

EARLY BODLEIAN MUSIC

DUFAY
AND HIS CONTEMPORARIES
FIFTY COMPOSITIONS

(Ranging from about A.D. 1400 to 1440)

Transcribed from MS. Canonici misc. 213, in the
Bodleian Library, Oxford

BY

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PREFACE.

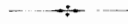


THE musician who wishes to grasp the true story of the dawn of part-music will find the material at his disposal lamentably deficient; he must, indeed, be grateful for the publication of mediæval Treatises, such as the standard collections by Gerbert and Coussemaker, but of early Compositions, especially those of a secular character, only a few examples are within his reach*. If the musical treasures of the principal libraries of Europe were systematically transcribed and published, a flood of light would undoubtedly be thrown on what is at present a dark page in the history of the art. Therefore, when Bodley's Librarian courteously placed the contents of our splendid University library at my disposal for the purpose of producing facsimiles and transcriptions, I felt that such an opportunity ought not to be lost. Aided by my son and daughter, who are not less qualified for than interested in the task, and supported by Mr. Nicholson's learned co-operation, two collections of early Bodleian Music (of which this is the second†) are the present result. If these works do not appeal to a large body of general readers, we at least hope to receive the encouragement of all who know the value of ancient records.

* The Plainsong and Mediæval Music Society is doing good work, and Mr. Fuller Maitland and the late Mr. Rockstro have issued an interesting collection of early English Carols from a Cambridge MS., and it should be added that all labourers in this field receive the greatest kindness and help from Mr. Barclay-Squire, of the British Museum.

† See "Facsimiles of Early Bodleian Music ranging from about A.D. 1175 to about A.D. 1490." (Novello and Co.)

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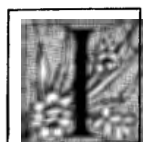
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INTRODUCTION



IN the summer of 1895, when I suggested to our Professor of Music to undertake the publication of facsimiles of early Bodleian manuscript music, all the MSS. were put before him which I had noted as containing secular compositions earlier than the sixteenth century. Mr. C. L. Stainer then examined the indices of all our catalogues of MSS., under such heads as I suggested to him, and in doing so almost immediately came across the mention of MS. Canonici misc. 213.

This MS. is briefly described on col. 583 of the quarto catalogue of our Greek and Latin Canonici MSS., published in 1854, and a good many years ago Mr. T. W. Jackson, Fellow of Worcester College, had made some extracts from it; otherwise, so far as my knowledge goes, it had attracted no attention whatever. I myself must have opened it in 1887, but, knowing nothing then as to the rarity of fifteenth century continental secular music, had made no note of it, and had forgotten its existence.

The MS. is the 213th in the "miscellaneous" division of a collection of MSS. bought by the Bodleian in 1817, which had belonged to Matteo Luigi Canonici, a Venetian Jesuit, who was born August 5, 1727, and died in October or November, 1805. This collection contained some 2,047 volumes, of which a large proportion—probably, indeed, a clear majority—were written in Italy.

The MS. is bound in white parchment with brown lettering-piece, like some hundreds of Canonici's MSS. This is not a Bodleian binding. It is apparently a binding of about the year 1784, for it is also found (with exactly the same tooling on the lettering-piece) on a printed catalogue, published in 1784, of the Greek MSS. in the Nani library at Venice, which may have been acquired by the Bodleian with Canonici's MSS.

Now in 1780 there came into the market a part of the *printed books* which had once belonged to Giacomo Soranzo, and, as Canonici acquired over 1,400 of Soranzo's *manuscripts*, there is reason to conjecture that he acquired these MSS. in about 1780, and that where a Canonici MS. has this particular binding it was one of Soranzo's MSS. and in so dilapidated a state that Canonici had it rebound.

This conjecture is strengthened by the following facts:—

1. MS. (Canonici) Liturg. 18 is similarly bound and contains the inscription: "1720 Di Giaco: Soranzo" *.

* On Canonici and his MSS. see F. Madan, "Summary Catalogue of Bodleian MSS.," iv., p. 313, and MS. Canonici Ital. 302 (mentioned by Mr. Madan), which contains notices of them; also H. Wellesley's Preface to Mortara's catalogue of the Italian section of the Bodleian Canonici MSS.

2. The library of S. Mark at Venice contains a catalogue of Soranzo's MSS., compiled in 1742-8, from which the Sub-Librarian Sig. Camillo Toranzo has very kindly sent me some extracts. From these I find that MS. Canonici misc. 42, a fifteenth century treatise on music, now in the Bodleian, was Soranzo's, and it is similarly bound.

On the other hand, Sig. Toranzo has had the great kindness to look over every page of the Soranzo catalogue and finds no musical MS. corresponding to the present one*. In case, however, it should some day turn out that the MS. really was Soranzo's, I may say that Soranzo was born in 1686, was a Senator of Venice, became Praetor of Padua (in 1734 ?), and derived part of his library from that of the Venetian Recanati, who died in 1735.

Opening the volume, one finds it to be written on paper, and to consist of (1) a binder's flyleaf, (2) four leaves of an index of first lines, (3) 140 consecutively numbered leaves of music and words, and (4) another binder's flyleaf. The size of a page is about $11\frac{3}{8} \times 8\frac{1}{2}$ inches; but the original MS. was taller, as some head-lines are found to have been cut off in binding. The paper is folded in folio, and several sheets are put inside each other to form a "gathering."

The index is one of first lines or first words, the name of the composer of the music being sometimes added. It is by the same hand as the first page of the body of the MS. It consists of two sheets, one within the other, and covers the letters E—X. The letters A—D are missing, so that there must originally have been at least one extra sheet outside the other two. The order under each letter is never strictly alphabetical, and in the main merely follows the order in which the pieces beginning with the particular letter follow each other in the volume. The number of the leaf on which a piece is to be found is always in terms of the right-hand page—that is to say, every left-hand page is unnumbered, and is regarded as having the same number with the opposite right-hand page (which is numbered). Thus, what we should call fol. 124 or fol. 124 *recto* (i.e., the right-hand page) is called 124 in the index, but what we should call fol. 124 *verso* (i.e., the leaf turned over) is called 125, because 125 is the number of the page opposite to it†.

The body of the work is made up thus. The first "gathering" (ff. 1-16) consists of 8 sheets folded within each other, the second (ff. 17-34) of 9, the third (ff. 35-56) of 11, the fourth (ff. 57-80) of 12. Up to this point it looks as if each writer who began a fresh gathering knew that plenty of material was in front of him, and made his gathering large accordingly. But the fifth gathering (ff. 81-90) and sixth (ff. 91-100) drop to 5 sheets, the seventh (ff. 101-112) consists of only 6, the eighth (ff. 113-126) rises to 7, the ninth (ff. 127-134) sinks to 4, and the last has only 3. Consequently it looks as if ff. 1-80 (which

* But the catalogue mentions sixteen volumes of *instrumental* music for instruments which were in use in the fifteenth century, each volume with an index of authors; and it seems just possible that our MS. may have been one of the set. They are numbered MCXXIV—MCXXXIX.

† I have never yet seen the bibliographical history of a "folio" and a "leaf" traced, and have no time at present to trace it. But I suspect they originally meant palm-leaves or other leaves used for writing, and were afterwards applied to any surface where there was a vertical line of separation from which the writing shot out to right and left like the ribs of a leaf. In that case an open sheet of vellum folded in the middle so as to divide it into two sides, and with the writing running across each of those sides, would represent the appearance of a "folium" or "leaf," and the French *feuille* means not what we ordinarily term a leaf (which is *feuille*), but a folded sheet. Hence any two opposite pages might come to be called a "folio," and that is still the meaning of the term in bookkeeping. Two musical MSS. acquired by me for the Bodleian agree with our Canonici MS. in counting not by what we now call "leaves," but by bookkeeping "folios," and *they* bear the number on the *left-hand* page: they are MS. Lat. liturg. c. 1, an antiphoner apparently written in North Italy and in the first half of the thirteenth century, and MS. Lat. liturg. d. 5, a gradual apparently written at Hauteville in Switzerland towards the end of the thirteenth century.

I shall accordingly call Part I.) were copied from a fair-sized book, but ff. 81-140 (which I shall accordingly call Part II.) were either derived from extra material, obtained only by dribblets, or else were written by other scribes.

Having found no statement as to when, where, or by whom the volume was written, at the end of the index or of either part, I hold the leaves up to the light to examine the papermakers' devices—a mode of investigation which sometimes produces good results. It produces none here. Some of the devices here are common in Italian MSS. of the fifteenth century, others seem to be very scarce; but there is no safe clew to be got from any of them. Some day it may be otherwise, but at present the literature on the chronology of papermakers' devices is entirely inadequate.

I next proceed to examine the writing of the volume straight through.

The index is written and ornamented in a style familiar to me in fifteenth century North Italian MSS. The scribe did not know French at all well; for he writes "Reuiem" for "Reuien" (f. 94^v) and "plaim" for "plain" (f. 95^v), "picie" for "pitie" (f. 124^v), "bene" for "bien"* (f. 17), makes two words of "piteusement" (f. 18), and reproduces "Entre uous noumaux maries" (f. 30) without seeing that "noumaux" was a blunder for "nouuiaux." He did know Italian, for he correctly varies "Uince conlena" (f. 135) into "Vince collena"; and he was apparently a Lombard, for in copying "çascū" he writes *zaschum*, using *m* for *n* after the labial vowel *u* (Meyer-Lübke, "Italienische Grammatik," p. 159). In Milanese we even have "famm" (*ib.*) where the vowel is not labial; and, as he writes "reuiem" and "plaim," he was possibly Milanese. He was, beyond any doubt, either an ecclesiastic or a member of a church choir, for the only pieces to which he gives the composers' names are portions of the daily service. He wrote not only the index, but part of the body of the book, and the facsimiles of "Ce iour delan" and "Pontifici decori speculi" represent his hand slightly reduced.

The music of the different pieces was written—ordinarily, at least—before the words; and it does not follow that the man who copied the notes also copied the words: a plain instance to the contrary occurs in the middle of f. 125^v, where the music-hand changes but the word-hand does not. It is also clear that the music was written by several hands and the words by several. It might not be impossible to determine exactly how many were engaged on the one and on the other and what particular pages each of them wrote; but to do this would require weeks of fatiguing work, and I can only offer generalisations on this point; even these have required some days to arrive at.

The music-writing is of three types: (1)† white thorn-shaped notes, used for almost all Part I. and about one-sixth of Part II.; (2)‡ white half-oval notes, used for five-sixths of Part II., but not at all in Part I.; (3) black diamond-shaped notes, used for three pieces in Part I. and two in Part II. It is a peculiarity of this third type that the words accompanying it are never in ordinary writing, but always in one which we should call a printed or half-printed hand: the words and music together have the appearance of being mere fancy exercises of penmanship.

Now these three types are of great importance as indices to the date at which the music was *copied*. There is no adequate guide to the chronology of musical notation, but some things are certain: (1) The notes which succeeded the earlier "neums" were solid black; (2) black notes with white centres did not come in till late in the fourteenth or early in the

* A mistake which seems to have been originally made by him in the text also, but is there corrected.

† See all the facsimiles except "Uince conlena." It should be mentioned that for special time-values the writers in white notes use an occasional black note, and the writers in black notes an occasional white note.

‡ See the facsimile of "Uince conlena."

fifteenth century; (3) as late as the fifteenth century solid red notes and red notes with white centres were also in use for special time-values; (4) oval and half-oval notes, which do not appear till the fifteenth century, were preceded by notes shaped like diamonds, or by an intermediate variety shaped like thorns.

Well, there is a Bodleian MS., MS. Selden B 26, containing sixty-one pages of music written in England by (apparently) eleven different hands in the fifteenth century. Sir E. Maunde Thompson, the principal librarian of the British Museum, and our greatest palaeographical authority in this country, who has seen photographs of them, dates the writing (apparently by nine different hands) of the words accompanying them at about 1450-1455. Now of the eleven music-writers in that volume none use oval or half-oval notes, nine use solid black notes, and only three use black notes with white centres; of the nine who use solid black notes, eight likewise use solid red notes, and two of these eight, together with a third, also use red notes with white centres; consequently, it seems to me probable that our Canonici MS. was written appreciably later than the Selden MS.

The writing of the words is of two types—natural and artificial; the latter used only with music written in black notes, the former throughout the rest of the book.

Two* natural hands can be clearly distinguished: (1) That of A., the writer of the index, who goes on for the first twenty leaves without a break†; (2) that of B., the writer of f. 21, who makes his *g* like an 8‡. These two fairly divide Part I., but virtually the whole of Part II. is by A., or hands exceedingly like his; B., however, puts in two little pieces by Arnold de Lantins, one at the foot of ff. 129^v, 130, the other at the foot of ff. 132^v, 133, on spaces left empty by A. He also inserts an extra stanza at the foot of f. 27§; it is one which suggests a relationship not sanctioned by the Church, and I am inclined to suspect from this fact that A. was an ecclesiastic, who objected to write it, and that B. was not. On f. 69^v, in "O celestial lume," it looks as if A. wrote the commencing words in each part and B. continued them with an unsuccessful effort to imitate the form of A.'s *g*||.

The artificial hands are C., that of the writer of ff. 22^v, 23, 23^v, 28^v, 29; D., that of the writer of f. 81; and E., that of the writer of f. 127. One or all of these pages may have been written by A. and B. Indeed, at the top of f. 61^v, a page of B.'s writing, we have two lines of annotation in a similar artificial hand; and on ff. 96, 117^v, which are written either by A. or a hand very like his, the beginnings of the tenor parts are also in a similar artificial hand. There are, however, differences in regard to the writing of ornamental initials which make it not improbable that C. and E. represent a person or persons distinct from A., B., and D.

On going through the volume we find the first pages of Part I. and Part II., and several others, headed with some form of abbreviation of the names "Jesus" and "Jesus Christus." A similar inscription is frequent in MSS. copied in Italy in the fifteenth century. Thus, MS. Canonici Patr. Lat. 82 contains two religious works: the first is headed "JHESVS:-" and the second "JHESVS-". MS. Canonici misc. 26 has two secular treatises by separate scribes: the first begins ":- yh's xp̃s :-" and the second (Venice, 1488) "yh's m̃." (*i.e.*, Jesus, Maria), followed by an address to the Trinity. MS. Canonici misc. 42, Ugolino's treatise on music, begins "yhs In nomine fancte & indiuide trinitatis Amen." Finally, in MS. Canonici

* I have not counted the writer of a rudely written piece at top of ff. 15^v, 16. This is obviously by a later hand. The scribe of f. 16^v had turned over three leaves instead of one, leaving four pages blank, and it is at the top of two of these that the piece in question has been added.

† See the facsimiles of "Ce iour delan," "Pontifici decori speculi," and "Uince conlena."

‡ See the facsimiles of "Uatent souspier," "A madāme playsant *et* belle," "Les tres doulx jeux" (top of page), and "Mourir me uoy."

§ See facsimile.

|| See facsimile.

misc. 43 there is on f. 43^v the following, in an Italian fifteenth century hand: "ihs Hic. liber eft conuuentus. Sancti Geminianj ordinis fratrum predicatorum de quarto banco." The writer of this last note was certainly a Dominican; but whether the practice of prefixing the name of Jesus was exclusively or peculiarly Dominican I do not know. That it was confined, or almost confined, to ecclesiastics is, of course, probable.

The examples found in our MS. are as follows:—

1. f. 1. *.jhs.* (first page of Part I. Hand A. Sacred Latin words. Composer, Binchois).
2. f. 22. *Jhs* (or, *.jhs.*—top cut off) *xps* (Hand B., but not his first page. Italian secular words. Composer, apparently Vgo de Lantins).
3. f. 29^v. *Jhs* (or, *.jhs.*—top cut off and *xps* may have been cut off entirely). (Hand B. Italian secular words. Composer, apparently Vgo de Lantins).
4. f. 41. *.jhs.* (Hand B. Italian secular words. Composer, Randulfus Romanus).
5. f. 41^v. *.jhs.* (Hand B. Latin sacred words. Composer, Lebertoul).
6. f. 43. *.jhs.* (Hand B. French secular words. Composer, Lebertoul).
7. f. 81. *.jhs.* (first page of Part II. Hand D. Latin sacred words. Composer, Ubertus de Psalinis).
8. f. 127. *.jhs.* (first page of a new gathering. Hand E. Italian secular words. Composer not mentioned).

It is clear that 2-6 were copied from a previous collection, because, if they were due to B., B. would have headed the *first* page of his writing in the same way, which he has not done. It is clear also that in the original collection, from which B. copied, at least two ecclesiastics were engaged—one of whom wrote *Jhs* (or *.jhs.*) *xps* and the other *.jhs.* It is probable that 7-8 are due to the latter of these two hands. There remains only one, which may be due to the scribe A. himself, as we have had reason to suspect him of being an ecclesiastic. At the same time, it looks as if most of the *original* collections was written by laymen, or we should probably have had more of these headings; and we have already had reason to suspect that, of the copyists of the *present* MS., scribe B. was a layman.

Consequently, I infer that our MS. is the work of mixed ecclesiastics and laymen, copying from collections also made by mixed ecclesiastics and laymen.

The contents of the volume place these hypotheses almost beyond doubt. Of the hundreds of pieces in it four-fifths are purely secular, and almost entirely amatory; such a collection would not have been made by, or copied by, a merely ecclesiastical society. But among the sacred compositions there are no fewer than twelve settings of the *Gloria in excelsis* and no fewer than six of the Apostles' Creed—both parts of the daily cathedral service—and these would scarcely have been collected by, or copied by, a merely lay society.

Where, then, were mixed societies of musical laymen and musical ecclesiastics to be found? In the papal chapel, and, I presume, in the choirs of the great cathedrals. But a satisfactory conclusion respecting the origin of the collections contained in the MS. can hardly be arrived at without tabulating the information which it can be made to furnish respecting the composers themselves and the dates and places of composition.

The following analysis, made with the help of Mr. J. F. R. Stainer's index, shows the authorship of the compositions in each part, with notes on the dates of some of them. The number of pieces by each composer is prefixed to his name.

PART I. (ff. 1-80).

COMPOSERS CERTAINLY OR PROBABLY BELGIAN*, BUT NOT FOUND IN THE PAPAL CHOIR.

1. Acourt (= the Haucourt of Part II. ?).
24. Binchois (of Binche in the diocese of Cambrai).
1. "Magister" Johannes Ciconia de Leodio (of Liège, canon of Padua).
On f. 22^v praises "stephane o plaustriger"—i.e., Stephanus "Carriger," or of Carrara (whose family bore a wagon on their shield), and refers to work he is known to have done as bishop of Padua in 1400.—See Cappelletti, "Chiese d'Italia," x., p. 533.
3. Johannes Franchois (of Gembloux).
21. Hugo de Lantins ** (Lantins in the diocese of Liège).
On f. 36^v has piece in praise of Cleophe "de malatesti." She married the Prince of Sparta on May 29, 1419, but eventually left him, and died among her father's family at Pesaro.—See Litta, "Famiglie celebri Italiane," disp. 159, tav. vi.
2. R. Libert†.
1. Richardus Loqueville (of Cambrai).
2. Johannes de Sarto (? of Sart in the Liégeois or Sart in Brabant), priest.

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COMPOSERS CERTAINLY OR PROBABLY BELGIAN AND FOUND IN THE † PAPAL CHOIR.

2. Johannes Brasart de Leodio (of Liège), papal singer in 1431, priest.
38. Guillermus Dufay (of Cambrai), papal singer, 1428-33, 1435-7; layman, afterwards cleric.
On f. 18 has piece composed 12 Jul. 1425. On f. 31^v has prayer to St. Sebastian to defend him and all his friends from the plague ("tu mediolanus. ciuis. hanc pestilenciam si uis. potes facere cessare")—suggesting that he was writing at Milan. On ff. 55, 55^v has piece in honour of Niccolo III. of Ferrara (pointed out by Mr. J. F. R. Stainer), who died in 1441; the peace referred to in it may be of 1426 or of 1439, but is more probably one of those concluded in Ferrara in 1428 and 1433§.
On f. 73 has piece composed at Rome.
1. Petrus Fontaine (? of Fontaine-au-Pire, near Cambrai), papal singer, 1420-26.
1. Nicolaus Grenon (of Cambrai), papal singer, 1425-8, priest.
19. Arnoldus de Lantins (Lantins in the diocese of Liège), papal singer||, 1431.
4. Guillermus Malbecque¶, papal singer, 1431-8(?).

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* I count French Flanders and Artois as Belgian.

** Now Lantin, formerly Lantins, Laintiens, Lantines. See Bormans's index to Jean des Preis.

† Libert was a Belgian name. He was doubtless related to the papal singer, Walter Libert, who is found in Part II.

‡ By "papal choir" I mean the choir of the Pope's private chapel. The authority is Haberl, "Bausteine für Musikgeschichte."

§ Dufay does not appear in the papal choir before Dec. 1428, and before that he may have been in the service of Niccolo of Ferrara, of whom it is said in the piece in question, "Son hostel est refuge et mansion. Pour recheuoir toutes gens de valeur." But Mr. Stainer regards the peace as that of 1433.

|| In the papal register he appears as Arnoldus de latinis.

¶ Doubtless the Flemish river-name, Maelbeck; his family name is given in Latin as "Mediatoris." See on these points Haberl, "Bausteine," i., p. 68. Haberl's index gives him as singing from 1431 to 1435, but from Haberl's own abstracts of the papal register at i., pp. 68-9, we find that Malbecque remained certainly as late as Dec. 1437, was apparently still in the papal chapel in Jan. 1438, but had left before Jan. 1440.

ITALIAN COMPOSER FOUND IN THE PAPAL CHOIR.

1. Nicolaus Zacharie* (priest in the diocese of Brindisi), papal singer, 1420-22.
On ff. 28^v, 29 has piece "editam in tarento"—Tarentum.

ITALIAN COMPOSERS NOT KNOWN TO HAVE BEEN IN THE PAPAL CHOIR.

1. "Frater" Antonius de Ciuitato (Cividale in North Venetia), a Dominican.
On f. 8^v has piece composed in 1422.
1. Antonius Romanus (of Rome).
5. Bartholomeus Br(u)olo (*i.e.*, of Brolo† on N. coast of Sicily?).
4. Prepositi Brisiensis (of Brescia)‡.
1. Randulfus Romanus (of Rome).
1. B. Tebrolis (*i.e.*, of Teverola in Campania?).

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FRENCH COMPOSER.

3. Grossim§ de Parisius (of Paris).

FRENCH COMPOSERS? OR BELGIAN?

1. Coutreman.
2. Franchois Lebertoul.
3. Johannes Legrant.
2. Rezon (called Jo. Reson in a Bologna MS. See Haberl, "Bausteine," i., p. 80).

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COMPOSERS OF MORE DOUBTFUL NATIONALITY.

3. Adam (may be Belgian, French, or other).
1. Benoit (? = Johannes Bennet Anglicus ||).
1. Johannes Carmen (known to have sung at Paris).
3. Beltrame Feragut (perhaps Provençal).
On f. 4^v, praises Franciscus de Marinpetro, ruler of Vicenza, apparently a Venetian podestà¶ in the fifteenth century. On f. 11^v praises a religious prince who had associated himself with "the nobility" (or "nobleness") "of the French."
1. Johannes de Quatris (can this be Quartes in Belgium?), priest.
On f. 13^v has piece composed in May, 1436, at Venice.

* In a Bologna MS. (see Haberl, "Bausteine," i., p. 80) called "N. Zacarie a dogniventu." Was there a place in South Italy called Dognivento—*i.e.*, "Of all the winds"?

† *Brolo* or *bruolo* is Italian for "plantation."

‡ In Sir J. Stainer's paper on this MS. in the "Proceedings of the Musical Association" for 1895-6, it is suggested that he was Matthew of Brescia. There was a Jo. Praepositi who was papal singer in 1450-1, and it looks very much as if the Prepositi of our MS. is called "Brisiensis," to distinguish him from the latter. This Latin surname may equal the Italian "di Proposto," borne by a composer whose Christian name was Nicholo (Ambros, "Geschichte der Musik," ii., p. 487).

§ In the Bologna MS. above referred to more probably called Grossin. The -m may be a Milanese scribe's way of writing the sound of French -n.

|| See Haberl, i., p. 79; Ambros, iii., p. 453. The suggested identification is Sir John Stainer's.

¶ Early in the century Vicenza united herself to Venice. I have not been able to find F. de M., but the librarian of the Biblioteca Bertoliana Comunale at Vicenza informs me of two podestàs surnamed Malipiero, who ruled in 1414 and 1484, and of captains of the surname in 1442 and 1493: none of these was named Francesco.

5. Jacobus Vide (hardly of Vide in Portugal).

In a Bologna MS.—*see* Haberl, "Bausteine," i., p. 80—he appears (once only) as Jac. Vidue, as if "Widowson"; but that would probably have been put in Italian, not Latin. Perhaps the old French adjective "vide"—"knowing."

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Binchois and Dufay are in all four gatherings, Hugh of Lantins in 2-4, Arnold of Lantins only in 3 and 4. The only other composers represented by as many as four pieces are Br(u)olo, Prepositi, and Vide.

The ascertained or approximate dates of composition are in this order, the lower numbers being those of the gatherings:—

1422 (Ant. of Cividale), 1436 (Venice, de Quattris).

1425 (Dufay), 1400 (Padua, Ciconia).

1

2

* 1428 (Venice, Arnold of Lantins), 1419 (? Pesaro, Hugh of Lantins), 1428 or 1433 (? Ferrara, Dufay).

3

The places, but not dates, of composition are known or reasonably conjectured in the following other cases:—

Vicenza (Feragut).

Tarentum (Zacharie), Milan ? (Dufay).

Rome (Dufay).

1

2

4

PART II. (ff. 81-140).

COMPOSERS CERTAINLY OR PROBABLY BELGIAN, BUT NOT FOUND IN THE PAPAL CHOIR.

1. ? Akany† (unknown; but the *k* places his nationality almost beyond question).

4. Binchois.

7. Johannes Cesaris‡ (known to have sung at Paris).

1. Charite§.

1. Chierisy (doubtless of Chérisy, between Cambrai and Arras).

3. Ciconia.

On ff. 119^v, 120 has piece in honour of St. Francis of Assisi and of Zabarella, spoken of as "ingens alumpnus padue" and "doctoris immensi." Zabarella was born at Padua, where he taught canon law, was made bishop of Florence in 1410, and died in 1417.

2. Francus de Insula (= "of Lille").

1. Haucourt (*i.e.*, of Haucourt in the diocese of Cambrai).

1. Hugho de Lantins.

On ff. 129^v, 130 has piece in honour of St. Nicholas, written for Bari in Apulia.

1. Johannes de Ludo (*i.e.*, of Lude, now Louw, Lowaige, Le Wege).

4. Gil(l)et Velut|| (? of Velu, 14 miles S.W. of Cambrai).

26

* The piece "Se ne prenes," f. 35^v. In this place it is without indication of date, place, or composer, but it is repeated on f. 129^v, and is there stated to have been composed by Arnold of Lantins on March 9, 1428, at Venice.

† The only piece bearing his name is attributed by the first hand to Velut.

‡ Fétis records a Henri Cæsaris created dean of Termonde by Paul II. (who became Pope in 1464) and made canon of Antwerp in 1466, but *who always lived at Rome, where he seems to have been a singer in the papal chapel*. I suggest that Johannes Cesaris may be mentioned by his Christian name, as well as his surname, in order to distinguish him from Henri.

§ Probably the Jacques Carité, canon of Cambrai, whose will is dated 1451 (Houdoy, "Histoire artistique de la Cathédrale de Cambrai," p. 261). This identification is due to Mr. J. F. R. Stainer.

|| A fifth piece is doubtful, as "Akany" is written above Velut's name.

COMPOSERS CERTAINLY OR PROBABLY BELGIAN AND FOUND IN THE PAPAL CHOIR.

14. Dufay.

On f. 126^v has piece (pointed out by Mr. J. F. R. Stainer) for marriage of "Charle de Maleteste" and "victore da la cotupne." On ff. 130^v, 131 has piece in honour of St. Nicholas, written for Bari in Apulia. On ff. 132^v, 133 has piece in honour of Cleophe di Malatesta and her husband, the despot of Sparta, almost certainly written at their marriage in 1419. On f. 140 has piece dated 1426, beginning "Adieu ces bons vins de lannoys."

6. Fontaine.

4. Grenon.

1. Hasprois (*i.e.*, of Haspres, in the diocese of Cambrai=Johannes Asprois*, papal singer, 1394).

2. Arnoldus de Lantins.

On f. 132^v has piece dated Venice, March, 1428.

3. Gualterius Liberth†, papal singer, 1428.

6. Loqueville.

2. "Magister" Malebeke.

38

BELGIAN OR FRENCH COMPOSER, FOUND IN THE PAPAL CHOIR.

5. le grant Guillaume, papal singer, 1420.

ITALIAN COMPOSER, FOUND IN THE PAPAL CHOIR.

1. Zacharie.

On f. 125^v has piece in honour of a lay member of the Colonna family, almost certainly Antonio, and almost certainly written between 1417 and 1431.

UNKNOWN COMPOSER, PROBABLY ITALIAN, AND PROBABLY IN THE PAPAL CHOIR.

1. The composer of a piece on ff. 117^v, 118, in honour of Prosper de Colonna, Cardinal Deacon of St. George, whose cardinalate began May 24, 1426. Pope Martin V., who died in 1431, is spoken of as if living. The composer's name is cut off, except the tails of four long letters.

ITALIAN COMPOSERS, NOT KNOWN TO HAVE BEEN IN THE PAPAL CHOIR.

2. Antonius de Civitate *or* Civitato.

On ff. 118^v, 119 has piece in honour of marriage of George Ordellafi, ruler of Forli. The date June 8, 1423, follows the name of Antonius.

4. "Dominus" Bartholomeus de Bononia (of Bologna), "prior"‡.

1. Dominicus de Ferraria (of Ferrara).

2. P. Rosso *or* Russo.

1. "Magister" Antonius Zachara.

10

FRENCH COMPOSER? NOT KNOWN TO HAVE BEEN IN THE PAPAL CHOIR.

1. La Beausse (? of the district of La Beauce, N. of the Loire).

FRENCH COMPOSERS? OR BELGIAN?

1. Billart.

1. Briquet (a Briquet, who died in 1525, left a bequest to Cambrai).

1. Cardot.

* Of course there *may* have been two of this name, one in 1394 and the other later.

† The surname, found only on f. 86, is in different ink: I assume the composer to be the Gaultier of f. 121^v, and the Gautier of f. 104. In the papal register he appears as "Gualterus liberti."

‡ He was a Benedictine (*see* Haberl, "Bausteine," i., p. 125).

7. "Magister" Baude Cordier* (Cordier was a Belgian surname).
3. Lebertoul (also readable as Le Bertoul: but I take it to be a Wallon diminutive from the common Latinized Belgian name Lebertus—*cf.* French *aïeul* (aviolus) *filieul* (filiolus).
1. Passet (= little Pas † A Pas. lehent or Pas le hent was papal singer, 1474-85).
1. Paullet (= little Paul †).
1. Raulin de Vaux (the surname Raulin is found in the diocese of Cambrai in 1451—*see* Houdoy, p. 404: there is a Vaux-sous-Laon between 20 and 30 miles S. of Cambrai).
1. Rezon.
1. Johannes Tapissier (known to have sung at Paris).

18

COMPOSERS OF MORE DOUBTFUL NATIONALITY.

1. R. Gallo‡ (= "Cock").
1. Arnoldus de Ructis.
1. Ubertus de Psalinis§.
2. Vide.

5

Part II. comprises gatherings 5-10. Binchois appears only in 5 and 8, and has only four pieces altogether. Dufay is only in 6, 8, 9, 10, but is prominent in the latter half of this part, and has three of the last four pieces. Hugh and Arnold of Lantins barely occur, and only in 8. Increased prominence is given to Fontaine and Loqueville. A number of old names drop out, the chief being Br(u)olo. A number of new ones come in, the chief being Bartholomew of Bologna, Cesaris, Cordier, le grant Guillaume, and Velut.

The ascertained or approximate dates of compositions are in this order:—

1426? (Rome?), 1423 (Forli?, Ant. of Cividale), before 1411? (Padua?, Ciconia), before 1432 (Rome?, Zacharie).

8

1416 (Pesaro?, Dufay).

8

1419? (Pesaro?, Dufay), 1428 (Venice, Arn. of Lantins).

9

1426 (Lannoy?, Dufay).

10

The places, but not dates, of composition may be reasonably conjectured in the following other cases:—

Bari (Hugh of Lantins), Bari (Dufay).

9

From the foregoing it will be clear—

1. That neither in the volume as a whole nor in either of its parts is there a continuous order, whether by dates, by places, or by composers||.

* Called Baudet Cordier in a Bologna MS.—*see* Haberl, "Bausteine," i., p. 80. Baudet is a diminutive of Baude, and the latter probably a Christian name abbreviated from Baudouin, "Baldwin."

† A name doubtless given him as a choir-boy and retained when he grew up.

‡ His Italian name only shows him to have been some time in Italy. The words he sets to music are French, and the tenor part to them is contributed by a Belgian, Francus de Insula.

§ Doubtless an error for Salinis. In a Bologna MS. he is called Hubertus de Salinis (Haberl, i., p. 80). In our MS. the last word is written *Psalinis*. Salinis will fit several places in Spain named Salinas and several in France named Salins. The occurrence of a Garcia Salinas as a papal singer in 1502-7 favours Spain, but the name Hubert makes for France, as does the original spelling, *Psalins*.

|| Nor is there by languages or subjects, though there are sequences of Latin and of sacred pieces.

2. That no composition is found in it which can be placed later than 1436, nor any composer certainly found in it who entered the papal choir after Dufay left it in 1437.
3. That only one singer is found in it, contemporary with Dufay in the papal choir, who remained in it after Dufay had left.
4. That each part is based on collections made by Belgian singers in the papal choir—collections which included both their own compositions and those of other Belgians. The facilities for obtaining these latter were great, owing to the continual entry of new singers from Belgium into the papal choir; as regards the special case of Binchois, it is notable that the rector of Binche (from which Binchois took his name) was a papal singer from 1417 to 1420.
5. That there is a slight North Italian element independent of the Belgian and papal ones. This might be supposed to be due not to the original collectors, but to the copyists of the MS.; in that case, however, one would have expected to find it much stronger. More probably it is due to the personal travels of the collectors. Thus we have seen reason to suspect that Dufay was at Pesaro in 1419, was on his way from Lannoy or its neighbourhood in 1426, was at Ferrara in 1428 or 1433, and was once in Milan—while the devotion to St. Antony of Padua manifest in his will*, and the fact that he wrote compositions in the saint's honour (*see* Haberl, "Bausteine," i., pp. 88-9), suggest that he was no stranger to Padua. Again, the Pope left Rome in 1434, and, after a brief stay at Pisa, went to Florence; stayed there till 1436, when he moved to Bologna; and stopped at Bologna till 1443—during all of which absence the papal singers were with him and not at Rome (Haberl, "Bausteine," i., p. 67). It is very possible that to their stay at Bologna we may attribute the appearance of compositions by Bart. of Bologna in Part II. of our MS.

