. Flor ff.427v-428r (also Fauv and Da to)

1. SR 482 = TLM 277-1 by Chastelain de Couci
2. SR 1102b = TLM 277-3 anon.
3. SR 603/748 = TLM 277-2 by Gautier de Coinci
4. A K30 = TLM 277-4 by Philippe le Chancelier

Flor

4 1. O la - bi - lis sor - tis hu - ma - ne sta - tus!

I

3 1. Qui que fa - ce ro - trou - en - ge no - ve - le,

(21)

2 1. Bien deust chan - ter ky eust le - ale a - mi - e,

K

1 1. Bien doit chan - ter qui fine A - mor a - dre - ce

2. E - gre - di - tur, ut flos con - te - ri - tur,

2. pa - sto - re - le, son so - net ne chan - çon,

2. ga - riz se - roit Ky bien la seust choi - sir.

2. de joie a - voir; mes pas ne m'en se - mont,

3. et la - bi - tur ho - mo la - bo - ri na - tus;

3. je chan - te - rai de la sain - te pu - ce - le

3. A - mer co - vient, me ço est la mae - stri - e

3. qu'en moi ne truis ne joi - e ne le - e - ce

- 1) E written; emended;
- 2) this figure omitted; emended.

Ex.18b-2

4. flens o - ri - tur, vi - ven - do mo - ri - tur,

4. es cui sainz flans le fiuz Diu de - vint hom.

4. de bien a - mer e fol a - mour guer - pir,

4. par quoi je chant, ne ne sa - vroi e dont.

5. in pro - spe - ris lu - xu di - sol - vi - tur;

5. Il m'est a - vis, cer - tes, quant je la nom,

5. car ki k'a - siet en fo - lur soen de - sir

5. Et ne - por - quant, se mon mal me de - spont

6. cum fla - ti - bus for - tu - ne qua - ti - tur,

6. gou - tes de miel de - gou - tent de son nom.

6. de - ceuz en iert, kant mieuz qui - dra jo - ir,

6. qu'en - tre ma dame et fine A - mor me font,

Ex.18b-3

7.lux su - bi - to men - tis ex - tin - gui - tur.
 7.Je ne vueil mes chan - ter se de li non;
 7.ke fol a - mour fait alme e cors pe - rir.
 7.bien puis mo - rir, que ja ne le sa - vront,

rf.
 8.Ha, mo - ri - ens vi - ta lu - xu so - pi - ta
 8.d'au - tre da - me ne d'au - tre da - moi - se - le
 8.Mes ky se prent a la dou - ce Ma - ri - e
 8.se par mon chant n'en se - vent la de - stre - ce

9.nos in - fi - cis fel - li - tis con - di - ta.
 9.ne fe - rai mes, se Dieu plest, dit ne son.
 9.de quoer ver - ray ne s'en poet re - pen - tir.
 9.ou par mon vis, dont la cou - leur de - font.

3) *doleur me font* written for *couleur defont*.

Ex.19b

1. M ff. 46v-47r (also Mss. K, N, O, P, R, T, V, X, a, lost (7) and, to, Mss. C, H za

1. Conon de Bethune, SR 1125=TLM 647-1
 2. Albrecht von Johansdorf, Kr p. 87=TLM 647(-3)

2 1. Mich mac der tot von ir min - nen wol scheid - den;
 3. Ern ist der min vriunt niht, der mir si wil lei - den, 4. wand

1 1. A' - hi A - mours, com du - re de - 'par - ti e
 3. qui on - ques fust a - me - e ne ser - vi - e!

2. an - ders nie - man des han ich ge - sworn.
 ich zei - ner man vroi - des han si han er - korn.

2. me con - ven - dra fai - re de la meil - leur
 4. Deus me ra - maint a li par sa dou - çour

5. Swenne ich von schul - de er - ar - ne ir zorn, 6. so
 7. Si ist wol gemour - unt ist vil wol ge - born.

5. si voi - re - ment que m'en part a do - leur.
 7. Se li cors vait ser - vir no - stre Sei - gnour,

bin ich ver - vlou - chet vor - gote als ein hei - den.
 8. Hei - li - ger got, wis ge - nae - dic uns bei - den!

6. Las, qu'ai je dit? Ja ne tout m'en part je mi - e!
 8. li cuers re - maint du tout en sa bail - li - e.

1. K pp.62-63 (also Mss. L, N, O, P, V, X
and Mss. C, U to)

1. Gace Brulé SR171 = TLM100-1
2. Hartmann von Aue K p.301=TLM 100-2

21. Ich muoz von reh - te den tac ie - mer min - nen,
1. I - re d'a - mors qui en mon cuer re - pe - re

2. do ich die wer - den von e - rest er - kan - de,
2. ne mi let tant que de chan - ter me tie - gne.

3. in sue - zer zuh - te, mit wip - li - chen sin - nen.
3. Grant mer - veille ert, se g'en puis chan - son trai - re,

4. Wol mich daz ich den muot ie dar be - wan - de!
4. car je n'i voi l'a - chai - son dont el vien - gne,

5. Daz schat ir niht und ist mir ie - mer guot,
5. car li de - sirs et la grant vo - len - tez

6. wand(e) ich ze got(e) und zer werl - te den muot,
6. dont je sui si pen - sis et es - ga - rez

7. al de - ste baz dur ir wil - len be - ke - re:
7. m'ont si me - né, ce vous puis je bien di - re,

8. Sus ding ich, daz sich min fröi - de noch me - re.
8. qu'or pai - nes sai co - noi - stre joi - e d'i - re.

Three songs by Gace seem to have inspired Bernger von Horheim to imitations. The first one connects Gace's *Ne puis faillir* and Bernger's *Nu lange ich mit sange* (see No. 27 above). Gace's poem has a stanza of seven decasyllabic verses, which can be scanned with equal success either dactylically or iambically. Perhaps mode 6 is here preferable to mode 1; the placement of the few ornaments would also seem to argue against mode 1, and the prevailing setting of single notes per syllable indicates mode 6 rather than mode 3. Bernger's verses are unmistakably invented in dactyls, as the many internal rhymes, in all verses except for the last one, forcefully imply. The rhyme order in the two lyrics is similar, but anacrusis in four of the seven verses and the weak cadence in line 6 render the assumption of a contrafactum relationship improbable, although all these additional syllables can perhaps be accommodated, as shown in the score.

Ex. 21

Gace's *D'amors ki m'a tolu* has been connected with Bernger's *Nu enbeiz ich doch* (see No. 28 above). Gace's poem has a stanza of nine iambic octosyllabic lines, which rhyme a b a b b a a b a, whereas Bernger's poem rhymes a b a b b a a b b. Does this change in the rhyme of the penultimate line render the assumption of a relationship invalid?

Ex.22

The distribution of ornaments in Gace's *Bien ait l'amor* (see No. 29 above) indicates that its decasyllabic verses were sung in the mode-3 rhythm, although a secondary tune in one manuscript seems to run in mode 6. Bernger's song has the same form and rhyme scheme: a b a b b b a. Its only deviation from regularity is the anacrusis in verse 4, which the melody can easily accommodate. It therefore may well be a contrafactum.

Ex. 23

Still another song by Gace has been claimed as the model for a minnesong, this one by Rudolf von Fenis. But here, scanning the two poems contradicts this assumption, for Gace's *Tant m'a mené* (see No. 30 above) is dactylic, as the mensural notation in Ms. O confirms, whereas Rudolf's verses are iambic.

Ex. 24a

Tánt m'a mené force dé seignoráge
ét une amoúrs qui au cuér me descént etc.

Mit sánge wánd(e) ich míne sóрге krénken.
Darúmbe síng(e) ich déich si wólle lán.etc.

Gace's song reaches us with its melody in seven manuscripts; with a secondary tune it is copied in an eighth, and without musical notation in two more. Ms. O writes the music mensurally in mode 3 rhythm, but it could be equally well read in mode 6.

Ex. 24b

The last of Gace's poems to serve as the possible model for a minnesong is indeed one of his most widespread songs, boasting a rich harvest of contrafacta (see No. 31 above). *De bon Amour et de leaul amie* is recorded with one melody in nine manuscripts, is set to two secondary tunes in one manuscript each, and appears in four more sources without music. Of four French contrafacta one is ascribed to Thibaut de Navarre and one to Jaque de Cambrai; a third may be by Gautier de Coinci, and the fourth is anonymous. Rudolf von Fenis is credited with the German imitation. All the French poems share the main melody, except Gautier's, which is set to a fourth melody. This one as well as the two secondary tunes to Gace's poem seem to employ mode 6, whereas Ms. O again shows mensural notation in mode 3. All the French poems employ the same rhyme syllables in the order: a b a b c c c b, but the anonymous chanson changes their order to b a b a c c c b, and Rudolf uses a similar rhyme order.

Ex. 25

Ex.21

1. K pp. 67-68 (also Mss. L, N, P, V, X
and, to, Ms. C)

1. Gace Brulé, SR 160=TLM 94-1
2. Bernger von Horheim, Kr p. 151=TLM 94-2

1. Ne puis fail - lir a bo - ne chan - çon fai - re,
1. Nu lang(e) ich mit san - ge die zeit han ge - kün - det:

2. quant ma da - me me pri - e que je chant. 3. Ich
2. Swan - ne si - vie, all zer - gie daz ich sanc. 3. Ich

3. S'e - le me fust tant franche et de - bo - nai - re
3. hang(e) an ge - twan - ge. Daz git diu sich sün - det;

4. con je sui li, bien por - roi - e mon chant
4. wan si michs ie niht er - lie, si ge - twanc

5. fe - re meil - leur, s'en se - roit melz a - mez.
5. nach ir mich diu mir so b(e)twín - get den muot.

6. Mes por i - tant m'en sui re - con - for - tez
6. Ich sing(e) und(e) sun - ge, be - twung(e) ich die guo - ten,

7. que nus biens n'est d'a - mors trop de - sir - rez.
7. daz mir noch baz tact ir gue - te. Sist guot.

Ex.22

1. K pp.58-59 (also Mss. L, N, P, R, T, V, X, a
and, to, Mss. C, H, U)

1. Gace Brulř, SR 1664=TLM 962-1
2. Bernger von Horheim, Kr p.112=TLM 962(-2)

2.1. Nu...en - beiz ich doch des tran - kes nie, 2. da von Tri-stran in kum - ber kam:
3. Noch her-zec - li - cher minn(e) ich sie 4. dann er I - sal-den, deist min wan.

1. 1. D'a - mors, ki m'a to - lu a moi. 2. n'a soi ne me veut re - te - nir,
3. me plaing en - si qu'a - d'és o - troi 4. que de moi fa - ce son ple - sir.

5. Daz hant diu ou-gen min ge - tan. 6. Daz lei - te mich, daz ich dar gie,
5. Et si ne me re - puis te - nir 6. que ne m'en plaigne, et di por quoi:

7. da mich diu minn(e) al re - ste vie, 8. der ich de - hei - ne ma - ze han.
7. Car ceus qui la tra - is - sent voi 8. sou-vent a lor joi - e ve - nir,

9. So kum ber - li - che g(e)leb-te han.
9. et g'i fail par ma bo - ne foi.

Ex.23

1. K pp.77-78 (also Mss. L, N, P, V, X)

1. Gace Brulé, SR 1724=TLM 996-1
2. Bernger von Horheim, Kr p.149=TLM 996-2

2. 1. Wie solt ich ar - mer der swae - re ge - tru - wen,
3. Des muoz ich von ir daz el - len - de bu - wen; 4. des

1. 1. Bien ait l'a - mor dont l'en cuide a - voir joi - e
3. mes je m'a - tent fors la mort de la moi - e

2. daz mir ze lei - de der künec wae - re tot?
wer - dent da nach mi - niu au - gen vil - rot.

2. de bien a - mer et ser - vir loi - au - ment;
4. que j'ai en - pris d'a - mor si hau - te - ment.

5. Der mir ze Pül - le die her - vart ge - bot,
5. Et si n'i voi forsmon de - fi - ne - ment,

6. der wil mich schei - den von lieb(e) in die not,
6. se ma da - me de moi pi - tié ne prent

7. der ich ge - win - ne vil mi - che - len ru - wen.
7. ou Loi - au - té et A - mor ne l'en proi - e.

Ex.24b

M f. 24v (also Mss. K, L, N, O, T, V, X
and, to, Mss. C, U)

Gace Brulé, SR 42=TLM 30

1. Tant m'a me - né for - ce de sei - gno - ra - ge
3. que je ne puis pluz ce - ler mon co - ra - ge.

2. et une a - mours qui au cuer me de - scent
4. Si chan - te - rai, s'i - re ne. l me des - fent;

5. maiz ce - le m'a gre - vé trop ma - le - ment

6. qui de mon cuer ne prist on - ques ho - sta - ge,

7. puis qu'e - le l'ont a son com - man - de - ment.

1) no flat written in verses 1,3.

Ex.25

O f. 41r-v (m.n.) (also Mss. F, K, L, M, N, R, U,
V, X, a and Mss. C, H, T, za to)

1. SR1102=TLM 637-1 by Gace Brulé
2. K p. 103=TLM 637-6 by Rudolf von Fenis

2. 1. Min - ne ge - biu - tet mir, daz ich nu sin - ge
3. han ich von ir we - der trost noch ge - din - ge,

1. 1. De bone A - mour et de le - aul a - mi - e
3. si que ja - mais a nul jor de ma vi - e

2. un - de wil niht, daz mich ie - mer ver - drie - ze;
4. daz ich mins san - ges iht gen ir ge - nie - ze.

2. me vient so - vant pi - tiez et re - mem - bran - ce,
4. n'o - bli - e - rai son vis ne sa sem - blan - ce.

5. Si wil, daz ich ie - mer dien an solh statt,

5. Por ce, s'A - mors ne se puet plus sos - frir

6. da noch vil klei - ne min die - nest ie wac

6. qu'e - le de touz ne fa - ce son plai - sir

7. und(e) al min stae - te ge - hel - fen niht mac.

7. et de tou - tes, mais ne puet a - ve - nir

8. Nu waer min reht, möht ich, daz ich ez lie - ze.

8. que de la moie ai - e bone e - spe - ran - ce.

The songs of several other trouvères seem to have served as models for minnesingers. Thus Gontier de Soignies's *Tant ai mon chant* is paralleled by Friedrich von Husen's *Min herze den gelouben hat* (see No. 32 above) in both structure--a stanza of ten iambic octosyllabic lines--and rhyme scheme: a b a b a b a b c c. The French poem uses the last two lines as a refrain, which concludes all of its seven stanzas. The melody of Gontier's song is preserved in a single manuscript, its text also in two others.

Ex. 26

Less satisfactory, though possible, is the alleged relationship between Guiot de Provins's *Ma joie premeraine* and Friedrich von Husen's *Ich denke unter wilen* (see No. 33 above), though both in structure and rhyme order they are alike: iambic trimeters throughout, rhyming a b c a b c c b c c, a rhyme order which is quite unusual; but, whereas in both poems the a- and b-rhymes are weak, the c-rhymes are strong in the French lyrics but weak in the German poem. The melody to Guiot's poem is preserved in a single manuscript, its text also in a second one.

Ex. 27

The song "*Ne sui pas si esbahi*" (see No. 34 above) is ascribed in two not too reliable sources, Mss.R and V, respectively to Perrin d'Angicourt and to an otherwise unknown Pieros de Ch... (=Chapelle?). The third one, Ms.O, carries no ascription, is mensurally notated, and is written a 5th higher than the other two sources. The ten verses of the stanza have different lengths, alternating trochaic trimeters and tetrameters, with verses 9-10 forming a refrain. The rhyme order is as follows:

Ex. 28a

'-'-'-'	a	'-'-'-'	b
'-'-'-'	b	'-'-'	c
	a	'-'-'-'	c
	b	'-'-'	d
		'-'-'	d
		'-'-'	e
		'-'-'	e

The anonymous German poem parallels this rather unusual structure and rhyme order and therefore can be with great probability counted as a contrafactum.

Ex. 28b

Of one of the largest song families only three poems with their melodies need be examined here (see No. 35 above). This family embraces seven lyrics, all sung to a famous melody, created for a well known lyric by Bernart de Ventadorn. This song is recorded with its melody in three Provençal manuscripts and without it in one more (see No. 23 above). Another Provençal source contains one contrafactum by the poet himself. A second one is the only known French poem by Philippe le Chancelier, extant in two sources; and a conductus contrafactum by the same poet, sung to the same tune, is recorded in two more manuscripts. In addition, two anonymous contrafacta are known, each recorded with its melody in one manuscript, and without music in one and two more, respectively. The last known contrafactum, transmitted without music, is a minnesong by Dietmar von Eist. All the poems share the structure of eight iambic

tetrameters, but only one, Dietmar's, shares the rhyme scheme with Bernart's lyrics: a b a b c d c d; Philippe's two poems rhyme a b a b a b a b, a scheme which is also employed by a third poem. The remaining two lyrics rhyme a b a b b a a b and a b b a a b a b, respectively. Example 29 shows only three of the seven lyrics.

Ex. 29

The anonymous chanson "*Mult m'a demoré*" has been said to have been imitated by Friedrich von Husen in his "*Mir ist das herze wunt*" (see No. 36 above). A comparison of the formulations of the two poems may clarify this assumption:

Ex.30a

Mult m'a demoré	'-'-'	a	Mir ist das herze wunt	'-'-'	a
que j'aie chanté a joie	'-'-'-'	b	und siech gewesen nu vil lange	'-'-'-'	b
au douz tens d'esté,	'-'-'	a	(deis reht: wan ez ist tump),	'-'-'	a'
autresi com je soloie;	'-'-'-'	b	sitz eine frowen erst bekande,--	'-'-'-'	b'
mes une amour me desvoie	'-'-'-'	b	der keiser ist in allen landen,	'-'-'-'	b'
et tient esgaré,	'-'-'	a	kust er si zeiner stunt	'-'-'	a
ou j'ai mis tout mon pensé,	'-'-'	a	an ir vil roten munt,	'-'-'	a
en quelque lieu que je soie.	'-'-'-'	b	er jaeh(e) ez waer(e) im wol	'-'-'-'	b
			ergangen.		

It is clear that the minnesong cannot be a contrafactum: It runs in iambs throughout, whereas the trouvère chanson is composed in trochees; moreover, verse seven has a tetrameter in the chanson, whereas the minnesong presents there a trimeter.

Ex. 30b

Ex.26

1. Gontier de Soignies, SR 1089=TLM 629-1
2. Friedrich von Husen, Kr p. 61=TLM 629-2

M f. 169r (also, to, Mss. C, T)

M

1) 2 1. Min her - ze den ge - lou - ben hat, 2. solt ie - mer man be - li - ben sin
3. durch lieb(e) od durch der Min - nen rat, 4. so waer(e) ich noch a - lumb(e) den Rin;

1) 1 1. [Tant ai] mon chant en - tre - lais - sié 2. qu'a grant a - nui le re - com - mens,
3. maiz que o - re m'ont tra - veil - lié 4. a - mors et joi - es et jo - vens.

5. wan mir daz schei - den na - he gat, 6. deich tet von lie - ben friun - den min.

5. Je me faç baut et en - voi - sié; 6. mes li cuers sue - fre granz tor - mens,

7. Swiez doch da - rum - be mir er - gat, 8. Got Herr(e), uf die ge - na - de din,

7. se ce - le n'a de moi pi - tié 8. por qui je sui so - vent do - lens.

9. so wil ich dir be - vel - hen die, 10. die ich durch di - nen wil - len lie.

refrain
9. N'est pas d'A - mors en grant de - stroit 10. qui por mal trai - re s'en re - croit.

1) notes for syllables 1-10 lost.

Ex.27

U f. 17r-v (also, to, Ms. C)

1. Guiot de Provins, SR 142=TLM 84-1
2. Friedrich von Husen, Kr p. 51=TLM 84-2

U

2 1. Ich den - ke un - ter wi - len, 2. ob ich ir na - her wae - re,

1 1. Ma joi - e pre - me³ - rai - ne 2. m'est tor - neie en pe - san - ce;

3. waz ich ir wol - te sa - gen.

3. las, je ne sai por coi.

4. Das kür - zet mir die mi - len, 5. swenn ich ir mi - ne swae - re

4. Mais en - si me de - mei - ne 5. la fois et e - spe - ran - ce

6. so mit ge - dan - ken kla - ge.

6. k'A - mors a mis en moi.

7. Mich se - hent man - ge ta - ge 8. die liut(e) in der ge - bae - re,

7. Se je par bo - ne foi 8. doi a - voir pe - ni - ten - ce,

9. als ich niht sor - gen ha - be, 10. wan ichs al - so ver - tra - ge.

9. de moi ne sai nul roi, 10. fors que ma mort i voi.

Ex.28b

O f. 89v (also Mss. R, V and, to, Ms. C)

1. Perrin d'Angicourt (?), SR 1538=TLM 882-1
2. anon., Kr p. 194=TLM 882(-2)

2 1. Lanc bin ich ge - wes(e)t ver - daht 2. und(e) un - fro von reh - ter min - nen.
3. Nu hat men mir me - re braht, 4. der ist fro min herz(e) in - bin - nen.

1 1. Je ne sui pas es - ba - his 2. por y - ver ne por froi - du - re,
3. ne por e - stran - ge pa - is 4. loin - tains de ma nor - re - tu - re,

5. Ich sol trost ge - win - nen 6. von der fro - wen min.

5. que de m'a - ven - tu - re 6. ne fa - ce chan - çon

7. Wie möht(e) ich dann(e) tru ric sin? 8. Ob(e) ir ro - ter munt

7. bo - ne de dit et de son, 8. le - giere a chan - ter

9. tuot mir fröi - de kunt,

9. por re - con - for - ter.

10. so ge - trur(e) ich nie - mer me: 11. est quit we.¹⁾

refrain

10. Le mal qui me tient, 11. qui d'a - mors me vient.

1) was mir we; em. for better meaning.

Ex.29

1. Ms. P ff. 181r-182r (also Ms. X)
2. ProvW (=Ms.M) ff.190v-(191r, lost), wr. 5d
(also Mss. Prov G, R and, Ms. u)

1. Philippe le Chancelier, SR 349=TLM 203-1
2. Bernart de Ventadorn, Pill 70.43=TLM 203-4
3. Dietmar von Eist, Kr p. 35=TLM 203-7

2 1. Quan vei l'a - lo - e - te mo - der 2. de joi ses a - les contre al rai,
3 1. Der win - ter wae - re mir ein zit 2. so reh - te wun - nec - li - che guot,

1 1. Le cuer se vait de l'oil plei - gnant 2. et dit q'il a fet mes - pri - son,

3. que s'ou-blide e.s lais - se ca - der 4. per la dou - çor qu'el cor li vai,
3. wurd ich so sae - lic, daz ein wip 4. ge - tro - ste mi - nen sen - den muot.

3. qui doit e - stre son bien voil - lant; 4. si ne li mo - stre se mal non.

5. He, tan grans en - vi - de m'en pren 6. de ço qu'est si en jau - si - on!
5. So wol mich dan - ne lan - ger naht, 6. ge - laeg ich als(e)ich wil - len han!

5. Ma - le - ment le vet de - ce - vant 6. et fet vers li com - me fe - lon

7. Mi - ra - vill me queu mes del sen braht, 8. et cor de de - sir - rier non fon.
7. Si hat mich in ein tru - ren braht, 8. des ich mich niht ge - ma - zen kan.

7. et com - me fel et sou - dui - ant; 8. si l'en re - te de tra - i - son.

poems improbable.

Ex. 32b

Another song by Rudolf von Fenis, *Nun ist niht mere*, has been cited as a contrafactum of an Occitan one, "*Pos tornatz sui*" by Peire Vidal (see No. 39 above; cf. McMahon pp.147f.). The latter, extant in a single source, has a stanza of nine lines, all trochaic tetrameters, whereas the German verses are mostly iambic. To be sure, the rhyme schemes are identical: a b b a c d d c c. Below follows a tentative parallel transcription, using the mode-5 approach for both and making the necessary adjustments—assuming that, indeed, Rudolf's poem may be a contrafactum of Peire's:

Ex. 33

The last two examples connect conductus with troubadour songs. A widespread sermon by Philippe le Chancelier has been related to Marcabru's *Dirai vos senes* (see No. 40 above). Philippe's sermon, starting *Mundus a munditia*, was still remembered in the early-14th-century *Roman de Fauvel*, where it was given a melismatic tenor to form a two-part motet. In three early sources it appears with its melody, respectively monophonically and as the tenor of a two-part and a three-part setting; two further manuscripts contain the text only. Marcabru's much earlier song is recorded in a single manuscript, but its melody is totally different from that of the conductus. The rhyme order, a a a b a b, is the same, and so is the structure of 4-4-4-2-4-4 trochees; but whereas all of the a-lines end with an accented syllable in the conductus, they end with weak rhymes in the chanson, which therefore can hardly be the model for the former.

Ex. 34

The last family connects two anonymous songs. The Notre-Dame conductus, *Veris ad imperia*, is actually a song for a game, and so is its model, *A l'entree de tens clar* (see No. 41 above). Either song is extant with its melody in a single manuscript. This group provides an excellent illustration of adjustments in both texts and music that may occur in contrafacta. It must be remembered, that the huge majority of contrafacta are found between French poems and between French and Latin songs. It would seem that a game song would not originate with a Latin text and that therefore the conductus may be seen as the one to have introduced the variants from the perhaps better Occitan text. It will be seen that in verse 5 the conductus shifts the pitch a 2nd higher, and then in verses 10-11 suddenly shifts to a 4th below the model; such shifts among parallel versions are not infrequent among French chansons.

Ex. 35

Ex.31b

1. ProvG f.5 r-v

1. Folquet de Marseille, Pill 155.8
2. Friedrich von Husen, Kr p.58

1. En chan-tan m'a - ven a mem - brar 2.so qu'ieu cug chan-tan o - bli - dar,
2. Si darf mich des zi - hen niet, 2.ichn he - te si von her - zen liep.

3.mas per so chant qu'o - bli - des la do - lor 4.el mal d'a - mor;
3.Des moh - te si die war - heit an mir sen, 4.und will sis - jen.

5.et on plus chan, plus m'en so - ve, 6.que la bo - ca en al re non a - ve
5.ich quam sin dick(e) in sol - he not, 6.daz ich den liu - ten guo - ten mor - gen bot

7.mas en: mer - cel 8.Per - qu'es ver - tatz e an sem - bla - be
7.en - geg(e)n der naht. 8.ich was so verre an si ver - daht,

9.qu'ins el cor port, do - na, vo - stra fais - so
9.daz ich mich un - der - wil - lent niht ver - san,

10.qu'em cha - sti - a qu'ieu no vir ma ra - zon.
10.und swer mich gruo - z - te, daz ichs niht ver - nam.

Ex.32b

ProvG fol. 3r

Folquet de Marseille, Pill 155.8

1. Si tot me soi a trat a - per - ceu - butz,
 2. ais - si cum cel qu'a tot per - dut e ju - ra,
 3. que mais non joc, a gran bon - a - ven - tu - ra
 4. m'o dei te - ner, car me sui co - no - gutz
 5. del gran en - gan qu'A - mors vas mi fa - zi - a,
 6. c'ab bel sem - blan m'a ten - gut en fa - di - a
 7. mais de detz ans, a lei de mal deu - tor
 8. c'a - des pro - met mas re no pa - ga - ri - a.

Ex.33

ProvG ff. 42v-43r

1. Peire Vidal, Pill 364.37
2. Rudolf von Fenis, Kr pp. 108-109

1. Pos tor - natz sui en Pro - en sa
 2. et a ma dom - na sap bo,
 2. 1. Nun ist niht me - re min ge - din - ge
 2. wan daz si ist ge - wal - tic min.
 3. ben dei far gai - a chan - so,
 4. Si - vals per re - co - nois - sen sa;
 3. Bi gwal - te sol ge - na - de sin.
 4. Uf den trost ich ie noch sin - ge.
 5. qu'ab ser - vir et ab hon - rar
 6. con - quier hom de bo sen - hor
 5. Ge - na - de diu sol ü - ber - ko - men
 6. gro - zen g(e)walt durch mil - te - keit:
 7. don e ben - fait et ho - nor,
 8. qui be.l sap te - ner en car:
 7. Ge - na - de zimt wol bi ri - cheit,
 8. ir tu - gen - de sint so voll(e) - ko - men,
 9. per qu'eu m'en dei es for
 9. daz durch reht mir ir gwalt sol sar.
 fro - men.

Ex.34

1. ProvR f. 5v
2. F f. 240v (also Mss. Fauv, Prk, p19a)

1. Marcabru P 293.18
2. Philippe le Chancelier A F17

2 1. Mun - dus a mun - di - ti - a, 2. di - ctus per con - tra - ri - a,
1 1. Di - rai vos se - nes do - ptan - sa 2. d'a - quest vers la co - men - san - sa;
3. sor - det in - mun - di - ti - a 4. cri - mi - num,
3. li mot fan de ver sem - blan - sa; 4. e - scou - tatz!
5. cre - scit in ma - li - ti - a, 6. cul - pa ne - scit ter - mi - num.
5. Qui vers Pro - e - za ba - lan - sa, 6. sem - blan - sa fai de mal - vatz.

Ex.35

1. ProvX f. 82v
2. F ff. 228v-229r, wr. 4h

1. anon., Pill 461.12
2. Philippe le Chancelier, A F11

2 1. Ve - ris ad im - pe - ri - a, e - y - a,
1 1. A l'en - tra - da del tens clar, e - y - a,
2. re - na - scun - tur o - mni - a, e - y - a,
2. per joi - a re - co - men - car, e - y - a,
3. a - mo - ris per - en - ni a, e - y - a.
3. e per je - los ir - ri - tar, e - y - a,
4. Cor - da pre - munt sau - ci - a²⁾ 5. que - ru - la 6. me - lo - di - a.
4. vol la re - gi - na mo - star 5. qu'el es si 6. a - mo - ro - sa.
refrain
7. Gra - ti - a 8. pre - vi - a 9. cor - da mar - cen - ti - a
refrain
7. A la vi, 8. a la vi - a je - los; 9. lais - saz nos,
10. me - di - a 11. vi - ta ver - nat flos 12. in - tra nos.
10. lais - saz nos 11. ba - llar en - tre nos, 12. en - tre nos.

1) a) no rests throughout; b) new clef written.
2) sautia.

The studies of the monophonic conductus in Ms. F, fascicle X, and of the contrafacta involving trouvère songs, troubadour songs, and minnesongs have led to some significant insights into the approach to the rendition of both the two latter bodies of works as well as of the majority of early conductus: Probably many medieval songs of these species are best rendered by giving all syllables, except at times rhyme syllables, essentially equal time values. This insight affects most transcriptions of the conductus in fascicle X of Ms. F, discussed in chapter 1 of this study, as well as many of the songs included in the contrafactum groups in chapter 2, excepting most of the trouvère songs. This discussion indicates that a number of transcriptions of songs in the other three languages included in TLM may have to be reconsidered. They are, with respect to conductus: Examples 1(=A K56), 2(=A J35), and 12(=A K72) above; with respect to Occitan songs: Exx. 2, 6, 8, 10, and 12; and with regard to minnesongs: Exx.19-23, and 25-28.

5. ADDENDA

Another probable contrafactum has been suggested by Marcia Jenneth Epstein's book *Prions en chantant* (University of Toronto Press, 1997, No. 51, pp. 300f.)---too late to be included in TLM. Gautier d'Espinal's chanson TLM 564 (SR 954) has a structure which, according to SR, is found in five other poems, all extant without music. Though all of them may be contrafacta of Gautier's poem, the one spiritual piece among them, SR 1863, may with greater probability than the others be recognized as such, as most religious lyrics are contrafacta. In fact, of the fourteen songs attributed to Gautier d'Espinal two more have served as models for spiritual lyrics, as has one of three songs which are attributed both to him and to other poet-singers.

Ex. 36a

Ex. 36b

Text 1

Text 2

II. Amors, se vos tort en avez
^{2c}por Deu, sosfrez vos en atant;
 et s'il^{1a} vos plaist, ^{2dsi} m'enmendez¹⁰
 ceu que je vos ai servi tant
 q'a petit d'asouagement
 seroie si reconfortez
 ke jamais m'avroie torment.

II. ^{3a}Dame, par qui li biaux, li bons,
 li sains, li sires,^{4c} li senez,
 li forz,^{4d} li larges, li lions
 racheta ses^{4e} amis dampnez,
 a touz besoingz me secourez
 selonc ce que ^{4fvo} dignes nons
^{4gest} de moi aigrement amez.

III. Amors, iert il ja avez
 li guerredons que j'en atent?
 Nenil; se vos ne.l consentez,
 ma dame n'en fera neiant.
 Certes, trop debonairement,
 se de riens fusse asseurez,
 alasse les^{2e} mals endurent.

15

20

III. ^{3a}Dame, deffensables doinjons
 contre les deables dampnez,
 vos estes la planche et li ponz
 ou mains pechierres est passez,
 et des granz tenebres tensez
 qui,^{4h} la ou il n'a fin ne fonz,
 se fust sanz resort reversez.

IV. ^{2f}Amors, s'ele^{2g} eüst endure
 les mals ensi com je les sant,
 encor me fust gueredoné
 cis mals tot^{1a} au mien escient. 25
^{2h}Pour Deu, car faites seulement^{2j}
 q'ele les ait assavorez!
^{2k}Si m'akeudra plus franchement.

V. ^{2f}Amors, ja en fine biauté
 ne deüst avoir orguel tant, 30
 ke^{2l} c'est la riens qui^{2m} ses bontez
 va ^{2nd}deseur autres empirent.
 Ahi, fine de bel samblant,
 por Deu, ^{2o}vos en amesurez!
^{2p}Si sera tot en vos plaisant.^{2q} 35

VI. Nonper sor tote rien vivant,
 a vos me sui liges donez;
 or en faites vostre talant!

Notes:

1. U: a) *traiz*.
2. C: c) *de moi* for *por Dieu*; d) *se m'amendeis* for *si m'enmendez*; e) *mes*; f) stanzas IV and V are interchanged; g) *c'elle*; h) *Amor* for *Pour Dieu*; j) *soul itant*; k) for v.28: *me gardrait plus doucement*; l) *car*; m) *ke*; n) *sor toute autre* for *deseur autres*; o) *car vos* for *vos en*; p) for v.35: *se sereis plux a tous plaixans*; q) ends here.

IV. ^{3a}La douce anonciacion
 dont vostre cors fu honorez,
 et la pure conception
 dont li filz Dieu fu de vos nez,
 et ce qu'il fu en croiz penez,
 sa mort, ^{4isa} resureccion
 ont^{4k} touz les bien ^{4lcreanz} sauvez.

V. ^{3a}Se chascuns estoit Salemons,
^{4mnez} et a naistre et trespassez
 et ne ^{4nfeist} de^{3c} leur sermons
^{4omes} que retraire vos bontez,
 en bon estaz fust leur äez
^{3dtous} jors tant com durra li mont,
 n'en diroient le quart d'assez.

