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
J. F. R. STAINER, B.C.L., M.A.
AND
C. STAINER

With an Introduction by
E. W. B. NICHOLSON, M.A., Bodley’s Librarian

and a Critical Analysis of the Music by
SIR JOHN STAINER

M.A., MUS. DOC., OXFORD; HON. D.C.L. AND MUS. DOC., DURHAM
PROFESSOR OF MUSIC IN THE UNIVERSITY OF OXFORD.

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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 mediaeval 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 Mediaeval Music Society is doing good work, and Mr. Fuller Maitland and the late Mr. Rolleston 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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INTRODUCTION

In the summer of 1854, 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. 953 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 2,947 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 Nastian 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 3,400 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 is 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. Malan, "Summary Catalogue of Bodleian MSS.," iv. p. 413, and MS. Canonici Ital. 302 (mentioned by Mr. Malan), which contains notices of them; also H. Wellcome’s Preface to Nast’s catalogue of the Italian section of the Bodleian Canonici MSS.
THE MAKE-UP OF THE MS.

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 1606, was a Senator of Venice, became Praetor of Padua (in 1734 †), and derived part of his library from that of the Venetian Rezzantì, 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 11½ x 8½ inches; but the original MS. was smaller, 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 last lines or first words, the name of the composer of the music being sometimes added. It is in 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 8, the third (ff. 35-59) of 11, the fourth (ff. 57-86) of 12. Up to the 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. 91-96) and sixth (ff. 91-100) drop to 5 sheets, the seventh (ff. 101-112) consists of only 6, the eighth (ff. 113-120) rises to 7, the ninth (ff. 127-134) sinks to 4, and the last has only 3. Consequently it looks as if ff. 1-50 (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 one or MS. may have been one of the set. They are numbered MCV—MCCXXXIX.
† At a later day I have 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 paper where there was a central 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 "folio" 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. literae. c. 1, an antiquary apparently written in North Italy and in the first half of the thirteenth century, and MS. Lat. literae. c. 5, a gradual apparently written at Einsiedeln 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 diligent, 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 bold 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 clue 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 "Reniem" for "Reuien" (f. 54) and "plain" for "plaine" (f. 55), "pise" for "pite" (f. 124), "bene" for "bien" (f. 17), makes two words of "pimentement" (f. 18), and reproduces "Entre nous noyaux maries" (f. 30) without seeing that "noyaux" was a blunder for "noyaux." He did know Italian, for he correctly varies "Ultre ceslena" (f. 135) into "Ventre cellena"; and he was apparently a Lombard, for in copying "gabot" he writes "gabut," using "a" after the labial vowel as (Meyer-Lübke, Art. Italienische Grammatik," p. 199). In Milanese we even have "famm" (ib.) where the vowel is not labial; and, as he writes "reien" and "plain," 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 four delan" and "Pontifici decori speciali" represent his hand slightly reduced.

The music of the different pieces was written—ordinarily, at least—for the words; and it does not follow that the man who copied the notes also copied the words: a plain instance occurs in the middle of f. 125, where the music 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 generalizations on this point, even these have required some days to arrive at.

The music-writing is of three types: (1) if white thumb-shaped notes, used for almost all Part I. and about one-sixth of Part II.; (2) if 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 the 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 "nuns" were solid black; (2) black notes with white centres did not come in till late in the fourteenth or early in the

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

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

‡ See the facsimile of "Ultre ceslena."
THE DATE OF TRANSCRIPTION. THE WRITING OF THE TEXT

fifteenth century: (1) as late as the fifteenth century solid red notes and red notes with white centres were also in use for special time-values; (2) 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 Lobelian MS., MS. Selden 126, 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 it go like an 81. 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 f. 129, 130, the other at the foot of f. 132, 133, on spaces left empty by A. He also inserts an extra stanza at the foot of f. 171; 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 ecclesiast, who objected to write it, and that B. was not. On f. 69, in "O celestial homo," it looks as if A. wrote the comencing words in each part and E. continued them with an unsuccessful effort to imitate the form of A.'s g';

The artificial hands are C., that of the writer of f. 22, 23, 34, 35, 48, 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, a page of B.'s writing, we have two lines of annotation in a similar artificial hand; and on f. 96, 114, 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., or 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 "Hiausus:" and the second "Hiasus." MS. Canonici misc. 26 has two secular treatises by separate scribes: the first begins "Ad yh's boks:" and the second (Venice, 1488) "yh's h." (i.e., Jesus, Maria), followed by an address to the Trinity. MS. Canonici misc. 48, Urgellos's treatise on music, begins "Yh's In nomine sancte & indivisibl trinitati Amen." Finally, in MS. Canonici.

* I have not counted the writer of a rarely written piece at top of f. 135, 16. This is obviously a later hand. The scribe of f. 16 had turned over these leaves instead of one, leaving four pages blank, and it is at the top of two of these that the piece is question has been added.
† See the facsimile of "Unser rapsimmers," a madrigal playnant of wills," "Las tres douce jeux" (top of page), and "Mon cher me sty."§ See facsimile
|| See facsimile
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:


3. f. 29v. Jfr (or Jfrs—top cut off and Jfr may have been cut off entirely). (Hand B. Italian secular words. Composer, apparently Vgo de Lantins).


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 Jfr (or Jfrs) Jfrs and the other Jfr. 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 CHOR.

1. Accourt (= the Haucourt of Part II, 7).
24. Binchois (of Binche in the diocese of Cambrai),
   "Magister." Johannes Cicconia de Loezio (of Liége, canon of Padua).
   On f. 22, praise of "stephanus placentigen," i.e., Stephanus "Carriger," or of Carrera (whose family
   had a vow on their shield), and refers to work he is known to have done as bishop of Padua
21. Hugo de Lantins (Lantin in the diocese of Liége),
   On f. 30, has piece in praise of Clunpiec "de malabastis." She married Prince of Sparta on
   May 29, 1419, but eventually left him, and died among her father's family at Pescara.—See Littia,
   "Famiglie celebri Italiani," disp. 159, tav. vi.
2. R. Liberti.
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 CHOR.

2. Johannes Brasart de Leedio (of Liége), papal singer in 1431, priest.
28. Guillerme Dufay (of Cambrai), papal singer, 1426-32, 1435-7, layman, afterwards
   cleric.
   On f. 30, has piece composed 11 July 1425.
   On f. 31, has prayer to St. Sebastian to defend him and all
   his friends from the plague (= "uti medullam, cibus, haec pestilentia et als. potes fuerit crassum")—
   suggesting that he was visiting at Milan. On f. 35, 37, has piece in honour of Niccolò III.
   of Ferrara (pointed out by Mr. J. F. R. Stainer), who died in 1441; the piece referred to in it
   may be of 1426 or after, but is more probably one of those concluded in Ferrara in 1428 and
   1433.
   On f. 31, has piece composed at Rome.
1. Nicolaus Grenon (of Cambrai), papal singer, 1425-8, priest.
19. Arnoldus de Lantins (Lantins in the diocese of Liége), papal singer, 1431-3.
24. Guillerme Malbeceque, papal singer, 1431-8 (?).

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* I count French Flanders and Artois as Belgian.
** Now Lantin, formerly Lantins, Lamintois, Lantines. See Boornan's Index to Jean des Prez.
† Liberti was a Belgian name. He was definitely related to the papal singer, Walter Liberti, who is found in
   Part II.
‡ By "papal choir," I mean the choir of the Pope's private chapel. The authority is Haberi, "Habestine
   fur Musikgeschichte."
§ Dufay does not appear in the papal choir before Dec. 1428, and before that he may have been in the
   service of Niccolò of Ferrara, of whom it is said in the piece in question, "Son hostel est relisit et masior.
   Pau rechusoir toutes gens de valeur." But Mr. Stainer regards the piece as that of 1433.
¶ In the papal register he appears as Arnolus de Lantina.
© Doubles the Flemish river-name, Mainbeck; his family name is given in Latin as "Mellitorius." See on
   these points Haberi, "Habestine," i, p. 68. Haberi's index gives him as singing from 1431 to 1435, but from
   Haberi's own abstracts of the papal register at i, pp. 66-9, we find that Malbeceque remained certainly as late as
   Dec. 1437, was apparently still in the papal chapel in Jan. 1438, but had left before Jan. 1440.
ITALIAN COMPOSERS FOUND IN THE PAPAL CHOIR.

1. Nicolaus Zacharie (priest in the diocese of Brindisi), papal singer, 1420-22.
   On f. 28v, 29 has piece “Omnis in terram”—Tantum.

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

1. “Fratre Ar,” Antonius de Civiata (Cividale in North Venetia), a Dominican.
   On f. 87r has piece composed in 1422.
2. Antonius Romanus (of Rome).
3. Bartholomaeus Ill(rigo) (i.e., of Braga) on N. coast of Sicily?.
4. Prepositi Rizieni (of Isernia)?.
5. Rambaudus Romanus (of Rome).
6. B. Teobolis (i.e., of Teverola in Campania?).

FRENCH COMPOSERS.


FRENCH COMPOSERS? OR BELGIAN?

1. Courteman.
2. Franchois Lebertoul.

COMPOSERS OF MORE DOUBTFUL NATIONALITY.

3. Adam (may be Belgian, French, or other).
4. Benoit (i.e., Johannes Beneut Anglicus?).
5. Johanns Carmen (known to have sung at Paris).
7. On f. 47v, praises Franciscus de Mattigno, ruler of Vicenza, apparently a Venetian poet, in the fifteenth century. On f. 17v praises a religious prince who married himself with “the nobility” (or “noblesse”) “of the French.”
8. Johannes de Quatri (can this be Quares in Belgium?); priest.
   On f. 11r has piece composed in May, 1496, at Venice.

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* In a Bologna MS. (see Haberl, “Haustein,” L. p. 86) called “N. Zacarie a dogovento.” Was there a place in South Italy called Dogovento—i.e., “Of all the winds”?
† Bredo or breede is Italian for “plunder.”
‡ In Sir J. Stainer’s paper on the MS. in the “Proceedings of the Musical Association” for 1895-6, it is suggested that he was Matthew of Siena. There was a Jo. Prepositi who was papal singer in 1420-1, and it looks very much as if he was the Preposit of our MS. He is called “Brevissima,” to distinguish him from the latter. This Latin surname may equal the Italian “di Preposito,” borne by a composer whose Christian name was Nichola.- (Ambros. “Geschichte der Musik” ii. p. 477.)
§ In the Bologna MS. above referred to more probably called Grosini. The “m” may be a Milanese scribe’s way of writing the sound of French “m.”
] See Haberl, L. p. 79; Ambros. iii., p. 453. The suggested identification is Sir John Stainer’s.
* Early in the century Vienna united herself to Venice. I have not been able to find F. de M., but the librarian of the Bibliothèque Universelle at Vienna informs me of two poets nicknamed Malipiero, who ruled in 1414 and 1418, and of a certain of the surname in 1442 and 1493—none of these was named Franciscus.
5. Jacobus Vide (hardly of Vide in Portugal).  
In a Bodleian MS.—see Haberl, “Baustein,” I., p. 80—he appears (once only) as Jac. Vide, as if “Witwenzo”; but that would probably have been put in Italian, not Latin. Perhaps the old French adjective “vide”—“knowing.”

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’jolo, Prospisiti, and Vide.  
The ascertained or approximate dates of composition are in this order, the lower numbers being those of the gatherings:—

1429 (Ant. de Cividale), 1426 (Venice, de Quarrtu).  
1425 (Dufay), 1420 (Padua, Cicenia).

* 1428 (Venice, Arnold of Lantins), 1419 (? Pessaro, Hugh of Lantins), 1420 or 1433 (? Ferrara, Dufay).

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

Vienna (Ferrézi).  
Treviso (Zacharian).  
Rome (Dufay).

PART II. (ff. 81-140).

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

1. ? Akany! (unknown; but the 4 places his nationality almost beyond question).
2. Binchois.
3. Johannes Caesaris! (known to have sung at Paris).
5. Chierisy (doubtless of Chierisy, between Cambrai and Arras).
6. Cicenia.

On ff. 237v, 239 has piece in honour of St. Francis of Assisi and of Zabarella, spoken of as “ingeni antiphamus pullo” and “doctoris insitus.” Zabarella was born at Padua, where he taught canon law, was made bishop of Florence in 1410, and died in 1423.

2. Francis de Isola (= “of Lille”).
1. Hasscourt (i.e., of Hasscourt in the diocese of Cambrai).
1. Hugo de Lantins.

On ff. 239v, 240 has piece in honour of St. Nicholas, written for Bari in Apulia.
3. Johannes de Ludro (i.e., of Ludro, now Louvain, Lowaige, Le Wige).
4. Gild[et Velo]t (i.e., of Velo, 14 miles S.W. of Cambrai).

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* The piece “Se ne pent,” f. 35v. In this place it is without indication of date, place, or composer, but it is repeated on f. 129, and it there stated to have been composed by Arnold of Lantins on March 3, 1426, at Venice.

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

‡ Feiss records a Henri Caesaris created dean of Tournebre by Paul II. (who became Pope in 1466) 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 Caesaris may be mentioned by his Christian name, as well as his surname, in order to distinguish him from Henri.

§ Probably the Jacques Castel, canon of Cambrai, whose will is dated 1433 (Hondoly, “Histoire artistique de la Cathédrale de Cambrai,” p. 241). This identification is due to Mr. J. F. R. Stainer.

‖ A falsa piece is doubtful, as “Akany” is written above Velo’s name.
THE ITALIAN AND FRENCH COMPOSERS IN PART II.

