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THE MUSIC OF THE CHASONNIER CORDIFORME:
PARIS, BIBLIOTHEQUE NATIONALE, ROTHS-
CHILD 2973. VOLUME I: THE MANUSCRIPT
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EDITION OF THE MUSIC.

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Music

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THE MUSIC OF THE CHANSONNIER CORDIFORME

PARIS, BIBLIOTHÈQUE NATIONALE

ROTHSCHILD 2973

VOLUME I

THE MANUSCRIPT AND STUDY OF THE MUSIC

by

Edward Leon Kottick

A thesis submitted to the faculty of
the University of North Carolina in
partial fulfillment of the requirements
for the degree of Doctor of Philosophy
in the Department of Music

Chapel Hill

1962

Approved by:

Allen Haydon
Advisor

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Special acknowledgement is due to Dr. Robert W. Linker, who generously devoted a good portion of his valuable time to preparing this edition of the texts, as well as advising me on paleographic matters.

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LIST OF ABBREVIATIONS
(for fuller bibliographical accounts,
see the Bibliography)

<u>Apel F</u>	Willi Apel (ed.), <u>French Secular Music of the Late Fourteenth Century</u> .
<u>Apel G</u>	Willi Apel, <u>Gregorian Chant</u> .
<u>Apel N</u>	Willi Apel, <u>The Notation of Polyphonic Music</u> .
<u>Besseler B</u>	Heinrich Besseler, <u>Bourdon und Fauxbourdon</u> .
<u>d'Eschavannes</u>	Jouffroy d'Eschavannes, <u>Armorial universel</u> .
<u>Droz</u>	Eugénie Droz and Arthur Piaget (eds.), <u>Le jardin de plaisance</u> .
<u>Flo XIX, 59</u>	Florence, Biblioteca Nazionale Centrale, Magl. MS. XIX, 59 (Banco Rari 229).
<u>Flo XIX, 176</u>	Florence, Biblioteca Nazionale Centrale, Magl. MS. XIX, 176.
<u>Gennrich</u>	Friedrich Gennrich, <u>Rondeaux, Virelais, und Balladen</u> .
<u>Hewitt</u>	Helen Hewitt (ed.), <u>Harmonice Musices Odhecaton A</u> .
<u>Hoppin</u>	Richard H. Hoppin, "Partial Signatures and Musica Ficta in Some Early 15th-Century Sources," <u>JAMS</u> , VI (1953), 197-215.
<u>Jeppesen</u>	Knud Jeppesen (ed.), <u>Der Kopenhagener Chansonnier: Das Manuskript Thott 291⁸ der Königlichen Bibliothek Kopenhagen</u> .
<u>Jeppesen C</u>	Knud Jeppesen, <u>Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century</u> .
<u>Jeppesen S</u>	Knud Jeppesen, <u>The Style of Palestrina and the Dissonance</u> .
<u>Lowinsky F</u>	Edward E. Lowinsky, "The Function of Conflicting Signatures in early Polyphonic Music," <u>MQ</u> , XXXI (1945), 227-260.

LIST OF ABBREVIATIONS - Continued

- NH Mel New Haven, Conn., Yale University Library, Mellon Chansonnier.
- Pav 362 Pavia, Biblioteca Universitaria, Cod. Aldini 362.
- Picot Émile Picot, Catalogue des livres composant la bibliothèque de feu Monsieur le baron James de Rothschild.
- Per 431 Perugia, Biblioteca Comunale, Cod. 431 (G. 20).
- Plamenac Dragan Plamenac, "A Reconstruction of the French Chansonnier in the Biblioteca Colombina, Seville," MQ, XXXVII (1951), 501-542; XXXVIII (1952), 85-117, and 245-277.
- Porcher Jean Porcher and Eugénie Droz, "Le chansonnier de Jean de Montchenu," Trésors..., XVIII (1934), 100-110.
- Reese MMA Gustave Reese, Music in the Middle Ages.
- Reese MR Gustave Reese, Music in the Renaissance.
- Rietstap Johannes B. Rietstap and Henri Roland (eds.), General Illustrated Armorial.
- Roche August Roche, "Armorial, généalogique et bibliographique des évêques de Viviers."
- Rom 2856 Rome, Biblioteca Casanatense, Cod. 2856.
- Tr 90 Trent, Biblioteca di Castello del Buon Consiglio, Cod. 90.
- Trois Chans Eugénie Droz, Geneviève Thibault, and Yvonne Rokseth (eds.), Trois chansonniers français du XV^e siècle.
- Wash 252 Washington D. C., U. S. Library of Congress, MS. M2.1 L252 Case.
- Wienpahl Robert Wienpahl, "The Evolutionary Significance of 15th Century Cadential Patterns," JMT, IV (1960), 131-152.
- Wol 287 Wolfenbüttel, Landesbibliothek, MS extrav. 287.

INTRODUCTION

During the second half of the fifteenth century, in and around the territories of France, Italy, and Burgundy, there appeared a small group of MSS compiled for the nobility and wealthy members of the clergy. Their contents were drawn almost exclusively from the repertoire of the Italian and Franco-Burgundian schools of chanson writing. As a group, they were smaller in size than other MSS of the period. While only initials were decorated in some of them, others contained intricate and lavish borders and miniatures, illuminated with a variety of colors and materials. These MSS, as distinguished from sources which contain other works as well as secular songs, are the chansonniers.¹

Only three of these specialized MSS have been entirely transcribed and edited; only two have been published.²

¹Reese MR, 97, lists eleven of the best known chansonniers. Some others are: Paris, Bibliothèque Nationale, fonds fr. 2245; Bologna, Biblioteca Comunale, Cod. Q16; and Petrucci's Odhecaton A, a printed, rather than a MS chansonnier. In 1925 Droz and Piaget (Droz, II, 105 ff.) listed sixty-seven MSS, including chansonniers, containing French secular music of this period. A recent compilation by McPeck and Linker ("Bibliography of Fifteenth-Century French Song," in preparation) reveals 128 known sources.

²Jeppesen, The Copenhagen Chansonnier; Hewitt, the Odhecaton A; Pease, the Pixèrecourt Chansonnier. The last is a doctoral dissertation. See the Bibliography for fuller information.

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²Jeppesen, The Copenhagen Chansonnier; Hewitt, the Odhecaton A; Pease, the Pixerecourt Chansonnier. The last is a doctoral dissertation. See the Bibliography for fuller information.

Relatively few songs have been extracted from the chansonniers, and these have been edited and published in periodicals, collections, and complete works.³ Most of the chansonniers have been adequately described in the musicological literature; their contents have been accurately catalogued and integrated, with concordances, into the corpus of the chanson repertoire.⁴ Nevertheless, the Chansonnier Cordiforme, which contains fourteen Italian and thirty French songs in predominantly three-part settings, and which is one of the most artistic, colorful, representative, one of the smallest, and one of the most famous of the fifteenth century chansonniers -- this MS never has been adequately described. Its contents have not been accurately catalogued, and only in articles and studies dealing with other MSS do its few known musical concordances appear. The succeeding pages of this study, therefore, have included an account of the known history, and a complete description of the MS and its contents. Every reasonable attempt has been made to present full musical concordances.

Some discussion of the miniatures and illuminations has been included, for the artistic arrangement

³See the bibliography in: Geneviève Thibault, "Chanson von ca. 1420 bis ca. 1520," MGG, II (1952), 1046-1054. See also the List of Sources in the present work.

⁴Ibid. A model example of such a treatment is Plamenac.

of the music, texts, and art, and the care taken with its compilation, indicate that the Chansonnier Cordiforme is more than a collection of favorite songs; it represents the achievements of the poet-musicians, artists, illuminators and scribes, of the latter part of the fifteenth century.

Stylistic analysis of the music is the primary purpose of this study, for the composers of any style period develop different solutions to the problems of melody, polyphony, rhythm, timbre, dynamics, form, and relation of text to music. How the composers represented in the Chansonnier Cordiforme have integrated these elements has determined the approach to the analysis of style in Part II.

The modal practices of fifteenth-century composers, for example, present special difficulties. Modality is historically a monophonic phenomenon, but to some extent we are forced to apply its terminology to the polyphonic framework in which it here appears. Closely related to modality, the problems of partial signatures and musica ficta have been the subjects of extensive studies by Apel, Lowinsky, Hoppin, and others. In the present work, the attempt has been made to establish practices that would be valid for the Chansonnier Cordiforme, rather than to seek universal solutions to these problems.

Much of the charm of these chansons is due to

their melodic-rhythmic and polyphonic structures. The melodies, derived from such diverse sources as folksong, dance music, and plainchant, show subtle interior motivic relationships. From chordal to imitative styles, the polyphonic framework exhibits a variety of textures. The formal organization of the songs is both fixed and free. National distinctions in style are not marked; yet there are differences in melodic formation, form, and polyphonic technique, between the French and Italian songs. The performance practices of the fifteenth century chanson merit special attention, as the music itself gives us little indication of the accepted combinations of voices and instruments. Even more important are the questions of tempo and text setting.

Although the chanson has been the subject of some intense scholarly research, it is evident that the sacred music of this period has been investigated far more fully. Much still remains to be learned about the chanson. With the hope of contributing in some degree to this ever-growing body of knowledge the present study of the Chansonnier Cordiforme is undertaken.

CHAPTER I

HISTORY OF THE MS

The Chansonnier Cordiforme probably was compiled in Savoy around 1470 for Jean de Montchenu, who was then Vicar-General to Jean-Louis de Savoie. It was owned subsequently, at an indeterminate date, by a Maltese nobleman named Pucci. We next know of the MS when it appears in the libraries of Chédeau (catalogued in 1865), and Baron Jérôme Pichon (catalogued in 1869 and 1897). Later it was acquired by the James de Rothschild collection, and in 1933 was given as part of that collection to the Bibliothèque Nationale in Paris.

Only a brief paragraph is needed to state the known history of the Chansonnier, but much research was required to bring these facts to light.

It is a tedious and uncertain task to gather the small, often unrelated bits of information required by an historical study of the origins of a MS. The undertaking involves a close scrutiny of the music and texts, the paleography and spelling, and the miniatures and illuminations. When the MS contains a coat of arms, the inquiry becomes enmeshed in the science of heraldry. The search for information frequently makes it necessary to delve into obscure records and old archives. Most of the

known history of the Chansonnier Cordiforme is the result of such investigations by Picot, Porcher, and Droz, and our present discussion will draw heavily on the findings of these scholars. Picot established the names of three of the previous owners of the MS; Porcher and Droz, through a study initiated by the heraldry, discovered that the MS was compiled for Jean de Montchenu around 1470.

The Chansonnier Cordiforme was described first by Émile Picot in 1912 in his five-volume catalogue of the library of James de Rothschild,¹ and he offers information that is important to our examination of the history of the MS. After a cursory treatment of the volume's physical characteristics, Picot proceeds to describe (though not completely) the heraldry that is part of the first miniature:

En bas se voient des armes écartelées: Aux 1^{er} et 4^e de gueules, à la bande d'argent, chargée d'une aigle impériale; aux 2^e et 3^e d'or à trois pals d'azur. L'écu, de forme italienne, est timbre d'un chapeau ecclésiastique....²

The heraldry appearing in a MS is worthy of close attention, for the identification of a coat of arms frequently can reveal important information about the original owner. But Picot does not describe all the characteristics of the

¹Picot, IV, 314-317.

²Ibid., 314. In non-technical terms: the shield is divided into four quadrants. The upper-right and lower-left quadrants are red with an oblique band of silver, and on each band is an imperial eagle. The upper-left and lower-right quadrants are gold with three vertical bands of blue. The shield is Italian in shape, and above it is an ecclesiastical hat.

crest (understandably, since he was engaged in the enormous task of cataloguing the Rothschild library), and limits his remarks to, "Il appartenait sans doute à quelque élégant protonotaire."³

Picot deals next with the paleography. Noting that the Italian texts are quite corrupt, indicating that the scribe had little knowledge of the language, he assumes that,

Les incorrections du text italien permettent de penser que la transcription des paroles et de la musique est l'oeuvre d'un artiste flamand ou français, attaché à quelque cour d'Italie.⁴

Picot does not explain why he believes the MS was copied in an Italian court, unless it is because one-third of its contents consists of songs with Italian texts. As we shall see, subsequent investigation indicates that he was probably correct.

Finally, Picot identifies three parties who owned the Chansonnier prior to its acquisition by the library of Baron James de Rothschild.

Le volume porte l'ex-libris d'un Pucci, chevalier de Malte; Il provient en dernier lieu de bibliothèques de Chédeau (Cat., 1865, n^o 587) et du Baron Jérôme Pichon (Cat., 1869, n^o 636; 1897, n^o 900).⁵

The bookmark of Pucci will be discussed in the next chapter; of Chédeau and Pichon we know nothing, and we

³ Ibid.

⁴ Ibid.

⁵ Ibid.

must assume that Picot secured his information from catalogues and other sources not available in this country.

Such is the extent of Picot's treatment of the historical aspects of the Chansonnier Cordiforme: a cursory description of the heraldry, an indication that the scribe was probably French, and the names of three former owners. It remains only to add that he begins his discussion by dating the volume, without corroborating evidence, as, "fin du XV^e siècle...."⁶

The next description of the Chansonnier Cordiforme appeared in the catalogue of an exposition of French music held under the auspices of the Bibliothèque Nationale in January and February of 1934.⁷ The single paragraph, which offers no new information, is headed, "Recueil de chansons françaises et italiennes. Fin de XV^e s. -- Coll. Henri de Rothschild."⁸ In view of Picot's careful examination of the paleography, one would not expect to read here that, "C'est un chansonnier...copiées a la même époque par deux mains différentes (l'une italienne, l'autre française)."⁹ Subsequent paleographical analysis indicates that Picot was correct in assuming that one

⁶ Ibid., 314.

⁷ Amédée Gastoué et al (eds.), La musique française du Moyen âge a la Révolution (Paris: Éditions des Bibliothèques Nationales de France, 1934), 30-31.

⁸ Ibid., 30.

⁹ Ibid., 31.

hand (French) was involved in the copying of the MS.

In the year following the exposition, Jean Porcher and Eugénie Droz published an article entitled, "Le chansonnier de Jean de Montchenu," in which a study of the heraldry led them to the identity of Picot's "élégant protonotaire." In addition, an approximate time of the compiling of the chansonnier was established by tracing significant events in Montchenu's life.¹⁰ The two scholars were aided in their task by Geneviève Thibault, who identified the composers of some of the chansons which appear in the MS; Max Prinnet, who deciphered the heraldry; and J. Lesellier, who did the research in the Vatican archives.¹¹ After several paragraphs of descriptive material, Porcher and Droz present a complete account of the heraldry. To Picot's original statement we may now add the following: the oblique silver band is engrailed, the imperial eagle is blue, a gold tau appears in the first and third quadrants directly above the eagle, and the ecclesiastical hat above the shield is black.¹²

Thus we find that the first and third quadrants (red, with an oblique engrailed silver band) are the

¹⁰Porcher.

¹¹Ibid., 100.

¹²Ibid., 101, 102.

coat of arms of the family of Montchenu of Dauphine,¹³ which bordered on what was then the Duchy of Savoy. Porcher and Droz either neglected to mention, or did not realize, that the blue eagle indicates that we are dealing with the Geneva branch of the family.¹⁴ The second and fourth quadrants (gold with three vertical bands of blue) are the crest of the Ternier family.¹⁵ The armorial symbols of the two families apparently were united around the middle of the fourteenth century when Richard de Montchenu, great-grandfather of Jean, married Jacquette de Ternier.¹⁶ The gold tau (above the head of the eagle) is the symbol of the cross of the monastery St. Antoine of Vienne,¹⁷ where Jean was first a monk, then a canon.¹⁸ The black color of the hat indicates that the ecclesiastic station of the wearer was below that of a bishop;¹⁹ the number of tassels on the hat fix

¹³ Ibid., 102. See also Rietstap, IV, Plate CCXXXIII; d'Eschavannes, 277; and Roche, II, 89. It is interesting to note that as late as 1873 the Montchenu family was still in existence, and still retained the same coat of arms. See Antoine Bachelin-Deflorenne (ed.), État présent de la noblesse française (Paris: Librairie Bachelin-Deflorenne, 1873), 1293.

¹⁴ Rietstap, IV, Plate CCXXXIII.

¹⁵ Rietstap, VI, Plate XIV.

¹⁶ Roche, II, 90.

¹⁷ d'Eschavannes, 29.

¹⁸ Roche, II, 91.

¹⁹ See d'Eschavannes, 71.

his rank as priest.²⁰

Finally, the date of compilation of the MS is fixed at between 1460 and 1476. Before 1460 it is known that Jean was only a canon at St. Antoine, and would not have had the priestly number of tassels on his hat. In 1477 he became Bishop of Agen (in title only) and in 1478 was appointed Bishop of Viviers.²¹ As a bishop, his hat would have been red, with one more tassel on each side;²² therefore, he probably took possession of the chansonnier prior to 1477. According to Porcher and Droz, the existence of the Chansonnier Cordiforme was known after 1470. Unfortunately, they do not document this remark.²³

Porcher described the MS again in 1949, in his booklet, La bibliothèque Henri de Rothschild (Paris: Bibliothèque Nationale). On page thirteen he mentions that the miniatures were done by a painter from Savoy; how he arrived at this conclusion is not explained. In response to a query from this writer, however, Porcher later stated that the similarities between the style of the Chansonnier Cordiforme and that of other MSS known to be illustrated by Savoyard painters (for example, the Heures de Louis de Savoie, Bibliothèque Nationale, latin

²⁰Ibid. Porcher and Droz neglected to make this important point. See Plate one.

²¹See Roche, II, 91.

²²See d'Eschavannes, 71.

²³Porcher, 103.

9473; and the Histoire de Merlin, Bibliothèque Nationale, fonds fr. 91) led him to the hypothesis that the miniatures of the former were also done by a Savoyard.²⁴

Other factors also indicate that the MS was compiled between 1468 and 1476 while Jean de Montchenu was in Savoy. During the latter part of the fifteenth century, Savoy, which included the Piedmont region and the city of Geneva, was ruled by the Italian house of Savoy. The ducal court was Italian, although the Duchy was under French domination. Furthermore, Savoy was a rich territory by virtue of its crucial trade position. Bordering on Italy, the Swiss Confederacy, Burgundy, and France, it attracted artisans as well as tradesmen from neighboring territories. While there is no proof that Savoy was the place in which the MS was compiled, the evidence points in this direction. Where would one likely find a chansonnier whose contents were two-thirds French and one-third Italian, where Italian texts would be copied by French scribes, where followers of the French style of MS illumination could be found, and where a French school of Italian miniaturists would likely practice? Savoy was such a place, probably our "Italian territory under French influence," when Jean de Montchenu was there.

What sort of person was Jean de Montchenu, for

²⁴Jean Porcher, personal letter, April 28, 1962.

whom this exquisite MS was compiled? His ownership of such a treasure tells us that he was a rich patron of the arts, and we know that he was a priest (later a bishop), a soldier, and a diplomat. But he was also a cheat, a liar, a traitor, and a murderer. His ecclesiastical vows and his eventual excommunication meant nothing to him; his lust for power and greed for gold were insatiable. Montchenu's exploits typify the baser side of the moral extremes that were common to his time. We should know something of his life in order to clarify the issue of the time and place of compiling of the MS; beyond this, a knowledge of Jean de Montchenu helps to establish a picture of the society for which Dufay, Busnois, Binchois, Ockeghem, and Morton were writing their chansons.²⁵

Throughout the Middle Ages the Montchenu family included among its members patrons of the arts, men of letters, clergymen, and soldiers. Three of Jean's forbears in the previous century, Geoffroi de Montchenu and his sons Guillaume and Aymonet, were known as learned men. Jean's grandfather, Falque IV of Montchenu, was a

²⁵The ensuing discussion is based on the following sources: Porcher; Roche; Ulysse Chevalier (ed.), Répertoire des sources historiques du Moyen âge (2 vols.; Paris: Alphonse Picard et Fils, 1905-1907), II, 3255; Georges Goyau, "Viviers," The Catholic Encyclopedia, XV (1912), 493-494; Georges Tholin, "Agen," The Catholic Encyclopedia, I (1912), 817-820; A. Mazon, "Viviers," La grande encyclopédie, XXXI (n.d.), 1077-1078; Adolphe Rochas (ed.), Biographie du Dauphiné (2 vols.; Paris: Charavay, Libraire-Editeur, n.d.), II, 157; Adda Bozeman, Regional Conflicts around Geneva (Stanford, Cal.: Stanford University Press, 1949).

theologian and a scientist. Falque's brother, the bishop for whom Jean was named, achieved a reputation as a painter. One of the earliest known Montchenus, Claude, went crusading and was killed in Jerusalem in 1122. Barthélemy (died 1402), the first of the family to take his vows at St. Antoine in Vienne and subsequently rise to the rank of bishop, set the example for Falque III (died 1395), and Joffrey (died 1462), as well as Jean.

Jean de Montchenu became a monk at St. Antoine in 1441. He attained the priesthood prior to 1460, for at that time he appeared in Rome as an Apostolic Protonotary. Eight years later he assumed the post of Vicar-General and Councillor to Jean-Louis de Savoie, Bishop of Geneva. Two years after that (the year in which the MS was supposedly first mentioned), with the help of Jean-Louis, he was appointed Cellarer of St. Antoine and Commander of Ranvers in Piedmont, by Amadeus IX, Duke of Savoy, and the Duchess Yolande, sister of Louis XI. The two posts, one concerned with provisioning the Monastery, the other with tax collection, had been united in 1323. Because of the large amounts of graft that could be realized from them, these appointments were among the most coveted in the order. Despite his subsequent rise to power and wealth as Bishop of Viviers, Jean de Montchenu never relinquished these two minor, but lucrative, posts.

Soon after he came under the wing of Jean-Louis de

Savoie, they both exchanged their ecclesiastical robes for soldier's armor, and fought in France and Savoy under Charles the Bold, Duke of Burgundy. Whatever his efficacy as a priest Montchenu was adept at the art of warfare, for during the battle of Liège he was christened, "Captain of the Breviary" by his admiring followers. Perhaps it was because of his bravery on the field of battle that several years later Pope Sixtus IV absolved him from his part in the fighting.

In 1476, one year before Burgundy reverted to the French crown, Jean de Montchenu, along with Jean-Louis de Savoie, left the Burgundian cause and entered the service of Louis XI. Without delay, Louis made use of the shrewd mind of his new subject, for in the following year he sent Jean and several other high-ranking officials to negotiate a treaty of alliance with François II, Duke of Brittany. In return for this service the King, through Sixtus IV, appointed Montchenu bishop of Agen. Jean never assumed control of his diocese, however, as the religious order at Agen recently had elected its own bishop and refused the seat to the papal appointee. But in 1478, when the post was vacated by the death of the incumbent, Jean became bishop of the rich diocese of Viviers.

To Jean de Montchenu, the rise in ecclesiastical rank meant a widening sphere of power and a growing personal fortune. As soon as he took office he became embroiled in a series of conflicts that continued.

unabatedly for the twenty years that he remained bishop of Viviers. He extorted money from his clergy (who in turn extorted from their parishioners) and from the people under his domain. To realize greater tax revenues he extended the borders of his diocese, seizing neighboring territories by force. He levied enormous assessments and reduced them only when bribed sufficiently. Tribute was exacted from anyone who came within his powerful orbit. Those who could, countered his actions with violence; those who could not, resorted to the courts. For example, in 1480 suit was brought against him by the city of Donzère, a rich territory recently seized by Montchenu. In this action, which dragged on for more than twenty years, he was represented by Jean Trobat, his bastard son.

Jean de Montchenu's greed is illustrated by another incident concerning Donzère. Former rulers of the city had given its citizens documents verifying their rights and franchises, and these documents were deposited in the church archives. Unfortunately, on the night of January 31, 1485, a fire in the archives destroyed the precious records. The citizens of Donzère feared that without the written verification their bishop would deprive them of their rights. But Jean de Montchenu generously reconstructed the documents -- for the price of one hundred florins per parish.

If the Donzère incident reveals a breach of faith

on Montchenu's part, it pales by comparison with the action he took against Jean-Louis de Savoie, his friend and protector. Six years earlier he fell out of favor with Jean-Louis, and his place was taken by a Count Chissey. Not one to be brushed off lightly, our Bishop conceived a Machiavellian plan of revenge. He went to Louis XI and offered his services as military adviser, intimating that he was able to impart information about the tactics the Burgundians had used against the French in Savoy, where he had been "Captain of the Breviary." But instead of talking about military matters, Montchenu told the King venomous stories about Jean-Louis and Count Chissey, accusing the former of being a secret Burgundian agent, and the latter of complicity. Eventually Louis became so inflamed that he commissioned Montchenu to capture and imprison the two "spies." Thereupon, Jean de Montchenu marched into Geneva at the head of an army, and took his revenge on his former benefactor by sending him and Count Chissey to France in chains. Then he ransacked his home and confiscated his possessions.

Finally Jean de Montchenu became too much of a scoundrel for even the church authorities. In 1496 he received a sentence of excommunication and was suspended from his Bishopric. The sentence seemed to have little effect on his position as he remained Bishop of Viviers through the following year. At that time he travelled to Naples and failed to return. With poetic justice, he had

been captured by pirates and believed to be dead. His diocese went to another, and his lands, money, and possessions, probably including his Chansonnier, were all confiscated. After seven years of imprisonment he managed to raise sufficient funds to ransom himself, and returned to Savoy. He tried unsuccessfully to regain his office and possessions, and died soon after.

Although we know a great deal about the history of the man for whom it was compiled, we know little about the history of the MS itself. It belonged to Pucci sometime after it left the hands of Jean de Montchenu, but we have no idea when he obtained it or how long he kept it. If it was owned by others before Pucci, we have no record of them; nor are we aware of the names of any owners between the time that Pucci had the MS and the time it appeared in the library of Chédeau around 1865. Shortly after, it was acquired by Baron Jérôme Pichon, and around the turn of the century came into the Rothschild collection, where it remained until 1933. At that time the Chansonnier Cordiforme, together with the entire collection, was given to the Bibliothèque Nationale in Paris by Henri de Rothschild.

CHAPTER II

DESCRIPTION OF THE MS

PHYSICAL AND GENERAL CHARACTERISTICS

The MS is bound in red velvet and shaped in the form of a double heart.¹ The leaves are vellum, and measure eighteen and five-tenths centimeters along the spine, and sixteen centimeters across the lobes of the heart. Both the binding and the leaves are edged with gold. From a total of seventy-two folios, the first four (here designated as ff.A, B, C, and D), are unnumbered; otherwise, arabic numbering is used on the verso side of each folio. The music begins on f.Dv and continues through f.64. Ff.64v to 68v are blank.

The inside of the binding contains the heraldry of Pucci, the Maltese nobleman previously mentioned as one of the owners of the MS. The name, "Pucci," is lettered below and to the left of the coat of arms (see PlateIII). That the name belongs to the heraldry is

¹Two other examples of fifteenth-century heart-shaped MSS are cited in Porcher, 110. The first is the Hours of Amiens, now in the Bibliothèque Nationale (lat. 10536). The second appears in the hands of a young man in a painting owned by the National Gallery at London. Both are single hearts.

confirmed by Rietstap.² Placed directly below the crest by Pucci or some other owner is a quotation in latin from the fifth verse of Psalm 143 (old number, 142): "Memor fui dierum antiquorum" (I remember the days of old). To the left of Pucci's crest are the symbols, "Cat. No. 2973," "F⁹4," "IV⁶13" (crossed out), and "1L¹⁰9" (crossed out); to the right is the number, "1.5.13." The purpose of the first and last are known. The MS had the catalogue designation of 2973 when it was in the Rothschild library. Upon acquiring this library in 1933, the Bibliothèque Nationale retained the Rothschild catalogue numbers as call numbers, since it was their intention to keep the collection intact;³ hence, the Chansonnier Cordiforme is known as "Rothschild 2973." The number 1.5.13 was added to the MS by the Bibliothèque Nationale.⁴ Although Porcher has stated that the Rothschild number is the only one by which the MS is known,⁵ Dr. Gwynn S. McPeck related that he was required to put both numbers on the Bibliothèque Nationale call slip when he examined the Chansonnier several years ago.⁶ The origins of the three remaining

²V, Plate CIV.

³Julian Cain, La Bibliothèque Nationale pendant les années 1945 à 1951 (Paris: Bibliothèque Nationale, 1954), 110.

⁴A hand-written entry of 1.5.13 has been placed in the margin opposite the description of the MS in the Bibliothèque Nationale's copy of Picot.

⁵Jean Porcher, personal letter, February 15, 1962.

⁶Gwynn S. McPeck, personal letter, March 1, 1962.

symbols are unknown; they were presumably placed there by previous owners of the MS.

Ff.A to Cv contain an alphabetical table of contents (see Plate III). The table is inaccurate; of the forty-seven text incipits given five are concluding sections of other songs, and two incipits are omitted. The letters "GLP," probably representing the initials of an unknown former owner, are enclosed in an oval on f.C.

When Picot described the Chansonnier in 1912, he included a table of contents of his own compilation.⁷ It also is defective. Picot separated fifteen Italian from thirty-two French songs and assigned a number to each one. Two of his Italian incipits are concluding sections of other songs, and one song is omitted; of the French, two are concluding sections. Both Picot's table of contents and the one from the MS are given with annotations in the Appendices. They may be compared with each other and with the correct table presented at the end of this chapter.

The Chansonnier Cordiforme contains fourteen Italian and thirty French songs. All but two are set for three parts: Chiara fontana de' belli costumi (no. 5) is for two parts, and N'aray je jamais mieulx que j'ay? (no. 26) includes a fourth voice. The parts are arranged in cantus colateralis; the superius is on the left side

⁷Picot, IV, 314-317.

of the opening, the tenor is on the right, and the contratenor begins at the bottom of the left side and continues at the bottom of the right. In N'aray je jamais mieulx que j'ay? the unnamed si placet part begins on the left side of the opening between the superius part and the first section of the contratenor part. It ends on the right side of the opening between the tenor part and the balance of the contratenor part. The words "tenor" and "contratenor" appear at the beginning of their respective parts. The superius, which is underlayed with the first word of text, lacks a similar designation. The only exception to this practice occurs in the superius on f.61v, and the tenor on ff.62 and 64. Here the first word is "Residuum." When a chanson is notated on two openings, the second follows the usual system of placement and indication of parts. Either the direction "verte folium," a custos, or both, are placed at the end of one or more parts on the first opening to indicate that the music is continued on the second. In four songs neither of these signs appear: O rosa bella (no. 7), O meschin' enamorati (no. 14), Jay moins de bien (no. 21), and Mon seul plaisir, ma douce joye (no. 33).

The texts and music of the Chansonnier Cordiforme were notated throughout by the same scribe and the same copyist, or possibly by several hands having the same characteristics. When the words "verte folium" appear at the end of the music of an opening -- where we assume

they might be placed by the copyist -- they are in the same hand as the text, indicating that the scribe and the copyist were possibly the same person.

The paleography shows the traits of a late gothic hand under humanistic influence. Some cursive elements are present, but it is fundamentally a clear hand that avoids the heavy black letters of gothic, and the exaggerated strokes of lettre bâtarde. The usual abbreviations and variations in spelling common to the period appear in the text. Of interest is the abbreviation  for the word cuier, or cueur.

Both the notation and the calligraphy were done in a neat, clear manner, and are comparatively free from the reading difficulties that beset many contemporaneous MSS. That the Chansonnier Cordiforme was carefully compiled is indicated by the presence of only sixteen apparent errors in notation (other than simple omissions) in the entire forty-four songs.

The MS's two miniatures are on ff.D and 3v, and, as is appropriate in a heart-shaped MS, they deal with the theme of love. The first shows a young, fashionably dressed woman being pierced by an arrow from cupid's bow. To the left, the goddess Fortuna stands by on her wheel of fortune. Below is the heraldry of Jean de Montchenu, supported by two winged putti. In the second painting we see the same young woman walking arm in arm with a

young man.⁸

Decoration of initials is extensive in the Chansonnier Cordiforme. The MS contains 254 illuminated letters. Enclosed in squares or rectangles, and surrounded by filigree, they are primarily uncial in character. Other chansonniers often have one elaborately illuminated initial on each opening, while the other initial letters receive little or no decoration. The opposite is true of the Chansonnier Cordiforme, where one frequently finds as many as five illuminated initials on one opening, although none of them is as large or detailed as in some other MSS.

An examination of the initials indicates that they were executed by two different artists. The initials of the second hand are darker than those of the first. In painting the letter "C" (contratenor), which always appears on the bottom of the verso side of the folio, the first hand extended the rectangle that surrounds the letter below the inner margin, while the second hand allowed the margin to cut off the corner of the rectangle. The first artist used a variety of "T"s" when indicating the tenor part which appears on the top of the recto side of each folio; the second used only one shape, which differs from all of those of the first (see Plates VI and VII). The greater share of the

⁸A more complete description of the miniatures will be found in the next chapter.

initials was painted by the first hand, which begins the MS and stops temporarily on f.39v. The work of the second hand commences on f.40 and continues to f.55v. From here to the end the two artists closely follow one another; the first painted ff.56 to 58, the second, ff.58v to 61v; the first ended his work with ff.62 to 63v, and the second finished the last page, f.64.

The intricate marginal illuminations indicate the care with which the MS was prepared. Folio after folio reveals a diversity of insects, birds, animals, men, women, monsters, dragons, and angels, surrounded by leaves, plants, vegetables, fruits, and flowers. The marginal illustrations in the Chansonnier Cordiforme disclose the late Medieval world in miniature.

The style of the illumination is French. A comparison with other MSS of known French origin verifies this. One MS copy of Le Roman de la Rose of Guillaume de Lorris and Jean de Meung, for example, was compiled in France near the end of the fifteenth century. It contains marginal illuminations so close in style to those of the Chansonnier Cordiforme, that one might suspect they were executed by the same person.⁹ It is more likely, however, that they were done by different artists in separate illumination shops, and that similar or identical pattern

⁹A description of this MS and a reproduction of one of its folios may be found in Précieux manuscrits a peintures du XIII^e au XVII^e siècle (Paris: Hotel Drouot, 1960), 15.

books were used.

Because of the saving of time and effort they afforded, pattern books were favored for marginal illumination. The artist placed a selected template over the area to be decorated and made tiny indentations in the vellum by sticking a sharp pin through the pattern. The indentations then were joined to form the shape of the pattern, and the figure was painted in by the master illuminator and his apprentices. That patterns were used in illuminating the Chansonnier Cordiforme is indicated in two ways: first, many of the smaller birds, insects, and flowers are duplicated on various folios, suggesting that the same pattern was used several times; second, all the marginal illumination on the recto side of the folio is repeated on the verso side. Although the pattern could have been reversed for use on the verso side, it is more likely that the indentations made on the recto side produced convex spots on the verso side that were then joined and painted in the manner described.

Two distinct levels of ornamentation can be seen in the marginal illuminations, although the style and technique of both are the same. The first, which extends from f.D to f.39v, includes all the flora, fauna, monsters, etc., mentioned above. The second, found in ff.40 to 47v, consists of only the plant life and omits the filigree work between the leaves and stems. Marginal illumination ceases with f.47v, although a floral

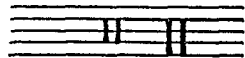
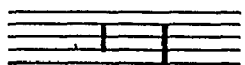
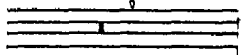
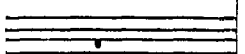
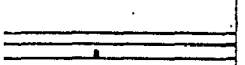
decoration of the initial at the top of each page continues through f.55v.

MSS that begin with lavish illuminations frequently end without even a decorated initial. Such occurrences were due to either a lack of time or money to complete the decoration. With regard to Jean de Montchenu's Chansonnier, we may assume that money was available, but that time was short. Correlating our information about the changes in marginal and initial illuminations, we could speculate that, for some reason, our Bishop requested that the master illuminator finish the MS before the previously agreed time. In order to expedite the work, the master assigned a second person to help decorate the initials, and decided upon a more easily executed design for the marginal illumination.

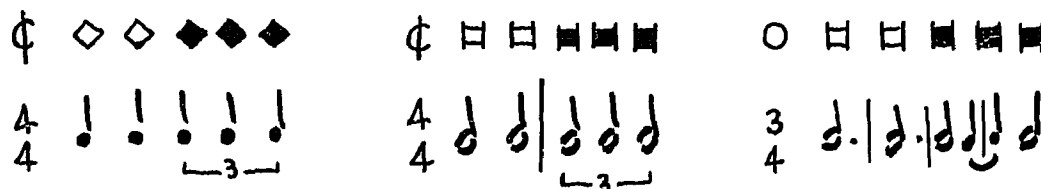
Notational Aspects

The white notation of the Chansonnier Cordiforme conforms in all respects to late fifteenth-century notational practices.¹⁰ Note values and rests appear in the following forms:

¹⁰For the rules governing white notation see Apel N; and Johannes Wolf, Handbuch der Notationskunde (Leipzig: Breitkopf und Härtel, 1913), I.

Maximus	(<u>Mx</u>)	none	
Long	(<u>L</u>)		
Breve	(<u>B</u>)		
Semibreve	(<u>S</u>)		
Minim	(<u>m</u>)		
Semiminim	(<u>sm</u>)		
Fusa	(<u>f</u>)		none

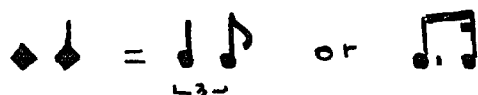
The heads of the sm and f are filled with black ink. When the heads of the B, S, and m are filled with red ink, the notes receive two-thirds of their usual value. This coloration occurs in three circumstances. First, in major coloration three red S or B (or combinations of other notes resulting in these values) replace two white S or B:



¹¹The second form of the sm occurs only in the superius in meas. 47 of O pelegrina, o luce (no. 6).

An extended example of major coloration in all parts occurs in meas. 36-40 of O pelegrina, o luce (no. 13).

Second, in minor coloration the combination of a red S and m replaces a white S:



Third, for purposes of clarity, coloration occasionally is used where not specifically required (as in the tenor, meas. 13, of Est il mercy de quoy (no. 29), where a perfect B already has been imperfected by a S rest).

Ligatures ranging from two to five notes are found throughout the Chansonnier Cordiforme. The two-note ligature is most common and occurs in all the voices, while the five-note ligature is found infrequently, and only in the tenor and contratenor. Generally, ligatures are used most frequently in the contratenor, less so in the tenor, and least often in the superius. Ligatures were employed in the two lower parts to conserve space; where these parts are most instrumental in character, they have the greater number of ligatures. Partial coloration, or the coloration of one note of a ligature occurs infrequently (see Vostre bruit et vostre grant fame, no. 22, meas. 4, superius). Groups of notes in coloration are ligatured occasionally (see Mon seul plaisir, ma douce joye, no. 33, meas. 20-21, tenor and contratenor).

The dot following a note functions either as a

punctus additionis, adding half the value of the note, or as a punctus divisionis, marking off a perfection in either tempus perfectum or prolatio perfecta. As often an aid to clarity as a necessity of notation, the punctus divisionis frequently is omitted when its presence is needed, and included when the notation is clear without it.

All the clefs commonly used during the fifteenth century are represented in the MS: the g-clef on the second line, the c-clef on all lines, and the f-clef on the third and fourth lines (the c-clef on the top line and the f-clef on the third line are used interchangeably). The choice of clef was dependent on the range of a given part; by selecting wisely, the copyist generally could avoid ledger lines. Although the use of one ledger line was sometimes unavoidable, only once in the MS was more than one ledger line required (Est il mercy de quoy, no. 29, meas. 11-12, contratenor).

Triple and duple meters appear in the MS as initial signatures with almost equal frequency: the former is found 7 times in the Italian songs and 17 times in the French, a total of 24 occurrences; the latter is seen 7 times in the Italian and 13 times in the French songs, a total of 20 occurrences. Tempus perfectum cum prolatione imperfecta ($O = [3,2]$) is found as an initial signature 7 times in the Italian songs, and 16 times in the French; tempus perfectum cum prolatione perfecta in proportio tripla ($O_3 = [3,3]$) occurs once in the French songs.

Imperfect mensuration is represented by tempus imperfectum cum prolatione imperfecta in proportio dupla ($\text{C} = [2,2]$) 6 times in the Italian songs and 11 in the French; the same mensuration without proportional sign ($\text{C} = [2,2]$) appears once in the Italian and once in the French; and the same mensuration in proportio tripla ($\text{C}_3 = [2,3]$), once in the French songs.

Three songs contain a change of mensuration:

O rosa bella (no. 7), from C to O; L'autre jour par ung matin (no. 17), from C_3 to C ; and De mon povoir vous veul complaire (no. 40), from O to C. The mensuration that occurs most frequently, $[3,2]$, often lacks its signature of O.

A problem of special mensural significance appears in O pelegrina, o luce, (no. 6), where each part has a different symbol for its signature: the superius is marked C_2 , the tenor has O, and the contratenor reads C . Although possibly the signatures represent a scribal error, the other known source of this chanson has the identical mensural symbols. This is the only instance in the MS where the sign C_2 is used, though it has the same proportional significance as C . Despite its $[3,2]$ indication, the tenor part must be transcribed in duple, not triple, meter, and the notes must receive double the value of the corresponding notes in the other two parts.

In common with other sources of the period, the Chansonnier Cordiforme contains a variety of flat

signatures at the clef. In 25 of the songs (9 Italian, 16 French) there is no flat signature at the clef in any of the voices. Of the remainder, 3 (all French) have signatures of either b-flat, or b-flat and e-flat, in all the voices; and 16 (5 Italian, 11 French) contain partial, or "conflicting" signatures, where the signature of at least one voice differs from the others.