3. V: c) *mes de*; d) *tantdis* for *tous jors tant*.
4. C: c) *sire et*; d) *filz*; e) *ces*; f) *vos nos doneis* for *vo dignes nons*; g) *estes de mos petit* for *est de moi aigrement*; h) *ke*; j) *et sa surrection* for *sa resureccion*; k) *ou*; l) *aleir fereis* for *creanz sauvez*; m) *et li neit et li* for *nez et a naistre et*; n) *fust maike* for *feist de*; o) *ke de* for *mes que*.

The second addendum was also suggested by Epstein's book (No. 45, pp. 278), though a new transcription is needed. This is a song in a hybrid mixture of Occitan and Old French, which, apparently because of its mixed language, was not listed in SR and was therefore not transcribed in TLM. But it appears in Ms. V, all of whose other lyrics with melodies are edited in TLM. It therefore deserves its place here.

Ex.37a

Ex.37b

- II. ^aQuant Gabriel fist vous l'anonçament,
tout erraument
se fu Dieus en vous mes.
Car^c a con gres
qui ben ne le credrie,
et sap que Dieus en s'arme part n'aurie.
- III. ^aDone, de qui tout paravis respent,
per vous se sent
a li gra[n]t de greu feis,
et reige en peis
toute humaine lignie.
Vide per mort vostre fius nous rendrie!
- IV. ^aDouce done, de vous mot et descent
lou jauziment
per que de vous chantés.^d
Done, marces!
Preias Dé, que non vie
sobre poder de quel que dampnans sie!
- V. ^aMare au signar qui n'a commençament,
non finalment
non avra il ja mes,
coraus vous pres,
en iste mortal vie
et o ton fil en son regné nous guie.

Notes:

a) The capital initial is omitted; b) *del firmament* for *dis firmantet*; em. Epstein; c) *Cor*, d) *chanter*, em. Epstein.

A further possible relationship between two songs was indicated in SR but rejected in TLM, viz. that between SR 2029/TLM 1155 and SR 2019/TLM 1149. A reconsideration was suggested by a communication from Dr. Barbara Sargent-Baur, author of a large study of *Philippe de Remi's Le Roman de la Manekine* (forthcoming). It seems that Philippe's song SR 2029 is indeed imitated by the anonymous song SR 2019, attributed by her to Gillebert de Berneville. Although the two melodies are different, the poems exhibit an identical versification and rhyme scheme, and the a and b rhyme syllables are also identical:

a b a b b b c c b
7 7- 37

Ex.38

Ex.36a

1. U f.59r-v, C f.18r (to)
2. to: C f.218r, V ff.152v-153r

1. SR 954 = TLM 564 by Gautier d'Espinal? (Ms. C)
2. SR 1863 anon.

U

- 1) a) *retraitait*; b) *Se*.
2) C a) *Sainte*; b) *bons*.
3) *V servises*.

Ex.37a

V f. 151v

anon., (SR 675a)=(TLM 399a)

- 1) *dis firmament* for *del firmament*; em. Epstein; 2) this note is squeezed in.

Ex.38

1. R f. 91v
2. V ff. 56v-57r

1. anon., SR 2019=TLM 1149(-1)
2. Philippe de Remi, SR 2029=TLM 1155=1149(-2)

A

1. Pen - sis de - si - rant d'a-mour; 2. l'au - trier mon che - min er - roi - e;
1. Or me re - spond - dez, A-mours, 2. puis qu'a vous du tout m'o-troi - e,

A

3. pour con - for - ter mes do - lours 4. en chan - tant me de - dui - çoi - e.
3. por quoi j'ai si grant do - lour. 4. Trop vo - len - tiers le sa - vroi - e,

B

5. Si cuit bien que nui - le joi - e 6. ne se pren - droit a la moi - e;
5. car cer - tes je ne cui - doi - e 6. qu'en vous e - ust fors que joi - e.

7. ne - pour - quant 8. au de - fi - ner de mon chant
7. Mes tri - stours^{1c)} 8. est trouz diz a - veuc en cours,

9. de cuer par - font sou - pi - roi - e
9. car vo - stre dou - çour guer - roi - e.

1) a) next 3 notes om.; em. acc. to v.6; b) this word om.; em.; c) tristece; em.

In conclusion, several further contrafactum groups may be added, derived from a rereading of the most comprehensive previous study and analysis of contrafacta involving the trouvère repertoire, Hans-Herbert S. Râkel's *Die musikalische Erscheinungsform der Trouvèrepoesie* (*op. cit.*, see fn. 5, Parts I-II, pp. 17-260). Whereas one contrafactum group suggested in this work has been rejected,¹² the parallels among the others are too convincing to be dismissed. In all the examples that follow only one version of each song is given, although several poems and/or melodies and many versions of either may be involved. In several instances, the newly accepted contrafactum joins a family of two or more songs; in all of them it is the close relationship of the structure, versification, and rhyme scheme that establishes the contrafacture, while the melodies may differ.

Ex. 39 relates TLM 431 to TLM 705. The former is part of a song family consisting of SR 738=TLM 431-1 (extant in Mss. K,M,N,O,P,T,X,a and, to: C,U), in various manuscripts ascribed to Gautier de Dargies, Thibaut de Blaison, and Chardon de Croisilles, respectively; SR 439a=1979=TLM 481-2 in Ms.X; an anonymous pastourelle; and A F9=TLM 481-3 in Ms.F, an anonymous Latin Mary song. To this family now SR 1247a=TLM 705 can be added as a fourth member. (For its stanzas 2-5 see TLM.)

Ex. 39

The next song family is one of the largest in the repertoire. As transcribed in TLM 651, it includes nine songs and several melodies, to which now a tenth may be added, all of them modeled after a song by Moniot d'Arras, contained in Mss. K,M,N,R,V,X,a and, to: in Mss. C,H,T,(6). SR 1634=TLM 942 (extant in Mss. K,N,X) also adds another tune to the seven comprised in TLM 651. (For stanzas 2-5 see TLM.)

Ex. 40

SR 1259=TLM 713-1 is another song by Moniot d'Arras (contained in Mss. M,T and, to: in Ms. u), which was imitated by Charles d'Anjou in SR 1406=TLM 795-1(=713-2) and set to a new melody (in Ms. K, and, to: in Ms. C), itself parodied in an anonymous social song SR 1447=TLM 795-2(=713-3, contained in Ms. R).

Ex. 41

The little chanson by Richard de Semilli, SR 1362=TLM 769-1, included in Mss. K,N,P,V,X, is one of the rare songs that in one manuscript, V, has not only a different melody for stanza 1 but also a third one for stanza 2, though leaving the latter incomplete. It, moreover, did not only elicit the contrafactum SR 835a=TLM 769-2, an anonymous Mary-song text extant in Mss. P,X, but also a second imitation, SR 1936a=TLM 1103, an anonymous chanson pieuse, which is sung to a fourth tune.

Ex. 42

¹² It is the alleged contrafacture of SR 1233=TLM 699 by the Latin rondeau No.49, Ms. F f.470r (see Râkel, pp.81f.). The two songs share only the first seven notes, though their rhythm differs. These notes do form an easily recognizable motive, which may well establish a relationship between the two melodies; but they do not suffice to call the rondeau a contrafactum.

In his book, Râkel also suggests that a well known song by Bernart de Ventadorn inspired a song by Thibaut (II) de Bar, SR 1522=TLM 868, extant in Ms. M and, to: Ms. U. Bernart's song appears in several Provençal manuscripts, in two of them with partially identical melodies.

Ex. 43

SR 1560=TLM 898-1 is a song by Gillebert de Berneville, included in Mss. K,N,P,R,X and, to: in Mss. C,U, which became the model for not only the two parallels shown in TLM 898, SR 1889 and 1541a, but was also imitated in versification and rhyme scheme in a Mary song by Rutebeuf (SR 1998), reaching us without music.

Ex. 44

The anonymous chanson SR 1980=TLM 1025-2, found in Mss. K,N,O,P,X, inspired two contrafacta: one by Perrin d'Angicourt, SR 1786=TLM 1025-1, and another, religious one, by Jaque de Cambrai, SR 1031, transmitted without music in Ms. C.

Ex. 45

The last of these contrafactum groups includes a jeu-parti of Thibaut de Navarre and Raoul de Soissons, SR 2063=TLM 1175-1, preserved in thirteen manuscripts: K,M,N,P,R,T,V,X,(6) and, to: C,H,U,r1. It became the model for three songs: a chanson by Oede de la Courroierie (SR 821= TLM 1175-2), and two further jeux-partis involving Thibaut, one with an unnamed cleric (SR 1666=TLM 1175-3), the other with Girart d'Amiens (SR 1804). The last one reaches us only in Ms. R (SR 1804), without music, whereas there are five melodies extant for the first three songs.

Ex. 46

Ex.39

1. M f. 18r (also Mss. K, N, O, P, T, X, a and, to, Mss. C, U)
2. p2 f. 104r-v

1. Thibaut de Blaison, SR 738=TLM 431-1
2. anon., SR 1247a=TLM 705=TLM 431(-4)

A

p2

Puis que de can - ter me tient, 2.si can - te - rai

A

M

1) 1.Bien font A - mors lor ta - lent, 2.ki si m'ont mis

A'

3.un cant dont il me sou - vient. 4.Deus me doinst cuer vrai,

3.an de - stre - ce lon - ge - ments, 4.dont je sui si sor - pris

B

5.car de chou qui a lui tient 6.es - mou - ve - rai

A

5.ke riens ne m'a - bel - list tant, 6.si sui pen - sis,

7.un cant.Mais il me cou - vient 8.a - voir che que n'a - vrai,

7.k'a e - estre loins de la gent 8.a u - ne part so - stis.

9.se par se me - re ne l'ai; 10.car si fort me tient

B

9.A - donc re - mir son cler vis 10.mil foiz en pen - sant

1) In Ms. M, notes for verses 1-8 and syllable 1 of verse 9 are lost.

Ex.39-2

11.chil qui les siens trop de-tient 12.ke tout per - de - rai,
11.man-gré fe - lons mes - di - sans, 12.qui m'ont del pa - is

13.se son grant se - cours n'en ai.
13.fair e - stre lonc tanz es - chiz

Ex.40

1. M f. 118r-v (also Mss. K, N, R, V, X, a, lost (6)
and, to, Mss. C, H, T)
2. K pp. 322-323 (also Mss. N, X)

1. Moniot d'Arras, SR 1135=TLM 651-1
2. anon., SR 1634=TLM 942=TLM 651(-10)

K 1.Por cele ou m'en - tente ai mi - se 2.vueil fere un nou - ve - let son,
M 1.A - mours, n'est pas, que c'on di - e, 2.sa - ges ne bien e - u - ros

3.car de mon cuer ai fet don 4.a la sa - ge bien a - pri - se.
3.cuers qui ne se rent a vous. 4.Il li con-vient sa fo - li - e,

A 5.Sa biau - tez et sa fran - chi - se 6.ont mon cuer mis en pri - son,
5.sa ghille et sa vi - le - ni - e, 6.ses mes - dis et ses mauz touz

A' 7.mes il est a sa de - vi - se; 8.car l'en fet quan - q'il de - vi - se
7.guer - pir puis que sanz bois - di - e 8.s'estmis en vo - stre bail - li - e;

9.et plus fe - ist, mes fe - lon 10.ont vers moi grant guerre en - pri - se.
9.sa - ges, cour-toiz, lar - ges, preus 10.de-vient par vo - stre mai - stri - e.

Ex.41

1. M ff. 121v-122r (also Mss. T, U and, to, Ms. u)
2. K pp. 407-408 (also, to, Ms. C)

1. Moniot d'Arras, SR 1259=TLM 713(-1)
2. Charles d'Anjou, SR 1406=TLM 795-1=713(-2)

A

K 1. Chan - ter me font A - mors et res - jo - ir

M 1. Quant voi les pres flou - rir et blan - choi - er,

A

2. en a - ten - dant les biens que tant de - sir.

A

2. que se pain - nent oi - seil - lon d'en - voi - sier,

B

3. car nus ne puet bone a - mour main - te - nir

B

3. a - dont me fait mon chant re - con - men - cier

tom en la fin haut guer - re - don n'en trai - e.

4. a - mours, dont n'ai ta - lent que me re - trai - e;

refrain

5. A - près les maus d'a - mours vient trop grant joi (b) - e.

refrain

5. quar sans a - mour n'a nus joi - e ve - rai - e.

Ex. 42

i f. 266r
K p. 176

SR 1936a=2076=TLM 1103=769-3 anon.
SR 1362=TLM 769-1 by Richard de Semilli:

refrain 1)

i 1. Li so - laus qui en moy luist 2. est mes de - duis 3. et Dieus est mes con - duis.

i

4. Et que me de - man - dez vous, a - mis mi - gnos?
5. Quar a vous ai tout don - né et cuer et cors.

K

1. L'au - trier tout seus che - vau - choi - e mon che - min
2. a l'oï - su - re de Pa - ris par un ma - tin.

5. Et que vou - lez vous de moy? Vou - lez ma mort, 6. sa - vo - reus Jhe - su - crist?

B

3. O - i da - me bele et gente en un jar - din 4. ce - ste chan - son no - ter.

refrain

5)

7. Li so - laus qui en moy luist 8. est mes de - duis 9. et Dieus est mes con - duis.

B

refrain

5. "Da - me qui a mal ma - ri, 6. s'el fet a - mi, 7. n'en fet pas a bla - smer."

1) double bars wr.; 2) next 2 notes ligated in v. 5; 3) this figure lost in v. 4;
4) 2 single notes wr.; 5) notes end here.

1. ProvG f. 14r, ProvR f.57r
 2. M f. 5r (also, to, Ms. U)

Ex.43

1. Bernart de Ventadorn, Pill 70.12=TLM 868-2
 2. Thibaut (II) de bar, SR 1522=TLM 868-1

P.R.
 P.G.
 M

1. Ben man per - dut lai en - ves Ven - ta - dorn
 3. et es ben dreiz, qe ja - mais lai no torm

AA
 1. De nos sei - gneurs, que vos est il a - vis,
 3. A nos pa - rens et a toz nos a - mis

2. tuit mei a - mis, pos ma do - mna no m'a - ma;
 4. c'a - des e - sta vas mi sal - vaz e gra - ma;

2. com-pains E - rart? Di - tes vo - stre sam - blan - ce:
 4. a - vom i nos nu - le bone e - spe - ran - cc

5. vez per qe.m fai sen - blan i - raz e morn:
 B
 5. par coi soi - ons hors du thy - ois pa - is,

6. car en s'a - mor mi de - leiz en so - jorn
 6. u nos n'a - vom joi - e, sou - laz ne ris?

Ex. 43-2

7. ni de ren als no.s ran - cu - ra ni.s cla - ma.
 7. Ou conte O - thon ai mout grant a - ten - dan - ce.

Ex.44

K pp. 144-145 (also Mss. N, P, R, X
and, to, Mss. C, U)

1. Gillebert de Berneville, SR 1560=TLM 898-1
2. Rutebeuf, to, Ms. g, SR 1998=TLM 898(-4)

A

1. A - mors, pour ce que mes chanz soit jo - lis
2. Chan - çon m'e - stuet chan - teir de la meil - lour

2. vous ai non - mee a - vant pre - mie - re - ment.
2. qui on - ques fust ne qui ja - mais se - ra;

A

3. Et Deus gart hui tou - tes les Bi - a - triz!
3. li siens douz chanz ga - rit tou - te do - lour,

4. Tele ai non - mee a cest con - men - ce - ment
4. bien iert ga - riz cui e - le ga - ri - a.

B

5. qui pas ne m'en - noi - e. 6. Hui mes ne por - roi - e
5. Mainte arme a ga - ri - e, 6. hui mais ne dot mi - e

7. a - voir nul tor - ment, 8. c'a A - mors me rent,
7. que n'ai - e boen jour, 8. car sa grant do - sour

9. qui veut eu'en li croi - e.
9. n'est nuns qui vous di - e.

1) See Achille Jubinal, *Oeuvres complètes de Rutebeuf* (Paris 1874), tome II, pp.149-151.

Ex.45

1. K p. 154 (also Mss. N, P, R, V, X)
2. to, C f. 169r-v

1. anon., SR 1980=TLM 1025-2
2. Jaque de Cambrai, SR 1031=TLM 1025-3

A

1. Quant voi blan-choi - er la flor 2. d'e - sté seur le raim,
2. Or m'est bel dou tens d'a - vril 2. et de sa sai - xon,

A

3. qu'oi - sel - lon sont en bau - dor 4. au soir et au main,
3. ke preit sont vert et flor - ri, 4. brul - let et bon xo - ri,

5. a - donc pour ce - le que j'aim 6. m'as - saut bone a - mor,
5. et chan - tent li o - xil - lons 6. en - voi - xi - e - ment,

(b)

7. qui me se - mont nuit et jor
7. lors vueil a - me - rou - se - ment

refrain

8. de chant - ter, si chan - te - rai 9. ja pour fe - lons ne. l le - rai.
8. proi - er de cuer fin jo - li 9. ma dame et A - mor mer - ci.

Ex.46

1. M ff. 85v-86r (also Mss. K, N, P, R, T, V, X,
lost (6) and, to, Mss. C, H, U, r1)
2. to, R ff. 21r-22r

1. Thibaut de Navarre & Raoul de Soissons,
SR 2063=TLM 1175-1
2. Thibaut de Navarre & Girard d'Amiens,
SR 1804=TLM 1175(-4)

M

1 1. Rois de Na - va - re, si - res de ver - tu,
2 1. Gi - rart d'A - miens, A - mours qui a po - voir

2. vous ne di - siés qu'A - mours a tel pois - san - ce;
2. sor tou - tes gens, vous et vu autre es - pren - dre

3. cer - tes c'est voirs, bien l'ai a - per - ce - u:
3. fait de son feu, dont mieux de - vez va - loir,

4. Pluz a po - oir que n'ait li roi de Fran - ce,
4. d'u - ne da - me où il n'a que re - pren - dre

B

5. quar de touz maus puet dou - ner a - le - jan - ce
5. se vous vou - lez tan - tost ains plus a - ten - dre,

6. et de la mort con - fort et gua - ri - son.
6. ou vous plai - ra. A - vec - ques vous l'a - vrez,

7. Ce ne por - roit fai - re nus mor - teuz hom,
7. mais bien sa - chiez, de li li - ais se - rez,

8. qu'A - mours fait bien le ri - che do - lou - ser
8. ou en tel point que je vous di l'a - vra

9. et de po - vre de joi - e ca - ro - ler.
9. autre a - vec lui et el vous e - sme - ra.

1) a B-flat wr.

6. LATIN PARALLELS

Up to here, only those contrafactum groups have been discussed that include Occitan and/or Old-German poems. Therefore only a few Latin lyrics have been involved, all but the last two also addressed in TLM, namely Nos. 8 and 13 of the above "List of Contrafacta" and Exx.1, 2, 4, 12, 18, 34, and 35. It will be helpful to now identify all the Latin songs, which are included in TLM and to suggest, which of them may have to be rhythmically reconsidered, i. e. cast in a mode-5 rhythm.¹³ Therefore an alphabetic table of all the Latin lyrics involved in TLM follows; to each are added its Anderson and TLM numbers. Some of the songs listed below do not belong to contrafactum families, but are part of the collection of lais in TLM, volumes XIV-XV. Of course, as all these poems are extant with their melodies, there exists no doubt that those of them that parallel trouvère songs are indeed either their contrafacta or their models. It should also be kept in mind that all conductus with Anderson K numbers will be found in Part IV of this book, and their renditions there may present revisions of their renditions in TLM. A few also appear among the preceding 46 examples, as indicated in the table that follows.

In this table, the comments of "to be revised (tbr)" or "perhaps to be revised (tbr?)" need some explanation. Among these Latin poems several are by Philippe le chancelier (d.1236) and by Adam de la Bassée (d.1286). Whereas the original processional character of the conductus was still fully alive during the former's life time, it had, under the influence of trouvère song, the motet, and societal changes, largely disappeared during the intervening decades. The thundering sermons delivered by Philippe on spirituality, belief, and morality or against corruption in the Church were later in the century largely replaced by religious and secular songs. Even among the Latin poems emanating from the Parisian poets, centered around Notre Dame cathedral during the last third of the 12th century and the first third of the 13th, there are lighter pieces, hearking back to the songs of the Vagantes, such as those preserved in the *Carmina Burana*. The approach to the Latin poems cited below therefore depends on considerations of their time frame, social purpose, and content; and the decision of whether in a particular instance to choose a performance in the mode-5 or mode-6 rhythm or in a pattern of one of the more differentiated modes depends, on how those several circumstances and their combinations are judged. Therefore in the following list possible and doubtful reconsiderations of modal rhythm are indicated by 'tbr' and 'tbr?'.

It cannot be emphasized enough that, except where the musical notation is either modal, as in early motets, or mensural, the transcription of songs with Latin, Occitan, Old-French, or Early-German poems is always problematic and open to various interpretations. The only constants informing all these bodies of poetry and their rhythmic character are that all these poems are rhymed, metric, and almost always multistanzaic. Therefore transcriptions of such poems should reflect their character by regular metric rhythm, though in performance both rhythm and dynamics may, of course, be treated with some artistic freedom.

13) See Part I, the discussion leading up to Ex.14, for the reason for such revisions.

List of Latin poems and lais included in TLM

Incipit	TLM No.	Anderson No.	Author and other remarks	
1. A globo veteri	lai 60	K 74	tbr	
2. Ad festas choreas	lai 1-2		by Peter Abelard	tbr
3. Ad honorem filii	lai 35-3		sequence Laetabundus	
50a. Alathia canit quia	lai 58-3	L 81		
4. Alpha bovi et leoni	No.283-3		motet	
5. Angelus ad virginem	lai 61	O 15		
6. Aurea frequenter	lai 33-2			
6a. Aurea personet	lai 33-1,1a			
7. Ave gemma que	No.423-3	L 166	by Adam de la Bassée	
8. Ave gloriosa virginum	lai 18-5	K 75	by Philippe le Chancelier	
9. Ave princeps celestis	No.669-3	L 173	by Adam de la Bassée	
10. Ave rosa rubens	No.1169-3	L 174	by Adam de la Bassée	
11. Ave virgo sapiens	No.1060-3	L 143		
12. Beata viscera	No.47-3	K 14	melody by Perotin=Ex.4	
13. Benedictus sit hodie	lai 62			tbr
14. Clauso Cronos	lai 63	L 9		tbr
15. Corde patris	lai 64			tbr
16. Crescens incredulitas	No.14-2		motet	
17. Crucifigat omnes	lai 65-1	D 3		
17a. Curritur ad vocem	lai 65-2	D 3		
18. De supernis sedibus	lai 66	L 99		tbr
19. Dic homo cur abuteri	No.465-2			
20. Dic qui gaudes	No.281-3	L 147		
21. Dole Sichem	No.45-2			
22. Et florebit liliu	No.444-3		motet	
46a. Fauvel cogita	lai 87	K 57		
23. Felix qui humilium	No.554-3	L 184	by Adam de la Bassée	
25a. Flos preclusus	No.225-3			
24. Flos pudicitie	lai 23-2	L 144		
25. Fons preclusus	No.225-3	K 72		=Ex.12
26. Homo considera	No.6-4	K 56	by Philippe le Chancelier=Ex.1	

22a. Homo mundi paleas	No.444-2		motet	
27. Iam mundus ornatur	lai 2-2	L 189		
28. In conflictu nobili	lai 67	L 63		
29. In hac valle miserie	lai 92		by Adam de St. Victor	
30. In hoc statu gratie	No.172-2	M 50		
31. Inter membra singula	lai 86	L 2	by Philippe le Chancelier	
32. Investigans semita	lai 68	L 23		tbr
3a. Laetabundus exsultet	lai 35-4	L 129		
4a. Larga manu seminatus	No.283-4		motet	
33. Manus o docte	lai 69			tbr
34. Missus de celis	lai 71	L 86		
35. Natus est, natus est	lai 72	L 32		
36. Nicholai presulis	lai 773	F 27		
37. Nicholai sollempnio	No.419-2			
38. Nicholaus hodie	No.1222			
39. Nitimur in vetitum	No.897-3	K 54		
40. Nomen a solemnibus	lai 74			tbr?
41. Novus annus hodie	lai 75	L 138		
42. Nulli beneficium	lai 76	H 7		tbr?
43. O constantie dignitas	No.1206	L 171	by Adam de la Bassée	
44. O labilis sortis	No.277-4	K 30	by Philippe le Chancelier	
45. O Maria o felix	No.350-3	K 58		tbr?
46. O mens cogita	lai 87	K 57		
47. O mira caritas	lai 77	L 87		
49a. O nobilis amabilis	lai 78a			
48. O quam fallax est	No.317-2	L 165	by Adam de la Bassée	
49. O quam formosa	lai 78	L 58		
50. O vere lucis aurora	No.653-2		motet	
51. Olim in armonia	lai 29	L 160		
52. Omnis caro peccaverat	lai 79	L 160		
53. Ortum floris concinat	lai 58-2	L 81		tbr?
54. Parit preter morem	lai 80-2	E 12		

55. Pater sancte dictus	No.425-2	K 61	by Philippe le Chancelier	
56. Planctus ante nescia	lai 36-3	L 79	by Godefroy de St.Victor	
58a. Procurans oidium	No.888-4	E 9		tbr
57. Psallat concors	lai 82	L 82		tbr
58. Purgator criminum	No.888-3	F 2	by Philippe le Chancelier	tbr
59. Quid frustra consumeris	No.431-3	F 9		tbr?
60. Quisquis cordis et oculi	No.203-5	K 52	by Philippe le Chancelier	=Ex.13
61. Salve virgo virginum	No.1122-2	O 14		tbr?
62. Samson dux fortissime	lai 83	L 42		
63. Sol sub nube latuit	No.585-3	J 16		
29a. Suprerne matris gaudia	(lai 29)		by Adam de St.Victor	
58a. Suspirat spiritus	No.888-5	L 6		
64. Vacillantis trutine	lai 84	L 48		
65. Ve qui gregi	No.1224-2		in part parody of A K 27	
66. Ve proclamat clericorum	No.389-2	F 19		tbr?
67. Veni Sancte Spiritus	Rondeau 16-2	N 19		
68. Ver pacis apperit	No.1099-2	J32	by Gautier(Walther) de Châtillon	
69. Veritas equitas	lai 19-1	K 62	by Philippe le Chancelier	
70. Virgines egregie	lai 93			
71. Vite perditte me	No.29-3	J 35	by Peter of Blois?	=Ex.2 tbr

PART III
ADDENDA AND CORRIGENDA

I. ADDENDUM TO TLM, VOL.XIV: LATIN LAIS

Introduction II, page 2, paragraph 2, states that of lais extant with melodies only Nos.1-8 of Ms. F, fascicle X, are omitted (because available in Anderson's *Edition*, vol. VI). This statement must now be corrected. Ms. F, fasc. X, contains a total of 19 Latin lais, viz. Nos. 1-9,27,28,30,40,48,57,59,62,74,75, of which only four appear in TLM, viz. Nos. 57,62,74, and 75 (as lais Nos. 87,19,60, and 18). The number of 93 monophonic lais offered in TLM must therefore be increased by fifteen to 108

The following Latin incipits may therefore be added to the lists in Vols. I and XIV:

Aristippe quamvis sero	K 3	O labilis sortis	K 30
Christus assistens pontifex	K 48	(see also chanson No. 277-4)	
Crux de te vole cinqueri	K 59	Olim sudor Herculis	K 4
Divina providentia	K 9	Omnis in lacrimas	K 2
Excuset que vim intulit	K 7	Quo me vertam nescio	K 28
Fontis in rivulum	K 6	Sede Syon in pulvere	K 8
Homo natus ad laborem	K 1	Si vis vera frui luce	K 40
In hoc ortus occidente	K 5	Ve mundo a scandalis	K 27

II. A NEWLY DISCOVERED SOURCE

In an article in the Yearbook 2 of the Alamire Foundation (Leuven, 1997), "A New Trouvère Fragment in The Hague," Vivian S. Ramalingam and F. R. P. Akehurst discuss a recently discovered flyleaf in Ms. The Hague, Koninklijke Bibliotheek 72 J 17, which contains the texts and scores of two trouvère songs: One is the first part of an additional version of Adam de la Halle's *Puis ke je sui de l'amerouse loi* (TLM 960=SR 1661); the other is a hitherto unknown song, which may be inserted in SR as No.260a and is given below in a transcription from a copy graciously sent to me by Dr. Ramalingam (Ex. 1b). The article mentioned above also contains a diplomatic transcription of this song (Ex. 1a) and a rendering of the very damaged stanzas 2-4 plus envoi by Dr. Akehurst, which is copied below for the sake of completeness (Ex. 1c)--all this with permission of the Alamire Foundation and the Alamire, music printer.

Ex. 1a

Est mervelle se chascuns nest amans car se tous ciaus voloit amours grev[er]
 [ki] [n]e le sont elle [est] bien si poisans cun tout seul iour nen poroit uns
 [du]rer mais amours veut douchement doctriner tous cuers pour mettre en len
 tentje de li servir car mout li atalente quant elle puet as boins ses biens donner

Ex. 1b

The Hague, flyleaf

(SR 260a) anon.

AA
 1.[C]est mer - vel - le se chas - cuns n'est a - mans,
 3.[ki] ne le sont, elle [est] bien si poi - sans
 2.car se tous ciaus vo - loit A - mours gre - ver.
 4.c'un tout seul jour n'en po - roit uns [du-] rer.
 B
 5.Mais A - mours veut dou-che - ment doc - tri - ner 6.tous cuers pour mettre en l'[en - ten]-te
 7.de li ser - vir, car mout li a - ta - len - te,
 8.quant el - le puet as boins ses biens don - ner.

1) the rest in vv. 2,8 is cut off.

IV. MODALITY IN TROUVÈRE SONGS

Perhaps the most difficult ingredient to resolve in the interpretation of the melodies of trouvère songs is that of the melodic mode.

The poems of the troubadours and trouvères, like those of the goliards, minnesingers, and conductus poets, are metric and rhymed, as are those of the 13th-century motets. All of these species are musically and textually interrelated and require musical renditions which accommodate their metric and rhymed verses and which sometimes are reflected by mensural notation. These song types therefore differ radically from chant, which, except for hymns, rhymed sequences, and similar compositions, is based on prose texts. Yet the eight modes developed for the Latin chants provided the only known melodic approach to the musicians of the Middle Ages. They therefore had to be adapted to the new, poetic genres. Whereas in chants the last note of a melody serves as the key to the recognition of the intended overall mode, this is by no means always true in the secular songs. Similarly, the modes are rather evenly distributed within the chant repertoire, with manneria 1 (modes I and II) particularly prominent; but the importance of manneria 1 greatly diminishes in trouvère tunes, which give preference to manneriae 3 and 4 (modes V-VIII).

An analysis of these melodies provides the following generalizations about their use of the modes:

- 1) Manneriae 1 and 3 are closely related and often alternate in a melody.
- 2) Manneria 2 is very rarely employed.
- 3) Manneriae 3 and 4 are far more often used than manneriae 1 and 2.
- 4) The modal octave is often expanded, and the authentic and plagal ranges may be combined.
- 5) Many trouvère melodies "modulate," i. e. move within a tune from one mode to another, often more than once.
- 6) All modes appear on different "pitch" levels, transposed particularly often by a 4th or 5th (up or down), but also sometimes by a 2nd or octave.

In trouvère melodies, therefore, the determination of the implied mode is often problematic. It depends on a) the final notes of the verse phrases and b) the metric emphasis on certain notes within the phrases; and c) certain figures such as triadal motion and a few cadence formulae; but the final notes, even of concluding phrases, are not necessarily the modal *finales* or *co-finales*, and cadential figures may also occur in the body of a phrase. The rhyme at each verse end of this metric poetry normally coincides with a determined cadence in the music, and the more lines there are in the stanza, most often 7-10, the greater the variety in the cadences. The treatment of modality in trouvère melodies thus differs significantly from that in chant.

V. MELODIC MODES IN TLM: REVISIONS

A perusal of the musical scores in TLM, which were computer-set by several different hands, revealed few and insignificant errors, such as the occasional omission of a bar line or a note flag. But a number of the analyses of the melodic mode are open to new interpretations, which at times necessitate changes in editorially suggested accidentals. Like the original analyses the new ones are not always completely assured, but these revisions are offered below to perhaps improve what is presented in TLM or at least to provide alternative interpretations. To be sure, despite the seemingly great number of revisions offered in what follows, they concern only a small fraction of the songs. (Occitan and Latin songs are not considered below.)