Composers certainly or probably Belgian and found in the Papal Choir.


On f. 195r has piece (pointed out by Mr. J. F. E. Staunton) for marriage of "Charle de Maleaseus" and "Vivran de la Congre." On ff. 194v, 193 has piece in honour of St. Nicholas, written for Paris in Aquitaine. On ff. 192, 193 has piece in honour of Cesar de Malensta and his husband, the deput of Sparta, almost certainly written at their marriage in 1489. On f. 190 has piece dated 1490, beginning "Adieu les jeux vifs de la cour." 

6. Fontaine.

4. Gregoir.

1. Hasperts (i.e., of Haspers, in the diocese of Cambray=Johannes Aspreis), papal singer, 1594.

2. Arnoldus de Lantinos.

On f. 13r has piece dated Venice, March, 1438.

3. Guiterius Liberti, papal singer, 1438.


38 BELGIAN OR FRENCH COMPOSER, FOUND IN THE PAPAL CHOIR.

5. le grant Guillaume, papal singer, 1420.

ITALIAN COMPOSER, FOUND IN THE PAPAL CHOIR.

2. Zacharia.

On f. 143r has piece in honour of a lay member of the Colonna family, almost certainly Antonio, and almost certainly written between 1417 and 1437.

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

1. The composer of a piece on ff. 117r, 118, in honour of Prosper de Colonna, Cardinal Deacon of St. George, whose cardinalate began May 24, 1436. 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. Antonio de Civitate or Civitato.

On ff. 115v, 119 has piece in honour of marriage of George Ordelbus, mayor of Fuyk. The date June 8, 1422, follows the name of Adamus.

4. "Dominius" Bartholomeus de Bononia (of Bologna), "prio"*:

1. Dominicus de Ferraria (of Ferrara).

2. P. Rorso or Rosso.


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

1. La Beaumel (of the district of La Beaumel, N. of the Loire).

FRENCH COMPOSERS? OR BELGIAN?

1. Billard.

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, fixed only on f. 86, is in different ink. I assume the composer to be the Guitier of f. 127r, and the Guiter of f. 124. In the papal register he appears as "Guitierus liberi." 
‡ He was a Benedictine (see Habert). "Habert," l. p. 145a.
RESULTS OF THE ANALYSIS

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 ainel (aivius)
fileul (filius).

1. Paset (= little Pas † A Pas. lebent or Pas le bent was papal singer, 1474-83).

1. Paulet (= little Paul †).

1. Raulin de Vaux (the surname Raulin is found in the diocese of Cambrai in 1457—see
Houloy, p. 404: there is a Vaux-sous-Laon between 20 and 30 miles S. of Cambrai).

1. Renon.

1. Johannes Tapissier (known to have sung at Paris).

COMPOSERS OF MORE DIFTANT NATIONALITY.

1. R. Gallo ("Cock").

1. Arnoldus de Ructis.

1. Ubertus de Paolinis.

2. Vide.

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 Louysville. A number of old names drop out, the chief being
Bejialdo. A number of new ones come in, the chief being
Bartholomew of Bologna, Cesarios, Cordier, le grant Guillaume, and Velut.

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

1347 (Rome?), 1423 (Forli?), Ant. of Cividale, before 1417 (Palma ?, Cipress), before 1433 (Rome ?, Zacharias).

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

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

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 Habert, "Baudouin," i. p. 80. Baudet is a diminutive
of Baude, and the latter probably a Christian name abbreviated from Baudoin, "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, Franco de Bassus.

§ Doubtless an error for Sallus. In a Bologna MS. he is called Hubertas de Sallus (Habert, i. p. 80). In
our MS. the last word is written Paulius. Sallus will fit several places in Spain named Salleus and several in
France named Sallus. The occurrence of a Garcia Sallus in a papal singer in 1507 favors Spain, but the name
Habert makes for Franco, as does the original spelling, Paules.

|| Not in 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 to the original collectors, but to the copies of the MS.; in that case, however, one would have expected it to remain 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 1439, was on his way from Lannoy or its neighbourhood in 1436, 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 Habeler, "Bautzeiner," l. i., pp. 99-90) 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 1435, when he moved to Bologna; and stopped at Bologna till 1434—during all of which absence the papal singers were with him and not at home (Habeler, "Bautzeiner," l. i., p. 65). 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 Habeler:

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Dufay</th>
<th>Binchois</th>
<th>Actus</th>
<th>Latin.</th>
<th>High of</th>
<th>Low of</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. MS. 35 of the Litt. Shriverianae, Bologna</td>
<td>550</td>
<td>54</td>
<td>6</td>
<td>27</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Has 48 by J. of Lymburg, 48 by Clonin.]</td>
<td></td>
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<tr>
<td>B. MS. 210 of the University Library, Bologna</td>
<td>85</td>
<td>93</td>
<td>6</td>
<td>38</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Has 12 by Clonin, 7 by de Vale.]</td>
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<td></td>
</tr>
<tr>
<td>C. Our Cambridge MS.</td>
<td>354</td>
<td>32</td>
<td>28</td>
<td>21</td>
<td>11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* See Houday, p. 419. Antony is one of the saints to whom he commends his soul. When he is buried in Cambrai Cathedral candles were 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 of Antony. He leaves the Cathedral a rental Mass of St. Antony of Padua, and provides for the saint's Mass being celebrated on his proper day. He also leaves a volume containing his Requiem Mass and a Mass of St. Antony of Padua, which, however, was a different and earlier mass. It is notable that the head of the order of St. Antony of Padua was summoned to Milan by the Pope in 1420, when the order was placed under the protection of a cardinal and benefices were established in the monastery, and that between 1419 and 1437 the King of Sicily came to pray in the monastery and gave it a chapel and golden image of its patron saint ("Gallia Christiana," vii., 149). 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 (Houday, p. 419). It looks as if Dufay himself may have been the author of the Mass of St. Antony of Venice, or may have written other music for the dedication of the King's chapel at the monastery.

† I have inserted the place by Arnold of Lantins given twice over (once anonymously), the place of which the composer's name is too much cut away to be recognized; and the place of which the composer is given only as P. J. (Joannes Prosper Johannes), and probably Brauns; but not the place by the priest P. del Zodiack de Parnassio (de Parnassio), added by a later hand on f. 157. I reckon up the purely anonymous compositions at-
THE PLACE OF TRANSCRIPTION. THE DIALECTS

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 them are found (probably at Pisa, in 1419) celebrating Césaré'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 —ve for —ve, 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. 63r he twice writes layfom for lalyze, and on f. 64r he writes Amis. 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 we 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 belongs to the good minstrels of Lamnaya. I trust that this volume containing considerably over two hundred

† Of course this is itself 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 poets are North Italian in spelling. In the French poems different inflexional stems are visible—e.g., such earlier and correct forms as je say, je tue, and such later and incorrect forms as je sey, je cue.
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 Dauay and three follow pieces by Deschois, but only one follows a piece of Hugh of Lantins, and none follow pieces by Arnold of Lantins. Again, 20 fewer than eight follow pieces by Maletbeke, 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 composers 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 alias 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 Canonic 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 17 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 Guillelm," 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 Abbe 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 Stichten, 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, "parvis altaris ut orent pro me, qui in eorum ordine piuer servientes honores radicinae et

‡ See Durange, "Glosarium Medii Latinitatis," and M. d'Ortigue's "Dictionnaire de Plain-Chant," Paris, 1850, i. e., "Choristis."


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. Houleoy 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 veull manifester son nom;  
Il est marquis et souverain recteur  
De Ferare: Nicholas Pappell' on;  
Bien est doé peuple d'un tel seigneur.

A third song in Latin, beginning "Vasiliassa 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 complaints piteusement" and "Adieu ces bons vins de Lannoy," dated 1425 and 1426 respectively in the Bodleian MS., were written. From December, 1425, 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.

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1 "Reveuillons vous et faites chiere lie," fol. 126 verso.
2 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 Litte, "Famiglie Celebri Italiane," Milan, 1886; the other was Lord of Rimini, and married Elizabeth Gonzaga, Yriarte in his "Rimini," Paris, 1882, pp. 47 and 50, has evidently confused the two.
3 "C'est bien raison de devoir enconnier," fol. 55 verso.
4 There was no organ in the Cathedral at Cambrai then.
5 Laisney 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 permission, often with a special indulgence annexed, dispensing with the necessity of residence; and we find that on the 17th November, 1436, Dufay was appointed to a canony at Cambrai, and it was probably soon afterwards that he was presented by Philip of Burgundy to a canony in the Church of St. Walderude 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 Walderudis 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 défunct 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 quaterno, et debuit habere, per forum factum cum eo per Magistrum Guillelmum du Fay, pro quolibet quaterno scribendo notando X virid. XXXVII’ X’.”

In 1449 we find Dufay, temporarily no doubt, at Brussels, and summoned in his capacity of Canon of St. Walderude’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.

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* See Vander Straeten, “La Musique aux Pays-Bas,” I., 106.
† See ibid., 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 turnis" 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 Guilemimus 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 "Magnus salutis gaudia" may be sung, "submissa voce," by eight voices at his bedside, "quo hymnno finito, prae altaris, una 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 chorialis deinde canonicus et sancte Waldetrudis montensis qui obiit anno domini millesimo quadringesimo (LXXIII) die XXVII 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 dispensed on his death in 1819.
† 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 G in the "soft" hexachord beginning on F, and this gives us the two forms "du \( \frac{2}{5} \) \( \frac{7}{5} \)" and "du \( \frac{2}{5} \) \( \frac{7}{5} \)" which occur in our MS. In the same way we find Hugo de Lantins' name written both "du \( \frac{2}{5} \) \( \frac{7}{5} \)" and "du \( \frac{2}{5} \) \( \frac{7}{5} \)".
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♭ and B♮ 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 parhypate meson diapason inferius, mensuralis musicae gratia per venerabilem Guilielmum Dufay adinventae, cujus compositio nostris magnum dedit initium formalitatis, vulgo mensurum dictum. Nam ipse primus regulis contentus non immerito limites est supergressus in transpositione, cum instrumentis perutile sit et corum 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 adiciendas esse, similiter supra 6 in plures associandas voces, cujus rei venerabilem Guilielmum Dufay inventorem extitisse 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 1 6 and 6 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., 347.
† “Lichanos” here must clearly mean “lichanos hypaton” (i.e., B♭), 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 totes 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 oques la parcille”†, 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, Dunstaple 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 moy 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 Musique” (London, 1597, folio), Philomathes, on being told that the musical scale can be continued indefinitely in either direction, asks “Why then was your scale devis’d of twenty notes and no more?” and the answer is: “Because that compass was the reach of most voyces: so that under Gam at the voice seemed as a kind of breaking, and above E is a kind of constrained shrieking (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 31st of February, 1452-3, the following passage occurs: “Puis par la porte entrà dedans la salle un cerf, merveilleusement grand et beau; dessus le cerf estoit monté un jeune fils, qui Ege de douze ans. Ce dit enfant tenant, à deux mains, les deux cornes dudit cerf. Quand donquex il entra dedans la salle, fort il commença le danse d’une chanson, moult bas et clair: et dudit cerf Dança la teneur, sans y avoir autre personne, sinon l’enfant et l’artifice dudit cerf; et nonmoit on ladite chanson, qu’ils chantoyent, ‘Je ne voy oques la parcille.’” 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 some parts of Dufay’s song make excellent harmony in themselves, and may well have been sung alone; they are, in fact, rather marked than improved by the addition of a third part below. The melody must have been a popular one, since portions of massec by Aegidius and Obrecht are still extant, with the same melody in the tenor part. See Haberl, “Buntenber,” II, 117 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 nous 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 “tiesse et,” which could be so written as to be miscopied into “tristet,” and that some subsequent copyist, reading this as “tristesse et,” and seeing the unsuitableness of the word “tristesse,” 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 “contra

3. “La belle se sie” (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 Permette.” The oldest extant version is probably that jotted down (with the stave) about the beginning of the fifteenth century by a “greffier de l’échevinage” named Jehan Taillefer 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 “Messager des sciences historiques de Belgique” 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:—

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. 56.

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. 5594). The text of all the songs in this MS. has been printed by M. Gasté ("Chansons Normandes des XVe Siècle," Caen, 1866), but the melodies, so far as we are aware, have never been published collectively. A Provence version of "La Pernette," under the name of "Panârmeto," 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 Troyes," 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 ("Étude 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).
In 1600 the words alone appear in "La Fleur des Chansons Amoureuses" (p. 461 of the Paris reprint of 1866), where they are headed "Air de Court," and they occur again in the edition of 1614 ("Trésor des plus excellentes chansons amoureuses," p. 442), though they are omitted from that of 1623. These three books were all published at Rouen.

A four-part setting by Jacques le Fèvre, dated 1613, may be seen in the second volume of Labordé's "Essai sur la Musique" (p. 28 of the "Choix de Chansons"); M. Weckerlin states that he remembers having seen a setting in four parts by Orlando de Lassus in the Sainte-Geneviève Library, and Tiersot ("Histoire de la Chanso Populaire en France," Paris, 1889, p. 19) mentions a setting by Claude Lejeune.