And I cannot help suspecting that the original collections from which the MS. was copied—probably well on in the third quarter of the fifteenth century—were made by Dufay himself. Compare the number of pieces by him, Binchois, and the two de Lantins in this and in the two 15th century Bologna MSS. described by Haberl:—

	Total of pieces with names.	Dufay.	Binchois.	Arn. of Lantins.	Hugh of Lantins.
A. MS. 37 of the Liceo filarmonico at Bologna [Has 48 by J. of Lymburg, 18 by Ciconia.]	260	62	6	17	7
B. MS. 2,216 of the University library, Bologna [Has 12 by Ciconia, 7 by de Vala.]	82	25	6	8?	3
C. Our Bodleian MS.	265†	52	28	21	22

* See Houdoy, p. 409. Antony is one of the saints to whom he commends his soul. When he is buried in Cambrai Cathedral candles are to be lit before the image of St. Antony of Padua (had he given this image himself?). He makes provision for candles in permanence before three images, one of which is that saint's. He leaves the Cathedral a vellum Mass of St. Antony of Padua, and provides for the saint's Mass being celebrated on his proper day. He also leaves it a volume containing his Requiem Mass and a Mass of St. Antony of Vienne, who, however, was a different and earlier saint. It is notable that the heads of the order of St. Antony of Vienne were summoned to Milan by the Pope in 1420, when the order was placed under the protection of a cardinal and lectureships were established in the monastery, and that between 1419 and 1427 the King of Sicily came to pray in the monastery and gave it a chapel and golden image of its patron saint ("Gallia Christiana," xvi., 199). For Dufay, as we have seen, almost certainly stayed in Milan and had friends there, and he left in his will a royal knife which a king of Sicily had sent him (Houdoy, p. 411). It looks as if Dufay himself may have been the author of the Mass of St. Antony of Vienne, or may have written other music for the dedication of the king's chapel at the monastery.

† I have included the piece by Arnold of Lantins given twice over (once anonymously), the piece of which the composer's name is too much cut away to be recognised, and the piece of which the composer is given only as P. J. (doubtless Presbyter Johannes, and probably Brasart); but not the piece by the priest P. del Zocholc de Portunaonis (of Pordenone), added by a later hand on f. 15^v. I reckon up the purely anonymous compositions at 62.

In all three Dufay is the chief composer; but in our MS. he is relatively less so than in either of the others, while an immensely higher position is given by our MS. to Binchois and to Hugh of Lantins. If Dufay made the original collections—or some of them—from which ours is copied, this is easy to explain. Binchois was of Dufay's own diocese. Dufay sang in the papal choir at the same time as Arnold of Lantins, who was doubtless Hugh's near kinsman; and evidence for a connexion between Dufay and Hugh of Lantins himself is furnished by two striking coincidences—the first, that both of these are found (probably at Pesaro, in 1419) celebrating Cleophe's marriage, and the second, that, on consecutive leaves, they each have a piece in honour of St. Nicholas of Bari. They may, indeed, have been choir-companions in the same cathedral or cathedrals before Dufay entered the service of the Pope at the end of 1428.

It might be asked why Dufay should have been the collector rather than Arnold of Lantins, who was also a papal singer, and would be equally likely to include the compositions of his kinsman, Hugh, and his countryman, Binchois? Well, that is rendered improbable by the fact that in Part II. Dufay is still the leading composer, while the two de Lantins almost drop out of sight. Hugh has only one piece, Arnold only two, one of which had already appeared in Part I.*

The original collections may, of course, have been made by more than one person, and the present MS. may be an aggregation of them. For it appears as if the compositions themselves were all earlier than 1440, whereas the MS. itself can hardly have been transcribed (judging from its notation) for at least another quarter of a century.

The place of transcription I suspect to have been Milan. No doubt the fact that both Canonici and Soranzo were Venetians, and that Venice is specified as the place where two of the pieces were composed, favours Venice. But I have already observed that the first hand in the MS. sometimes uses *-m* for *-n*, a Milanese but (so far as I am aware) not a Venetian characteristic; and I have since found that the second hand occasionally does the same—e.g., on f. 63^v he twice writes *leyfom* for (e)*leyson*, and on f. 64^v he writes *Amem*. But there is no reason why the original collections should not have been copied before 1440 by Dufay's friends in Milan and a transcript made from that copy (into our Canonici volume) at a later date for the use of musicians in Venice.

Before ending this apparently interminable essay, I have still to call attention to two points—that of the dialects in which the French and Italian poems are written and that of the anonymous poems.

I have been unable to spare time for the examination of the dialects†, from which possibly a good deal may be inferred as to the districts to which the authors of the words belonged, and something also as to the *provenance* of the composer of the music, or at least as to the district in which the music was composed. For a composer would naturally choose words which were either in his own dialect or in that of the place in which they were expected to be mostly sung. And it seems not unlikely that in some cases the words were written and the music composed by the same man, as in that of the piece by Dufay which bids adieu to the good wines of Lannoys. I trust that this volume containing considerably over 200 unprinted

* Of course this of itself is against Arnold's having made the collection in its entirety; he would scarcely forget having already copied his own piece.

† I have noticed incidentally that various poems are North Italian in spelling. In the French poems different inflexional strata are visible—e.g., such earlier and correct forms as *je suy*, *je vien*, and such later and incorrect forms as *je suys*, *je viens*.

French poems of about the first half of the fifteenth century will soon engage the industry of the *Société des anciens textes français*, and that a competent editor will also be found for the 23 Italian poems.

Lastly, as regards the anonymous pieces. These number 63, as against 264 of which the authorship is stated. It seems to me very doubtful whether the composers of these sixty-three pieces were unknown to the collectors; for all the pieces seem to have been composed within a generation or two, and all but two are compositions of more than one part. Indeed, one of these pieces is given later in the volume with the composer's name and place and date of composition. And, if I have correctly analysed it, the distribution of these anonymous pieces is singular. Eight follow pieces by Dufay and three follow pieces by Binchois, but only one follows a piece of Hugh of Lantins, and none follow pieces by Arnold of Lantins. Again, no fewer than eight follow pieces by Malebeke, five pieces by le grant Guillaume, and five pieces by Loqueville.

The almost invariable practice in this MS. is to give the composer's name at the head of a piece, and it seems very possible that a composer himself might go on writing down piece after piece of his own and content himself with writing his name at the head of the first. Consequently, if the authorship of the anonymous compositions is ever ascertained, I should not be surprised if in many, or even most, cases they turn out to be by the composer whose name immediately precedes them in this MS.

It is right to mention that in the case of the one anonymous piece which is repeated later on with the composer's name this suggestion does not correspond with the ascertained fact. The piece ought to be by Hugh of Lantins, whose name last precedes, and it is not. But it is by *Arnold* of Lantins, and this suggests that the first time it occurs it was taken out of an album of Hugh's and that he did not write the name of the composer—doubtless his very near kinsman—because he knew it so well.

E. W. B. NICHOLSON





CHAPTER I.



THE important manuscript from which these songs are selected is written on 140 folios or 280 pages of paper, and contains over 300 pieces of vocal music (mostly in three parts), written on a five-lined stave and in the white or open-headed notation which began to come into use in the early part of the fifteenth century. With the exception of seven pages of music written in the old black notation, some of which may possibly date from the fourteenth century, the whole of this music was probably composed in the first half of the fifteenth century: the historical events alluded to all fall within that period, the dates actually given range from 1422 to 1436, and the names of composers who are known to have flourished in the latter half of the century, such as Caron, Busnois, and Okeghem, are conspicuous by their absence. The period in which the music was composed may therefore be considered as definitely fixed.*

The importance of this manuscript was first pointed out by Sir John Stainer in a paper read before the Musical Association on the 12th of November, 1895, and published in the proceedings of the Association for 1895-6. A glance at the index at the end of this volume will show that it contains an unusual proportion of *secular* compositions; the contrast between the freedom of many of these secular pieces and the antiquated crudity of ecclesiastical pieces by the same composers is very marked, and shows the injustice of attempting to gauge the state of the art of music at this early date by reference to masses and church music alone. It is for this reason that we have selected so large a proportion of secular compositions for transcription here; only two sacred compositions have been included, and these are transcribed only because they are by composers who are mentioned by a contemporary writer as representative musicians of their time, and because there are no examples of their secular work to be found in our MS.

* In the Introduction Bodley's Librarian gives good reason for believing that the manuscript itself was written somewhat later, but this does not, of course, affect the date of the compositions it contains.

The Canonici manuscript is particularly valuable as giving the names of sixty composers of the first half of the fifteenth century: prominent among these are, of course, Dufay and Binchois, the former being represented by 52 compositions, of which 45 are secular, and the latter by 28 compositions, of which 27 are secular; but many of the other authors have been hitherto unknown.

It is matter of regret that the list does not include the name of John Dunstable. We at first thought that his identity might be concealed under the name of Johannes le Grant, whose three songs, included in this volume, will be found to be not unworthy of the composer of "O Rosa Bella"; but to this there is a fatal objection, for as in this manuscript we have compositions by "Guillermus du Fay" and by "Le Grant Guillem," who are clearly distinct persons, so in the Trent manuscripts (Nos. 88 and 90) described by Dr. Haberl we find compositions by Johannes le Grant and by Dunstable included in the same volume.

With the exception of Dufay, very little is known of the lives of any of our sixty composers, and even in the case of Dufay, prior to the researches of M. Houdoy and Dr. Haberl, the greatest uncertainty prevailed. This was entirely due to the erroneous statement made by the Abbé Baini in 1828, that Dufay's name appeared in the lists of singing men in the Papal choir from 1380 to 1432. From this the inference was not unnaturally drawn that Dufay died in or about 1432, and it is not therefore surprising that as late as 1880 and 1882 M. Houdoy and M. Vander Straeten, when confronted with a tombstone recording the death of a musician named Guillermus Dufay in 1474, should have independently enunciated the theory that there were two distinct composers of this name*. Now, however, Dr. Haberl has shown that the name of Dufay does not occur in the Papal archives before 1428,† and from his researches and those of M. Houdoy we are able to construct a fairly complete and accurate biography.

Guillermus du Fay—so his name is spelt in the Bodleian MS. and on his tombstone—was born (probably in Hainault) before the year 1400. He received his musical education at Cambrai in the capacity of Chorister, for such is probably the meaning of the word "Chorialis" found on his tombstone‡; and in his will he leaves money to the Cambrai altar boys, "pueris altaris ut orent pro me, qui in eorum ordine puer serviens honores radicatus et

* E. Vander Straeten, "La Musique aux Pays-Bas." Vol. VI., p. 310 *seq.* Jules Houdoy, "Histoire Artistique de la Cathédrale de Cambrai," Paris, 1880. Published as the seventh volume of the fourth series of the "Mémoires de la Société des Sciences de l'Agriculture et des Arts de Lille."

† Fr. X. Haberl, "Bausteine für Musikgeschichte," I. Wilhelm Du Fay. Leipzig, 1885.

‡ See Ducange, "Glossarium Mediæ Latinitatis," and M. d'Ortigue's "Dictionnaire de Plain-Chant," Paris, 1860, s.v. "Chorialis."

commoda ex ipso servitio me consecutum profiteor." It is certain that Dufay was never director of the singing and music school attached to the Cathedral, for M. Houdoy has been able to give from the Cathedral archives a complete list of the directors from 1370 to 1500, and in that list Dufay's name does not appear.

Among his earliest compositions are the six Italian songs included in our MS., one of which ("Quel fronte signorille," transcribed p. 148) is headed "Guillermus du Fay Rome composuit" (see facsimile), and two French songs, one*, celebrating the marriage of the great Charles Malatesti, Lord of Pesaro, with Vittoria di Lorenzo Colonna, niece of the Pope Martin V.†, which took place on June 17, 1416, and the other‡ a panegyric, in ballade form, in honour of Nicholas the Third of Ferrara (born 1393, died 1441), the date of which can be approximately fixed by a reference to the peace which was brought about by his mediation in 1433 between Florence and Venice on the one side and the Duke of Milan on the other. The "envoy" of this ballade is as follows:—

Prince, je vueil manifester son nom;
Il est marquis et souverain recteur
De Ferare: Nicholas l'appell' on:
Bien est doté peuple d'un tel seigneur.

A third song in Latin, beginning "Vasilissa ergo gaude" (fol. 132 verso), also in honour of a member of the Malatesti family named Cleophe, who married Thomas, the son of Emmanuel Paleologus, Emperor of the East, in 1419, and died in 1433, was most probably composed for their marriage.

The musical services at Cambrai appear to have reached a very high degree of excellence about this time, for there is extant an interesting letter addressed by Philip of Luxemburg to the Chapter of Cambrai in 1428 in which the singing§ in the Cathedral is said to surpass in beauty anything to be heard in Europe; and this is borne out by the fact that from 1420 onwards the singers in the Papal choir were largely drawn from Cambrai. It was probably at Cambrai that Dufay's two songs, "Je me complains piteusement" and "Adieu ces bons vins de Lannoys"||, dated 1425 and 1426 respectively in the Bodleian MS., were written. From December, 1428, to August, 1433, and again from June, 1435, to June, 1437, the name of "Guill. du Fay" appears in the lists of the singing men in the Papal choir, preserved in the Papal archives and printed by Dr. Haberl.

* "Resveillies vous et faites chiere lie," fol. 126 verso.

† There were two men who bore the name Charles Malatesti, one was Lord of Pesaro, and married Vittoria di Lorenzo Colonna (as stated above), see Litta, "Famiglie Celebri Italiane," Milan, 1869; the other was Lord of Rimini, and married Elizabeth Gonzaga. Yriarte in his "Rimini," Paris, 1882, pp. 57 and 59, has evidently confused the two.

‡ "C'est bien raison de devoir essaucier," fol. 55 verso.

§ There was no organ in the Cathedral at Cambrai then.

|| Lannoy is about six miles North-East of Lille, the seat of the Court of Burgundy.

It was customary at this time for members of the Papal choir to receive ecclesiastical preferment, often with a special indulgence annexed, dispensing with the necessity of residence; and we find that on the 12th November, 1436, Dufay was appointed to a canonry at Cambrai, and it was probably soon afterwards that he was presented by Philip of Burgundy to a canonry in the Church of St. Waldetrude at Mons; both of these offices he held till his death, for he describes himself in his will dated 8th July, 1474, which is still preserved in the Cathedral archives at Cambrai, and has been printed *in extenso* by M. Houdoy and Dr. Haberl, as “Ego, Guillelmus du Fay, Cameracensis et Sancte Waldetrudis Montensis Ecclesiarum canonicus prebendatus.” From 1439 to 1446 Dufay also occupied the twenty-fourth Prebendary stall in the Cathedral church of St. Donatus at Bruges*. It was at Bruges that a cousin of his lived, who received a hundred pounds from the executors of Dufay’s will for having sent him regularly for the last eighteen years of his life a present of “confitures.”

Dufay left the Papal choir in June, 1437, and it was probably then or soon after that he went to reside in Savoy, for the “exécution testamentaire” of his will includes a payment to one Pierre de Wez “pour avoir gardé l’hôtel du defunct pendant l’espace de sept années qu’il fut demeuré en Savoye” (see Houdoy, p. 89), and the references to Dufay’s residence at Cambrai from 1446 onwards are so numerous as scarcely to admit of so long an absence at any later date; probably, too, his presence at the Court of Burgundy, to which Martin le Franc testifies, falls within these years, unless it can be referred to the period before 1428†.

In 1446 there is an entry in the “Comptes de l’office de la fabrique,” in the Cambrai archives, as follows:—

“Johanni de Namps, scriptori eccl. pro scriptura duorum librorum, Gradualia, Alleluya, in quibus est scriptura 45 quaternorum, et debuit habere, *per forum factum cum eo per Magistrum Guillelmum du Fay*, pro quolibet quaterno scribendo notando X virli. XXXVIIⁱ X^s”.

In 1449 we find Dufay, temporarily no doubt, at Brussels, and summoned in his capacity of Canon of St. Waldetrude’s to attend a meeting of the Chapter at Mons (Vander Straeten, VI., 315). In 1451 it is recorded that the Chapter of Cambrai voted a sum of sixty scuta to Dufay “propter qualitates et merita magistri Guillelmi Du Fay, Canonici, qui nostram ecclesiam cantibus musicis decoravit” (Vander Straeten, VI., 314), and in the records preserved at Cambrai there are many entries of payments to one Symon Mellet (ranging from 1459 to 1470) for copying into the Cathedral music

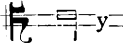
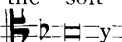
* Vander Straeten, “La Musique aux Pays-Bas,” I., 106.

† See *infra*, p. 12.

books masses, antiphons, hymns, and magnificats "que a fait Maistre Guillaume du Fay." In 1458 we have interesting evidence of the great reputation Dufay had acquired as a musician in the record of a journey that he made to Besançon, where, after hearing the antiphon "O Quanta exultatio angelicis turmis" sung in the church of St. Etienne, he gave a decision, which seems to have been accepted as final, that it was written in the second ecclesiastical mode, and not in the fourth, as some had asserted.

Another document which shows that his reputation was not confined to France is a letter from the celebrated Florentine organist, Squarcialupi, dated 1st May, 1467, addressed to "Canonicus Gulielmus in Cambrai," which speaks of the great regard in which Dufay and his compositions were held not only by Squarcialupi himself, but by Pietro and Lorenzo de' Medici. Finally, we have the text of Dufay's will, dated 8th June, 1474, in which he requests that in his last moments, after the sacraments have been administered, the hymn "Magno salutis gaudio" may be sung, "submissa voce," by eight voices at his bedside, "quo hymno finito, pueri altaris, unâ cum magistro eorum et duobus ex sociis, inibi simul presentes, decantent motetum meum de Ave Regina celorum," and that his body may be laid to rest "in dicta venerabili ecclesia Cameracense, scilicet, in capella sancti Stephani, ante representationem meam lapideam quam inibi fieri feci meis expensis." Dufay died on the 27th of November, 1474, and was buried, as he had desired, in the chapel of St. Etienne, beneath the tombstone he had himself caused to be made, the tombstone which still exists, though unfortunately mutilated, and which represents the resurrection of our Lord, with the worthy canon ("venerabilis" his contemporaries delighted to call him) in the attitude of prayer. This tombstone, which was formerly in the collection of M. Victor de Lattre,* bears the inscription—"Hic inferius jacet venerabilis vir magister Guillermus du Fay musicus baccalarius in decretis olim hujus ecclesie choralis deinde canonicus et sancte Waldetrudis montensis qui obiit anno domini millesimo quadragesimo (LXX^oIIII^o) die XXVII^o mensis Novembris." In the escutcheons at the four corners is found the same monogram or rebus which is sometimes used in our Bodleian MS.† A reproduction of this tombstone will be found in M. Vander Straeten's sixth volume (p. 314) and at the end of Dr. Haberl's monograph. Dr. Haberl also prints and transcribes what is probably the identical motet ("Ave Regina Celorum") which Dufay wished to be sung over his death-bed.

* M. de Lattre's collection was dispersed on his death in 1889.

† In such a rebus the note representing the syllable "fa" will, of course, vary according to the hexachord in which it is supposed to lie: it will be C in the "hard" hexachord beginning on G, and B♭ in the "soft" hexachord beginning on F, and this gives us the two forms "du =" and "du =" which occur in our MS. In the same way we find Hugbo de Lantins' name written both "de ntins=" and "de ntins=".

The passages in which the theoretical writers of the fifteenth century refer to Dufay have been often quoted, and are brought together by Dr. Haberl; the most interesting of them, that of Adam de Fulda, whose treatise is dated 5th November, 1490, is unfortunately somewhat obscure, though the obscurity is probably due solely to faulty printing in Gerbert's "Scriptores." He speaks of the Guidonian scale, which ranged from the low G (Gamma ut) to the high E, and therefore contained only twenty "claves" or notes (counting B $\flat$ and B $\natural$ as one), and continues*: "Sed decursu temporis moderniores musicae preceptores, his non contenti clavibus, concluderunt ex necessitate tribus chordis, scilicet trite, paranete, et nete hyperboleon, superaddere diapason superius, similiter lichanos, hypate, et parypate meson diapason inferius, mensuralis musicae gratia per venerabilem Guillhelmum Dufay adinventae, cujus compositio nostris magnum dedit initium formalitatis, vulgo *manerum* dictum. Nam ipse primus regulis contentus non immerito limites est supergressus in transpositione, cum instrumentis perutile sit et eorum sciolis quorum causa plus credimus admissum fore": and again, on p. 350, he says that the modern musicians "manu et Guidonis preceptis non contenti, sed cantum totiens quotiens transponentes, invenerunt infra plures voces adjiciendas esse, similiter supra ϵ la plures associandas voces, cujus rei venerabilem Guilhelmum Duffay inventorem exstitisse credo, quem et moderniores musici omnes imitantur." The first of these passages, as printed by Gerbert, seems to mean that it had been found necessary to add the three notes $\begin{smallmatrix} f & g \\ f & g \end{smallmatrix}$ and $\begin{smallmatrix} a \\ a \end{smallmatrix}$ above, and the three notes D,† E, and F below Guido's system, on account of some new kind of mensurable music introduced by Dufay; but the second passage clearly states the writer's belief that it was Dufay himself who made these additions.

In both passages we are told that it was by transposition that these additional notes were arrived at, and it would be quite characteristic of the conservatism of the age, that musicians should have bowed to tradition and authority so far as to *write* nothing that would exceed the limits of the Guidonian system, while at the same time constantly evading those limits in practice by the simple expedient of transposing the music up or down, so as to enable the forbidden notes to be *sung* though not written. It would, in fact, be in exact analogy to the practice that undoubtedly prevailed with regard to *musica ficta*. Doubtless too, as the art of singing was more carefully cultivated, and highly trained choirs, such as that of Cambrai, came into

* Gerbert, III., 342.

† "Lichanos" here must clearly mean "lichanos hypaton" (*i.e.*, D), and not "lichanos meson" (G), for Adam has just told us that the octave below G was already included in the Guidonian system as Gamma ut.

existence, it was found that the Guidonian system did not, as had previously been supposed, express the absolute limits within which the human voice could exert itself with pleasant effect*, and it is probable that all that Dufay did was to protest against these additional notes being excluded from the gamut, for no better reason than that they were outside the Guidonian limits and could not be accommodated on the Guidonian "hand." Dufay has left no treatise by which we can test the accuracy of this assumption, but in practice he uses the high treble F frequently; it occurs twice in the song "Je donne à tous les amoureux" (fol. 77 recto of the Bodleian MS.) and once in "Navré je suis" (fol. 78 recto); it also occurs in the "Ave Regina Celorum," transcribed by Dr. Haberl, and in the song "Je prends congé," printed in the appendix to the German edition of Kiesewetter's History of Music. The low F does not occur in any of Dufay's compositions in the Bodleian MS., but it is found in a song "Je ne vis onques la pareille"†, which is included in a manuscript lately discovered by Mr. C. T. Gatty, who has been kind enough to let us see and take extracts from his transcription.

Dufay was the last of the three composers who are so often named as representative of the music of the first half of the fifteenth century, Dunstable having died in 1453 and Binchois in 1460.

There seems little doubt that Dufay's name should be pronounced as of three syllables, with the "a" broad and open, as in French. The use of the musical note "fa" in his monogram suggests this, and it is necessary to the metre in the song "Ce moys de may" (see *post*, p. 107) and in the verses of Martin le Franc quoted below.

It is stated in Grove's Dictionary of Music that many of Dufay's

* In Morley's "Plaine and Easie Introduction to Practicall Musicke" (London, 1597, folio), Philomathes, on being told that the musical scale can be continued indefinitely in either direction, asks "Why then was your scale devised of twenty notes and no more?" and the answer is: "Because that compasse was the reach of most voyces: so that under *Gan ut* the voice seemed as a kind of humming, and above E la a kind of constrained skricking (*i.e.*, screeching)".

† It is interesting to be able to ascribe this song to Dufay, for in the memoirs of Olivier de la Marche, in the course of a description of the festivities and masquerades at a banquet given by Philip of Burgundy at Lille on the 17th of February, 1453-4, the following passage occurs: "Puis par la porte entra dedans la sale un cerf, merueilleusement grand et beau: dessus le cerf estoit monté un jeune fils, de l'age de douze ans. Ce dict enfant tenoit, à deux mains, les deux cornes dudict cerf. Quand donques il entra dedans la sale, lors il commença le dessus d'une chanson, moult haut et clair: et ledict cerf chanta la teneur, sans y avoir autre personne, sinon l'enfant et l'artifice dudict cerf; et nommoit on ladicte chanson, qu'ils chantoient, '*Je ne vey onques la pareille.*'" It is true that this song was in two parts, whereas Dufay's song in Mr. Gatty's manuscript is in three; but, on the other hand, the treble and tenor parts of Dufay's song make excellent harmony in themselves, and may well have been sung alone; they are, in fact, rather marred than improved by the addition of a third part below. The melody must have been a popular one, since portions of masses by Agricola and Obrecht are still extant, with the same melody in the tenor part. See Haberl, "Bausteine," II., 111 and 154.

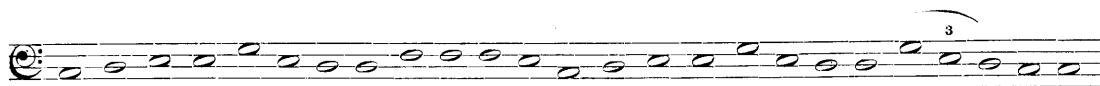
compositions are to be found in Glareanus and in the publications of Petrucci, but this seems to be an error; we have been unable to trace any of Dufay's compositions in either one or the other.

Before leaving Dufay, a few notes on some of his songs included in this volume may be added:—

1. "*Ce moys de may*" (p. 105). This song has already been published by Kiesewetter, in the appendix to the German editions of his *History of Music*, from a manuscript copy written in the old black notation. It is there ascribed to Binchois, but the way in which Dufay's name is introduced in the third stanza of the words is scarcely consistent with anyone but Dufay having been the composer.

2. "*Par droit je puis*" (p. 115). This song occurs also in Cod. Mus. 37 of the Liceo Musicale at Bologna, from which the words have been printed by Signor Giuseppe Lisio*. They exhibit several variations from the Bodleian text, the most important of which have been referred to in the footnotes. Mr. Nicholson suggests that the original reading in line 2 was "*liesse et*," which could be so written as to be miscopied into "*tristret*," and that some subsequent copyist, reading this as "*tristresse et*," and seeing the unsuitability of the word "*tristresse*," substituted "*soulas*" to suit the sense. It will be noticed that this song may be sung either as a canon in two parts, or with the "*contratenor concordans cum fuga*" in three parts, or with an added "*contratenor concordans cum omnibus*" as a four-part composition, and that the harmony is equally complete in whichever way it is performed.

3. "*La belle se siet*" (p. 122). The melody in the tenor part of this composition is that of a popular song which, after the lapse of more than 400 years, is said to be still current in the South of France under the name of "*La Pernette*." The oldest extant version is probably that jotted down (with the tune) about the beginning of the fifteenth century by a "*greffier de l'échevinage*" named Jehan Taillefier in the "*Registres aux transports de la haute cour de Namur*," which extend from 1330 to 1794. This version has been reproduced in facsimile by M. Jules Borgnet in the "*Messenger des sciences historiques de Belge*" for 1851 (p. 79); it contains an additional stanza of words not found in our MS., but the melody, which is written on a four-lined stave in curiously attenuated black semibreves, the "*proportio sesquialtera*" in bars 21 and 22 being indicated by open notes, differs but slightly from Dufay's tenor part. It runs thus:—



* "*Una stanza del Petrarca musicata dal du Fay.*" Bologna, 1893, folio.



M. Borgnet subsequently published, in the "*Annales de la Société Archéologique de Namur*" for 1861-2 (Vol. VII., p. 186), a transcription of this melody into modern notation supplied to him by Coussemaker. Coussemaker's transcription has been reproduced by M. Weckerlin in his "*La Chanson Populaire*" (Paris, 1886, p. 179) and by M. Van Duyse ("*Het eenstemmig Fransch en Nederlandsch wereldlijk lied*," Ghent, 1896, p. 186). There is some little difficulty in fitting the words to the melody, and in this respect M. Van Duyse attempts to improve upon Coussemaker in an alternative transcription of his own, originally published in "*Mélusine*" for 1892, p. 50.

Another setting, without any composer's name, is to be found in the Bologna MS. cited above; this may or may not turn out to be Dufay's song; Signor Lisio has printed the words only, and they are so corrupt as to be almost unintelligible. The melody seems to have undergone change much more rapidly than the words, for the next version in order of time, if correctly transcribed by M. Rolland ("*Recueil de Chansons Populaires*," Paris, 1887, Vol. IV., p. 20), bears but the faintest resemblance to Dufay's tenor part. It occurs in a manuscript, "*Recueil de 102 chansons notés*," written about the end of the fifteenth century, formerly known as the manuscript of Bayeux and now in the National Library at Paris (Supplément Français, No. 5,594). The text of all the songs in this MS. has been printed by M. Gasté ("*Chansons Normandes des XV^e Siècle*," Caen, 1866), but the melodies, so far as we are aware, have never been published collectively. A Provence version of "*La Pernelle*," under the name of "*Fanfarneto*," the music again quite different, is given by M. Arbaud ("*Chants populaires de la Provence*," Aix, 1862, Vol. I., p. 111).

In 1536 a setting in three parts by Josquin des Prés was printed at Venice in "*La Couronne et Fleur des Chansons à Troys*," an extremely rare little book, of which there is a copy (claimed to be unique) in the Leber collection in the library of Rouen; the text there, as printed by M. de Beaurepaire ("*Etude sur la poésie populaire en Normandie*," Avranches, 1856, p. 61), comes nearest to that in the Bodleian MS. of any that we have seen.

In 1561 another setting was printed at Paris by Le Roy and Ballard in "*Le quatrième livre des chansons à 4 parties*"; no doubt this is the composition of De Bussy, which, according to M. de Beaurepaire, appeared in "*Le quatrième livre des chansons en forme de vaudeville*" (Paris, Le Roy and Ballard, 1573).

versions were current, one (that of our MS.) in Normandy and the other (that known as "La Pernette") in the South of France and in Spain, where it can be traced in the ballad of "Los Presos."

4. "*Se la face ay pale*" (p. 140). Tinctore tells us* that Dufay also wrote a mass on "*Se la face ay pale*" and portions of it (Kyrie, Gloria, and Credo in four parts) are still extant in Codex 14 of the library of the Sistine Chapel at Rome (folia 25 to 38) and in Codex 88 of the Cathedral Library of Trent. The Kyrie from this mass has been transcribed by Kiesewetter in the appendix to his History of Music from a copy of the Sistine MS., and the melody in the tenor part will be seen to be identical with the tenor part of this song. The words are in the nature of a "Ballade équivoquée"—i.e., a ballad in which, instead of rhymes, the same final syllables are repeated in a different sense; for this reason "*dévouloir*" is almost certainly the true reading in line 6 of the second stanza.

It is probable that many other songs in this collection are based on popular melodies—for instance, in the same Sistine MS. (Cod. 14, folia 149 to 159) is preserved the Kyrie from a mass by Okeghem, entitled "*De plus en plus*"†, and the first six notes of the tenor part, as given by Dr. Haberl‡, are identical with the first six bars of the tenor part of Binchois' song "*De plus en plus se renouvelle*," transcribed at p. 80. "*Tristre plaisir et douloureuse joie*" (p. 72) is probably another example, for these same words occur (with the melody) in the Bayeux manuscript before referred to, though the second and third stanzas are different. The tenor parts of "*Je demande ma bienvenue*" (see p. 50), "*Tout à caup m'ont tourné le dos*" (see p. 52), and "*Mon seul voloir*" (see p. 96) also suggest popular melodies. There is no doubt that composers were very fond of treating popular songs in this way. M. Weckerlin in his "*La Chanson Populaire*" has given many examples, such as "*Sur le pont d'Avignon*" and "*Un franc archer*," and the free use made of "*L'omme armé*" is notorious.

Of Gilles Binchois we know but little. His name is sometimes written "*Gilles de Binch*," so he was perhaps born at Binche, which was a walled town as early as the twelfth century, and is mentioned as a parish in the diocese of Cambrai in a Latin document of 1419 cited at p. 57 of Dr. Haberl's "*Dufay*"§. In early life he was a soldier, but afterwards took Holy Orders. This appears from an elegy on his death contained in a manuscript at Dijon, in which the following lines occur:—

* "*Proportionale Musices*," III., 3, *ap.* Coussemaker, "*Scriptores*," IV., 172b.

† Cited by Tinctore. See Coussemaker, "*Scriptores*," IV., 172b.

‡ "*Bausteine*," II., 157.

§ The town Binche has now a population of nearly 7,000.

En sa jeunesse il fut soudart
 D'honorable mondanité,
 Puis a eslu la meilleur part,
 Servant dieu en humilité*.

He became chaplain to Philip of Burgundy, probably before 1425, and was by him presented to a canonry at St. Waldegrude's, in Mons, about the year 1438. His name appears with that of Dufay in the list of non-resident Canons who were summoned from Brussels to Mons in 1449. He continued in the service of the Duke of Burgundy down to his death, which occurred at Lille in 1460†.

The names of Tapssier, Carmen, and Cesaris have a particular interest, because they are the three composers who are singled out by Martin le Franc as representative of the generation of musicians that preceded Dufay and Binchois.

Martin le Franc's poem "*Le Champion des Dames*" was first printed, without any indication of place or date of publication, about the year 1500, but internal evidence shows that it was written some sixty years earlier; for the author, in dedicating his work to Philip of Burgundy, describes himself as Secretary to the Pope Felix V., and it is known that Amadeus VIII., Duke of Savoy, did not assume the title of Felix V. as anti-Pope till 5th January, 1439-40, and that he resigned that title in April, 1449. The date of the fourth book, in which the passage referred to occurs, can be fixed within still narrower limits by a reference in the latter part of it to "*Madame la Dalphine*" as still living; for Margaret, daughter of James the First of Scotland, was married to the Dauphin Louis (afterwards Louis XI.) on the 24th of June, 1436, and she died on the 16th of August, 1444.

It is in this fourth book that a whole chapter or "*canto*" is devoted to a review of the present state of the arts in France, and six stanzas of this deal with music. In the original edition‡ they stand as follows:—

Pour le temps du mauvais Cain,
 Quant Jubal trouva la pratique
 En escoutant Tubalcain
 Accorder les sons de musique,
 L'art ne fut pas si auctentique
 Qu'elle est au temps de maintenant :
 Aussi ne fust la réthorique,
 Ne le parler si advenant.

* Cited by Fétis.

† In 1892 Dr. Riemann published transcriptions of six three-part songs by Binchois (none of which are in the Bodleian MS.) from Cod. Mus. MS. 3192 in the Munich Library. Dr. Riemann gives no facsimile of this MS., but from the fact that it is written in the old black and red notation we may judge that it dates from the early part of the fifteenth century; unfortunately, however, it has been much mutilated, and the six songs by Binchois are now the only complete compositions remaining.

‡ At sig. q., vi.

Tapissier, Carmen, Cesaris
 N'a pas long temps (si) bien chantèrent
 Qu'ilz esbahirent tout Paris
 Et tous ceulx qui les fréquentèrent :
 Mais oncques jour ne deschantèrent
 En mélodie de tel choïs,
 Ce m'ont dit qui les escoutèrent,
 Que Guillaume du Fay et Binchois.

Car il (z) ont nouvelle pratique
 De faire frisque concordance
 En haulte et en basse musique,
 En fainte, en pause et en muance,
 Et ont pris de la contenance
 Angloise, et ensuivy Dunstable,
 Pourquoi merveilleuse plaissance
 Rent leur chant joyeux et notable.

Des bas et des haults instrumens
 On a joué le temps passé,
 Doubter n'en fault, très doucement,
 Chascun selon son pourpensé ;
 Mais jamais on n'a compassé
 N'en doulseine* n'en flaiolet
 Ce q'ung naguères trespasé
 Faisoit, appelé Verdelet.