TLM No.	mode(s)	instead of
11	1a: V 4d 1 b[K(2)N(2)] 2: VI+I	V [K(1)N(2)] VI
21	II-VI	I-V 4d-I
36	V-I-II 5h-VIII-VI	I-VIII-VI
87	3: VI	VI 4h-VIII 4h
120	1: VI+I 4: II 5h-VII-II 5h-VIII	1a (M) VI+I--1b V-I 4h II 5h-III
121	2: V-I	VIII
151	V+I	I
155	V-VI 5h	VI 5h
162	VII+V	V
182	1. II 5h-VI-II 5h-VI-VII-V-VIII 2. VIII-V-VII-V-VII	II 8h-IV 4h VIII-V-VIII-V-VIII
186	2: V-VII	VII
188	a: I 5h b(T 1-2): I 4h	VIII VI
222	1: V-I-VI-I 2: VII	I-V 4d-I V 4d
225	VIII	V
231	VII 5d	V 4d
275	2: VII	I-VII
296	3: II 5h+VI 5h-V	VI 5h-V
298	2: I 4h+V	V

316	1. VI-I-VI-I-VI-I	V4d
	2. I	V4d
345	1: IV-VI-I	V 4d-VI-I
350	b: VII	VII 5d-V 4d
394	1a/2/4/6 VI--1b [K(2)] VIII--1c (T,a) VI 5h-- . . .	
402	VI 5h-V-I	VI 4h-V-I
417	1b/6: VI	VIII
426	VIII-VI	VII-III
507	V 5h-V-I	V4d
517	I	VI+I
523	1./2.: V	VII
525	2./3. VI 5h	VII
530	VII 5d	V5d
531	I	V4d
545	VI+I	I
552	VI+I	VI-I
560	III-V 4d-III	IV
568	VI 5h-I 5h	VI 5h
585	1. II-VI-II	V4d
	3: II-V 4d-II	II
590	1/2: VI+I	VI
	3/4: V+I	I
591	4: VIII	II 5h-VIII
593	5: VI	VI 5h
597	I+V	VI-I
626	mode: VI	modes: AMT VI-a V
634	I	V-I-V-I-VI-I
651	7: VII	VI 5h
665	b: VIII	VII 5d
676	modes: I 5h-V-VII	1. . . .--2. . . .
681	1. VI 5h-I 5h-V	VI 5h
703	VI-V	V 4d-V-V 4d-V
705	I 5h-VI 5h	VI 5h

709	2: VII-V-VIII	VII-V
724	VI+I	I
749	V5d	VII 5d
756	2b (O): V-I	VII
784	1: VI 4d	VII 5d
792	2: I 5h-VI 5h	VI 5h
804	4: VII-V	VI 5h-V
806	1a: V 4d-VI	VI-I-VI-I-VI
	1b (K): V 4d	VI 5h-I 5h-VI 5h-I 5h-VI 5h
	2: V 4d	I-VI-I-VI
	3: I-VI-I	VI-I-VI-I
808	2: VI	VII
815	1: VIII-I	I
	2: VIII	V-I
816	VIII	I 5h-VII
824	1: VII 5d	V4d
	2: VI 5h	V
827	a. I-I+V	a: I
829	II 5h	III
833	V4d	VII 5d
839	V	I+VI
841	2: VII	VII 5d
	3: VIII-VI	VII-VI
853	1a: V 4d-VII 4d-V 4d-VII 4d-V 4d	V4d
856	1. VI 4d+I	VI 4d
872	VI 4d-VI-I	VI 4d-I
880	1: V	VII
882	1: V 4d	VII
884	VII	V4d
889	VI-I-VI-I-VI-I	I-VI-I-VI-I
898	VII	VI 5h
900	2: I 5h	V4d
	3. I-VI-VIII	V 4d-V

903	VI-I-VI-I	VI-I
904	VI-VIII	VIII
909	1: II 4h	V
910	5. III	VIII-III
913	3: V-VII-V	VIII-V-VIII
915	1a: I-VI	II-VI 4d
	2: I 5h-V-I 5h-V	VI 5h-VI-VI 5h-VI
919	1: V 4d-VI-I	V 4d-I
	2: VIII-VII	V 4d-VII
	3: VI 5h-I	VI 5h
934	2: V-I-V	I-V
940	2: VI-I	I-VI
945	2: V5h-VII	VIII
	3: V 5h-VII	VII
950	V-VI-V	V+VI
953	VI 5h	VIII
970	2a/b: VI-I	V+I
973	2: VIII-V 4d	VIII-VI
979	1: ... -2. ...	1a. ... -1b/2. ...
991	1: VI	VIII
1025	2: VIII-V 4d	V4d
1028	1a/b (R): VI-I-VI-I-VI-I	1: VI-V
	omit 3: VI	
1030	1: VII	VI 5h
1031	1/2: V	I 5h-I 4h
1033	1: I-V-I	VI 5h-V 5h
	2: VI 5h	VI 5h-V 5h
	3: VIII	VI+I
1034	1/2: VI 5h-V 5h	VI-V 5h
1044	1: I 5h-V	I 5h-VII-I 5h
	2: VII-I 5h	VII
1048	VIII-VI 5h	VI 5h

1061	IV	V4d
1073	3: VIII	VI-VII
1079	1: II 5h	VI 5h-I 5h-VI 5h-II 5h
1080	1/2: VII--3.V	1: VI 5h--2: VII--3: V-V 5h
1088	I	V4d
1092	1: I 4h-V 5h-I 5h	I 4h-I 5h
	2: VI 5h-VII	VI-VII 4h-VII
1097	VI+I (II)	V-I-VI-I
1098	I	I-VI-I
1099	2: I-VI-I	IV
1108	VIII-VI 5h	VII 4h
1109	VII-V-VII	V
1110	VI-VIII-VI	VII 4d-VII-VII 4d
1131	VI 5h	V 5h-I
1147	V 4d-VI 4d	V 4d-I-V 4d-I
1153	1: VII	VII-V
	3: VII	VII 5d-V 4d
	4: V 4d-VII	V4d
1181	1: VI-V+I	VI+I
	2: VIII-I-V	VIII-VI
1197	3: V-I	I
1198	VI+I	I
1200	VII 5d-VII	I-VIII
1204	V-VII	VII
1208	I-VI-I	I
1210	3: V 4d	I
1211	V+I	VI
1214	V-I 5h	V
1216	1: V 4d	I
	2: I-V	I

Rondeau No.	mode	instead of	
6	I 4h	II 4h	
8	IV 8h	VII 4h	
23	III	VIII	
26	III (with B) or V (with B _b)	VI	
29	VII-V-VII-V	VII-V	
30	1: II 4h--1a (I): II--2: T91): I 4h II 4h		
31	V	VI	
Lai No.	section	mode(s)	instead of
1	VI:	V 4h-VII-V 4h-VII	VI: V 4h-VII: V 4h-VII
2	III(T)	VI-I-VI-I	I
	V(T)	VIII	I-VII
10	I	V	VI 5h
11	IV	VI	VI+V 4d
12	I(T)	V 4d	VII 4d
	V-XI(MT)	VI 5h	VIII 4h
13	II(T)	VII-V	VII-V-VII
	VII(M)	VII+VIII	VII+VII
15	VI	VI 5h	V
16	1a(M)	VI 5h	VII 4h-VII
	VI(M)	VI 5h	VII 4h
20	VI	V-VII	V
24	III	V	II 8h-V
	IV	V	II 8h-V-VII
26	VIII	VII	V
	XI	VII-V-VII-V	VI-V-VII-V
27	IV	V-I-V	VII
	V	VII-VIII	V
35	I-III	V 5h	I,II: VII 4h
	IV,V	VII 4h	III,IV: VIII 4h
	VI	VIII 4h	V,VI: VII 4h
45	III	I 5h	II 8h

58	I,III	I 4h	V
59	I-III	I	VIII
61	2, II	III	IV
69	I,II	I	I 5h
	III-V	I	III
88	IX	I 5h	VII
	X	VII	VII-I
	XI	I 8h-I 4h	I 4h

VI. OTHER REVISIONS AND CORRECTIONS

Vol.I, p.137: Wfr . . . 285: 394fr^o, 477fr^o, L17fr

Chanson No.

6-2, (see musical corrections)

8, A. Source: i f. 25v¹ (not I f. 25v¹)

9, v. 5: a flat in parentheses before note 7--not a natural in parentheses above it

v. 8: a natural in parentheses above note 2--not a flat

text, vv. 10-12: s/b italics

9-2, (see musical corrections)

9-3, v. 8: *plaint et regrate en chantant*

v. 71: * "Il doit . . .

Add to "Notes": * v. 71 sung to melody of v.70.

10, D. b) Attributions: TM (not TMi): Pierre de Molins.

17, C. a) Melodies: 2. V(1) tc . . .