The melody was also often employed by composers as the subject of masses. Tinctor cites a mass on "Le belle se siet" by Okeghem; 

Petruscci printed masses bearing the same title by Ghiselin, De Orto, and Josquin des Prés, and the Credo from a mass by Robert de Fevin is preserved in Codex 41 (follia 181-189) of the Papal archives at Rome. Petrucci's music books are, unfortunately, extremely rare, and of the three above referred to the British Museum only possesses Supersus and Bassus parts of the "Missa de Orto"; from those, however, the following extracts will be sufficient to show that the melody used by De Orto was the same as Dufay's:

For those who are interested in the text rather than the music, it may be added that M. Doncic has devoted fifty pages of print to the "Romania" for 1891 to a critical study of the words of this song. He shows that two

* Coccianini, "Scriptores," IV, 1350.
2 "Missa de Orto," Venice, 1505.
3 "Fragmenta Missarum," Venice, 1509 (Credo only).
4 Haberl, "Baustine," II, 176.
** The reader will notice in this a striking similarity to the form of the VI Psalm-tone known as Tonus Regius.
versions were current, one (that of our MS) in Normandy and the other (that known as "La Pernelle") in the South of France and in Spain, where it can be traced in the ballad of "Les Presses."

4. "Se la face ay pale" (p. 149). Tinctor 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 "dévouoir" 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 152) is preserved the Kyrie from a mass by Okeghen, entitled "De plus en plus,"† and the first six notes of the tenor part, as given by Dr. Habert,‡ are identical with the first six bars of the tenor part of Binchois’ song "De plus en plus se renouvel," transcribed at p. 80. "Triste 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’homme armé" is notorious.

Of Gilles Binchois we know but little. His name is sometimes written "Gilles de Bincie," 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. Habert’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:—

§ The town Binche has now a population of nearly 7,000.
MARTIN LE FRANC'S EULOGY

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

He became chaplain to Philip of Burgundy, probably before 1435, and was by him presented to a canonry at St. Waldertrude’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 1460.1

The names of Tapasso, Carmen, and Cesaris have a particular interest, because they are the three composers who are singled out by Martin le Franc as representatives 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 3th 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 Dauphine” 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 Tubalcaín.
Accorder les sons de musique,
L'art ne fut pas si austèrisme
Qu'elle est au temps de maintenant:
 Aussi ne faut la rétorique,
Ne le parler si advenant.

a Cited by Féret.

† In 1892 Dr. Riemann published transcriptions of six three-part songs by Binchois (none of which are in the Bobleins MS.) from Cod. Mons. MS. 3592 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.
OF DUFAY AND BISCOIS

Tapissier, Carmen, Cousin
N'a pas long temps (s) bien chantèrent
Qu'ils exahieroit tout Paris
Et tous ceux qui les fréquentèrent :
Mais ceux qui ne deschantèrent
En malédic de tel choyes,
Ce n'ont dit qui les encontrent.
Que Guillaume du Fay et Biscois.

Car il (s) ont nouvelle pratique
De faire frique concordance
En faute et en basse musique,
En faute, en pause et en nuance,
Et ont pris de la contenance
Angloise, et casuicy Dunstable,
Pourquoi merveilleuse plaisance
Ont leur chant joyeux et notable.

Des bas et des haixx instruments
On a joué le temps passé,
Doublier en n'a fait, très doucement,
Chacun selon son pourpensé ;
Mais jamais on n'a compassé
N'en doublier * n'en faict
Ce qu'en naguères trespassé
Fainoit, appellé Verdelet.

Ne face on meacion d'Orphée,
Dont les poëtes ont descript par
Ce n'est qu'une droite faicic
Aux regers des harpoers qui vivent,
Que est parfaitement n'avaient
Leurs vocors et leurs armes.
Qu'il semble de fait qu'ils escripvent
Aux angeliques mélodies,

Tu as bien les Anglois ouj
Jouer à la cour de Bourgogne
N'a pas, certesmi ouj
Tut il jamais tésle beugonne :
J'ai vu Biscois avoir vergongne;
Et sey taise emprés leurs rebellej,
Et du Fay despine et frongnej
Qu'il n'a mélodie si belle.

* The "doublier" or "douine" was a rough kind of harpoy.
† This word is from the same root, and probably has the same meaning as the old French "moufle" — modern French "moutelle."
‡ "Vergonge" — modern French "honte."
§ "Rebelle," "rebelle," or "rech," is the old three-stringed fiddle.
|| "Fronge" — nisky.
THE PAPAL CHOIR

In the third of these stanzas the word "fainte" means the application of musica fleta. J. J. Rousseau in his "Dictionnaire de Musique" (Paris, 1768) defines "fainte" 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." "Muante," 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 syllables 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 Loquemaille) 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.—

Guillelmus Magnus, 1419-1421.
Nicolas Zacharle, 1420-1424.
Petruus de Fonte, 1420-1428.
Guilerus Liher, 1428.
Arnold de Lantins, 1431-1432.
Johannes Brasari, 1432.
Guillerms de Malbecque, 1431-1437.

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

* Cod. Mus. 37, in the Licen Musicale of Bologna.
Cod. Mus. 2416, in the University Library of Bologna.
Cod. 87, in the Cathedral Library of Trent.
HOW MUSIC WAS PERFORMED

Brasart must have been a composer of some esteem, 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.

"Charrie" 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 mean actatem," 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 1893, edited by Dr. Heberl.
1 - "Introduction to Practical Musick." p. 176.
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 estrinney" 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 tôt après recommença la fête guette son propos: et, pour mieux festoyer la compagnie, demanda ses hauts menestriers: et tectost furent les quatre fenestres ouvertes, et par là saillaient trois chèvres et un bouc, mout bien et vivement faicts. Le bouc jouoit d'une trompette saqueboute: et les trois chèvres jouoyent de schalmayes: et en cette maniere jouisaient un nodet, et puis s'en retournerent comme ils estoient venus. Pour la tierce fois commença la guette son propos: si manda ses joueux de flustes: et prestenement s'ouvrivent les fenestres, et là se comparussent quatre loups ayans flustes en leur pattes: et commencèrent les diuts loups à jouer une chanson: et puis se retournerent comme les autres."

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

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* Not transcribed in this collection.
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 29th 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 vœu.

P. 59, lines 6-8 of text, (?) read—
Hélas! mal ne sait les douleurs
Qu'a moy com murs ont leurs occurens.
Et s'y sait feial sans mesfairens,
Au grief, &c.

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

P. 133. The second line of the text has a syllable too many; either "ca" or the "tan" of "tastost" 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 dolce 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.

MENSURABLE 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 fiesse 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 Tapiser’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 minimis, a minim to two crotchets, and so on; but in mensurable music the undotted long (\(\text{L}\)) may be equal to either three or two breves, the undotted breve (\(\text{B}\)) to either three or two semibreves, and the undotted semibreve to either three or two minimis, 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 \(\frac{1}{4}\) time, as in "Quel fronte signorille" (p. 148); if the breve is imperfect and the semibreve perfect, we have what we should now call \(\frac{1}{2}\) time, as in "Ce jour de l'an" (p. 102); if both are perfect, we have \(\frac{3}{4}\) time, as in "Vince con lena" (p. 69); if both are imperfect, we have \(\frac{1}{4}\) time, as in "O dolce 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 minimis 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 only; the value of a semibreve was called "proloration" ("prolatio"), which was said to be "greater" ("major") when equal to three minimis and "less" ("minor") when equal to two.

* The "Maxima" or "large" was always equal to two longs and the minim to two semiminimis 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 \( \frac{4}{4}, \frac{3}{4}, \&c.; \) 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 lissee 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—

so 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 imperfeci."

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 lenta" (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 imperfeci" led to one very absurd result, which is a constant source of difficulty in transcribing mensurable music. A composer who wished to write—

\[ \begin{array}{cccc}
\text{E} & \text{C} & \text{G} & \text{A} \\
\end{array} \]

could not write it thus—

\[ \begin{array}{cccc}
\text{E} & \text{C} & \text{G} & \text{A} \\
\end{array} \]

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.
USES OF DOTS

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. 122 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:

![Dotted Note Example](image)

in the fifteenth century would have been written—

![Dotted Note Example](image)

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—

![Divided Measure Example](image)

If interpreted strictly according to rule represents—

![Divided Measure Example](image)
the second minim being doubled by "alterato"; but if a dot is placed between the two minimis it shows that what the composer intended was

\[ \text{Music notation image} \]

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

\[ \text{Music notation image} \]

would be—

\[ \text{Music notation image} \]

but a dot after the first minim would show that—

\[ \text{Music notation image} \]

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 minims 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 \[\text{Music notation image}\], 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 \[\text{Music notation image}\] and the words "Canon, 1' in dupla, 2' in tripla, 3' in sexupla, 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 \[\text{Music notation image}\], to show that they are to be sung through four times.

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

* The four volumes of Courtemanche's "Scriptores" are the great repository of these treatises.
"distinctions" such as the mediaeval 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 spectu," 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 "Pontifexi 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
affecting 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.—

\[\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example.png}
\end{figure}}\]

instead of—

\[\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example2.png}
\end{figure}}\]

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 "Pontifexi decori speculi," on p. 90,
bars 6 and 7, and p. 94, bars 7 and 8.

J. F. R. STAINER
CHAPTER III.

In looking over music of this early period, so many erudites and archaeologists 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 cantus firmus, 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 united, 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 lettered 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 dictation; 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
TRITONE

undoubtedly use of musica ficta, "feigned" or "artificial" music. Singers and players were not only permitted, but instructed, to sharpen or flatten notes under certain conditions when no corresponding accidental was written. The origin of this may probably be traced to the traditional antipathy to the tritone, or interval of three whole tones. This antipathy, which took root in a very early period of music's growth, exists to this day to a limited extent. We are more tolerant than our ancestors, but we still, in strict counterpoint, forbid the appearance of the two notes of the interval in consecutive chords.

The avoidance of the juxtaposition of an F and B gave considerable trouble to early pioneers of the art when trying to frame their music under the hexachordal system of Guido. This will be easily understood by looking at the "Gamut" itself:

\[\begin{align*}
\text{e} & \quad \text{la} \\
\text{d} & \quad \text{sol} \\
\text{c} & \quad \text{sol} \\
\text{b} & \quad \text{fa} \\
\text{a} & \quad \text{mi} \\
\text{g} & \quad \text{re} \\
\text{f} & \quad \text{ut} \\
\text{e} & \quad \text{la} \\
\text{d} & \quad \text{mi} \\
\text{c} & \quad \text{sol} \\
\text{b} & \quad \text{fa} \\
\text{a} & \quad \text{mi} \\
\text{G} & \quad \text{sol} \\
\text{F} & \quad \text{fa} \\
\text{E} & \quad \text{mi} \\
\text{D} & \quad \text{sol} \\
\text{C} & \quad \text{fa} \\
\text{B} & \quad \text{mi} \\
\text{A} & \quad \text{re} \\
\text{G} & \quad \text{ut}
\end{align*}\]

*"The skip of an augmented fourth (tritone) is not only strictly forbidden, but the existence of this interval between the modes of different parts in two consecutive chords is to be avoided." - Cherubini condemns the use of such successions of chords, one of which contains an F and the other a B. -"See F. Bridge, "Primer of Counterpoint."
The object of the system of hexachords was to provide a series of successions of groups \(\text{quarta et prima}\) by starting from the note G, the lowest line of the bass stave (added by Guido below A the Greek piastabaumena), 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 flat; this b was accordingly flattened or softened (made \(b\) nolle). Up to this point no difficulty is met with.

But when we attempt to repeat these three hexachords (see quarta et 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 \(\text{softum}\), and the hard \(b\) was squared \(\text{quadratum}\).

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 us 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

---

8 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 variable birthplace of modern music. When men realized that by placing the bémol (b) against any note it might be understood that the note should be flattened, and that the square \(b\) (natural) could restore it to its normal position; also, that by prolonging the order \(\text{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, if enabled men to carry a diatonic system into any pitch they chose, by giving, in a \textit{signatura} exact and unmistakable directions as to the required position of tones and semitones in order to produce a diatonic scale from any one of those different tones and semitones; whilst the same set of signs (even 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:—

\[ \text{(a)} \quad \text{(b)} \]

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 facta would (subject of course, to variation of harmonics) prescribe, in nine cases out of ten, a semitonal approach:—

\[ \text{(c)} \quad \text{(d)} \]

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

\[ \text{(e)} \]

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:—

\[ \text{(f, p. 57.)} \quad \text{(g, p. 58.)} \quad \text{(h, p. 99.)} \]

* The importance of practical skill in the use of the two notes b was so universally felt that there existed a "ratio adagio" (Vulgar adagio), "M, et F, est tota Musica" (quoted in "Philosofia Musica," 1732, p. 51).

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

\[ \text{unstained singers not uncommonly try to raise the note lying between two others of the same pitch. Thus—} \]

\[ \text{although this last is far more difficult to execute,} \]
MUSICA FICTA

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

\[
\begin{align*}
&\text{(9)} \quad \text{(and occasionally) } \quad \text{ (9)} \\
\end{align*}
\]

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

\[
\begin{align*}
&\text{(9)} \quad \text{(pp. 122 & 123)} \\
\end{align*}
\]

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 a as natural.

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

\[
\begin{align*}
&\text{(9) (p. 79)} \\
&\text{ (p. 113)} \\
\end{align*}
\]

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

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

\[
\begin{align*}
&\text{(p. 185 & 186)} \\
\end{align*}
\]

* 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 usage of musica ficta have been placed above the note. 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":

\[ \text{in hymnis et cantici} \]

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

\[ \text{in hymnis et cantici} \]

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 †:

\[ \text{in hymnis et cantici} \]

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:

\[ \text{(7)} \]

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—

\[ \text{is liable to be broken up into such fragments as the following, the modality is completely lost—} \]

* See "Méthode complète de Plain-Chant par Félix Clément" (p. 35). See also Mendelssohn's cantata "Lauda Sion."
† See Preface to Frosch's edition of Palestrina's Mass "super Laudas Sion."
‡ Effects 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, sicut 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 sepsime errant," and says: the two signs of musica ficta are the flat and natural (♯ 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):—

![Musical 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 (13th century), Walter Odington (early 14th century), and Johannes de Muris (14th century).