Accidentals appear within the songs far less frequently than they do as signatures at the clef. The b-flat, which occurs 58 times, is by far the one most often used. E-flat is found 21 times; a-flat, twice; b-natural (notated as b-sharp), once; f-sharp, 4 times; and c-sharp, once.

Several other devices of mensural notation that are found in the Chansonnier Cordiforme should be mentioned here. The custos is placed systematically at the end of each line of music to indicate the pitch of the first note on the next line. The repeat sign occurs in the ballade, L'autre jour par ung matin (no. 17), and in the bergerette, Terriblement suis fortunee (no. 39); the sign has been omitted in the other bergerettes and in the ballatas. Its symbol is a double bar with a pair of dots on each side, although only the music on the left side is to be repeated. The sign of congruency is used in the rondeaux to mark off the end of a section of music. In other forms its function may be to mark off an instrumental postlude or a rentrement (as in meas. 69 of Ma bouche rit

et ma pensee pleure, no. 32), or as an indication of a fermata (as in meas. 2 of Morte, mercy, gentile aquila altera, no. 10). Invariably a bar line is placed at the conclusion of a song, and sometimes at the end of a section that is complete on one opening.

The first stanza of text is set under the music. Although the words are not underlayed in the modern sense, the beginning of each verse generally is placed near the beginning of the section of music to which it is sung. Only the superius is supplied with a full text; the tenor and contratenor receive incipits of varying lengths. Succeeding stanzas are placed where room is available -- either between the music of two parts, or sideways, on the bottom lobes of the heart.

The Repertoire

The textual division of the Chansonnier Cordiforme into fourteen Italian songs and thirty French does not conform to the apportionment that results when stylistic elements are taken into account. The melodies in Italian style are less ornamented, have more repeated notes, larger note values, and a narrower range, than those in the French, or more properly, the Franco-Burgundian style. In the first, the tendency is toward short phrases with well marked cadences, little imitation, and a syllabic setting; in the second, longer phrases with concealed cadences, a more frequent use of imitation, and a melismatic style.

Although both are treble dominated, the Italian songs tend toward a more homophonic style with less crossing of parts. The ballata is the typical Italian form, the rondeau, ballade, and bergerette, the typical French.

Individually, the songs with French texts differ from each other in style; yet they all exhibit the characteristics of the Franco-Burgundian school. On the other hand, the songs with Italian texts contain examples of both the Franco-Burgundian and the Italian styles.

Ben lo sa Dio (no. 2), La gratia de voe (no. 8), Per la mya cara (no. 9), Morte, merce, gentile aquela altera (no. 10), Finir voglo la vita mya (no. 11), Amor con l'arco tesso (no. 12), and O meschin' enamorati (no. 14), all exhibit the Italian characteristics discussed above. Hora cridar "oy me" (no. 1), Dona gentile he belle come l'oro (no. 3), Gentil madona de non me habandonare (no. 4), Chiara fontana de' belli costumi (no. 5), O pelegrina, o luce (no. 6), O rosa bella (no. 7), and O pelegrina, o luce (no. 13), are French songs with Italian texts. The composers of the first group of songs are unknown to us, but of the second group we know three: Dufay, who wrote Dona gentile he belle come l'oro; Bedingham, the author of Gentil madona de non me habandonare; and Dunstable, the composer of O rosa bella.

Dufay, like many fifteenth-century musicians, traveled extensively. Although considered a leading light of French music, he spent at least seven years in

Savoy.¹¹ His Dona gentile he belle come l'oro is not only French in style, but is also a French rondeau. Similarly, Bedingham's Gentil madona de non me habandonare is a French ballade with an Italian text, and even appears in one source with a French text (see Concordances). It should not be assumed that the Italian and Franco-Burgundian styles never mixed; on the contrary, elements of one are often found in the other. Hora cridar "oy me," for example, though thoroughly French in style, shows an Italian influence in its repeated notes. Dunstable's O rosa bella, one of the famous chansons of the fifteenth century, is a strophic setting of a ballata text.

Morte, merce, gentile aquela altera (no. 10), and Amor con l'arco tesso (no. 12) are noteworthy in that they represent a possible Spanish influence. The songs are paraphrases of the first and second halves of a Morte, merce (see the appendix to the Transcriptions) by the Spanish composer, Juan Cornago, who was in Rome between 1455 and 1475. Cornago's chanson is particularly interesting in that its second half is a paraphrase of its first. Amor con l'arco tesso, therefore, is a paraphrase of a paraphrase. We know of one other paraphrase of a Cornago chanson: Ockeghem reworked the Spaniard's

¹¹For fuller biographical information about Dufay and other composers mentioned see the Bibliography.

Qu'es mi vida.¹²

Some general style characteristics can be distinguished between the two generations of the Franco-Burgundian school represented in the Chansonnier Cordiforme. Triple meter, a more frequent use of hemiola, and a tendency toward smaller rhythmic values are characteristic of the earlier generation, while the later uses triple and duple meters with about equal frequency, is more rhythmically straightforward, and uses more of the larger rhythmic values. The overall range of the songs in the earlier group is narrower, and the voices cross each other more frequently. The later group shows a marked increase in the use of fuller sonorities. The VII₆-I and the V-I cadence with the upward leap of an octave in the contratenor are characteristic of the earlier generation, while the V-I cadence with the 5-1 leap in the contratenor is more usual in the later.

Dunstable, Bedingham, Frye, Dufay, and Binchois comprise the earlier group. The first three are English composers, and little is known of their lives.

John Dunstable, the most influential insular composer of the fifteenth century, was born c. 1370 and died in 1453. His employer, the Duke of Bedford, spent several years in France, and probably took his musicians with him. Judging from the large number of sources in

¹²Reese MR, 119.

which it appears, Dunstable's Italian strophic song, O rosa bella (no. 7), was one of the most popular songs of the fifteenth century. The text was set by a number of other composers, and Dunstable's music served as a model for innumerable sacred and secular paraphrases.

The esteem in which Walter Frye's Tout a par moy (no. 31) was held is attested to by the many MSS into which it was copied. John Bedingham was the composer of Gentil madona de non me habandonare (no. 4). Mon seul plaisir, ma douce joye (no. 33), generally attributed to Dufay, bears Bedingham's name in one source.

Guillaume Dufay (born, c. 1400; died, 1474), probably the most respected composer of his generation, is represented by four songs in the Chansonnier Cordiforme: the Italian song Dona gentile he belle come l'oro previously mentioned, Vostre bruit et vostre grant fame (no. 22), Le serviteur hault guerdonné (no. 27), and Mon seul plaisir, ma douce joye (no. 33). All four songs show a skilful handling of imitation at intervals of both the octave and the fifth. Dufay's predilection for vertical sonority is particularly noteworthy. He spent a good part of his creative years in Italy and Savoy, moving from court to court in those territories and the Burgundian duchies.

Evidently a composer's fame did not rest on his reputation as a traveler, for Gilles Binchois (born, 1400; died, 1460), said to rival Dufay in his powers of

composition, spent thirty years (1430-1460) in the service of the Dukes of Burgundy. His rondeau, Comme femme desconfortee (no. 30) was copied into the MS.

From the later composers of the Franco-Burgundian school, seven are represented in the Chansonnier Cordiforme: Ockeghem and Busnois were the leaders of their generation; Hayne, Barbingant, Vincenet, Caron, and Morton were lesser contemporaries.

Although of Flemish origin, Johannes Ockeghem (born, c. 1420; died, 1495) spent most of his life in the employ of the courts of France and Burgundy. He is thought to have been a pupil of Binchois, and he was the teacher of Josquin des Pres. Two of his chansons are in the MS, L'autre d'antan, L'autrier passa (no. 19), and Ma bouche rit et ma pensee pleure (no. 32). The first is remarkable for the extent of its imitation and motivic development. The second probably rivaled O rosa bella in popularity. It served as the model for innumerable sacred and secular paraphrases, including one in the Chansonnier Cordiforme, Ma bouche plaint les pleurs de ma pensee (no. 34).

Antoine Busnois is another shadowy figure of this period. We know only that he worked for Charles the Bold, died in 1492, and that his music was widely acclaimed by his contemporaries. He is represented in the Chansonnier Cordiforme with J'ay moins de bien (no. 21), and Est il mercy de quoy (no. 29). Cent mille escus

(no. 23), is attributed to Busnois in one source, but to Caron in two others.

Caron was born in the Netherlands and spent most of his life there. He is thought to have been a pupil of either Dufay or Binchois.

De tous biens plaine est ma mistresse (no. 20), like O rosa bella and Ma bouche rit, was a famous and often paraphrased chanson. It was written by Hayne von Ghizeghem, who served in the Burgundian court under Philip the Good and Charles the Bold. Like Busnois, he died in 1492.

L'omme bany de sa plaisance (no. 25) is attributed to Barbingant (died 1491) by Tinctoris, and in one MS; another source, however, names Fede as the composer of this chanson. The latter was a singer in the papal court from 1443 to 1445, and was employed by Louis XI from 1473 to 1474.

Nothing is known of Vincenet, the composer of Fortuna, par ta cruaulté (no. 28), except that he was a singer in the papal choir c. 1427, and died c. 1479.

Robert Morton (born, 1440; died, 1475) was an Englishman who served Philip the Good and Charles the Bold. He was the composer of two popular chansons, Le souvenir de vous me tue (no. 24), and N'aray je jamais mieulx que j'ay? (no. 26).

The composers of eighteen of the forty-four songs in the Chansonnier have been identified through con-

cordances; the remaining twenty-six songs are anonymous. Of these, ten appear in at least one other source, and sixteen songs are unique to the MS.

Some of the anonymous songs that appear in other sources are interesting. The mixture of Italian and French styles in Hora cridar "oy me" has been noted previously. The two versions of O pelegrina, o luce (nos. 6 and 13), though similar in style, are different songs. Imitation in all three parts is present in both, and its use is quite extensive in the second. The first shows an unusual sensitivity in its treatment of suspension dissonances. Its slow moving melodies are also striking. Ma bouche plaint les pleurs de ma pensee (no. 34), like the first half of Ockeghem's Ma bouche rit, ends in a phrygian cadence. J'ay pris amours a ma devise (no. 18), Terriblement suis fortunee (no. 39), and Je ne veis onques la pareille (no. 43) are the only songs from this group that have been edited and published.

Some of the more unusual aspects of the sixteen unica are worth mentioning. Ben lo sa Dio (no. 2), in contrast to the universal practice of beginning a composition with a fifth or unison, commences with a full chord. Chiara fontana de belli costumi (no. 5), is a duet in which the voices are almost equal in importance. La gratia de voe (no. 8) is noteworthy for its unusually sharp dissonances at cadence points. Only seventeen measures long, Per la mya cara is a perfect ABA form.

The cadence ending the middle section of O meschin' enamorati (no. 14) contains the only obvious example of word painting in the MS. S'il vous plaist que vostre je soye (no. 16) utilizes paired voices throughout, and the contratenor is unusually melodic.

Vray dieu d'amours (no. 35) shows an Italian influence in its phraseology. The degree of melodic ornamentation in all the voices of Or ay je perdu mes amours (no. 37) is striking. Quant du dire adieu me souvient (no. 42), with its simple, almost pentatonic melody, its slow-moving lower voices, and its strophic form, contrasts with the more sophisticated nature of the other French songs.

It is widely recognized that fifteenth-century composers often reworked chanson material as a basis for liturgical music, as in the paraphrase Mass. The paraphrase chanson, where either text, music, or both paraphrase a pre-existing chanson, is less well known. The two paraphrase chansons (nos. 10 and 12) based on Cornago's Morte, merce, gentile aquela altera, and Ockeghem's paraphrase of Cornago's Qu'es mi vida, have been mentioned previously in this section. Ma bouche plaint les pleurs de ma pensee (no. 34) is a musical and textual paraphrase of the first half of Ockeghem's famous bergerette, Ma bouche rit et ma pensee pleure (no. 32). Both are in the Chansonnier Cordiforme. J'ay pris amours a ma devise (no. 18), another well known chanson, is

paraphrased in the Dijon Chansonnier, where the waggish textual parody begins, J'ay prins deux poux a ma chemise (ff. 127v-128). In Flo XIX,176 it appears as, J'ay pris ung poul en ma chemise.¹³

¹³See Reese MR, 101.

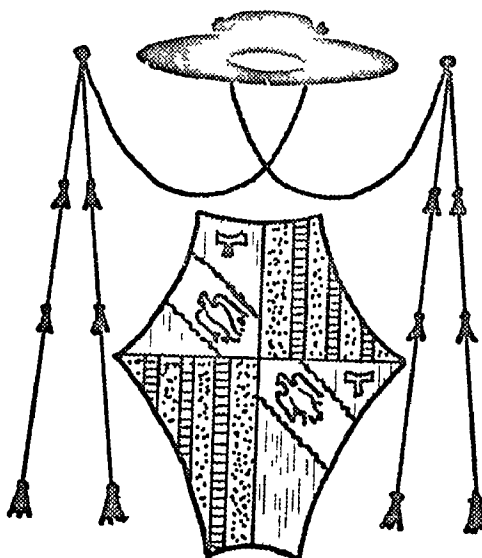
PLEASE NOTE: Plates in this thesis are not original
copy. These pages tend to "curl".
Filmed in the best possible way.

UNIVERSITY MICROFILMS, INC.

PLATE I



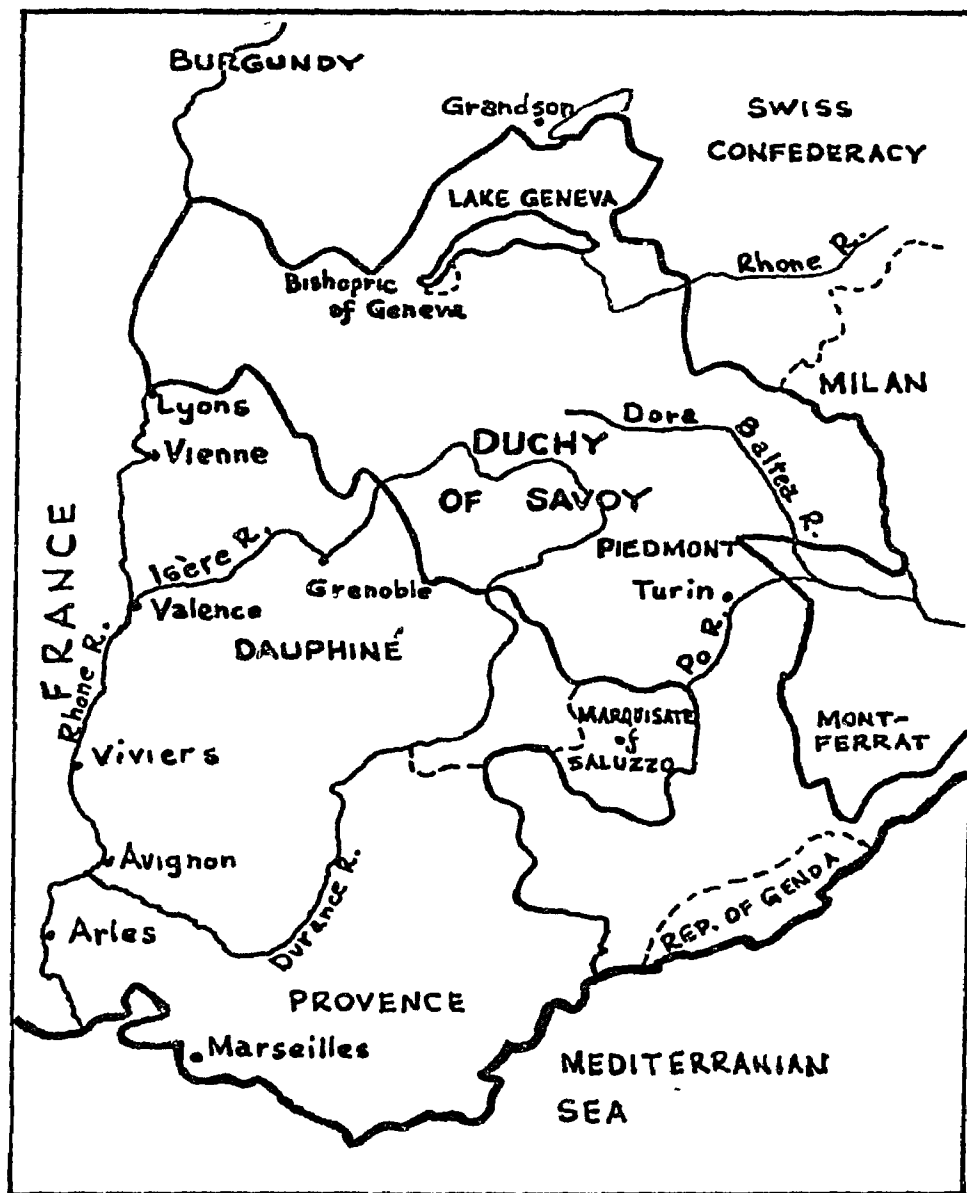
Chansonnier Cordiforme, f.D



Reconstruction by Porcher and Droz

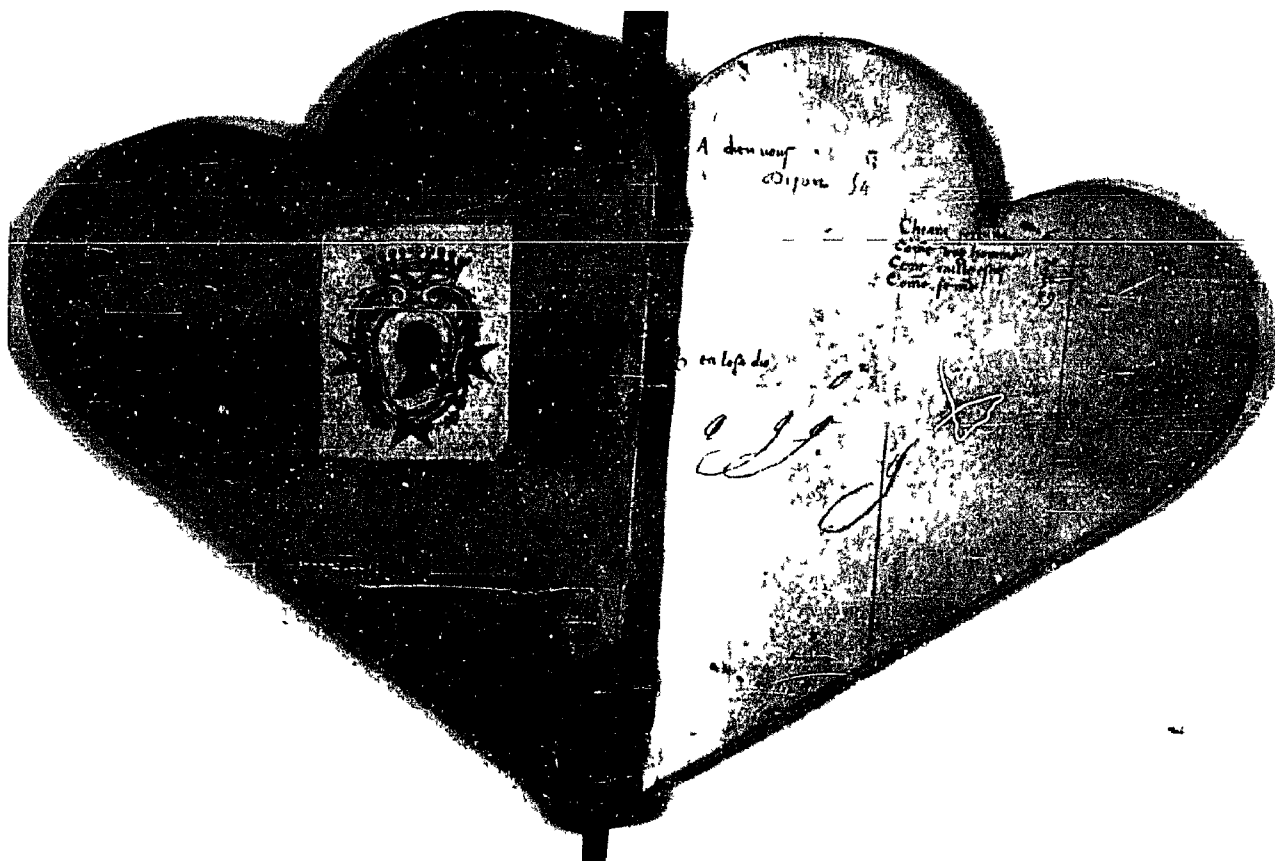
THE HERALDRY OF JEAN DE MONTCHENU

PLATE II



MAP OF SAVOY ABOUT 1470

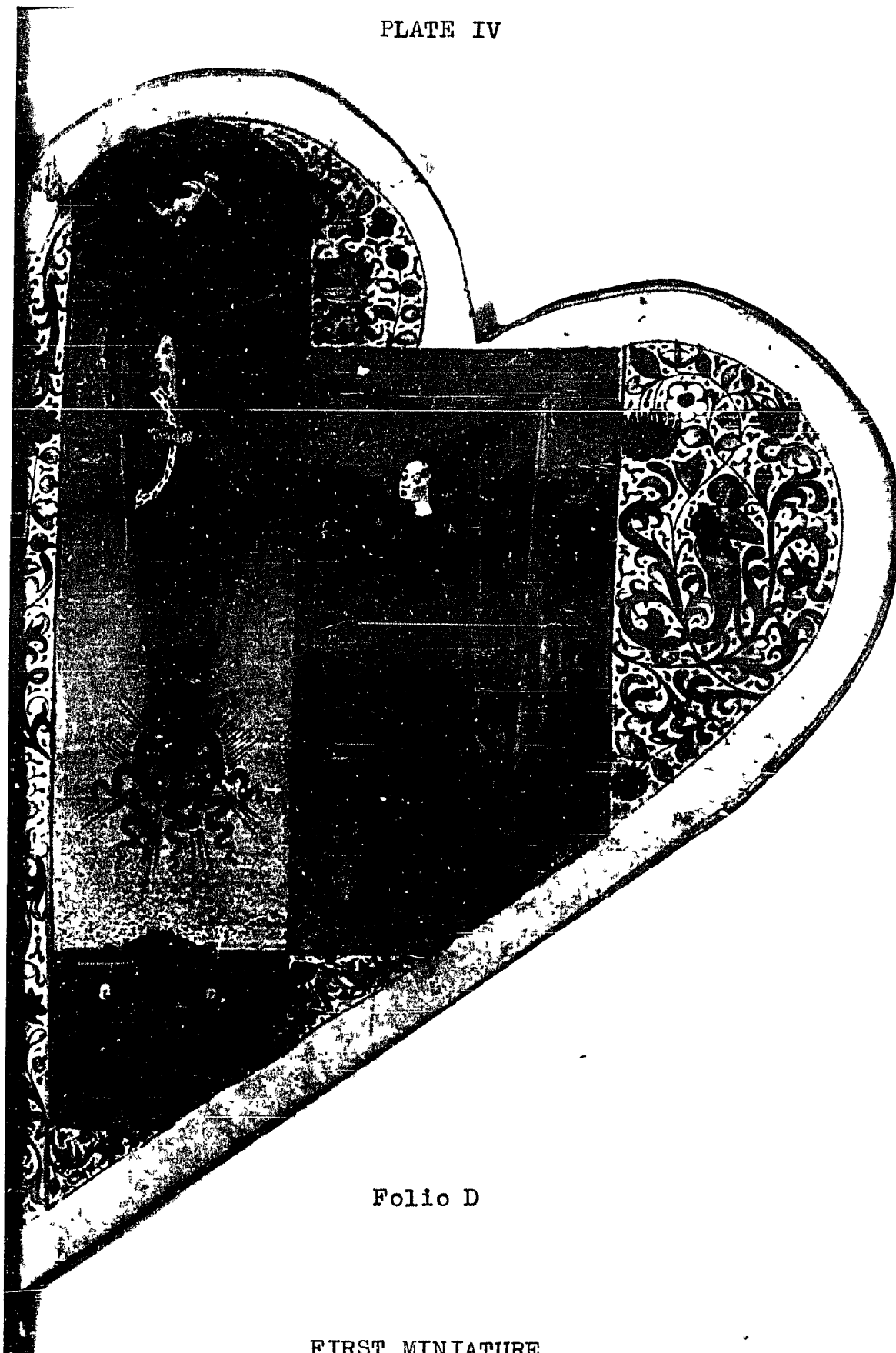
PLATE III



Folio A

THE HERALDRY OF PUCCI
 BEGINNING OF TABLE OF CONTENTS OF THE MANUSCRIPT

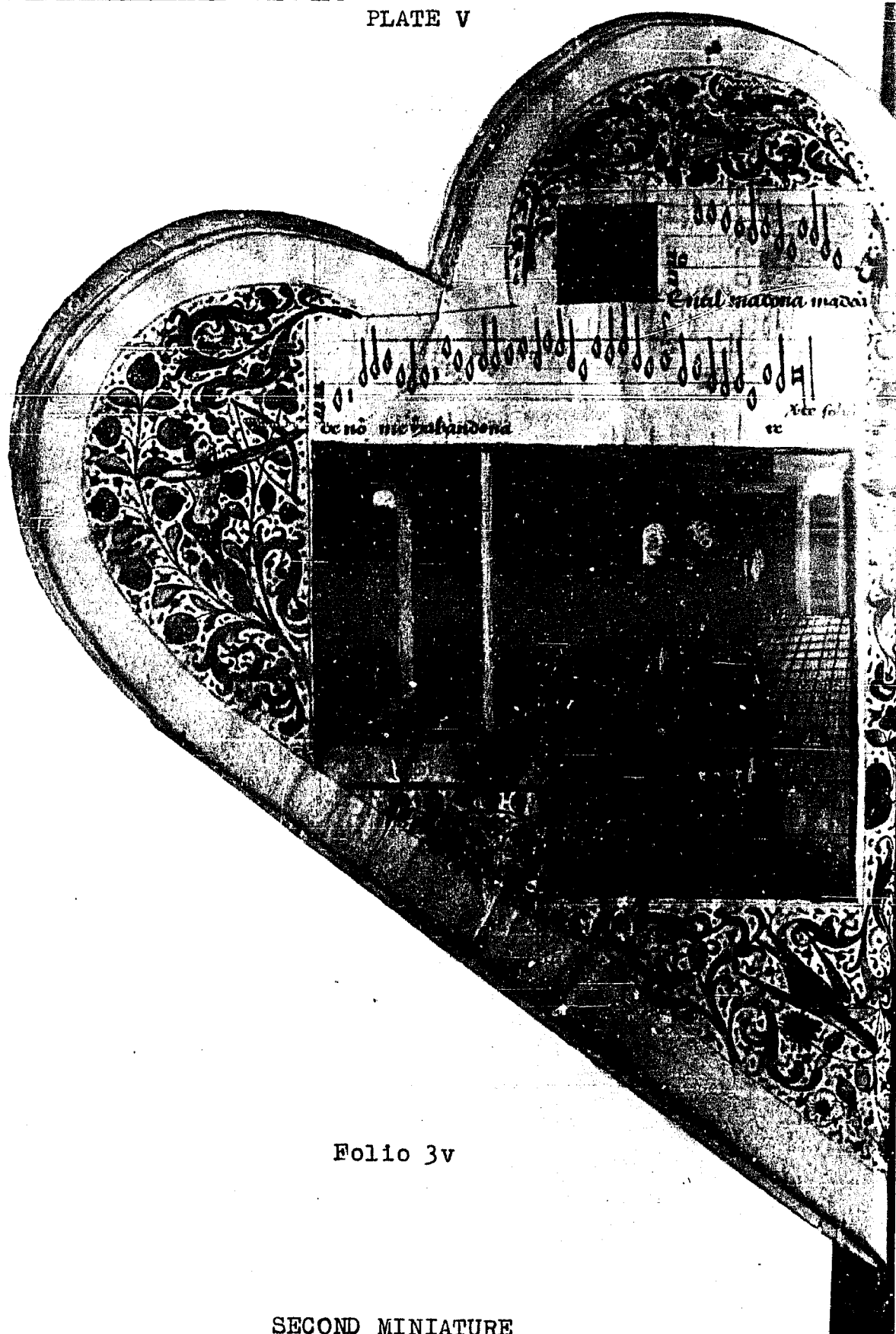
PLATE IV



Folio D

FIRST MINIATURE

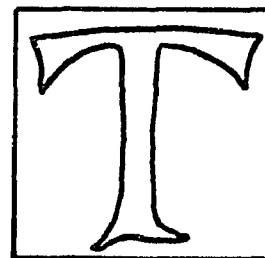
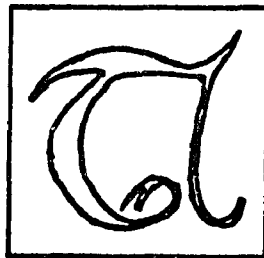
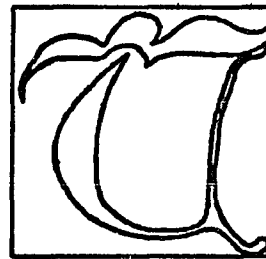
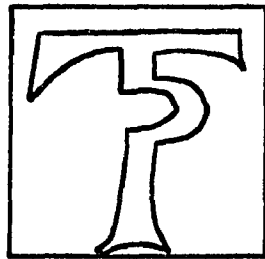
PLATE V



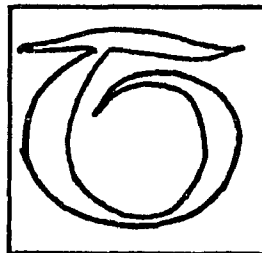
Folio 3v

SECOND MINIATURE

PLATE VI



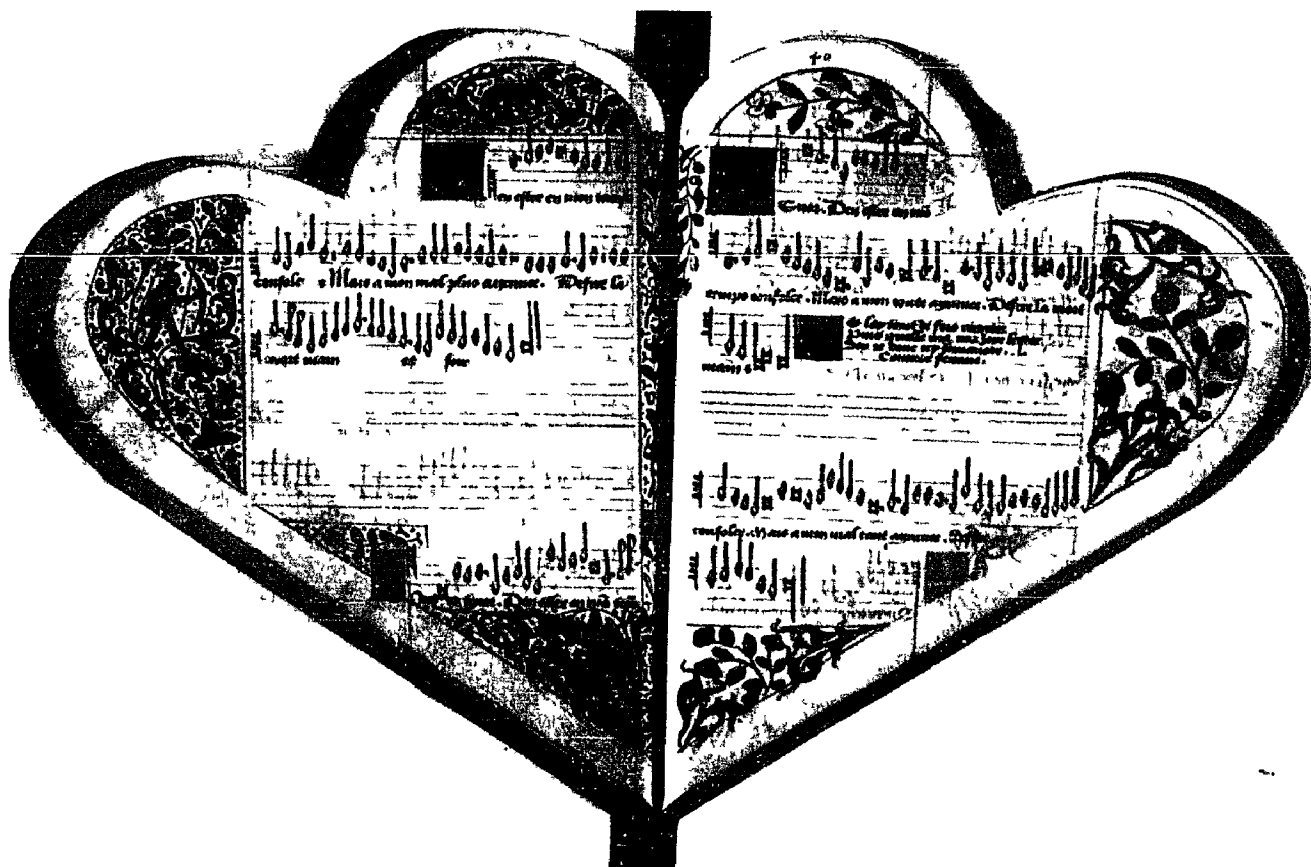
Illuminator I



Illuminator II

INITIALS BY ILLUMINATORS ONE AND TWO

PLATE VII



Folio 39v-40

CHANGE IN STYLE OF ILLUMINATION

PLATE VIII

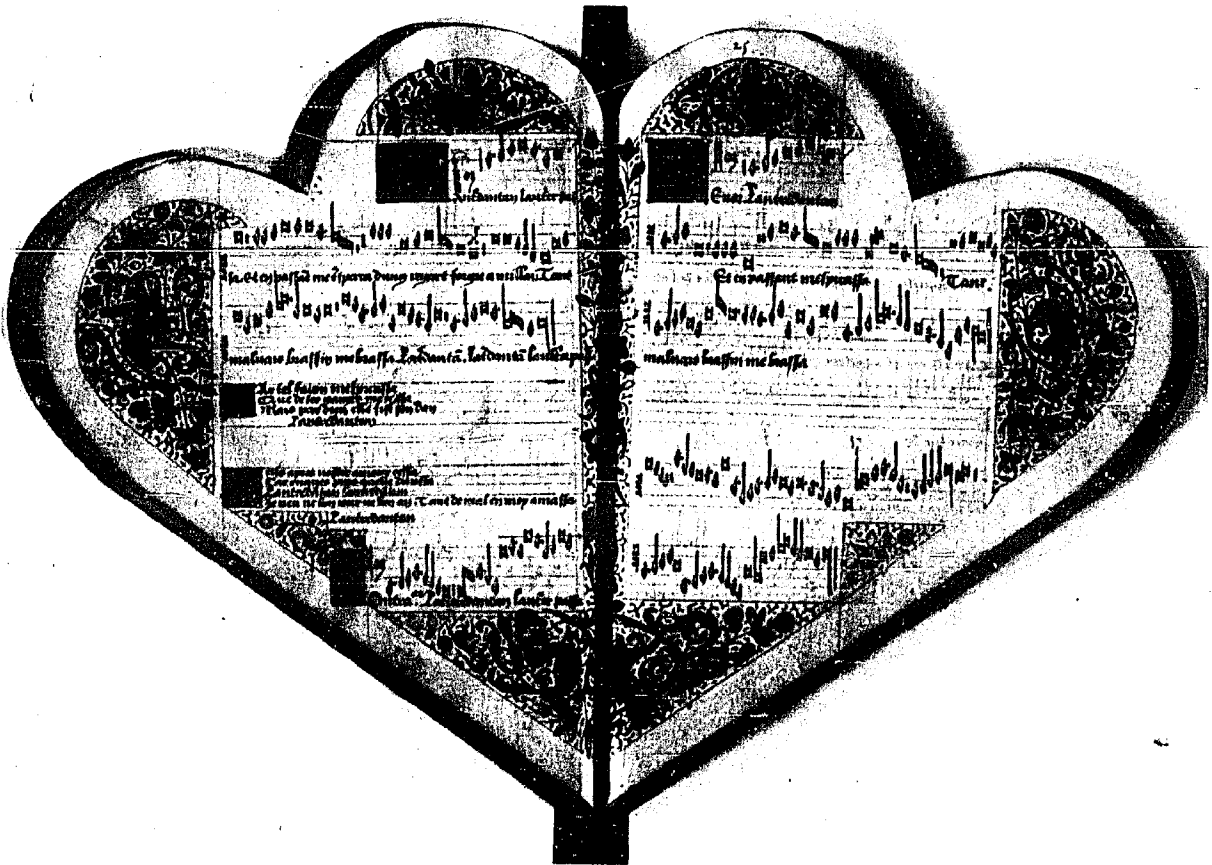


PLATE IX

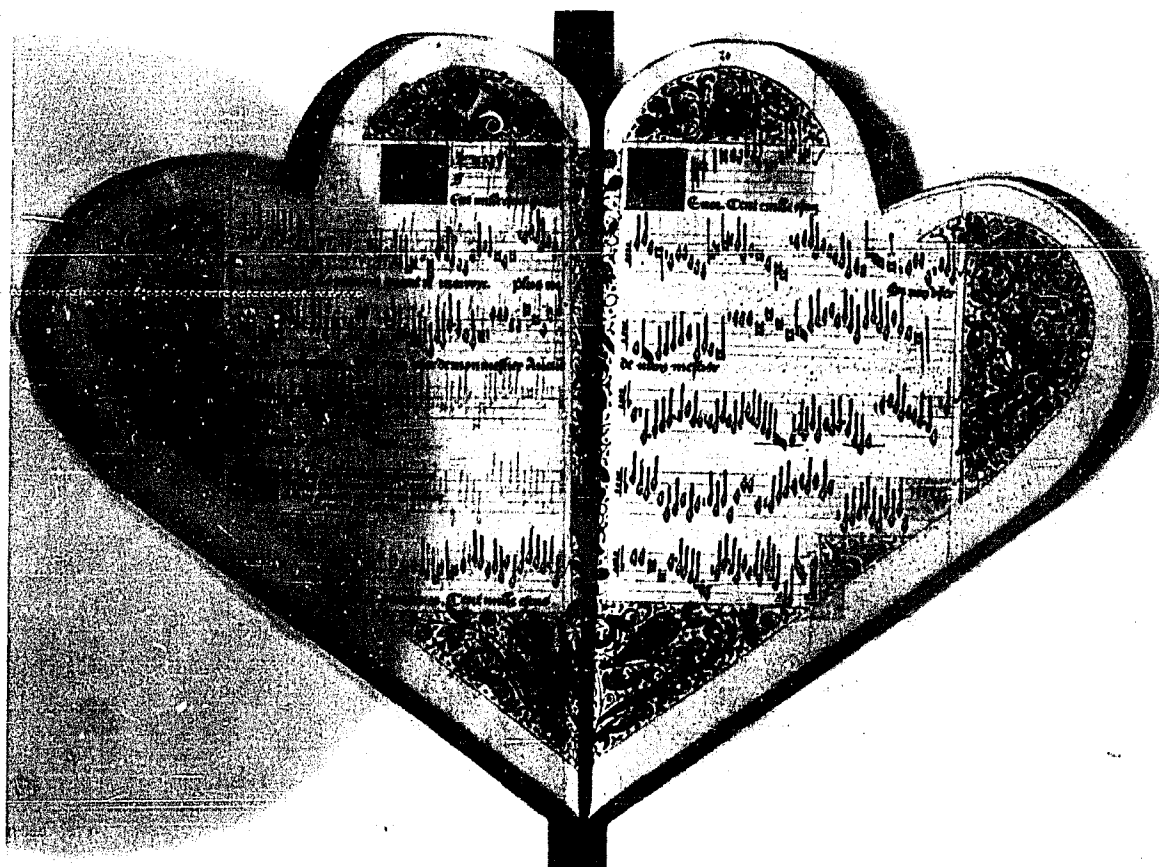
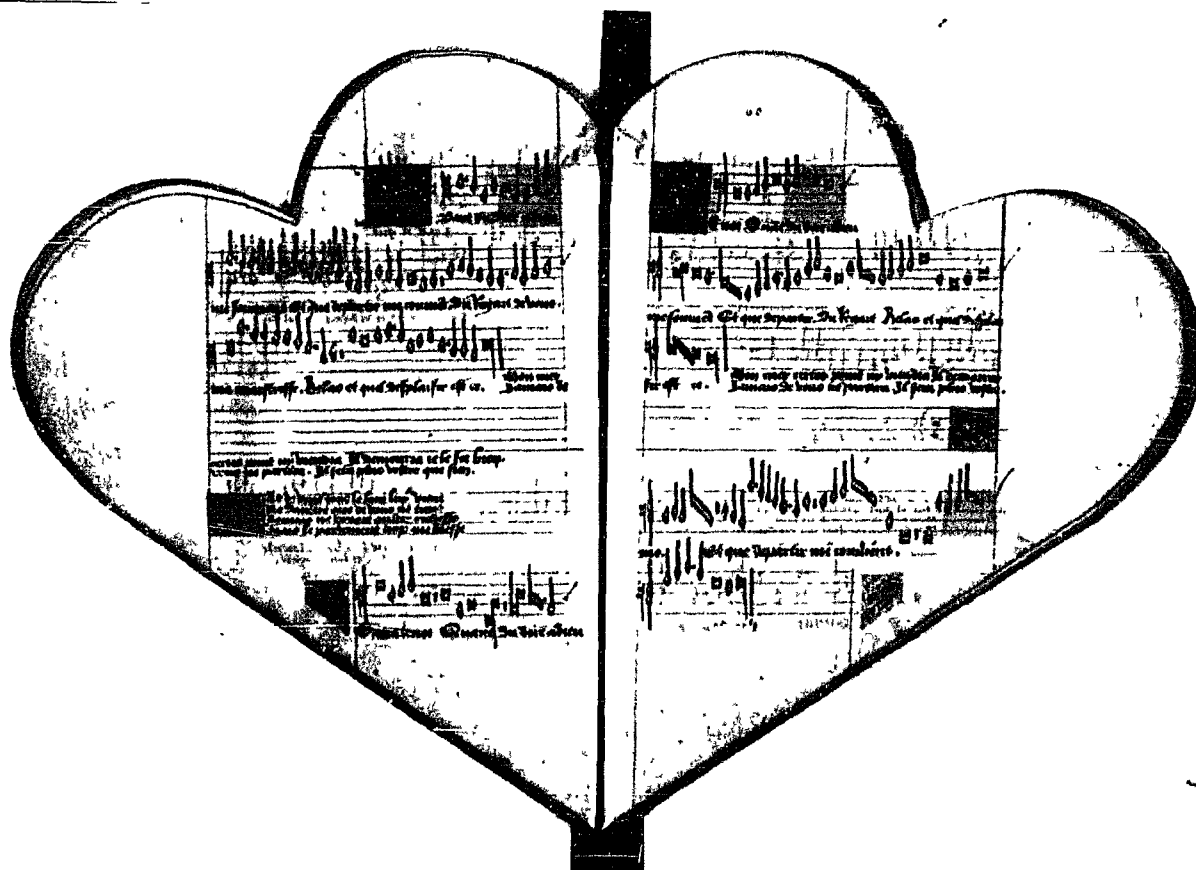


PLATE X



Folio 59v-60

TEXT SET WITH MUSIC OMITTED

CHAPTER III

THE CHANSONNIER AS A REPOSITORY OF THE ARTS

In recognition of the close connection between music and text in the fifteenth century, recent years have seen the collaboration of scholars in both disciplines produce many fine musico-literary studies. Yet few investigators have included in their works a discussion of the visual art of the period.¹ If the arts mirror their times, then an acquaintance with the miniatures and illuminations in the MS will increase our knowledge of the period and enhance our understanding of the music. The historical investigation of the Chansonnier Cordiforme gave us some insight into the violence and moral decadence of the society in which Jean de Montchenu lived; we may expect that an examination of the art and poetry will reveal other facets of this society. From the poetry we can see the deterioration of the two-century old cult of amour courtois and the attitude towards the dieties of Greek mythology. The art shows us styles

¹Willi Apel, in Apel F, devotes a portion of his introduction to a comprehensive discussion of the parallels between the art and music of the time ("Artistic Trends in the late Fourteenth Century," 17-20); Edward Lowinsky, "The Medici Codex, a Document of Music, Art, and Politics in the Renaissance," Annales, V (1957), 61-178, is the model for an investigation of this kind.

of dress and some plants and animals commonly found in Europe five hundred years ago. In the illuminations we see common musical instruments as well as weapons of war. Medieval ideas of humor are revealed by the irrational composite structure of the monsters.