3. V(2) a₁' I . . .

26, Structures: Stanzas: 1 2 3 4 5 5a 6 7 8 9 10 10a e ea

```

O   x x x x x
I   3 1 2 x   x   x
T   2 4 1 3   x x x x x   x   x
(40) 2 1 x       x 8 9 5a x   x

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26-3, st. 4: *Mout est dame blasmee,*

quant ses ploiz a pris,

qui puis vuet estre amee . . .

All verse numbers beginning with 45 s/b shifted to the next verses.

49-3, vv. 55-56: *Deurenleu, dé or aé,*
je l'aim si!"

- 85-3, (see musical corrections)
- 87-4, (see musical corrections)
- 87-7, Notes: R(1): 6a: B_b(=F) needed . . .
- 112, E. a) mode: 1. I
- 203, A. Sources: 7. Minnelied
B. Bibliography: 7. K p. 35
D. a) Poetic types: 7. minnesong
b) Attributions: 7. Dietmar von Eist
- 203-6, Text 7: *Der Winter waere mir ein zit
so rehte wunecliche guot,
wurd ich so saelic, daz ein wip
getroste minen senden muot.* *So wol mich danne langer naht,
gelaege ich alse ich willen han!
Si hat mich in ein truren braht,
des ich mich nicht gemazen kan.*
- 209, E. a) mode V
- 209-2 (see musical corrections)
- 225, D. a) Poetic type: 1. Chanson
- 226, D. a) Poetic type: chanson à refrains
- 228, C. Structures: a) Melodies: 1. . . .
2. KNPX . . .
- 240, C. Structures: a) Melodies: 1. . . .
1a. K . . .
- 251-4, verse numbers should start with 40b and shifted one line back.
- 273, E. a) mode: VII
- 273-4, Music: 1. a) n. for 3:5-4:8 wr. 3H
- 317-5 Ms.V, v.8, melody (see musical corrections)
- 323, C. Structures: a) Melodies: 2a: A A B.
E. a) modes: 3. VIII-I
- 354-2, in verse 6 omit figure in Ms. P.
- 359-4, (for the transcription of v.6, erroneously omitted, see musical corrections)
- 401, C. Structures: a) Melodies: 4a. K(1)
4b. K(2)
- 402, E. a) modes: VI 5h-V-I
- 407-2 3rd brace: fn. 1B s/b placed before note 6 in lower staff; omit comma above upper staff.
- 407-3 Notes, Music: add 1b) a faibt sharp wr.?
- 419, C. Structures: a) Melodies: 3: "z" should read "y".

- 421-3, vv. 6-8: *et l'eüst pris a moullier
u ele eüst autrui s'amour dounee,
s'i l'eüssiés espousee?*
vv. 45-47: *k'a marier; li amis a dis tans
de deduit, au droit jugier;
qant ele puet, a lui vient achesmee*
- 423, A. Sources: 3. I 1 (not I 1)
- 426, C. Structures: a) Melody: tc
- 431-6, vv. 6-7: *une pucelete i vint, mult cortoisement
m'esgarda sanz mautalent.*
- 434, D. b) Attributions: 2. Jehan de (Viés?) Maisons
- 451-2 The legends above the staff of Ms.V, meas.3 (v.2) and Ms.K, meas.2 and 4, s/b placed underneath the staves; Ms.V, meas.7, place "se" under last note.
- 477, D. f) Note: st. 4a has a different rhyme scheme.
- 477-3, stanza 3: vv. 1-4 and 6-7 should be indented.
stanza 4a: 24a:4 ce--26a:6 om.; em.--28a:9, I e.h.
- 479, above beginning of staff 4: vv.9-10 omitted in st.3.
- 480-2, (see musical corrections)
- 488, E. a) modes: 2.(W₂) I 5h should read 2. i 5h.
- 490, C. Structures: Melodies: 2. K: A'(a b') A"(a b").
- 490-3 last brace, last stadd, last meas., note 7 s/b F (not G).
- 501-2,3, key signatures in refrains 3 and 7 T should be B-flat not B-natural.
- 523, C. Structures: a) Melodies: 1./2. should read a./b.
- 558-5, Notes: a) Music: 1. A: a) next 3 n. needed in b, c; em.
- 566, D. f) Note: very irregular versification. (omit remainder!)
- 583-4, vv. 47-48: *entre tant maus c'aucunns biens ne m'avient;
et moi convient, quant a li me sovient.*
- 585-3, (see musical corrections)
- 585-5, vv. 103-105: *le doz mot, le bien ditlé:
'Venite. benedicti.
regnum possidete.'*
- 592-2/3 (see musical corrections)
- 626, C. Structures: a) Melodies: a. . . . --b. . . ., not 1. . . .--2. . . .
- 637-2, E. b) rh. modes: . . . 3.,5. 6 (not 3.-5. 6)
- 651-15, Notes: a) Music: 4. I(1):--omit "wr. P2d"

- 670, A. Sources: 2. a(2)--not "A(2)"
- 681, Structures: Melodies: 1. A (a b) A'(a₁' b) B (a₁" c d)
 2. T: A'(a³ b) A (a b) B' (a₁" e f)
 3. K: A"(a b') A (a b) B"(a₁" e f)
 4. V: tc (g h h' l C)
- 704, E. a) modes: 1b (O) VII
- 718-3, (see musical corrections)
- 718-4, (see musical corrections)
- 742-2, must be eliminated as a contrafactum.
- 746, E. b) rh. modes: V 4d+l
- 752-5, Note 7d: v.3, n. 2-6 are probably wr. a 3rd too low.
- 763-2, last 2 notes s/b G-A, not F-G.
- 769-2, below staff 6: st. 2: 8. *Vers . . .*
- 783, E. a) modes: 1b (O) VII
- 783-3, the texts for refrains 2-4 were shifted by the computer; corrected to:
 rf. 2: 18. *Dame, merci! Vos m'ociez.*
 rf. 3: 27. *Sa biauté m'a mort.*
 rf. 4: *Bon amor que j'ai mi tient gai.*
- 786-4, Notes: stanzas 2-4 sung to melody of vv. 3-8+11-12
 stanza 5 sung to melody of vv. 1-10
- 790, E. b) rh. modes: s/b 1, not 6-1-5
- 792-8, Notes: a) Music: 12. X(2) . . . c) n. For v.8 wr. 3D (=4d)
 14. O(3): a) for most final n. longae wr. but n.r.t. except in vv. 3,10;
 b) . . .
- 798, D. f) Note: Melody 3, cc. 1-4 = Melody 1, wr. 2d.
- 817-2, omit fn. 1a in v. 3; add fn. 1c to n. 2 in vv. 5 and 7; replace fn. 1c by 1d for n. 8 in v. 7.
- 818, D. f) Note: No n. extant for rfs 2, 3; n. for rf 2 supplied from rf 1; n. for rf 3 supplied
 from an Adam de la Halle rondeau.
 E. a) modes: a. V 5h--b. (W rf 3) V
- 821, C. Structures: a) Melodies: 1. A A B--2. (O) A'A'B'
- 850-3, vv. 54-55: *Amerai la donc sanz faindre?*
Oï, q'il ne puet remaindre.
- 853-3 (see musical corrections)
- 856, B. Bibliography: SR 1501, B 298, . . .
- 861, D. Poetic type: chanson à refrains

- 888-9, vv. 53-54: *n'en la dampnation,*
ubi erat fletus
- 890-4, Notes: b) Text: st.5: . . . (54-60 omit.)**
 st. 6: 54:1 om.*--55:5-7 *mis un jorn**--v. 57 om.*--v. 60 om.**--v. 62:1 st. e.h
 st. 7: 74:2 e.h.
- 907, Sources: X f.62r-v.
- 912-4, Note 1b: t.fig. lig. 1-2; 1c: F?
- 915-6, v.32, word 4: *jolis*, not *amis*
- 918-3, vv. 27-28: *qu'il m'envoia le soir,* vv. 71-75: *"Sire, ce que m'avez quis*
et plain pot de brebise." *feroie envis,*
quar trop semblez boisiere."
 vv. 29-30: 3. *"Felison, Guiot ne pris*
deus ans porris, *"Pasteure, li tuens cleers vis*
m'a si soupris . . .
- 919, E. rh. Modes: 3. VIII.
- 929, C. Structures: a) Melodies: 1. R A(a b) A'(a b') B
 2. a (C C) D
- 960, A. Sources: 1. add another manuscript: The Hague, flyleaf (see Addenda 2)
- 970, C. Structures: a) Melodies: 2a. Z: tc (c₁ d₂' C)
 2b. a: tc (c d C)
- 977-2, (see musical corrections)
- 991-3, second staff: omit 2 B_b-- third staff: omit all B_b.
- 998, C. Structures: a) Melodies: 1. A(a b) A'(a'b₁) B(c d e f g h)
- 1002, D: b) Attribution: C: Gace Brulé
- 1010, C. Structures: a) Melodies: 5. V: tc
- 1012-2, (see musical corrections)
- 1020-3, v. 20: *a ce n'est . . .--v. 28: *et cil n'est . . .
 (footnote:) * This v. is sung to the melody of v. 5.
- 1026, C. Structures: a) Melodies: 1b. a: A A B'
- 1039, D. b) Attribution: MT Mahieu de Gand
- 1073-2, top staff, n. 4: D, not C.
- 1074, C. Structures: a) Melodies: a. . . .
 b. tc . . . vv. 9-13: i j k l m
- 1082, C. Structures: a) Melodies: 2. MT:, not T:
- 1097, D. b) Attributions: KNPX Gace Brulé?
- 1133, E. a) modes: b. (U) V

- 1181, D. Attribution: Hughes de Bregi (Berzé)
 1182, B. Bibliography: SR 2072b(2)
 1185, C. Structures: a) Melodies: a. a b a b₁' B(c bⁿd e)
 b. NX: A(a b) A B
 1193, C. Structures: b) Poem: a(10-5) b(10-5) a b b c(-3₂) d(-12-6)
 1193-3, vv. 6-7: *de haut choisir.*
 Ne sai se ja . . .
 vv. 12-13: *et s'i connois*
 mon preu et avantajè en vous amer.
 1212, C. Structures: a) Melodies: a. . . . (not 1. . . .
 b. . . . 2. . . .)
 Rondeau No.16, Notes: a) Music: 2. F, wr. 4d (not 4D)
 No.25, E. a) mode: 1./1a [g(2)]/2 (o5) V
 Lai 18, Sources: 3. p2 [not p(2)]
 19, Sources: 3. z (not Z)
 26, score, top staff: z (not Z)
 34-5, (see musical corrections)
 36, E. a) modes; 1a. l10: . . . (not L10)
 1b. p3,r16,e3,e4: . . .
 69, score, verses 7,8,16: add a flat within parentheses above every note B.

VII. MUSICAL CORRECTIONS

No. 6-2

3. L'au - trier m'ier - re le - vaz, 3.sui por de - duire a - laz 4.laz u - ne prai - e - ri - e. 5a

2.sor mon che - val mon - taz

5.Ne fui gai - re e - loi - gnaz, 7.et des - sen - di en praz 8.soz une an - te flo - ri - e.
 6.can me sui ar - re - staz

9.S'ai Er - moi - ni - on

No. 9-2

b) 9. staff 4 - stanza 6

d) 22. staff 6 x x

No. 85-3

T st.3
 M 25.s'il n'en qui - de a - men - der 26.On doit bien . . .

No. 87-4

R(1) 6c

No. 209-2

M

1. De la joi - e que de - sir tant 2. d'a - mors, qui m'a a soi tour - né,
2. ne puis leis - sier que je ne chant, 4. puiz que ma da - me vient a gré.
5. en cui j'ai mis cuer et pen - sé 6. a très - tou - te ma vi - e;
7. maiz trop me font a - nui de lé 8. genz qui Dieus ma - le - i - e.

No. 317-5

V

No. 359-4

V(2)
P
N(2)
K(2)
X
V(1)
T
O
N(1)
K(1)
M
a
R

6. ne vout en - du - rer ce - ste mes - e - stan - ce
6. et a ni - ce - té, qui par a - ma - an - ce
6. car je n'ai el mont au - tre sous - te - nan - ce

No. 480-2

AA
B

1. Joie et so - laz mi fait chan - ter 2. ou mes cuers bee a a - ve - nir
3. par a - ten - dre, par de - sir - rer, 4. par bien a - mer et par ser - vir,
5. qu'en - cor ai le pre - mier de - sir 6. qu'A - mors me do - na en m'en - fan - ce,
7. dont je ne quier ne vueil par - tir, 8. ne ja Deus ne m'en doint pois san - ce.

No. 585-3

XVI

8. ciel com - pren - dre ne te - nir.

XVI

10. neuf mois tot no - stre de - port.

No. 592-2,3

AA'

1. Con - ment que lon - ge de - meu - re 2. ai - e fe - te de chan - ter,
2. or est bien rai - sons et heu - re 4. que je m'i doie
a - tour - ner,
5. qu'A - mours m'a fet ou - bli - er 6. l'a - nui qui lonc tanz m'a mort
7. et do - né no - vel con - fort. 8. Da - me, pour cui chant et de - port,
9. mer - cil

No. 718-3



No. 718-4



No. 853-3

7. *Chacun d'ist qu'il aime au-tre - si; 8. pour ce ne con - noist on a - mi.*

No. 977-2

1. Quant voi ren - ver - dir l'ar - broi - e, 2. que li tens d'e - stey re - vient,
 3. d'une a - mor qui me mai - stroi - e 4. et en grant do - lor me tient

5. vo - len - tiers me com - plain - droi - e, quant il me sou - vient

7. que je ne por - roi - e 8. mu - er ce qu'e - stre co - vient.

No. 1012-2

1. Quant li tanz ra - ver - doi - e 2. con - tre le tanz Pa - scour,
 3. vis m'est que chan - ter doi - e 4. a - près ire et do - lour,
 5. donc tant a - voir so - loi - e 6. pour fur - nir fine a - mour.

7. Mes se ma dame a - voi - e, 8. as - sez a - vroie ho - nour,
 9. que mes cuers ne veult nule a - voir 10. fors li cui n'en dai-gne cha-loir.

L 34-5

PART IV: TRANSCRIPTIONS
from Ms. F: Florence, Bibl. Med. Laur., pl. 29,1

1. The 83 conductus and lais of fasc. X, ff. 399r-451v

2. The 60 Latin rondeaux of fasc. XI, ff. 463r-471v

1. List of Incipits of Fasc. X: Conductus

A globo veteri	No. 74	Excuset, que vim intulit	No. 7
Ad cor tuum revertere,	10	Excudere de pulvere	26
Ad honores et onera	78	Exurge, dormis Domine?	24
Adulari nesciens	35	Fons preclusus sub torpore	72
Alabastrum frangitur	50	Fontis in rivulum	6
Anglia planctus itera	12	Homo, considera,	56
Anima: lugi lacrima	45	Homo, cur degeneras,	68
Aque vive dat fluenta	65	Homo, cur properas	69
Aristippe quamvis sero	3	Homo natus ad laborem,	1
Associa tecum in patria	80	Homo, qui semper moreris,	32
Aurelianus civitas,	60	Homo, qui te scis pulverem	73
Ave, gloriosa virginum regina,	75	Homo, vide, que pro te patior!	53
Beata nobis gaudia	44	In hoc ortus occidente	5
Beata viscera	14	In nova fert animus	29
Beatus, qui non abiit	20	In paupertatis predio:	64
Bonum est confidere	37	Jherusalem, Jherusalem,	46
Christus assistens pontifex	48	Minor natu filius	82
Clavis clavo retunditur	51	Nitimur in vetitum	54
Crux, de te volo conqueri:	59	Non te luisse pudeat,	47
Cum omne quod componitur	39	O curas hominum	21
Divina providentia	9	O labilis sortis humane status	30
Dogmatum falsas species	55	O Maria, o felix puerpera,	58
Dum medium silentium componit	16	O Maria, stella maris,	71
Dum medium silentium tenerent	15	O mens, cogita,	57
Ecce mundus moritur	38	O mors, que mordes omnia,	77
Eclipsim passus tociens	33	Olim sudor Herculis,	4
Exceptivam actionem	67	Omnis in lacrimas	2

Partus semiferos	No. 34	Terit Bernardus terrea	No. 63
Pater sancte, dictus Lotharius,	61	Turmas arment Christicolas	41
Qui seminant in lacrimis	23	Vanitas vanitatum	18
Qui seminant in oculis	22	Ve mundo a scandalis	27
Quid ultra tibi facere,	17	Vehemens indignatio	43
Quisquis cordis et oculi	52	Veni, Sancte Spiritus,	76
Quo me vertam, nescio,	28	Venit Jhesus in propria,	42
Quo vadis, quo progredieris,	31	Veri solis radio	66
Quomodo cantabimus	25	Veritas, equitas, largitas	62
Rex et sacerdos prefuit	49	Veritas veritatum	19
Sede, Syon, in pulvere,	8	Veste nuptiali	81
Si gloriari liceat,	70	Vite, qui fastu rumperis	11
Si vis vera frui luce,	40	Vitam duxi iucundam sub amorem	36
Sol eclypsim patitur	83		
Sol oritur in sydere	13		
Stella maris, lux ignaris,	79		

2. List of Incipits of Fascicle XI: Rondeaux

A sinu Patris mittitur	No. 19	Leto leta concio	No. 53
A solis ortus cardine	8	Luto carens et latere	6
Annus renascitur:	34	Mors vite propitia	9
Ave, Maria, virgo virginum,	48	Mundi princeps eicitur,	12
Breves dies hominis,	44	Nicholae, presulum	57
Christo psallat ecclesia	14	Nicholaus pontifex	59
Christo sit laus in celestibus:	38	Novum ver oritur:	41
Christus Patris gratie	18	O quanto consilio	54
Culpe purgator veteris	22	O summi regis mater	56
De Patre principio	1	Omnes gentes, plaudite,	16
Decet vox letitie,	3	Pater, creator omnium,	29
Descende celitus,	31	Procendenti puero	32
Dies salutis oritur,	23	Processit in capite,	21
Ecce mundi gaudium,	49	Psallite regi glorie:	43
Ecce tempus gaudii:	40	Qui pro nobis mori non respuit,	28
Exultemus sobrie	36	Rex omnipotentie	11
Exultet hec concio	60	Salva nos, stella maris	52
Exultet plebs fidelium,	13	Salve, virgo virginum,	47
Felix dies et grata,	2	Tempus adest gratie,	51
Fidelium sonet vox sobria:	17	Veris principium	37
Filii Calvarie,	5	Veterem merorem pellite,	39
Gaude, Syon, devoto gaudio,	46	Vetus purgans facinus	15
Gaudeat hec contio,	26	Vineam meam plantavi,	24
Iam lucis ortu sidere	55	Vivere que tribuit,	7
Iam ver aperit terre gremium,	42	Vocis tripudio	20
Illuxit lux celestis gratie,	35	(Nos. 25, 27, and 33 lack music.)	
In Domino confidite,	10		
In hac die Dei,	4		
In hoc statu gratie	50		
In rerum principio	45		

No. 1

(by Philippe le Chancelier)

Ff. 415r-v

I

1. Ho - dum na - tus
15. Me fe - cit

2. ad la - bo - rem,
16. De - us mun - dam,

3. tu - i sta - tus, 4. tu - e mo - rem 5. sor - tis con si - de - ra.
17. vas in - fe - cit 18. fex im - mun - dam, 19. cor - ru - pit lu - te - a.

6. pro - pen - si - us 7. me par - ci - us 8. que - re - lis a - spe - ra.
20. De - si - pi - o 21. nec sa - pi - o 22. me - um Pro - me - the - a.

9. Que - stus er - go re - pri - me; 10. nec a - ni - me
23. Nil in car - nis car - ce - re 24. fit li - be - re,

11. quod mi - se - re 12. com - 3 mi - se - ris, 13. quod pa - te - ris
25. pa - rit e - nim 26. con - 3 ta - gi - um 27. et vi - ti - um re.
tis.

14. mi - ser im pro - pe -
28. mo - les cor - po - re -

ra.
a.

No. 1-2

II

29. In a - bys - sum 30. cul - pe du - cis, 31. que com - mis - sm 32. o - pus du - cis,
37. In ab - u - sum 38. ra - ti - o - nis 39. ver - tis u - sum 40. te - que bo - nis

33. pro - cu - ras te - me - re; 34. me per - i - mis, 35. cum op - pri - mis
41. pri - vas gra - tu - i - tis, 42. dum sen - si - bus 43. as sen - si - bus

36. pec - ca - ti pon - de - re.
44. fa - ves il - li - ci - tis.

III

45. Ti - bi no - men a - ni - me 46. iam ad - i - me,
50. Ti - bi co - gor ob - se - qui 51. et ex - [s]e - qui,

47. qui a re - cte non a - ni - mas, 48. cum per - i - mas
52. o - pus re - ctum si iu - di - ces 53. vel clau - di - ces

f.415v

49. me mor - tis o - pe -
54. a re - cti se - mi -

re.
tis.

F f. 415v-416r

I

1. O - mnis in la - cri - mas 2. u - ber - ri - mas 3. sol - va - tur o - cu - lus
13. O di - es fu - ne - bris, 14. que te - ne - bris 15. mun - dum sic in - du - it!

4. fun - dant - que pa - ri - a 5. su - spi - ri - a 6. cle - rus et po - pu - lus,
16. Or - bis de - li - ci - e, 17. fons gra - ti - e 18. to - ti - us a - ru - it:

7. par sit do - lor, par est cau - sa; 8. mors li - cen - ter ni - mis au - sa
19. Lar - gi - ta - te vir se - re - nus, 20. gra - ti - a - rum do - nis ple - nus,

9. nu - be tri - sti - ti - e 10. ter - ras o - pe - ru - it, 1)
21. co - mes flos co - mi - tum, 22. non im - par re - gi - bus,

11. dum no - bis ra - pu - it 12. so - lem Cam - pa - ni - e.
23. fa - tis cru - de - li - bus 24. ex - sol - vit de - bi - tum.

1) *opperuit*; em.A

II

25. O di - es la - pi - de 26. ni - gro no - ta - bi - lis, 2)
36. Pax re - gni mo - ri - tur 37. se - pul - to co - mi - te.

27. qua su - o fle - bi - lis 28. pri - va - tur pre - si - de
38. Fu - rens de fo - mi - te 39. ran - co - ris o - ri - tur

29. Cam - pa - ni - a, 30. lu - ge - at ec - cle - si - a
40. dis - cor - di - a. 41. Pre - li - o - rum Fran - ci - a

31. vi - du - a pre - si - di - o, 32. cle - rus pa - tro - ci - ni - o,
42. tur - bi - ne ci - vi - li - um 43. su - is i - psa gla - di - um

33. mi - li - tes sti - pen - di - is, 34. pau - pe - res suf - fra - gi - is
44. a - git in vi - sce - ri - bus, 45. cui - us to - tis ur - bi - bus

35. Fran - ci - a con - si - li - o.
46. fit pre - su - ra gen - ti - um.

2) *comiti*; em.A;

F f.416r-417r (by Philippe le Chancelier)

I

1.A - 14.Dy - ri - stip - pe¹⁾ quam - vis se - ro,
o - ge - nes, quid in - ten - das?

2.tu - o ta - men tan - dem que - ro 3.fru - i con - si - li - o.
15.Vis ho - no - res, vis pre - ben - das? 16.Hiis pri - us ex - pli - ces:

4.Quid Ro - me fa - ci - am? 5.Men - ti - ri ne - sci - o.
17.Pre - sunt ec - cle - si - is 18.hii, qui - bus dis - pli - ces,

6.Po - ten - tum gra - ti - am 7.dat, ad - u - la - ti - o.
19.ni - si te vi - ti - is 20.i - pso - rum im - pli - ces.

8.Si mor - da - ci ni - tar ve - ro, 9.ver - ri nun - quam ca - rus e - ro.
21.Ca - rus e - ris, si co[m] - men - das 22.in pre - la - tis vi - te men - das.

(f.416v)

10.Me - re - tur hy - stri - o 11.vir - tu - tis pre - mi - um,
23.Cul - pa - rum com - pli - ces, 24.mi - ni - stros sce - le - ris

12.dum pal - pat vi - ti - um 13.dul - ci men - da - ti - o.
25.a - mant pre - ce - te - ris 26.san - cti pon - ti - fi - ces.

1) *Aristirpe*; em.A;

II

27.Nec po - ten - tum²⁾ di - di - ci 28.vi - ti - is a[p] - plau - de - re
37.Er - go pro - cul ex - [s]u - les, 38.si men - ti - ri du - bi - tas!

29.nec fa - vo - rem que - re - re 30.cor - de lo - quens dup - pli - ci.
39.Sim - plex e - nim ve - ri - tas 40.mul - tos fa - cit ex - [s]u - les.

31.Ve - ri - ta - te sim - pli - ci 32.sem - per u - ti so - le - o,
41.Co - le no - stros pre - su - les. 42.mol - li - bus blan - di - ti - is

33.da - ri³⁾ fa - mam do - le - o, 34.cui - quam pre - ter me - ri - ta
43.nec in - sul - tans vi - ti - is 44.ver - bis hos ex - a - spe - res,

35.nec im - pin - go ca - pi - ta 36.pec - ca - to - ris o - le - o.
45.ho - rum si de - si - de - res 46.fru - i be - ne - fi - ci - is.

2) *potentum*; em.A.; 3) *dare*; em.A.

III

47.Er - go si - cut con - su - lis, 48.ex - pe - dit ut ta - ce - am
58.Cul - pe par - ti - ci - pi - o 59.ne for - mi - des pol - lu - i;

49.blan - di - ens - ve pla - ce - am 50.mol - li - bus au - ri - cu - lis 51.po - ten - ti - um,
60.si po - ten - tum per - fru - i 61.vis fa - vo - re, vi - ti - o 62.par - ti - ci - pes.

52.qui - bus me vis sic pla - ce - re, 53.ad - u - la - ri vel ta - ce - re.
63.Gau - dent a con - vi - ctu pa - ri 64.su - os si - bi con - for - ma - ri

54.Ni - chil po - nis me - di - um 55.sic - que qua - si fa - ve - am,
65.Gy - [e] - zi par - ti - ci - pes 66.in pro - mis - sis Pro - the - i

56.a - li - e - ne sub - e - am 57.cul - pe par - ti - ci - pi - um.
67.et se - qua - ces Or - phe - i 68.sa - cer - do - tum prin - ci - pes.

IV

69. Va - de re - tro. Sa - tha - na! 70. Tu - as tol - le fa - bu - las!
80. Er - go vi - vas mo - di - cus 81. et con - ten - tus mo - di - co;

(f.417r)

71. Quic - quid e - nim con - su - las, 72. fal - si - ta - tis or - ga - na.
82. nil est o - pus Cy - ni - co. 83. Si vis es - se Cy - ni - cus,

73. Vo - ces ad - u - lan - ti - um 74. de - vo - ve - o 75. nul - li - us - que fo - ve - o
84. di - cas va - le cu - ri - is 85. et ab - e - as; 86. et nec te sic ha - be - as,

76. blan - di - en - do vi - ti - um; 79. sed pal - po - nis no - men ca - vi,
87. ut ap - plau - das vi - ti - is. 88. Cum per - ver - so per - ver - te - ris,

78. cui - us sem - per de - cli - na - vi 79. frau - dis ar - ti - fi - ci -
89. Si po - ten - tum gra - tus que - ris 90. es - se con - tu - ber - ni -
um.
is.

I F f.417r-v

1. O - lim su - dor Her - cu - lis,
19. [H]y - dra dam - pno ca - pi - tum

2. mon - stra la - te con - te - rens, 3. pe - stes or - bis au - fe - rens,
20. fa - cta lo - cu - ple - ti - or, 21. o - mni pe - ste se - vi - or,

4. cla - ris lon - ge ti - tu - lis 5. e - ni - tu - it;
22. re - de - re so - li - ci - tum 23. non po - tu - it,

6. sed tan - dem¹⁾ de - flo - ru - it 7. fa - ma pri - us ce - le - bris,
24. quem pu - el - la do - mu - it. 25. Iu - go ces - sit Ve - ne - ris

8. ce - cis clau - sa te - ne - bris²⁾ 9. Y - o - les il - le - te - bris 10. Al - ci - de ca - pti - va - to.
26. vir, qui ma - ior su - per - ris 27. ce - lum tu - lit hu - me - ris 28. At - lan - te³⁾ fa - ti - ga - to.

11. A - mor fa - me me - ri - tum 12. de - flo - rat,
29. A - mor [etc.]

13. a - mans tem - pus per - di - tum 14. non plo - rat,

15. sed te - me - re 16. dif - flu - e - re 17. sub Ve - ne - re 18. la - bo - rat.

1) tamen; em.A; 2) latebris; em.A; 3) Athlante; em.A; 4) wr.

No. 4-2

II

37. Ca - co⁵⁾ tri - stis [h]a - li - tus 38. et flam - ma - rum vo - mi - tus,
47. lu - go ces - sit te - ne - ro, 48. som - pno qui le - ti - fe - ro

39. vel fu - ga Nes - so dup - pli - ci 40. non pro - fu - it;
49. [h]or - ti cu - sto - dem di - vi - tis 50. im - pli - cu - it;

(f.417v)

41. Ge - ry - on [H]e - spe - ri - us 42. ia - ni - tor - que Sty - gi - us,
51. fron - tis A - che - lo - y - e 52. cor - nu de - dit co - pi - e;

43. u - ter - que for - ma tri - pli - ci⁶⁾ 44. non ter - ru - it,
53. a - pro, le - o - ne do - mi - tis 54. e - ni - tu - it;

45. quem ca - pti - vum te - nu - it 46. ri - su pu - el - la sim - pli - ci.
55. T[h]ra - ces e - quos im - bu - it 56. cru - en - ti ce - de ho - spi - tis.

rf.

57.A - mor [etc.]

III

65. An - the - i Li - by - ci 66. lu - ctam sus - ti - nu - it,
77. Tan - tis flo - ru - e - rat 78. vir - tu - tum ti - tu - lis,

67. ca - sus so - phi - sti - ci 68. frau - des co - hi - bu - it, 69. ca - de - re dum⁷⁾ ve - tu - it;
79. quem blan - dis car - ce - rat 80. pu - el - la vin - cu - lis 81. et dum lam - bit o - scu - lis,

70. sed qui sic ex - pl[li - c]u - it 71. lu - cte no - do - sos ne - xus,
82. ne - ctar huic la - bel - lu - lis 83. ve - ne - re - um pro - pi - nat,

5) Cacho; em.A; 6) tripplici; em.A;
7) non; em.A; 8) que; em.A.

No. 4-3

72. vin - ci - tur et vin - ci - tur, 73. dum la - bi - tur
84. vir so - lu - tus o - ti - is 85. ve - ne - ri - is

74. ma - gna Io - vis so - bo - les 75. ad Y - o - les 76. am - ple - xus.
86. la - bo - rum me - mo - ri - am 87. et glo - ri - am 88. in - cli - nat.

rf.

89.A - mor [etc.]

IV

97. Sed Al - ci - de for - ti - or 98. ag - gre - di - or
109. Dul - ces no - dos Ve - ne - ris 110. et car - ce - ris

99. pu - gnam con - tra Ve - ne - rem.
111. blan - di se - ras re - se - ro,

100. Ut su - pe - rem 101. hanc, fu - gi - o; 102. in hoc e - nim pre - li - o
112. de ce - te - ro 113. ad a - li - a 114. dum tra - du - cor stu - di - a.

103. fu - gi - en - do for - tu - is 104. et me - li - us 105. pu - gna - tur,
115. O Ly - co - ri, va - le - as 116. et vo - ve - as, 117. quod vo - vi.

106. sic - que Ve - nus vin - ci - tur: 107. dum fu - gi - tur, 108. fu - ga - tur.
118. Ab a - mor - re spi - ri - tum 119. Sol - li - ci - tum 120. re - mo - vi.

rf.

121.A - mor [etc.]

(by Philippe le Chancelier)

Ff.417v-418r

I

1. In hoc or - tus oc - ci - den - te 2. sol e - mer - gens de tor - ren - te
7. In - fir - ma - tur rex vir - tu - tum, 8. ut re - for - met de - sti - tu - tum

f.418r

3. te - ne - bras il - lu - mi - nat,
9. re - pa - ra - tor se - du - lus.

4. no - stre sor - tis um - bra te - ctus 5. fert lan - g[u]o - res et 3 de - fe - ctus
10. Car - ne Ver - bum est in - du - tum 11. nec ter - re - ne fe - cis lu - tum

6. mor - te mor - tem ter - fi - mi - nat.
12. a - sper - na - tur fi - gu - lus

II

13. Ob - um - bra - vit ma - tris. 1) fla - men 2) 14. que con - ce - pit
19. Nos ta - e - tur ab e - rum - pna 20. sol, qui nu - bis

sal - vo ta - men 15. pu - do - ris si - gna - cu - lo
in - co - lum - pna 21. po - pu - lum pre - ces - se - rat;

16. pa - rit na - ta ge - ni - to - rem, 17. fa - ctor se - cli su - pra mo - rem
22. et de - le - cta le - ge mor - tis 23. me - di a - tor ma - nu for - tis

18. fa - ctus est in se - cu -
24. por - tas bi - te re - se -

lo.
rat.

1) matris; em.A; 2) flammen; em.A

III

25. Qui³⁾ dum re - um sol - vit gra - tis, 26. ob - vi - a - trix ve - ri - ta - tis
31. Que vi - cis - sim o - scu - la - te 32. con - di - men - ti no - vi - ta - te

27. fit mi - se - ri - cor - di - a;
33. con - di - un - tur o - scu - lo.

28. et de lu - to pax e - re - xit 29. et de ce - lo nos pro - spe - xit
34. Pe - tra, de qua ma - nant a - que, 35. per quam u - num sunt u - tra - que.

30. li - be - rans iu - sti - ci -
36. ca - put est in - an - gu - a.

4) Que; em.A.

F f. 418r-419r



I
1.Fon - tis in ri - vu - lum
9.Do - ctor ab - u - ti - tur
17.O - mnis am - bi - ti - o



2.sa - por ut de - flu - it,
10.do - ctri - ne re - gu - la,
18.ra - dix ma - li - ti - e:

(f.418v)



3.o - dor ut va - scu - lum
11.cui - us in - fi - ci - tur
19.Ma - nat ex vi - ti - o



4.in - fu - sus in - bu - it,
12.sub - ie - ctus ma - cu - la.
20.Ro - ma - ne cu - ri - e,



5.sic vi - ta po - pu - lum 6.re - gen - tis in - stru - it,
13.De - fe - ctu mer - gi - tur 14.nau - te na - vi - cu - la,
21.quo pri - vi - le - gi - o 1) 22.ni - tun - tur 2) ho - di - e



7.sic te - sta fi - gu - lum 8.pro - bat vel ar - gu - it.
15.dum ca - put pa - ti - tur 16.et mem - bra 3) sin - gu - la.
23.ma - tris con - ta - gi - o 24.cor - ru - pte fi - li - e.



25.Pre - la - ti mu - ne - ra 26.pro - po - nunt me - ri - tis,
33.A re - cto clau - di - cant 34.tri - um a - spe - cti - bus:
41.Gem - ma - rum hau - ri - unt 42.ful - go - res o - cu - lis,



27.o - pes non o - per - ra 28.pen - sant in sub - di - tis,
35.Vel san - cta pu - bli - cant 36.em - pto - rum ma - ni - bus,
43.au - res e - mol - li - unt 44.ly - ris et fi - stu - lis,

1) privilegio; 2) nutuntur; 3) membra; em. A.



29.Iu - de vox li - be - ra 30.cla - mat in com - pi - tis,
37.vel e - a ven - di - cant 38.su - is ne - po - ti - bus,
