

4. By this, the sailor recovers his strength and the waves of the sea grow calm; by this crowing, the Rock of the Church himself absolved his sin.
5. Let us arise briskly, therefore. The cock rouses those who are lying down and rebukes the somnolent. The cock denounces the nay-sayers.
6. By the cock's crowing, hope returns, health is restored to the sick, the sword of the thief is put away, the faith of the fallen returns.
7. Look on the wavering, Jesus, and correct us with a glance; if you regard us, our sins fall away and our guilt is washed away by tears.
8. Be a shining light to our senses and dispel the sleep of our minds (souls). Let our voice sing first of you, and may we discharge our vows to you.
9. To God the Father be the glory, and to his only Son, with the Holy Spirit now and through all ages.

5

Introit

for the Solemn Mass of Easter Day

Intr. 4

Re-sur - ré - xi, *et ad-huc te-cum sum, al - le - lú - ia:
 po - su - í - sti su - per me ma - num tu - - am,
 al - le - lú - ia: mi-rá - bi-lis fa - cta est
 sci - én - ti-a tu - a, al - le - lú - ia, al - le - lú - ia.
 Ps. Dó - mi - ne, pro - bá - sti me, et co - gno - ví - sti me; *tu co - gno - ví - sti
 ses - si - ó - nem me-am, et re-sur-rec-ti - ó - nem me-am. Gló - ri - a Pa - tri
 et Fí - li - o, et Spi - rí - tu - i San - cto. *Sic - ut e - rat in prin - ci - pi - o,
 et nunc, et sem - per, et in sáe - cu - la sae - cu - ló - rum. A - men.

I arose and am still with thee, alleluia: thou hast laid thy hand upon me, alleluia; thy knowledge is become wonderful, alleluia, alleluia. Ps. Lord, thou hast proved me, and known me: thou hast known my sitting down and my rising up. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

6

Kyrie

for the Solemn Mass of Easter Day

8.

Ky - ri - e * e - le - i-son. ij. Chri - ste e - le - i-son. ij.
Ky - ri - e e - le - i-son. ij. Ky - ri - e * e - le - i-son.

Lord have mercy. Christ have mercy. Lord have mercy.

7

Gloria

for the Solemn Mass of Easter Day

4.

Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.
Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.
Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter o - mni - po - tens.
Do - mi - ne Fi - li - u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i,
Fi - li - us Pa - tri - us. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.
Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.
Qui se - des ad dex - te - ram Pa - tri - us, mi - se - re - re no - bis. Quo - ni - am tu so - lus san - ctus.
Tu so - lus Do - mi - nus. Tu so - lus Al - ti - si - mus, Je - su Chri - ste.
Cum San - cto Spi - ri - tu, in Glo - ri - a De - i Pa - tri - us. A - - - men.

Glory to God in the highest. And on earth peace to men of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thee thanks for thy great glory. O Lord God, King of heaven, God the Father al-

9

Epistle

for the Solemn Mass of Easter Day

Metrum *Full stop*

Reading of the Epistle of St. Paul the Apostle to the Corinthians. Brethren, purge out the old leaven, that you may be a new paste, as you are unleavened; for Christ our passover is sacrificed. Therefore let us feast, not with the old leaven, nor with the leaven of malice and wickedness, but with the unleavened bread of sincerity and truth. (*I Cor. 5:7-8*)

10

Gradual

for the Solemn Mass of Easter Day

Grad. 2

This is the day which the Lord hath made: let us be glad and rejoice therein.
¶ Give praise to the Lord, for he is good; for his mercy endureth forever.

11

Alleluia

for the Solemn Mass of Easter Day

7.

Al - le - lu - ia. *ij.
Pa - scha no - strum
im - mo - la -
tus est
*Chri - stus.

Christ our passover is sacrificed.

12

Sequence

for the Solemn Mass of Easter Day

Seq. 1. Vic - ti - mae pa - scha - li lau - des *im - mo - lent Chri - sti - a - ni.

2. A - gnu s red - e - mit o - ves: Chri - stus in - no - cens Pa - tri re - con - ci - li - a - vit pec - ca - to - res.

3. Mor - set vi - ta du - el + o con - fli - xe - re mi - ran - do: dux vi - tae mor - tu - us, re - gnat vi - vus.

4. Dic no - bis Ma - ri - a, quid vi - di - sti in vi - a?
5. An - ge - li - cos te - stes, su - da - ri - um, et ve - stes.

Se-pul - crum Chri - sti vi - ven - tis, et glo - ri - am vi - di re - sur - gen - tis:
Sur - re - xit Chri - stus spes me - a: prae - ce - det su - os in Ga - li - lae - am.

6. Cre - den - dum est ma - gis so - li Ma - ri - ae ve - ra - ci
7. Sci - mus Chri - stum sur - re - xis - se a mor - tu - is ve - re:
quam Ju - dae - o - rum tur - ba - fal - la - ci.]
tu no - bis, vi - ctor Rex, mi - se - re - re. A - men. Al - le - lu - ia.

1. To the Paschal Victim let Christians offer songs of praise.
2. The Lamb has redeemed the sheep. Sinless Christ has reconciled sinners to the Father.
3. Death and life have engaged in miraculous combat. The leader of life is slain, (yet) living he reigns.
4. Tell us, Mary, what you saw on the way? I saw the sepulchre of the living Christ and the glory of His rising;
5. The angelic witnesses, the shroud and vesture. Christ my hope is risen. He will go before his own into Galilee.
6. The truthful Mary alone is more to be believed than the deceitful crowd of Jews.
7. We know that Christ has truly risen from the dead. Thou conqueror and king, have mercy on us.

14

Credo

for the Solemn Mass of Easter Day

4.

Cre-do in u-num De-um. Pa - trem o-mni-po-tent-tem, fa - cto-rem cae - li
 et ter-rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.

Et in u-num Do-mi-num Je-sum Chri-stum, Fi - li - um De-i u-ni - ge - ni - tum.

Et ex Pa - tre na - tum. an - te o - mni - a sae - cu - la.

De-um de De - o, lu-men de lu - mi - ne, De-um ve-rum de De - o ve - ro.

Ge - ni - tum, non fa - ctum, con-sub stan - ti - a - lem Pa - tri: per quem o - mni - a fac - ta sunt.

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de cae - lis.

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

Et ho - mo fa - ctus est. Cru - ci - fi - xus et - i - am pro no - bis:
 sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.

LU, p. 64.

Et a - scen - dit in cae - lum: se - det ad dex - te - ram Pa - tris.

Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos

et mor - tu - os: cu - jus re - gni non e - rit fi - nis. Et in Spi - ri - tum San - ctum,

Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - trie Fi - li - o - que pro - ce - dit.

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur:

qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam

et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma

in re - mis - si - o - nem pec - ca - to - rum. Et ex - spec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

Et vi - tam ven - tu - ri sae - cu - li. A - men.

Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. O - re - mus.

I believe in one God, Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven. And was made incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified for us under Pontius Pilate. He suffered and was buried. And the third day he rose again according to the Scriptures. And ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge the quick and the dead; of whose kingdom there shall be no end. And in the Holy Ghost, Lord and giver of life, who proceedeth from the Father and the Son. Who, together with the Father and the Son, is worshiped and

glorified; who spake by the prophets. And one holy, Catholic, and Apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

The Lord be with you. R. And with thy spirit. Let us pray.

15

Offertory

for the Solemn Mass of Easter Day

Offert. 4.

Ter - ra *tre - mu - it, et qui - e - vit,
dum re - sur - ge - ret in ju - di - ci - o De - us,
al - le lu - ia.

The earth trembled and was still when God arose in judgment, alleluia.

17

Sanctus

for the Solemn Mass of Easter Day

4.

Sanctus, * Sanctus, Sanctus Domini-nus, De-us Sa-ba-oth.
Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a.
Ho-san-na in ex-cel-sis. Be-ne-di-ctus qui ve-nit
in no-mi-ne Do-mi-ne. Ho-san-na in ex-cel-sis.
[Canon]
Per omnia sae-cu-la sae-cu-lo-rum. R. A-men.

Holy, holy, holy, Lord God of Hosts. The heavens and earth are full of thy glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest. [Canon] World without end, R. Amen.

18

Pater noster

for the Solemn Mass of Easter Day

O-re-mus: Prae-ce-ptis sa-lu-ta-ri-bus mo-ni-ti, et di-vi-na
in-sti-tu-ti-o-ne for-ma-ti, au-de-mus di-ce-re: Pa-ter no-ster,
qui es in cae-lis: San-cti-fi-ce-tur no-men tu-um: Ad-ve-ni-at
re-gnum tu-um: Fi-at vo-lun-tas tu-a sic-ut in cae-lo, et in ter-ra.
Pa-nem no-strum co-ti-di-a-num da no-bis ho-di-e: Et di-mit-te
no-bis de-bi-ta no-strra, sic-ut et nos di-mit-ti-mus de-bi-to-ri-bus no-stris.
Et ne nos in-du-cas in ten-ta-ti-o-nem. R. Sed li-be-ra nos a ma-lo.
Per omnia sae-cu-la sae-cu-lo-rum. R. A-men.

Pax Do-mi-ni sit sem-per vo-bis-cum. R. Et cum spi-ri-tu tu-o.

Let us pray. Thereto admonished by wholesome precepts, and in words taught us by God himself, we presume to say: Our Father, who art in heaven; hallowed be thy name: thy kingdom come: thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses as we forgive those who trespass against us. And lead us not into temptation. R. But deliver us from evil. World without end, R. Amen. The peace of the Lord be with you always. R. And with thy spirit.

19

Agnus Dei

for the Solemn Mass of Easter Day

4. 

A-gnus De-i, *qui tol-lis pec-ca-ta mun-di: mi-se-re - - re no-bis. *iij.*
A-gnus De-i, *qui tol-lis pec-ca-ta mun-di: do-na no - - bis pa-cem.

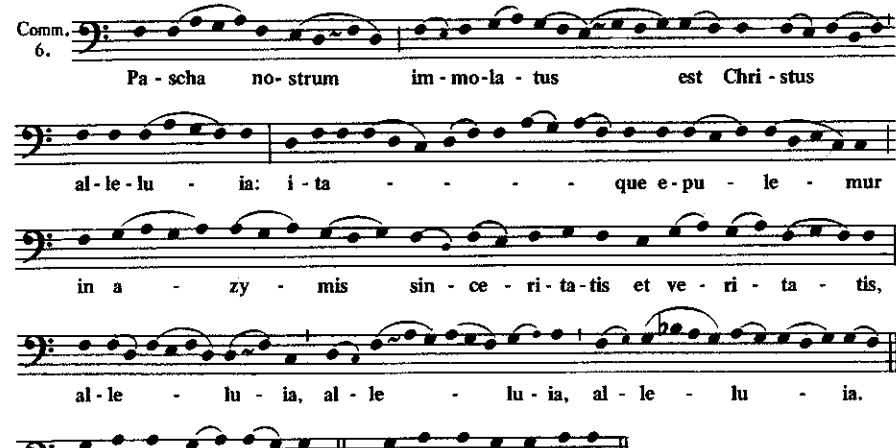
Lamb of God, who takest away the sins of the world, have mercy on us.
(*Twice.*)

Lamb of God, who takest away the sins of the world, give us peace.

20

Communion

for the Solemn Mass of Easter Day

Comm. 

6. Pa-scha no-strum im-mo-la-tus est Chri-stus
al-le-lu-ia: i-ta - - que e-pu-le-mur
in a-zy-mis sin-ce-ri-ta-tis et ve-ri-ta-tis,
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.
Do-mi-nus vo-bis-cum. *R.* Et cum spi-ri-tu tu-o.

Christ our passover is sacrificed, alleluia: therefore let us feast with the unleavened bread of sincerity and truth, alleluia, alleluia, alleluia. The Lord be with you. *R.* And with thy spirit.

23

Alleluia: Dicite in gentibus

Alleluia with Proses

Al-le - lu - ia

Pr. Lau-de - tur o - mnis ti - bi ca - ter - va ac cun - ctio - po - tens.

qui con - di - di - sti ce - lo - rum a - stra et re - gnas per - fe - cta.

V. Di - ci - te in gen - ti - bus qui - a Do -

mi - nus re - gna - vit a li - gno.

Pr. Di - ci - te cho - ri cun - ctio - et psal - li - te in gen - ti - bus

qui - a ma - gna Do - mi - ni cle - men - ti - a su - is re - spi - ci - ens o - vi - bus re - gnant

o - mni - a sa - cra et im - pe - ra - vit a li - gno pro - pri - o fi - li - o su - o cru - ci - fi - xo

qui sur - re - xit et se - det in tro - ne De - i con - cul - ca - to Za - bu - lo.