Ne face on mencion d'Orphée,
 Dont les poètes tant descriptent :
 Ce n'est q'une droicte faffée†
 Au regard des harpeurs qui vivent,
 Que si parfaitement anivent
 Leurs accors et leurs armonies,
 Qu'il semble de fait qu'ilz escripvent
 Aux angeliques mélodies.

Tu as bien les Anglois ouï
 Jouer à la court de Bourgogne
 N'a pas, certainement ouï
 Fut il jamais telle besongne :
 J'ay veu Binchois avoir vergongne‡
 Et soy taire emprès leurs rebelles§,
 Et du Fay despite et frongne||
 Qu'il n'a mélodie si belle.

* The "doulseine" or "doucine" was a rough kind of hautboy.

† This word is from the same root, and probably has the same meaning as the old French "fanfelue" = modern French "bagatelle."

‡ "Vergogne" = modern French "honte."

§ "Rebelle," "rubeclé," or "rebec," is the old three-stringed fiddle.

|| "Frongne" = sulky.

In the third of these stanzas the word "fainte" means the application of *musica ficta*. J. J. Rousseau in his "Dictionnaire de Musique" (Paris, 1768) defines "feinte" as "Altération d'une note ou d'une intervalle par un dièse ou par un bémol. C'est proprement le nom commun et générique du dièse et du bémol accidentels. Ce mot n'est plus en usage; mais on ne lui en a point substitué." "Muance," or "mutation," is the technical term for the complicated solmization which accompanied the hexachordal system; the same term was used after the octave had displaced the hexachord; thus Rousseau has—"Muances. On appelle ainsi les diverses manières d'appliquer aux notes les syllabes de la Gamme, selon les diverses positions des deux semi-tons de l'octave, et selon les différentes routes pour y arriver." The mutations in the hexachordal system are fully explained by Ambros ("Geschichte der Musik," II., 170 *seq.*).

One cannot say with certainty when it was that Martin le Franc saw Dufay at the Court of Burgundy; it would probably be either before he went to Rome in 1428 or after his return in 1437. The discomfiture of Dufay and Binchois in the presence of the English musicians is perhaps more consistent with the earlier date, though Dr. Haberl assumes that it must have been after 1437.

A few details as to some other composers included in our MS. may be gathered from the works of M. Houdoy and Dr. Haberl.

R. de Loqueville (probably identical with our Richardus Loqueville) was choirmaster at Cambrai from 1412 to 1416.

Nicholas Grenon held the same post from 1421 to 1424, and was afterwards a member of the Papal choir from 1425 to 1428.

The lists of singing men in the Pope's chapel published by Dr. Haberl also include the following names which occur in our MS.—

Guillermus Magnus, 1419-1421.
 Nicolas Zacharie, 1420-1424.
 Petrus de Fonte, 1420-1428.
 Gualterus Libert, 1428.
 Arnold de Lantins, 1431-1432.
 Johannes Brasart, 1431.
 Guillermus de Malbecque, 1431-1437.

and others will be found in Coussemaker's "Histoire de l'harmonie au moyen âge" (p. 219) and "Les Harmonistes du XIV^e siècle," Ambros' "Geschichte der Musik," and in manuscripts of a similar nature at Bologna and Trent*.

* Cod. Mus. 37, in the Liceo Musicale of Bologna.
 Cod. Mus. 2,216, in the University Library of Bologna.
 Cod. 87, in the Cathedral Library of Trent.

Brasart must have been a composer of some eminence, for Franchinus, writing in 1496, couples his name with those of Dunstable, Binchois, and Dufay; Ciconia, too, appears in the same company in a manuscript of vocal music in the Vatican, and he was the author of a treatise "*De proportionibus*," a copy of which still exists in the library of Ferrara.

"Charite" may possibly be identical with a "M. Jacques Carité," Canon of Cambrai, who died in 1451 (see Houdoy, p. 261), or possibly with the William Charite, Prior of St. Mary's Abbey, Leicester, who has recently found a place in the "*Dictionary of National Biography*" and is stated to have lived from about 1422 to 1502.

It would be interesting if we could with certainty identify the "Adam" of our Bodleian MS. with Adam de Fulda, the author of the treatise printed by Gerbert. It is known that Adam de Fulda was a composer as well as a theorist, and Dr. Hugo Riemann has recently discovered compositions of his in a manuscript of the last half of the fifteenth century, preserved in the University Library at Leipzig, some of which are simply headed "Adam"*; and it is true also that Adam de Fulda in his treatise, which is dated 1490, speaks of Dufay as a musician "*circa meam aetatem*"; but when we consider that Dufay died at a great age in 1474 and that any compositions by Adam de Fulda in the Bodleian MS. must have been written nearly half a century before the completion of his treatise, the identification must be regarded as extremely doubtful.

Turning now from the composers to their compositions, a few words may be said about the mode of performance. It is abundantly clear from our MS. that some form of instrumental accompaniment was employed; to take one instance only—Dufay's song "*Ce jour de l'an*"—it will be seen from the facsimile that there are three groups of notes, one at the beginning, one in the middle, and one at the end of each of the three vocal parts, under which no words are written. It is possible of course that in the case of the two latter groups the last preceding syllable of the words was intended to be carried on in spite of the intervening rests: numerous instances of this may be found in music of the period, and Thomas Morley quotes a passage from a motet of Dunstable's to illustrate the absurdity of the practice†; but with regard to the first group of notes, it is clear that they can only have been written as an introductory symphony for instruments, such as viols, preceding and leading up to the entry of the voices, and we shall probably not err in supposing that these instruments were employed not only for symphonies, but to accompany the voices in unison throughout. In the case of "*Ce jour de l'an*" the words

* See the "*Kirchenmusikalisches Jahrbuch*" for 1897, edited by Dr. Haberl.

† "*Introduction to Practicall Musicke*," p. 178.

are written out in full under each part, but in many, indeed in the majority of the songs in this MS., the words are placed under the upper part only, while the tenor and the contra-tenor parts have only the first two or three words written at their beginning, generally in such a way as not to correspond with the notes above them. Perhaps one is not justified in inferring from this that in every case where it occurs the lower parts were not intended to be sung at all, but to be played only, but in some cases this must clearly be so; if you will look, for instance, at the first song in this collection, "Je demande ma bienvenue," you will see that the two lower parts cannot possibly be sung to the words of the song, even if the phrasing indicated by the ligatures is entirely disregarded. Another good illustration of the employment of instruments is afforded by Dufay's song "Estrines moy, je vous estrineray" on folio 20 verso of the MS.* This song is in three parts, but the words are in the form of a dialogue between *two* persons only, and are distributed accordingly between the two upper parts, while the third or contra-tenor part has merely the words "Estrines moy" written at its commencement. Here, therefore, it is clear that the contra-tenor part must have been played and not sung, and that of the two upper parts which sustain the dialogue, those portions only can have been sung to which the words of the dialogue are allotted, the remaining portions, which occur while the singer is not speaking, but being spoken to, being rendered by instruments alone.

Further, there is direct evidence in contemporary memoirs that motets and songs were sometimes played without being sung. Olivier de la Marche† tells us that on the occasion of the marriage of the Duke of Burgundy to Margaret of York, in 1468, there were great festivities at Bruges—joustings, banquets, masques, &c. Part of the entertainment is thus described: "Assez tost après recommença ladicte guette son propos: et, pour mieux festeyer la compaignie, demanda ses hauts menestriers: et tantost furent les quatre fenestres ouvertes, et par là saillirent trois chèvres et un bouc, moult bien et vivement faicts. Le bouc jouoit d'une trompette saqueboute; et les trois chèvres jouoyent de schalmayes: et en cette manière *jouèrent un motet*, et puis s'en retournèrent comme ils estoient venus. Pour la tierce fois commença la guette son propos: si manda ses joueurs de flustes: et prestement s'ouvrirent les fenestres, et là se comparurent quatre lous ayans flustes en leur pattes: et commencèrent les dicts lous à *jouer une chanson*: et puis se retournèrent comme les autres."

The majority of the poems in this collection are either in Rondel or Rondeau form. The former begins with a stanza of four lines, the latter with

* Not transcribed in this collection.

† Petitot's Collection of Memoirs, Vol. X., p. 344.

one of five, and in both forms the two first lines have to be repeated by way of refrain both in the middle and at the end of the poem, though, as will be seen by reference to the facsimiles, the scribe of our MS. contents himself with repeating the first words only. The terms *Rondel* and *Rondeau* were at this time applied indifferently to either form. Eustace Deschamps, whose "*Art de dicter et de fere chançons*" (reprinted by the *Société des Anciens Textes Français*) is dated 25th November, 1392, describes the four-line form only. The five-line or *Rondeau* form was first brought into prominence by Charles, Duke of Orleans, but the refrain in this form, possibly from misconception of the abbreviated form in which it was generally written by scribes, was, at a very early date, restricted to a repetition of the first two or three words only.

For the words of the poems we have had the invaluable assistance of Mr. E. W. B. Nicholson, for which we cannot be too grateful; he has gone through every page of the proofs with the manuscript and spared no pains in endeavouring to render the text as correct as possible. A few of his suggestions, which have not been embodied in the text, may find a place here. They are as follows:

P. 51, lines 11-12 of text, (?) read—

Mais hors de tous mes maux je sui,
Puis qu'en bon point vous ay vëue.

P. 59, lines 6-8 of text, (?) read—

Hélas! nulx ne scait les doulours
Qu'à moy com mur ont leurs escours.
Et sy suy leial sans mesfaire,
Au grief," &c.

P. 95, line 5. "*Pathere*" is for "*Patarae*." St. Nicholas of Myra, to whom this hymn is evidently addressed, is said to have been born at Patara.

P. 133. The second line of the text has a syllable too many; either "*en*" or the "*tan*" of "*tantost*" should be omitted.

P. 137, line 5 of text. "*Le*," here and elsewhere, with a feminine noun instead of "*la*," may possibly be a survival of a dialectal form, of which examples occur as late as the middle of the fourteenth century.

P. 193, line 6 of second column of text. For "*per petras*" read "*perpetras*"; it is the verb.

In fitting the words to the music we have endeavoured, as far as possible, to observe the exact position of the words in the manuscript; but in some cases (*e.g.*, in “O dolçe compagno,” p. 160) the scribe seems to have written in the words without any regard to the notes to which they were to be sung.

The slurs in the vocal parts have been inserted only where there are ligatures in the original.

The accidentals placed at the side of the notes are in the original; those placed above the notes have been added by Sir John Stainer in accordance with the rules for the application of *musica ficta* as laid down in contemporary and other treatises.

J. F. R. STAINER

C. STAINER





CHAPTER II.



MEASURABLE music, as its name implies, is music in which the value of the notes employed can be *measured*, as opposed to the plain-song of the Church, in which the value of the notes is entirely subordinated to the rhythmical value of the words to which they are set, so that they cannot be *measured* by any hard and fast rules.

The rules to be observed in mensurable music were first laid down by Franco about 1100 A.D., and, with slight variations, mainly affecting the value of notes in ligature, they continued to be observed till the latter part of the sixteenth century. In England, Ravenscroft's "Briefe Discourse" (1614) marks the last struggle of mensurable music to recover the supremacy which had already been wrested from it by the new and simpler system of notation and time-measurement which is still in use at the present day.

The differences between the old and new systems are many and essential; one that will strike you at once in looking at the facsimiles of our MS. is the absence of bars, and, what is perhaps a necessary corollary of this, the absence of tied notes. The want of bars is not without its advantage, for it enables a composer to alter his rhythm without restraint, and, if he is so minded, to write one part in a different rhythm to the others. Examples of this may be seen in "Se liesse est de ma partie" (p. 164), where the rhythm of the tenor part falls naturally into groups of two bars, broken only at bars 23 and 28, and in Tapssier's "Eya dulcis adque vernans Rosa" (p. 187), where we have endeavoured to preserve the contrasted rhythms of the different parts in the transcription into modern notation.

A device of this sort is, of course, not impossible in modern music; but it is certainly not encouraged by the occurrence at regular intervals of "bars" cutting across all the parts of a composition simultaneously.

But though bars had not been invented, the composers of the fifteenth century were able to obtain something of their effect by the general adoption of the breve as the unit of measurement; for "time" ("tempus") in mensurable music means nothing more or less than the value of a breve.

Thus the expression "Fuga duorum temporum" (p. 115) means a "chase" or canon in which one part has a start of two *breves* or their equivalent in lesser notes, and again the expressions "tempus perfectum" or "imperfectum" mean that the *breve* is equal to three or two semibreves—*i.e.*, that the composition is written in triple or duple time. In both these cases the division into breves or "tempora" naturally corresponds to the modern division into bars. Another analogy to the modern bar is found in the use of the "punctum divisionis," which is explained below.

We have spoken of the division of the breve into either two or three semibreves, and this leads us to what is really the fundamental difference between the old and new systems.

In modern music a semibreve is always equal to two minims, a minim to two crotchets, and so on; but in mensurable music the undotted long ($\equiv$) may be equal to either three or two breves, the undotted breve ($\equiv$) to either three or two semibreves, and the undotted semibreve to either three or two minims, according as it is "perfect" or "imperfect"*, and the time (in the modern sense) of a composition will depend on the way in which these perfections and imperfections are combined; thus, if the breve is perfect and the semibreve imperfect, we have what we should now call $\frac{3}{4}$ time, as in "Quel fronte signorille" (p. 148); if the breve is imperfect and the semibreve perfect, we have what we should now call $\frac{3}{2}$ time, as in "Ce jour de l'an" (p. 102); if both are perfect, we have $\frac{3}{1}$ time, as in "Vince con lena" (p. 60); if both are imperfect, we have $\frac{2}{1}$ time, as in "O dolçe compagno" (p. 160); and it will be seen that by adding to these a perfect or imperfect long every possible variety of triple or duple time can be obtained.

Now it was clearly desirable to have technical terms for the value of each of these three notes (long, breve, and semibreve), for we have to ask in the case of most compositions not only what is the "time" of the piece—*i.e.*, how many semibreves go to the breve (see above), but also how many breves go to the long, and how many minims to the semibreve. The following terms were therefore invented. The value of a long was called "mood" ("modus"), which was said to be "perfect" when equal to three breves and "imperfect" when equal to two only; the value of a breve was called "time" ("tempus"), which was said to be "perfect" when equal to three semibreves and "imperfect" when equal to two; the value of a semibreve was called "prolation" ("prolatio"), which was said to be "greater" ("major") when equal to three minims and "less" ("minor") when equal to two.

* The "Maxima" or "large" was always equal to two longs, and the minim to two semiminims or crotchets.

Further, to help us in ascertaining the mood, time, and prolation in which a composition is written, the following symbols were devised :—

A circle indicates “tempus perfectum.”

A semicircle, open to the right, indicates “tempus imperfectum.”

A dot in the centre of either the circle or semicircle indicates “prolatio major,” and the absence of the dot indicates “prolatio minor.”

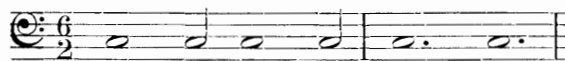
Examples of these four signs may be seen in the facsimiles of the four songs named above.

Mood, perfect or imperfect, is indicated by a 3 or 2 placed by the side of the symbols for time and prolation, but in secular music of the fifteenth century this is generally omitted, since the mood is almost invariably imperfect.

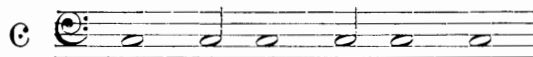
After what we have said it is hardly necessary to point out that these so-called “time signatures” have little in common with the modern signs $\frac{3}{4}$, $\frac{6}{8}$, &c.; they indicate only the relative value of the different kinds of notes employed, and do not necessarily afford a key to the rhythm, whereas, in modern music, where the relative value of the notes is fixed and unchangeable, indication of the prevailing rhythm is the only function of the time signature.

The want of any notes less than the semiminim for rapid music led to the device of “diminution,” by which each note was to be sung or played at half its written value; this was indicated either by a small 2, as in the two upper parts of “Se liesse est de ma partie” (p. 164), or by a stroke drawn diagonally through the time signature, or, in the case of “tempus imperfectum,” by reversing the semicircle, so that it opened towards the left instead of the right, as in bar 12 of “Vince con lena” (p. 60). In the latter case “double diminution” could be effected by adding the diagonal stroke, and each note would then have a quarter only of its written value.

So far, you will say, the only material difference from modern notation is that the “perfect” long, breve, or semibreve is not dotted, as with us; and you may ask how in such a phrase as this—



the dotted semibreves would have been distinguished from the undotted. The answer is that you must be guided by the context. The phrase would be written thus—



to show that it is in “tempus imperfectum” and “prolatio major,” and the following rules would be applied :—

1. A note, whether long, breve, or semibreve, if followed by another of

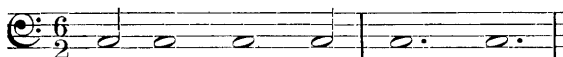
the same value, is always "perfect," if it would naturally be "perfect" according to the time signature; or, to put it in its Latin form, "Similis ante similem non potest imperfici."

2. A note perfect according to the time signature is made imperfect by one or more notes or rests of less value following it, or even by notes or rests of less value preceding it, provided those notes or rests have not already exhausted their force in rendering imperfect a note of greater value which preceded them*.

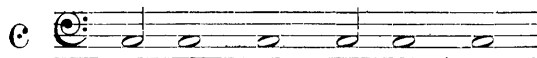
If applied to our example, the second of these rules will reduce the first and second semibreves to two beats only, while the first rule will ensure to the third semibreve its full value of three beats.

A note or a rest may be thus reduced in value by its context to any extent, provided that it remains of greater value than the note next below it in denomination. Thus in "tempus perfectum, prolatio major," where the breve is normally equal to nine minims, it may be reduced to the value of eight, seven, six, five, or four minims, but not to the value of three minims, for then it would be equal to a semibreve. If you compare the facsimile and the transcription of "Vince con lena" (p. 60), you will find an instance of a breve thus reduced to six beats in the tenor part of bar 6, of a breve reduced to five beats in the tenor part of bar 7, and of a breve reduced to four beats in the two upper parts of bar 8. A breve rest, if it had occurred, might have been similarly reduced in value.

The rule "similis ante similem non potest imperfici" led to one very absurd result, which is a constant source of difficulty in transcribing mensurable music. A composer who wished to write—



could not write it thus—



because this precious rule would give three beats instead of two to the first semibreve. The only way that could be found out of the difficulty was to ordain that the second note in such cases should be written as a *minim* but should be doubled in value in performance; and this *doubling* of the value of a note is what is meant by the Latin word "alteratio," which is the technical term by which it is known.

The confusion that might be expected to arise from such an expedient as this is considerably lessened by the fact that no note can be "altered" unless

* For more detailed examples of the application of this rule, see the account of the "punctum divisionis" below.

it falls on the second beat of a triple measure and is immediately followed by a note of the next higher denomination. These were the circumstances under which the necessity for its use originally arose, and to these it was always strictly confined. Examples of "alteratio" may be seen on p. 102 in bar 3 (treble), bars 4 and 7 (contra-tenor), and bar 8 (tenor), and elsewhere throughout the song by comparison with the facsimile.

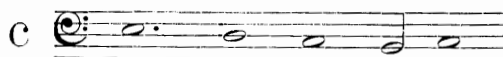
It is well to bear in mind that "alteratio" may occur when the first beat of the triple measure is occupied by a rest, as well as when it is occupied by a note, and also that a note may be "altered" in ligature as well as out of ligature. For examples of notes "altered" when in ligature, compare the facsimiles with p. 148 (bar 2 of the contra-tenor part) and with p. 175 (bar 2 of the treble part).

Dots are used in mensurable music in three different ways, and are distinguished by three different names.

1. The "punctum augmentationis" is exactly equivalent to our modern dot, and adds to a note half its normal value. It is of course only applied to "imperfect" notes (two beats) and never to "perfect" notes (three beats). The only difficulty in identifying it arises from the fact that the dotted note is not necessarily followed by one of less value, because tied notes had not yet been invented. Thus:—

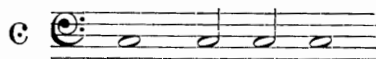


in the fifteenth century would have been written—

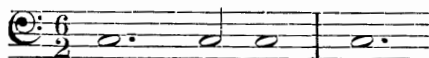


2. The "punctum perfectionis" only differs from the "punctum augmentationis" in that it is applied to "perfect" notes (*i.e.*, notes which are perfect according to the time signature), when they would, unless dotted, be rendered imperfect by their context.

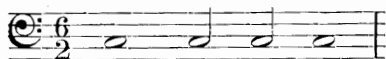
3. The "punctum divisionis" is a dot employed to *divide* one triple measure from another, and is of the greatest assistance in transcribing mensurable music. Thus the phrase—



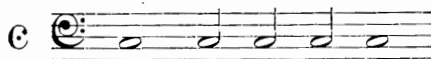
if interpreted strictly according to rule represents—



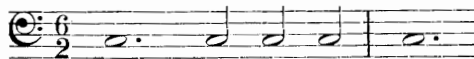
the second minim being doubled by "alteratio"; but if a dot is placed between the two minims it shows that what the composer intended was



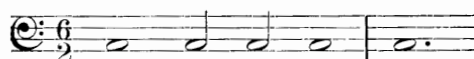
making one bar only, instead of a bar and a half. Similarly, the strict interpretation of—



would be—



but a dot after the first minim would show that—



was meant, the third minim being "altered."

Examples of the "punctum divisionis" may be seen in the facsimile of p. 102, bars 2 and 8 (treble), 4, 5, and 6 (contra-tenor), and 5 and 8 (tenor). This dot is frequently placed after a rest, to show that the rest is to be subtracted from the triple measure which precedes it, not from that which follows it: see, for instance, p. 3, bar 3 (treble), and p. 4, bars 7 and 10 (contra-tenor), bars 6 and 12 (tenor).

The rests are the same as in modern music, except that they are drawn vertically instead of horizontally; a breve rest extends from one line of the stave to the next; a rest of two breves value extends over two spaces; see the commencement of the treble and tenor parts of "Ce jour de l'an" (p. 102).

The repeat mark is ::, where the *two* vertical lines indicate that the piece is to be sung through *twice*; if it is to be sung through three times, three vertical lines are placed between the pairs of dots: thus in the tenor part of "Je ne puis plus" (p. 143) the first fifteen bars only are written out and are followed by the sign :: and the words "Canon, 1° in duplâ, 2° in triplâ, 3° in sextuplâ proporcione," the effect of which is that the phrase is to be sung through three times, first of all giving to each of the notes its full value, then giving to each note only two-thirds of its value, and, finally, giving each note only one-third of its value, as shown in the transcription. Similarly, in the tenor and contra-tenor parts of "Resvelons nous" (p. 132), the first five bars only are written out and are followed by the sign ::::, to show that they are to be sung through *four* times.

The rules for the determination of the value of notes in ligature are cumbered in the theoretical treatises on mensurable music* with a variety of

* The four volumes of Coussemaker's "Scriptores" are the great repository of these treatises.

“distinctions” such as the mediæval schoolmen delighted in. Ligatures were said to have “*proprietas*,” or “*improprietas*,” or “*opposita proprietas*,” according as they had tails ascending or descending, or no tails at all at their beginning; and they were said to be “perfect” or “imperfect,” according as they had tails or no tails at the end; but in fact it is possible to dispense with most of these “distinctions” and to reduce all that is necessary for their interpretation to a few simple rules.

First of all let us explain what is meant by a ligature. A ligature is a group of two or more notes *bound together* (“*ligatus*”) in one figure. If you look at the facsimiles of the tenor and contra-tenor parts of “*Pontifici decori speculi*” you will see that the notes thus bound together are either square or are blended into a transverse bar; and the first thing to be learnt is that these transverse bars always represent two notes and no more—viz., the note on which they begin and the note on which they end; thus the second ligature in the second line of the contra-tenor part represents middle C and C the octave below, all the intervening lines and spaces being disregarded. Let us call the two notes represented by such a transverse bar “oblique” notes, and then the following rules for determining the value of ligatures will require no further explanation:—

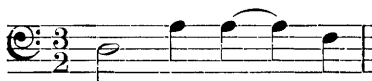
1. When a note in ligature, whether square or oblique, has a tail ascending on the left-hand side, that note *and the following one* are semibreves.
2. A note occurring in any part of a ligature, whether square or oblique, which has a tail descending on the right-hand side, is a long.
3. Subject to the above two rules, every note in a ligature, not being the first or last note, is a breve.
4. The first note of a ligature, whether square or oblique, having a tail descending on the left-hand side, is a breve.
5. The first note of a ligature, whether square or oblique, being without a tail, is a breve if the next note ascends, and is a long if the next note descends.
6. The last note of a ligature, whether square or oblique, having a tail ascending on the right, is a long.
7. The last note of a ligature, being oblique and without a tail, is a breve.
8. The last note of a ligature, being square and without a tail, is a breve if the preceding note is below it, and is a long if the preceding note is above it.

Ligatures are frequently used by fifteenth century writers for the sole purpose of economizing space; but in vocal music, such as that contained in our MS., their proper function is to indicate phrasing, one syllable only of the words being sung to a group of notes in ligature.

It will be observed that no note of less value than a semibreve can be

included in a ligature; the reason of this is that ligatures were in use before the minim and semiminim had been invented (*i.e.*, before about 1320 A.D.), and we ought perhaps to be grateful that the rules for determining their value were not still further complicated by the additional "distinctions" which the admission of minims and semiminims would have rendered necessary.

There is one other peculiarity of notation which you will have noticed in the facsimiles, and that is the occasional substitution of black notes for the white or open-headed notes generally employed. The effect of this is to introduce what the theorists called the "*proportio sesquialtera*" or "*half-as-much-again*" proportion, which is as much as to say that a triple measure is set against a duple measure, and the composer thereby enabled to write 3 against 2. It is sometimes said that a *black* note loses one-third of its value, but that is not quite a correct way of expressing the fact—for instance, in "*tempus imperfectum, prolatio major*," three black semibreves, it is true, will be equal to two open semibreves, as in bars 4 and 5 of "*Pontifici decori speculi*" (p. 88, tenor and contra-tenor parts); but if one of those three black semibreves be broken up into two black-headed minims, as in bar 2 of the contra-tenor part, those minims are not reduced in value, but remain exactly equal to the open-headed minims of the other parts. The occurrence of black notes in open-headed notation, therefore, should be regarded as effecting a change in the *rhythm* rather than in the *value* of the notes—for instance, it would be possible to write the notes of the opening bar on p. 102 black, without affecting the *value* of any of them, but the *rhythm* would then be entirely different, *viz.*—



instead of—



Transverse ligatures sometimes occur in which one half is black while the other half is left open; in such cases one of the two notes represented retains its full value, while the other is subjected to the "*proportio sesquialtera*"; examples of this occur in the tenor part of "*Pontifici decori speculi*," on p. 90, bars 6 and 7, and p. 94, bars 7 and 8.

J. F. R. STAINER

CHAPTER III.



Looking over music of this early period, so many crudities and archaisms at once catch the eye, that a superficial survey might lead to some doubts as to the utility of publishing it. But musical historians, up to the present time, have had but scanty material at their disposal on which to form a true estimate of the state of the art of music between A.D. 1400 and 1440. The highly artificial character of the music of the Mass at that time has before been alluded to; and no conclusion can be drawn from the study of it as to the real condition of the art or as to its aspirations and tendencies towards growth in any given direction. But the fifty secular compositions here transcribed by my son and daughter will provide the student with sufficient material to form a judgment on many important points hitherto but slightly understood.

The creative genius could find no outlet for his invention or sentiment in taking a fragment of a popular melody, drawing it out into long notes, using it as a *canto fermo*, over which tiresome and meaningless parts sung to the sacred words of the Mass were interlaced with an ingenuity which few could analyse and which nobody cared for. But in setting the poet's lyrics his hands were untied, and while freely utilising the old resources of his art, he could also strive to discover new paths, new scenes.

Viewed from either of these two points, the compositions before us are full of interest. They come from so many different authors and exhibit such different styles that we can, by a simple process of generalization, arrive at the laws of art which then bound them; while, on the other hand, the authors' experiments show how and where they felt checked and fettered by conventionalities. With such works before us, many of which are so melodious, cleverly adjusted, and full of life, we are bound to accept the fact that music in this early part of the fifteenth century was a real art, possessing its own laws, and customs, and methods of diction: it was by no means a mere congeries of chaotic incoherent thoughts. But, on the other hand, its powers and scope of action were, simply on account of its youthfulness as an art, very confined and circumscribed; and therefore it should be at once understood by the reader that he must lay aside all his present ideas of what is right or wrong in the grammar of composition, even of what sounds pleasant or disagreeable, and must place himself in the frame of mind of one whose notions of key tonality were limited by the Guidonian hexachordal system still saddled with the remains of Church modes, and whose attempts at formulating the modern scale were looked upon as a sort of recognised illegality.

If he can do this, he will first notice that the scales here used come much nearer to our modern tonality than is apparently the case, owing to the

The object of the system of hexachords was to provide a series of successions or groups (*deductiones*) of six *diatonic* sounds. So, starting from G, the lowest line of the bass stave (added by Guido below A the Greek *proslambanomenos*), we get the first group, and beginning on C and overlapping the former we get the second; but, beginning on F, we cannot get the *diatonic* series without using *b flat*; this *b* was accordingly flattened or softened (made *b molle*). Up to this point no difficulty is met with.

But when we attempt to repeat these three hexachords (see *quarta ut prima*) by starting from the note G an octave above the initial bass note, we cannot get a *diatonic* succession of six notes if we retain the *b flat* which was required for the F hexachord; it became necessary, therefore, to have a *b natural* also, to do duty as *mi* of the G sol re ut hexachord. Two sorts of *b* were thus required, one to act as *fa* (the fourth) in the hexachord of F, the other as *mi* (the third) in the hexachord of G; so this latter *b* was made hard (*durum*), that is to say, *natural*. To exhibit the difference, the soft *b* was rounded (*b rotundum*), and the hard *b* was squared ($\boxplus$ *quadratum*)*.

In short, it was the danger of getting the *b natural* of the G hexachord in dissonant juxtaposition to the F of the F hexachord, which gave young scholars in music so great trouble; and, strange as it may seem, this still gives our students of counterpoint some trouble, eight hundred years after the adoption of the Guidonian system!

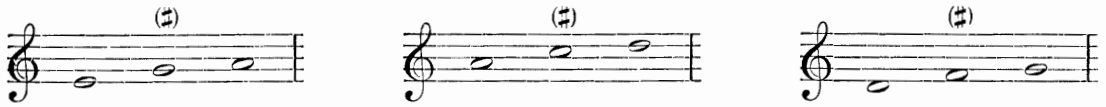
On the proper distinction between the two sorts of *b* (*mi* and *fa*) depended also the whole system of *mutatio*, or the moving out of one hexachord into another. Our modern system of modulation is founded on exactly the same principles; we have to obtain new leading notes (*mi*) in order to proceed into sharper keys, and when we desire to descend into flatter keys the previous leading-note has to be flattened, and thus becomes the fourth (*fa*) of the new key. We, of course, in these days plainly mark any note which requires such alteration in pitch; but in the earlier period of the art the notes often had to

* All this will be familiar to the trained musician; but even he will be tempted to pause here in order to contemplate the remarkable fact that this particular spot in the hexachords, where two sorts of *b* come into contact, is the veritable *birth-place* of modern music. When men realised that by placing the bémol (flat) against *any* note it might be understood that the note should be flattened, and that the square *b* (a natural) could restore it to its normal position; also, that by prolonging the sides of a natural a sign might be made which would direct the sharpening of *any* given note, the whole field of modern chromatic music, with its unbounded resources, was thrown open to the composer. Because, it enabled men to carry a *diatonic* system into any pitch they chose, by giving in a *signature* exact and unmistakable directions as to the required position of tones and semitones in order to produce a diatonic scale *from any one of these self-same tones and semitones*; whilst the same set of signs (used as accidentals) enabled them to pass into and out of the whole cycle of keys.

be raised or flattened at the discretion of the performer; hence in two such passages as the following :—



it would generally be assumed that the former belonged to the F hexachord and required a *b* flat, while the latter came from the G hexachord and required a *b* natural*; and in this latter we also can trace the infancy of our leading note; because, there arose a *general* tendency to approach any point of rest, or a note having the slightest character of being a final, *by a semitone*. Thus, in the following, *musica ficta* would (subject, of course, to variation of harmonies) prescribe, in nine cases out of ten, a semitonal approach :—



this led also to a tendency to make a note lying between two others a semitone below them, thus† :—



In the epoch of Dufay the taste for such semitonal movement as the above was so exaggerated as to make him and his contemporaries indulge in harmonic progressions of this sort :—



* The importance of practical skill in the use of the two notes *b* was so universally felt that there existed a “trite adage” (*tritum adagium*), “Mi, et Fa, est tota Musica” (quoted in “*Philomela Franciscana*,” 1731, p. 8).

† It cannot be said that this is yet extinct. In such passages as—

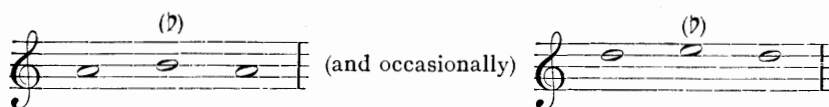


untrained singers not uncommonly try to raise the note lying between two others of the same pitch, thus—



although this last is far more difficult to execute.

There arose, also, an analogous *general* tendency to sing a note lying above two others flat instead of natural, thus :—

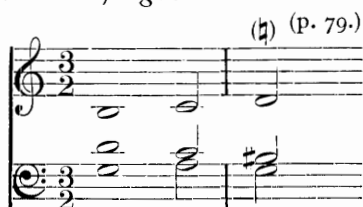


But in the following example the tendency to descend with *b* flat, and the necessity for avoiding the tritone, both combine to enforce a *b* flat :—



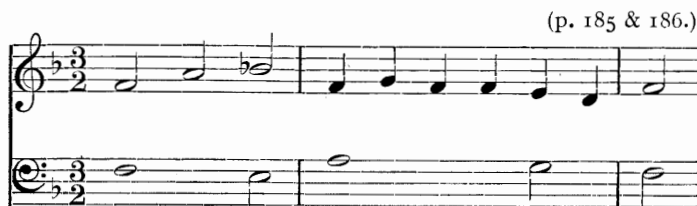
In the above passage, the composer has not taken the trouble to mark the flat, being sure that no one could, under the circumstances, sing the *b* as natural*.

Accidentals introduced by the composers themselves, in order to counter-act the tendency to flatten notes in descending, throw a side-light on its prevalence, *e.g.* :—



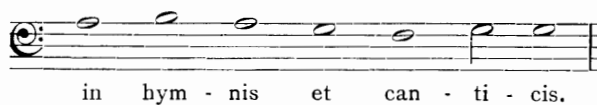
In the former of the above quotations the composer was afraid the performer would sing *b flat* ; and in the latter, Dufay wanted to prevent the possibility of his second and third parts singing *f natural* and *c natural* respectively.

The composers use a flat to stop the tendency to sharpen a note in ascending, *e.g.* :—

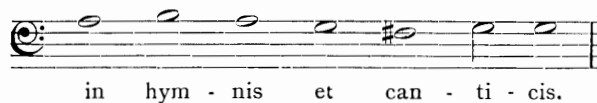


* The attention of the reader is called to the fact that in the compositions which follow, all accidentals, which in the voice parts are in their ordinary position by the side of a note, are to be found in the original MS.; whereas, those which have been added in obedience to the usages of *musica ficta* have been placed above the notes. At this period the sharp did double duty as sharp or natural.