45.e - le - ctis con - di - unt 46.pa - la - tum fer - cu - lis,



31.ho - no - res dex - te - ra 32.dis - pen - sat di - vi - tas.
39.vel qui - bus sup - pli - cant, 40.ce - dunt 5) prin - ci - pi - bus.
47.ta - ctum de - ci - pi - unt 48.blan - dis ob - sta - cu - lis.



49.O qui cun - cta pro - spi - cis



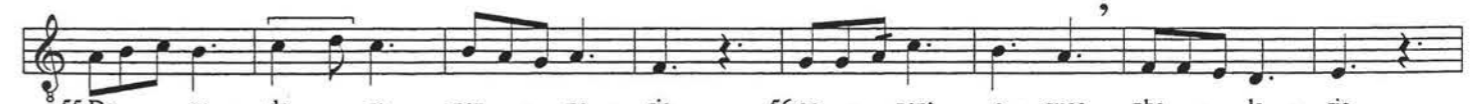
50.pu - ni - es in cle - ri - cis 51.a - di - pem su - per - bi - e,



52.quos nec ter - ror iu - di - cis 53.nec le - gis aut gra - ti - e



54.co - hi - bent man - da - ta.



55.De su - do - re pau - pe - ris 56.or - nant e - quos pha - le - ris



57.et se ve - ste va - ri - a, 58.dif - flu - en - tes pro - spe - ris



59.su - i lu - xus glo - ri - a 60.pre - di - cant pec - ca - ta.

4) next 2 notes omitted; em.; 5) replaced by suis in A.

IV

61. Ha, cum iu - dex ve - ne - rit

62. et cum ven - ti - la - ve - rit 63. tri - ti - cum in a - re - a,

64. fru - ctum qui non fe - ce - rit 65. de cul - to - ris vi - ne - a

66. pal - mes ex - ci - de - tur.

67. Ci - ca - tri - ces vul - ne - rum 68. Chri - sti, cla - mor pau - pe - rum,

69. sor - des quas non ter - si - mus 70. ac - cu - sa - bant o - pe - rum,

71. pri - mus et no - vi - si - mus 72. qua - drans re - qui - re - tur.

6) no flat written from here on.

F f.419r0v

I

1. Ex - cu - set. que vim in - tu - lit 2. vir - tu - tis pre - mi - nen - ti - a.
9. Que for - me vi - te con - gru - it. 10. mo - res in - for - mat o - pe - ra:

3. si qua lau - da - tor ob - tu - lit 4. que fa - ctis sunt im - pa - ri - a.
11. lin - gua sub - ie - ctos in - stru - it; 12. e - gen - tes pa - scit dex - te - ra.

5. Non e - nim mi - chi de - tu - lit 6. af - fe - ctus me - i co - pi - a.
13. quam san - cta vox e - li - cu - it; 14. au - rem im - pre - gnat li - te - ra:

7. cum me ia - cta - re com - pu - lit 8. con - tra tor - ren - tem bra - chi - a.
15. vi - sus la - sci - va re - spu - it; 16. mens con - tem - pla - tur su - pe - ra

II

17. Men - tis fu - gat a li - mi - ne 18. fa - stus o - mnis ru - bi - gi - nem
25. Quem di - gna - tur af - fe - cti - bus, 26. to - to pa - ti - tur li - to - re,

(F f.419v)

1) 19. et in pe - ne li - bra - mi - ne 20. ser - vat hunc iu - ris or - di - nem.
27. nul - lis ra - pta - tur flu - cti - bus 28. fu - ne re - ten - tur an - co - re;

21. quod dum pen - sat in ho - mi - ne 22. con - di - to - ris y - ma - gi - nem,
29. be - at am - plis re - di - ti - bus, 30. quos ex - [se - r]jit de ster - co - re,

23. ex in - na - ta dul - ce - di - ne 24. ca - ra ius pu - nit ho - mi - nem.
31. et ex - sol - vit la - bo - ri - bus 32. sor - tem cum mul - to fe - no - re.

1) both high D and low F written.

III

33. O si fa - cta dis - cer - ne - res
41. Qui - a nec me - tu fran - gi - tur,

34. quo - rum me - ti - tur ex - i - tum,
42. nec fa - vo - re, nec pre - ti - o,

35. non so - lum si - bi cre - de - res, 36. sed to - ti mun - do ge - ni - tum.
43. cum so - li li - bi cre - di - tur 44. pa - sto - ris as - si - gna - ti - o,

37. Quo plus su - um dis - qui - re - res, 38. plus a - bun - da - ret²⁾ me - ri - tum;
45. vir - tus, non ge - nus que - re - tur, 46. non cen - sus, sed re - li - gi - o,

39. fon - tem pri - us e - bi - be - res,
47. nec ab e - o pre - fi - ci - tur

40. quam in - a - ni - res spi - ri - tum.
48. ni - si di - gnus of - fi - ci - o.

2) habundaret; em. A.

I Ff. 419v-420r

1. Se - de, Sy - on, in pul - ve - re,
7. Cor - dis po - ten - tes fer - re - i

2. ca - put a - sper - ge ci - ne - re,
8. sic in vin - di - ctam fi - de - i

3. in - du - e - re ci - li - ci - o: 4. Quo ste - tit spe - i fir - mi - tas?
9. men - tes et ma - nus con - ti - nent, 10. quod ur - bem sancta[m] pol - lu - i,

5. Ca - ret ve - xil - lo ca - ri - tas 6. et fi - des pri - vi - le - gi - o.
11. quod lo - ca san - cta con - spu - i, 12. pa - ri de - fe - ctu sus - ti - nent.

II (f. 420r)

13. Sy - on in si - nu la - mi - e 14. ca - tu - los la - ctant ho - di - e,
19. for - san scru - ta - tor cor - di - um 20. ge - ne - ra - li iu - di - ci - um

15. la - pi - des san - ctu - a - ri - i 16. per pla - te - as de - i - ci - unt
21. par - ti - cu - la - re pre - tu - lit, 22. spem mul - ti fr - ctus a - re - a

17. et la - bo - res di - ri - pi - unt 18. [H]e - bre - o - rum E - gy - pti - i.
23. mul - ta de - dit in pa - ie - a, 24. sed vix pau - xil - lum re - tu - lit.

III

25. Di - vi - ne nu - tu gra - ti - e 26. so - lus co - mes Cam - pa - ni - e
31. Cer - tat e - ta - ti te - ne - re 32. men - tis ro - bur im - pri - me - re;

27. spe - i fa - vil - lam sus - ci - tat, 28. fi - de - lis Sy - on fi - li - us
33. cor - pus in - du - rant a - spe - ra; 34. re - ges do - cet stirps re - gi - a,

29. ve - lut al - ter [H]e - ra - cli - us 30. fi - de fer - ro - que mi - li - tat.
35. quod vi - ctri - ce con - stan - ti - a 36. co - ro - na - d sunt o - pe - ra.

I f.420r-v

1. Di - vi - na pro - vi - den - ti - a
9. Quem po - lo ter - ra pro - vi - det

2. re - cto - ris in ab - sen - ti - a
10. et ter - re po - lus in - vi - det,

3. tu - o pre - sen - tat, An - gli - a, 4. Gui - ler - mum pa - tro - ci - ni - o
11. cun - cto - rum, qui - bus pre - si - det, 12. sem - per me - ti - tur ex - i - tus.

5. re - ctor - et au - ctor glo - ri - e 6. vim mul - ti - for - mis gra - ti - e
13. E - li - as, hic si vi - ve - ret, 14. E - li - se - um e - li - ge - ret,

7. mul - ti - for - mis po - ten - ti - e 8. de - cla - rat ex - er - ci - ti - o.
15. in quo du - plo trans - fun - de - ret 16. su - e vir - tu - tis spi - ri - tus.

II

17. In ho - ra sa - cri ca - no - nis 18. cum so - li De - o lo - qui - tur,
27. En su - a no - ster Sy - me - on 28. con - sum - mat de - si - de - ri - a,

19. tot la - cri - ma - rum ri - vu - lis, 20. tan - to su - do - re spar - gi - tur,
29. re - ve - lat no - stre fi - de - i 30. ty - pum re - i sci - en - ti - a,

21. quod in ba - pti - smo ¹⁾ du - pli - ci 22. re - no - va - tus re - na - sci - tur,
31. vi - su car - na - li fru - i - tur 32. ve - ra Chri - sti pre - sen - ti - a.

23. et ut di - gne ca - pi - ti 24. mem - brum ²⁾ u - ni - a - tur,
33. Cui - us pre - ce Mo - y - si 34. Do - mi - nus pla - ca - tur,

25. ho - sti - am dum im - mo - lat, 26. vi - vus im - mo - la - tur.
35. pax ser - va - tur Is - ra - el, 36. A - ma - lech fu - ga - tur.

1) *duplicis*; em. A; 2) *menbrum*; em. A.

III

37. Post men - sam do - mi - ni - cam 38. trans - la - tus ad pu - bli - cam
46. Ce - le - bra - to pran - di - o, 47. quas in - dul - get o - ti - o,

39. con - de - scen - dit o - mni - um 40. vo - tis com - men - sa - li - um
48. bre - ves sunt in - du - ci - e 49. tam men - te quam fa - ci - e

41. plus - que dul - ci - lo - qui - o 42. quam ci - bo - rum pre - ci - o
50. nunc gra - vi, nunc hi - la - ri. 51. sic De - o, sic Ce - sa - ri

43. re - fi - cit et fer - cu - lis 44. al - to - rum; sic sin - gu - lis
52. pa - ri - ter ob - se - qui - tur, 53. quod u - tri - que red - di - tur

45. pre - stat con - di - men - tum.
54. fe - ne - bre ta - len - tum.

I Ff.420v-421v (by Philippe le Chancelier)

1.Ad cor tu - um re - ver - te - re,
 2.con - di - ti - o - nis mi - se - re 3.ho - mo! Cur sper - nis vi - ve - re?
 4.Cur de - di - tas¹⁾ te vi - ti - is? 5.Cur in - dul - ges ma - li - ti - is?
 6.Cur ex - ces - sus non cor - ri - gis 7.nec gres - sus tu - os di - ri - gis
 8.in se - mi - tis iu - sti - ti - e, 9.sed con - tra te co - ti - di - e
 10.i - ram De - i ex - a - spe - ras? 11.In te suc - ci - di me - tu - e
 12.ra - di - ces fi - cus fa - tu - e, 13.cum fru - ctus nul - los af - fe - ras.

1) *dedicas*; em.A; 2) no flat written.

II

14.O con - di - ti - o mi - se - ra!
 15.Con - si - de - ra, 16.quam a - spe - ra
 17.sit hec vi - ta, mors al - te - ra, 18.que sic im - mu - tat sta - tum!
 19.Cur non pur - gas re - a - tum 20.si - ne mo - ra,
 21.cum sit ho - ra 22.ti - bi mor - tis in - co - gni - ta?
 23.Et in vi - ta 24.ca - ri - tas, que non pro - fi - cit,
 25.pro - sus a - ret et de - fi - cit 26.nec ef - fi - cit be - a - tum.

III

27. Si vo - ca - tus ad nu - pti - as 28. ad - ve - ni - as

29. si - ne ve - ste nu - pti - a - li, 30. a cu - ri - a re - ga - li

31. ex - pel - le - ris; 32. et ob - vi - am si ve - ne - ris 33. spon -

so lam - pa - de va - cu - a,

34. es qua - si vir - go fa - tu - a.

IV

35. Er - go vi - de, ne dor - mi - as,

36. sed vi - gi - lans a - pe - ri - as 37. Do - mi - no, cum pul - sa - ve - rit!

(f.421v)

38. Be - a - tus, quem in - ve - ne - rit

39. vi - gi - lan - tem, cum ve - ne - rit.

(by Philippe le Chancelier?)

F f. 421v

A

I 1. Vi - de, qui¹⁾ fa - stu - rum - pe - ris
 II 1. Ex - cor - ru - ptis ar - bo - ri - bus
 III 1. O - ste - ri - lis fe - cun - di - tas,
 IV 1. Quam fe - li - ces in - ge - nu - i,

2. ob - pa - ren - tum fa - sti - gi - um,
 2. fru - ctus sa - po - res al - te - rant,
 2. in - ops na - to - rum²⁾ co - pi - a,
 2. ve - ro pro - du - cti ger - mi - ne,

A'

3. Quan - tum fa - me per - tu - le - ris
 3. ma - ter - nis ex - re - a - ti - bus
 3. su - a quos e - quat pra - vi - tas
 3. in - quo - rum pa - tres mor - tu - i

4. et ho - no - ris dis - pen - di - um,
 4. he - re - des sic de - ge - ne - rant;
 4. et pa - ren - tum spur - ci - ti - a,
 4. red - i - vunt i - ma - gi - ne.³⁾

B

5. cum cer - tus non - dum fu - e - ris,
 5. hinc er - rant no - bi - li - bus
 5. quo - ru[m] so - let⁴⁾ im - pro - bi - tas
 5. Tam vir - tu - te con - spi - cu - i

6. quod sis pro - les no - bi - li - um,
 6. na - tu - ra - les con - nu - me - rant,
 6. hic ia - cu - la - ri⁵⁾ tur - pi - a,
 6. quam ge - ne - ro - so san - gui - ne,

1) que; em. A; 2) natrum; em.; 3) ymagine; em. A; 4) selet; em. A; 5) iaculary; em.;

No. 11-2

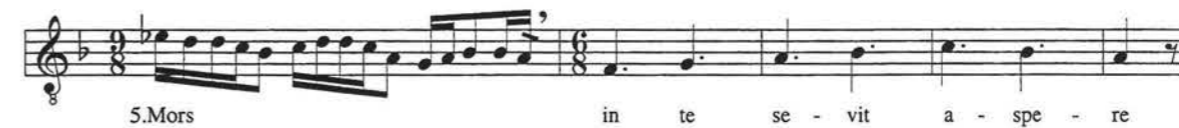
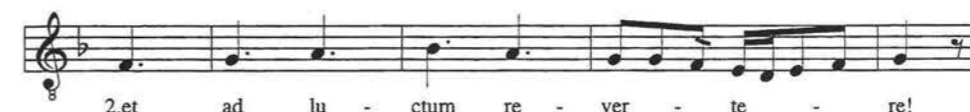


7.a - li - e - num, quo ni - te - ris,
 7.ad - ul - te - ri - nis mo - ri - bus
 7.que col - le - git in - fir - mi - tas
 7.tam - quam ri - vi mel - li - flu - i



8.qua fron - te fa - cis pro - pri - um.
 8.qui ma - trum pro - bra re - se - rant.
 8.ex tur - pi con - sci - en - ti - a.
 8.fon - tis flu - unt dul - ce - di - ne.

No.12



No.12-2

II (f.422r)

10. Pa - ri - si - us sol pa - ti - tur 11. e - cly - psim in Bri - tan - ni - a,
 12. ge - ne - ra - li - ter cer - ni - tur. 13. O di - es mun - do no - xi - a,
 14. o di - es lu - ctus nun - ti - a,
 15. so - lem in - vol - vens la - te - bris!
 16. O di - es no - ctis fi - li - a,
 17. o di - es ca - rens ve - ni - a,
 18. o di - es ple - na te - ne - bris!

1) this note om.; em.; 2) a note G wr. below the B; but erased.

No.13

(by Philippe le Chancelier?)

F f. 422r

1. Sol o - ri - tur in sy - de - re
 8. Di - vi - no Ver - bo nu - mi - nis
 15. Quod cla - mant va - ti - ci - ni - a,
 2. ro - ri com - par in vel - le - re,
 9. sup - plen - te vi - cem se - mi - nis
 16. quod mur - mu - rant my - ste - ri - a,
 3. et lu - ci - fer in ve - spe - re
 10. tu - me - scit al - vus vir - gi - nis
 17. iu - sta pro - dunt in - di - ci - a:
 4. se - re - nat um - bram¹⁾ lit - te - re;
 11. ab - scon - sa vir - tus lu - mi - nis,
 18. La - ctan - te Pa - trem fi - li - a
 5. in - ta - cto sem - per la - te - re
 12. quod lu - cet mun - di ter - mi - nis
 19. in - cli - nan - tur ce - le - sti - a;
 6. vir - gi - nis et pu - er - pe - re
 13. la - psus re - for - ma[n]s ho - mi - nis
 20. in - cul - cans le - gis gra - ti - am
 7. pro - dit pro - les de - i -
 14. gra - ti - a vi - vi - fi -
 21. ter - ris u - nit ce - li -

1) umbra; em. A;
 2) last syllable wr. here; em.

2) ca.
 ca.
 ca.

(by Philippe le Chancelier?)

F f. 422r-v



I 1. Be - a - ta vi - sce - ra 2. Ma - ri - e vir - gi - nis,
 II 1. Po - pu - lus gen - ti - um, 2. se - dens in te - ne - bris,
 III 1. Fer - men - ti pes - si - mi 2. qui fe - cem hau - se - rant,
 IV 1. Quid par - tum ar - gu - is, 2. lu - de - a mi - se - ra,
 V 1. Te sem - per im - pli - cas 2. er - ro - re¹⁾ pa - tri - o,

A



3. cu - ius ad u - be - ra 4. rex ma - gni no - mi - nis
 3. sur - git ad gau - di - um 4. par - tus tam ce - le - bris,
 3. ad pa - nis a - zi - mi 4. pre - mis - sa pro - pe - rant;
 3. de que nos in - stru - is, 4. quem do - cet lit - te - ra?
 3. dum vi - am²⁾ in - di - cas³⁾ 4. er - ras⁴⁾ in in - vi - o;

B



5. ve - ste sub al - te - ra, 6. vim ce - lans nu - mi - nis,
 5. lu - de - a te - di - um 6. fo - vens in la - te - bris,
 5. sunt De - o pro - xi - mi, 6. qui lon - ge ste - te - rant,
 5. Si no - va re - spu - is, 6. cre - de vel ve - te - ra!
 5. dam - pnas quod pre - di - cas, 6. ster - nis in me - di - o



7. di - ta - vit fe - de - ra 8. De - i et ho - mi - nis.
 7. cor ge - rit con - sci - um 8. de - li - cti fu - ne - bris.⁵⁾
 7. et hii no - vis - si - mi, 8. qui pri - mi fu - e - rant.
 7. In hoc quod a - stru - is 8. Chri - stum con - si - de - ra!
 7. ba - ses pro - phe - ti - cas 8. sub e - van - ge - li - o.

refrain



I-V 9. o mi - ra no - vi - tas 10. et no - vum gau - di - um:



11. ma - tris in - te - gri - tas 12. post pu - er - pe - ri - um.

1) erroie; em.; 2) vias; em. A; 3) iudicas; em. A; 4) errans; em. A; 5) funebrbris; em.

(by Philippe le Chancelier?)

F f. 422v



I 1. Dum me - di - um si - len - ti - um
 II 1. Mo - do fo[r] - tas - sis a - li - o
 III 1. Si pu - rus ho - mo fi - e - rat



2. te - ne - rent le - gis a - pi - ces
 2. mun - dus mun - da - ri po - tu - it
 2. Red - em - ptor et non a - li - us,

A



3. et lit - te - re do - mi - ni - um
 3. quam pas - so De - i fi - li - o,
 3. red - em - ptus ho - mo cre - de - ret



4. re - gna - ret a - pud sim - pli - ces,
 4. sed nul - lus i - ta con - gru - it;
 4. qui[d] - dam De - o po - ten - ti - us

B




5. ex - ten - dit Pa - ter bra - chi - um,
 5. nam mor - tis ex - ter - mi - ni - o
 5. e - i - que ge - nu - fle - cte - ret




6. in quo, si re - cte iu - di - ces,
 6. me - de - ri vi - ta¹⁾ de - bu - it²⁾
 6. et in cun - ctis ob - no - xi - us

1) vitam; em. A; 2) decuit; em.;

B'




7.re - gnum et sa - cer - do - ti - um
7.et - cu - ra - ri con - tra - ri - o
7.cul - tu - re ius im - pen - de - rat,



8.re - li - quit Iu - de⁴⁾ iu - di - ces
8.con - tra - ri - um o - por - tu - it.
8.quo³⁾ ni - chil est ab - sur - di - us.

refrain



9.De te - ne - bris hi - sto - ri - e⁵⁾ 10.pro - ces - sit sol - iu - sti - ti - e.

3) quod; em. A; 4) iudex; em. A; 5) hystorie; em. A

(by Philippe le Chancelier?)

F f. 422v - 423r



I 1.Dum me - di - um 2.si - len - ti - um
II 1.Luz ho - di - e 2.le - ti - ti - e
III 1.Ab u - be - re 2.pu - er - pe - re



3.com - po - nit o - mni - a,
3.sub lu - ce ra - di - at,
3.pen - dat Rex se - cu - li,



4.a se - di - bus 5.re - ga - li - bus
4.lux ce - le - bris 5.in te - ne - bris
4.Rex u - ni - cus, 5.pa - ci - fi - cus,



6.Pa - tris cle - men - ti - a
6.no - ctem di - mi - di - a[t];
6.Red - em - ptor po - pu - li;



7.Ver - bum mit - tit in - car - na - tum, 8.de - sti - na - tum
7.lu - cem cre - ans in lu - cer - na, 8.lu[x e -] ter na
7.nec ab - hor - ret fe - num vi - le, 8.qui ser - vi - le



9.vi - ti - is re - me - di - um.
9.lu - cem pro - fert gra - ti - e.
9.iu - gum ve - nit sol - ve - re.

1) This note washed out, nearly invisible.

refrain

10.O re-gis gra-ti-am,

11.que ser-vum in-du-it, 12.gra-tis re-sti-tu-it

13.in-gra-tis pa-tri-am,

14.de-li-ctis ve-ni-am.

(by Philippe le Chancelier?)

F f. 423r

I 1. Quid ul-tra ti-bi fa-ce-re, 2. vi-ne-a me-a, po-tu-i?
II 1. Ex-i-sti-ma-sti te-ne-re 2. et me-et mun-do per-fru-i;

III 1. Ve-rum a-san-ctu-a-ri-o 2. prod-it i-sta ma-li-ti-a,
IV 1. Quid quod i-psi re-li-gi-o 2. cru-cem fert in an-ga-ri-a
V 1. Qua-si non mi-ni-ste-ri-um 2. cre-di-tum sit pa-sto-ri-bus,
VI 1. Me-um i-re vi-ca-ri-um 2. me-is de-ce-ret pas-si-bus,

3. Quid po-tes mi-chi red-de-re, 4. qui pro te ce-di, con-spu-i
3. si¹⁾ pos-sunt mi-chi vi-ve-re 4. qui non sunt mun-do mor-tu-i.

3. et a cle-ri con-ta-gi-o 4. mon-stra cre-an-tur om-ni-a,
3. et cum da-tur oc-ca-si-o 4. re-cur-rit cum le-ti-ti-a
3. sed re-gnum et²⁾ im-pe-ri-um, 4. non-dum³⁾ pre-cin-ctis re-ni-bus,
3. me-um-que pa-tri-mo-ni-um 4. me-is da-re⁴⁾ pa-ren-ti-bus⁵⁾

5. et cru-ci-fi-gi vo-lu-i? 6. Et tu-o tan-to mu-ne-re
5. At tu, quas sper-ni⁶⁾ do-cu-i⁷⁾? 6. Non ces-sas o-pes que-re-re,

5. qui dif-flu-it lu-xu-ri-a 6. tur-pi-[que] mar-cet o-ti-o⁸⁾
5. ad pe-po-nes et al-li-a? 6. Si-mu-la-to ne-go-ti-o
5. va-cu-is-que lam-pa-di-bus 6. u-sur-pant sa-cer-do-ti-um,
5. non i-gna-vis pa-ren-ti-bus. 6. At in o-vi-le o-vi-um

1) non; em. A. 2) aut; em. A. 3) non nondum; em; 4) dari; em. A;
5) pauperibus; em. A; 6) spernit; em; 7) docuit; em. A; 8) occio; em. A;

7.ba - pti - smi fra - cto fe - de - re 8.pre - su - mis⁹⁾ vi - ce mu - tu - i
7.re - li - cto Chri - sto pau - pe - re 8.et que¹⁰⁾ si - gna - ri vo - lu - i

7.in ap - pa - ra - tu re - gi - o 8.fa - cit - que mu - ta - to - ri - a
7.a plan - gen - tis of - fi - ci - o 8.re - dit ad s[e] - cu - la - ri - a
7.pen - sant - que la - ne pre - ti - um 8.et non cu - rant de o - vi - bus,
7.in - gres - si non per o - sti - um¹¹⁾ 8.sed vel vi vel mu - ne - ri - bus,

9.me rur - sum¹²⁾ cru - ci - fi - ge - re 10.et ha - be - re o - sten - tu - i.¹³⁾
9.pau - per - ta - tis c[h]a - ra cte - re, 10.mun - da - no va - cas lu - xu - i.

9.de me - o pa - tri - mo - ni - o, 10.qui sto mu - dus ad o - sti - a.¹⁴⁾
9.qui de - re - li - cto pal - li - o 10.fu - ge - rat ab E - gy - pti - a.
9.de quo - rum san - guis o - vi - um 10.re - qui - ren - dus est ma - ni - bus.
9.que si - tis per fla - gi - ti - um 10.ab - u - tun - tur ho - no - ri - bus.

9) *presummis*; em.; 10) *quem*; em. A; 11) *hostium*; em. A;
12) *rursus*; em. A; 13) *hostentiu*; em. A; 14) *hostia*; em. A.

F f. 423r-v

(by Philippe le Chancelier)

I 1.Va - ni - tas va - ni - ta - tum 2.et o - mni - a va - ni - tas!
II 1.Cur ce - ca cor - a - va - rum 2.dis - tra - hit am - bi - ti - o?
III 1.O non - dum in - tel - le - cta 2.no - bis De - i mu - ne - ra,

(f.423v)

3.Sed no - stra sic ma - li - gni - tas 4.cor ha - bet in - du - ra - tum,
3.Ne - scis, quod ac - qui - si - ti - o 4.ti - bi di - vi - ti - a - rum
3.cur, cum a - ver - tant pro - spe - ra 4.mul - tos a vi - a re - cta,

5.ut ver - bum se - mi - na - tum 6.suf - fo - cet mox cu - pi - di - tas
5.fi - nis mi - se - ri - a - rum 6.non e - rit sed mu - ta - ti - o?
5.pau - per - tas, pre - e - le - cta 6.Chri - sto, no - bis est a - spe - ra?

7.o - pum et di - gni - ta - tum, 8.li - cet sit no - bis ra - tum
7.Quod - si ha - be - re pa - rum 8.est ti - bi tam a - ma - rum,
7.Sed va - nis mens il - le - cta, 8.di - sce tan - dem et spe - c[t]a,

9.Quam sit a - cer - ba pro - pri - o 10.iu - di - ci - o
9.vi - de, quid ha - bent ni - mi - e 10.di - vi - ti - e
9.pau - per - ta - tis quam dul - ci - a 10.sint o - ti - a¹⁾

11.con - di - ti - o 12.ma - gna - tum,
11.co - ti - di - e 12.ri - xa - rum
11.pe - cu - ni - a 12.ne - gle - cta,

13.qui ma - io - ri dis - cri - mi - ne 14.quam cri - mi - ne
13.pro - pter tor - men - ta pro - pri - e 14.fa - mi - li - e
13.cum pau - per ex - pa - di - ti - us 14.et prom - [p]ti - us

1) *occia*; em. A.



15.et iu - gi - bus 16.me - ren - tur cru - ci - a - ti - bus
 15.et sau - ci - e 16 fla - gel - lum con - sci - en - ti - e,
 15.ad bra - vi - um 16.sar - ci - na tem - po - ra - li - um



17.e - ter - num cru - ci - a - tum.
 17.que est sum - ma pe - na - rum.
 17.re - rum cur - rat ab - ie - cta.

F f. 423v-424r

(by Philippe le Chancelier)



I 1.Ve - ri - tas ve - ri - ta - tum, 2.vi - a, vi - ta,¹⁾ ve - ri - tas,
 II 1.O - mni - a sub pec - ca - to 2.clau - sit A - de me - ri - tum,
 III 1.Spi - ri - tus ve - ri - ta - tis, 2.Spi - ri - tus con - si - li - i



3.per ve - ri - ta - tis se - mi - tas 4.e - li - mi - nans pec - ca - tum!
 3.dum pro - ni - or in ve - ti - tum 4.non pa - ru - it man - da - to.
 3.mo - do pe - num sup - pli - ci - i 4.non red - dit pro pec - ca - tis,



5.Te ver - bum in - car - na - tum 6.cla - mant fi - des, spes, ca - ri - tas;
 5.De sta - tu tam be - a - to 6.nos de - dit in in - ter - i - tum;
 5.ut ti - mor ca - sti - ta - tis, 6.qui re - ver - ten - tur fi - li - i,



7.tu pri - me pa - cis sta - tum 8.re - for - mans post re - a - tum.
 7.de mor - su ve - ne - na - to²⁾ 8.fel - in - he - sit pa - la - to,
 7.ca - sti - get in pre - la - tis²⁾ 8.fer - men - tum ve - tu - sta - tis.



9.Tu post car - nis de - li - ci - as 10.das gra - ti - as,
 9.per hoc cul - pe dis - pen - di - um 10.in vi - ti - um
 9.Sed quan - do spon - sus ve - ni - et, 10.in - ve - ni - et



11.ut fa - ci - as 12.be - a - tum.
 11.na - scen - ti - um 12.trans - la - to.
 11.quid fa - ci - et 12.in - gra - tis.



13.O quam mi - ra po - ten - ti - a, 14.quam re - gi - a
 13.Mor - tis a - ma - re po - cu - lum 14.in se - cu - lum
 13.Non hu - ic pe - nam abs - tu - lit, 14.cui dis - tu - lit,

1) vite; em. A; 2) A has preliis;



15.vox Prin - ci - pis, 16.cum e - gro - tan - ti pre - ci - pis:
 15.trans - fun - di - tur, 16.nil cu - i dul - ce bi - bi - tur
 15.sed ³a - ni - man 16.nunc im - pin - guat ad vi - cti - mam



17.Sur - ge, tol - le gra - ba -
 17.de va - se vi - ti - a -
 17.ad - eps in - i - qui - ta -



tum.
to.
tis.

3) next 3 words wr. in the order 3-1-2; em. A.

F f.424r-v



I 1.Be - a - tus, qui non ab - i - it 2.in ma - lo - rum con - si - li - o,
 II 15.Be - a - tus, quem cal - ca - ne - us 16.non pre - mit pe - ni - ten - ti - e
 III 29.Be - a - tus, qui in pro - spe - ris 30.men - tem non ex - al - ta - ve - rit
 IV 43.Be - a - tus, qui con - tem - pse - rit 44.ca - du - ca mun - di gau - di - a,
 V 57.Be - a - tus, qui in pa - tri - am 58.fi - xo men - tis a - cu - mi - ne



3.pec - ca - to - rum in in - vi - o, 4.nec sta - tit nec ap - pe - ti - it
 17.be - a - tus, con - sci - en - ti - e 18.quem non pun - git a - cu - le - us
 31.nec se - ne - mis ar - ta - ve - rit 32.re - bus ar - ta - tus a - spe - ris
 45.a - spi - rans ad ce - le - sti - a 46.et pa - ti pre - e - le - ge - rit
 59⁵) [Chri - sti ta - ctus dul - ce - di - ne] 60.mun - da - nam sper - nit glo - ri - am



5.ca - the - dram pe - sti - len - ti - e.
 19.nec tur - bant men - tis pre - ti - a.
 33.vin - cens in pa - ti - en - ti - a.
 47.do - lo - res et an - gu - sti - as.
 61.et mar - ce - scen - tem flo - scu - lum.



6.Be - a - tus, qui non se - qui - tur 7.que flu - unt sta - re ne - sci - a,
 20.Be - a - tus, qui [se] no - ve - rit 21.do - no ce - le - stis gra - ti - e
 34.Be - a - tus, qui pau - pe - ri - bus 35.su - a dif - fun - dens, a - ni - mum
 48.Be - a - tus, qui⁴ di - vi - ni - tus, 49.in - fu - so ro - re gra - ti - e,
 62.Be - a - tus, qui trans - i - e - rit 63.ab hac val - le mi - se - ri - e



8.que non sunt per - ma - nen - ti - a, 9.nec am - bit nec am - ple - cti - tur
 22.ne - que ven - to su - per - bi - e 23.su - pra se ra - ptus fu - e - rit
 36.non clau - dit² er - ga pro - xi - mum³ 37.se - na - tum cre - dit o - mni - bus,
 50.fe - cem fu - git lu - xu - ri - e, 51.ma - gi - ster car - nis spi - ri - tus
 64.et ad ve - rum iu - sti - ti - e 65.so - lem trans - la - tus fu - e - rit,



10.in - stin - ctu van - ne glo - ri - e.
 24.si - bi post - po - nens o - mni - a.
 38.in - si - gni - tus de - men - ti - a.
 5) 52.[va - nas sper - nans de - li - ci - as.]
 66.[u - bij] vi - vet in se - cu - lum.

1) Next 3 notes written a 3d lower; 2) *clausit*; em. A;
 3) *premium*; em. A; 4) *cui*; em. A; 5) this v. missing; em. A.

refrain

11. *O* fe - lix quem non cru - ci - at

12. nec mor - det nec an - gu - sti - at

(f. 424v)

13. sti - mu - lus a - va - ri - ti - e 14. nec fax u - rit in - vi - di - e.

F f. 424v

I 1. *O* cu - ras ho - mi - num,
II 13. Ab au - la prin - ci - pis,
III 25. In le - vum⁴⁾ ver - ti - tur

2. quas cu - rat cu - ri - a!
14. si ni - chi! ha - be - as,
26. cen - su - re le - vi - tas;

3. *O* quo - rum stu - di - a 4. non ha - bent ter - mi - num!
15. o - por - tet, ab - e - as; 16. spem va - nam con - ci - pis¹⁾
27. fra - eta se - ve - ri - tas 28. dan - ti re - mit - ti - tur.

5. Ta - li - um, si fi - dem 6. in - cur - re - ret,
17. te - nu - is For - tu - na, 18. o - mni - mo - da
29. Ex pli - cas de - cre - ta 30. ad li - bi - tum,

7. de - se - re - ret 8. Pi - la - des A - tri - dem;
19. ad com - [m]o - da 20. o - mni - um²⁾ mens u - na:
31. si so - ni - tum 32. de - de - rit mo - ne - ta.

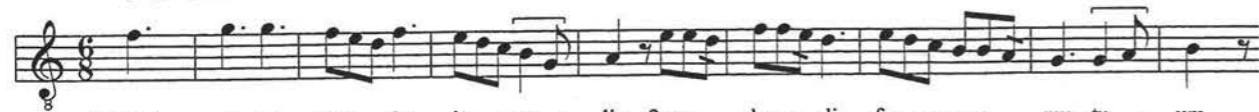
9. al - ter e - nim The - se - us 10. su - um fa - sti - dit The - se - a,
21. A quo nil³⁾ e - mun - gi - tur 22. o - pus per - dit et o - pe - ram;
33. Ple - nis e - re sac - cu - lis 34. re - i pe - na - mi - nu - i - tur;

11. u - bi re - gnat Por - the - us
23. quod 'ha - ben - ti da - bi - tur,'
35. lo - cum dic a lo - cu - lis,

12. et Fa - ti lu - dit a - le - a.
24. te - nent o - mnes ad lit - te - ram.
36. un - de lo - cus si que - ri - tur.

1) *concipit*; em. A; 2) *hominum*; em. A;
3) *nichil*; em. A; 4) *lucrum*; em. A.

F f. 424v-425r



I 1. Qui se - mi - nant in lo - cu - lis 2. per dan - di fre - quens mu - tu - um,¹⁾
 II 1. Be - a - ti qui e - su - ri - unt 2. et, ar - ces - si - to Si - mo - ne,



3. red - di - tu - um 4. gau - de - bunt de ma - ni - pu - lis.
 3. per ma[m]-mo - ne 4. que - stum pre - ben - das ra - pi - unt.

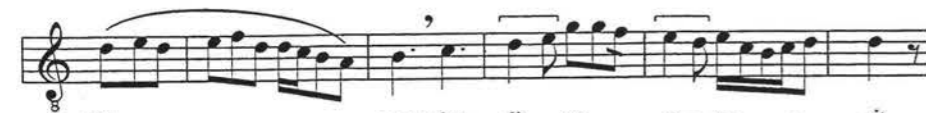


5. Num - mus nun - quam e - xa - mi - nat, 6. quos or - di - nat:
 5. Qui dat est po - tens o - mni - um 6. per me - di - um;

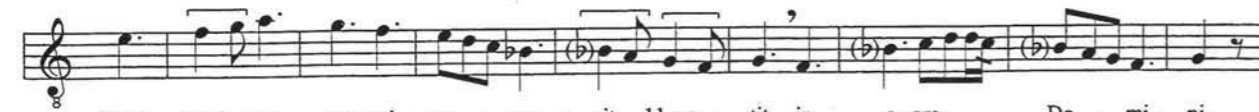
(f.425r)



7. Non e - nim ser - vit nu - mi - ni 8. sed ho - mi - ni.
 7. et qui - a mun - dus e - li - git 8. qui por - ri - git,



9. Num - mus clau - dit et a - pe - rit
 9. cur ex - cla - ma - re du - bi - tem:

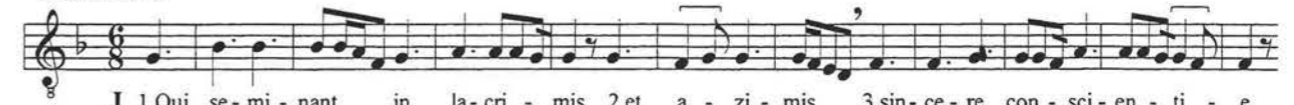


10. et quod non se - mi - na - ve - rit 11. me - tit in a - gro Do - mi - ni.
 10. Su - per ple - num et di - vi - tem 11. be - a - tus qui in - tel - li - git.'



1) Symone; em. A.

F f. 425r-v



I 1. Qui se - mi - nant in la - cri - mis 2. et a - zi - mis 3. sin - ce - re con - sci - en - ti - e
 II 19. Ho - mi - nis est mi - se - ri - e 20. zi - za - ni - e 21. se - men gra - nis in - ter - se - ri,
 III 37. Ca - ro nil per se pro - fi - cit 38. nec suf - fi - cit, 39. et - si for - tis sit, spi - ri - tus,



4. fer - men - tum cul - pe ve - te - ris 5. per - mu - tant et ma - li - ti - e.
 22. nec ma - nus ho - stis in - vi - di¹⁾ 23. pot - est ad ple - num con - te - ri,
 40. ni - si li - quo - re gra - ti - e 41. per - fu - si flu - unt²⁾ pri - mi - tus



6. Hii gra - ti - e
 24. quin te - ne - ri³⁾
 42. et pe - ni - tus



7. se pre - pa - ra[n]t, qua la - te - ris 8. lu - to pro - ie - cto so - li - ti,