Alleluia: prosula: Let all your flock be praised and You the all-powerful who established and governs the perfect stars of the heavens.

V : Say among the nations that the Lord has ruled from the cross. Prosula: Say, all choruses, and sing among the nations that, by the great goodness of the Lord regarding his sheep, all things sacred are supreme; and He ruled from the cross by His own crucified Son, who rose again and sits on the throne of God, having trampled the Devil under foot.*

* In texts such as this, which repeat as often as possible the vowels sung on the melismas, sound seems to take precedence over sense (and grammar). Although not indicated in the manuscript, the jubilus of the Alleluia should probably complete the verse, that is, before the second prosula, which adds a text to this concluding melisma.

24

Kyrie Deus genitor

Kyrie with Trope

Ky - ri - e - ley - son. De-us ge - ni - tor al - me Ky - ri - e
 Sup - pli - ca - mus te o - mnes Ky - ri - e No - stra de - li - cta par - ce.
 Chri - ste - ley - son Jhe - su Chri - ste red - emp - tor. Chri - ste
 Be - ni - gnus no - bis ad - e - sto Chri - ste Ut sem - per lau - de - mus te di - gne.
 Ky - ri - e Re - ple nos Spi - ri - tu Sanc - to Ky - ri - e De - us bo - ne sem - per
 Ky - ri - e - ley - son Quo ti - bi le - ti ca - na - mus e - ley - son.

God, fostering Father, We all beseech Thee, Spare our sins. Jesus Christ, Redeemer, Aid us kindly That we may always praise Thee worthily. Fill us with the Holy Spirit, God always good, By which we may with joy sing *eleyson* to you.

Palm XV, fol. 277; LU, p. 62.

25

Eia Syon

Trope of Introit for Epiphany, *Ecce advenit*

E - ia Sy - on, gau - de et lae - ta - re a - spec - tu De - i
 tu - i *Ec - ce ad - ve - nit do - mi - na - tor Do - mi - nus:
 cu - i ma-te - ri - es ce - li et ter - rae fa - mu - lan - tur
 et re - gnum in ma - nu e - jus,
 I - psi ma - net de - cus glo - ri - e at - que
 ju - bi - la - ti - o et pot - e - stas et im - pe - ri - um.
 Ps. De - us ju - di - ci - um tu - um re - gi da: et ju - sti - ti - am tu - am fi - li - o re - gis.
 Glo - ri - a Pa - tri. E u o u a e.

Come, Syon, be glad and rejoice in the sight of thy God. *Behold, the king of kings is come,* To whom all substances of heaven and earth are servant, *And the kingdom is in his hand,* To him remains the splendor of glory and the jubilation, *and the power and the dominion.*
Ps. *Give the king thy judgment, O God, and thy righteousness unto the king's son.*

* Sections with text in italics constitute the original Introit. The tone for the psalm differs somewhat from that in LU, p. 459.

28

*Lament of Rachel from the Fleury Play
Slaughter of the Innocents*

Medieval Drama

Then Rachel is brought in, and two consolers, and standing over the children she weeps, sometimes falling, saying:

He-u! te - ne - ri par - tus la - ce - ros quo s cer - ni - mus ar - tus!
He-u! dul - ces na - ti, so - la ra - bi - e ju - gu - la - ti!
He-u! quem nec pi - e - tas nec ve - stra co - er - cu - it e - tas!
He-u! ma - tres mi - se - re quae co - gi - mur i - sta vi - de - re!
He-u! quid nunc a - gi - mus cur non hec fa - cta su - bi - mus!
He-u! qui - a me - mo - res no - stro - que le - va - re do - lo - res!
Gau - di - a non pos - sunt, nam dul - ci - a pi - gno - ra de - sunt!

The Consolers support her as she falls, saying:

No - li, vir - go Ra - chel, no - li dul - cis - si - ma ma - ter,
Pro ne - ce par - vo - rum fle - tus re - ti - ne - re do - lo - rum. Si - que tri - sta - ris
ex - ui - ta - que la - cri - ma - ris. Nam - que tu - i na - ti vi - vunt su - per a - stra be - a - ti.

Facsimile in N. Greenberg, ed., *The Play of Herod* (New York, 1965), pp. 94-96.

Again Rachel laments:

He - u! He - u! He - u! Quo - mo - do gau - de - bo; dum mor - tu - a mem - bra vi - de - bo;
Dum sic com - mo - ta fu - e - ro per vi - sce - ra to - ta? Me fa - ci - ent ve - re pu - e - ri
si - ne fi - ne do - lo - re O dol - or! O pa - trum!
mu - ta - ta - que gau - di - a ma - trum Ad lu - gu - bres lu - ctus!
La - cri - ma - rum fun - di - te fle - tus, Ju - de - e flo - rem pa - tri - e la - cri - man - do do - lo - rem!

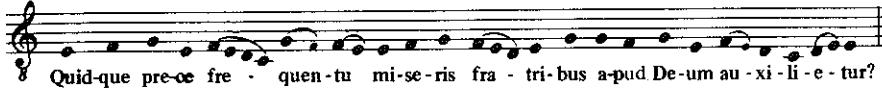
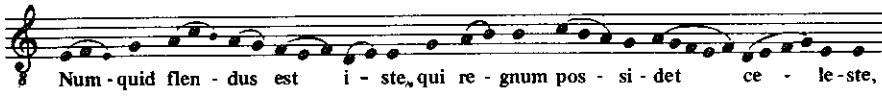
Again the Consolers:

Quid tu, vir - go, ma - ter Ra - chel, plo - rans for - mo - sa, cu - ius vul - tus Ja - cob
de - le - ctat? Ce - u so - ro - ris a - gni - cu - le lip - pi - tu - do e - um ju - vat!
Ter - ge, ma - ter, flen - tes o - cu - los. Quam te de - cent ge - na - rum ri - vu - li?

Then Rachel:

He - u, he - u, he - u! Quid me in - cu - sa - stis fle - tus in - cas - sum fu - dis - se.
Cum sim or - ba - ta na - to, pau - per - ta - tem me - am cu - ra - ret;
Qui non hos - ti - bus ce - de - ret an - gus - tos ter - mi - nos,
quos mi - chi Ja - cob ad - qui - si - vit, Qui - que sto - li - dis fra - tri - bus.
quos mul - tos, proh do - lor, ex - tu - lit es - set pro - fu - rus?

Then the Consolers, raising the children, say:



Then Rachel, falling on the children:



Then the Consolers lead Rachel away.

Then Rachel should be brought in, and two consolers, and standing over the children she weeps, sometimes falling, she says:

Alas! tender youths, what mangled limbs we see! Alas! sweet children, murdered by madness alone! Alas! whom neither piety nor your age restrained! Alas! wretched mothers, who are forced to see this! Alas! what now shall we do? Why do we not submit to these deeds? Alas! because joys cannot lighten our sorrows, we are mindful of the sweet pledges of love who are no more.

The consolers support her as she falls, saying:

Do not, pure Rachel, do not sweetest mother, hold back the tears of your grief for the murder of the little ones. But if you are sad about these things, rejoice at what you weep for; assuredly your children live blessed above the stars.

Again Rachel laments:

Alas, alas, alas! How shall I rejoice while I see these dead bodies; when my whole body is so troubled? Truly, the children will make me grieve forever. O sorrow! O joy of fathers and mothers changed to sorrowful mourning! Shed floods of tears, mourning the flower of Judea, the sorrow of the country.

Again the consolers:

Why do you weep, pure Rachel, lovely mother, in whose features Jacob delights? As if a bleary-eyed old wife of a sister could be pleasing to him.*

Dry, mother, your flowing eyes. How do these rivers of your cheeks become you?

* This line apparently refers to Leah, Rachel's elder sister and Jacob's other wife. The interpretation of Notker's sequence (beginning *Quid tu virgo*) is difficult, and I have sometimes translated according to variant readings in other manuscripts. The biblical connection between Rachel and the slaughter of the innocents is tenuous indeed (Matt. 2:18), and Notker's text with its allegorical implications departs considerably from the story of Jacob and his two wives (Gen. 29-35. See also Jer. 31:15). Rachel now stands for the Christian *ecclesia* of the New Testament, which Notker also identifies as *virgo et mater*. Leah represents the synagogue of the Old Testament.

Then Rachel:

Alas, alas, alas! Why do you reproach me for having shed tears in vain; When I am deprived of my son, who alone would care for my poverty; who would not yield to the enemies the hallowed bounds that Jacob acquired for me? To his dull brothers—how many, O sorrow, have I brought forth—he would have been useful.

Then the consolers, raising the children, say:

Why must you weep for him who possesses a celestial kingdom? By frequent prayer to God, will he not help the wretched brothers?

Then Rachel, falling on the children:

My spirit is anxious within me; my heart is troubled within me.

Then the consolers lead Rachel away.

29

Laude jocunda

Beginning of Sequence to Saints Peter and Paul (Melismatic Organum, School of St. Martial)

1. a. Lau-de jo - cun - da Me-los, tur - ma, per - so - na
 b. Jun-gen do ver - ba Sim - fo - ni - a rit - mi - ca

2. a. Con - cre - pans in - cli - ta Ar-mo - ni - a ve - ra
 b. Lu - ce qui au - re - a Il - lu - stra - re re - gna

Se - cli lu - mi - na 3. a. Ver-nant for - ti - a
 Mun - di o - mni - a. b. Quo-rum me - ri - ta

Jam quo - rum tro - fe - a In ce - li re - gi - a
 dis - sol - vunt cri - mi - na Hac di - e ful - gi - da.

- 1a. With joyful praise, assembly, sing forth the melody,
1b. joining words with rhythmic symphony.
 - 2a. Resounding in the renowned true harmony, lights of the ages,
2b. who, with golden light, have illuminated all the kingdoms of the world.
 - 3a. Whose mighty monuments now flourish in the kingdom of heaven,
3b. whose merits annul the faults, this shining day.

* The second half of each versicle is written separately in the manuscript, with only the sequence melody in heighthed neumes. Each repeat, therefore, should probably be of the tenor alone as a monophonic choral respond.

30

Omnis curet homo

Versus in Discant Style, School of St. Martial

Omnis ca-re - ho - mo pro-me - re can - ti - ca Sunt comple - ta mo-do

di - cta pro - phe - ti - ca.

(Refrain?)

Est ver-bum ca-ro fa - ctum Vir - ga tu-lit flo - rem Stel-la ma-ri-s so - lem

In - cor - ru - pta no - vam Vir - go pa - rit pro - lem.

P₁, fol. 79v.

Quam mi - ran - da fu - it gra - ti - a na - scen - tis
Ut sic con - te - re - ret vin - cu - la ser - pen - tis.

Quo mor-ta - le ge-nus an - te te - ne - ba - tur
Qui nos hic li - be - rat hic be - ne - di - ca - tur.

Let every man take care to pour forth songs; the prophetic sayings are now fulfilled. The Word is made flesh. A branch bears a flower; the star of the sea, a sun. The pure Virgin gives birth to a new offspring. How admirable was the grace of the child being born that so he might break the chains of the serpent by whom mankind was held before; He who here frees us, may we (here) be blessed.

33

LEONIN (?), *Alleluia: Nativitas*

Notre Dame Organum with Substitute Clausulae

5
10
15
20
25

Al -
le -
lu -
ia -

S.C. (replaces mm. 13-34)

F, fol. 129. See LU, p. 1676A (*Alleluia: Solemnitas*). Substitute clausulae (S.C.): F, fol. 182.

25
30
35
40
45
50

lu -
ya -

Jubilus

S.C. (replaces mm. 55–68)

(ti) vi-

55

ti

60

65

vi-

70

75

tas glo - ri - o - ,

80

85

se vir - gi -

90

nis

S.C. (expands mm. 95–101)

Ma - ri - e

100

Ma - ri - e

105

ex se - mi - ne

110

115

S.C. (replaces mm. 134 - 148 or 154)

A - bra -

A -

bra -

he or - ta

de

tri -

[< >]

bu Ju -

da,

cla-ra ex stir - pe Da - - - - - vid

Al -

le - lu -

ya

Jubilus as above.

Alleluia: The birth of the glorious Virgin Mary, from the seed of Abraham, descended from the tribe of Judah, from the illustrious stock of David.

34

Ex semine

Clausulae

a.



b.