† It may be noticed, merely in passing, that as modern key tonality became established, the ♯ ♮ musica ficta was used in a somewhat different though analogous sense. Thus in the "Ergaestata Musico practice" (1563) we read (p. 55):—

"Quid est Cantus fictus? Ex Cantus contra Soliæ utrum audire, hoc est talis, in quo voces debitas sequentes non sequitur utrum cum dat b, re ex a, mi in a, fa in a, sol in f, la in g; nec ... Aut voces cantus: Habet autem Cantus iste locum in A et E et illarum octavam, de quibus est judicium. Quase habet Cantus fictus? Quia nisquis in sequencis Claves, quaecumque velut peregrina vocem, contra Clausis naturales et propinquitatem. Hoc est: si sequentur mi notata comprensus, cogitabis cantum fictum illue declarari." This evidently shows that 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 wrote very definitely in the key of F; see Bartolomeus de Bononia (pp. 60-63), Dufay (pp. 105-107, 118-120, 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. Hadlow deals admirably with this subject in his "Primer on Sonata Form," see sect. 4 and elsewhere. He goes so far as to say, "The primary fact is musical structure in key distribution." See also Perry, "Art of Music" (1st Ed., p. 121 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 extraordinarv 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:—

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

* This composition and “Se la face ay pale,” “Pourray j’aurois,” and “Revechos nous” were played on violins 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 "Pourray je avoir" (p. 152) and the passage on p. 157 to the words "Ce rondelet voutray 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 diapason and organum was more widespread and lasting than has been supposed. Many historians touch upon diapophony 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:—

\[ \text{p. 55} \quad \text{p. 76} \quad \text{p. 117} \]

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:—

\[ \text{p. 64} \quad \text{p. 105} \quad \text{p. 98} \]

\[ \text{p. 147} \quad \text{p. 96} \]

* That the composition by Dominicus de Ferrara, "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 $\frac{2}{3}$ 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:

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:

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

Our authors are also fond of retarding a note and resolving it 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 16th 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 un vocal 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 un singable 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:

\[
\begin{align*}
&\text{Chord} \quad \text{(p. 79)} \\
&\text{Chord} \quad \text{(p. 74)}
\end{align*}
\]

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 sub dominant 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 "scappy" 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:

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

---

The interval of a major seventh was apparently not considered unusual. 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\^\textsuperscript{#}.

I have little doubt that this limitation in the downward direction was mainly due to the nature of the instruments which accompanied the voices,\textsuperscript{*} For example, if Church-song in Mode I is transposed a fifth lower, or in Mode II a fourth higher, the notes B mix are flattened.

\textsuperscript{#} This compass is exceeded in a few cases. The treble part is taken up to c\^\textsuperscript{#} in two pieces, "Jamais tant que je vous revoyez" (p. 64) and "N donne à tous tes amoureux" (p. 159), and the bass part is taken down to B flat in "Porche la riata" (p. 181), to A in "Joye mes mus curz" (p. 153), and to G in "Hai compagnons" (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.

Oxford, 1898.

J. STAINER
FIFTY COMPOSITIONS

BY

DUFAY

AND HIS CONTEMPORARIES.
FACSIMILES.
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JE DEMANDE MA BIENVENUE.

Contratenor.

Tenor.

Acourt.

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

il - la long - tems que ne vous vi, di - tes sui -
Je demande ma bienvenue,
"Il a longtemps que ne vous vi,
Dites, sui je plus votre ami?
Avez bien votre foy tenue?"

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

"Je vous ai mout longtemps perdue,
Dont jay esté en grant souasi,
Mais de tous mes maulx sui, puis ♭
Qu'en bon point je vous ay veue?"

Je demande ma bienvenue,
"Il a longtemps que ne vous vi?"

*The text is clearly corrupt here: perhaps we should read
"Mais de tous mes maulx sui gar! 
Puis qu'en bon point vous ay veue."
TOUT À CAUP M'ONT TOURNÉ LE DOS.

Adan.

Contraténor.

Tout à caup m'ont tourné le dos

Tenor.

Tout

Ceux où j'ai voy ma fiancée;

* The sharp placed before the C in the MS. is probably inserted by a later hand.
A eux ne quier plus d'a- - coinc- tan-

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A TEMPS VENDRA CELLE JOURNÉE.
A temps vendra celle journée
Que la belle où gist ma pensée
Mes cruelx mauux alegera,
Et lors[4] mon cuer dire pourra
Qu'il a sa joye accourue.

Souvente fois il ay désirée,
Car si tost que l'aroy trouvée
Ma esplaisance cesser:
A temps vendra celle journée
Que la belle où gist ma pensée.

Pour ce tant que j'aray durée
Voudray servir la belle née
Si bon qu'elle[0] aperchoerera
Le bost volloir que mon cuer a
Pour fer ce qui li agréé.

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

(1) MS. 'cruex', to MS. 'jours'. (2) MS. 'qu'elle'.

---

[4] MS. 'lors'
AU GRIEF HERMITAGE DE PLOURS.

Contralto.

Ténor.

Bariton.

Basse.

De plours, Fuy résidence.

Tous les jours.
Pour le gré de ma dame fay-

Mort bien brief-ment m'en fai-

(nuit)

trait-

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:
Mert bien briemment n’en faudra traire,
Se par elle je n’ay secours.

Hélas! nuix ne sait le doulours
Qu’à moy muront(1) leur s’escours,
Et s’y say loial 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 feit retraire,
Affin que peusse attraire
Acuns des hautains biens d’amours.

Au grief hermitage de plours
Fay residence tous les jours.

(1) read ‘muront’ (viendroux.) The line is in any case a syllable short. (2) insert ‘je me.’
con fede E trovar ancora mercede Chi non dispera

al perigliooso seogli o.
Gia n'amato el bere cos'tare pescato poco a poco a ri guardo poco a ri guar
Vince con lena cascon aspro orgoglio,
L'uman servir con fede,
E tesvar ancor mercede,
Chi non dispera al periglioso scoglio:
Gia n'amorato el ben castare pecto
Poco a riguardo agliamo rosii segnii:
Anci divena a suo virta guetto,
Si com io sono a tuo costumi degai,
Unde mie force e tutti i mie ingegni
A tuo belfee endiate,
Poi se sono obbligate
Le gale a ex ch'io sol sia tuo che voglio.

Vince sc.
JAMAIS TANT QUE JE VOUS REVoyE.

Contrateneur.

Jamais tant que je vous re-voy-

Tenor.

Jamais tant

Ma très bel-le da-me, et ma joy-

Au cœur n'a-

Ray es-

ba-te-

ment
Jamais, tant que je vous revoie,
Ma très belle dame et ma joye,
Au cœur n'aray esbatement,
Et si n'ay pourir nullement
De m'esoir 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 revoie,
Ma très belle dame et ma joye.

Car il n'est rien qui me resjoye
Se non l'espoir que je vous voye
A mon plaisir et bien briement,
Adfin que vous sachies comment
Estre joyeux je ne porroye

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

* The dot and the first A are accidentally omitted in the MS.
NOUS VOUS VERENS BIEN, MALEBOUCHE.

Binchois.

Nous vous verens bien Malebouche,

Nous

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

Paulse, poingnant, malvaise mouche,
Plus ne vous cemirais jamais:
Nous vous verens bien, Malebouche:
Nil en veux tenir vous(dé)plais.

En mordant dites "je ni rouce,"
Dont pensers sont pervers defais:
On vous gueist? vous estes louche.

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

(1) MS. 'entremains.' (e) A line is missing here in the MS. (a) MS. 'gueist.'
AMOURS MERCHI.

Contralto.

Tenor.
que je puis quant il m'a fait choy-sir
gaité m'a un très riche plai-sir

Ces-cu-ne fois que

(jen ay sou-ve-sir) Le cœur de mey de-vient tout joi-eux
Prendre ne-

9 The first three notes of this bar are accidentally omitted in the Ms. Should probably be A as in PF.
Amours merçi de trestout mon pooir
Tant que je puis, quant il m’a fait chooir
Très doucement, et tout à mon voloir
Agaté m’a un très riche plaisir.
Cescuefois que j’en ay souvenoir
Le coeur de moy devient tout joieux,
Prendre ne puis sul espoir deceux,
Si richement l’ay choyai à mon gré
Et par amours que le (m’a) comandé.

(1) MS. "cest tune". (2) MS. "dovient".
Triste plaisir et douloureuse joie,
Aspre douceur, reconfort ennuyeux.
Ris en plourant, souvenir oblieux,
Mâconpangment, combien que seule soy e.

Eubuille sont, affin que ne les voye,
Dedens mon cue, en ombre de mes yeux,
Triste plaisir et douloureuse joie,
Aspre douceur, reconfort ennuyeux.

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

Triste plaisir et douloureuse joie
Aspre douceur, reconfort ennuyeux.
ADIEU, ADIEU MON JOYEUX SOUVENIR.

Blancois.

Adieu, adieu

Adieu, adieu

Adieu, adieu mon joyeux souvenir.
Adieu, adieu, mon joyeux souvenir,
Le plus haut bien quel me puisst advenir,
Belle et bonne que j'ayme autant com moy:
Le dire 'adieu' me donne tant d'ennuy,
Qu'à grant paine puis je la bouche ouvrir.

Ce seroit fort que l'euusse ung seul plaisir,
Quand j'esloigne mon souverain désir,
Et la chose que plus voulontiers voy:
Adieu, adieu, mon joyeux souvenir,
Le plus haut bien quel me puisst advenir.

Adieu vous di, il est temps de partir:
Adieu celle que j'ay fast chier à voir:
Mon pauvre cuer vous remaunt par ma foy,
Autre que vous ne jeira de soy:
Tous deuz voir lysse, hélas, quel desplaisir!

Adieu, adieu, mon joyeux souvenir,
Le plus haut bien quel me puisst advenir.
PLAINS DE PLOURS ET GEMISEMENS.

Binchois.

Contratenor.

Tenor.

\*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 plaisance est mon coeur

Joye me fuit et tout bonheur

Joye me fuit
Plains de plours et gemisemens
Et de desplaisance est mon cuer:
Joye me fait et tout bonheur.
Dont je souffre mains griefs tourmens.

Plus qu'autre les maux d'amor sens,
* - - d'angoisse et de douleur:
Plains de plours et gemisemens
Et de desplaisance est mon cuer.

Par ma foi, rien je n'y entens,
Fors que je pren toute vigueur
Par la belle que mon labeur
N'a prins en gré, dont je me nons.

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

* One or more words are missing here in the MS.
DE PLUS EN PLUS SE RENOUVELLE.

De plus en plus se renouvelle.

Ma douce dame gent et bellement de vous vous.

Ma douce dame gent et bellement de vous vous.
De plus en plus se renouvelle,
Ma douce damme gente et belle,
Ma voulenté de vous voir;
Ce me fait le très grand désir
Que j'ay de vous oir nouvelle.

Ne cuildes pas que je recelle
Com à tous jours vous estes celle
Que je veul de tout obeyer:
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 roulye 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.

Ma seul a - mour et ma bel-le

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

Al - les pi - té de la du-re do-lour

Que j'en - du - re de long-tamps nuit et jour Pour vos-tre a - mour sans re-con-tret

li - es - se.

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

* A in MS. * B in MS.
O CELESTIAL LUME.

Bartolomeus Brolo.
O celestial lume agli ochi mei
Emembrà in chuy l'alma mia stassy,
E a me lasiado erimenbrar de ley,
O celestial lume agli ochi mei;
Quando may fia che rivegli quey,
O chy par chuy tanti gemi esparssy;
O celestial lume agli ochi mei;
Emembrà in chuy l'alma mia stassy.
POUR UNE FOIS.

Pour une fois et pour toute ma

Pour une fois

Pour une fois

Je vous choy._
-si pour ma da - me et mais - tres - ne De

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

Mal - gré tous ceux qui en a.
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 ame 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.

PONTIFICI DECORI SPECULI

Contralto.

PONTIFICI DECORI SPECULI

Tenor.

PONTIFICI DECORI SPECULI

-cola y cuncta colligis Clericorum col-
De ilice pol-lens domo detis
Veri scivit pene-

de re lumina Cunctis inde vici 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.
Tri-nas sceo-tis de-di-tas vir-și-nes re-de-mit

ac sa-ri do-na-ti-o
He-jus ergo stre-

* No brevis rest in MS: some notes may be missing.
Veni, Creator Spiritus

Veni, creator spiritus, veni, in gentem Dei filium consilium
Veni, creator spiritus, veni, in gentem Dei filium consilium

Chris¬te que¬ant anim¬e ter¬nu¬li Cen¬tae li ce¬li¬ce

Chris¬te que¬ant anim¬e ter¬nu¬li Cen¬tae li ce¬li¬ce

Chris¬te que¬ant anim¬e ter¬nu¬li Cen¬tae li ce¬li¬ce
Pontifici decori speculi
Nicolay cuncta collegia
Clericorum collant et seculi
Festa fibris laxis egregia.
Magnifice Pathere concevis;
Adlegisci doctrine munera
Emetuit, membraque lascivis
Sprevit odis dedere tenera.
Delfice pollens dono dotis
Veri scivit pendere lumina;
Cunctis inde vice sacerdotis
Emicuit sacra per numina
Nutantibus aure vorgines
Tute tulti, 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. 'concultis.'
MON SEUL VOLOIR.