 25. quid - dam se - men - tis sor - di - di⁴⁾ 26. cul - mis ad - iun - gat sti - pi - tis,
 43. cum o - le - o le - ti - ti - e; 44. ro - rem mi - se - ri - cor - di - e



9. e - me - ri - ti 10. ma - ni - plos por - tent glo - ri - e.
 27. dum ca - pi - tis 28. nos ti - met es - se li - be - ri.
 45. et ve - ni - e 42. fons vi - vus plu - it⁵⁾ ce - li - tus



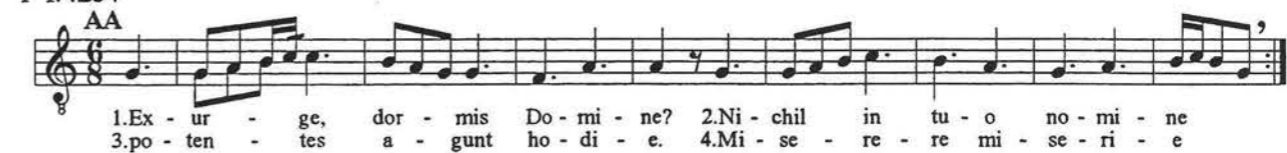
1) invade; em. A; 2) fluant; em. A;
 3) demum; em. A; 4) sordide; em. A;
 5) pluat; em. A.



6) quem; em. A.

(by Philippe le Chancelier?)

F f.425v



1) potenter; em. A

F f. 425v - 426r

(by Philippe le Chancelier)



I 1. Quo-
II 1. Tha-
III 1. Ec-

[quo-] mo- do can- ta - bi- mus
la- mus pu- er - pe- re,
ce san- ctu- a ri- um



2. sub in - i - qua le - ge?
2. thro - nus Sa - lo - mo - nis,¹⁾
2. no - strum pro - fa - na - tur,



3. O - ves, quid at - ten - di - mus? 4. Lu - pus est in gre - ge.
3. pres - sus est c[h]a - ra - cte - re 4. no - ve Ba - by - lo - nis,²⁾
3. Ma - ri - a pre - se - pi - um 4. pra - ve spo - li - a - tur,



5. De - ci - sis pan - ni - cu - lis 6. no - stris of - fert o - cu - lis
5. re - ga - lis ec - cle - si - a 6. se - det in tri - sti - ti - a;
5. glo - ri - o - sa Do - mi - na 6. su - a clau - sit li - mi - na,



7. Ihe - sus in - con - su - ti - lis 8. tu - ni ce scis - su - ram,
7. rex cu - sto - dit a - tri - um 8. ut for - tis ar - ma - tus,
7. in E - gy - ptum fu - gi - ens 3) 8. [fi - de ab - di - ca - ta];



9. su - am iu - dex hu - mi - lis 10. sus - ti - net pres - su - ram.
9. ten - dit in e - xi - li - um 10. san - cto - rum se - na - tus.
9. in pre - se - pe pa - ri - ens 10. nunc est de - nu - da - ta.

1) *prophanatus*; em. A; 2) *Babilonis*; em. A. 3) next 2 words emendation by A.



11. O (o) quan - do dis - cu - ci - et
11. Hac for - na - ce pu - ri - us
11. Men- strat E - ve fi - li - is



12. spe - lu[n] - cam la - tro - num?
12. au - rum se - pur - ga - bit
12. ma - ter Sal - va - to - ris,



13. quam tre - men - dus ve - ni - et
13. et con - fra - ctus me - li - us
13. qui - bus cla - mant la - bi - is.



14. De - us ul - ti - o - mum.
14. iu - stus ger - mi - na - bit.
14. Al - ma Red - em - pto - ris.

A *F f.426r*



1. Ex - cu - te - re de pul - ve - re 2. dum o - pus est re - me - di - o,
11. Ho - mo vi - lis ma - te - ri - e, 12. sur - ge de mor - tis tu - mu - lo;
21. Ne - va - sa con - tu - me - li - e 22. re - pro - ben - tur a fi - gu - lo.

A'



3. qui tur - pi - ter et te - me - re 4. ia - ces in ster - qui - li - ni - o!
13. dum spes est ad - huc ve - ni - e, 14. te sub - tra - he pe - ri - cu - lo.
23. dum sub ob - scu - ra spe - ci - e 24. vi - de - mus ut in spe - cu - lo.

B



5. Sur - ge, cur - re pro bra - vi - o, 6. dum po - tes ap - pre - hen - de - re!
15. Me - ti - re cor - dis o - cu - lo. 16. tu - e sta - tum mi - se - ri - e. 1)
25. In hoc vi - te cur - ri - cu - lo 26. mun - de - mur mul - ti - fa - ri - e



7. Vi - am que - rens in in - vi - o 8. ma - lo - rum re - mi - ni - sce - re!
17. qui to - tus es in pen - du - lo 18. et lan - gue - as 2) co - ti - di - e,
27. sed in cor - dis la - ti - bu - lo 28. de si - ni - bus 3) sci - en - ti - e



9. Ad pa - tri - am re - ver - te - re 10. cum pe - ni - ten - te fi - li - o!
19. fi - des ia - cens ex - tra - ri - e, 20. qui - a ca - ret cu - bi - cu - lo.
29. pro - ce - dat fu - mus ho - sti - e, 30. ne fi - at co - ram po - pu - lo.

1) *multipharie*; em. A; 2) *languat*; em. A; 3) *simibus*; em. A.

I *F f.426r-v*



1. Ve (ve) mun - do a scan - da - lis,
7. Hec 1) tol - lit fi - scus ho - di - e,



2. ve no - bis ut a - ce - pha - lis, 3. quo - rum li - ber - tas te - ri - tur!
8. su - e Chri - stus ec - cle - si - e 9. que cru - cis e - mit pre - ti - o.



4. Ro - me dor - mi - tur o - cu - lus, 5. cum sa - cer - dos ut po - pu - lus
10. Nul - lis ter - re - tur ca - si - bus, 11. cui - us cu - bat in fo - ri - bus



6. iu - go ser - vi - li pre - mi - tur.
12. ul - tor ex - [s]er - to gla - di - o.

1) *Hic*; em. A;

II



13. Ve, quo - rum vo - tis a - li - tur 14. et pin - gue - scit ex - a - cti - o,
21. Ve, qui gre - gi de - fi - ci - unt 22. tem - pe - sta - tis ar - ti - cu - lo,



15. a qui - bus nul - li par - ci - tur, 16. ut su - o par - cant pro - pri - o!
23. qui lu - pum non re - i - ci - unt 24. la - tra - tu si - ve ba - cu - lo!



17. Sed in e - os re - ver - ti - tur 18. su - a tan - dem pro - di - ti - o
25. Nec pen - sant, nec re - spi - ci - unt, 26. sub cui - us pec - cant o - cu - lo,



19. et fraus in se col - li - [d]i - tur 20. iu - sto De - i 2) iu - di - ci - o.
27. et a - ni - mas sub - i - ci - unt 28. gra - vi - o - ri 2) pe - ri - cu - lo.

2) *graviorum*; em. A

III

29. Ha, quo se ver - tet vi - ne - a?
35. Chri - stus mi - ser - tus vi - ne - e

30. Qua re - con - det in fo - ve - a 31. fru - ctus su - os co - lo - nus,
36. su - e mu - cro - nem lan - ce - e 37. in u - trum - que iam vi - brat,

32. cum pa - ri men - te si - ci - ant, 33. ut la - bo - res di - ri - pi - ant
38. fer - rum ad i - ctum a - cu - it 39. ne - que di - la - tum mi - nu - it,

34. hinc pa - ter, hinc pa - tro - nus.
40. sed ag - gra - vat, dum li - brat.

(by Philippe le Chancelier?)

I F f. 426v-427v

1. Quo me ver - tam, ne - sci - o, 2. dum stri - cto iu - di - ci - o
9. In pre - la - tos re - flu - it, 10. quod a Ro - ma de - flu - it;

3. pre - la - tos cir - cum - fe - ro, 4. dum vir - tu - tes pon - de - ro
11. Ro - ma - nis a - scri - bi - tur, 12. quod Ro - me con - na - sci - tur

(f. 427r)

5. pa - trum mo - der - no - rum. 6. Tan - ta sub - it ra - ri - tas,
13. in e - is na - tu - ra: 14. No - tum est de sin - gu - lis.

7. quod vix u - num ve - ri - tas 8. pro - bat me - ri - to - rum.
15. quod mens est in lo - cu - lis 16. et in que - stu cu - ra.

II

17. O, si Ro - ma re - spi - ce - ret
25. En ce - dit in con - tra - ri - um,

18. pa - trum su - o - rum me - ri - ta,
26. nam san - gui - su - ge fi - li - e

19. sa - lu - bri - us dis - po - ne - ret 20. ta - len - ta si - bi cre - di - ta:
27. vi - sus ce - cant su - bli - mi - um, 28. men - tes ca - pti - vant ho - di - e.

21. hu - mi - li - ta - tem co - le - ret 22. nu - be fa - stus de - po - si - ta
29. Sunt e - o - rum sup - pli - ci - um 30. cu - ra, me - tus, vi - gi - li - e

23. nec spe lu - cri re - ce - de - ret 24. a ve - ri - ta - tis se - mi - ta.
31. pre - ter la - bo - rum te - di - um 32. et ver - mes con - sci - en - ti - e.

III

33. Ter - re, ma - ris, a - e - ris 34. cum me - tus e - va - se - ris

35. et re sal - va fu - e - ris 36. e - re - ptus an - gu - sti - is,

37. ex quo Ro - mam ve - ne - ris, 38. ni - si te nu - da - ve - ris

39. vix ab - sol - vi po - te - ris 40. cu - ri - e nau - fra - gi - is.

IV

41. Si¹⁾ non cu - bat ia - nu - is 42. spem pre - ci - dens va - cu - is,

43. Sy - mon in as - si - du - is 44. la - bo - rat con - tra - cti - bus.

(f.427v)
45. Ar - gus cir - ca lo - cu - los 46. cen - tum gi - rat o - cu - los,

47. Bri - a - re - us sac - cu - los 48. cen - tum tol - lit ma - ni - bus.

1) Sy; em. A.

F f.427v ,

1. In

no - va fert a - ni - mus 2. vi - a gres - sus di - ri - ge - re,

3. non pu - det, qui - a lu - si - mus 4. sed lu - dum non in - ci - de - re.

5. Si te - me - re 6. de ce - te - ro 7. dis - tu - le - ro,

8. non cur - rens ad re - me - di - a

9. ca - ni - ti - e 10. co - ti - di - e 11. ci - tan - te per - em - pto - ri - e

12. li - quet de con - tu - ma - ti -

a.

1) this note looks like an E.

(by Philippe le Chancelier?)

I Ff.427v-428r¹⁾

1. O la - bi - lis sor - tis hu - ma - ne sta - tus.
11. Quid i - gi - tur au - ra te po - pu - la - ris,
2. E - gre - di - tur, 3. ut flos con - te - ri - tur
12. quid di - gni - tas, 13. quid ge - ne - ro - si - tas
4. et la - bi - tur ho - mo la - bo - ri - na - tus.
14. ex - tu - le - rit, ut gra - vi - us la - ba - ris?
5. Flens e - ri - tur, vi - ven - do mo - ri - tur.
15. In la - que - os, quos ten - dis, la - be - ris,
6. In pro - spe - ris lu - xu dis - sol - vi - tur,
16. dum cra - pu - lis scor - tis - que tra - he - ris
7. cum fla - ti - bus for - tu - ne qua - ti - tur,
17. et lu - xi - bus o - pum, quas a - ge - ris
8. lux su - bi - to men - tis ex - tin - gui - tur
18. il - li - ci - te, mi - ser, im - mo - re - ris.
9. Ha, mo - ri - ens vi - ta lu - xu so - pi - ta 10. nos in - fi - cis fel - li - tis con - di - ta.
19. Ha, mo - ri - ens [etc.]

1) cf. the reading of this piece in mode 3 in TLM No.277-4

II

21. Dum ef - fu - gis fe - cun - dam pau - per - ta - tem,
32. Hiis mo - ri - ens Chri - sto sed vi - vis mun - do
22. pre - ce - te - ris 23. di - ta - ri ni - te - ris,
33. non pro - fi - cis 34. vi - ta, sed de - fi - cis,
24. sed la - be - ris in sum - mam e - ge - sta - tem,
35. qui pro - xi - mi ca - su stri - des se - cun - do.
25. cum o - pi - bus ma - vis dif - flu - e - re
36. Re - a - ti - bus in - di - gnum af - fi - cis
26. quam mo - di - cis ho - ne - ste vi - ve - re,
37. et sa - li - bus a - ma - ris in - fi - cis,
27. quod que - sti - bus fe - dis ef - fi - ce - re,
38. cui de - tra - his, quem fi - ctis al - li - cis
28. dum sa - ta - gis a - mens dis - tra - he - re
39. blan - di - ti - is vul - tu - que sim - pli - cis;
29. nil au - tu - mans ti - bi suf - fi - ce - re.
40. huic bal - ne - um me - ro - ris con - fi - cis.
30. Ha mo - ri - ens [etc.]
41. Ha mo - ri - ens [etc.]

III

43. Dum dif - flu - is hac la - be la - bi - o - rum,

44. dum so - li - to 45. sor - de - scit, su - bi - to

46. ad - ve - ni - et il - le san - cts san - cto - rum,

47. qui du - pli - ces²⁾ lin - guas dis - si - ci - et,

48. a pa - le - is gra - na de - i - ci - et

49. et ste - ri - les plan - tas ef - fo - di - et.

50. Ha, mi - se - rum te nunc ex - ci - pi - et

51. et de - bi - tis ple - nis te pu - ni - et.

rf.

52. Ha, mo - ri - ens [etc.]

2) duplices.

F f. 428v (by Philippe le Chancelier?)

A

I 1. Quo va - dis, quo pro - gre - de - ris, 2. us - que quo pro - gres - su - ra?
II 1. Sed tu, quis es qui mu[s]-si - tas, 2. qui con - tra me gan - ni - re,

A

3. Quo fu - gis, cui me de - se - ris, 4. quo - us - que de - ser - tu - ra?
3. qui con - tra [me] non he - si - tas 4. in - iu - ste su - per - bi - re?

5. Mens le - vis, mens du - ra,
5. Vas fu - mi, vas i - re,

6. te - cum de - li - be - ra, 7. con - si - de - ra,
6. te - cum de - li - be - ra, 7. con - si - de - ra,

8. quam fa - cun - dum, 9. quam io - cun - dum,
8. quam tu - men - tem, 9. quam fe - ten - tem

10. quan - to dis - pen - di - o 11. de gau - di - o
10. ra - ptum de lu - bri - co 11. non mo - di - co

12. sub - du - xi - sti!
12. te co - e - gi 13. Quod ce - pi - sti
13. sum - mo re - gi

No. 31-2

14.non e - xe - cu - tu - ra: 15.stul - tum Chri - sti
14.pror - sus o - be - di - re; 15.stul - te, fe - ci

16.de - lu - si - sti, 17.iu - stum prod - i - tu - ra.
16.quod ad - ie - ci 17.stul - to sub - ve - ni - re.

No. 32

F f. 428v-429r (by Philippe le Chancelier)

I
1.Ho -

mo, qui sem - per mo - re - ris, 2.qui dif - flu - is co - ti - di - e,

3.qui scis, quod he - ri fu - e - ris 4.ma - lus et pe - ior ho - di - e,

5.cur o - cu - los non a - pe - ris,

6.quid vi - te vi - am de - se - ris 7.et e - bri - us ef - fi - ce - ris

8.in - a - nis fu - mo glo - ri - e?

No. 32-2

II
I 1.Dic, (Dic) ho - mo, res in sta - bi - lis,
II 1.Non vi - des, quod pre - ter - e - at
III 1.Te bre - vis de - le - cta - ti - o,

2.dic, u - ni - ver - sa va - ni - tas,
2.mun - dus et mun - di glo - ri - a,
2.ho - mo, mer - ca - tor pes - si - me,

(f.429r)

3.tu, cum non sis mu - ta - bi - lis, 4.sed i - psa mu - ta - bi - li - tas,
3.quod fe - num car - nis mar - ce - at 4.hac di - e per - em - pto - ri - a?
3.e - ter - no pri - vat gau - di - o 4.at - que pu - nit iu - stis - si - me.

5.quid te pul - vis sic sta - bi - lis, 6.ac si res es - ses sta - bi - lis?
5.Sit no - bi - lis vel sor - de - at 6.ho - mo, di - ves vel e - ge - at,
5.Qui tur - pi mer - ci - mo - ni - o 6.ru - fel) len - tis e - di - li - o

7.Quid (quid) te de le - ctat fra - gi - lis
7.o - por - tet, quod hinc trans - e - at,
7.te frau - das pa - tri - mo - ni - o:

8.car - nis et vi - te vi - li - tas.
8.nam res est trans - i - to - ri - a.
8.Vi - ta car - nis mors a - ni - me!

1) *ruffe*; em. A; 2) no flat written here.

F f.429



F f. 429r-v



I 1. Par - tus se - mi - fe - ros 2. lu - nas con - cur - re - re,
 II 1. Red - dit pro - spe - ri - tas 2. sol - lem - pne vi - ti - um,
 III 1. Pro - stat iu - di - ci - um, 2. al - get iu - sti - ti - a,



3. no - bis non su - pe - ros 4. cu - ram im - pen - de - re
 3. ex - pi - rat pro - bi - tas 4. vir - tu - tis pre - ti - um,
 3. si - bi do - mi - ni - um 4. u - sur - pant vi - ti - a;



5. sed so - lum in - fe - ros 6. vel - le dis - po - ne - re:
 5. gau - det an - ti - qui - tas 6. cum Bru - to Le - li - um
 5. vi - den - tur o - mni - um 6. ex - fa - ctis pa - ri - a



7. Non mi - ror mi - se - ros 8. sic vel - le vi - ve - re.
 7. ad res sol - li - ci - tas 8. ha - be - re so - ci - um.
 7. vir - tus et vi - ti - a, 8. cum sint con - tra - ri - a.

refrain



9. Tan - ta - li - zant sin - gu - li 10. sin - gu - lo - rum sin - gu - la,



11. i - gno - ran - tes e - mu - li, 12. quid sit vir - tus e - mu - la.

F f. 429v



I 1. A - du - la - ri ne - sci - ens 2. ab a - mi - cis de - fe - ror,¹⁾
 II 1. Ma - gna mi - hi glo - ri - a, 2. si, que lo - quor, sen - ti - am,⁵⁾
 III 1. Sed tan - ta se - ve - ri - tas 2. mo - vet mi - hi iur - gi - um,
 IV 1. Li - cet a - du - lan - ti - bus, 2. quic - quid vo - lunt, di - ce - re;



3. quos mo - ne - re²⁾ cu - pi - ens 4. ni - mis e - gre to - le - ror.
 3. sal - va con - sci - en - ti - a 4. se - quor a - mi - ci - ti - am.
 3. nam sci - o, quod ve - ri - tas 4. se - pe⁹⁾ pa - rit o - di - um
 3. de [se] so - lent ta - li - bus 4. plus quam si - bi cre - de - re



5. Un - de³⁾ ri - te con - que - ror, 6. nam quod de - cet o - pe - ror,
 5. E - ius⁶⁾ no - lo⁷⁾ gra - ti - am, 6. cu - ius per in - fa - mi - am
 5. et quod ter - re so - li - um 6. te - net a - du - lan - ti - um
 5. po - te - sta - tes mi - se - re. [6. As - sen - tan - tes te - me - re



7. ver - ba sa - le con - di - ens^{b)} 8. nec fa - vo - re de - se - ror,
 7. com - pa - ra - tur gra - ti - a. 8. Sa - lo - mo - nis glo - ri - am
 7. ve - ne - no - sa le - vi - tas, 8. dum pre - ten - dit pal - li - um
 7. non cor - di sed au - ri - bus 8. be - ne pu - tant fa - ce - re,



9. spe vel me - tu blan - di - ens.
 9. nol - lem per men - da - ci - a.⁸⁾
 9. ve - ri - ta - ti[s] fal - si - tas.
 9. fal - sis ful - ti lau - di - bus.]

1) deseror; em. A; 2) movere; em. A; 3) vite; em. A; 4) ne; em. A; 5) senciam; em. A;
 6) Cuius; em. A; 7) volo; em. A; 8) infamiam; em. A; 9) semper; em. A.

F f. 429v-430r

A



1. Vi - tam du - xi io - cun - dam sub a - mo - rem
 12. In - pen - dis - se li - bet tem - pus a - mo - ri,
 23. Po - test nam - que, ne dam - pne - mus a - mo - rem,



2. plus li - bi - tum 3. quam li - ci - tum 4. at - ten - dens;
 13. ne ne - sci - am, 14. cum cu - pi - am 15. fu - gis - se,
 24. vel ve - ni - am 25. vel gra - ti - am 26. me - re - ri;

A'



5. sed a vi - ta re - si - pi - sco pri - o - re
 16. ma - lis na[m] - que me - de - la cer - ti - o - ri
 27. red - dit [et -] e - nim 1) a - man - tem mi - no - rem



6. plus stu - di - is 7. quam se - ri - is 8. con - ten - dens.
 17. oc - cur - re - ris, 18. cum po - te - ris 19. no - vis - se.
 28. af - fa - bi - lem 29. et do - ci - lem 2) 30. ve - ne - ri. 3)

B



9. Ut que cau - sa? Com - pel - lor u - ni - ca:
 20. Er - go sci - ens, quid sit il - li - ci - tum,
 31. quic - quid tur - pe pu - tat, et am - pli - us,



10. ne me fa - ma su - o pri - vet fa - vo - re,
 21. red - e - un - ti non con - ce - dam fu - ro - ri,
 32. non ni - chil est, ne for - te pre - ter mo - rem,



11. dum sub vi - ta vi - vo fi - lar - gi - ca.
 22. sed vi - ta - bo ma - lum pre - co - gni - tum,
 33. dum car - pi - tur fru - ctus ve - ne - ri - us. 4)

1) *minorem amantem*; em.A; 2) *dcilem*; em.A;
 3) *vereri*; em.A; 4) *venereus*; em. A.

(by Philippe le Chancelier?)

F f. 430r-v

I



1. Bo - num est con - fi - de - re 2. in do - mi - no - rum do - mi - no,
 3. bo - num est spem po - ne - re 4. in spe - i no - stre ter - mi - no;



5. qui de re - gum po - ten - ti - a, 6. non de De - i cle - men - ti - a



7. spem con - ci - pis, 8. te de - ci - pis 9. et ex - ci - pis



10. ab au - la sum - mi prin - ci - pis.



11. Quid in o - pum ag - ge - re 12. ex - ag - ge - ras pec - ca - tum?



13. In De - o co - gi - ta - tum 14. tu - um ia - cta,



15. pri - us a - cta 16. stu - de - as cor - ri - ge - re,



17. in la - bo - re ma - nu - um 18. et su - do - re vul - tu - um



19. pa - ne tu - o ve - sce - re!

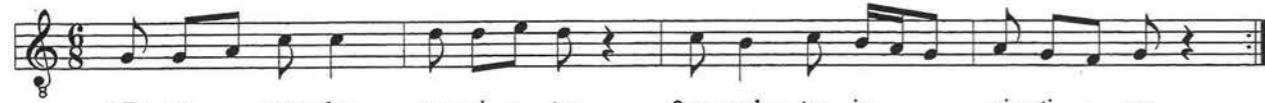
II

20. Car-nis ab er - ga - stu - lo 21. li - ber e - at spi - ri - tus,
 22. ne¹⁾ pec - ca - ti vin - cu - lo 23. vin - ci - a - tur 24. et tra - ha - tur
 25. ad in - fer - ni ge - mi - tus,
 26. u - bi lo - cus flen - ti - um, 27. u - bi stri - dor den - ti - um, (f. 430v)
 28. u - bi pe - na ge - hen - na - li 29. af - fli - gun - tur o - mnes ma - li
 30. in di - e no - vis - si - mo, 31. in di - e gra - vis - si - mo.
 32. Quan - do iu - dex ve - ne - rit, 33. ut tri - tu - ret²⁾ a - re - am
 34. et ex - tir - pet vi - ne - am, 35. que fru - ctum non fe - ce - rit
 36. Sic gra - num a pa - le - a 37. se - pa - ra - bit,
 38. con - gre - ga - bit 39. tri - ti - cum in hor - re - a.

1) quo; em. A; 2) trituret; em. A.

III

40. O be - a - ti 41. mun - do cor - de,
 42. ques pec - ca - ti 43. ter - sa sor - de
 44. vi - ti - um non in - qui - nat, 45. sce - lus non e - xa - mi - nat,
 46. nec ar - gu - unt pec - ca - ta, 47. qui Do - mi - ni man - da - ta
 48. cu - sto - di - unt 49. et si - ti - unt!
 50. Be - a - ti, qui e - su - ri - unt
 51. et con - fi - dunt in Do - mi - no 52. nec co - gi - tant de cra - sti - no!
 53. Be - a - ti, qui non im - pli - cant 54. se cu - ris tem - po - ra - li - bus,
 55. qui ta - len - tum mul - ti - pi - cant 56. et ver - bum De - i pre - di - cant
 57. o - mis - sis se - cu - la - ri - bus.

F f. 431r
AA

1. Ec - ce mun - dus mo - ri - tur 2. se - pul - tus in vi - ti - um
3. et iam Ro - me le - gi - tur 4. ei - us e - pi - ta - phi - um; 1)



5. tum - be su - per - scri - bi - tur 6. hoc ex - or - di - um:



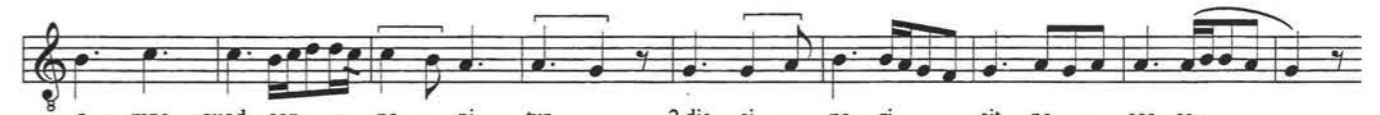
7. "Veh, veh, fi - li - is E - ve!"

1) *epythaphium*; em. A.

F f. 431r



1. Cum



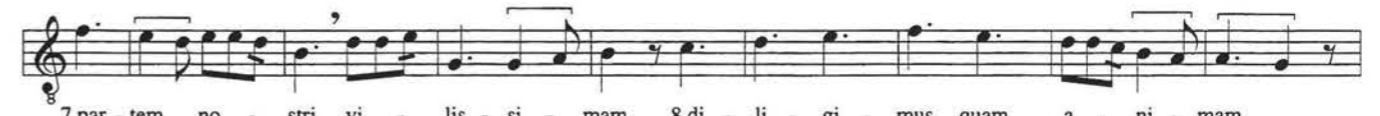
o - mne quod con - po - ni - tur 2. dis - si - pa - ri sit ne - ces - se,



3. non mi - ror, quod re - ver - ti - tur 4. es - se no - strum ad non es - se;



5. sed hoc est mi - ra - bi - le, 6. quod plus cor - ru - pti - bi - le



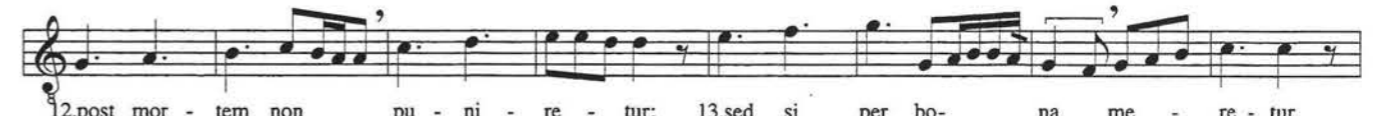
7. par - tem no - stri vi - lis - si - mam, 8. di - li - gi - mus quam a - ni - mam.



9. Vi - vit ho - mo dis - so - lu - te 10. to - tus in cu - ran - da cu - te,



11. qua - si pro ma - le - fi - ci - is



12. post mor - tem non pu - ni - re - tur; 13. sed si per bo - na me - re - tur,



14. pro - pter ma - la pu - ni - e - tur 15. per lo - cum a con - tra - ri - is.

(by Philippe le Chancelier?)

I Ff.431v

1.Si vis ve - ra fru - i lu - ce,
[7.Hec] est cla - vis se - cre - to - rum,

2.in pre - cla - ra Chri - sti cru - ce 3.glo - ri - a - ri stu - de - as,
8.hoc in fon - te si - gna - to - rum 9.si - gnum est vi - cto - ri - e;

4.ut de pas - si - o - nis cla - vis 5.fa - bri - ce - tur ti - bi cla - vis,
10.hoc si - gil - lum sum - mi re - gis, 11.hec est sca - la no - ve le - gis,

6.qua ce - lum in - tro - e - as.
12.hoc ve - xil - lum glo - ri - e.]

II

13.In hoc ve - cte bo - trus ve - ctus,
[19.In] hoc si - gno tri - um - pha - li,

14.in hoc pa - lo pre - di - le - ctus 15.mor - bos sa - nat o - mni - um;
20.in hac vir - ga pa - sto - ra - li, 21.vir - ga pe - ni - ten - ti - e;

16.hic est le - ctus pre - e - le - ctus, 17.ex e - le - ctis est con - fe - ctus¹⁾
22.ma - re ce - dit et o - be - dit, 23.mun - dus cre - dit et re - ce - dit

18.li - li - is con - val - li - um.
24.er - ror i - gno - ran - ti - e.]

1) collectus; em.A;

III

25.Er - go mun - das et fe - cun - das

26.no - bis un - das, crux, ef - fun - das

27.de²⁾ pe - tra dul - ce - di - nis!

28.A - qua mun - da, nos e - mun - da

29.et ce - le - sti nos fe - cun - da 30.fon - te ple - ni - tu - di - nis!

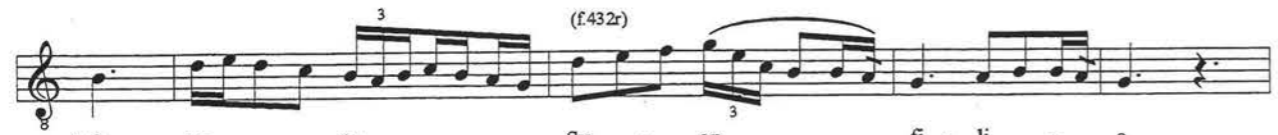
31.A - men.

2) ut de, ut without note(s).

F f. 431v-432v



1. Tur - mas ar - ment Chri - sto - co - las



2. de - vo - te Sy - on fi - li - e,

3. ce - tus ¹⁾ ci - ent ce - li - co - las 4. tri - um - phan - tis mi - li - ti - e;

5. in - sur - gant i - gno - mi - ni - e



6. ma - tris flen - tis ec - cle - si - e,



7. que con - cus - sa bar - ba - ri - e 8. per - ni - ti - e



9. lan - guet oc - ci - so pre - si - de



10. pro - di - to - ris ty - ran - ni - de 11. et per - fi - de;

1) *cethus*; em. A;

12. gen - tis mer - sa dis - cri - mi - ne



13. in hac mun - di vo - ra - gi - ne 14. mem - bris - que mu - ti - la - ta



15. cla - mat: "Vin - di - ca Do - mi - ne!,"



16. cla - mat: "Re - sper - sa san - gui - ne



17. na - to - rum et con - ta - mi - ne



18. mor - tis con - ta - mi - na - ta,



19. nun - quam ta - lis ge - ni - mi - ne 20. vi - tis in - e - bri - a - ta.

21. Li - cet me lhe - ro - so - li - mis

22. a - cer - ri - mis 23. pres - su - ris et quam plu - ri - mis

24. pla - gis u - bi - que gen - ti - um 25. gen - ti - li - um

(f.432v)

26. per - cel - lat per - se - cu - ti - o,

27. de - cli - nans ta - men ob - vi - um 28. nau - fra - gi - um

29. tran - si - li - o,

30. quod e - mi - net cer - ta - mi - num,²⁾

31. et ad por - tus re fu - gi - um 32. re - fu - gi - o;

2) em. in A to *presidio*.

33. sed cum me pseu - do - la - bi - o

34. la - ctans pal - pat pro - di - ti - o,

35. de - co - lo - ra - ta ni - mi - o

36. frau - dis tra - dor mar - ti - ri - o 37. con - si - li - o."

38. Quem Sa - tha - ne sa - tel - li - tum 39. et vel - li - tum

40. con - di - ta fe - le fi - cti - o 41. pre - ri - pu - it de me - di - o,

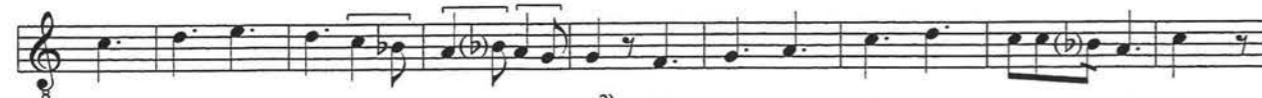
42. cui - us ut so - lis ra - di - o 43. et li - li - o con - val - li - um

44. Le - o - di - um 45. pre - ful - sit pon - ti - fi - ci - o.

(by Philippe le Chancelier?)

F f. 432v-433r
AA

1. Ve - nit Jhe - sus in pro - pri - a, 2. quem su - i non re - ci - pi - unt;
3. in De - i pa - tri - mo - ni - a 4. per - ver - se gen - tes se - vi - unt.



5. Diis a - li - e - nis o - sti - a²⁾ 6. Sa - lo - mo - nis a - pe - ri - unt



7. et sal - ta - re de - mo - ni - a 8. per tem - plum De - i fa - ci - unt.



9. Sy - on, Iu - de - e glo - ri - a, 10. fit po - mo - rum cu - sto - di - a:



11. Ei - us a - mi - ci fu - gi - unt 12. nec a - li - e - ni ve - ni - unt



13. ad se - pul - chri sol - lem - pni - a.

1) no natural wr. in v.1; 2) *hostia*.

I F f.433r



1. Ve - he - mens in - di - gna - ti - o 2. pa - cem per - tur - bat spi - ri - tus;
[9. Fo - ris a - gen - da pre - de - cant, 10. sed que do - cent non fa - ci - unt;



3. bi - lem ci - et re - li - gi - o, 4. quam si - mul - tas et am - bi - tus
11. fo - ris ut a - gni sup - pli - cant, 12. in - tus ut lu - pi se - vi - unt.



5. sic de - co - lo - rant ho - di - e, 6. quod fi - de - i do - cto - res
13. Sic a - spi - rant ho - no - ri - bus 14. ho - no - ris cum ia - ctu - ra,



7. im - pu - den - ter ec - cle - si - e 8. de - glu - ti - unt ho - no - res.
15. quod ex - pi - rant def - fe - cti - bus 16. ec - cle - si - a - rum iu - ra.]

II



17. Al - ter - no per - fe - ctu - i 18. stu - dent vi - ce mu - tu - i
[25. Mul - to cum dis - cri - mi - ne 26. mul - to vo - lunt a - gmi - ne



19. vel fa - vo - re di - vi - tum. 20. Non dis - cer - nunt me - ri - tum
27. co - li com - men - sa - li - um, 28. ut in o - re plu - ri - um



21. nec est gra - tis da - tum, 22. quod af - fe - ctum dis - tra - hit
29. fa - ma ce - le - bre - tur 30. et sic au - le re - gi - e



23. et ex dan - tis con - tra - his 24. vi - ti - o re - a - tum.
31. vel Ro - ma - ne cu - ri - e 32. gra - ti - a ca - pte - tur.]

III

33. Ex - plo - ra[n]t se - du - lo 24. quis pre - sul - ti - tu - lo 35. ma - io - ri gau - de - at,
[42. In - du - ti vi - li - bus, 43. no - stris a - spe - cti - bus 44. ap - pa - rent hu - mi - les;
36. cui mors im - mi - ne - at 37. mor - bo vel se - ni - o 38. ut e ve - sti - gi - o
45. sed con - tem - pti - bi - les 46. pre - ten - dunt ha - bi - tus, 47. ut su - os am - bi - tus
39. il - li suc - ce - de - re 40. sum - mo - pe - re 41. la - bo - rent.
48. pre - tex - tu ve - sti - um 49. hu - m8 - li - um 50. co - lo - rent.]

(by Philippe le Chancelier)

F f. 433v

1. Be -
(Be -) a - ta no - bis gau - di - a
3. Phi - lip - pi pri - mo - ge - ni - tus,
2. re - du - xit pro - les re - gi - a,
4. qui pa - tris a - ctis in - cli - tus
5. nec lau - de ca - rens pro - pri - a
6. post tot la - bo - rum te - di - a,
7. post tot fe - li - ces ex - i - tus 8. ti - bi de - be - tur Gal - li - a.
9. Re - gni cui - us in - i - ci - a
10. tu - a, De - i tu di - gi - tus,
11. a - spi - ra - re cle - men - ti - a!
12. Ve - ni, cre - a - tor Spi - ri - tus!

F f. 433v-434r

I



1. A-ni - ma: 2. Iu - gi la - cri - ma 3. dif - flu - e,



4. di - lu - e 5. sau - ci - e 6. sor - des con - sci - en - ti - e.



7. Fac ti - bi tu - tum 8. lu - te - um vas, ex - u - e lu - tum,



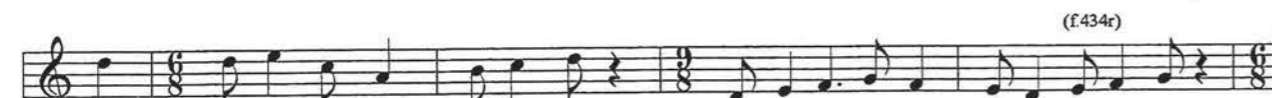
9. sub - i - tus 10. ex - i - tus 11. pi - um ne pro - po - si - tum

12. per - i - mat. 13. Me - ri - tum 14. red - i - mat 15. vi - te 16. dam - pna¹⁾ per - di - te.1) *dapmna*; em. A;

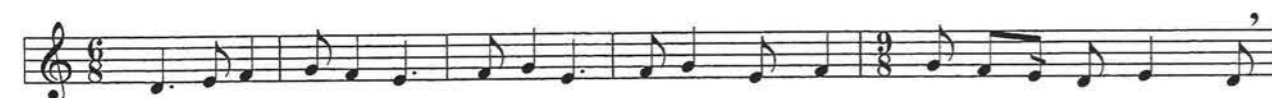
II



17. Ca - ro: Spi - ri - tu - i 18. quid sub - de - ris? 19. Quid te - nu - i 20. fla - tu sus - pen - de - ris?



21. Ad so - li - ta 22. re - ver - te - re, 23. vi - a - tri - ta 24. cur - ri - tur li - be - re.



25. Stes le - gi di - vi - tum, 26. ve - ti - tum 27. li - ci - tum 28. pu - tes ad li - bi - tum,



29. de vi - a 30. cu - rans, non de pa - tri - a 31. na - tu - re 32. de - bi - ta cul - tu - re;



33. le - tos a - ge di - es, 34. le - ves re - qui - es,



35. cu - re te - di - um 36. sit, quod vi - vat pi - um.

III

37. Lis hec,²⁾ Ra - ti - o, 38. tu - o iu - di - ti - o 39. fi - nem sub - e - at; 40. co - hi - be - at

41. car - nis im - pe - tus 42. iu - sti iu - di - cis me - tus;



43. ex - pi - e - tur a - ni - ma, 44. car - nis vi - cti - ma,