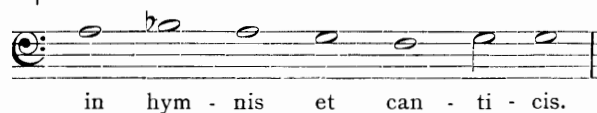
As a proof that there was an intimate connection between *musica ficta* and the avoidance of the tritone, let us take the last line of the first stanza of the "Lauda Sion":—



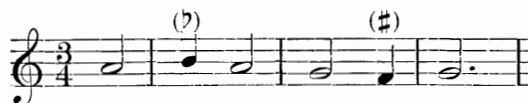
In order to avoid the tritone by conjunct motion between the notes B and F, the latter note has always been traditionally sharpened*, thus:—



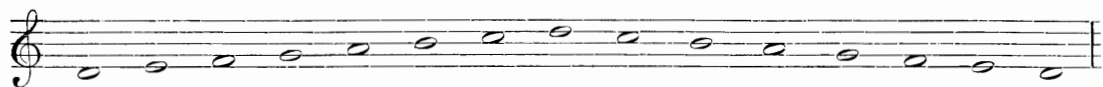
But it is obvious that the F might be allowed to remain *natural* if the B were made *flat*; the tritone would then be effectually destroyed, and this also has been actually done †:—



It will be seen that either of these changes would be in strict accordance with *musica ficta*, though actually introduced for a totally different reason—namely, to avoid the tritone‡. It happens that this same succession of notes occurs twice in Binchois' composition, p. 67, and the context requires both a flat for the *b* and a sharp for the *f*, there being no signature in the upper part:—



The illustrations just given above show very clearly that the use of *musica ficta* is actually destructive of Church modes. Thus, if the first mode—



is liable to be broken up into such fragments as the following, the modality is completely lost—



* See "Méthode complète de Plain-Chant par Félix Clément" (p. 35). See also Mendelssohn's cantata "Lauda Sion."

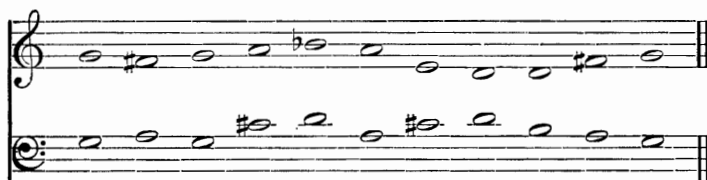
† See Preface to Proske's edition of Palestrina's Mass "super Lauda Sion."

‡ Efforts are being made in certain quarters to re-introduce the tritone by conjunct motion in plain-song; but this has no bearing on my argument.

All the above may be found in some form or other in these pages ; although, being devoid of accidentals, they have a highly respectable, not to say ecclesiastical, appearance. This outward show of Church modality must not tempt the reader to imagine that at this period the Church modes held their own outside the Church, as against the gathering force of modern tonality.

As it is important that there should be no doubt as to the actual use of *musica ficta* during the period covered by our fifty pieces, it will be well to quote from the "Tractatus de contrapuncto" of Prosdocimus de Beldemandis, who wrote A.D. 1412*. He says :—

"Ficta musica est vocum fictio, sive vocum positio in loco ubi esse non videntur, scilicet ponere *mi* ubi non est *mi*, et *fa* ubi non est *fa*, et sic ulterius. De qua ficta musica est primo sciendum quod ipsa nunquam ponenda est nisi loco necessitatis, eo quod nihil ponendum est in arte sine necessitate." He then enlarges on this warning against the unnecessary introduction of *musica ficta* . . . "quomodo quasi omnes canticum compositores circa hanc fictam musicam sepiissime errant," and says : the two signs of *musica ficta* are the flat and natural (*b rotundum sive molle, et ♮ quadratum sive durum*). But he gives an example of the legitimate use of *musica ficta*, which is sufficiently comprehensive to justify anything done in this volume. This is it (transcribed into modern notation) :—



It is unnecessary to say more on this subject, except that great consideration has been given to its due application in these pages†.

But, though *musica ficta* was an active agent in overthrowing Church modality, the building up of our modern key system was a slow process, and in Dufay's time there was still much to be done. These pages show that the

* Earlier treatises dealing with *musica ficta* are those by Johannes de Garlandia (12th century), Franco of Cologne (12th century), Walter Odington (early 13th century), and Johannes de Muris (14th century).

† It may be noticed, merely in passing, that as modern key tonality became established, the term *musica ficta* was used in a somewhat different though analogous sense. Thus in the "Erotemata Musices practicæ" (1563) we read (p. 55) :—

"Quid est Cantus Fictus? Est Cantus contra Scalæ situm æditus, hoc est talis, in quo voces debitos suos locos non sortiuntur veluti cum *ut in b, re in c, mi in d, fa in e, sol in f, la in g*, &c. Aut secus canitur : Habet autem Cantus iste locum in A et E et illarum octavis, de quibus est iudicium. Quare dicitur Cantus fictus? Quia fingit in quacunq[ue] Clave, quamcunq[ue] vult peregrinam vocem, contra Clavis naturam et proprietatem : Hujus signa sunt ♮ # quæ cantum durum, et b quod mollem significat. Ubiq[ue] igitur in cantu signa hæc extra b fa ♮ mi notata conspexeris, cogitabis cantum fictum iis declarari."

This evidently shows that what we should now call "chromatic" music was at this time included under *musica ficta*. Later still the term was often applied to music in "remote" keys—that is, keys having more than three sharps or flats.

key of C had already become firmly established; see the pieces by Adam (pp. 52, 57), Binchois (pp. 74-79), Dufay (pp. 140-142), and others. Some few write very definitely in the key of F; see Bartolomeus de Bononia (pp. 60-63), Dufay (pp. 105-107, 118-126, 146). Examples of genuine D minor are less numerous; see Cardot (pp. 85-87), Dufay (pp. 102-104, 115-117), and a few others. Attempts to settle in the key of G minor are generally very unsatisfactory; but Dufay, who is always well ahead of his contemporaries, gives us a movement in G minor, containing a half-close on its dominant D (see p. 113). He also gives us a four-part song in G minor of great interest (pp. 127-131). The student will find plenty of material if he desires to pursue this subject farther.

But the finding and determination of any given key and the power of moving out of it into another key are very distinct processes, and here we trace the shortcomings and struggles of our musical ancestors. Of course, modulation could not exist as an art until composers had realised the fact that one of the most valuable privileges of modern tonality is that of being able to "shift" our scale into any other pitch whilst strictly retaining the same order of tones and semitones. From whatever pitch a composer of to-day chooses, whether C, C sharp, D, E flat, or any other of our twelve semitonal divisions of the octave, he can and does still carry the same scale about with him. This has undoubtedly its advantages, inasmuch as it opens out a wide field for *contrast*, in allowing us to produce musical sentences which are exactly alike melodically and harmonically, in interesting juxtaposition of pitch*. But as a set-off to this advantage, of which modern musicians have made so much use, we ought not to forget that we have reduced the number of our scales to *one*, instead of having seven or eight, or, if authentic modes only are recognised, *four*. This is not the place to discuss the question whether the art of music has gained or lost by the exchange; the day may yet come when composers may find new resources in the restoration of old Modes. What we learn from these early fifteenth century writers is, first, that they began to discover the impossibility of separating harmonization from definite key tonality; next, that when they left temporarily the few keys at their disposal in the search for contrast of key, they had not grasped the possibility of shifting bodily the same scale-form to any other required pitch. Compare the second composition by Adam, p. 54, with his first piece. The latter is well defined and satisfactory as regards key, but in the song "A temps vendra celle journée" (p. 54), the author, though reaching a close on C as the dominant of F (bar 7 of p. 55), immediately gives us a chord of E minor (bar 9) on the road back to key F, and farther on (bar 15 of p. 55), uses a chord of B minor

* Mr. Hadow deals admirably with this subject in his "Primer on Sonata Form," see sec. 4 and elsewhere. He goes so far as to say, "The primary fact in musical structure is key distribution." See also Parry, "Art of Music" (1st Ed., p. 122 and elsewhere).

after a chord of C as a means of reaching D minor (bar 4 of p. 56). The melody of the song by Binchois, "De plus en plus" (p. 80), is full of sweetness if played by itself, but his attempt to find a suitable harmony to the melody in bars 20 to 24 (of p. 80) shows his inability to realize a "shifting" key system.

The same uncertainty shows itself in Binchois' "Plains de plours" (p. 77). He reaches by perfectly natural means a close on G (bars 8 and 9, p. 77); but follow him on, and he will be found to throw us headlong on to a chord of A major (bars 8 and 9, p. 78), evidently thinking this will prove a very pleasant halting-place. Sometimes we find our composers making extraordinary efforts to reach new keys. Perhaps none surpasses Bartolomeus de Bononia, who thus proceeds from C to D (the accidentals are his own), p. 62:—



It would be interesting to know what the contemporaries of Bartolomeus thought of this passage; did it displease them, or did the critics of that period receive it with acclamation as the music of the future? In contrast to these reckless experiments the reader should go through Dufay's "Ce jour de l'an," which is full of tender simplicity*. Dufay certainly shows what could be achieved by the legitimate use of the art of his day. His modulations are much superior to those by most of his contemporaries. The opening bars of "Bon jour, bon mois" (p. 134) are quite charming: notice the close imitation between the first and third voice parts, and the smoothness of the modulation into *A minor*, and the admirable effect produced by crossing the parts:—

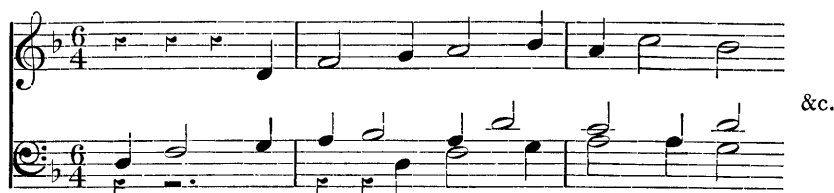
DUFAY.

A musical score for three staves, all in 3/2 time. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The notation shows a smooth modulation from C major to A minor. The first and third staves show close imitation. The middle staff is labeled "8ve lower." and the first and third staves are labeled "&c." at the end.

Undoubtedly Dufay, though he reaped a bad reputation by writing the music of masses with secular airs as *Canti fermi*, was in respect to the art of

* This composition and "Se la face ay pale," "Pouray j'avoir," and "Resvelons nous" were played on violas to the members of the Musical Association, who evidently listened to them not only with interest, but genuine pleasure.

imitation far in advance of his contemporaries, and the true forerunner of the Madrigalian style. "Ce jour de l'an" (p. 102) opens with vigorous imitation, but a little farther on we have a passage the text of which is corrupt, but which should probably run thus :—



The imitation by instruments on p. 109 should also be examined ; the same passage occurs on p. 111. The imitation in "Bon jour, bon mois," between the outer parts, cleverly harmonized by the third part, deserves to be quoted :—



The opening of "Pouray je avoir" (p. 152) and the passage on p. 157 to the words "Ce rondelet voudray chanter" are excellent specimens of imitation at this early period.

On pp. 156 and 158 will be found *tonal answers* to subjects ; on the former page, A down to D being answered by D to A ; on the latter, C to F being answered by F to C.

But the imitative style is always more or less antagonistic to definite period-lengths, and when not imitative, our authors do not seem to strive after regular rhythms. But a close examination of their music shows that they revelled in variety and contrast and also in the combination of subordinate rhythmic figures. It is not without interest to note that the evolution of the art of music tended, about the middle of the eighteenth century, towards extreme regularity of period-lengths and of rhythmic figures ; in fact, up to quite recent days music had become so "periodic" in its texture as to appear a succession of geometrical figures, bearing no nearer relation to the art of music than a child's kaleidoscope does to a stained-glass window. Modern musicians have rebelled against this, and have boldly asserted their freedom to select periods of irregular lengths, and to break up their periods into a great variety of rhythmic figures. But in thus doing, they have unconsciously drifted back into one of the resources of our art which existed prior to the

dynasty of Regularity; and the young composer who, in order to prove his position as an advanced musician, by mixing or contrasting duple, triple, quadruple, and quintuple subordinate rhythms, is practically, in this respect, imitating those ancestors whom he himself could certainly instruct in so many other branches. But the student who goes through these pages must never forget that the bars have been inserted for his convenience only, and that he must, in his mind, hear the music as if unbarred. If he can achieve this, he will find that each of the rhythmic figures of various lengths and textures which are often interwoven with such dexterity demands its own special manner of interpretation and sphere of influence, untrammelled by those tyrannical "uprights" which sometimes make a line of modern music look as if it were a portion of a yard-measure divided into inches. Our fifteenth century composers sometimes indulge in rhythmic combinations which require special remark in our notation; see p. 61, bars 5, 9, 10; p. 129, bar 3; p. 188, bar 8. In all other cases their interesting rhythmic figures will present nothing out of the ordinary to the eye, though they may to the ear.

After what has been said about indefiniteness of key tonality and the lack of a real method of modulation, the reader will not expect to find any examples of Form, using the word in its modern sense. In many cases the composers, if they move out of their initial key, take no trouble to return to it, and the compositions end in a totally different tonality to that in which they began. Efforts to arrive at the art of modulation are, however, traceable nearly everywhere.

But if the composers of the first half of the fifteenth century were still groping after facility of modulation and contrast of keys, in one respect they advanced to a remarkable degree—namely, in their boldness in constructing chords and the large number they brought into use. Future historians of music will have to chronicle this fact; hitherto, so little music of this period has been attainable that they have practically had no *data* to deal with. Another fact of great importance is brought out clearly by these pages—namely, that consecutive fifths and consecutive triads, so far from being thought objectionable, gave real pleasure to everybody, including the most artistic musicians of the day. This must, I think, be accepted as a proof that the influence of diaphony and organum was more widespread and lasting than has been supposed. Many historians touch upon diaphony as a sort of barbarous experiment, which undoubtedly had a trial because nothing better could at the time be hit upon, but which, if not actually discarded as ugly and offensive, was soon ousted by a more legitimate form of harmony. This, however, is only partially true. The music of this manuscript shows beyond doubt, in my opinion, that the various consecutions of octaves, fourths, and fifths must have been for a very considerable period universally accepted,

and have become thoroughly ingrained in the minds and hearts alike of musicians and people*. If this is accepted as a fact, these fifty compositions will appear to us in their true light; they are not the work of men who wrote faulty progressions of consecutives because they had received no training or were devoid of artistic sentiment, but of men actually taking part in the evolution of modern harmony, albeit with the shreds of old tastes and decaying methods still clinging around them; we must neither blame nor despise them when we wade through their crudities; on the contrary, we must respect and admire them for the bold efforts they made to break through the fetters of the past in order to step out into fresh fields of thought, to search for new resources of art, and to cull the earliest blossoms of poetic expression.

We need say no more about these consecutive fifths and innumerable triads without thirds; we must at least learn to tolerate them even if we cannot hope to like them, if we wish to appreciate Dufay and his contemporaries.

It would hardly be expected that the imperfect triad would be here found in use, containing as it does an inverted tritone, but it is not uncommon:—



The above are the more interesting because they are not the result of the application of *musica ficta*—the accidentals are in the original MS.

The second inversion of the common chord has generally been considered of modern growth, but it is of frequent occurrence, sometimes preceded by preparation, as if discordant; at others, without preparation:—



* That the composition by Dominicus de Feraria, "O dolce compagno" (p. 160), should be included in the Canonici MS. as a worthy specimen of contemporary music is in itself strong evidence in this direction.

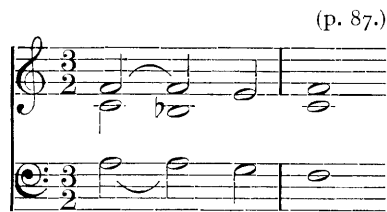
The chord of $\frac{5}{3}$ on the dominant, partaking as it does of the nature of a dominant thirteenth, is a common favourite, either prepared or unprepared :—



The true dominant character of the chord is sometimes more marked, *e.g.* :—



When the sixth (thirteenth) is in the bass, the dominant seventh is sometimes heard with it :—



In the minor mode the chord of the thirteenth is often found :—

(p. 67.)

8ve lower.

(p. 127.)

(p. 109.)

(p. 129.)

(p. 180.)

The last example (p. 180) is remarkable as having the thirteenth in the bass, heard with the minor ninth.

Sometimes discords are used as suspensions :—

(p. 81.) (p. 81.) (p. 70.)
 (p. 65.) (p. 111.) (p. 117.)

The first two examples (p. 81.) show a discord in the bass line resolving to a consonance. The third example (p. 70.) shows a discord in the treble line resolving to a consonance. The fourth example (p. 65.) shows a discord in the bass line resolving to a consonance. The fifth example (p. 111.) shows a discord in the treble line resolving to a consonance. The sixth example (p. 117.) shows a discord in the bass line resolving to a consonance.

But great boldness in the use of unprepared discords will be traced everywhere :—

(p. 51.) (p. 51.)
 (p. 101.) (p. 120.)

The first two examples (p. 51.) show unprepared discords in the bass line. The third example (p. 101.) shows an unprepared discord in the bass line. The fourth example (p. 120.) shows an unprepared discord in the bass line.

Our authors are also fond of retarding a note and resolving it upwards :—

(p. 67.) (p. 97.) (p. 117.)

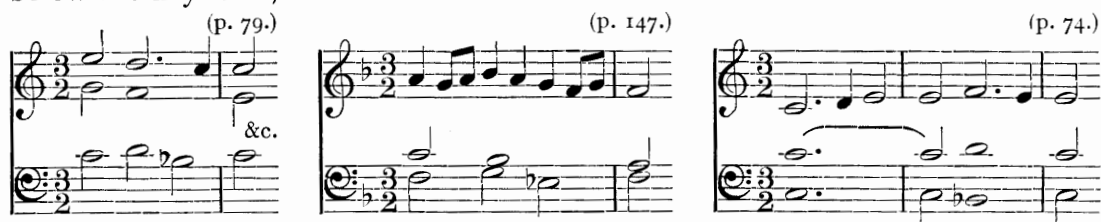
The first example (p. 67.) shows a note being retarded and resolved upwards. The second example (p. 97.) shows a note being retarded and resolved upwards. The third example (p. 117.) shows a note being retarded and resolved upwards.

It may be safely said that anyone who played through the progressions given above, all information as to their date being withheld, would never dream that they belonged to the early part of the fifteenth century.

The boldness of the harmonic combinations sometimes, it is true, makes them rather rough and unvocal ; but, as before remarked, these compositions were certainly accompanied on instruments, so that the voices were helped through any difficulties by a friendly player at the unison. We of this age

must not venture to throw stones at these old composers, either for occasionally writing some unvocal passages or for trusting to instruments to pull singers through them; some modern vocal music owes its sole claim to originality to the fact that no one ever before dared to put such unsingable stuff on paper; and as to instrumental assistance in troublesome passages, many of us can recall a past period of oratorio performances in which the voices were invariably swept through all difficulties by a regular torrent of trombone-tone.

We meet sometimes with the use of the common chord of the whole tone below the key-note, thus:—



The bass of this chord on the seventh degree was not flattened for the purpose of avoiding a chord of the imperfect triad. We have already given evidence that this was approved and used. The progression seems to have been liked for its own sake, and was adopted and used frequently by composers of Church music and of madrigals for nearly two and a half centuries afterwards. It survived in English Church music for a still longer period, and it can hardly yet be called extinct. It is occasionally used with remarkable effect, for which, however, old associations are largely responsible.

The final cadences of this early period are numerous and interesting. The great variety of their form forces us to consider whether we, in these later days, might not take a hint from our ancestors. Our stock of cadences is very limited. We proceed from the dominant to the tonic (Authentic Cadence), and from the subdominant to the tonic (Plagal Cadence), and with one or the other of these nearly every movement is brought to a close in the greater part of both instrumental and vocal works. The former of these two (the Authentic), though long known, only came into general use early in the seventeenth century; but it was so much liked that it rapidly superseded all other forms of cadence. It is evident that in the seventeenth century the mere listening to this cadence gave pleasure. Hence it happened that composers framed series of short "periods" in order to give hearers their favourite close. This, of course, accounts for the "scrappy" and patch-work style of composition so much in vogue at the close of the seventeenth and early part of the eighteenth century. English music suffered greatly by adopting this type; the Church music of that period (anthems and canticles) often consists of nothing but a string of unconnected sentences. To us the lack of unity is tiresome and annoying, but our ancestors seem to have been quite satisfied by the iteration of the authentic cadence.

Notice should be taken that the third of the final chord is carefully omitted; they could not tolerate that the pleasure of hearing a pure fifth should be marred by the introduction of such a recent interval as a third. It is curious that this omission of the third in final cadences should have remained customary in English Church music till the commencement of the eighteenth century*.

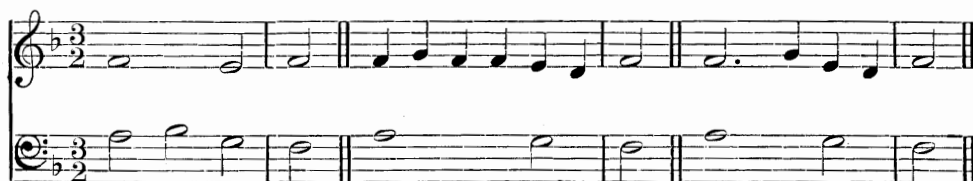
The authentic cadence is common enough in these pages, but it was evidently not the popular close, and no wonder, considering the skips and jumps so often made to avoid a third in the final chord. Here, however, is one which is quite modern in form:—



The following are the most common forms:—



But the favourite cadence is to be found where the lowest part, generally the tenor, proceeds downwards to the final note by one degree. The simplest forms are those in the charming "Rondelet," by Rezon, pp. 185-6:—



* Mendelssohn, in the Jubilate of the fine Canticles which he wrote for English use, purposely omits the third in one of the cadences to make it sound Cathedral-like.

Cadences of this kind occur in endless variety :—

(p. 175.) (p. 133.) (p. 79.)

(p. 154.) (p. 55.) (p. 168.)

Here follow some evident experiments in cadences, which are crude or grotesque :—

(p. 101.) (p. 149.)

(p. 139.) (p. 76.) (p. 58.)

(p. 78.)

8ve. lower.

* The interval of a major seventh was apparently not considered unvocal. It occurs more than once. See page 194, bars 8 and 9  where the sharp is added by the composer himself. This interval will be met with several times.

In examining the compositions which follow, the reader will be struck by the curious fact that in so many cases the upper instrumental or voice part remains without a key-signature, although one is given for the other parts. It is really difficult to give any obvious reason for this, but I think the following may be its explanation.

In pure plain-song, as is well known, the introduction of the sign of the *flat* generally implies that the mode has been transposed*. Strictly speaking, no accidental should be found if the music remains in the mode in which it was written, obviously because the modes can all be represented by the *natural scale* (as exhibited by the natural hexachord of C *fa ut*). But although an accidental flat became necessary in order to maintain the proper succession of tones and semitones when a mode was transposed, the flat was written against each note as required. The habit of placing it in a signature to save trouble was condemned. Hence I imagine that our earliest polyphonic composers thought some apology was necessary for using a signature at all! and the only way in which they could "raise their hat" to their ancestors was by leaving one part at least without a signature, though the other parts demanded it.

Silly as this may seem, it is only an instance of the well-known fact that the remains of an obsolete system are often allowed to co-exist with the better system which has superseded it. An examination of Madrigalian literature a century and a half after Dufay's time will show that it was not considered "correct" to write the full signature of the key, the last leading-note being added as an accidental wherever it occurred. In one of our standard collections of Cathedral music, that published by Dr. Boyce between the years 1760 and 1778, anthems in the key of A are written with only two sharps in the signature, the leading note being marked by an accidental throughout. I think it is not at all unfair to assume that this arose from the same traditional antipathy to key-signatures which led Dufay to leave at least one part of his compositions in a state of conventional respectability.

It will be noticed that the compass of the voice and instrumental parts is exceedingly limited. In the majority of the compositions it only extends from tenor C to E in the lower parts, and in the treble stave from *c* to *e''*†. I have little doubt that this limitation in the downward direction was mainly due to the nature of the instruments which accompanied the voices,

* For example, if Church-song in Mode I. is transposed a fifth lower, or in Mode II. a fourth higher, the notes B must be flattened.

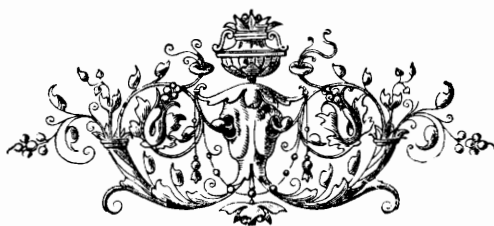
† This compass is exceeded in a few cases. The treble part is taken up to F in two pieces, "Jamais tant que je vous revoye" (p. 64) and "Je donne à tous les amoureux" (p. 150), and the bass part is taken down to B flat in "Perche la vista" (p. 181), to A in "J'ay mis mon cuer" (p. 155), and to G in "Hé! compaignons" (p. 127).

otherwise it is difficult to understand why composers did not generally utilize the Grave Hexachord. The limitation upward was of course the result of the Gamut not rising above e'' .

In conclusion, I should like to express a hope that these compositions may not be lightly glanced at and then cast aside. I am sure the true lover of music will appreciate the fact that he now has an opportunity of studying works which are brought into the light after having lain in the silent gloom of bookshelves for at least 450 years. Their authors were a brave band of pioneers in the forward progress of our beautiful art, the results of whose labours deserve our respect, and whose names should be mentioned with honour.

J. STAINER

Oxford, 1898.



FIFTY COMPOSITIONS

BY

DUFAY

AND HIS CONTEMPORARIES.

FACSIMILES.

Cœur d'eluy voudray joie mener / Chanter dancier & mener
 fiere lie. pour maintenir la costume noble / q'oy amas font tenz de garder.

Tenor. Cœur d'eluy voudray joie mener / Chanter dancier & mener fiere lie.
 pour maintenir la costume noble / q'oy amas font tenz de garder.

Contenor. Cœur d'eluy voudray joie mener / Chanter dancier & mener fiere lie.
 pour maintenir la costume noble / q'oy amas font tenz de garder.

*Et pour certain tant me voudray poier / q'espouse deist nouvelle amice. / C'est d.
 de quelle j'ay pue presenter / c'est de ce corps & de ce sang sans faulx de pie. / le dieu
 de mon cuer / de ma part / que fortune si ne me puit s'achier. /*
 Cœur d'eluy voudray joie mener. /

T Et demande malice venue / Il la long temps q'ne uoy / d'icez fuy je plus vostre am.

Cœur d'eluy voudray joie mener / Chanter dancier & mener fiere lie.
 pour maintenir la costume noble / q'oy amas font tenz de garder.

Iohes carne. Fuga. 3. Tempus.

Pontifici decori speculi. Nicolai curia collegia. denique collant a seculi festis fibris laus.
egregia. Dignificat pariter cunctas. Adripiscit doctrine munera. Emeruit me
bragis lascivus. Spreuit odis dedere tenera. Dei fide pollens dono dotis bevisa
uit pendere lumina: Euntis inde vice sacdotis. Emeruit sacra per numina.
Nutantibus aure virgines. Tutantur ei oratio. Trinas sortis deditas
Virgines redonant ac iuri donatio. Huius ergo strenui famuli venera
tes acta sinceris apertis querant anime simul. Cœuere celum seria.
Tenor pontifici decori speculi.

Qontenar. Pontifin deavi spoly. f.

Urent souffler Jeten supplic vers madame hastrienermet r de p moy tres
Dolchemet faghi sanor ma maladie.
Dilun q tenay mille ennie.
Dantire thosir certain met.
// Varent souffler. f.

Urent souffler uie supplic vers madame hastrienermet r de p moy tres dolche met
Faghi sanor ma maladie.
Jume souhaie de Marie. Jumeur elle ta seule met.
Sy me souvat aligener. Detous mes maule Jde affe.
// Varent souffler. f.

Qontenar. Varent. f.

H Madame plaisante & belle, / vult se donner vng chapellet / demariolaine &
mugot / car de faulxeres cest la plus belle ?

H Madame plaisante & belle, / vult se donner vng chapellet / demariolaine & mugot /
car de faulxeres cest la plus belle ?

H Madame plaisante & belle, / vult se donner vng chapellet / demariolaine & de
mugot / car de faulxeres cest la plus belle ?

O Evandlet se vous en voy / pour plaison & joye / En esperant l'un ou mieulx
C'en que vous desiroz le mieulx

L Et dieu dimoune si vous loing / Et vous en dont pfaite joye en arroyant de
bien en mieulx enre nous present parvenço.

Bimbo.
 Et tres douls yeux d'uniave madam me font pounet ringer
 Je me mener son douls m'untier et son tres douls parler mot mis aus fen
 Helas pounet mo poure cuer se pisme de l'ame
 Douloir q'me fault en durer. tistres
 M'at mains l'ameil p'm de corpo et d'ame cause pour
 quella belle sans per m'aucun temps me pendra
 fouter par ses haup moe par il font douls q'ame.
 Damours d'oit en la flame.
 Eno. les tres.
 O p'tenor. les tres douls.
 Celestial lume aglori mei celestial lume aglori mei amebra
 Come tistre criment d'ambloy. Celestial
 Quando may fu ch'vinegra quey.
 Ohy y chuy tunc goni o'passe. Celestial
 I q'm l'alma mia fressi. t'alma mia fressi.
 Celestial lume aglori mei celestial lume aglori mei / aglori mei amebra
 Oh l'alma mia fressi l'alma mia fressi.

O del fronte signorile in pardi po' sorge l'anima mia mentre
 che il suo belia pronto me tiene mirando il suo bel viso.
 Iohi tu pessa tui d'arbor el
 viso el d'arbor armonia che
 cor n'arbor per via pia pia
 el viso m'arbor i pardi. Del.

TENO. **O** del fronte signorile in pardi po' sorge l'anima mia mentre che il suo
 belia pronto me tiene mirando il suo bel viso.

O **ONITENO.** Quel fronte
 Ona pudenti rap, di vostri d'arbor panti sedemmi tre l'arbor me
 le fiamme ardente rap, nel cor nel bel fronte
 per le d'arbor i pardi del cor me arbor a panti
 tant'alteza. Ona.

TENO. **O** ona pudenti rap, di vostri d'arbor panti sedemmi tre l'arbor me fiamma
 el pecto m'arbor gentileza.

O **ONITENO.** ona 2

R. libre.

M

Mourir me voy il est pie de ma vie / En ma prison quel ny a nul retour

Puis que trouver je ne sçay q'el tour

Parle q'el soit magaf

Il n'est de songe en toy me. Que un puet ven
c'est de jour en jour. Mourir. Adieu m'as adieu
dame et amy. Adieu le plus excedente en amour. Adieu
un di j'enay plus de secours. par mes salours qui m'as fait
contrayre. Mourir me voy. f. f.

Solours gari

E

Enor. Mourir me voy. f.

O

Onffenes. Mourir me voy. f.

T

Out. ramp m'as t'as le dos / ceulx ou j'auoy ma fiance / Truhy ne quer plus de comitace

Enter me. dieu lours gros mes / pour mes uolours p'eter mu
sance. Tout. f. C'est d'icele acquerir son los. D'icele fiance
sans defiance. C'est d'icele out telle fiance. Tout. tres
faut me dire des. Tout. ramp m'as t'as le dos. f.

car trop tost ny est lors pour pos.

E

Enor. Tout. f.

O

Onffenes. Tout. f.

Don Sigismund de bono p. 1.

135

A In re conle na rasi aspro angelo, luma fura tofe de rrouar
pion merce de chiro dispora alpenigio so so gho. Giu namorato el ben costare pectopo

T coniguardo per uiguar do. agiamo rasi. Romy. lig ~
ENOR. vince conle na. 7. 82 ps.

O UNIKA. tenor. vince conle na. 7.
82 ps.

O Inci diuene asuo vintu fuggito.
Sicome sono attuo costume. Durn.
Vnde me forse tutti lime igem.
Anno ballete endate poi sono obligate.
le galenco chio sol fia tuo che voglio. Vince 7.
chur.
Dnicus dferaria.

O dolce con pagno feruoy cana
re dpa pason pi. glia senza demora re.

O mraturo dolce pagno 7. Et dr cundo r redeundo.
E selto piare fa chela dancella. Alquanto dica omni melodia.
Pate che tu o duchi nouella. Consonate in dolce armonia.
Ben patremo visitare. O dolce pagno feruoy cana

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JE DEMANDE MA BIENVENUE.

Acourt.

d = d of original.

Contratenor.

Tenor.

Je de - man - de ma bien - - ve - nu - e

Je

Je

The first system of the musical score is for the song 'JE DEMANDE MA BIENVENUE.' It features three vocal parts: a Soprano part (top), a Contratenor part (middle), and a Tenor part (bottom). The music is in 3/2 time and G major. The Soprano part has the lyrics 'Je de - man - de ma bien - - ve - nu - e'. The Contratenor and Tenor parts both have the word 'Je' at the beginning. The piano accompaniment is shown at the bottom of the system.

il - la long - temps que ne vous vi, di - tes sui -

The second system of the musical score continues the song. It features the same three vocal parts and piano accompaniment. The Soprano part has the lyrics 'il - la long - temps que ne vous vi, di - tes sui -'. The Contratenor and Tenor parts have melodic lines corresponding to the lyrics. The piano accompaniment continues with chords and moving lines.

- je plus vos - tre a - mi? a - ves bien vos - tre foy te -

nue?

Je demande ma bienvenue,
 "Illa longtemps que ne vous vi,
 Dites, sui-je plus vostre ami?
 Aves bien vostre foy tenue?"

"La meilleur (rien) desoubs la nue
 Estet, se l'aves fait ainsi."
 Je demande ma bienvenue,
 "Illa longtemps que ne vous vi."

"Je vous ai moult longtemps perdue,
 Dont j'ay esté en grant soussi,
 Mais de tous mes maulx sui, puis*
 Qu'en bon point je vous ay veue"

Je demande ma bienvenue,
 "Illa longtemps que ne vous vi."

* The text is clearly corrupt here: perhaps we should read
 "Mais de tous mes maulx sui gari
 Puis qu'en bon point vous ay veue."

TOUT À CAUP M'ONT TOURNÉ LE DOS.

Adam.

d = o of original.

Contraténor.

Tout

Ténor.

Tout

The musical score for the first system is in 3/2 time. It features three vocal parts: Adam (soprano), Contratenor (alto), and Ténor (tenor). The Adam part has the lyrics 'Tout à caup m'ont tourné le dos'. The Contratenor and Ténor parts both have the word 'Tout'. The piano accompaniment is in the right and left hands, with the right hand playing a melody and the left hand providing harmonic support. The key signature has one flat (B-flat).

Ceux où j'a - voy ma fi - - an-ce:

The second system of the musical score continues the piece. It features the same three vocal parts: Adam, Contratenor, and Ténor. The Adam part has the lyrics 'Ceux où j'a - voy ma fi - - an-ce:'. The Contratenor and Ténor parts have no lyrics. The piano accompaniment continues in the right and left hands. The key signature has one flat (B-flat). There is a sharp symbol (*) above the first C note in the Adam part, which is noted as a later insertion in the footnote.

* The sharp placed before the C in the MS. is probably inserted by a later hand.

A eulx ne quier plus d'a - - - coinc - tan - -

- ce, Car trop tost nui - - - ent lors pour - pos.

Tout à caup m'ont tourné le dos
 Ceulx où j'avoy(e) ma fiance:
 A eulx⁽¹⁾ ne quier plus d'acointance,
 Car trop tost nuient lors pourpos.

En dernier dient lours gros mos
 Pour moy volloir pourter musance,⁽²⁾
 Tout à caup m'ont tourné le dos
 Ceulx où j'avoy(e) ma fiance.