Cesaria.

Mon seul.

Mon seul voloir, ma souverain joy.

C'est ma vye et ma

© In Ms.
Tout le plaisir
Que gant je
que j'ay de vous me vient, Pour quoy mon cuer si tres joy-
say tos doux cuer en play sir, Que je de sir ve-
seul se tient, Quand la re u ne autre je ne vo-
ir sans depar sir,
Mon seul voloir, ma souverayne joye,
Tout le plaisir que j'ay de vous me vient,
Pour quoy mon cuer n'est joyeux ne tient,
Qu'andire une autre je ne vodroye.

N'est ce rayson? Si est. Ou que je soye,
Cuer doux de vous sans sejour 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 doux parler de confort le souvint,
Dont vous mercy, non pas comme apartient,
Mais humblement, car mieux je ne sraye.

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

Certes m'amour c'est ma yve et ma joye,
Que quant je say ton doux cuer en playvir,
Que je désir voir sans départir,

N'en ce moode autre avoir je ne vodroye,
Fors seulement toy complaire et chéir:
Certes m'amour c'est ma yve et ma joye,
Que quant je say ton doux cuer en playvir.

Par ce parti mon cuer m'amour t'offroye,
Sans le changier jamais ne retollis,
Ta es mon bien, mon loyal souvenir,
Pour ce te prey que aynsay de moy te voye.

Certes m'amour c'est ma yve et ma joye,
Que quant je say ton doux cuer en playvir.

(1) The last line of this verse is wanting in the MS.
JUSQUES À TANT QUE JE PUISSE VEIR.

Charité.

Jus-

Cer-

Puis

ques à tant que je puisse ve-ir
-
tes, m’a- mour et ma douce pen- sé-
-
-qu’en- sy est que je ne puis ve-ir

-
Vous plais sans yeux, ma dame et ma mais-tres-
Je n'ai nul bien, joye, es-bat ne plaisan-

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

Se, savoir ne puis nul ce biens de lie-
-se, Se non dé tant qu'a-dés ay sou-
-
er, Ma vraye a-mour et mon très doux pen-

-se, Tous jours me faut en désirant lan-
-ce, De vo bea-
-
ser, A-voir ne puis jeu. joy-e ne plai-

* y in MS.
Jusques à tant que je puisse voir
Vous plaisans yeux, ma dame et ma meistresse,
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, esbot ne plaisance,
Se non du tant qu'adés ay souvenance
De vo beaute, sur toute autre louée.

Tenor. Puisqu'ensay est que je ne puis voir
Vostre gent corps, que tant fait à louer,
Ma vraye ameure et mon très doux penser,
Avoir ne puis jeu, joye ne plaisir.

(1) MS. "seerou"
CE JOUR DE L'AN.

Guillermus Dufay.

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

li-e

pour main-te-

pour main-te-

pour main-te-

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 sort

nir la cons-tu-me jo-ly-e que tous a-mans
Ce jour de l'an vous ray joye mener,
Chanter, danser, et mener chiere lie.
Pour maintenir la constume jelys
Que tous anans sont tenus de garder.

Et pour certes tant me voudray poier
Que je puisse chloisir 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 parte,
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.

Contratson.

Tenor.

may soys lies et joy-eus

Et

may soys lies et joy-eus

Et

may soys lies et joy-eus

Et
de no cuer os-toms mér-an-co-ly-e
Chantons dan-
sons et menons chiè-re ly-
-e pour
-sons et menons chiè-re ly-
-e pour
Ce moys de may soyons liés et joyeux,
Et de no cuer ostons mérancolye.
Chantons, dansons et menons chère lye,
Pour despiter ces félons envieux.

Plus c'ontques mais chacuns soit curieux
De bien servir sa maistresse jolye;
Ce moys de may soyons liés et joyeux,
Et de no cuer ostons mérancolye.

Car la saison semont tous amoureus
À ce faire; pour tant n'y failons mye:
Klaiaime Dafay vous en prye,
Et perrinet dira de mieuls en mieus

Ce moys de may soyons liés et joyeux,
Et de no cuer ostons mérancolye.
JE ME COMPLAINS PITEUSEMENT.

Guillermus Dufay.

Je me complainsement
De la grité, paine et tourment

Je me complaintesment
De la grité, paine et tourment

Je me complaintsment
De la grité, paine et tourment

* This song is dated "1438, a di 12 lulo" i.e. on the 12th day of July 1438.
-se Et for-tu-ne le veult aus-si Mais par ma
-se Et for-tu-ne le veult aus-si Mais par ma
-se Et for-tu-ne le veult aus-si Mais par ma

foy ce fait jo-nes
foy ce fait jo-nes
foy ce fait jo-nes
Je me compains piteusement,
A moy tout seul plus qu'à nullui,
De la grieuse, paine e tourment,
Que je suffre plus que ne di.

Dangier me tient en te souassi,
Qu'eschever ne puis sa rudeesse,
Et fortune le veult aussi
Mais, par ma foy, ce fait jousse.
POUR CE QUE VEOIR JE NE PUIS.

Guillermus Dufay.

Pour ce que veoir je ne puis vos-tre doux
gracieux maintien Il m'est avis que

Pour ce que veoir je ne puis vos-tre doux
gracieux maintien Il m'est avis que
Pour ce que voir je ne puis
Vostre doux gracieux maintien,
Il m'est avis que n'ay nul bien,
Ains me sens de le esse vuis.

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

Se vers doux espoir ne m'en fuis,
Les cruels maux que je soustien
Moriront briefment, et si tien
Que désir sus plus mors que vis,

Pour ce que voir je ne puis
Vostre doux gracieux maintien.

\(^1\) MS. "non".
PAR DROIT JE PUIS.
(FUGA DUORUM TEMPORUM.)

Guillermus Dufay.

Par droit je puis bien complaindre et gémir

Par droit je puis bien

quoy suy sent de soubs et de joye

quoy suy e - 

complaindre et gémir


cum omnibus.
vent de sou - las et de joy-

e

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

un seul con - fort où pren -
Par droit je puis bien complaîdre et gémir,
Qui suy esent de soulas et\(^{1}\) de joye:
É ne seul confort où prendre ne saroye,
Ne schay esent me puisse mätenir.

Raison me nuist et me veue refleuoir,
Espoir me fuit\(^{2}\) en quel lieu que je sois:
Par droit je puis bien complaîdre et gémir,
Qui suy esent de soulas et\(^{3}\) de joye.

Où chassés sois, ne me sai où troyr,
Par fortune qui si fort me greuïr:
Auen\(^{4}\) sont ces qu'amis je cusoir,
Et ce portor me convien et souffrir.

Par droit je puis bien complaîdre et gémir,
Qui suy esent de soulas et\(^{5}\) de joye.

\(^{1}\) So MS. by LL. Mus. di Bologna: the Bodleian MS. has "tristet." \(^{2}\) So the Bologna MS.; the Bodleian MS. has "fuit." \(^{3}\) The Bologna MS. has "suis."
MON CUER ME FAIT.

Guillaume Dufay.
blanche que laine
ne gente blanche que
ne gente blanche que laine
ne gente blanche que laine
ne gente blanche que laine
ne gente blanche que laine
Mon cœur me fait tous dis penser
A vous, belle, bonne, sans per.
Rose odorants comme la grainne,
Jone, gente, blanche que lainne,
Amoureuse, sage en parler.

Aulter de vous se puis amor
Ne requérir ne honnourer,
Dame de toute beatité plainne,
Mon cœur me fait tous dis penser
A vous, belle, bonne, sans per.

Rejoys sui et veull chanter,
Et en mon cœur n'a point d'amor,
Ayrs ay toute joye mondayens
Sans avoir tristesse ne painne,
Quant veoir puis vo beau vis cler.

Mon cœur me fait tous dis penser
A vous, belle, bonne, sans per.
LA BELLE SE SIET.

Guillermus Dufey:

La belle se siet au pied de la tour qui pleure et sombre et maine grant doulour.

La belle se siet au pied de la tour qui pleure et, souspiere et

Son pere lui demande fille qu'avex maine grant doulour.
Je veux seigneur, je veux le rire.

Le mie ami qui pour-rist en la tour.
Et par dieu belle fille à ce-lui faudres vous

Car

Et par dieu belle fille à ce-lui faudres

il sera pendu pendu demand au point de vous Car il sera pendu pendu pendu de man

demand au point du jour

Et père s'ont le pent en-fouyes moy de...
La belle se siet au pié de la tour,
Qui pleure et soupirer et maitre grant dolour:
Son père lui demande "Fille, qu'aves vous?"
"Voles vous mari, ou voles vous seigneur?"
"Je ne veul mari, je ne veul seigneur:
"Je veule le mie ami, qui pourist en la tour."
"Et par dieu, maitre fille, à celui faudres vous,
"Car il sera penda 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.
Nous revons
Nous revons

Et ne soyons plus en sous-sy
Et ne soyons plus en sous-sy
Que nous aurons du bien trois-tous

Que nous aurons du bien trois-tous
Hé! compaignons, resvelons nous,
Et ne soions plus en soussy:
Tasto est vend'ra le temps joly,
Que nous aurons du bien tresteus.

Laissons dire ces fauls jalvus
Ce qu'ils veulent, je vous en poy:
Hé compaignons, resvelons nous,
Et ne soions plus en soussy.

Quant'est de moy, je boy à vous,
Hucbon, Ernoual, Hanblet, Henry,
Jehan, François: huchies chiery,
Et Godfrin dira à tous,

Hé! compaignons, resvelons nous,
Et ne soions plus en soussy.
RESVELONS NOUS RESVELONS AMOUREUX.

Guillaume Dufay.
Revelons nous, revelons, amoureux :
Alons au bois testost ez cellir le may.
Et chanterons chacun un virie-lay
Pour sa damme: ten serons plus joirux.

(Burden in canon between the two lower parts.)

Alons ent bien tos au may.
BON JOUR, BON MOIS.

Guillelms Dufay.

Contratenor.

Bon jour bon mois bon an et bonne es-t-

Tenor.

Bon jour bon mois

Bon jour bon mois bon an et

A flat which is in the original signature of the upper part, is proved by the context to be an error; the 3 being generally marked flat in the original when required.
Vous doinst ce - tuy qui tout tient en de - mai -

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

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

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

fin

fin
Bon jour, bon mois, bon an et bonne estréite
Vous doiens celui qui tout tient en demain,
Richesse, honneur, sainteté, joye sans filz,
Bonne âme, belle âme, bon vin.
Pour maintenir le créature sainte.

1) MS. 'sante'.
J'attendray tant qu'il vous playra
A vous declarer ma pensee.
Ma tres chiere dame honnourie,
Je ne say s'il m'en desplayra.

Mais toutes foys, pour complaire a
Votre personne desiree,
J'attendray tant qu'il vous playra
A vous declarer ma pensee.

Car j'ay espour, quant avendia
Que ce vous seras acordée,
Que ma dolour sen cesée,
Je le vous ay dit long temps a.

J'attendray tant qu'il vous playra
A vous declarer ma pensee.
SE LA FACE AY PALE.

Guillermus Dufay.

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 vou - dro - ye voir

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

suis que mal bien a - voir sans el - le ne puis
suis que mal bien avoir sans el - le ne puis
1
Se la face ay pale,
La cause est amer,
C'est la principale,
Et tant m'est amer
Aver, qu'en la mer
Me voudroye voir;
On, scet bien de voir
La belle à qui sui;
Que m'ët bien avoir
Sans elle ne puis.

2
Se ay presante male
De duel à porter,
C'est amour est malé
Pour moy de porter;
Car soy déporto
Ne veult de vouloir,
Fors qu'à ses vouloir
Obéisse, et puis
Qu'elle a tel pooir,
Sans elle ne puis.

3
C'est la plus serie
Qu'on puisse regarder.
De s'amour liëâle
Ne me puis guider.
Foi suij de agarder.
Ne faire devoir
D'amour recevoir
Fors d'elle je cuij
Se ne veu ditoir,
Sans elle ne puis.

(1) ? read 'dévoloir.' (2) MS. 'liëâle.'
JE NE PUIS PLUS.

Guillermus Dufay.

Contratenor

Je ne puis plus ce que y'ai peu

Tenor

Unde vizi

Basses

Je ne puis mais le

et aux

- i -
Je ne puis plus ce que y'ai peu,
Je ne puis mais le temps passé,
Je ne sui plus tei qu'ay esté,
Je sui tout passé puis ung -

Tenor: Unde veniet auxilium nichii.
LAS! QUE FERAY?

Guillermus Dufay.

Las! que fer- ray? ne que je de- ven- ray? Est il ne- sun qui me puist cou-

Ny a- li- gier des
Last que feray? ne que je devenray?  
Est il nesun qui me puisst couurer,  
Ny allger des maix quay à portar  
Et nuit et jour, sans que deservy l'ay?

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

Je l'ay amis le yalment de cœur vray,  
Mais cest amér me sera mout yser,  
Car qu alme sans partye trouver  
En verité il nest pas sans essay.

Last que feray? ne que je devenray?  
Est il nesun qui me puisst couurer?

(c) MS. 'Beeveray.'
QUEL FRONTE SIGNORILE.

Guillermus Dufay
Rome comp Vector.

Contratenor.

Quel fron te sig nor li le in

Tenor.

Quod fron te sig nor li le in

paradi so Scors ge l'a

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

ni ma mi a Men tre che in suo
Quel fronte signorile in paradiso
Sorge l'anima mia,
Mentre che in suo ballo
Stretto mi tiene mirando il suo bel viso.