- a. F, fol. 176v.
b. F, fol. 168.

From the seed

* After the end of the repeated melody in m. 44, the note values in the tenor and its relation to the upper voice become equivocal. The transcription offered here is only one of several possible solutions.

35

PEROTIN, *Sederunt*

Organum Quadruplum (Gradual for St. Stephen's Day,
Respond Only)

Organum: F, fol. 4. Chorus: LU, p. 416.

Musical score page 60, measures 20-25. The score consists of four staves, each with a bass clef and a common time signature. Measure 20 starts with eighth-note patterns. Measure 21 introduces sixteenth-note patterns. Measures 22-25 continue with various eighth and sixteenth-note patterns.

Musical score page 60, measures 25-30. The patterns transition to include some quarter notes and eighth-note pairs. Measure 30 concludes with a melodic line consisting mostly of eighth notes.

Musical score page 60, measures 35-40. The patterns become more complex, featuring eighth-note pairs and sixteenth-note figures. Measure 40 ends with a strong eighth-note chord.

Musical score page 61, measures 40-45. The patterns continue with eighth and sixteenth notes. Measure 45 ends with a melodic line consisting mostly of eighth notes.

Musical score page 61, measures 45-50. The patterns transition to include some quarter notes and eighth-note pairs. Measure 50 concludes with a melodic line consisting mostly of eighth notes.

Musical score page 61, measures 55-60. The patterns become more complex, featuring eighth-note pairs and sixteenth-note figures. Measure 60 ends with a melodic line consisting mostly of eighth notes.

Musical score for SEDERUNT, page 52. The score consists of four staves. Measures 60-65 are shown. Measure 60 starts with a treble clef, a bass clef, and a bass clef. Measure 61 starts with a bass clef. Measure 62 starts with a bass clef. Measure 63 starts with a bass clef. Measure 64 starts with a bass clef. Measure 65 starts with a bass clef. The music features eighth-note patterns and rests.

de -

Musical score for SEDERUNT, page 52. The score consists of four staves. Measures 65-70 are shown. Measure 65 starts with a bass clef. Measure 66 starts with a bass clef. Measure 67 starts with a bass clef. Measure 68 starts with a bass clef. Measure 69 starts with a bass clef. Measure 70 starts with a bass clef. The music features eighth-note patterns and rests.

Musical score for SEDERUNT, page 52. The score consists of four staves. Measures 70-75 are shown. Measure 70 starts with a bass clef. Measure 71 starts with a bass clef. Measure 72 starts with a bass clef. Measure 73 starts with a bass clef. Measure 74 starts with a bass clef. Measure 75 starts with a bass clef. The music features eighth-note patterns and rests.

Musical score for SEDERUNT, page 53. The score consists of four staves. Measures 80-85 are shown. Measure 80 starts with a bass clef. Measure 81 starts with a bass clef. Measure 82 starts with a bass clef. Measure 83 starts with a bass clef. Measure 84 starts with a bass clef. Measure 85 starts with a bass clef. The music features eighth-note patterns and rests.

Musical score for SEDERUNT, page 53. The score consists of four staves. Measures 85-90 are shown. Measure 85 starts with a bass clef. Measure 86 starts with a bass clef. Measure 87 starts with a bass clef. Measure 88 starts with a bass clef. Measure 89 starts with a bass clef. Measure 90 starts with a bass clef. The music features eighth-note patterns and rests.

Musical score for SEDERUNT, page 53. The score consists of four staves. Measures 90-95 are shown. Measure 90 starts with a bass clef. Measure 91 starts with a bass clef. Measure 92 starts with a bass clef. Measure 93 starts with a bass clef. Measure 94 starts with a bass clef. Measure 95 starts with a bass clef. The music features eighth-note patterns and rests.

Musical score page 4, measures 95-100. The score consists of four staves. Measures 95-99 show eighth-note patterns with grace notes. Measure 100 begins with a bass note followed by eighth-note pairs.

Musical score page 4, measures 105-110. The score consists of four staves. Measures 105-109 show eighth-note patterns with grace notes. Measure 110 begins with a bass note followed by eighth-note pairs.

Musical score page 4, measures 110-115. The score consists of four staves. Measures 110-114 show eighth-note patterns with grace notes. Measure 115 begins with a bass note followed by eighth-note pairs.

Musical score page 5, measures 115-120. The score consists of four staves. Measures 115-119 show eighth-note patterns with grace notes. Measure 120 begins with a bass note followed by eighth-note pairs.

Musical score page 5, measures 125-130. The score consists of four staves. Measures 125-129 show eighth-note patterns with grace notes. Measure 130 begins with a bass note followed by eighth-note pairs.

Musical score page 5, measures 130-135. The score consists of four staves. Measures 130-134 show eighth-note patterns with grace notes. Measure 135 concludes with a bass note followed by eighth-note pairs, followed by the text "runt."

135

140

Chorus

prin - ci - pes, et ad - ver - sum me lo - que - ban - tur

et in - i - qui per - se - cu - ti sunt me.

The rulers were seated in council, and they spoke against me; and my enemies persecuted me.

36

Procurans odium

Notre Dame Conductus

Pro - cu - rans o - di - um Ef - fe - ctu pro - pri - o

5

Vix de - tra - hen - ti - um Gau-det in - ten - ti - o.

A musical score page showing two staves of bassoon parts. The top staff has a bass clef, a tempo marking of 10, and a key signature of one sharp. The bottom staff also has a bass clef. The music consists of measures 10 through 13, featuring eighth-note patterns and rests.

15
tra - ri - um Ab ho - ste ne - sci - o Fit hic pro - vi - si - o
In hoc a - man-ti - um Fe - lix con - di - ti - o.

Procurans odium
Effectu proprio
Vix detrahentium
Gaudet intentio.
Nexus est cordium
Ipsa detractio.
Si per contrarium
Ab hoste nescio
Fit hic provisio
In hoc amantium
Felix conditio.

Insultus talium
Prodesse sentio,
Tollendi tedium
Fluxit occasio.
Suspendit gaudium
Pravo consilio,
Sed desiderium
Auget dilatio.
Tali remedio
De spinis hostium
Uvas vindemio.

Averting ill will
by its own effect
scarcely satisfies
the intent of detractors.
The bond of hearts
is separation itself.
So, against the enemy
I do not know,
this provision is made here,
happy condition
of lovers in this situation.

The insults of such people
I feel to be useful;
the occasion of relieving boredom
has passed.
Delay,
by perverse intent,
holds joy in suspense
but increases longing.
By such a remedy,
from the thorns of enemies
I harvest grapes.

37

Soli nitorem

Notre Dame Conductus with Caudae

5
So
[So] - li - ni - to - rem,
15
e - quo - ri Pu - gil - lum ad - do la - ti - cis
20
25
30
Lim - phis hu - mo - rem,

ro-bo-ri Fron-des ad-jun-go fi-li
cis, Dum pre-su-li, qui se-cu-li
No-stri no-ctem il-lu-mi-nat Et te-ne-bras ex-ter-mi-nat
Cla-ro vir-tu-tum sy-de-re Sub-jun-ge-re Lau-dis
pre-su-mo ti-tu-[lum]

80
85
90
95
100
105

I add brilliance to the sun, a handful of water to the sea, dew to spring water, I attach branches of fern to the oak when, to the leader who, by the illustrious star of his virtues, illuminates the night and banishes the shadows of our age, I presume to subjoin an inscription of praise.

40

Sic mea fata

Latin Love Song

1. Sic me - a fa - ta ca - nen - do so - lor, ut ne - ce pro - xi - ma fa - cit o - lor.
Blan - dus he - ret me - o cor - de do - lor, ro - se - us ef - fu - git o - re co - lor.
2. Fe - li - ci - ta - te Jo - vem su - pe - ro, si me di - gne - tur, quam de - si - de - ro,
Si su - a la - bra se - mel no - ve - ro; u - na cum il - la si dor - mi - e - ro,

(1.) cu - ra cre - scen - te, la - bo - re vi - gen - te, vi - go - re la - ben - te
(2.) mor - tem sub - i - re, pla - cen - ter ob - i - re vi - tam - que fi - ni - re

(1.) mi - ser mo - ri - or; tam ma - le pe - cto - ra mul - tat a - mor.
(2.) sta - tim po - te - ro, tan - ta si gau - di - a non ru - pe - ro.

(1.) A mo - ri - or, a mo - ri - or, a mo - ri - or, dum quod a - mem, co - gor et non a - mor!
(2.) A po - te - ro, a po - te - ro, a po - te - ro, pri - ma si gau - di - a con - ce - pe - ro!

1. By singing I ease my fate as does the swan near death. An agreeable sorrow clings to my heart, the rosy color has fled from my face. From increasing care, lively pain, and declining vigor, miserably I die, so badly does love punish my breast. Ah, I die, ah, I die, ah, I die, because I must love and am not loved.
2. From happiness I would conquer Jove, if she whom I long for would deem me worthy. If I know her lips just once, once sleep with her, to face death, to depart gladly, and to end my life I'll at once be able. If I have not exhausted so many joys, ah, I could, ah, I could, ah, I could if I shall have received the first joys.

41

JAUFRE RUDEL, *Quan lo rius de la fontana*

Troubadour Vers

Quan lo rius de la fon - ta - na
S'es - clar - zis, si cum far sol,
E par la flors ai - glen - ti - na,
E'l ros - sin - ho - letz el ram
Volf e re - franh ez a - pla - na
Son doux chan - tar et a - fi - na,
Dreitz es qu'ieu lo mieu re - fran - ha

1. Quan lo rius de la fontana
S'esclarzis, si cum far sol,
E par la flors aiglentina
E'l rossinholetz el ram
Volf e refranh ez aplana
Son doux chantar et afina,
Dreitz es qu'ieu lo mieu refranha.

When the flow of the fountain
clears, as the sun will do,
and the flower of the eglantine ap-
pears;
and the nightingale on the branch
turns and repeats and refines
his sweet song of love,
it is right that I should take up my
refrain.

2. Amors de terra lonhdana,
Per vos totz lo cors mi dol;

E non puec trobar mezina
Si non au vostre reclam
Ab atraich d'amor doussana
Dinz vergier o sotz cortina
Ab dezirada companha.

3. Pus totz jorns m'en fallh aizina,
No'm meravilh s'ieu n'aflam,
Quar anc genser crestiana

Non fo, ni Dieus non la vol,
Juzeva ni Sarrazina;
Ben es selh pagutz de mana,
Qui ren de s'amor guazanha!

4. De dezir mos cors no fina

Vas selha ren qu'ieu pus am;
E cre que volers m'enguana
Si cobazeza la'm tol;
Que pus es ponhens qu'espina
La dolors que ab joi sana;
Don ja non vuelh qu'om m'en
planha.

5. [Tornada]

Senes breu de parguamina
Tramet lo vers, que chantam
En plana lengua romana,
A'n Hugo Bru per Filhol;
Bo'm sap, quar gens Peitavina,

De Berri e de Guiana
S'esgau per lui e Bretanha.

O love of a distant land,
because of you my whole heart
aches.

And I can find no balm
but in your call
with its lure of sweet love
in an orchard or behind curtains
with the desired companion.

As I always lack this ease,
it is no wonder that I am aflame;
for there is no more beautiful
Christian girl—

never will God wish it—
nor Jewess nor Saracen.
He is well paid
Who wins a bit of her love.

With desire my heart keeps yearning
for her whom I love most;
and I fear that wish may cheat me,
if lust should take her from me.
For more prickly than the thorn
is the pain that is cured by joy.
Therefore, I never want anyone to
 pity me.

Without letter of parchment,
I send this vers that we sing
in plain Romance tongue
to Sir Hugo Brun by Filhol.
I know he is good, for the people
of Poitou,
of Berry, and of Guyenne
rejoice in him, as does Brittany.

42

BERNART DE VENTADORN, *Non es meravelha
s'eu chan*

Troubadour Vers

Non' es me - ra - vel' - ha s'eū chan' *(A)*
 Mielhs' de nulh' au' - tre chan - ta - dor! *(B)*
 Que plus' mi tra'l cors' ves a - mor' *(B)*
 E mielhs'sui fai'tz' a son' co - man' *(C)*
 Cor' e cors' e sa - ber' e sen' *(K)*
 E fors' e po - der' hi ai mes' *(P)*
 Si'm ti' - ra ves a - mor' lo fres' *(P)*
 Que ves au' - tra part' no m'a - ten' *(K)*

1. Nón es méravelhá s'eú chán
Miéls dë nulh autré chantadór,
Qüe plús mi trá'l córs vés ámor
É miéls sui fai'tz' a són comán.