Cridient-ils acquérier bon los
 D'ansy fere sans défiance?
 Certes puis qu'ils ont celle usance,
 Treytres sont vostre dire vos.

Tout à caup m'ont tourné le dos
 Ceulx où j'avoy(e) ma fiance.

(1) MS. 'arulx'. (2) ? read 'nuisance'.

A TEMPS VENDRA CELLE JOURNÉE.

Adam.

♩ = ♩ of original.

Contratenor.

Tenor.

The musical score for the Contratenor and Tenor parts is written in 3/2 time. The Contratenor part (top staff) begins with a whole rest, followed by a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The Tenor part (bottom staff) begins with a whole rest, followed by a half note G3, a half note F#3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The lyrics 'A temps ven - dra cel - le jour - né - e' are written below the Contratenor staff, and 'A temps ven - dra' is written below the Tenor staff.

The piano accompaniment is written in 3/2 time. The right hand (treble clef) begins with a whole rest, followed by a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The left hand (bass clef) begins with a whole rest, followed by a half note G3, a half note F#3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The piano part features a series of chords and melodic lines that support the vocal parts.

Que la bel - le où gist ma pens - - sé -

Que la bel - le

- e, Mes gru - eulx maulx a - le - - ge - -

- ra, Et lours mon cuer

di - - re pou - - ra Qu'el a sa jo - ye re -

cou - - vré - - e.

A temps vendra celle journée
 Que la belle où gist ma penssée
 Mes crueulx⁽¹⁾ maulx alegera,
 Et lors⁽²⁾ mon cuer dire pourra
 Qu'il a sa joye recouvrée.

Souvente fois l'ay désirée,
 Car si tost que l'aroy trouvée
 Ma desplaissance cessera:
 A temps vendra celle journée
 Que la belle où gist ma penssée.

Pour ce tant que j'aroy durée
 Voudray servir la belle née
 Si bien qu'elle⁽³⁾ aperchevera
 Le bon volloir que mon cuer a
 Pour fere ce qui lui agréée.

A temps vendra celle journée
 Que la belle où gist ma penssée.

(1) MS. 'grueulx'. (2) MS. 'lours'. (3) MS. 'qu'ella'.

AU GRIEF HERMITAGE DE PLOURS.

Adam.

d = o of original.

Contratenor.

Tenor.

The musical score is written for three vocal parts (Contratenor, Tenor, and Adam) and piano accompaniment. The time signature is 3/2. The key signature has one flat (B-flat). The tempo/mood is marked 'Adam.' (Ad libitum). The lyrics are in French.

Contratenor part: The lyrics are "Au grief her - mi - ta - ge". The melody is a simple, slow-moving line with long notes.

Tenor part: The lyrics are "Au grief". The melody is a simple, slow-moving line with long notes.

Adam part: The lyrics are "de plours Fay re - si - den - ce". The melody is a simple, slow-moving line with long notes.

Piano accompaniment: The piano part provides harmonic support with chords and single notes. It includes a piano introduction and a piano conclusion.

Lyrics:

Au grief her - mi - ta - ge
 Au grief
 Au grief
 de plours Fay re - si - den - ce
 tous les jours

Pour le gré de ma da - me fay -

- re Mort bien brief - ment m'en fau - dra

(rall.)

traï - - - re Se par el - le je n'ay se-



Au grief hermitage de plours
 Fay residence tous les jours
 Pour le gré de ma dame fayre:
 Mort bien briefment m'en faudra traire,
 Se par elle je n'ay secours.

Hélas! nulx ne scait le doulours
 Qu'à moy muront⁽¹⁾ leur s'escours,
 Et s'y suy leial sans mesfaire:
 Au grief hermitage de plours
 Fay residence tous les jours.

Se Malebouche neult son cours,
 Je m'en alasse tout le cours
 Vers la belle mon fait retraire,
 Affin que⁽²⁾ peusse attraire
 Acuns des haultains biens d'amours.

Au grief hermitage de plours
 Fay residence tous les jours.

(1)? read 'vinront' (= viendront.) The line is in any case a syllable short. (2)? insert 'je me.'

VINCE CON LENA.

Dominus Bartolomeus
de Bononia prior.

♩ = ♩ of original.

Soprano: Vin - - - - - ce con le - - -

Contratenor: Vince con lena

Tenor: Vince con lena

Soprano: - na çascun as - pro or - go - gli - o L'u - man ser-vir

con fe - - - - de E tro -

This system contains the first four measures of the piece. The vocal line (treble clef) begins with a half note 'con', followed by a dotted half note 'fe', and then a half note 'de' with a sharp sign above it. The final measure shows a half note 'E' and a dotted half note 'tro' with a flat sign above it. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand.

- var an - cor mer-ce - de Chi non dis-pe - ra

This system contains measures 5 through 8. The vocal line continues with a half note '- var', followed by a dotted half note 'an', a half note 'cor', a dotted half note 'mer-ce', and a half note 'de'. The final measure has a half note 'Chi non dis-pe' and a dotted half note 'ra'. The piano accompaniment continues with the same rhythmic patterns, featuring eighth-note runs in the right hand.

al pe - ri - glio - so sco - - gli - o.

This system contains the final four measures (9-12) of the piece. The vocal line starts with a half note 'al', followed by a dotted half note 'pe', a half note 'ri', a dotted half note 'glio', a half note 'so', a dotted half note 'sco', and a final dotted half note 'gli - o.' with a fermata. The piano accompaniment concludes with a final cadence, featuring a half-note 'al' and a dotted half-note 'pe' in the vocal line.

Gia n'a-mo - ra-to el ben cos - ta-re pec - to Po - - co a

(Secunda Pars.)

(Secunda Pars.)

ri - guar - - do po-co a ri - guar - - - -

- do a-glia-mo ro - - si seg - - - ni.

Clus.

Vince con lena çascun aspro orgoglio,
 L'uman servir con fede,
 E trovar ancor mercede,
 Chi non dispera al periglioso scoglio:
 Già n'amorato el ben costare pecto
 Poco a riguardo agliamo rosi segni:
 Anci divene a suo vertu sugetto,
 Si com io sono a tuo costumi degni,
 Unde mie force e tuti i mie ingegni
 A tuo bellece endate,
 Poi se sono obligate
 Le gale a co ch'io sol sia tuo che voglio.
 Vince &c.

JAMAIS TANT QUE JE VOUS REVOYE.

Binchois.

♩ = ♩ of original.

Contraténor.

Ténor.

First system of the musical score. It features three vocal staves (Contraténor, Ténor, and a third staff) and a piano accompaniment. The music is in 3/2 time and B-flat major. The lyrics for the first staff are "Ja - - mais tant que je vous re - voy - -". The second and third staves have the lyrics "Jamais tant". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a simple bass line.

Second system of the musical score. The lyrics for the first staff are "- e Ma très bel-le da - me et ma joy - e". The second and third staves continue the vocal parts. The piano accompaniment continues with similar rhythmic patterns.

Third system of the musical score. The lyrics for the first staff are "Au - cu - er n'a - ray es - - ba - te - ment". The second and third staves continue the vocal parts. The piano accompaniment continues with similar rhythmic patterns.

Et si n'ay po-oir nul - le -

The first system of the musical score, measures 1-4. It features a vocal line in treble clef with lyrics, and two piano accompaniment staves (treble and bass clef). The key signature has one flat (B-flat). Measure 1 has a 2-measure rest. Measure 4 ends with a key signature change to two sharps (F# and C#).

- ment De

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics "- ment" and "De". The piano accompaniment continues with sustained chords and moving lines. The key signature remains two sharps.

m'es - jo - ir com - me so - loy - - e

The third system of the musical score, measures 9-12. The vocal line continues with the lyrics "m'es - jo - ir com - me so - loy - - e". The piano accompaniment continues with sustained chords and moving lines. The key signature remains two sharps.

* The dot and the first A are accidentally omitted in the MS.

Jamais, tant que je vous revoye,
 Ma très belle dame et ma joye,
 Au cuer n'aray esbatement,
 Et si n'ay pooir nullement
 De m'esjoir comme soloye.

Hélas, le plaisir que j'avoye,
 Se n'est suy, dont il m'anoye
 Qu'il ne se peult faire autrement
 Jamais, tant que je vous revoye,
 Ma très belle dame et ma joye.

Car il n'est rien qui me resjoye
 Se non l'esper que je vous voye
 A mon plaisir et bien briefment,
 Adfin que vous sachiez comment
 Estre joyeus je ne porroye

Jamais, tant que je vous revoye,
 Ma très belle dame et ma joye

NOUS VOUS VERENS BIEN, MALEBOUCHE.

Binchois.

♩ = ♩ of original.

Contratenor.

Tenor.

Nous vous ve-rens bien Ma-le - bou -

Nous

Nous

- che, Nil en veux te-nir vous plais

Et ser - vir de vous en - tre - mais La der-rien

sur vi - re rou - - - - - ce.

Nous vous verens bien, Malebouche:
 Nil en veux tenir vous (de)plais,
 Et servir de vous entremais⁽¹⁾
 La derrien sur vire rouce.

Faulse, poignant, malvaise mouche,
 Plus ne vous cremirais jamais:
 Nous vous verens bien, Malebouche:
 Nil en veux tenir vous (de)plais.

En mordant dites "je ni rouche,"
 Dont pensers sont pervers defais:
 - - - - - ⁽²⁾
 On vous gueist⁽³⁾: vous estes louche.

Nous vous verens bien, Malebouche:
 Nil en veux tenir vous (de)plais.

(1) MS. 'entreniris' (2) A line is missing here in the MS. (3) MS. 'gneist'

AMOURS MERCHI.

Binchois.

 $\text{♩} = \text{♩}$ of original.

Contratenor.

Tenor.

A-mours mer - chi de tres - tout mon po - -
 Très dou - che - ment, et tout à mon vo - -

Amours merchi

- oir
 - loir

Tant
 A -

7 que je puis quant il m'a fait choi - sir
- ga - tié m'a un très ri - che plai - sir

(Clus.) Ces-cu - ne fois que

(Clus.) (Secunda pars.)

(Clus.) (Secunda pars.)

j'en ay sou - ve - nir Le cuer de moy de - vient tout joi - eux Prendre ne

* The first three notes of this bar are accidentally omitted in the MS. * Should probably be A as in PF.

puis nul es-poir do-lo-reux Si ri-che-ment l'ay choy-

-si à mon gré Et par amours que le m'a co-man-dé.

Amours merchi de trestout mon pooir
 Tant que je puis, quant il m'a fait choisir
 Très douchement, et tout à mon voloir
 Agatié m'a un très riche plaisir.
 Cescune⁽¹⁾ fois que j'en ay souvenir
 Le cuer de moy devient⁽²⁾ tout joieux,
 Prendre ne puis nul espoir doloireux,
 Si richement l'ay choysi à mon gré
 Et par amours que le (m'a) comandé.

(1) MS. 'cest tune'. (2) MS. 'dovient'.

TRISTRE PLAISIR ET DOULOUREUSE JOIE.

 $\text{♩} = \text{♩}$ of original.

Binchois.

Contratenor.

Tenor.

Tristre plaisir

Tristre plaisir

This block contains the musical notation for the Contratenor and Tenor parts of the first system. The Contratenor part is written on a single staff with a key signature of one flat and a 6/4 time signature. The Tenor part is written on a single staff with the same key signature and time signature. Both parts feature a melodic line with a key signature change from one flat to two flats (B-flat to A-flat) in the second measure. The lyrics 'Tristre plaisir' are written below the Tenor staff.

Tris - tre plai - sir et dou - lou-reu - se joi - -

This block contains the musical notation for the vocal parts of the second system. The Contratenor and Tenor parts continue their melodic lines. The lyrics 'Tris - tre plai - sir et dou - lou-reu - se joi - -' are written below the Tenor staff. The key signature remains two flats, and the time signature is 6/4.

- e Aspre doul - leur, reconfort en - nuy - -

This block contains the musical notation for the vocal parts of the third system. The Contratenor and Tenor parts continue their melodic lines. The lyrics '- e Aspre doul - leur, reconfort en - nuy - -' are written below the Tenor staff. The key signature remains two flats, and the time signature is 6/4.

-eulx Ris en plou - rant sou - ve - nir ob - li - eux

M'a - com - pang - nent combien que seu - le soy - e.

Tristre plaisir et douloureuse joie,
 Aspre douceur, reconfort ennuyeulx,
 Ris en plourant, souvenir oblieux,
 Macompangnent, combien que seule soye.

Enbuchiés sont, affin que ne les voye,
 Dedens mon cuer, en ombre de mes yeulx,
 Tristre plaisir et douloureuse joie,
 Aspre douceur, reconfort ennuyeulx.

C'est mon trésor: c'est toute ma monnoye:
 Pour ce dangier est sur moy envieux:
 Bien seroit s'il me verroit avoir mieux,
 Quant il me het pour ce qu'amours m'envoye

Tristre plaisir et douloureuse joie
 Aspre douceur, reconfort ennuyeulx.

ADIEU, ADIEU MON JOYEUX SOUVENIR.

Binchois.

♩ = ♩ of original.

K

A - dieu, a - dieu mon joy - eux sou - ve -

Contratenor.

Adieu, adieu

Tenor.

Adieu, adieu

- nir, Le plus hault bien quel me puist ad - ve - -

- nir Bel - - - le et bon - ne que

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef. It begins with a half note 'nir', followed by a whole rest, then a half note 'Bel', a quarter rest, a half note 'le', a quarter rest, a half note 'et', a quarter rest, a half note 'bon', a quarter rest, a half note 'ne', and a quarter rest, ending with a half note 'que'. The piano accompaniment is written in two staves (treble and bass clefs). The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The key signature has one sharp (F#).

j'ay - - me au - tant com moy Le di - re a -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'j'ay', followed by a whole rest, then a half note 'me', a quarter rest, a half note 'au', a quarter rest, a half note 'tant', a quarter rest, a half note 'com', a quarter rest, a half note 'moy', a quarter rest, a half note 'Le', a quarter rest, a half note 'di', a quarter rest, a half note 're', and a quarter rest, ending with a half note 'a'. The piano accompaniment continues with the same pattern of eighth and quarter notes. The key signature has one sharp (F#).

- dieu me don - ne tant d'e - - noy

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note '- dieu', followed by a whole rest, then a half note 'me', a quarter rest, a half note 'don', a quarter rest, a half note 'ne', a quarter rest, a half note 'tant', a quarter rest, a half note 'd'e', a quarter rest, a half note 'noy', and a quarter rest. The piano accompaniment continues with the same pattern of eighth and quarter notes. The key signature has one sharp (F#).

Qu'à grant pain -

- ne puis je la bou - ce ou - vrir.

* D in MS.

Adieu, adieu, mon joyeux souvenir,
 Le plus hault bien quel me puist advenir,
 Belle et bonne que j'ayme autant com moy:
 Le dire 'adieu' me donne tant d'enoy,
 Qu'à grant painne puis je la bouce ouvrir.

Ce seroit fort que j'eusse ung seul pleyisir,
 Quant j'eslonge mon souverain désir,
 Et la chose que plus volontiers voy:
 Adieu, adieu, mon joyeux souvenir,
 Le plus hault bien quel me puist advenir.

Adieu vous di, il est temps de partir:
 Adieu celle que j'ay tant chier à veir:
 Mon pouvre cuer vous remaint par ma foy,
 Autre que vous ne joira de soy:
 Tous deulx voir leysse, hélas, quel desplaisir!

Adieu, adieu, mon joyeux souvenir,
 Le plus hault bien quel me puist advenir.

PLAINS DE PLOURS ET GEMISEMENS.

Binchois.

d = o of original.

Plains de plours et ge-mi-se-mens

Contratenor. Plains

Tenor. Plains de plours

Et de

* The flat in the signature of the two lower voice-parts is omitted in the P. F part, because the greater portion of the piece is in C major, and flats have been added by the Editor to the note B when required.

des - plai - san - - ce est mon cuer

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "des - plai - san - - ce est mon cuer". The middle staff is a piano accompaniment in bass clef, also with a key signature of one flat. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat, providing harmonic support for the vocal line.

Joy - e me

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "Joy - e me". The middle staff is a piano accompaniment in bass clef, also with a key signature of one flat. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat, providing harmonic support for the vocal line.

fuit et tout bon - heur

Joy - e me fuit

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "fuit et tout bon - heur". The middle staff is a piano accompaniment in bass clef, also with a key signature of one flat. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat, providing harmonic support for the vocal line.

Dont je

seuf - fre mains griefs tour - - mens.

Plains de plours et gemisemens
 Et de desplaissance est mon cuer:
 Joye me fuit et tout bonheur,
 Dont je seuffre mains griefs tourmens.

Plus qu'autre les mals d'amer sens,
 + - - d'angoisse et de doulour:
 Plains de plours et gemisemens
 Et de desplaissance est mon cuer.

Par ma foy, riens je n'y entens,
 Fors que je pers toute vigueur
 Par la belle que mon labeur
 N'a prins en gré, dont je me rens.

Plains de plours et gemisemens
 Et de desplaissance est mon cuer.

+ One or more words are missing here in the MS.

DE PLUS EN PLUS SE RENOUVELLE.

♩ = ♩ of original. Binchois.

Contratenor.
De plus en plus se re - nou - vel - le

Tenor.
De plus en plus
De plus en plus

Ma dou - ce dam-me gen - - te et bel -

- le Ma vou-len - té de vous ve - - ir

Ce me fait le très grand dé-sir Que j'ay de vous

o-ir nou-vel-le.

De plus en plus se renouvelle,
 Ma douce damme gente et belle,
 Ma volenté de vous veir:
 Ce me fait le très grand désir
 Que j'ay de vous oir nouvelle.

Ne cuidies pas que je recelle
 Com à tous jours vous estes celle
 Que je veul de tout obeyr:
 De plus en plus se renouvelle
 Ma douce damme gente et belle.

Hélas, se vous m'esties cruelle,
 J'aroye au cuer angoisse telle,
 Que je voulroye bien mourir:
 Mais ce seroit sans déservir,
 En soustenant vostre querelle.

De plus en plus se renouvelle,
 Ma douce damme gente et belle.

MA SEUL AMOUR.

Briquet.

♩ = ♩ of original.

Ma seul a - mour et ma bel - le

Ma seul a - mour et ma bel - le mais - tres - -

mais - tres - se Ai - ies pi - té de la du - re do - leur

- se Ai - ies pi - té de la dure do - leur

Que j'en - du - re de

Que j'en - du - re de long-

long-tamps nuit et jour Pour vos-tre a - mour sans re-con-trer

-tamps nuit et jour Pour vos-tre a - mour sans re-con-trer

li - es - se.

li - es - se.

Ma seul amour et ma belle maistresse,
 Aiies pité de la dure dolour
 Que j'endure de longtamps nuit et jour
 Pour vostre amour, sans recontrer liesse.

O CELESTIAL LUME.

Bartolomeus Brolo.

 $\text{♩} = \text{♩}$ of original.

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment staff. The key signature is one flat (B-flat) and the time signature is 3/2. The tempo/meter marking is $\text{♩} = \text{♩}$ of original. The lyrics for both vocal parts are: "O ce - les - - tial lu - me a - gli o - chi".

Second system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: "mei O ce - les - tial lu - - - me" for the Soprano and "mei O ce - les - tial lu - me a - gli o - chi" for the Alto. The piano accompaniment continues with chords and moving lines.

Third system of the musical score. The lyrics for the vocal parts are: "a - gli o - - - chi mei" for the Soprano and "mei a - gli o - chi mei" for the Alto. The piano accompaniment concludes the piece with sustained chords.

a - gli o - chi mei E - men - bra in chuy
E - men - bra in chuy l'al-

l'al - ma mi - a stas - sy l'al - ma mi - a stas - sy.
- ma mi - a stas - - sy l'al - ma mi - a stas - sy.

O celestial lume agli ochi mei
 Emenbra in chuy l'alma mia stassy,
 E a me lasiato erimenbrar de ley,
 O celestial lume agli ochi mei:
 Quando may fia che rivegia quey,
 O chy par chuy tanti gemi osparssy:
 O celestial lume agli ochi mei
 Emenbra in chuy l'alma mia stassy.

POUR UNE FOIS.

Cardot.

♩ = ♩ of original.

Contratenor.

Pour u - ne fois et pour tou - te ma

Pour une fois

Pour une fois

vy - - - e Je vous choy -

- si pour ma da - me et mais - - tres - - se De

The first system of the musical score consists of four measures. The vocal line (treble clef) begins with a half note 'si' (F#), followed by quarter notes for 'pour', 'ma', and 'da - me', then a half note 'et', and finally a half note 'mais' with a flat. The piano accompaniment (grand staff) features a key signature of one sharp (F#) and a common time signature. The bass line starts with a half note 'si' (F#), followed by quarter notes for 'pour', 'ma', and 'da - me', then a half note 'et', and finally a half note 'mais' with a flat. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

vous ser - - vir loy - au - ment fais pro - mes - -

The second system of the musical score consists of four measures. The vocal line (treble clef) begins with a half note 'vous', followed by quarter notes for 'ser - - vir', then a half note 'loy - au - ment', and finally a half note 'fais' with a sharp. The piano accompaniment (grand staff) continues the harmonic support with chords and moving lines in both hands.

- se Mal - gré tous ceux qui en a -

The third system of the musical score consists of four measures. The vocal line (treble clef) begins with a half note '- se', followed by quarter notes for 'Mal - gré', then a half note 'tous', and finally a half note 'ceux' with a flat. The piano accompaniment (grand staff) continues the harmonic support with chords and moving lines in both hands.

-vront en - vy - - - - e.

Pour une fois et pour toute ma vye
 Je vous choysi pour ma dame et maistresse:
 De vous servir loyaument fais promesse,
 Malgré tous ceux qui en avront envye.

Vo doux maintieng par regart mon cuer lie
 A vous amer pour maintenir liesse:
 Pour une fois et pour toute ma vye
 Je vous choysi pour ma dame et maistresse.

Sy vous suppli que de vostre partie
 Me retenes: si seray en l'adresse
 De recevoir de tous biens à largesse,
 Ou autrement joye est de moy partie.

Pour une fois et pour toute ma vye
 Je vous choysi pour ma dame et maistresse.

PONTIFICI DECORI SPECULI.

(Fuga trium temporum.)

Johannes Carmen.

♩ = ♩ of original.

Contratenor.

Tenor.

Pon - ti - fi - ci - de - co - ri spe - cu - li Ni -

Pontifici decori speculi

Pontifici decori speculi

-co-la - y cunc - ta col - le - gi - a Cle - ri - cor - um col -

-lant et se - cu - li Festa fi - bris laxis e - gre - gi-a

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "-lant et se - cu - li Festa fi - bris laxis e - gre - gi-a". The second staff is a vocal line in G major, also starting with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp, featuring a flat (Bb) in the first measure. The fourth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign.

Mag - ni - fi - ce Pa - the - re con - ci - vis A - dic - pis - ci doc -

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics "Mag - ni - fi - ce Pa - the - re con - ci - vis A - dic - pis - ci doc -". The second staff is a vocal line in G major, also starting with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp, featuring a flat (Bb) in the first measure. The fourth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign.

- tri - - ne mu - ne - ra E - me - tu - it mem - bra - que las - ci -

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The music is in a major key and 4/4 time. The vocal line begins with a half note 'tri', followed by a quarter rest, then a half note 'ne', a quarter rest, a half note 'mu', a quarter rest, a half note 'ne', a quarter rest, and a half note 'ra'. This is followed by a half note 'E', a quarter rest, a half note 'me', a quarter rest, a half note 'tu', a quarter rest, a half note 'it', a quarter rest, a half note 'mem', a quarter rest, a half note 'bra', a quarter rest, a half note 'que', a quarter rest, a half note 'las', a quarter rest, and a half note 'ci'.

- vis Spre - vit o - dis de - de - re te - ne - ra

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The music is in a major key and 4/4 time. The vocal line begins with a half note 'vis', followed by a quarter rest, a half note 'Spre', a quarter rest, a half note 'vit', a quarter rest, a half note 'o', a quarter rest, a half note 'dis', a quarter rest, a half note 'de', a quarter rest, a half note 'de', a quarter rest, a half note 're', a quarter rest, a half note 'te', a quarter rest, a half note 'ne', a quarter rest, and a half note 'ra'.

De - i - fi - ce pol - lens do - no do - tis Ve - ri sci - vit pen -

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are "De - i - fi - ce pol - lens do - no do - tis Ve - ri sci - vit pen -". A G sharp is marked with an asterisk above the first vocal staff.

- de - - re lu - mi - na Cunc - tis in - de vi - ce sa - cer - do -

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are "- de - - re lu - mi - na Cunc - tis in - de vi - ce sa - cer - do -".

* The G sharps are left in the voice parts as they stand in the MS, but it is improbable that they were sung.

- tis. E-mi-cu - it sa - cra per nu - mi-na

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The vocal melody begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the first vocal staff. The piano accompaniment features a steady bass line in the left hand and a more active melody in the right hand, often using chords and arpeggios.

Nu - tan - ti - bus au - re vor - a - gi - nes Tu - te tu - lit e -

The second system continues the musical piece with four staves. The vocal parts continue their melody, with the lyrics "Nu - tan - ti - bus au - re vor - a - gi - nes Tu - te tu - lit e -" written below. The piano accompaniment maintains its harmonic support, with the right hand playing chords and the left hand providing a consistent bass line. The system concludes with a repeat sign in the piano part.

-jus o - ra-ti-o Tri-nas scor-tis de-di-tas vir-gi-nes redemit

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "-jus o - ra-ti-o Tri-nas scor-tis de-di-tas vir-gi-nes redemit". The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in bass clef, featuring sustained notes and moving lines.

ac au - ri do - na - ti - o Hu - jus ergo stre-

The second system of the musical score continues with four staves. The top staff is a vocal line in treble clef with the lyrics "ac au - ri do - na - ti - o Hu - jus ergo stre-". It includes a repeat sign (2.) and a fermata. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in bass clef, with a fermata marked with an asterisk (*) in the third staff.

* No bar's rest in MS: some notes may be missing.

- nu - i fa - mu - li Ve - ne - ran - tes ac - ta sin - ce - ri - a

The first system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat).

Chris - te que - ant a - nime ser - vu - li Con - tu - e - li ce - li - ca

The second system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat).

se - ri - a.

Pontifici decori speculi
 Nicolay cuncta collegia
 Clericorum collant et seculi
 Festa fibris laxis egregia.
 Magnifice Pathere concivis,⁽¹⁾
 Adicipisci doctrine munera
 Emetuit, membraque lascivis
 Sprevit odis dedere tenera.
 Deifice pollens dono dotis
 Veri scivit pendere lumina:
 Cunctis inde vice sacerdotis
 Emicuit sacra per numina
 Nutantibus; aure voragines
 Tute tulit; ejus oratio
 Trinas scortis deditas virgines
 Redemit, ac auri donatio.
 Hujus ergo strenui famuli
 Venerantes acta sinceria,
 Christe, queant anime servuli
 Contueri celica seria.

(1) MS. 'concutis.'

MON SEUL VOLOIR.

Cesaris.

 $\text{♩} = \text{♩}$ of original.

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major, 6/4 time. The third staff is a Tenor part in C major, 6/4 time, with the lyrics "Mon seul." below it. The bottom two staves are a piano accompaniment in C major, 6/4 time. The music begins with a key signature of one sharp (F#) and a 6/4 time signature. The tempo is marked as "♩ = ♩ of original.".

The second system of the musical score continues the vocal and piano parts. The lyrics "Mon seul vo - loir, ma sou-ve - ray-ne joy -" are under the first vocal staff, and "Cer - tes m'a - mour c'est ma vye et ma" are under the second vocal staff. The music continues in the same key and time signature, with a key signature change to C major (no sharps or flats) indicated by the absence of the F# sharp sign. The piano accompaniment continues with arpeggiated figures.

* C in MS.

- e, Tout le plaisir
joy - - - - e, Que quant je

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "- e, Tout le plaisir" and "joy - - - - e, Que quant je". The middle staff is another vocal line in treble clef, continuing the melody. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and moving lines. The system concludes with a double bar line.

que j'ay de vous me vient, Pour quoy mon cuer si très joy -
say ton doux cuer en play - sir, Que je dé - sir ve -

The second system of the musical score continues the composition. It features three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "que j'ay de vous me vient, Pour quoy mon cuer si très joy -" and "say ton doux cuer en play - sir, Que je dé - sir ve -". The middle staff is another vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The system concludes with a double bar line.

- eux se tient, Qu'an - di - re u - ne au - tre je ne vo -
- ir sans dé - par - tir,

The third system of the musical score continues the composition. It features three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "- eux se tient, Qu'an - di - re u - ne au - tre je ne vo -" and "- ir sans dé - par - tir,". The middle staff is another vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The system concludes with a double bar line.

- droy - - - - e.

Mon seul voloir, ma souverayne joye,
 Tout le plaisir que j'ay de vous me vient,
 Pour quoy mon cuer si très joyeux se tient,
 Qu'andire une autre je ne vodroye.

N'est ce rayson? Si est. Ou que je soye,
 Cuer doulx de vous sans séjour luy souvient:
 Mon seul voloir, ma souverayne joye,
 Tout le plaisir que j'ay de vous me vient.

Dont vo beauté par valour si l'esjoye,
 Vo doulx parler de confort le soustient,
 Dont vous mercy, non pas comme appartient,
 Mais humblement, car mieux je ne saroye.

Mon seul voloir, ma souverayne joye,
 Tout le plaisir que j'ay de vous me vient.

Certes m'amour c'est ma vye et ma joye,
 Que quant je say ton doulx cuer en playsir,
 Que je désir veir sans départir,

----- (1)

N'en ce monde autre avoir je ne vodroye,
 Fors seulement toy complaire et chérir:
 Certes m'amour c'est ma vye et ma joye,
 Que quant je say ton doulx cuer en playsir.

Par ce parti mon cuer m'amour t'ottroye,
 Sans le changier jamais ne retollir:
 Tu es mon bien, mon loyaul souvenir,
 Pour ce te pry que aynssy de moy te voye.

Certes m'amour c'est ma vye et ma joye,
 Que quant je say ton doulx cuer en playsir.

(1) The last line of this verse is wanting in the MS.

JUSQUES À TANT QUE JE PUISSE VEIR.

$\text{♩} = \text{♩}$ of original.

Charité.

Contratenor.

Tenor.

Jus -

Cer -

Puis

- ques à tant que je puis-se ve - ir

- tes, m'a - mour et ma douce pen - sé - - - - e,

- qu'en - sy est que je ne puis ve - ir

Vous plai-sans yeux, ma da - me et ma mais - tres -

Je n'ay nul bien, joye, es - bat ne plai-san -

Vos - tre gent corps, que tant fait à lou -

- se, Sa - voir ne puis nul de biens de li - es - -

- ce, Se non de tant qu'a - dés ay sou - ve - nan -

- er, Ma vraye a - mour et mon très doux pen -

- se, Tous jours me faut en dé - si - rant lan -

- ce, De vo beau - - té, sur toute au - tre lou -

- ser, A - voir ne puis jeu, joy - e ne plai -

* F in MS.

- guir.

- é - - - - - e.

- sir.

Jusques à tant que je puisse veir
 Vous plaisans yeux, ma dame et ma maistresse,
 Savoir ne puis nul de biens de liesse,
 Tous jours me faut en désirant languir.

Contratenor. Certes, m'amour et ma douce pensée,
 Je n'ay nul bien, joye, esbat ne plaisance,
 Se non⁽¹⁾ de tant qu'adés ay souvenance
 De vo beauté, sur toute autre louée.

Tenor. Puisqu' ensy est que je ne puis veir
 Vostre gent corps, que tant fait à louer,
 Ma vraye amour et mon très doulx penser,
 Avoir ne puis jeu, joye ne plaisir.

(1) MS. "serron"

CE JOUR DE L'AN.

Guillermus Dufay.

$\text{♩} = \text{♩ of original.}$

Contratenor.

Tenor.

Ce jour de l'an ——— vou-dray joy -

Ce jour de l'an vou-dray joy - e mener

Ce jour de l'an vou-dray joy -

*) Note B in M.S. an evident slip.

- e me - ner chan - ter dan - ser et me - ner chie - re
 chan - - ter dan - ser et me - ner chie - re ly - - - e
 - e me - ner chan - ter dan - ser et me - ner chie - re li - -

li - - e
 pour — main - te - -
 - e pour main - te -

pour main - te - nir la cons - tu - me jo - ly - - e que tous a -
 - nir la cons - tu - me jo - ly - - e que tous a - mans sont
 - nir la cons - tu - me jo - ly - - e que tous a - mans

mans sont te - nus de gar - der
te - nus de gar - - der
sont te - nus de garder

Ce jour de l'an voudray joye mener,
Chanter, danser, et mener chiere lie,
Pour maintenir la constume jolye
Que tous amans sont tenus de garder.

Et pour certain tant me voudray poier
Que je puisse choisir nouvelle amye:
Ce jour de l'an voudray joye mener,
Chanter, danser, et mener chiere lie,

A laquelle je puisse présenter
Cuer, corps, et biens, sans faire de partie:
He! Dieus d'amours, soyes de ma partie,
Que fortune si ne me puist grever.

Ce jour de l'an voudray joye mener,
Chanter, danser, et mener chiere lie.

CE MOYS DE MAY.

Guillermus Dufay.

$\text{♩} = \text{♩}$ of original.

Contratenor.

Tenor.

Ce moys de

Ce moys de

Ce moys de

may soy - ons lies et joy - eus Et

may soy - ons lies et joy - eus Et

may soy - ons lies et joy - eus Et

de no cuer os-tons méran-co - ly - e

de no cuer os-tons mé-ran - co - ly - - - e Chantons dan

de no cuer os - tons méran-co - ly - - - e Chan-

Chantons dan-sons et menons chiere ly - - - e pour

- sons et menons chie-re ly - - - e

- tons dan-sons et menons chie - re ly - - - e pour

des - pi - ter ces fé-lons en - vi - eus.
 Pour des - pi - ter ces fé-lons en - vi - eus.
 des - pi - ter ces fé-lons en - vi - eus.

Ce moys de may soyons lies et joyeus,
 Et de no cuer oston mérancolye:
 Chantons, dansons et menons chiere lye,
 Pour despiter ces félons envieux.

Plus c'onques mais chascuns soit curieus
 De bien servir sa maistresse jolye:
 Ce moys de may soyons lies et joyeus,
 Et de no cuer oston mérancolye.

Car la saison semont tous amoureux
 A ce faire: pour tant n'y fallons mye:
 K(a)rrissime Dufay vous en prye,
 Et perrinet dira de mieuls en mieus

Ce moys de may soyons lies et joyeus,
 Et de no cuer oston mérancolye.

JE ME COMPLAINS PITEUSEMENT.*

Guillermus Dufay.

Primus. ♩ = ♩ of original.

Secundus.

Tertius.

Je me com-plaints pi - - teu - - se - - ment
De la gries - té, paine e tour - - ment

Je me com-plaints pi-teu - se - ment
De la gries - té, paine e tour - ment

Je me complains pi - teu - - se - ment
De la gries-té, paine e tour - ment

* This song is dated "1425, a di 12 luio" i.e. on the 12th day of July 1425.

À moy tout seul plus qu'à nul - lui
Que je suf - fre plus que ne di

À moy tout seul plus qu'à nul - lui
Que je suf - fre plus plus que ne di

À moy tout seul plus qu'à nul - lui
Que je suf - fre plus que ne di

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The lyrics are in French. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The first vocal staff has a fermata over the final measure. The second vocal staff has a fermata over the final measure. The third vocal staff has a fermata over the final measure. The piano accompaniment has a fermata over the final measure.