I occhi trapassa tali dei altri el viso
Con si dolce armonia
Che i cor nostri sen via
Pian pian in suso in azzo in paradiso.

Quel se.
JE DONNE A TOUS LES AMoureux.

Guillermus Dufay.

Contratenor.

Je donne à tous les amoureux.

Tenor.

Je donne à tous.

Basses.

Pour estrières un ne sous syene.

Qui c'est an nent sans parti.
Je donne à tous les amoureux
Pour estimes une soussuyse,
Qui cest an ament sans partie
A garir leur cuers dolereux.

Pis onq'a plue labeureux
Ne charatier qui se devyse:
Je done à tous les amoureux
Pour estrines une soussuyse.

Des biens de dangelier plantereuex
Je tristesse et de jalouyse
Seraunt, je ne en doute y myc,
C'est bien estoue, assay mainst dieux.

Je donez à tous les amoureux
Pour estrines une soussuyse.

(1) read 'aiment'.
POURAY JE AVOIR VOSTRE MERCY.

Guillemus Dufay.
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 penses y.

Et suppose qu'il soit ainsy
Que cœur, corps, et tous biens aassay
A l'estresse je vous presente,
Pouray je avoir vostre mercy,
Ma belle damme, je vous pry?

Loyalment je vous ay servy
A mon povoir jusques à cy:
Au mains que bon hyer en sente,
Ainchois que de vous je me absente,
Delles moy de non ou de sy.

Pouray je avoir vostre mercy,
Ma belle damme, je vous pry?
J'AY MIS MON CUER.

Guillermus Dufay.

Jay mis mon cuer et ma pensée e Sae.
A vous servir dans honnoureuse Bel.

Jay mis mon cuer et ma pensée e Sae.
A vous servir dame honnoureuse 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.
J’ay mis mon cuer et ma pensée,
Sachies de vray cortaynememt,
A vous servir, dame honnourée,
Belle, bonne, au vis cler et gent,
Et vous jure par mon serment,
Tant que mon corps aura durée,
En chascun lieu diray vrayement
Que vous estes la mieuls parée.
POUR L'AMOUR DE MA DOULCE AMYE.

Guillaume Dufay.

Pour l'amour de ma douce amye

Ce rond-là vous monter

Pour l'amour de ma douce amye

Ce rond-là vous dray chanter

Pour l'amour de ma douce amye

Ce rond-là vous dray chanter
Pour l'amour de ma douce amye
Ce rondelet voudray chanter,
Et de bon coeur luy présenter,
Affin qu'elle en soit plus jolye.

Car je fay sur toutes choyse
A mon plaisir sans mat penser:
Pour l'amour de ma douce amye
Ce rondelet voudray chanter.

Elle est baill, plaisant, et yve,
Saige et maitre inflant 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.
G DOLCE CONFAGNO.

Dominicus de Feraria.

The two vocal parts given in the MS. (see facsimile) are transcribed in order to show the manner in which the contratenor part (diebudo unde et redondo) 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.
O dolce compagno, se tu veg cantare,
Dyapason piglia senza demerare,
E sèl te place, fa che la doncella
Alquanto dica con mi' melodia.
Per ho che tu ol dirai novella
Consonante con dolce armonia,
Tal che, per la fede mia,
Che potremo bis cantare,
O dolce compagno, se tu veg cantare ac.

It will be seen that from bar 31 (top of this page) the Contratenor sings the first 20 bars backwards. The cadence therefore cannot have a C sharp.
JE SUY DÉFAIT.

Je suis défait.

-sant gracieux au corps gent eun fes -
suy au cœur nouvellement

d'un dart d'amours chantant comme sa-yet-tes.

Je suis défait, se vous ne me refaites,
Belle, playne, gracieuse au corps gent,
Cac fėrus suy au cœur nouvellement
D'un dart d'amours tranchant comme sayettes.

(o) Ms. 'gracieux.'
SE LIESSE EST DE MA PARTIE.

Johannes le Grant.

Se liesser

Se liesse est de ma partie.

Se liess.
est de sa par - ti - e qui es -

- se, qui en veu - lt par - ler ne vous en

chall - le de vi - ses

* C: N'haim wrongly inserted here in MS.
Se liésse est de ma partie,
Qui esse qui en veult parler?
Ne vous en châille deviser,
Car tous jours feray chiere lié.

Les mesdians par leur envie
Ne me feront (1) ma déporter;
Se liésse est de ma partie,
Qui esse qui en veult parler?

En toute honneur sans vilonie
Peut bien dans joye mesurer;
S'oz y (2) veult aucun mal penser,
Pourant ne le feray je naye.

Se liésse est de ma partie,
Qui esse qui en veult parler?

(1) MS. 'feront!' (2) MS. 'oz'
Entre vous nouveaux mariés.

Johannes le Grant.

Entre vous nouveaux
Gardez que ne vous

ma-rî-ès meu-nez bon het et bonne vi-
endormes aim-sy qu'il a-vint l'autre fi-

ma-rî-ès meu-nez bon het et bonne vi-
endormes aim-sy qu'il a-vint l'autre fi-

ma-rî-ès meu-nez bon het et bonne vi-
endormes aim-sy qu'il a-vint l'autre fi-
Entre vous, nouveaux mariés,
Menez bon hét et bonne vic,
Gardes que ne vous endormez,
Aimsy qu'il avint l'autre fie.

Dont la dame en fust courouchir,
Car en soupirant dist en bas
A son mary "Virge Marie,
Gardes vous sorles pour les ms."

* This bar is not in the MS. but is conjecturally inserted. * Crochet in MS. ** Note omitted in MS.
LAYSSIES MOY COY.

Johannes le Grant.

Layssiès moy coy.

Layssiès moy coy je.
vous en pri - e et ne me
par - les de chan - ter
J'ai mieux cau - se de la...

* G. F. in MS, but should probably be G. B. A. in PF.
Layssies moy coy, je vous en prye,
Et ne me parles de chanter:
J’ay mieux cause de lamentzer;
Que voulez vous que je vouys dy?

Fortune me fait renouveler1)
Souvent main grief mal examiner:
Layssies moy coy, je vous en prye,
Et ne me parles de chanter.

Et de cela ne doutez nyce,
Ainsi me faut le temps passer,
Je n’ai confort, fors de pluoirer,
Attendant la fum de ma vie.

Layssies moy coy, je vous en prye,
Et ne me parles de chanter.

---

de 1) read ‘par enuye’.
Et de par moy très doucement,
Fay li savoir ma maladie.

Et de par moy très doucement
Fay li savoir ma maladie.

Vaïent, souspier, je t'en supplie,
Vers ma dame hastivement;
Di lui que je n'ay aule envie
D'autre chôisir certainement;
Vaïent, souspier, je t'en supplie,
Vers ma dame hastivement;

Je me souhait d'une mutie
Avec[e]e t'en seulement.
S'y me donnit allengement
De tous mes maux, je le t'affie.

Vaïent, souspier, je t'en supplie,
Vers ma dame hastivement

(a) MS. 'hastivement'. (b) MS. 'mais' (c) MS. 'vois'
A MA DAMME PLAYSANT ET BELLE.

A ma dam - me play - sant et bel - le

Vueill je don - ner ung cha - pe - tel

De ma - rio - lay - mest

cha - pel - let De ma - rio - lay - mest
A ma damne plaisant et belle
Voeil je donne ung chapelet
De mariolayne et de mugrt.
Car des autres c'est la plus belle.
MOURIR ME VOY.

Contrebasse

Mourir me voy il est pic de ma

Viole

Bien me per-choy qu'il n'y a nul retour
Puis-que tro-\-vur je ne sçus quel\-que
Mourir me voy, il est píc de ma vie;
Bien m'aperchoy qu'il n'y a nul retour.
Puisque-trover je ne sçay quelque tour,
Par lequel soit ma grieue douleurs garde.

Il n'est besoin qu'on contrayre varié
Que un poët voir soient de jour en jour
Mourir me voy, il est píc 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 jalous qui mon fait contrayre

Mourir me voy, il est píc de ma vie;
Bien m'aperchoy qu'il n'y a nul retour.

5) MS. 'magas.'
MA VOLENTÉ NE CHANGERA.

Guillemus Maecque.

Ma vo-len-té ne chan-ge-ra.
Ma vo-len-té.
Ma vo-len-té de chan-ge-ta.

Pour rien qu'il men puiet ad-ve-nir
Pour rien qu'il men puiet ad-ve-
Tou-di vous

nir
Tor-di vous
Ma volonté ne changera
Pour rien qu'il m'en puisse advenir:
Toudi vous voel ame servir,
Et en avingne que porra.

J'ai espert que bien me vendra
M'amour, ma joye, mon désir;
Ma volonté ne changera
Pour rien qu'il m'en puisse advenir.

Mon cœur à vous se donner
Un jour, sans jamais relévir;
En ce point roent vire et morir,
Partel qui parler en voce.

Ma volonté ne changera
Pour rien qu'il m'en puisse advenir.
PERCHE LA VISTA.

Randulfus Romanus.

Perche la vista.

Perche la vista dona da me fugge
Che per vedr-la el cor mi

se des-tru

cor mi se des-tru

cor mi se des-tru

el cor mi se des-tru-

g

* Open headed notes in MS should have been tractor.
Perché la vista d'ona da me fuge?
Che per vederla el cor mi se destruye:
Non credo vaglia se non quel che volle
Lonestita de toi gravi semblanti.
CE RONDELET JE VOUS ENVOYE.

1. Ce ron-de-lot je vous
Le dieu d'amours si vous l'e-

2. en-voy-e Pour easo-la-ti-
troy-e Et vous en dont par-
Ce rondelet je vous envoie
Pour consolation de joye
En espérance d'avoir mieux
Cen que vous désires le mieux.

Le dieu d'amours si vous l'entroue
Et vous en donat parfaite joye
En acroissant de bien ou mieux
En ce mois présent gracieux.
sciam ad te di-rig-mas Carda lau-des li-

 obst Curr Iosu-

-bi por ri-gi-mus Nunc li li um al-

-e facis sta re Phe-

bunm

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sum tellis multis gravemulis
valeo imperare
Te postulat
Sacerum com
ubera marinis Sis hi
mune ribas Erectorum est
*G in MS.
Eya dulcis adque vernaxRosa,
Virgo placens, puella formosa,
Dei mater valde gloriosa,
Spira preces voces clamorosa.

O spei nostra, multum indigens;
Florat Roma omnis, nos rigens;
Tolle scisma: ad te dirigenus
Corda, laudes tibi perrigens.

Nunc lilium alti regininis,
Pressum tellis multi gravaminis,
Te postulat, uber sahambinis,
Sigeo lilio rosa solaminis.

Salus nostra, nunc est mali hora;
Populorum fuitus rigant era;
Nostre pacem periodis rosa,
Quod pro tua semper Clemens era.

Valde placens peroratix.
Salve decem imperatrix.
Gaudae potens imperatrix
Virtutis et glorie.

Semper duos oras, impetras,
Semper cum preces per petras
Polosque deum penetras
Tule vi theorie.

Cum Jesu facis stare
Phebus igne restare,
Thipson vales impetras
Sacrum cum moneribus.

Electorum est orare,
Tuum deo imperare,
Gloriamque pecem dare
Angeli hominibus.

(1) MS. lect.
(2) MS. lect.
(3) MS. lect.
(4) MS. lect.
(5) MS. lect.
(6) MS. lect. "is" erroneously inserted in the MS. here.
JE VOEL SERVIR PLUS C'ONQUES MAIS.

Contrateno.

Je voel.

Je voel servir.

voel servir plus c'onques mais A - mors et

sa haul-te puis sar - ce
Je veu servir plus d’enques mai
Amors et sa haute puissance,
Au gré de ma dame plaisance,
Qui ne m’ent laisse enques en paix.

Et quant je voy que c’est ses hais,
Pour assemplir la bienveillance,
Je veu servir plus d’enques mai
Amors et sa haute puissance.

Ainsi pouray de mes sorhais
Joir, c’est joie et souffissance
Dont Amours ses servants avance
Comme ses subgis bons et vrais.

Je veu servir plus d’enques mai
Amors et sa haute puissance.