45. li - be - re 46. ser - vi - tu - tis 47. o - pe - re 48. spe sa - lu - tis;



49. vi - ge - at 50. pe - ni - ten - ti - a, 51. gra - ti - e 52. pa - te - at 53. pa - tri - e 54. vi - a.

2) *hic*; em. A.

F f. 434r-435r

I



1. Ihe - ru - sa - lem, Ihe - ru - sa - lem,



2. que oc - ci - dis et la - pi - das,



3. quam - di - u gen - tes per - fi - das



4. la - cta - bis, ma - ter li - be - ra?



5. Con - tra pro - mis - sum lit - te - re



6. re - gnat he - res ad - ul - te - re,



7. ri - det A - gar ad - ul - te - ra



8. le - gis [in] im - pro - pe - ri - um, 9. qui - a ri - sus fi - de - li - um

1) next 7 notes washed out; conjecture



10. in lu - ctum mun - do ver - ti - tur,



11. dum la - psu gra - vi la - bi - tur



12. Hen - ri - cus he - res li - be - re.



13. O pes - si - ma 14. con - di - ti - o mor - ta - li - um,



15. dum la - cri - man - tur fi - li - um!



16. Non - dum re - pen - te la - cri - ma



17. re - sol - vit nos u - ber - ri - ma

18. mors in me - ro - ris²⁾ flu - mi - na,

2) mororis; em. A;

19. in la - psum ma - tris la - bi - mur.

20. Ad Ma - ri - am con - ver - ti - mur,

21. stel - la de qua tot lu - mi - na

22. no - stris scin - til - lant se - cu - lis, 23. quod vir - tu - tum car - bun - cu - lis

24. ob - tu - si nos ex - ce - di - mus 25. et pi - o plan - ctu plan - gi - mus,

26. o gra - ti - o - sa do - - - mi - na.

III

27. Mi (Mi-) ra lo - quar ce - ci - dit

28. sol in o - ri - en - te, 29. ca - sus³⁾ so - lis con - ci - dit

3) *causa*; em. A;

30. in hoc oc - ci - den - te,

31. il - la lam - pas Cam - pa - ni - e.

32. O^(f435r) 4) Ma - ri - a, ma - ter gra - ti - e,

33. 5) in qua tot lu - mi - na - ri - a

34. no - ctis et um - bre ne - sci - a,

35. tot stel - le lau - dis lu - xe - rant,

36. quod o - cu - li more - ta - li - um

37. tan - te vir - tu - tis ra - di - um

38. in vi - du - a non vi - de - rant.

4) *mater Maria*; em. A; 5) *cap. in.*;

IV

6) *epithiphium*; em. A

F f. 435r-v

(by Philippe le Chancelier?)

1. Non te lu - sis - se pu - de - at,
 2. sed lu - dum non in - ci - de - re,
 3. et que lu - si - sti te - me - re 4. ad vi - te fru - gem ver - te - re.
 5. Ma - gi - stra mo - rum 3) do - ce - at 6. te ra - ti - o,
 7. ut di - gnus pon - ti - fi - ci - o; 8. Do - mi - ni do - no nu - mi - nis
 9. ad lau - dem Chri - sti no - mi - nis
 10. fun - ga - ris sa - cer - do - ti - o.

1) a single note D, apparently erroneous, precedes this figure;

2) notes for next 2 syllables om.; em. A; 3) next 3 words written in the order 3-2-1; em. A.

(by Philippe le Chancelier?)

F f. 435v

1. Chri -
 stus as - si - stens pon - ti - fex¹⁾
 2. for - mam scri - psit pon - ti - fi - cum,
 3. qui - bus pre - fe - cit u - ni - cum 4. ut pau - pe - rum sit o - pi - fex;
 5. in quo vir - tu - tum nor - mu - la,
 6. in quo vi - ven - di re - gu - la
 7. mon - strat sa - tis in - spe - cta,
 8. quod ce - te - ris pre - mi - ne - at,

1) *pontiphex*; em. A

9. qua - si qui vi - am do - ce - at

10. Za - che - us su - per te - cta.

F f. 435v-436r

(by Philippe le Chancelier?)

I

1. Rex et sa - cer - dos pre - fu - it

2. Chri - stus u - tro - que gla - di - o,

(f.436r)

3. re - gnum in i - pso flo - ru - it

4. con - iu[n] - ctum sa - cer - do - ti - o.

5. U - ti - le dul - ci mi - scu - it, 6. sed sub fi - gu - ra la - tu - it

7. hui - us iu[n] - ctu - re ra - ti - o.

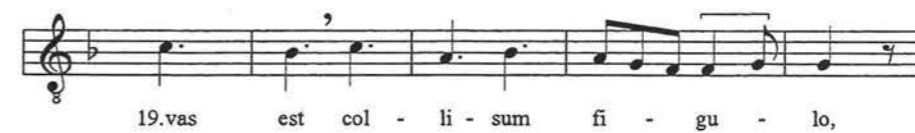
II

8. O - tho, quid ad te per - ti - net,

9. que te ra - pit pre - sum - pti - o?



1) *Davit*; em. A



F f.436r-437r

I

1.A- la - bau-strum fran - gi - tur 2.et lam - pas ex - tin - gui - tur,

(f.436r)

3.dum Phi - lip - pus¹⁾ ex - pi - rat;

2)

4.o - le - um ef - fun - di - tur, 5.Beth - le - em in - un - gi - tur

6.He - ru - sa - lem re - spi - rat.

7.Co - me - tes pre - sa - gi - um 8.re - gni mu - tans so - li - um

9.mun - di so - lem ob - scu - rat;

10.or - tus hic ex - ci - di - um 11.et co - ma cal - vi - ti - um

12.tu - um, Sy - on, fi - gu - rat.

1) *Philippus*, em. A;

2) next 3 notes first wr. a 2nd lower, then erased and corrected;

II

13.De - cal - va - re, fi - li - a, 14.lu - ge - at ec - cle - si - a

15.lu - sti - ti - e cul - to - rem,

16.lu - ge - at mi - li - ti - a, 17.lu - ge - ant et stu - di - a

18.su - e pa - cis au - cto - rem,

19.vul - tus cui - us dis - pa - res, 20.nunc gra - ves, nunc hy - la - res,

21.pro tem - po - re fu - e - runt,

22.nul - los e - i com - pa - res 23.Ka - ro - los aut Ce - sa - res

24.o - mnes e - i ces - se - runt.

3) *Karulos*; em. A.

No. 50-3

III

25. Gau- det Dy - o - ni - si - us

26. et ma - ter Pa - ri - si - us 27. non in - vi - det ho - no - rem,

28. iu - re su - um mi - li - tem 29. mar - tir ha - bet ho - spi - tem,

30. quem fe - ce - rat vi - cto - rem. 31. Au - ge - tur in mu - ne - re

32. fe - nus hoc in fu - ne - re 33. ec - cle - si - e cul - to - ri,

34. quod re - ga - lis di - gni - tas 35. et le - ga - ti san - cti - tas

36. non de - fu - it ho - no - ri.

No. 51

(by Philippe le Chancelier?)

I

F f.437r-v

1. Cla - vis²⁾ cla - vo re - tun - di - tur,

2. dum pec - ca - to - rum me - ri - tis

3. Chri - sti cla - vus a - mit - ti - tur, 4. a - mis - sum fru - stra que - ri - tis

5. cum plan - cti - bus y - po - cri - tis, 6. si pro cul - pa - rum de - bi - tis

7. mens, qua - si cla - vis in - si - tis 8. do - lo - re non com - pun - gi - tur.

1) no flat written;
2) *Clavus*; em. A.

II

9. Cla - vus fi - gens ten - to - ri - um

10. Gal - li - ca - ne mi - li - ti - e,

11. tam re - ga - lis ec - cle - si - e 12. quam re - gni fir - mans so - li - um,

13. mi - sti - ce dam - pni spe - ci - e 14. si - gnans pri - o - ris glo - ri - e,

15. pri - o - ris ex - cel - len - ti - e 16. dis - sol - ven - dum fa - sti - gi - um.

No. 51-2

III (f.437r)

17. Quid est quod di-u la-tu-it 18. et la-ten-tem ex-hi-bu-it

19. Chri-stum³⁾ di-e pa-ra-[s]ce-ves? 20. Sic in di-e, qua do-lu-it,

21. te con-do-le-re mo-nu-it, 22. a-mis-sum dum re-sti-tu-it,

23. gau-di-o fle-tum mi-scu-it, 24. ut sic do-lo-rem re-le-ves.

- 3) *Christus*; em. A.;
4) this figure half-erased.

No. 52

(by Philippe le Chancelier)

F f.437v

1. Quis-quis cor-dis et o-cu-li 2. non sen-tit in se iur-gi-a,

3. non no-vit, qui sint sti-mu-li, 4. que cul-pe se-mi-na-ri-a;

5. cau-sam ne-scit pe-ri-cu-li, 6. cur al-ter-nent¹⁾ con-vi-ti-a,

7. cur pro-ca-ces et e-mu-li 8. re-pli-cent in se vi-ti-a.

- 1) *alternant*; em. A.

No. 53

(by Philippe le Chancelier)

F f.437v-438r

1. Ho-mo, vi-de, que pro-te pa-ti-or!

2. Si est do-lor, sic-ut quo cru-ci-or,

3. ad te cla-mo, qui pro-te mo-ri-or.

4. Vi-de pe-nas, qui-bus af-fi-ci-or,

5. vi-de cla-vos, qui-bus con-fo-di-or!

6. Cum sit tan-tus do-lor ex-te-ri-or,

7. in-te-ri-or 8. est plan-ctus gra-vi-or,

9. tam in-gra-tum te dum ex-pe-ri-or.

- 1) (F-)sharp wr.; probably meant to be a (B-)natural;
2) an erroneous (B-)flat wr.

F f.438r

1. Ni - ti - mur in ve - ti - tum 2. et ne - ga - ta cu - pi - mus,
 3. car - ne con - tra spi - ri - tum 4. lu - ctan - te sub - cum - bi - mus,
 5. red - i - mus ad vo - mi - tum 6. et re - tro re - spi - ci - mus,
 7. quod e - rat a - bo - li - tum, 8. li - bro mor - tis scri - bi - mus,
 9. in pei - o - rem ex - i - tum 10. er - ror est no - vis - si - mus.

1) *Philippus*; em. A;

2) next 3 notes first wr. a 2nd lower, then erased and corrected.

(by Philippe le Chancelier?)

F f. 438r

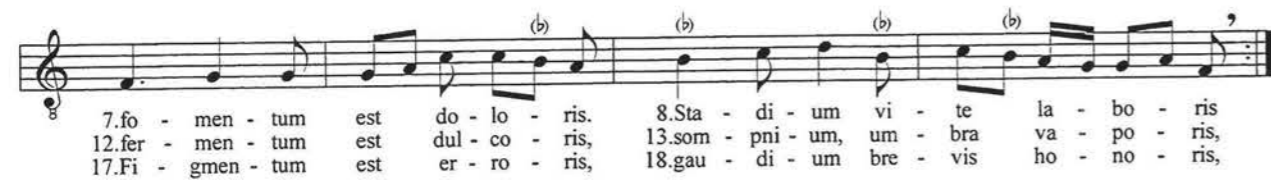
1. Do - gma - tum fal - sas spe - ci - es 2. pro - fa - na³⁾ no - vi - ta - te
 3. vul - pes Sam - so - nis⁴⁾ gan - nu - it 4. de - ser - ta ve - ri - ta - te.
 5. Sub pre - tex - tu de - ci - pi - unt 6. vir - tu - tis si - mu - la - te,
 7. qua - rum di - ver - se fa - ci - es⁵⁾ 8. sed cau - de col - li - ga - te.
 9. Tu - i sta - tus ex - ci - di - um, 10. Sy - on, fle - re non ces - ses;
 11. i - gnis in cau - dis vul - pi - um 12. tu - as com - bus - sit mes - ses.

1) (B-) natural written without function; 2) wrong (F-) sharp written;

3) *prophana*; em. A; 4) *Sansonis*; em. A; 5) *faties*.

(by Philippe le Chancelier)

F f.438r-v



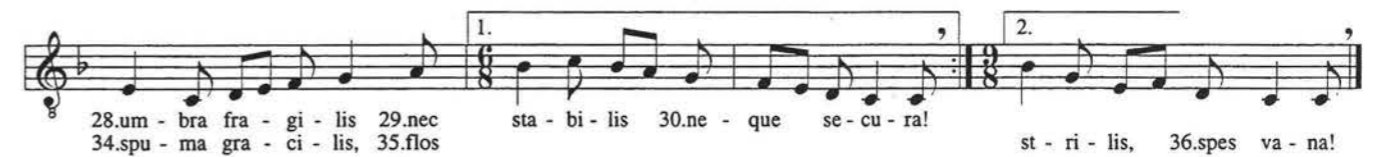
1) bar wr. in measures 15,20;

2) honera;

3) scalaris.

(by Philippe le Chancelier)

F f.438v-439r



1) Next 2 notes first written a 2nd higher, then erased and corrected, 2) lower-case initial.

No. 57-2

IV

37. O qua - lis, 38. quam mi - se - ra 39. mors e[s]t, quam du - ra:
40. pe - na - lis 41. et a - spe - ra 42. nec mo - ri - tu - ra!
V
43. iam re - co - gi - ta 44. de tem - po - ris 45. ia - ctu - ra,
49. Cul - pam ca - ve - as 50. et ve - ni - am pro - cu - ra,
46. sis sol - li - ci - ta 47. de cor - po - ris 48. fra - ctu - ra!
51. tre - mens pa - ve - as 52. de iu - di - cis 53. cen - su - ra!

No. 58

(by Philippe le Chancelier?)

F f. 439r

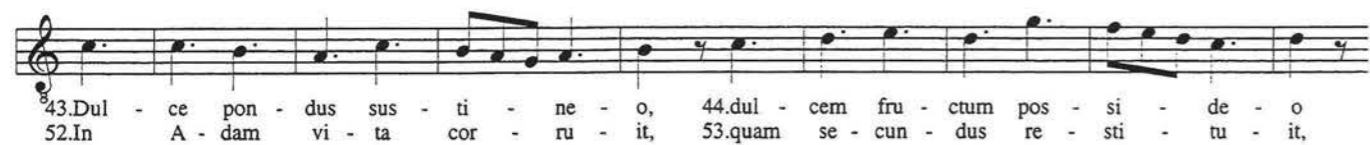
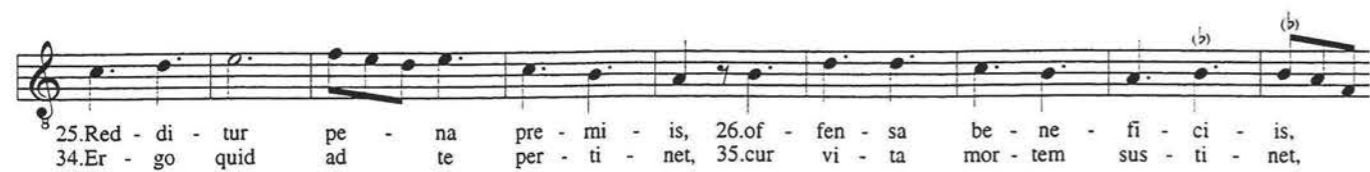
1. O Ma - ri - a, 2. o fe - lix pu - er - pe - ra,
3. ma - ter pi - a, 4. cui - us su - xit u - be - ra,
5. qui cre - a - vit sy - de - ra, 6. mu - ne - ra 7. de te flu - unt dul - ci - a,
8. Spi - ri - tus San - cti cra - te - ra!

No. 59

(by Philippe le Chancelier)

I F f. 439r-v

1. Crux, de te vo - lo con - que - ri: 2. Quid est, quod in te re - pe - ri 2)
[10. Cur pen - det, qui non me - ru - it? 11. Quid quod te non ab - hor - ru - it,
3. fru - ctum ti - bi non de - bi - tum?
12. cum sis re - is pa - ti - bu - lum?
4. Fru - ctus, quem vir - go pe - pe - ri, 5. nil de - bet A - de ve - te - ri
13. Cur sol - vit, que non ra - pu - it? 14. Cur e - i, qui non no - cu - it,
6. fru - ctum gu - stan - ti ve - ti - tum;
15. es pe - na - le pi - a - cu - lum?
7. in - ta - cti fru - ctus u - te - ri 8. tu - us non de - bet fi - e - ri,
16. E - i qui vi - tam tri - bu - it 17. mor - ti - que ni - hil de - bu - it,
9. cul - pe non ha - bens me - ri - tum.
18. mor - tis pro - pi - nas po - cu - lum?
10. Te re - o - rum fla - gi - ti - is, 20. te cul - pa - rum sup - pli - ci - is
[28. Re - is in te pen - den - ti - bus, 29. ho - mi - ci - dis, la - tro - ni - bus
21. or - di - na - vit iu - sti - ti - a.
30. in - fli - cta ma - le - di - cti - o.
22. Cur er - go iu - stum im - pi - is, 23. cur vir - tu - tem cum vi - ti - is
31. Iu - sto ple - no vir - tu - ti - bus, 32. or - na - to cha - ri - sma - ti - bus
24. so - ci - a - vit ne - qui - ti - a?
33. de - be - tur be - ne - di - cti - o.
3) convitiis; em. A.

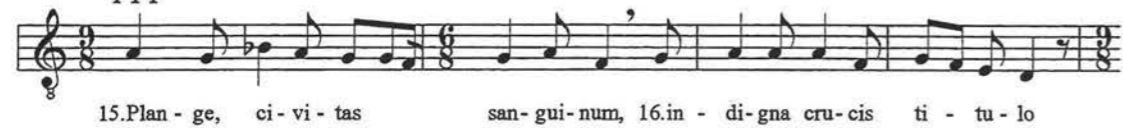


F f.439v-440r

(by Philippe le Chancelier?)



III



1) A here inserts a conjectured verse.

IV



(by Philippe le Chancelier)

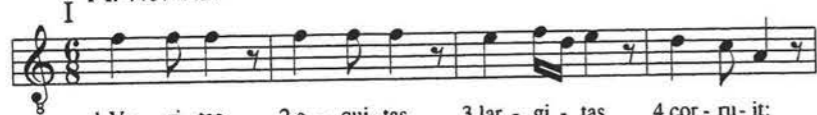
Ff. 440r-v

(f.440v)



(by Philippe le Chancelier)

F f. 440v-442v



1. Ve - ri - tas, 2. e - qui - tas, 3. lar - gi - tas 4. cor - ru - it;
11. Ca - ri - tas, 12. ca - sti - tas, 13. pro - bi - tas 14. vi - lu - it;
21. Se - mi - tas 22. ab - di - tas 23. no - vi - tas 24. cir - cu - it;



5. fal - si - tas, 6. pra - vi - tas, 7. par - ci - tas 8. vi - gu - it; 9. ur - ba - ni - tas 10. e - va - nu - it.
15. va - ni - tas, 16. fe - di - tas, 17. vi - li - tas 18. ela - ru - it; 19. ru - sti - ci - tas 20. pre - va - lu - it.
25. so - li - tas 26. co - gni - tas 27. de - bi - tas 28. ar - gu - it, 29. an - ti - qui - tas 30. quas te - nu - it.

II



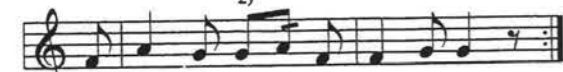
31. Ius, ra - ti - o, 32. dis - cre - ti - o, 33. con - cor - di - e 34. com - mu - ni - o,
40. Vis, ul - ci - o, 41. pre - sum - pci - o, 42. dis - cor - di - e 43. con - ten - ci - o,
49. Fraus, fi - cti - o, 50. se - du - cti - o 51. iu - sti - ci - e 52. sub pal - li - o,

(f.441r: v.46)



35. com - pas - si - o, 36. cor - re - cti - o, 37. mi - se - ri - e 38. pro - te - cti - o
44. su - spi - ci - o, 45. de - tra - cti - o, 46. ca - lum - pni - e 47. ve - xa - ci - o
53. am - bi - ci - o, 54. pro - di - ci - o, 55. sub ci - ne - re 56. ci - li - ci - o

2)

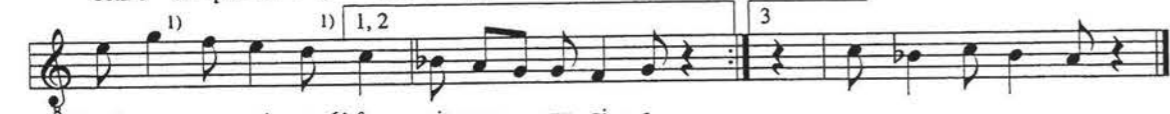


39. pro - scri - bi - tur e - xi - li - o.
48. ni - tun - tur pa - tro - ci - ni - o.
57. vir - tu - tis gau - dent pre - ci - o.

III



58. A - va - ri - ti - a 59. que - rit spo - li - a, 4)
62. De lu - xu - ri - a 63. tor - por, o - ti - a; 4)
66. De su - per - bi - a 67. li - vor, o - di - a;



60. qui - a pro - pri - a 61. fa - cit com - mu - ni - a.
64. vi - a de - vi - a 65. ra - pit ve - cor - di - a.
68. tri - a vi - ci - a

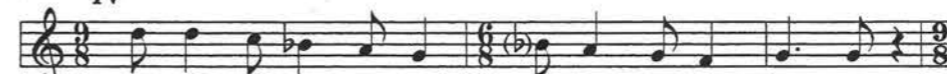
69. tra - hunt o - mni - a.

1) bar in vv. 34, 60, 64, 68, 91, 94, 103, 112, 130, 131, 187;

2) binaria in v. 48; in v. 57 first the plica figure wr., then erased and replaced by a binaria;

3) D in v. 59; 4) *occia*; em.A;

IV



70. La - tet du - bi - e 71. ma - li - ti - e fer - bu - ra;



72. ze - li spe - ci - e 73. frau ca - lum - pni - e 74. iu - sti - ti - e fi - gu - ra.
75. Tri - sti⁵⁾ fa - ci - e, 6) 76. vul - tus ma - ci - e 77. y - po - cri - sis pi - ctu - ra.
78. A - mi - ci - ci - e 79. sub ef - fi - gi - e 80. ne - qui - ci - e stru - ctu - ra.

V



81. Iam pre - la - ti 82. sunt Pi - la - ti, 83. Iu - de suc - ces - so - res,



84. pi - um ra - ti 85. Chri - stum pa - ti, 86. Ca - y - phe fau - to - res.



87. Dum co - gna - ti 88. pre - ben - da - ti 89. sur - gunt ad ho - no - res,
93. Li - cte - ra - ti 94. spe frau - da - ti 95. e - gent post la - bo - res.
99. Non vo - ca - ti, 100. non cre - a - ti 101. pre - sunt iu - ni - o - res;

(f.441v: v.91)



90. pul - sant da - ti 91. pau - per - ta - ti 92. o - sti - a⁸⁾ do - cto - res.
96. Pro - bi - ta - ti⁷⁾ 97. ac e - ta - ti 98. de - sunt pro - vi - so - res.
102. vi - tra - ti 103. vi - plan - ta - ti 104. me - ri - tis mi - no - res.

VI



105. Ca - nes im - pru - den - ti - e, 106. a - vi - di, mu - ti
107. su - es in - mun - di - ci - e, 108. lu - to pol - lu - ti,
109. ti - gres a - va - ri - ci - e 110. que - stum se - cu - ti,



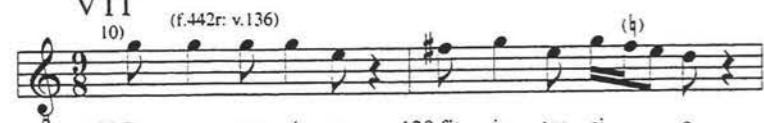
111. nul - li cu - sto - di - e, 112. fa - mi - li - e 113. sed ni - mi - e
117. Non stant in a - ci - e 118. a - fa - ci - e; 119. con - tra - ri - e
123. Ni - chil e - xi - mi - e 124. con - stan - ci - e, 125. sed pro - pri - e



114. stu - dent la - sci - vi - e 115. cum in - glu - vi - e 116. pro - cu - ran - de cu - tj. v. 122, 128
120. ce - dunt⁹⁾ po - ten - ci - e 121. pa - ti - en - ci - e 122. scu - to de - sti - tu - ti.
126. tu - ment⁹⁾ i - gna - vi - e. 127. Plus pe - cu - ni - e 128. stu - dent quam sa - lu - ti.

5) *Tristis*; em. A; 6) *fatie*; em. A; 7) *intrati*; em. A; 8) *hostia*; em. A; 9) *timent*; em. A

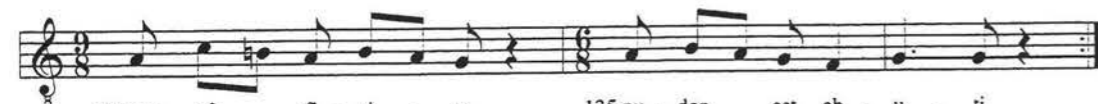
VII



129.Pre - ce pre - ti - o 130.fit in - tru - si - o,
136.Cle - ri con - ci - o 137.ac re - li - gi - o
143.Nul - la stu - di - o 144.fit pro - te - cti - o;



131.nam pre - la - ti - o 132.ven - di - tur, 133.e - mi - tur;
138.sunt¹¹⁾ ob - pro - bri - o; 139.ster - ni - tur, 140.sper - ni - tur,
145.iu - go ni - mi - o 146.pre - mi - tur, 147.le - di - tur,



134.nec of - fi - ci - o 135.pu - dor est ab - u - ti
141.pri - vi - li - gi - o 142.da - to ser - vi - tu - ti.
148.quo - rum bra - chi - o 149.so - lent es - se tu - ti.

VIII



150.O - mnis sta - tus 151.im - mu - ta - tus 152.gre - gis et pa - sto - ris,
156.Nu - tat thro - nus, 157.dum pa - tro - nus 158.nul - lus est ho - no - ris,



153.con - tur - ba - tus 154.pri - ci - pa - tus, 155.re - gis iu - ni - o - ris.
159.ne - mo bo - nus 160.por - tans o - nus¹³⁾ 161.gra - ci - a mi - no - ris.

IX



162.Vo - ta plu - ra, 163.pre - ces, thu - ra, 164.ge - mi - tus a - ma - ri
169.Si - cut na - vis 170.per - i - tu - ra 171.flu - ctu - at in ma - ri,
176.Sic - ut pan - ni 177.com - mis - su - ra 178.ru - pti re - pa - ra - ri,



165.pro se - cu - ra 166.re - gni - cu - ra 167.plan - ctu pa - ri
172.i - ta gra - vis 173.hec pres - su - ra 174.nec se - da - ri
179.tan - ti dam - pni 180.sic scis - su - ra 181.re - for - ma - ri



168.fi - unt in al - ta - tri.
175.pot - est nec sa - na - ri.

182.ne - quid sed de - for - ma - ri.

10) a non-functional (F-) sharp wr. in v. 136; 11) fit; em. A;
12) no rest wr. in vv. 145, 187; 13) honus; em. A.



188.Ce - pit per o - di - a, 184.cre - vit in - vi - di - a,



185.fre - mit mi - li - ti - a, 186.se - vit ma - li - ci - a

XI



187.O - mnes que - runt pro - pri - a 191.mi - li - tes et cle - ri;



192.ti - ment hii de cu - ri - a 193.per hos a - mo - ve - ri.



194.Un - de pal - pant vi - ti - a 195.sub - ver - so - res ve - ri,

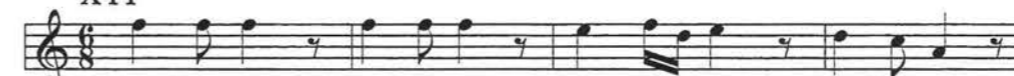


196.do - lent hii ne - go - ti - a 197.per i - gno - tos ge - ri.



198.Pri - mus ad con - si - li - a 199.per - e - gri - nus he - ri.

XII



200.Dic er - go: Ve - ri - tas, 201.u - bi nunc ha - bi - tas;



202.e - qui - tas, 203.lar - gi - tas, 204.u - bi nunc la - ti - tas?



205.Quid pro - fu - it, 206.que pre - fu - it 207.ma - li - gni - tas?

No. 63

F f.442v-443r

I

1. Te- rit Be[r]- nar - dus ter - re - a

2. men - te ra - ptus ad su - pe - ra, 3. bel - la re - tun - dit car - ne - a

4. mun - di con - tem - pnens pro - spe - ra.

II

5. In man - da - to - rum a - re - a 6. fla - gel - lo pe - ni - ten - ti - e

7. spi - cam car - nis ex - cu - ti - ens; 8. gra - num nu - da - tum pa - le - a

9. ve - sti - tum sto - la glo - ri - e. 10. Chri - sti trans - fert ad hor - re - a

11. fru - ctum vi - te sus - ci - pi - ens.

III

12. O - li - va fru - cti - fe - ra, 13. ca - ri - ta - tis un - cti - o,

14. nar - dus o - do - ri - fe - ra, 15. sa - lu - tis re - fe - cti - o,

16. re - a - tus ex - ter - mi - na, 17. pa - cis fo - ve se - mi - na!

No. 64

F f.443r

I

1. In pau - per - ta - tis pre - di - o:

2. Fran - ci - scus¹⁾ plan - tat vi - ne - am; 3. ve - re vi - tis pro - pa - gi - nem

4. au - get no - va pro - du - cti - o 5. e - vel - lens stir - pem spi - ne - am;

6. fi - cus a - lit dul - ce - di - nem, 7. ce - dit spi - ne - tum li - li - o.

II

8. In vi - a pur - gat vi - ti - a 9. cor - de mun - dus et o - pe - re,

10. co - ru - scet ut in pa - tri - a 11. cul - pe li - ber ab o - ne - re.²⁾

III

12. Ad a - me - na pa - scu - a 13. va - gas o - ves di - ri - ge,

14. fac se - qui pro - fi - cu - a, 15. men - tes la - psas e - ri - ge;

16. da cum a - gnis e - li - gi, 17. da cum gra - nis col - li - gi!

1) Franciscus; 2) honore; 3) next 2 notes half erased; 4) this note omitted; em.

No. 65

F f.443r-v

I

I.A- que vi - ve dat flu - en - ta

2.fons vi - vus An - tho - ni - us;

3.flo-ret [h]or-tus, in - cre - men - ta 4.pre-stat De - i fi - li - us.

II

5.Vi - ne - am pro - pa - gi - nat 6.cul - to - ris in - du - stri - a;

7.dum in ra - mis ger - mi - nat 8.ve - re vi - tis gra - ti - a,

9.vi - get fru - ctus co - pi - a 10.ver - bi fu - ga plu - vi - a.

III

11.Ser - vi pro - vi - den - ti - a 12.ta - len - ta mul - ti - pli - cat,

13.dum di - vi - ne pre - mi - a 14.vir - tu - tis am - pli - fi - cat;

15.nam ver - bum, quod se - mi - nat, 16.in sa - lu - tem ger - mi - nat.

1) this figure first wr. at end of f.443r, then erased and rewritten on top of f.443v;
2) The melody for v.16 is omitted in the Ms, replaced by melody for v.22; conjecture.

No. 65-2

IV

17.Ve - ri - ta - tis spe - cu - lum, 18.mo - rum do - mi - ci - li - um,

19.lux il - lu - strans se - cu - lum, 20.fi - de - i pre - si - di - um,

21.er - ro - res e - li - mi - na, 22.te - ne - bras il - lu - mi - na!

No. 66

F f.443v-444r (by Philippe le Chancelier?)

I

1.Ve - ri so - lis ra - di - o¹⁾ 2.lu - cer - na suc - cen - di - tur,

3.suc - cen - sa sub mo - di - o 4.ce - la - ri non pa - ti - tur:

5.Hui - us ful - gor lu - mi - nis 6.nu - bern de - let cri - mi - nis.

1) *radius*; em. A.

II (f.444r)

7.Lu - cer - ne lux e - mi - cat 8.re - ctam pa - rans se - mi - tam;

9.mu - li - e - ri ven - di - cat 10.dra - gram di - u per - di - tam;

11.ad am - ple - xum pa - tri - um 12.va - gum fle - ctit fi - li - um.

III

No. 66-2

13. Nos or - na - tos con - gru - a 14. ve - ste duc ad nu - pti - as,
 15. lam - pa - de non va - cu - a 16. ser - van - tes vi - gi - li - as,
 17. ut spon - si cle - men - ti - a 18. nos lo - cet in glo - ri -

a.

No. 67

F f. 444r

1. Ex - ce - pti - vam a - cti - o - nem
 2. ver - bum pa - tris ex - ci - pit,
 3. dum de - lu - dit ra - ti - o - nem, 4. dum na - tu - ram de - ci - pit;
 5. ca - su - a - lem di - cti - o - nem 6. sub - stan - ti - vum re - ci - pit
 7. a - cti - o - que pas - si - o - nem 8. in hoc ver - bo con - ci - pit.
 refrain
 9. In hac ver - bi co - pu - la 10. stu - pet o - mnis re - gu - la.

No. 68

F f. 444r-v
 I (f.444v)

1. Ho - mo, cur de - ge - ne - ras,
 2. cur Chri - stum per - se - que - ris,
 3. per quem pri - us fu - e - ras 4. red - em - ptus ab in - fe - ris?
 5. Mi - ser, non con - si - de - ras, 6. quod ci - nis es et e - ris?
 7. Pro - vi - de - as, 8. ne per - e - as 9. sub in - fer - ni la - te - bris:
 10. A - ma De - um, 11. qui te re - um 12. e - ie - cit de te - ne -
 3 3 3
 bris!

II

13. Quid prod - e - rit, 14. si fe - ce - rit

15. te For - tu - na di - vi - tem, 16. cum fra - gi - lem

17. et la - bi - lem 18. vi - te vi - des li - mi - tem?

19. Con - si - de - ra, 20. quid pro - spe - ra

21. prod - e - runt di - vi - ti - bus, 22. cum gau - di - a 23. ce - le - sti - a

24. a - mi - se - runt pro o - pi - bus 25. nec e - ro - gant,

26. sed de - ro - gant 27. nu - dis et pau - pe - ri - bus.

F f. 444v-445v

I

1. Ho - mo, cur pro - pe - ras

(f.445r)

2. mo - ri tam pro - spe - re?

3. Cur non con - si - de - ras, 4. quid ma - ius¹⁾ sy - de - re?

5. Cur au - fers ti - bi vi - ve - re, 6. dum spre - to cru - cis u - be - re

7. ti - bi ca - sus ex - a - spe - ras 8. et que - ris lac in sce - le - re?

1) *matris; em. A;*

II

9. Quid spe - ra - re re - lin - qui - tur,

10. vas to - ti - us mi - se - ri - e?

11. Quid cru - ci re - tri - bu - i - tur 12. pro da - to la - cte gra - ti - e?

13. Pro me - ri - tis in - me - ri - tus²⁾ 14. so - los re - pen - dis ge - mi - tus.
 15. Non me - ru - it, 16. quod tri - bu - it 17. nox hu - ma - ne ca - li - gi - nis,
 18. sed que - ri - tur [19. et co - li - tur] 20. in - di - gno lac dul - ce - di - nis.

2) *in meritis*; em. A; 3) words for v. 19 omitted; conjecture A;

III

21. E - mer - ge flu - cti - bus, 22. flos mun - di, Gal - li - a,
 23. ne flos in sor - di - bus, 24. quem cru - cis glo - ri - a
 25. de - dit, vi - le - scat tur - pi - ter!
 26. Sic bre - vi - ter, 27. si pec - cas in - sci - a,
 28. pri - ma cru - cis in - si - gni - a 29. trans - fer ex - tol - lens al - ti - us.
 (f. 445v)
 30. Si me - ri - tum] 31. re - pen - dis, cru - cis de - bi - tum
 32. re - pen - das ti - bi gra - ti - us.

4) lower-case initial written; 5) next 5 notes written a 3rd lower; em. A, acc. to v. 23;
 6) next 3 notes first written a 2nd lower, then erased and corrected; 7) words for v. 30 omitted; conjecture A.

F f. 445v
 1. Si glo - ri - a - ri li - ce - at,
 2. sit so - la ti - bi glo - ri - a 3. de me - ra con - sci - en - ti - a
 4. nec te su - per - be mo - ve - at 5. ho - no - ris pre - mi - nen - ti - a.
 6. Fi - xum in men - te se - de - at, 7. fa - stus et in - so - len - ti - a
 8. quan - tum De - o dis - pli - ce - at, 9. qui re - spi - cit hu - mi - li - a.

F f.445v

1. O Ma - ri - a, stel - la ma - ris,
 2. lux il - lu - strans o - mni - a,
 3. que per stel - lam de - si - gna - ris, 4. su - per nos ir - ra - di - a!
 5. Sis in - vi - a pre - vi - a, 6. ne se - qua - mur de - vi - a!
 7. Vi - a vi - te que vo - ca - ris, 8. cun - cta tol - le no - xi - a
 9. nec nos fal - li pa - ti - a - ris 10. ab ho - stis ver - su - ti - a!
 11. Sal - ve, vir - go, per - pe - tu - a,
 12. sa - lu - tis no - stre ia - nu - a.

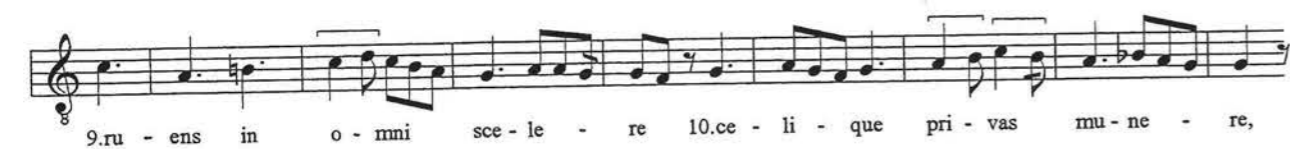
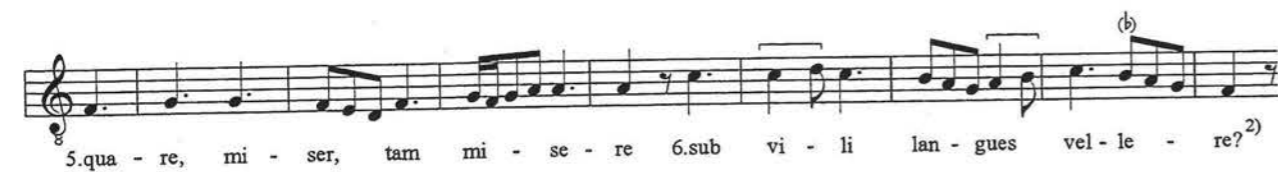
1) this note repeated.

(by Philippe le Chancelier?)

F f.446r

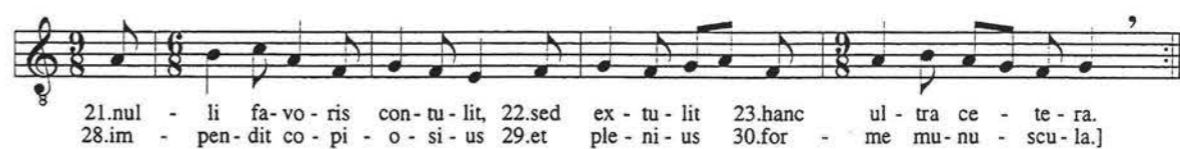
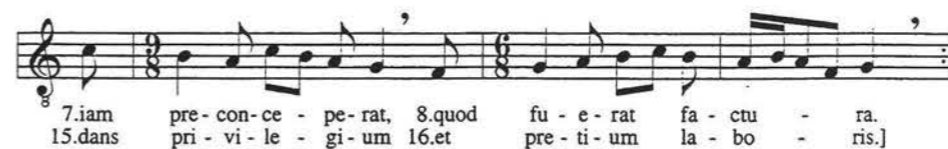
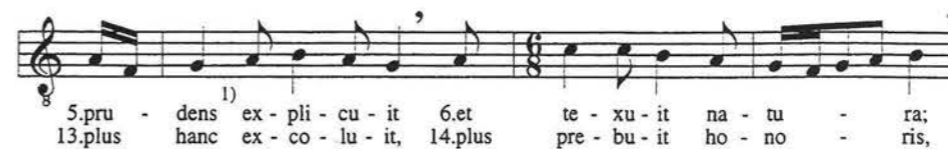
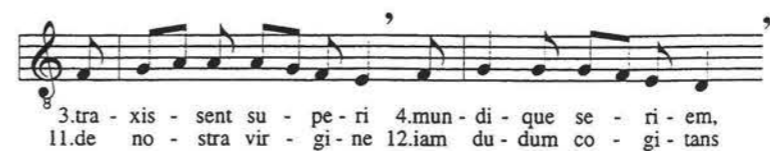
1. Fons pre - clu - sus sub tor - po - re
 2. pa - gi - ne le - ga - lis
 3. se fa - te - tur in te - po - re 4. gra - ti - e vi - ta - lis
 5. e - ru - pis - se no - vo mo - re, cui - us spe - ci - a - lis
 7. or - tus fu - it sal - vo flo - re 8. clau - stri vir - gi - na - lis,
 9. in pu - er - pe - ri - o, 10. cui - us pro - ba - ti - o
 11. fi - des est, non ra - ti - o
 12. cau - se na - tu - ra - lis.

F f.446r



1) *vesperem*; em. A; 2) *venere*; em. A; 3) *o...e...;* em. A.

F f.446v



1) *predens*; em. A;

III

31. Na - tu - re stu - di - o 32. lon - ge ve - nu - sta - ta,
[38. O - mnes a - man - ti - um 39. tra - hit in se vi - sus,

33. con - ten - dit li - li - o 34. ru - gis non cri - spa - ta, 35. frons ni - ve - a.
40. spon - dens re - me - di - um 41. ve - re - cun - da ri - sus 42. la - sci - vi - a.

36. Sim - pli - ces sy - de - re - a 37. lu - ce mi - cant o - cel - li.
43. Ar - cus su - per - ci - li - a 44. dis - cri - mi - nant ge - mel - li.]

IV

45. Ab u - tri - us - que lu - mi - nis 46. con - fi - ni - o
[54. Al - li - cit ver - bis dul - ci - bus 55. et o - scu - lis,

47. mo - de - ra - ti li - bra - mi - nis 48. iu - di - ci - o
56. ca - sti - ga - te tu - men - ti - bus 57. la - bel - lu - lis,

49. na - ris²⁾ e - mi - nen - ti - a 50. pro - du - ci - tur ve - nu - ste
58. ro - se - o ne - cta - re - us 59. o - dor in - fu - sus o - ri.

51. qua - dam tem - pe - ran - ti - a 52. nec ni - mis³⁾ e - ri - gi - tur,
60. Pa - ri - ter e - bur - ne - us 61. se - det or - do den - ti - um

53. nec pre - mi - tur in - iu - ste.
62. par ni - vi - um can - do - ri.]

2) *variis*; em. A; 3) *minus*; em. A.

F f. 447r-448r

I

1. A - ve, glo - ri - o - sa 2. vir - gi - num re - gi - na,
6. A - ve, co - pi - o - sa 7. gra - ti - e pi - sci - na,

3. vi - tis ge - ne - ro - sa 4. vi - te me - di - ci - na,
8. car - nis ma - cu - lo - sa 9. mun - da nos sen - ti - na,

5. cle - men - ti - e re - si - na!
10. mun - di - ti - e cor - ti - na!

II

11. Cla - ri - ta - te ra - di - o - sa 12. stel - la ma - tu - ti - na,
16. Ve - nu - sta - te ver - nans ro - sa, 17. si - ne cul - pa spi - na,

13. bre - vi - ta - te le - gis glo - sa, 14. per te, lux di - vi - na,
18. ca - ri - ta - te vi - sce - ro - sa 19. au - rem huc¹⁾ in - cli - na,

15. ir - ra - di - at do - ctri - na.
20. nos ser - ves a ru - i - na.

III

21. Ce - drus pu - di - ci - ti - e, 22. cy - pres - sus²⁾ pu - ri - ta - tis,
26. Vi - tis a - bun - dan - ti - e,³⁾ 27. tu pal - mes ho - ne - sta - tis;

23. mi - ra pe - ni - ten - ti - e, 24. o - li - va pi - e - ta - tis,