The second system of the musical score continues the vocal and piano parts. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand melody and a left-hand bass line. The first vocal staff has a fermata over the final measure. The second vocal staff has a fermata over the final measure. The third vocal staff has a fermata over the final measure. The piano accompaniment has a fermata over the final measure.

Dan-gier me

Dan-gier me

Dan-gier me

tient en tel sous - si Qu'eschever ne puis sa rudes -

tient en tel sous - si Qu'eschever ne puis sa rudes -

tient en tel sous - si Qu'es-che-ver ne puis sa ru - des -

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are: - se Et for-tu - ne le veult aus - si Mais par ma

The piano accompaniment consists of two staves (treble and bass clef). The melody is primarily in the right hand, with chords and bass line in the left hand.

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are: foy ce fait jo - nes - - - - -

The piano accompaniment continues with two staves (treble and bass clef). The melody is primarily in the right hand, with chords and bass line in the left hand.

se.

se.

se.

Je me complains piteusement,
 A moy tout seul plus qu'à nullui,
 De la griesté, paine e tourment,
 Que je suffre plus que ne di.

Dangier me tient en tel soussi,
 Qu'eschever ne puis sa rudesse,
 Et fortune le veult aussi
 Mais, par ma foy, ce fait jonesse.

POUR CE QUE VEOIR JE NE PUIS.

Guillermus Dufay.

♩ = ♩ of original.

Contratenor.

Tenor.

The image shows the musical notation for the Contratenor and Tenor parts of the piece. The Contratenor part is written on a single staff with a key signature of one flat (Bb) and a 6/4 time signature. The Tenor part is written on a single staff with the same key signature and time signature. The music consists of several measures of notes and rests, with some accidentals (sharps and flats) indicating the original key signature.

Pour ce que ve - oir je ne puis vos - tre doux

Pour ce que ve - oir je ne puis vos - tre doux

The image shows the first system of the vocal parts with French lyrics. The lyrics are "Pour ce que ve - oir je ne puis vos - tre doux". The music is written for the Contratenor and Tenor parts, with the lyrics written below the notes. The key signature is one flat (Bb) and the time signature is 6/4.

gra - ci - eux main - tien Il m'est ad - vis que

gra - ci - eux main - tien Il m'est ad - vis que

The image shows the second system of the vocal parts with French lyrics. The lyrics are "gra - ci - eux main - tien Il m'est ad - vis que". The music is written for the Contratenor and Tenor parts, with the lyrics written below the notes. The key signature is one flat (Bb) and the time signature is 6/4.

n'ay nul bien Ains

n'ay nul bien

me sens de le-es-se vuis.

Ains me sens de le-es-se vuis.

Pour ce que veoir je ne puis
 Vostre doulx gracieux maintien,
 Il m'est advis que n'ay nul bien,
 Ains me sens de leesse vuis.

Tout seul sans nul confort me truis,
 Du monde tout si ne m'est rien,⁽¹⁾
 Pour ce que veoir je ne puis
 Vostre doulx gracieux maintien.

Se vers doulx espoir ne m'en fuis,
 Les crueux mauix que je soustien
 Moriront brieffment, et si tien
 Que désir suy plus mors que vis,

Pour ce que veoir je ne puis
 Vostre doulx gracieux maintien.

(1) MS. 'nen'.

PAR DROIT JE PUIS.

(FUGA DUORUM TEMPORUM.)

Guillermus Dufay.

$\text{♩} = \text{♩}$ of original.

Fuga.

Par droit je puis bien complaindre et gé - mir

Par droit je puis bien

Contratenor concordans cum fuga.

Contratenor concordans cum omnibus.

quy suy e - sent de sou - las et de joy - -

complaindre et gé - mir

quy suy e -

-e
 -sent de sou - las et de joy - e

This system contains the first two systems of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "-e", "-sent de sou - las et de joy - e".

un seul con-fort où pren - dre ne sa - roy - e
 un seul con-fort où pren -

This system contains the next two systems of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "un seul con-fort où pren - dre ne sa - roy - e" and "un seul con-fort où pren -". The piano part continues with the same instrumentation and key signature.

ne schay co - ment # me puis - - se man te - nir.
 - dre ne sa - roy - - e ne schay co - ment me
 puis - se man - te - nir.

Par droit je puis bien complaindre et gémir,
 Qui suy esent de soulas et⁽¹⁾ de joye:
 Un seul confort où prendre ne saroye,
 Ne schay coment me puisse maintenir.

Raison me nuist et me veut relenquir,
 Espoir me fault⁽²⁾ en quel lieu que je soie:
 Par droit je puis bien complaindre et gémir,
 Qui suy esent de soulas et⁽¹⁾ de joye.

Déchassiés sui, ne me sai où tenir,
 Par fortune qui si fort me gueroie:
 Avenus⁽³⁾ sont ceus qu'amis je cuidoye,
 Et ce porter me convient et souffrir.

Par droit je puis bien complaindre et gémir,
 Qui suy esent de soulas et⁽¹⁾ de joye.

(1) So MS. 37 Lic. Mus. di Bologna: the Bodleian MS. has 'tristret'. (2) So the Bologna MS.: the Bodleian MS. has 'fait'. (3) The Bologna MS. has 'anemis'.

MON CUER ME FAIT.

Guillermus Dufay.

♩ = ♩ of original.

Triplum.

Contratenor.

Tenor.

Mon cuer me fait tous dis pen - -

Mon cuer me fait tous dis pen - -

Mon cuer me fait tous dis pen - -

Mon cuer me fait tous dis pen - -

-ser

-ser

-ser

Mon cuer me fait tous dis pen - ser

à

à vous bel-le bon - -

à

vous bel - le bon - ne sans per, rose o - dou -

- ne sans per, rose o - dou -

vous bel - le bon - ne sans per,

à vous bel - le bon - ne sans per, rose

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and alto clefs, while the piano part is in bass and tenor clefs. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

-rans com - me la grain - ne,

-rans com - me la grain -

rose o - dou - rans com - me la

o - dou - rans com - me la grain - ne,

The second system of the musical score continues the vocal and piano parts. It follows the same format as the first system, with four vocal staves and a piano accompaniment. The lyrics continue, with the piano part providing harmonic support through chords and a consistent bass line. The notation includes various musical symbols such as notes, rests, and bar lines.

jo - ne gen - te

grain - ne jo - ne gen -

blan - che que lain - ne a -

- ne gen - te blan - che que

- te blan - che que lain - ne

- te blan - che que lain - ne

- mou-reu - se sage en par - ler.

lain - ne a - mou-reu -

a - mou-reu - se sage en par -

a - mou-reu - se sage en par - ler.

-se, sage en par - -

-ler.

-ler.

-ler.

Mon cuer me fait tous dis penser
 A vous, belle, bonne, sans per,
 Rose odourans comme la grainne,
 Jone, gente, blanche que laine,
 Amoureuse, sage en parler.

Aultre de vous ne puis amer
 Ne requérir ny honnourer,
 Dame de toute beaulté plainne,
 Mon cuer me fait tous dis penser
 A vous, belle, bonne, sans per.

Resjoÿs sui et vueil chanter,
 Et en mon cuer n'a point d'amer,
 Ayms ay toute joye mondaynne
 Sans avoir tristesse ne painne,
 Quant veoir puis vo beau vis cler.

Mon cuer me fait tous dis penser
 A vous, belle, bonne, sans per.

LA BELLE SE SIET.

Guillermus Dufay.

d = d of original.

La bel - le se siet au pie de la

La bel - le se siet au pie de

tour qui pleure et sous - pire et mai - ne grant do -

la tour qui pleure et. sous - - pi - - re et

-lour Son pè-re lui de - man-de fil-le qu'aves

mai - ne grant do - - lour

vous vo - les vous ma-rij ma-rij ma-

Son pè-re lui de-man-de fil-le qu'aves vous vo - les vous ma - ri - j ma -

-rij, ou vo - les vous seig - nour

-ri - j, ma - ri - j, ou vo - les vous seig - nour

Je ne veul ma - rij ma - rij ma - - rij Je

Je ne veul ma - ri - j ma - ri - j ma -

(Secunda Pars.)

ne veul seig - - - nour Je veu - le

-rij Je ne veul seig - - nour Je veu - le le mie

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'ne veul seig - - - nour Je veu - le'. The middle staff is another vocal line with lyrics '-rij Je ne veul seig - - nour Je veu - le le mie'. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and a final half note.

le mie a - - mi qui pou - -

a - mi qui pou - rist en la

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'le mie a - - mi qui pou - -'. The middle staff is another vocal line with lyrics 'a - mi qui pou - rist en la'. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with a mix of eighth and sixteenth notes, including some rests and a final half note.

- rist en la tour

tour

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics '- rist en la tour'. The middle staff is another vocal line with lyrics 'tour'. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with a mix of eighth and sixteenth notes, including some rests and a final half note.

Et par dieu belle fille à ce-lui faudres vous Car

Et par dieu belle fille à ce-lui faudres

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a half rest, followed by a series of eighth notes, and ends with a half note. The bottom staff is a piano accompaniment in bass clef, starting with a half note and followed by a series of eighth notes. The lyrics are written below the vocal staff.

il se - ra pen - du pen-du pen - du de - man au point de

vous Car il se - ra pen-du pen - du pen-du pen-du de - man

This system contains the next two staves of music. The vocal line continues with a series of eighth notes and a half note. The piano accompaniment consists of a series of eighth notes. The lyrics are written below the vocal staff.

jour Et pè-re s'ont le pent en-fou-yes moy de-

au point du jour

This system contains the final two staves of music. The vocal line begins with a half note, followed by a series of eighth notes, and ends with a half note. The piano accompaniment consists of a series of eighth notes. The lyrics are written below the vocal staff.

-sous Si di - ront les gens les gens les

Et pè-re s'ont le pent en-fou-yes moy de - sous Si di-ront les gens

gens ve - - ci loi - - aus a - - mours.

les gens les gens ve - ci loi - aus a - - mours.

La belle se siet au pié de la tour,
 Qui pleure et souspire et maine grant dolour:
 Son père lui demande "Fille, qu'aves vous?
 "Voles vous marij, ou volés vous seignour?"
 "Je ne veul marij, je ne veul seignour:
 "Je veule le mie ami, qui pourist en la tour."
 "Et par dieu, belle fille, à celui faudres vous,
 "Car il sera pendu deman au point du jour."
 "Et père, s'ont le pent, enfouyes moy desous:
 "Si diront les gens, veci loiaus amours."

HÉ COMPAIGNONS RESVELONS NOUS.

Guillermus Dufay.

♩ = ♩ of original. $\flat$

Contratenor.

Concordans cum omnibus.

Hé com - paig -

Hé com - paig -

- nons res - - ve - - lons nous

- nons res - ve - - lons nous

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one sharp) with a key signature change to F major (one flat) indicated by a 'b' symbol. The lyrics are '- nons res - - ve - - lons nous'. The bottom two staves are piano accompaniment in F major, featuring a flowing eighth-note melody in the right hand and a more static bass line in the left hand.

Et ne soi - ons plus en sous - sy

Et ne soi - ons plus en sous - sy

The second system of the musical score also consists of four staves. The top two staves are vocal parts in F major (one flat), with a key signature change to G major (one sharp) indicated by a '#' symbol. The lyrics are 'Et ne soi - ons plus en sous - sy'. The bottom two staves are piano accompaniment in G major, featuring a more active eighth-note melody in the right hand and a bass line in the left hand.

Measures 1-4 of the musical score. The piano part (left) features a melody in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand. The voice part (right) consists of two staves. The first staff has a melody with a trill in measure 3 and a fermata in measure 4. The second staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4.

Measures 5-8 of the musical score, including the vocal line with French lyrics. The piano part continues with a similar melodic and harmonic structure. The voice part (right) has two staves. The first staff contains the lyrics "Tan - - tost ven - dra le temps jo - - ly" and a melody with a trill in measure 6 and a fermata in measure 8. The second staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4.

Tan - - tost ven - dra le temps jo - - ly

Tan-tost ven - dra le temps jo - - ly

Que nous au - rons du bien tres -

Que nous au - rons du bien tres -

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The third staff is a single bass line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics 'Que nous au - rons du bien tres -' are written under the vocal staves. The music features various note values including quarter, eighth, and half notes, with some notes beamed together. There are also rests and a sharp sign on a note in the first vocal staff.

- tous

- tous

The second system of the musical score continues the composition with five staves. The vocal parts (top two staves) continue the melody, with the lyrics '- tous' appearing under each. The piano accompaniment (bottom two staves) provides harmonic support. The third staff is a single bass line. The music includes various musical notations such as notes, rests, and a sharp sign. The overall structure maintains the same instrumental and vocal arrangement as the first system.



Hé! compagnons, resvelons nous,
 Et ne soions plus en soussy:
 Tantost vendra le temps joly,
 Que nous aurons du bien trestous.

Laissons dire ces fauls jalous
 Ce qu'ils veulent, je vous en pry:
 Hé! compagnons, resvelons nous,
 Et ne soions plus en soussy.

Quant est de moy, je boy à vous,
 Huchon, Ernoul, Hunblot, Henry,
 Jehan, François: huchies chiery,
 Et Godefrin dira à tous,

Hé! compagnons, resvelons nous,
 Et ne soions plus en soussy.

RESVELONS NOUS RESVELONS AMOUREUX.

Guillermus Dufay.

 $\text{♩} = \text{♩}$ of original.

Contratenor.

Tenor.

Res - ve - lons nous res - ve lons a - mour -

A - lons ent bien tos au

A - - lons ent bien

-eux a - lons au bois tan - tost en ci - lir le

may a - lons ent bien tos au

tos au may a - - lons ent bien

may et chan - te - rons chas - cun un vi - re - lay pour

may a - - lons ent bien tos au

tos au may a - - lons ent bien

sa da - me s'en se - rons plus joi -
 may a - - lons ent bien tos au
 tos au may a - - lons ent bien

- eux.
 may.
 tos au may.

Resvelons nous, resvelons, amoureux :
 Alons au bois tantost en cilir le may,
 Et chanterons chascun un vir(e)lay
 Pour sa dame: s'en serons plus joieux.

(Burden in canon between the two lower parts.)

Alons ent bien tos au may.

BON JOUR, BON MOIS.

Guillermus Dufay.

♩ = ♩ of original.

Contratenor.

Tenor.

Bon jour bon mois bon an et bonne es -

Bon jour bon mois

Bon jour bon mois bon an et

- trai - - ne

bonne es - - trai - - ne

Vous

* A flat which is in the original signature of the upper part, is proved by the context to be an error; the B being generally marked flat in the original when required.

Vous doinst ce - luy qui tout tient en de - mai -

doinst ce - luy qui tout tient en de - mai -

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment is in G major and 4/4 time, starting with a half note G3, followed by a quarter note A3, a half note B3, and a quarter note C4. The lyrics are "Vous doinst ce - luy qui tout tient en de - mai -".

- ne ri - chesse hon - nour sain - té joy - e sans

- ne ri - chesse hon - nour sain - té joy - e sans

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note D5, followed by a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment starts with a half note D4, followed by a quarter note E4, a half note F4, and a quarter note G4. The lyrics are "- ne ri - chesse hon - nour sain - té joy - e sans".

fiin

fiin

The third system concludes the piece. The vocal line starts with a half note A5, followed by a quarter note B5, a half note C6, and a quarter note D6. The piano accompaniment starts with a half note A3, followed by a quarter note B3, a half note C4, and a quarter note D4. The lyrics are "fiin".

Musical score for the first system. The vocal part (treble clef) begins with two sharps (F# and C#) and the lyrics "Bon-ne fa - me". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a supporting bass line in the left hand. The lyrics "Bon-ne fa - me" and "bel - le da -" are aligned with the vocal line.

Bon-ne fa - me

Bon-ne fa - me bel - le da -

Musical score for the second system. The vocal part (treble clef) continues with the lyrics "bel - le da - me bon vin pour man - te - nir le". The piano accompaniment (treble and bass clefs) continues with the same melodic and bass lines. The lyrics "- me bon vin pour man - te - nir le cré - a -" are aligned with the vocal line.

bel - le da - me bon vin pour man - te - nir le

- me bon vin pour man - te - nir le cré - a -

cré - a - tu - re sai - ne

- tu - - - re sai - - - ne

Bon jour, bon mois, bon an et bonne estraine
 Vous doinst celui qui tout tient en demaine,
 Richesse, honnour, sainté⁽¹⁾, joye sans fiin,
 Bonne fâme, belle dame, bon vin,
 Pour maintenir le créature saine.

(1) MS. 'sanité'.

J'ATENDRAY TANT QU'IL VOUS PLAYRA.

d = d of original.

Guillermus Dufay.

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The time signature is 3/2. The key signature has one flat (B-flat). The lyrics for each voice part are: "J'a - ten-dray tant qu'il vous play - ra À". The piano accompaniment consists of chords and single notes in the right and left hands.

Second system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: "vous dé - cla - rer ma pen - sé - - e". The piano accompaniment continues with harmonic support for the vocal lines.

Third system of the musical score. It concludes the piece. The lyrics for the vocal parts are: "Ma très chie - re dame hon - - nour - é - e Je ne say". The piano accompaniment provides the final harmonic context.

ne say s'il m'en des-play - - ra

Je ne say s'il m'en des - - - play - - -

s'il m'en des - play - ra

- ra

J'atendray tant qu'il vous playra
 A vous déclarer ma pensée,
 Ma très chiere dame honnourée,
 Je ne say s'il m'en desplayra.

Mais toutes foy, pour complaire à
 Vostre personne désirée,
 J'atendray tant qu'il vous playra
 A vous déclarer ma pensée.

Car j'ay espour, quant avendra
 Qu'à ce vous seres acordée,
 Que ma douleur sera cesée,
 Je le vous ay dit long temps a.

J'atendray tant qu'il vous playra
 A vous déclarer ma pensée.

SE LA FACE AY PALE.

Guillermus Dufay.

d = o of original.

Soprano: Se la face ay pa - le

Tenor: Se la face ay pa - le

Contratenor: Se la face ay pa - le

Soprano: la cause est a - mer c'est la prin - ci - pa - le

Tenor: la cause est a - mer c'est la prin - ci - pa - le

Contratenor: la cause est a - mer c'est la prin - ci - pa - le

et tant m'est a - mer a - mer qu'en l'a - mer me voudro - ye voir

et tant m'est a - mer a - mer qu'en l'a - mer me vou -

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "et tant m'est a - mer a - mer qu'en l'a - mer me voudro - ye voir". The middle staff is a vocal line in bass clef with the lyrics "et tant m'est a - mer a - mer qu'en l'a - mer me vou -". The bottom staff is a piano accompaniment in bass clef, featuring chords and moving lines in both hands.

or scet bien de voir la belle à qui

-dro - ye voir or scet bien de voir la belle à qui

The second system consists of three staves. The top staff is a vocal line in treble clef with the lyrics "or scet bien de voir la belle à qui". The middle staff is a vocal line in bass clef with the lyrics "-dro - ye voir or scet bien de voir la belle à qui". The bottom staff is a piano accompaniment in bass clef, continuing the musical accompaniment with chords and moving lines.

suis que nul bien a - voir sans el - le ne puis

suis que nul bien avoir sans el - le ne puis

The third system consists of three staves. The top staff is a vocal line in treble clef with the lyrics "suis que nul bien a - voir sans el - le ne puis". The middle staff is a vocal line in bass clef with the lyrics "suis que nul bien avoir sans el - le ne puis". The bottom staff is a piano accompaniment in bass clef, concluding the system with chords and moving lines.



* Note F in M.S. an evident slip.

1

Se la face ay pale,
La cause est amer,
C'est la principale,
Et tant m'est amer
Amer, qu'en la mer
Me voudroye voir;
Or, scet bien de voir
La belle à qui suis
Que nul bien avoir
Sans elle ne puis.

2

Se ay presante male
De dueil à porter,
C'est amour est male
Pour moy de porter;
Car soy déporter
Ne veult de vouloir,⁽¹⁾
Fors qu'à son vouloir
Obéisse, et puis
Qu'elle a tel pooir,
Sans elle ne puis.

3

C'est la plus reale
Qu'on puist regarder,
De s'amour leiale⁽²⁾
Ne me puis garder.
Fol suj de agarder,
Ne faire devoir
D'amour recevoir
Fors d'elle je cuij
Se ne veil douloir,
Sans elle ne puis.

(1) ? read 'dévouloir.' (2) MS. 'leiaule.'

JE NE PUIS PLUS.

Guillermus Dufay.

d = o of original.

Je ne puis plus ce que y'ai peu

Contratenor.

Je ne puis plus

Tenor.

Un - - - de ve - - - ni - - -

The first system of the musical score is written for Soprano, Contratenor, Tenor, and Piano. The Soprano part is in treble clef with a key signature of one flat and a 3/2 time signature. The lyrics 'Je ne puis plus ce que y'ai peu' are written below the notes. The Contratenor part is in alto clef with a key signature of one flat and a 3/2 time signature, with the lyrics 'Je ne puis plus' below it. The Tenor part is in bass clef with a key signature of one flat and a 3/2 time signature, with the lyrics 'Un - - - de ve - - - ni - - -' below it. The Piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one flat and a 3/2 time signature.

Je ne puis mais le

-et au - - xil - - - i - - -

The second system of the musical score continues the vocal and piano parts. The Soprano part has the lyrics 'Je ne puis mais le'. The Contratenor part has the lyrics '-et au - - xil - - - i - - -'. The Tenor part continues with the same lyrics. The Piano accompaniment continues in grand staff notation.

tamps pas - - sé Je ne suy

-um mi - - chi

plus tel qu'ay es - - té Je

Un - de ve - - ni - et au - -

suy tout pas - sé puis ung

xil - - i - - um

* Note G omitted in MS. † Note D a minim in MS.

mi - - chi Un - de ve - - ni - et au -

- xil - - i - - um mi - chi

* A in MS an evident error.

Je ne puis plus ce que y'ai peu,
 Je ne puis mais le tamps passé,
 Je ne suy plus tel qu'ay esté,
 Je suy tout passé puis ung - -

Tenor. Unde veniet auxilium michi.

LAS! QUE FERAY?

♩ = ♩ of original. Guillermus Dufay.

Contratenor.

Tenor.

Las! que fe - - ray? ne que je

de - ven - ray? Est il ne-sun qui me puist cou -

- u - rer. Ny a - li - gier des

maulx qu'ay à por - ter Et nuit et jour, sans que dé - ser - vy
l'ay?

Las! que feray? ne que je devenray?⁽¹⁾
 Est il nesun qui me puist couurer,
 Ny aligier des maulx qu'ay à porter
 Et nuit et jour, sans que déservy l'ay?

J'ay bien cause se je crye hahay,
 Quant mon amy me veult abandoner:
 Las! que feray? ne que je devenray?
 Est il nesun qui me puist couurer?

Je l'ay amé leyaulment de cuer vray,
 Mais cest amer me sera moult amer,
 Car qui aime sans partye trouver
 En verité il n'est pas sans esmay.

Las! que feray? ne que je devenray?
 Est il nesun qui me puist couurer?

(1) MS. 'devevray.'

QUEL FRONTE SIGNORILLE.

Guillermus Dufay
Rome composuit.

♩ = ♩ of original.

Contratenor.

Tenor.

Quel fron - te sig - nor - il - le in

Quel fronte

Quel fron - te sig - nor - il - le in

pa - ra - di - so Scor -

pa - ra - di - so Scor - ge l'a -

- ge l'a - ni - ma mi - - a Men - tre che in suo

- ni - - ma mi - - a Men - tre che in suo

ba - li - - a Stre - to mi tie - ne mi -

ba - - li - - a Stre - to mi tie - ne mi -

- ran - - do il su-o bel vi - so.

- ran - - do il su-o bel vi - so.

Quel fronte signorille in paradiso
 Scorge l'anima mia,
 Mentre che in suo balia
 Streto mi tiene mirando il suo bel viso.

I ochi trapassa tuti dei altri el viso
 Con si dolce armonia
 Che i cor nostri sen via
 Pian pian in suso in anno in paradiso.

Quel &c.

JE DONNE A TOUS LES AMOUREUX.

Guillermus Dufay.

d = o of original.

Contratenor.

Tenor.

Je donne à tous les a-mou - - reux

Je donne à tous

Je donne à tous

Pour es-tri-nes un - ne sous - sy - - e

Qui cest an an - nent sans par - ti - -

Qui cest an an - nent

- e A ga- rir leur cuers do - le - reux.

Je donne à tous les amoureux
 Pour estrines unne soussye,
 Qui cest an annent⁽¹⁾ sans partie
 A garir leur cuers dolereux.

Pis ont qu'a plure laboureux
 Ne charatier qui se desvye:
 Je donne à tous les amoureux
 Pour estrines unne soussye.

Des biens de dangier plantereux
 De tristresse et de jalousye
 Seront, je ne m'en doubt (e) mye,
 C'est bien rayson, ainsy m'aist dieux.

Je donne à tous les amoureux
 Pour estrines unne soussye.

(1) ? read 'aiment'.

POURAY JE AVOIR VOSTRE MERCY.

Guillermus Dufay.

 $\text{♩} = \text{♩}$ of original.

Contratenor.

Tenor.

Pou-ray je a - voir vos - -

Pou-ray je a -

Pou-ray je a - voir.

-tre mer - - cy ma belle

- voir.

dam - me je vous pry ce jour de

l'an - né - e pré - sen - - -

- te vous semble il que soye

en la sen - - - te

par vos - tre douchour pen - - ses y.

Pouray je avoir vostre mercy,
 Ma belle damme, je vous pry,
 Ce jour de l'année présente?
 Vous semble il que soye en la sente?
 Par vostre douchour pensez y.

Et suppose qu'il soit ainsy
 Que cuer, corps, et tous biens aussy
 A lestrinne je vous présente,
 Pouray je avoir vostre mercy,
 Ma belle damme, je vous pry?

Loyalment je vous ay servy
 A mon pouvoir jusques à cy:
 Au mains que bon loyer en sente,
 Ainchois que de vous je me absente,
 Dattes moy de non ou de sy.

Pouray je avoir vostre mercy,
 Ma belle damme, je vous pry?

J'AY MIS MON CUER.

Guillermus Dufay.

♩ = ♩ of original.

Contratenor.

J'ay mis mon cuer et ma pen-sé - - e Sa-
 A vous ser-vir dame hon-nou-ré - - e Bel-

Tenor.

J'ay mis mon cuer et ma pen-sé - e Sa-
 A vous ser-vir dame hon-nou-ré - e Bel-

-chies de vray cer-tay - ne - ment.
 - le bonne au vis cler et gent.

-chies de vray cer-tay - ne - ment.
 - le bonne au vis cler et gent.

-chies de vray cer-tay - ne - ment.
 - le bonne au vis cler et gent.

Et vous ju-re par mon ser-ment, Tant que mon corps au-ra du-
 Et vous ju-re par mon ser-ment, Tant que mon corps au-ra du-
 Et vous ju - re par mon ser-ment, Tant que mon corps au-ra du -
 -ré - e En chacun lieu di - ray vray-ment Que vous es -
 -ré - e En chacun lieu diray vray-ment Que vous es - tes la
 -ré - e En chacun lieu diray vray-ment Que vous es -
 -tes la mieuls pa - ré - e.
 mieuls pa - ré - e.
 -tes la mieuls pa - ré - e.

J'ay mis mon cuer et ma pensée,
 Sachies de vray certainement,
 A vous servir, dame honnorée,
 Belle, bonne, au vis cler (et) gent,
 Et vous jure par mon serment,
 Tant que mon corps aura durée,
 En chacun lieu diray vrayment
 Que vous estes la mieuls parée.

POUR L'AMOUR DE MA DOULCE AMYE.

Guillermus Dufay.

d = o of original.

Contratenor.

Tenor.

Pour l'a-mour de ma doul - - ce a -

Pour l'a-mour de ma doul - - ce a - -

Pour l'a-mour de ma doul - - ce

- my - - - e Ce ron-de - let vou-

- my - - - e Ce ron-de - let vou-dray chan-ter

a - my - - - e Ce ron-de - let vou-dray chan-

-dray chan - ter

- ter

This system contains the first two systems of the musical score. The vocal part begins with the lyrics '-dray chan - ter' and continues with '- ter'. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

Et de bon cuer luy pré -

Et de bon cuer luy pré-sen - ter

Et de bon cuer luy

This system contains the third and fourth systems of the musical score. The vocal part continues with the lyrics 'Et de bon cuer luy pré -', 'Et de bon cuer luy pré-sen - ter', and 'Et de bon cuer luy'. The piano accompaniment continues with the same melodic and harmonic structure.

- sen - - ter Af - fin qu'elle en soit plus jo - -

Af - fin qu'elle en soit plus jo - ly -

pré-sen - - ter Af - fin qu'elle en soit plus

This system contains the fifth and sixth systems of the musical score. The vocal part continues with the lyrics '- sen - - ter Af - fin qu'elle en soit plus jo - -', 'Af - fin qu'elle en soit plus jo - ly -', and 'pré-sen - - ter Af - fin qu'elle en soit plus'. The piano accompaniment continues with the same melodic and harmonic structure.

- ly - - e.

- e.

jo - - ly - - e.

Pour l'amour de ma douce amye
 Ce rondelet voudray chanter,
 Et de bon cuer luy présenter,
 Affin qu'elle en soit plus jolye.

Car je l'ay sur toutes choysie
 A mon plaisir sans mal penser:
 Pour l'amour de ma douce amye
 Ce rondelet voudray chanter.

Elle est belle, plaisant, et lye,
 Saige en maintieng et en parler:
 Je la veul servir et amer
 A mon pouvoir toute ma vie.

Pour l'amour de ma douce amye
 Ce rondelet voudray chanter.

O DOLCE COMPAGNO.

Dominicus de Feraria.

* $\text{♩} = \text{♩}$ of original.

O dol -

O dolce compagno

- ce con -

- pag - no se tu voy

* The two vocal parts given in the MS. (see facsimile) are transcribed in order to show the manner in which the contratenor part 'dicitur eundo et redeundo': in the pianoforte arrangement the tenor part has been written again an octave lower in accordance with the direction given in the text of the song.

can - ta -

- re dy - a - pa - son pi -

- glia sen - ça de - mo - ra -

- re.

- re.

O dolçe compagno, se tu voy cantare,
 Dyapason piglia sença demorare,
 E s'el te piace, fa che la doncella
 Alquanto dica con mij melodia,
 Per ho che tu ol dirai novella
 Consonante con dolçe armonia,
 Tal che, per la fede mia,
 Ben potremo bis cantare,
 O dolçe compagno, se tu voy cantare &c.

† It will be seen that from bar 21 (top of this page) the Contratenor sings the first 20 bars backwards.
 The cadence therefore cannot have a C sharp.

JE SUY DÉFAIT.

Nicolaus Grenon.

d = o of original.

Contratenor.

Tenor.

The musical score for the first system of 'JE SUY DÉFAIT.' includes four staves. The Soprano staff (top) is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. It contains the lyrics 'Je suy dé - fait se vous ne me re - fai - tes bel-le play-'. The Contratenor staff is in alto clef with a key signature of one flat and a 3/2 time signature, with the lyrics 'Je suy dé fait.' The Tenor staff is in bass clef with a key signature of one flat and a 3/2 time signature, also with the lyrics 'Je suy dé fait.' The Piano accompaniment is shown in grand staff (treble and bass clefs) with a key signature of one flat and a 3/2 time signature. The piano part features a series of chords and moving lines in both hands.

The second system of the musical score continues the vocal and piano parts. The Soprano staff continues with the lyrics '- sant gra - ci - - euss au corps gent car fé - rus'. The Contratenor and Tenor staves continue their respective parts. The Piano accompaniment continues with its harmonic support for the vocal lines.

suy au cuer nou - vel - le - ment

d'un dart d'a-mours tran-chant co-me sa-yet - - tes.

Je suy défait, se vous ne me refaites,
 Belle, playsant, gracieuse⁽¹⁾ au corps gent,
 Car férus suy au cuer nouvellement
 D'un dart d'amours tranchant come sayettes.

(1) MS. 'gracieux.'

SE LIESSE EST DE MA PARTIE.

Johannes le Grant.

d = d of original.

Contratenor.

Se liesse.

Tenor.

Se liesse est de ma partie.

The first system of the musical score features three staves. The top staff is for the Contratenor, the middle for the Tenor, and the bottom for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2. The Contratenor part begins with a whole note, followed by a half note, and then a quarter note. The Tenor part begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment begins with a whole note, followed by a half note, and then a quarter note. The lyrics 'Se liesse.' are under the Contratenor staff, and 'Se liesse est de ma partie.' are under the Tenor staff.

Se li - esse

The second system of the musical score continues the Contratenor, Tenor, and piano accompaniment parts. The lyrics 'Se li - esse' are under the Contratenor staff. The music continues with various note values and rests, maintaining the 3/2 time signature and one flat key signature.

est de ma par - ti - e qui es -

-se, qui en veut par - ler ne vous en

chail - le de - vi - ser

* C Minim wrongly inserted here in MS.

car tous jours fe - - ray

chie - re li - e.

* Minim in MS.

Se liesse est de ma partie,
 Qui esse qui en veult parler?
 Ne vous en chaille deviser,
 Car tous jours feray chiere lie.

Les mesdisans par leur envie
 Ne me feront⁽¹⁾ ja déporter:
 Se liesse est de ma partie,
 Qui esse qui en veult parler?

En toute honneur sans vilonie
 Peut bien dame joye mener;
 S'on y⁽²⁾ veult aulcun mal penser,
 Pourtant ne le feray je mye.

Se liesse est de ma partie,
 Qui esse qui en veult parler?

(1) MS. 'seront.' (2) MS. 'il'.

ENTRE VOUS NOUVIAUX MARIÉS.

Johannes le Grant.

♩ = ♩ of original.

Contratenor.

Tenor.

En - tre vous noviaux
Gar-des que ne vous

En - tre vous noviaux
Gar-des que ne vous

En - tre vous noviaux
Gar-des que ne vous

ma - ri - és me - nez bon het et bon - ne vi - - e
en - dor - mes aim - sy qu'il a - vint l'au - tre fi - - e

ma - ri - és me - nez bon het et bon - ne vi - - e
en - dor - mes aim - sy qu'il a - vint l'au - tre fi - - e

ma - ri - és me - nez bon het et bon - ne vi - - e
en - dor - mes aim - sy qu'il a - vint l'au - tre fi - - e

Dont la dame en fust cou-rou - chi -

Dont la dame en fust cou-rou - chi -

- e car en sou - pi - rant dist en bas à son ma - ry "Vir -

- e car en sou - pi - rant dist en bas à son ma - ry "Vir -

- ge Ma - ri - - e gar - des vous sor - les pour les ras."

- ge Ma - ri - - e gar - des vous sor - les pour les ras."

* This bar is not in the MS. but is conjecturally inserted. + Crotchet in MS. ++ Note omitted in MS.

Entre vous, nouveaux mariés,
Menez bon het et bonne vie,
Gardes que ne vous endormes,
Aimsy qu'il avint l'autre fie.

Dont la dame en fust courouchie,
Car en soupirant dist en bas
A son mary "Virge Marie,
Gardes vous sorles pour les ras."

LAYSSIES MOY COY.

Johannes le Grant.

d = d of original.

Contratenor.

Tenor.

Layssies moy coy.

Layssies moy coy.

The first system of the musical score consists of three staves. The top staff is for the Contratenor, the middle for the Tenor, and the bottom for the Piano. The key signature has one flat (B-flat) and the time signature is 3/2. The Contratenor and Tenor parts have lyrics 'Layssies moy coy.' written below them. The Piano part provides harmonic support with chords and single notes.