It is no wonder that I sing
better than any other singer,
for my heart draws me more to
love,
and I am better made for his com-
mand.

Cór e córs e sáber e sén
 E fors' e pôder hí ai més;
 Si'm tira vés amòr lo fres
 Que vés autrà part nò m'aten.

2. Ben es mortz qui d'amor non
 sen
 Al cor qualche doussa sabor;
 E que val vivre ses amor
 Mas per eneug far a la gen?
 Ja Dombredieus no·m azir tan
 Qu'ieu ja pueis viva jorn ni
 mes,
 Pus que d'eneug serai repres
 Ni d'amor non aurai talan.

3. Per bona fe e ses enjan
 Am la plus belha e la melhor;
 Del cor sospir e dels huelhs
 plor,
 Quar trop l'am, per que hi ai
 dan.
 Ieu que·n puest mais? S'amor
 mi pren,
 E las carcers en que m'a mes
 No pot claus obrir mas merces,
 E de merce no i trop nien.

4. Aquest' amors me fier tan gen
 Al cor d'una doussa sabor!
 Cén vètz müer lo jörn de dolor
 E reviu de joy autràs cén.
 Bén es mós mals de bel semblan
 Que más val mós mals qu'autre
 bes;
 E pus mós mals aitam bós m'es,
 Mós er lo bes après l'afán.

Heart and body and knowledge
 and sense
 and strength and will I have given
 to him.
 The reins so draw me toward love
 that I can look nowhere else.
 He is indeed dead who does not
 feel
 some sweet savor of love.
 And of what use is it to live without
 love
 except to annoy people?
 May the Lord God not hate me so
 that I live one day or less
 after I become such a bore
 and no longer desire to love.
 In good faith and without deceit
 I love the most beautiful and best.
 I sign from the heart and weep
 from the eyes,
 for I love so much her from
 whom I have pain.
 But what can I do if Love has
 seized me,
 and the prison in which he has put
 me
 no key can open except pity.
 And of pity I get less than nothing.
 This love so gently
 wounds my heart with a sweet
 savor.
 A hundred times a day I die of
 grief,
 and I revive from joy another hundred.
 Indeed, my pain is beautiful,
 and my pain is worth more than
 other pleasures;
 and because my pain is such a pleasure
 to me,
 how great will be the pleasure
 after the suffering.

5. Ai Dieus! car si fosson trian
 D'entrels fals li fin amador,
 E·l lauzengier e·l trichador
 Portesson corns el fron denan.
 Tot l'aur del mon e tot l'argen

Hi volgr' aver dat, s'ieu l'agues,
 Sol que ma dona conogues
 Aissi cum ieu l'am finamen.

6. Quant ieu la vey, be m'es par-
 ven
 Als huelhs, al vis, a la color
 Quar aissi tremple de paor
 Cum fa la fuleha contral ven.
 Non ai de sen per un enfan,
 Aissi sui d'amor entrepres;
 E d'ome qu'es aissi conques,
 Pot dompna aver almorna gran.

7. Bona donna, re no·us deman
 Mas que·m prendatz per ser-
 vidor,
 Qu'ie·us servirai cum bo sen-
 hor,
 Cossi que del guazardon m'an.
 Ve·us m'al vostre coman-
 damen,
 Francx cors humils, gais e cor-
 tes;
 Ors ni leos non etz vos ges,
 Que·maucizatz, s'a vos mi ren.

[Tornada]

A mon Cortes, lai ont yhl es,
 Tramet lo vers e ja no·l pes
 Quar n'ai estan tan longamen.

Ah, God! if we could distinguish
 between the false and true lover.
 If slanderers and deceivers
 wore horns on their foreheads.
 All the gold in the world and all
 the silver
 I should like to have given—if I
 had it—
 so that my lady might know
 how purely I love her.
 When I see her, you can tell it

by my eyes, my face, and my
 color;
 for I tremble with fear
 as does a leaf in the wind.
 I do not have the sense of a child,
 so seized I am by love.
 And of a man so conquered,
 may a lady have great pity.

Good lady, I ask only
 that you take me as a servitor,
 for I will serve you as my good
 lord,
 whatever wages I may get.
 You see me at your command,
 noble gentle heart, gay and courteous.
 You are not a bear or a lion
 who would kill me if I surrender
 myself to you.

To my Courtly One, there where
 she is,
 I send this vers, and may she not
 be angry
 because I have been away so long.

44

Bele Doette

Chanson de Toile



8 1. Be - le Do - et - te as fe - nes - tres se siet,
2. Uns es - cui - ers as de - grez de la sa - le
3. Be - le Do - et - te tan - tost li de man-dai
4. Be - le Do - et - te s'est en es - tant dre - ci - e,
5. Be - le Do - et - te li prist a de man-der:
6. Be - le Do - et - te a pris son duel a fai - re:
7. Por vos fe - rai u - ne ab - bai - e te - le
8. Be - le Do - et - te prist son ab - baie a fai - re,



8 (1.) Lit en un li - vre, mais au cuer ne l'en tient;
(2.) Est des - sen - duz, s'est des - tros - sé, sa ma - le.
(3.) "Ou est mes si - res, que ne vi tel pie - ça?"
(4.) Voit l'es - cui - er, vers lui s'est a - dre - ci - e;
(5.) "Ou est mes si - res, cui je doi tant a - mer?"
(6.) "Tant mar i fus tes, cuens Do, frans de - bo - nai - re.
(7.) Qant iert li jors que la feste iert no - me - ie,
(8.) Qui mout est gran de, et a - des se - ra mai - re:



8 (1.) De son a - mi Do - on li re - so - vient,
(2.) Be le Do - et - te les de - grez en a - va - le
(3.) Cil ot tel duel que de pi - tié plo - ra.
(4.) En son cuer est do - lante et cor - re - ci - e
(5.) "En non Deu, da - me, nel vos quier mais ce - ler,
(6.) Por vos - tre a - mor ves - ti - rai je la hai - re,
(7.) Se nus i vient qui ait s'a - mor fau - se - ie,
(8.) Toz cels et ce - les vo - dra de - danz a - trai - re

Musical notation for the refrain of Bel Doette, featuring a treble clef, a common time signature, and a melody consisting of eighth and sixteenth notes. The lyrics are as follows:

8 (1.) Q'en au - tres ter - res est a - lez tor - noi - er.
(2.) Ne cuà - de pas o - ir no - vel - le ma - le.
(3.) Be - le Do - et te main - te - nant se pas - ma.
(4.) Por son sei - gnor dont e - le ne voit mi - e.
(5.) Morz est mes si res, o - cis fu au jos - ter."
(6.) Ne sor mon cors n'a - vra pe - li - ce vai - re.
(7.) Ja del mos - tier ne sa - ve - ra l'en - tre - ie.
(8.) Qui por a - mor se - vent peine et mal trai - re.
(Por vos de - ven - rai non - ne)

Ref: E or en ai dol.
A l'e - gli - se Saint Pol.")*

1. Lovely Doette sat at a window reading a book, but her heart was not in it; She recalled her friend Doon, who had gone tourneying in other lands. See now what grief I have.
2. A squire dismounted at the staircase of the hall and untied his saddlebags. Lovely Doette ran down the steps, not thinking to hear bad news. See now what grief I have.
3. Lovely Doette asked him at once: "Where is my lord whom I have not seen for so long?" The squire had such grief that he wept for pity. Then lovely Doette fainted away. See now what grief I have.
4. Standing again, lovely Doette sees the squire and addresses herself to him; in her heart she is sorrowful and afflicted for her lord whom she does not see. See now what grief I have.
5. Lovely Doette asked him: "Where is my lord whom I should love so much?" "In the name of God, lady, I shall no longer seek to hide anything from you. My lord is dead; he was killed in jousting." See now what grief I have.
6. Lovely Doette began to mourn. "Such sorrow was there, count Do, true noble man. For your love I shall wear a hair shirt, and on my body I shall not wear a fur cloak. See now what grief I have. For you I shall become a nun in the church of Saint Paul."
7. For you I shall build such an abbey that, on the day the feast is announced, if any comes who has deceived his love he will not be able to enter the church. See now what grief I have. For you I shall become a nun in the church of Saint Paul.
8. Lovely Doette began to build her abbey, which is very large, and now she will be the abbess. She will gather there all those (men and women) who for love have known pain and sorrow. See now what grief I have. For you I shall become a nun in the church of Saint Paul.

* Follows the usual refrain after stanzas 6-8.

48

NEIDHART VON REUENTHAL, *Ine gesach die heide*

Summer Song



1. Ine gesach die heide
 nie baz gestalt,
 in liehter ougenweide
 den grünen walt:
 bî den beiden kiese wir den
 meien.
 Ir mägde, ir sult iuch zweien,
 gein dirre lichten sumerzit
 in hôhem muote reien.

2. Lop von mangen zungen
 der meie hât.
 Die bluomen sint entsprungun
 an manger stat,
 dâ man ê deheine kunde vin
 den,
 geloubet stât diu linde:
 dâ hebt sich. als ich hân ver
 nomen,
 ein tanz von höfschen kinden.

I never saw the heath
 in better shape,
 or a lovelier sight
 than the green wood;
 by both we recognize the May.
 You girls, you should find
 partners
 to welcome bright summer time
 in high-spirited dance.
 May is praised
 by many tongues.
 Flowers have burst forth
 in many places
 where previously none could be
 found;
 the lime trees have put on leaves;
 a dance of courtly maidens is
 beginning,
 as I have learned.

3. Die sint sorgen âne
 und vröuden rîch.
 Ir mägede wolgetâne
 und minneclich,
 zieret iuch, daz iu die Beier dan
 ken,
 die Swâbe und die Vranken!

Ir brîset iuwer hemde wîz
 mit sîden wol zen lanken!

4. "Gein wem solt ich mich
 zâfen?"
 so redete ein maget.
 "Die tumben sint entsläfen;
 ich bin verzaget.
 Vreude und êre ist al der werlde
 unmaere.
 die man sint wandelbaere:
 deheiner wirbet umbe ein wîp,
 der er getiuwert waere."

5. "Die rede soltû behalten,"
 sprach ir gespil.
 "Mit vröuden sul wir alten:
 der manne ist vil,
 die noch gerne dienen guoten
 wiben.
 Lât solhe rede belibben!
 Ez wirbet einer umbe mich,
 der trûren kan vertrîben."

6. "Den soltû mir zeigen,
 wier mir behage.
 Der gûrtel sî dîn eigen,
 den umbe ich trage!
 Sage mir sînen namen, der dich
 minne
 so tougenlicher sinne!
 Mir ist getroumet hînt von dir,
 dîn muot der stê von hinne."

7. "Den si alle nennent
 von Riuwental,
 und sînen sanc erkennen

They are free of worries
 and full of joys.
 You pretty
 and love-worthy maidens,
 bedeck yourselves so that the Ba
 varians,
 Swabians and Franks may appreci
 ate you!
 You trim your white shifts well
 with silk to your hips.

"For whom should I primp my
 self?"
 asks one of the maidens.
 "The stupid men have fallen
 asleep;
 I am in despair.
 Joy and honour are of no account
 to the world.
 Men are inconstant:
 none woos a woman
 to whom he would be true.

"Don't talk rubbish,"
 said her companion.
 "Old age should come through
 joys:
 There are still lots of men
 who still serve good women
 gladly.
 Cease such chatter!
 Wooing me is one
 who can chase away sorrow."

"You must show him to me,
 how he would appeal to me.
 Let the girdle
 I am wearing be yours!
 Tell me his name, who woos you
 in such secret manner.
 I dreamt last night
 that you have a mind to be gone
 from here."

"The one they all call
 Reuental,
 and whose songs are known

wol über al,
derst mir holt. Mit guote ich
im des lône:
durch sînen willen schône

so wil ich brîsen mînen lip.
Wol dan, man liuetet nône!"

everywhere above all others,
he is partial to me. With goodness
I reward him for that;
because of his excellent suggestions,
I'll adorn my body.
Well then, they're ringing nones!"

49

NEIDHART VON REUENTHAL, *Owê, lieber sumer*

Winter Song

O - wê, lie - ber su - mer, dî - ne lieh - ten ta - ge lan - ge,
Gar ge - swei - get sint diu vo - ge - lün mit ir ge - san - ge;

Wie die sint ver - kê - ret an ir schî - ne!
Doch ist daz diu mei - ste sor - ge mi - ne,

Si truo-bent un - de ne - ment an ir süe - zem we - ter a - be.
Daz mir niht lang - er die - nest lie - ben lôn er - wor - ben ha - be.