(1) Se, servant.
| Karinoue, carissemo, très cher. | Oster, eter. |
| Karinoue, carissemo, très cher. | Oster, eter. |
| Le son, lisas. | Lise, lisas. |
| Lisse, lisas, jouir. | Le, los, jouir. |
| Lisant, leyault, lojul. | Lisant, leyault, lojul. |
| Loyer, laise, li. | Loyer, laise, li. |
| Lors, lours, is. | Lors, lours, is. |
| Lou, louver, reconnu. | Lou, louver, reconnu. |
| Loyoament, leyament. | Loyoament, leyament. |
| Lyn, jouex, ga. | Lyn, jouex, ga. |
| Maïs, maeis. | Maïs, maeis. |
| Main, meyer. | Main, meyer. |
| Main, meyer. | Main, meyer. |
| Main, meyer. | Main, meyer. |
| Male, malle, hommes. | Male, malle, hommes. |
| Malebouche, mediasane (personifie). | Malebouche, mediasane (personifie). |
| Malruas, moueies. | Malruas, moueies. |
| Mantenais, maineis. | Mantenais, maineis. |
| Maturouye, marpolaine. | Maturouye, marpolaine. |
| Mener chier lie, se ativier. | Mener chier lie, se ativier. |
| Mecroudy, melangolie. | Mecroudy, melangolie. |
| Mendisants, melisants. | Mendisants, melisants. |
| Mie, m. m. | Mie, m. m. |
| 2. du tout. | 2. du tout. |
| Monnoye, mauvais, argent. | Monnoye, mauvais, argent. |
| Moof, fia. | Moof, fia. |
| Mors, mort. | Mors, mort. |
| Mos, mots. | Mos, mots. |
| Moult, beaucoup, tris. | Moult, beaucoup, tris. |
| Muges, muguet. | Muges, muguet. |
| Musique, la foie. | Musique, la foie. |
| Neeen, azean. | Neeen, azean. |
| Neutt, ne vont pas. | Neutt, ne vont pas. |
| No, notre. | No, notre. |
| Nue (la), les eaux. | Nue (la), les eaux. |
| Nissam-e, le juyer. | Nissam-e, le juyer. |
| Ninnie, noit (nause). | Ninnie, noit (nause). |
| Nittiti, soleil, personne. | Nittiti, soleil, personne. |
| Nuit, nuit. | Nuit, nuit. |
| Odourans, odorant. | Odourans, odorant. |
| Oir, entendé, écouter. | Oir, entendé, écouter. |
| Onques, jumes. | Onques, jumes. |
| Our, en. | Our, en. |
| Our, en. | Our, en. |
| Painne, peine. | Painne, peine. |
| Parrie, riccouité. | Parrie, riccouité. |
| Peu, pois, parle, figul. | Peu, pois, parle, figul. |
| Peune, (peu que) pous (pouvoir). | Peune, (peu que) pous (pouvoir). |
| Peu, juge. Il est ple be, c'est est fait de. | Peu, juge. Il est ple be, c'est est fait de. |
| Pied, piré. | Pied, piré. |
| Plat, plait, paroles, langage. | Plat, plait, paroles, langage. |
| Plumeaux, plumeaux, pleins. | Plumeaux, plumeaux, pleins. |
| Plurek, plokte, pleure. | Plurek, plokte, pleure. |
| Poier, pouvoir. | Poier, pouvoir. |
| Poit, dest. | Poit, dest. |
| Poiv, pouii, poui. | Poiv, pouii, poui. |
| Pour, je pourrai. | Pour, je pourrai. |
| Pourvoy, je pourrai, je pourrai. | Pourvoy, je pourrai, je pourrai. |
| Pourie, journel. | Pourie, journel. |
| Pouspar, poupar. | Pouspar, poupar. |
| Pouster, postier. | Pouster, postier. |
| Pruns, pris (prudence). | Pruns, pris (prudence). |
| Puet, puet. | Puet, puet. |
| Puist, je pui (pouvoir). | Puist, je pui (pouvoir). |
| Quiet, je demande. | Quiet, je demande. |
| Real, regal. | Real, regal. |
| Receller, l'outilier. | Receller, l'outilier. |
| Recetier, saouier. | Recetier, saouier. |
| Retemuir, abandonner. | Retemuir, abandonner. |
| Ressameur, setier, demaner. | Ressameur, setier, demaner. |
| Remuy, l'enuit. | Remuy, l'enuit. |
| Renjuo, renjoie, riupni. | Renjuo, renjoie, riupni. |
| Resseuier, ressieuier. | Resseuier, ressieuier. |
| Resour, retoii, ressier. | Resour, retoii, ressier. |
| Rien, choice. | Rien, choice. |
| Rondas, rons. | Rondas, rons. |
| Rouge, 1 rouge. | Rouge, 1 rouge. |
| Rouchet, 1 jetier des pierres (souches). | Rouchet, 1 jetier des pierres (souches). |
| Sai, soii, je sais (savoir). | Sai, soii, je sais (savoir). |
| Savoy, je savoir (savoir). | Savoy, je savoir (savoir). |
| Savote, fiche. | Savote, fiche. |
| Scot, sai (savoir). | Scot, sai (savoir). |
| Schuy, je sais (savoir). | Schuy, je sais (savoir). |
| Se, ni (j): le final e a often elided before vowels. | Se, ni (j): le final e a often elided before vowels. |
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En regardez votre tres doux mainteigne gggd. 80 r.

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Escrebep siit par grant lysee. cecg a. 79 v.

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Imers, dat nudity. a a a b c g ... ... ... ... Grusiem de Parisius 48 v.
Je tue memoir virgo mater amar. a a g f e ... ... ... ... Arctobus de Lantin 52 v.
Lucta per splendens. a g f d. (On part only, dated 1472)
Princ. Antonius de Crevisata 8 v.

Infelix prope cresc. Se Propositum toti suffragio.
Ingens alemantus Patres. Se Ut pe omnes celitem.
Inviña nimicha de gemin virtuoso. g f d e f. à 4 ... ... Guillemeus Dufay 128 v.
Je son tuo serva, c-dulce anima bella. a b e g f ... ... Vgo de Lantin 29 v.
J’aim Quo? Vous. Moy? d e a b a ... ... ... ... Paulet 168 v.
Jamaï tant que je tuon trévoyo. g a b e b ... ... ... ... Binchois 9 v.
J’emray tant qu’il vous paytra. g g e b ... ... ... ... Guillemeus Dufay 31 v.
J’ay sa joye bien perdue. a a a e g ... ... ... ... Hugo de Lantin 35 v.
J’ay ma mon case et ma pensée. d d e f ... ... ... ... Guillemeus Dufay 126 v.
J’ay tant de deul que neb bons peut avoir. c a a b g ... ... ... ... Binchois 50 r.
J’ayse bien, celui qui s’en va. c d e f a. à 2 ... ... Petrus Fontaine 17 v.
Je demande au bien-venus. g g e f ... ... ... ... Accurt 17 v.
Je donne a tous les amoureux. e e e b a ... ... ... ... G. Dufay 77 v.
Je le ames et ha dane mercey. e e a f a ... ... ... ... Binchois 88 v.
Je me templaie phenement. d f e g f (dated 1459) ... Guillemeus Dufay 18 r.
Je me recomande humilement. c b a a a b ... ... ... ... Anon. 94 v.
Je ne pourray eure joyaux. f e g g e ... ... ... ... Binchois 78 r.
Je ne puis plus ce que yl a peu. a a a b a ... ... ... ... G. Dufay 55 v.
Unde venia auxiun ничи. a g g g ... ... ... ... G. Dufay 52 r.
Je ne suis plus tel que souloye. d d d a a ... ... ... ... Anon. 92 r.
Je ne vis pas, je ne vis qui lancre. f a f z ... ... ... ... (Francus de Insuln) 97 r.
Je ne vous regez b e d e f g ... ... ... ... Anon. 92 r.
Lasciez dangier pour axler. f e c f a ... ... ... ... Guillemeus Dufay 97 r.
Je requiz a tous amoureux. f e d e g ... ... ... ... Johannes Cenarn 94 r.
Je ris, je chante, je m’eles. d e d e f ... ... ... ... Johannes Cenarn 94 r.
Je suis assez plus esabhis. d e d e ... ... ... ... ... Anon. 109 r.
Je ne celi qui veu tondu servir. a b g f ... ... ... ... Magister Hasbui Cordier 110 v.
Je ne dyfet se vous ne me relatit. e a f d f e ... ... ... ... Nicolaus Grenon 35 v.
Je ne soy esperv d’une danone amoureux. e a f e ... ... ... ... Vigo de Lantin 43 v.
Je veux essayer entre amours pour amours. ecbab
Je veux si les venus pour tant attendre. ecbag
Frater Antonius de civitate Austrie 112 r.
Je veux chaster de crier joyeux. aafae
Je veux savoir plus cromes matus. cedfa
Je veux pri que j’aye un bayer. dfgag
Je veux viser voir, ma dame amys. egggga
Je veux vivre au plaisir d’amours. (Pugia) defede
Justus non conturbabur. See Clorus ortus.

Kyrre ventum incarnatum. cbafgaf
La belle se siet au pied de la bier. ecbah
La doule flour qui de moy l’emportée. cefded
Anon. 112 v.
La plus jolie et la plus belle. cdbagf
Laissées eset vos vos chans de liene. dacedb
Gillet Velte 106 r.
L’alta belleza tua virtu valore. degga
Guillermus Dufay 40 v.
Las, jay perdu mon espintel. abaga (one part only)
Jacobs Vide 39 v.
Las, pourie je mon martir ceuler. afeda
Ar. de Lantins 79 v.
Las, que farey ne que je devenray. fededc
Guillermus Dufay 72 v.
Las, que me demonderay. dbagc
F. Leberteul 98 v.
L’autre jour jour maloye. ff ace
F. de Lesde 97 v.
Layssies danger. See Je ne vous os regardey.
Layssies moy lie, je vous en prie. ebafg
Johannes le Grant 78 r.
Le dieu d’amours. See Ce ronduit je vous envoye.
Le souvenire que doute regart. gdaefg, à 2
Anon. 92 v.
Les très doux jeux du viatre ma dame. defdebo
Pinchoys 69 v.
Lettre plebs fedelin. debed
Nicolas Zacharie 28 v.
Pastor qui revelavit.
Lesse ma mandé salut. dfes
Pinchoys 79 v.
Ma belle amour à qui je sui servant. ffsedc
Bjartalouneib Bjello 39 r.
Ma belle dame je vous pri. ffsedc
G. Dufay 139.
Ma belle dame soverainne. aababe, à 4
Guillermus Dufay 190 v.
Ma chiere mestresse et amys. dfsef
Gran Gulielmo 96 v.
Ma douce amour et ma mestresse. dbagfe
Francois Lebertou 89 v.
Ma douce amour et tout mon vray désir. echagf
Anon. 123 v.
Ma douce amour je me doy bien complaindre. ff sade
Anon. 123 r.
Ma leesse a changé son nom. decded
Pinchoys 42 r.
Ma seul amour et ma belle maistresse. afegà, à 2
Briquet 96 r.
Ma voleur ne changera. ggefb
Guillermus Malbecque 47 r.
APPENDIX I.

Medie vis en avier veritable. a g b a f a g e ... Annot. 115 v.
Mes yeux ont fait mon cue porter. c e e c e ... Binchoys 73 v.
Mes yeux m’ont pourchase la mort. f d i d e f. à 2 ... Annot. 93 r.
Medisaians m’ont califé desfaire. g e c e b e c ... Binchoys 77 v.
Mirar non posse ni conservan dema. a e f a e ... 2. de Lantins 16 r.
Mon chemin qu’a vos devis entres ... Guillelme Dufay 29 v.
Mon cue me fait tous dis penser. c e b a g u. à 4 ... Guilleulme Dufay 29 v.
Mon cue pleure, mais des yeux me faut rire. f d e f e ... P. Fontaine 98 r.
Mon cue s’en va d’umile voulor. d d e a g ... R. Libert 69 r.
Mon doux syn. Seu. Pour vous tenir.
Mon doux reposeurs, mon souverain. c e b a g ... Ugo de Lantins 51 v.
Mon plus haut bien, ma joye et mon desir. a g a f a f ... Annot. 83 v.
Mon povre cue n’a que tristesse. a g f b a ... Annot. 69 r.
Mon seul et souverain desir. b a f g a ... Binchoys 71 v.
Mon seul voleur, ma souveraine joye. d e d f g d ... Cesaris 122 r.
Ceris ma ma’ir cest ma vye et ma joye. a c b a f ... Comines 122 r.
Mon tres doux cue, mon souverain desir. c e d e f. à 2 ... Annot. 111 r.
Morir d’sisio poche fortuna. f g e e c e ... Bartholomeus de Bononia prior 137 v.
Mournir me voy, il est pie de ma vie. g g a b d ... R. Libert 76 r.
Musique cum decus et species. f g a f b a ... Annot. 70 r.
N’a pas longtemps que trouve Zepheris. c e d e a f f. à 2 ... Annot. 91 r.
N’avre je sui d’un durt peselatrat. e e c e g e g a ... Guillelme Dufay 78 v.
Ne me vesailles beille chier. d f e d f ... Arnolus de Lantins 44 v.
Nous vous verres bien, Maleboche. g g g a b ... Binchoys 30 r.
Noua non ero preso altro vestito. e d e d e c b. à 2 ... Magister Antonius Zacharia 100 v.
Nuls ne pourroit ymaginer. a a b a g ... B. Breul 37 v.
O celestial lume agis ochu me. g f d b a g ... Bartholomeus Brolo 69 v.
O dolce compagno se mi voy castare. a g e g f ... Dominicus de Ferria 135 r.
O felix templum qu’a vos que ... Magister Johannes Giccolus de Leodio 22 v.
O los bagrans jam vernalis. c e b e f ... Presbyter Johannes Bratiart de Leodio 7 v.
O gemma lux et speculum. a g a a g ... G. Dufay 70 v.
Sacer pastore Barenium. d a g a b a f ... Beatiss Nicolom. d f e d e ... G. Dufay 170 v.
O martir Sebastian. Seu O sancte Sebastian, 
O mortalis homo quae moventur. c e d e f ... Franchoys le Bertoul 41 v.
O vos multi quibus honor datum. 
O pulcerae multizm quizal quia est diletus tuis. c e d e b ... Arnolus de Lantins 80 v.
O quan mira. Seu O sancte Sebastian, 
O quam mirabils progener. c e a a b ... Presbyter Johannes de Sarto 9 v.
O sancte Sebastian, a g f a d ... Guillelme Dufay 31 v.
O quan mira refusa gloria. a f d a a ... Gloria et honor. d d a a a 
O spirito gentil tu may par cosso. a a b a g f. à 2 ... Propositi Bristonis 25 v.
O stella chia respender. g a g e f g ... P. Rosso 99 v.
O vos multi. Seu O mortalis hos.