The Poetry

Despite an extensive search through the works of the better known poets of the fifteenth century, the author of only one of the poems in the MS could be identified. The text of O rosa bella (no. 7) was written by Leonardo Giustiniani (1388-1446), a Venetian statesman who wrote religious and amatory poetry.² Most often, in the tradition of the troubadours and trouvères, the composers were their own poets and rarely set the texts of another. But though we might suspect that Ockeghem wrote both the text and music of Ma bouche rit et ma pensee pleure, for example, the problem lies in the proof; neither external nor internal evidence assists us. Willi Apel offers a succinct explanation for this enigma, and, though writing about the fourteenth century, his remarks easily could apply to the fifteenth:

It is highly probable that when all known lyrics of the fourteenth century are gathered into an Incipit volume, with full bibliography and cross references, we shall be able to identify many of

²Olimpia Baroncelli, Le canzonetta di Leonardo Giustinian (Forlì: Casa Editrice-Tipografica Luigi Bordanini, 1907), 78.

the poems that we are now publishing as anonymous, or, tentatively, as the literary work of their musical composers. Indeed, such a check as we are now able to make leads to the conviction that most of the lyrics in our present volume were written by the composers of the music.³

As with the tradition of the poet-musician, the courtly poetry of the fifteenth century continued to rely on the conventional situations of trouvère lyrics. We hear of the vicissitudes of fortune, and of the sufferings and the joys, the frustrations and hopes of amour courtois: Fortuna, par ta cruauté (no. 28), L'omme bany de sa plaisance (no. 25), De tous biens plaine est ma maistresse (no. 20), J'ay moins de bien, and S'il vous plaist que vostre je soye (no. 16). The variations are standard, particularly the ones which give rise to melancholy, dissatisfaction with life, and other complaints: Comme ung homme desconforté (no. 15), and O meschin' enamorati (no. 14). A couplet in the last, "Per un hora de piacere / Mille journi poi de dolore," is particularly expressive in its mood of resignation. Personification of love and fortune are frequent: Vray dieu d'amours (no. 35). The terminology and metaphors are highly stylized: "helas!....," "comme ung homme....," "comme femme...." On occasion we encounter an anecdotal poem, such as the two pastorales in the Chansonnier Cordiforme. The situation in a pastorale is always the same: a knight woos a shepherdess and is either successful or not. In

³Apel F, 17.

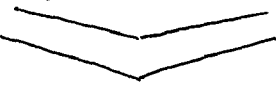
L'autre jour par ung matin (no. 17), he is not; in L'autre d'antan, l'autrier passa (no. 19), he is. A play on words ("Mon flaiol vous donneroye," no. 17), repetition ("L'autre d'antan, l'autre d'antan," no. 19), and meaningless words ("La tri, la triory," no. 17), all occur frequently in the pastorale, and contribute to its air of delightful nonsense.

Art and Symbolism

The two miniatures were described briefly in the previous chapter. They are executed in the conventional naturalistic style of the mid-fifteenth century. The spaces are developed clearly. In the first miniature the feeling of distance grows out of the trees and mountains in the background; in the second, the two doorways lead the eye out to the horizon, as the paths wind their way through the landscape. The support of the gothic colonette in the foreground, at variance with the perspective of the floor orthogonals, leads to the door on the left and frames the two lovers. The walls are hung with rich blue and red tapestries. In contrast to the style of former periods, it is the composition rather than the room itself that frames the two figures.

The treatment of space is one of the principal stylistic criteria that separates medieval from

renaissance art.⁴ Ideas about space underwent a radical change during the fifteenth century. For example, medieval theorists conceived of the universe as a series of enclosed spheres, separated from each other by distances expressed in simple ratios and with no wasted space between them. The "harmony of the spheres" was not merely a figure of speech. On the other hand, renaissance astronomers discovered the vast reaches of space in the universe. Again, medieval gardens consisted of small enclosed spaces, while the renaissance garden was open and spread over the landscape.

This changing concept of space pervades all the renaissance arts. In music, it takes the form of an expansion of tonal space; the confines of the Guidonian gamut are broken, and over-all range as well as the range of the individual voice increases. The new concept is apparent even in the artistic organization of the MS. It is obvious that an effort was made to set the notes down in such a manner that every two lines of music enclosed a symmetrical space. Thus we frequently find the patterns: , and  (see Plate V, superius and contratenor; Plate VII, superius).

That the new concept of space was still in a state of transition is illustrated in several ways. In the music, the self-conscious practice of putting a flat

⁴In this discussion I am indebted to Edward Lowinsky's article, "The Concept of Physical and Musical Space in the Renaissance," PAMS, (1941), 57-84.

before an f" appears, and it indicates that the note is outside the Guidonian gamut. The floor orthogonals in the second miniature, while they develop the space, do not have a common vanishing point. Every available space in the marginal illuminations (up to f.39v) is filigreed; the spaces in the margins are filled, rather than organized.

Returning to the miniatures, we see that the paintings, like the texts, tell us of the fortuitous circumstances that rule our lives. The central figure of the first is a young woman dressed in the courtly fashion. The transparent veil that hangs from her long black hennin reaches almost to the ground. Her gown is black, brocaded in gold at the waist and hem. A chance arrow of love, shot from the bow of the blindfolded Cupid, pierces her breast. Directly behind Cupid is the planet Venus, in half phase, representing the goddess of Love. Below them, on her wheel, stands the goddess Fortuna. The story is clear; the young lady, without effort or design, finds herself in love. The happy outcome appears in the second miniature, where she is walking with her lover, their arms entwined.

The mien of Fortuna injects a fatalistic note. A familiar figure in the Middle Ages, stressing the transitory character of life, Fortuna is two-faced. Her right side is richly dressed, and the glass she holds in her hand mirrors good fortune; her left side is clothed in

black rags, and the hand holds a sword. One's fortunes may ascend on her turning wheel, but, as the life of Jean de Montchenu illustrates, eventually they must fall by her sword.

Fortuna appears in the poetry as well as the art. Two chansons refer to the malevolent nature of the goddess (Fortuna, par ta cruauté, no. 28; and Terriblement suis fortunee, no. 39), and six songs contain references to her (Ben lo sa Dio, no. 2: "Non posso contra la fortuna rea;" Dona gentile he belle come l'oro, no. 3: "Que piu non stago en chesto purgatorio / Tranquillitate amer d'una fortuna;" O meschin' enamorati, no. 14: "Nostra fortuna se demonstra / Como a ceco che non vede;" L'omme bany de sa plaisance, no. 25: "Fortune m'a sans ordonnance;" Tout a par moy, no. 31: "Et de fortune qui ainsi fort me guerroye;" and Or ay je perdu mes amours, no. 37: "Fortune, mere de doulours."

In an article dealing with music of a slightly later period,⁵ Edward Lowinsky states that a text dealing with Fortuna calls for a particular style of musical treatment. Although he hints at a similar relationship in earlier music, such a connection between text and music does not appear to exist in any of the Fortuna chansons in the MS.

⁵"The Goddess Fortuna in Music," MQ, XXIX (1943), 45-77.

The Illumination Figures

The two lobes and the bottom of the heart comprise the areas of marginal illumination on each page. In all these areas (through f.39v) the dominant figure is a real or imaginary representative of the animal kingdom, while the background is composed of common European flora. Among the flowers are catch-fly (Silene), aster, bluebelle (Campanula), thistle (Cirsium), phlox, speedwell (Veronica), strawberry flower (Fragaria), carnation (Dianthus), campion (Lychnis), pansy (Viola), nightshade (Solanum), larkspur (Delphinium), colombine (Aquilegia), corn-cockle (Agrostemma), edelweis (Leontopodium), and clover (Trifolium). The last always appears in the illuminations as a four-leaf clover, an omen of good fortune. Vegetables and fruits are represented by gourds, the common pea (Pisum), the European strawberry (Fragaria), the colombine fruit (Aquilegia), and the speedwell fruit (Veronica). The speedwell fruit is heart-shaped and complements the heart-shaped abbreviation for the word cuer, as well as the shape of the MS itself.

The figures that dominate each area of illumination consist of birds, insects, animals, people, angels, animal-people, monsters and dragons, and bestiary figures. Caricatures cut across all classifications. Among the birds are the peacock, pheasant, thrush, wood-

pecker, swallow, and heron. Insects found are the house fly, damsel fly, moth, beetle, bee, and caterpillar. Animals are represented by the snail, boar, bear, stag, greyhound, and monkey. Almost all these creatures are depicted in motion or action. The birds are flying, landing, perching, and feeding. Insects that are seen several times reappear with wings in various attitudes of flight or repose. Some of the animals are running. The bear is hibernating, and the stag is resting. Even the plant life appears in several stages of leaf, flower, and fruit development. It is obvious that the human qualities of the monkey were recognized; the simians always are found engaged in the human activities of riding, reading, playing instruments, and brandishing weapons. They frequently are wearing clothes.

Men and women are well represented throughout the marginal decorations. They are using weapons and tools, riding horses and monsters, praying, and teaching. Some of the more interesting figures are the embracing couple (f.19), the knights in full battle array (ff.18, 20), the babywin, or wild man (f.23), and the savage man (f.17). The two angels are playing lute and harp (ff.28, 37).

The belief that animals of different species, including man, could breed and produce offspring, dates back to antiquity. In the illuminations of the Chansonnier Cordiforme we see many products of the union of man and animal. The form is always the same: man from the waist

up, animal from the waist down. The satyr, half-man, half-goat, with pointed ears and horns, is the only mythological figure found in this category (f.16). He is shown playing the pipe and tabor. Other animal-people have the lower half of a lion, fish, bird, snail, bear, and dog. As with the human figures, the animal-people are actively engaged, mostly with weapons and instruments.

Monsters and dragons constitute the largest single creature category. As nothing else in the MS they demonstrate the humorous imagination of the late Middle Ages. Some of the monsters are merely combinations of two or three animals, such as a bird with an animal's legs, a beaver's tail, and a man's head (f.13). Others are so fantastic and unreal that no one could have believed in their existence. For example, on f.26 is the head and neck of some bizarre creature, growing out of the legs of an animal. From the head comes the upper part of a human figure. The figure is winged, and each wing is from a different species of bird. Another monster has a bird's neck and head stemming from a pair of human legs. The creature has no trunk, and its elongated neck is thrust between its legs (f.5). Yet another has the body of a bird, the head of a man, and the tail of a fish. From the head comes the trunk, arms, and head of another man (f.20). A sphinx and a griffon, both figures from medieval bestiary lore, appear on ff.28

and 29. Many of the monsters and dragons are so chimerical that they defy description. Some of them can be seen on Plates VII, VIII, and IX.

Since the beginning of the fourteenth century animal caricatures have appeared in illuminated MSS.⁶ In the Chansonnier Cordiforme, both people and animals are parodied. The significance of these caricatures escapes the present writer. Perhaps one better acquainted with medieval beliefs and superstitions could discern their meanings. Two caricatures picture women with grossly enlarged extremities (ff.6, 34). In another, a four-legged animal with the upper part of a man's body is wearing the hat of a bishop and holding its tail (f.33). A wolf-like animal is crying in pain because its neck is tied in a knot (f.9). An animal with a human head admires itself in a mirror (f.10). Many of the other figures may have been intended as caricatures, but their irrational appearance makes this impossible to determine.

The instruments that appear in the illuminations are of particular interest to us. One that seems to be a recorder, but might be a cornett or cromorne, is found three times (ff.7, 17, 25). Two sets of bagpipes are represented (f.2, 22), and we find also pipe and tabor (f.16), lute (f.28), hunting horn (f.30), and harp (f.37). Whatever the reason, the instruments are played by the

⁶Champfleury, Historie de la caricature au Moyen âge et sous la Renaissance (Paris: E. Dentu, n.d.), 191.

monkeys, animal-people, and monsters, but never by the men and women. We may speculate as to whether or not this truly represents the attitude of the late medieval world toward the musician.

Finally, an array of medieval armor and weapons is scattered throughout the illuminations. Of the latter we find the crossbow, bow and arrow, sword, battle axe, and club.

In contrast to the miniatures, the marginal decorations of the Chansonnier Cordiforme apparently have no symbolic content, and they do not illustrate the texts of the songs. Just as the scribes frequently embellished cadential patterns as a means of decorating the music, so the illuminations were intended as a decoration of the MS. Perhaps by examining these interesting demonstrations of the illuminator's art, we can come closer to knowing the beliefs and attitudes of the society for which the music was composed.

PART II

THE MUSIC

CHAPTER IV

MODALITY

Modal Practices

When dealing with polyphonic modal music it is common practice to assign a modality on the basis of the final tone in the lowest voice at the cadence and the modal-scalic structure of the tones leading to it. When a scalic arrangement of the approaching tones exhibits half-steps between two and three and six and seven, we ordinarily assign the cadence to the Dorian mode.

If a b-flat is present at this cadence, changing the relation of half-steps to between two and three and five and six, we may, as a means of classification, assign the cadence to the Aeolian mode, although in the fifteenth century the last was considered as a variant of the Dorian pattern made available by the addition of b-flat.¹ Similarly, the Ionian pattern was considered a variant of the Lydian mode. Theoretical recognition of the Aeolian, and Ionian patterns as separate modes

¹Reese MMA, 162.

did not come until Glareanus in the sixteenth century.²

The cadence may be to d-Dorian, g-Dorian, or c-Dorian, and for purposes of analysis we may speak of the first as untransposed, the second as transposed by one flat, and the third as transposed by two flats.³

The occurrence of a modal scale in a transposed form is normally indicated in the music by a flat signature at the clef or by internal accidentals. Occasionally we are faced with the problem of trying to determine the mode when the transposition is indicated only by musica ficta (ex. 1).

Ex. 1
No. 37, meas. 24-25.



As will be seen later in this chapter, an examination of some of the sources of the chanson repertoire indicates

²See Clement A. Miller (ed. and trans.), Henricus Glareanus: Dodecachordon (Ann Arbor: University Microfilms Inc., 1950) (P.H.D. Dissertation, University of Michigan), 167-371.

³See Lowinsky F, 227 ff. Lowinsky uses the terms "once transposed" and "twice transposed," in describing this phenomenon.

that the method by which a transposed form of a mode is indicated is of secondary importance.

The problems of partial signatures and internal accidentals bear directly on the question of modality in fifteenth century polyphonic music, and they will be discussed later in this chapter. At the present it is sufficient to state that of the 24 songs that cadence to a final in a transposed form of a mode,⁴ only 4 indicate this transposition in all voices in the beginning signature at the clef. The rest are partial signatures as follows: of those transposed by one flat, 5 have no flat signature at the clef (nos. 9, 10, 12, 24, 37); 5 have a signature of b-flat in the tenor and contratenor only (nos. 4, 6, 25, 33, 43); 4 have b-flat in the tenor only (nos. 2, 29, 31, 44); one has b-flat in the superius, b-flat and e-flat in the tenor, and no signature in the contratenor (no. 20); one has a b-flat in the superius and tenor only (no. 21); one has a b-flat in the contratenor only (no. 23); and one has a b-flat in the superius only (no. 40). Of the 2 songs transposed by two flats, both have signatures at the clef of b-flat in the superius and b-flat and e-flat in the tenor and contratenor (nos. 3, 38).

The Dorian scale pattern is the one most commonly found at the final cadence. Of its 19 appearances, 7 are

⁴Nos. 2, 3, 4, 6, 7, 9, 10, 12, 16, 20, 21, 23, 24, 25, 27, 28, 29, 31, 33, 37, 40, 41, 43, and 44.

to d, 9 to g, and 3 to c. The Ionian and Mixolydian scalic patterns each occur 8 times at final cadences; the first, 4 times to c and 4 times to f; the second, 4 cadences to g and 4 to c. From a total of 7 Aeolian patterns at final cadences, 2 are to a and 5 are to f. The Phrygian pattern to e occurs twice, and the Lydian pattern to f, once. If we take the Aeolian and Ionian patterns to be Dorian and Lydian modal scales with the b-flat, then we find that 26 songs -- over half the contents of the MS -- cadence to a Dorian-Aeolian pattern, and 9 cadence to a Lydian-Ionian pattern.

Songs with refrains (rondeau, bergerette, ballade, and ballata), as well as some of the one-stanza songs with Italian texts, have an interior cadence (here called the central cadence) that is frequently as strongly functional as the final cadence. As in the final cadence, the central cadence most often exhibits a Dorian scalic pattern; 9 Dorian patterns are to d and 3 are to g. There are 9 Aeolian patterns: 2 are to a, 7 are to d. From a total of 7 cadences with Phrygian patterns, 2 are to e, 4 to a, and one to d. The g-Mixolydian cadence appears once, the c, 4 times. Cadences to Ionian are found twice to c, once to f. There are no cadences with Lydian scalic patterns unless we consider the Ionian as a variant. Dorian and Aeolian modal scales considered together account for 21 occurrences of the 37 central cadences. In all, we may

conclude that modal practices in final and central cadences were similar.

Sixteen of the 37 songs with central cadences exhibit different modal scalar patterns in the approach to the central and final cadences, and differ in the note to which they cadence. The cadence notes and scale patterns are the same 10 times: 6 occurrences are to Dorian, 2 each to Mixolydian and Ionian, and once to Aeolian. In the remaining 11 songs, one of the two cadences has a Dorian pattern, the other an Aeolian, and the notes to which they cadence differ in the central and final cadences. See, for example, De mon pouvoir vous veut complaire (no. 40), where the central cadence is to d-Aeolian and the final cadence is to g-Dorian. The central and final cadences exhibit a tendency toward a functional, or tonal unity in that the notes to which they cadence often stand in either a tonic-tonic or tonic-dominant relationship. We find the first 11 times and the second, 13 times. Together they account for almost two-thirds of the songs having central cadences. The supertonic-tonic relationship, a weak substitute for dominant-tonic, is found 7 times, or in less than one-fifth of the songs. The subdominant-tonic relationship occurs 4 times, and the mediant-tonic and sub-mediante-tonic relationships each appear once.

The examination of modal practices indicates that the music of the Chansonnier Cordiforme was rooted in the

modal-harmonic and modal-scalic practices of the fifteenth century. The presence of many partial signatures implies that the concern for melody generally took precedence over the harmonic structure in the functional sense, except when they joined in close cooperation at cadential formulae. The Dorian modal-scalic configuration is the one most frequently found at central and final cadences. Tonic-tonic and dominant-tonic relationships occur between central and final cadences almost two-thirds of the time.

TABLE 1

BEGINNING SIGNATURES AND MODES OF
CENTRAL AND FINAL CADENCES

Song No.	Beginning Signature	Central Cadence	Final Cadence
1.	-	c-Ionian	c-Ionian
	-		
2.	-	d-Aeolian	d-Aeolian
	b		
	-		
3.	b	g-Aeolian	c-Dorian
	bb		
	bb		
4.	-	f-Ionian	f-Ionian
	b		
	b		
5.	-	d-Dorian	a-Aeolian
	-		
6.	-	d-Aeolian	g-Dorian
	b		
	b		
7.	b	d-Aeolian	g-Dorian
	b		
	[b]		
8.	-	d-Dorian	d-Dorian
	-		
	-		

TABLE 1 - Continued

Song No.	Beginning Signature	Central Cadence	Final Cadence
9.	-		d-Aeolian
	-		
10.	-		d-Aeolian
	-		
11.	-		g-Mixolydian
	-		
12.	-		d-Aeolian
	-		
13.	-	d-Dorian	d-Dorian
	-		
14.	-	g-Mixolydian	g-Mixolydian
	-		
15.	-	d-Dorian	c-Ionian
	-		
16.	b	g-Dorian	c-Mixolydian
	b		
	b		
17.	-	d-Dorian	d-Dorian
	-		
18.	-	e-Phrygian	a-Aeolian
	-		
19.	-	a-Aeolian	g-Mixolydian
	-		
20.	b	d-Aeolian	g-Dorian
	bb		
	-		
21.	b	g-Dorian	g-Dorian
	b		
	-		
22.	-	c-Ionian	g-Mixolydian
	-		
	-		
23.	-	d-Dorian	c-Mixolydian
	-		
	b		
24.	-	c-Mixolydian	f-Ionian
	-		
	-		

TABLE 1 - Continued

Song No.	Beginning Signature	Central Cadence	Final Cadence
25.	- b b	a-Phrygian	c-Mixolydian
26.	- - -	a-Phrygian	d-Dorian
27.	bb bb bb	d-Phrygian	c-Dorian
28.	b bb bb	g-Aeolian	c-Dorian
29.	- b -	d-Aeolian	g-Dorian
30.	- - -	d-Dorian	c-Ionian
31.	- b -	a-Phrygian	g-Dorian
32.	- - -	a-Aeolian	e-Phrygian
33.	- b b	c-Mixolydian	c-Mixolydian
34.	- - -		e-Phrygian
35.	- - -	d-Dorian	d-Dorian
36.	- - -		c-Ionian
37.	- - -	e-Phrygian	d-Aeolian
38.	- - -	a-Phrygian	f-Lydian
39.	- - -	d-Dorian	d-Dorian

TABLE 1 - Continued

Song No.	Beginning Signature	Central Cadence	Final Cadence
40.	b -	d-Dorian	g-Dorian
41.	b b b	g-Dorian	g-Dorian
42.	- -		d-Dorian
43.	- b -	d-Aeolian	g-Dorian
44.	- b -	c-Mixolydian	f-Ionian

Flats and Modality

From the discussion of the occurrence of modal scales in transposed forms, it is evident that flats are important in considering both the modal framework of the music and the determination of the modal structure of cadences. In the Chansonnier Cordiforme, as in other contemporary sources, flats appear in the music in three ways: by means of a flat signature at the clef, by the use of internal accidentals, and by unwritten flats that are required by musica ficta. A modal scale may occur in its transposed form by any of these means. When the signature at the clef contains one flat in all voices, or two flats in all voices, there is little doubt that the signature transposes the mode. Less clear is the function of partial signatures, which account for over

a third of the signatures at the clef in the Chansonnier Cordiforme.

Partial signatures have been the subject of some heated debate in musicological circles. Willi Apel was one of the first modern writers to investigate the problem. Basing his study partly on the data concerning transcriptions that he gathered in his earlier Accidentian und Tonalität in den Musikdenkmälern des 15. und 16. Jahrhunderts,⁵ he concluded that partial signatures reflected different "tonal realms" within the modal framework.⁶ Lowinsky took exception to Apel's views and stated, with general acceptance,⁷ that partial signatures were the result of certain cadential formulae that appeared in the music of the period under discussion.⁸ Hoppin took issue with both Apel and Lowinsky, and theorized that partial signatures indicated the simultaneous use of two modes, or of one mode in its transposed and untransposed forms.⁹

⁵(Berlin: Triltsch und Huther, 1936).

⁶Willi Apel, "The Partial Signatures in the Sources up to 1450," AM, X (1938), 1-13; XI (1939), 40-42. See also Apel N, 102.

⁷See Reese MR, 45.

⁸Lowinsky F.

⁹Hoppin. Lowinsky published a rebuttal to Hoppin, "Conflicting Views on Conflicting Signatures," JAMS, VII (1954), 181-204; and Hoppin returned with a counter-rebuttal, "Conflicting Signatures Reviewed," JAMS, IX (1956), 97-117.

Although Apel's views on partial signatures are generally discredited, those of Lowinsky and Hoppin seem to have merit. The music of the Chansonnier Cordiforme contains examples that support both theories (ex. 2).

Ex. 2

(a) No. 33, meas. 8-9; (b) No. 23, meas. 5-6.



Both Lowinsky and Hoppin base their theories on partial signatures that appear in the following forms:

Superius:	-	-	-	b	b	b
Tenor:	-	b	b	b	bb	bb
Contratenor:	b	-	b	bb	b	bb

Tables one and two indicate that two factors are involved in partial signatures that neither Lowinsky nor Hoppin took into account. First, partial signatures occur in forms other than the ones they indicate. Second, the signature at the clef in a given song may vary from MS to MS (see "Critical Notes"). A third factor not accounted for by Lowinsky and Hoppin, and not

evident in Tables one and two, is that signatures at the clef may vary from line to line in a given song (see nos. 6, 7, 16, 29, 33, 41, 43, 44). These exceptions to theory are connected closely with the statements previously made concerning the loose modal framework.

When a song appears in different sources with more than one signature, one of two things can happen to its modal structure. First, the appearance of internal flats, or the requirements of musica ficta, or a combination of both, can produce a reading in which the essential notes are inflected in accordance with a source having a fuller signature. Second, the modal structure of the piece can change from a transposed to a non-transposed mode, or from a mode transposed by two flats to one transposed by one flat. To illustrate the first point, Gentil madona de non me habandonare (no. 4) appears in the Chansonnier Cordiforme and in three other sources with a signature at the clef of b-flat in the tenor and contratenor; but in Pav 362 it bears no signature.

TABLE 2

FREQUENCY AND KIND OF SIGNATURES FOUND AT THE
CLEF IN FIFTEENTH-CENTURY SOURCES¹⁰

Song no.	No. of MSS in which found	Signature									
		-	b	-	bb	-	-	b	b	b	b
		-	b	b	bb	b	-	b	bb	-	bb
		-	b	b	bb	-	b	bb	bb	-	-
1.	4	4	-	-	-	-	-	-	-	-	-
3.	3	-	-	-	-	-	-	-	3	-	-
4.	5	1	-	4	-	-	-	-	-	-	-
6.	2	-	-	1	-	-	-	-	-	-	-
7.	8	-	4	-	-	2	2	-	-	-	-
10.	2	2	-	-	-	-	-	-	-	-	-
12.	2	2	-	-	-	-	-	-	-	-	-
18.	2	2	-	-	-	-	-	-	-	-	-
19.	6	5	-	1	-	-	-	-	-	-	-
20.	3	3	-	-	-	-	-	-	-	-	-
21.	17	1	9	-	-	1	-	3	-	-	2
22.	3	-	1	-	-	-	-	1	-	-	-
23.	7	7	-	-	-	-	-	-	-	-	-
24.	9	-	-	6	-	2	1	-	-	-	-
25.	9	3	3	-	-	1	-	-	-	-	-
26.	6	-	-	1	3	-	-	-	1	-	-
27.	9	7	-	1	-	1	-	-	-	-	-
28.	9	-	3	-	4	-	-	-	1	-	-
29.	10	-	-	-	8	-	-	-	1	-	-
30.	4	1	1	-	-	2	-	-	-	-	-
31.	6	5	-	-	-	-	-	-	-	-	-
32.	5	1	-	-	-	2	1	-	-	-	-
33.	12	11	-	1	-	-	-	-	-	-	-
34.	9	6	-	2	-	-	1	-	-	1	-
35.	2	2	-	-	-	-	-	-	-	-	-
40.	3	3	-	-	-	-	-	-	-	-	-
44.	7	-	2	3	-	1	-	-	-	1	-
<u>Total:</u>		66	23	20	15	12	5	4	3	2	2

¹⁰The results of this table are based on a study of the signatures at the clef in twenty-seven songs contained in the Chansonnier Cordiforme, and of the signatures at the clef in the same songs as they appear in twenty-nine other sources.

TABLE 2 - Continued

Song no.	Signature							
	b	-	bb	-	-	bb	bb	bb
	b	bb	bb	-	bb	b	(e-flat)	b
	-	b	b	bb	bb	-	bb	b
1.	-	-	-	-	-	-	-	-
3.	-	-	-	-	-	-	-	-
4.	-	-	-	-	-	-	-	-
6.	-	1	-	-	-	-	-	-
7.	-	-	-	-	-	-	-	-
10.	-	-	-	-	-	-	-	-
12.	-	-	-	-	-	-	-	-
18.	-	-	-	-	-	-	-	-
19.	-	-	-	-	-	-	-	-
20.	-	-	-	-	-	-	-	-
21.	-	-	1	-	-	-	-	-
22.	1	-	-	-	-	-	-	-
23.	-	-	-	-	-	-	-	-
24.	-	-	-	-	-	-	-	-
25.	1	-	-	1	-	-	-	-
26.	-	-	-	-	1	-	-	-
27.	-	-	-	-	-	1	-	-
28.	-	-	-	-	-	-	1	-
29.	-	-	-	-	-	-	-	-
30.	-	-	-	-	-	-	-	1
31.	-	-	-	-	-	-	-	-
32.	-	-	-	-	-	-	-	-
33.	-	-	-	-	-	-	-	-
34.	-	-	-	-	-	-	-	-
35.	-	-	-	-	-	-	-	-
40.	-	-	-	-	-	-	-	-
44.	-	-	-	-	-	-	-	-
<u>Total:</u>	2	1	1	1	1	1	1	1

The tenor and contratenor together contain seventeen b's whose location, and probable alteration in Pav 362 by musica ficta (see "Editorial Practices"), follows:

1. Meas. 4, tenor b
2. Meas. 5, contratenor b (leading tone)
3. Meas. 8, contratenor b-flat
4. Meas. 10, tenor b-flat
5. Meas. 12, tenor b
6. Meas. 12, contratenor b-flat
7. Meas. 15, tenor b-flat
8. Meas. 20, tenor b (approach to cadence)
9. Meas. 21, tenor b (leading tone)
10. Meas. 21, contratenor b-flat
11. Meas. 22, contratenor b
12. Meas. 24, contratenor b-flat
13. Meas. 28, contratenor b
14. Meas. 30, contratenor b-flat
15. Meas. 32, tenor b-flat
16. Meas. 33, tenor b
17. Meas. 34, contratenor b-flat

The modal scale at the cadence remains the same (f-Ionian), and most of the essential b-flats are accounted for. If the Lydian and Ionian modal scales represented two versions of a pattern, then it is of little consequence which one technically is functioning at the moment.

Dufay's Le serviteur haulte guerdonne (no. 27) provides an example of a change of modal structure. In the Chansonnier Cordiforme and four other sources all the voices have a signature at the clef of b-flat and e-flat. On the other hand, Wol 287 has a signature in all the voices of b-flat alone. Per 431 has the same signature as Wol 287, but loses the flat at the clef in the second line of the tenor. The inflection of the e's in Wol 287 would be as follows:

1.	Meas. 2,	superius	e
2.	Meas. 2,	tenor	e
3.	Meas. 5,	tenor	e-flat (internal flat)
4.	Meas. 6,	contratenor	e-flat
5.	Meas. 6,	superius	e-flat
6.	Meas. 7,	superius	e-flat
7.	Meas. 8,	superius	e-flat
8.	Meas. 8,	tenor	e-flat
9.	Meas. 8,	contratenor	e-flat
10.	Meas. 9,	contratenor	e-flat
11.	Meas. 12,	superius	e
12.	Meas. 13,	tenor	e
13.	Meas. 14,	superius	e-flat
14.	Meas. 14,	tenor	e
15.	Meas. 22,	superius	e
16.	Meas. 23,	contratenor	e-flat
17.	Meas. 23,	tenor	e-flat
18.	Meas. 23,	superius	e-flat
19.	Meas. 24,	contratenor	e-flat (internal flat)
20.	Meas. 24,	superius	e-flat
21.	Meas. 25,	tenor	e-flat (internal flat)
22.	Meas. 25,	contratenor	e-flat
23.	Meas. 26,	superius	e-flat (internal flat)
24.	Meas. 26,	contratenor	e-flat
	Meas. 27 to the end		all e's

The final cadence of Le serviteur in the Chansonnier Cordiforme is to c-Dorian; in Wol 287 it is to c-Mixolydian.

In Per 431, an internal e-flat appears in the tenor in meas. 5, and an internal f-sharp is found in the superius in meas. 20. All b's in the tenor after the second line would be flatted by musica ficta. The readings in both Wol 287 and Per 431, therefore, would be the same up to meas. 23. From here to the end we would find all e's, and the final cadence would be to c-Mixolydian. Admittedly, the internal e-flats around meas. 24, 25, and 26 in Wol 287 could be construed as an indication that all e's were to be flatted from here

to the end. In this event, Le serviteur of Wol 287 also would end with a final cadence to c-Dorian. In Per 431, however, this could happen only if the performers knew and preferred the other version of the song.

To place this conclusion into proper perspective it should be mentioned that examples similar to the ones mentioned above occur only in a small percentage of the repertoire. Either no signature at the clef, or a signature of b-flat in all voices, or a signature of b-flat and e-flat in all voices occurs in 64 per cent of the songs and MSS involved. The partial signatures of Lowinsky and Hoppin account for 28 per cent and 8 per cent of the total, a small but not insignificant portion, contain unusual flat signatures.

The disposition of signatures in the Chansonnier Cordiforme is not in accordance with the above figures, which we may take as representing usual practice:

Signature	No signature or same signature in all voices	Usual partial signatures	Unusual partial signatures
<u>Cordiforme:</u>	48%	37%	15%
<u>Other Sources:</u>	64	28	8

Furthermore, if we examine the total number of flats in the signatures of the songs in the Chansonnier Cordiforme that contain signatures at the clef, and compare these with the total number of flats found in the signatures of the same songs in other MSS, it becomes evident that over

a third of the MSS have more flats in their signatures at the clef than our Chansonnier, almost half have about the same number, and about a sixth have fewer flats. The significance of these data becomes clear when we compare them to the results of a similar examination of internal flats. We find approximately the same percentage of MSS have more, the same, and fewer internal flats as flats at the clef. But most of the MSS found in the first category in the former grouping appear in the third category in the latter. For example, Rom 2856, Flo XIX, 59, Wash 252, and Flo XIX, 176, have more flats in their signatures than the Chansonnier Cordiforme, but less internal flats. The opposite is true of NH Mel, Pav 362, and Tr 90. We may say that sources containing few internal flats are likely to be supplied more liberally with flats at the clef, and vice versa. On the basis of these findings it seems plausible to conclude that the Chansonnier Cordiforme and other MSS having fewer flats than usual at the clef demand a more generous application of musica ficta than might otherwise be indicated.

Hoppin suggests that the modal system was not as rigid in practice as it was in theory,¹¹ and our investigation seems to support his statement. A loose modal structure and a change of modal scalar pattern may occur

¹¹Hoppin, 210.

in a song as it appears in one or several MSS by reason of unusual signatures, signatures and internal accidentals that vary in the same song in different sources, and by accidentals that are unwritten but called for by musica ficta. That variations in modal practices could occur is reasonable when other facets of the fifteenth-century chanson are taken into account. It should not be assumed that a loose modal system was of more concern to musicians than the absence of complete text, no text, the lack of standard spellings, the variety of literary and musical readings, the different ligature placements found in the same song in different MSS, or the si placet and substitute voices added to a composition.¹²

¹²Jeppesen was one of the first to draw this parallel. See Jeppesen, lxi.iii.

CHAPTER V

MELODY AND RHYTHM

Melody

The treble-dominated melodic style of the Franco-Burgundian and Italian chanson divides functionally into the classifications of vocal style and filler style melodies. The first type is found in the smooth, conjunct, ornamented melodies of the superius; its leaps are restrained and its phrases generally unwind within the range of an octave. The second type, described by many as instrumental,¹ is found most often in the more harmonically oriented melodies of the contratenor. It is more disjunct, slower moving, and less ornamented than the vocal style. The range of the phrase frequently exceeds an octave, and wide leaps are common.

The melodic curve of the phrase in the vocal style is found in five forms:

1. Arch



(ex. 3).

Ex. 3

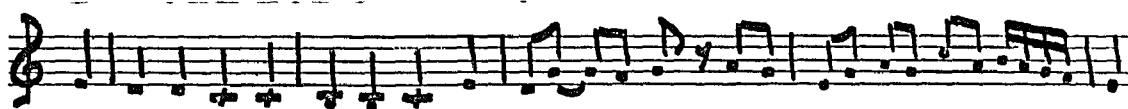
No. 24, meas. 5-8.

¹For some examples of strictly instrumental contratenors see Besseler B, 46.



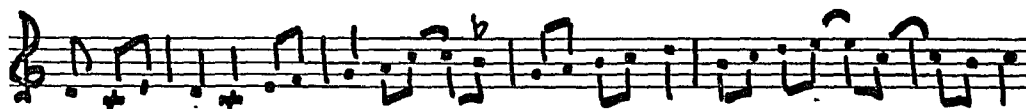
2. Reverse arch  (ex. 4).

Ex. 4
No. 22, meas. 12-17.



3. Ascending  (ex. 5).

Ex. 5
No. 4, meas. 20-25.



4. Descending  (ex. 6).

Ex. 6
No. 6, meas. 14-18.



5. Undulating  (ex. 7).

Ex. 7
No. 7, meas. 41-47.



Curve	Percentage of Occurrence in:			
	Italian	Franco-Burgundian	Earlier Generation	Later Generation
Undulating	45%	74%	70%	76%
Descending	35	9	18	5
Arch	17	11	-	12
Ascending	-	4	18	5
Reverse Arch	3	2	5	2

The undulating curve is favored in both the Italian and Franco-Burgundian styles, but occurs far more often in the latter. Worthy of note is the frequency with which the descending curve, the one most common in Gregorian chant,³ occurs in the Italian style songs. In the styles of the earlier and later generations the undulating curve is again most common. It is significant that the undulating curve and the arch, the two curves that best describe the melodic style of Palestrina,⁴ appear more frequently in the later generation.

The occurrence of a single pitch climax in the course of a phrase is common in all styles (ex. 8).

Ex. 8
No. 3, meas. 6-12.



³See Apel G, 249-250.

⁴See Jeppesen S, 50-51.

It is found more frequently in the Italian than in the Franco-Burgundian style. The later generation shows a decrease in the use of pitch climax compared to the earlier. In the entire MS the single pitch climax appears in over four-fifths of the phrases. Because of the frequency with which the descending curve occurs in the Italian style, pitch climaxes are found in the first half of the phrase over two-thirds of the time. In the Franco-Burgundian style, both earlier and later, the climax appears in the middle about half the time.

The pitch of the climax note ranges from e', occurring only three times, to g", appearing only once. The common climax pitches in the MS are, in order of frequency, c", a', d", and b' (or b'-flat). In the Italian style the gamut of common climax pitches is wider; the Franco-Burgundian style conforms with the MS as a whole, and the later generation more frequently uses higher pitches than the earlier.

In addition to a single pitch climax at the phrase level, many songs contain a single climax for the entire composition. While in the MS as a whole and in the songs in Franco-Burgundian style this phenomenon occurs little more than two-fifths of the time, it is found in well over four-fifths of the songs in Italian style. It appears in half the songs in earlier style, and in a third of the songs in later style. In short, the feeling for climax, both at the level of the phrase

and the entire song, appears to have been more highly developed in the Italian than in the Franco-Burgundian composers, and stronger in the older generation than in the newer.