Lays- sies moy coy je

The second system continues the musical piece with the same three staves. The Contratenor and Tenor parts have lyrics 'Lays- sies moy coy je' written below them. The Piano part continues with harmonic accompaniment. The system concludes with a final cadence.

vous en pry - e et ne me

par - les de chan - ter

J'ay mieux cau - se de la -

* G. F. in MS, but should probably be C, B, A, as in PF.

- men - ter que vou-les vous que je

vous dy - - e?

* D in MS.

Layssies moy coy, je vous en pryé,
 Et ne me parles de chanter:
 J'ay mieux cause de lamenter:
 Que voules vous que je vous dye?

Fortune me fait renvuyé⁽¹⁾
 Souvent main grief mal endurer:
 Layssies moy coy, je vous en pryé,
 Et ne me parles de chanter.

Et de cela ne doubtes mye,
 Aimsy me fault le temps passer,
 Je n'ay confort, fors de plourer,
 Attendant la fym de ma vie.

Layssies moy coy, je vous en pryé,
 Et ne me parles de chanter.

(1) ? read 'par envye'.

VA-T'ENT, SOUSPIER.

Grossim.

 $\text{♩} = \text{♩ of original.}$

Contratenor.

Tenor.

Va - t'ent, sous-pier, je t'en sup - pli -

Va - t'ent.

Va - t'ent, sous-pier, je t'en sup - pli -

- e Vers ma da - me has - ti - - ve - - ment

- e Vers ma da - me has - ti - - - ve - - ment

Et de par moy très doul-che - ment

Et de par moy très doul-che - ment

Fay li sa-voir ma ma - la - di - - e.

Fay li sa-voir ma ma - - la - di - - e.

Va-t'ent, souspier, je t'en supplie,
 Vers ma dame hastivement,⁽¹⁾
 Et de par moy très doulchement
 Fay li savoir ma maladie.

Di lui que je n'ay nulle envie
 D'autre choisir certainement:
 Va-t'ent, souspier, je t'en supplie,
 Vers ma dame hastivement.⁽¹⁾

Je me souhai d'une nutie⁽²⁾
 Avec⁽³⁾ elle tan seulement:
 Sy me donroit aligement
 De tous mes maux, je le t'affie.

Va-t'ent, souspier, je t'en supplie,
 Vers ma dame hastivement.⁽¹⁾

(1) MS. 'hastriement'. (2) MS. 'nucie'. (3) MS. 'aveuc'.

A MA DAMME PLAYSANT ET BELLE.

Hugho de Lantins.

d = o of original.

A ma dam - me play - sant et bel - -

A ma dam - me play - sant et bel - - le

A ma dam - me play - sant et

- le Vueil je don - ner ung cha - pe -

Vueil je don - ner ung cha - pel - let

bel - - - le Vueil je don - ner ung

- let De ma - rio -

De ma - rio - lay - ne et

cha - - - pel - - let De ma - rio - lay - ne et

-lay - ne et de mu - - get Car des aul - tres c'est
de mu - get Car des aul - tres c'est la plus
de mu - get Car des aul -

la plus bel - le.
bel - - - le.
- tres c'est la plus bel - - - le.

A ma damme playsant et belle
 Vueil je donner ung chapelet
 De mariolayne et de muget,
 Car des aultres c'est la plus belle.

MOURIR ME VOY.

R. Libert.

d = o of original.

Contratenor.

Tenor.

Mou-rir me voy il est pic de ma

Mou-rir me voy.

Mou-rir me voy.

vi - e Bien m'a-per-choy qu'il n'y a nul re - - tour.

The first system of the musical score consists of five measures. It features a vocal line in treble clef, a piano accompaniment in bass clef, and a second piano part in bass clef. The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment provides a steady harmonic support with chords and moving lines. The second piano part includes a melodic line with a sharp sign (F#) in the fourth measure.

The second system of the musical score consists of five measures, corresponding to the lyrics "Puis-que tro - - ver je ne schay quel - que". The vocal line starts with a quarter rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with harmonic support. The second piano part features a melodic line with a sharp sign (F#) in the fourth measure.

Puis-que tro - - ver je ne schay quel - que

The third system of the musical score consists of five measures, corresponding to the lyrics "tour, Par". The vocal line begins with a quarter rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with harmonic support. The second piano part features a melodic line with a sharp sign (F#) in the fourth measure.

tour, Par

le - quel soit ma grief dou - lours ga - ri - e.

Mourir me voy, il est pic de ma vie:
 Bien m'aperchoy qu'il n'y a nul retour,
 Puisque trover je ne schay quelque tour,
 Par lequel soit ma⁽¹⁾ grief⁽¹⁾ doulours garie.

Il n'est besoing qu'au contrayre varie
 Que um puet veir coment de jour en jour
 Mourir me voy, il est pic de ma vie:
 Bien m'aperchoy qu'il n'y a nul retour.

Adieu amans, adieu dame et amye,
 Adieu la plus excellente en amour,
 Adieu vous di, je n'ay plus de secours,
 Par ung jaloux qui mon fait contrayrûe

Mourir me voy, il est pic de ma vie:
 Bien m'aperchoy qu'il n'y a nul retour.

(1) MS. 'magaf?

MA VOLENTÉ NE CHANGERA.

Guillermus Malbecque.

d = d of original.

Contratenor.

Ma vo - len - té ne chan - - ge - - ra,

Ma vo - len - té.

Ma vo - len - té ne chan - - ge - - ra,

The first system of the musical score. It features a Contratenor part on the left and a piano accompaniment on the right. The Contratenor part has three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The piano accompaniment has two staves: a right-hand part in treble clef and a left-hand part in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked 'd = d of original.' The lyrics are 'Ma vo - len - té ne chan - - ge - - ra,' and 'Ma vo - len - té.' and 'Ma vo - len - té ne chan - - ge - - ra,'.

Pour riens qu'il m'en puist ad - ve - nir

Pour riens qu'il m'en puist ad - - - ve - -

The second system of the musical score. It continues the Contratenor and piano accompaniment. The lyrics are 'Pour riens qu'il m'en puist ad - ve - nir' and 'Pour riens qu'il m'en puist ad - - - ve - -'.

Tou - - di vous

nir Tou - - di vous

The third system of the musical score. It concludes the Contratenor and piano accompaniment. The lyrics are 'Tou - - di vous' and 'nir Tou - - di vous'.

voel a - mer ser - - vir Et en a - - vieg - ne que po -

voel a - mer ser - - vir Et en a - - vieg - ne que po -

- ra

- ra

* The MS. here has one G too many. † G.C. in MS, but probably should be A,D, as in PF. compare bar 11.

Ma volenté ne changera
 Pour riens qu'il m'en puist advenir:
 Toudi vous voel amer, servir,
 Et en aviegne que pora.

J'ay espoir que bien me vendra
 M'amour, ma joye, mon désir:
 Ma volenté ne changera
 Pour riens qu'il m'en puist advenir.

Mon cuer à vous sy se donra
 Un jour, sans james retolir:
 En ce point voelt vivre et morir,
 Parle⁽¹⁾ qui parler en vora.

Ma volenté ne changera
 Pour riens qu'il m'en puist advenir.

(1) MS. 'Perle'.

PERCHE LA VISTA.

Randulfus Romanus.

♩ = ♩ of original.

Contratenor.

Tenor.

8ve lower.

Perche la vista.

The first system of the musical score consists of four staves. The top staff is a soprano line in G major (one sharp) and 6/4 time, with a tempo marking '♩ = ♩ of original.' The second staff is a contratenor line in G major, 6/4 time, with the lyrics 'Perche la vista.' below it. The third staff is a tenor line in G major, 6/4 time. The fourth staff is a piano accompaniment in G major, 6/4 time, with an '8ve lower.' marking. The music spans four measures.

Perche la vis-ta do-na da me fu - - - -

Perche la vis - ta do - na da me fu - - - ge

The second system of the musical score continues the piece. It features four staves. The top staff is a soprano line in G major, 6/4 time, with the lyrics 'Perche la vis-ta do-na da me fu - - - -' below it. The second staff is a contratenor line in G major, 6/4 time, with the lyrics 'Perche la vis - ta do - na da me fu - - - ge' below it. The third staff is a tenor line in G major, 6/4 time. The fourth staff is a piano accompaniment in G major, 6/4 time. The music spans four measures.

ge Che per ve - der - la el cor mi

se des - tru cor mi se des - tru el cor mi se des -

- tru el cor mi se des - tru - - ge

* Open headed notes in MS should have been black.

Non creder vo - glia se non quel che vol - - le

(secunda pars)

(secunda pars)

L'o - nes - ti - ta de toi gra -

- vi sem - blan - ti

(clus)

(clus)

(clus)

Perche la vista dona da me fuge?
 Che per vederla el cor mi se destruge:
 Non creder voglia se non quel che volle
 L'onestita de toi gravi semblanti.

CE RONDELET JE VOUS ENVOYE.

Rezon.

d = o of original.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It contains the lyrics "Ce ron - de - let je vous". The middle staff is another vocal line in treble clef with the same key signature and time signature, containing the lyrics "Le dieu d'a - mours si vous l'o -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature.

The second system of the musical score continues the piece. It also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/2 time signature, containing the lyrics "en - - voy - - e Pour con - so - la - ti -". The middle staff is another vocal line in treble clef with the same key signature and time signature, containing the lyrics "- troy - - e Et vous en dont par -". The bottom staff is a piano accompaniment in grand staff with the same key signature and time signature.

- on de joy - - - e En

- fait - - - te joy - - - e En

es - pèr - an - ce d'a - voir mieulx C'en que vous

a - crois - sant de bien en mieulx En ce mois

dé - - - sir - - es le mieulx. Le dieu &c.

pré - - - sent gra - ci - - eux. Ce rondelet &c.

Ce rondelet je vous envoie
 Pour consolation de joye
 En espérance d'avoir mieulx
 Cen que vous désires le mieulx.

Le dieu d'amours si vous l'otroye
 Et vous en dont parfaite joye
 En accroissant de bien en mieulx
 En ce mois présent gracieux.

EYA DULCIS ADQUE VERNANS ROSA.

Johannes Tapssier.

of original.

Contratenor.

Tenor.

Ey - a dul -

Va - - le pla -

Vale placens.

Eya dulcis.

- cis ad - que ver - nans Ro - - sa Vir - go

- cens per - o - ra - trix Sal - - - ve de - -

pla - - cens pu - el - la for - mo - sa De - - i ma - ter val -
 - cens im - - pe - tra - trix Gau - de po -
 - de glo - ri - o - - sa Spi - ra pre - ces vo - - -
 - tens im - pe - ra - trix Vir - - - tu - - -
 - ce cla - mo - ro - - sa O - -
 - tis et glo - - ri - - e Sem - per

spes nos - - tra, mul-tum in-di-ge - - mus
 dum o - ras im - pe - tras Sem - per cum pre-ces per pe - tras

Plo - rat Ro - ma
 Po - los - que de -

om - nis nos ri - ge - - mus Tol - - le
 - um pe - ne - tras Tu - - e vi the -

The musical score is written for voice and piano. It consists of six systems of staves. The first system has three staves (treble, alto, and bass clef). The second system has two staves (treble and bass clef). The third system has three staves (treble, alto, and bass clef). The fourth system has two staves (treble and bass clef). The fifth system has three staves (treble, alto, and bass clef). The sixth system has two staves (treble and bass clef). The lyrics are in Latin and are written below the vocal staves. The piano accompaniment is written on the lower staves. There are some markings in the score, such as asterisks and a '2' above a note, which are explained in the footnote.

* D and E in MS.

scis - - ma ad te di-ri-gi - mus Cor - - da lau-des ti-
 - o - - ri - e Cum Jo - su -
 - bi por - - ri - gi - - mus Nunc li - li - um al -
 - e fa - cis sta - - re Phe - - - bum
 - ti re - gi - mi - - nis Pres - -
 Dy - a - - nam res - - ta - - re Thi - phon

* D in MS. † E in MS.

- sum te - lis mul - ti gra - va - mi - - nis
va - les im - pe - tra - re

Te pos - tu - lat
Sa - - crum cum

*
u - - ber sub - a - mi - - nis Sis li - -
mu - ne - ri - - bus E - lec - to - rum est

* G in MS.

- li - o ro - sa so - la - mi - nis Sa - - lus nos - tra nunc
 o - - ra - re Tu - um de -
 est ma - li ho - - ra Po - pu - lo - rum fle - tus ri - -
 - o im - pe - ra - - re Glo - - ri - - - am - que
 - gant o - ra Nos - tris pa - cem pe - ri - o - - dis ro - -
 pa - - - cem da - - - re An - ge -

* C in MS.

-ra Quod pro tu-is sem - per cle-men-ci-o - ra.

-lis ac ho - mi - ni - bus.

* # in MS. * F in MS.

Eya dulcis adque vernans Rosa,
Virgo placens, puella formosa,
Dei mater valde gloriosa,
Spira preces voce clamorosa.

Vale placens peroratrix,
Salve decens impe(tratrix,
Gaude potens imperatrix
Virtutis et glorie.

O spes nostra, multum indigemus;
Plorat Roma omnis, nos rigemus;
Tolle scisma: ad te dirigimus
Corda, laudes tibi porrigimus.

Semper dum oras, impetras,
Semper cum preces per petras
Polosque deum penetras
(Tu)e vi theorie.

Nunc lilium alti regiminis,
Pressum telis multi gravaminis,
Te postulat, uber subaminis,
Sis⁽¹⁾ lilio rosa solaminis.

Cum Josue facis stare
Phebum⁽⁵⁾ Dyanam restare,
Thiphon vales impetrare
Sacrum cum muneribus.

Salus nostra, nunc est mali hora;
Populorum fletus⁽²⁾ rigant ora;
Nostris pacem periodis⁽³⁾ rora,
Quod pro tuis semper clemens ora.⁽⁴⁾

Electorum est orare,
Tuum deo imperare,
Gloriamque pacem dare
Angelis ⁽⁶⁾ hominibus.

(1) MS. 'scis'. (2) MS. 'flectus'. (3) MS. 'pariodis'. (4) MS. 'clemenciōra'. (5) MS. 'Phebus'. (6) 'ac' is erroneously inserted in the MS. here.

JE VOEL SERVIR PLUS C'ONQUES MAIS.

♩ = ♩ of original.

Gilet Velut.

Contratenor.

Tenor.

First system of the musical score. It features three vocal staves (Contratenor, Tenor, and a third staff) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The lyrics for the vocal parts are: Contratenor: "Je", Tenor: "Je voel.", and the third staff: "Je voel servir." The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score. The lyrics continue: "voel ser - vir plus c'on - ques mais A - mors et". The vocal parts and piano accompaniment continue with the same musical notation and structure as the first system.

Third system of the musical score. The lyrics continue: "sa haul-te puis - san - - - - - ce". The vocal parts and piano accompaniment conclude the phrase. The system includes repeat signs and fermatas over the final notes.

Au gré de ma dame plais - san - ce Qui ne m'ent laisse onques en

paix.

Je voel servir plus c'onques mais
Amors et sa haulte puissance,
Au gré de ma dame plaissance,
Qui ne m'ent laisse onques en paix.

Et quant je voy que c'est ses hais,
Pour acomplir la bienveillance,
Je voel servir plus c'onques mais
Amors et sa haulte puissance.

Ainsi pouray de mes sorhais
Joir; c'est joie et souffissance
Dont Amours ses servants⁽¹⁾ avance
Comme ses subgis bons et vrais.

Je voel servir plus c'onques mais
Amors et sa haulte puissance.

(1) MS. 'servant'.

GLOSSARY

Acoinctance, <i>connaissance</i> .	Cilir, <i>cueillir</i> .	Esent, <i>exempt, privé</i> .
Acun, <i>aucun</i> .	Cler, <i>clair</i> .	Esjoir, <i>réjouir</i> .
Adés, <i>toujours</i> .	Combien que, <i>bien que, quoique</i> .	Eslonger, <i>éloigner</i> .
Affier, <i>assurer</i> .	C'onques, <i>que onques</i> .	Esmay, <i>émoi, inquiétude</i> .
Agarder, <i>regarder</i> .	Courouchie, <i>courroucée, fâchée</i> .	Espour, <i>espoir</i> .
Agatier, ? <i>attraper, attirer</i> .	Couurer, ? <i>guérir</i> .	Esse, <i>est-ce</i> .
Ainchois, <i>avant</i> .	Coy, <i>tranquille</i> .	Estet, <i>vous êtes</i> .
Ains, <i>ayms, mais, plutôt</i> .	Cremir, <i>craindre</i> .	Estraine, <i>estime, estrine, étrene</i> .
Aist, <i>(qu'il) aide</i> .	Cridier, <i>cuidier, croire, pe ser</i> .	
Alasse, <i>(que j') allasse (aller)</i> .	Cuer, <i>cœur</i> .	Fallons, 1. <i>félons, méchants</i> .
Aligement, <i>allègement</i> .	Cuidier, <i>cuidoie, croire, je croyais</i> .	2. <i>faillons (faillir)</i> .
Aligier, <i>alléger</i> .	Cuij, <i>je crois</i> .	Fâme, <i>réputation</i> .
Alons, <i>allons</i> .	Cy, <i>maintenant</i> .	Faudres, <i>faillirez, manquerez</i> .
Amer, 1. <i>aimer</i> .		Fauls, <i>faulse, faux, fausse</i> .
2. <i>amour</i> .		Fault, <i>il faut (faillir)</i> .
3. <i>amer, amertume</i> .	Dangier, <i>le pouvoir marital, le mari jaloux, Jalousie</i> .	Fay, <i>je fais</i> .
Amors, <i>amour</i> .	Dattes, ? <i>devez</i> .	Félon, <i>méchant, misérable</i> .
Andire, <i>endire, parler de</i> .	Déchassié, <i>chassé, persécuté</i> .	Fere, <i>faire</i> .
Anemi, <i>ennemi</i> .	Demaine, <i>domaine, pouvoir</i> .	Férus, <i>frappé</i> .
Anoyer, <i>fâcher</i> .	Deman, <i>demain</i> .	Fiance, <i>confiance</i> .
Aperchoy, <i>j'aperçois</i> .	Déporter, <i>renoncer, se déporter</i> .	Fie, <i>fois</i> .
Aray, <i>aroy, j'aurai</i> .	Déservir, <i>mériter</i> .	Fiin, <i>fin</i> .
Aroye, <i>j'aurais</i> .	(Se) Desvyer, <i>se dévier, s'égarer</i> .	Fors, <i>hors, excepté, si non</i> .
Avendra, <i>aviendra (avenir)</i> .	Devenray, <i>deviendrai</i> .	Fym, <i>fin</i> .
Avenu, ? <i>étranger, ennemi</i> .	Di, 1. <i>jour</i> .	
Aviegne, <i>(qu'il) avienne (avenir)</i> .	2. <i>je dis (dire)</i> .	Garir, <i>guérir</i> .
	Dient, <i>ils disent (dire)</i> .	Gent, <i>gentil</i> .
Avoye, <i>j'avais</i> .	Doinst, <i>(qu'il) donne</i> .	Grief, <i>affligeant</i> .
Ayms, <i>ains, mais, plutôt</i> .	Dolereux, <i>dolereux, douloureux</i> .	Griesté, <i>peine, souffrance</i> .
Bienveillance, <i>bienveillance</i> .	Donroit, <i>donnerait</i> .	Gueist, <i>guette (guetter)</i> .
Bouce, <i>bouche</i> .	Dont, <i>(qu'il) donne</i> .	Gueroier, <i>guerroyer, faire la guerre à</i> .
Boy, <i>je bois (boire)</i> .	Douchour, <i>douceur</i> .	
	Douloir, <i>se lamenter, souffrir</i> .	Hahay, <i>hélas</i> .
Caup, <i>coup</i> .	Doulx, <i>doulche, doux, douce</i> .	Hai, <i>hait, het, chère, allégresse</i> .
Cen, <i>ce</i> .	Dueil, <i>deuil</i> .	Hastivement, <i>en hâte</i> .
Cescun, <i>chacun</i> .		Het, <i>hait (haïr)</i> .
Ceser, <i>cesser</i> .	Embuchiés, <i>en embuscade</i> .	Huchier, <i>crier</i> .
Chaille, <i>chaloir, se donner la peine</i> .	Enoy, <i>ennui, chagrin</i> .	
Charatier, <i>charretier</i> .	Ensy, <i>ainsi</i> .	Illa, <i>il y a</i> .
Chascuns, <i>chacun</i> .	Ent, <i>en</i> .	
Chier, 1. <i>cher</i> .	Entremais, <i>entremets</i> .	Ja } <i>jamais</i> .
2. <i>joye, plaisir</i> .	Esbat, <i>ébat, amusement</i> .	Ja mes }
Chiere, <i>chère</i> . Mener chiere lie, <i>faire bonne chère, se réjouir</i> .	Eschever, <i>échapper</i> .	Joïr, <i>jouir</i> .
Chiery, ? <i>gaiement</i> .	Escours, ? <i>j'échappe à</i> .	Jone, <i>jeune</i> .
		Jonesse, <i>jeunesse</i> .

Karissime, carissime, <i>très cher</i> .	Oster, <i>ôter</i> .	Semondre, <i>inviter</i> .
Las, <i>hélas</i> .	Otroyer, <i>octroyer, accorder</i> .	Sente, <i>sentier</i> .
Leesse, liesse, <i>joie</i> .	Painne, <i>peine</i> .	Sentir, (bon loyer) ? <i>toucher, recevoir</i> .
Leial, leyaul, <i>loyal</i> .	Partie, <i>réciprocité</i> .	Siet (seoir), <i>assied (asseoir)</i> .
Leysser, <i>laisser</i> .	Per, <i>pair, pareil, égal</i> .	Soloye (soloir), <i>j'avais coutume</i> .
Li, <i>lui</i> .	Peusse, (<i>que je</i>) <i>pusse (pouvoir)</i> .	S'ont, <i>si l'on</i> .
Lie, <i>joyeux, gai</i> .	Pic, <i>pique</i> . Il est pic de, <i>c'en est fait de</i> .	Sorhai, ? <i>souhait</i> . De mes sorhais, ? <i>à souhait</i> .
Liesse, <i>joie</i> .	Pié, <i>pied</i> .	Souhai, <i>je souhaite</i> .
Lors, lours, <i>leur</i> .	Plai, <i>plait, paroles, langage</i> .	Soulas, <i>soulagement, bonheur</i> .
Los, <i>louange, renommée</i> .	Plain, <i>plains, plein</i> .	Souspier, <i>soupir</i> .
Loyaument, <i>loyalment</i> .	Plantereux, <i>plantureux, plein</i> .	Soussy, <i>souci</i> .
Lye, <i>joyeux, gai</i> .	Plurer, <i>plorer, pleurer</i> .	Subgis, <i>sujets, vassaux</i> .
Main, <i>maint</i> .	Poier, <i>pouvoir</i> .	Suÿ, <i>suir, suivi, suivre</i> .
Mainer, <i>mener</i> .	Point, <i>état</i> .	
Mains, <i>moins</i> .	Pooir, <i>pouvoir, pouvoir</i> .	Tan, <i>tant</i> .
Mais, <i>jamais</i> .	Porai, <i>je pourrai</i> .	Tos, <i>tost, tôt</i> .
Male, <i>malle, besace</i> .	Porroye, <i>je pouvais, je pourrais</i> .	Toudi, <i>toujours</i> .
Malebouche, <i>médisance</i> (personified).	Pourist, <i>pourrit</i> .	Traire, <i>tirer</i> .
Malvais, <i>mauvais</i> .	Pourpos, <i>propos</i> .	Trestout, <i>trestous, tout, tous</i> .
Mantenir, <i>maintenir</i> .	Pourter, <i>porter</i> .	Treytre, <i>traître</i> .
Mariolayne, <i>marjolaine</i> .	Prins, <i>pris (prendre)</i> .	Tristre, <i>triste</i> .
Mener chiere lie, <i>se divertir</i> .	Puet, <i>peut</i> .	Tristresse, <i>tristesse</i> .
Mérancolye, <i>mélancolie</i> .	Puist, (<i>qu'il</i>) <i>puisse (pouvoir)</i> .	Trover, <i>trouver</i> .
Mesdisans, <i>médisants</i> .	Quier, <i>je demande</i> .	Truis, <i>je trouve</i> .
Mie, 1. <i>mien</i> .		
2. <i>du tout</i> .	Real, <i>royal</i> .	Um, <i>homme, on</i> .
Monnoye, <i>monnaie, argent</i> .	Receller, ? <i>oublier</i> .	Ung, <i>un</i> .
Morir, <i>tuer</i> .	Recontrer, <i>rencontrer</i> .	Usance, <i>usage</i> .
Mors, <i>mort</i> .	Relenquir, <i>abandonner</i> .	
Mos, <i>mots</i> .	Remaindre, <i>rester, demeurer</i> .	Veci, <i>voici</i> .
Moult, <i>beaucoup, très</i> .	Renvuye, ? <i>renégat</i> .	Veil, ? <i>je veux</i> .
Muget, <i>muget</i> .	Resjoir, <i>resjoye, réjouir, réjouit</i> .	Veir, <i>veoir, voir</i> .
Musance, ? <i>folie</i> .	Resveler, <i>réveiller</i> .	Vendra, <i>viendra</i> .
Mye, <i>du tout</i> .	Retolir, <i>retollir, retirer</i> .	Veu, <i>vu (voir)</i> .
	Rien, <i>chose</i> .	Veul, <i>je veux</i> .
Nesun, <i>aucun</i> .	Rondelet, <i>ronde</i> .	Vi, <i>je vis (voir)</i> .
Neult, <i>ne veut pas</i> .	Rouce, ? <i>rouge</i> .	Vis, 1. <i>vif</i> .
No, <i>notre</i> .	Roucher, ? <i>jeter des pierres (roches)</i> .	2. <i>visage</i> .
Nue (la), <i>les cieux</i> .	Sai, <i>say, je sais (savoir)</i> .	Vo, <i>votre</i> .
Nuisance, ? <i>injure</i> .	Saroye, <i>je saurais (savoir)</i> .	Vodroye, <i>je voudrais</i> .
Nuist, <i>nuit (nuire)</i> .	Sayette, <i>flèche</i> .	Voel, <i>voelt, veux, veut (vouloir)</i> .
Nullui, <i>nul, personne</i> .	Scet, <i>sait (savoir)</i> .	Voir, <i>vrai</i> .
Nutie, <i>nuit</i> .	Schay, <i>je sais (savoir)</i> .	Vora, <i>voudra (vouloir)</i> .
Odourans, <i>odorant</i> .	Se, <i>si (if)</i> : the final e is often elided before vowels.	Voudroye, <i>voulroye, voudrais</i> .
Oir, <i>entendre, écouter</i> .		Vous, <i>vos</i> .
Onques, <i>jamais</i> .		Vueil, <i>je veux</i> .
Ont, <i>on</i> .		Vuis, <i>vide</i> .

APPENDIX I.

INDEX TO THE WHOLE CONTENTS OF MS. CANONICI, MISC. 213.

(All compositions are in three parts, unless otherwise stated : the letters in italics give the first notes of the upper part : accidentals are disregarded.)

A l'aventure va Gauvain. <i>a b a b d f e</i>	...	...	...	Johannes Cesaris	109 v.
A ma damme playsant et belle. <i>f a b c a d</i>	...	...	...	Hugho de Lantins	35 r. ✓
A son plaisir volentiers serviroye. <i>f e d c f</i>	...	...	...	P. Fontaine	88 v.
A temps vendra celle journée. <i>d f d c g</i>	...	...	...	Adam	76 v. ✓
A virtutis ignicio. <i>c b a b g</i>	} à 4	...	...	Cesaris	116 v.
Ergo beata nascio. <i>g a a d c</i>					
Benedicta filia tua.					
Ad honorem sancte trinitatis. <i>c b c a g f</i>	} à 4	...	...	Nicholaus Grenon	127 v.
Celorum regnum sempiternum. <i>c b c a g f</i>					
Adieu, adieu, mon joyeux souvenir. <i>c d e e f e</i>	...	...	...	Binchois	56 v. ✓
Adieu ces bons vins de Lannoys. <i>d e f e f d</i> (dated 1426)	...	...	...	G. Dufay	140 r.
Adieu m'amour et ma maistresse. <i>f f f d f</i>	...	...	...	Binchois	86 v.
Adieu mon gracieux amy. <i>g a b c b</i>	...	...	...	Anon.	91 v.
Adieu vous di mes seigneurs et amis. <i>c c a b c</i>	...	...	...	Malbecque	21 r.
Adieu vous di puisqu' ensi est. <i>c a f a g f</i> . à 4	...	...	...	Anon.	92 v.
Agnus Dei. See Qui tollis peccata.					
Alons ent bien tos au may. See Resvelons nous.					
Amans, ames secretement. <i>a b a g f e</i>	...	...	...	Magister Baude Cordier	123 r.
Amans, doubles, or doubles vos amours. <i>g b g a b c b</i> . à 4	...	...	...	Jacobus Vide	85 r.
Amoureux suy et me vient toute joye. <i>e e d c b</i>	...	...	...	Binchois	82 r.
Amour servir et honnourer. <i>a a c d c b</i>	...	...	...	Ar. de Lantins	52 r.
Amours et qu'as tu en pensé. <i>c c c b a g</i>	...	...	...	Binchoys	30 v.
Amours et souvenir de celle. <i>a a a a b a</i>	...	...	...	Binchois	72 r.
Amours merchi de trestout mon pooir. <i>d d d f g a b</i>	...	...	...	Binchois	44 r. ✓
Amours n'ont cure de tristesse. <i>a f d e f g</i>	...	...	...	Francus de Insula	119 v.
Amours, venes mon cuer reconforter. <i>a f d e f e</i> . à 2	...	...	...	Anon.	93 r.
Anima mea liquefacta est. <i>g b c d c d</i>	...	...	...	G. Dufay	27 v.
Arière tost charité, verité. <i>a a a a b a</i>	...	...	...	Anon.	43 v.
Au grief hermitage de plours. <i>d d e f g</i>	...	...	...	Adam	77 v. ✓
Au pain faitich ne me veul plus tenir. <i>g f e d c b</i>	...	...	...	Franchois Lebertoul	43 r.
Ave Maria gracia plena. <i>a g b a f g</i>	...	...	...	Beltrame Feragu	5 v.
Ave Maria gracie. See Benedicta viscera.					
Ave regina celorum. <i>a b a g a</i>	...	...	...	Guillermus Dufay	62 r.
Ave virtus virtutum. See Prophetarum fulti suffragio.					
Ay douloureux disant hélas. <i>g f e d d</i>	...	...	...	Binchoys	78 v.

Beatus Nicolaus. <i>See</i> O gemma lux.					
Belle plaissant et gracieuse. <i>c c c g c</i> ...	...	...	...	Guillermus Dufay	91 v.
Belle plaissant plus que nulle autre née. <i>c e d g f e</i>	} à 3	...	...	Gautier	104 r.
Puis que je sui de vous très fort amée. <i>g a g e d c</i>					
Belle que j'aim plus qu'autre créature. <i>c b d c b a</i> ...	...	...	...	Anon.	96 r.
Belle veullies moy retenir. <i>c d b a c</i> ...	...	...	...	Guillermus Dufay	50 v.
Belle vueillies vostre mercy donner. <i>d c d b a</i> ...	...	...	...	G. Dufay	118 v.
Benedicta filia tua. <i>See</i> A virtutis ignicio.					
Benedicta viscera. <i>f a d c c</i>	} à 4	...	...	{ Akany Gilet Velut }	102 v.
Ave Maria gracie. <i>c b a g f</i>					
Ora pro nobis.					
Biancha nel bruno aquilino aspecto. <i>d e f g a g</i> ...	...	...	...	Anon.	127 r.
Bien veignes vous amoureuse liesse. <i>c c c a b c</i> ...	...	...	...	G. Dufay	34 v.
Bon jour, bon mois, bon an et bonne estraine. <i>g g g d g</i> ...	...	...	...	Guillermus Dufay	44 v. ✓
Ce j'eusse fait ce que je pence. <i>c c c c a d</i> ...	...	...	...	Ugho de Lantins	46 r.
Ce jour de l'an, belle, je vous supply. <i>f f g a c b</i> ...	...	...	...	Arnoldus de Lantins	72 v.
Ce jour de l'an que mant doist estrenier. <i>a g a b a</i> ...	...	...	...	Magister Baude Cordier	97 v.
Ce jour de l'an voudray joye mener. <i>d a a f d</i> ...	...	...	...	Guillermus Dufay	17 r. ✓
Ce jour le doibt, aussy fait la saison. <i>g g g a d c</i> ...	...	...	...	Guillermus Dufay	79 r.
Ce moys de may soyons lies et joyeux. <i>f c b a f g</i> ...	...	...	...	Guillermus Dufay	17 v. ✓
Ce rondelet je vous envoie. <i>f e d c b</i>	} à 2	...	...	Rezon	35 r. ✓
Le dieu d'amours si vous l'otroye. <i>f a b c d f</i>					
Celorum regnum sempiternum. <i>See</i> Ad honorem sancte trinitatis.					
Celsa sublimatur victoria. <i>c d c c a b</i>	} à 5	...	...	Hugo de Lantins	129 v.
Sabine presul dignissime. <i>c d c c a b</i>					
Certes, belle, quant de vous partiray. <i>a c c b c d</i> ...	...	...	...	Ar. de Lantins	39 r.
Certes m'amour. <i>See</i> Jusques à tant.					
Certes m'amour. <i>See</i> Mon seul vouloir.					
C'est bien raison de devoir essaucier. <i>f a c b a</i> ...	...	...	...	Guillermus Dufay	55 v.
Chanter ne scay, ce poyse moy. <i>c c d c a f</i> ...	...	...	...	Hugo de Lantins	32 v.
Clarus ortus, clarior opere. <i>c a f a g c</i>	} à 4	...	(Name illegible, cut in binding)		117 v.
Gloriosa mater ecclesie. <i>c a f a g c</i>					
Iustus non conturbabitur.					
Combien que loing de vous soye. (Fuga). <i>b d e d c</i> . à 2	...	...	...	Anon.	84 v.
Confort d'amours humblement. <i>a f e f g</i> . à 4	...	...	...	Anon.	115 v.
Concupivit rex. <i>See</i> Vasilissa ergo gaude.					
Craindre vous vueil, douce dame de pris. <i>c e d e f g</i> ...	...	...	...	G. Dufay	5 r.
Credo. <i>See</i> Patrem omnipotentem.					
Cuer triste et mas sans solas et sans joye. <i>d e d c d</i> ...	...	...	...	Anon.	74 r.
Dame d'onnour et de tous biens garnye. <i>f g a e d e</i> ...	...	...	...	Anon.	85 v.
Dame excellent où sont bonté, scavoir. <i>c b a g f e d c</i> . à 4.	...	...	...	Magister Baude Cordier	116 r.
Dame que j'ay loing tamp servie. <i>g a b b a g f e</i> ...	...	...	...	Anon.	62 v.
De bien amer quant l'ay enpris. <i>b d e f d g f</i> ...	...	...	...	P. Fontaine	100 v.
De cuer joyeux je veuil chanter. <i>g a g f e</i> .	...	...	...	Benoit	54 r.
De sitamo con fede. <i>c d e f g a</i> . (One part only)	...	...	...	Antonius Romanus	23 v.
De plus en plus se renouvelle. <i>e g e g f d c</i> ...	...	...	...	Binchoys	67 v. ✓
De tous les biens dont nature est ouvrière. <i>a f g a b a</i> ...	...	...	...	Anon.	107 v.