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APPENDIX I.

... Ox aviae gentilis filiuetis. *d b a g f g* ... ... ... Le Grant Guillain ... 114 v.

Or plest a diei qu' a so plaisir. *g e e t e* ... ... ... Guillelmus Dufay ... 71 v.

Or ase meo cuer que vo so dame encolonne. *f g e d s* à 2 ... ... ... Anon ... 84 r.

Or voit comme alet en port. *f s e c e* ... ... ... La Beausse ... 87 r.

gra pes nobis. *Seu Benedita vicera.*

Ose sa vaunt enay chi vol seure. *d b e c d b a* ... ... ... Prepostul Briqiensis ... 24 r.

Outres vestre bys a este fous. *f g a b c b* ... ... ... Malherbe ... 49 r.

Par droit je pue bien compormnde et genie. (Fuga) *a a g f b* à 4 ... ... ... Guillelm Dufay ... 18 v.

Par ce regat et ur ris amoureus. *b b d e f s* à 2 ... ... ... Anon ... 95 v.

Patm s' e t la soue o man. *s e d e d* ... ... ... G. Dufay ... 133 v.

Pastor qui revolvat. *Seu Letetur pleba.*

Pastorde le en un regier. *r g f e d d* ... ... ... P. Fontaine ... 121 v.

Patrem omnipotentem. *g b b g d* à 4 ... ... ... Bartholomeus de Bononia prior ... 136 v.

Patrem omnipotentem. *f e d e c* ... ... ... Rincho ... 2 v.

Patrem omnipotentem. *d a f f f e* à 2 ... ... ... Chiciery ... 111 r.

Patrem omnipotentem. *b b a s f g* ... ... ... Johannes Freacherys ... 74 v.

Patrem omnipotentem. *c e t s e g* à 4 (date 1486) ... ... ... Le Grant Guillaume ... 105 v.

Patrem omnipotentem. *c b g s f* ... ... ... Anchois de Latins ... 63 r.

Poe aor de costey. *e g f g s* ... ... ... Vigo de Latins ... 22 r.

Perche la sinta, duna, de me fage. *d e d e b* ... ... ... Randulph Romains ... 47 r.

Pitandre e'estto de rae damasnje jobe. *d b a g g* ... ... ... Ugo de Latins ... 46 v.

Plains se plours et gemissement. *e b e c a a* ... ... ... Bincbles ... 96 r.

Pleyant, soukis, destruis et joye. *d d d e f* ... ... ... Anon ... 41 v.

Poe laege de joye que de deuel. *e e e b a g* à 7 ... ... ... Anon ... 111 r.

Pratific decou speclu. (Fuga) *a s e f f e* à 4 ... ... ... Johannes Camer ... 26 v.

Pour ce que ne puis voir. *g a g f d e d* à 2 ... ... ... Anon ... 124 r.

Pour ce que vous je ne puis. *g g f g a* ... ... ... Guillelmus Dufay ... 48 r.

Pour deissier tristesse et joye grete. *a b b a g f* ... ... ... Anon ... 114 v.

Pour le doulock, l'arnoy, le grief martiro. *a b b d d c c* à 2 ... ... ... Johannes Cenaris ... 84 v.

Pour l'amour de ma doce amie. *s f s e g* ... ... ... ... C. Dufay ... 135 v.

Pour l'amour de mon bel amie. *d c d c* ... ... ... ... Grax Guébek ... 94 r.

Pou la desfuit du noble dieu Bacchus. *b a g a g f* ... ... ... Boede Cordier ... 109 v.

Pour meudran en por leur fous pachet. *e f f f e* ... ... ... R. Loqueville ... 96 v.

Pour ressuy la compagnie. *d e c e e b* ... ... ... Hugo de Latins ... 59 v.

Pour tant se jay la bide gosse. *d e e b e e* ... ... ... Anon ... 47 r.

Pour ton prêrent. *Seu Puisques vous plec.*

Pour une fois et pour toute ma vye. *a g a g f* ... ... ... ... Cardes ... 112 r.

Pour vous tenir en la grace amoureuse. *s c e d e f* ... ... ... ... P. Fontaine ... 95 v.

Mon doux amay tons vous tout temps gay. *f z f s e d d* à 4 ... ... ... Anon ... 80 v.

Pouray je avoir vosre auray. *d f g a d* ... ... ... ... Guillelmus Dufay ... 80 v.

Prender convee de tout en gos. *u g f g a g f* ... ... ... Hugo de Latins ... 35 r.

Prevant simplicita. *a b a g f* ... ... ... ... An. de Rucur ... 248 v.

Proprietaron fulli suffragio. *g e s c e* ... ... ... ... Nicolaus Grememen ... 120 v.

Ave virtus riritutum carmes. *d e c a c d* à 4 ... ... ... ... Nicolaus Grememen ... 120 v.

Influs prospera, crede vel votera.

Puis que je s'ay plus de naysemente. *g g g g s* ... ... ... ... Jacobus Vide ... 49 v.

Puis que je sui de vous. *Seu Belle plaisissant plus.*
Puis que je sui amoureux. 
Puis que je sui cyprisian. 
Puis que je voy, belles, que ne me trés. 
Puis que je voy que ma joie. 
Puis qu'ien est. 
Puis qu'il vous plût mon présent retenti. 
Puis qu'en présent qui me fait sanglour. 
Poter, speculac et decor. 
Quant compaignes n'en vous ser. 
Quant de la belle me pari. 
Quant je me vois douce piertratiere. 
Quant la douce jouvercelle. 
Que vous avoit qui ne vist liem. 
Que se tenait de vous aimer. 
Qui tous peccata mundi. 
Qui vous voulle. 
Quoy que tant. 
Regarde de oyer pleyn. 
Regina sacra salvatrice sempiterna. 
Reparatrix Maria. 
Rendre me vieng a vous ains la vos. 
Revelles vous est faits chiere lye. 
Revelons nous revelons, amoisse. 
Alors est bien ton au may. 
Revien a moe, revien, douce plaisaure. 
Salve presul. 
Sacer pastore Barassium. 
Salve virgo virginum. 
Salve regina misericordia. 
Sanctus Dominus Deus. 
Sans despilis et sans ensemy. 
Sans faire de vous de porce. 
Sans oubliger, sans faire departie. 
Saves pour quoys sui gi gay. 
Se fortez s'est tourné. 
St ilay puel toute ma part. 
Se je se mal lors que par lecesse. 
Se je vous ay bien loyaument anse. 
Se j'estoye asurem. 
Vita, via, veritas. 
Ve, aubert. 
Veni, veni et venias. 
Venite adorant. 
Validus virgo virginum. 
We, vi, veritas. 
Wir werden, die treuesten. 
Wiri, veri et veritatis. 
Xac es Dominus Deus. 
Xe ay pari. 
Xe se mal lors que par loce. 
Xe voys aye bien loyament ase. 
Xe j'estoye asurem. 
Xen. 
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APPENDIX I. 20

Se fasse ce que je pense. e c e a d ... ... ... ... Ugo de Lantins 46 v.
Se fa ce en pale. c e d d ... ... ... ... Guillelmus Dousay 55 v.
Se faise est de me partie. d e f f e ... ... ... Johanne le Grant 21 v.
Se ma datum je pis voir. d f a g b ... ... ... Guillelmus Dousay 66 v.
Se des deux yeux presence a vous parler. n g b a f g ... ... ... ... Hapert 103 v.
Se ma presse de maiz puit. a g f f e. (Dated 1426) Arnoles de Lantins 55 v. & 230 v.
Se par plier ou par fini moner. a b a g f ... ... ... ... Jehanet Cesoiris 140 v.
Si ma fuit faire departir. f i f f e ... ... ... ... ... Passet 142 v.
Soys loyal a vo puerit. g g f e b a ... ... ... ... Anon. 67 v.
Susteria quites dyvel. s b e b a ... ... ... (Dated 1426) Friare Antuario de civitat... 118 v.
Gound at tanti. b e b e a ... ... ... ordines predicatian
Sommes secretaries. a a a e. a q ... ... ... Presbyter Johnnes Brascau 6 v.
Tant ay de plaisir et de demanches. a b e g o ... ... ... Magister Paule Cotifini 113 v.
Tant plus ayme, tant plus voy real ame. a l a g f ... ... ... ... Bichoris 125 v.
Tant plus vous voy, tant plus me semblz belle. c a g e d a ... ... ... ... Anon. 123 v.
Tors palcase en, acest le vie. c a d e b ... ... ... ... ... Arnoldus de Lantins 47 v.
Tout a ciant d'ont monte le des. g g b e d e ... ... ... ... ... Adais 76 v.
Tout mon dezir et mon voile. e f d a g f ... ... ... ... ... Ar. de Lantins 53 v.
Toute blainz et toute honner. f f f a e ... ... ... ... ... Anon. 127 v.
Toutier mes sien sont entierz. a a a b a g ... ... ... ... ... Bichoris 61 v.
Tra monter reciuer et vol ez melodie. g a b e d e ... ... ... ... ... Hugo de Lantins 76 v.
Tres doucement et soutenant. a d e b g a ... ... ... ... ... Gremian de Parisins 47 v.
Triste, delest, plan de pensee. c d e f e ... ... ... ... ... Anon. 95 v.
Printre plaiser et joueureuse joue. d e d e f ... ... ... ... ... Bichoris 59 v.
Un petit colet chastait. d e d e c ... ... ... ... ... Gillet Velst 83 v.
Un soiree annoncement. c a b a g e ... ... ... ... ... Anon. 92 v.
Unde est et un aucun nioci. Se je se puis plus.
Ut te pear arches reallion. a f g b f ... ... ... ... ... Magister Johnnes Certois de Leonio 179 v.
Legens simplicia Paulus. d f d e f ... ... ... ... ... Anon. 179 v.
Vale pacem. Se Eya Nocis.
Vassarina greco gaddle. a g f e f ... ... ... ... ... Guillelmus Dousay 132 v.
Vassarina gre caddale. a g f e f ... ... ... ... ... Guillelmus Dousay 132 v.
Vau cerc pol au, je fent suppli. c a e b ... ... ... ... ... Gremian 21 v.
Vaylie que vaiylie li fait as noys de tresy. d e b e f ... ... ... ... ... Comeman 59 v.
Vende aderent Donicore. c a b a g ... ... ... ... ... Anon. 178 v.
Vaise est et moner tres triplis. g e a b ... ... ... ... ... Anon. 176 v.
Verdiers caro factum est. f e d e f ... ... ... ... ... ... Anon. 76 v.
Verbum caro factum est. g u b a e f ... ... ... ... ... Presbyter F. del Zeocho de Portunansis 13 v.
Verbum patris helone. c e d f e ... ... ... ... ... Presbyter Johannes de Sarte 12 v.
Verbum patris helone. c e d f e ... ... ... ... ... Presbyter Johannes de Sarte 12 v.
Vergens betha et de sel veines. d d e b b a ... ... ... ... ... Guillelmus Dousay 132 v.
Vestans hester de che danzere. d b e a e ... ... ... ... ... ... Anon. 67 v.
Vince con laia canizur supro argogglia. s f h b ... ... Dominus Bartholomew de Bertonio prior 113 v.
Vire cecite en barz dangier. e f b a g f ... ... ... ... ... Jacobus Vido 27 v.
Ville, va, veritas. Se Salvus virga.
Vivere et reste remainores. g e f e b ... ... ... ... ... Parthenonis Brolo 71 v.

* Unlistable and in a much later hand than the rest of the MS.
APPENDIX II.

LIST OF COMPOSERS WHOSE WORKS ARE INCLUDED IN THE MS.

Accolt.
Achin.
Aranse.*

Pater Andreas de Civitate, or de civitate

Anselme, or de civitate fugiens predicato-

tione.
La Boussel.
Benoit.
Bilart.
Bichaus.

Domnus Bartholomeus de Benomia prob.
Premonstraytus Johannes Baraz de Leudzio.
Episcop.
Bartholomeus Riscio, or Ercolino, or Ercelio.
Carbo.

Johannes Carrein.
Johannes Corte.
Charlot.
Chierrey.

Magister Johannes Cœsta de Leudio.
Magister Bonde Cordier.
Congony.

Guillaume de Fay.
Beltrame Forbat.

Dominicus de Terrisia.

Petrus Fontaine.

Johannes Tranzois.

St. Gaio.

Guastus, or Guastus.

Johannes de Grand.

Nicolaus Cremon.

Gestas de Furtius.

Le Grant Guillaume, or Le Grant Guillem,

or Grau Gwilem.

Rapsonet.

Hanceret.

Francus de Insula.
Arnoldus de Lantins.

Hugo de Lantins.

Francus Lebertus.

Guastusus Lercins.

B. Liuber.

Richardus Lequeville.

Johannes de Lodo.

Guastusus Malbeke, or Mainbeke.

Poucet.

Zaoler.

Proponit Bremartus.

UBerus de Wadensw.

Premonstratus Johannes de Guaris.

Rexna.

Antonius Rombarus.

Sandatus Romamus.

Ar de Rolo.

F. Reus, or Rues.

Premonstratus Johannes de Sano.

Johannes Tapster.

B. Therydus.

Raul de Vaux.

Godes Veest.

Jacques Vado.

Antonius Zachari.

Nicolas Zachari.

Premonstratus P. de Zachelo de Ponto Navetis.

* This name occurs only once, on fol. 226 verso, where it is written over the name of Olib Viches.

† The name of Johannes Avgoens is recorded as that of a singer at Aignes, under the anti-Pope Benedict XIII.,
in 1394 (Habed., “Papae Romani,” III., 325).