Climax Note	Percentage of Occurrences in:				
	Italian	Franco- Burgundian	Earlier Generation	Later Generation	Total MS
g'	11%	6%	19%	7%	10%
a'	30	11	8	11	17
b'(b'-flat)	7	13	19	9	15
c"	22	28	17	13	22
d"	7	23	17	31	16
e"(e"-flat)	19	6	11	7	7
f"	4	7	-	13	5

Almost half the phrases in the MS as a whole are within the span of a seventh or octave, and over a third of them are within a fourth, fifth, or sixth. While the Franco-Burgundian style conforms closely with these figures, the phrases in the Italian style songs are contained only within a fourth, fifth, or sixth. Although generally the style of the later generation reflects an expansion of the tonal gamut, here it is the earlier generation that has the greater percentage of phrases contained within the wider range.

Phrase Compass	Percentage of Occurrence in:			
	Italian	Franco- Burgundian	Earlier Generation	Later Generation
4th, 5th, or 6th	71%	35%	23%	38%
7th or 8va	25	45	40	43
9th or 10th	4	20	37	19

It is clear that the structure of the phrase differs between the opposing styles that have been established. In the songs in Italian style the curve of the phrase is predominantly undulating and descending; in the Franco-Burgundian songs it is predominantly undulating. More pitch climaxes appear in the Italian songs, and they tend to occur in the first part of the phrase rather than the second. The pitch of the climax is generally lower in the Italian group, and the compass of a single phrase is usually narrower. In addition, phrases in the Italian style are generally shorter. The melodic curve is primarily undulating in the style of both the earlier and later generation, and the arch is not found in the earlier. The phrases in the earlier style have a higher frequency of pitch climaxes. Climaxes in both styles tend to occur around the center of the phrase. The pitch of the climax is generally lower, and the compass of a single phrase is frequently wider in the earlier style.

Filler style melodies are found most often in the contratenor. As an intermediate voice the melodic

characteristics of the tenor may be those of the vocal style, the filler style, or most commonly a combination of both. This functional division of melodic style is mirrored in the intervallic stratification found between the three voices. Of all the songs in the MS the superius contains only 212 intervals greater than a third, and the tenor contains 361; the contratenor contains 820, or more than the superius and tenor together:⁵

Frequency of Occurrence in:

	4th up	4th down	5th up	5th down	6th up
Superius	131	36	25	21	3
Tenor	133	83	59	65	5
Contratenor	165	212	142	181	8

	6th down	7th up	8va up	8va down	10th up
Superius	-	-	-	-	-
Tenor	3	1	7	1	-
Contratenor	1	4	79	9	1

The stratification mentioned in the preceding paragraph occurs in connection with three other facets of melodic style; first, the outlining of a triad; second, the outlining of a seventh with an intervening tone; third, compensation of wide leaps by stepwise motion, or skips, in the opposite direction. Examples of the first and second are found rarely in the superius, more frequently in the tenor, and most often in the contratenor.

⁵"Dead" intervals, that is, the interval formed by notes on either side of a rest or end of a section, are not considered here.

Compensation for leaps in the superius occurs almost with the regularity that one finds in the music of Palestrina.⁶ The tenor is more freely treated in this respect, and the principle of compensation is often inoperative in the contratenor.

The ranges of the individual voices again reflect a minor stratification. The ranges of the superius are predominantly the intervals of the ninth, tenth, and eleventh; those of the tenor, the octave to the eleventh; those of the contratenor, the ninth to the twelfth:

Range	Frequency of Occurrence in:		
	Superius	Tenor	Contratenor
6th	-	1	-
7th	1	-	-
8va	3	9	3
9th	16	10	8
10th	16	13	14
11th	8	10	10
12th	-	1	7
13th	-	-	1

The total range of the superius is from f to f", two octaves; of the tenor, from A to c", two octaves and a third; of the contratenor, from F to a', two octaves and a third. Voices of different ranges are called for in

⁶See Jeppesen C, 85-86.

the repertoire of the Chansonnier Cordiforme, and they are indicated by the clef:

Clef	Frequency of Occurrence in:		
	Superius	Tenor	Contratenor
g on the second line	2	-	-
c on the first line	28	-	-
c on the second line	12	2	-
c on the third line	2	12	4
c on the fourth line	-	24	22
c on the fifth line } f on the third line }	-	6	10
f on the fourth line	-	-	7

Exceeding Guido's gamut by one note on each side, the total range of the MS is from F to f". The widest range of any single song, two octaves and a sixth, occurs twice: De mon povoir vous veul complaire (no. 40), and Finir voglo la vita mya (no. 11); the narrowest range, one octave and a sixth, appears only once: Mon seul plaisir, ma douce joye (no. 33). The spread of ranges is accounted for by examining the styles of the earlier and later generations: in the first the ranges of the individual songs are two octaves and below, while in the second, the ranges are above two octaves. This distinction is not caused by an increase in the ranges of the individual voices, but by a separation of the individual voices; overlapping of voices is far less frequent

in the style of the later generation. About one-third of the total body of songs has a range of two octaves. The next most frequent range, occurring 8 times, is two octaves and a third; two octaves and a fifth appear 6 times; one octave and a seventh, two octaves and a second, and two octaves and a fourth are each found four times. The two extremes of range have been mentioned.

TABLE 3

MENSURATIONS AND RANGES

Song No.	Mensuration	Symbol	Range:			
			Superius	Tenor	Contratenor	Total
1.	[3,2]	O	a-c"	c-e'	c-d'	c-c"
2.	[3,2]	O	c'-c"	d-f'	c-e'	c-c"
3.	[3,2]	O	g-b'-flat	c-d'	c-d'	c-b'-flat
4.	[3,2]	O	c-e"	e-g'	f-f'	f-e"
5.	[2,2]	Ø	a-b'-flat	c-f'	-	c-b'-flat
6.	[2,2]	Ø	g-b'-flat	c-e'-flat	c-f'	c-b'-flat
7.	[2,2], [3,2]	C, O	g-c"	c-d'	c-f'	c-c"
8.	[3,2]	O	b-c"	d-d'	A-e'	A-c"
9.	[2,2]	Ø	b-c"	a-f'	A-a	A-c"
10.	[3,2]	O	b-a'	c-e'	G-c'	G-a'
11.	[3,2]	O	c'-e"	g-g"	G-d'	G-e"
12.	[2,2]	Ø	c'-c"	d-e'	G-d'	G-c"
13.	[2,2]	Ø	g-b'-flat	A-c'	G-d'	G-b'-flat
14.	[2,2]	Ø	e'-f"	g-g'	c-e'	c-f"
15.	[2,2]	Ø	b-c"	c-f'	B'-flat-f'	B'-flat-c"
16.	[2,2]	Ø	g-b'-flat	B'-flat-d'	F-b-flat	Fb'-flat
17.	[2,3], [2,2]	C ₃ , Ø ₃	c'-d"	d-d'	d-f'	d-d"
18.	[2,2]	Ø	d'-e"	e-g'	A-b	A-e"
19.	[3,3]	O ₃	d'-e"	d-e'	c-a'	c-e"
20.	[2,2]	Ø ₃	g-b'-flat	e-f'	G-b-flat	Gb'-flat
21.	[2,2]	Ø	g-b'-flat	d-g'	F-b-flat	Fb'-flat
22.	[2,2]	Ø	a-c"	B-d'	c-e'	c-c"
23.	[2,2]	Ø	c'-f"	e-a'	B-flat-d'	B-flat-f"
24.	[3,2]	O	f-b'-flat	c-d'	F-g	Fb'-flat
25.	[3,2]	O	d'-f"	e-a'	f-a'	f-f"

TABLE 3 - Continued

Song No.	Mensuration	Symbol	Range:			
			Superius	Tenor	Contratenor	Total
26.	[3,2]	O	d'-f"	a-a'	d-e' c-d'	c-f"
27.	[3,2]	O	g-c"	c-e'-flat	c-e'-flat	c-c"
28.	[2,2]	Ø	c'-f"	g-g'	B-flat-d'	B-flat-f"
29.	[3,2]	O	c'-d"	c-d'	G-d'	G-d"
30.	[3,2]	O	b-c"	c-e'	c-e'	c-c"
31.	[3,2]	O	b-d"	d-f'	c-d'	c-d"
32.	[2,2]	C	a-d"	c-f'	c-e'	c-d"
33.	[3,2]	O	c'-e"	g-a'	g-a'	g-e"
34.	[2,2]	Ø	b-c"	c-f'	c-e'	c-c"
35.	[2,2]	Ø	a-c"	c-d'	c-d'	c-c"
36.	[3,2]	O	c'-f"	g-c"	B-d'	B-f"
37.	[3,2]	O	a-c"	c-e'	G-d'	G-c"
38.	[2,2]	Ø	b-c"	c-d'	c-f'	c-c"
39.	[3,2], [2,2]	O, C	g-a'	A-d'	A-d'	A-a'
40.	[3,2]	O	c'-d"	d-d'	F-a	F-d"
41.	[3,2]	O	c'-d"	d-g'	d-g'	d-d"
42.	[3,2]	O	g-a'	A-a	A-d'	A-a'
43.	[3,2]	O	g-c"	d-a'	F-b-flat	F-c"
44.	[3,2]	O	a-c"	c-d'	c-f'	c-c"

Rhythm

Four basic combinations of tempus and prolation were recognized by musicians of the fifteenth century: tempus imperfectum cum prolatione imperfecta, [2,2]; tempus perfectum cum prolatione imperfecta, [3,2]; tempus imperfectum cum prolatione perfecta, [2,3]; and tempus perfectum cum prolatione perfecta, [3,3].⁷ Four symbols, placed at the clef at the beginning of each part, were employed to designate these mensurations: [2,2] = C;

⁷ Apel N, 96.

[3,2] = 0; [2,3] = C; and [3,3] = O. A system of proportions was employed in conjunction with the basic mensurations. Proportions could regulate the tempo by indicating a change in the tactus. But the larger note values of the proportional system could replace the smaller values of the basic mensural system without indicating a change of tempo when the composer wished to exhibit his learnedness.⁸ Aside from the pedantic display involved, the use of larger note values saved copying time by requiring fewer black note heads and tails.

The basic proportional system also was represented by four symbols. When used according to the second instance, each symbol had the same temporal significance as its corresponding mensural symbol:⁹

Proportion = Mensuration = Combination

∅	C	[2,2]
∅	O	[3,2]
C ₃	C	[2,3]
O ₃	O	[3,3]

It is with this function that proportional symbols are used in the Chansonnier Cordiforme as well as in other sources of the period.¹⁰

⁸Ibid., 152.

⁹Ibid., 150.

¹⁰See Ibid., 149, and Hewitt, 29.

All four mensurations are employed in the MS, and are represented by either the basic mensuration symbol or the basic proportional symbol. The combination of [2,2] is indicated by the symbol C, and more commonly by $\emptyset$, which almost completely replaced the first by the sixteenth century.¹¹ The mensuration [3,2] is represented only by its symbol of O; [2,3] is specified by C_3 ; and [3,3] is denoted by O_3 .

The most common mensuration, [3,2], appears 23 times as a beginning signature and once as a mensural change within a song. Its symbol at the clef almost always is missing in one, two, or all the voices, but in other mensurations the symbol is rarely omitted. The other form of triple meter, [3,3], appears once. Of the duple meters, [2,2] occurs 18 times with the symbol, $\emptyset$,¹² and twice with C. A change from [3,2] to [2,2] is found 2 times: once to C, and once to $\emptyset$. The symbol C appears twice as a beginning signature. The mensuration [2,3] occurs once. A real distinction in tempo is found in O pelegrina, o luce (no. 13), where the last section is changed to triple meter by coloration. The songs in both Italian and Franco-Burgundian styles are divided fairly evenly between triple and duple meters. The

¹¹Apel N, 188-189.

¹²The unusual occurrence of [2,2] with mixed mensural signatures has been discussed in Chapter II, "Notational Aspects."

earlier generation shows a three to one preference for triple meter, while the later generation shows no preference.

The note values used in the Chansonnier Cordiforme have been given in Chapter II, "Notational Aspects." The S, m, and sm occur with about equal frequency and constitute the bulk of the rhythmic values used. The B and f account for most of the balance, and the L represents a small minority. The L is used most commonly with no temporal significance as the final note of a song or a section.

The melodic stratification discussed in the previous section is reflected in the frequency of use of rhythmic values. The superius, as the most ornamented part, contains more of the smaller values, while the contratenor often takes more of the larger values. However, there is more variation in rhythmic stratification than in the various phases of melodic stratification. Compare Amor con l'arco tesso (no. 12) which exhibits almost no rhythmic stratification, with Faites moy scavoir de la belle (no. 44) where the voices are clearly stratified rhythmically, and Or ay je perdu mes amours (no. 37) where the tenor and contratenor each contains more notes than the superius.

The songs in Italian style and the ones in duple meter tend toward the use of larger note values than the Franco-Burgundian songs and the ones in triple meter, and

give the impression of less rhythmic activity.

Characteristic rhythmic idioms which appear in a variety of interval combinations occur in all styles in the MS. The most frequent are , found 90 times, and , found 32 times. Others that occur far less often are , , and . The preceding patterns represent embellishments of the syncopated pattern, . The last often is combined with itself, or preceded by a S, to form patterns whose rhythmic ambiguity is typical of the fifteenth-century chanson. Depending on the context, either may be felt as a unit of [3,2] ($\frac{3}{4}$ ) , or as a unit of [2,3] ($\frac{6}{8}$ ). The constant shift between duple and triple meters, particularly in the Dufay generation,¹³ constitutes one of the most delightful style traits of the chansons.

Other ambiguous patterns are , and , often expressed by coloration as , and . Hemiola, another pattern producing a rhythmic shift, often occurs in [3,2] as major coloration (ex. 9).

Ex. 9
No. 27, meas. 20.

¹³See Besseler B, 129, and Scott Goldthwaite, "Rhythmic Pattern Signposts in the 15th-Century Chanson," JAMS, XI (1958), 177-188.



It also appears in [2,3] and [3,3] (ex. 10).

Ex. 10

(a) No. 17, meas. 20; (b) No. 19, meas. 2.



The pattern of three against two is foreign to all styles and occurs once as an exception (ex. 11).

Ex. 11

No. 22, meas. 12.

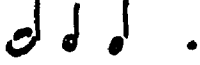
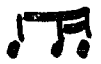


As has been suggested in the preceding paragraphs, the rhythm of the individual voices -- the microrhythm -- is highly diversified; seldom is the rhythmic content of one measure identical with the next. In contrast to the music of Palestrina, in which "the macrorhythm...sets in at the beginning of the composition, and regularly alternates between accented and unaccented minims,"¹⁴ the macrorhythm (the resultant rhythm of the parts) of the fifteenth-century chanson most often begins in slower values and progresses to faster rhythms at the cadence (ex. 12).

Ex. 12
No. 23, meas. 1-6

¹⁴Jeppesen S, 29.



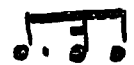
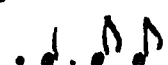
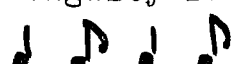
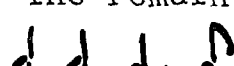
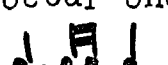
Many of the songs often begin with idiomatic rhythmic passages.¹⁵ The most frequent pattern, found in a third of the MS, is the "canzona rhythm,"  . It occurs also with faster values:  and  . The pattern occurs in triple as well as duple meter (ex. 13).

Ex. 13

(a) No. 18, meas. 1; (b) No. 8, meas. 1-2.



¹⁵Besseler B, 124, and Jeppesen, xx-xxi, discuss some of these idioms.

The next most frequent pattern, also found in duple or triple meter, occurs 7 times as , and once, in O_3 , as . Three S appear 6 times: . The following patterns each occur 3 times: , , . The idiom previously mentioned as an example of rhythmic ambiguity is found twice; once in [2,3], and once in [3,2]: . The remaining patterns occur once each: , , , and .

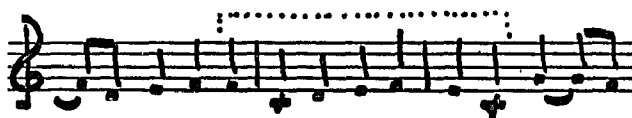
Rhythmic distinctions between the various styles discussed are clearer than in perhaps any other stylistic criteria. In the songs in Italian style, rhythm, in keeping with other stylistic elements, is simpler and uses more of the larger note values than the Franco-Burgundian songs. The later generation is, as one could only expect, more "modern" than the earlier, and its rhythmic style is about halfway between the complexity of the earlier generation and the simplicity of the Italian songs. It should be noted also that there is less rhythmic activity in songs in duple meter and more in triple meter.

Rhythmic-Melodic Considerations

Two specific rhythmic-melodic phenomena will be investigated in this section. The first, here called "motion patterns in equal note values," deals with the frequency with which notes in all rhythmic values are

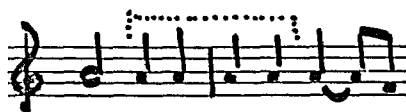
followed by one or more notes of the same value without
pitch repetition (ex. 14).

Ex. 14
No. 38, meas. 5-7.



The second phenomenon, here called "repeated-note patterns in equal note values," refers to the frequency with which notes in sm, m, S, and B values are followed by one or more notes of the same value and the same pitch (ex. 15).

Ex. 15
No. 12, meas. 1-2.



Both studies are useful in establishing idiomatic criteria for the various styles noted in the MS. Close correspondence between the two studies indicates a strong correlation between both phenomena in all styles.

Considering motion patterns in equal note values in the MS as a whole, 2-note groups in each of the rhythmic values occur most often, 3-note groups less often, 4-note groups less yet, and so on. The f occurs only in groups of 2. The sm normally appears in groups up to 4,

with one 6-note group as an exception.¹⁶ The m may be found in groups of up to 7, with the exceptions of four 8-note groups,¹⁷ one 9-note group,¹⁸ and one 13-note group.¹⁹ The S also appears normally in groups of up to 7. The 7 groups of 8,²⁰ and the one group each of 9,²¹ and 13,²² are unusual. B and L, considered as longer note values in various combination, occur in groups of up to 6 (final L have not been considered).

In repeated note patterns in equal note values, as in motion patterns in equal note values, 2-note groups appear most frequently in all values, 3-note groups less often, and 4-note groups least of all. Only 2-note groups occur in sm; 2, 3, and 4-note groups appear in both m and S values; 2 and 3-note groups only are found in B values.

Distinctions between opposing styles are apparent immediately when we compare the frequency of occurrence of

¹⁶No. 37, meas. 7, contratenor.

¹⁷No. 7, meas. 4-5, contratenor; no. 17, meas. 10-11, contratenor; no. 23, meas. 25-26, superius; no. 28, meas. 16, contratenor.

¹⁸No. 23, meas. 19-20, contratenor.

¹⁹No. 40, meas. 18-20, contratenor.

²⁰No. 10, meas. 16-19, contratenor; no. 13, meas. 14-16, contratenor; no. 15, meas. 9-11, tenor; no. 20, meas. 27-29, contratenor; no. 23, meas. 7-9, tenor; no. 38, meas. 2-4, superius; no. 28, meas. 2-4, tenor.

²¹No. 35, meas. 6-8, contratenor.

²²No. 18, meas. 20-23, contratenor.

patterns in each value in each style:

TABLE 4

FREQUENCY OF OCCURRENCE OF MOTION PATTERNS IN EQUAL NOTE VALUES AND REPEATED-NOTE PATTERNS IN EQUAL NOTE VALUES²³

A. Motion Patterns in Equal Note Values

Note Percentage of Occurrences in Each Style:
Values

	Italian	Franco-Burg.	Earlier Gen.	Later Gen.	[2,2]	[3,2]
<u>f</u>	-%	1%	1%	2%	1%	2%
<u>sm</u>	10	13	11	-	12	13
<u>m</u>	22	45	53	39	34	53
<u>S</u>	53	35	33	51	45	29
<u>E,L</u>	15	6	2	8	8	3

B. Repeated-Note Patterns in Equal Note Values

Note Percentage of Occurrences in Each Style:
Values

	Italian	Franco-Burg.	Earlier Gen.	Later Gen.	[2,2]	[3,2]
<u>sm</u>	3%	16%	16%	7%	3%	12%
<u>m</u>	12	43	37	23	12	57
<u>S</u>	84	41	47	68	80	30
<u>E</u>	1	-	-	2	5	1

Patterns in S account for more than half the total number of patterns in the Italian songs, while they make up little more than a third of the total in the Franco-Burgundian songs. Patterns in m, however, are found

²³The percentages given are for the total number of patterns found in a particular rhythmic value. For example, there are 91 instances of 2-sm motion patterns, 5 occurrences of 3-note sm patterns, and 5 cases of 4-note sm patterns in Franco-Burgundian style. Together they represent 13 per cent of the total number of patterns in all note values found in the Franco-Burgundian songs.

more frequently in the second than they are in the first. Patterns in B and L, though not frequent in the first, occur more than twice as often than they do in the second. The 2-f pattern is not found at all in the Italian style.

Similar results are apparent with repeated-note patterns in equal note values. Both sm and m patterns appear about 4 times more often in the Franco-Burgundian style; S patterns are found less than half as often as in the Italian style, where they constitute well over four-fifths of the total number of patterns. Patterns in B occur rarely in the first style, but not at all in the second. The large percentage of S motion patterns and the high frequency of larger note values constitute two of the most characteristic features of the Italian style.

Obvious differences between the earlier and later generation are revealed by their use of m and S patterns. In the first, m motion patterns account for about half of all the patterns, S patterns account for about one-third; in the second the ratios are reversed. Patterns in sm occur infrequently in the earlier generation, but are totally lacking in the later. Motion patterns in B and L occur more frequently in the later than in the earlier generations. The trend toward the use of larger note values is also seen in the proportion of m and S repeated-note patterns in the earlier and later generations.

The use of larger note values in duple meter is indicated by Table 4. Particularly noticeable is the high

frequency of S repeated-note patterns in [2,2] (almost as high as in the Italian style).

Although over one hundred rhythmic-melodic formulae and their variants were catalogued, only the first twenty-five, listed in order of frequency, are given.

RHYTHMIC-MELODIC FORMULAE AND VARIANTS



The first figure is found 135 times. In its most usual form it is introduced conjunctly from below and left conjunctly in the opposite direction. It also is frequently introduced by the upward skip of a third and occasionally is left by the downward or upward leap of a third. Less usually it is introduced by the skip of a

third or fourth from above or a fourth or fifth from below, and left by the downward or upward leap of a fourth or fifth. The second formula, appearing 92 times, is introduced most often from above by the skip of a third and quitted conjunctly by upward motion. It also may be introduced and left with the same variations as the first. The third formula, occurring 67 times, is approached almost always conjunctly from above and left conjunctly by downward motion. On occasion it will be introduced from the second or third below.

The fourth formula is one of the most characteristic rhythmic-melodic idioms of the fifteenth-century chanson, and appears 63 times.²⁴ Formulas five and six are cadential patterns. Both are variants of the suspension dissonance and occur in both dissonant and consonant combinations at cadence points and at other places. Number five appears 61 times, number six, 55 times. Number seven is found 30 times; its second note may act as an anticipation, or it may be quitted by the downward leap of a third, or it may move up by step. Number eight is a distinctive four-note pattern that occurs 25 times.²⁵

Numbers nine to fifteen are cadential variants, and occur in the respective frequencies of 22, 21, 20, 20, 19, 17, and 11 times. Numbers eleven and thirteen are

²⁴See Jeppesen, xxi.

²⁵Ibid.

variants of the under-third cadential embellishment. Number fourteen occurs most often at weak cadences. Number sixteen appears 11 times, and represents the form in which two f almost always appear (the same figure ascending is found twice). Number seventeen, occurring 11 times, is introduced almost always from below by a second or third and left by conjunct upward motion. Its second note is often a dissonant lower auxiliary. Number eighteen, appearing 10 times, is another variant of the under-third cadential embellishment. Number nineteen, found 9 times, is the longest formula noted. Number twenty, occurring 9 times, may be introduced from above or below by step or leap, but is almost always left conjunctly in ascending motion. Number twenty-one is another cadential variant and is found 5 times. Number twenty-two is a rhythmic variant of number eight and appears 5 times. Numbers twenty-three and twenty-four each occurs 5 times and either may be introduced and left conjunctly or by leap from either direction. Number twenty-five, appearing 4 times, is another variant of the under-third cadential embellishment whose distinctive feature is that it is introduced on the beat rather than by syncopation ().

CHAPTER VI

THE POLYPHONIC TECHNIQUE

The Vertical Aspect

One of the most valid distinctions between the music of the fourteenth and fifteenth centuries is the increasing preference of the latter for imperfect rather than perfect consonances as the structural units of harmony. It was probably this characteristic, more than any other that prompted Tinctoris to state in 1477, "Neque, quod satis admirari nequeo, quippiam compositum nisi citra annos quadraginta extat...."¹

Imperfect consonances, that is, thirds, sixths, and tenths, predominate in the music of the Chansonnier Cordiforme. Perfect consonances occur primarily as the result of voice leading, or from the frequent use of fifths and octaves at the beginnings and endings of phrases. Songs in Italian style and in the style of the later generation contain fewer perfect consonances than the Franco-Burgundian songs and those of the earlier generation.

Perfect consonances always form the final chord

¹Johannes Tinctoris, "Liber de arte contrapuncti" (in Vol. IV of Coussemaker), 77.

of a song. The practice is unvarying and is sometimes helpful in determining the form of a particular work. Giustiniani's poem, O rosa bella, is a ballata, for example, but the full chord at the central cadence and the empty sonority of the last chord indicate that Dunstable's setting (no. 7) is strophic. Excluding songs that begin with a single voice, perfect consonances form the first chord of a work in all but three instances. Significantly, these three songs (nos. 2, 9, 12) are in Italian style.

Comparison between the styles of the earlier and later generations indicates a movement toward the use of fewer perfect consonances as structural intervals. This trend is demonstrated also by the twenty songs in the MS that are either completely non-quartal, or contain structural fourths in the last chord, or in one or two cadences.² Not only are perfect consonances avoided in the non-quartal style, but also the fourth-producing sixth chord in close position. A completely non-quartal song, therefore, would have no fourths between any of the voices that could not be explained as non-harmonic tones.³ Fox states that practically all songs in

²The completely non-quartal songs are nos. 9, 11, 19, 21, 22, 24, 25, 27 (without the si placet part), 29, 37, and 41. The ones that are non-quartal with the exception of one or two chords that conclude phrases are nos. 5, 10, 14, 15, 17, 20, 30, and 38. One song, no. 12, is non-quartal except for three concluding chords.

³Charles W. Fox, "Non-Quartal Harmony in the Renaissance," MQ, XXXI (1945), 35-36.

non-quartal style were written after c. 1450, or even c. 1460,⁴ and that about twenty-five per cent of the three-part songs written in the last decades of the fifteenth century are non-quartal.⁵ If we accept the non-quartal style as a characteristic of only the later generation, then we are bound to conclude that its appearance in almost half the songs in the MS indicates that the composers represented are primarily from the later generation. We know that eight of the non-quartal songs were written by composers of the later generation,⁶ and it may be that the others were composed by their contemporaries. A single stylistic criterion, however, is insufficient and often misleading evidence on which to establish the approximate dating of a work.

Parallel fifths and octaves occur infrequently.⁷ They seldom appear on successive beats, and usually are disguised by (a) suspension; (b) syncopation; (c) intervening notes; (d) delayed passing tone, and (e) combination of the above (ex. 16).

⁴Ibid., 36.

⁵Ibid., 38.

⁶Nos. 20, 21, 22, 24, 25, 27, 29 (without the si placet part), and 30.

⁷A partial list of parallels is presented here. Parallel fifths: no. 1, meas. 22; no. 7, meas. 40; no. 13, meas. 23; no. 22, meas. 24 and 25; no. 23, meas. 25; no. 26, meas. 16; no. 37, meas. 1 and 5; no. 41, meas. 34 and 35. Parallel octaves: no. 26, meas. 10, 13, and 16; no. 34, meas. 26.

Ex. 16

- (a) No. 13, meas. 23; (b) No. 23, meas. 25;
 (c) No. 41, meas. 34; (d) No. 26, meas. 13.



Rarely they are more obvious; still, they are masked (ex.17).

Ex. 17

- (a) No. 7, meas. 40; (b) No. 26, meas. 10.



We may conclude that parallel fifths and octaves generally were avoided, but tolerated in smaller values and on weak parts of the beat.

The trend toward the use of perfect consonances in the music of the fifteenth century is one of the most important stylistic distinctions between the earlier and

later generations. In Jeppesen's words,

Unquestionably this sense of "la ricchezza dell' Harmonia" [Artusi] has deeply influenced musical development. If we went through the literature from the Netherlanders up to Palestrina, counting instances, we would observe that the percentage of incomplete, empty-sounding chords steadily decreases simultaneously with the increase of harmonic fullness through the use of thirds and sixths. That this circumstance exerted a deep influence upon the historical development of the linear course, admits of no question.⁸

Polyphonic Texture

Several phases of texture already have been discussed under "Melody and Rhythm," such as frequent crossing of parts and narrow over-all range of the earlier songs as opposed to the separation of voices and expanded over-all range in the later songs, and the rhythmic-melodic-functional stratification of the voices. The addition of a fourth part to N'aray je jamais mieulx que j'ay? (no. 26) also should be mentioned as it reflects the beginnings of the trend toward four-part writing.⁹ In this section, however, our concern will be with the different types of non-imitative and imitative textures found in the music of the Chansonnier Cordiforme.

In non-imitative textures we find most often a polyphonic accompaniment, where the tenor and contratenor are melodically independent voices but are less important

⁸Jeppesen S, 77.

⁹Hewitt, 58-59.

than the superius in melodic content (ex. 18).

Ex. 18
No. 16, meas. 23-26.



Polyphonic accompaniment occasionally may approach a more independent style (ex. 19), and it may also approach a more chordal style (ex. 20).

Ex. 19
No. 44, meas. 1-4.



Ex. 20
No. 16, meas. 23-26.



At times a non-imitative texture may be in chordal style. This frequently happens in the Italian songs, and the movement is most often in B (ex. 21).

Ex. 21
No. 12, meas. 13-17.



Chordal style also is found in shorter sections of the Franco-Burgundian songs in S values (ex. 22).

Ex. 22
No. 32, meas. 58-61.



Imitation in the Chansonnier Cordiforme takes one of three forms: first, phrase imitation, where the major part of the phrase is repeated by the imitating voice or voices (ex. 23);

Ex. 23
No. 29, meas. 1-4.



second, motivic imitation, occurring both at the beginning and in the course of phrases (ex. 24);

Ex. 24

(a) No. 7, meas. 7-10; (b) No. 41, meas. 33-35.



third, rhythmic imitation, where the imitating voice reproduces the rhythm, but not the pitch contour of the motive being imitated (ex. 25).

Ex. 25

No. 36, meas. 5-7.



Any of these three classes of imitation may occur between two voices, usually the superius and tenor, or between all three voices. A systematic use of imitation with every phrase, involving all three voices, does not occur in the Chansonnier Cordiforme. Systematic imitation

involving two voices appears six times.¹⁰

Of the total MS, twenty-eight songs involve imitation in one or a combination of the three classes mentioned above.¹¹ Imitation occurs far less frequently in the Italian songs than in the Franco-Burgundian songs. There appears to be little distinction in either the class, extent, or frequency of imitation between the songs of the earlier and later generations. Imitation is not employed systematically in the twenty-two remaining songs; all combinations of class, extent, and frequency of imitation are found here.

Phrase and motivic imitation is found most commonly at the interval of the octave or unison. It is met less frequently at the fourth and fifth, above and below. Rhythmic imitation may occur at any interval. The first note of an imitative passage often is altered in pitch to avoid a dissonance.

Imitation of a phrase almost always occurs after the first voice has had a chance to establish the rhythmic and melodic characteristics of the phrase. Imitation of a motive also may occur in this manner, although it is found most frequently in a closer temporal relationship (see ex. 24). A close stretto such as the

¹⁰Nos. 5, 17, 22, 23, 28 (except the first phrase), and 38. The outstanding example is no. 17.

¹¹The following have no imitation: nos. 2, 4, 8, 9, 10, 11, 12, 20, 24, 33, 37, 39, 41, 42, 43, and 44.

following is unique (ex. 26).

Ex. 26
No. 19, meas. 10-11.



Imitation as a systematic structural device, such as is found in the motets of the sixteenth century, does not occur in the music of the Chansonnier Cordiforme.¹² Imitation was treated rather as a textural device, along with rhythmic, melodic, modal, and harmonic devices, that functioned as another of the diverse elements that both bind the music together and give it its shifting, ever-changing, divertive character. In its most characteristic form, imitation involves the repetition of a greater or lesser part of a phrase by a second voice, while the third voice proceeds independently. A single song may contain imitation involving two voices, three voices, phrase, motive, and rhythmic imitation, and no imitation at all (see no. 36, for example). The composers of the

¹²For a discussion of this point see: André Pirro, Histoire de la musique de la fin du XIV^e siècle à la fin du XVI^e (Paris: Librairie Renouard, 1940), 121-123.

music of the Chansonnier Cordiforme achieved a continuous variety of texture.

Cadence

The importance of the cadence as a point of stress eventually leading to the development of functional harmony previously has been a point for discussion (see Chapter II, "Modal Practices"). Haydon's description of this phenomenon, which he holds to be "deeply imbedded in the fundamental, biological, physiological, psychological and aesthetic nature of man,"¹³ summarizes the basic importance of the cadence and its formulae:

In music there is a structurally important point in the approach to the close -- in the cadence or in the passage immediately preceding. Melodically, rhythmically, and harmonically, the exploitation of this culmination point can be traced with amazing consistency throughout the music of Western Europe. Melodically it is expressed in ornamentation of a more or less elaborate type. Harmonically it may be represented by the heaping up of dissonance -- whether this be a simple 4-3 suspension, a double or triple suspension, or the like.... In general, the cadence is one of those structurally important elements of musical composition which has, on one hand, through crystallization of formulae, acted as a check on musical progress, while, on the other hand, it has by the same process served as the crucible for the fusion of new harmonic concepts.¹⁴

The three most common cadences of the fifteenth century appear as final cadences in the Chansonnier Cordiforme: (1) the VII₆-I cadence in which the voices

¹³Glen Haydon, "The Cadence," MTNA Proceedings, XXIX (1934), 177.

¹⁴Ibid., 179-180.

move 7 to 8, 2 to one, and 4 to 5; (2) the V-I cadence in which the voices move from 7 to 8, 2 to one, and the 5 to 5 upward leap of an octave; and (3) the V-I cadence in which the voices move from 7 to 8, 2 to one, and 5 to one (ex. 27).

Ex. 27

- (a) No. 15, meas. 28; (b) No. 12, meas. 20-21;
(c) No. 11, meas. 18-19.



Any of these cadences may appear with or without the "underthird" or "Landini" embellishment, either at the final, central, or intermediate cadences (ex. 28).

Ex. 28

- (a) No. 39, meas. 33-34; (b) No. 22, meas. 26;
(c) No. 36, meas. 17-18.



Occurring in almost equal frequency, the first (and the harmonically weakest cadence) is found 17 times; the second appears 13 times, and the third (and harmonically strongest cadence), 14 times.

Wienpahl states that in the music of the earlier generation the first cadence is found about 50 per cent of the time, the second less than 25 per cent of the time, and the third, less than 20 per cent of the time.¹⁵ In the music of the later generation they are found in the frequencies of 11 per cent, 8 per cent, and 65 per cent.¹⁶ Within broad limits the occurrence of cadences in the two generations as they appear in the MS agrees with Wienpahl. Of the final cadences in the songs by the earlier generation composers, half are the VII_6-I and half are the V-I with the octave leap. Of the later generation's songs, half the final cadences are the V-I with the 5 to one movement in the lowest voice, a third are the V-I with the octave leap, and the remaining are the VII_6-I . In other words, the VII_6-I and V-I with the octave leap constitute the majority of final cadences in the songs of the earlier generation, while the stronger V-I cadence appears more often in the later.

Of the central cadences, 12 are VII_6-I cadences, 6 are V-I cadences with the octave leap, and only 3 are the stronger V-I cadence. Thus, while all the final

¹⁵Wienpahl, 132-136.

¹⁶Ibid., 147-148.

cadences contain a leading tone as a penultimate note, only 21 of the 37 songs with central cadences have strong cadences at this point. A further indication of the relative strength of the final and central cadences can be seen by assigning relative values of finality to the three cadences containing the leading tone:

Cadence	Superius	Tenor	Contratenor	Degree of Finality
V-I	7-8	2-1	5-1	1
V-I	7-8	2-1	5-5	2
VII ₆ -I	7-8	2-1	4-5	3

Relating these degrees of finality to final and central cadences it becomes clear that the greatest degree of finality most often was desired only at the final cadence:

Degree of Finality	Frequency of Use at Final Cadence	Frequency of Use at Central Cadence
1	29 %	8 %
2	32	16
3	39	32
Total	100 %	56 %

Two of the remaining 16 central cadences are III-I cadences (nos 18 and 30) and have the leading tone (superius, 5 to 3; tenor, 7 to 8; contratenor, 3 to 1). Of the 14 cadences not covered by the above, 11 are forms of II-I, IV-I, and VI-I cadences:

No.	Cadence	Superius	Tenor	Contratenor
23.	II-I	4-5	6-5	2-1
19.	II-I	6-5	4-1	2-3
44.	II-I	4-3	4-8	2-1
28.	IV-I	8-5	6-3	4-1
31.	IV-I	8-5	1-3	4-1
16.	IV-I	6-5	4-3	4-1
7.	IV-I	6-3	8-5	4-1
40.	IV-I	6-3	6-8	4-1
6.	IV-I	6-3	6-5	4-1
15.	IV-I	4-3	4-1	6-8
37.	VI-I	8-5	3-3	6-1

The 3 remaining central cadences (IV-I; IV-I; V-I) are listed separately because of their unusual construction (ex. 29).

Ex. 29

(a) No. 22, meas. 16-17; (b) No. 26, meas. 13-14;
(c) No. 33, meas. 14-15.



It should be noticed that while the third is never present in the final chord, it is often present in the central cadence chord. Furthermore, the tenor, often spoken of as the determinant of the mode, does not always have the final of the modal scale in central cadences.

As in final cadences, the later generation style

shows an increase in the use of stronger cadences at the central cadence. The V-I cadence with the 5 to one movement in the lowest voice, for example, does not appear at all in the central cadences of the earlier generation, but is found 30 per cent of the time in the later. The central cadences in the Italian style are generally stronger than the ones in the Franco-Burgundian style. The tendency to have the strongest cadences at the end is present in all styles.

As a point of stress, the cadence is always embellished. Just as the three cadences used at the final had become harmonic formulae, so certain melodic, rhythmic, and dissonance treatment of the cadence became standard practice: a downward directional movement in all the voices, an increase in rhythmic activity through the use of smaller note values and syncopation, and the use of dissonance. Each of these has been, or will be, covered in the sections on "Melody," "Rhythm," and "Dissonance Treatment," and examples can be found at will. Cadential embellishment occurs at central and intermediate cadences as well as the final, and the above cadential formulae can be found even at non-cadence points.

Intermediate cadences, that is, cadences that occur at other than final or central cadence points, are found usually at ends of phrases, and less frequently, within a phrase. In the intermediate cadences in

Italian style all the voices tend to cadence together; in the Franco-Burgundian style two of the voices usually cadence at the same time while the third cadences separately (ex. 30).

Ex. 30

(a) No. 12, meas. 7-9; (b) No. 18, meas. 18-19.



Intermediate cadences almost always contain the third, particularly in Italian style.

The question of the raised leading tone at cadences will be discussed under "Performance Practices," but the problem of the VII_6-I cadence with the double leading tone -- the Burgundian cadence -- merits our attention. Prior to c. 1450, sources frequently were supplied with sharps raising both the fourth and seventh scale degrees. After c. 1500, however, raised leading tones disappeared almost completely from sources, along with a general reduction in all internal accidentals.¹⁷

¹⁷Wienpahl, 147; Apel N, 106; "Musica Ficta," HDM, 466.

Burgundian cadences in the Lydian scalar pattern, the only one where the fourth and seventh degrees are raised naturally, occur infrequently in the Chansonnier Cordiforme, and never at central or final cadences (ex. 31).

Ex. 31
No. 10, meas. 11-12.



The question is, therefore, should the fourth degree of all or some VII₆-I cadences be raised? If we accept Apel's reasoning that the disappearance of internal accidentals was the result of a change in "tonal" style, as well as a return to a more Gregorian diatonicism,¹⁸ and when we take the date of our MS into account, then we are probably correct in not transforming VII₆-I cadences into Burgundian cadences.

Dissonance

The dissonances found in the music of the Chansonnier Cordiforme (second, fourth above the bass,

¹⁸Ibid.

Ex. 32

- (a) No. 6, meas. 41; No. 33, meas. 11
- (b) No. 20, meas. 20; No. 22, meas. 9
- (c) No. 22, meas. 10; No. 30, meas. 20
- (d) No. 7, meas. 45; No. 35, meas. 10
- (e) No. 19, meas. 11; No. 22, meas. 14
- (f) No. 32, meas. 44; No. 32, meas. 23
- (g) No. 37, meas 9
- (h) No. 29, meas. 21; No. 37, meas. 3
- (j) No. 20, meas. 26; No. 23, meas. 8
- (k) No. 7, meas. 6; No. 6, meas. 39
- (l) No. 3, meas. 1
- (m) No. 4, meas. 31
- (n) No. 42, meas. 7
- (o) No. 2, meas. 19
- (p) No. 6, meas. 38
- (q) No. 2, meas. 9; No. 6, meas. 32
- (r) No. 15, meas. 28
- (s) No. 35, meas. 20; No. 18, meas. 18
- (t) No. 35, meas. 21
- (u) No. 32, meas. 18
- (v) No. 11, meas. 5

Handwritten musical score on page 131, featuring four systems of three staves each. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures marked with 'x' or 'b'.