Ich en - kund' ir lei - der nie ge - spre - chen noch ge - sin - gen,

Daz die wol - ge - tâ - nen diuh - te lô - nes wert.

Lô - nâ, kü - ne - ginn! ich bin, der lô - nes gert:
Lie - bist al - ler wîb, ich hân ûf lie - ben lôn ge - din - gen.

1. Owê, lieber sumer, dîne liehsten
tage lange,
Wie die sint verkêret an ir
schîne!
Si truo-bent unde nement an ir
süezem weter abe.

Ah, dear summer, your clear long
days,
how they have lost their bright
ness.
They became cloudy and the gen-
tle weather is gone.

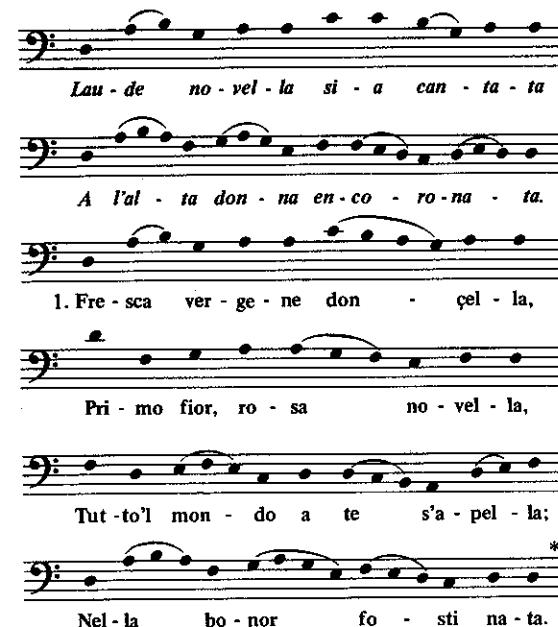
Die hânt disen sumer her
getanzet an ir hende
Allenthalben, swâ man ie der
vreuden phlac.
Hinne vür gelebe ich nimmer
lieben tac,
Unze ich mînen kumber nâch
dem willen mîn volende.

All summer they have danced at-
tendance on her
everywhere when one was having
fun.
From now on I shall never enjoy a
pleasant day
until I finish describing my sor-
row to my satisfaction.

50

Laude novella sia cantata

Italian Lauda



Laude novella sia cantata
A l'alta donna encoronata.

1. Fresca vergene donçella,
Primo fior, rosa novella,
Tutto'l mondo a te s'apella;
Nella bonor fosti nata.†
Laude novella . . .

*Let a new song be sung
to the noble crowned lady.*

Fresh virgin maid,
first flower, new rose,
the whole world appeals to thee,
thou wert born in happiness.
Let a new song . . .

* The notes of the last phrase are a third lower in the manuscript than those given here, an obvious scribal error.

† The return of the refrain rhyme in the last line of each stanza clearly points to the repetitions of the refrain indicated here.

2. Fonte se' d'aqua surgente

Madre de Dio vivente;
Tu se' luce de la gente,
Sovra li angeli exalta.
Laude novella . . .

3. Tu se' verga, tu se' fiore,

Tu se' luna de splendore;
Voluntà avemo e core
De venir a te, ornata.
Laude novella . . .

4. Tu se' rosa, tu se' gillio,
Tu portasti el dolce fillio;
Però, donna, sì m'enpillio
De laudar te, honorata.
*Laude novella . . .*5. Archa se' d'umulitade,
Vaso d'ognе sanctitate;
En te venne deitade;
D'angel foste salutata.
*Laude novella . . .*6. De le virgin' se' verdore,
De le spose se' honore;
A tutt(a) gente port' amore,
Tanto se' ingratia.
*Laude novella . . .*7. Nulla lingua pò contare
Come tu se' da laudare;
Lo tuo nome fa tremare
Sathanas a mille fiata.
*Laude novella . . .*8. Pregot', avocata mia
Ke ne metti en bona via;
Questa nostra compania
Siate sempre commendata.
*Laude novella . . .*9. Commandan te questa terra
Che la guardi d'ognе guerra;
Ben s'enganna e trop' erra

Ki t'afende, O Beata.
Laude novella . . .

Thou art a fountain of spring water,
mother of the living God;
thou art the light of the people,
exalted above the angels.
Let a new song . . .

Thou art the branch, thou art the flower,
thou art the moon of splendor;
we have the will and the heart
to come to thee, adorned one.
Let a new song . . .

Thou art the rose, thou art the lily,
thou borest the sweet son;
therefore, I thus set to work
to praise thee, distinguished lady.
Let a new song . . .

Thou art the ark of humility,
vessel of all sanctity;
in thee came the deity;
thou wert saluted by the angel.
Let a new song . . .

Of virgins thou art the verdure,
of wives thou art the honor;
to all people thou bringest love,
so much art thou full of grace.
Let a new song . . .

No tongue can tell
how thou art to be praised;
thy name makes Satan
tremble a thousand times.
Let a new song . . .

I pray thee, my advocate, —
to put us on the good way;
may this our company
always be commended to thee.
Let a new song . . .

They command to thee this land,
that thou keepest it from all war;
he much deceives himself and too
much errs
who vexes thee, O Blessed.
Let a new song . . .

51

Santa Maria amar

Cantiga de Santa Maria (No. 7)

Esta e como Santa Maria
livrou a abadessa prenne,
que adormecera ant' o seu altar
chorando.

Santa Maria amar
Devemos muit' e rogar
Qua a ssa graça ponna
Sobre nos, porque errar
Non nos façá, nen peccar,
O demo sen vergonna.

1. Poren-de vos contarey
D'un miragre queachei

This is how Holy Mary protected
a pregnant abbess
who fell asleep weeping before her
altar.

We should love Holy Mary
very much and beseech
that with Her grace
She cover us, so that
the devil without shame
may not make us go astray or sin.

Therefore I shall tell you
of a miracle that took place,

Que por húa badessa
Fez a Madre do gran Rei,
Ca, per com' eu apres' ei,
Eraxe sua essa.
Mas o demo enartar
A foi, porque emprennar
S'ouve d'un de Bolonna,
Ome que de recadar
Avia, e de guardar,
Seu feit'e sa besonna.
Santa Maria amar . . .

II. As monjas, pois entender

Foron esto e saber,
Ouveron gran ledica;
Ca, porque lles non sofrer
Queria de mal fazer,
Avian-lle mayça.
E fórona acusar,
Ao Bispo do logar,
E el ben de Collonna
Chegou y; e pois chamar
A fez, véo sen vagar,
Leda e mui risonna.
Santa Maria amar . . .

III. O Bispo lles diss' assi:
“Dona, per quant' aprendi,
Mui mal vossa fazenda
Fezes; e vin aqui
Por esto, que ante mi
Façades end' emenda.”
Mas a dona sen tardar
A Madre de Deus rogar

Foi; e, come quen sonna,
Santa Maria tirar
Lle fez o fill' e criar
Lo mandou en Sanssonna.
Santa Maria amar . . .

IV. Pois s' a dona espertou
E se guarida achou,
Log' ant' o Bispo véo;

which the Mother of God performed for an abbess, because, as I have since learned, she herself was there. But the devil deceived her so that she became pregnant by one from Bologna, a man who should have received and kept secret her act and her misdeed.

We should love Holy Mary . . .

The nuns, when they had perceived and became certain of this, were greatly pleased, for, because she would permit them no mischief, they held some malice toward her. And they made accusations to the bishop of the place, and he came there from Cologne. And when he summoned her, she came without delay, joyous and very cheerful.

We should love Holy Mary . . .

The bishop spoke to her thus: “Lady, from what I have heard, you have behaved very badly; and I have come here so that before me you may repent and reform.”

But the lady, without waiting, went to beseech the Mother of God;

and as she slept, Holy Mary delivered her of the child and sent it to be raised in Soissons.*

We should love Holy Mary . . .

When the lady awoke and found herself cured, she presently came before the bishop;

E el muito a catou
E desnua-la mandou;
E pois lle vyu o seo,
Começou Deus a loar
E as donas a brasmar,
Que eran d'ordin d'Onna,
Dizendo: “Se Deus m'anpar,
Por salva poss' esta dar,
Que non sei que ll'aponna.”

Santa Maria amar . . .

and he examined her closely and ordered her to be stripped. And when he saw her he began to praise God and to censure the nuns, who were of the order of Onna,* saying: “If God be my help, I can declare her innocent, for I do not know of what she may be accused.”

We should love Holy Mary . . .

* *Onna*: Onna, a municipality in the province of Burgos. A sly joke may be intended here. Legend had it that the monastery of San Salvador de Onna, originally peopled by both men and women, was founded by the son of a Countess Onna to make amends for her execution because of her depraved love for a Musulman. Indeed, Alfonso the Wise himself recorded this erroneous tale.

* The rhymes of the refrain, which are repeated in the second half of each stanza, probably dictated the poet's choice of Cologne, Bologna (or Boulogne?), and Soissons as place names.

52

Byrd one brere

English Love Song

1. Byrd on-e bre - re, brid, brid, on - e bre - re, Kynd is co - me of
 2. Hic am so bli - the, so bry - ghit brid on bre - re, Quan I se - that
 3. Mik - te hic hi - re at wil - le ha - ven, Ste - de - fast of

love, love to cra - ve. Blyth - ful bi - ryd, on me thu
 hen - de in hal - le. Yhe is quit of li - me, lo - ve - li,
 love, love - li tre - we, Of mi sor - we yhe may me

Re - - we. Or greyth, lef, greith thu me my gra - ve.
 tre - - we, Yhe is fayr and flur of al - le.
 sa - - ven; Ioye and blis - se were eere me ne - we.

1. Bird on a briar, bird, bird on a briar,
Mankind is come of love, love to crave.
Blitheful bird, on me have mercy
or build, love, build thou me my grave.
2. I am as blithe as a bright bird on a briar
When I see that maid in the hall.
She is white of limb, lovely, true,
She is fair and flower of all.
3. Might I have her at will,
Steadfast of love, lovely, true,
Of my sorrow she might save me,
Joy and bliss were ever to me new.

Facsimile in J. Saltmarsh, "Two Medieval Love-Songs set to Music," *Antiquaries Journal*, XV (1935), facing p. 3. The transcription follows the apparent note values of the original, with no attempt to force them into regular measures of triple meter.

53

Dame de valur—Hei Diex! cant je remir—Amoris

Motet Enté

Da-me de va - lur Et de bon - teit, Plai - ne d'a-mur Et de grant biau - sun
 Hei Diex! cant je re - mir sun

1) Amoris

teit, Por - vos sui - si pris Et si - sou -
 cors - le gai, Hei - Diex! en - cor - res

pris K'a vos sunt tuit mei pen - seir! De cuer sens faus -
 l'a - me - rai, Con - kes si plai - sans N'a - coin -

2)

3

(20)

ser S'en chan - te - rai: "A - mo - ret - tes ai
tai En mun vi - vant! Mais cant je vois re - mi -

(25)

Jo - li et - tes, s'a - me - rail!" Hei Diex!
rant Ses oex sa bou - che ri - ant, Diex.

3)

(30)

tres dous Diex! Ai! Bien sai k'en mor - rai! Mais
ains si bel - le n'es - gar - dai! Hei Diex!

4)

(35)

se de - bon-nai - re - teis Tient mun cuer en vi - e Dou - ce -
li tres dous Diex! En - co - res l'a - me -

(40)

3 3

ment Car je l'ai ser - vi - e Loi - au - ment.

rai, C'au - tre de li tant ne mi plait.

Triplum.

Lady of worth and goodness, full of love and of great beauty, by you I am so taken and so caught that all my thoughts are of you. From my heart without falseness I shall thus sing of her: "*I have a pretty little love, so shall I love!*"

Ah, God! most gentle God! Oh! I know well that I shall die of it! But her great goodness keeps my heart alive sweetly, for I have served her loyally.

Duplum.

Ah, God! when I regard her joyous person! Ah, God! I shall love her even more, for no one more pleasing have I known in my life! But when I see her eyes glancing, her mouth laughing, God! I never saw anyone so beautiful! Ah, God! the most sweet God! I shall love her still, for no other than she pleases me so much.