28. pal - ma pa - ti - en - ti - e, 29. tu nar - dus ca - ri - ta - tis,

25. tu myr - tus⁴⁾ le - ni - ta - tis.
30. fons or - tus vo - lu - pta - tis.

1) em. to *lex* in A; 2) *cipressus*; em. A;
3) *habundantie*; 4) *mirtus* or *mutus*; em. A

IV

31. Stil-la ro - ris, 32. o - dor flo - ris 33. ver - ne no - vi - ta - tis,
38. stel - le de - cor, 39. pla - cans e - quor 40. por - tus sa - lu - ta - ris,

(f.447v: v.34)⁵⁾

34. fons dul - co - ris, 35. vas de - co - ris, 36. tem - plum tri - ni - ta - tis,
41. du - cem se - quor, 42. dul - cem pre - cor, 43. pa - rens ex - pers pa - ris,

37. com - pa - ges u - ni - ta - tis;
44. Ma - ri - a, stel - la ma - ris.⁶⁾

5) music om. on fol. 447v-448r; replaced from Cambr. Add.;
6) maria; em.A;

V

45. O Ma - ri - a, 46. ma - ter pi - a, 47. si - nus pe - ni - ten - ti - um,
52. O be - ni - gna, 53. lau - de di - gna, 54. iu - bi - lus le - tan - ti - um,

48. de - bi - li - um 49. pre - si - di - um, 50. co - lum - pna fir - mi - ta - tis,
55. fle - bi - li - um 56. so - la - ti - um, 57. me - de - la - sa - ni - ta - tis,

1. 2.

51. a - lum - pna san - cti - ta - tis;
58. tu - te - la li - ber - ta - tis;

VI

59. tu fe - de - ris o - ra - cu - lum, 60. ca - ra - [c]te - ris si - gna - cu - lum,
64. tu pau - pe - ris um - bra - cu - lum; 65. tu li - be - ris la - ti - bu - lum,

61. i - ti - ne - ris ve - hi - cu - lum; 62. tu li - mes e - qui - ta - tis
66. tu sce - le - ris pi - a - cu - lum; 67. tu lu - men ve - ri - ta - tis,

63. ad li - men cla - ri - ta - tis.
68. tu li - ma pra - vi - ta - tis.

VII
(f.448r: v.71)

69. Tu thro - nus Sa - lo - mo - nis, 70. pre - la - ta ce - li thro - nis,
71. tu vel - lus Ge - de - o - nis, 72. tu ru - bus vi - si - o - nis;

VIII

73. tu tha - la - mus pu - do - ris, 74. tu bal - sa - mus o - do - ris;
75. tu li - ba - nus can - do - ris, 76. tu cli - ba - nus ar - do - ris.

IX

77. Tu me - di - um 78. dis - cor - di - um, 79. con - nu - bi - um 80. a - mo - ris,
81. hu - mi - li - um 82. re - fu - gi - um, 83. re - me - di - um, 84. lan - guo - ris,

X

85. con - si - li - um 86. er - ran - ti - um, 87. au - xi - li - um 88. la - bo - ris,
89. com - pen - di - um 90. cur - ren - ti - um, 91. sti - pen - di - um 92. vi - cto - ris.

XI



93. Mun - di - ti - e 94. tu spe - cu - lum, 95. tu glo - ri - e 96. spe - cta - cu - lum,
 7) [100. Iu - sti - ti - e 101. ge - sta - cu - lum, 102. le - ti - ti - e 103. no - ta - cu - lum,



97. per gra - ti - e mi - ra - cu - lum 98. es ma - ter ge - ni - to - ris,
 104. per pa - tri - e spi - ra - cu - lum 105. es cel - la cre - a - to - ris,



99. o - ri - go con - di - to - ris. ris.]
 106. pu - el - la pla - sma - to - ris.]

7) (music and) text for vv. 100-106 om.

XII



107. A - ve, spe - ci - o - sa 108. ru - ti - lans au - ro - ra,
 112. A - ve, gra - ti - o - sa, 113. gra - ti - am im - plo - ra,



109. nu - bes plu - vi - o - sa, 110. ce - li - tus ir - ro - ra,
 114. pre - ce pre - ti - o - sa, 115. fi - li - um ex - o - ra,

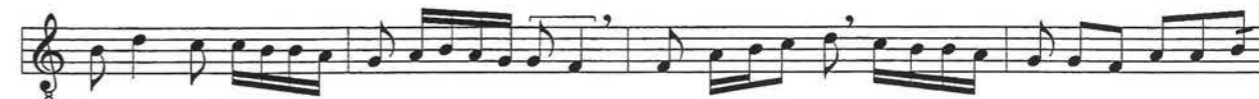


111. cor a - ri - dum dul - co - ra!
 116. ad - e - sto mor - tis ho - ra!

F f.448r-v



1) (f.448v.v4)
 1. Ve - ni, san - cte Spi - ri - tus, 2. ve - ni, lu - men lu - mi - num,
 3. et e - mit - te ce - li - tus 4. so - la - men so - la - mi - num



5. et sor - des ra - di - ci - tus 6. ex - [s]tir - pa pec - ca - mi - num



7. ho - mi - num, 8. fa - tent un - de Do - mi - num.

1) a bar wr. in v. 1.

F f.448v-449r
I

1. O mors, que mor - des o - mni - a,
2. nul - li di - gna - ris par - ce - re,
3. nam cun - ctos si - ne ve - ni - a 4. tu - o p[r]o - st[er]-nis vul - ne - re!
5. Non se pal - pet plus pau - pe - re, 6. di - ves pro su - a glo - ri - a;
7. non te vi vel pe - cu - ni - a 8. pos - sunt re - ges e - va - de - re.
9. In o - mnes pa - ri pon - de - re 10. tu - a fer - tur sen - ten - ti - a.

II

11. De te ma - le con - que - ri - tur 10. nec ¹⁾ si - ne cau - sa Gal - li - a,
13. que tam do - len - da pa - ti - tur 14. su - i re - gis dis - pen - di - a,
15. dum Phi - lip - pi pre - sen - ti - a 16. tu - a sor - te sub - tra - hi - tur,
17. qui, si re - gum de - du - ci - tur, 18. in com - mu - ni vi - cto - ri - a
19. ma - cte vir - tu - tis gra - ti - a 20. su - per o - mnes at ³ ³ tol - li - tur.

1) *ucce* and this note repeated; em. A.

III (f. 449r)

21. Plan - - - ge, ma - ter ec - cle - si - a!

22. In - du - e te ci - li - ci - o, 23. que se - des in tri - sti - ti - a

24. tan - to pri - va - ta fil - li - o, 25. qui su - o for - ti bra - chi - o

26. te fo - vit in con - cor - di - a.

27. Sed iam lu - ctum in gau - di - o 28. pro bo - no mu - ta, Ra - ti - o!

29. Nam Ro - me te - sti - mo - ni - o

30. se - cu - rus est de ve - ni - a.

F f. 449r-v I

1. Ad ho - no - res et o - ne - ra¹⁾

2. cor - de prom - [p]tum et cor - po - re

3. pre - su - lem,²⁾ plebs, con - si - de - ra, 4. vir - tu - tis se - ptum ro - bo - re,

5. qui vi - tam du - cens so - bri - am 6. ho - ne - sta - tis est spe - cu - lum,

7. mi - ram cui - us con - stan - ti - am 8. mi - re - tur o - mne se - cu - lum,

9. quem pre - or - na - tum mo - ri - bus 10. di - li - gen - dum pre - e - li - gant

11. pu - sil - li cum ma - io - ri - bus, 12. cum pau - ci gres - sus di - ri - gant

13. ad ho - no - res et o - ne - ra.¹⁾

1) honera; em. A; 2) presulum; em. A;

No. 78-2

II

14. Flos hic et forma pre-su-lum, 15. mem-brum ad in-star ca-pi-tis;

16. vir-gam ge-stans et ba-cu-lum 17. pi-e pre-fer-tur sub-di-tis,

18. qui pre-la-tus 19. non e-la-tus

20. se-mi-ni-strum, 21. non ma-gi-strum 22. con-si-de-rat,

23. qui ut bo-nus 26. sit pa-tro-nus,

25. plus prod-es-se 26. quam pre-es-se 27. de-si-de-rat,

28. et sic, quo-cum-que³⁾ gra-di-tur, 29. a-gnum gra-da-tim⁴⁾ se-qui-tur,

30. flos hic et for-ma pre-su-lum

(f.449v)

3) *quandocumque*; em. A; 4) *gradatum*; em. A;

No. 78-3

III

31. Ta-li tan-to-que pre-su-le 32. fe-lix le-te-tur ci-vi-tas;

33. im-mo le-ten-tur in-su-le, 34. qua-rum per-i-psum di-gni-tas

35. per-se-ve-rat⁵⁾ in-con-cus-sa.

36. Cle-ri nec-non hu-mi-li-tas 37. ad-do-cto-ris tan-ti ius-sa

38. ca-put in-cli-net fe-ru-le 39. ma-num et men-tem por-ri-gens,

40. se-fe-li-cem in-tel-li-gens 41. ta-li tan-to-que pre-su-

le.

5) *perserverat*, em. A.

F f.449v-450r

(f.450r)



1. Stel - la ma - ris, 2. lux i - gna - ris, 3. a - ve!¹⁾
 4. De - sti - tu - tos 5. red - de tu - tos, 6. a - ve!¹⁾



7. Fons me - de - le, 8. dux tu - te - le, 9. te da!



10. Vi - te por - tum, 11. ne - cis or - tum 12. se - da!



13. Iu - bar o - sten - de so - lis



14. et si - num pan - de pro - lis!

1) *Avhe*; 2) an (F-) sharp?

(by Philippe le Chancelier)

F f.450r-v



1. As - so - ci - a 2. te - cum in pa - tri - a



3. et sa - ti - a 4. per - hen - n[i] glo - ri - a!



5. Vi - te bre - vis 6. per - i - tu - ra 7. pre - ter - it fi - gu - ra,



8. um - bra le - vis 9. ut pi - ctu - ra 10. in - ter - it li - tu - ra.



11. Fi - des pla - na, 12. quod mun - da - na 13. cun - cta va - na.



14. La - te pa - tet a - re - a 15. pa - le - a 16. nul - la gra - na;



17. sors hu - ma - na 18. tam - quam la - na 19. te - ri - tur a ti - ne - a.



20. Le - se men - tis vul - ne - ra 21. sa - na,



22. ut a cu - ra 23. sit se - cur - ra 24. iu - go li - be - ra!



25. Pro - cu - ra, 26. lu - ce - ant sic o - pe - ra 27. nu - be re mo - ta.



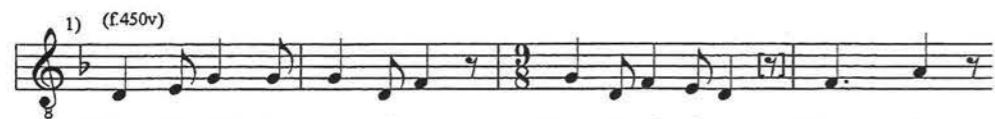
28.ter-sa cul - pe no - ta, 29.sol - vat ut vo - ta 30.ti - bi mens de - vo - ta!



31.Re - nes lu - stra, 32.cor il - lu - stra, 33.un - da 34.gra - ti - e fe - cun - da!



35.La - va car - nis cri - mi-na, 36.a - ni-mam il - lu - mi-na



1) (f.450v) 37.ho - lo-ca[u]-stum a - ni-ma, 38.ca - ro vi - cti-ma 39.mun - da!



40.Mens lu - ci-da, 41.ca - ro sit can - di - da!



42.San - cte, De - o pre - ca - re, 43.De - um pre - ca - re,



44.ut ho - di - e 45.ros et lux gra - ti - e



46.mun - das in - stil - let, 47.lu - cens scin - til - let!

1) no B-flat written from here on.



48.E - li - gi, 49.da cum a - gnis e - li - gi, 50.da cum gra - nis col - li - gi,



51.da cum iu - stis di - li - gi 52.vi - a vi - te di - ri - gi,



53.a - lis vir - tu - tum e - ri - gi, 54.e - li - gi!

(by Philippe le Chancelier)

F f.450v



1.Ve - ste nu - pti - a - li 2.splen - do - re fi - gu - ra - li,
3.non tam cor - po - ra - li 4.quam ha - bi - tu men - ta - li



5.nu - pti - as 6.in - tro - e - as.



7.Sic ful - ge - as, 8.ut se - de - as 9.in se - de spe - ci - a - li;



10.ca - ve - as, 11.ut ha - be - as 12.in ha - bi - tu te ta - li,



13.quod non ex - e - as 14.de do - mo pul - sus re - ga - li.

F f.450v-451r

(by Philippe le Chancelier)



1. Mi-nor na - tu fi - li - us 2. est gen-ti - lis po - pu-lus,



3. ce - cus et in - cre - du - lus 4. qui re - ces - se - rat,



5. qui dis - si - pa - ve - rat 6. pro - di - gus, 7. par - tem quam fu - ni - cu - lus 8. na - tu - re de - de - rat.

(f.451r)



9. Fa - ctus in - di - gus 10. in de - ser - tum fu - ge - rat 11. et por - cos pa - ve - rat.



12. Pe - ni - tens red - i - e - rat, 13. gau - det pa - ter se - du - lus, 14. qui - a par - vu - lus



15. in am - ple - xus ve - ne - rat. 16. Per - di - tus 17. qui per - i - e - rat, 18. ec - ce, red - i - tus.

19. Sa - gi - na - tus ce - di - tur 20. vi - tu - lus; 21. di - gi - to²⁾ in - se - ri - tur 22. a - nu - lus.

23. Do - let fra - ter e - mu - lus; 24. af - fli - gi - tur 25. ex o - di - o, 26. su - us quod fra - ter - cu - lus 27. re - ci - pi - tur 28. cum gau - di - o 29. pa - tris.

1) a bar written but erased; 2) *digitis*.

F f.451r-v

I



1. [S]ol e - cly - psim pa - ti - tur



2. ex mor - tis ob - ie - ctu;



3. mun - di lux ex - tin - gui - tur 4. so - lis in de - fe - ctu.



5. In ce - lum sol iu - sti - ti - e



6. ra - ptus, dum ter - ras de - se - rit;



7. or - bem nu - be tri - sti - ti - e



8. so - lis oc - ca - sus o - pe - rit.

II
9. Dum (Dum) Fer - nan - dus, Hy - spa - ni - e

(f.451v)
10. Iaus, de - cus, a - pex glo - ri - e,

11. sol vir - tu - tum, tons gra - ti - e,

12. qui re - gum scep - trum te - nu - it, 13. quem nec po - te - stas do - mu - it

14. nec Mar - tis hor -ror ter - ru - it,

15. heu, mor - tis iu - go sub - di - tur.

16. Sed mors in mor - te mo - ri - tur, 17. dum mors in vi - tam ver - ti - tur,

18. dum pro su - per - no bra - vi - o, 19. i - mo mu - ta - to so - li - o.

20. In re - gis re - gum re - gi - a 21. sto - la ful - get rex re - gi - a.

Flor f.463r (4 stanzas)

R.1^x

1. De pa - tre prin - ci - pi - o, 3. fi - li - us prin - ci - pi - um cum glo - ri - a.
2. Gau - de - a - mus e - y - a! 4. No - vum pas - cha pre - di - cat ec - cle - si - a.²⁾

1) bar in v.3; 2) Ms. writes *Gaud'* at end of st.1, erroneously it seems.

Flor f.463r (4 stanzas)

R.2

1. Fe - lix di - es et gra - ta, 3. di - es, no - stri do - lo - ris ter - mi - nus.
2. hec est di - es o - pia - ta, 4. Hec est di - es, quam fe - cit Do - mi - nus.

Flor f.463r¹⁾ (4 stanzas)

R.3

1. De - cet vox le - ti - ti - e, 3. re - sti - tu - tos pa - tri - e 4. post - li - mi - ni - o.
2. cre - den - dum est Ma - ri - e, 5. Cre - den - dum est Ma - ri - e 6. te - sti - mo - ni - o.

1) A rondeau in Brit. Libr. 36881 offered by A as a contrafactum is neither in versification nor in melody identical; 2) Ms. writes a bar in v.1.

Flor f.463r-v (9 stanzas)

R.4

1. In hac di - e De - i, 3. se - pul - chrum Iu - de - i 4. ma - le ser - va - ve - runt,
2. di - cant nunc He - bre - i, 5. quo - mo - do Iu - de - i 6. re - gem per - di - de - runt.

Flor f.463v (5 stanzas)

R.5^x

1. Fi - li - i Cal - va - ri - e, 3. fi - li - i Cal - va - ri - e, 4. no - stra est red - em - pti - o,¹⁾
2. so - net vox le - ti - ti - e, 5. cui - us re - sur - re - cti - o 6. o - mni - na gau - di - o.

1) Ms. here inserts o, o.

Bordeaux 284, No. 1

R.6

Flor f.463v (9 stanzas)

1. Lu - to ca - rens et la - te - re
2. trans - it He - bre - us li - be - re.

3. No - vo no - vus cha - ra - cte - re,
5. trans - it He - bre - us li - be - re,
4. in sic - co men - te mun - da
6. ba - pti - smi mun - dus un - da.

1) Ms. writes no rest in v.6

Flor f.463v (6 stanzas)

R.7^x

1. Vive - re que tri - bu - it,
2. vi - ta mo - ri vo - lu - it;
3. per - di - ta re - sti - tu - it
5. vi - ta mo - ri vo - lu - it
4. gra - ti - a non me - ri - tum.
6. mor - tis ob in - ter - i - tum.

Flor f.464r (4 stanzas)

R.8

1. A so - lis or - tus car - di - ne
2. ma - ne no - bis - cum, Do - mi - ne!

3. A so - lis or - tus car - di - ne,
5. ma - ne no - bis - cum, Do - mi - ne!--
4. mun - di lu - ce fu - ga - ta -
6. di - es est in - cli - na - ta.

Tours No.6, f.10v

R.9

Flor f.464r (8 stanzas)


1. Mors vi - te pro - pi - ti - a
2. sex - ta pas - sus fe - ri - a.
3. Mor - tis a mi - se - ri - a
5. Di - e Chri - stus ter - ti - a
4. nos e - re - xit;
6. re - sur - re - xit.

Flor f.464r (6 stanzas)

R.10

1. In Do - mi - no con - fi - di - te,
2. pas - cha no - strum re - co - li - te,

3. ve - tus fer - men - tum li - ni - te
4. no - va con - sper - si - o - ne,
4. pas - cha no - vum re - co - li - te
6. vo - ce et a - cti - o - ne!

1) Ms. writes next 4 notes written as  in v.2

Flor f.464r-v (7 stanzas)

R.11^x

1. Rex o - mni - po - ten - ti - e
2. tri - u[m] - pha - vit ho - di - e.
3. Rex o - mni - po - ten - ti - e,
5. tri - um - pha - vit ho - di - e
4. rex ma - gni - fi - cus
6. rex pa - ci - fi - cus.

1) Ms. writes this note somewhat low in v.1.; 2) Ms. writes no rest in v.5.


Flor f.464v (5 stanzas)

R.12^x

1. Mun - di prin - ceps e - i - ci - tur,
2. in li - gno vi - ta mo - ri - tur.
3. Mun - di prin - ceps e - i - ci - tur
5. Sa - lu - tis pan - dit o - sti - a²⁾
4. Chri - sti vi - ctus vi - cto - ri - a.
6. pas - sa pro no - bis ho - sti - a.

1) Ms. writes a single note C in v.3.; 2) Ms. writes *hostia*; em. A

Flor f.464v (4 stanzas)

R.13 

1. Ex - ul - tet plebs fi - de - li - um,
2. plan - ctum ver - tit in gau - di - um;



3. sac - co pas - so dis - ci - di - um¹⁾ 4. ve - sti - vit nos le - ti - ti - a.
5. Plan - ctum ver - tit²⁾ in gau - di - um 6. sum - ma Chri - sti vi - cto - ri - a.

1) Ms. writes *dissidium*; em. A.; 2) Ms. writes *vetit*; em. A.

Flor ff.464v-465r (3 stanzas)

R.14^x 

1. Chri - sto psal - lat ec - cle - si - a
2. mi - tis mi - se - ri - cor - di - a!



3. Red - em - pta Sy - on fi - li - a 4. det lau - dem re - gi glo - ri - e.
5. Mi - tis mi - se - ri - cor - di - a 6. mor - tem de - stru - xit ho - di - e.

1) Ms. writes a bar in v.2, then erases it.

Flor f.465r (3 stanzas)

R.15 

1. Ve - tus pur - gans fa - ci - nus 3. Do - lo - ris est ter - mi - nus 4. lux ho - di - er - na.
2. re - sur - re - xit Do - mi - nus. 5. Re - sur - re - xit Do - mi - nus, 6. sa - lus e - ter - na.

1) Ms. writes a bar in v.5.

Flor f.465r (3 stanzas)

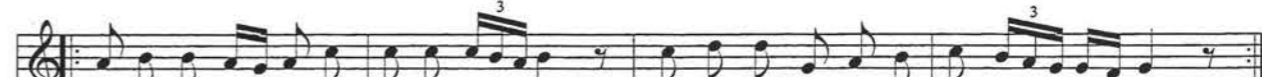
R.16^x 

1. O - mnes gen - tes plau - di - te, 3. hy - mnum De - o di - ci - te! 4. Vi - ctus est, qui nos vi - ce - rat.
2. re - gi pas - so psal - li - te, 5. Re - gi pas - so psal - li - te: 6. Pas - sus vin - cit et im - pe - rat.

Flor f.465r¹⁾ (5 stanzas)

R.17 

1. Fi - de - li - um so - net vox so - bri - a:
2. Con - ver - te - re, Sy - on, in gau - di - a!



3. Sit o - mni - um u - na le - ti - ti - a, 4. quos u - ni - ca red - e - mit gra - ti - a!
5. Con - ver - te - re, Sy - on, in gau - di - a: 6. Te li - be - rat pas - cha - lis ho - sti - a.

1) Acc. to A, the same melody in a different rhythm serves a cantiga in an Escorial Ms.

Flor f.465v (5 stanzas)

R.18^x 

1. Chri - stus Pa - tris gra - ti - e 2. nos re - con - fe - de - rat;
3. re - sur - re - xit ho - di - e, 4. sic - ut pre - di - xe - rat.



5. Fe - lix, qui pro mi - se - ro 6. po - pu - lo mo - ri - tur;
7. mors il - li de - ce - te - ro 8. non do - mi - na - bi - tur.

Flor f.465v (3 stanzas)

R.19^x 

1. A si - nu Pa - tris mit - ti - tur,
2. mun - di sal - va - tor mo - ri - tur.



3. Et de Ma - ri - a na - sci - tur, 4. quem Pa - ter re - pro - mi - se - rat.
5. Mun - di sal - va - tor mo - ri - tur, 6. ut mor - te mor - tem con - te - rat.

Tours No.17, f.13v

R.20^x Flor ff.465v-466r (5 stanzas)

1.Vo - cis tri - pu - di - o 3.Vo - cis tri - pu - di - o 4.sed men - te so - bri - a
2.psal - lat hec con - ti - o! 5.psal - lat hec con - ti - o 6.fe - sta pas - cha - li - a!

Flor f.466r (7 stanzas)

R.21

1.Pro - ces - sit in ca - pi - te,
2.o - mnes gen - tes plau - di - te!

3.Pro - ces - sit in ca - pi - te 4.no - stra re - sur - re - cti - o;
5.o - mnes gen - tes plau - di - te 6.ma - ni - bus pro⁵⁾ gau - di - o!

1) Ms. writes an extra note G in v.2, then erases it; 2) Ms. omits this figure in v.3;
3) Ms. first writes a note B, then erases it and corrects; 4) Ms. writes a bar in v.5; 5) Ms. writes *pre*.

Flor f.466r (5 stanzas)

R.22

1.Cul - pe pur - ga - tor ve - te - ris 3.Quos Fi - li - i red - e - mit pas - si - o,
2.Chri - stus red - it ab in - fe - ris. 4.le - ti - fi - cat nos re - sur - re - cti - o.

Flor f.466r (2 stanzas)

R.23^x

1.Di - es sa - lu - tis o - ri - tur, 3.Di - es sa - lu - tis o - ri - tur 4.et cul - pe nox de - le - tur,
2.in li - gno vi - ta mo - ri - tur. 5.in li - gno vi - ta mo - ri - tur, 6.ut mor - ti do - mi - ne - tur.

Flor f.466v (7 stanzas)

R.24

1.Vi - ne - am me - am plan - ta - vi,
2.tor - cu - lar²⁾ so - lus cal - ca - vi.

3.Vi - ne - a non red - di - dit fru - ctum, quem spe - ra - vi.
4.In - du - men - tum san - gui - ne me - um in - qui - na - vi.

1) Ms. writes this note low in v.1; 2) Ms. writes *torquular*.

R.25 Flor f.466v without music (8 stanzas)

Flor f.466v (5 stanzas)

R.26

1.Gau - de - at hec con - ci - o,¹⁾ 5.Gau - de - at hec con - ci - o¹⁾ 6.fe - sta co - lens pas - cha - li - a.
2.Gau - de - at hec con - ci - o,¹⁾

1) Ms. writes *contio*.

R.27 Flor f.467r without music (8 stanzas)

Flor f.467r (6 stanzas)

R.28

1.Qui pro no - bis mo - ri non re - spu - it,
2.Io - nam ce - tus de ven - tre vo - mu - it.

3.Re - sur - re - xit di - e, qua sta - tu - it 4.Al - le - lu - ya!
5.Re - sur - gen - tis ca - to re - flo - ru - it 6.cum glo - ri - a.

Flor f.467r (5 stanzas)

R.29 
 1. Pa-ter, cre-a-tor o-mni-um,
 2. De-us in ad-iu-to-ri-um,
 3. pa-ter, cre-a-tor o-mni-um
 5. De-us in ad-iu-to-ri-um
 4. mun-do vo-lens con-su-le-re,
 6. no-strum ve-nit in-ten-de-re.

Flor f.467v (5 stanzas)

R.30 
 1. Of-fe-rat ec-cle-si-a,
 2. ad se tra-xit o-mni-a.
 3. Of-fe-rat ec-cle-si-a
 5. ad se tra-xit o-mni-a
 4. lau-dis sa-cri-fi-ci-a;
 6. Chri-stus, cru-cis ho-sti-a.

Flor f.467v (3 stanzas)

R.31 
 1. De-scen-de ce-li-tus,
 2. o-san-cte Spi-ri-tus,
 3. re-no-ve-tur pe-ni-tus
 5. Ve-ni, san-cte Spi-ri-tus,
 4. fa-ci-es ter-re-stri-um!
 6. no-strum e-sto gau-di-um!

Flor f.467v (6 stanzas)


R.32 
 1. Pro-cen-den-ti pu-e-ro-
 2. e-ya, no-vus an-nus est!--
 3. vir-gi-nis ex u-te-ro
 5. De-us ho-mo fa-ctus est
 4. glo-ri-a lau-dis!
 6. et im-mor-ta-lis.

R.33 Flor ff.467v-468r without music (1 stanza)

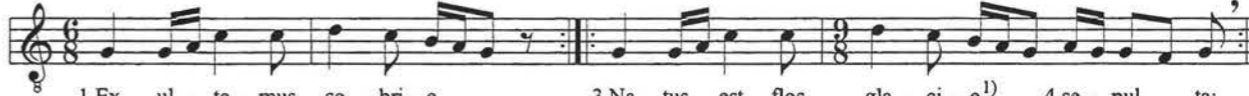
Flor f.468r (3 stanzas)

R.34 
 1. An-nus re-na-sci-tur:
 2. Le-te-mur i-gi-tur!
 3. Ve-tus de-pel-li-tur
 5. Le-te-mur i-gi-tur
 4. A-dam no-vo na-to.
 6. an-no re-no-va-to!

Flor f.468r (3 stanzas)

R.35 
 1. Il-lu-xit lux ce-le-stis gra-ti-e,
 2. ad or-tum flos pro-ces-sit ho-di-e.
 3. Hec est di-es, di-es le-ti-ti-e
 5. ad or-tum flos pro-ces-sit ho-di-e
 4. gra-ti-o-sa;
 6. re-sic-co sa.
 1) Ms. writes a single note G in v.3.


Flor f.468r (3 stanzas)

R.36 
 1. Ex-ul-te-mus so-bri-e
 2. Chri-sto, re-gi glo-ri-e!
 3. Na-tus est flos gla-ci-e¹⁾
 5. Chri-sto, re-gi glo-ri-e,
 4. se-pul-ta;
 6. laus mul-ta!
 1) Ms. writes glatie.

Flor f.468r (3 stanzas)

R.37 
 1. Ve-ris prin-ci-pi-um
 2. (re-gi ce-le-sti-um)
 3. dat no-bis gau-di-um;
 5. Re-gi ce-le-sti-um
 4. can-te-mus e-y-a!
 6. sit laus et glo-ri-a!
 1) Ms. omits this note in v.4.

Flor f.468r-v (3 stanzas)

R.38 
 1. Chri-sto sit laus in ce-le-sti-bus:
 2. Con-so-nis plau-di-te can-ti-bus!
 3. Ec-ce ver nec e-get te-sti-bus
 5. Con-so-nis plau-di-te can-ti-bus
 4. te-ste pre-sen-ti flo-re:
 6. flo-ris or-to splen-do-re!
 1) Ms. writes a bar in v.1.

Flor f.468v (3 stanzas)

R.39 
 1. Ve - te - rem me - ro - rem pel - li - te,
 2. Do - mi - no gra - ti - as a - gi - te!


 3. Hy - e mis fi - nis e³ - me - ri - te 4. re - pa - rat gau - di - a:
 5. Do - mi - no gra - ti - as a - gi - te, 6. qui fe - cit o - mni - a!

Flor f.468v (3 stanzas)

R.40^x 
 1. Ec - ce tem - pus gau - di - i: 3. Ces - set la - bor stu - di - i 4. in hoc flo - ra - li gau - di - o:
 2. Gau - de - a - mus so - ci - i! 5. Flo - ris re - no - va - ti - o 6. lu - sus est in - ci - ta - ti - o!

Flor f.468v (6 stanzas)

R.41 
 1. No vum ver o - ri - tur: 3. Iam flos e - gre - di - tur: 4. Ces - set tri - sti - ti - a!
 2. Le - te - mur i - gi - tur! 5. Flo - ra - lis gau - di - a 6. dat e - py - pha - ni - a.

Flor f.469r (3 stanzas)

R.42 
 1. Iam ver a - pe - rit ter - re gre - mi - um,
 2. flos le - ti - ti - e dat in - cen - di - um.


 3. Er - go re - so - net vox le - tan - ti - um: 4. Hy - emps ex - u - lat in or - tu flo - ris,
 5. re - no - va - ti - o ver - ni tem - po - ris 6. pel - lit te - di - um pi - gri fri - go ris.

Flor f.469r (3 stanzas)

R.43 
 1. Psal - li - te re - gi. glo - ri - e: 3. Tem - pus gra - ti - e 4. no - bis af - fu - it,
 2. Ter - mi - nus est mi - se - ri - e. 5. no - vus ho - di - e 6. flos ap - pa - ru - it.


Flor f.469r (9 stanzas)

R.44 
 1. Breves di - es ho - mi - nis, 2. mun - di vi - ta. 3. Hu - ma - ne pro - pa - gi - nis 4. que sit vi - ta, co - gi - ta!


Flor f.469r-v (4 stanzas) : chanson

R.45 
 1. In re - rum prin - ci - pi - o 2. fun - da - tur ec - cle - si - a
 3. A pa - ren - ti fi - li - o 4. ma - ter ha - bet pre - mi - a.


 5. E - xul a - gat gau - di - a 6. re - si - tu - to pre - di - o,
 7. nam pur - ga - to lo - li - o 8. pul - lu - la - runt li - li - a.

- 1) Ms. writes no rest written in v.3;
 2) In v.1, Ms. writes next 4 notes as 

Flor f.469v (3 stanzas) : chanson

R.46 
 1. Gau - de Sy - on de - vo - to gau - di - o²⁾
 2. fi - de - li - um ex - ul - tet con - ci - o,
 3. qui - a Jo - seph Ra - che - lis gre - mi - o,


 4. dum dor - mi - tat som - num dom - pni - a - vit:
 5. In - cli - na - tum so - lem con - si - de - ra - vit.

- 1) In v.1, Ms. first writes G, then erases this and corrects.

Tours No.2, f.9v^x

R.47



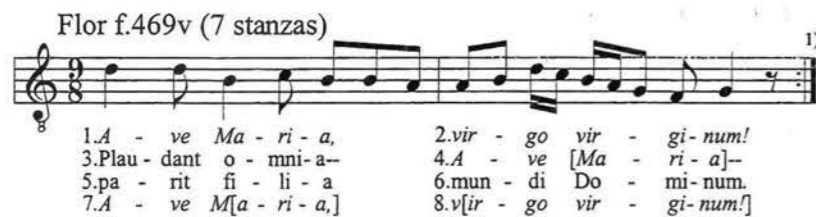
1. Sal-ve vir-go vir-gi-num, 2. con-ce-pi-sti Do-minum, 3. vigo la-be ca-rens.
4. Sal-ve, vir-go vir-gi-num 5. save, sarcta pa-rens!

Flor f.469v (3 stanzas) : chanson

1) M. writes melody only for w.1-2;
2) Ms. writes *filium*.

1. Sal-ve, vir-go vir-gi-num, 2. sal-ve, san-cta pa-rens!
3. Ge-nu-i-sti fi-li-um²⁾-- 4. sal-ve, [san-cta pa-rens!]-
5. cre-a-to-rem o-mni-um-- 6. sal-ve, [san-cta pa-rens!]-
7. qui re-git im-pe-ri-um, 8. o-mni la-be ca-rens.
9. Sal-ve v[ir-go] vir-[gi-num,] 10. s[alve,] s[an-cta] p[ar]a-rens!

R.48

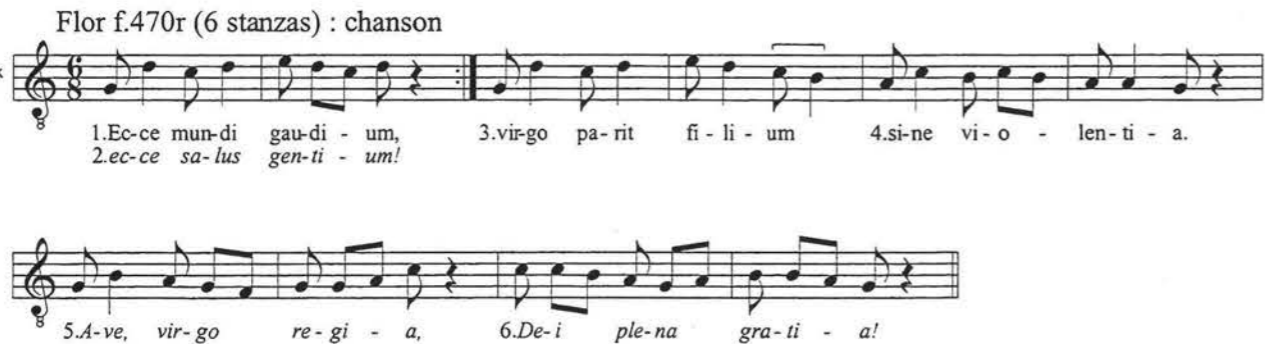


Flor f.469v (7 stanzas)

1) Ms. writes melody only for vv.1-2.

1. A-ve Ma-ri-a, 2. vir-go vir-gi-num!
3. Plau-dant o-mni-a- 4. A-ve [Ma-ri-a]-
5. pa-rit fi-li-a 6. mun-di Do-mi-num.
7. A-ve M[a-ri-a,] 8. v[ir-go] vir-gi-num!

R.49^x

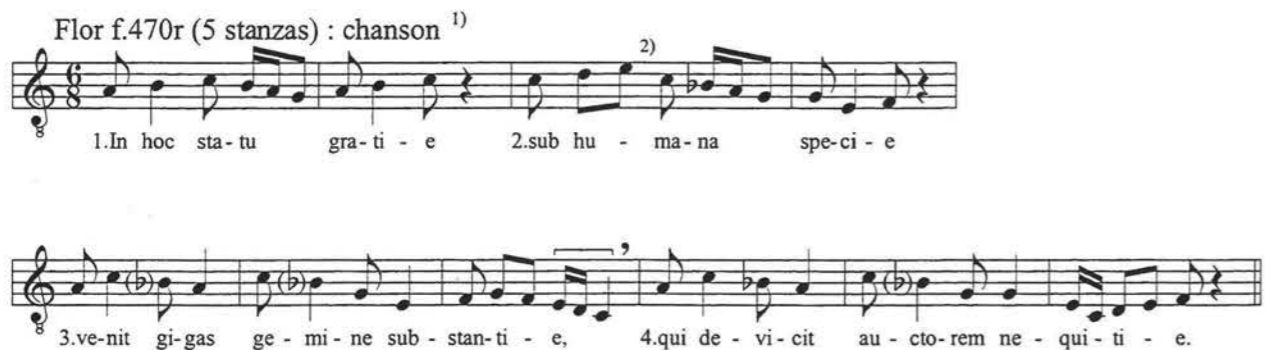


Flor f.470r (6 stanzas) : chanson

1. Ec-ce mun-di gau-di-um, 3. vir-go pa-rit fi-li-um 4. si-ne vi-o-len-ti-a.
2. ec-ce sa-lus gen-ti-um!

5. A-ve, vir-go re-gi-a, 6. De-i ple-na gra-ti-a!

R.50

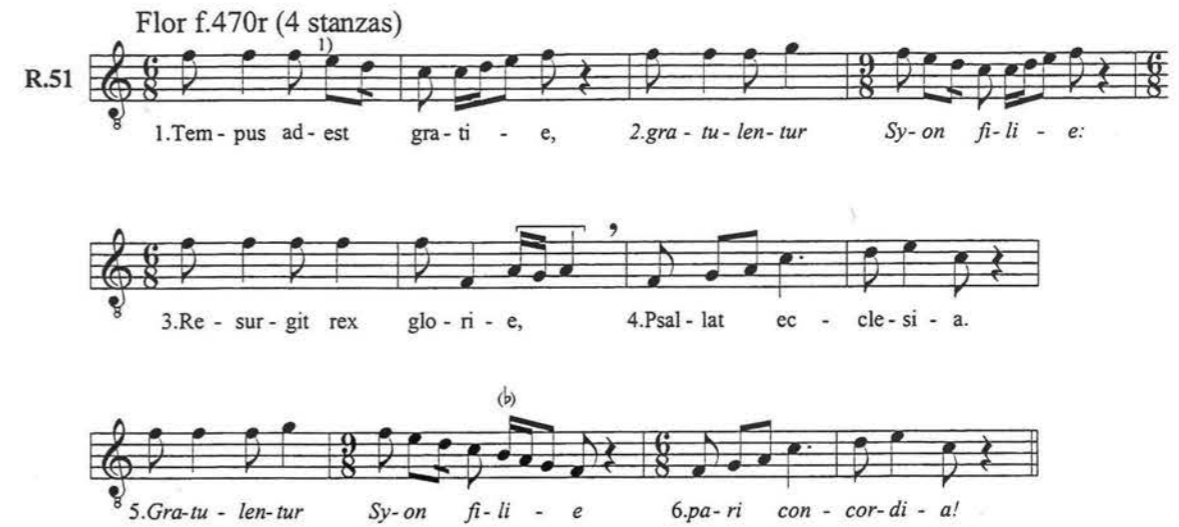


Flor f.470r (5 stanzas) : chanson

1) The melody, somewhat varied, also serves the French pastourelle SR 292 = TLM 172;
2) Ms. inserts a note *D*, but erases it.

1. In hoc sta-tu gra-ti-e 2. sub hu-ma-na spe-ci-e
3. ve-nit gi-gas ge-mi-ne sub-stan-ti-e, 4. qui de-vi-cit au-cto-rem ne-qui-ti-e.

R.51



Flor f.470r (4 stanzas)

1) In v.1, Ms. first writes a single note *F*, then erases it and corrects

1. Tem-pus ad-est gra-ti-e, 2. gra-tu-len-tur Sy-on fi-li-e:
3. Re-sur-git rex glo-ri-e, 4. Psal-lat ec-cle-si-a.
5. Gra-tu-len-tur Sy-on fi-li-e 6. pa-ri con-cor-di-a!

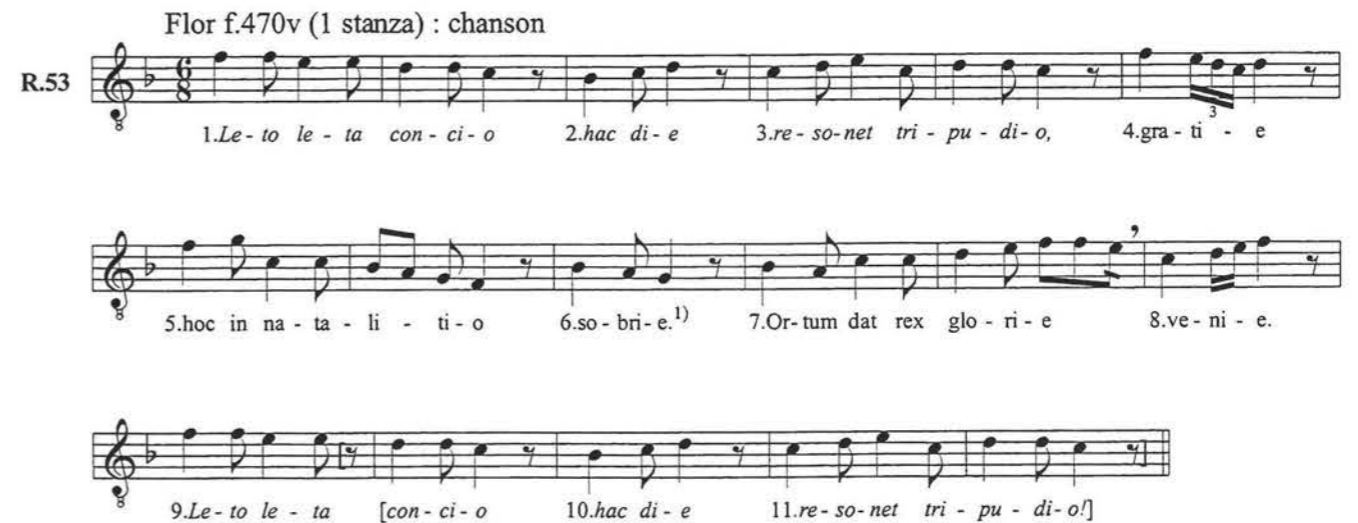
R.52



Flor f.470r-v (5 stanzas)

1. Sal-va nos, stel-la ma-ris 2. et re-gi-na ce-lo-rum,
3. que pu-ra De-um pa-ris. 5. et per ru-bum si-gna-ris 6. ne-sciens vi-ri tho-rum.
4. Sal-va [nos, stel-la ma-ris,] 7. Sal-va [nos, stel-la ma-ris 8. et re-gi-na ce-lo-rum!]

R.53



Flor f.470v (1 stanza) : chanson

1) Ms. writes *vox sonet*; em. Falck & Anderson.

1. Le-to-le-ta con-ci-o 2. hac di-e 3. re-so-net tri-pu-di-o, 4. gra-ti-e
5. hoc in na-ta-li-ti-o 6. so-bri-e.¹⁾ 7. Or-tum dat rex glo-ri-e 8. ve-ni-e.
9. Le-to-le-ta [con-ci-o 10. hac di-e 11. re-so-net tri-pu-di-o!]

Flor f.470v (1 stanza) : chanson

R.54  1.O quan - to con - si - li - o 2.De-i mi-se - ra-ti - o!

 3.Gra-ti - e, 4.ve-ni - e, 5.glo-ri - e dans or - tum

 6.no-bis ab in - i - ti - o 7.pro-vi - dit in fr - li - o

 8.Sa-lu - tis, 9.vir-tu - tis 10.et pa - cis dans por - tum.

 11.O quan - to [con - si - li - o 12.De-i mi-se - ra-ti - o!]

Flor f.470v (1½ stanzas + etc.)

R.55  1.Iam lu - cis or - tu si - de-re 2.ful - get di - es;


 3.De - um pre-ce - mur sup - pli - ces, 4.ful - get di - es i - sta.

Flor ff.470v-471r (6 stanzas) : chanson

R.56  1.O sum - mi re - gis ma - ter 2.in- cli - ta!
3.O sum - mi re - gis ma - ter, 4.ma - ter, in - cli - ta!

 5.In - cli - ta, 6.ma - ter, in - cli - ta!

Flor f.471r (5 stanzas) : chanson

R.57^x  1.Ni- cho- la - e, pre - su - lum 2.gem - ma, Sy - on spe - cu - lum,

 3.tu - um re - ge po - pu - lum, 4.de - mo - nes pre - me!
5.Pa - stor vi - se se - cu - lum, 6.vi - ti - a de - me!

1) In v.4, Ms. gives this note an ascending plica.

Flor f.471r (5 stanzas) : chanson


R.58^x  1.Gau - de - at ec - cle - si - a 3.co - lens et pre - co - ni - a.
2.pre - su - lis sol - lem - pni - a

 4.Ni- cho- la - e, pro - pe - ra, 5.nos fo - ve, nos li - be - ra, 6.pur - ga cor - dis sce - le - ra!

Flor f.471r-v (3 stanzas) : Lai

R.59^x 
 1. Ni - cho - la - us pon - ti - fex 2. no - strum est re - fu - gi - um;
 3. cle - ri - cis et la - i - cis 4. sit sem - per re - me - di - um.


 5. Cle - ri - co - rum est a - ma - tor,
 6. la - i - co - rum con - so - la - tor


 7. o - mni - um - que con - for - ma - tor 8. in o - mni an - gu - sti - a.
 9. Ni - cho - la - e, Ni - cho - la - e, 10. prae - be no - bis gau - di - a!

1) Ms. writes no flat in v. 7;
 2) for v. 10, Ms. only repeats *Nicholae*; em. A; 3) Ms. omits the remaining notes v. 10.

Flor f.471v (4 stanzas) : chanson

R.60 
 1. Ex - ul - tet hec con - ci - o 2. in san - cti Ni - cho - la - i pre - con - ni - o.
 3. Ni - cho - la - us est cle - ri pro - te - cti - o.