System 1:

- Staff 1: Treble clef, key signature of one flat (B-flat). Measures 1-4. Measure 1 has an 'a.' above it. Measure 2 has an 'x' above it. Measure 3 has a 'b.' above it. Measure 4 has an 'x' above it.
- Staff 2: Treble clef. Measures 1-4.
- Staff 3: Bass clef. Measures 1-4.

System 2:

- Staff 1: Treble clef, key signature of one flat. Measures 5-8. Measure 5 has an 'c.' above it. Measure 6 has an 'x' above it. Measure 7 has a 'd.' above it. Measure 8 has an 'x' above it.
- Staff 2: Treble clef. Measures 5-8.
- Staff 3: Bass clef. Measures 5-8.

System 3:

- Staff 1: Treble clef, key signature of one flat. Measures 9-12. Measure 9 has an 'e.' above it. Measure 10 has an 'x' above it. Measure 11 has an 'f.' above it. Measure 12 has an 'x' above it.
- Staff 2: Treble clef. Measures 9-12.
- Staff 3: Bass clef. Measures 9-12.

System 4:

- Staff 1: Treble clef, key signature of one flat. Measures 13-16. Measure 13 has an 'h.' above it. Measure 14 has an 'x' above it. Measure 15 has an 'i.' above it. Measure 16 has an 'x' above it.
- Staff 2: Treble clef. Measures 13-16.
- Staff 3: Bass clef. Measures 13-16.

This page contains a handwritten musical score for a three-part setting, organized into four systems of staves. The notation is in a historical style, featuring various clefs, accidentals, and performance markings.

- System 1:** The first staff begins with a *K.* marking. The second staff has an *x* marking above the first measure. The third staff has an *x* marking above the first measure. The fourth staff has an *m.* marking above the first measure.
- System 2:** The first staff has an *n.* marking above the first measure. The second staff has an *x* marking above the first measure. The third staff has a *P.* marking above the first measure. The fourth staff has an *x* marking above the first measure.
- System 3:** The first staff has an *r.* marking above the first measure. The second staff has an *x* marking above the first measure. The third staff has an *s.* marking above the first measure. The fourth staff has an *x* marking above the first measure.
- System 4:** The first staff has a *ti.* marking above the first measure. The second staff has an *x* marking above the first measure. The third staff has an *u.* marking above the first measure. The fourth staff has an *v.* marking above the first measure.

The score is written in a three-part setting, with each system consisting of four staves. The notation includes various clefs, accidentals, and performance markings such as *K.*, *x*, *m.*, *n.*, *P.*, *r.*, *s.*, *ti.*, *u.*, and *v.*. The staves are numbered 1 through 8, indicating the sequence of parts.

and seventh) may be considered under the classifications of passing, ornamental, and suspension dissonances.

Passing dissonances account for 49 per cent of the total number of dissonances in the MS. Ornamental dissonances, consisting of auxiliary tones, appoggi^aaturas, anticipations, cambiatas, and escape tones, comprise 24 per cent of the total dissonances. The remaining 27 per cent are suspension dissonances.

Passing dissonances in both directions are found most frequently in m values, less often in sm, and infrequently in f. With one exception (no. 30, meas. 16, superius) S passing dissonances do not occur.

Passing dissonances can be described in terms of the position of the dissonant note and the note with which it is dissonant. Under these conditions two classes of passing dissonance are found. The first is the passing note that is dissonant to a stationary note. The dissonance may be found on the first part of the beat (ex. 32a), the second or (in [3,3] and [3,2]) third part of the beat (ex. 32b), or on other parts of the beat (ex. 32c). In the second class of passing dissonances the passing note and another note of the same or larger value are sounded simultaneously. Again, the dissonance may appear on the first part of the beat (ex. 32d), the second or (in [3,3] and [3,2]) third part (ex. 32e), or on other parts of the beat (ex. 32f).

The most frequent passing dissonance in class one

is the downward passing tone on the second part of the beat dissonant to a stationary note. It occurs 155 times, of which about half involve a dissonant m (Jeppesen's unaccented passing dissonance),¹⁹ and about half involve a dissonant sm (either Jeppesen's relatively accented passing dissonance²⁰ or the case he describes as similar).²¹ The downward passing dissonance on other than the first or second part of the beat in class one, occurring in sm or f values (Jeppesen's unaccented passing dissonance) is next in frequency and occurs 129 times. The upward passing dissonance on the second part of the beat, otherwise treated exactly as in downward motion, is found 83 times. The upward passing dissonance on other than the first or second parts of the beat, again otherwise treated as in downward motion, appears 90 times. Passing dissonances on the first part of the beat in class one, occurring in m, are found 7 times as upward passing tones and 3 times as downward passing tones.

Passing dissonances in class two (in the case of notes of equal value, Jeppesen's note against note dissonance)²² occur at about one-tenth the frequency of passing dissonances in class one. Note values of dis-

¹⁹Jeppesen S, 115.

²⁰Ibid., 119, 120.

²¹Ibid., 134, 135.

²²Ibid., 169-170.

sonances in similar positions are found and treated similarly in both class one and two. The passing note dissonance on the second part of the beat occurs 31 times in downward motion and 6 times in upward motion. On other than the first and second parts of the beat, passing dissonances are present 5 times in downward motion and only once in upward motion. Passing dissonances on the first part of the beat occur 8 times in downward motion and once in upward motion.

Passing dissonances normally are found between two consonant notes, but occasionally two passing dissonances in a row are found (ex. 33).

Ex. 33

(a) No. 33, meas. 14; (b) No. 35, meas. 20.



In all styles passing dissonances occur in similar ratios; that is, class one dissonances are by far in the majority, downward passing dissonances are more frequent, and so on. Passing dissonances make up a little less than one-half the total number of dissonances in both Italian and Franco-Burgundian styles. In the style

of the earlier generation they are found slightly more than two-fifths of the time, while in the style of the later generation they comprise more than half the total number of dissonances. Passing dissonances are found about 7 per cent more often in songs in duple meter than in songs in triple meter.

Dissonant auxiliary tones are found on both the first and second parts of the beat in sm only (ex. 32g), and on other than the first and second parts of the beat in sm and f (ex. 32h). They appear about one-tenth as often as passing tones. Dissonant lower auxiliary tones are found only on other than the first and second parts of the beat (with the exception of No. 2, meas. 2), and are most common. Dissonant upper auxiliary tones occur infrequently and are found on the first part of the beat, and on other than the first and second parts of the beat. The first occurs 3 times, the second, 4 times.²³

The appogi⁹atura, distinguished from the passing tone on the first part of the beat by approaching the dissonant note by the leap of a third from above or below, occurs only twice in the Chansonnier Cordiforme (ex. 32j).

Dissonant anticipations, occurring almost twice as often as dissonant auxiliary tones, are found slightly

²³On the first part of the beat: no. 22, meas. 16, superius and contratenor; no. 37, meas. 9, superius. On other than the first and second parts of the beat: no. 6, meas. 6, superius; no. 14, meas. 23, superius; no. 27, meas. 32, superius; no. 29, meas. 21, superius.

more in sm than in m values (ex. 32k). Although the consonant anticipation may be approached from above by the leap of a third, the dissonant form is always approached from above by step.

The cambiata occurs in both ascending and descending forms. In the three-note descending cambiata a consonant note moves downward by step to the dissonance, which leaps to a consonance a third below (ex. 32l). This is the form in which it is found most frequently. The four-note descending cambiata, in which a fourth note moves upward by step, appears 18 times (ex. 32m). The three-note ascending cambiata does not occur, and the four-note ascending cambiata is found only twice (ex. 32n). When the dissonant note is a m it occurs on the second part of the beat; when it is a sm it is found on other than the first and second parts of the beat.

In one instance the dissonant note of a descending cambiata is resolved by the leap of a fifth (ex. 34a). The same exception seems to occur in the one four-voice chanson, but the dissonant note was consonant before the si placet part was added (ex. 34b).

The dissonant escape tone appears in both descending and ascending three-note forms, and is found almost as frequently as the cambiata. In the descending form, seen 74 times, a consonant note moves downward by step to the dissonance, which is resolved upward by the leap of a third (ex. 32o). This figure is often seen

in the under-third, or Landini, cadential pattern. In the ascending form, found only 10 times, a consonant note moves upward by step to the dissonance, which is resolved downward by the leap of a third (ex. 32p). The dissonant note of the escape-tone formula appears in the same positions as in the cambiata. In one instance the dissonant note is resolved upward by the leap of a fourth (ex. 35a), and in another it is resolved downward by the leap of a fourth (ex. 35b).

Ex. 34

(a) No. 23, meas. 26; (b) No. 26, meas. 2.



Ex. 35

(a) No. 21, meas. 28; (b) No. 29, meas. 9.



Four types of ornamental dissonances occur that do not fit into any of the above categories. The first is the 5 appearances of a dissonance introduced by leap and resolved by step (ex. 36).

Ex. 36

- (a) No. 2, meas. 11; (b) No. 8, meas. 10;
 (c) No. 20, meas. 8; (d) No. 25, meas. 20;
 (e) No. 39, meas. 4.



It is possible, of course that any of the above examples result from scribal or other errors. Where concordances exist they have been carefully compared. In La gratia de voe (no. 8) unusual dissonances occur regularly at cadences. The second type, the dissonant note introduced by leap and resolved by leap, occurs once (ex. 37).

Ex. 37
No. 8, meas. 6.



The third type is the leap of a third from a dissonance to a dissonance, with the last resolved upward by step. This formula, an ornamental resolution, appears 4 times at cadence points (ex. 38).²⁴

Ex. 38
(a) No. 31, meas. 32; (b) No. 44, meas. 22.

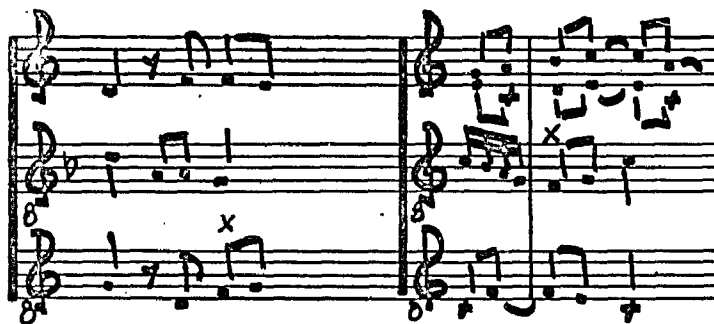


²⁴The formula as given in ex. 38a also is found in no. 36, meas. 4; and no. 38, meas. 22.

The fourth type is represented by the 2 occurrences of a variation of "parasitic" dissonance²⁵ (ex. 39).

Ex. 39

(a) No. 2, meas. 12; (b) No. 26, meas. 17, 18.



In ex. 39a the f in the contratenor is dissonant against the g in the tenor, but is "covered" by the untied suspension in the superius. In ex. 39b the f in the si placet part, which would be considered under other circumstances as a violation of the Franconian Law (see below), is here "covered" by the suspension in the contratenor.

The Franconian Law, which stated that every perfection (and by implication, every imperfection) must begin with a consonance,²⁶ was in Jeppesen's words,

The first and altogether one of the very greatest of the fundamental laws governing dissonance

²⁵ Jeppesen S, 173.

²⁶ "In omnibus modis utendum est semper concordantiis in principio perfectiones licet sit longa, brevis vel semibrevis." Franco of Cologne, "Ars cantus mensurabilis" (in Vol. I of Coussemaker), 132.

treatment.... This is a rule which, with one single qualification, (the tied dissonance, suspension), stood firm and unchanged throughout the entire florescence of vocal polyphony....²⁷

Since Jeppesen can claim that Palestrina never violated this rule,²⁸ it is of some significance that it is broken five times in the music of the Chansonnier Cordiforme. Two of the occurrences involve the previously mentioned appoggiatura (see ex. 321). In the other three the dissonance is caused by an accented passing tone on the first part of a B (ex. 40).

Ex. 40

(a) No. 6, meas. 46; (b) No. 35, meas. 10
(c) No. 2, meas. 19.



From the total number of dissonances in each style, there is little significant difference in the relative frequency of the use of ornamental dissonances between the Italian and Franco-Burgundian songs, the songs of the earlier and later generations, or the songs in

²⁷Jeppesen S, 98-99.

²⁸Ibid., 101.

duple and triple meter. In the first group the relative frequency of ornamental dissonances is 19 per cent and 24 per cent respectively. In the second group it is 23 per cent and 20 per cent, and in the third group it is 24 per cent and 22 per cent.

The suspension dissonance, which Jeppesen mentions as the only dissonance at the beginning of a perfection that is not a violation of Franco's Law,²⁹ occurs only on the level of the m and S in the music of the Chansonnier Cordiforme. In the MS as a whole the first is found almost four times as often as the second. Normally the dissonance is prepared on a weak beat by a note of the same or larger value as the dissonance. The dissonance is formed on a strong beat and resolved downward by step to a note of the same value as the dissonance, while the note with which the dissonance is formed remains stationary (it is assumed that anticipations and ornamental resolutions do not change the underlying value of the notes involved). The dissonance on the S level always occurs at the beginning of a B in duple meter, and on the second beat in triple meter. On the m level the dissonance is found on the first part of any of the beats.

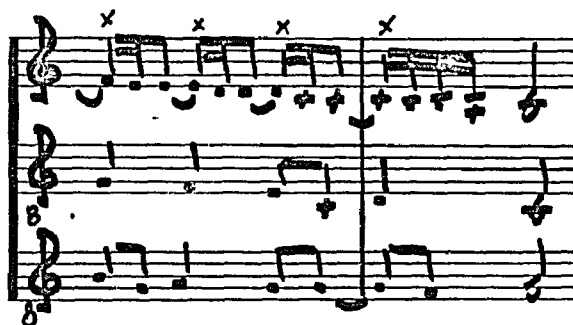
Suspension dissonances in S values usually occur singly, but are sometimes found in groups of two (see,

²⁹Ibid., 98.

for example, no. 6, meas. 31-32). Usually, suspension dissonances in m values also are found alone, but frequently appear two in a row (see, for example no. 1, meas. 13). Three in a row does not occur and four in a row is found once (ex. 41).

Ex. 41

No. 1, meas. 22-23.



The point previously was made that the suspension dissonance is most often a cadential embellishment, although it also occurs at other points in the phrase (see "Cadence"). Since the strongest cadences (the two varieties of the V-I, and the VII₆-I) usually are the ones most highly ornamented, it is worth mentioning that 7 final cadences (nos. 3, 5, 8, 9, 13, 43, and 44) and 5 central cadences (nos. 8, 13, and 14 are ballatas, nos. 39 and 41 are bergerettes) are not ornamented by the suspension dissonance.

Suspension dissonances normally are found in the following frequencies in the MS as a whole:

1.	5/4-3 and 4-3	(ex. 32q)	44 %
2.	7-6	(ex. 32r)	17
3.	9-8 and 3/9-8	(ex. 32s)	14
4.	7-6/4-3	(ex. 32t)	14
5.	2-3	(ex. 32u)	6
6.	6-5/5-3	(ex. 32v)	5

There is little distinction in the frequency of appearance in the different styles. The 5/4-3 suspension is found more than 10 times as often as the 4-3 alone, and the 9-8 occurs more than twice as frequently as the 3/9-8.

There is one case of a 3/4-3 suspension (ex. 42).

Ex. 42
No. 29, meas. 25.



Two common variations from normal suspension dissonance practice occur. In the first the voice against which the suspension is dissonant moves at the point of resolution (ex. 43a). The unusual resolution of the six-four chord in the tenor is worth noting; when the bottom voice is the dissonant note the suspension is generally a 2-3. The second variation, a foreshadowing of what later became more usual practice, occurs when the

note of resolution is a sm rather than the usual m (ex. 43b).

Ex. 43

(a) No. 22, meas. 20; (b) No. 34, meas. 8.



The following are exceptions to normal suspension dissonance practice. An upward resolution of the dissonance appears rarely. In the examples given below the dissonant combination forms a six-four chord which is then resolved upward by step in the bottom voice³⁰ (ex. 44).

Ex. 44

(a) No. 12, meas. 11; (b) No. 13, meas. 6.



³⁰For examples of similar occurrences in the music of Dufay, see Glen Haydon, The Evolution of the Six-Four Chord; A Chapter in the History of Dissonance Treatment (Berkeley, Calif.: University of California Press, 1933), 28.

In one instance the dissonance resolves upward by the leap of a fourth. It should be noted that theorists of a slightly later period allowed the seventh in a suspension dissonance to resolve to the fifth below. (ex. 45).

Ex. 45
No. 20, meas. 28.



The preparation to a suspension dissonance is normally consonant, but may be dissonant under certain conditions. In example 46a the preparation in the superius is consonant, and both it and the dissonance are treated normally with regard to the tenor. The preparation is dissonant, however, against the note in the contratenor, but the suspension dissonance is not dissonant to the contratenor, since the last drops out for this half of the beat. The entire complex, therefore, may be considered as the combination of a normally treated suspension dissonance (superius and tenor) and a delayed, or syncopated passing dissonance (superius and contratenor). A similar occurrence is given in example 46b,

although a suspension dissonance is not involved here.

Ex. 46

(a) No. 24, meas. 11; (b) No. 25, meas. 21.



In two cases the suspension at the m level occurs on the weak part of the beat, and it is possible to analyze this condition in two ways. First, because of the psychological reaction to suspension dissonance, the measures may be considered as units of [2,3] rather than [3,2]. Second, because the consonance on the weak part of the beat detracts from the effect of the suspension dissonance, it also may be correct to consider the two lower parts as syncopated passing notes (ex. 47).

Ex. 47

(a) No. 31, meas. 31; (b) No. 39, meas. 10.



Suspension dissonance on the sm level is found rarely. Psychologically it is perceived as a delayed consonant passing tone (ex. 48).

Ex. 48
No. 31, meas. 34.



The relative appearance of suspension dissonances on the S and m levels varies somewhat between the Italian and Franco-Burgundian styles, and between the styles of the earlier and later generations:

	<u>S level</u>	<u>m level</u>
Italian	38%	62%
Franco-Burgundian	19	81
Earlier generation	3	97
Later generation	22	78

When we compare the songs in triple meter with those in duple meter, however, we see a more significant distinction. While suspension dissonances on the m level are found 59 per cent of the time in duple meter, they occur 94 per cent of the time in triple meter. This is

in keeping with our earlier conclusions concerning the greater rhythmic activity of songs in triple meter.

As an indication of the relative dissonance of each style we may take as a yardstick the average number of beats in which one dissonance is found. In the Italian style there is one dissonance for every 5.6 beats, while in the Franco-Burgundian style the rate is one dissonance for every 3.4 beats. Italian style, therefore, is appreciably less dissonant than Franco-Burgundian style. The styles of both the earlier and later generations contain dissonances at the rate of one for every 3.0 measures. In the songs in duple meter the rate is one for every 4.2 measures, while in triple meter the rate is one dissonance for every 3.1 measures. Songs in triple meter, therefore, are more dissonant in style as well as being rhythmically more active.

CHAPTER VII

FORM

The Fixed and Free Forms

Stemming from the rudimentary forms used by the troubadours and trouvères and standardized by Machaut and his contemporaries, the rondeau, the virelai, and the ballade were the formes fixes employed by fifteenth-century Franco-Burgundian composers.¹ The virelai at this time is almost always found in its shortened form, the bergerette. The Italian fixed form is the ballata, a version of the bergerette.² Together the fixed forms account for 34 of the 44 songs in the MS. The remaining 10 songs, 8 of them with Italian texts, are either one-stanza songs or strophic songs.

The rondeau, the most common fixed form in the fifteenth-century chanson repertoire, is found 23 times in the Chansonnier Cordiforme. The bergerette and its Italian form, the ballata, appear 5 and 4 times respectively. The ballade occurs twice. The one-stanza

¹Gennrich, I, ix-x. For a concise treatment of the history of the formes fixes see Hewitt, 43-54. See also Gilbert Reany, "Concerning the Origins of the Rondeau, Virelai, and Ballade Forms," MD, VI (1952), 155-166.

²Reese MMA, 366-367.

song is found 7 times, the strophic song, 3 times.

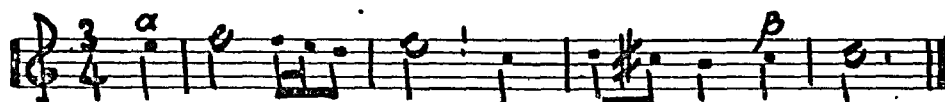
When the full text is given the determination of the form of a chanson is usually no problem.³ Otherwise, one must rely on internal evidence. With a four, five, or six-line text and an appropriately placed sign of congruency in the music the form is almost certainly a rondeau, even if succeeding stanzas or refrains are not indicated. A repeated first section, suggests a ballade, and a repeated second section, a bergerette or a ballata. When full texts, signs of congruency, and repeats all are lacking, then the possible determination of form hinges on purely musical considerations such as cadence structure, full or empty final sonorities, and strong central cadences.

The distinguishing feature of the rondeau is its refrain; the number of verses it contains and its rhyme scheme are of no practical consequence. A two-line rondeau, Hareu!, by Adam de la Halle, illustrates perfectly the characteristics of the form (ex. 49).⁴

³On occasion a poem in one form is transformed into another when it is set musically. Attention is drawn once again to Dunstable's strophic setting of Giustiniani's ballata, O rosa bella (no. 7).

⁴Gennrich, I, 57. See also the rondeau in Machaut's "Remède de Fortune," in vol. I of Guillaume Machaut: Musicalische Werke, ed. by Friedrich Ludwig (Leipzig: Breitkopf und Härtel, 1926), 103.

Ex. 49
Rondeau, Hareu! (Adam de la Halle)



	Text	Rhyme Scheme	Music
I.	1. Hareu! <u>li</u> maus d'amer	a	alpha
	2. m'ochist!	b	beta
II.	1. Il me font desirrer,	a	alpha
	2. <u>hareu!</u> <u>li</u> <u>maus</u> <u>d'amer</u>	a	alpha
III.	1. Par un douch regarder	a	alpha
	2. me prist;	b	beta
IV.	1. <u>hareu!</u> <u>li</u> <u>maus</u> <u>d'amer</u>	a	alpha
	2. <u>m'ochist</u>	b	alpha

Rondeaux of four, five, and six lines differ from the above example in length only.

Four-line rondeau: Mon seul plaisir, ma doulce joye (no 33)

	Text	Rhyme Scheme	Music
I.	1. Mon seul plaisir, ma douce joye,	a}	alpha
	2. la maistresse de mon espoir,	b}	
	3. J'ay tel desir de vous reveoir	b}	beta
	4. Tue mander ne le vous scauroye.	a}	
II.	1. Helas! pensez que ne pourroye	a}	alpha
	2. Nesung bien sans vous recepvoir,	b}	alpha
	3. <u>Mon</u> <u>seul</u> <u>plaisir</u> , <u>ma</u> <u>doulce</u> <u>joye</u> ,	a}	
	4. <u>La</u> <u>maistresse</u> <u>de</u> <u>mon</u> <u>espoir</u> .	b}	
III.	1. Et quant desplaisir me guerroye	a}	alpha
	2. Souventefoiz a son povoir,	b}	beta
	3. Et je veul reconfort avoir,	b}	
	4. Esperance vers vous m'envoye.	a}	

Four-line rondeau - Continued

	Text	Rhyme Scheme	Music
IV.	1. <u>Mon seul plaisir, ma douce joye,</u>	a}	alpha
	2. <u>La maistresse de mon espoir,</u>	b}	
	3. <u>J'ay tel desir de vous reveoir</u>	b}	beta
	4. <u>Tue mander ne le vous scauroye.</u>	a}	

Five-line rondeau: Fortune, par ta cruaulté (no. 28)

	Text	Rhyme Scheme	Music
I.	1. Fortune, par ta cruaulté	a}	alpha
	2. Pour deul ou pour adversité,	a}	
	3. Ne pour douleur que tu m'avanches,	b}	
	4. Je ne perdray ma patience	b}	beta
	5. Et ne penseray laschaté.	a}	
II.	1. Plus as contre moy heurté,	a}	alpha
	2. Moins suis douteux, plus ay seurté,	a}	
	3. Car j'ay le baston d'esperance.	b}	alpha
	4. <u>Fortune, par ta cruaulté,</u>	a}	
	5. <u>Pour deul ou pour adversité,</u>	a}	
	6. <u>Ne pour douleur que tu m'avanches.</u>	b}	
III.	1. J'ay bien maulgré ta malheureté,	a}	alpha
	2. J'ay ris de ta diversité,	a}	
	3. J'ay plaisir de ton actavance,	b}	
	4. J'ay fierté contre ta puissance,	b}	beta
	5. Car tout me vient de loyauté.	a}	
IV.	1. <u>Fortune, par ta cruaulté,</u>	a}	alpha
	2. <u>Pour deul ou pour adversité,</u>	a}	
	3. <u>Ne pour douleur que tu m'avanches,</u>	b}	
	4. <u>Je ne perdray ma patience</u>	b}	beta
	5. <u>Et ne penseray laschaté.</u>	a}	

Six-line rondeau: Comme femme desconfortee (no. 30)

	Text	Rhyme Scheme	Music
I.	1. Comme femme desconfortee	a}	alpha
	2. Sur toutes aultres esgaree	a}	
	3. Qui n'ay jour de ma vie espoir	b}	

Six-line rondeau - Continued

	Text	Rhyme Scheme	Music
	4. Den estre en mon temps consolee	a}	beta
	5. Mais a mon mal plus agravee	a}	
	6. Desire la mort main et soir.	b}	
II.	1. Je l'ay tant de fois regretee	a}	alpha
	2. Puis qu'elle m'a ma joye hostee	a}	
	3. Doy je donc icy remanoir.	b}	
	4. <u>Comme femme desconfortee</u>	a}	alpha
	5. <u>Sur toutes aultres esgaree</u>	a}	
	6. <u>Qui n'ay jour de ma vie espoir.</u>	b}	
III.	1. Bien doy mauldire la journee	a}	alpha
	2. Que ma mere fist la portee	a}	
	3. De moy pour tant de deul recepvoir,	b}	
	4. Car toute douleur assemblee	a}	beta
	5. Est en moy, femme maleuree,	a}	
	6. Dont j'ay bien cause de doulour.	b}	
IV.	1. <u>Comme femme desconfortee</u>	a}	alpha
	2. <u>Sur toutes aultres esgaree</u>	a}	
	3. <u>Qui n'ay jour de ma vie espoir</u>	b}	
	4. <u>Den estre en mon temps consolee</u>	a}	beta
	5. <u>Mais a mon mal plus agravee</u>	a}	
	6. <u>Desire la mort main et soir.</u>	b}	

The two musical and textual repetitions in the rondeau are indicated in the MS by incipits, although this sometimes is lacking. In fact, many of the openings are so crowded that this is the only way possible to indicate the full text.

The bergerette, though similar to the rondeau, differs from it in several important respects. In theory its refrain may vary in length from two to eight lines.⁵ The 5 bergerettes in the Chansonnier Cordiforme

⁵Hewitt, 48.

Six-line rondeau - Continued

	Text	Rhyme Scheme	Music
	4. Den estre en mon temps consolee	a	beta
	5. Mais a mon mal plus agravee	a	
	6. Desire la mort main et soir.	b	
II.	1. Je l'ay tant de fois regretee	a	alpha
	2. Puis qu'elle m'a ma joye hostee	a	
	3. Doy je donc icy remanoir.	b	
	4. <u>Comme femme desconfortee</u>	a	alpha
	5. <u>Sur toutes aultres esgaree</u>	a	
	6. <u>Qui n'ay jour de ma vie espoir.</u>	b	
III.	1. Bien doy mauldire la journee	a	alpha
	2. Que ma mere fist la portee	a	
	3. De moy pour tant de deul recepvoir,	b	
	4. Car toute douleur assemblee	a	beta
	5. Est en moy, femme maleuree,	a	
	6. Dont j'ay bien cause de douloir.	b	
IV.	1. <u>Comme femme desconfortee</u>	a	alpha
	2. <u>Sur toutes aultres esgaree</u>	a	
	3. <u>Qui n'ay jour de ma vie espoir</u>	b	
	4. <u>Den estre en mon temps consolee</u>	a	beta
	5. <u>Mais a mon mal plus agravee</u>	a	
	6. <u>Desire la mort main et soir.</u>	b	

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The bergerette, though similar to the rondeau, differs from it in several important respects. In theory its refrain may vary in length from two to eight lines.⁵ The 5 bergerettes in the Chansonnier Cordiforme

⁵Hewitt, 48.

contain refrains of four, five, and seven lines. The second stanza of this form, sung to beta music, is a two-part structure whose rhyme scheme differs from that of the other stanzas. In 3 of the bergerettes this stanza contains six lines, while in the other two it contains four. As with the rondeau, the refrain (stanza IV) was indicated by an incipit.

Bergerette: Helas! n'aray je jamais mieulx (no. 41)

	Text	Rhyme Scheme	Music
I.	1. Helas! n'aray je jamais mieulx? 2. Seray je tousjours en tristesse? 3. N'est il moyen que quelque adresse 4. Desplaisir le deul de mes yeulx?	a` b } b } a }	alpha
II.	1. Est il dit que mon aventure 2. Presente et dure 3. M'en tienne la plus doloieuse? 4. Fault il que tel meschef j'endure 5. Et vive en dure 6. Paine griefue et langoreuse?	c } c } d } c } c } d }	beta beta
III.	1. De ces meschefs me durent tieulx, 2. La mort de pres sera en presse 3. Mon cuer qui de crier ne cesse 4. Piteusement ouvrez les yeulx.	a) b) b) a)	alpha
IV.	1. <u>Helas! n'aray je jamais mieulx?</u> 2. <u>Seray je tousjours en tristesse?</u> 3. <u>N'est il moyen que quelque adresse</u> 4. <u>Desplaisir le deul de mes yeulx?</u>	a) b) b) a)	alpha

One of the bergerettes, Terriblement suis fortunee (no. 39) has a short cadential figure following the repeat sign at the end of the second stanza, and the word "terriblement" appears under these notes. Another, Ma bouche rit et ma pensee pleure (no. 32), has the final

four measures of the second stanza marked off by a sign of congruency. Linker and McPeck, in their study of the bergerettes in the Chansonnier Laborde, indicate that the occurrence of such marks in a bergerette is not unusual:

In all but four of the bergerettes [in the Chansonnier Laborde] the last phrase of each second section of music is set apart by means of very special marks on or after the final cadence tone of the next to the last phrase, and no text is written under the last phrase. These signs are: the familiar signum congruentiae; the repeat sign; and the fermata.... From the diversity of their use it seems safe to assume...that these signs had all about the same meaning,...especially inasmuch as the placing of the text under the music and the musical considerations at the cadence both indicate that it is at this point that the performer is to return to the beginning of the second section for the second half of the stanza.⁶

While Linker and McPeck suggest that the first line of text was to be sung to this untexted phrase, Jeppesen considers it an instrumental postlude,⁷ and Droz, Thibault, and Rokseth treat it as a second ending.⁸ In view of the existence of the incipit Terriblement, in no. 39, and the position of the sign of congruency in no. 32, the last interpretation seems to be untenable. The presence of the incipit in no. 39 suggests a rentrement, while the sign of congruency in no. 32 suggests an instrumental postlude or a rentrement. In

⁶Robert W. Linker and Gwynn S. McPeck, "The Bergerette Form in the Laborde Chansonnier: A Musico-Literary Study," JAMS, VII (1954), 117.

⁷See Jeppesen, nos. 9, 10, and 23.

⁸See Trois Chans, nos. 34, 39, and 48.

both songs it would come after the beta music, just before the return to the alpha music. The remaining bergerettes in the Chansonnier Cordiforme have none of these provocative indications near the end of the second section.

The ballata is similar to the bergerette, but there are minor distinctions between them. The ballata as a musico-poetic form generally receives freer treatment than the bergerette. The rhyme schemes and number of syllables per line are fairly standard within one of the latter, but vary within one of the former. Ben lo sa Dio (no. 2) has a tripartite second stanza, requiring three statements of the beta music, rather than the usual two. O pelegrina, o luce (no. 13) lacks text for the second part of the second stanza. Repeat marks and refrain incipits sometimes are given in the bergerettes, but never in the ballatas. La gratia de voe (no. 8) has an unusual rondeau-like refrain in its third stanza.

Ballata: La gratia de voe (no. 8)

	Text	Rhyme Scheme	Music
I.	1. La gratia de voe, doncela honesta 2. Gentil guarida my face membrare 3. De chela que face penare me veda.	a } b } a }	alpha
II.	1. Come quer che non pense 2. Che l'avessa habundada.	b } a }	beta

Ballata - Continued

	Text	Rhyme Scheme	Music
	3. Maes a gracia che thenay 4. Me fede blancada.	b} a}	beta
III.	1. Che pence queredes ela per gracia de Diexc 2. Unda sy membro 3. <u>De quela que face penare me veda</u>	d} a}	alpha
IV.	1. <u>La gratia de voe, doncela honesta</u> 2. <u>Gentil guarida my face membrare</u> 3. <u>De chela que face penare me veda.</u>	a} b} a}	alpha

The two ballades in the Chansonnier Cordiforme differ markedly in structure from the other fixed forms. In the latter it is the first stanza, or its first part, that constitutes the refrain; in the former the refrain consists of the concluding line of each section.

Ballade: L'autre jour par ung matin (no. 17)

	Text	Rhyme Scheme	Music
I.	1. L'autre jour par ung matin 2. Esbatre m'en aloye, 3. Je trovay en mon chemin 4. Pastoure simple et coye 5. Qui chantoit et menoit joye. 6. De ce qu'el oyt chanter 7. Robinet amy la voye. 8. La triory lauvredon falory dondaine, 9. <u>La tri, la triory lauvredon falory dondaine.</u>	a} b} a} b} b} c} b} d} d}	alpha alpha beta
II.	1. Je luy prins a demander, 2. Pourtant que je l'amoye: 3. "Me vouldriés vous point amer, 4. Et vostre je seroye;	a} b} a} b}	alpha alpha

Ballade - Continued

	Text	Rhyme Scheme	Music
	5. Mon flaiol vous donneroye, 6. Ce c'estoit vostre plaisir 7. Et de cuer je chanteroye." 8. <u>La triory lauvredon falory dondaine,</u> 9. <u>La tri, la triory lauvredon falory</u> <u>dondaine.</u>	b) c) b) d) d)	beta
III.	1. "J'ay, ma foy, mon bel ami, 2. Amer ne vous pourroye, 3. Ne tous les galans du pais 4. De Savoye 5. Voice Robin qui me esjoye 6. De son flagolet joly 7. Eult rover par sa montjoye." 8. <u>La triory lauvredon falory dondaine,</u> 9. <u>La tri, la triory lauvredon falory</u> <u>dondaine.</u>	a) b) a) b) b) c) b) d) d)	alpha alpha beta

In contrast to the regular syllabification of the rondeau and the bergerette, the ballade admits more variation in the number of syllables in a verse. Stanza I in L'autre jour par ung matin, for example, alternates verses of seven and six syllables, but stanzas II and III differ from stanza I and from each other. The second line of the refrain is a slightly altered version of the first line. A parallel situation, unique in the Chansonnier Cordiforme, occurs in the refrain music. The first line is set to the corresponding phrase in the mensuration [2,3]. At the point of repetition the mensuration changes to [2,2] and the previous phrase is closely paraphrased in the new mensuration. In this feature, as well as the narrative pastorale text,

L'autre jour differs from the usual ballade. Gentil madonna de non me habandonare (no. 4) is lacking additional text and is identified as a ballade by purely musical considerations.⁹

TABLE 5

TABLE OF FORMS

No.	Incipit
<u>Four-line rondeau</u>	
3.	Dona gentile he belle come l'oro
16.	S'il vous plaist que vostre je soye
18.	J'ay pris amours a ma devise
20.	De tous biens plaine est ma maistresse
24.	Le souvenir de vous me tue
25.	L'omme bany de sa plaisance
33.	Mon seul plaisir, ma doulce joye
35.	Vray dieu d'amours
37.	Or ay jay perdu mes amours
40.	De mon povoir vous veul complaire
43.	Je ne veis onques la pareille
44.	Faites moy scavoir de la belle
<u>Five-line rondeau</u>	
15.	Comme ung homme desconforté
19.	L'autre d'antan, l'autrier passa
22.	Vostre bruit et vostre grant fame
23.	Gent mille escus
26.	N'aray je jamais mieulx que j'ay?
27.	Le serviteur hault guerdonné
28.	Fortune, par ta cruaulté
29.	Est il mercy de quoy
31.	Tout a par moy
38.	Adieu vous dy

⁹ See Plamenac, 246-247; and Manfred Bukofzer, "An Unknown Chansonnier of the 15th Century (The Mellon Chansonnier)," MQ, XXVIII (1942), 22.

TABLE 5 - Continued

No.	Incipit
<u>Six-line rondeau</u>	
30.	Comme femme desconfortee
<u>Bergerette</u>	
21.	J'ay moins de bien
32.	Ma bouche rit et ma pensee pleure
39.	Terriblement suis fortunee
41.	Helas! n'aray je jamais mieulx
42.	Quant du dire adieu me souvient
<u>Ballata</u>	
2.	Ben lo sa Dio
8.	La gratia de voe
13.	O pelegrina, o luce
14.	O meschin' enamorati
<u>Ballade</u>	
4.	Gentil madona de non me habandonare
17.	L'autre jour par ung matin
<u>One-stanza song</u>	
5.	Chiara fontana de' belli costumi
6.	O pelegrina, o luce
7.	O rosa bella
10.	Morte, merce, gentile aquela altera
12.	Amor con l'arco tesso
34.	Ma bouche plaint les pleurs de ma pensee
36.	Helas! je n'ay pas osé dire
<u>Strophic song</u>	
1.	Hora cridar "oy me"
9.	Per la mya cara
11.	Finir voglo la vita mya

Repetition

The previous section of this chapter was concerned with repetition only at the level of the refrain. The music to be repeated was not written out but was

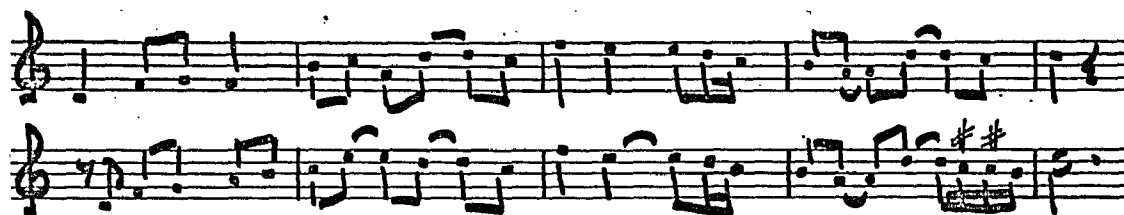
indicated by the formal structure of the particular chanson. Repetition also occurs on the level of the phrase and the motive, where the repeated material always is subjected to a more or less subtle variation.

Many of the songs in the Chansonnier Cordiforme, aside from the fixed forms in which they are cast, show a tendency toward a rounded form; that is, the closing measures often consist of a paraphrase or parody-like restatement of the opening phrase. In one instance, Per la mya cara (no. 9), the form can be described best as ABA. The song consists of three equal phrases, and the third, with the exception of a single ornament, is an exact repetition of the first. It is even more unusual that the second phrase appears a fifth higher in pitch level. In Ockeghem's L'autre d'antan, L'autrier passa (no. 19), the final measures of the superius are a literal repetition of the first two measures, excluding the final cadential extension. The repetition is less exact in the other voices, although the motive and the imitation appear as they do at the beginning of the song.

The above two cases are exceptional, for phrase repetition is rarely so literal. Rhythmic values almost always are altered, pitches are deleted, interpolated, and changed, though the contour remains essentially the same. N'aray je jamais mieulx que j'ay? (no. 26) provides an example of the more usual type of phrase

repetition (ex. 50).

Ex. 50
No. 26, meas. 2-6, and 16-23.



On occasion all or part of a phrase from a point other than the beginning is repeated at the end. In the case of De mon pouvoir vous veul complaire (no. 40), it is the next-to-the-last phrase that is paraphrased (ex. 51).

Ex. 51
No. 40, meas. 14-18 and 20-23.



On occasion the repeated phrase is other than the last. In such cases the question may be whether the second phrase is legitimately a paraphrase of the second, or whether parallel phrase structure is involved (ex. 52).

Ex. 52
No. 1, meas. 1-4 and 10-13.

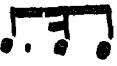


Nevertheless, there is a tendency for the beginning of the second half of a chanson to hark back to the opening measures in some way, either by phrase, motive, or rhythmic paraphrase.

Repetition on the level of the motive is often more subtle than phrase repetition. For one thing, many of the figures are drawn from the stock rhythmic-melodic formulae (see Chapter V, "Rhythmic-Melodic Considerations") and may be used consciously and consistently as motives in some chansons, while in others their appearance seems fortuitous. Second, a motive may occur at any point in the phrase and in any of the voices, even when one or both of the lower parts appear not to share the melodic material of the superius. In one phrase it may be imitated, in another, not. Third, the motives rarely are distinguished by a unique melodic or rhythmic characteristic. The possible exception is Ockeghem's

Ma bouche rit et ma pensee pleure (no. 32), with its characteristic and unusual downward leap of a fifth.

J'ay pris amours a ma devise (no. 18) also has the leap of a fifth in its melody, but the interval is not exploited as in Ma bouche rit, and its use here scarcely can be called motivic.