54

Aucun vont—Amor qui cor—Kyrie

Bilingual Motet

*Au-cun vont so-vent Por lor en-vi-e Mes-di-sant d'a-mur, Mais ilh n'est si bo-ne vi-e Com
A - mor qui cor vul - ne*

1) Kyrie eleison*

*d'a-mer loi au - ment; Car d'a-meir vient to-te cor-toi-si - e,
rat Hu - ma - num, quem ge - ne -*

*Tote ho-nur Et tos biens en-sen - gne - mens. Tot ce puet en li
rat Car - na - lis af - fe - cti - o,*

Tu, fol. 13 (Mo, fol. 290v). Kyrie: LU, p. 40.

*pro-veir ki a - mi - e Wet fai - re sens bois - die Et a-meir vrai - e -
Num - quam si - ne vi - ci - o*

*ment, Car ja en li n'iert as - si - se Vi-lo-ni - e Ne con-voi - ti -
Vel ra - ro pot - est es - se,*

*se D'a-mas-seir ar - gent, Ains ai-me bu-ne com-pa-gnie Et des -
Quo - ni - am est ne - ces - se*

2)

*pent a-des lar - ge-ment, Et si n'at en li fe - lo - ni - e N'en-vi - e Sor au - tre
Ex quo plus di - li - gi - tur*

gent. Mais ver chas - cun s'u - mi-lie Et pa - ol - le cor - toi - se -
Res que ci - to la - bi - tur

ment S'ilh at dou tot sens par - ti - e, Mis sun cuer en a - meir en-tie - re -
Vel trans - it, e - o mi - nus

ment. Et sa - chies k'ilh n'ai - me mie, Ains ment, Si silh soi de-mainne au - tre - men -
Di - li - ga - tur Do - mi - nus.

Triplum:

Some, through envy, often speak ill of love; but there is no life so good as loving loyally. For from loving comes all courtesy, all honor, and all good breeding. All this can one experience who wishes without falseness to have a lover and to love truly; for never in him will there be villainy or covetousness to amass money. But he loves good company and spends freely; and in him is no treachery nor envy of others. But he is humble to all and speaks courteously, if he has wholly, without division, given his heart entirely to loving. And you may know that he loves not at all, but lies, if he conducts himself otherwise.

Duplum:

Love that wounds the human heart, that carnal affection generates, can never, or rarely, be without vice, since necessarily, the more a thing that quickly escapes or passes is loved, the less the Lord is loved.

55

C'est la jus—Pro patribus

Motet with Rondeau Text

C'est la jus en la roi pré - e, Ce - le m'a s'a -
Pro patribus

mour dou - né - e. La fon - te - nele i sort cle -

re. Faus vi - lains, trai - es en la: Ce - le m'a s'a -

mour dou - né - e ki mon cuer et mon cors a.

It's down there in the meadow

She gave me her love.

The little spring there runs clear.

False peasants, withdraw from there;

She gave me her love

Who has my heart and my body.

57

Dansse Real

Instrumental Dance



58

Trotto

Instrumental Dance



* Cues for returning to the *prima pars.* are as given in the manuscript.

59

PHILIPPE DE VITRY, *Garrit Gallus—In nova fert—Neuma*

Iisorhythmic Motet

(5)

Gar rit Gal-lus fien do do lo -
In no - va fert

Tenor [Neuma]
Al. I

(10)

ro - se Lu - get quip - pe Gal - lo - rum con - ci - o, Que sa tra - pe
a ni - mus mu - ta - tas Di - ce - re for -

(15)

tra - di - tur do - lo - se, Ex cu - bi - no
mas. Dra - co

Pic (Fauv, fol. 44v). Facsimile in NPM, p. 331.

(20) (25)

se - dens of - fi - ci - o. At - que vul - pes, tam -
ne - quam quam o - lim pe - ni - tus mi - ra -

(30)

quam vi - spi - li - o in Be - li - al vi - gens a - stu - ci - a
bi - lis cru - cis po - ten - ci - a

II

(35) (40)

De - le - o - nis con - sen - su pro - pri - o
De - bel - la - vit Mi - cha - el in - cli - tus,

(45)

Mo - nar - chi - sat, a - tat an - ga -
Mox Ab - sa - lon mu - ni - tus gra - ci - o.

(50)

ri - a. Rur - sus, ec - ce, Ja - cob fa - mi - li - a Pha - ra - o - ne al -
a, Mox U - li xis gau - dens fa - cun - di -

III

(55) (60)

te - ro fu - ga - tur; Non ut o - lim lu - de
a, Mox lu - pi nis den - ti - bus ar - ma -

(65)

ve - sti - gi - a Sub - in - tra - re po - tens,
tus, Sub Ter

(70) (75)

la - cri - ma - tur. In de - ser - to fa - me fla - gel - la -
si - tis mi - les mi - li - ci - a Rur - sus vi - vit in

(80)

tur, Ad - iu - to - ris ca - rens ar - ma - tu - ra,
vul - pem mu - ta - tus,

A2.1

(85) (90)

Quam - quam cla - mat, ta - men spo - li - a - tur,
Cau - da cu - ius, lu - mi-ne pri - va - tus

(95)

Con - ti - nu - o for - san mo - ri - tu - ra. O
Le - o, vul - pe im - pe - ran -

(100)

mi - se - rum e - xu - lum vox du - ra! O Gal -
te, pa - ret. O - ves sug git pul - lis sa - ci - a -

II

105
lo - rum gar - ri - tus do - lo - ris, Cum - le - o -
tus.
Heu! sug - ge - re non ces - sat

115
nis ce - ci - tas ob - scu - ra Frau - di pa - ret vul -
et a - ret Ad - nup

120
pis pro - di - - - to - ris. E - ius fa - stus
ci - as car - ni - bus non ca - ret. Ve

130
su - sti - nens er - ro - ris In - sur - gi - to: a - li - as la - bi -
pul - lis mox, ve - ce - co le - o - ni!
III

135
tur Et la - be - tur quod ha - bes ho -
Co - ram Chri - sto tan -

140
no - ris, Quod mox in fa - ci - nis tar - dis ul - to - ri - bus i - tur.
dem ve dra - co ni.

Triplum:

The cock babbles, lamenting sorrowfully, for the whole assembly of cocks* mourns because, while serving vigilantly, it is trickily betrayed by the satrap. And the fox,† like a grave robber, thriving with the astuteness of Belial, rules as monarch with the consent of the lion himself.‡ Ah, what slavery! Lo, once again Jacob's family is exiled by another Pharaoh. Not, as formerly, able to escape to the homeland of Judah, they weep. Stricken by hunger in the desert, lacking the help of arms, although they cry out, they are robbed; perhaps speedily they will die. O harsh voice of the wretched exiles! O sorrowful babbling of the cocks, since the dark blindness of the lion submits to the fraud of the traitorous fox. You who suffer the arrogance of his misdeeds, rise up, or what you have of honor is being or will be lost, because if avengers are slow men soon turn to evil doing.

Duplum:

My heart is set upon speaking of forms changed into new (bodies).§ The evil dragon that renowned Michael once utterly defeated by the miraculous power of the Cross, now endowed with the grace of Absalom, now with

* Gallus: cock; or Gauls (the French).

† Enguerran de Marigny, chief councillor of the French king.

‡ Philip IV the Fair.

§ Ovid, *Metamorphoses*, 1, 1.

the cheerful eloquence of Ulysses, now armed with wolfish teeth a soldier in the service of Thersites, lives again changed into a fox whose tail the lion deprived of sight obeys, while the fox reigns. He sucks the blood of sheep and is satiated with chickens. Alas, he does not cease sucking and still thirsts; he does not abstain from meats at the wedding feast. Woe now to the chickens, woe to the blind lion. In the presence of Christ, finally, woe to the dragon.

60

Se je chant

Chace

(5)

Se je chant mains que ne suel

(10)

De la sim - ple sans or - quel Ou j'ai mis tou-te ma

(15)

cu - re En i - ver pour la froi - du - re,

Pic, facsimile in MGG I, cols. 715/16 (Ivrea, Bibl. Capitolare, [without signature], fol. 52v).

De la sim - ple sans or - quel Ou j'ai mis tou-te ma -
cu - re En i - ver pour la froi - du - re
Ch'est pour l'a-mour des fau - cons Que j'ai

cu - re En i - ver pour la froi - du - re
Ch'est pour l'a-mour des fau - cons Que j'ai
si biaus et si bons A vo - ler pour la ri -

Ch'est pour l'a-mour des fau - cons Que j'ai
si biaus et si bons A vo - ler pour la ri -
vie - re Que riens nul-le n'ai si chie - re Com - me -

si biaus et si bons A vo - ler pour
vie - re Que riens nul-le n'ai si chie - re Com - me -
d'a - ler y sou - vent Quant l'air

la ri - vie - re Que riens nul-le n'ai si
Com - me d'a - ler y sou - vent
est clair sans gros vent. A-lons y com-pains tres dou - Les oy -

chie - re Com - me d'a - ler y sou -
Quant l'air est clair sans gros vent. A-lons y com-pains tres -
siaus sont chi de - sous. Ho! or tout coi! Ho! je les voi!

vent Quant l'air est clair sans gros
dous Les oy - siaus sont chi de - sous.
Ho! je-tés, je-tés, Ou vous les per - dés! Hu-o, hu-o,

vent A - lons y com-pains tres dou - Les oy -
Ho! or tout coi! Ho! je les voi! Ho! je-tés, je-tés,
houp! Hu-o, hu-o houp! Hu-o, hu-o, houp! Ha-reu!

(50)

siaus sont chi de - sous. Ho! or tout coi!
Ou vous les per - dés! Hu-o, hu-o, houp! Hu-o, hu-o,
il s'en va. Hau, ha hau, ha hau, houp!

Ho! je les voi! Ho! je-tés, je-tés, Ou vous les per -
houp! Hu-o, hu-o, houp! Ha-reu! il s'en va.
Hau, ha hau, ha hau, Il va au chan - ge, bon gré Diu. Hou,

(55)

dés! Hu-o, hu-o, houp! Hu-o, hu-o, houp! Hu-o, hu-o,
Hau, ha hau, ha hau, houp! Hau, ha hau, ha hau,
ha hau, ha hau, houp! Hau, ha hau, ha hau,

houp! Ha-reu! il s'en va. Hau, ha hau, ha hau,
Il va au chan - ge, bon gré Diu. Hou, ha hau, ha hau,
houp! hu-o, hu-o, hu-o, le - vés li!

(60)

houp! Ha-reu! il s'en va. Hau, ha hau, ha hau,
Il va au chan - ge, bon gré Diu. Hou, ha hau, ha hau,
houp! hu-o, hu-o, hu-o, le - vés li!

houp! Hau, ha hau, ha hau, Il va au chan - ge,
houp! Hau, ha hau, ha hau, houp! hu-o, hu-o, hu-o,
ha hau, ha ha Mors est, or pais - sons

(65)

bon gré Diu. Hou, ha hau, ha hau, houp! Hau, ha hau,
le - vés li! Hau, ha hau, ha hau, ha ha,
nos fau - chons. Hau, hau, ha hau, hau, Biaus dous

(70)

ha hau, houp! hu-o, hu-o, hu-o, le - vés li!
Mors est, or pais - sons nos fau - chons. Hau, hau,
com - pains re - tour - nons,

(75)

Hau, ha hau, ha hau, ha ha, Mors est, or pais - sons nos fau -
ha hau, hau, Biaus dous com - pains re - tour -
Puis k'a vo - ler ne trou - vons Plus d'oy - siaus en

SE JE CHANT

If I sing less than usual of the simple modest one to whom I am wholly devoted in the cold of winter, it is for love of the falcons that I have, so fine and so good at hunting by the river that I hold nothing so dear as to go there often when the air is clear and not too windy. Let's go, gentle comrades, the birds are down there.

Ho—don't speak! Ho—I see them! Ho—cast off, cast off or you lose them. Huo, huo, houp . . . He's getting away. Hau, ha hau, ho hau, houp! He's onto the trick, God willing. Hou, ha hau . . . pick him up! Hau ha hau—he's dead. Let's feed our falcons now. Hau hau ha ha hau.

Good gentle comrades, let us return, since we find no more birds to hunt in this countryside. Of those we have taken here I shall make my lady a present. And if I no longer give them to my loyal friend, it is because I can't.