De tristresse, de dueil, de desplaysance. <i>d g g a b</i> . (Dated 1423)	...	Gualtier	121 v.
Depuis un peu un joyeux parlement. <i>a g b a g f e</i> ...	...	Franchois Lebertoul	122 v.
Dieu vous doinst bon jour et demy. <i>a a g f e d</i> ...	...	Malbecque	48 r.
Dona i ardenti ray. <i>c b a g f</i> ...	...	Guillermus Dufay	73 r.
Dones confort à vostre amye. <i>a a g f e d</i> ...	...	Anon.	44 v.
Douce speranche mye confort tout. <i>c a b c b a g</i> ...	...	Anon.	19 r.
El non mi val pensar ne dir oymey. <i>a a a a b</i> . à 2	...	P. Rosso	98 v.
En cest moys de may gracieux. <i>c c c c d c</i> . à 4	...	Anon.	124 r.
En regardant vostre très doulx maintieng. <i>g g g g d</i>	...	Binchois	80 r.
Entre vous, gentils amoureux. <i>g a b c b</i> ...	...	G. Dufay	34 v.
Entre vous, noviaux mariés. <i>a b a g f e</i> ...	...	Johannes le Grant	30 r.
Entrepris suis par grant lyesse. <i>c c c g a</i> ...	...	Bartholomeus Bruolo	39 v.
Ergo beata nascio. <i>See A virtutis ignicio.</i>			
Esclave à dueil et forain de liesse. <i>e f f e d</i> ...	...	Arnoldus de Lantins	56 r.
Espérance mi fait vivre en doulour. <i>g f g e a</i> . à 2...	...	Anon.	115 v.
Espoir m'est venu conforter. <i>a a g f e</i> ...	...	Jachobus Vide	49 v.
Espris d'amours l'autre jour me trouvay. <i>e g f g a g</i> ...	...	Anon.	125 r.
Estrines moy, je vous estrineray. <i>g b c d e d</i> ...	...	G. Dufay	20 v.
Et c'est asses pour m' esjouir. <i>g b b a g</i> . à 2	...	Jacobus Vide	99 r.
Et exultavit spiritus meus. <i>d d e d c d</i> . à 4. (Dated 1436)			
	Presbyter Johannes de Quatris	13 v.	
Et in terra pax. <i>f a a c b a</i> ...	Bartholomeus de Bononia prior	135 v.	
Et in terra pax. <i>f g a g e f</i> ...	Binchois	1 r.	
Et in terra pax. <i>g a b a d c</i> ...	Magister Johannes Ciconia	101 v.	
Et in terra pax. <i>c b a g f g</i> ...	Magister Johannes Ciconia	103 v.	
Et in terra pax. <i>a g a f e</i> ...	Guillermus Dufay	60 v.	
Et in terra pax. <i>f g b b a g</i> ...	Johannes Franchois	57 v.	
Et in terra pax. <i>g a g f e</i> . à 4...	Le Grant Guillaume	104 v.	
Et in terra pax. (Fuga.) <i>c b a g f e</i> . à 4*	Arnoldus de Lantins	64 r.	
Et in terra pax. <i>g g e f g a</i> ...	Ugo de Lantins	58 v.	
Et in terra pax. <i>a b a g f</i> ...	Ugo de Lantins	59 v.	
Et in terra pax. <i>c b a b c</i> ...	Hugo de Lantins	61 v.	
Et in terra pax. <i>c c c b c</i> ...	Richardus Loqueville	68 v.	
Excelsa civitas Vincencia. <i>c c b a d c</i> ...	B. Fëragutius	4 v.	
Eya dulcis adque vernans Rosa. <i>c e f d e c</i> }			
Vale placens peroratrix. <i>c e d f e g</i> }	à 4	J. Tapissier	139 v.
Faisons bonne chiere et lie. <i>c b c b a g</i> . à 2	...	Anon.	111 v.
Flos florum, fons ortonum. <i>c b a f g a</i> ...	Guillermus Dufay	25 v.	
Fortis cum quevis actio. <i>c b c a b b</i> . à 4	Johannes de Ludo	131 v.	
Francorum nobilitati. <i>c a d c b</i> ...	B. Feraguti	11 v.	
Gaude dei genitrix. <i>a a a f d</i> . à 4	...	Anon.	10 v.
Gaudeat et tanti. <i>See Strenua quem duxit.</i>			
Gia per grant nobelta trihumpho et fama. <i>d d d e f e f</i> . à 2	N. Zacharie	125 v.	
Gloria et honore. <i>See O sancte Sebastiane.</i>			
Gloria in excelsis. <i>See Et in terra pax.</i>			

* With a 5th independent part for a tuba.

Gloriosa mater. *See* Clarus ortus.

Grant ennuy m'est, très douce, simple et coye.	<i>a f b a f g</i>	Hugho de Lantins	45 r.
Hé! compaignons, resvelons nous.	<i>d d e d c.</i> à 4 ...	...Guillermus Dufay	34 r. ✓
Hélas, amour que ce que endure.	<i>g a g f d a</i> ...	... Hugo de Lantins	45 v.
Hélas, ma dame, par amours.	<i>c d e f g c</i> ...	... G. Dufay	33 v.
Humble pitié, plaisant et de bon ayre.	<i>a a b a g f e</i> ...	... Anon.	124 v.
I ochi d'una ançolleta che malçide.	<i>c d f e f d</i> ...	Prepositi Brisiensis	24 v.
I pensieri dolçe amor fanno dolere.	<i>d f e d c b c.</i> à 2 ...	Prepositi Brisiensis	20 v.
Il est temps que je me retraye.	<i>d d d b e</i> ...	... Rezon	53 v.
Il me convient guerpier ceste contrée.	<i>c c d c b.</i> à 2 ...	... Anon.	99 r.
Il m'est si grief vostre depart.	<i>f g f b</i> ...	... Jacobus Vide	77 r.
Il n'est dangier que de vilain.	<i>c e c e f g</i> ...	... Anon.	108 r.
Imera dat hodierno.	<i>a a a b a g</i> ...	Grossim de Parisius	48 v.
In tua memoria virgo mater nata.	<i>a a g f e</i> ...	Arnoldus de Lantins	52 v.
Inclita per splendens.	<i>a g f e f d.</i> (One part only, dated 1422)	Frater Antonius de Civitato	8 v.
Infelix propera crede.	<i>See</i> Prophetarum fulti suffragio.		
Ingens alumpnus Padue.	<i>See</i> Ut te per omnes celitum.		
Invidia nimicha de çascum virtuoso.	<i>g f e d e f.</i> à 4 ...	... Guillermus Dufay	128 v.
Io sum tuo servo, o dolce anima bella.	<i>a b a g f</i> ...	... Vgo de Lantins	29 v.
J'aim. Qui? Vous. Moy?	<i>d c d a b a</i> ...	... Paullet	108 v.
Jamais tant que je vous revoye.	<i>g a b c a b</i> ...	... Binchois	9 v. L
J'atendray tant qu' il vous playra.	<i>g g g c b</i> ...	... Guillermus Dufay	51 r. L
J'ay ma joye bien perdue.	<i>a a a f g</i> ...	Hugho de Lantins	35 v.
J'ay mis mon cuer et ma pensée.	<i>d d d e f</i> ...	... Guillermus Dufay	126 r. L
J'ay tant de deul que nul homs peut avoir.	<i>c a a b a g</i> ...	... Binchois	50 r.
J'ayme bien celui qui s'en va.	<i>c d c a f.</i> à 2 ...	... Petrus Fontaine	17 v.
Je demande ma bienvenue.	<i>g g g c f</i> ...	... Acourt	17 r. L
Je donne à tous les amoureux.	<i>c c c a b a</i> ...	... G. Dufay	77 r. L
Je loe amours et ma dame mercy.	<i>c c a f a</i> ...	... Binchois	88 r.
Je me complains piteusement.	<i>d f e c g f</i> (dated 1425) ...	... Guillermus Dufay	18 r. L
Je me recomande humblement.	<i>c b a a g a b</i> ...	... Anon.	81 v.
Je ne pouroye estre joyeux.	<i>f f f g e</i> ...	... Binchois	78 r.
Je ne puis plus ce que y'ai peu.	<i>a a a b a</i> } à 3 ...	... G. Dufay	55 v. L
Unde yeniet auxilium michi.	<i>a g a g g</i> }		
Je ne suy plus tel que souloye.	<i>d d d a a</i> ...	... G. Dufay	52 r.
Je ne vis pas, je ne fais que languir.	<i>f d e f g a</i> ...	{ R. Gallo Francus de Insula }	97 r.
Je ne vous ose regarder.	<i>b c d e f g</i> à 2 ...	... Anon.	92 r.
Laysies dangier paour aler.	<i>f e d c f a g</i> ...		
Je requier à tous amoureux.	<i>f f e c d g</i> ...	... Guillermus Dufay	67 r.
Je ris, je chante, je m'esbas.	<i>d c d e f</i> ...	... Johannes Cesaris	94 r.
Je suy asses plus esbahis.	<i>d c d e c</i> ...	... Anon.	109 r.
Je suy celui qui veul toudis servir.	<i>a g b a g f</i> ...	Magister Baude Cordier	110 v.
Je suy défait se vous ne me refaites.	<i>c a c f d f e</i> ...	... Nicolaus Grenon	32 v. L
Je suy esprits d'une damme amoureuse.	<i>e d e f e</i> ...	... Ugo de Lantins	45 v.

Je suy exent entre aman pour amour.	<i>c g a b c b</i>	...	...	Hugho de Lantins	57 r.
Je suy si las venus pour tant atendre.	<i>c c b a a g</i>				
				Frater Antonius de civitate Austrie	112 r.
Je veul chanter de cuer joieux.	<i>a a a e f e</i>	...	...	Guillermus Dufay	33 v.
Je voel servir plus c'onques mais.	<i>a c d d f a</i>	...	...	Gilet Velut	89 r. L
Je vous pri que j'aye un baysier.	<i>d f g a g</i>	...	...	R. Loqueville	91 v.
Je vous vieng voir, ma dame amye.	<i>g g g g a g</i>	...	...	Anon.	28 r.
Je vueil vivre au plaisir d'amours.	(Fuga.) <i>d e f e d c.</i>	à 4	...	Anon.	124 v.
Jesu salvator seculi.	<i>c d c b a</i>	} à 3	...	Ubertus de Psalin(i)s	81 r.
Quo vulneratus scelere.			...		
Joly et gay je me tenray.	<i>b c b a f.</i>	à 2	...	Hugo de Lantins	51 v.
Joyeux penser et souvenir.	<i>c c a g f</i>	...	...	Binchois	49 v.
Jusqu'au jour d'uy pour aprendre à parler.	<i>a b a e a</i>	...	...	Gillet Velut	101 r.
Jusques à tant que je puisse veir.	<i>a g a b c</i>	} à 3	...		
Certes m'amour et ma douce pensée.	<i>d c a e f c</i>		...	Charité	90 v. L.
Puisqu' ensy est que je ne puis veir.	<i>d a a b a</i>		...		
Justus non conturbabitur.	See Clarus ortus.				
Kyrie verbum incarnatum.	<i>c b a f g a f</i>	...	...	Arnoldus de Lantins	63 r.
La belle se siet au pié de la tour.	<i>c c c b a</i>	...	...	G. Dufay	31 r. L
La douce flour qui de moy honnourée.	<i>c e f d c d</i>	...	...	Anon.	112 v.
La plus jolie et la plus belle.	<i>d d c b a g f</i>	...	...	Nicolaus Grenon	87 v.
Laissies ester vostres chans de liesse.	<i>d e d a c b</i>	...	...	Gillet Velut	100 r.
L'alta bellezza tua virtute valore.	<i>d e g f g a</i>	...	...	Guillermus Dufay	40 v.
Las, j'ay perdu mon espintel.	<i>a b a g d a</i>	(one part only)	...	Jacobus Vide	30 v.
Las, pouray je mon martire celer.	<i>a f e d a</i>	...	...	Ar. de Lantins	79 v.
Las, que feray ne que je devenray.	<i>f e d c d c</i>	...	...	Guillermus Dufay	72 r. L
Las, que me demanderoye.	<i>d b a c d g</i>	...	...	F. Lebertoul	98 r.
L'autre jour juer m'aloie.	<i>f f a c c</i>	...	...	F. de Insula	97 v.
Laysies dangier.	See Je ne vous ose regarder.				
Layssies moy coy, je vous en pry.	<i>c b a f a g</i>	...	...	Johannes le Grant	78 r. L
Le dieu d'amours.	See Ce rondelet je vous envoie.				
Le souvenir que doulx regart.	<i>g d d e f g.</i>	à 2	...	Anon.	92 r.
Les très doulx jeux du viaire ma dame.	<i>d e f d c b</i>	...	...	Binchoys	69 v.
Letetur plebs fidelis.	<i>d c b e d</i>	} à 4	...	Nicolaus Zacharie	28 v.
Pastor qui revelavit.			...		
Lyesse m'a mandé salut.	<i>d g f e c</i>	...	...	Binchois	79 v.
Ma belle amour à qui je suy servant.	<i>f e f e d c c</i>	...	...	B(artolomeu)s B(roll)o	39 r.
Ma belle dame je vous pri.	<i>f f f e d</i>	...	...	G. Dufay	139 v.
Ma belle dame souverainne.	<i>a a b a b c.</i>	à 4	...	Guillermus Dufay	140 v.
Ma chiere mestresse et amye.	<i>d f f e f</i>	...	...	Gran Guielmo	96 v.
Ma douce amour et ma mestresse.	<i>d a b a g f e</i>	...	...	Francois Lebertoul	89 r.
Ma douce amour et tout mon vray désir.	<i>c c b a g f</i>	...	...	Anon.	123 v.
Ma douce amour je me doy bien complaindre.	<i>f f e f d e c</i>	...	...	Anon.	123 r.
Ma leesse a changié son non.	<i>d c c b d e d</i>	...	...	Binchois	42 r.
Ma seul amour et ma belle maistresse,	<i>a f e g a.</i>	à 2	...	Briquet	96 v. L
Ma volenté ne changera.	<i>g g e f b</i>	...	...	Guillermus Malbecque	47 r. L
Magnificat.	See Et exultavit.				

Medée fu en amer veritable. <i>a g b a f g e</i>	Anon.	116 v.
Mes yeulx ont fait mon cuer porter. <i>c c c d c</i>	Binchoys	73 v.
Mes yeux m'ont pourchachié la mort. <i>f d e d e f</i> . à 2	Anon.	93 r.
Mesdisans m'ont cuidié desfaire. <i>g d c c b c a c</i>	Binchois	77 v.
Mirar non posso ni conçerner dona. <i>a a f e a</i>	U. de Lantins	26 r.
Mon chier amy, qu'aves vous empensé	Guillermus Dufay	134 v.
Mon cuer me fait tous dis penser. <i>c c b a g a</i> . à 4	Guillermus Dufay	19 v.
Mon cuer pleure, mais des yeux me faut rire. <i>f d d e f e</i>	P. Fontaine	98 r.
Mon cuer s'en va d'umble vouloir. <i>d d d e a g</i>	R. Libert	69 r.
Mon doulx amy. <i>See</i> Pour vous tenir.		
Mon doulx espoir, mon souvenir. <i>c c b a g</i>	Ugo de Lantins	51 v.
Mon plus haut bien, ma joye et mon désir. <i>a g a f e f</i>	Anon.	83 v.
Mon povre cuer n'a que tristesse. <i>a g f b a</i>	Anon.	69 r.
Mon seul et souverain désir. <i>b a f g a</i>	Binchois	71 v.
Mon seul voloir, ma souverayne joye. <i>d e f g f d</i>		
Certes m'amour c'est ma vye et ma joye. <i>a c b a f</i> } à 3	Cesaris	122 r.
Mon très doux cuer, mon souverain désir. <i>c d e c f</i> . à 2	Anon.	111 r.
Mourir desio poche fortuna. <i>f g e c d c</i>	Bartholomeus de Bononia prior	137 v.
Mourir mē voy, il est pic de ma vie. <i>g g a b c d</i>	R. Libert	76 r.
Musicorum decus et species. <i>f g a f b a</i>	Anon.	70 r.
N'a pas longtemps que trouvay Zephirus. <i>c d e a g f</i> . à 2	Anon.	91 r.
Navré je sui d'un dart pénétratif. <i>c g e c g a g</i>	Guillermus Dufay	78 v.
Ne me vueillies belle oblier. <i>d f f g f d</i>	Arnoldus de Lantins	44 r.
Nous vous verens bien, Malebouche. <i>g g g g a b</i>	Binchois	30 r.
Nuda non era preso altro vestito. <i>e d e c b</i> . à 2	Magister Antonius Zachara	100 v.
Nulx ne pouroit ymaginer. <i>a a b a g</i>	B. Brollo	37 v.
O celestial lume agli ochi mei. <i>g f d b g</i> . à 2	Bartolomeus Brolo	69 v.
O dolçe compagno se tu voy cantare. <i>g f a g f g</i>	Dominicus de Feraria	135 r.
O felix templum jubila. <i>a b a g f e</i>	Magister Johannes Ciconia de Leodio	22 v.
O flos fragrans jam vernalis. <i>c b a f c b</i>	Presbyter Johannes Brasart de Leodio	7 v.
O gemma lux et speculum. <i>a g a b a g</i>		
Sacer pastor Barensium. <i>d a g b a f</i> } à 4	G. Dufay	130 v.
Beatus Nicolaus. <i>d f d c d</i> }		
O martir Sebastiane. <i>See</i> O sancte Sebastiane.		
O mortalis homo que moventur. <i>c c d e g f</i> } à 3	Franchois le Bertoul	41 v.
O pastores quibus committuntur.		
O vos multi quibus honor datur.		
O pulcerima mulierum qualis est dilectus tuus. <i>c b a d c b</i>	Arnoldus de Lantins	80 v.
O quam mira. <i>See</i> O sancte Sebastiane.		
O quam mirabilis progenies. <i>c a a f b</i>	Presbyter Johannes de Sarto	9 v.
O sancte Sebastiane. <i>a g f e d</i>		
O martir Sebastiane. <i>d d c f e</i>		
O quam mira refulsit gloria. <i>a f d a a</i> } à 4	Guillermus Dufay	31 v.
Gloria et honore. <i>d d a a a</i> }		
O spirito gentil tu may par cosso. <i>a a b a g f</i> . à 2	Prepositi Brisiensis	25 r.
O stella chia resplender. <i>g a g e f g</i>	P. Russo	99 v.
O vos multi. <i>See</i> O mortalis homo.		

Or avant gentilz fillettes. <i>dfbagfg</i>	...	...	...	Le Grant Guillem	111 v.
Or pleust à dieu qu'à son plaisir. <i>gecdc</i>	...	...	...	Guillermus Dufay	71 v.
Or sus mon cuer, vers ma dame t'encline. <i>fgedc</i>	à 2	...	...	Anon.	84 r.
Or voist comme aler en porra. <i>ffedce</i>	...	...	...	La Beausse	87 r.
Ora pro nobis. <i>See</i> Benedicta viscera.					
Orsa vanta omay chi vol amore. <i>dbcdcb</i>	...	...	Prepositi Brisiensis	24 r.	
Ouvres vostre huys à ceste foy. <i>fgabcb</i>	...	...	Malbecque	49 r.	
Par droit je puis bien complaindre et gémir. (Fuga.) <i>aagfb</i>	à 4	Guillem Dufay	18 v.		
Par un regart et un ris amoureux. <i>bbdef</i>	à 2	...	Anon.	95 v.	
Passato e il tempo o mai. <i>feddc</i>	...	...	G. Dufay	133 v.	
Pastor qui revelavit. <i>See</i> Letetur plebs.					
Pastourelle en un vergier. <i>gfded</i>	...	...	P. Fontaine	121 v.	
Patrem omnipotentem. <i>gbbagd</i>	à 4	...	Bartholomeus de Bononia prior	136 v.	
Patrem omnipotentem. <i>fabcdc</i>	...	...	Binchois	2 v.	
Patrem omnipotentem. <i>ddffed</i>	à 2	...	Chierisy	113 r.	
Patrem omnipotentem. <i>abaa gfgg</i>	...	...	Johannes Franchois	74 v.	
Patrem omnipotentem. <i>cdc bcag</i>	à 4 (dated 1426)	...	Le Grant Guillaume	105 v.	
Patrem omnipotentem. <i>cba gfef</i>	...	...	Arnoldus de Lantins	65 r.	
Per amor de costey. <i>cafged</i>	...	...	Vgo de Lantins	22 r.	
Perche la vista, dona, da me fuge. <i>dedcb</i>	...	...	Randulfus Romanus	41 r.	
Plaindre m'estuet de ma damme jolye. <i>dbagg</i>	...	...	Ugo de Lantins	46 v.	
Plains de plours et gemisemens. <i>cba gca</i>	...	...	Binchoys	66 r.	
Pleysir, soulas, desduit et joye. <i>dddef</i>	...	...	Anon.	41 v.	
Plus loing de joye que de dueil. <i>ccdcba g</i>	à 2	...	Anon.	111 r.	
Pontifici decori speculi. (Fuga.) <i>aaf ee</i>	à 4	...	Johannes Carmen	26 v.	
Pour ce que je ne puis veir. <i>gagfed</i>	à 2	...	Anon.	124 v.	
Pour ce que veoir je ne puis. <i>dggfga</i>	...	...	Guillermus Dufay	18 v.	
Pour deleissier tristesse et joye avoir. <i>aabagf</i>	...	...	Anon.	114 v.	
Pour la doulour, l'annoy, le grief martire. <i>abcd dc</i>	à 2	}	Johannes Cesaris	84 v.	
Qui dolenté n'aura veu en sa vie. <i>agfed</i>					
Pour l'amour de ma douce amye. <i>fffe g</i>	...	...	G. Dufay	135 v.	
Pour l'amour de mon bel amy. <i>dfdc d</i>	...	...	Gran Guielmo	94 r.	
Pour le desfault du noble dieu Bachus. <i>bagafg</i>	...	...	Baude Cordier	108 v.	
Pour mesdisans ne pour leur faulx parler. <i>deffef</i>	...	...	R. Loqueville	96 v.	
Pour resjoyr la compaignie. <i>dacde</i>	...	...	Hugo de Lantins	59 v.	
Pour tant se j'ay la barbe grise. <i>ddcab c</i>	...	...	Anon.	47 r.	
Pour ton présent. <i>See</i> Puisqu'il vous plet.					
Pour une fois et pour toute ma vye. <i>aagagf</i>	...	...	Cardot	122 r.	
Pour vous tenir en la grace amoureuse. <i>bccdbf</i>	à 4	}	P. Fontaine	95 r.	
Mon doulx amy tenes vous tout temps gay. <i>ffgfedc</i>					
Pouray je avoir vostre mercy. <i>ddfgad</i>	...	...	Guillermus Dufay	80 r.	
Prendre convint de tout en gré. <i>abgfga</i>	...	...	Hugho de Lantins	36 r.	
Prevalet simplicitas. <i>cba agf</i>	...	...	Ar. de Ructis	128 v.	
Prophetarum fulti suffragio. <i>gef ec</i>	à 4	}	Nicolaus Grenon	120 v.	
Ave virtus virtutum caritas. <i>ddca a</i>					
Infelix propria, crede vel vetera.					
Puis que je n'ay plus de maystresse. <i>ggggc</i>	...	...	Jacobus Vide	49 v.	
Puis que je sui de vous. <i>See</i> Belle plaissant plus.					

Puis que je suy amoureux.	<i>d f e f d g</i> ...	...	...	...	R. Loqueville	93 v.
Puis que je suy cyprianes.	<i>a b d c b</i> ...	...	...	...	Arnoldus de Lantins	54 v.
Puis que je voy, belle, que ne m'ames.	<i>c a g f c b</i> ...	...	...	...	Ar. de Lantins	52 v.
Puis que je voy que ma joye.	<i>f a a b c a.</i>	à 2	...	...	Anon.	95 r.
Puis qu'ensy est.	<i>See Jusques à tant.</i>					
Puis qu'il vous plet mon présent retenir.	<i>c c c g c</i>	} à 2	...	...	Anon.	83 r.
Pour ton présent qui me fait resjouir.	<i>c g g f g e</i>		...	...		
Pulcra, speciosa et decora.	<i>d c b a a g.</i>	à 2	...	...	B. Tebrolis	37 r.
Quant compaignons s'en vont juer.	<i>g c b a a</i> ...	...	...	...	R. Loqueville	90 r.
Quant de la belle me parti.	<i>a a b a g f</i> ...	...	...	...	Malebeke	123 v.
Quant je mire vos douce pourtraiture.	<i>a a b a g f.</i>	(Dated 1428).	Arnoldus de Lantins	132 v.		
Quant la douce jouvencelle.	<i>d d e c b d</i> ...	...	...	...	Anon.	124 r.
Que vaut avoir qui ne vit liement.	<i>c d c b a g</i> ...	...	...	...	Magister Baude Cordier	110 v.
Quel fronte, signorille, in paradiso.	<i>c e d e f g</i> ...	...	...	...	Guillermus Dufay	73 r.
Qui dolenté n'aura veu.	<i>See Pour la douleur.</i>					
Qui est l'amant qui ne lairoit l'amer.	<i>g a a g f e d.</i>	à 2	...	...	Anon.	40 r.
Qui le sien vuelt bien maintenir.	<i>a f d c c</i> ...	...	...	...	Anon.	38 v.
Qui ne veroit que vos doux yeulx.	<i>c d e f a</i> ..	...	...	...	R. Loqueville	93 v.
Qui se tendroit de vous amer.	<i>a a a b a g</i> ...	...	...	...	Anon.	95 v.
Qui tollis peccata mundi.	<i>c b a g e</i> ...	...	...	...	Arnoldus de Lantins	68 r.
Quo vulneratus scelere.	<i>See Jesu salvator seculi.</i>					
Quoy que dangier, malebouche et leur gent.	<i>d e d b g</i> ...	...	...	...	Binchoys	66 v.
Regardes de cuer piteux.	<i>c c c a g f</i> ...	...	...	...	Anon.	113 v.
Regina seculi salvatrix sempiterna.	<i>g f e e d a</i> }	} à 5	...	...	Anon.	37 v.
Reparatrix Maria.	<i>c d e f g a</i> ...		...	...		
Rendre me vieng à vous sauve la vie.	<i>f f d e f e g</i> ...	...	...	...	Binchois	76 v.
Resveillies vous et faites chiere lye.	<i>d b d c a</i> ...	...	...	...	Guilermus Dufay	126 v.
Resvelons nous, resvelons, amoureux.	<i>g g f g a g</i> }	} à 3	...	...	G. Dufay	34 v.
Alons ent bien tos au may.	<i>c d c b a g a</i>		...	...		
Revien à moy, revien, douce plaisance.	<i>g e f e d e c</i> ...	...	...	...	Anon.	94 v.
Sabine presul.	<i>See Celsa sublimatur.</i>					
Sacer pastor Barensum.	<i>See O gemma lux.</i>					
Salve virgo virginum.	<i>a g f e c a</i> }	} à 4	...	...	Billart	114 v.
Vita, via, veritas.	<i>e f g a g f</i>		...	...		
Salve regina misericordie.			...	...		
Salve sancta eterna trinitas.	<i>See Venite adoremus.</i>					
Sanctus Dominus Deus.	<i>c b a g e f</i> ...	...	...	...	Arnoldus de Lantins	70 v.
Sans desplaisir et sans esmay.	<i>g c b g a</i> ...	...	...	...	Arnoldus de Lantins	67 r.
Sans faire de vous de partie.	<i>f e e d e f g</i> ...	...	...	...	P. Fontaine	86 v.
Sans oublier, sans faire departye.	<i>d d a d c d</i> ...	...	...	...	Johannes Franchois	33 r.
Saves pour quoy suy si gay.	<i>d c b a b c d</i> ...	...	...	...	Raulin de Vaux	121 v.
Se fortune s'est tournée.	<i>d e f d e.</i>	à 2	...	...	Anon.	109 r.
Se j'ay perdu toute ma part.	<i>g d g f g</i> ...	...	...	...	Anon.	114 r.
Se je me plains sans rayson.	(Fuga.) <i>d e g f e</i> ...	...	...	...	Gualterius Liberth	86 r.
Se je ne mal fors que par leesce.	<i>f d f e g</i> ...	...	...	...	P. J.	19 v.
Se je vous ay bien loyalment amee.	<i>g a b a g.</i>	à 2	...	...	Nicolaus Grenon	81 v.
Se j'estoye aseurée.	<i>c b c d d c</i> ...	...	...	...	Haucourt	82 v.

Se j'eusse fait ce que je pense.	<i>c c c c a d</i>	...	...	...	Ugho de Lantins	46 r.
Se la face ay pale.	<i>c c d e e d</i>	..	...	...	Guillermus Dufay	53 v.
Se liesse est de ma partie.	<i>d e f f e g e</i>	...	...	...	Johannes le Grant	21 v.
Se ma damme je puis veir.	<i>d c b a g b</i>	...	...	...	Guillermus Dufay	66 v.
Se mes deux yeux peussent à vous parler.	<i>a g b a g f e</i>	...	...	...	Hasprois	109 v.
Se ne prenes de moy pité.	<i>a g a f e d</i> .	(Dated 1428)	Arnoldus de Lantins	35 v. &	129 v.	
Se par plour ou par dueil mener.	<i>a b a g f</i>	...	...	...	Johannes Cesaris	110 r.
Si me fault faire departie.	<i>f e f d c</i>	...	...	...	Passet	140 v.
Soyes loyal à vo pouvoir.	<i>g g e f g b a</i> ...	...	...	...	Anon.	67 v.
Strenua quem duxit.	<i>a b c b a</i>	} à 4. (Dated 1423)	Fratr Antonius de civitato		ordinis predicatorum	118 v.
Gaudeat et tanti.	<i>a b c b a</i>					
Summus secretarius.	<i>a a a e a</i> .	à 4	...	...	Presbyter Johannes Brasart	6 v.
Tant ay de plaisir et de desplaisance.	<i>a b a g g a</i>	...	...	...	Magister Baude Cordier	111 r.
Tant plus ayme, tant plus suy mal amé.	<i>a b a g g f</i>	...	...	...	Binchois	125 v.
Tant plus vous voy, tant plus me sables belle.	<i>c b a g e d c</i>	...	...	...	Anon.	124 r.
Tota pulcra es, amica mea.	<i>c b a d c b</i>	...	...	...	Arnoldus de Lantins	42 v.
Tout à caup m'ont tourné le dos.	<i>g g b c d e</i>	...	...	...	Adam	76 r.
Tout mon désir et mon voloir.	<i>a f d a g f</i>	...	...	...	Ar. de Lantins	53 r.
Toute biaulté et toute honneur.	<i>g f e d e</i>	...	...	...	Anon.	122 v.
Toutes mes joyes sont estaintes.	<i>a a b a g</i>	...	...	...	Binchois	61 r.
Tra quante regione el sol si mo bele.	<i>g a b c d e</i>	...	...	...	Hugho de Lantins	36 v.
Très douchement et soutiement.	<i>a d c b g a</i> ...	...	...	...	Grossim de Parisius	47 v.
Tristre, dolent, plain de pensée.	<i>c d f e d c</i>	...	...	...	Anon.	95 v.
Tristre plaisir et douloureuse joie.	<i>d c d e f</i>	...	...	...	Binchois	56 v.
Un petit oyselet chantant.	<i>d b d c c d</i>	...	...	...	Gillet Velut	89 v.
Un soupir amoureuxment.	<i>c b a g a b</i>	...	...	...	Anon.	92 v.
Unde veniet auxilium michi.	See Je ne puis plus.					
Ut te per omnes celitum.	<i>a f g a b</i>	} à 4.	Magister Johannes Ciconia de Leodio			119 v.
Ingens alumpnus Padue.	<i>d f d e f</i>					
Vale placens.	See Eya dulcis.					
Vasilissa ergo gaude.	<i>a g f e d e</i>	} à 4	...	...	Guillermus Dufay	132 v.
Concupivit rex decorem tuum						
Va t'ent, sousprier, je t'en supplie.	<i>c c a g b</i>	...	...	...	Grossim	27 r.
Vaylle que vaylle il faut au moys de may.	<i>d d b c e f</i>	...	...	...	Coutreman	50 v.
Venite adoremus Dominum.	<i>c b a g f</i>	} à 5	...	...	Anon.	138 v.
Salve sancta eterna trinitas.	<i>g g a c b</i>					
Verbum caro factum est.	<i>f e d c d e</i>	...	...	...	Anon.	16 v.
Verbum caro factum est.	<i>f g a b a g f</i> *	Presbyter P. del Zocholo de Portunaonis				15 v.
Verbum patris hodie.	<i>c d e d f e</i>	...	...	...	Presbyter Johannes de Sarto	12 v.
Vergene bella che di sol vestita.	<i>d d d a b a</i>	...	...	...	Guillermus Dufay	133 v.
Veullies hoster de che dangier.	<i>d d b g c a</i>	...	...	...	Anon.	62 v.
Vince con lena çascun aspro orgoglio.	<i>f a c b a</i> .	Dominus Bartholomeus de Bononia prior				
Vit encore ce faux dangier.	<i>c f b a g f</i>	...	...	...	Jacobus Vide	21 v.
Vita, via, veritas.	See Salve virgo.					
Vivere et recte reminiscere.	<i>g g f d e f</i>	...	...	...	Bartolomeus Brollo	71 r.

* Unfinished and in a much later hand than the rest of the MS.

APPENDIX II.

LIST OF COMPOSERS WHOSE WORKS ARE INCLUDED IN THE MS.

Acourt.	Le Grant Guillaume, <i>or</i> Le Grant Guillem,
Adam.	<i>or</i> Gran Guielmo.
Akany*.	Hasprois†.
Frater Antonius de Civitato, <i>or</i> de civitate	Haucourt.
Austrie, <i>or</i> de civitato ordinis predica-	Francus de Insula.
torum.	Arnoldus de Lantins.
La Beausse.	Hugho de Lantins.
Benoit.	Franchois Lebertoul.
Billart.	Gualterius Liberth.
Binchois.	R. Libert.
Dominus Bartholomeus de Bononia prior.	Richardus Loqueville.
Presbyter Johannes Brasart de Leodio.	Johannes de Ludo.
Briquet.	Guillermus Malbecque, <i>or</i> Malebeke.
Bartolomeus Brolo, <i>or</i> Brollo, <i>or</i> Bruolo.	Passet.
Cardot.	Paullet.
Johannes Carmen.	Prepositi Brisiensis.
Johannes Cesaris.	Ubertus de Psalin(i)s.
Charité.	Presbyter Johannes de Quatris.
Chierisy.	Rezon.
Magister Johannes Ciconia de Leodio.	Antonius Romanus.
Magister Baude Cordier.	Randulfus Romanus.
Coutreman.	Ar. de Ructis.
Guillermus du Fay.	P. Rosso, <i>or</i> Russo.
Beltrame Feragut.	Presbyter Johannes de Sarto.
Dominicus de Feraria.	Johannes Tapssier.
Petrus Fontaine.	B. Tebrolis.
Johannes Franchois.	Raulin de Vaux.
R. Gallo.	Gilet Velut.
Gautier, <i>or</i> Gualtier.	Jacobus Vide.
Johannes le Grant.	Antonius Zachara.
Nicolaus Grenon.	Nicolaus Zacharie.
Grossim de Parisius.	Presbyter P. del Zocholo de Portu Naonis.

* This name occurs only once, on folio 102, verso, where it is written over the name of Gilet Velut.

† The name of Johannes Asproys is recorded as that of a singer at Avignon, under the anti-Pope Benedict XIII., in 1394 (Haberl, "Bausteine," III., 25).