Once again, L'autre d'antan, l'autrier passa (no. 19) provides an exceptional example of unity through repetition. The motive, , which generally takes the melodic shape of 3 conjunct ascending notes, appears not only in every measure but in almost every beat. An outstanding example of the motivic use of a stock melodic formula is provided by O pelegrina, o luce (no. 6), where the three-note descending cambiata is treated with such regularity (though with rhythmic variety) that its cohesive qualities are apparent immediately.

Along with rhythmic, melodic, modal, harmonic, and textural devices, repetition and motivic play are merely facets of the inherent diversity of the music. Each phrase proceeds on its way, seemingly independent of the preceding one. Yet, into this abundance of melodic variety are injected flashes of familiar motives, bits of repetition that recall previous material, and stock rhythmic and melodic formulae. It is these factors rather than the formal repetition thrust upon the music by the formes fixes, that give coherence and unity to the chanson.

CHAPTER VIII

PERFORMANCE PRACTICES

Setting of the Text

One of the divergencies among fifteenth-century MSS is in the amount of text supplied to the different voices. Helen Hewitt, who examined over one hundred sources in the preparation of her edition of Petrucci's Odhecaton A, describes this phase of scribal practice:

There is...[an] inconsistency among manuscripts as to the number of voices of compositions which are underlaid. One manuscript will show all the voices of compositions underlaid; in another, the copyist may have inscribed the words only under the Superius parts; sometimes one finds two voices of 3-part compositions supplied with text. A single manuscript may also exhibit all three styles of underlaying....¹

In the Chansonnier Cordiforme the full text always is set under the superius, while the treatment accorded the other two voices varies. Usually they are supplied with more or less incomplete texts. Sometimes they are allotted only part of the first line and sometimes a portion of each verse. In no case do they appear without at least an incipit. Worthy of note is Mon seul plaisir, ma douce joye (no. 33) where the entire text appears in

¹Hewitt, 33.

all the voices excepting the tenor which lacks the last three words of the third verse. Although Jeppesen states that the Chansonnier Cordiforme has many texts complete in all voices,² only Faites moy scavoir de la belle (no. 44) contains the full textual reading in all parts.

It is obvious then that a discussion of text setting in the MS technically should concern only the superius, as the other two voices commonly have incomplete texts. The distinction is minor, however, as fifteenth-century scribes apparently were little concerned with setting words and syllables under the corresponding notes. One only can hope to find the beginning of a verse somewhere in the immediate vicinity of its corresponding phrase in the music. Otherwise the text is simply written down almost as if the music above was of no concern. Again, Hewitt describes the practice in other sources:

Even when texts are found underlaying all voices, there still remains the problem of matching words and notes. The intention of the scribes in this particular is by no means clear. Notes are often so crowded together that an accurate and unmistakable underlaying of a text would have been impossible for a scribe to accomplish had he so desired. Since many a page of vellum is left half empty it cannot have been actual lack of space which caused the copyist to write so closely.

.....
Particularly in compositions with very
melismatic melodic lines the scribe writes straight

²Jeppesen, lxv-lxvi; Knud Jeppesen, "Die Textlegung in der Chansonmusik des späteren 15. Jahrhunderts," Beethoven Zentenarfeier (Vienna: Universal Edition A.G., 1927), 156.

along, with no pretense of placing a word under any specific note, until he reaches the penultimate syllable. Then he breaks off and places the last syllable either directly under the last note of the phrase, or two or three notes back.³

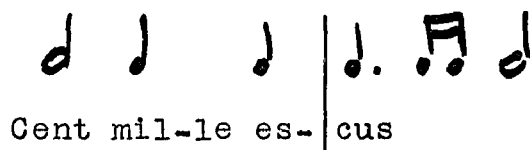
With Hewitt, we may well ask why the scribes spaced the words so neatly and crowded the notes so closely. The clue is provided by an occurrence in the Chansonnier Cordiforme that is perhaps unique in fifteenth-century sources, although it seems to have escaped the notice of Hewitt, Jeppesen, and others who have examined the MS. Whereas frequently we find MSS that supply music but omit text, in the bergerette, Quant du dire adieu me souvient (no. 42), the text for the second part is underlayed but the music is omitted (see Plate X). The practice, therefore, at least on some occasions, was to first set down the text and afterwards inscribe the notes. If the notes are crowded together it is because the scribe did not space his text widely enough; if the text breaks off at the penultimate syllable it is because the scribe realized that the text would end far in advance of the music; if the final syllable is set under the penultimate note or one close by, this merely indicates that when the scribe wrote the syllable he estimated that the music would terminate approximately at this point.

It appears then that the scribe made some effort

³Hewitt, 35.

to begin and end a line of text and a phrase of music together. What occurred between these two points was up to the singer, who was expected to effect a reasonable setting of the text to the music. How the last was to be brought about is not revealed by theoretical writings of the period. Zarlino's ten rules for text setting, included in Chapter 33, Book IV, of his Institutione harmoniche, did not appear until 1558 and must be considered too late to apply to our period.⁴ Hewitt quotes from Adrian Coclico's Compendium musicum (Nuremburg, 1552), as Coclico claimed that his rules were the ones taught to him by his teacher, Josquin des Pres. But since Reese declares that Coclico was an impostor and never studied with Josquin, his rules are at least suspect.⁵

But the problem of text setting in the fifteenth-century chanson is more theoretical than real, for in practice the texts generally are set easily. Frequently, as in Cent mille escus (no. 23), the rhythm of the text and music coincide:

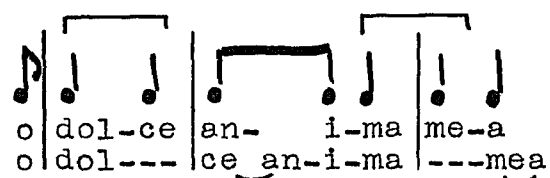


In the Italian songs the prosody is often declamatory:

⁴Reese MR, 378.

⁵Ibid., 512.

contain eight notes to which eight syllables must be set. If the ligatures are regarded with no special significance a logical declamatory setting results, in which the natural accents of both words and music coincide. If the ligatured notes are considered as belonging to a single syllable, the resulting setting is inferior to the first:



Hewitt describes her convictions concerning the importance of ligatures in text setting in rather definite terms. Nevertheless, she speaks with experience gathered from examining many MSS:

It is well known that no meaning other than that of mensural significance attaches to ligatures in the period under discussion. Comparisons with manuscript versions of the various compositions disclose such great variation in their application that it is inconceivable that they should have had any relation to the words of the songs. Although records were kept of such differences these have not been included in the Variants in the Musical Readings owing to their bulk and utter lack of significance.⁶

Performing Medium

The question of vocal versus instrumental performance has provoked much comment on the part of musicologists. On one hand, the music contained in the chansonniers designates none but voice parts -- a prima

⁶Hewitt, 24.

facie indication of purely vocal performance. On the other hand, many of the songs in the repertoire appear in untexted versions, and by the same token suggest instrumental performance. It should be noted, however, that often songs that appear in a MS with no text may be found in others with a complete text.

As a compromise solution many scholars have suggested that the superius was sung and perhaps doubled by an instrument, while the tenor and contratenor parts were executed instrumentally. While this may have been the preferred performance medium, contemporary accounts and paintings indicate that chansons could be performed vocally, instrumentally, or by large and small combinations of both.⁷

One thing the fifteenth century did not lack was a profusion of instruments, and ordinarily a nobleman was proficient in one or more of them. In addition, every well-educated person was expected to take a part in vocal music when the boards were cleared. If a group of the high-born were intent on instrumental performance, it was a simple matter for each to choose his favorite instrument and join in the wordless rendition of a

⁷See Heinrich Bessler, "Die Besetzung der Chansons in 15. Jahrhundert," ISMR Fifth Congress Report (Amsterdam: G. Alsbach and Co., 1953), 67-72; and André Pirro, "Remarques sur l'exécution musicale, de la fin du 14^e au milieu du 15^e siècle," ISMR First Congress Report (Nashdom Abbey: The Plainsong and Mediaeval Society, 1930), 55-65.

chanson. If vocal music was desired, or a combination of both, whether the company be three, four, or more, this too was a simple matter. One even could perform a chanson by singing the melody and playing the accompanying voices on the lute. When two-part music was desired, one of the voices was omitted; for four-part music, a si placet part could be composed on the spot, or easily procured. In view of the social and divertive nature of the chansons, puristic statements such as, "Instruments...were in exclusive charge of the contra, whose unmelodious character was not suitable for singing,"⁸ should be viewed with some skepticism. As Lloyd Hibberd pointed out, an unvocal part is not necessarily an unsingable one.⁹

The question of performance from the Chansonnier Cordiforme and other chansonniers raises a problem peculiar to this group of MSS. The small size of the MSS virtually precluded the possibility of three people getting close enough to read the music. If instrumentalists also were involved, the group would have to stand even farther back. Hewitt provides a logical answer that is borne out by the absence of marks or other indications that our Chansonnier was a performing MS:

⁸Curt Sachs, Our Musical Heritage (2nd ed., Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1957), 104.

⁹"On 'Instrumental Style' in Early Harmony," MQ, XXXII (1946), 107-130.

It would seem...likely that these Mss were records of the repertoire of a particular musical circle, that the music was learned from these copies, and that the copies were always kept on hand for reference.¹⁰

If we accept Hewitt's hypothesis, then we can explain that the singers of the tenor and contratenor parts set their texts (since most often these parts were not underlayed fully) by either becoming familiar with the music first and then setting the text, or by copying out text and music for purposes of study.

Musica Ficta

As was indicated in Chapter IV, "Flats and Modality," the problem of the application of musica ficta is a particularly troublesome one. In Van den Borren's words, "The question is one of considerable difficulty."¹¹ The possible solutions of others are helpful, but do not always provide the final answer. That they do not apply in all situations is attested to again by Van den Borren, whose words, though written thirty years ago, seem as pertinent today:

When one finds himself confronted by numerous practical cases...these subtle interpretations of passages from theorists like Adam of Fulda or Glareanus help but little in the application of the implied accidentals.¹²

¹⁰Hewitt, 14.

¹¹Charles Van den Borren (ed.), Polyphonia Sacra: A Continental Miscellany of the Fifteenth Century (London: The Plainsong and Mediaeval Music Society, 1932), ii.

¹²Ibid.

The attempt has been made in this work to determine the principles of performance of musica ficta from the evidence given by the internal accidentals in the MS. The results given below should not be construed as rules, but as guiding principles that apply in most, but not all situations; in the MS they are sometimes disregarded causa pulchritudinis:

Melodic Principles

1. A flat is used to perfect the melodic interval of a fourth or fifth, and the same intervals occurring in a strong rhythmic relationship with intervening notes.
2. A flat is used to avoid chromaticism. For example, if the note b is flatted for one of the reasons given here, then a b occurring one or two notes later in the same voice most likely also should be flatted.
3. An internal accidental before a note usually applies to the subsequent notes of that pitch until the end of the phrase is reached.
4. A flat is used to preserve like intervals in imitative passages at the unison or octave.
5. A flat may be applied without specific melodic or harmonic justification to a structurally important note that is part of a phrase which is a repetition or variation of a previous phrase that contained the accidental.
6. A b between two a's, or an e between two d's should be flatted if this melodic fragment occurs prominently in other parts of the song in the flatted form. The same principle applies to melodic fragments including d's, a's, and b's.
7. A b or an e is flatted if its immediately preceding upper or lower octave has been flatted by either the signature at the clef, an internal accidental, or by the application of one of these principles.

Harmonic Principles

8. A flat is used to perfect the harmonic interval of an octave.
9. A flat is used to perfect the harmonic interval of a fifth when the interval is in a structurally significant position.
10. A flat is used to prevent a cross-relationship between two notes of the same pitch in different voices when they occur in two adjacent or nearly adjacent chords of the same harmonic content, provided that the cross-relationship cannot be justified as a necessary consequence of the voice leading.

The question of raising the leading tone at cadences has been avoided up to now, for the MS offers only one instance of a written-in raised leading tone (Je ne veis onque la pareille, no. 43, meas. 26). The leading tone, f-sharp, has been raised by means of an internal sharp because it is in close proximity to an upper b-flat, and under the principles listed above it ordinarily would be left as f-natural in order to avoid a diminished fourth. We might surmise from this example that the leading tone always should be raised at the final cadence, but a single occurrence could not warrant such a generalization. Fortunately, the theorists are unanimous on this point, and the general practice seems to have been to raise the leading tone at final cadences where it is not already raised. The exception is the Phrygian cadence where the real leading tone is two to one. Nevertheless the theorists do not differentiate clearly between raising the leading tone at final

cadences and intermediate cadences. The music, also, gives no indication, and we can only take as a guide the hypothesis that those cadences that appear to be harmonically the strongest should be supplied with a raised leading tone if it seems appropriate to do so.

It should be stated once again that the principles enumerated above have been drawn from what seems to be the practice in the music of the Chansonnier Cordiforme, revealed by a study of the internal accidentals. The principles are meant to apply to no other source than the MS from which they were extracted, although they may in part be valid for other sources. He who seeks a solution to musica ficta that could be applied more generally should keep the words of Richard Hoppin in mind:

It is certainly excusable to doubt whether the problems of musica ficta will ever be solved. If they are, it will be through a thorough assimilation of theoretical writings on the subject, solmization practices, modal theory, and the practical use of accidentals in the musical sources. The scholar who accomplishes this Herculean task will earn the undying gratitude of all future editors.¹³

Tempo

Throughout the history of polyphonic music the beat-note remained fixed within relatively narrow limits, while the rhythmic value that represented it underwent a periodic metamorphosis. From c. 1200 to c. 1250, the L represented the beat-note; from c. 1250 to c. 1300,

¹³Hoppin, 215.

the B; from c. 1300 to c. 1450, the S; from c. 1450 to c. 1600, it was the m; and from c. 1600 to the present it has been the sm.¹⁴

Apparently the shift in the rhythmic values that stood for the beat-note came about because the tactus was not always an immutable indication of tempo. It was the gradual deceleration of the tactus, brought about by the use of smaller rhythmic values in each period, that forced the replacement of the beat-note value by a shorter one in the following period. This, in effect, returned the tactus to its original moderate tempo. The speed of the beat-note, therefore, could vary from time to time. It is with the understanding that the beat-note represents a "fairly constant absolute duration in a given period,"¹⁵ that Apel assigns M.M. = 60, 45, and 48, as different tempi.¹⁶

A shift from a larger to a smaller value recently had occurred when the Chansonnier Cordiforme was compiled, and the beat-note was represented by a speed of M.M. $\diamond$ = c. 90. An examination of the songs shows that in performance at a speed much less than M.M. = c. 90, the otherwise charming rhythmic and melodic elements

¹⁴Apel N, 97. See also Besseler B, 133-138; and Heinrich Besseler, "Studien zur Musik des Mittelalters, part II," AMW, VIII (1927), 223-224.

¹⁵Apel N, 97.

¹⁶Ibid., 97, 98, and 191.

tend to become tedious and lose spontaneity. Performance at greater speed creates needless difficulties in execution. Thus the internal and external evidence appears to support the claim that the speed of the beat-note around the third quarter of the fifteenth century was about 90 beats per minute.

SUMMARY

The Chansonnier Cordiforme, compiled about 1470 for Jean de Montchenu, contains fourteen songs with Italian texts and thirty with French texts, most of which are cast in the musico-poetic forms of the rondeau, bergerette, ballade, and ballata. Through attributions in other sources it has been possible to identify the composers of eighteen of the songs. Of the remaining anonymous compositions, ten appear in at least one other source, and the remaining sixteen are unique to the MS.

Both Italian and Franco-Burgundian styles are represented. In the first, the tendency is toward short phrases with well marked cadences, little imitation, and a syllabic setting; in the second, longer phrases with concealed cadences, a more frequent use of imitation, and a more ornamented style. Both are treble-dominated. The Italian songs tend toward a more homophonic style with less crossing of parts. In the Italian style the range of the phrases is narrower, larger rhythmic values are used more frequently, more full sonorities are found, and the style is more chordal and less dissonant.

In addition, distinctions in style between the earlier and later generations of the Franco-Burgundian composers can be seen. Triple meter, a more frequent use

of hemiola and a tendency toward the use of smaller rhythmic values are characteristic of the earlier generation, while the later employs triple and duple meters with about equal frequency, is more rhythmically straightforward, and uses more of the larger rhythmic values. The overall range of the songs in the earlier group is narrower, and the voices cross more frequently. The later group shows a marked increase in the use of imperfect consonances. The VII₆-I and the V-I cadence with the upward leap of an octave in the contratenor are characteristic of the earlier generation, while the V-I cadence with the five to one leap in the contratenor is more usual in the later.

The style of the music of the Chansonnier Cordiforme is typical of the fifteenth-century chanson. The Dorian scalic pattern is the one most frequently found at central and final cadences. Central and final cadences often stand in a dominant-tonic or tonic-tonic relationship. Partial signatures and internal accidentals often vary from source to source and the same chanson may appear in different modal frameworks in different MSS.

Melodic curves are mostly undulant, and the phrases unwind in the compass of about an octave. The superius is generally the most conjunct part, the contratenor the most disjunct. This stratification occurs also in the compensation of wide leaps by movement in the opposite

direction. The widest leaps occur most often in the contratenor. The overall range of the superius is narrower than the contratenor. The tenor and contratenor frequently cross parts and their ranges are similar. The overall range of the songs averages slightly more than two octaves. As a phase of melodic stratification, the superius is generally the most ornamented part and uses more of the smaller rhythmic values. Characteristic rhythmic-melodic formulae occur in all styles. Both the micro and macro-rhythm are diversified.

Full chords predominate over empty sonorities, although the latter always form the final chord and, most often, the first chord of a song. The texture varies from a nearly strict chordal style to an almost complete polyphonic independence of voices. Both imitative and non-imitative polyphonic textures are found. The last is almost always in the form of melody with polyphonic accompaniment. Imitation may involve the rhythm, the motive, or the phrase. Imitation as a systematic structural device does not occur in the music of the Chansonnier Cordiforme. The cadences found most frequently at the conclusion of a song are the VII₆-I, the V-I with the upward leap of an octave in the contratenor, and the V-I with the five to one leap in the contratenor. These cadential formulae, along with others less strong, are also found at central cadences. The dissonances found in the music are, in order of frequency of

occurrence, passing dissonances, suspension dissonances, cambiatas, escape tones, anticipations, auxiliary tones, and appogiaturas. The Franconian Law, regulating dissonance treatment on the first part of a perfection (or imperfection) prevails with few exceptions. Dissonances occur on the average once in little over every three and one-half beats.

The performance practices of the fifteenth-century chanson cannot be firmly fixed. Performance by vocal, instrumental, or mixed groups was possible. The setting of the text was left to the performer, as was the application of musica ficta. The leading tone probably was raised at final cadences and strong intermediate and central cadences. The speed of performance was probably around ninety beats per minute for the semibreve.

APPENDIX I

TABLE OF CONTENTS,
FOLIOS A-Cv OF THE MANUSCRIPT
(Annotated)

[Folio]	[Incipit]
53	Adieu vous
54	Adieu dijon [second part of <u>Adieu vous dy</u> , no. 38]
	[<u>Amor con l'arco tesso</u> - omitted]
2	Ben lo sa Dio
6	Chiara fortuna [<u>fontana</u>]
20	Come [<u>Comme</u>] ung homme
30	Cent mille escus
39	Comme femme
3	Donna [<u>Dona</u>] gentile
26	De tous biens plaine
57	De mon povoir
37	Est il mercy
14	Finir voglio la vita mia
35	Fortune par ta cruaulté
61	Faytes [<u>Faites</u>] moy scavoir
4	Gentil madonna
50	Helas! je n'ay
58	Helas! n'aray
24	J'ay pris amours

[Folio]	[Incipit]
27	J'ay moins de bien
[-]	Je ne vis [<u>veis</u>] onques
9	La gratia de voe
22	L'autre jour par ung matin
25	L'autre d'antan
31	Le souvenir de vo [<u>vous</u>]
32	L'omme bani [<u>bany</u>]
34	Le serviteur
13	Morte, merce
43	Ma moche [<u>bouche</u>] rit
45	Mon seul playsir [<u>plaisir</u>]
	[<u>Ma bouche</u> <u>plaint</u> <u>les</u> <u>pleurs</u> <u>de</u> <u>ma</u> <u>pensee</u> - omitted]
19	Nostra fortuna [second part of <u>O meschin'</u> <u>enamorati</u> , no. 14]
33	N'aray
1	Ora gridar "oy mei" [<u>Hora</u> <u>cridar</u> " <u>oy</u> <u>me</u> "]
7	O pellegrina [<u>pelegrina</u>], o luce
13	O rosa bella
16	O pellegrina [<u>pelegrina</u>], o luce
18	O meshin' [<u>meschin'</u>] enamorati
51	Or ay je [<u>jay</u>] perdu
12	Per la mia [<u>mya</u>] cara
17	Porgimi acuto [<u>Porzime</u> <u>adjuto</u> - second part of <u>O</u> <u>pelegrina</u> , o <u>luce</u> , no. 13]
48	Puis que celle [second part of <u>Ma</u> <u>bouche</u> <u>plaint</u> <u>les</u> <u>pleurs</u> <u>de</u> <u>ma</u> <u>pensee</u> , no. 34]
60	Quant du dir

[Folio]	[Incipit]
21	S'il vous plaist
28	S'en tel estat [second part of <u>J'ay moins de bien</u> , no. 21]
41	Tout a par moy
55	Terriblement
29	Vostre bruit
[-]	Vray diu [<u>dieu</u>]

APPENDIX II

TABLE OF CONTENTS GIVEN BY PICOT
(Annotated)

[Picot's No.]	[Folio]	[Incipit]
Chanson italiennes:		
1.	9v	Ay! lasso me dolento (<u>sic</u>) [second part of <u>O rosa bella</u> , no. 7]
2.	14v	Amor con l'arco tesso del core
3.	1v	Ben lo sa Dio
4.	5v	(C)hiara fontana de' belli costumi
5.	2v	Dona gentile he belle (<u>sic</u>) come l'oro
6.	13v	Finir voglo (<u>sic</u>) la vita mia [<u>mya</u>]
7.	10v	La gratia de voe, donzela honesta
8.	12v	Mort et mercy gentile
9.	18v	Nostra fortuna se demonstra [second part of <u>O meschin' enamorati</u> , no. 14]
10.	17v	O meschin' enamorati
	[6v]	<u>O pelegrina</u> , <u>o luce</u> [omitted]
11.	11v	O pelegrina, o luce
12.	dv-1	(H)ora cridar oy mē posso o ben
13.	8v	O rosa bella, o dolce anima mea
14.	11v	Per la mya cara, o dolce amore
15.	3v	Zentil [<u>Gentil</u>] madona de non me habandonare

[Picot's [Folio]
No.]

[Incipit]

Chansons françaises:

- | | | |
|-----|-----|--|
| 1. | 52v | A Dieu vous dis [<u>dy</u>], l'espoir de ma
jonesse |
| 2. | 29v | Cent mille escus quant je vouldroye |
| 3. | 38v | Comme femme desconfortee |
| 4. | 19v | Comme ung homme desconforté |
| 5. | 56v | De mon povoir vous veil [<u>veul</u>] complaire |
| 6. | 25v | De tous biens plaine est ma maistresse |
| 7. | 36v | Est il mercy de quoy l'on peust finir |
| 8. | 62v | Faites moy scavoir de la belle |
| 9. | 34v | Fortune, par ta cruauté |
| 10. | 49v | Helas! je n'ay pas osé dire |
| 11. | 57v | Helas! n'aray je jamais mieulx |
| 12. | 26v | J'ay moins de biens que s'il n'en
estoit point |
| 13. | 23v | J'ay pris amours a ma devise |
| 14. | 60v | Je ne veis onques la pareille |
| 15. | 24v | L'autredantan, l'autre passa |
| 16. | 21v | L'autre [<u>L'autre</u>] jour, par ung matin |
| 17. | 33v | Le serviteur hault guerdonné |
| 18. | 30v | Le souvenir de vous me tue |
| 19. | 31v | L'omme banny de sa plaisance |
| 20. | 46v | Ma bouche plaint les pleurs de ma pensee |
| 21. | 42v | Ma bouche rit et ma pensee pleure |
| 22. | 44v | Mon seul plaisir, ma douce joye |
| 23. | 32v | N'aray je jamais mieulx que je? |
| 24. | 50v | Or ay je perdu mes amours |

[Picot's [Folio]
No.]

[Incipit]

Chansons françaises:

- | | | |
|-----|-----|---|
| 25. | 59v | Quant du dire a Dieu me souvient |
| 26. | 22v | Robinet amy, la voye [second part of
<u>L'autre jour par ung matin</u> , no. 17] |
| 27. | 27v | S'en tel estat longvement je demeure
[second half of <u>Je moins de bien</u> , no. 21] |
| 28. | 20v | S'il vous plaist que vostre je soye |
| 29. | 54v | Terriblement suis fortunee |
| 30. | 40v | Tout aparmoy, affin qu'on ne me voye |
| 31. | 28v | Vostre bruit et vostre grant fame |
| 32. | 48v | Vray dieu d'amours qui vrais amans
resjoye |

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VOLUME II
AN EDITION OF THE MUSIC

by

Edward Leon Kottick

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in the Department of Music

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1962

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16. S'il vous plaist que vostre je soye	70
17. L'autre jour par ung matin.	72
18. J'ay pris amours a ma devise.	74
19. L'autre d'antan, l'autrier passa.	76
20. De tous biens plaine est ma maistresse.	78
21. J'ay moins de bien.	80
22. Vostre bruit et vostre grant fame	83
23. Cent mille escus.	85
24. Le souvenir de vous me tue.	87
25. L'omme bany de sa plaisance	89
26. N'aray je jamais mieulx que j'ay?	91
27. Le serviteur hault guerdonné.	93
28. Fortune, par ta cruaulté.	96
29. Est il mercy de quoy.	98
30. Comme femme desconfortee.	100
31. Tout a par moy.	102
32. Ma bouche rit et ma pensee pleure	105
33. Mon seul plaisir, ma doulce joye.	108
34. Ma bouche plaint les pleurs de ma pensee.	110
35. Vray dieu d'amours.	111
36. Helas! je n'ay pas osé dire.	113

	Page
37. Or ay jay perdu mes amours	114
38. Adieu vous dy	116
39. Terriblement suis fortunee	118
40. De mon pouvoir vous veul complaire.	121
41. Helas! n'aray je jamais mieulx.	123
42. Quant du dire adieu me souvient.	126
43. Je ne veis onques la pareille	128
44. Faites moy scavoir de la belle	130

APPENDIX

Morte, mercy, gentil aquela altera (Cornago) . . .	132
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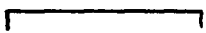
INTRODUCTION

Editorial Practices

The songs in the mensurations of Tempus imperfectum cum prolatione imperfecta ($C = [2,2]$), Tempus imperfectum cum prolatione imperfecta in proportio dupla ($\emptyset = [2,2]$), and Tempus perfectum cum prolatione imperfecta ($O = [3,2]$) have been transcribed at a four-to-one reduction, with the S equaling the modern quarter-note. The mensuration $[2,2]$ has been transcribed as $\frac{4}{4}$ when designated in the original by the symbol $\emptyset$, and transcribed as $\frac{2}{4}$ when indicated by the symbol C . The reason for this minor distinction is that in C the B represents one "imperfection," or in other words, one measure, while in $\emptyset$ the value of the B is halved and two B are required to fill a measure. This distinction is purely theoretical, for, as discussed previously, the symbol $\emptyset$ has no real proportional significance here.

Tempus imperfectum cum prolatione perfecta in proportio tripla ($C_3 = [2,3]$), and Tempus perfectum cum prolatione perfecta in proportio tripla ($O_3 = [3,3]$) have been transcribed as $\frac{6}{8}$ and $\frac{9}{8}$ in an eight-to-one reduction, as these mensurations represent a shift of the beat in the integer valor from the S to the B.

Modern clefs and modern barring have been employed in order to reduce reading difficulties to a minimum. The bar lines have been extended through the system for ease of reading and because it was in this manner that barring was done when scores of this music were made.¹ When bar lines appear in the MS, as at the close of sections, double bars have been used in the transcriptions. The few clef changes in the MS have been indicated in the critical notes.

The original clef, mensuration symbol, and flat signature (if any) precede each voice at the beginning of a song. Equations giving the scale of reduction and of equivalent note values at mensuration changes have been given for each song. Ligatures have been marked with a bridge (), notes in coloration with half-brackets ( ), editorial corrections with an asterisk (*), and editorial emendations (except for editorial accidentals) with brackets ([]). Justification for editorial adjustments and emendations appear in the critical notes. Final L have been considered as having no literal temporal significance. For this reason fermati have been placed editorially over final L, and no additional measures or notes have been added to fill out the value of the L at the end of a section or a song.

Editorial accidentals and raised leading tones

¹See Edward E. Lowinsky, "Early Scores in Manuscript," JAMS, XIII (1960), 126-173.

at final, central, and interior cadences have been added consistent with the principles outlined in Chapter VIII, "Musica Ficta." Although the tendency these days is to be sparing in the addition of editorial accidentals, examination of other sources containing the repertoire of the Chansonnier Cordiforme (see Chapter IV, "Flats and Modality") indicates that our MS was less liberally supplied with internal accidentals than was usual for sources of the period. The editor has taken this as an indication that perhaps more musica ficta is needed than might otherwise be the case. In any event these accidentals should be viewed only as suggestions by the editor. Editorial accidentals have been placed above the note involved and affect only that note.

Occasionally the signature at the clef differs from line to line in the MS. When this cannot be duplicated in the transcription by coincidence of line, the accidental will be placed in front of the first note affected by the new signature, and placed editorially above succeeding notes of the same pitch (with an explanation in the critical notes) until the next line of the transcription is reached and the new signature can be established at the clef.

In setting the texts the attempt has been made to follow the most obvious and natural setting. As indicated in Chapter VIII ("Setting of the Text"), more than one syllable may be set to a ligature. Again, the

settings of the texts are suggestions by the editor. Only the superius has been underlayed, since it is almost always the only voice supplied with full text. Syllables have been hyphenated in order to preserve the identity of the words. Additional stanzas have been given at the end of the song.

The only changes in the text not noted in the critical notes have been the expansion of abbreviations and the addition of punctuation. Spelling and usage have not been changed.

It is hoped that these editorial practices have resulted in a transcription that is faithful to the original and comprehensible to the modern scholar and musician.

Sources and Sigla (* = text only)

Manuscripts

<u>*Ber 78B17</u>	Berlin, Kupferstichkabinett, MS. 78 B17 (Chansonnier Rohan).
<u>Ber 78C28</u>	Berlin, Kupferstichkabinett, MS. 78 C28 (Hamilton 451).
<u>Ber Z98</u>	Berlin, Preussische Staatsbibliothek, MS. Z98 (Glogauer Liederbuch), three part books.
<u>Bol Q16</u>	Bologna, Biblioteca Comunale annesa al Conservatorio "G.B. Martini," (<u>olim</u> Liceo Musicale), Cod. Q16.

<u>Bol Q18</u>	Bologna, Biblioteca Comunale annessa al Conservatorio "G.B. Martini," (<u>olim</u> Liceo Musicale), Cod. Q18.
<u>Cop 291⁸</u>	Copenhagen, Kongelige Bibliotek, MS Thott 291 ⁸ (Chansonnier Copenhagen).
<u>Cop 1848-2^o</u>	Copenhagen, Kongelige Bibliotek, Ny Kgl. Samling, 1848-2 ^o .
<u>Dij 517</u>	Dijon, Bibliothèque de la Ville, MS. 517.
<u>Esc IV,a.24</u>	Escorial, Biblioteca del Monasterio, MS IV,a.24.
<u>Flo 27</u>	Florence, Biblioteca Nazionale Centrale, Panciatichi 27.
<u>Flo XIX,59</u>	Florence, Biblioteca Nazionale Centrale, Magl. MS. XIX,59 (Banco Rari 229).
<u>Flo XIX,121</u>	Florence, Biblioteca Nazionale Centrale, Magl. MS. XIX,121.
<u>Flo XIX,176</u>	Florence, Biblioteca Nazionale Centrale, Magl. MS. XIX,176.
<u>Flo XIX,178</u>	Florence, Biblioteca Nazionale Centrale, Magl. MS. XIX,178.
<u>Flo 2356</u>	Florence, Biblioteca Riccardiana, MS. 2356.
<u>Flo 2794</u>	Florence, Biblioteca Riccardiana, MS. 2794.
<u>*Lon 380</u>	London, British Museum, Lansdowne 380.
<u>Lon 31922</u>	London, British Museum, Additional MS. 31922.
<u>MC 871</u>	Monte Cassino, Archivio della Badia, Cod. 871.
<u>MC 871N</u>	Monte Cassino, Archivio della Badia, Cod. 871N.
<u>Mun 328-331</u>	Munich, Universitätsbibliothek, MS. 328-331.
<u>Mun 351a</u>	Munich, Bayerische Staatsbibliothek, Cim. 351a (Mus. MS. 3232) (Schedelsche Liederbuch).

<u>Mun 352b</u>	Munich, Bayerische Staatsbibliothek, Cim. 352b (Mus. MS. 3725) (Buxheimer Orgelbuch).
<u>NH Mel</u>	New Haven, Conn., Yale University Library, Mellon Chansonnier.
<u>Par Niv</u>	Paris, Bibliothèque G. Thibault, Chansonnier Nivelles de la Chaussée.
<u>Par 1597</u>	Paris, Bibliothèque Nationale, fonds fr. 1597.
<u>*Par 1719</u>	Paris, Bibliothèque Nationale, fonds fr. 1719.
<u>*Par 1722</u>	Paris, Bibliothèque Nationale, fonds fr. 1722.
<u>Par 15123</u>	Paris, Bibliothèque Nationale, fonds fr. 15123 (Chansonnier Pixérécourt).
<u>*Par 24315</u>	Paris, Bibliothèque Nationale, fonds fr. 24315.
<u>Par 4379</u>	Paris, Bibliothèque Nationale, nouv. acq. fr. 4379.
<u>Par 676</u>	Paris, Bibliothèque Nationale, Réserve Vm ⁷ . 676.
<u>Pav 362</u>	Pavia, Biblioteca Universitaria, Cod. Aldini 362.
<u>Per 431</u>	Perugia, Biblioteca Comunale, Cod. 431 (G. 20).
<u>Por 714</u>	Porto, Biblioteca Comunale, MS. 714.
<u>Pra IV,47</u>	Prague, Strahov Monastery, D.G.IV,47.
<u>Rom XIII,27</u>	Rome, Città di Vaticana, Biblioteca Apostolica Vaticana, Archivio della Capella Giulia, MS. XIII,27 (Codex Medici).
<u>Rom 1411</u>	Rome, Città di Vaticana, Biblioteca Apostolica Vaticana, Archivio della Capella Giulia, Cod. Urb. Lat. 1411.
<u>Rom 2856</u>	Rome, Biblioteca Casanatense, Cod. 2856.
<u>Sev 5.1.43</u>	Seville, Biblioteca Colombina, Cod. 5.1.43.

<u>Tr 89</u>	Trent, Biblioteca di Castello del Buon Consiglio, Cod. 89.
<u>Tr 90</u>	Trent, Biblioteca di Castello del Buon Consiglio, Cod. 90.
<u>Tr 1947-4</u>	Trent, Biblioteca Comunale, Cod. 1947-4.
<u>Ulm 237</u>	Ulm, Bibliothek des Münsters, MS. 237abcd.
<u>Ver DCCLVII</u>	Verona, Biblioteca Capitolare, Cod. Mus.DCCLVII.
<u>Wash 252</u>	Washington, D.C., U.S. Library of Congress, MS. M2.1 L252 Case (Chansonnier Laborde).
<u>Wol 287</u>	Wolfenbüttel, Landesbibliothek, MS. extrav. 287.

Early Printed Works

* <u>Arnoullet</u>	<u>Balade faicte de plusiers chansons (Jardin de plaisance)</u> (Lyon: Olivier Arnoullet, 1525).
* <u>Chasse</u>	Octevien de Saint-Gelsis, and Blaise d'Auriol, <u>La chasse et le départ d'amours</u> (Paris: Antoine Verard, 1509).
<u>Form</u>	<u>Trium vocum carmina a diversis musicis composite</u> (Nuremberg: Hieronymus Formschneider, 1538).
* <u>Jardin</u>	<u>Le jardin de plaisance et fleur de rhetorique</u> (Paris: Antoine Verard, c-1501).
<u>Odh</u>	<u>Harmonice musices odhecaton A</u> (Venice: Ottaviano dei Petrucci, 1501).
<u>Par 504</u>	Paris, Bibliothèque Nationale, Réserve Vm ⁷ 504 (sets I-III) (discantus part of early 16th century print by Christian Egenolff).

Modern Editions
(for fuller bibliographical accounts,
see the Bibliography)

<u>Ambros</u>	August W. Ambros, <u>Geschichte der Musik</u> .
<u>Besseler</u>	Heinrich Besseler (ed.), <u>Guillaume Dufay: Zwölf geistliche und weltliche Werke zu drei Stimmen</u> .
<u>Buk-D</u>	Manfred F. Bukofzer (ed.), <u>The Works of John Dunstable</u> .
* <u>Droz</u>	Eugénie Droz and Arthur Piaget (eds.), <u>Le jardin de plaisance</u> .
<u>DTÖ</u>	Guido Adler and Oswald Koller (eds.), <u>Sechs Trienter Codices; Geistliche und weltliche Kompositionen</u> .
<u>Eitner</u>	Robert Eitner, "Das Walter'sche Liederbuch."
<u>Gombosi</u>	Otto J. Gombosi, <u>Jacob Obrecht, eine stilkritische Studie</u> .
<u>HAM</u>	Archibald Davison and Willi Apel (eds.), <u>Historical Anthology of Music</u> .
<u>Hewitt</u>	Helen Hewitt (ed.), <u>Harmonice Musices Odhecaton A</u> .
<u>Jeppesen</u>	Knud Jeppesen (ed.), <u>Der Kopenhagener Chansonnier</u> .
<u>Lederer</u>	Victor Lederer, <u>Über Heimat und Ursprung der mehrstimmigen Tonkunst</u> .
* <u>Löpelmann</u>	Martin Löpelmann (ed.), <u>Die Liederhandschrift des Cardinals de Rohan</u> .
<u>Meier</u>	Bernhard Meier (ed.), <u>Jacobus Barbireau, Opera Omnia</u> .
* <u>Montaiglon</u>	Anatole de Montaiglon and James de Rothschild, <u>Recueil de poésies françaises des XV^e et XVI^e siècles</u> .
<u>Morelot</u>	Stéphen Morelot, "Notice sur un manuscrit de musique ancienne."

<u>NOH</u>	Hughes, Dom Anselm, and Abraham, Gerald (eds.). <u>Ars Nova and the Renaissance, 1300-1540.</u>
<u>OH</u>	Harry E. Woolridge, <u>The Polyphonic Period.</u>
<u>Plamenac</u>	Dragan Plamenac, "A Reconstruction of the French Chansonnier in the Bibliotheca Colombina, Seville."
<u>Rehm</u>	Wolfgang Rehm (ed.), <u>Die Chansons von Gilles Binchois.</u>
<u>*Restori</u>	Antonio Restori, "Un codice musicale pavese."
<u>Rie-SIMG</u>	Hugo Rieman, "Kleine Studien zu Joh. Wolf's neuem Issak-Band."
<u>Ringmann</u>	Heribert Ringmann (ed.), <u>Das Glogauer Liederbuch.</u>
<u>Schering</u>	Arnold Schering, <u>Studien zur Musikgeschichte der Frürenaissance.</u>
<u>Smijers</u>	Albert Smijers (ed.), <u>Van Ockeghem tot Sweelinck.</u>
<u>Trois Chans</u>	Eugénie Droz, Geneviève Thibault, and Yvonne Rokseth (eds.), <u>Trois chansonniers français du XV^e siècle.</u>
<u>*Wallis</u>	N. Hardy Wallis (ed.), <u>Anonymous French Verse, Fifteenth Century.</u>
<u>Wallner</u>	Bertha A. Wallner (ed.), <u>Das Buxheimer Orgelbuch.</u>
<u>Wolf-SUS</u>	Johannes Wolf (ed.), <u>Sing-und Spielmusik aus älterer Zeit.</u>
<u>Wolf-O</u>	Johannes Wolf (ed.), <u>Werken van Jacob Obrecht.</u>

Concordances and Critical Notes

The sources are found under the headings of MS (manuscript), EP (early printed works), and ME (modern

editions). The sources are listed alphabetically by sigla, but those containing attributions are given first.

Abbreviations employed in the notes on the music are: M = measure, S = superius, T = tenor, and C = contratenor. An arabic numeral following one of the abbreviations refers to a specific beat. Thus, M12 S3 refers to measure 12, superius, third beat. In the notes on the texts the stanzas are indicated by roman numerals and the lines by arabic numerals. Thus, III,2 refers to third stanza, second line.

Variant beginning signatures at the clef are given horizontally, so that -,b,bb means no signature in the superius, b-flat in the tenor, and b-flat and e-flat in the contratenor.

1. Hora cridar "oy me"

[D] v-1

Concordances

MS:

Esc IV,a.24, 88v-89.

Pav 362, 25v-26.

NH Mel, 142-143.

Notes

Music:

TC: mensuration symbol missing.

2. Ben lo sa Dio

lv-2

Notes

Music:

STC: mensuration symbol missing in all voices.
 T: b-flat appears at the clef in every line, but
 the note b does not appear in the part.
 M15 STC: repeat sign omitted.
 M22 T1: clef change from alto to tenor clef.

Text:

IV,1: the indication of the refrain omitted.