61

GUILLAUME DE MACHAUT, *Qui es promesses—Ha! Fortune—Et non est qui adjuvat*

Isorhythmic Motet

Qui es pro - mes - ses De For-tu-ne se fi - e
Ha!
T1, C1
For - tu -
Et non est qui adjuvat

Et es ri - ches-ses De ses dons s'as-se - ure, Ou cils
ne,
trop suis mis long de

qui croit Qu'el - le soit tant s'a-mi - e Que pour li soit En riens ferme
port
Quant en la mer m'as mis sans

Mach A, fol. 421v.

ou se - u - re, Il est trop fols, car elle est non se - u -
a - vi - ron En un ba - tel pe - tit, plat et sans

re Sans foy, sans loy, sans droit et sans me -
bort, Foi ble,

su - re, C'est fiens cou-vers de ri - che cou-ver - tu - re,
pour - ri, sans voi - le; et

Qui de-hors luist et de-dens est or - du - re. Une
en - vi - ron Sont

45

y - dole est de faus - se pour-trai - tu - re, Ou
tuit li vent con - trai - re pour ma mort, Si qu'il n'i a con-

50

nuls ne doit croi-re ne met - tre cu - re; Sa
fort ne ga - ri - son,

55

con - ve - nance en ver - tu pas ne du - re, Car
Mer ci n'es - poir,

60

c'est tous vens, ne riens qu'el - le fi - gu - re Ne puet es - tre fors
ne d'es - cha - per res -

70

de faus - se fi - gu - re; Et li siens sont tou - dis en
sort, Ne riens de bien pour moy, car

75

a - ven - tu - re De tre-bu - chier, car, par droi - te na - tu -
sans rai - son Je voy ve-nir la mort a - mere a
C3

80

re, La des - loy - al re - no - y - e, par -
tort Pre - ste
T4

85

ju - re, Faus - se, tra - tre, per - verse et me - re su - re
de moy mettre a

Oint et puis point de si mor-tel poin-tu-re Que
des truc-ti-on; Mais

ceaus qui sont fait de sa nor-ri-tu-re
cel-le mort re-coy je par ton sort, Faus-

En tra-i-son met a des-con-fi-tu-re.
se For-tune, et par ta tra-i-son.

Duplum:

Who trusts in the promises of Fortune and feels secure in the riches of her gifts, or he who believes her to be so much his friend that for him she will be firm or sure in anything, he is too foolish, for she is not sure, without faith, without law, without justice and without measure, it's excrement covered with rich covering, which gleams without and within is ordure. She is an idol of false portraiture in whom none should believe nor trust for protection; her virtuous propriety does not last, for it is all wind, nor can anything she represents be other than a false figure; and her followers are always in danger of falling, for, by her true nature, disloyal Fortune denies, perjures; false, traitorous, perverse and sour mother, she soothes and then pierces with such mortal wounds that those whom she has nourished she traitorously destroys.

Duplum:

Ha, Fortune, I am placed too far from port when you put me on the sea without an oar in a little boat, flat and without sides, weak, rotten, without a sail; and about (me) all the winds are contrary to bring about my death, so that there is no comfort nor salvation, pity, nor hope, nor means of escape, nor anything good for me; for without reason I see bitter death coming unjustly, ready to destroy me; but this death I receive through your spell, false Fortune, and through your treachery.

Tenor:

And there is no one who helps.

62

MACHAUT, *Dous amis*

Ballade

Dous a - mis, oy mon com - plaint: A toy
Mes cuers qu'a - mours si con - traint Que tiens

se plaint Et com - plaint, Par de - faut de
re - maint Dont mal maint Ay, quant tu ne

tes se - cours, me se - cours.

En mes lan - gours,
S'en croist mes plours

Mach A, fol. 456v. Facsimile in NPM, p. 357.

car tous d'ail - lours N'est riens qui con -
les jours, Quant tes cuers en

fort m'a - maint, moy ne maint.

1. 20

1. Dous amis, oy mon complaint:
A toy se plaint
Et complaint,
Par defaut de tes secours,
Mes cuers qu'amours si constraint
Que tiens remaint
Dont mal maint
Ay, quant tu ne me secours
En mes langours,
Car d'ailours
N'est riens qui confort
m'amaint.
S'en croist mes plours
Tous les jours,
Quant tes cuers en moy ne maint.

2. Amis, t'amour si m'ataint
Que mon vis taint
Et destaint
Souvent de pluseurs coulours,
Et mon dolent cuer estraint;
Si le destraint
Qu'il estaint
Quant en toy n'a son recours.

- S'a jours trop cours
Se n'acours
Pour li garir, car il creint
Mort, qui d'amours

Gentle friend, hear my complaint:
To you laments
and complains,
for want of your succour,
my whole self, whom love so
constrains
that I am held fast,
from which I have great pain,
when you do not succour me
in my weakness;
for otherwise
there is nothing that brings me
comfort.
Thus my tears increase
every day,
*when your whole self does not dwell
in me.*

Friend, your love so attacks me
that my face flushes
and pales
often with several colors,
and grips my sorrowing heart;
so constricts it
that it ceases to beat
when it does not find refuge in
you.

So its days are too short
if you do not hasten
to cure it, for it fears
death, which results

Vient le cours,
Quant tes cuers en moy ne maint.

3. Mon cuer t'amour si ensaint
 Qu'il ne se faint
 Qu'il ne t'aint
 Pour tes parfaites doucours;
 Et ta biaute qui tout vaint

Dedens li paint
 Et emprant
 Avec tes hautes valours.
 S'en sont gringnours
 Mes dolours
 Et plus dolereus mi plaint
 Et en decours
 Mes vigours,
Quant tes cuers en moy ne maint.

from love,
*when your whole self does not dwell
 in me.*

Your love so wounds my heart
 that it does not pretend
 that it does not love you
 for your perfect charms;
 and your beauty, which conquers
 all,

penetrates within it
 and imprints (it)
 with your great virtues.
 So from this are my sorrows
 great
 and more dolorous my plaint
 and my strength
 in decline,
*when your whole self does not dwell
 in me.*

63

MACHAUT, *Se vous n'estes*

Rondeau

1.4.7. Se
3. Ja
5. Car

Tenor

Contratenor (Mach E, f. 134)

Alternate Contratenor (Mod. fol. 6v)

vous n'es - tes m'iert pour joi la

mais ne m'iert

par vous

65

LORENZO DA FIRENZE, *Dà, dà a chi avareggia*

Madrigal

The musical score consists of two systems of music for basso continuo, each with two staves. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are:

1. Dà, dà, dà, dà, dà, dà, dà,
2. Tu, tu, tu, tu, tu, tu, tu,

1. Dà, dà, dà, dà, dà, dà, dà,
2. Tu, tu, tu, tu, tu, tu, tu,

J. = J. 5

The second system starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are:

dà a chi
o tu che
ai va - re - gia
sta - to, a - scol - ta

dà a chi
o tu che
ai va - re - gia
sta - to, a -

(10)

sè, me, pur per sè, pur per sè, pur per sè
scol - ta me, scol - ta me, scol - ta me

pur per sè, pur per sè, pur per sè,
scol - ta me, scol - ta me, scol - ta me

(15)

sè, me:
sè, me:

FL, fol. 50v. Text by Niccolò Soldanieri.

The musical score continues with three systems of music for basso continuo, each with two staves. The lyrics are:

Se'l tem - po gli si vol - ge a scher - zo d'or -
Que - gli a il des - tro a fa - re a sè a - mi -

Se'l tem - po gli si vol - ge a scher - zo d'or -
Que - gli a il des - tro a fa - re a sè a - mi -

(20) sa,
co,

sa,
co,

(25) Chè non si
Ch'a il piè nell'

Che non si tro - v'a - mi - co fuor di
Ch'a il piè nell' ac - qua il bec - co nel pa -

tro - v'a - mi - co fuor di bor
ac - qua il bec - co nel pa - ni

bor
ni

(30)

(35)

40
sa.
co.
45
sa.
co.
R. Dè, pen-sa, pen-sa, pen
sa che

50
tar-di si rin - coc
Dè, pen-sa, pen-sa, pen
55

60
sa che tar-di si rin - coc

65
cha Chi scen - de chi scen-dè e ri - sa - lir chi
cha Chi scen - de chi scen-dè e ri - sa -

70
scèn-dè e ri - sa - lir. Za - r'a chui toc
lir chi scen-dè e ri - sa - lir. Za - r'a chui toc

75
3 3 cha.
cha.

1. Give, give, even to him who hoards for himself, If (bad) times come his way at the whim of a she-bear, Because without a purse one does not find a friend.
 2. You, O you who have a (good) position, listen to me: He has a chance to make a friend for himself Who has his foot in the water, his beak in the millet.
- Rit.* Think now, think that he who falls, slowly refits the arrow to the bow to rise again (slowly helps himself to rise again). Woe to him whose turn it is.

66

NICCOLÒ DA PERUGIA, *Dappoi che'l sole*

Caccia

5
Dap poi che'l so - le i
10
dol - zi ra - zi a - scon - de E la lu - na di - mo -
Dap poi che'l
15
stra suo splen - do - re, Sen - ti' un gran ro -
so - le i dol - zi ra - zi a - scon - de E la lu - na

FL, fol. 82v. Also in published facsimile of London, Brit. Mus., add. 29987 (fol. 40v)
(see No. 58, p. 119).

25
mo - re For - te gri - da - re: "Al fuo-co, al fuo - co!"
di - mo - stra suo splen - do - re, Sen -
ti' un gran ro - mo - re For - te gri - da - re:
"O-vè, do-vè?" "È qua." "Su.su,"
ogn'uom su. Fuor
Al fuo-co, al fuo - co!"
E poi stando un po - co:
le lu - cer - ne.
"O-vè, do-vè?" "È qua." "Su.su,
o - gn'uom su."

(50)

Lumiere con lanter
Fuor le lucer

(55) ne."

ne, Lumiere con lanter

(65) "O tu del-la can-pa-na, suo-na!" Dondondondon "Al-larm', al-lar-me!"

ne."

(70) "Tu to' la cier - vel - li - ra, La scu - re lla gor-gie - ra,
"O tu del-la can-pa-na, suo-na!" Don don don don

(75) To-sto to - sto, che'l fuo-co pur s'a-pi - glia."
"Al-larm', al-lar - me!" "Tu to' la cier - vel - li - ra, La scu -

(80) "Man-da per lla fa-mi-glia!" "Al-lac-qu'al-lac - qua! Su con le me -
re lla gor-gie - ra, To-sto to - sto, che'l

(90) zi ne!"
fuo-co pur s'a-pi - glia." "Man-da per lla fa-mi-glia!" "Al-lac-qu'al-lac - qua!

(95) Chi por - ta doc - ce, chi re - ca - va sca - - le,
Su con le me - zi ne!"

(100)

Chi ssi fa - ce - a ma - le E chi di-ce-a "Ac -
Chi por-ta doc - ce, chi re - ca - va sca - .

(110)

cor - ri, o-mè soc-cor - ri!" "O tu del-la trom-bet - ta,
le, Chi ssi fa - ce - a ma - le

(115)

suo-na!" Ta-tin, ta-tin. "Cia - scun si ti - ri a dri
E chi di-ce-a "Ac - cor - ri, o-mè soc-cor - ri!"

(120)

to!" Chi sgon - bra e
"O tu del-la trom-bet - ta, suo-na!" Ta-tin, ta-tin. "Cia - scun si ti - ri a

(125)

chi ru - ba - - - va E qual ac - qua ver -
dri - - - - - to!" Chi

(130)

sa - - - va E tal rom - pe - a l'u -
sgon - bra e chi ru - ba - - - va E qual

(140)

scio con l'ac - cet - - - ta.
ac - qua ver - sa - - - va E tal rom - pe -

(145)

Qui ognun'saf - fret - - - ta Pur d'a - mor - za - re'l
a l'u - scio con l'ac - cet - - - ta.

180

"Tut - t'a cha - sa, ch'e-gli è spen
e - stri con grand' ar - go - men - to

185

to."
Gri - da - van, "Tut - t'a cha - sa, ch'e-gli è spen

190

195

Gri - da - van, "Tut - t'a cha - sa,

200

ch'e-gli è spen - to."
Gri - da - van, "Tut - t'a cha

Musical score for Dappoi che'l sole, page 160, measures 205-210. The vocal line consists of three staves. The first two staves are in common time, while the third staff begins in common time and then changes to 3/4 time. The lyrics "to." and "sa, ch'e - gli è spen - to." are written below the notes.

Musical score for Dappoi che'l sole, page 160, measures 215-220. The vocal line consists of three staves. The first two staves are in common time, while the third staff begins in common time and then changes to 3/4 time. The lyrics "Tor" are written below the notes.