3. Dona gentile he belle come l'oro 2v-3
 [Dufay]

Concordances

MS:

NH Mel, 84-85, Dufay.
Pav 362, 52v-53.

Notes

Music:

STC: mensuration symbol missing in all the voices.
 M8 S3: clef change from alto to mezzo-soprano clef.
 M25 S1: b-flat cancelled with a sharp in the MS.

Text:

II,3: the indication of the refrain omitted.
 IV,1: the indication of the refrain omitted.

4. Gentil madona de non me habandonare 3v-5
 [Bedingham]

(contrafacta: Fortuna helas)

Concordances

MS:

Mun 351a, 48v-49 (Fortuna helas), Jo. Bodigham.
 Ber 78C28, 18v-19.
 Esc IV,a.24, 117v-118.
 MC 871, 114v.
 NH Mel, 120-123 (text reads: fortuna elas/gentil
 madona).
 Par 4379, 21v-22.
 Par 15123, 89v-90.
 Pav 362, 26v-27.

Notes

Music:

C: mensuration symbol missing.

M2 S3: Par 15123 reads g for f.

M2 C3: Par 15123 reads f for g.

M12 S2: MS has a S instead of a m for c. Pav 362 gives the correct reading.

M15: f. 4v begins here.

Variant beginning signatures at the clef: Pav 362; --,--,--.

Text:

Ballade text incomplete in the MS and in the known sources.

5. Chiara fontana de' belli costumi

5v-6

Notes

Music:

M13 S3: MS has a L instead of a B for the c.

Text:

I,1: MS reads Hiara.

6. O pelegrina, o luce

6v-8

Concordances

MS:

Pav 362, 53v-54.

Notes

Music:

STC: the mensuration symbol for the C is Ø; the symbol for the S is C₂, which is another way of expressing Ø. The T bears the mensuration symbol of O, which ordinarily indicates [3,2]. However, here the symbol O indicates that the notes of the T must be doubled in value. In M1, the whole notes in the S and C are expressed as L's in the MS, while the whole note in the T is expressed as a B. Pav 362 has the same mensural symbols.

M4 S1: b-flat and e-flat enter the signature at the clef.

M7 C1: e-flat enters the signature at the clef.

M13 S4: MS has a S instead of a B for the c;
Pav 362 gives the correct reading.

M14 S1: b-flat and e-flat leave the signature at the clef.

M18 C1; e-flat leaves the signature at the clef.

M27 STC: f. 7v begins here. B-flat enters the signature at the clef in the S.

M31 S1: b-flat leaves the signature at the clef.

M45 S3: MS omits the g m. Pav 362 gives the correct reading.

M47 S2: the two sm's are notated   instead of the form   used in all other instances in the MS.

Variant beginning signatures at the clef:

Pav 362; -,bb,b.

Text:

The two texts of O pelegrina, o luce (nos. 6 and 3) are variants of each other.

7. O rosa bella
[Dunstable]

8v-10

Concordances

MS:

Por 714, 54v-56, Bedyngham.

Rom 1411, 22v-23, Dunstable.

Ber 78C28, 40v-42.

Dij 517, 93v-95.

Esc IV, a.24, 35v-37 (á 4).

MC 871N, 102 (C only)

Mun 352b, nos. 39, 103, 104 (reduction into organ tablature).

Par 4379, 30v (S only).

Par 15123, 90v-92.

Pav 362, 41v-43.

Sev 5.1.43, 50 (T and C only).

Tr 89, 119v-120 (with 3 concordantiae by Bedingham).

Tr 90, 361v-362 (with 3 concordantiae marked Gimel, alius Gimel, and secundus contratenor).

Wol 287, 34v-36.

ME:

Ambros, II, 535.

Buk-D, 55.

DTO, XIV, XV, 229.

HAM, I, no. 61.
 Lederer, I, 361-373; 383-395.
 Morelot, app. I.
 Schering, 163 (reduction into organ tablature).
 Wallner, 38, 141, 142 (reduction into organ
 tablature).

Notes

Music:

C: all other sources except Pav 362 have a b-flat at the signature. Further, the C has this flat at the signature in the Cordiforme in the second half.

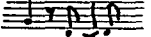
M4 S1: b-flat enters the signature at the clef.

M15 S1: MS reads g for the second eighth-note:

Tr 90 reads a.

M27: custos and/or verte folium are missing.

M28 STC: f. 9v begins here.

M39 T1: MS reads  and omits the m rest. Tr 90 gives the correct reading.

M40 S1: e-flat enters the signature at the clef.

M41 STC: symbol for change of mensuration is missing. It is found in all other sources.

M41 C3: MS reads dbde; Tr 90 reads dcde.

Variant beginning signatures at the clef:

Dij 517: b,b,-. Par 15123, Wol 287, Esc IV,a.24, Rom 1411:
 b,b,b. Tr 90: -, -,b.

Text:

I,1: Porto 714 reads dulze. Esc. IV,a.24 reads
doulce. Pav 362 reads dulcis.

I,2: Porto 714 reads non me. Pav 362 reads
my leysar.

II,1: Porto 714 reads A lasso mi. Pav 362 reads
A lasse my.

II,3: Esc. IV,a.24 reads et lealment.

III,1: Par 15123 reads languir.

III,3: Par 15123 reads non mi lasar penare.
 Pav 362 reads mi laysar perire.

IV,1: Par 15123 adds al core.

IV,2: Porto 714 reads vidi che mora. Par. 15123
 reads solo perte judea for per questa judea.

IV,3: Porto 714 reads per questa judea for per
quascaduna.

8. La gratia de voe

10v-11

Notes

Music:

STC: mensuration symbol missing in all the voices.
 M14 TC: signum congruentiae omitted.
 M19 C3: MS has S,S instead of m,m for the two a's.
 M21 STC: repeat sign is missing.

Text:

IV,I: the indication of the refrain omitted.

9. Per la mya cara 11v-12
10. Morte, merce, gentile aquela altera 12v-13
 [Cornago]

Note: This is a paraphrase of Cornago's song, and the concordances are for Cornago's song.

Concordances

MS:

MC 871, 16v, Cornago. Text reads, Morte, mercé,
gentil aquila altera.
Esc IV,a.24, 91v-92.

Notes

Music:

SC: mensuration symbol missing.
 M2 C: signum congruentiae missing.

Text:

I,1: MS reads Mort he mercy gentile. MC 871
 and Esc IV,a.24 read as given above.

11. Finir voglo la vita mya 13v-14

Notes

Music:

TC: mensuration symbol missing.

12. Amor con l'arco tesso 14v-15
 [Cornago]

Concordances

MS:

MC 871, 16v (appears as second part of Morte, mercé, gentil aquila altera [no. 10 in the Cordiforme]), Cornago.

Esc IV, a. 24, 91v-92 (appears as second part of Morte, mercé, gentil aquila altera [no. 10 in the Cordiforme])

Notes

Music:

C: mensuration symbol is missing.

13. O pelegrina, o luce

15v-17

Concordances

MS:

MC 871, 7v-8.

Notes

Music:

M18 STC: f. 16v begins here. The repeat sign is missing.

M36 STC: Coloration in all voices begins here and continues to the end.

M40 C4: MS has an extraneous S rest between M40 and M41.

Text:

IV,1: the indication of the refrain is omitted.

14. O meschin' enamorati

17v-19

Notes

Music:

T: mensuration symbol is missing.

M26 STC: custos or verte folium omitted.

M27 STC: f. 18v begins here. The repeat sign is missing.

15. Comme ung homme desconforté

19v-20

Notes

Music:

C: mensuration symbol is omitted.

Text:

II,4: the indication of the refrain is omitted, since stanza II is notated sideways on a lobe of the heart and leaves no room for the incipit.

16. S'il vous plaist que vostre je soye 20v-21

Notes

Music:

M17 T1: b-flat leaves the signature at the clef.

17. L'autre jour par ung matin 21v-23

Concordances

MS:

Bol Q16, 39v-40

Par 15123, 82v (S and T only).

Notes

Music:

M5 C1: the rest appears after the repeat sign in the MS. Bol Q16 gives the correct reading.

M6 T1: the MS reads e,e,g,a, but should read e,f,g,a, in imitation of the S. Bol Q16 gives the correct reading.

M12 STC 2: f. 22v begins here.

M21 S: the MS has the change of mensuration in M22, one measure after the other parts change. Bol Q16 gives the correct reading.

M24 C1: MS omits one of the m b's. Bol Q16 gives the correct reading.

Text:

The MS has line 7 of stanzas I, II, and III notated on f. 22v.

I,4: joye is possible for coye.

18. J'ay pris amours a ma devise

23v-24

Concordances

MS:

*Ber 78B17, 160.
 Bol Q16, 122v-123.
 Dij 517, 7 (T and C only).
 Flo 27, 41v.
 Flo XIX, 59, 189v (S and T only).
 Lon 31922, 41v-42 (variant C).
 Par 4379, 27v-28.
 Par 15123, 21v-22.
 Per 431, 85.
 Tr 1947-4, 7-8 (variant C, no text).
 Wash 252, 31v-32 (variant C).

EP:

*Arnoullet, 55.
 *Jardin, 71v.
 Par 504, I, 17.

INTARSIA:

Wooden inlay in the study of the Duke Federigo de Montafeltro in the ducal palace at Urbino.

ME:

*Droz, II, no. 102.
 *Lopelmann, no. 470.
 Rie-SIMG, 139.
 Trois Chans, 3.
 Wolf-O, 94.

Notes

Music:

Variant beginning signatures at the clef:
 Wash 252; -,b,b.

Text:

I,4: en mon emprise from Wash 252. Cordiforme
 reads amon entreprise.
 II,3: the indication of the refrain is omitted.
 III,2: Wash 252 reads Car qui n'a riens est
deboute.
 III,4: Wash 252 omits the word donec.
 IV,1: the indication of the refrain is omitted.

19. L'autre d'antan, l'autrier passa
[Ockeghem]

24v-25

Concordances

MS:

NH Mel, 48-49, Ockeghem.
Rom 2856, 52v-53, Ockeghem.
Dij 517, 20v-21.
Par 15123, 32v-33.

ME:

Ambros, V, 12.
Trois Chans, 32.

Note: In his "Liber imperfectionum notarum musicalium," 60, (see Bibliography), Tinctoris quotes the beginning of L'autre d'antan and attributes it to Ockeghem.

Notes

Music:

M6 TC2: signum congruentiae missing.

Text:

I,1: NH Mel reads l'autre passa.
 II,1: NH Mel reads me friccassa. Dij 517 reads me friccassa.
 III,2: Dij 517 reads qu'elle.
 III,4: Dij 517 reads n'eus. Cordiforme reads n'eu.
 III,5: Dij 517 reads mal ennoy.

20. De tous biens plaine est ma maistresse
[Hayne]

25v-26

Concordances

MS:

Dij 517, 14v-15, Hayne.
Flo XIX,178, 34v-35, Hayne.
NH Mel, 82-83, Heyne.
Pav 362, 34 bis v-35, Heyne.
Rom 2856, 66v-67, Haine.
*Ber 78B17, 184-184v.
Bol Q16, 118v-119.
Cop 2918, 5v-6.
Cop 1848-20, 201 (T only)

Flo 27, 25 (with variant C).
Flo XIX, 59, 187v-188 (with variant C).
Flo XIX, 121, 24v-25.
Flo 2356, 32v-33.
Flo 2794, 18v-19.
Lon 31922, 40v-41.
Mc 871N, 344.
Par 676, 42v-43.
Par 15123, 105v-106.
Per 431, 80.
Sev 5.1.43, 39 (T and C only).
Ulm 237, 15, 16, 17.
Wash 252, 62v-63.
Wol 287, 52v-53.

EP:

*Chasse
Odh, 22v-23 (á 4).
Par 504, III, 16 (S only).

ME:

Ambros II, 576.
Gombosi, suppl., XIV.
Hewitt, no. 20.
Jeppesen, no. 5.
 *Lopelmann, no. 575.
Morelot, suppl., V.
NOH, 247.
 *Restori, no. 21.
Smijers, V, 144.
Trois Chans, 20.

Notes

Music:

M14 STC: signum congruentiae missing.
 Variant beginning signatures at the clef:
Dij 517, Wash 252, Cop 291⁸, Lon 31922; b, b, bb. NH Mel,
Par 15123, Bol Q16, Flo 2356, Rom 2856, Flo 2794,
Flo XIX, 178, Flo XIX, 121, Odh; b, b, b. Wol 287; -, -, -.
Pav 362; -, b, -. Per 431; b, bb, b.

Text:

II, 3: the indication of the refrain is omitted.
 III, 3: Wash 252 and Dij 517 read n'est choi
meilleur.

21. J'ay moins de bien
 [Busnois]

26v-28

Concordances

MS:

Flo XIX, 59, 56v-57 (first half only), Busnoys.
Par 15123, 178v-179 (first half only), Busnoys.
Dij 517, 153v-155.
 *Par 1719, 109.
Sev 5.1.43, 90v-91.
Wash 252, 85v-87.

Notes

Music:

M25 STC: custos or verte folium missing.
 M26 STC: f. 27v begins here. The repeat marks
 are missing.

Variant beginning signatures at the clef:

Dij 517; b, -, -. Wash 252; b, b, bb. Flo XIX, 59; b, b, b.

Text:

I, 3: Wash 252 reads Mais je ne scais pas.
Dij 517 reads que destresse.
 I, 4: Wash 252 and Dij 517 read en ce point.
 II, 2: Wash 252 reads je n'en puis. Dij 517 adds
point.
 II, 3, 4: Lacking in Cordiforme, supplied from
Wash 252.
 III: stanza III missing in the sources given
 above and in the Cordiforme.
 IV, 1: indication of the refrain omitted.

22. Vostre bruit
 [Dufay]

28v-29

Concordances

MS:

Flo XIX, 176, 36v-38, Duffay.
NH Mel, 42-43, Duffay.
Wash 252, 22v-23, Duffay.
Ber 298, no. 273.
Par 4379, 20v.
 *Par 24315, 30v.
Rom XIII, 27, 85v-86.
Tr 89, 415v-416.

EP:

*Arnoullet, 63.
*Jardin, 75.

ME:

Besseler, 25.
*Droz, II, no. 145.
DTO, XXII, 114.
*Montaiglon, X, 190-191.
Ringman, I, 66.

Notes

Music:

M17 TC: the signum congruentiae is missing.

Text:

II,2: Wash 252 reads En vous priant plus que
nul ame.

23. Cent mille escus
[Caron]

29v-30

Concordances

MS:

Flo XIX, 59, 71v-72, Busnoys.
Rom XIII, 27, 41v-42, Caron.
Rom 2856, 26v-27, Caron.
*Ber 78B17, 184.
Ber 298, no. 274 (reduction into organ tablature).
D1j 517, 152v-153.
Flo XIX, 178, 61v-62.
Par 15123, 10v-11.
Per 431, 58.
Sev 5.1.43, 45v-46.
Ver DCCLVII, 61v-62 (no text).
Wol 287, 63 (S only).

ME:

Ambros, II, 554.
*Lopelmann, no. 574.
OH II, 52.
Ringman, I, 67 (reduction into organ tablature).
*Wallis, 124.

Notes

Music:

M8 S3: MS has a dotted S for the a. Rom 2856 correctly has a m for the a.

M9 S1: clef changes from g clef to soprano clef.

M14 C3: the m rest is missing in the MS.
Rom 2856 gives the correct reading.

M16 C: the signum congruentiae is omitted.

Variant beginning signatures at the clef:

Dij 517, Flo XIX, 59, Per 431, Rom XIX, 27, Rom 2856,
Ver DCCLVII, Flo XIX, 178; -, b, b. Par 15123; -, b, -.

Text:

I, 4: Dij 517 reads Se non.

II, 1: Dij 517 reads soussiroie.

III: stanza three lacking in Cordiforme, supplied from Dij 517.

24. Le souvenir de vous me tue
[Morton]

30v-31

Concordances

MS:

Flo XIX, 176, 52v-53, Mortom.

*Ber 78B17, 185.

Bol Q16, 121v-122.

Cop 2918, 26 (T and C only).

Cop 1848-20, 141.

Dij 517, 87v-88.

Flo 2356, 53v-54.

Mun 352b, no. 256 (reduction into organ tablature).

Par 15123, 20v-21.

Per 431, 88.

Wash 252, 55v-56.

Wol 287, 47v-48.

EP:

*Arnoullet, 55.

*Chasse, 3.

*Jardin, 62 (initial verse only).

ME:

*Droz, II, no. 18.

Jeppesen, 37.

*Lopelmann, 579.

Wallner, 414 (reduction into organ tablature).

Notes

Music:

C: mensuration symbol is missing.

M8 S2: clef change from alto to mezzo-soprano clef.

M9 C: the signum congruentiae is missing.

Variant beginning signatures at the clef:

Par 15123, Wash 252, Bol Q16; b,b,b. Flo XIX,176, -,b,-.
Flo 2356; -, -,b. Per 431; b,b,-.

Text:

I,2: Wash 252 reads je vous voy. Dij 517 reads
sur ma foy for je ne vous voy.

I,4: Wash 252 reads Que sans vous ma liesse.
Dij 517 reads leese for joye.

II,2: Wash 252 reads Je me plains et diz a par moy.

III,2: Wash 252 reads D'ame confort. Dij 517
 reads nul confort ne recois.

III,3: Wash 252 reads Et si seuffre sans.

25. L'omme bany de sa plaisance
 [Barbingant]

31v-32

Concordances

MS:

Flo XIX,176, 54v-55, Fede.

NH Mel, 58-59, Barbingant.

*Ber 78B17, 118v.

Dij 517, 97v-98.

Par Niv, 24v-25.

*Par 1719, 87v.

Par 15123, 29v-30.

Pav 362, 21v-22.

Wash 252, 66v-67.

EP:

*Jardin, no. 22.

ME:

*Löpelmann, no. 294.

Meier, II, 13.

Note: in his "Liber imperfectionum notarum
 musicalium," 60, (see Bibliography), Tinctoris attributes
L'omme bany to Barbingant.

Notes

Music:

S: the f-flat in the signature at the clef, present in every line, indicates fa fictum.

C: mensuration symbol is missing.

Variant beginning signatures at the clef:

Dij 517, Par 15123, Wash 252, Flo XIX, 176; bb,bb,bb.
NH Mel; b,bb,bb. Pav 362; -,bb,bb.

Text:

I,4: Dij 517 omits suis.

II,1: ma mort avance is from Wash 252; Cordiforme reads m'amour t'avance. Dijon 517 reads Aspre for Après.

II,2: Car desespoir is from Wash 252; Cordiforme reads Car de espoir.

III,3: Wash 252 reads tousjours me font.

III,4: Dij 517 reads Pourtant m'appell'on.

26. N'aray je jamais mieulx que j'ay?
 [Morton]

32v-33

Concordances

MS:

Flo XIX, 176, 53v-54, Morton.

NH Mel, 56-57 (à 4: C II si placet), Morton.

Ber 78028, 17v-18.

Cop 2918, 3v-4.

Dij 517, 116v-117.

Esc IV, a.24, 130v-131.

Flo 2356, 63v-64.

Par Niv, 1v-2.

Par 4379, 14v-15.

Par 15123, 109v-110.

Wash 252, 57v-58.

Wol 287, 6v-7.

EP:

*Arnoullet, 62.

*Jardin, 72.

ME:

*Arnoullet, 62.

*Droz, II, No. 110.

Jeppesen, 4.

Notes

Music:

Si placet: mensuration symbol omitted. This part is notated under the S in the MS, but appears in the transcription as the third part from the top as it is the third highest sounding voice.

M4 S1: an f-flat indicating fa fictum is found here.

M14 T: the signum congruentiae is missing.

M21 S1: an f-flat indicating fa fictum is found here.

Variant beginning signatures at the clef:

Esc IV,a.24; -,b,b. Flo XIX,176; -,b,--.

Text:

I,4: Wash 252 reads jamais souvenance.

I,5: Wash 252 reads Que suis. DiJ 517 reads Que je suis tout vostre et seray.

II,1: Wash 252 reads plus deslay. DiJ 517 reads de for sus.

II,3: Wash 252 reads suis navré. DiJ 517 reads navré for mené.

III,1: si from Wash 252.

III,2: Wash 252 reads deffence n'y metray, Cordiforme reads n'y n'y.

III,3: Wash 252 reads trop grant puissance.

III,5: Wash 252 and DiJ 517 both read que je feray for si le scauray.

27. Le serviteur hault guerdonné
[Dufay]

33v-34

Concordances

MS:

MC 871N, 103, Duffay.

*Ber 78B17, 91v.

Ber 78C28, 4v-5.

DiJ 517, 92v-93.

Esc IV,a.24, 76v-77.

Flo XIX,59, 278v.

Flo 2794, 22v-23.

*Lon 380, 241v.

Mun 352b, nos. 11, 226 (reduction into organ tablature).

*Par 1719, 87.

*Par 1722, 87.

Par 4379, 25v-26.

Par 15123, 92v-93.
Pav 362, 40v-41.
Per 431, 77.
Por 714, 64v-65.
Rom XIII, 27, 84v-85.
Tr 90, 358v.
Wol 287, 24v-25.

EP:

*Jardin, 87.
Odh, 37v-38 (a' 4, variant C).

ME:

*Droz, II, no. 274.
DTÖ, XIV, XV, 238.
Hewitt, 294 (variant C).
 *Lopelmann, no. 176.
 *Restori, no. 28.
Trois Chans, no. 3.
Wallner, 6, 284 (reduction into organ tablature).

Reese, Music in the Renaissance, p. 56, describes this rondeau. For concordances of other compositions with this incipit, see Hewitt, p. 145.

Notes

Music:

C: the mensuration symbol is missing.
 M15 T: the signum congruentiae is missing.
 Variant beginning signatures at the clef:
Wol 287, Per 431, Flo 2794; b,b,b. Pav 362; b,bb,bb.
Tr 90; bb,b,--.

Text:

II,1: Il me semble from Wash 252; Cordiforme
 reads me se semble.
 III,1: Di j 517 reads l'omme for ung homme.
 III,3: Wash 252 reads Lors que vostre benivolence.
Di j 517 reads que for quant.
 III,5: me fut from Wash 252; Cordiforme reads
luy fut.

28. Fortuna, par ta cruaulté
 [Vincinet]

34v-36

Concordances

MS:

Rom XIII, 27, 40v-41, Vincinet.
NH Mel, 44-45, Vincinet.
Ber Z98, no. 275 (reduction into organ tablature).
Bol Q16, 116v-117 (a 4).
Bol Q18, 37v-38 (a 4).
Flo XIX, 59, 50v-51.
Par 15123, 166v-167.
Sev 5.1.43, 61v-62.
Ver DCCLVII, 66v-67 (no text).

EP:

Odh, 65v-66, Vincinet.

ME:

Hewitt, no. 60.
Ringmann, I, 68 (reduction into organ tablature).

Notes

Music:

M11 S4: e-flat enters the signature at the clef.
 M18 T1: the b-natural is indicated by a sharp in the MS.

M18 STC: f. 35v begins here. The signum congruentiae omitted in all voices.

Variant beginning signatures at the clef:

NH Mel, Par 15123, Bol Q16, Flo XIX, 59, Rom XIII, 27,
Ber Z98, Ver DCCLVII, Bol Q18, Odh; bb, bb, bb.

Text:

IV, 1: abbreviation for ut supra, indicating a repeat of the refrain, appears after the incipit, Fortune.

29. Est il mercy de quoy
 [Busnois]

36v-38

Concordances

MS:

NH Mel, 15-16, Busnois.
*Ber 78B17, 100v-101.
Dij 517, 59v-60.
Wash 252, 29v-30.
Wol 287, 2v-3.

EP:

*Arnoullet, 57.
*Jardin, no. 49.

ME:

*Löpelmann, no. 216.

Notes

Music

C: the mensuration symbol is missing.
M3 S3: b-flat enters the signature at the clef.
M8 C: b-flat enters the signature at the clef.
M13 C1: the signum congruentiae is missing.
M13 STC3: f. 37v begins here. The b-flat leaves the signature at the clef in the S and T.
Variant beginning signatures at the clef:
NH Mel; --,--.. Wash 252; b,b,b.

Text:

I,1: Wash 252 reads quoy on peult finir.
Dij 517 reads sceust for peust.
I,2: Dij 517 reads again sceust for peust.
I,3: Wash 252 reads nulle riens suffisance.
I,4: Wash 252 reads forte en puissance.
I,5: Dij 517 reads vo for vostre. Dont from
Wash 252; Cordiforme reads Donc. Wash 252 reads vostre
grace recouvrer.
II,2: Wash 252 reads je puisse endurer.
II,3: C reads Est il mercy chose. Wash 252
reads fusses contente.
III,1: Wash 252 reads Quel remede puisse mon.
Dij 517 reads trouver for donner.
III,2: Dij 517 reads tant for trop.
III,5: Wash 252 reads tant peu t'y decouvrir.

30. Comme feme desconfortee
[Binchois]

38v-40

Concordances

MS:

NH Mel, 62-63, Binchoys.
*Er 78B17, 117.
Dij 517, 41v-42 (variant C).
Esc IV, a.24, 131v-132.
Flo XIX, 176, 123v-125.

Mun 328-331, 121.
Par 1597, 29v.
Par 4379, 13v-14.
Rom XIII, 27, 88v-89.
Wol 287, 31v-32.

EP:

*Arnoullet, 4.
 *Jardin, 62, 93.

ME:

*Löpelmann, no. 289.
Rehm, 53.
Trois Chans, 9.

Notes

Music:

T: the mensuration symbol is missing.

M16 STC: f. 39v begins here.

Variant beginning signatures at the clef:

Esc IV, a.24; bb, b, b.

Text:

I,2: Wash 252 reads Et plus que nulle autre.
 I,3: Wash 252 reads Je n'ay.
 I,4: Wash 252 reads D'estre a nulle heure.
 I,5: Wash 252 reads Mais en soir. Dij 517
 reads en mon for a mon.
 II,1: Wash 252 reads maintes foys regretee.
 II,2: Dij 517 reads Puis que ma joye n'est oslee.
 II,3: Wash 252 reads Doy je donc ainsi demourer.
 III,3: Dij 517 reads pour tel deul for tant de
deul.
 III,4: Dij 517 reads rassemblee.
 III,5: Wash 252 reads Qu'a ma moy.
 III,6: Wash 252 reads pour tant de douleur.

31. Tout a par moy
 [Frye]

40v-42

Concordances

MS:

Par Niv, 26v-27, Binchois.
NH Mel, 88-89, Frye.
Wash 252, 11v-12, Frye.

*Ber 78B17, 83.
Ber 78C28, 29v-30.
Flo 2356, 69v-70.
Mun 352b, no. 252 (reduction into organ tablature).
Par 4379, 18v-19.
*Par 24315, 28v.
Pra IV, 47.
Wol 287, 4v-5.

EP:

*Jardin, 77.

ME:

*Droz, II, no. 164.
*Löpelmann, no. 138.
Plamenac, XXXVII, 530.
Rehm, 55.
Wallner, 410 (reduction into organ tablature).

Notes

Music:

M15 S: b-flat enters the signature at the clef.
 M31 C: MS reads d; Wash 252 correctly reads c.
 M22 STC: f. 41v begins here. The b-flat leaves
 the signature at the clef in the S.
 Variant beginning signatures at the clef:
NH Mel; --,b. Flo 2356; b,--,--.

Text:

II,4: the indication of the refrain is lacking.
 III: Wash 252 has a variant third stanza:
 Car j'ay perdu a si que tant chier avoye
 Dont ne m'atens pour mesune que voye
 Jamais de rien me trouver resjouye
 Mais languir jusques tant que desnye
 Mon deul tenant sans avoir bien ne joye.
 IV: does not appear in Wash 252.

32. Ma bouche rit et ma pensee pleure
 [Ockeghem]

42v-44

Concordances

MS:

Flo XIX, 176, 32v-34, Ochechem.
Mun 351a, 62v-64, Ockegheim.

NH Mel, 74-77. Okeghem.
Par Niv, 52v-54, Okeghem.
Rom 2856, 61v-63, Okeghem.
*Ber 78B17, 83v-84.
Ber 298, no. 267 (reduction into organ tablature).
Cop 1848-20, 401 (no text).
Flo 2356, 34v-35.
*Par 1719, 61, 132.
Par 4379, 4v-6.
Par 15123, 30v-32.
Rom XIII, 27, 76v-77.
Wash 252, 32v-34.
Wol 287, 29v-31.

EP:

Odh, 59v-60, Okenhem.
Form, no. 86.
*Jardin, 61, 71v.

ME:

*Droz, II, nos. 10, 13.
Eitner, no. 8.
Gombosi, no. 5.
HAM, I, no. 75.
Hewitt, no. 54.
*Lopelmann, no. 142.
Ringmann, I, 61 (reduction into organ tablature).
Trois Chans, 9.
Wolf-SUS, 39.

Notes

Music:

M48 STC: f. 43v begins here. The repeat marks are missing.

Variant beginning signatures at the clef:
Wash 252; -,b,b.

Text:

I,3: Wash 252 reads Qu'il eust le bien que.
 I,4: Wash 252 reads mort me prochasee.
 II,3: Odh reads Que de faulser. Jardin indicates
 a refrain after II,3.
 III,1: Wash 252 reads Vostre pitié veult.
 III,2: Wash 252 reads Mes rigueur veult.

33. Mon seul plaisir, ma douce joye
 [Dufay, Bedingham]

44v-46

Concordances

MS:

Flo XIX,176, 58v-59, Duffay.
Por 714, 59v-60, Bedyngham de Anglia.
*Ber 78B17, 82v-83.
Ber 78C28, 20v-21.
Esc IV,a.24, 27v-28.
Flo 2356, 54v-55.
*Lon 380, 238v.
Mun 351a, 22v-23.
Par 4379, 23v-24.
Par 15123, 69v-70.
Pav 362, 24v-25.
Wash 252, 65v-66.
Wol 287, 41v-42.

EP:

*Arnoullet, 55.
*Jardin, 62.

ME:

*Droz, II, no. 18.
*Lopelmann, no. 137.
Wallis, no. 208.

Notes

Music:

STC: the mensuration symbol is missing in all the voices.

M14 C2: the MS has a B for the g. Flo XIX,176 correctly has a L which is imperfed by the preceding m rest and m g.

M16 STC: custos or verte folium is missing.

M17 STC: f. 45v-begins here.

M23 T: b-flat leaves the signature at the clef.

Variant beginning signatures at the clef:

Par 15123, Wol 287, Flo XIX,176, Flo 2356, Pav 362,
Mun 351a; --,--,. Wash 252; --,--b.

Text:

I,2: Wash 252 reads de mon desir.

I,3: Wash 252 reads de vous voir.

I,4: Wash 252 reads ne le pourroy.

II,1: Wash 252 reads avoir je ne pourroye.

II,2: Wash 252 reads Alcuns biens sans.

II,3: the indication of the refrain is lacking.

III,1: Wash 252 reads Car quant.
 III,2: Wash 252 reads de son pouvoir.
 III,3: Wash 252 reads Et si je veil confort.

34. Ma bouche plaint les pleurs de ma pensee 46v-48

Concordances

MS:

Flo XIX,59, 35v-36.

Notes

Music:

T: the mensuration symbol is missing.

M14 STC: f. 47v begins here.

This is a musical and textual parody on the first part of Ockeghem's Ma bouche rit (no. 32).

Text:

I,5: T and C read Et par rigueur.

35. Vray dieu d'amours 48v-49

Notes

Music:

M11 STC: the signum congruentiae is omitted.

Text:

II,3: the indication of the refrain is lacking.

IV,1: the indication of the refrain is lacking.

36. Helas! je n'ay pas osé dire 49v-50

Notes

Music:

TC: the mensuration symbol is omitted.

Text:

I,1,2: C reads que je souloye.

37. Or ay jay perdu mes amours

50v-52

Notes

Music:

STC: the mensuration symbol is missing.

Text:

Stanza II is lacking.

Indication of the refrain for stanza IV is omitted.

38. Adieu vous dy

52v-54

Notes

Music:

T: the mensuration symbol is missing.

M7 T4: MS reads d, but is probably c, as the T is at this moment imitating the S.

M14 STC3: f. 53v begins here.

39. Terriblement suis fortunee

54v-56

Concordances

MS:

*Ber 78B17, 125.

Ber 78C28, 8v-9.

*Lon 380, 241.

Par 4379, 26v-27.

Pav 362, 17v-19.

Tr 90, 286.

EP:

*Arnoullet, 55.

*Jardin, 70v-71.

ME:

*Droz, II, no. 96.

DTÖ, XVII, 112.

*Lopelmann, no. 322.

Notes

Music:

STC: the mensuration symbol is missing.
M25 STC: f. 55v begins here.

Text:

II,2: T reads D'avoir deffait.
II,3: T reads Ung cuer qui luy veult.
II,6: T reads certes n'est plus rien.

40. De mon pouvoir vous veul complaire 56v-57

Notes

Music:

TC: the mensuration symbol is missing.

41. Helas! n'aray je jamais 57v-59

Concordances

MS:

Por 714, 67v-69.

Notes

Music:

TC: the mensuration symbol is missing.
M4 S3: b-flat leaves the signature at the clef.
M8 C: b-flat leaves the signature at the clef;
thus the editorial b natural in M10.
M19 C: b-flat enters the signature at the clef.
M23 STC: the repeat marks are missing. Here
begins f. 58v. The b-flat enters the signature at the
clef in the S and C, and leaves the signature at the
clef in the T.
M25 S3: b-flat leaves the signature at the clef.

42. Quant du dire adieu me souvient 59v-60

Notes

Music:

STC: the mensuration symbol is missing.

43. Je ne veis onques la pareille 60v-62

Concordances

MS:

*Ber 78B17, 93.
Flo XIX, 176, 50v-51.
Flo 2356, 78v-79.
MC 871, 29v.
Mun 351a, 94v-95.
Par 1597, 41.
Tr 90, 352v.
Wash 252, 45v-46.
Wol 287, 38v-39.

ME:

Besseler, 24.
DTÖ XXII, 102.
 *Löpelmann, no. 183.

Notes

Music:

STC: the mensuration symbol is missing.
 M13 STC: f. 61v begins here.
 M22 S2,3: the ligature is in partial coloration.
 M26 S3: the f-sharp appears in the MS.
 Variant signatures at the clef: Wash 252,
Flo XIX, 176; b,b,b. Flo 2356; b,-,-. Tr 90; -,b,-.

Text:

I,1,2: gracieuse from Wash 252; Cordiforme
 reads gratieuse.
 II,2: Wash 252 reads Et dy qu'est cecy.
 III,1: Par 1597 reads m'esverveille.
 III,2: Wash 252 reads mon esperit et mon entame.
 III,3: Wash 252 reads Mon cueur puis dire.
 III,4: Wash 252 reads servir s'aparaille.

44. Faites mon scavoir de la belle

62v-64

Concordances

MS:

*Ber 78B17, 88.
Mun 352b, no. 125 (reduction into organ tablature).

EP:

*Jardin, 95.

ME:

*Droz, II, 194.

*Lopelmann, no. 161.

Wallner, 163 (reduction into organ tablature).

Notes

Music:

STC: the mensuration symbol is missing.

M3 S2: b-flat enters the signature at the clef.

M8 S2: b-flat leaves the signature at the clef.

M17 STC: f. 63v begins here.

1. Hora cridar "oy me"

Dv-1 ♩ = ♩

Supernus

Tenor

Contratenor

Ho-ra cri-dar "oy me" pos-so ben

yo

Et con-su-ma-re in pian-ti ly

och-i — mey Poy che ve — der cus-tuy — non pos — — — —

so — Co-me so-le-va, oy — me, — Co-me so-le — — — — va.

- II. 1. Dam mey maledicta iniqua e rea
2. Que state casone de tanto male
3. Te may conducto a tale
4. Que vivere m'e venuto en displacere.

- III. 1. Se yo non credesso piu podere
2. Come soleva el myo caro [thesauro]
3. Cum uno capistro doro
4. Al collo in alto finiria la vita.

2. Ben lo sa Dio

1v-2 $\text{♩} = \text{♩}$

Ben lo sa Di - - - o - - - se sum ver-gi - - ne -

- - - a Pu-ra che an-ben fa-re spe-ro Che fal-sa in-fa-

ma non re-no-vee ve-ro. Se ja-lo- si - - a me po-
Al- tra vin- dic- - - ta non que-
A tol- le- re- gran-do sus- pec-

ne ro fal-sa ca- so-ne Non pos- so con-tra la for-tu-na re - - - a.
to che del mal ra- so-ne Che la ver-tu se-ra l'es-chu-sa my - - - a.
pen- sa-re El no se- pa-sa cus-si de le-ge - - - a. ro.

- III. 1. A tollere grando suspecto del mal pensare
2. Ma solo prego Dio, justo seignore,
3. Que abia pieta de me, pura donzela.

- IV. 1. Ben lo sa Dio se sum verginea
2. pura che en ben fare spero
3. Che falsa infama non renove el vero.

3. Dona gentile he belle come l'oro

2v-3 0=d

[Dufay]

Do-na gen-ti--le he bel-laco-me l'o---ro Che sup--ra

le-al-tre por-ti co--ro---na Co-me per l'un-i-ver-so se

ra---so--- Da-ti me se-

cor-so (da-ti me se cor-so) Ste-lza che yo no mo---ro.

- II. 1. Que piu non stago en chesto purgatorio
 2. Tranquillitate amer d'una fortuna
 3. Dona gentile he belle come l'oro
 4. Che supra le altre porti corona

- III. 1. Lasso yo sono de bella martyrio
 2. Che vivere non posso salvo una
 3. Che my con voy clara luna
 4. Per sempre servire chello che yo adoro.

- IV. 1. Dona gentile he belle come l'oro
 2. Che supra le altre porti corona
 3. Come per l'universo se rasona
 4. Dati me secorso, (dati me secorso),
stela che yo no moro.

4. Gentil madona de non me habandonare

[Bedingham]

3v-5 0 = J

Gen-til ma-do - - - - - na (ma-

do - - - - - na) de non me ha-ban-do - - - - -

na - - - - - re. [5]

O pre-ci-o - - - - - sa gem - ma, o fior de mar-ga -

20

ri ta — , Tu sie — que — la che —

25

te — ne — la mi — a vi — ta

In tu — a guar — di — a — de no my —

30

far — mo — ri — re.

[5]

- II. 1. La mya vita in dolorosi guay funere
2. Per che ansi crudela soy che verso de my
3. Tu scey ben che mirando el toy viso
4. Tu my feste enamorare.

5. Chiara fontana de belli costumi

5v-6 $\text{♩} = \text{♩}$ 

6. O pelegrina, o luce

6v-8 0 = d

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) and piano accompaniment. It is in 4/4 time and G major. The lyrics are in Italian. The score is divided into four systems, each with a measure number (6, 10, 15, 20) at the beginning. The lyrics are: 'O pelegri-na, o lu-ce, o cla-ra stel-la, O so-le spe-cio-so in cui u-na vi-ta pi-'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various chords and melodic fragments.

O — pe — leg — ri — na, o lu —

ce, o cla — ra stel —

— la, O — so — le spe — cio — so

in cui — u — na vi — ta pi —

25
a. Vi-di a-ques-ta
30
a-ni-ma af-flic-ta et ta-pi-nel
35
-la De na-fa-re que
40
per te so-la se. de fas-se.
45
[5] [5] [5]

7. O rosa bella

8v-10 $\diamond = \text{J}$ 5 [Dunstable] $\sharp\sharp$

O ro-sa bel-la, o dol-ce a-ni-ma me-a Non me las-sar

mo-ri- re in cor-te-si-a, In

cor-te-si-a, in cor-te-si-a

25

A musical score for a vocal piece, consisting of four systems of three staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Spanish. The systems are numbered 30, 35, 40, and 45. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *fz* (forzando). The lyrics are: "Ay", "Ay, las-so; me do", "len - - to, de-vo fi - ni - - re", "Per ben - - ser-vi - - re He le - - al - ment", and "a - - ma - - re?".

30

Ay

Ay, las-so; me do

35

len - - to, de-vo fi - ni - - re

40

Per ben - - ser-vi - - re He le - - al - ment

45

a - - ma - - re?

- II. 1. Secori mi del langore
2. Cour de core myo
3. Non me lasar morire
4. O dio d'amore, que pena he questa
5. Mare vede que yo moro per questa judea
6. Per quascaduna per ty judea.

8. La gratia de voe

10 v-11 $\text{O} = \text{J}$

La gra tia — de voe — , don ze-la ho nes — — ta —

Gen — — — fil gua — — — ri - da my fa- ce mem - bra - re De

che-la que fa- ce pe-na-re me ve — — — da. Co - me Maes a

quer che na pen - se Cha l'a - ves - sa ha - bun - da - da.
gra - cia che the - nay Me fe - de - blan ca - — — da.

25

III. 1. Che pence queredes ela per gracia de Diex

2. Unda sy membro

3. De quela que face penare me veda.

IV. 1. La gratia de voe, donzela honesta

2. Gentil guarida my face membrare

3. De chela que face penare me veda.

9. Per la mya cara

11 v-12 $\text{♩} = \text{♩}$

Per la my-a ca-ra,

5

dol-ce a-mo-re, Tu sey pyu bel-la do-

10

na a ce che dir no say so-

15

la re-gi-na del my-o co-re.

- II. 1. Tu sey, ma dona, la menta mya
2. Car ele gran tempo dolce par la mya bella
3. Per te languisco he languiroye.

- III. 1. Io sono ung servo the servitore
2. Ne tu sey ma dona d'altro myo parere
3. De alto grande regno e grando seignore.

10. Morte, mercy, gentil aquela altera

12 v-13 5 = J 5 5

Mor-te, mer-ce, gen-til a- que - la al - te - -

ra. Che'l tem-po pas-sa he cru - de-li-ta

my - - si da, Che san-za gui-da so - -

lo me tro-vo in guer - - - - - ra.

II. Finir voglio la vita mya

13 v-14 $\text{♩} = \text{♩}$

Fi - nir vog-lo la vi - - ta my - a Cum

5

pi - an-ti - - he do-lo- ri Da - poi che'l my- o seg-no-re-

10

M'a tra-di - ta las - sa my pov - rel - - la

15

Che m'a las - - sa - ta Tris - te ca-pi nel - - - la.

- II. 1. Cara mya Pellegrina dolce perciossa
2. Per Dyo te prego in quanto bene te voglo
3. De ne me fare tanta pena durare.
- III. 1. Tu my poi dare piacere, tu my poi dare conforto
2. Ma enverso de me sey tanto felle de che n'ay torto
3. Prego pietade ty prenda de le mye pene.

12. Amor con l'arco tesso

14 v-15 $\diamond = \text{half note}$

A - mor con l'ar-co tes - so del co-re me as-fe - re-

— — ra Che rum-pere non se po l'as - pe-ra

cha-te - na del — pri-mo do non as-tre-ta che me con-

du — — — ce a tal — — — mar - ti — — — ri — — — o.

13. O pelegrina, o luce

15v-17 $\text{♩} = \text{♩}$

O — pe-le-gri — na, o lu — ce, o cla-ra —

10

stel — la, O so-lo spe-chi-o

15

in qui-ma vi — ta ja — ce. Por-zi-me

20

ad-ju — to, o pe-le-gri na — bel — la se no m'ai

13. O pelegrina, o luce

15v-17 $\diamond = \text{♩}$

O pe-le-gri-na, o lu-ce, o cla-ra

10

stel-la, O so-lo spe-chi-o

15

in qui-ma vi-ta ja-ce. Por-zi-me

20

ad-ju-to, o pe-le-gri na-bel-la se no m'ai

25 30

u - - - - - ti

This system contains measures 25 through 30. The vocal line begins with a long note on 'u' at measure 25, followed by a melodic line with 'ti' at measure 28. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

35

io lan - guis - co - che mo - - - - ro,

This system contains measures 31 through 35. The vocal line continues with 'io lan - guis - co - che mo - - - - ro,'. The piano accompaniment includes a triplet of eighth notes in the right hand at measure 34.

3

o ca - - - - ro the - - - - sau - -

This system contains measures 36 through 40. The vocal line includes 'o ca - - - - ro the - - - - sau - -'. The piano accompaniment features a triplet of eighth notes in the right hand at measure 36 and a triplet of eighth notes in the left hand at measure 37.

40

ro.

This system contains measures 41 through 45. The vocal line concludes with 'ro.'. The piano accompaniment features a triplet of eighth notes in the right hand at measure 44 and a triplet of eighth notes in the left hand at measure 45.

- III. 1. Vede questa anima afflicta et tapinella
2. Che solo per te languisse e desface.
- IV. 1. O pelegrina, o luce, o chara stella,
2. O solo spechio in qui ma vita jace.

14. O meschin' enamorati

17v-18

The musical score is written for three parts: Soprano, Alto, and Bass. It is in 4/4 time and G major. The lyrics are in Italian. The score is divided into four systems, each with a measure number (5, 10, 15, 20) at the beginning of the first staff. The lyrics are: 'O mes - chin en - a - mo - ra - ti Io me me - to ja con vui Quan - to ma - le a - ve - mo che'.

O mes - chin en - a - mo - ra -

ti Io me me - to ja con

vui Quan -

to ma - le a - ve - mo che

og - ni di se - - - - mo - in dan - - - -

25

za. Nos - tra for - tu - na se de - mons - - - - tra
O quan - to ca - ro se cos - - - - ta

30

Co - mo si - der - de - - - - do

35

che non ve de - - - - de.

38

- III. 1. Per un hora de piacere,
2. Mille journi poi de dolore.

- IV. 1. O meschin' enamorati lo me meto ja con vui
2. Quanto male avemo che ogni di semo in danza.

15. Come ung homme desconforté

19v-20 $\diamond = \text{♩}$

Co — me ung hom — me des-con-for — té, Qui

de long — temps a trans — por — té Son cuer — en pai —

neet en des-tres — se, Suis pour l'a-mour de ma mais

— tres-se A — qui me suis du tout don — né.

The musical score is written for three staves (treble, alto, and bass clefs) in a 4/4 time signature. The key signature has one sharp (F#). The melody is primarily in the treble clef. The lyrics are in French and are written below the staves. The score is divided into four systems, each with a measure number (5, 10, 15, 20, 25) at the beginning of the first staff of the system. The first system starts with a tempo marking '19v-20' and a note value 'diamond = quarter note'. The second system starts with a measure number '10'. The third system starts with a measure number '15'. The fourth system starts with a measure number '25'. The score ends with a double bar line and a repeat sign.

- II. 1. Se par elle n'est conforté
 2. Du grief torment qu'il a porté
 3. Lanquair me fauldra en tristesse.
 4. Comme ung homme desconforté,
 5. Qui de long temps a transporté
 6. Son cuer en paine et en destresse.

- III. 1. Je espoire au fort que francheté
 2. Fera muer sa volonté
 3. Tant que pitié vers moy se adresse,
 4. Veu que tousjours j'ay pris l'adresse
 5. D'amours et m'y suis deporté.

- IV. 1. Comme ung homme desconforté,
 2. Qui de long temps a transporté
 3. Son cuer en paine et en destresse,
 4. Suis pour l'amour de ma maistresse
 5. A qui me suis du tout donné.

16. S'il vous plaist que vostre je soye

20v-21 $\text{♩} = \text{♩}$

S'il vous plaist — que vos- tre je so—

10

ye, Pen- — sez — que bien vous — a- me —

15 20

— ray Et lo- yaul- ment vous ser-vi- — ray

25

Tant que viv- ray — ou — que je so — — — ye.

- II. 1. Du tout seray remply de joye
2. Et jamais aultre ne querray
3. S'il vous plaist que vostre je soye,
4. Pensez que bien vous ameray.

- III. 1. De tous biens auray la montjoie
2. Et ne croys que jamais fauldray
3. A vous amer ou que je seray,
4. Aultrement je me deffery.

- IV. 1. S'il vous plaist que vostre je soye,
2. Pensez que bien vous ameray
3. Et loyaulment vous serviray
4. Tant que vivray ou que je soye.

17. L'autre jour par ung matin

21v-23 H = ♩.

L'au-tre jour par ung ma-tin Es-ba-tre m'en a lo ye, Quidam tuit et me-noir jo
Je tro-vay en monche-min Pas-tou-re sim-plet co ye,

* *

ye. De ce quel oyt chan- ter,

Handwritten musical score for "La trilogie" by Maurice Strakosky. The score is written on three staves. The top staff contains the melody with lyrics: "Ro-bi-net a - my la vo - - - ye, La tri-o-ry lau-vre-da-fa-lo-ry don - dai-". The middle staff contains a bass line, and the bottom staff contains a piano accompaniment. The score includes measure numbers 15, 16, 17, 18, 19, and 20. There are handwritten annotations above the staff, including a sharp sign (#) and a 'v' with a checkmark.

8

$\text{♩} = \text{♩}$
H=0

ne. La tri, la tri-o-ry lau-vre-don-fa-to-ry don - dai - ne.

- II. 1. Je luy prins a demander,
 2. Pourtant que je l'amoye:
 3. "Me vouldriés vous point amer,
 4. Et vostre je seroye;
 5. Mon flajol v'ous donneroye,
 6. Ce c'estoit vostre plaisir
 7. Et de cuer je chanteroye."
 8. La triory lauvredon falory dondaine,
 9. La tri, la triory lauvredon falory dondaine.

- III. 1. "J'ay, ma foy, mon bel ami,
 2. Amer ne vous pourroye,
 3. Ne tous les galans du païs
 4. De Savoye
 5. Voice Robin qui me esjoye
 6. De son flajolet joly
 7. Eult rover par sa montjoye."
 8. La triory lauvredon falory dondaine,
 9. La tri, la triory lauvredon falory dondaine.

18. Je pris à-mours a ma devise

23v-24 $\diamond = d$

J'ay pris a-mours a ma de-vi-se

Pour con-que-rir jo-yeu-se

--- té Heu-reux se-ray en cest es

--- te' Se puis ve-nir en mon em-pri-se.

- II. 1. S'il est aulcun m'en desprise
2. Il me doibt estre pardonné
3. J'ay pris amours a ma devise
4. Pour conquerir joyeuseté.

- III. 1. Il me semble que c'est la guise
2. Qui n'a riens, il est debouté
3. Et n'est de personne honnoré
4. N'est ce pas donc droit que je y vise?

- IV. 1. J'ay pris amours a ma devise
2. Pour conquerir joyeuseté
3. Heureux seray en cest esté
4. Se puis venir en mon emprise.

19. L'autre d'antan, l'autrier passa

24 v-25

H = d

[Ockeghem]

l'au-tre d'au-tan, l'au-trier pas-sa Et en pas-sant me tres-

- per- ça Dun re-gart for-gie' a Mil-lan

Qui me-mist en l'ar-ri-e-re ban

Tant mal-vais bras sin me-bras

- II. 1. Par tel façon m'espicassa
 2. Que de ses gaiges me cassa;
 3. Mais, par Dieu, elle fist son dan:
 4. L'autre d'antan, l'autrier passa
 5. Et en passant me tresperça
 6. D'ung regart forgié a Millan.

- III. 1. Puis après nostre amour cessa
 2. Car onques puis 'elle danssa
 3. L'autre d'antan, l'autre d'antan,
 4. Je n'eus ne bon jour ne bon an
 5. Tant de mal en moy amassa.

- IV. 1. L'autre d'antan, l'autrier passa
 2. Et en passant me tresperça
 3. D'ung regart forgié a Millan
 4. Qui me mist en l'arriere ban
 5. Tant malvais brassin me brassa.

20. De tous biens plaine est ma maistresse

25v-26 $\diamond = d$ 5 [Hayne]

De tous biens — — — plai-ne est ma maïs — — — tres — — — se, Cha

10 cum lui doit tri-bu de hon — — — neur, Car — — —

20 as-sou — — — vie est en — — — va — — — leur Au-tant que

25 ja-mais — — — fut de la — — — se.

30

- II. 1. En la voiant j'ay tel lyesse
2. Que c'est paradis en mon cuer.
3. De tous biens plaine est ma maistresse,
4. Chacum lui doit tribu de honneur,
- III. 1. Je n'ay cure d'aultre richesse
2. Si non d'estre son serviteur;
3. Et pour ce qu'il n'est rien meilleur,
4. En mon mot porteray sans cesse:
- IV. 1. De tous biens plaine est ma maistresse,
2. Chacum lui doit tribu de honneur,
3. Car assouvie est en valeur
4. Autant que jamais fut deesse.

21. J'ay moins de bien

26 v-28 [Busnois] 5

J'ay moins de bien que s'il n'en es-toit

point, Ain-si le veut ma dame et ma mais

15

tres-se; Mais je ne sçay s'il le veut qu'en

20

des-tres se Us-e mes jours de-mo-rant

en — tel — point.

25

S'en Mais tel — es — tat lon — gue ment — je
Mais pen — ses bien que — tous jours — je

de — meure ; Mo — rir me fault —
la — beau re ; De mec — tre fin

30

es — cha mes — per je n'en puis.
à mes très griefs huy.

35

III. lacking.

- IV. 1. J'ay moins de bien que s'il n'en estoit point,
2. Ainsi le veult ma dame et ma maistresse;
3. Mais je ne sçay s'elle veult qu'en destresse
4. Use mes jours demorant en tel point.

22. Vostre bruit et vostre grant fame

28 v - 29 $\text{♩} = \text{♩}$ [Dufay]

Vos-tre bruit et vos-tre grant fa-me Me fait vous a -

mer plus que fa - - - me Qui de tous biens soit as-sou-vie

15 Ne ja d'aul-tre ser-vir en vie 20

25 N'au-ray plus que de ren-dre l'a - - - me.

- II. 1. En rien ne craing reproche de ame
2. Je vous tien et tiendray ma dame
3. En accroissant tout ma vie
4. Vostre bruit et vostre grant fame
5. Me fait vous amer plus que fame
6. Qui de tous biens soit assouvie.
- III. 1. Et pourtant donc ce que je clame
2. C'est vostre grace sans nul blasme
3. Au moins se je l'ay deservie
4. Ne veullés pas que je desvie
5. Car vous perdriés part du royaulme.
- IV. 1. Vostre bruit et vostre grant fame
2. Me fait vous amer plus que fame
3. Qui de tous biens soit assouvie
4. Ne ja d'aulture servir envie
5. N'auray plus que de rendre l'ame.

23. Cent mille escus

29 v-30 $\text{♩} = \text{♩}$ [Caron]

Cent mil-le-s cus — quant je vou-l dro — — — ye Et

pa-ra-dis quan je — mor — — — ro — ye, Plus ne sçau-roie sou-

hai — — — djer Si non u-ser de mon mes — — — tier

Au-cu-ne fois quant je pour — — — ro — — — ye.

25

[5] [5] [5]

- II. 1. De rien je ne me soussperoye
 2. Mais les dames festieroye
 3. Se je avoye pour moy aidier
 4. Cent mille escus quant je vouldroye
 5. Et paradis quant je morroye,
 6. Plus ne sçauroie souhaidier.

- III. 1. Service de court laisseroye
 2. Car on y'a plus deul que joye
 3. Plus ne m'en vouldroye
 4. Mais en bref du tout m'en despecher
 5. Se j'avoye en une monnoye.

- IV. 1. Cent mille escus quant je vouldroye
 2. Et paradis quant je morroye,
 3. Plus ne sçauroie souhaidier
 4. Si non user de mon mestier
 5. Aucune fois quant je pourroye.

24. Le souvenir de vous me tue

[Morton]

30v-31 $\diamond = \text{♩}$

Le sou- ve- nir de vous me tue, Mon

5

seul bien, quant je ne vous vpy, Car je vous ju-re

10

sus ma foy Quant sans vous

15

ma jo -- -- ye est per -- -- due. [5]

- II. 1. Quant vous estes hors de ma veue
2. Je me plaing en disant "Hee moy!"
3. Le souvenir de vous me tue,
4. Mon seul bien, quant je ne vous voy.

- III. 1. Seule demeure despourveue,
2. De nully confort ne reçoÿ,
3. Ce deul porte sans faire effroy
4. Jusques a vostre revenue.

- IV. 1. Le souvenir de vous me tue,
2. Mon seul bien, quant je ne vous voy,
3. Car je vous jure sus ma foy
4. Que sans vous ma joye est perdue.

25. L'omme bany de sa plaisance

31v-32 $\diamond = \text{♩}$ [Barbingant]

L'om — — — — — me ba-ny de sa — — — — — plai-san — —

ce, Vuy-de de jo — — — — — ye et de le-es — — — — —

se, Com- — — — — — ble' de deul — — — — — et de tris-tes — — — — —

se Suis, sans nul es — — — — — poir d'al-le-gan — — — — — ce.

The musical score is written for three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the lute accompaniment. The key signature has one flat (B-flat). The time signature is 3/4. The score is divided into four systems. The first system starts with a tempo marking '31v-32' and a note value 'diamond = quarter note'. The second system has a measure rest of 10 measures. The third system has measure rests of 15 and 20 measures. The fourth system has a measure rest of 25 measures. The piece ends with a double bar line and a repeat sign. There are some markings in brackets at the end of the fourth system, possibly indicating a key signature change or a specific performance instruction.

- II. 1. Après rigueur ma mort avance
2. Car desespoir jamais ne lesse
3. L'omme bany de sa plaisance,
4. Vuydé de joye et de leessee.
- III. 1. Fortune m'a sans ordonnance
2. Mis en exil par grant rudesse
3. Tousjours me fait des maulx sans cesse
4. Pour tout me apelle par oultrance.
- IV. 1. L'omme bany de sa plaisance,
2. Vuydé de joye et de leessee,
3. Comblé de deul et de tristesse
4. Suis, sans nul espoir d'allegance.

26. N'aray je jamais mieulx que j'ay?

32v-33 $\diamond = \text{J}$ [Morton]

N'a - ray je jamais mieulx que j'ay Suis je la-ou je

de-mo - - ray? Ma-mouret tou - - te ma plai-san - ce, Na-rez

vous ja-mais cog - - nois-san-ce Que je suis vostre et le se - - ray?

8 [si placet]

10 15 20

- II. 1. Ne faites sus moy plus d'essay
 2. Car vous cognoissés bien de vray
 3. Que je suis mené a oultrance.
 4. N'aray je jamais mieulx que j'ay?
 5. Suis je la ou je demoray?
 6. M'amour et toute ma plaisance.

- III. 1. Je me rens et si me rendray,
 2. Aultre deffence n'y metray,
 3. Car vous avez trop de puissance
 4. Et povoir de prendre vengeance;
 5. Mes dites moy, si le sçauray:

- IV. 1. N'aray je jamais mieulx que j'ay?
 2. Suis je la ou je demoray?
 3. M'amour et toute ma plaisance,
 4. N'arez vous jamais cognoissance
 5. Que je suis vostre et le seray?

27. Le serviteur hault guerdonné

33 v-34 $\diamond = \text{♩}$ [Dufay] 5

Le ser-vi-teur hault guer don — — — — — ne, As-

sou-vy et bien — — — — — tu — — — — — ne,

L'es-li-re deseu-reux de — — — — — Fran — — — — —

ce (de — — — — — Fran — — — — — ce) Me

20

treu — — — — — ve. par — — — — — la pour — — — — —

25

voian — — — — — ce [pour — voian — — — — — ce]

D'ung tout — — — — — seul — — — — — mot — — — — —

30

— — — — — bien or — don — — — — — [3] ne.

- II. 1. Il me semble a prime estre né,
2. Car après deul desordonné
3. Suys fait par nouvelle alliance.
4. Le serviteur hault guerdonné,
5. Assouvy et bien fortuné,
6. L'eslite des eureux de France.
- III. 1. J'estoie ung homme habandonné
2. Et le dolent infortuné,
3. Lors quant vostre humble bienveillance
4. Vult confermer mon esperance
5. Quant ce beau mot me fut donné.
- IV. 1. Le serviteur hault guerdonné,
2. Assouvy et bien fortuné,
3. L'eslite des eureux de France
4. Me treuve, par la pourvoiance
5. D'ung tout seul mot bien ordonné.

28. Fortune, par ta cruaulté

34 v-36 6=d

For - tu - ne, par ta - cru - aul -

te, Pour deul ou pour ad-ver-si - té, Ne pour-dra-leur

que tu m'a van - ches, Je ne per - dray ma

pa-cien - ce, Et ne pen-se-ray la-sche - té.

[Vincinet]

5 10 15 20 25

The musical score is written for three staves (treble, alto, and bass clefs) in a 4/4 time signature. The key signature has one flat (B-flat). The melody is primarily in the treble clef. The lyrics are in French and are written below the treble staff. The score is divided into four systems, each with a measure number (5, 10, 15, 20, 25) at the beginning. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system ends with a repeat sign. The score is marked with various musical notations, including notes, rests, and accidentals. The lyrics are: 'For - tu - ne, par ta - cru - aul - te, Pour deul ou pour ad-ver-si - té, Ne pour-dra-leur que tu m'a van - ches, Je ne per - dray ma pa-cien - ce, Et ne pen-se-ray la-sche - té.' The score is marked with various musical notations, including notes, rests, and accidentals. The lyrics are in French and are written below the treble staff. The score is divided into four systems, each with a measure number (5, 10, 15, 20, 25) at the beginning. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system ends with a repeat sign.

- II. 1. Plus as contre moy heurté,
 2. Moins suis douteux, plus ay seurté,
 3. Car j'ay le baston d'esperance.
 4. Fortune, par ta cruaulté,
 5. Pour deul ou pour adversité,
 6. Ne pour douleur que tu m'avanches.

- III. 1. J'ay bien maulgré ta malheureté,
 2. J'ay ris de ta diversité,
 3. J'ay plaisir de ton actavance,
 4. J'ay fierté contre ta puissance,
 5. Car tout me vient de loyaulté.

- IV. 1. Fortune, par ta cruaulté,
 2. Pour deul ou pour adversité,
 3. Ne pour douleur que tu m'avanches,
 4. Je ne perdray ma patience
 5. Et ne penseray lascheté.

29. Est il mercy de quoy

36 v-38 ♩ = ♩

[Busnois]

Est il mer- cy — de quoy l'on peust fi — — nir, Est il pi-

tié qu'on peust en vous trou-ver, Est il, m'a-mour, nul- le riensuf-fi — san — — te,

Et il cho-se tant soit for-te ou pui — — san — — te Dont

je sceus-se vos — — tre a-mour — — re-couv — — — — — rer?

- II. 1. Pour fondre tout en larmes de plorer
 2. Ne pour paine que je sceusse endurer,
 3. Est il chose dont vous fussiés contente,
 4. Est il mercy de quoy l'on peust finer,
 5. Est il pitié qu'on peust en vous trouver,
 6. Est il, m'amour, nulle rien suffisante.

- III. 1. Quel remede puis a mon fait donner
 2. Quant je voy bien que par trop vous amer
 3. Il ne s'ensuit que ma mort evidente,
 4. Et toutesfois, pour douleur que je sente,
 5. Je ne m'en puis tant soit peu destourner.

- IV. 1. Est il mercy de quoy l'on peust finer,
 2. Est il pitié qu'on peust en vous trouver,
 3. Est il, m'amour, nulle rien suffisante,
 4. Est il chose tant soit forte ou puissante
 5. Dont je sceusse vostre amour recouvrer?

30. Comme femme desconfortee

[Binchois]

38 v-40 $\text{♩} = \text{♩}$ 5 [Binchois]

Com - me fem - me des con - for - te - e Sur tou - tes aul - tres

es-ga-re — — — e Qui n'ay jour de ma vie es — — — — — poir

Musical score for a vocal piece. The lyrics are: "D'en — es-tre en mon temps con-so-le-e Mais a mon mal plus ag-ra-ve —". The score consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics are written below the top staff.

25 30 [5]

e De-si-re la mort main en soir.

8

8

- II. 1. Je L8ay tant de fois regretee
 2. Puis qu'elle m'a ma joye hostee
 3. Doy je donc icy remanoir,
 4. Comme femme desconfortee
 5. Sur toutes aultres esgaree
 6. Qui n'ay jour de ma vie espoir.

- III. 1. Bien doy mauldire la journee
 2. Que ma mere fist la portee
 3. De moy pour tant de deul recepvoir,
 4. Car toute douleur assemblee
 5. Est en moy, femme maleuree,
 6. Dont j'ay bien cause de douloir,

- IV. 1. Comme femme desconfortee
 2. Sur toutes aultres esgaree
 3. Qui n'ay jour de ma vie espoir
 4. D'en estre en mon temps consolee
 5. Mais a mon mal plus agavee
 6. Desire la mort main et soir.

31. Tout a par moy

40v-42 ♩ = J [Frye]

Tout a par moy a fin qu'on ne me vo ye Si

des-plai-sant que plus je ne pour-ro ye

Je me tiens seul co-me u-ne a

me es ba - ye Fai - sant re -

grés de ma dou - len - te

vie Et de For - tu - ne fort

me guer - ro ye.

- II. 1. Pensés quel deul mon desplaisir m'envoye
 2. Car j'ay des maulx assés et grant montjoye
 3. Tant que ne crains que brief je ne me occye
 4. Tout a par moy affin qu'on ne me voye
 5. Si desplaisant que plus je ne pourroye
 6. Je me tiens seul come une ame esbaye.

- III. 1. Mais non obstant se morir j'en debvoye
 2. A la poursuit de vous servir ma joye
 3. Et feussiez vous plus fort mon ennemye
 4. Je n'ay povoir que jamais vous oublie
 5. Car c'est mon fort qu'il fault que vostre soye.

- IV. 1. Au temps jadis joieuse me tenoye
 2. Et doucement je me entretenoye
 3. Mais maintenant a moy seulle j'ennuye
 4. Tout a par moy affin qu'on ne me voye
 5. Si desplaisant que plus je ne pourroye
 6. Je me tiens seul come une ame esbaye.

- V. 1. Tout a par moy affin qu'on ne me voye
 2. Si desplaisant que plus je ne pourroye
 3. Je me tiens seul come une ame esbaye
 4. Faisant regrés de ma doulente vie
 5. Et de Fortune qui ainsi fort me guerroye.

32. Ma bouche rit et ma pensee pleure

42v-44 $\diamond = \text{♩}$ 5 [Ockeghem]

Ma bou-che rit et ma pen-se-e pleu — — — re,

Mon oeul s'es-joy — — — e et mon cuer maul-dit l'eu — — —

re Qu'il eut le bien qui sa sanc-te de chas — — — se

Et le plai — sir que la mort — — — luy pro-chas — — — se,

- III. 1. Vostre rigueur veult doncques que je meure
2. Mes pitié veult que vivant je demeure,
3. Ainsi meurs vif et en vivant trespasse;
4. Mes, pour celer le mal qui ne se passe
5. Et pour couvrir le deul ou je labeure,

- IV. 1. Ma bouche rit et ma pensee pleure,
2. Mon oeul s'esjoye et mon cuer mauldit l'heure
3. Qu'il eut le bien qui sa sancté dechasse
4. Et le plaisir que la mort luy prochasse,
5. Sans reconfort qui m'ayde ne sequeure.

33. Mon seul plaisir, ma douce joye

44 v-46 0 = 1

5 [Dufay or Bedingham]

Mon seul plaisir, ma douce joye

ye, La maistresse de mon espoir,

J'ay tel desir de vous revoir Que mandier ne le

vous sçau-ro-ye.

- II. 1. Helas! pensez que ne pourroye
2. Nesung bien sans vous recepvoir,
3. Mon seul plaisir, ma doulce joye,
4. La maistresse de mon espoir.
- III. 1. Et quant desplaisir me guerroye
2. Souventefoiz a son povoir,
3. Et je veul reconfort avoir,
4. Esperance vers vous m'envoye,
- IV. 1. Mon seul plaisir, ma doulce joye,
2. La maistresse de mon espoir,
3. J'ay tel desir de vous reveoir
4. Que mander ne le vous scauroye.

34. Ma bouche plaint les pleurs de ma pensée

46 v. 48 o = d

Ma bou-che plaint les pleurs de ma pen-sée Et la dou-leur que-à-mour ma-

pour-chas-se e Mon cuer mau-l dit de mes yeulx l'en-tre-pri

se. Puis que cel-le ma lo-yaul-te mes-pri-se Et

ma rigneur mer-cy a des-chas-se e.

25

[C]

[C]

[C]

The musical score is written for three staves (treble, alto, and bass clefs) in a 4/4 time signature. The key signature has one sharp (F#). The score is divided into four systems, each containing three staves. The lyrics are written below the first staff of each system. The first system starts with a tempo marking '46 v. 48' and a note 'o = d'. The second system has a measure rest of 10. The third system has measure rests of 15 and 20. The fourth system has a measure rest of 25. The score ends with a double bar line and a repeat sign. There are some markings in brackets at the end of the fourth system: [C], [C], and [C].

35. Vray dieu d'amours

48 v. 49 $\diamond = \text{♩}$

Vray dieu d'a-mours — qui vrais a-mans res-jo — — ye, Je

vous re-quier qu'il me soit par-don — — — — — ne'

se j'ay ce - luy du tout ha — — — — — ban don-ne

Que tant ou plus que moy a — — — — — mer sou- — — — — — lo- — — — — — ie.

10 15 20

The musical score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has one sharp (F#). The melody is primarily in the treble clef. The lyrics are in French and are written below the notes. Measure numbers 10, 15, and 20 are indicated above the staff. There are some performance markings like [f] (forte) and [c] (crescendo) in the later measures.

- II. 1. Ay veu le temps que tresfort je l'amoye,
2. Et que mon cuer je luy avoie donné.
3. Vray dieu d'amours qui vrais amans resjoye,
4. Je vous requier qu'il me soit pardonné
- III. 1. Or desormais amer ne le pourroye
2. Car faulusement s'est vers moy gouverné
3. Comme ung homme du tout desordonné,
4. Certes nul jour bien je ne luy feroie.
- IV. 1. Vray dieu d'amours qui vrais amans resjoye,
2. Je vous requier qu'il me soit pardonné
3. Se j'ay celuy du tout habandonné
4. Que tant ou plus que moy amer souloie.

36. Hélas! je n'ay pas ose' dire

49 v-50 ♩ = J

He — — — las! je n'ay pas o — — — sé di — — — re A-dieu

ain-si que je deb-vo — — — ye Pour faulx don-gier

qui tout des-vo — — — ie De quoy mon pov — — — re cuer meurt

de-i- re.

[6] re.

[6]

[6]

37. Or ay je perdu mes amours

50 v-52 $\diamond = d$

Or ay je per-du mes a - - mours, Or ay je per - du tou - te

jo - - - - - ye; Je ne cong -

- - - - - nois pas plus que vo - - - - - ye Si non de mes yeulx - - - - -

re - - - - - bours

20

The musical score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the Treble staff, with lyrics written below it. The Alto and Bass staves provide harmonic support. Measure numbers 5, 10, 15, and 20 are indicated above the Treble staff. The score ends with a double bar line and a repeat sign.

- II. 1. lacking
2. lacking
3. Or ay je perdu mes amours,
4. Or ay je perdu toute joye.
- III. 1. Fortune, mere de doulours,
2. Ne veult pas qu'en espoir je soye;
3. Si prie Dieu que a mon fait pourvoye
4. De ce faulx dangier et ses tours.
- IV. 1. Or ay je perdu mes amours,
2. Or ay je perdu toute joye;
3. Je ne congnois pas plus que voye
4. Si non de mes yeulx le rebours.
- 1

38. Adieu vous dy

52 v - 54. $\diamond = \text{♩}$

A - dieu vous dy — l'es - poir de ma jo - nes — se, A

dieu, a - dieu le tre - sor de lies — se; He -

las! a - dieu, mon sou - las et de - duit, A - dieu Di - jon ou je me de —

duit, Es per - ant gra - ce de ma mais — tres — se.

- II. 1. Quant vers vous n'ay plus sentier ne adresse
 2. D'aulcung plaisir et puis que je vous lesse
 3. Pour le present, puis que ainsi suis reduit,
 4. Adieu vous dy, l'esperoir de ma jonesse,
 5. Adieu, adieu, le tresor de liesse;
 6. Helas! adieu, mon soulas et deduyt.
- III. 1. Le departir de vous tant me blesse
 2. Pour la grant joye donc j'ay trouvé largesse,
 3. Jouer, galler tout le jour et la nuyt
 4. Faire grant chere tousjours menant grant bruit,
 5. Mais maintenant, puis qu'il fault que je cesse,
- IV. 1. Adieu vous dy, l'esperoir de ma jonesse,
 2. Adieu, adieu, le tresor de liesse;
 3. Helas! adieu, mon soulas et deduyt,
 4. Adieu Dijon, ou je me suis deduit,
 5. Esperant grace de ma chere maistresse.

39. Terriblement suis fortunée

54 v-56 ♩ = ♩

Ter-ri-ble-ment suis for-tu- ne-

e Et de grans do-leurs a-tour-ne e Puis

que a ce- luy A qui me

suis du tout fer- me e Plus

20

que a nul ly M'a de tous pions ha-ban-do-ne

Et pris oul try Il par me sem-poy

25

ble qu'il a mal fait fait fait fait S'il Mais a def-fait fait Ung cuer qui que de luy

30

vou-loyt cer-tes tant de mes n'est bien rien. Te-ri-ble-ment.

- III. 1. De malle heure fus je oncques nee,
2. Car de tous temps toute donnee
3. Me estoie a luy.
4. Or me voy je tant ravallee
5. Que presque suy
6. De tous mes cinq sens forcenee
7. Et meurs d'enuy.

- IV. 1. Terriblement suis fortunee
2. Et de grans douleurs atournee
3. Puis que a celuy
4. A qui me suis du tout fermee
5. Plus que a nully
6. M'a de tous poins habandonee
7. Et pris aultry.

40. De mon pouvoir vous veul complaire

56 v. 57 $\diamond = \text{♩}$

The musical score is written for three parts: Soprano, Alto, and Bass. It is in 3/4 time with a key signature of one flat (B-flat). The score is divided into four systems, each with three staves. The lyrics are written below the staves. The first system starts with a treble clef and a key signature change to one flat. The second system continues the melody. The third system includes a repeat sign and a first ending bracket. The fourth system ends with a double bar line and repeat signs.

De mon po-voir vous veul com-plai

re Aus-si vous des-cla-rer mon

deul, Aul-tre que vous ja-mais ne

veul Pour ad-vo-cat ne se-cre-tai re.

20

[C] [C] [C]

- II. 1. On se en a desormais beau taire
2. Car tant que pourray ouvrir l'oeul
3. De mon pouvoir vous veul complaire
4. Aussi vous desclarer mon deul.

- III. 1. Trop se meslent de fort affaire
2. S'ilz cuident rompre mon acueil;
3. Faites moy tousjours bon recueil
4. Et au surplus me laissez faire.

- IV. 1. De mon pouvoir vous veul complaire
2. Aussi vous desclarer mon deul,
3. Aultre que vous jamais ne veul
4. Pour advocat ne secretaire.

41. Helas! n'aray je jamais mieux

57 v-59

He - las! n'a - ray je ja - mais

mieux? Se - ray je tous-jours en tris - tes

se? N'est il mo-yen que quel-que ad-res

se Des plai - sir le deul de mes

yeulx

Est il dit que

que mon ad- van- tu re

Pre- sen- te et du re M'en tien- ne la plus do- lo et vi- ve en ne gri- fue et lang- o

reu reu

se? se?

- III. 1. De ces mescheys me durent tieulx,
2. La mort de pres sera en presse
3. Mon cuer qui de crier ne cesse
4. Piteusement ouvrez les yeulx.

- IV. 1. Helas! n'aray je jamais mieulx?
2. Seray je tousjours en tristesse?
3. N'est il moyen que quelque adresse
4. Desplaisir le deul de mes yeulx?

42. Quant du dire adieu me souvient

59 v. 60 $\text{♩} = \text{♩}$ 5

Quant du di-re-a-dieu me sou- vient Et

10

que de-par-tir me cou-vient Du re-gart de vous,

15

ma mais-tres se, He-las!

20

et quel des-plai-sir est ce.

Music for Part II is lacking

- II. 1. Mon cuer certes point n'y viendra,
2. Il demourra, je le scé bien;
3. Jamais de vous ne partira,
4. Il sera plus vostre que sien.
- III. 1. Car de vous tout le bien luy vient,
2. Ne d'aulture que de vous ne tient,
3. Jamais ne quiert aulture richesse
4. Mais le partement trop me blesse.
- IV. 1. Quant du dire adieu me souvient
2. Et que departir me couvient,
3. Du regart de vous, ma maistresse,
4. Helas! et quel desplaisir est ce.

43. Je ne veis onques la pareille

60v-92 0=d

Je ne veis on-ques la pa-reil le De vous, ma

gra-cieu-ce da me; Vos-tre beaut-

té est, sus ma me, sus tou-tes

aul-tres non pa-reil le.

II. 1. En vous voiant je me merueille

2. Disant: "Qu'esse cy, nostre dame?"

3. Je ne veis onques la pareille

4. De vous, ma gracieuse dame.

III. 1. Vostre tant grant doulceur resveille

2. Mon esperit et mon oeul entame

3. Mon cueur dont dire puis sans blasme

4. Puis que a vous servir m'apareille.

IV. 1. Je ne veis onques la pareille

2. De vous, ma gracieuse dame;

3. Vostre beaulté est, sus mon ame,

4. Sus toutes aultres non pareille.

44. Faites moy scavoir de la belle

62 v-64 $\text{♩} = \text{♩}$

Fai-tes moy sce voir de la bel — — — — —

le Tout ce qui s'en pour — — — — — ra es-cri — — — — —

re Et pour al-le-ger mon mar — ti — — — — — re Ce

que sca-vez du vou — — — — — loir d'el — — — — — le.

[C]

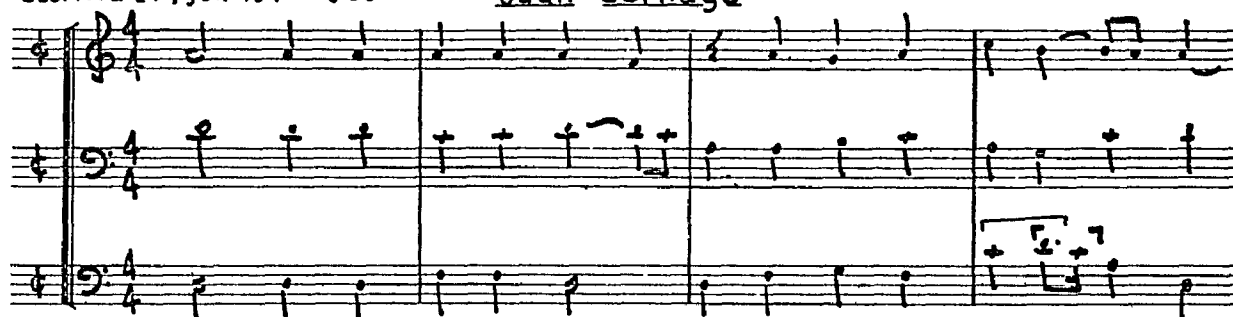
[C]

- II. 1. Las! je n'en puis ouir nouvelle
 2. Donc je me tien tresbien de rire
 3. Faites moy scavoir de la belle
 4. Tout ce qui s'en pourra escrire.
- III. 1. Et s'il luy plaist que je m'apelle
 2. Son serviteur, plus ne desire,
 3. Si vous prie que luy veullés dire
 4. Que mon cuer ne souhaite que elle.
- IV. 1. Faites moy scavoir de la belle
 2. Tout ce qui s'en pourra escrire
 3. Et pour allegger mon martire
 4. Ce que savez du vouloir d'elle.

Appendix — Morte, mercy, gentil aquela altera

Esc. IV. a 24, fol. 92 v

Juan Cornago



Morte, mercy - Part II.

Handwritten musical score for 'Miserere' in 3/4 time. The score consists of three staves: a treble staff, an alto staff, and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The alto and bass staves begin with an alto clef and a key signature of one sharp (F#). The music is written in 3/4 time. The treble staff contains a melody of eighth and quarter notes. The alto and bass staves provide harmonic support with quarter and eighth notes. The piece concludes with a double bar line and a fermata over the final note in the treble staff.

Handwritten musical score for three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The music is written in a single system with five measures. The notation includes various note values, rests, and bar lines.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble, Bass, and Bass. The Treble part is in G major (one sharp) and 2/4 time. The Bass part is in G major (one sharp) and 2/4 time. The Bass part is in G major (one sharp) and 2/4 time. The score consists of 15 measures. The first measure is a whole note G4 in the Treble and a whole note G2 in the Bass. The second measure is a half note A4 in the Treble and a half note A2 in the Bass. The third measure is a half note B4 in the Treble and a half note B2 in the Bass. The fourth measure is a half note C5 in the Treble and a half note C3 in the Bass. The fifth measure is a half note D5 in the Treble and a half note D3 in the Bass. The sixth measure is a half note E5 in the Treble and a half note E3 in the Bass. The seventh measure is a half note F#5 in the Treble and a half note F#3 in the Bass. The eighth measure is a half note G5 in the Treble and a half note G3 in the Bass. The ninth measure is a half note A5 in the Treble and a half note A3 in the Bass. The tenth measure is a half note B5 in the Treble and a half note B3 in the Bass. The eleventh measure is a half note C6 in the Treble and a half note C4 in the Bass. The twelfth measure is a half note D6 in the Treble and a half note D4 in the Bass. The thirteenth measure is a half note E6 in the Treble and a half note E4 in the Bass. The fourteenth measure is a half note F#6 in the Treble and a half note F#4 in the Bass. The fifteenth measure is a half note G6 in the Treble and a half note G4 in the Bass. The score is written on three staves. The Treble staff is the top staff, the Bass staff is the middle staff, and the Bass staff is the bottom staff. The Treble staff has a treble clef and a key signature of one sharp (F#). The Bass staff has a bass clef and a key signature of one sharp (F#). The Bass staff has a bass clef and a key signature of one sharp (F#). The score is written in 2/4 time. The first measure is a whole note G4 in the Treble and a whole note G2 in the Bass. The second measure is a half note A4 in the Treble and a half note A2 in the Bass. The third measure is a half note B4 in the Treble and a half note B2 in the Bass. The fourth measure is a half note C5 in the Treble and a half note C3 in the Bass. The fifth measure is a half note D5 in the Treble and a half note D3 in the Bass. The sixth measure is a half note E5 in the Treble and a half note E3 in the Bass. The seventh measure is a half note F#5 in the Treble and a half note F#3 in the Bass. The eighth measure is a half note G5 in the Treble and a half note G3 in the Bass. The ninth measure is a half note A5 in the Treble and a half note A3 in the Bass. The tenth measure is a half note B5 in the Treble and a half note B3 in the Bass. The eleventh measure is a half note C6 in the Treble and a half note C4 in the Bass. The twelfth measure is a half note D6 in the Treble and a half note D4 in the Bass. The thirteenth measure is a half note E6 in the Treble and a half note E4 in the Bass. The fourteenth measure is a half note F#6 in the Treble and a half note F#4 in the Bass. The fifteenth measure is a half note G6 in the Treble and a half note G4 in the Bass.