Musical score for Dappoi che'l sole, page 160, measures 220-225. The vocal line consists of three staves. The first two staves are in common time, while the third staff begins in common time and then changes to 3/4 time. The lyrics "nan-do vi - di,e sem - 3 pr'al cor mi" are written below the notes.

Musical score for Dappoi che'l sole, page 160, measures 230-235. The vocal line consists of three staves. The first two staves are in common time, while the third staff begins in common time and then changes to 3/4 time. The lyrics "sta, C I C I con L I e" and "nan-do vi - di,e sem-pr'al cor mi" are written below the notes.

Musical score for Dappoi che'l sole, page 161, measures 235-240. The vocal line consists of three staves. The first two staves are in common time, while the third staff begins in common time and then changes to 3/4 time. The lyrics "sta, C I C I con L I e" are written below the notes.

Musical score for Dappoi che'l sole, page 161, measures 245-250. The vocal line consists of three staves. The first two staves are in common time, while the third staff begins in common time and then changes to 3/4 time. The lyrics "A." are written below the notes.

After the sun hides its gentle rays and the moon reveals its splendor, I heard a great uproar, loud cries: "Fire, fire!" And then, waiting a bit: "Where is it, where is it?"—"It's here. Up up, everyone up. Get out the lamps, torches with lanterns. O you of the bell, ring! Don don don don. Alarm, alarm! You, grab the helmet, the axe, the gorget. Quick, quick, lest the fire really take hold. Send for the family. Water, water! Up with the jugs!" Some carry sprinklers, some fetched ladders, some hurt themselves, and some said: "Run here, oh help!" "Oh you of the trumpet, blow! Tatin, tatin. Everyone move to the right!" Some clear out, and some stole, and some poured water, and some broke the door with a hatchet. Then everyone hurries to put out the fire and the sparks. Passed were the noises, when the masters with great authority cried: "Everyone go home. It's out." Returning, I saw and always have in my heart, Ci ci with li and a (Cicilia).

67

FRANCESCO LANDINI, *Questa fanciull' amor*

Ballata

1.5. Que - sta fan - ciul - l'a - mor fal - la - mi pi -
4. Pe - rò al ser - vo tuo, de! sie pie - to

Ct.

1.5. Que - sta fan - ciul - l'a - mor fal - la - mi pi -
4. Pe - rò al ser - vo tuo, de! sie pie - to

10
a Che m'a fe - ri - to'l cor nel-
sa Mer - cè ti chie - gho al - la gram

a Che m'a fe - ri - to el cor nel-
sa Mer - cè ti chie - gho al - la gram

15
la tuo vi - Fine
pe - na mi - a.
a.

la tuo vi -
pe - na mi - a.
a.

2. Tu m'a, fanciulla, si d'amor percoso
3. El cor di me da me tu ai rimoso

2. Tu m'a, fanciulla, si d'amor percoso
3. El cor di me da me tu ai rimoso

30
so, Che so - lo in te pen - san-do tro - vo
Co - gli o - chi bel - liet la fac - cia gio -

so, Che so - lo in te pen - san-do tro - vo
Co - gli o - chi bel - liet la fac - cia gio -

35
po - so, Che so - lo in te pen - san-do tro - vo
io Co - gli o - chi bel - liet la fac - cia gio -

D. C.

I. 1. (A) *Questa fanciull' amor fal-lami pia*
Che m'a ferito'l cor nella tuo via.

2. (B) *Tu m'a, fanciulla, si d'amor percosso,*
Che solo in te pensando trovo posa.

3. (B) *El cor di me da me tu ai rimoso*

*This girl, love, make her kindly toward me,
for she has wounded my heart in your way.*

*You, girl, have so stricken my heart with love
that only in thinking of you do I find repose.*

My heart from me you have removed

Cogli ochi belli et la
faccia gioiosa.

4. (a) Però al servo tuo del sie
pietosa
Mercè ti chiegho alla
gram pena mia.

5. (A) Questa fanciull' amor . . .

II. 6. (b) Se non soccorri alle
dogliose pene
Il cor mi verrà meno
che tu m'a tolto

7. (b) Che la mia vita non
sente ma' bene
Se non mirando'l tuo
veçoso volto

8. (a) Da poi fanciulla che
d'amor m'a involto
Priego ch'alquanto ame
beringnia sia.

9. (A) Questa fanciull' amor . . .

with your beautiful eyes and joy-
ous face.

Yet to your servant, alas, be com-
passionate!
Mercy I beg of you for my great
suffering.

This girl, Love . . .

Unless you succor my grievous
pain,
my heart will fail me, which you
have taken from me,

for my life never feels at ease
unless gazing at your gracious
face.

Since, girl, you have wrapped me
in love,
I pray you may be a bit kind to
me.

This girl, Love . . .

68

Medee fu

Ballade in Manneristic Style

1. Me de e fu en a cuer si vray, si
2. De

mer ve ri ta ferme, et si e sta

Bien a pa ru quant Ja son en a ma
Que la ter re

1. Medee fu en amer veritable,
Bien a paru quant Jason enama

De cuer si vray, si ferme, et si
estable,
Que la terre de son pere bussa,

Dont elle fu hiretiere
Ne se cura d'estre en royal
chaisiere,
Ne bien mondain avoir fors son
amy.
Ma dame n'a pas ainsy fait a my.
2. Car au premier la trouvay
[bien] aimable
Et son ami doucement me
clama
Et sanz rayson a esté variable

Si que s'amour a autre doné ha.

Ce n'est pas bone maniere
Quar vraye amour doit estre si
entiere
Que ne se doit changier journe
de mi.
Ma dame n'a pas ainsy fait a my.
3. Si m'est avis qu'elle est desray-
sonable
Autant ou plus que fu Briseýda.

Qui en amours eut le cuer si
amable
Que sa vie loyauté engarda.

Helaine a la belle chiere
N'eut vers Paris par amour
logiere
Car vist l'ama et pour s'amour
gemy.
Ma dame n'a pas ainsy fait a my.

Medea was true in loving;
it appeared clearly when she loved
Jason
with a heart so true, so firm, and
so immovable
that she abandoned the land of her
father,
of which she was the heiress.
She was concerned neither to be
on the royal throne
nor to have worldly goods other
than her friend.
My lady has not behaved thus to me.

For at first I found her very amiable,
and she sweetly called me her
friend;
and without cause she has been
changeable,
so that she has given her love to
another.
This is not good behavior,
for true love should be so entire

that it would never turn itself
from me.
My lady has not behaved thus to me.

So I believe that she is unreason-
able,
as much or more than was Bri-
seyda,
who in loving had so amiable a
heart
that she maintained loyalty
throughout her life.
Helen of the beautiful face
was not lightly in love with Paris,

for she loved him immediately
and suffered for her love.
My lady has not behaved thus to me.

69

JACOB SENLECHES, *La Harpe de melodie*

Virelai

5. La har - pe de me com - - -
4. Pour plaire u - 3 - - ne com - - -

1. 5. La har - pe de
4. Pour plaire u - ne

lo - - di - e Fai - - te sanz me -
pa - - gni - e Pour a - voir plai -

me - - lo - - di - e Fai - - te
com - - pa - - gni - e Pour a -

10
ran - co - li - - e Par plai - - sur
san - che li - - e De me
3 3
sanz voir me - ran - co - li - - e Par plai - -
plai - san - che li - - e De me

15
Doit bien chas-cun res - jo - ir Pour l'ar - mo - ni - e O -
Pour de - plai-san - ce fu - ir Qui trop a - nui - e A -
sir
vir
Doit bien chas-cun res - jo - ir Pour l'ar - mo -
Pour de - plai-san - ce fu - ir Qui trop a -

20
Fine
ir son - ner et ve - ir.
ceulz qui plait a o - ir.
ni - e O - ir son - ner et ve - ir.
nui - e A ceulz qui plait a o - ir.

25
2. Et pour ce je sui d'a - cort Pour le gra -
3. De fai - re sanz nul dis - cort De dens li,
2. Et pour ce je sui d'a - cort Pour
3. De fai - re sanz nul dis - cort De

30
ci - eux de - port De
de bon a - cort U
le dens gra - ci - eux de - port De
dens li, de bon a - cort, U

35
son douz son, - ne chan - son
- son douz son, - ne chan - son
[G] [G]

1. *The harp of melody, made without melancholy for pleasure, should greatly delight everyone to hear its harmony sound and to see.*
2. *And therefore, I agree, for the gracious entertainment of its sweet sound,*
3. *to compose without any discord in it a chanson of good sentiments*
4. *to please a company, to have joyous pleasure in seeing me, to flee from unpleasantness, which too much annoys those who take pleasure in hearing*
5. *The harp of melody . . .*

The following rondeau, written on the ribbon wound around the post of the harp, gives instructions for performing the unusual notation and the canon in the upper voices. The translation rearranges phrases and lines in an attempt to make these instructions as clear as possible in English.

*Se tu me veulz proprement pro-
nuncier*

Sus la tenur pour miex estre d'acort

*Diapenthe te convient comencier,
Ou autrement tu seras en discort.
Pars blanc et noir per mi sans
oublier
Lay le tonant, ou tu li feras tort.*

*Se tu me veulz proprement pronuncier
Sus la tenur pour miex estre d'acort
Puis va cassant duz temps sanz for-
voier,
Premiere note en .d. prent son
ressort;*

*If you would perform me properly,
you should begin a fifth above the
tenor*

*to be in better accord,
or otherwise you will be in discord.
Let the black and white parts
(notes) sound by half,
without forgetting, or you will do
them wrong.*

*If you would perform me properly
above the tenor to be in better accord,
Then follow (chasing) at two units
of tempus, without straying;
the first note takes its spring from
.d;*

Harpe toudis sans espasse blechier,
Par sentement me puis douner
confort.
Se tu me veulz . . . [complete re-
frain]

harp always without touching
(wounding) the spaces;
with feeling you can give me
comfort (satisfaction).
If you would perform me . . .

As a result of scribal errors in *Ch*, the first section of this virelai has been incorrectly transcribed in the two previously published editions: W. Apel, *French Secular Compositions*, I, No. 92; and N. Josephson, "Vier Beispiele der *Ars subtilior*," *Archiv für Musikwissenschaft*, XVII (1970), 54–55. The present transcription follows the obviously correct notation in *Chic* (see jacket of this book). Apel's version also ignores the clear indications in *Chic* of first and second endings for the second section. As is often the case, however, these indications fail to show how much of the first ending is to be replaced by the second. Solutions other than the one offered here are therefore possible.

70

JOHANNES CICONIA, *Con lagrime bagnando me*

Ballata

1. 5. Con
4. Ay!

5. Con
4. Ay!

5

Con la-gri-me ba-gnan-do me nel vi -
Ay! in-gor-da ma-lva-gia san-ça fon -

la - gri - me ba - gnan - do me nel vi -
in - gor - da ma - va - gia san - ça fon -

10

- so do, El mie si - gnor la - scia
- Fuor d'o - gni ten - pe - ran

- so do, El mie si - gnor la - scia
- Fuor d'o - gni ten - pe - ran

15

i çà On - d'i mi strug - ghō in - gua - i,
Strop - pa - o - mai tuo bi - lan - çà

i çà On - d'i mi strug - ghō in - gua - i,
Strop - pa - o - mai tuo bi - lan - çà

Quan - do mi veg - gio es - ser ab - ban - do - na
Poi che m'si tol - to o - gni mio gio - co e ri

Quan - d'io mi veg - gio es - ser da lui di vi -
Poi che m'ai tol - to o - gni mio gio - co e ri

(20) Fine

so.
so.

2. O - me do - len - te! O
3. Ay! cru - da mor - te!

2. O - me do - len - te!
3. Ay! cru - da mor - te!

(25)

du - ra dis - par - ti - ta Che
dis - pie - ta - ta vi - ta Co

O du - ra dis - par - ti - ta Che mai non fai - ri -
O dis - pie - ta - ta vi - ta Co - me par - ti - stiel

(30)

mai non fai ri - tor - no in que - sto mon -
me par - ti - stiel mi - o a - mor gio - con -

tor - no in que - sto mon -
mi - o a - mor gio - con -

(35)

(40) D.C.

do.
do.

do.
do.

1. With tears bathing my face I have left my lord, wherefore I languish in woe when I see myself abandoned [separated from him in tenor].
2. O my suffering! O harsh separation! That you will never return in this world.
3. O crude death! O pitiless life! How you have dissolved my joyous love.
4. Ah, greedy bottomless wickedness, beyond all soothing, break henceforth your scale, for you have taken away all my joy and laughter.
5. With tears . . .